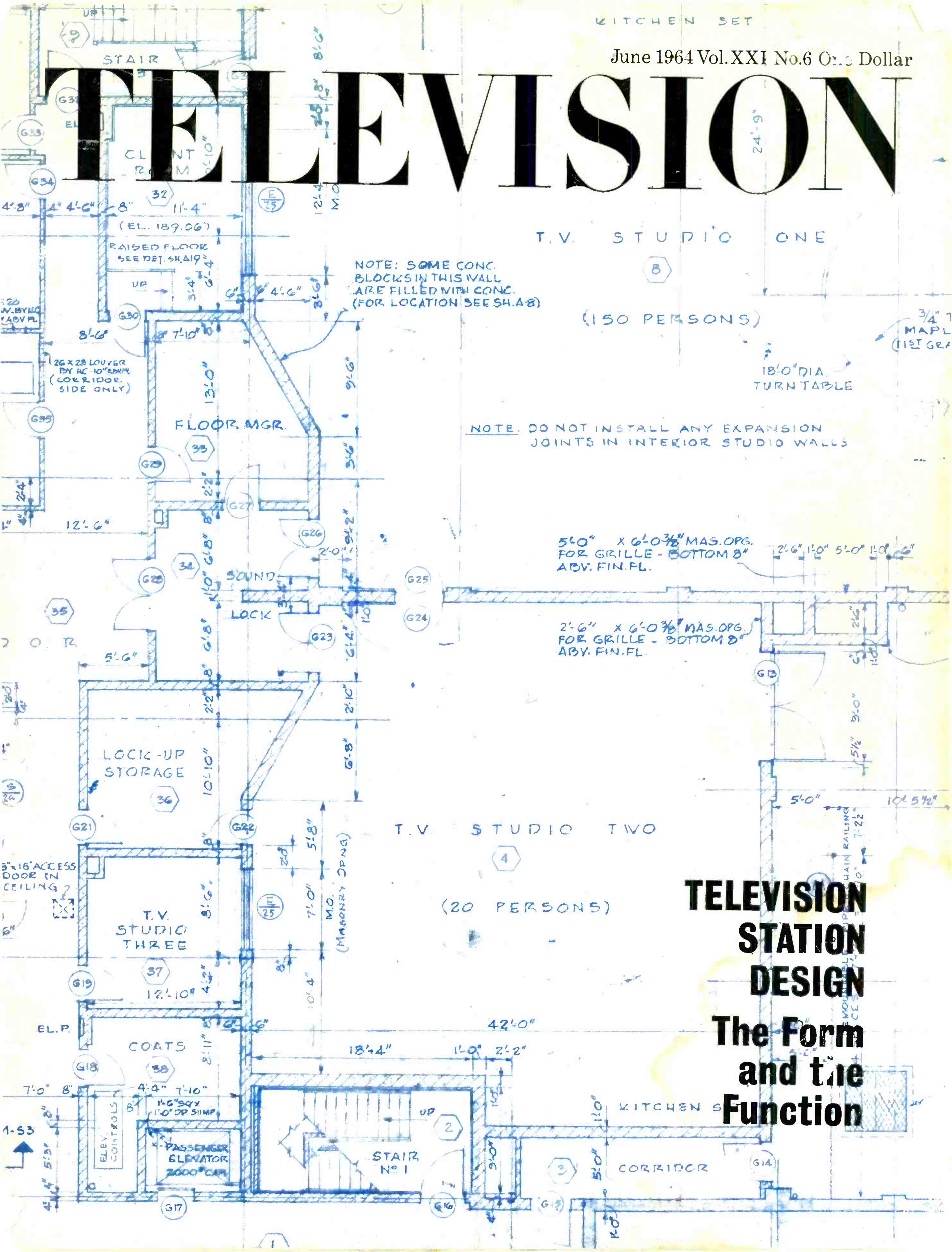


TELEVISION



T.V. STUDIO ONE

(150 PERSONS)

18'0" DIA. TURNTABLE

NOTE: DO NOT INSTALL ANY EXPANSION JOINTS IN INTERIOR STUDIO WALLS

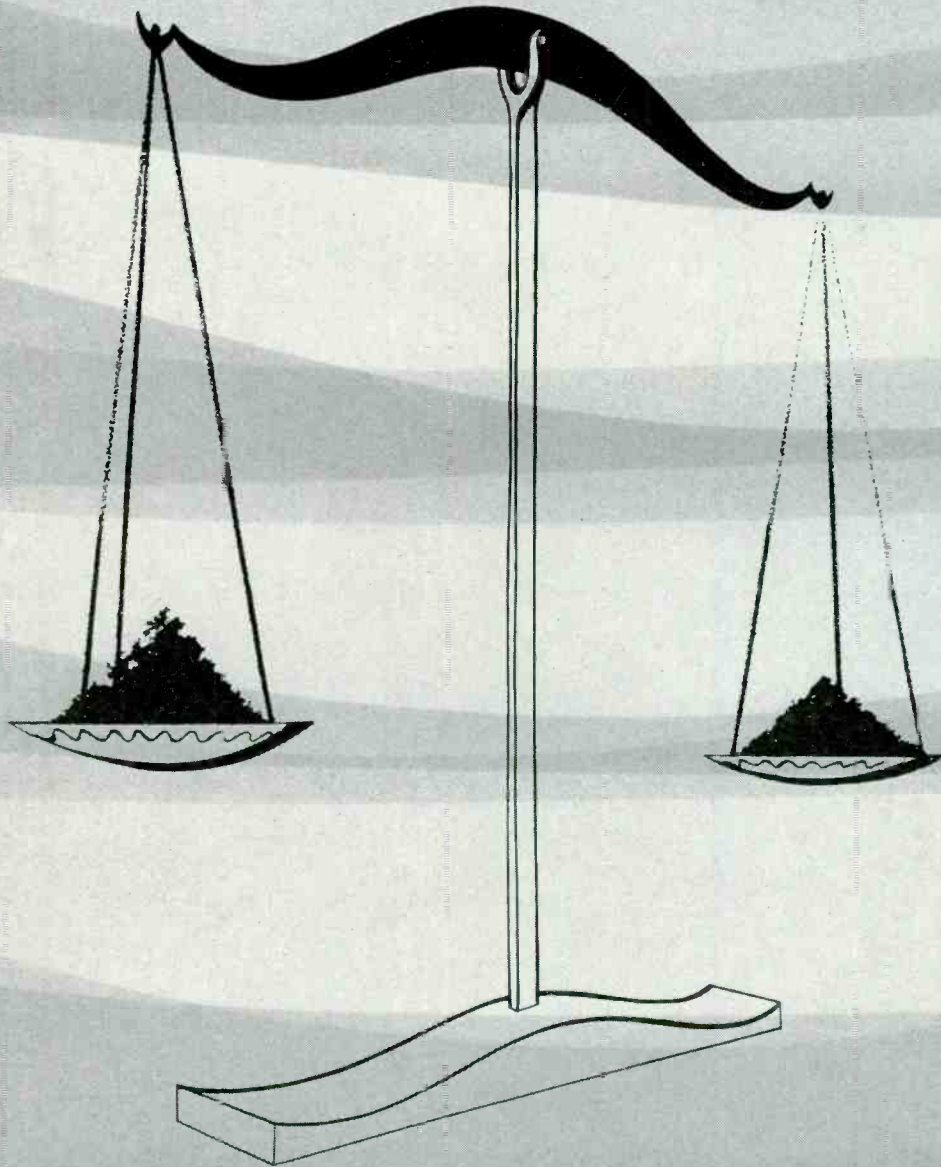
5'-0" X 6'-0 3/8" MAS. OPG. FOR GRILLE - BOTTOM 8" ABV. FIN. FL.

2'-6" X 6'-0 3/8" MAS. OPG. FOR GRILLE - BOTTOM 8" ABV. FIN. FL.

T.V. STUDIO TWO

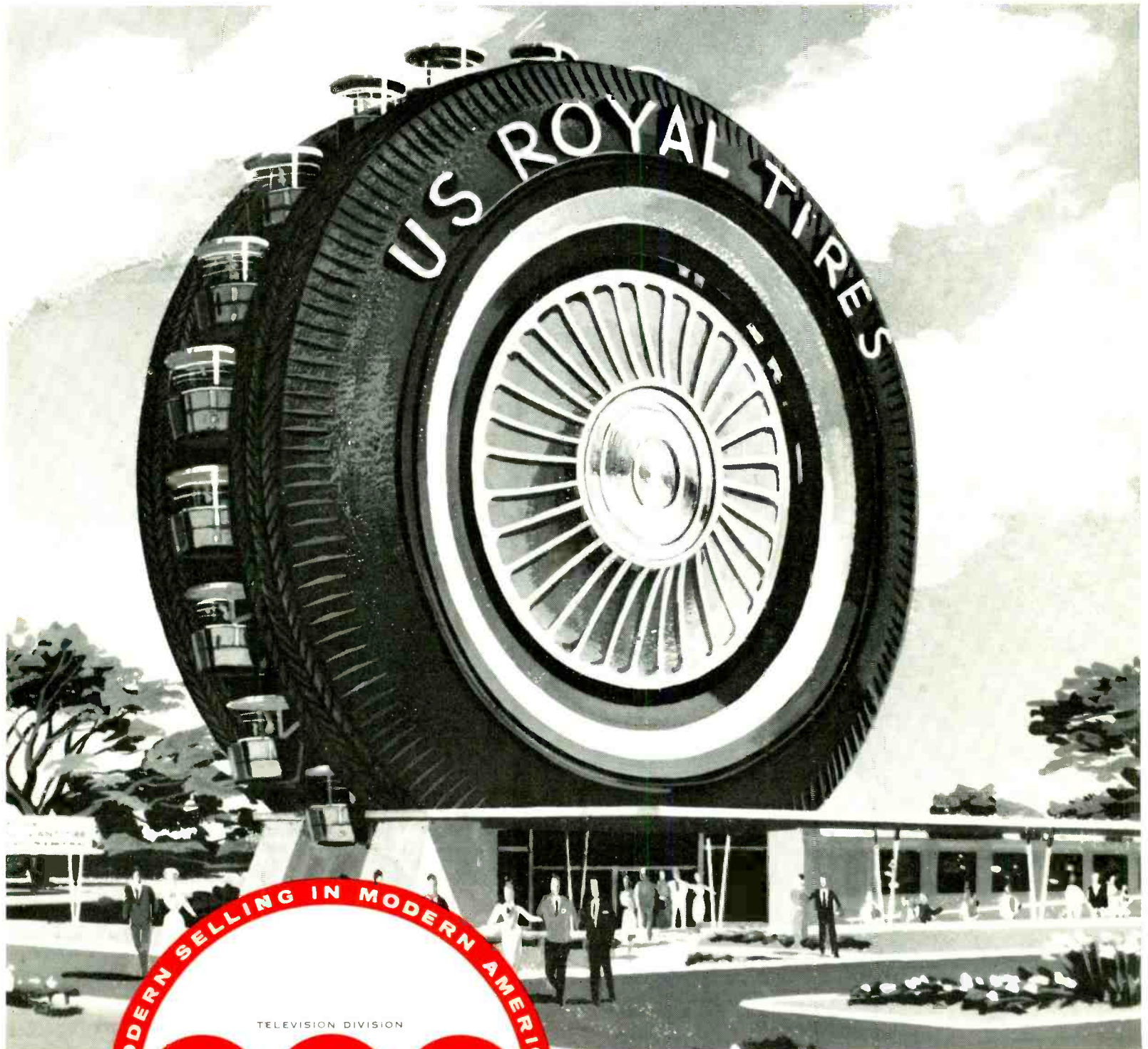
(20 PERSONS)

TELEVISION STATION DESIGN
The Form and the Function



DIMENSIONS : WEIGHT

The measure of weight in broadcasting is not so much concerned with grams or ounces or numbers as it is with balance. In Houston, DIMENSION: WEIGHT is **KTRK TV**



MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

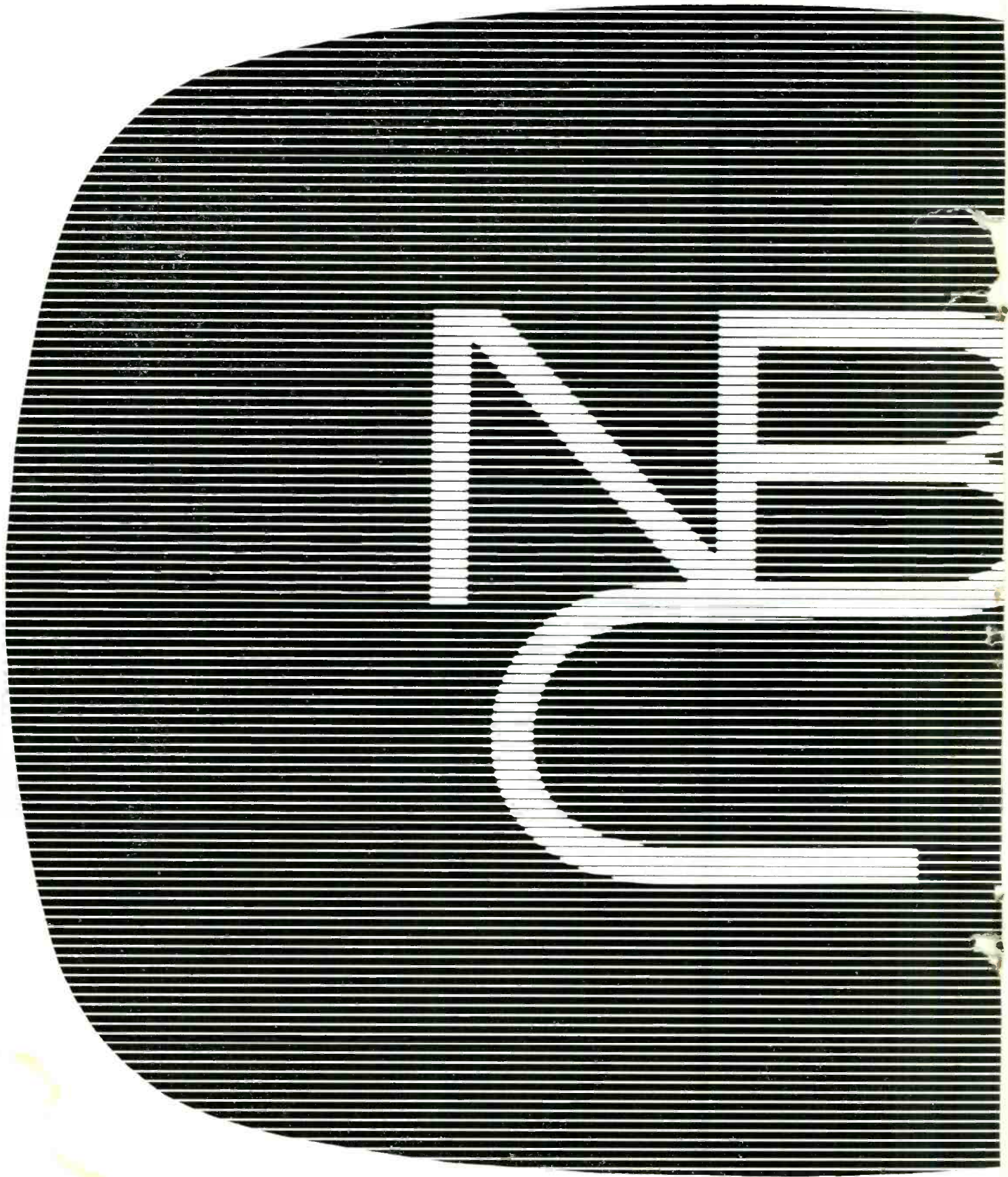
SPOT TV

RENDERING OF THE J.S. RUBBER COMPANY'S "GIANT TIRE" EXHIBIT FOR THE 1964-1965 NEW YORK WORLD'S FAIR

This is the age of the seasonal sell. Snow tires are promoted for winter. New cars for fall. Whatever the product, successful national advertisers use Spot TV for immediate impact when they need it. You'll find more and more of them on these outstanding stations.

- | | | | |
|---------|----------------------|---------|-----------------------|
| KOB-TV | Albuquerque | KSTP-TV | Minneapolis-St. Paul |
| WSB-TV | Atlanta | WSM-TV | Nashville |
| KERO-TV | Bakersfield | WVUE | New Orleans |
| WBAL-TV | Baltimore | WTAR-TV | Norfolk-Newport News |
| WGR-TV | Butlalo | KWTY | Oklahoma City |
| WGN-TV | Chicago | KMTV | Omaha |
| WLW-T | Cincinnati* | WDBO-TV | Orlando |
| WLW-C | Columbus* | KPTV | Portland, Ore. |
| WFAA-TV | Dallas | WJAR-TV | Providence |
| WLW-D | Dayton* | WROC-TV | Rochester |
| KDAL-TV | Duluth-Superior | KCRA-TV | Sacramento |
| WNEM-TV | Flint-Bay City | KUTV | Salt Lake City |
| KPRC-TV | Houston | WOAI-TV | San Antonio |
| WLW-I | Indianapolis* | KFMB-TV | San Diego |
| WDAF-TV | Kansas City | WNEP-TV | Scranton-Wilkes Barre |
| KARD-TV | Kansas State Network | WTHI-TV | Terre Haute |
| KARK-TV | Little Rock | KVOO-TV | Tulsa |
| KCOP | Los Angeles | WTRF-TV | Wheeling |
| WISN-TV | Milwaukee | | |

*West Coast only





Some People Would Call This An "Image" Ad

Actually, a network's image can't be projected on a printed page. It's what appears on the screen that counts.

That's why the image of the NBC Television Network is stronger than ever. Just look at some of the highlights of this past season: "The American Revolution of '63"—the three-hour civil-rights special that became the year's most honored program; "The Huntley-Brinkley Report," the nation's foremost news series; "Bonanza," television's most popular entertainment series; "The World Series," the country's outstanding sports event; and television's biggest schedule of color programs.

No wonder our last season's television billings were the largest in our history.

And our on-screen image looks even brighter for next season, with: the return of Jack Benny, Danny Thomas and Alfred Hitchcock to our all-star schedule; the debut of some of the year's most promising new entertainment series; exclusive American coverage of the 1964 Summer Olympics, from Tokyo; the return of NCAA Football to our lineup; and Presidential Year Convention and Election coverage by Chet Huntley, David Brinkley and the NBC News staff.

No wonder every single prime-time program series on our *forthcoming* schedule has already won important national sponsorship. Our image has never looked brighter.

Look to NBC for the best combination of news, entertainment and sports.

TELEVISION

TELEVISION STATION DESIGN: THE WHOLE AND THE PARTS

The main editorial section of this issue is devoted in its entirety to an investigation of television station design. The story is told in two parts: a depth report covering the broad subject of station design and a case history section illustrating 65 individual stations which have been designed from the ground up for television. The overview begins on page 1, the case histories on page 9. The 65 stations represented in this issue are listed alphabetically below.

KAKE-TV Wichita	54	WBEN-TV Buffalo	38	WMAR-TV Baltimore	33
KATC Lafayette, La.	67	WCAU-TV Philadelphia	14	WMCT Memphis	57
KELO-TV Sioux Falls	65	WCAX-TV Burlington	66	WNBE-TV New Bern	72
KEYT Santa Barbara	66	WDBJ-TV Roanoke	59	WOC-TV Davenport	34
KGGM-TV Albuquerque	69	WEWS Cleveland	28	WOOD-TV Grand Rapids	57
KGNC-TV Amarillo	49	WFAA-TV Dallas	21	WOW-TV Omaha	52
KHOU-TV Houston	53	WFBC-TV Greenville	71	WRAL-TV Raleigh	46
KIII-TV Corpus Christi	62	WFGA-TV Jacksonville	45	WRC-TV Washington	13
KMID-TV Midland	64	WFIL-TV Philadelphia	10	WRVA-TV Richmond	48
KOGO-TV San Diego	58	WFMY-TV Greensboro	52	WSAV-TV Savannah	68
KOOK-TV Billings	45	WGN-TV Chicago	19	WSB-TV Atlanta	26
KRLD-TV Dallas	38	WHBQ-TV Memphis	63	WSBT-TV South Bend	70
KSTP-TV Minneapolis-St. Paul	15	WHEN-TV Syracuse	36	WSJS-TV Winston-Salem	54
KSWs-TV Roswell	56	WHIO-TV Dayton	32	WSYR-TV Syracuse	44
KTRK-TV Houston	42	WILX-TV Lansing	70	WTAE Pittsburgh	39
KTVU San Francisco	47	WISH-TV Indianapolis	46	WTAR-TV Norfolk	48
KWTV Oklahoma City	29	WITN Washington, N. C.	65	WTEV New Bedford	62
WANE-TV Ft. Wayne	72	WJAC-TV Johnstown	55	WTIC-TV Hartford	18
WAVE-TV Louisville	50	WJIM-TV Lansing	51	WTOP-TV Washington	20
WBAL-TV Baltimore	35	WJXT Jacksonville	34	WTTG Washington	30
WBAP-TV Fort Worth	23	WKJG-TV Ft. Wayne	68	WWJ-TV Detroit	23
		WKRC-TV Cincinnati	22	WXYZ-TV Detroit	20

DEPARTMENTS

FOCUS ON BUSINESS	9A	FOCUS ON PEOPLE	28A	TELESTATUS	79
FOCUS ON NEWS	14A	PLAYBACK	34A	EDITORIAL	86
LETTERS	20A				

TELEVISION MAGAZINE CORPORATION

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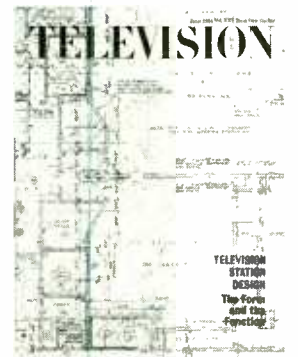
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Cover • Readers of this issue will have no trouble identifying what this month's cover is about: it's self-descriptive. They may have a harder time identifying which station is represented by the blueprint section reproduced here. It's one of 65 described in detail in the special report which occupies the editorial core this issue. We're not saying which.



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CANDY

citrus oils • bar centers

fondant • lollipops

liquid sugar • coater

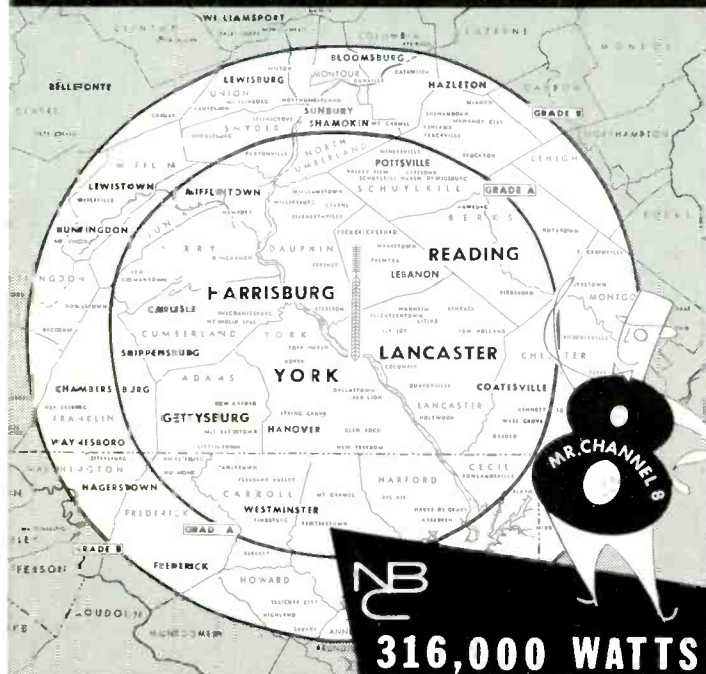
corn sweetener • gumdrop

whipping agent • dextrose

coatings • chocolate

hand-dipped • flash chamber

MULTI-CITY TV MARKET



Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

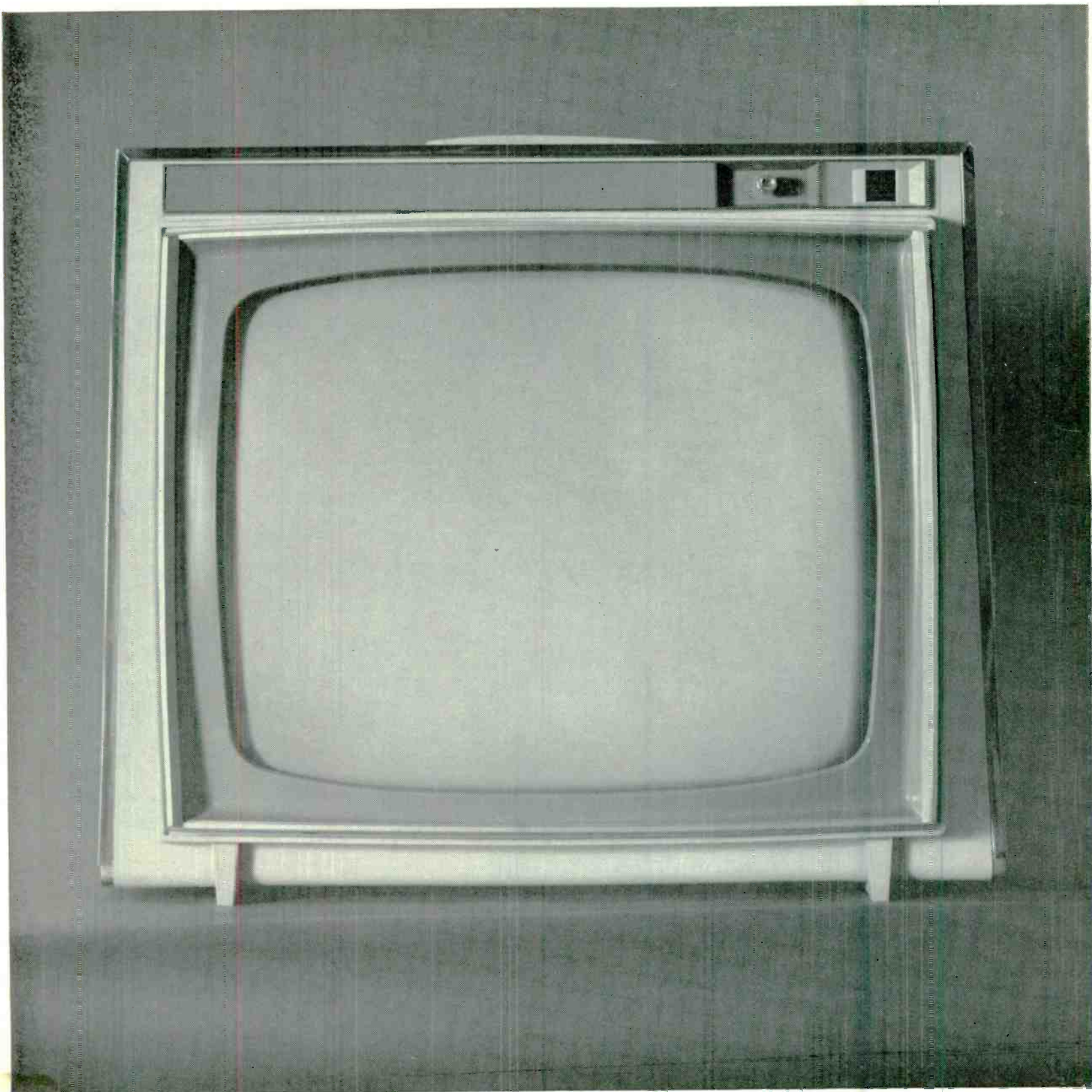
WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

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



No Competition



*30-market Nielsen—26 weeks (Sept. 16, 1963—March 23, 1964)

"Breaking Point" is taking on all comers in local markets. It was no contest on network. After 26 weeks:

Breaking Point, *32.2% share (still climbing); East Side, West Side, 28.9%; Sing Along With Mitch, 28.1%.

Just why this hour show dominated its time slot should be obvious after a single screening. This is not just another head-shrinker show. "Breaking Point" breaks the rules.

Its success is based on a simple premise: it is possi-

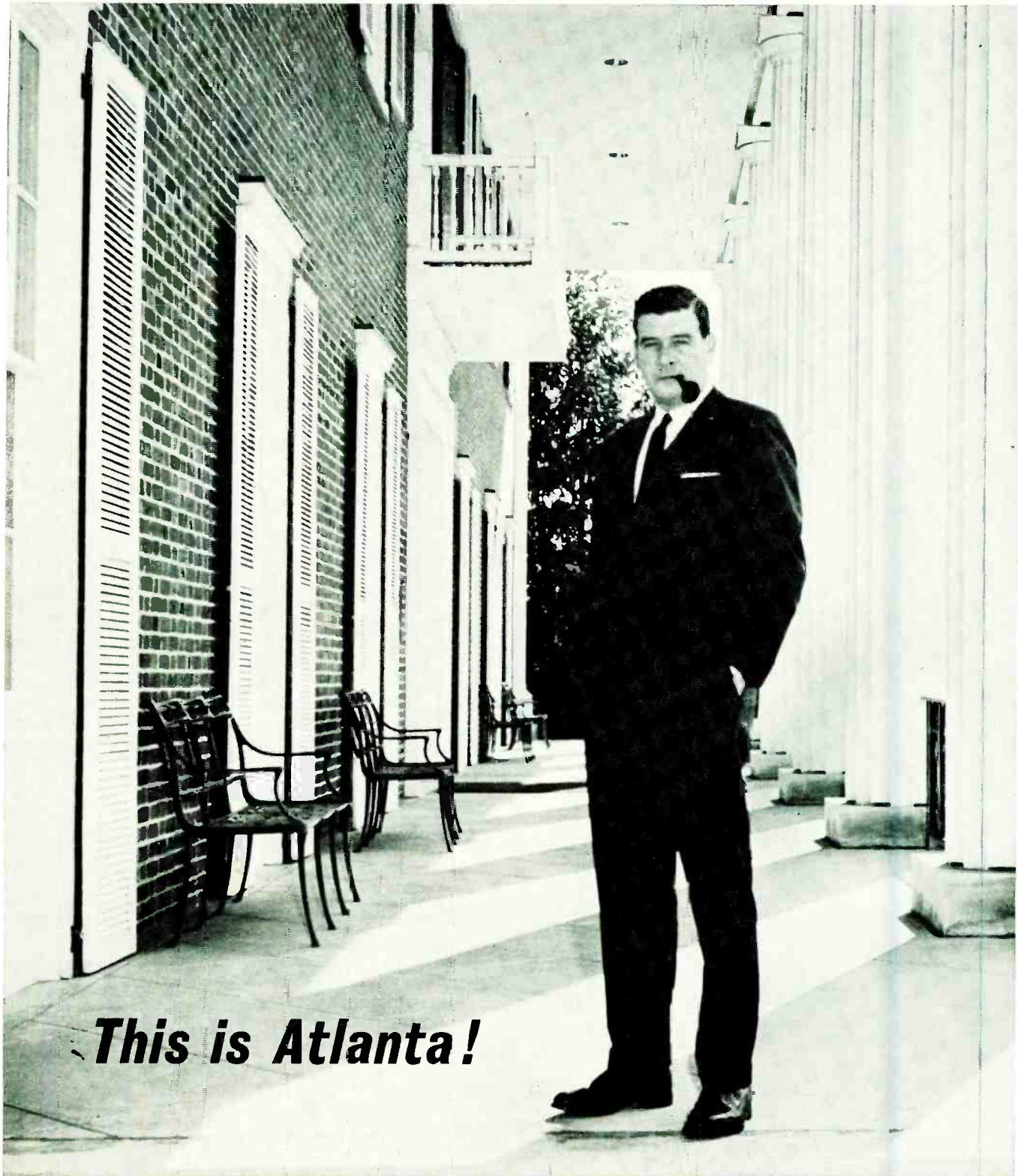
ble to combine potent drama with an understandable insight into the nature of mental illness.

Paul Richards performs as Dr. "Mac" Thompson with undeniable authority. Eduard Franz co-stars. Guests like Robert Ryan, Susan Strasberg, Cliff Robertson, Shelly Berman and Burgess Meredith lend further distinction to the cast. 30 hour shows are available for fall start.

If you've got a problem spot somewhere, give us a call. We'll send you a few programs. But hurry. Your competition has problems, too. **ABC Films, Inc.**

1501 Broadway, N. Y. 10036 - LA 4-5050

360 N. MICHIGAN AVE., CHICAGO, ILL.—AN 3-0800/9624 JUSTIN PLACE, NEW ORLEANS, LA.—729-5130
190 N. CANNON DRIVE, BEVERLY HILLS, CALIF.—NO 3-3311



This is Atlanta!

EARLY RISER! Frank Blair of NBC-TV's "Today" program takes a brief respite at White Columns. Mr. Blair reports 'Today's' first news weekdays on WSB-TV... the station that is first with Atlanta viewers in local and network news programming.

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry



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.

FOCUS ON BUSINESS

Simon rebuffed, TV stocks slump, enter Cox, Comsat readies

FOR the third straight month, the activities of American Broadcasting-Paramount Theaters Inc. topped the broadcasting industry's business news. The continuing saga of "AB-PT Faces Norton Simon," or, "Life Can Be Complicated," sputtered to an anti-climax in May when the company's long-awaited stockholders' meeting came off with only a rustle of dissent.

The issue at hand was whether the 57-year-old Simon, Wall Street's most peripatetic corporate investor of recent times (among his interests are Hunt Foods & Industries, McCall Corp., Canada Dry Corp., Swift & Co., Knox Glass Inc., Evans Products Co. and Wheeling Steel Corp.) was going to force his way into AB-PT board membership via a full-pitched proxy fight. In an attempt to thwart such a possibility, AB-PT management had solicited stockholder support to abolish the company's long-held practice of cumulative voting for board members, a method which reportedly could insure board representation to a holder of 6 2/3% of corporate stock.

When the showdown came on May 19, at a special meeting held just prior to the company's annual meeting in New York, Simon's broadcasting sortie was stymied by a shower of management sentiment. The balloting to amend AB-PT's certificate of incorporation and by-laws to eliminate cumulative voting was 3,204,039 in favor and 518,382 against. Representatives of Simon (he was not present) had cast the 112,000 shares that McCall Corp. owns and the more than 96,000 shares in the possession of Hunt Foods against the amendment.

Milton Pollack, a New York attorney, reading a statement signed by Herbert Mayes, president of McCall Corp. (Hunt Foods controls 35.5% of the publishing company's common stock), explained that McCall's is one of the few in its business with no broadcasting holdings and that "it has seemed desirable" to acquire interests in network operations rather than in individual stations. Disappointment was expressed over "ABC's decision to eliminate cumulative voting . . . and in the manner of its accomplishment."

AB-PT's stock, however, can't be causing much disappointment among shareholders. Ever since TELEVISION MAGA-

THE TELEVISION MAGAZINE INDEX to 64 television-associated stocks

TELEVISION	Closing May 15	Change From April 14 Points	%	Approx. Shares Outstanding	Market Capitalization
American Broadcasting-Paramount	37 3/8	+ 1 3/4	+ 5	4,586,000	\$ 172,548,000
CBS	47 1/2	+ 1	+ 2	19,334,000	918,365,000
Capital Cities Broadcasting	26 3/8	+ 1/8		1,425,000	37,941,000
Cox Broadcasting	16			2,650,000	42,400,000
Goodwill Stations	27 1/4	+ 1 1/4	+ 5	692,000	19,549,000
Gross Telecasting	25 1/2	+ 1/2	+ 2	400,000	10,200,000
Metromedia	31 3/8	- 2 1/8	- 6	1,817,000	57,008,000
Reeves Broadcasting & Development	2 3/4			1,409,000	4,051,000
Rollins Broadcasting	18 3/4	+ 2 1/4	+ 14	958,000	17,963,000
Scripps-Howard Broadcasting	19 3/4			2,589,000	51,133,000
Storer Broadcasting	44 3/8	+ 1 1/8	+ 3	2,008,000	89,607,000
Subscription TV Incorporated	11 1/8	+ 3/4	+ 1	3,029,000	33,698,000
Taft Broadcasting	29	+ 1 1/2	+ 5	1,635,000	47,415,000
Wometco Enterprises	33	- 1 1/4	- 4	1,768,000	58,344,000
TOTAL				44,300,000	\$ 1,569,222,000

TELEVISION WITH OTHER MAJOR INTERESTS

Aveco	20 1/4	- 2 1/8	- 9	11,257,000	227,954,000
Boston Herald-Traveler	39	- 7/8	- 2	6,560,000	255,840,000
Chris-Craft	36 1/2	+ 3	+ 9	528,000	19,272,000
Cowles Magazines & Broadcasting	16	- 1 1/2	- 9	1,446,000	23,136,000
Crowell-Collier	12 3/4	- 1 3/8	- 10	2,951,000	37,625,000
General Tire	21	- 1 3/8	- 6	3,396,000	71,316,000
MacFadden-Bartell	23 3/8	- 2 1/4	- 9	16,719,000	390,807,000
Meredith Publishing	67 1/8	+ 3/8	+ 12	1,672,000	11,495,000
Outlet Company	30 1/4	+ 2 1/2	+ 9	1,331,000	40,263,000
Rust Craft Greeting Cards	20 5/8	- 3/4	- 4	497,000	10,251,000
Time Incorporated	13 1/8	- 3/8	- 3	727,000	9,542,000
TOTAL				47,084,000	\$ 1,095,501,000

PROGRAMING

Allied Artists	2 1/4	- 1/4	- 10	932,000	2,097,000
Desilu	7 1/4			1,214,000	8,802,000
Filmways	8 1/4	+ 1/8	+ 2	619,000	5,107,000
Four Star Television	5 3/4	+ 5/8	+ 13	666,000	3,580,000
MCA	52 1/2	- 2 1/2	- 5	4,561,000	239,453,000
MGM	34 7/8	+ 5/8	+ 2	2,588,000	90,257,000
Medallion Pictures	17 1/4	+ 1 1/4	+ 8	594,000	10,247,000
National Telefilm Associates	5/16			1,670,000	1,044,000
Official Films	7 3/8	- 1/8	- 13	2,797,000	2,447,000
Paramount Pictures	59	- 1	- 2	1,653,000	97,527,000
Walter Reade-Sterling	2 1/8	- 1/4	- 11	1,545,000	3,283,000
Republic Incorporated	8 1/2	- 1/4	- 3	2,453,000	20,851,000
Screen Gems	22 1/4	+ 2	+ 10	2,538,000	56,471,000
Seven Arts	14 3/4	+ 1 7/8	+ 15	1,737,000	25,621,000
Trans-Lux Corp.	11 1/8	+ 1 5/8	+ 13	718,000	7,988,000
20th Century-Fox	23 7/8	+ 7/8	+ 4	2,648,000	63,221,000
United Artists	31 3/4	+ 3 1/2	+ 13	1,895,000	60,166,000
Walt Disney Productions	44 7/8	+ 3 1/2	+ 7	1,780,000	79,878,000
Warner Bros. Pictures	17 1/8	+ 2 1/2	+ 17	4,850,000	83,056,000
Wrather Corp.	3 3/8	- 1/4	- 7	1,753,000	5,916,000
TOTAL				39,211,000	\$ 867,012,000

MANUFACTURING

Admiral	14 7/8	- 3 1/4	- 18	2,411,000	35,864,000
Ampex	15 3/4	- 1 1/2	- 9	7,839,000	123,464,000
Emerson Radio	9 5/8	- 1 1/4	- 11	2,259,000	21,743,000
General Electric	83 1/2	- 2 1/4	- 3	90,114,000	7,524,519,000
Magnavox	34 3/4	- 5 3/4	- 14	7,365,000	255,934,000
Minnesota Mining & Manufacturing	63 1/8	- 3 1/8	- 5	52,525,000	3,315,641,000
Motorola	100	- 3 1/4	- 3	4,030,000	403,000,000
RCA	32 7/8	- 2 1/2	- 7	52,520,000	1,726,595,000
Reeves Industries Incorporated	3 1/2	+ 5/8	+ 22	3,237,000	11,330,000
TelePrompTer	8 1/8	+ 1 3/8	+ 25	762,000	6,191,000
Westinghouse	32 1/4	- 2 1/4	- 7	36,258,000	1,169,321,000
Zenith	71 3/8	- 10 1/8	- 12	9,199,000	661,178,000
TOTAL				263,519,000	\$15,254,780,000

SERVICE

C-E-I-R Incorporated	11 1/8	- 3/4	- 6	1,555,000	17,299,000
Foote, Cone & Belding	15 3/4	+ 1 1/8	+ 8	1,741,000	27,421,000
General Artists Corp.	6 1/4	- 3/4	- 11	600,000	3,750,000
MPO Videotronics	8 1/2	- 1 3/8	- 18	469,000	3,987,000
MovieLab Incorporated	10 3/4	+ 1 3/8	+ 14	368,000	3,956,000
A. C. Nielsen	61 3/4			1,710,000	105,593,000
Papert, Koenig, Lois	11 1/2	+ 3/4	+ 7	512,000	5,888,000
TOTAL				6,955,000	\$ 167,894,000

GRAND TOTAL FOR LIST

406,069,000 \$18,947,409,000

Market data prepared by Roth, Gerard & Co.

BUSINESS *continued*

ZINE began its accounting of television-associated stock [see "Focus on Business, TELEVISION MAGAZINE, February 1964] the broadcasting-movie theater issue has enjoyed a steady price climb. From mid-February to mid-March the stock jumped 8%. The next month it was up 9%. Last month it gained another 1% and in the current April 15 to May 15 period it went up still another 5%. Overall, since February 15, AB-PT stock has shown a gain of more than 7 points, a better than 25% increase.

A majority of other TV-associated stocks did not fare so well last month. The TELEVISION MAGAZINE index to 64 television-associated stocks (a new com-

pany, Cox Broadcasting, was added last month) had its most negative reading of the year. Of the 64 companies evaluated, 32 of them showed losses during the survey period April 15-May 15, 25 had gains and 7 showed no price fluctuation. Among the 12 companies sharing space in the manufacturing column, only two, Reeves Industries Inc. and TelePrompTer, improved their price positions over last month.

TelePrompTer, which finished with a 25% gain—high for the period among all TV-associated stocks—is obviously benefiting from a highly favorable financial report. The communications firm predicted in May that its 1964

earnings will reach a record high of more than \$400,000. It was indicated that first quarter earnings of \$57,116, or 8 cents a share on gross revenues of \$906,729, were apparently being doubled in the second quarter. Sales were increasing, it was pointed out, because of the sale "of unprofitable businesses and consequently greater concentration on community antenna television and related activities." The company owns 13 CATV systems servicing some 45,000 subscribers.

For other TV-associated stocks in the manufacturing category it was a sorry month. Losses ranged from Admiral's 18% drop to Motorola's 3% dip. In aggregate, market capitalization for the manufacturing category fell off almost \$750 million.

Companies in the "television with other major interests" category also were down. They showed an aggregate loss of more than \$68 million. In all, market capitalization for the 64 companies included in TELEVISION's index of stocks had losses totaling \$717 million.

The newest addition to the stock index—Cox Broadcasting—made an initial public offering of 665,231 common shares (\$10,810,004) at \$16.25 a share in late April. On May 15, the company, which was formed in February as a consolidation of 12 AM, FM and TV stations, had approximately 2,650,000 shares outstanding and a total market capitalization of \$42.4 million. Its closing price was \$16.

Also making an historic move about the same time was Time Inc. Formerly traded over-the-counter, the company's stock switched to the New York Stock Exchange. Ticker symbol assigned to the stock is "TL."

Apparently, Time's last days as an over-the-counter stock were good ones. Its first quarter revenues reached a new high of \$83.8 million, up \$9 million over a comparable period in 1963. The company's net income for the three months ended March 31, 1964, were \$232,000.

Ready to follow Cox into the public domain and Time onto the Big Board is Communications Satellite Corp., more familiarly known as Comsat. On May 14 the New York Stock Exchange's board of governors approved Comsat's common stock for listing on the exchange. The Satellite Corp. is scheduled to make its first public offering of stock the early part of this month with the issuance of 10 million shares (\$200 million) at \$20 each. Half this offering is reserved for purchase by more than 200 common carrier communications companies and the other half for purchase by the public. Trading, expected to begin in August, should be spirited since the demand for Comsat stock already in strong. Two of



Alice Weston and
WIIC Pittsburgh
are honored to accept
the "Golden Mike"*

This coveted award, presented by John Mack Brown, editor of McCall's, is designed "to bring to public attention the talented and exceptional women in the field of radio and television communications whose work gave impetus to needed reforms in the family, the community and the nation."

**Popular WIIC personality*

CHANNEL 11 WIIC NBC IN PITTSBURGH
Represented nationally by Blair-TV



What makes a great salesman?

Spending \$24.00 out of his first day's sales of \$24.67 for the next day's advertising may not sound like good business practice, but it started a young merchant named John Wanamaker on the road to fortune. It also launched a department store known the world over. Wanamaker's phenomenal success was based on a constant flow of merchandising and advertising ideas. He was the first merchant to open a "composite" store containing thousands of unrelated items. The first to light a retail store

electrically. The first to inaugurate a one-price policy.

But Wanamaker's most-copied "first" was his daring money-back policy. To support it, and *insure* customer good will, he insisted his sales people tell patrons the exact quality of the goods they were purchasing. If he saw a customer go out of his store in a new Wanamaker suit that didn't fit properly, he led him back to the clerk that had waited on him and personally supervised a refitting.

Wanamaker built America's largest

retail clothing business and one of the world's department store giants. But his most precious legacy was his reputation. He believed the John Wanamaker *name* worth far more than buildings, equipment and stock. The Storer stations have a proud reputation, too: for responsible programming that matches community preferences—and turns more listeners and viewers *into buyers*. In Philadelphia, Storer's great salesman is WIBG, an important station in an important market.



LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WYAN	NEW YORK WYAN	TOLEDO WSPD	DETROIT WYAN
MIAMI WQXS	MILWAUKEE WYTL-TV	CLEVELAND WYAN-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WYAN-TV

BUSINESS *continued*

Wall Street's major brokerage concerns—Francis I. duPont & Co. and Walston & Co.—already have dropped out as prospective underwriters of the issue because of dissatisfaction with the size of their stock allocation.

While new communications companies were scrambling for places, a granddaddy organization, Radio Corporation of America, was reaffirming its leadership. Stockholders were told of record performances and booming times ahead at RCA's annual meeting held at the company's National Broadcasting Co. studios in Burbank, Calif. Earnings for the second quarter are expected to be greater than in the corresponding 1963 period, it was revealed. Shareholders also were told that color TV set sales by RCA distributors to dealers so far this year are 65% ahead of the comparable period last year, and black-and-white set sales are up 21%. The RCA meeting, the first ever to take place outside of New York, was carried over a closed circuit color TV hookup connecting the Burbank studios with NBC's Peacock Studio in New York where some 1,200 stockholders were gathered.

But RCA's biggest news of the month, saved for some days after the annual meeting, was its reduction of color TV

set prices. Retail prices of every unit in RCA's 1965 line were cut, with the reductions ranging from \$50 to \$130 a set. Four of the sets will have retail prices below the approximate \$500 starting price of 1964's line. One table model dropped to a company low of \$399.95.

Industry conjecture had the RCA move as the first step in a torrid contest for the finally sprouting color TV market. Other major color TV set producers are expected to follow with retaliatory price cutting in future weeks.

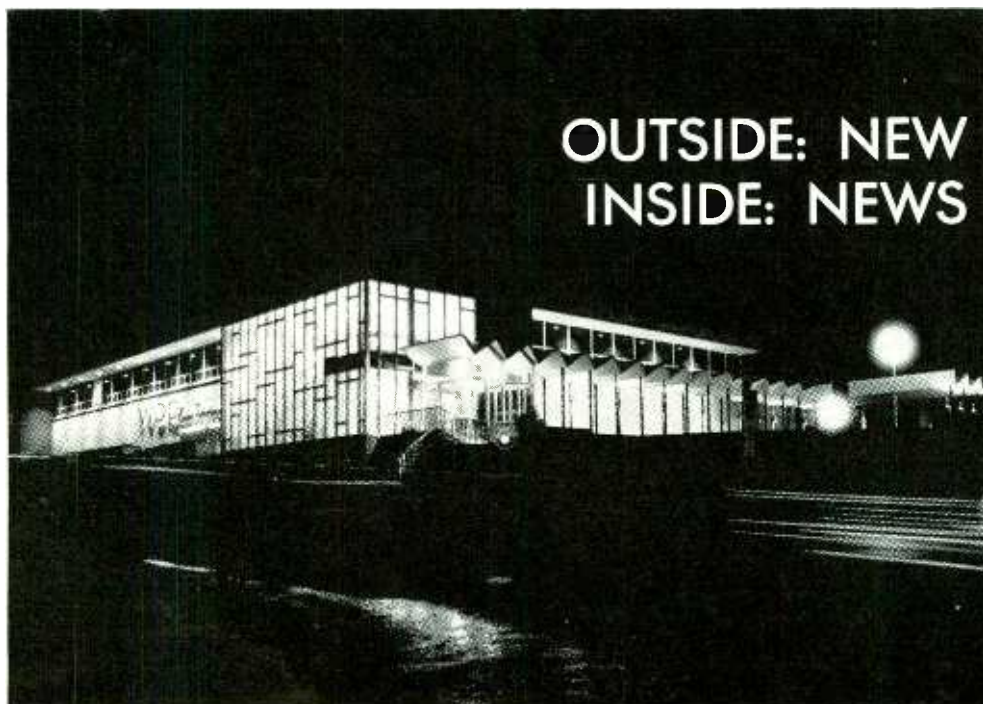
The one facet of broadcasting business that never seems to take a holiday—the sale of station properties—was in full swing last month. A transaction which would have Capital Cities Broadcasting buying all the Goodwill Stations Inc. properties appeared close to realization. Capital Cities, which owns four AM, two FM, four VHF and one satellite VHF station, has offered \$21 million for the Goodwill properties, which include WJR-AM-FM Detroit, WSAZ-AM-TV Huntington, W. Va., and WJRT (TV) Flint, Mich. Because Capital Cities already owns four VHF stations and is eligible under FCC multiple ownership rules to acquire only one Goodwill TV outlet, it arranged to sell WJRT to John B. Poole, one of its officers and stock-

holders, for \$6 million. Last month the Goodwill stockholders voted to accept the Capital Cities offer with all its ramifications. They also voted to dissolve the 37-year-old corporation.

If the station transaction and liquidation of the corporation go through (FCC approval is still forthcoming), Goodwill shareholders are guaranteed to receive about \$30 a share from the sale of their properties—\$15 million from Capital Cities and \$6 million from Poole, who has resigned his Capital Cities duties.

Metromedia Inc., already one of the nation's biggest station group organizations, re-emphasized its desire for another TV property. John W. Kluge, chairman of the company, told shareholders at Metromedia's annual meeting in New York that sale of KOVR Stockton, Calif., to McClatchy Broadcasting Co., which still awaits FCC approval, was made in hopes of acquiring another TV station. Metromedia currently has its full allotment of five VHF and two UHF outlets.

Metromedia Inc. has announced that net earnings for the current calendar year would rise by 10 to 13% over 1963, with good expectations for a record \$90 million in gross revenues. 1963's gross revenues amounted to \$69.7 million. **END**



OUTSIDE: NEW INSIDE: NEWS



A new building soon takes on the character of those who live and work in it. At WOC-TV's Broadcast Centre, our character is community service, with emphasis on quality and experience in news reporting. A team of twelve fully-qualified newsmen staff the WOC news operation and total up 111 years of broadcast journalism experience — with 91 of these years spent covering our complex Quad-City market. Equipped with every latest technical facility, WOC-TV maintains a three-camera remote unit in addition to complete sound-on-film apparatus. As a broadcasting pioneer, WOC-TV is an influential member of the Quad-City community it serves.

Serving the Quad Cities from Davenport, Iowa
Exclusive National Representatives—Peters, Griffin, Woodward, Inc.

WOC-TV 6

DAVENPORT, IOWA

MEN IN CRISIS

NARRATED BY EDMUND O'BRIEN

A NEW FIRST RUN HALF-HOUR SERIES
FOR SYNDICATION FROM
DAVID L. WOLPER PRODUCTIONS

In the lives of all the great personalities in the 20th Century there comes a moment when their decisions and actions become part of the vital history and legends of our time. MEN IN CRISIS is a unique television series which will dramatize and reveal in an entertaining and dynamic style these conflicts between the men who made history.

CHAMBERLAIN VS. HITLER
CRISIS AT MUNICH

DARROW VS. BRYAN
THE MONKEY TRIAL

KEFAUVER VS. COSTELLO
THE CONGRESSIONAL CRIME HEARINGS

Fate and circumstance brought these men together, but a force inside each of them made one the victor – one the vanquished, and the course of history was forever altered.

MEN IN CRISIS, a dramatic idea in the documentary with a new approach, backed up by the experience, the staff and the award winning team of Wolper Productions, the largest and most honored producer of quality documentary films in the world.

Contact: **Ira Gottlieb**

Wolper Television Sales Company
555 Madison Ave., New York 22 N. Y., Phone HA 1-5322

**THANK YOU TO TV ACADEMY FOR SELECTING OUR "THE MAKING OF THE PRESIDENT 1960"
PROGRAM OF THE YEAR**

FOCUS ON NEWS

Emmy deserted
before the big TV
prom; Cigarette
men roll their
own ad code

SWEET sixteen and jilted. It was a juicy story and it grabbed last month's headlines—Emmy deserted by two of her three escorts just a few weeks before the big TV prom.

Emmy, of course, is the annual award handed out by the National Academy of Television Arts & Sciences for outstanding achievement in programing, performance and technical advances—TV's equivalent to the motion picture industry's Academy Awards.

Like the many-categorized movie awards, Emmy awards have ballooned to encompass 27 categories of TV effort. And also like the movie awards, the method of award selection—a vote of industry practitioners on the work of other practitioners—has been the subject of frequent criticism.

The criticism boiled over last month as first CBS News, then ABC-TV and CBS-TV pulled out of the awards leaving NATAS and NBC-TV, the latter carrying the award program for over a decade, as hopping-mad Emmy defenders.

NATAS admits weakness in the Emmy award procedures and over a month ago decided to ask its national awards committee to "conduct a full-scale review of the Emmy awards structure and categories and . . . solicit recommendations" for improvement. But it was too late.

CBS News' new president Fred W. Friendly opened the controversy by notifying his staff that CBS News would not participate in the ceremony nor accept any awards that were won by it.

Friendly said he took the action because he considered the system for selecting award winners "unprofessional, unrealistic and unfair. Although they purport to be the best judgment of the TV industry about its own best work, in reality they are the end result of pressure, politics and, in the case of news, lack of professional knowledge."

To some observers on the sidelines of the current battle, the Friendly blast seemed like sour grapes. The CBS News chief, they feel, is out to shake up and

revitalize CBS News and gain momentum in the popularity race that it has been losing to NBC News, and gain it with whatever means are at hand. Certainly the promotional tag-line used by NBC for Huntley-Brinkley, "The award-winning news team," must gall CBS News brass. And Friendly's close-to-award timing couldn't have been better chosen to upset NBC's May 25 Emmy award show.

But Friendly had ready followers. ABC-TV president Tom Moore waded in immediately, said his network had decided to withdraw support from the Emmy's following this year's presentations but that the move by Friendly had advanced his decision. Moore generally agreed with Friendly's criticisms and instructed ABC-TV personnel not to accept Emmy awards.

CBS-TV wasn't about to leave its news boss unsupported on the home front. After a couple of days while the furor built up, CBS-TV president Jim Aubrey announced the withdrawal of his division from the Emmys. And in answer to the reverse criticism "don't just say you're dissatisfied, suggest improvement," Aubrey appointed a five-man CBS-TV committee to "evaluate various award procedures and our future participation."

The International Radio & Television

Society, scheduled to present its own TV awards on June 8, got caught in the frenzy. It postponed its awards indefinitely and proposed the formation of another committee to set up standards and procedures for granting awards in broadcasting.

Other voices made themselves heard. David Susskind pulled his Talent-Associates out of Emmy participation (although leaving individuals connected with *East Side/West Side*, a much-nominated award entry, free to make up their own minds).

Producer Herbert Brodtkin, whose *Nurses* and *The Defenders* series are up for 10 Emmy awards, said he would not attend the awards but that anyone associated with his Plautus Productions was free to act as an individual. Brodtkin also called for the formation of a committee of "top creative people" in TV to supplant NATAS.

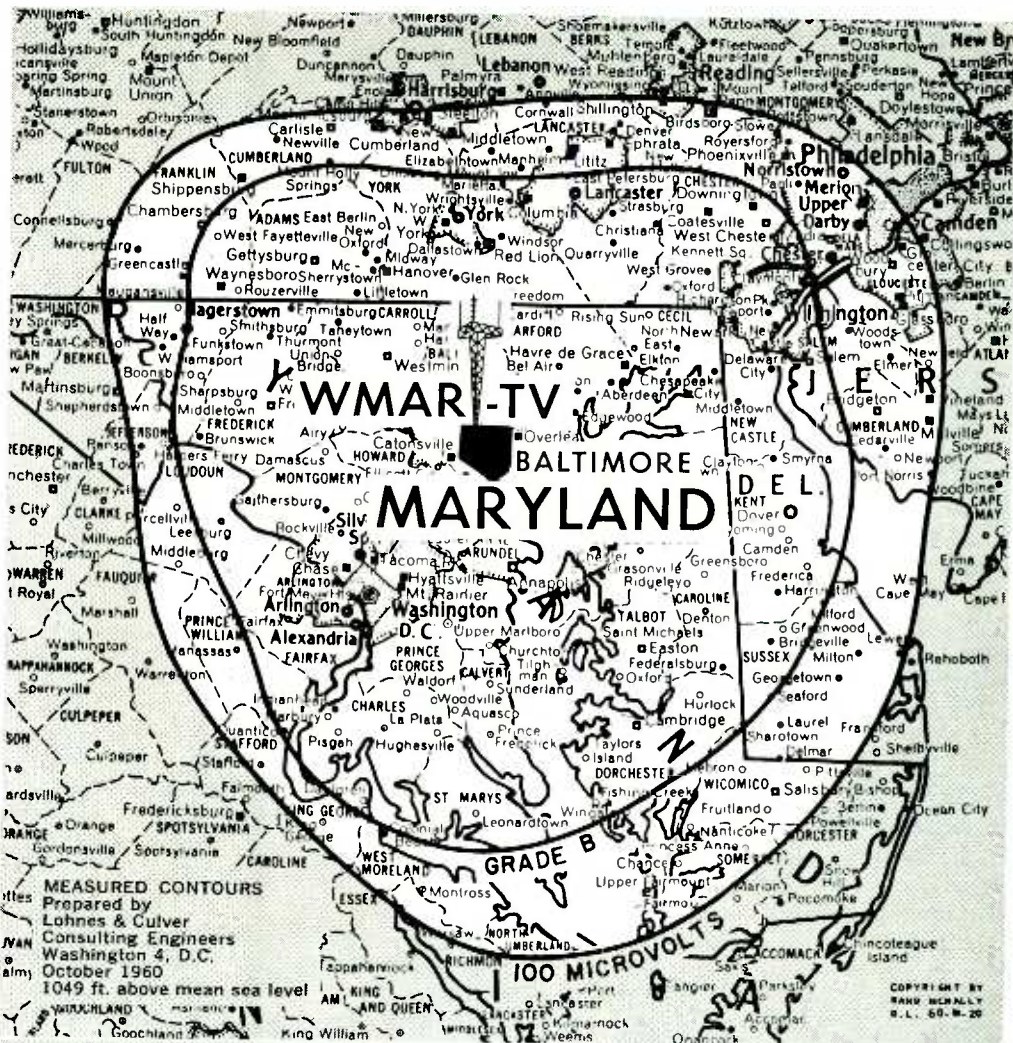
Left in the middle of it all was NBC-TV. Like NATAS, NBC recognizes that the "academy's award procedures and categories can be improved," but it castigated the moves by the rival networks as "a classic of sham and hypocrisy with amusing overtones."

Noting that Friendly had been a member of the academy's New York chapter since its beginning and that Moore is a past national treasurer, NBC said that both men should have tried to correct any deficiencies in the Emmy awards procedures from their membership standpoint rather than boycott this year's ceremony "more than a week after the final awards voting began—and shortly before the awards broadcast."

NBC further charged that ABC-TV and CBS News (the comment was made before CBS-TV bowed out) "have accepted scores of Emmy awards with expressions of appreciation, and their members have participated actively in the balloting for nominations for the 1964 awards."

The attacks by Moore and Friendly, NBC concluded, "are not a responsible approach" toward improving the Emmys

WMAR-TV coverage encompasses most of Maryland, Delaware and contiguous areas of Pennsylvania, New Jersey, Virginia and West Virginia.



MEASURED COVERAGE AND COMPLETE FACILITIES IN THIS TOP MARKET

WMAR-TV's MEASURED COVERAGE is proof of the penetration-in-depth in this vitally important, growing market. WMAR-TV's modern facilities give more impact to this coverage factor! Here, in one of the newest, completely equipped stations in the country, superb facilities plus the accumulated experience of 16 years of telecasting, add strength to the TOTAL PICTURE of WMAR-TV in the Baltimore-Maryland marketing area!

In Maryland Most People Watch

WMAR-TV

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

NEWS *continued*

but "may represent an effective publicity stunt during the voting period."

As it stood a week before the awards, NBC-TV was going ahead with the May 25 show as apparently were the sponsors, Timex and Libby, McNeill & Libby. The NATAS reported that of 128 award nominees, 105 had promised to turn up for the ceremonies or send alternates, 10 had not yet responded to invitations and 13, members of the ABC and CBS news departments, turned down the event.

Emmy goes on, but she's not going to be the same gal anymore. And unless the industry factions come to terms on a new awards procedure, Emmy's future is very much in doubt.

■ The major cigarette makers, whose own future is somewhat in doubt, took a commanding step late in April to allay advertising critics and, hopefully, to head off the tough proposed Federal Trade Commission tobacco ad rules.

The nine cigarette majors, who among them produce more than 99% of the cigarettes made in the U. S., agreed on a cigarette advertising code to be enforced by an independent administrator with "complete and final authority," including the power to collect damages of

up to \$100,000 from code-violating companies.

The code applies to advertising in all media and no advertising may be used until it has been submitted to the administrator for approval. The industry "czar" hasn't as yet been named.

As applied to TV advertising—a \$134.6 million category last year out of total tobacco industry ad spending of \$200 million—the new code puts forth these basic restrictions:

- No cigarette commercials in or adjacent to TV programs appealing "primarily" to persons under 21.
- No endorsements by athletes or others who "have special appeal" to persons under 21.
- No models in cigarette commercials under 25 or "who look" under 25.
- No medical claims that cannot be substantiated by scientific research.

The code won't go into effect until it has received Justice Department approval but will apply to all advertising from that date on and to all ads prepared up to that time, which means that if the code is strictly interpreted, perhaps as much as 90% of all existing cigarette commercials will have to be scrapped—a gigantic creative problem for agencies with cigarette accounts and a staggering financial loss for the affected advertisers.

One immediate result of the tobacco code was the announcement by the National Association of Broadcasters' TV Code Authority that it will not issue guidelines on cigarette advertising, as it was prepared to do. The Code Authority wants to give the new cigarette ad rules a chance to prove themselves.

Paul Rand Dixon, chairman of the FTC, however, indicated that the new ad code will not halt the FTC's drive for tobacco ad rules. "For one thing," said Dixon, "this plan in no way deals with the problem of the health hazard, and this is the main problem we are looking at."

Tobacco state lawmakers in Congress applauded the code and some urged the FTC to suspend its regulatory proposals. Crusaders against smoking, on the other hand, expressed disappointment with the code because there is no requirement that the public be warned about the effect of smoking on health—the health warning in cigarette advertising and labeling that is one of the FTC's key proposals.

All the cigarette companies can do now is watch and await developments—and keep bringing out new, "safer" filter brands. At least four new high filtration brands have hit the market since the Surgeon General's report was issued last January.

The tobacco men don't say they're making lower tar and nicotine content cigarettes in so many words, but content analyses are appearing on more and more packages and the health pitch, while understated, is obvious.

Most tobacco companies reported sales and earnings declines during the first quarter, bearing out lowered state cigarette tax receipts. April state tax receipts declined from the April 1963 pace and the initial reports for May showed a continuing decline. Tobacco is still a much troubled industry.

■ As of May 1, the all-channel television receiver, suggested by the FCC and approved by Congress, became law. All TV sets now produced must be equipped to receive 70 UHF channels (14-83) as well as the 12 VHF channels (2-13).

The FCC has been behind the all-channel set in the hope that it will encourage the development of UHF television, generally an economically handicapped service. UHF stations have struggled to survive in areas dominated by VHF service.

The big question now is how long will it take all-channel sets to make a TV home impact? Observers doubt that UHF broadcasting will get the boost it needs much before 1970. END



WISN
MILWAUKEE

Another
station
created by

L. C. **BOWERS** & Sons, Inc.

Builders to the Television Industry

PRINCETON, NEW JERSEY



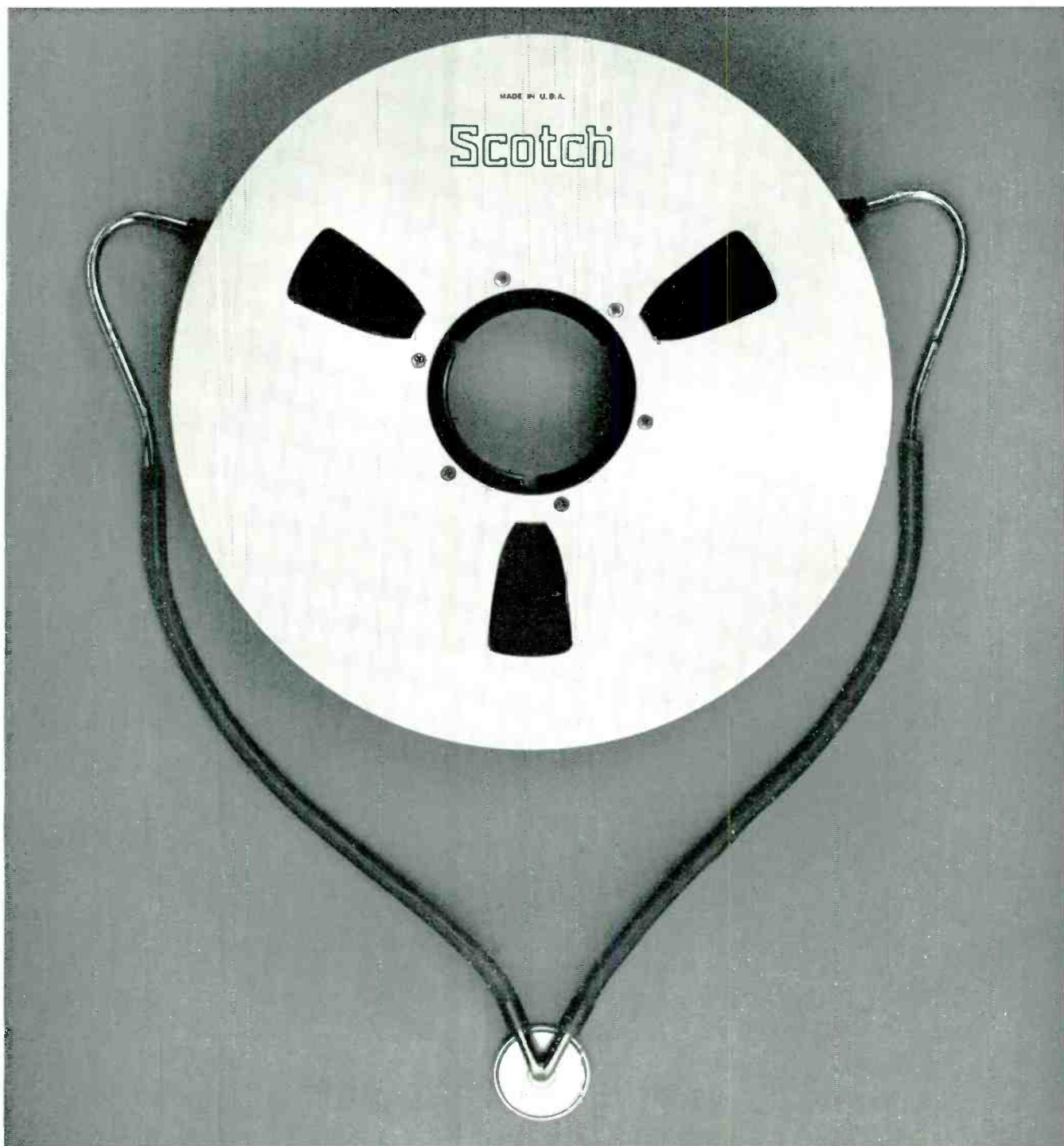
WFBM
INDIANAPOLIS

Another
station
created by

L. C. **BOWERS** & Sons, Inc.

Builders to the Television Industry

PRINCETON, NEW JERSEY



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 100 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-64, St. Paul, Minn. 55119.)

Magnetic Products Division **3M** COMPANY

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



The Embassy of Chile

His Excellency, Sergio Gutierrez-Olivos,
Ambassador of Chile to the United States,
and his wife, at the entrance to the Embassy...
another in the WTOP-TV series on the diplomatic scene.

WTOP-TV
WASHINGTON, D. C.



Represented by TVAR

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

Photograph by Fred Maroon





WBAL
BALTIMORE

Another
station
created by

L. C. **BOWERS** & Sons, Inc.

Builders to the Television Industry
PRINCETON, NEW JERSEY

**our experience
can be your
best protection**

Hundreds of clients can attest to the reliability of our service. We do not send out lists; each transaction is handled on an individual basis.

And our deep knowledge of ever-changing markets provides both buyer and seller with the facts they need to do business in a highly complex area.

**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

LETTERS

DAYTIME DEVOTEE

May I commend your magazine for its comprehensive report on daytime television ["The Two Faces of Daytime TV," May 1964]. I have to admit some surprise at the realization that the young woman who came here asking questions, Debbie Haber, is not just a sweet young thing but rather an incisive reporter who knows how to do her homework. Out of what is obviously extensive research she has put together an extremely complete analysis of the daytime medium and she writes good, strong copy. My embarrassment at being quoted in a mixed metaphor notwithstanding, may I thank you for a study of daytime television that is undoubtedly of informational value to advertisers, agencies and the networks themselves. YALE ROE, *Director of Daytime Sales, American Broadcasting Co., New York.*

CON AND PRO

A few months ago a big, leading Chicago agency hired a young man from New York for an executive position in its broadcasting department. Mustachioed, Brooks Brothered and Manhattanized, he announced he was going to set this town on its ear with TV spot production New York style. He lasted six weeks. We presume he's back on Madison Avenue adding to the myth that provincial Chicago is filled with a lot of hicks.

Point being—when viewed by a New Yorker, Chicago doesn't stand a chance by comparison. A. J. Leibling started the whole thing a decade ago when he vocalized his attitude about "The Second City." For more than 10 years we, in the advertising-broadcasting-production business, have harbored a definite inferiority complex about Chicago-as-compared-to-New-York. . . .

The story ["Television Chicago," April 1964] was not only inaccurate in many parts, biased (giving the benefit of the doubt to the normal unconscious comparison made by a New Yorker) but the total effect of your story will have a disastrous effect on the entire Chicago production community for a long time to come. . . .

Chicago has no taste? From my experience, the agency producer is the ultimate word on every job and he sets the

taste. If he wants an art director, he asks for one and gets one. If he wants Marshall Field props, he gets them. If he wants a hairdresser and make-up artist on the set, he gets them. If he yearns for a New York hairstylist, he can have his choice flown in. All of this, of course, is based on budget. Somehow, when the decision to produce in Chicago is made, the spot is usually a lesser one, with a lower budget, or one that has to be on the air in a hurry, or a test spot (which ultimately is produced in New York or Hollywood). For some reason "Don't spare any cost" is the clarion cry of Hollywood and New York production. "Watch your dollars" is the admonition for Chicago.

Chicago prices cheap? Agency producers use the bid system. The film studio, regardless of location, bases its price on the face value of the storyboard. Chicago prices are only as cheap as the storyboard indicates—or as expensive.

No seasoned cameramen? Seems to me just the opposite. Costikyan, Lieb, Savitt, Siemon, Ushijima, Whitehead, are just a few of the famous cameramen with no less than 25 years of experience (mostly more) with as many awards bestowed among each as years in the business.

Directors moving to either coast? They don't move quite that far. Directors leaving film studios join agencies, in Chicago and New York, as agency producers.

In fact, virtually all the agency producers I can name in Chicago started with film companies.

We—the writers, producers, directors, musicians, composers, sound engineers, recording studios, actors, talent agencies, labs, editors, artists, the sum total of talent that goes into that 60-second message—we're better than we're ever given credit for. We don't get much credit because we can't convince the Morris Gelmans of our own belief in ourselves. RUTH L. RATNY, *Broadcast Creative Director, Powell, Schoenbrod & Hall, Chicago.*

We felt that it was most accurate, concise and honest about conditions in Chicago. You are to be congratulated on doing such an immense job on such a

WANTED TO BUY

VHF or UHF-TV. Wish to purchase television station or cp. Write in strict confidence giving full details to:

Box Number T-3417

TELEVISION MAGAZINE

WHO'S ON FIRST?

G.E. FIRST

ON THE MARKET...

WSM-TV

NASHVILLE, TENN.

FIRST

ON THE AIR...

**WITH TV'S FIRST
4-VIDICON COLOR FILM
CAMERA SYSTEM**

This transistorized 4-V camera overcomes the two greatest problems existing in color film today: registration and monochrome resolution. Some of the other stations who are first in their own markets with the G-E 4-V include: KMSP-TV, Minneapolis; WAST, Albany; WJXT, Jacksonville; WGEM-TV, Quincy, Ill.; WRGB, Schenectady; WRAL-TV, Raleigh; WESH-TV, Daytona Beach; WFIL-TV, Philadelphia; WNBC-TV, Binghanton; WAGA-TV, Atlanta; WWJ-TV, Detroit; WFBG-TV, Altoona; WJW-TV, Cleveland; KTVT, Fort Worth.



PE-24-A/B

GENERAL  ELECTRIC

G.E. FIRST

ON THE MARKET...

KERO-TV

BAKERSFIELD, CALIF.

FIRST

ON THE AIR...

**WITH TV'S ONLY
2nd GENERATION UHF
KLYSTRON TRANSMITTER
AND UHF ZIG-ZAG ANTENNA**

In the early 1950's G. E. pioneered UHF television Klystron Transmitters. Now—14 years later—others are catching up. G. E.'s **second generation** units are setting new standards for performance, stability, economy and compactness. Today, the transmitter and G. E.'s new high-gain, directional Zig-Zag Panel Antenna enable KERO-TV to **increase** overall market coverage beyond its previous VHF pattern. Four other stations will be first in their markets with G-E **second-generation** Klystron Transmitters by June.



TT-57-A



Zig-Zag Antenna

GENERAL  ELECTRIC

G.E. FIRST

ON THE MARKET...

ABC-TV

WASHINGTON, D. C.

FIRST

ON THE AIR...

**WITH TV's
FIRST PROFESSIONAL
TRANSISTORIZED STUDIO
VIDICON CAMERA**

First on the air—first in network operation. The PE-23-A/B/C system can do 80% of network or station studio programs—at operating cost as much as 90% less than a comparable image orthicon camera system and 50% less initial cost. Transistorized... eliminates day-to-day drift, reduces set-up time, saves up to 14 cubic feet of rack space.



PE-23-A/B/C

GENERAL  ELECTRIC

G.E. FIRST

ON THE MARKET...

WGR-TV

BUFFALO, N.Y.

FIRST

ON THE AIR...

**WITH G-E
2nd GENERATION
TRANSISTORIZED
AUDIO EQUIPMENT**

In 1958, G.E. was the first to introduce transistorized Studio Audio Equipment, now used by hundreds of stations. Today, the BC-31-B Stereo Console, part of the **second generation** of G.E.'s complete transistorized line, offers broadcasters the widest range of inputs, controls and functions available today—for either stereo or monaural, single or dual channel, in AM, FM, TV studios or master control audio systems.



BC-31-B

GENERAL  ELECTRIC

G.E. FIRST

ON THE MARKET...

WCTV

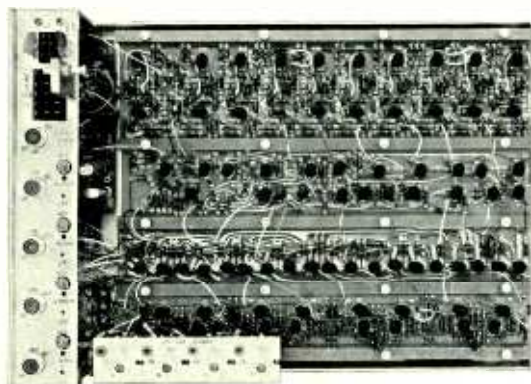
TALLAHASSEE, FLA.

FIRST

ON THE AIR...

WITH TV's FIRST TRANSISTORIZED STUDIO VIDEO EQUIPMENT

In 1958, G.E. introduced television's first transistorized Studio Video Equipment, the Sync Generator, a unit which was 50% smaller and used less than one-half the power of previous models. To provide greater performance, economy and reliability, G. E. has continued to pioneer the design, development and improvement of transistorized broadcast equipment such as cameras, video distribution amplifiers, processing amplifiers, and power supplies.



PG-5-B Second Generation Sync Generator

GENERAL  ELECTRIC

G.E. FIRST

ON THE MARKET WITH

UHF side-fire helical antenna
(1951)

VHF high-channel helical antenna
(1955)

"I.O. Guard" pickup tube life-extender
(1957)

VHF low-channel helical antenna
(1958)

Use of transistors in color studio
camera (1958)

Use of transistors in monochrome
studio I.O. camera (1958)

Transistorized remote vidicon studio
camera (1961)

Transistorized monochrome film
camera (1961)

VHF low- and high-channel Zig-Zag
Panel Antennas (1963)

FOLLOW THE LEADER...

for the newest and finest in television equipment for broadcast and other applications... General Electric, pioneer in television progress. For further information on the complete line, contact your G-E Broadcast Equipment Representative, or: General Electric Company, Visual Communication Products, 212 West Division Street, Syracuse, New York 13204.

GENERAL  ELECTRIC



WHBQ
MEMPHIS

Another
station
created by

L. C. **BOWERS** & Sons, Inc.
Builders to the Television Industry
PRINCETON, NEW JERSEY

THIS SPACE CONTRIBUTED BY THE PUBLISHER



**Five years ago,
Mom had cancer.**

Mrs. Paul Holmes, of Newport Beach, California, was treated five years ago. Now she is cured.

The number of people cured of cancer grows steadily as research advances medical knowledge and as more and more people have annual health checkups.

See your doctor once a year for a health checkup. And fight cancer another important way. Give generously—to "Cancer," c/o Postmaster.



AMERICAN CANCER SOCIETY

LETTERS *continued*

huge subject and to do it in such a definitive manner. I speak for all the people here at The Film-Makers when I say that we were most proud to be included in this fine example of journalism. LING SCHEURLE *The Film-Makers Inc., Chicago.*

A massive job!

As a long-time Chicagoan and a long-time worker in the trade magazine and television vineyards, I have some grasp of the enormity of the task you set . . . and the resultant accomplishment. You synthesized—I think very fairly—an enormously complex subject. Your summary, I feel sure, will act as a catalyst to every Chicagoan involved in television advertising. And maybe even to a few coasters! JANE PINKERTON *Jane Pinkerton Assoc., New York.*

Your article in the April issue of TELEVISION MAGAZINE concerned with the Chicago television picture in general was interesting, factual and indeed stimulating. Credit is due Mr. Gelman for his extremely fair and complimentary analysis of the situation in general. The sharp insight into the Chicago market as a whole and the conclusions set forth in the article indicate a thorough and comprehensive knowledge of the subject matter. Congratulations on a job well done. D. THOMAS MILLER *General Manager, WBKB Chicago.*

It's a beautiful article and we do appreciate the kind words so much. You were very fair to us and we appreciate it. EDWARD L. MORRIS *Director of Development, WTTW Chicago.*

OTHERS ON OUR SIDE

A most enthusiastic commendation for one of the best and most comprehensive articles ["TV Sports: How High the Boom?"] TELEVISION MAGAZINE, April 1964] I have ever read on any subject. MAURICE PODOLOFF *President Emeritus, National Basketball Association, New Haven, Conn.*

Congratulations for the high quality you are achieving with TELEVISION. In the February issue your article about educational television—a subject about which I have sweat a bit—was beautifully done. It showed evidence of good hard digging for facts and was a first-rate reporting job.

The format of your magazine is attractive and the depth treatment you give to subjects is such that your magazine has become a valuable reference tool for us. KEITH M. ENGAR *Director, University of Utah Radio-Television Services, Salt Lake City.*

**Reprint
Checklist**

These Reprints Still Available!

TELECAST: THE 1964-65 SEASON

7pp from May 1964 25¢ each

What the networks will program for 1964-65 is identified in this fourth annual TELECAST. The lineup, graphically portrayed in picture format, consists of 90 prime time programs, 35 of them new to TV screens. Each TELECAST block tells the show's title, its sponsors, their agencies, the production cost of a single original in a series and the production parentage behind each show.

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.

COMMUNITY ANTENNA TELEVISION

12pp from June 1962 25¢ each

Friend or foe? It depends. A boon to some stations, anathema to others, the cable TV operators are of increasing importance to all. They're proving the fringes of television can be profitable too.

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

ARREST AND TRIAL

STARRING

CHUCK CONNORS

BEN GAZZARA

W. McLee

30 EPISODES

NINETY MINUTES

A TELEVISION FIRST

FOR LOCAL EXHIBITION THIS FALL

MCA

FOCUS ON PEOPLE

C. TERENCE CLYNE
President
Maxon Inc.



As **C. Terence Clyne** replaced **Lou Maxon** as president of Maxon Inc. last month, the agency (with an estimated \$22 million gross billing in TV last year) moved headquarters to New York from Detroit, where the founder, now chairman of the board, makes his home. Executive officer Clyne, formerly vice chairman of McCann-Erickson, joined Maxon in 1962 as executive V.P. Lou Maxon had been president since he founded the agency in 1927. In New York, Maxon is moving from a building on East 53rd Street to set up in Rockefeller Center.

LOU R. MAXON
Chairman
Maxon Inc.

HENRY SCHACHTE
Executive V.P. New York
J. Walter Thompson Co.



Eight months after joining J. Walter Thompson Co., **Henry Schachte** has moved from executive chairman of the review boards to executive vice president in charge of the giant agency's New York office. Schachte's new assignment, a post vacant some time, comes on top of election early this year to the JWT board of directors and executive committee. He went in as agency consultant last year after returning from London where he had been a member of the Unilever Ltd. international marketing division, following seven years with Lever Bros. as ad boss.

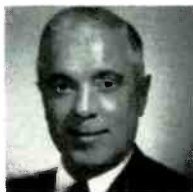
MILTON C. MUMFORD
Chairman
Lever Bros.



Milton C. Mumford, president of Lever Bros., upon taking the company chairmanship last month succeeding the retiring **William H. Burkhardt**, lined up this quartet to run TV's sixth biggest customer (nearly \$47 million last year): **Warren N. Burding**, executive V.P. for operating functions; **Thomas S. Carroll**, elected executive V.P. for consumer marketing and sales; **Harold H. Webber**, consumer relations V.P. who still is responsible for advertising, and **David Orr**, administrative V.P. Mumford retains the Lever presidency in addition to his chairmanship.

WARREN N. BURDING
Executive V.P.
Lever Bros.

NORMAN H. STROUSE
President
American Association of Advertising Agencies



Picked by the 4-A's at its annual meeting to lead the agency association this year: **Norman H. Strouse**, president and chief executive officer of J. Walter Thompson Co., moving up from vice chairman to chairman of the association, and **William E. Steers**, president of Doherty, Clifford, Steers & Shenfield, vice chairman. The new chairman succeeds **Arthur E. Tatham**, chairman of Tatham-Laird.

WILLIAM E. STEERS
Vice Chairman
American Association of Advertising Agencies

NORMAN W. GLENN
Executive V.P. Programming
United Artists Television Inc.



Norman W. Glenn, programming V.P. of United Artists Television, has stepped up to executive V.P., programming, following **Richard J. Dorso's** departure for Ashley-Steiner-Famous Artists.



Howard Gottfried, V.P., production supervision of UA-TV, has been sent from New York to Beverly Hills with a new title, administrative V.P., programming, assigned to network fare.

HOWARD GOTTFRIED
Administrative V.P. Programming
United Artists Television Inc.

Reach Pittsburgh with a spot of TAE

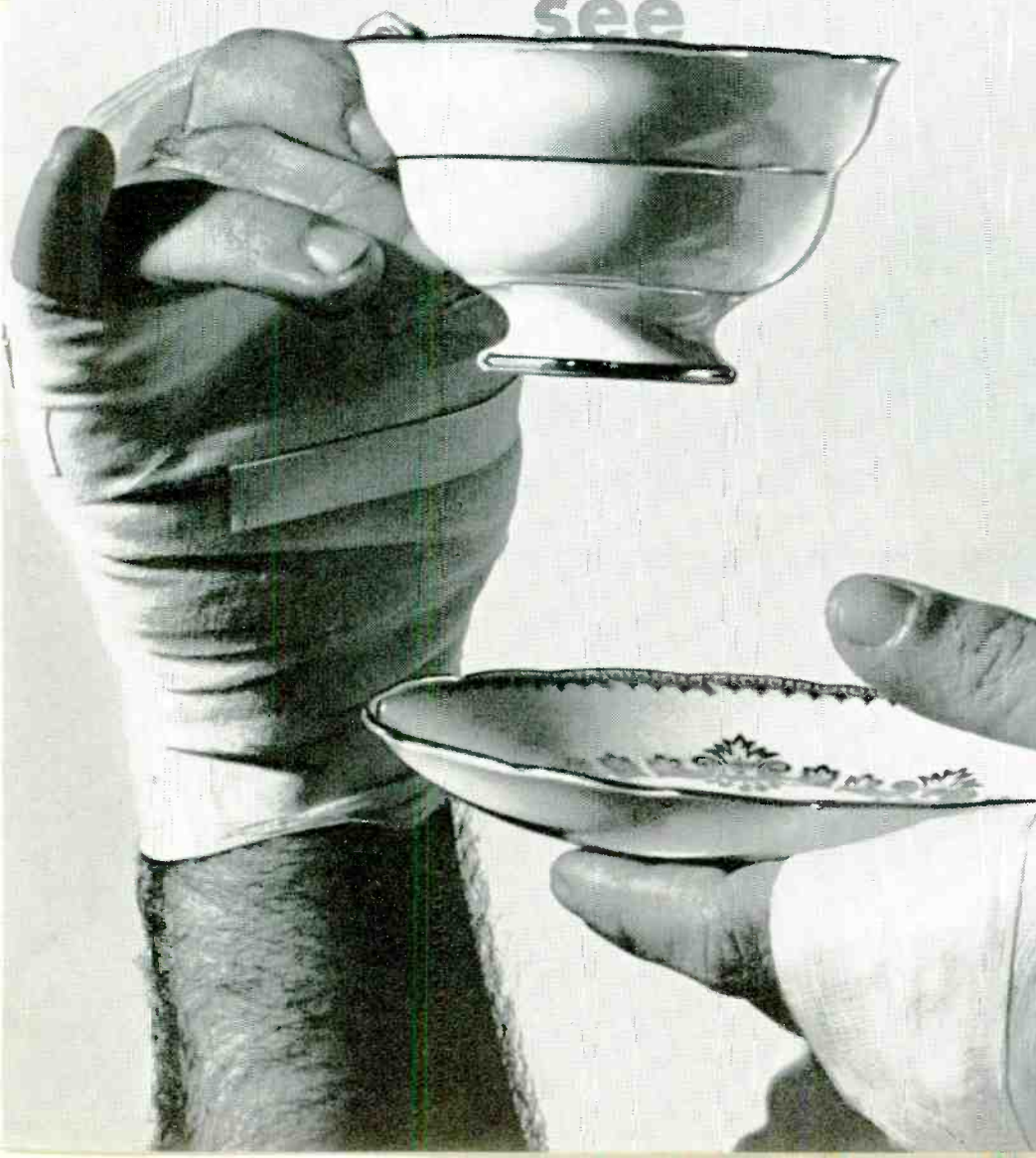
Find out why most media people
won't go without TAE in Pittsburgh
—plain or “with.”

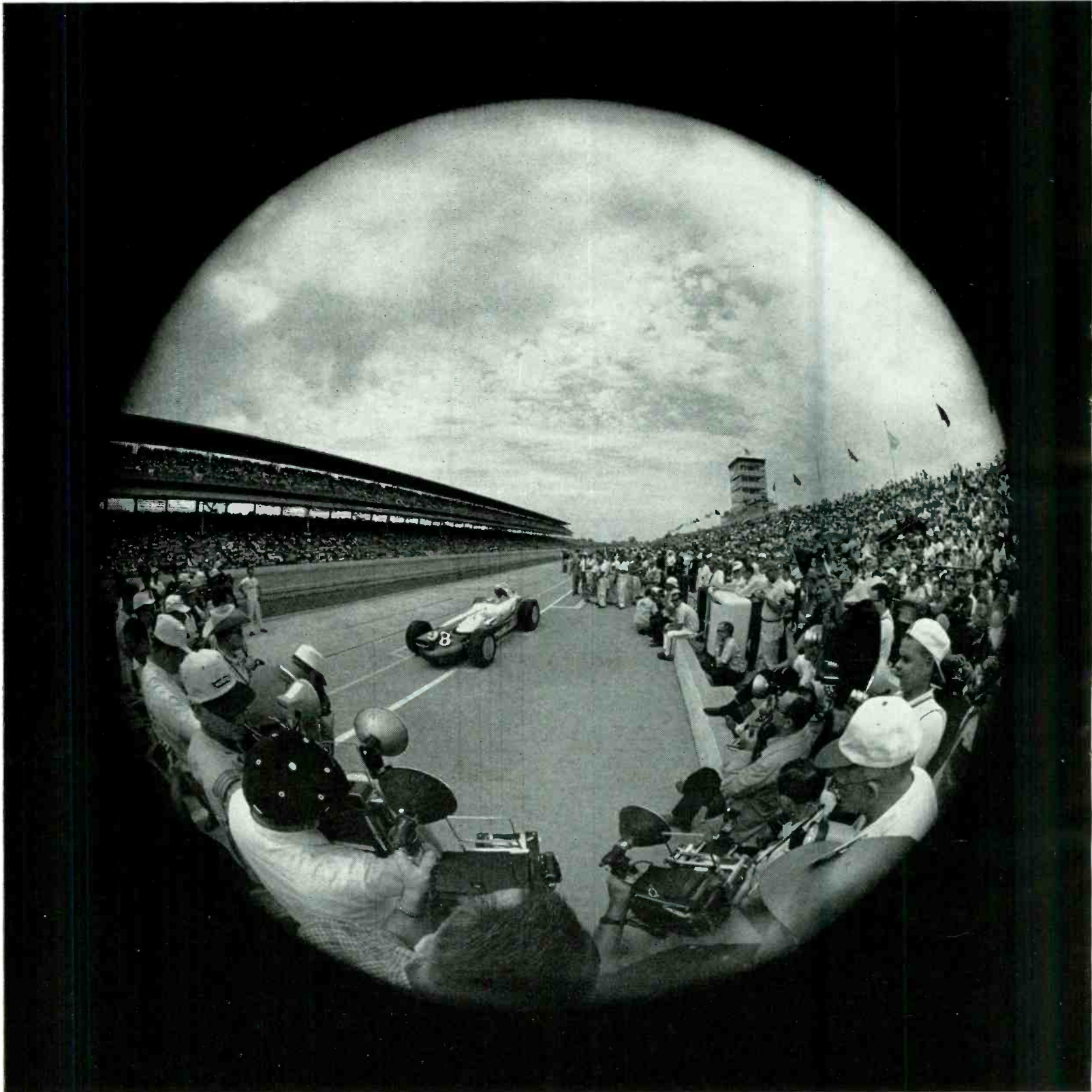
Our homes-reached record tells
part of the tale. Our products-sold
record tells the rest.

And our Katz man has the facts to
prove it!

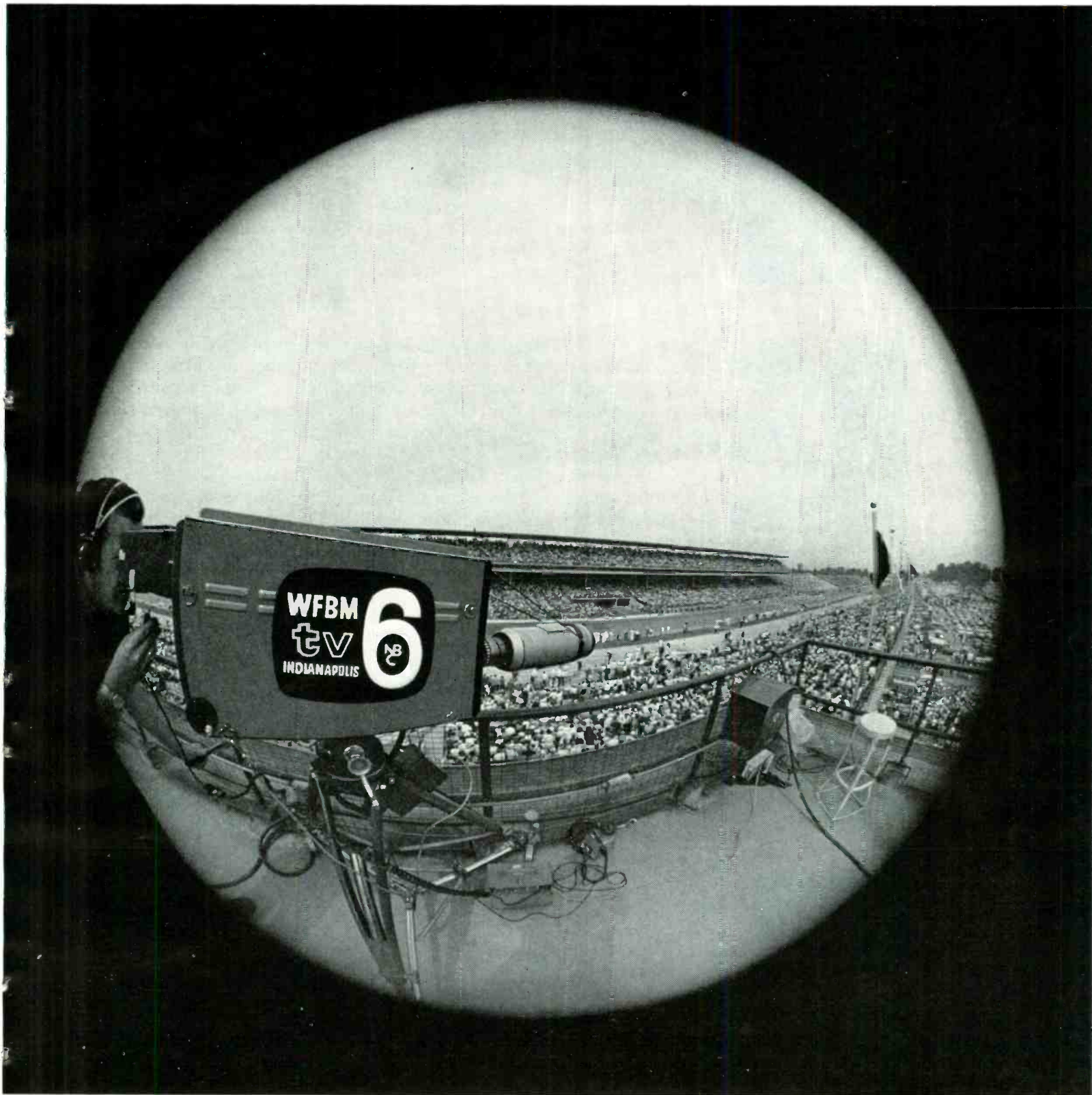
WTAE CHANNEL **4**

take
TAE
and
see





Whenever there's any excitement around here...



we're there!

There's been *plenty* of excitement around here lately, and we've been right in the middle of it all.

On Memorial Day, for example, fifteen WFBM-TV cameras ringed the Indianapolis Speedway, sending a live closed-circuit telecast of the 500-Mile Race to nearly 200 theaters across the nation.

And we also provided daily local coverage of activities at the track all through May, as well as the qualifications, the spectacular "500" Festival Parade, the Coronation Ball, the \$70,000 Festival Golf Tournament, the Old Timers' Bar-B-Q . . . even the Victory Dinner following the race.

Next comes the State Fair this summer . . . and we'll be right in the middle of that, too. Plus the Antique Auto Tour

this fall. Plus the state basketball tournament next spring. Plus anything else worth covering.

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

WFBM-TV INDY **TIME LIFE**
INDIANAPOLIS BROADCAST
 AMERICA'S 13TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

FOCUS ON PEOPLE *continued*



ED MONTANUS
Director Syndicated Sales
MGM-TV

MGM-TV has hired back **Ed Montanus** after his brief sortie into network sales to direct an intensive MGM-TV selling effort. As director of syndicated sales, Montanus will develop a new program for both series and features, with offerings targeted to specific market needs.

Montanus first joined MGM-TV in 1961 and for the last five months was central division sales manager for ABC-TV in Chicago.

MGM-TV lost its pioneer syndicated sales director, **Richard Harper**, last March when he left to head Samuel Goldwyn Pictures Ltd., the new TV arm of Samuel Goldwyn Studios. Before originally joining MGM-TV as Chicago sales manager, Montanus spent eight years with NBC Films.



MERRITT WRIGHT (PETE) BARNUM
V.P. Program Planning
Subscription Television Inc.

Merritt Wright (Pete) Barnum Jr. last month signed on with Sylvester L. (Pat) Weaver Jr. once again to help create a program schedule.

This time it's at Subscription Television Inc., Santa Monica, Calif., where Barnum is V.P. in charge of program planning. The first time it was at NBC in the years that saw development of *Today*, *Tonight*, *The Colgate Comedy Hour* on TV and *Monitor* on radio.

Most recently writer-associate producer on ABC-TV's *Expedition*, Barnum has been in broadcasting, advertising and theater for 30 years.

His ad agency posts have been with BBDO, Young & Rubicam, Ruthrauff & Ryan and Guild, Bascom & Bonfigli.



ELIZABETH BAIN
President
American Women in Radio & Television

American Women in Radio & Television installed **Elizabeth Bain** as national president last month as the women convened in Tulsa, Okla. Miss Bain, assistant to the vice president of Columbia Television Stations program services, succeeds **Margaret Mary Kearney**, educational director for the WCAU stations, Philadelphia, as AWRT chief.

Prior to joining CBS in 1961, Miss Bain was executive director of participating agreements for United Artists Associated. She is a charter member of AWRT.

Cora Cosse, vice president of Dora Clayton Agency Inc., Atlanta, was named AWRT president-elect.



FRED WEBER
Executive V.P. TV and
Radio Operations
Rust Craft Broadcasting Co.

Fred Weber, V.P. in charge of planning and development, Rust Craft Broadcasting Co., has been named executive V.P. of TV and radio operations for the greeting card company subsidiary. He's been with Rust Craft 15 years.



KENNETH L. BAGWELL
V.P. in Charge WJW-TV
Cleveland

Kenneth L. Bagwell, V.P. general manager of WAGA-TV Atlanta, moves this month to another Storer station, WJW-TV Cleveland, as V.P. in charge. **Robert S. Buchanan** remains as manager to work with Bagwell.



ROBERT D. GORDON
General Manager
WCPO-AM-FM-TV
Cincinnati

Robert D. Gordon, assistant general manager of WCPO-AM-FM-TV Cincinnati, last month was named general manager by **M. C. Watters**, who held the job 26 years. Watters continues as Scripps-Howard Broadcasting V.P.



DONALD L. PERRIS
General Manager
WEWS Cleveland

Donald L. Perris, assistant general manager of Scripps-Howard station WEWS Cleveland, has been tapped as general manager by the man he succeeds, **James C. Hanrahan**. Hanrahan still is Scripps-Howard Broadcasting V.P.

SURVIVAL! The extraordinary story of ordinary people . . . people whose day would normally flow with predictable regularity . . . suddenly thrust into the unexpected when their only thought, their only drive is SURVIVAL! A human interest, action-packed, first run series of half-hour films that tell the true stories behind the headlines . . . and how ordinary people showed the courage, compassion and spirit that reaffirms our confidence in man's will to achieve. SURVIVAL! With painstaking research, the Official Films team has found survivors who personally recall their own emotions, their own stories, as an accompaniment to on-the-

spot footage, taken at the actual scene. Narrating each episode is James Whitmore, with music by Nelson Riddle. But the true stars are men and women whose names and faces are little known to the world but who, against seemingly insuperable odds, sought and achieved SURVIVAL! Acclaimed by stations, agencies and clients as the top show of the year... See SURVIVAL! today. Call Seymour Reed, President, collect at 212-PL 7-0100 or write Official Films, 724 Fifth Avenue, New York, N.Y. 10019



SURVIVAL!

with James Whitmore

After only two weeks in

FIRST RUN syndication

SURVIVAL! has already been sold in
NEW YORK, LOS ANGELES, DETROIT,
ST. LOUIS, SEATTLE, PORTLAND (Oregon),
DENVER and other important markets.

Stanton:
On the worth
of good design

Jones:
On
anti-cigarette
advertising

Bernstein:
On
poetry and
the adman

Friendly:
On honesty
in electronic
journalism

Cleaves:
On
measuring
unmeasurables

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Dr. Frank Stanton, CBS president, upon accepting the Michael Friedsam Medal of the Architectural League of New York:

HONORED as I am, I feel like an imposter in accepting this medal. Such an award somehow connotes sacrifice to a cause, endurance of unwelcomed things and exceptional tenacity against overwhelming odds. There may be those of my colleagues who are willing to concede me "exceptional tenacity"—for which they have an inexhaustible supply of less stately euphemisms.

But to be rewarded for promoting distinction in design—even though never wholly successful—seems to me like rewarding a man for having heard a fine symphony or having read a great book or having looked upon a superb picture. Good design, including its pursuit, is not one of the burdens of life but one of its blessings.

In an age when everyone is seeking to get everyone else's attention, when the demands made upon our senses increase daily in number, in persistence and in complexity, and when a hectic man-made world intrudes more and more upon the orderly and graceful world of nature, respect for superior design seems to me a minimum essential of effective communi-

cations and constructive human relationships.

I do not think that we can be narrow about this or falter by persuading ourselves that good design might matter in some cases but not in others. It is senseless to be concerned about great institutional architecture and then rush tastelessly into the building of offices, stores, factories and laboratories, where we are more continuously served by good design and punished by bad than anywhere else, except possibly our homes.

It is folly to strive for excellence in the substance of a publication and then to be indifferent to its appearance. It is witless to preserve carefully the fine artifacts of other times and then to surround ourselves with the misshapened and unsightly in our own day.

We all spend our lives in a world of instruments and implements, ranging from buildings to books, from airplanes to appliances, from pianos to pencils. Ugliness, incongruity, distortion, disguise, disproportion—all these can so grate upon the mind and spirit that much of the point and service of the thing designed are lost or warped.

I have never felt it to be a matter of corporate altruism for a company to erect its buildings or print its publications or manufacture its products in accordance with high standards of design. The company merely acts in its own self-interest. More is derived of time and effort spent in congenial surroundings than in ugly ones. More attention is invited by the well-designed publication than by the haphazard one. More hospitality is extended by the purchaser, however utilitarian minded, to the beautiful object than to the ungainly one. Few communities are so lost that they do not welcome the attempt to better their appearance and resent the callousness that degrades it.

And so the company that strives for quality in design, that respects the eye of those upon whom it is dependent—employees, stockholders, customers, the community—ultimately benefits most of all itself.

Perhaps, since you have in your generosity chosen to honor me with the Michael Friedsam Medal tonight, you will let me accept it, not as a reward and certainly not as a personal tribute, but as



PILLARS OF THE COMMUNITY

The salesman with perfect pitch


If you were interested in securities and lived in Tulsa, you might know Francis Jones. He's a salesman for a brokerage firm.

If you were interested in music and lived in Tulsa, you'd certainly know Francis Jones. He's the Concertmaster of the Tulsa Philharmonic Orchestra... after the Big Board closes.

Last year, when Mr. Jones and the Philharmonic were interested in starting a Youth Symphony, KOTV joined in *con brio*...with

programming in prime time that informed Tulsans of the need for the Youth Symphony. Naturally, when the Youth Symphony gave its first public performance it was telecast by KOTV... again in prime time.

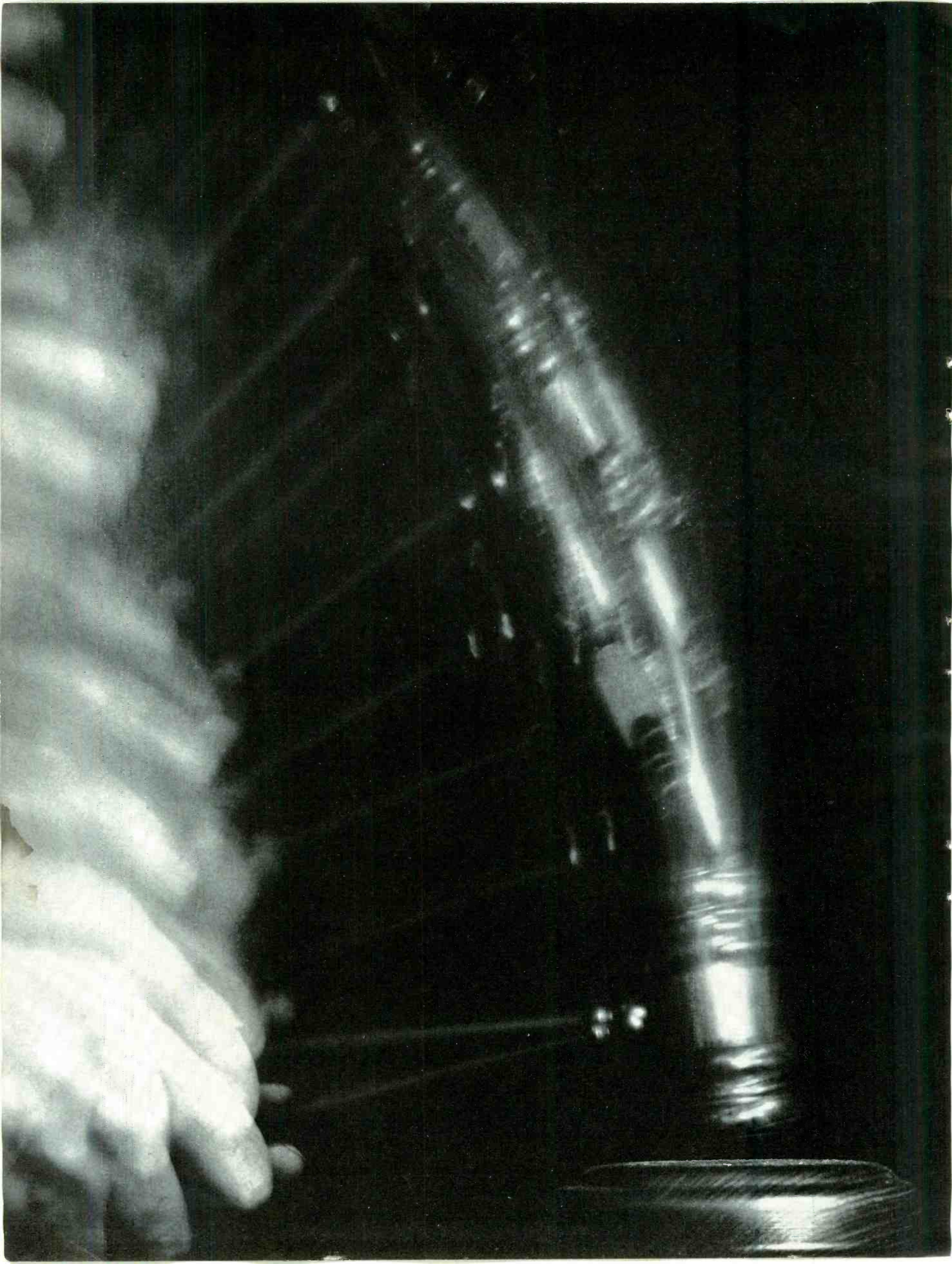
KOTV, like the other Corinthian stations, is in tune with its community. Musically. Dramatically. Entertainingly. Responsibly. That's why Corinthian stations strike such a high note of community rapport.



REPRESENTED BY H-R

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

THE CORINTHIAN STATIONS
RESPONSIBILITY IN BROADCASTING



Role Call!

The important role that television stations play in community affairs will be documented in the fourth annual, "The Many Worlds of Local TV," to be published in the August TELEVISION.

Personal copies of TELEVISION will be received by every member of the FCC, U.S. Senate, House of Representatives, state governors and communications officials. When the roll is called, make sure you've told your story.

DEADLINE FOR ADVERTISING RESERVATIONS: JULY 17TH

TELEVISION

444 Madison Avenue, New York 10022

PLAYBACK *continued*

a pleasant and impressive reminder that good design is, in its consideration for others, a powerful factor in winning consideration for one's own efforts and purposes. ■

Fred W. Friendly, president of the CBS News Division, keynoting the 13th annual convention of the American Women in Radio & Television, Tulsa, Okla.:

HERE is one shot on our program [a documentary on the 20th anniversary of D-Day], made from a fixed position in a landing craft, and you can watch 60

men climbing out of that boat. Half of them fall into the water; some of them drown; others are killed and some get ashore, lie down on the beach and then climb up. The scene lasts about four and a half minutes. But there is no sound, because no one recorded sound. Now, the first temptation was to say, "Well, let's take those sounds which are available in libraries and let's put sound with it." And we started to do it. Then we stopped and we decided not to do it. And we searched our consciences and we wondered. Then we tried five minutes of it with sound effects and it was

remarkably better, much more dramatic. But suddenly we were aware that we were doing something phoney. We were putting something together that people would see on June 6 of 1964, or 1984, and they would never know they were looking at something that wasn't real.

Now, this program, and I am sure that our friends at other networks act the same way now, will not be quite as dramatic because we won't have those sound effects in. *But we must decide once and for all, are we showmen, or are we journalists?* [Emphasis supplied.]

Those of us who are in the news busi-

WILX-TV is the Mid-Michigan Market

(smack dab in the middle of the mitten)

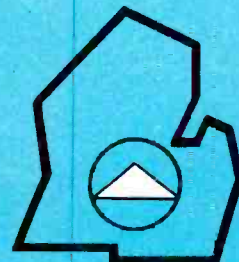
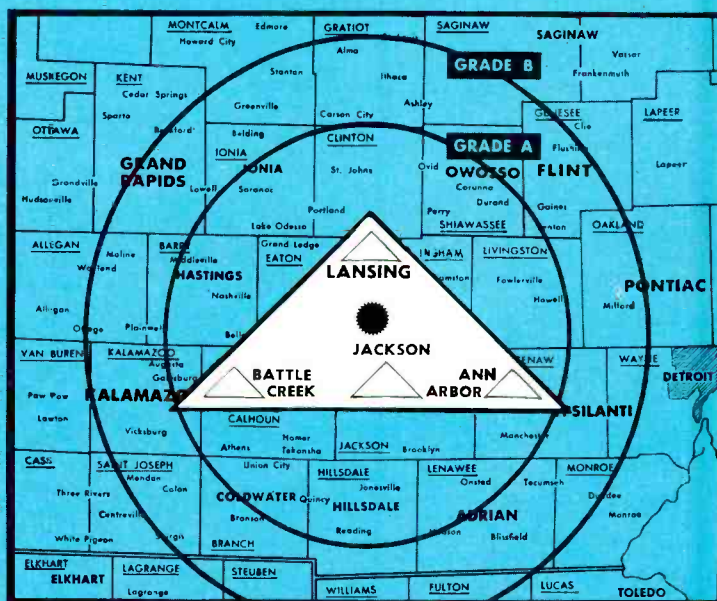
WILX-TV is your Mid-Michigan TV buy for four good reasons:

1. More efficient distribution of circulation.
2. Dominates the southern half circulation (Lansing and south).
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

Add it all up and you have MAXIMUM homes with MINIMUM duplication.

If you have clients that like extra merchandising, ask about our spectacular 40,000 circulation billboard in downtown Lansing.

Call Young Television Corp., or, write to Lansing 23, Michigan.



YOUNG

WILX-TV • WJCO-AM
 LANSING JACKSON

555 Stoddard Bldg., Lansing 23

1510 Springport Road, Jackson

Michigan's newest TV/Radio facility



37



WBEN-TV

programs for 885,900 households...

THAT'S WHY YOU SELL MORE ON ^{CH.} **4**



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 - 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 - 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

If you are interested in the households that last year spent over 1.3 billion at the retail level (plus the vast Canadian market) you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station



CH. **4**
CBS in Buffalo



WNYS SYRACUSE

Another
station
created by

L. C. **BOWERS** & Sons, Inc.

Builders to the Television Industry
PRINCETON, NEW JERSEY

PLAYBACK *continued*

ness, when there is a trial, in Texas or New York, when the Senate meets and we want to get in, when there is a political story that doesn't want television or radio there, we say it's our right and our responsibility to be there as journalists. And it is. Not always, but often.

If we want it that way, if we want to be journalists, if we want to say we carry a "thousand pound pencil," which is what our cameras and our microphones weigh, then we can't be showmen.

If we are going to be journalists, we can't have phoney sound effects. We can't have pictures made in the Pacific or the south of France and say they happened on D-Day.

We pay a price for this. Sometimes we are less than dramatic. Sometimes we are so honest that it costs us at the box office.

But if we want to be journalists, that's what we have to be. If we want to be believed, if we want to have no one ever say to us again, "Those pictures on Boston were phoney" [speaking of charges, later disproved, made against a CBS documentary on bookmaking in Boston] or "those pictures in that farm program were phoney," then we have to

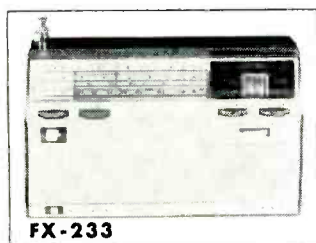


be honest to ourselves and we must have the right occasionally to be dull, because dullness is sometimes the price for reality.

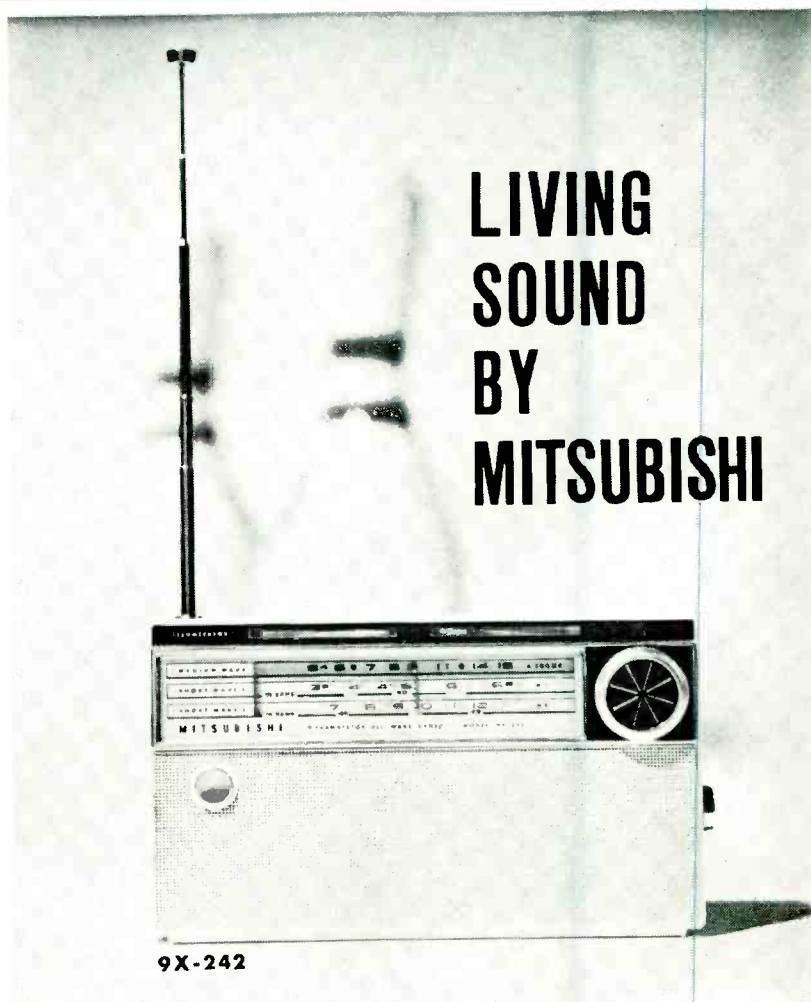
We are in on the forging of a great tradition: a tradition of reality, of believability. When we say "this is the way it is, this is the way it happened" no fancy music in the background to make it more dramatic or less dramatic; no preaching, no making up your mind for you, no faking, no effects, sound or any other kind. This is the way it is. This is the way we saw it. We tried not to tint the picture. We tried not to curve the

Transistor radios are a Mitsubishi specialty. This 9-transistor, 3-band (MW, SW¹ & SW²), superheterodyne radio boasts a mesa-type high frequency transistors for highly stabilized short-wave reception and sensitivity, transistor-controlled illuminating lamps that act as a tuning indicator, plus a push button controlled dial light.

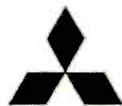
See these Mitsubishi transistor radios at your nearest electrical appliance dealer.



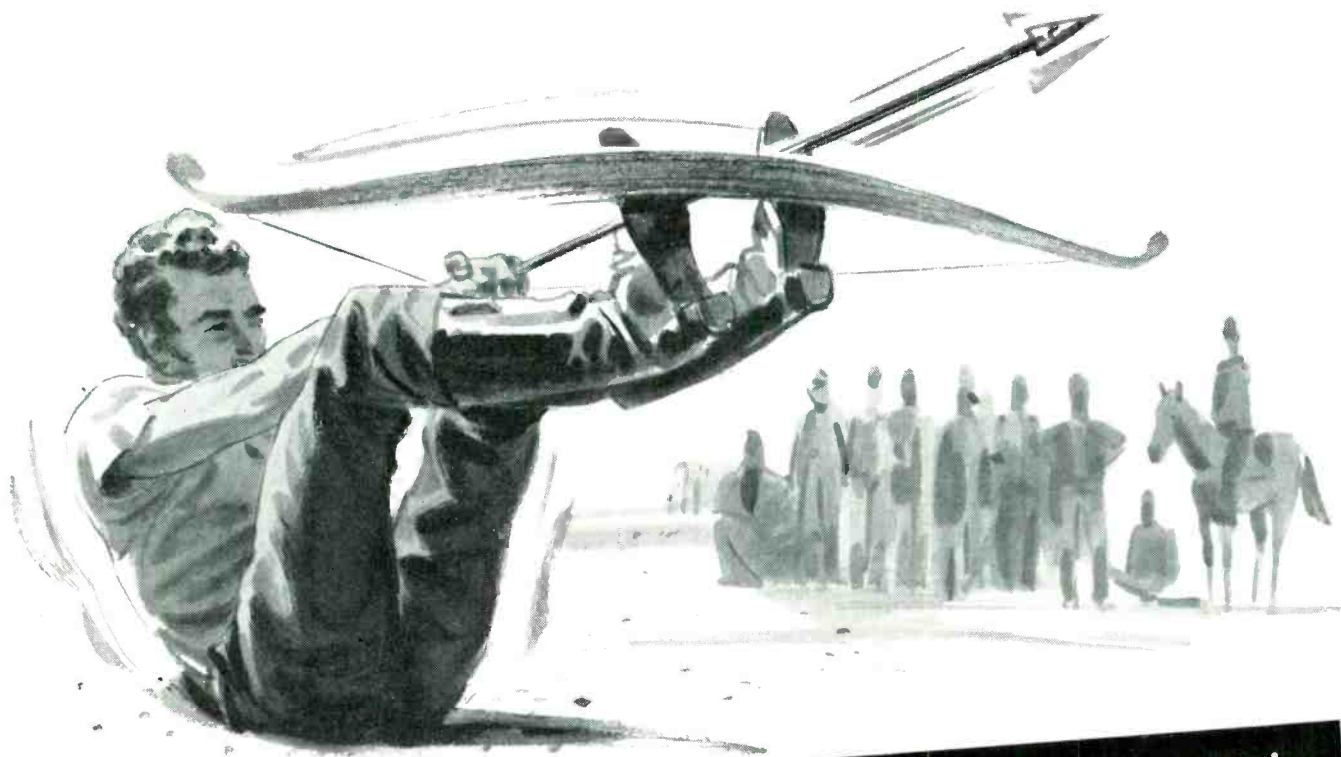
FX-233



9X-242



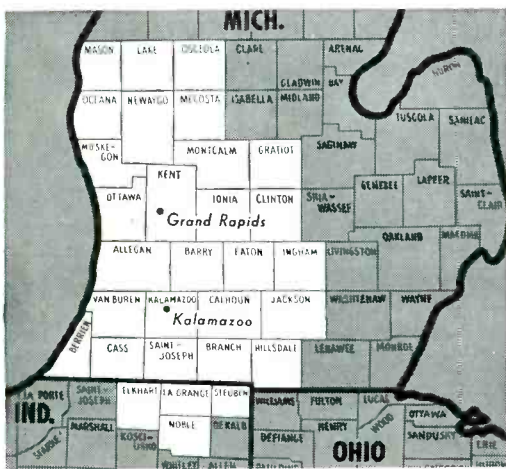
MITSUBISHI ELECTRIC CORPORATION
Head Office: Mitsubishi Denki Bldg., Marunouchi, Tokyo. Cable Address: MELCO TOKYO



YOU MAY NEVER SHOOT AN ARROW A HALF-MILE* —

**BUT...WKZO-TV Is On Target
in Greater Western Michigan!**

**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.

More viewers zero in on WKZO-TV than any other Michigan station outside Detroit.

It's pretty much the same from the opening pull in the morning until the last bullseye at night. Add up these NSI (Nov. '63) scores:

- 9 a.m. to noon, weekdays, WKZO-TV hits the mark with 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV's center circle catches 25% more viewers than Station "B."
- 7:30—11 p.m., Sunday through Saturday, WKZO-TV tallies with 24% more sets tuned than Station "B."

Let your straight-shooting Avery-Knodel man tell you about all the arrows in the WKZO-TV quiver! *And if you want all the rest of upstate Michigan worth having, add WWTV/WIUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

**Sultan Selim of Turkey shot an arrow 972 yards in 1798.*



The Felzer 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



WTAE
PITTSBURGH

Another
station
created by

L.C. BOWERS & Sons, Inc.
Builders to the Television Industry
PRINCETON, NEW JERSEY



Restaurant
Voisin

A dining tradition
for half a century

30 East 65th Street

•

Open every day
luncheon, cocktails, dinner

Reservations, Michel: LE 5-3800

PLAYBACK *continued*

mirror. We tried to bring it to you as it is, as you must see it. We shall then have served our purpose. We shall then have created a tradition. And if we fail, that opportunity which has been given to our industry and our nation will not soon come again. ■

Ernest A. Jones, president, MacManus, John & Adams Inc., before the Kentucky Broadcasters Association, Louisville:

CIGARETTE advertising I think is more boring than sinning.

In print I honestly believe that cigarette advertising has bored, blundered and bumbled itself out of almost all communication with the audience. But in electronics it continues to have a captive audience simply because there are no pages to flip. Again, I think it irritates far more than it induces.

There is no doubt that all forms of advertising played a part in popularizing the cigarette.

And if the anti-cigarette people are in—you should pardon the word—dead earnest about their crusade, I think they should employ the same means of creating a negative consumer reaction toward cigarettes. By that I mean: they should advertise.

I think this advertising—anti-cigarette advertising, that is—should be prepared with all the skill and motivational psychology and creativity that a top-rank advertising agency can muster.

And it should be delivered with an advertising budget roughly equivalent to the pro-cigarette budget.

If advertising has helped create the widespread popularity of the cigarette, then it is logical to believe that advertising has the power to decrease that popularity.

I think that power should be used.

Could the image of the cigarette be changed?

None of us are greybeards in this room, but many of us can remember when the cigarette was a "coffin nail" in popular language, and its use the mark of the guttersnipe and poolroom hustler instead of the pseudo-sophisticate.

What has once been done can be done again—in reverse. And if it is done, it will be done not by skull-and-crossbone advertising—not by threats and morbid example. People who live in the shadow of nuclear destruction do not scare easily.

But if highly skilled advertising—directed to the public through the same media channels now used by the pro-cigarette advertising—can succeed in making cigarettes unfashionable—and I think that it can do so—then cigarettes within the generation now in its teens



well might become about as popular as betel nut.

To be asked to assist in such an advertising confrontation should be an irresistible challenge to any agency and all media, particularly broadcast. ■

David Bernstein, creative director, McCann-Erickson Advertising Limited, London, at the annual meeting of the American Association of Advertising Agencies, White Sulphur Springs, W. Va.

A LOT of what our job is about, poetry also is about.

The job of the creative adman, writer or artist, is to have an idea about a product. An idea which will motivate people towards a sale. He is given (or helps to provide) a *proposition* concerning that product. From it he creates an original advertising *idea*.

Let's examine the relationship between a proposition (P) and an idea (I). The idea re-presents the proposition. But it heightens it.

I is not a paraphrase of P.

I is an intensification.

P is arrived at by a process of reason.

But P becomes I only by the application of imagination.

Now the point is this—the difference between P and I is basically the same as the difference between prose and poetry. The same intensity of feeling and awareness is involved.

Here is a proposition: "Beautiful Women Must Bear Daughters to Perpetuate Their Beauty—and Those Daughters Must Bear Children, and so Ad Infinitum."

Apply imagination to this. Let emotion work upon this thought—and this happens: "From Fairest Creatures We Desire Increase That Thereby Beauty's Rose Might Never Die."

There you have—in the opening of Shakespeare's first sonnet—a re-presentation of the proposition. Not just a paraphrase, an intensification.

continued

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite
with many, many more to come!

For television leadership in movies, look to

WTIC-TV 3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON,
RIGHTER & PARSONS, INC.





Emotion has worked upon the thought. P has become I. . . .

Concentration has been called "the very essence of poetry." It's certainly the very essence of advertising. Concentration in the sense of a tight brief. Concentration also in the sense of the restricted space or fraction of time in which we have to tell a message.

And this concentration is, of course, a

prerequisite of the intensity we spoke of earlier. There is no intensity without concentration.

Poetry is more compressed than prose—and therefore more highly charged. Paraphrase a poem, turn it into prose—you not only spoil it, you actually *lengthen* it. Bill Bernbach could have said: "From the Makers of the Sensationally Successful Volkswagen Car Comes the New VW Truck"—which is no more than a proposition. Instead he said: "Will History Repeat Itself?"—which is an idea. ■

CREEPING UP ON AD INTANGIBLES

Herbert M. Cleaves, General Foods' executive vice president-marketing, before the annual spring meeting of the Association of National Advertisers in New York:

PARKINSON should have included in his laws one to the effect that rising costs serve only to reveal the innate penuriousness of top management.

Let's not labor the fact that costs in general are rising, and the cost of advertising is no exception. In fact, the cost of advertising is doubly affected, first by increased costs in all its specific aspects—media costs, time costs, art costs, etc.—but equally important, the increased total cost of the heavier weight of advertising necessary to compete for the consumer's attention in a society surfeited with all forms of persuasion.

In such a climate a sophisticated top management feels the pressure to explore and develop every possible offset, greater efficiency, greater economy, greater effectiveness of every operation before turning to the easy but sometimes disastrous expedient of increased price.

In such a climate facts begin to replace judgments, controls begin to replace largesse, proof of results begins to replace cursory evaluations.

It's true we have established some disciplines. The advertising research expenditure has probably increased five-fold in the last 10 years. Advertising planning is still too frequently dictated by the outworn concepts of cost per case or unit, or of percentage of gross profit, or of—frankly—"what the traffic will bear" in the light of top management's current frame of mind. Judgments are still too frequently made on the basis of experience—or inexperience. Interpretations of incomplete research still guide us down some tortuous and disastrous paths.

When the millenium arrives I am sure you will be able to state with precision that a dollar invested in advertising will produce a given number of sales. You will be able to project a profit from those sales and satisfy the most in-

trusive managements. What business school professors will use as subjects of their articles when that day arrives, neither you nor I will know for I'm sure we'll be long since gone. But what can you do until the millenium arrives? What is bugging management? What disciplines can you set for yourselves that will calm its nerves and its fears? Here are a few that will, perhaps, meet management more than half way.

- Set objectives that you can measure. The process that results in the consumer finally buying a product is a marketing, psychological and sociological complex. In most instances, the part that advertising plays cannot be clearly defined. So set your objectives in terms that *can* be measured by the present level of the science of marketing research, and then, if you wish, develop for management your rationale on how the accomplishment of these objectives will affect the business.

- Be as sure as you can that what you say in your advertising is the right thing to say—the best thing to say to influence the consumer toward your product.

It costs so much today to say anything that we well might follow the Maine fisherman's advice, "If it isn't an



WTIC
HARTFORD

Another station created by

L.C. BOWERS & Sons, Inc.

Builders to the Television Industry
PRINCETON, NEW JERSEY

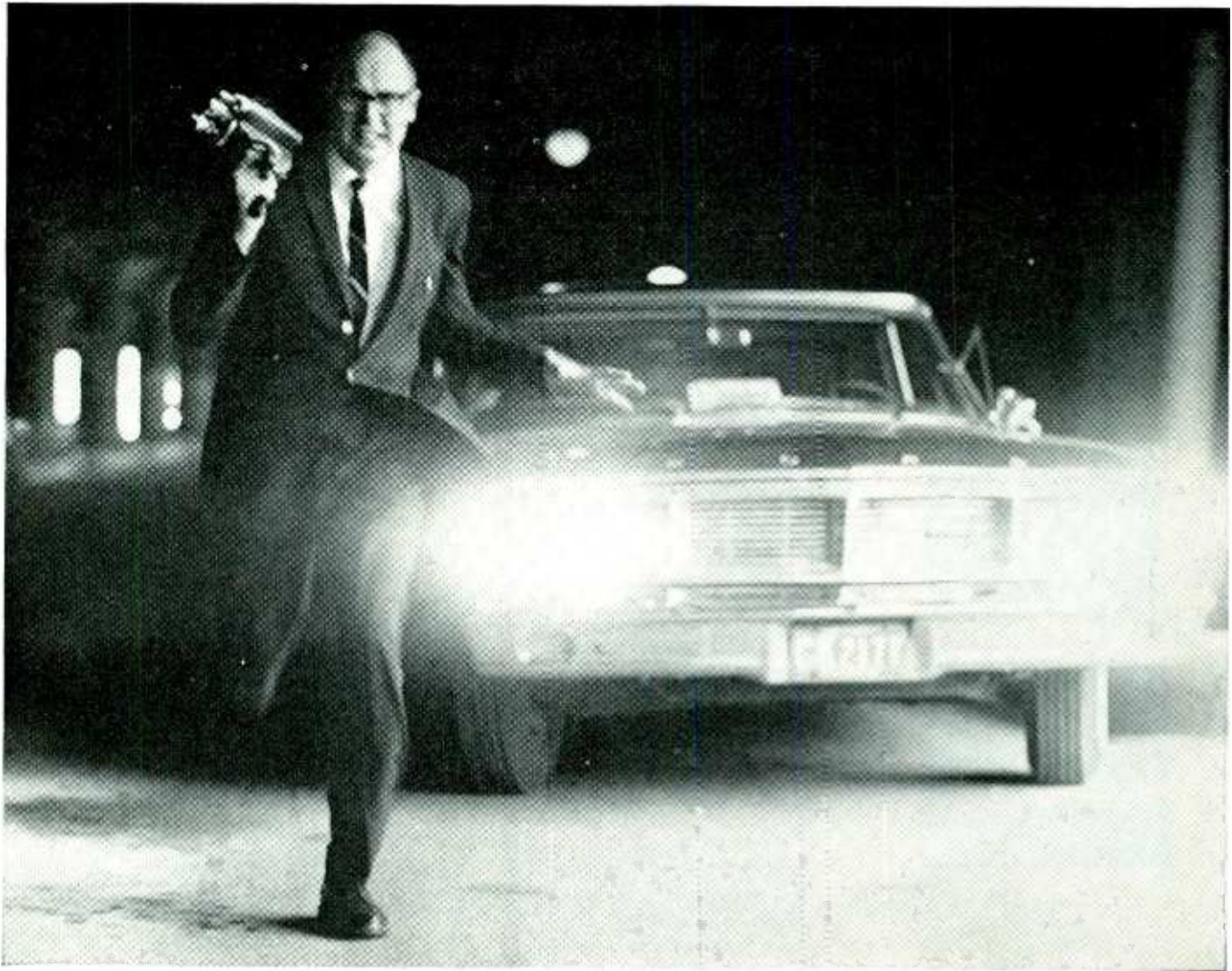


WOOD
GRAND RAPIDS

Another station created by

L.C. BOWERS & Sons, Inc.

Builders to the Television Industry
PRINCETON, NEW JERSEY



The best film coverage in Chicagoland!



For the second straight year, a member of WGN-TV's news department has been selected Chicago cameraman of the year.

Charlie Ray won the Chicago Press Photographers Association's "Grand Award" for first place honors in the categories of General News and Features.

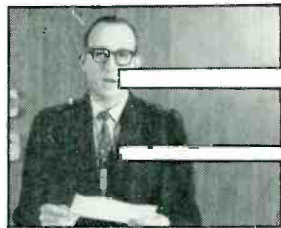
WGN-TV's Ed Sullivan, last year's "Cameraman of the Year," was awarded first place in the Spot News category.

In all, WGN-TV won six awards in the annual contest, including the newly inaugurated rotating station trophy.

Charles Ray and Ed Sullivan are part of a thirty-man news department dedicated to keeping the vast Chicagoland audience on top of the news. More prize-winning news footage than any other television station!

WGN IS CHICAGO

the most respected call letters in broadcasting



7:25 AM
12:00 NOON
6:00 PM
10:00 PM
10:55 PM



INFORMATION CENTER FOR THE GOLDEN SPREAD

Bob Watson, Gen. Mgr.
KGNC-TV
Amarillo, Texas

Represented by  **VENARD, TORBET & McCONNELL, INC.**

PLAYBACK *continued*

improvement on silence, don't say it."

- Be a realist in your planning. More campaigns have failed by over-projecting the potential franchise and under-projecting competitive action than for any other reasons.

- Be a leader. Be a pioneer in the area of technological advances that will bring new science to an old art. Management craves evidence that the huge dollar sums you ask it to invest have a real chance of producing the results you forecast.

The era of the red necktie salesman—the personality boy—has gone out with Willie Loman. The resistance to technological aids has melted as improved sales productivity proved its validity. The advertising man who stood with me in front of our new 1460 computer and said, "I said it to Orville, and I say it to you, they'll never get that thing off the ground," is as outmoded as the Dodo.

Computers are off the ground, and they will continue to mount higher. They will not take the place of judgment. They will not restrict creativity. They will not inhibit the free and forward thinking that is the main source of growth and development. But they will be used by sophisticated advertising men to provide better judgments, sounder judgments, and statistical evidence for decision making.

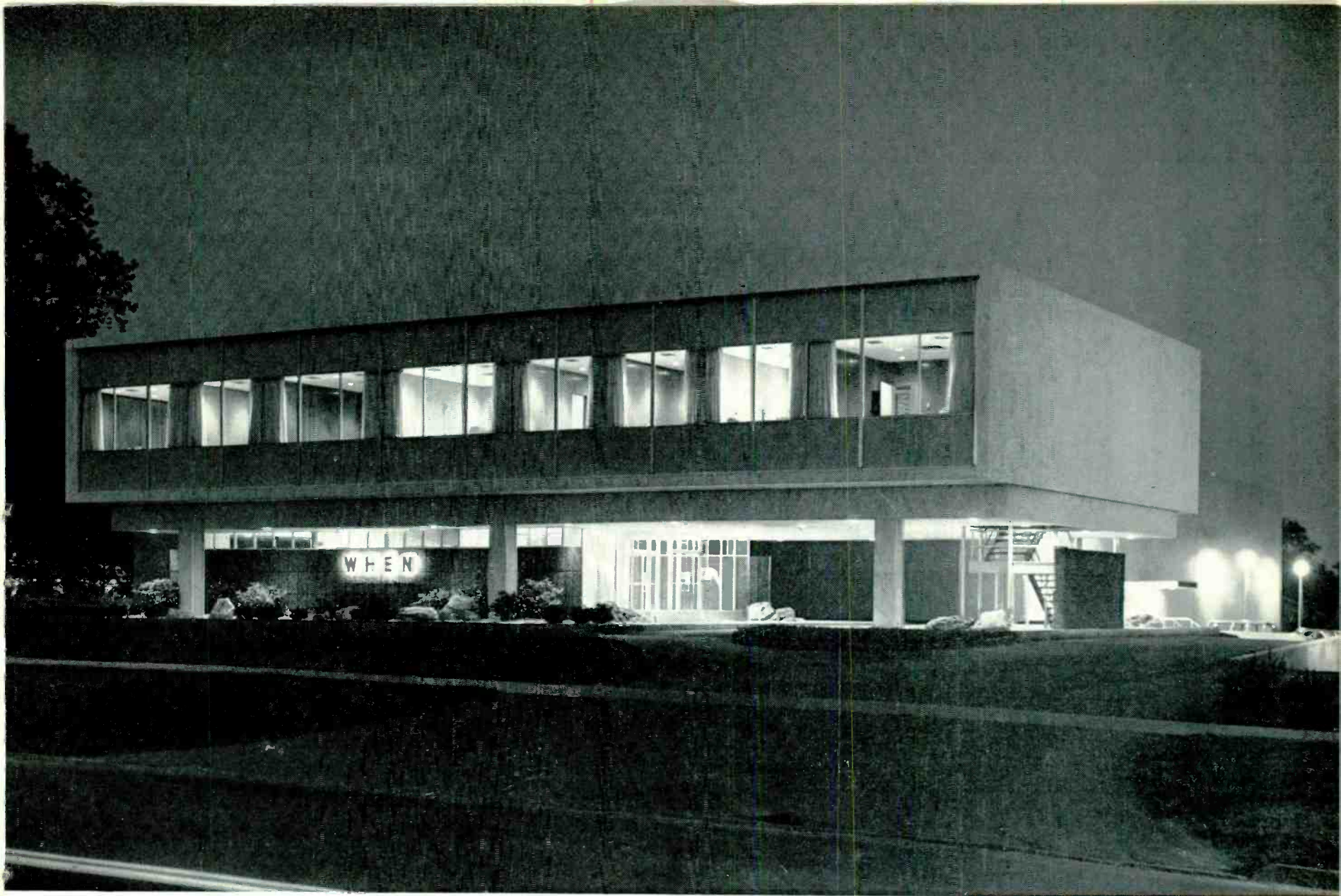
- Communicate with management. High in the hills in their tepees, the Chiefs get restless with no one to explain things—but when you talk, talk their language. The other day I offered a suggestion to one of my advertising acquaintances. "Man," he said, "you've pointed my weathervane to a new quadrant." When I looked quizzical, he went on. "The lyrics are just the same—you've projected a new orbit and all systems are go." By that time I was in the spirit of the thing and answered, "Chum, you're a real cute guy. Let me know when you plan to fire the retro-rockets and re-enter my atmosphere."

To communicate with management means to discuss with them openly, candidly, the questions that are bothering them about advertising. Management frequently wants to know "how high is up." It recognizes that the life cycle of many products is getting shorter. It wants to know what would happen if we invest more—faster. Or it might want to know "how low is down." When did you last look at the advertising strategy for an established product and explore the net impact on franchises and profits of a lower expenditure?

Management would like the known and the unknown clearly defined. They would like to know the degree of the risk you are asking them to assume. ■

AUSTIN TELEVISION AND RADIO PROJECTS

- KGNC San Francisco, Cal.
- KECA Hollywood and Mt. Wilson, Cal.
- WENR Chicago, Illinois
- WXYZ Detroit, Michigan
- KNBH Hollywood, Burbank and Mt. Wilson, Cal.
- WNBQ Chicago, Illinois
- WNBK Cleveland, Ohio
- WNBW Washington, D. C.
- WEWS Cleveland, Ohio
- WMCT Memphis, Tenn.
- WNOX Knoxville, Tenn.
- WSB Atlanta, Georgia
- WHIO Dayton, Ohio
- WCAU Philadelphia, Pa.
- KFMB San Diego, Cal.
- KFI Mt. Wilson, Cal.
- KSD St. Louis, Mo.
- WBNS Columbus, Ohio
- WOAI San Antonio, Texas
- WFMJ Youngstown, Ohio
- WSAZ Huntington, W. Va.
- WHTN Huntington, W. Va.
- KOND San Antonio, Texas
- WWSW Pittsburgh, Pa.
- WSYR Syracuse, New York
- WIIC Pittsburgh, Pa.
- KABC Los Angeles, Cal.
- WKRC Cincinnati, Ohio
- WHEN Syracuse, New York
- KVTV Sioux City, Iowa
- WGY Schenectady, N. Y.
- El Mundo San Juan, Puerto Rico
- U.S.I.A. Voice of America Greenville, N. C.



Transmitting a better image ... by design

WHEN-AM-TV, Syracuse, N.Y., recently completed by Austin is one of the most flexible and modern facilities for radio and television broadcasting in the U.S. With an area of 46,000 square feet, its functional design assures close coordination of management and administrative activities.

The entire ground floor of the production building is devoted to TV operations and staff facilities, including two studios, a video master control room and tape room. On the second floor are radio studios, a music library, and combination radio-TV news facilities.

Austin was selected to design and build this efficient and functional broadcast center largely because of its experience as designers and builders of 42 network and local TV and radio stations in the United States.

May we serve you — in any field? Simply contact your nearest Austin office.



The Austin Method is a system of complete design, engineering, and construction services performed under a single contract.

When co-ordinated with an owner's knowledge of his requirements, facilities result which produce for him the maximum economic benefits.



**THE AUSTIN
COMPANY**
Designers • Engineers • Builders

CLEVELAND • New York • Boston • Philadelphia
Washington • Pittsburgh • Chicago • Houston • Dallas
Los Angeles • San Francisco • Portland • Seattle • Toronto
Montreal • Michigan: Designing and Engineering
by Austin Engineers Inc., Detroit
PROCESS DIVISION: Chicago Heights
AUSTIN ELECTRONICS: New York
AUSTIN INTERNATIONAL—Headquarters: New York
London • Paris • Sydney • Buenos Aires

WHEN you put
them altogether they
mean the newest and
best



WHEN Television and Radio have officially opened their new broadcast center. Unusually complete, WHEN has available one of the finest, most fully equipped, modern radio-television complex in the nation today. These incomparable facilities are highlighted by four fully modified video tape recorders . . . and a full complement of the latest studio cameras, including versatile remote controlled cameras . . . enabling WHEN-TV to create four productions simultaneously.

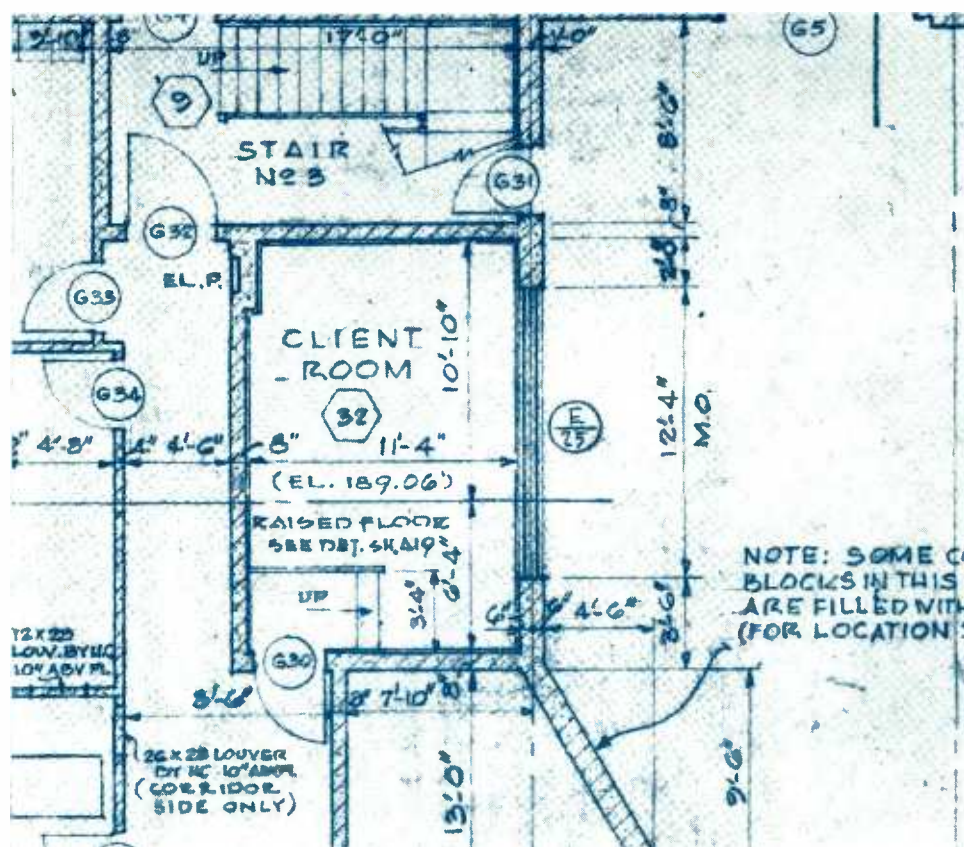
WHEN you combine the superior facilities of WHEN-TV with their affiliation with the unexcelled CBS Television Network, you have the best in Central New York . . . "transmitting a better image by design."

in Syracuse, New York

WHEN - TV 5



TELEVISION



Form hasn't always followed function in architectural design. Even today it doesn't all the time. In television, however, it generally does. It has to. A television station is its own breed of building. It calls for a particular kind of design ingenuity to solve the problems inherent in the medium and in each of the individual situations that make it up. This special report tells both stories: that of the medium in the over-all story which follows overleaf, that of the individual stations in 65 case histories which begin on page 9. Together they offer an up-to-now analysis of how the form has come to follow the function in television station design.

TELEVISION STATION DESIGN:

BY DONALD V. WEST

THERE were at last count 556 ways to house commercial television stations in the United States.

In New Orleans the vintage 1816 home of wine merchant Francoise Seignouret has been adapted to the modern needs of WDSU-TV.

In Binghamton, N. Y., the Sheraton Inn—complete with room service—is landlord to WBNF-TV.

In Stockton, Calif., KOVR is in what was a bakery. In Sacramento KXTV is in what was a pre-World War I factory.

In Sioux City, Iowa, KXTV has leased what was an auditorium across from City Hall and built into it a million-dollar TV facility.

In New York City the most successful station of them all, WCBS-TV, hasn't even a roof to call its own; its operations are farmed out among 12 buildings around town.

Those are six of the ways.

Sixty-five other ways are described in this issue beginning on page 9. They differ from the half dozen above in that each is the design decided upon for a station built from the ground up for television. They share with the half dozen the fact that each answers a particular set of circumstances, a particular competitive situation, a particular way of working in television. Together they show how station design has evolved from the first tentative steps of the 40's to the bold structures of the 60's. Together, too, they stand as a primer, if not of "how-to-do-it" in television, at least of "how-it's-been-done."

The truth is, of course, that you don't have to have a specially designed, brand new building to operate a television station. "When we took over our Ft. Wayne station (WANE-TV) the building was so unattractive they hadn't put a sign on it," recalls C. Wrede Petersmeyer, president of the Corinthian Stations. "But they put out a beautiful signal. You could operate from a barn if you had to."

But not as well, not as efficiently. "You don't get the horsepower you should out of inefficient buildings," Petersmeyer continues. And, happily for the television industry, few stations "have to" these days. The number of handsome broadcast structures which dot the U.S. landscape bears testimony not only to the design ingenuity of the companies that inhabit them but also to the prosperity which has accompanied the industry's growth.

It wasn't always thus. In the early days of television the men who built stations literally did not know whether the medium was here to stay. All of them started in the red, many of them continuing that way until the early 1950's. The stations they designed often reflected those circumstances, just as today's stations reflect a drastically changed situation. For example, the station usually was built at the transmitter site, to save costs of land and construction and to permit major operating economies (no line charges, saving on engineering personnel). More often than not, today's stations are in close-in locations, a microwave hop away from their towers.

Too, stations often were designed as multiple-use, as

opposed to particular-use, structures. The philosophy then was that if the owner went broke in television he could always use the building as a warehouse or a candy factory. Few owners are that cautious today (although some still hedge their bets by building a degree of convertibility into their plants, as is explained later).

Those early station builders were up against other handicaps, too. Their precedents were in other media: radio and theater, particularly. They turned out to be pretty bad guides. Television was at once both and neither. It had sound, of course, but it wasn't nearly as important as radio's. All those acoustically perfect studios developed over years of painful experimentation weren't needed any more: directional microphones eliminated a lot of the noise, and any extra sounds that might creep in weren't nearly so disturbing when there was a picture for the audience to see. Now they just deaden the studios a little and rely on props and flats to build the brilliance back up. It had an image, of course, but the theater's visual designs weren't worth much either. Television's cameras were no respecters of the proscenium arch, you didn't need a sloping floor for an audience that saw most of the action on monitors, and much of television ended up without a studio audience at all.

So the early owners of television stations found their own way. What they learned in that first generation of post-war television stations laid the groundwork for the second generation now building. If what they learned has not developed a set of firm rules for station design it is because (1) stations themselves are so individual and (2) yesterday's answers, in a field developing as fast as television, are hard put to keep up with tomorrow's techniques.

LOCATION COMES FIRST

The design itself does not come first in building a television station. *Where* comes before *how* in the operational sequence; you've got to have a site. More often than not, it seems, owners find their sites without benefit of architectural counsel. Architects, of course, would prefer it the other way around. Say two of the most prominent in the field on this point:

"The client usually has a site before he comes to us. It's usually the hilliest site he can find, either because that's the only or the cheapest land available or because the site was selected by the chief engineer, who always looks for the high ground first," says L. M. Druckenbrod Jr., project planner, the Austin Co., Cleveland.

"There is no such thing as a perfect site. The problem always is to do the best you can with the site possibilities you have," says Raymond A. Bowers, Fulmer & Bowers, Princeton, N. J.

The choices usually are two, relates Bowers further—downtown, at perhaps \$25 a square foot, or suburban, at perhaps 25 cents a square foot. That choice is not purely hypothetical: it is the actual one which faced Travelers Insurance, a Fulmer & Bowers' client, in deciding the site for

FORM FOR THE FUNCTION

its WTIC-TV Hartford (see page 18). It opted for the more expensive downtown site for reasons that might not obtain with another owner—Travelers was developing a downtown redevelopment plaza in Hartford and wanted its own building to be a showcase for the area.

The Travelers' building demonstrates other site considerations, too. When you select the location you get more than just ground: you also get a building code. (According to many architects interviewed by TELEVISION, you often get obsolete building codes which seem designed to prevent rather than to promote progress in building construction methods.) Locating WTIC-TV downtown meant the building had to be designed with a four-hour fire requirement, for example—meaning built to sustain a raging fire for four hours in one section of the building without suffering structural failure. A suburban location would have meant a considerable saving in this category of construction cost. On the other hand, building downtown meant WTIC-TV could use the central city steam system for heat. In a suburban location they would have had to build a boiler room.

The most telling effect of the site on the building design is on size. WTIC-TV's plant is four stories tall not because the owner likes heights but because the dear price of downtown metropolitan land forces buildings into multiple stories. Not only that, but it makes construction more expensive. Among other things, there's not enough room for on-site storage of construction materials, meaning you have to program the job carefully to see that materials arrive only at the time they're to be used.

The second important effect of the site is on the building's shape. Long, slender plots often suggest long, slender buildings, and certainly preclude massive square ones.

Still another fringe matter that comes with the selected site is a tax rate. Generally, the closer in the building, the higher the taxes.

There are at least two other points about site selection which merit an owner's consideration. If the studio building is located away from the transmitter a microwave link probably will be necessary. That means line of sight comes into it: if you can't see the tower from the building you have a problem. One way out is to build another tower at the studio location high enough to put the microwave dish into line of sight with the transmitter. That, of course, gets expensive and most owners try to avoid it. (There's also the option of using telephone company coaxial lines to the transmitter, but that's on the whole more expensive than microwave and television stations rarely resort to it these days.)

Stations also have to be concerned with future buildings which may appear in the area. Today's line of sight may disappear virtually overnight if a new office building goes up.

The other matter is that of expansion. Downtown locations almost automatically mean the station is hemmed-in and likely will be restricted to its present site dimensions.

Additional land acquisition is both difficult and costly, and building modifications—for example, to add a story—likewise come high.

Locating in the country has its problems, too. The principal one is that of doing business with downtown agencies, merchants and other businesses—both in telecasting and in general housekeeping activities. For many current-day owners the answer is to locate not as far out as the tower but not, on the other hand, as close in as the city hall. They're moving into the rapidly developing suburban areas where parcels of land up to three acres can be acquired this side of bankruptcy. Such a site is preferred both by architects and owners as providing adequate space for today's needs and allowing for future expansion.

(Architects would likely add one more consideration to the site selection process: where the owner lives. Somehow, sites seem to increase in desirability in direct proportion with proximity to the owner's garage.)

STUDIOS MAKE THE DIFFERENCE

The studios are what make television buildings different from other buildings. To begin with, they're big, some of them ranging up to 5,000 square feet. Even small stations will rarely have a studio less than 40 by 40 feet. (A common dimension is 40 by 60.) These minimum dimensions are a case of form following function. The most efficient use of a television studio in conventional rectangular designs comes from placing sets on all four walls and operating cameras from the center. It takes roughly 20 feet for comfortable operation of a camera on one set; you want your studio wide enough to permit backing up that far without intruding on an opposite one. All this space must be provided without using any columns which would restrict studio operations, meaning large steel trusses must be designed in to support the ceilings over these clear spans.

Not only are studios sizable in square feet, they're also sizable in cubic feet. Few modern studios are built under 20 ft. tall. It's possible to work with ceiling heights around 15 feet, but impractical. Even those heights are above the normal one-story level, and it costs only slightly more to design in the extra height to make the studios a full two stories.

There's a reason for height in a TV studio. As any school-boy knows, heat rises. As any engineer will tell you, television operations generate a great amount of heat—primarily from all those lights. Black-and-white operations might be designed for about 30-35 watts per square foot, color for about 75 watts per square foot. All that energy has to be gotten rid of. A high ceiling stores much of the heat above working levels. A low ceiling, on the other hand, would confine the heat to the bottom portion of a studio—and, incidentally, virtually incinerate the crew.

Studios also have to be tall because of those lights themselves, which generally are suspended from a lighting grid which itself is suspended from the actual ceiling. Too, if

Text continues on page 7

PROBLEMS AND PRINCIPLES IN TV STATION DESIGN



THE STUDIO • This is the key to the television design, the element which separates television buildings from other kinds of structures. A glance tells why. To begin with, TV studios require lots of space (this studio at WOC-TV Davenport has almost 5,000 square feet). It must be uninterrupted by columns, meaning large steel spans must be built across it. It must be high, preferably at least 20 feet, to permit convenient operation of the studio, to accommodate all the lighting, props and other gear that goes into it and, most of all, to keep the heat that it produces up out of harm's way. The floor must be absolutely level. It cannot have cracks in it which would affect camera operation or show up in the picture. The studio must be acoustically conditioned and isolated from any extraneous sound sources.



TRAFFIC FLOW • A television station is a quasi-public building. Large numbers of people come into it. This is how they're controlled at WCAU-TV Philadelphia. They enter from the parking lot at rear (top picture), go up a ramp the length of the building (left) and are deposited in the main lobby area (right).

CONTROL TECHNIQUES • "Flying blind," meaning directing a TV show by monitors alone (picture at left), is gaining increasing favor among TV stations. Traditionalists prefer having

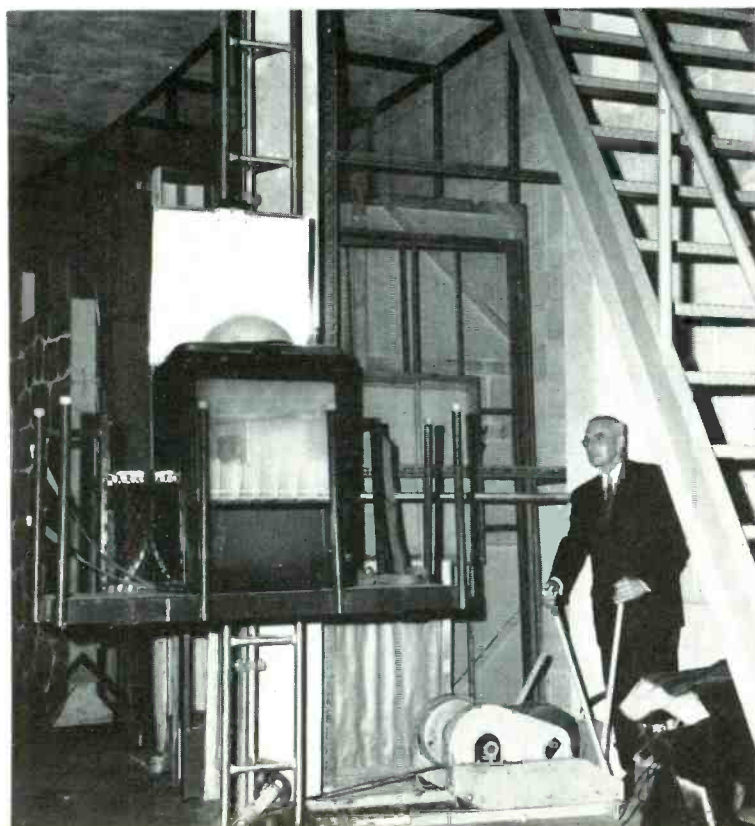
visual contact as well (picture at right). The newer method permits certain cost economies in building construction, is said to be more efficient. The older technique is considered to be safer.



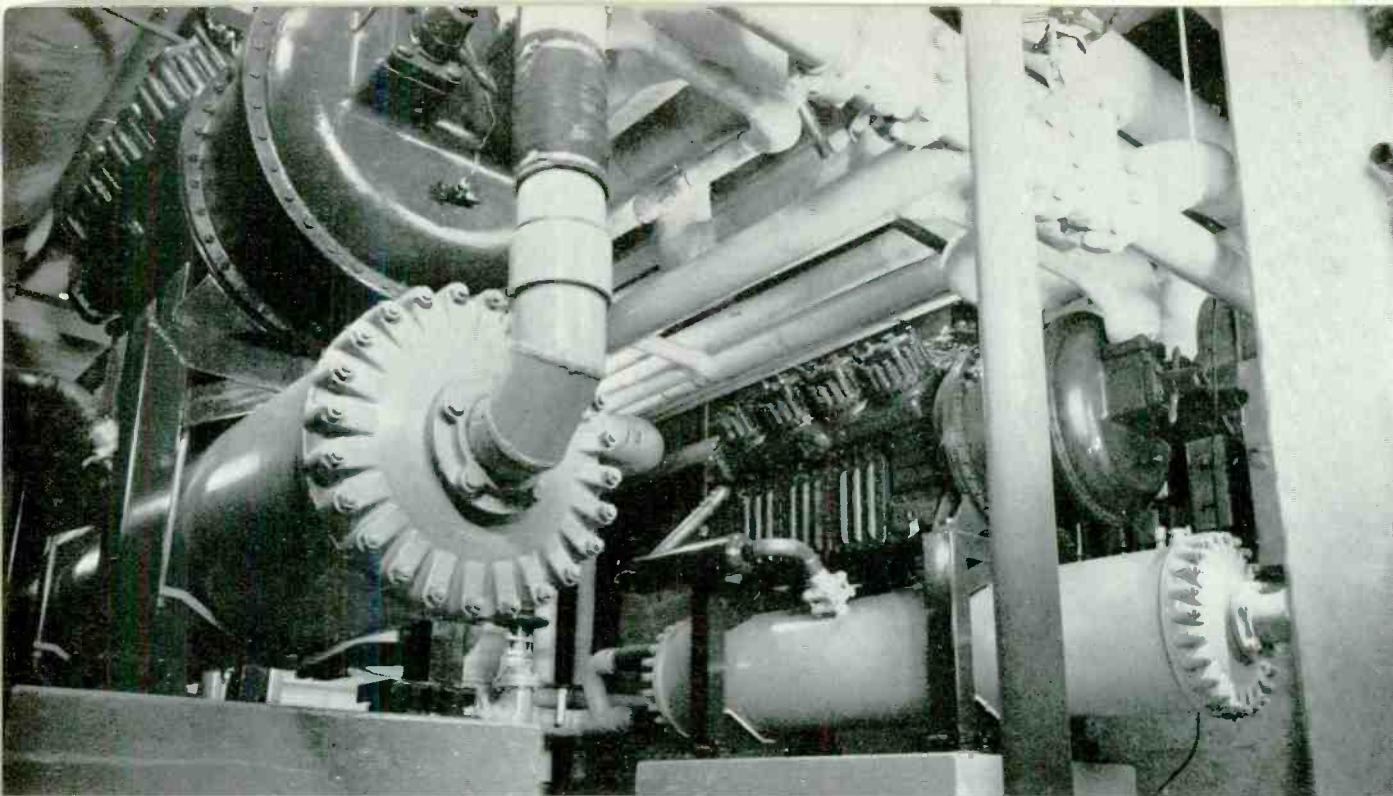


SIGNAL LINK • Most new stations microwave their signal to the transmitter site. Some (like WHEN-TV Syracuse) pamper their gear by housing it inside (above).

ACCESSORIES • Television studios are called upon to perform all sorts of operations, from baking a cake to demonstrating the latest model cars. For the first there'll likely be a kitchen set, requiring, among other things, flexible utility lines. For the second there's often a motorized turntable built into the studio.



BACKSTAGE • Storage is a major consideration in television station design. It's hard to get too much of it. Given the option, most owners would build in more storage space than they have now. WFIL-TV Philadelphia puts props aloft via a special elevator (left).



UTILITIES • There's more going on than meets the eye in a TV plant. Somewhere in the building there'll be a massive air conditioning system. Enough power will come into the station to operate a normal building twice its size. There'll be at least two power sources to guard against power failure, perhaps an emergency generating plant. The television operator is required to become familiar, if not expert, in many fields beyond the television picture itself.



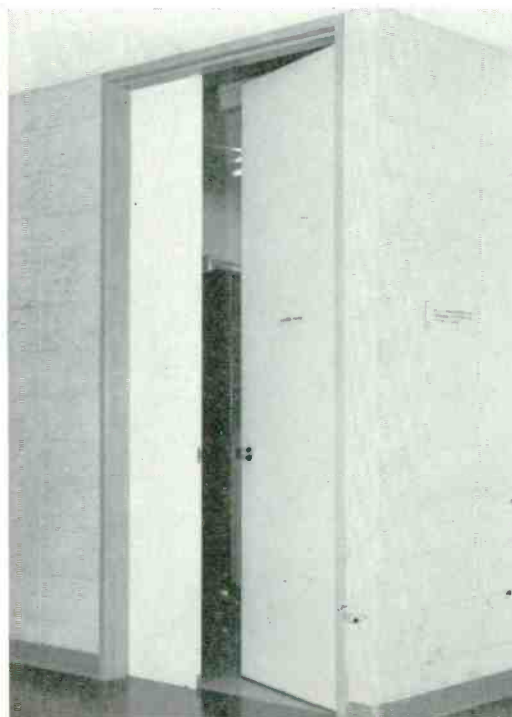
ACCESSIBILITY • Television requires miles of wiring and cables. They have to be gotten out of the way, and they have to be gotten to on occasion. Here are two ways, the first (at left) utilizing 2 ft. panels which are lifted out of the floor by a suction-cup device, the second (right) simply dropping cables through the floor to run in trays across the ceiling in areas below.



KEEPING HOUSE • Stations frequently must entertain business guests, hence many plans now include kitchen areas from the small efficiency unit (above) to more elaborate rooms serving 20 or more.



REVOLUTIONIST • Video tape burst upon the television industry in the mid-50's, bringing with it major changes in operations and space requirements. Future equipment developments may also make major space demands on TV buildings being built today.



NOBODY'S PERFECT • They call it trial and error. At WFIL-TV Philadelphia they learned too late that tape machines are just about a foot too wide for a 3ft. 6 inch door.

there's room enough overhead, flats or other properties can be "flown"—that is, pulled up for storage when not in use, ready to be lowered again on an instant's notice. Air conditioning ducts also eat up generous hunks of cubic footage.

Not only is a single studio a commodious matter, but there usually must be two of them. In larger stations, of course, there may be as many as four; TELEVISION's research in the field turned up no more than that.

Television studios present problems not only to the architectural designer but also to the builder. Among the difficult ones is the floor. It must be perfectly "true"—that is, perfectly level so that cameras can be dollied across it without bobbing and weaving as they go. One common specification is that the deviation in a studio floor may not be more than 1/32 inch in a five-foot span. Almost invariably they are of concrete, a material described by Austin's Larry Druckenbrod as "guaranteed to crack." You can't have that either—a big crack in the floor is a hazard both to camera dolling and to the television picture you transmit from that studio. Floors are a part of the picture, too.

(To mitigate against the concrete's cracking, Austin buildings are designed with cut joints 1½ inches deep and ½ inch wide every 20 feet across both studio dimensions. Such cut joints do not affect dolling and can be bridged easily if the owner elects to tile the floor. A troweled joint cannot be used because the sloping edges would affect camera dolling.)

There are two schools of thought about floor coverings for television studios—as well as for almost any other aspect of design you can mention. One is the "leave it bare" school, which holds that the concrete itself makes the best floor covering. Advocates of that school have price on their side, of course—it costs less not to cover a floor than to cover it. They also have durability in their favor. Television operations involve heavy equipment and other materials which can be harmful to floors. For example, an automobile commercial can leave behind a puddle of oil or gasoline which could raise havoc with asphalt or vinyl tiles. Heavy equipment or sets left in one spot often leave an indentation which can later affect camera operation across that spot.

Those who cover their floors ordinarily do so because of appearance. There's also a certain saving in equipment maintenance. For example, concrete floors, with their more abrasive surfaces, are harder on the camera cables which snake across them. Tile floors lead to longer cable life in this expensive category.

The weight that studio floors must bear is another consideration in building design—a consideration that ordinarily leads architects to avoid putting them above basements or in upper floor locations and, instead, to put them on grade if possible. Ordinarily, the studios are designed with a "live load" factor—the weight a building element must bear in addition to its own weight—of at least 125-150 pounds per square foot. The amount of live load of a floor is determined by the amount of steel in the concrete. In some studios located on grade only steel mesh might be used to reinforce it (the ground itself has a live load factor of about 4,000 pounds per square foot). A studio not on grade would be quite another matter and could require large amounts of steel (for example, the studios of WTIC-TV required a 9-inch, steel reinforced concrete slab rather than a 4- or 5-inch slab).

There's live load to be considered on the studio ceiling as well. Assuming that the studio ceiling is also the build-

ing roof, this will vary widely depending upon the section of the country. In Syracuse, N. Y., where the winters bring heavy loads of snow, the ceilings must be designed to carry an exterior live load of at least 40 pounds. In Florida, on the other hand, the exterior live load requirement might be only five pounds. In addition, whether in New York or Florida, the building will probably be designed to carry at least 40-50 pounds of interior live load for flying flats, for props and for the various lighting and air conditioning units suspended from it.

The matter of weather affects station design in many ways. Obviously, it affects building insulation, air conditioning, window treatments, the pitches of roofs and similar matters. It also affects parking areas, which shrink in the wintertime when large areas of snow are on them. If there are towers around the property, either microwave or transmitting towers, severe winter conditions can cause icing that can become a hazard to buildings and lives. Weather makes most of the difference between designing a station in Maine and Arizona. Another part of the difference, which would affect the builder though not necessarily the building, is the differential in cost between various parts of the country. The Austin Co. estimates that a building in Knoxville, Tenn., might be as much as a third cheaper than the same building in New York because of differentials in labor scale. Electrical work in Huntington, W. Va., comes much more expensive than in Cleveland, for another example. This fact is one which must be taken into consideration when comparing prices among those stations described in detail later in this issue.

WHAT YOU HEAR MATTERS, TOO

Another major consideration in television studio design is that of acoustics. As noted earlier, this problem is not nearly as exacting as it was in the days of radio when major productions were mounted in sound studios. But it's a problem just the same, and one which often requires expert counsel to solve.

That same schoolboy who advised that heat rises also knows that noise is caused by vibrations—those set up by the human voice or, of perhaps greater importance to television, those resulting from vibrations either within the building or from outside sources. A television studio built atop a subway in New York would present intriguing problems to an acoustical engineer, for example. The situation is rarely that acute, but sometimes approaches it.

One station which has paid a lot of attention to acoustical design is WGN-TV Chicago, whose three television studios are isolated both from the surrounding building and from each other. In effect each studio is an independent building. This was accomplished primarily by setting each studio on its own set of reinforced concrete caissons going down 40 feet to bedrock. There's a 24-inch airspace between each studio wall and the studios or building wall opposing it. The floor slabs of the studios are separated from each other and from the building slab by a 2-inch gap filled with cork. The studio walls are of lightweight, hollow-core 6-inch block, the building walls of 4-inch block.

WGN-TV went to these lengths to provide sound isolation for its studios not only because it wanted to go first class in television but also because it had had less than happy experience in this regard in the past. Before moving to its modern broadcast center on the outskirts of Chicago WGN-TV had been located in the *Chicago Tribune* building over the presses of that newspaper. Such an experience would

To page 73

BUILDING-EXPANDING -MODERNIZING?

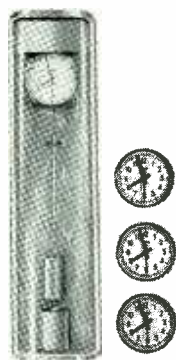
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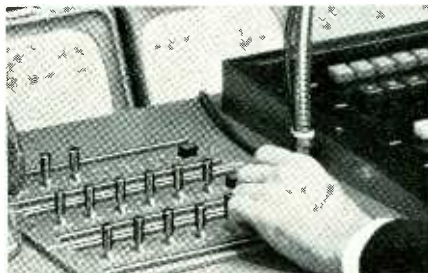
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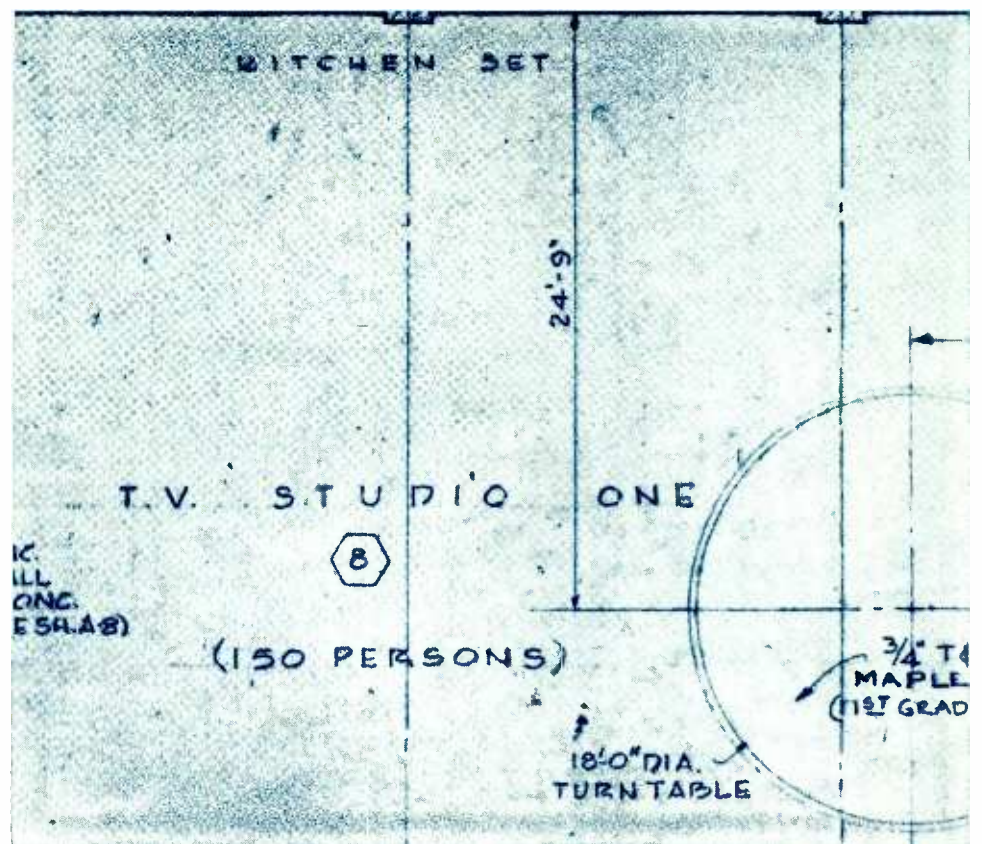
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They're big—84,500 square feet on the average—expensive and there aren't too many of them. Many major market stations, headquartered in office buildings and converted structures of many kinds, don't qualify as built from the ground up for television. Four that do fill out this giant category of station on the succeeding pages.

WCAU-TV, with 104,358 feet of floor space, is the largest station represented in this group. WRC-TV has an overall cost of \$6,050,000—tops among all stations in this report. WFIL-TV, one of the newest, features a radically new kind of circular construction, a construction cost alone of \$2.5 million, plus a furnishings tab which ran to over \$350,000.



WFIL-AM-FM-TV

PHILADELPHIA, PA.

OWNER

Triangle Stations

ARCHITECT

Vincent G. Kling, Philadelphia

INTERIORS

Parmorance & Co., Philadelphia

BUILDER

John McShain Inc., Philadelphia

SQUARE FEET

80,000

COST

\$5 million



ARCHITECTS have had a battle going among themselves for years over the advantages and disadvantages of circular construction. Now it involves broadcasters. TV plants are usually square or rectangular. But WFIL-TV's plant in Philadelphia, one of the newest, largest and most expensive in the country, has gone full circle, the first complete studio and office installation to make that radical departure from station building tradition.

(KTRK-TV Houston built circular studios several years ago. Its office and administrative areas, however, are in a conventional design.)

The central idea in the WFIL construction was to contain the entire production process in the hub or operating center at the core of the building. The advantages claimed are increased control room vision, economies in wiring and ductwork, shorter distances to walk. And the TV studios, segments of a circle, have a curved wall which provides a permanent cyclorama, an ideal backdrop. Opponents of concentric construction claim that it wastes space and adds to construction and furnishing costs.

WFIL's site is a four-acre, triangular tract at City Line and Monument Avenues just inside the Philadelphia city limits. The ground is hilly and the plant is actually set into its terrain. Three of the building's five stories are level with some part of the surrounding area.

The building has a diameter of 178 feet but it looks smaller because the eye can only see a small portion of the circle from a given point. The building's being set into the sloping terrain makes it possible for truck delivery directly into the third floor, the TV production level. Cars can be driven into the three major TV studios through the third floor entrance also.

As many trees as possible were preserved during the construction of the building—ground was broken in April 1962 and WFIL-TV went opera-

tional in its new plant last January—and the site is shaded with tulip poplar, oak, pine, maple, dogwood, cherry and other varieties of trees. Some 100,000 ground plantings are included in the landscaping.

A looping driveway runs up to the building's entrance and continues up and back into a 94-car employe parking area that fills in roughly a quarter of the site. An additional 14-car visitors' parking lot is just off the building's main entrance.

The WFIL structure itself is of off-white pre-cast-stone and glass with 500 tons of reinforcing steel. Some 4,000 cubic yards of concrete make up the basic floors, foundation and frame. The floor of the main lobby and entrance way is purple crystal granite. A blend of cherry wood and masonry carries the outdoor feeling into the main offices and halls.

The first floor of the building is devoted to the offices of Triangle Broadcasting's TV and radio divisions. A massive, circular conference room sits in the core with two corridors ranging out. Executive offices and an executive dining room take up the outer rim.

Administrative offices of WFIL-TV and radio are on the second floor with an employes' lounge housed in the central core area with corridors radiating out and around office spaces. Interior decoration for both first and second floor working quarters makes lavish use of bright colors, carpeting, custom furniture, the latest designs in office desks, recessed files and telephone equipment.

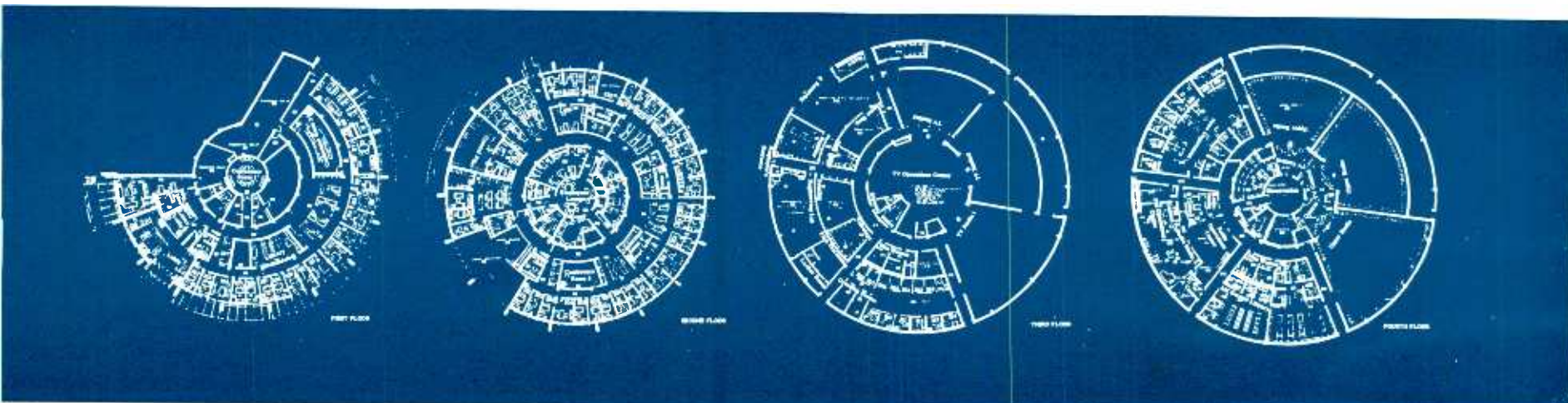
Tall, story-high windows around the circumference of the two office floors allow their occupants mural-like views of the surrounding landscape, downtown Philadelphia and—just across the street—competitor WCAU-TV.

Six spacious conference rooms, two on the first floor, four on the second, will allow WFIL expansion space if it should need it. But in the meantime, these areas are handsomely furnished. The hand-woven, no-seam carpeting in the corporate conference rooms, for instance, cost \$32.50 per square yard. Color TV sets are in all the top executive offices. The over-all furnishings bill came in at \$350,000.

Three large fan-shaped TV studios locate on the third floor and circle the master control center, which has a vast glass panel view into each studio. The studios rise up through the building's fourth floor and have individual control rooms and client booths looking down into them.

Studio 1 has 3,090 square feet of production space, studio 2 has 2,452 square feet and studio

continued



3 has 1,744 square feet. A storage and scenery room, two floors high, runs along the outer circumference behind studios 2 and 3 and connects into studio 1. This storage space connects at its other end with the receiving room, which doubles as a garage for the WFIL mobile units.

The remainder of the third floor houses dressing rooms, supply, engineering and shop spaces. The fourth floor contains the radio operations—two studios, each with its own control unit, and a central radio operating center. The station news department is adjacent. A small interview studio is also available as a fourth TV studio.

The fifth floor or mechanical penthouse contains the plant's air conditioning, heating and boiler equipment, much of it set on springs to avoid vibration. This floor is set back, permitting walk-around roof space. It has the effect of putting a cap or dome on the structure. All the floors are served by an elevator running up from the lobby plus outer and inner stairs.

The master control unit or master operating core on the third floor has custom designed Visual Electronics Corp. automatic TV switching equipment which can pre-set the day's programing keyed to IBM punch cards. A number of studio cameras are also of the automatic pan-tilt type.

The WFIL-TV transmitter is three miles north of the station and is connected with the studios by telephone lines.

Cost of the new structure was \$2.5 million. Equipment added another \$1.5 million. About 260 people staff and maintain the facilities.



The circular sweep of the WFIL design shows up clearly in this open office area. Clean and uncluttered, each secretarial area has its own distinct color scheme.



A round conference room and table dominate the open center core on WFIL's ground floor.



The executive dining room on the ground floor perimeter features full floor-to-ceiling windows.



An employees' lounge adjacent to a battery of vending machines centralizes the second floor.



WFIL's master control room (top) is fully automated and has a central position looking out on all three TV studios. At the end of one of the fan-shaped studios (left) can be seen the windows of master control, dominating the production area.



WRC-AM-FM-TV

WASHINGTON, D.C.

OWNER

National Broadcasting Co.

ARCHITECT

*Chatelain, Gauger & Nolan,
Washington*

ENGINEERING CONSULTANT

John Siebert, NBC, New York

INTERIOR DESIGN

Don McAfee Associates, Washington

BUILDER

Joseph Nebel, Washington

SQUARE FEET

91,370

COST

\$6,050,000



WRC-TV Washington, located on a seven-acre tract in the capital city, was equipped by its network operator for color, the first studios to be so designed from the ground up.

Dedicated in 1958 by President Dwight D. Eisenhower (a six-camera occasion), the WRC studios cost owner NBC some \$6 million for land and construction. This bought a three-floor installation with 91,370 square feet of floor space, enclosing TV and FM transmitters in addition to a half-dozen studios. (The AM transmitter is some miles away, connected to studios by cable.)

The WRC cost breakdown: site \$400,000, building and technical equipment \$5.5 million, and furnishings \$150,000. In use six years, the studios have accommodated a 50% increase in staff, with 275 employed there now.

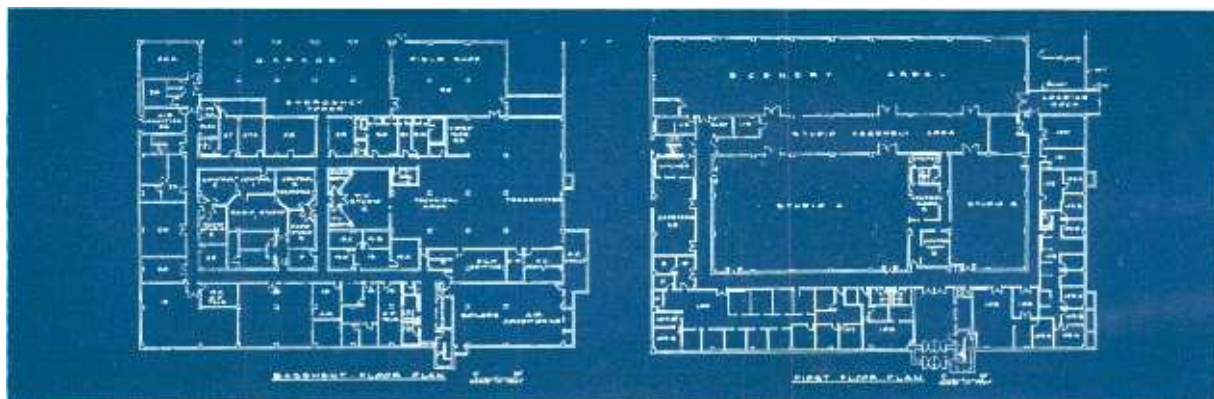
In facilities designed for national events like the presidential candidates' debates, TV and radio studios are distributed among the three floors. The largest TV room measures 60 by 100 feet, with another a little less than half that size, and a small TV commercial studio in the basement alongside radio facilities. The two large TV studios are accessible by truck and automobile, with control and viewing rooms adjacent,

and carpenter-paint shops nearby. All studio control facilities are designed for interchangeable video and audio control among any of the studios.

First-floor offices house network and local news operations, producers, directors, employees' dining room, kitchen, duplicating-mailing room and reception center. On the second level are executive offices, program, promotion, sales, accounting and traffic departments.

In the basement, which faces above ground because of sloping land, there are three radio studios, rehearsal and recording rooms, announce booths, TV commercial studio, TV and radio technical areas, engineering offices and shops, talent lounges, dressing rooms, storage space and a garage. From the technical center go lines to special pick-up points like the White House and Capitol. Mobile equipment is garaged next to maintenance and technical operations to allow rapid switching between studio and field.

WRC's contemporary-style exterior is of grey modular brick, limestone and porcelain enamel, offering parking space and a landscaped exterior, including provisions for outdoor broadcasting and dining.



WCAU-AM-FM-TV
PHILADELPHIA, PA.

OWNER
Columbia Broadcasting System Inc.
ARCHITECT-BUILDER
The Austin Co., Cleveland
SQUARE FEET
101,358
COST
\$5,400,000

THE WCAU building was officially opened May 27, 1952. At the time, WCAU-AM-FM-TV were owned by the *Philadelphia Evening and Sunday Bulletin*. In 1958, they were purchased by the Columbia Broadcasting System Inc. and became network owned and operated stations. CBS paid \$3 million for WCAU-AM-FM and \$12.6 million for WCAU-TV. Real property, including WCAU land and buildings, was sold to CBS for \$4.4 million.

WCAU is believed to be one of the first combined radio-TV centers built in the country. At the time of its construction, the WCAU building was the largest in a series of TV stations designed and erected by Austin Co., Cleveland engineering and building firm.

The WCAU radio and TV center is in a suburban area, some six miles from downtown Philadelphia. The new WFIL station plant (see page 11) is directly across the way. The station property covers 10 acres, while the square-shaped station building has outside dimensions 201 by 220 feet.

Functionalism is the keynote of the building, which is actually built in two sections of dissimilar construction. The west section is of one-story construction and houses three TV and three radio studios. It has solid brick walls without windows. A large storage and service area runs the length of the building at the rear of the TV studios.

With the exception of its rear, the east section of the building has all glass walls. It is of three-story construction and contains operating areas on the main floor, administrative offices on the second floor, building equipment on the third floor and service facilities in the basement. The division of the two sections of the buildings offers the advantage of soundproofing.

The main entrance to the WCAU building leads directly into a glass-enclosed, two-story lobby. A feature of the lobby are the radio and TV master control rooms located on either side of the reception desk. Their operations can be seen through a floor-to-ceiling plate glass window.

TV studio 1, in the left section of the building, has an audience seating area—with a capacity of 230 seats—which is entered directly from a foyer. The studio is 60 by 40 feet, and contains a clients' room and overhead control in the rear. Floor-length windows, the full width of the control room, offer an unencumbered view of the whole studio.

The other TV studios are entered from a center corridor. Both have similarly equipped control rooms, the same 20 ft. clear height, overhead lighting and camera platforms and acoustically treated walls. Studios 2 and 3 have no audience sections and both provide 4,800 square feet of set space.

The WCAU-TV transmitter is about three air miles from the studio and is linked to it by dual microwave units. There are currently 227 TV employees at the station. This is exclusive of the WCAU radio staff, which rents its facilities from the TV operations, owners of the building.

A parking lot for employees and visitors at the rear of the building is connected to the main lobby by a ramp which runs the full length of the glass-enclosed east side of the station structure.

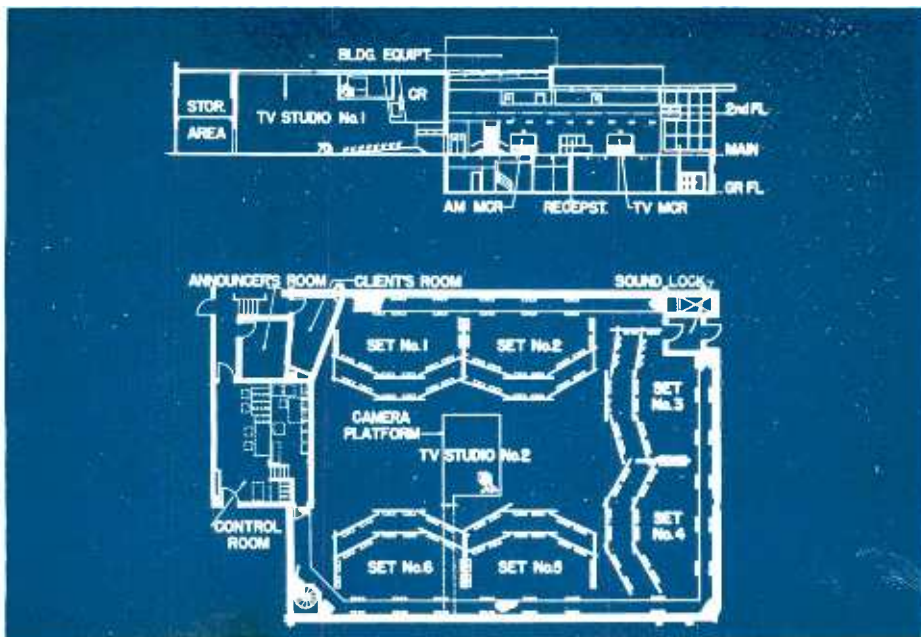
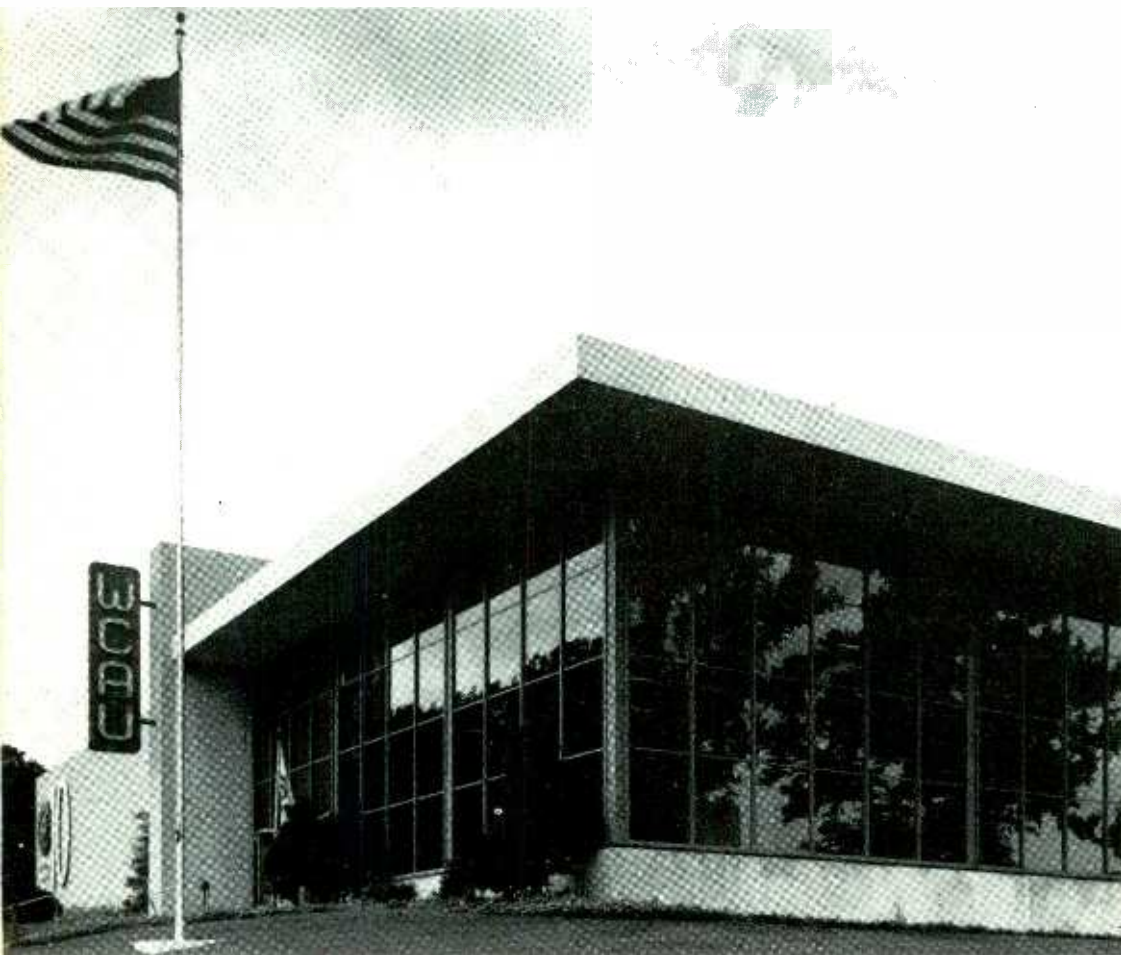
The WCAU building, now 12 years old, is at present undergoing a complete modernization of its technical facilities. This includes the installation of another TV studio, new master control and video tape facilities and complete new technical facilities in the studios.

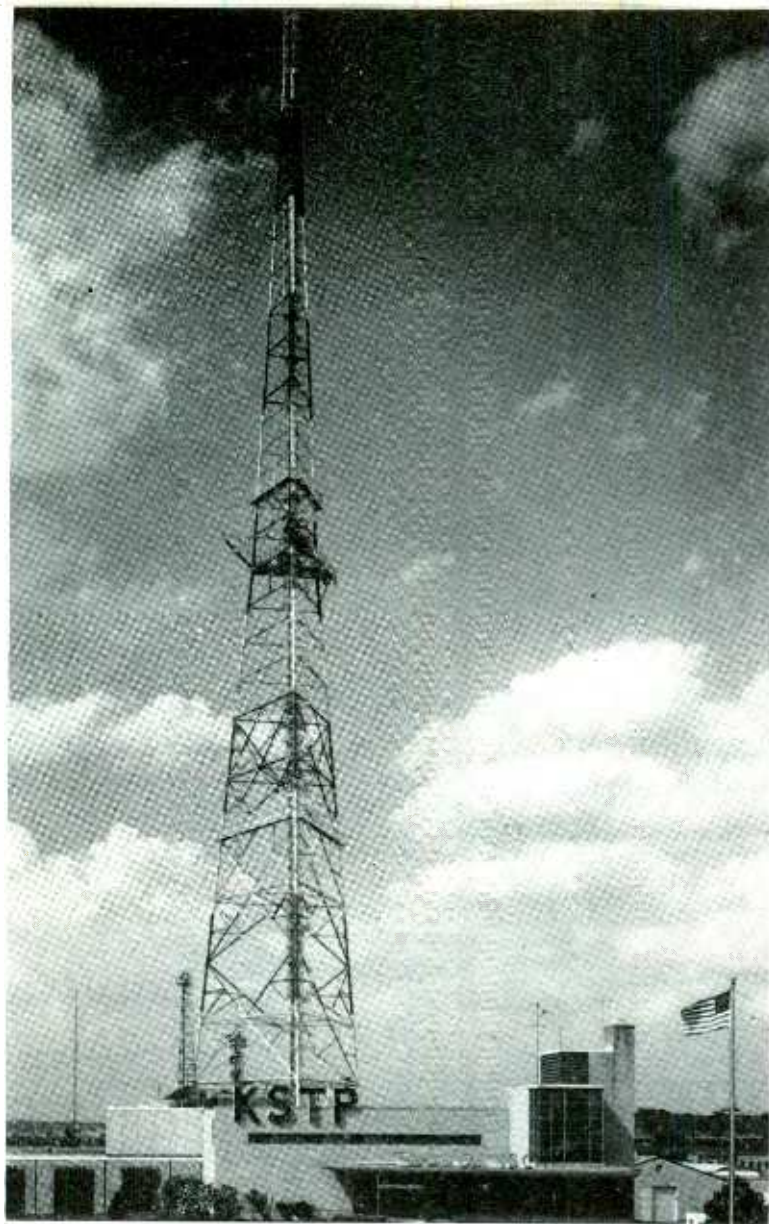
One new piece of equipment will be the automatic program sequence controller. Called the Unicom, this equipment will electronically switch or fade or super any two sources of video and can completely control a four-channel audio mixer.

The new architectural work at WCAU-TV is being done by the CBS Facilities Engineering Department, New York. The electronic part of the modernization program is being accomplished by the CBS Engineering Department, New York.

Currently the program has passed the six-months mark in what is to be a three-year plan. The estimated cost of this reorganization is \$1 million.

The original WCAU building plan left room throughout the plant for future expansion, a characteristic of Austin Co. planning. A calculated amount of unassigned space was set aside on each floor without allowing non-productive space. The unassigned area was about 30% of the total floor space, amounting to an average of 10% per floor.





KSTP-AM-TV

MINNEAPOLIS-ST. PAUL, MINN.

OWNER
Hubbard Broadcasting Co.

ARCHITECT
Hammel & Green, St. Paul

SQUARE FEET
80,434

COST
\$5 million

KSTP-AM-TV Minneapolis-St. Paul remodeled and enlarged broadcast headquarters in 1961, adding complete color facilities and a new TV engineering center. With the TV station on the air since 1948 and KSTP Radio since 1928, Hubbard Broadcasting counts the physical investment at \$5 million, excluding land costs.

The new section housing an open-plan engineering center, lobby, extra color studio and other work space, brings total space in KSTP-TV's main building to 53,575 square feet, half of it designed specially for color.

A tunnel from the main plant leads to a complex of three more buildings out back for a printing plant, scene shop, repair and construction shop, garages for a mobile fleet, heating and air-conditioning. The total space amounts to 26,859 square feet.

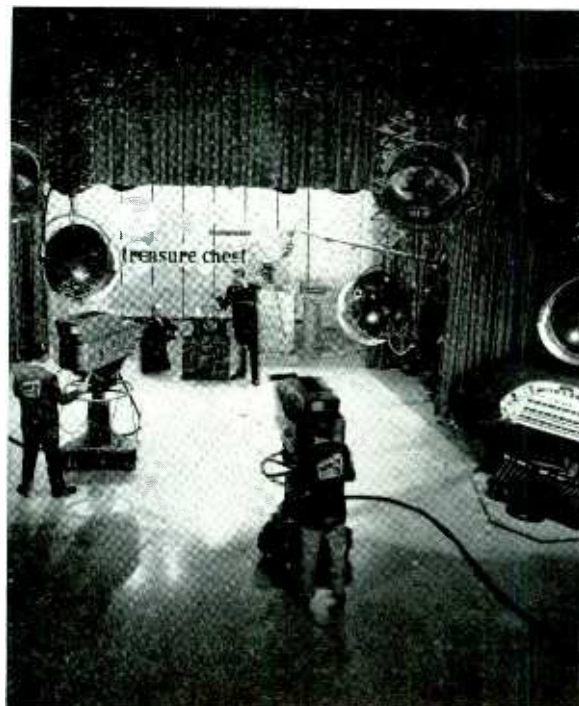
As remodeled, KSTP-TV's main building is masonry with steel enclosure, built in a contemporary mood in two- and three-story levels on land that slopes to the rear. A television tower rising from the center makes the building's purpose unmistakable.

The open engineering center combines in a single place all switching, film, tape and transmitter control. (A stand-by TV transmitter is in the same set-up.) Adjoining studios and production clusters of studio-control and announce booths, the engineering center also adjoins technical shops, office and storage areas.

Behind this center is a new 45 by 60 ft. color studio built for perfect acoustics. Able to hold 400, this studio is equipped with a fly loft, motor-driven curtain and drops, and dressing rooms adjoining. Another large studio, 50 by 55 feet, is in the rear, and a small studio, 25 by 40 feet, is used for shows requiring limited sets.

All the studios have client observation mezzanines and each opens onto a prop room that runs the length of the building. Smaller studios for radio and radio control are on the first and second floors, with all the offices above ground. TV and radio news operations are combined in a single room.

RCA, which consulted with KSTP-TV on its remodeling three years ago, notes that the station's negative ionization process makes it "probably the world's finest installation generating negatively ionized air to hold down dust," resulting in a better climate for equipment and employees.



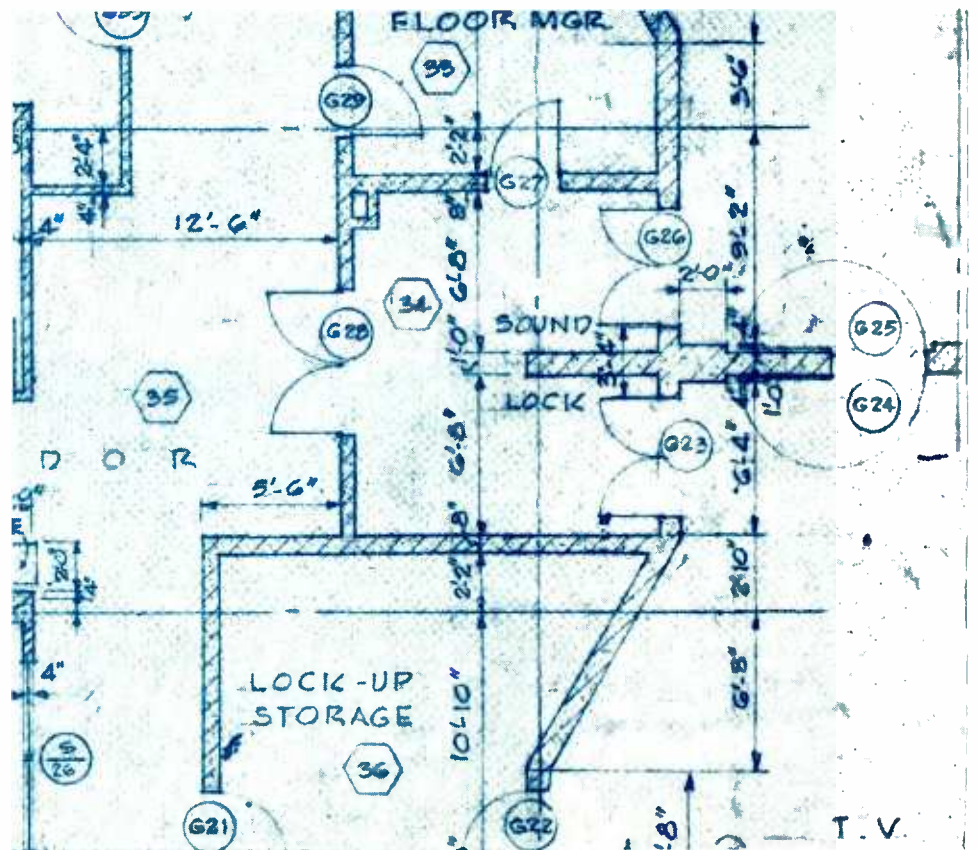


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The \$3-\$5 million station is big and often lavish. It puts its money into a lot of building, usually multi-floor structures, and in some cases a lot of building site—WXYZ-TV Detroit has 110 acres. This class of station also has a heavy investment in equipment, generally well over \$1 million and, in the case of WKRC-TV Cincinnati and WFAA-TV Dallas, over \$1.6 million. Three studios are standard.

The station average in this category, combining the data of the eight facilities reviewed: a building costing \$1,880,600, furnishings amounting to \$178,000.

Overall, cost of the average station comes in at \$3,614,800 with 71,000 square feet of floor space.



WTIC-AM-FM-TV

HARTFORD, CONN.

OWNER

Travelers Insurance Co.

ARCHITECT

Fulmer & Bowers, Princeton, N.J.

BUILDER

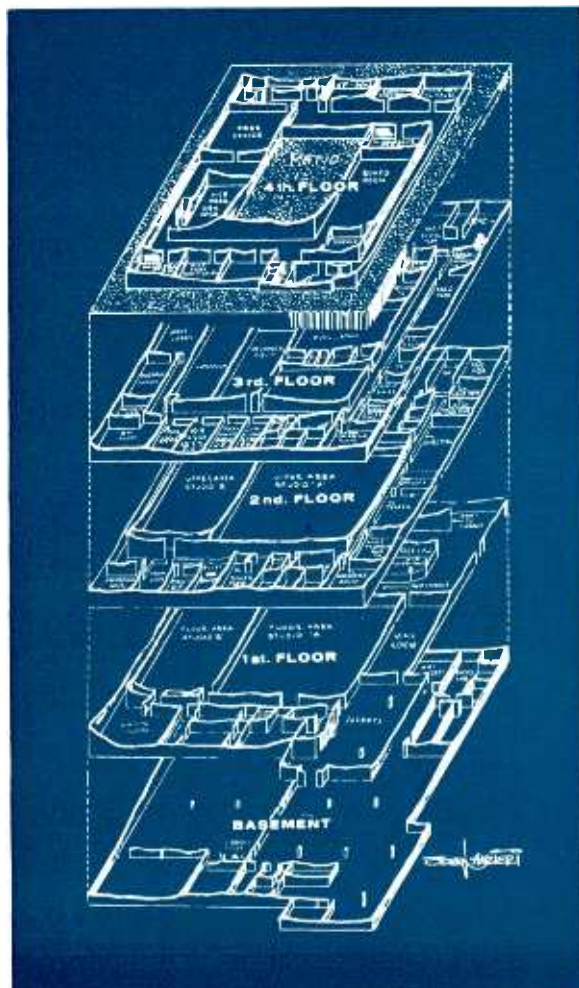
*Lewis C. Bowers & Sons,
Princeton, N.J.*

SQUARE FEET

75,000

COST

\$3,099,622



THE Travelers Insurance Co., owner of WTIC, has a vested interest in its station site in downtown Hartford. It owns the land area of Constitution Plaza, once run-down, under-valued real estate—now, after a major urban renewal project, a model of city planning and architectural development.

Travelers led off on the renewal of the area with the construction of WTIC, an elaborate, highly-stylized, four-floor structure that was the first building completed on the new Constitution Plaza site. It served as a showplace and an example for the buildings that followed after its own completion in September 1961.

The plaza is now fully occupied by high-rise office buildings and low-slung modern structures over an area of landscaped gardens, walkways over traffic, terraced steps leading to and from buildings and the lower street level.

Two decks of windows circle the WTIC building, which is of concrete and steel frame construction. The individual poured concrete floor slabs were prepared on the ground and jacked into place on the steel framing—with accompanying fanfare at each hoisting as Hartford swung behind these initial building stages of the renewal program.

WTIC Broadcast House's main entrance is at street level at one corner of the building. A rakish canopy over glass wall sets it off. A second entrance is at the rear of the building coming off a raised mall and entering the building on the third floor.

A spacious lobby with modern furnishings fronts a stairwell and an elevator serving the building's four floors and the basement shop, power and mechanical areas.

The first floor contains WTIC-TV's two studios, one 50 by 60 feet, its companion 35 by 45 feet. Property storage, receiving and shipping are also on this floor and are connected by ramp to a garage area which runs under the rear mall and out to the street.

The second floor, in addition to housing the upper reaches of the two TV studios, contains all TV production and control facilities, sales and general departments. Radio has its studio, service and business quarters on the third floor.

The fourth floor and WTIC roof area has glass wall and frame sides and a concrete waffle-dome roof effect with an open inner patio. It is also set in from the other floors affording an open walk-around area. These touches of elegance set off the richly furnished WTIC executive offices on the floor while also giving a pleasant overhead view of the station from the surrounding high-rise office buildings.

WTIC places its cost for land at \$483,709 with \$1,911,164 for the building, \$484,000 for equipment and \$220,749 for furnishings.



WKRC-AM-FM-TV
CINCINNATI, OHIO

OWNER
Taft Broadcasting Co.
ARCHITECT-BUILDER
The Austin Co., Cleveland
INTERIORS
Harrison Interiors, Cincinnati
LANDSCAPE ARCHITECT
Eleanor Christie, Cincinnati
SQUARE FEET
43,500
COST
\$3,215,000



THE WKRC-AM-FM-TV building is constructed on approximately 10 acres of hilly land overlooking downtown Cincinnati.

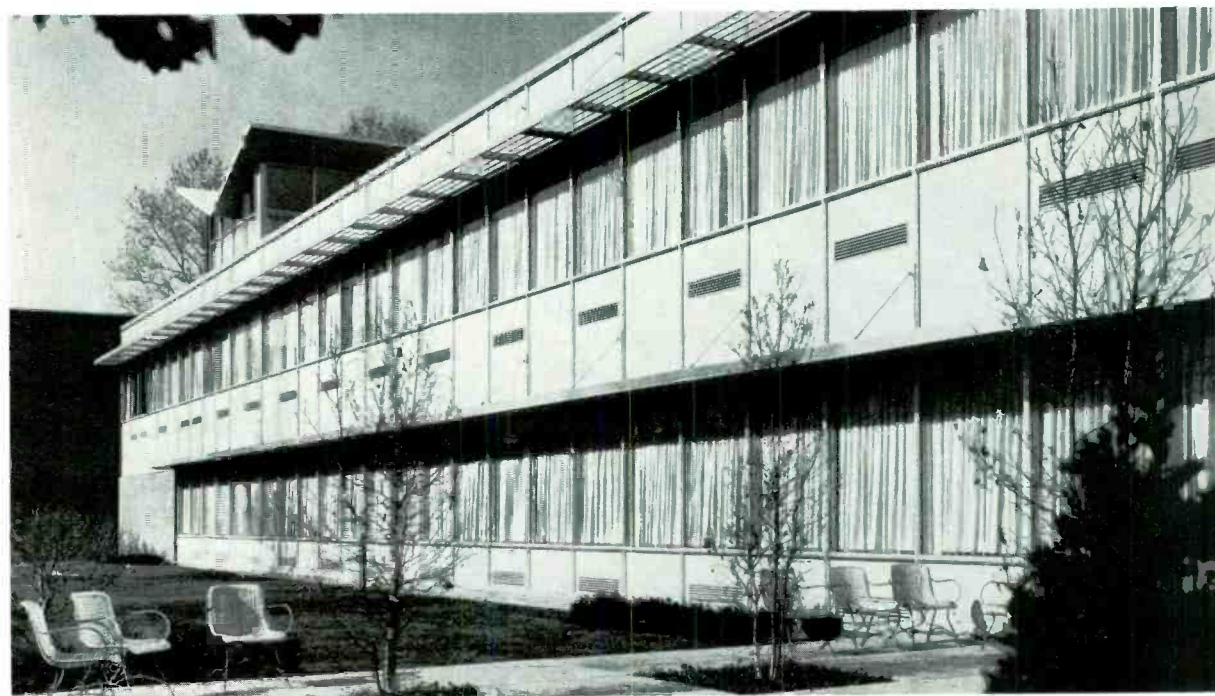
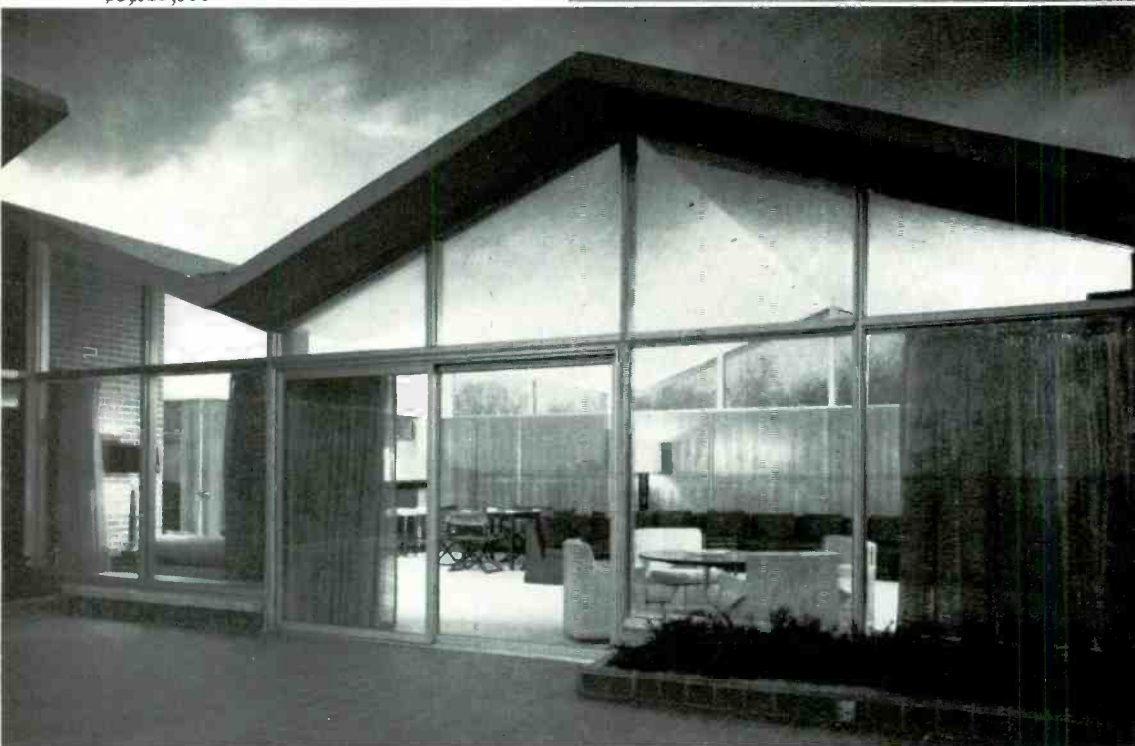
The 300-foot-long (43,500 square feet), two-story and penthouse studio and office building houses about 150 people, including the home office staff of Taft Broadcasting Co., parent of WKRC. The structure is designed to take advantage of its scenic vantage point. Visitors are offered a spectacular view of the Ohio River and the hills of Kentucky through floor-to-ceiling plate glass windows that surround the recessed building entrance and enclose the facing wall.

All of the broadcasting and telecasting operations are laid out on either side of the entrance lobby. The two TV studios are east of the reception lounge and radio studios and newsroom adjoin the lobby on the west. The TV studios, one 40 by 50 feet and the other 50 by 60 feet, have a clear height of 22 feet and are flanked by a 30 ft. wide property storage bay.

The TV master control room and individual studio controls are on the second floor directly above the ground floor equipment rack room. WKRC-TV's transmitter is in the building and linked to the tower, just outside, by cable.

When the station was built in 1959, it was billed as "the world's first full-scale, full-time automated TV station installation." Local live programming is done without camera crews. Live studio cameras are operated electronically from the master control room. An electronic control system has the ability to prearrange switching operations.

Automated broadcasting began in the \$3,215,000 plant on Jan. 4, 1960. The automated and other equipment accounted for \$1.6 million of that total. Building construction was \$1.4 million, with an additional \$215,000 for furnishings.



announce booth connected with TV master control that can double as an origination point. There also are five radio studios. All studios are equipped with separate control rooms. The TV studios are on the ground floor with 23 ft. ceilings extending through the second floor.

The second-floor level surrounding TV studios 11 and 12 is equipped with large double-glass windows through which visitors may watch shows. One side of these studios has a visitors' gallery equipped with theater seats. A visitors' booth at floor level in the smaller TV studio 13 provides similar accommodations. In addition to the public viewing areas, studios 11 and 12 have an elevated clients' booth located behind the control rooms.

TV master control, housed in back of the first-floor reception room, shares its space with the station transmitter equipment. It is on the far side of the building away from the TV studios.

The five radio studios are located on the third floor close by radio master control. One of the studios is the same size as the smaller TV studio, runs two floors in height and has been basically equipped with power and control room space

for easy conversion to a fourth TV studio if required.

The WFOA fourth floor is given over largely to program, talent and engineering offices while the fifth floor has sales, business and executive offices. Other station features include a 3,600 sq. ft. newsroom adjoining the third floor radio studios, basement cafeteria, shower and locker rooms.

The building is of welded steel construction above the first-floor slab, the basement and TV studio floors having been constructed of reinforced concrete.

Above the first floor, the floor construction made use of Robinson Q flooring, a cellular steel panel arrangement that is used as the structural sub-floor. On top of this was poured about three inches of lightweight concrete floor fill. The floors of all the TV studios were covered with three-sixteenths of an inch sheet rubber. The result was a smooth floor with a minimum of cracks to be joined, the sheet rubber coming in 2½-foot rolls running the width of the studios.

The building site cost WFOA \$82,000. The building cost was \$2,168,000, TV equipment \$1,031,000, and furnishings \$223,000.



WFAA-AM-FM-TV

DALLAS-FORT WORTH, TEX.

OWNER

The Dallas Morning News

ARCHITECT

George L. Dahl & Associates, Dallas

INTERIOR DESIGN

Jim W. Cooper, Dallas

ACOUSTICAL CONSULTANT

Dr. C. P. Bonner, Austin, Tex.

BUILDER

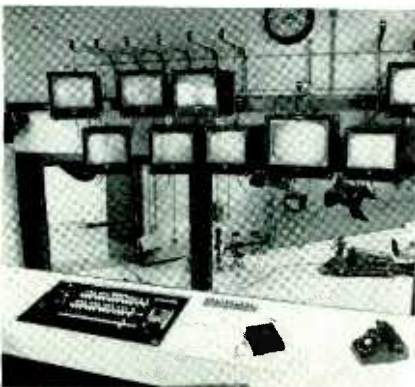
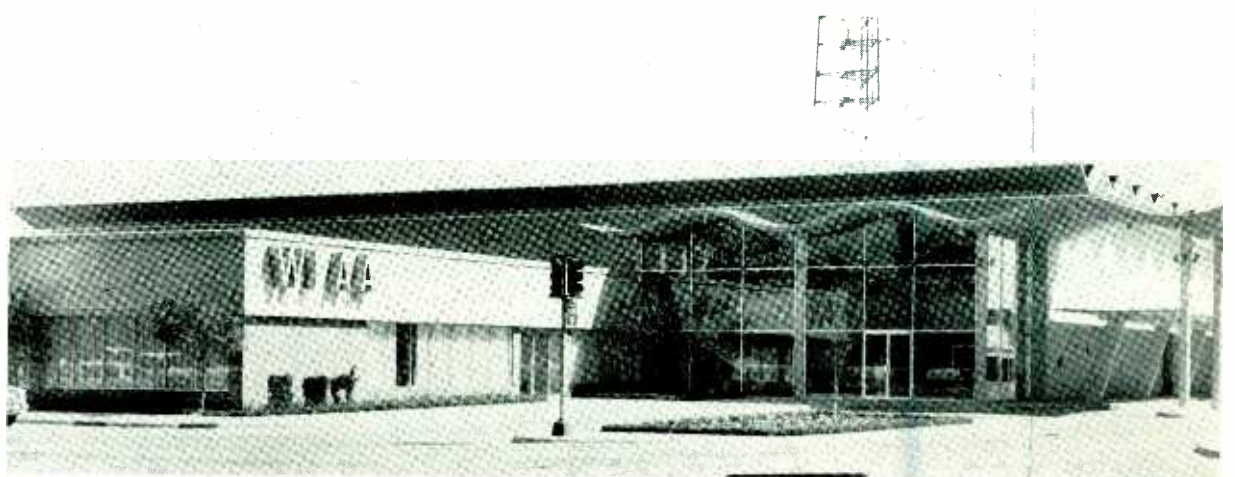
Lee Emmert, Richardson, Tex.

SQUARE FEET

68,000

COST

\$3.5 million



WFAA's Communications Center is built on what was once part of the farm owned by John Neely Bryan, the first settler in what is now Dallas. WFAA-TV, originally known as KBTB, was the first TV outlet in the city. Shortly after it began operations on Sept. 17, 1949, it became the property of *The Dallas Morning News*. The newspaper, at that time, had just moved into a modern multi-million dollar building, just across the street from picturesque Ferris Plaza. The TV station, however, was being operated out of cramped quarters some distance away. Almost immediately wheels began to turn.

The initial plans for the present Communications Center were drawn up in 1956 and on April 6, 1961, amid great fanfare, the new station building was opened next door to *The Morning News* building.

The two-story WFAA building, constructed on a site 200 by 1,000 feet (which is leased, not purchased), contains 68,000 square feet of floor space. It's glass-fronted, has a modernistic rippled roof and a long car-port to the right of its entrance. A cast glass table in the lobby contains coverage maps of the station.

WFAA's first floor contains the station's business and TV production heart. Programing, sales, promotion, continuity, traffic, accounting—actually a good many of the station's 165 em-

ployes—are located in the business section. Television studios A, B & C are laid out along the south side of the building. Studio A is 3,000 square feet, studio B 760 square feet and studio C 2,000 square feet. All are 22 feet high.

The walls of the TV studios, four inches thick, are of an oak excelsior and synthetic resin material called Tectum. Six air ducts in the studio ceilings can be lowered to blow cool air directly on performers, thus mitigating heat from lights. Studio doors are electrically operated and sound locked.

WFAA's facilities also contain two studio control rooms, separated by two audio control rooms, overlooking the TV studios. Control room equipment is designed to permit use of the three studios simultaneously.

The second floor of the building contains three studios for radio programing and radio recording facilities. A large storage area is laid out in a semi-circle around the TV studios.

WFAA-TV's transmitter, 17 miles away from the station site, is 1 mile west of Cedar Hill, Tex. The link is by microwave.

Over-all cost for the Communications Center was \$3.5 million. Construction and equipment outlays, almost equally divided, accounted for almost all of this total. Furnishings for the building amounted to about \$100,000.

WTOP-AM-FM-TV
WASHINGTON, D.C.

OWNER
Post-Newsweek Stations

ARCHITECT
Faulkner, Kingsbury & Stenhouse,
Washington

BUILDER
Charles H. Tompkins Co., Washington

MECHANICAL ENGINEERING
Wilberding Co., Washington

STRUCTURAL ENGINEERING
James M. Gongwer, Washington

INTERIOR DESIGN
Ethel Pilson Warren, Washington

SQUARE FEET
92,500

COST
\$3,504,000

WTOP-AM-FM-TV Washington, D. C., moved into its "Broadcast House" in 1953. Many stations put up in the early 1950's have since expanded into newer, roomier quarters. But with 92,500 square feet of floor space spread over five stories and a basement, WTOP's building had a head start on room.

As a key city CBS radio and TV affiliate, the WTOP plant had to be built to provide service for something above the average in local facilities and, simultaneously, to carry on functions connected with program originations for the network. The \$3.5 million cost of the facilities reflects the station's function. There are 217 employees.

Built on a corner site of 30,000 square feet, the WTOP building completely surrounds a 373 ft. tower that supports the TV and FM antennas—783 feet above downtown Washington. There had been a one-story transmitter building at this location. It was retained, altered and incorporated into the over-all building, and is now the WTOP main entrance.

Behind the lobby, switchboard and reception areas are two automatic passenger elevators serv-



ing all floors. A freight elevator also serves the five floors, basement, and the "sixth floor" mechanical rooms and penthouses. In addition, a hydraulic lift between the ground-level garage and the basement makes it possible for equipment to be moved in and out of mobile units to and from any place in the building. The garage itself can accommodate up to seven mobile units, including two vans.

Broadcast House has three TV studios and an



WXYZ-AM-TV
DETROIT, MICH.

OWNER
American Broadcasting—
Paramount Theaters Inc.

ARCHITECT-BUILDER
Austin Co., Cleveland

ENGINEERING
Austin Co. and ABC

SQUARE FEET
58,024

COST
\$4.5 million



WXYZ-AM-TV Detroit moved from a downtown location to its own elaborate Broadcast House in 1959. There the stations settled down in a rambling colonial home on 110 acres of forest, field and stream.

Besides studios, the acreage holds a guest house, TV and radio transmission gear, garage and separate parking areas for employes and guests.

Of a total \$1.5 million that Broadcast House cost American Broadcasting-Paramount Theaters, the buildings alone accounted for around \$1.6 million. Construction started in July 1958, with a TV tower in operation the following New Year's Day and Broadcast House completed in May 1959.

WXYZ-TV originates shows in three 40 by 60 ft. studios, each of them equipped with a system of 90 overhead lights. One of them also contains a good-sized TV kitchen, and another has large doors for automobile entry. Studio control rooms and an announce booth are combined into a three-way master control 120 feet long, serving both on a single-studio and coordinated basis. Equipment racks, tape and film equipment also are housed here.

Broadcast House's core area of studios is situated behind a low colonial-style facade that encloses a bank of offices, conference and reception rooms. While the porticoed and columned exterior has an adapted early look of red brick with white shuttered windows and woodwork, interiors vary in spirit from room to room. One reception area has a strong traditional feeling, with block tile floors, Queen Anne chairs, Empire lamps and candle-type chandelier. A conference room, on the other hand, has a stark, contemporary appeal with Scandinavian style furniture, dark paneling, recessed monitors, an elongated table and all-over carpeting. Offices at Broadcast House generally have a functional look.

The guest house cafeteria and dining room area is capable of serving 80 persons at one time and the entire building, like Broadcast House, is air-conditioned.

A 10-car parking garage building is located at the west end of the employe parking area, which itself can accommodate 175 vehicles.

WGN-TV
CHICAGO, ILL.

OWNER
The Tribune Co.

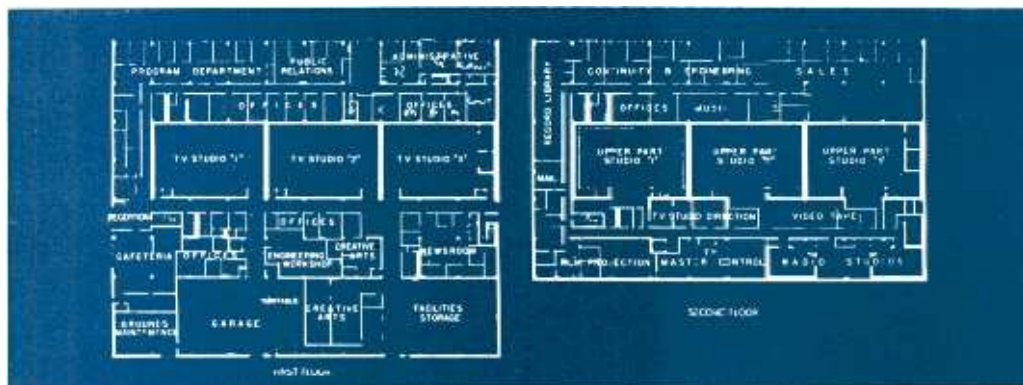
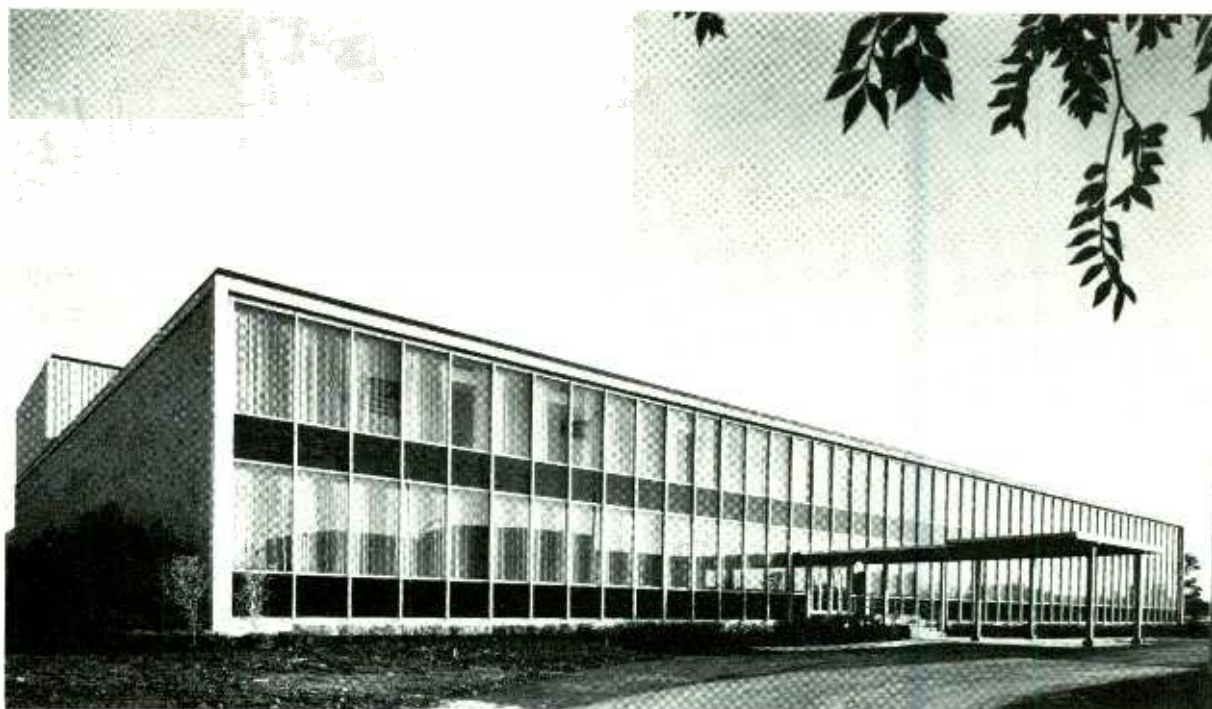
ARCHITECT
*Graham, Anderson, Probst & White,
Chicago*

INTERIORS
Roy Klipp, Chicago

BUILDER
Gerhardt F. Meyne Co., Chicago

SQUARE FEET
104,500

COST
\$3,600,000



WGN calls its Mid-America Broadcasting Center the only such facility "conceived, designed and built for color." Each of its three 72 by 47 ft. TV studios is designed for color operation. They contain complete facilities for producing both live commercials and programs in color. WGN's 104,500 square feet make it the largest plant reported in this issue.

The two-story WGN building occupies 104,500 square feet on a 13.6-acre site on the North Side, some 15 minutes by expressway from downtown Chicago. The reinforced concrete building, shaped in a "T" form, has an exterior of brick, aluminum and glass. It has been occupied since Jan. 17, 1961.

In the structure are a 60-seat cafeteria, private dining rooms, machine and carpentry shops and dressing rooms. Outside there are landscaped areas, parking space for some 300 cars (the station employs 450 people) and a garage for a fleet of remote control mobile trucks, station wagons and news units. The garage includes a revolving stage to produce live commercials for heavy equipment products.

Each of the three color TV studios rests on its own caisson foundation, a foundation divorced from that which supports the balance of the building, in effect making each studio a building within a building. A control room hangs 15 feet above each studio floor level and provides almost complete visual coverage of production.

Each of the studios is circled by a steel grating catwalk at the control room level. Master control is between film projection and video tape areas and is also adjacent to the studio control rooms. The second floor of the building houses WGN's two radio studios, each 30 by 18 feet, together with adjacent control and announce areas.

WGN's TV 50,000 watt transmitter is located on the 40th floor of the Prudential building in downtown Chicago. The station's 12-bay antenna system is based on the 39th floor of the same skyscraper. WGN-TV's signal is microwaved from its studios to the transmitting antenna.

The cost of the Mid-America Broadcast Center, including parking lot, all mechanical and electrical equipment, landscaping and building, was \$2.4 million. The cost of the site was \$650,000, the cost of TV equipment \$400,000 and cost of furnishings \$150,000.



WGN executive vice president and general manager Ward Quaal's office (above) has a well appointed antique flavor. Three TV studios like the one below have duplicate 72 by 47 ft. dimensions, are used for extensive daily, live color productions.



WWJ-AM-FM-TV

DETROIT, MICH.

OWNER

*Evening News Association
(Detroit News)*

ARCHITECT

Giffels & Vallet Inc., Detroit

INTERIOR DESIGN

L. Rossetti, Giffels & Vallet

BUILDER

Darin & Armstrong Inc., Detroit

SQUARE FEET

58,500

COST

About \$4.5 million



WWJ-TV started operations in the garage of its parent, *The Detroit News*, but by 1950 was rapidly running out of space. WWJ Radio was in a better fix. It had its own five-story plant, built in 1935, across the street. Both operations decided to get together.

WWJ purchased a \$54,112 site, 140 by 130 ft., adjoining the radio building and designed a three-level merging structure that was completed in 1952. A shotsawn limestone exterior covers the masonry and steel TV structure which was skillfully related by glass section to the radio building, giving the effect of a single, integral unit.

The TV building was completely designed around a custom RCA studio installation, one of the first and largest in the country. Ample expansion room was left for equipment advances. The structural design of the building provides for two additional floors, if needed.

WWJ-TV's three first-floor studios provide a total area of more than 8,800 square feet of floor space. Studio A is 50 by 80 feet with a 25 ft. revolving stage. Studio B contains 1,900 square feet with 146 feet of wall space for sets. Studio C has 2,288 square feet and 162 feet of wall space.

TV master control is located on the second floor adjoining the upper levels of studio B and C and occupies 1,144 square feet of room. This master control area is currently being renovated, along with first floor studio control engineering equipment, and replaced with new electronic

gear, part of WWJ-TV's recently started \$1,318,000 replacement, expansion and modernization program. The station is phasing out all of its older equipment and will retain only two major pieces—twin Ampex video tape recorders—when the technical renovation is completed next year.

Architectural modifications and related construction costs on the new project will amount to approximately \$244,500. This architectural work is being done by Giffels & Rossetti Inc., the original designers of the WWJ-TV building. Darin & Armstrong Inc., Detroit, is the general contractor for the project and also the original builder.

Part of the new control room work being done is the installation of a computer floor, a principle providing an open area beneath the entire floor surface through which cables and program lines can be run. Pressurized cool air can be forced through this "breathing space" and vented up through the bottom of equipment bays and other gear. It all allows exceptional freedom in the placement of engineering components, easing maintenance problems.

All master and studio control rooms will also be outfitted with indirect fluorescent cove lighting, dimmer-regulated.

In addition to some 1,140 square feet of storage area around the first floor studios, the basement level of the building has an additional 5,600 square feet of storage room. A freight elevator for the basement serves the upper production floors while a passenger elevator, running from the WWJ lobby area, handles traffic in the forward part of the building.

The station's various business, general and production offices take up basement and front area first and second floor space. At the back of the building on the first floor, garage space is provided to house the WWJ-TV remote truck.

WWJ-TV has an average of 129 employees staffing its facilities. The TV studios are linked to the station's transmitter by a two-stage operation. Transmission is routed by cable 10 blocks to the Michigan Bell Telephone Building and then beamed by microwave to the transmitter site on the outskirts of Detroit, 14 miles away.

The original WWJ-TV building costs amounted to \$1,935,000 plus \$163,000 for furnishings.

WBAP-TV

DALLAS-FT. WORTH, TEX.

OWNER

Fort Worth Star-Telegram

ARCHITECT

Paul Mowrey, Fort Worth

BUILDER

Thomas S. Byrne, Fort Worth

SQUARE FEET

71,000

COST

\$3,000,000



WBAP-AM-FM-TV, constructed in 1948, occupies 71,000 square feet in the hilly countryside of Fort Worth. A large hard-top area in front of and to the left of the station is given over to parking facilities for WBAP's 130 employees. The two-story station building has a Spanish flavor. It has a not-particularly Latin brick construction, but the front of the building juts out in two tiers, with each tier topped by a distinctive tile roof.

When the building was constructed 15 years ago, radio was still the electronics media king and consequently six radio studios and only two TV studios were included in its design. Since that time some drastic changes have taken place at the station as well as in the marketplace.

One TV studio has been converted into a film library with the engineering control room adjacent to the studio occupied by the commercial film producer. One large radio studio originally constructed for "big band" shows has been converted into a TV studio 30 by 40 by 18 feet.

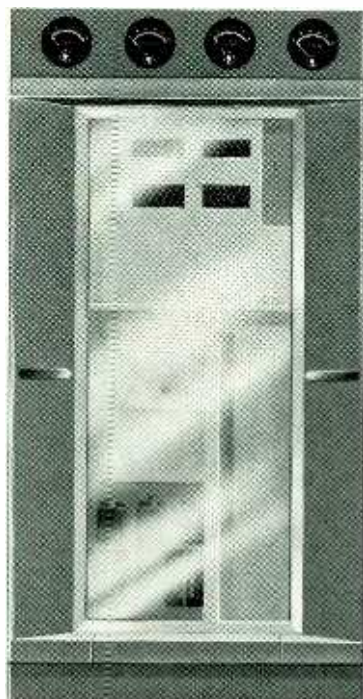
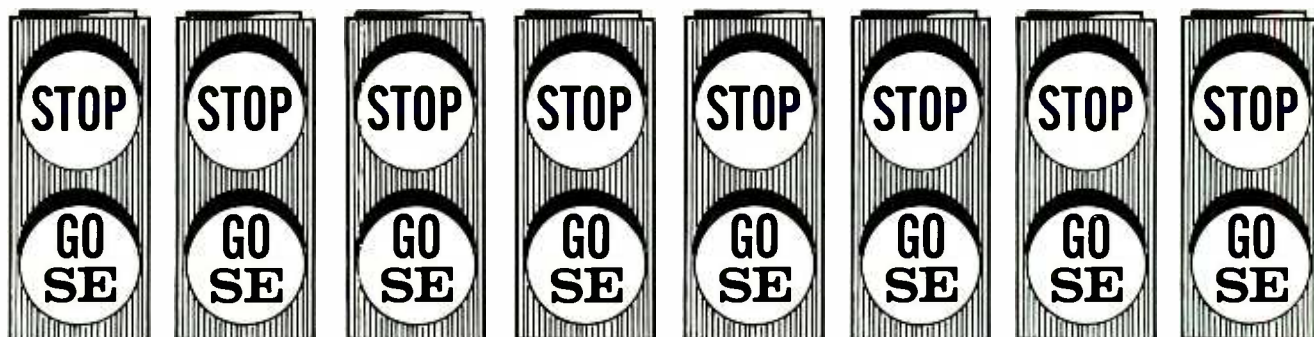
It has been equipped with a second control room, thus permitting simultaneous local program production while network feeds, video tape recording, rehearsals, etc., are taking place. This

studio is adjacent to the main TV studio—82 by 45 by 28 feet—and cameras can be rolled back and forth between the two.

In 1952, however, a wing of approximately 3,752 square feet was added to accommodate scenery, a metal shop, carpenter shop and paint shop, and a prop loading dock. Currently under construction is a small wing of approximately 420 square feet to accommodate a new film developer.

It's expected that the main TV studio will be refinished in the near future to complement modern, clean-lined sets that were constructed last year. A major plus for the main TV studio is that it's designed with large 12 by 12 ft. double doors on either side, thus facilitating entry of large objects, from automobiles to elephants. A drawback of the studio area is the location of the announce booth in an isolated room where there is no visual contact with the two TV control rooms. Announcers rely solely on the station's communication system for cues.

WBAP's transmitter is located directly behind the station building. The total cost for the building, its site and the equipment came to \$3 million.



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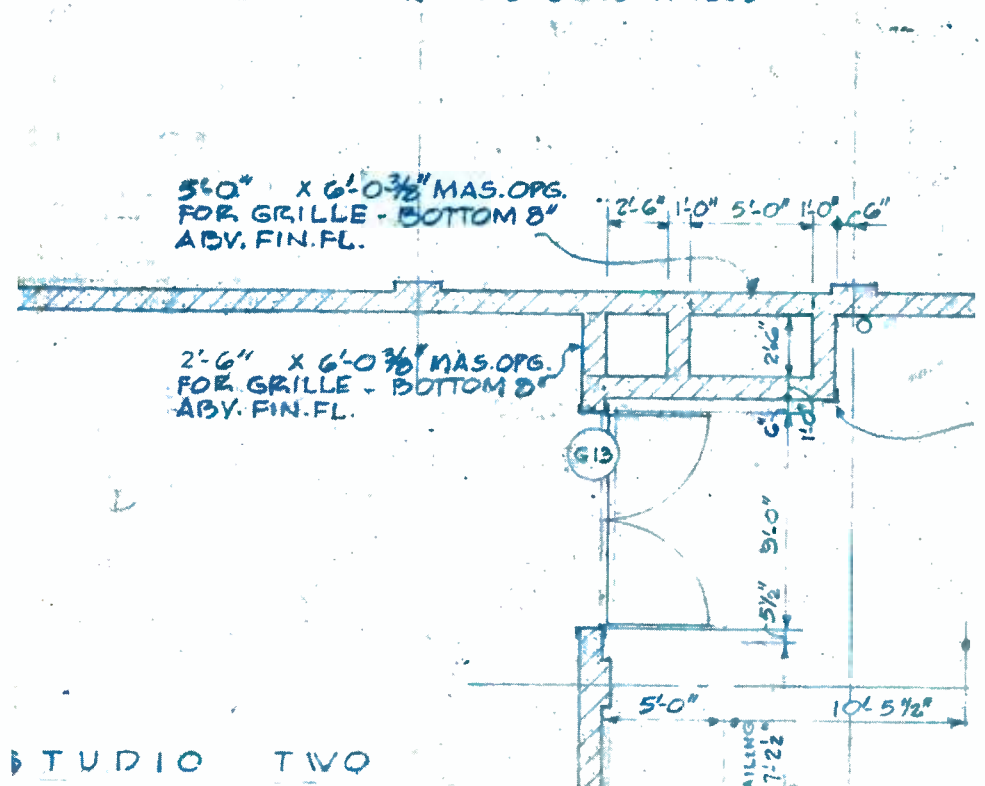
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\$2 MILLION-\$3 MILLION

NOTE: DO NOT INSTALL ANY EXPANSION JOINTS IN INTERIOR STUDIO WALLS



The \$2-\$3 million stations, usually in the large- and medium-sized markets, are a blend of the lavish and the plain. All serve function but some have dressed up architecturally more than others. WSB-TV Atlanta, with its classic Georgian architecture and \$300,000 in interior furnishings, is one example in this category. WHEN-TV Syracuse goes both routes—it has two connected buildings, one a plain blockhouse-type production plant, the other a showplace administrative building.

Based on the combined figures from the 13 stations making up this category, the typical station has an over-all cost of \$2,446,500, with \$1,127,100 in building, \$138,150 in furnishings and 49,400 square feet of room. It may have either two or three TV studios.



WSB Atlanta isn't an ordinary looking broadcast facility. It was designed to harmonize with traditional old southern architecture—classic Georgian of the ante-bellum period—yet to be a functional modern plant.

The Austin Co., broadcast building specialists, took on the design-engineering job for wsb in 1953, completed building early in 1956. It was a basic Austin complete service job but quite different from the low, clean-line, modern facade plants the Cleveland company usually constructs.

wsb has an estate-like setting on a hilltop overlooking Peachtree Street and downtown Atlanta. The 16-acre landscaped site once formed a portion of the outer defenses of Atlanta during the Civil War. The area now is residential.

The facade of the two-story, center-hallway building is red brick specially made to resemble the molded alluvial clay brick used by Thomas Jefferson in building Monticello. Across the 122 ft. porch are eight fluted Doric columns 23 ft. high. They are made of Ponderosa pine with steel core centers, are painted white and give the wsb plant its name, "White Columns."

The building's hip roof has shingles laid in old colonial board style. A widow's walk on the roof surrounds a cupola that hides a cooling tower and fans for the air-conditioning system. The entrance to the building has a trim of pink Georgia marble.

wsb's exterior almost dictated a matching interior lushness. Furnishings are 18th century English in design, the preferred decor of the old South. Period piece reproductions and original antiques were purchased for the executive and reception areas. Many fabrics are hand-woven and rugs, tables and desks were specially designed for particular settings within the building. All this pushed furnishing costs into the \$300,000 range. The building itself cost about \$1.2 million with \$1,250,000 more in broadcast equipment.

The ornate entrance hall reception area of the wsb facility has carved woodwork and a staircase leading down to the production and engineering areas on the ground floor, another staircase going to offices on the first floor.

Key to the building's functional layout, and to efficient traffic control, is a corridor extending from the first landing of the lobby staircase to

the rear entrance. Except for executive and staff offices in the south wing, virtually all principal operating areas on the main floor are linked by the arterial corridor or by three smaller corridors leading from it.

Station personnel enter the building from the rear of the corridor which opens on a 125-car parking lot. There is no mingling of this traffic with business callers and the general public, who enter through the front lobby and generally have no need to move very far from the executive wing. A 48-seat public viewing room, overlooking the major TV studio on the ground floor, is entered directly from the lobby.

Just above the formal lobby is a *jardinet orne*, a small decorative garden that provides a transition in atmosphere from the ornate forward area of the building to the more functional rear working areas. The main corridor neatly divides the building into production areas on the left, broadcast and control areas on the right.

On the ground floor are two TV studios, one 50 by 70 feet, the other 40 by 50 feet. Each studio, at first-floor level, has its own look-down control booth with master control adjacent and with its own window overlooking the smaller TV studio. An L-shaped storage and receiving room has ground floor access to both studios.

On the southeast corner of the building, off the main TV studio, is a 30 by 40 ft. outdoor studio which provides a garden setting for production.

Four radio studios, the largest 35 by 21 feet, are located with their control units on the main floor in the rear of the building. The large studio is adjacent to a spacious employe lounge and self-service refreshment area.

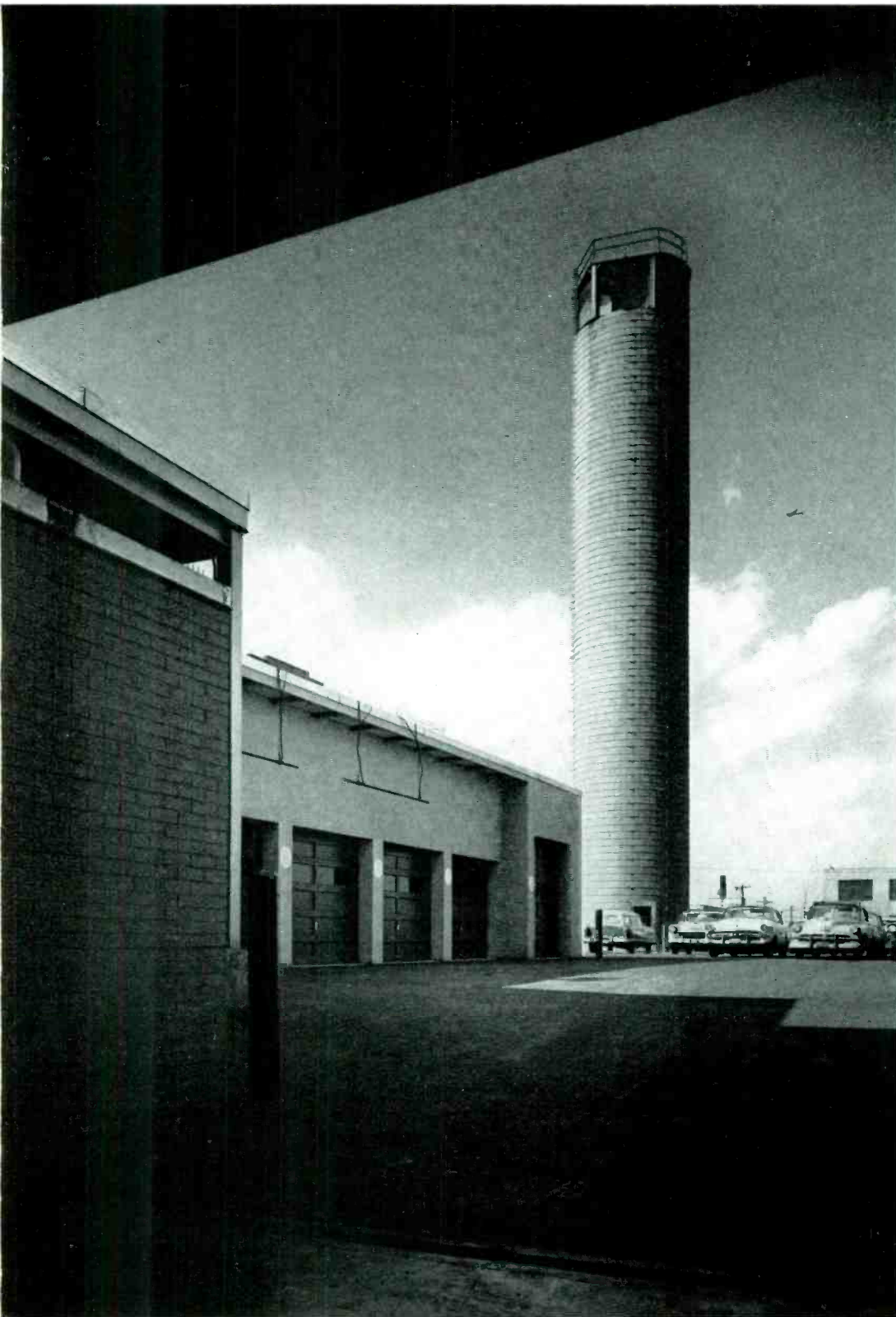
Behind the main wsb building is an engineering building, a 12,000 sq. ft. structure built by Austin in 1948 as wsb-tv's original studio and transmitter plant. Converted into an engineering department headquarters and a carpentry and scenery shop (reducing the need for storage space in the main building), this structure is connected to the station by a 130 ft. underground tunnel, also usable as a fall-out shelter.

wsb has about 175 employes. Its TV transmitter is nearly three miles from the station and is linked by microwave.

WSB-AM-FM-TV ATLANTA, GA.

OWNER
Cor. Broadcasting Corp.
ARCHITECT-BUILDER
The Austin Co., Cleveland
INTERIORS
Ray Lang, Atlanta
SQUARE FEET
37,500
COST
\$2,800,000





A 100 ft. high concrete block microwave tower rises to dominate the WEWS architecture.

WEWS occupies a corner site in midtown Cleveland, has a 155 ft. frontage and a property depth of 330 feet. The front elevation of the two-story building is styled in glass and aluminum alternating with dark grey porcelain-finished steel spandrels. The facade design is reflected in a checkered ivy bed-terrazzo chip-concrete mall running around the building.

The WEWS 540 sq. ft. lobby is finished in paneling and divided into reception and TV viewing areas. A winding open staircase leads up to second-floor offices, clients' reception room and clients' screening and audition room.

On the east side of the lobby is an entrance to the largest of the three TV studios, 54 by 100 feet with space to accommodate 350 spectators. Toward the rear of the first floor are the second and third studios, one 54 by 70 feet, the other 35 by 50 feet. All have a height of 25 feet.

Centrally located to the studios is a mezzanine-level control room section with master control and control consoles for individual studios. Two announce booths are adjacent to the control section and all look down into the studio areas.

A storage and shop area is situated in the center of the plan and adjacent to all three studios. An office area completes the first floor layout. The wall of the office wing adjoining the studios is of curtain wall construction. Pivoting windows eliminate outside washing.

On one side of the central storage area is the boiler and air-conditioning installation. Overhead doors between this space and the storage area open onto the station parking lot and a wing of garage space. At the far end of the parking area is a 100 ft. concrete block transmitting tower which houses WEWS's microwave relay to its transmitter 91½ miles away.

WEWS has 115 employees. The station has made no changes in its facilities since the original construction except to expand its newsroom area.

TELEVISION estimates the basic building cost at \$800,000. Over-all value of the facility, completed in 1956, is \$2.5 million.



WEWS

CLEVELAND, OHIO

OWNER

Scripps-Howard Broadcasting

ARCHITECT-BUILDER

The Austin Co.

SQUARE FEET

35,250

COST

\$2,500,000



KWTV
OKLAHOMA CITY

OWNER
Oklahoma TV Corp.

ARCHITECT
Sorey, Hill & Sorey, Oklahoma City

BUILDER
Lippert Brothers, Oklahoma City

SQUARE FEET
37,600

COST
\$2,914,643

THE KWTV building, 7½ miles from downtown Oklahoma City on a 58-acre site, was built in three stages over a 10-year period. It now ranks as a \$3 million facility.

The original architectural plans by Sorey, Hill & Sorey, Oklahoma City, called for a revamping of the profile of the old KOMA radio studios, doubling the floor space, with provision for two expansion programs to follow.

The original TV building was completed in 1954, covered 25,000 square feet and included a 50 by 70 ft. studio designed along the lines of a theater stage with a full cyclorama and counter-weighted concert curtain.

The second phase of building, in 1956, added a 74 by 74 ft. room adjacent to the TV studio for property storage. A carpenter shop also was provided in the storage area.

A third expansion, completed several months ago, added a second TV studio next to the prop room. This studio, 68 by 74 feet, like studio one has its own control room and audio booth and a 140 ft. long, 14 ft. high cyclorama that can be raised and lowered. Sound-proof doors connect each studio to the storage area.

KWTV business offices and a large conference room occupy a wing apart from the studios and the operation and engineering departments. Included in the office wing are management, sales, accounting, traffic and promotion. The continuity department and the farm department also

occupy quarters in this area of the building but are closer to the studios.

Programming, operations, film and talent are in offices off the building's main entrance in a series of areas separated by acoustical board. Engineering quarters are adjacent to the control rooms and the news department is next to studio number one.

The KWTV transmitter is housed in the studio building next to the master control room. It has a coaxial cable link to the 1,572 ft. TV tower, which is about 500 feet back from the building. The transmitter room, like the studio and storage rooms, rises a story higher than the offices.

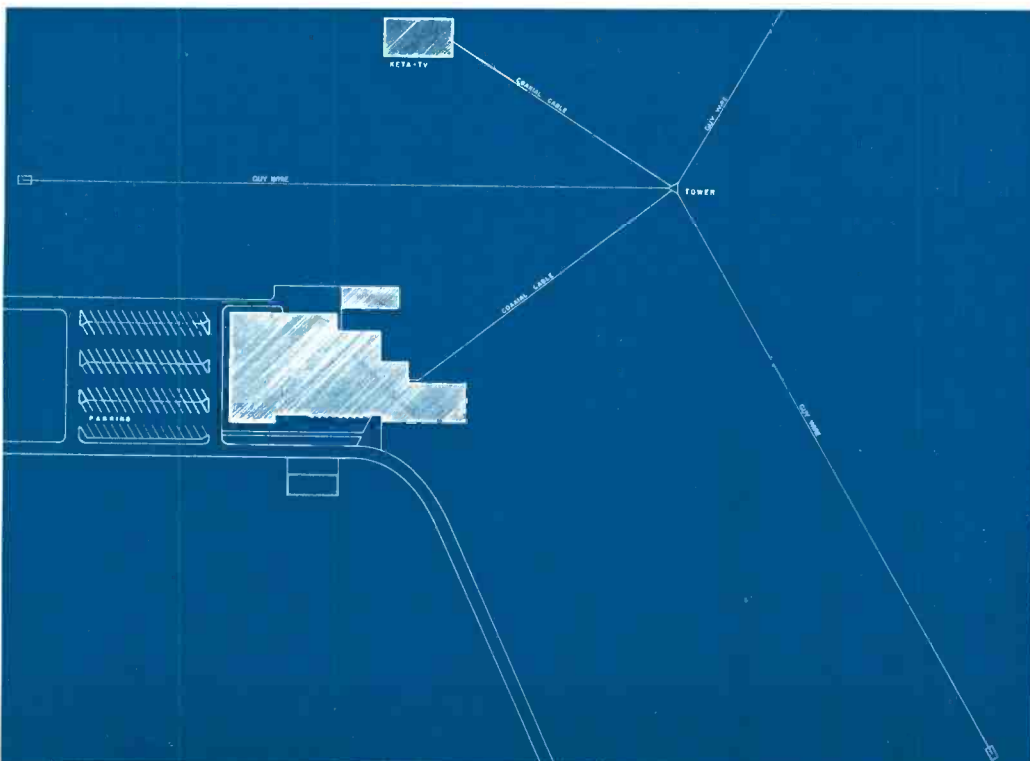
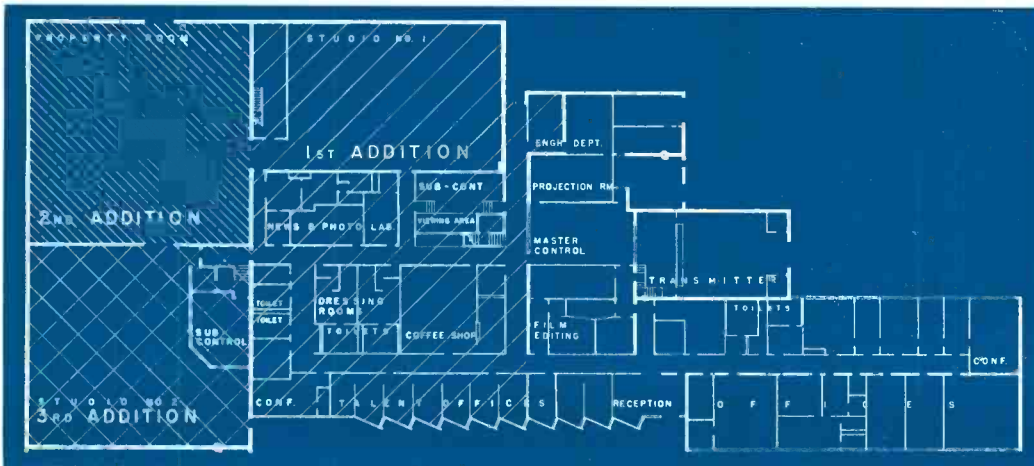
KWTV's running cost picture: approximately \$200,000 for its site, \$946,670 for its original building, \$25,000 for its storage room addition, \$174,600 for its new TV studio. Building furnishings have amounted to \$131,255 and landscaping added \$24,500. (Additionally, KWTV's tower cost \$698,929, and an auxiliary tower cost another \$27,144.)

The cost of equipment within the KWTV building is \$1,112,618. Equipment added in the recent studio expansion project, all RCA-contracted, runs to about \$300,000 more.

KWTV now has 100 employees. The Oklahoma City station stresses that space planned for growth should never be underestimated. The station completely outgrew its original prop room and had to add another within 18 months of construction. And with the advent of commercial taping and video tape recording, one TV studio, as per the original KWTV building plan, could not carry the production load.

If KWTV had to plan its building over again it would redesign its offices for better communication between certain departments and better access of some departments to the studios. Its news operation area has become too cramped and it is crowded with a black-and-white film processor.

When the station goes to color and needs a color-film processor, it will have to build an annex to house the equipment. If news is expanded, it too will need annex space.



Behind a calm facade, KWTV is constantly expanding. Below, a triple exposure shows model at varying depths in KWTV's mammoth 68 by 74 ft. studio.





Metromedia president John Kluge's office has been given a rich antique treatment and fine paintings.

Metromedia public affairs director Mark Evans' office displays items collected on his world travels.

WTTG

WASHINGTON, D.C.

OWNER

Donohoe Properties Inc. (lessor)

ARCHITECT

Wendell Hallett, Washington

ENGINEERING CONSULTANT

Fellheimer & Wagner, New York

INTERIOR DESIGN

John Robert Interiors, Washington

BUILDER

Donohoe Construction Co., Washington

SQUARE FEET

44,700

COST

\$2,500,000



WTTG, housed for years in Washington's Raleigh Hotel, moved into a new building on Wisconsin Avenue early last year. The building site takes up 2½ acres with building floor space totaling 108,000 square feet, dividing into a one-story studio element and a five-story office wing.

The masonry, steel and concrete structure is covered by a gleaming facade of vertical aluminum sun louvers interspersed with limestone, brick, and trimmed in black ceramic. The foundations are on concrete caissons sunk to solid rock.

The studio section of the building occupies 17,000 square feet, houses two 50 by 60 ft. studios with 24 ft. ceilings. The offices for WTTG and a parent Metromedia staff occupy 27,000 square feet on two floors in the five-story wing. WTTG rents its space with the building lessor renting the remaining floors to others.

WTTG's master control operation works on a

completely automated Visual Electronics Corp. switching system with the day's program schedule keyed to IBM punch cards. Studio control rooms, along with master control, have elevated view-of-studio positions adjoining the studio spaces. Storage areas back up the studios and the outside access is on a 150-car parking area in the rear of the plant. Two garages for the station mobile units adjoin the studio wing.

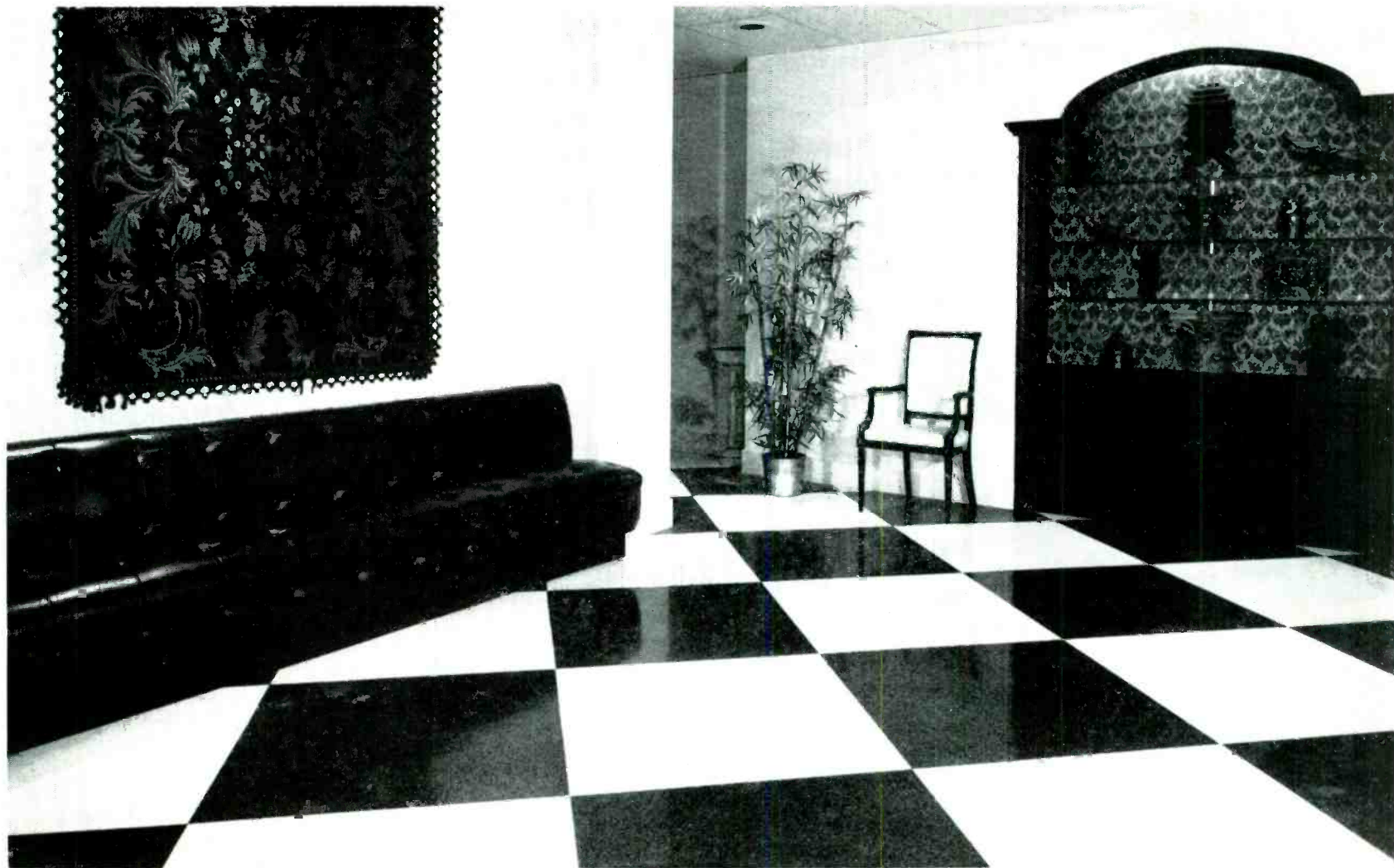
WTTG has viewing rooms overlooking the studios, with sliding partitions for creating one large room or separation into smaller units for clients and guests. A conference room is on each floor in the office wing.

Metromedia wanted a sense of drama for its office interiors and guest spaces and went into elaborate decorating and furnishing detail. Interior design was by Robert H. Niepold, John Robert Interiors.

The foyer of the building has a fountain and the lobby color scheme is black and white, punc-

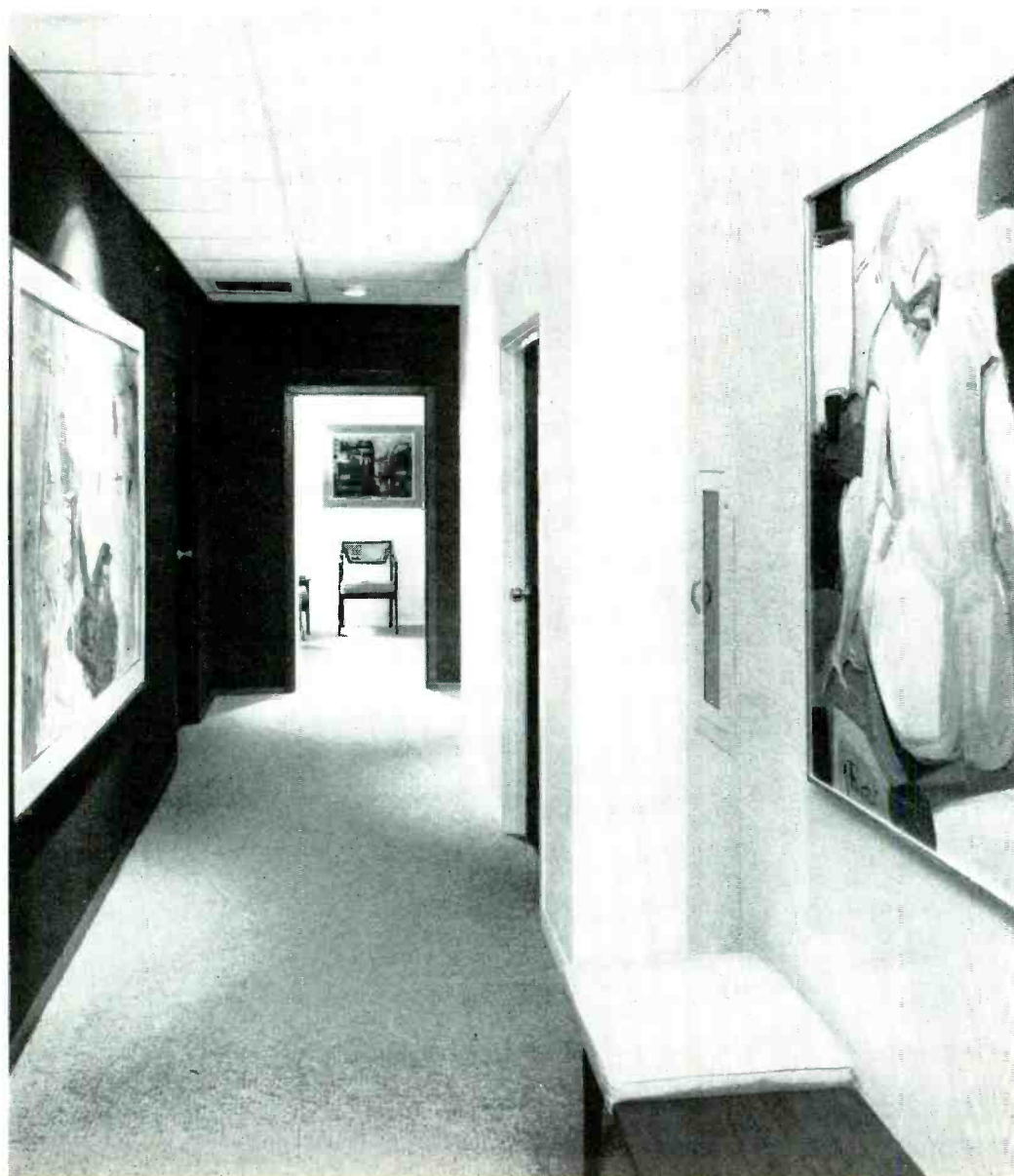
The WTTG building facade has vertical aluminum sun louvers interspersed with limestone, brick and a black ceramic trim.

Dotted with art objects, the WTTG lobby has a Spanish decor, a black-and-white color scheme with accenting shades of red.



The second floor corporate area has a connecting corridor with dark blue-green burlap and white grass cloth walls as background for paintings from the Kluge art collection.

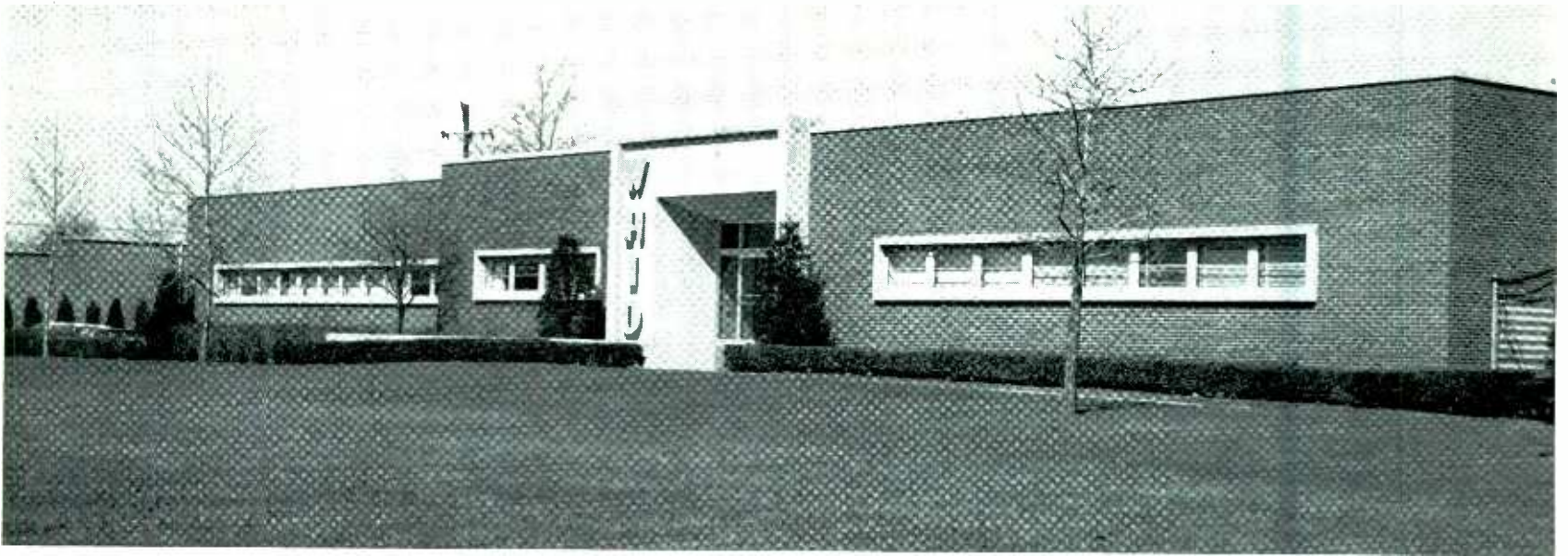
Conference room has custom designed table with white formica top, abstract pattern draperies.



ruated with accents of Spanish red. The floor is black-and-white checkerboard terrazzo. Unique art objects and paintings are dotted throughout the area. The general offices on the first floor keep the same decor and flavor.

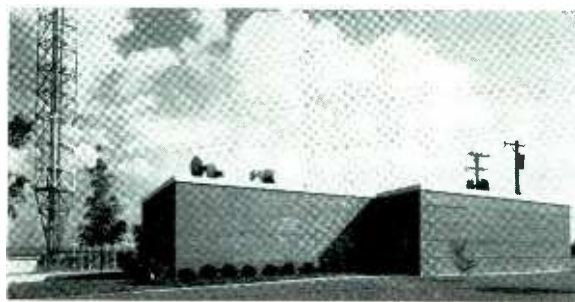
A change of pace occurs in the corporate offices on the second floor with a feeling of subdued elegance. A corridor connecting offices is carpeted and blue-green burlap and white grass cloth serve as wall background for paintings from the collection of Metromedia president and chairman John Kluge. The various executive offices have their own touches of fine furniture in various styles along with fabrics and appointments.

WTTG added a new Washington landmark with its transmission tower, erected by Dresser-Ideco. This rises 270 feet—149 feet higher than the Washington Monument—behind the WTTG building.



WHIO-AM-FM-TV
DAYTON, OHIO

OWNER
Miami Valley Broadcasting Corp.
ARCHITECT-BUILDER
Austin Co., Cleveland, Ohio
SQUARE FEET
29,552
COST
\$2,200,000



WHIO-AM-FM-TV Dayton, Ohio, built the nucleus of its present plant in 1948, designing it for TV only, radio remaining at its old location downtown in Dayton. Then WHIO expanded the compact TV building to add radio, consolidating all broadcast operations in 1955 at the new address. The Austin Co. of Cleveland handled design and building both times, and by now Miami Valley Broadcasting totals its building investment in TV alone at better than \$3 million, including tower and transmitter. In addition to the 1948 and 1955 construction, another expansion three years ago added a second floor to a portion of the building.

Originally designed in red brick and limestone for a look that was acceptable to residential neighbors, the expanded plan continued this idea for an integrated whole, adding a wing in the same brick facing with slot-like horizontal window.

The first WHIO-TV plan had a U-shaped flow of offices around a 50 by 30 ft. TV studio that was insulated by corridors and controlled from

a ground-level console. When it was time to add a second, larger TV studio, designers came up with a plan to add a second story to this portion only. What they achieved were adjacent studios separated by an equipment area and controlled from a mezzanine above, the control wiring carried down to the equipment area located below.

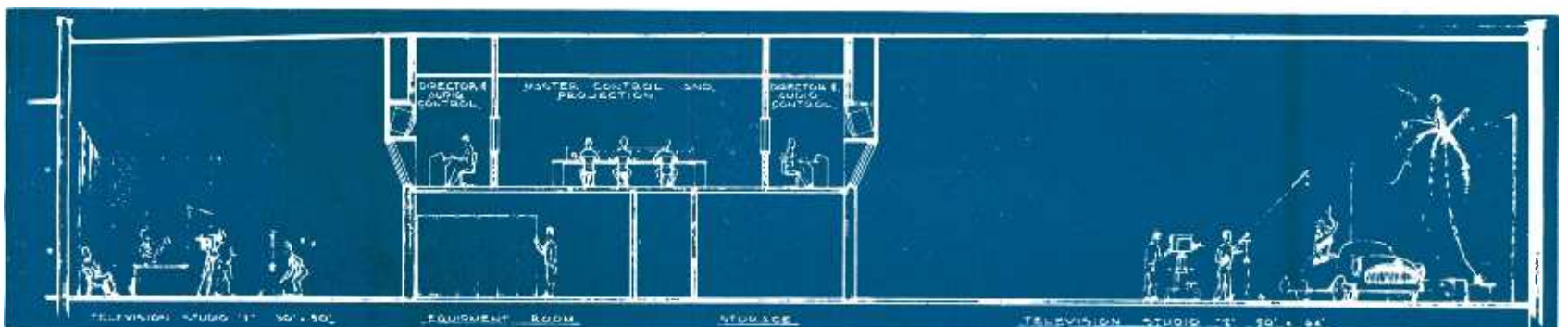
Planned for the eventuality of color, WHIO-TV's second TV studio is 50 by 63 feet, with a control area above large enough for a color board. The mezzanine was drawn to place master control in the middle, with individual director and audio controls on the sides for each studio. There are also client viewing areas for either studio, and room for film projection, an announce booth, film screening and storage space.

The latest augmentation of TV facilities was a second floor put onto the rear of the building in 1962 for tape recorders, additional film and operations office space.

Refined traffic flow was one goal of the WHIO remodeling-expansion program 10 years ago. As plotted in the expanded building, traffic of clients and public continues to enter the front lobby by way of the old recessed limestone portal. Employee traffic, however, has been re-routed to a new back door.

WHIO-TV's transmitter stands five miles away with its own 1,200 sq. ft. building (smaller picture) connected by microwave with the studios.

For 126 employes working for WHIO radio and television, parking is available on the four-acre studio site.



WMAR-TV

BALTIMORE, MD.

OWNER

A. S. Abell Co. (Sunpapers)

ARCHITECT

*Fisher, Nes, Campbell & Partners,
Baltimore*

BUILDER

William T. Lyons Co., Baltimore

ENGINEERING

Egli & Gompf Inc., Baltimore

ELECTRICAL CONTRACTOR

*Blumenthal-Kahn Electrical Co.,
Owings Mills, Md.*

LANDSCAPE CONSULTING

Clarke & Rapano, New York

INTERIOR DECORATOR

Lucas Brothers Inc., Baltimore

SQUARE FEET

65,000

COST

About \$2.5 million

WMAR-TV Baltimore, Md., moved last year into its own new home, Television Park, after operating since 1947 in a downtown building formerly occupied by the Sunpapers, operator of the station.

A rotund white "radome" sits atop a platform on the flat roof of WMAR-TV's \$2.5 million plant, heightening the landmark quality of a two-story brick building with window slots that run up and down the two floors. The radome, constructed of fiberglass and plastic, contains WMAR-TV's auxiliary microwave studio-transmitter link. (The antenna is on Baltimore's three-station candelabra on Television Hill.)

Inside Television Park, large twin studios (44 by 65 feet) dominate the first floor, with separate announce and control booths upstairs and the connecting master control overlooking the studios from the second story. The two studios are augmented by a smaller one adjacent on the first floor. Also nearby are client viewing areas, an off-camera preparation kitchen, and a mobile kitchen setting that can be attached to water and power outlets in any of the studios. Equipped with special lighting boards, the studios are accessible directly by a staff entrance on the front of the building and have drive-in entrances, too, which are set into generous storage areas next to the studios.

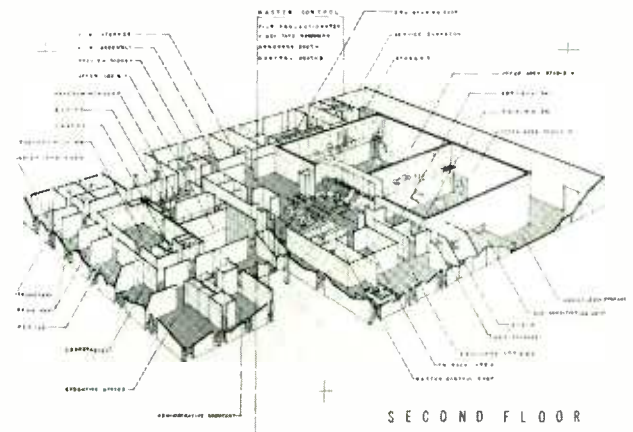
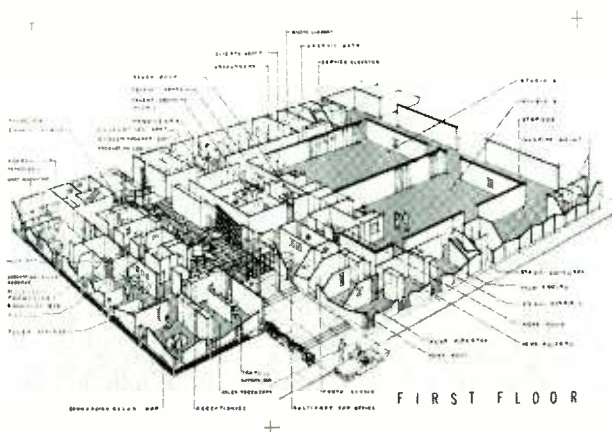
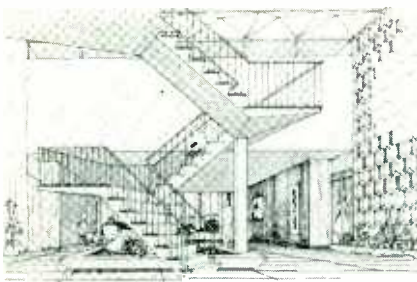
The main building entrance leads through a portico two floors high to a sky-lighted lobby whose focal point is a white cantilevered stairway. Also in the lobby scene are plantings, a pool, fountain and modern furnishings. Administrative and sales offices are clustered to the left of

the lobby area, and various production functions are placed to the right between lobby and studios. These include production, conference and dressing rooms, ready room, talent lounge. Production offices are at the rear of the ground floor alongside the music library and graphic arts shop. News, photo and film operations are at the front of the building next to the studios, as are maintenance offices. A lounge and rear patio entrance are behind the front lobby, and a garden studio is on the wooded grounds.

WMAR-TV's second floor houses projection and TV tape areas next to master control, film assembly, storage and viewing space, engineering shops and offices, and an employee lounge. The other side of this floor holds additional administrative and program offices, some with overhead windows, and walnut conference room.

The basement of Television Park stores supplies of all departments and houses telephone and boiler rooms, shipping and receiving operations, prop-carpentry department, locker room, building superintendent's office, newsfilm processing and photographic department. A garage here holds a number of mobile units, and nearby is a large turntable to display automobiles, boats and fashions. A service elevator near the equipment storage area links the basement with the studio storage spaces on the upper floors. Roughly a quarter of the basement area is unexcavated, ample room for future expansion.

Carson M. Cornbrooks, A.I.A., handled the Television Park assignment for the Baltimore architects' firm of Fisher, Nes, Campbell & Partners.



WJXT

JACKSONVILLE, FLA.

OWNER
Washington Post Co.

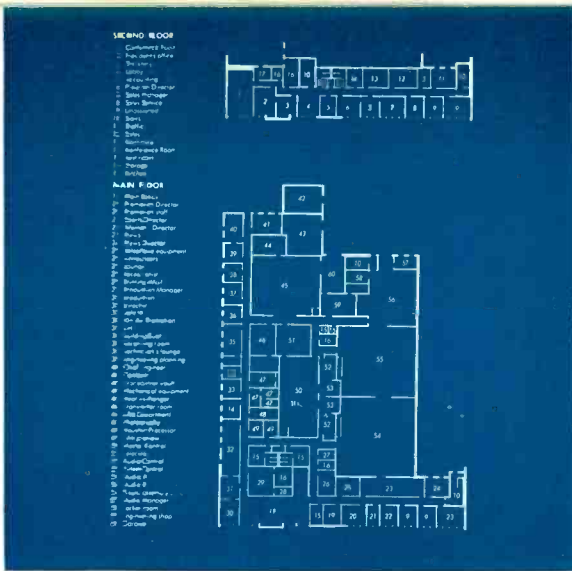
ARCHITECT
Reynolds, Smith & Hill, Jacksonville

INTERIORS
Ben Jones, Jacksonville

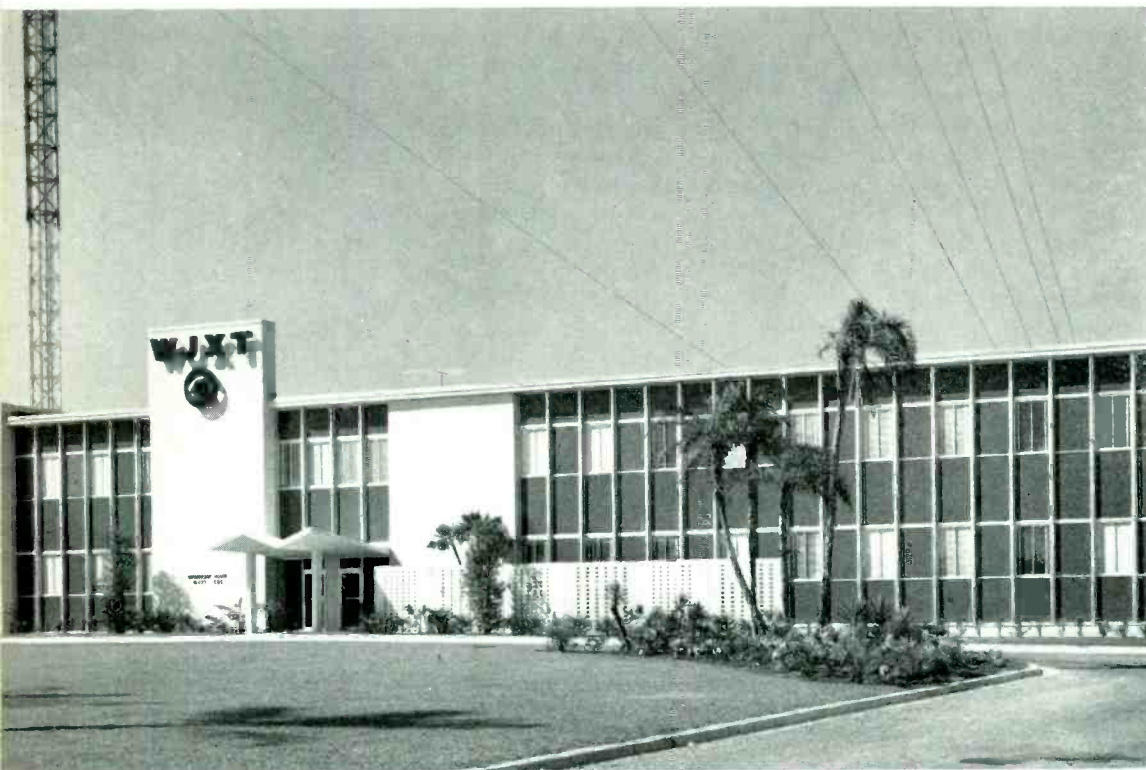
BUILDER
Wesley of Florida

SQUARE FEET
40,000

COST
\$2.1 million



WJXT Jacksonville began operations in 1949 from a 40 ft. quonset hut. It grew out of this—and two subsequent buildings—and in March 1961 moved into its present \$2.1 million



plant located on a seven-acre tract on Jacksonville's south side.

WJXT is a two-story building containing 40,000 square feet of space, is of masonry and curtain wall construction, has tropical landscaping and a paved parking area for 120 cars. The WJXT tower and transmitter are at the building site.

The station building cost \$704,179, furnishings cost \$67,700, and TV equipment added \$1,394,887. The building site has been owned for nearly 30 years. Reynolds, Smith & Hill, Jacksonville, were the architects, and interior design was by Ben Jones, Jacksonville. The station has 95 employees.

Included in the WJXT "Broadcast House" are two identical 50 by 50 ft. TV studios, two transmitters (one an auxiliary) and three conference rooms. The building is only partially two stories. The second floor carries the front or forward office area, runs back in a "T" design over the studio, storage and transmitter areas to provide the needed high ceilings.

The two TV studios are side by side back from the front offices. Each, on the main floor, has its own audio and video control rooms with master control back of them and in visual contact. A large glass partition between the studios directly adjacent to the control booths makes possible visual viewing of either studio from inside the booths.

Permanently attached drapery tracks completely surround each studio so that drapes may be used in any area. One studio differs from its twin by incorporating a 12 ft. high, 67 ft. long acoustical plaster cyclorama and a special window looking into the WJXT newsroom for use of studio cameras in special news events.

The prop and assembly area opens on one of the TV studios and is accessible to an outside motor park. The transmitter room takes up two stories. On the ground floor are two TV transmitters, one FM transmitter and all associated terminal and monitoring equipment.

The WJXT lobby, walnut-paneled with wall set-ins for displaying merchandise of clients, is the focal point for traffic flow to all station departments. A smaller lobby is located on the second floor adjoining the executive offices.

WOC-AM-FM-TV

DAVENPORT, IOWA

OWNER
Tri-City Broadcasting Co.

ARCHITECT
Stewart, Robison & Luffan, Davenport

BUILDER
Priester Construction Co., Davenport

SQUARE FEET
68,000

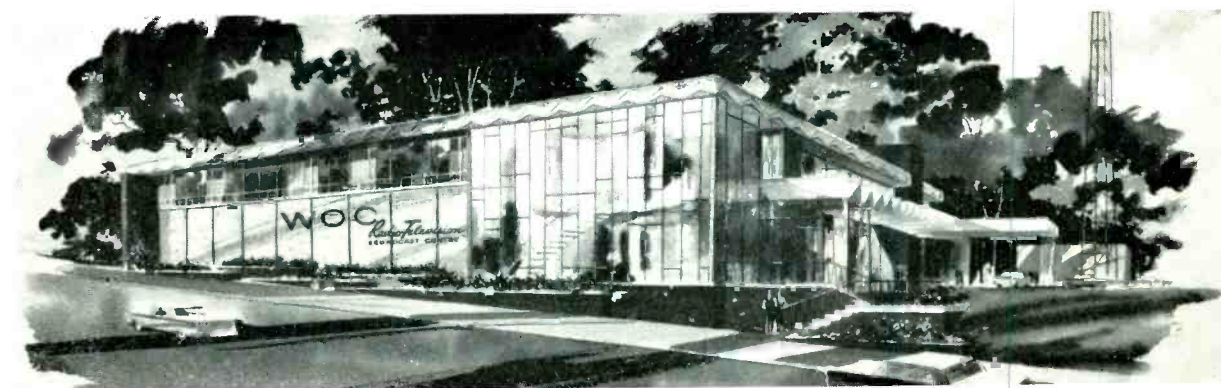
COST
\$2.4 million

WOC-TV Davenport, Iowa, broadcasting since October 1949 from a converted private residence, moved into a new three-floor, \$2.4 million "Broadcast Center" last November. The building, of square design, was constructed on a hillside, has a frontage of 180 feet, goes 160 feet deep, also houses WOC-AM-FM.

WOC puts its building cost "just short of \$1.2 million." About \$1 million additional went into broadcast equipment and \$200,000 more was spent on furnishings.

In its space arrangement, WOC keeps individual broadcasting operations separate as much as possible. Radio, for instance, is separately stalled and physically isolated on part of the building's top floor. The WOC staff numbers 108 people.

The WOC building contains more than 68,000 square feet of floor space with 7,000 square feet allotted to production space in two TV studios. Studio "A" is two-stories high, measures approximately 5,000 square feet, features an 18 ft. turntable for mobile display units, automobiles or



WBAL-AM-FM-TV

BALTIMORE, MD.

OWNER
The Hearst Corp.

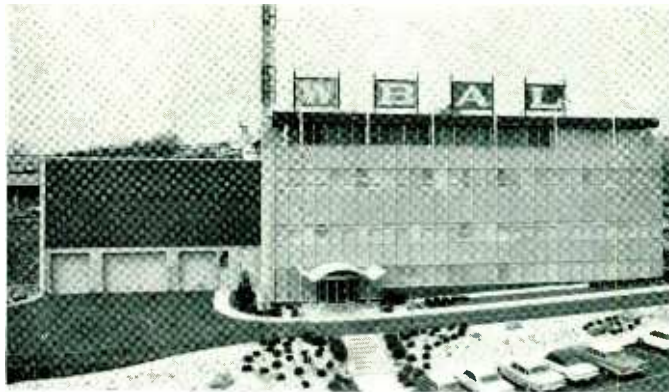
ARCHITECT
Fulmer & Bowers, Princeton, N.J.

INTERIORS
Ron Sheerer, Princeton, N.J.

BUILDER
*Lewis C. Bowers & Sons
Princeton, N.J.*

SQUARE FEET
70,000

COST
\$2.6 million



WBAL-AM-FM-TV Baltimore opened its \$2.6 million "Broadcast Center" in September 1962 at its TV transmitter site within the city. The 70,000 square foot plant has four floors, sits on 4½ acres at an elevation of 300 feet.

The WBAL structure has steel framework, glazed brick and glass expanse curtain wall construction for all offices in the building. The entrance-way and most of the floors employ thin-wall, pre-stressed concrete construction and the entire building is set on caissons sunk to bedrock.

Surrounding the center on two sides is parking space for over 150 cars. The exterior color scheme is blue and yellow to make the building stand out from its hillside site. And the WBAL call letters rise on roof signs that are neon-lit at night.

The architect for WBAL was Fulmer & Bowers, Princeton, N. J. John T. Wilner, vice president and director of engineering for The Hearst Corp., owner of WBAL, was responsible for technical design.

WBAL estimates its building cost at \$1.5 million, technical equipment at \$1 million, furnishings at \$100,000.

All walls in the building corridors are covered in a vinyl plastic for maintenance ease. All electric power, telephone lines and audio-video cable are carried throughout the building by an above-ceiling tray system.

WBAL-TV has three TV studios, two of them 70 by 45 feet with ceiling height of 28 feet. Sound reverberation time is one second; 230

feet of acoustical drapery encircles each studio.

The third studio, 30 by 120 and 16 feet high, is equipped with two full Brunswick bowling lanes for origination of WBAL-TV's daily *Spare-time Bowling* program.

Three control rooms and three announce booths are linked visually with their respective studios. Behind the control areas for the two large studios are the tape and film areas, behind these is master control and in back of master control is the transmitter room housing both TV and FM transmitters. (Only WBAL's AM transmitter is located away from the station.)

WBAL's three radio studios, with a master control and individual control areas, are housed alongside one of the TV studios in their own enclosure.

Other features of WBAL include a garage section built onto the main building capable of housing four mobile broadcast units, an electric dumb-waiter for delivery of film and video tape, WBAL radio programming piped into the building elevator, TV studios designed so that they can also be used for radio broadcasts.

The WBAL Broadcast Center notes its chief advantage as convenience of operation, with all of its operations, except the AM transmitter, in one center. It consolidates power (two million-watt transformers are located outside the building), telephone, coaxial cable, audio costs, taxes and personnel (190 employes). If the building had to be replanned, more space would be left for future expansion.

large, rotating sets. Studio "B," also two-stories high, is approximately 45 by 45 feet, gets the heaviest daily work load—newscasts, weather, sports shows and a local children's program.

Twin studio control rooms are housed next to the TV studios. Two control consoles are cross-connected so that telecast activity in either of the two studios can be directed from either control location. Each control area has 14 monitor screens mounted above windows looking on the respective studios. Studio control No. 2 also serves as TV master control, contains two video tape recorders, projection equipment and equipment racks.

All of woc-tv's production and technical facilities are located on the second floor. The first floor or basement level has large storage areas, prop storage units, maintenance offices, a power supply area containing heating and cooling equipment, a snack room, kitchen and lounge.

The third floor, in addition to radio studios, contains most of the administrative offices, two conference rooms, the boiler room and the upper levels of the two TV studios.

An elevator off the building's main entrance connects all three floors while a second elevator

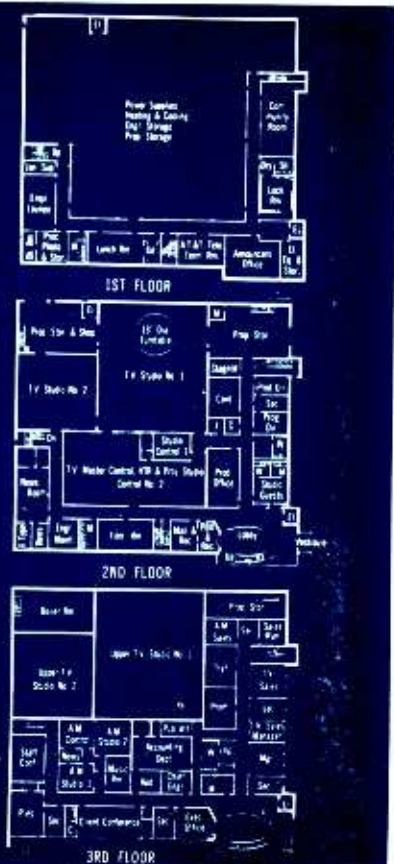
in the rear of the building runs from a basement storage area to a second-floor property and shop room. Two ground-floor rear entrances allow delivery access to the storage and studio areas.

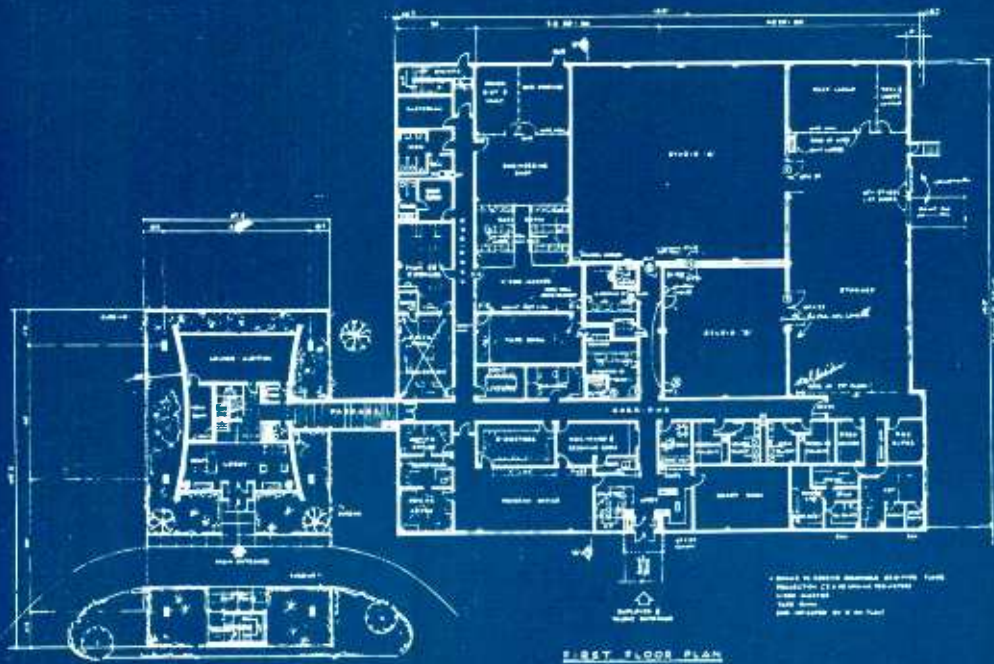
As have many stations, woc has taken pains—and much of its furnishings budget—to make its two-story lobby-reception room an attractive introduction to the building.

Floor-to-ceiling glass panels in the lobby are hung with anodized aluminum chain drapes designed by Marie Nichols of New York. The hangings are shaded in tones of gold, run horizontally to give a shimmering scollop effect. (Similar hangings were originally created for New York's Four Seasons restaurant.)

Modern furniture, designed by Herman Miller, has been used in the lobby and other areas. Just inside the lobby is a welded metal sculpture by Chicago artist Eldon Danhausen. Access to the third floor is either by elevator or an elaborate spiral staircase.

The woc-tv transmitter is located six miles from the station building, picks up the woc-tv signal from a 130 ft. microwave relay tower in back of the new station.





WHEN-AM-TV SYRACUSE, N.Y.

OWNER
Meredith Broadcasting Co.

ARCHITECT-BUILDER
The Austin Co., Cleveland

SQUARE FEET
46,000

COST
\$2,500,000

WHEN-AM-TV Syracuse, N. Y., is housed in two connected buildings, a concept intended to keep production completely apart from administration. The plan allows the administrative office wing to stand as a small, richly appointed showcase fronting a more functional "factory" or production blockhouse.

The WHEN site, roughly half a mile out from downtown Syracuse in a residential district, has a frontage of 213 feet and a depth of 500 feet. The plant was completed in August 1963, designed, built and decorated by the Austin Co., Cleveland. Its total working area is 46,000 square feet.

Designed for visual impact, the WHEN administrative building is structurally raised on stilts for a floating effect over an aluminum and glass-enclosed ground floor that has an entrance lobby on one end, a client lounge-audition room at the other. The wing is faced in polished Vermont marble with a contrasting concave screen wall of dark aggregate stone at ground level.

The lobby opens on a protected driveway that loops under the overhanging second floor. Fire stairs at this end of the building across from the main entrance afford fast second floor access.

Glass-enclosed galleries at the first and second floor levels extend to the rear of the building and run along one wall of the connecting passage that links into the production building.

Radio and TV sales offices, accounting and the general manager's executive suite and conference room take up the second floor in the administrative wing. Terrazzo steps and aluminum handrails are used on the stairway leading up from the entrance lobby. Vinyl floor tile and vinyl wall fabric in the corridors contrast with grey elm paneling. Walnut paneling lines the executive offices.

The two-story production building, with its own employe and talent entrance in addition to the passage to the administration wing, has cast-stone facing panels lining its exterior. A paved parking area runs down one side of the building and into an expansive rear "yard." About 100 cars can be accommodated.

Adjacent to the production building entrance is a ready room for rehearsal and talent dressing rooms, all just off the production studios. A corridor runs from the entrance, at building's center, back to two TV studios, bisecting on its way a main arterial corridor that runs the length of the building from a start at the passage connecting the two WHEN buildings.

The station's major studio is 65 by 58 feet and its second studio is 37 by 38 feet. Both are "blind" studios, the station long preferring monitor to visual contact (and saving cost on windowless walls). Each studio has its own identical control booth in separate rooms with master control in a third room linked with a video tape room (four VT recorders) on one side, equipment racks and an engineering shop and storage on the other.

WHEN's local programming is pre-taped on the preceding day and the entire TV operation runs by automated switching equipment out of master control. Each studio has a five-camera capability with directors doing their own switching from the control booths, each with 12 monitor screens. Several of the cameras have remote control pan-tilt arrangements.

The master control room has an elevated computer-type floor system which provides lift-up panel access to inter-connecting equipment. Windows in the wall separating master control from the tape room provide visual contact between both operating centers. About 18 feet of space remain against this wall in master control for the eventual installation of color TV console equipment.

A storage room backs up the two TV studios and has access to the rear parking area. This area is two-stories high with a prop storage room on the upper level at one end, a mechanical equipment mezzanine at the other. Part of this mezzanine houses the TV microwave equipment which beams out of a fiberglass panel window on line of sight to the WHEN transmitter five miles away.

(WHEN had to be careful picking its building site to make sure it would be on a microwave path to the transmitter. This involved checking future city building plans to make sure no high buildings would be erected between the station and the transmitter.)

Next to the prop storage room on the second floor, WHEN has a 40 by 60 ft. room that can be used for future expansion. Next to this area is the radio production center, contained around four studios. A fifth, or possible future FM studio, is provided for in a spare room on the far side of the building. A radio-TV newsroom is just off the radio center.

In addition to the various department offices the production building contains two canteens, one for radio administration, one for TV; a crew room for technical personnel, ample photographic and graphic art facilities.

An acoustical ceiling with slotted vents for air conditioning covers much of both buildings along with recessed pin lighting. The administrative building, as an independent unit separate from the production plant, is equipped with two of the station's eight air-handling units.

Including the pre-planned production building expansion space, seven areas can serve as station or client-civic group meeting rooms. All can be used independent of normal station operations.

WHEN paid roughly \$250,000 for its site, \$1.2 million for buildings, another \$750,000 for equipment. Furnishings ran to approximately \$75,000.



WHEN is one of the newest TV stations and one of the most striking. Views left to right: The client lounge-audition room, studio control, master control, main entrance, executive conference room. The WHEN administrative building, faced in Vermont marble, was designed for visual impact with a raised, floating effect.





WBEN-AM-FM-TV

BUFFALO, N.Y.

OWNER

Buffalo Evening News

ARCHITECT

Kidney, Smith & Fitzgerald, Buffalo

BUILDER

George W. Walker & Son, Buffalo

SQUARE FEET

50,000

COST

\$2,190,000

WBEN-AM-FM-TV Buffalo occupied the 18th floor of the downtown Statler Hilton Hotel (WBEN radio headquarters since 1930) until January 1960, when it moved into a building in northern Buffalo that formerly housed NBC's UHF station, WBUF. WBEN made over the WBUF plant for its radio studios and built on a new section of building for offices and TV studios. The renovation and expansion doubled the station capacity to nearly 50,000 square feet.

The WBEN broadcast center has an exterior of red brick with aluminum and glass for the window areas. The front entrance, with ground-to-roof glass paneling, rises two stories, the height carrying back over the TV studio and storage areas. This is the new addition to the former WBUF plant.

The station lobby is dominated by an open stairway. Red brick walls, carrying in from the building's exterior, contrast with an interior blue and grey decor. Vertical oak boards set in slanted fashion divide the foyer from a corridor to the radio and TV studios.

WBEN-TV, in addition to a small announce studio, has another studio 24 by 54 feet and a third 40 by 50 feet. Both of the larger studios can be used separately or in combination. Programs from the 24 by 54 ft. studio are produced "blind." This was part of the original WBUF operation and while it has caused no problems for WBEN, visual control would be preferred.

Two radio studios for AM broadcast and a third FM studio are in the old section of the building. (WGR radio is also utilizing old WBUF facilities in the rear of the building for its AM-FM studios and offices. WBUF antenna towers, behind the building, were sold to WGR-TV.

The WBEN facility is five miles away from its old studio location but has thruway and expressway access to downtown Buffalo. Many of the stations' 180 employees live convenient to the plant in nearby suburbs.

WBEN paid \$40,000 for land and land improvements, \$1 million for its building, another \$1 million for equipment and spent \$150,000 on furnishings.

KRLD-AM-FM-TV

DALLAS, TEX.

OWNER

Times Herald Printing Co.

ARCHITECT

Harwood K. Smith & Partners, Dallas

INTERIORS

Titches, Dallas

GENERAL CONTRACTOR

Cowdin Bros., Dallas

MECHANICAL ENGINEERS

Gregerson, Gaynor & Sirmen, Dallas

STRUCTURAL ENGINEERS

R. L. Rolf, Dallas

ACOUSTICAL CONSULTANT

Tracor Inc., Austin, Tex.

SQUARE FEET

100,000

COST

Over \$2.1 million



WORK began late last year on new facilities for KRLD-AM-FM-TV Dallas, a three-level \$2.1 million plant targeted for completion in early 1965. The downtown Dallas building will be of contemporary design, sheathed in a facade of white marble, corrugated limestone and anodized aluminum. Total area of the building is approximately 100,000 square feet, including parking facilities of 30,000 square feet.

The ground floor of the building will include three complete TV studios as well as executive offices and complete AM and FM radio facilities.

One of the three studios will be 60 by 80 feet.

The upper level of the building will contain sales and administrative offices; a sub-level will house the newsroom, photographic lab and art studio.

Estimated cost of the KRLD building will exceed \$1.5 million. TV equipment will be about \$500,000, furnishings another \$100,000.

The building site is 16 miles from the TV transmitter, and microwave will be used as the link. The number of personnel at KRLD currently is 182.

WTAE Pittsburgh, Television City Inc., went operational from its \$2.5 million plant off Ardmore Boulevard in September 1958. The station contains about 60,000 square feet of floor space, sits on 11 acres.

The WTAE site gave architects Fulmer & Bowers, Princeton, N. J., a number of construction problems. The land has an average slope of 10%, is subject to slides and has unusual sub-surface conditions.

The building was located halfway up the slope to provide a 70-car parking facility (with provision for an additional 60-car site) close to the frontal street and, at the same time, to obtain some advantage of elevation for a microwave tower—WTAE's link to its transmitter 11 miles away.

Grade access was provided at the lowest level—the ground floor—for the public lobby and the administrative offices. This is a partial floor and about one-third of it is built back into the hill.

Grade access was essential on the first floor for the property room and the studios, and this was achieved by placing these spaces toward the rear or uphill side of the building, taking advantage of the natural slope. Access is also available to the second floor rear, which allows convenient servicing of the tower from the technical spaces.

In the building's construction, the sub-surface

conditions ruled out any conventional foundation system. The entire building is carried on a series of concrete caissons and grade beams placed on solid rock. An exhaustive study was made of the acoustical problems involved, especially the prevention of sound transmission through walls, view windows and doors into the studios and some of the control facilities and the leadening within these areas.

Solid masonry walls, double glazing of windows, heavy soundproof doors, fiberglass boards and acoustical tile help lick the sound problem. Except at the foundations and at the roof, the studios are structurally isolated from each other to prevent sound transmission.

WTAE paid \$105,000 for its building site, put another \$1,030,450 into its building, \$1,305,350 into equipment and \$119,250 into office furnishings. The station employs 130 people.

The station utilizes its ground floor for executive and business offices backed up with storage, boiler and equipment spaces.

The first floor houses production offices forward in the building, three TV studios—two of 2,400 square feet each, one of 350 square feet—in the center of the building and a property room in the rear. A first-floor wing, roughly 80 by 40 feet, connects to the rear of the building, contains a carpentry shop, apparatus room and garage. A ramp and loading dock afford vehicle access to this area with doors opening on the prop room and one of the TV studios. The microwave tower sits atop the garage roof.

On WTAE's second floor, roughly half of the forward area has been left open for office expansion. Between the upper levels of studio "A" and "B" (also facing on the small studio "C") is an "audience room" with glass windows looking in on all three studios. Behind the studios are the control rooms with joint visual control of all the studios. Technical personnel and storage rooms back up the control area.

WTAE has installed color equipment at the station, since it opened, without the need of extra space—the building, it notes, having been designed for future expansion of this nature. One small minus finding: the two basic studios could be larger.

WTAE

PITTSBURGH, PA.

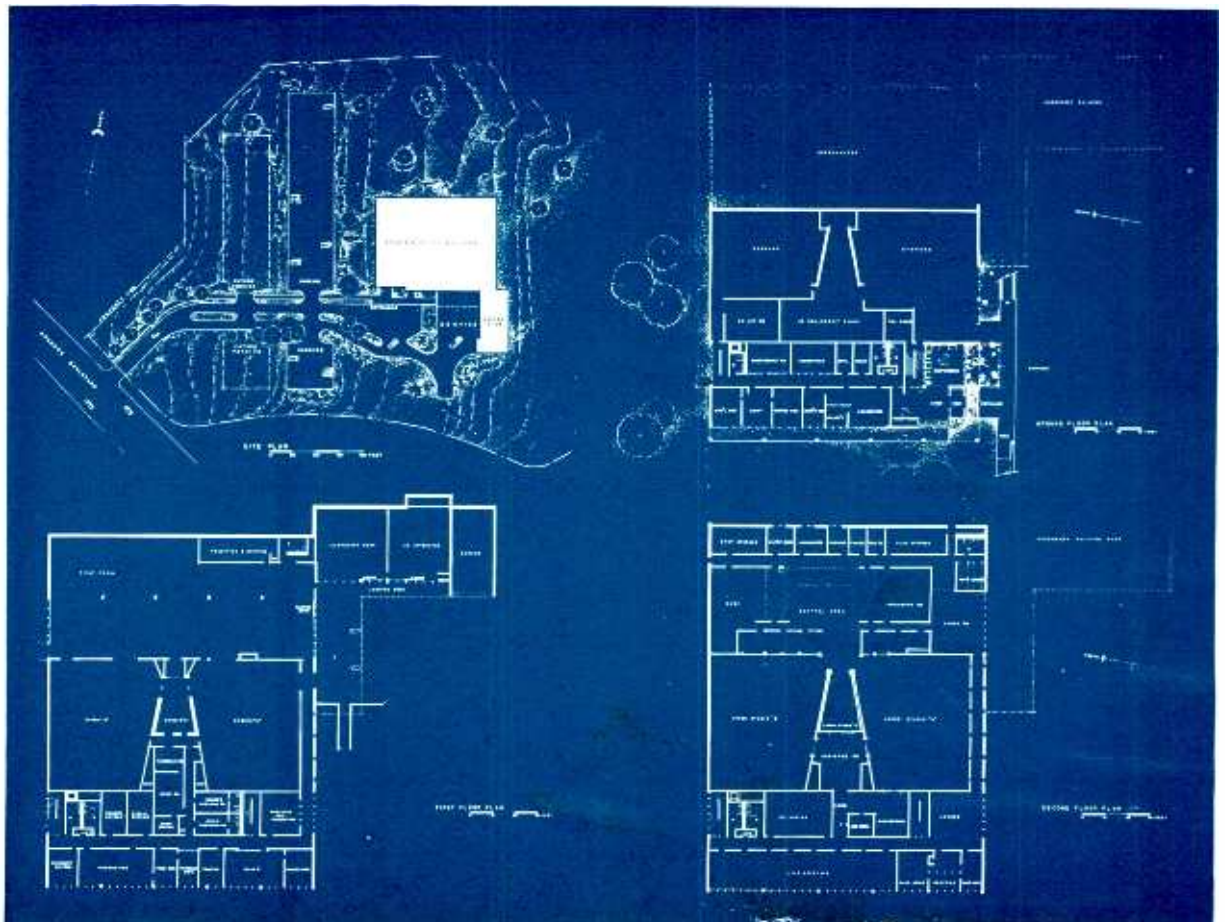
OWNER
Television City Inc.

ARCHITECT
Fulmer & Bowers, Princeton, N.J.

BUILDER
*Lewis C. Bowers & Sons,
Princeton, N.J.*

SQUARE FEET
60,000

COST
\$2.5 million





Odds Are—The Choice Will Be Tarzian for Elaborate New Switching Facilities

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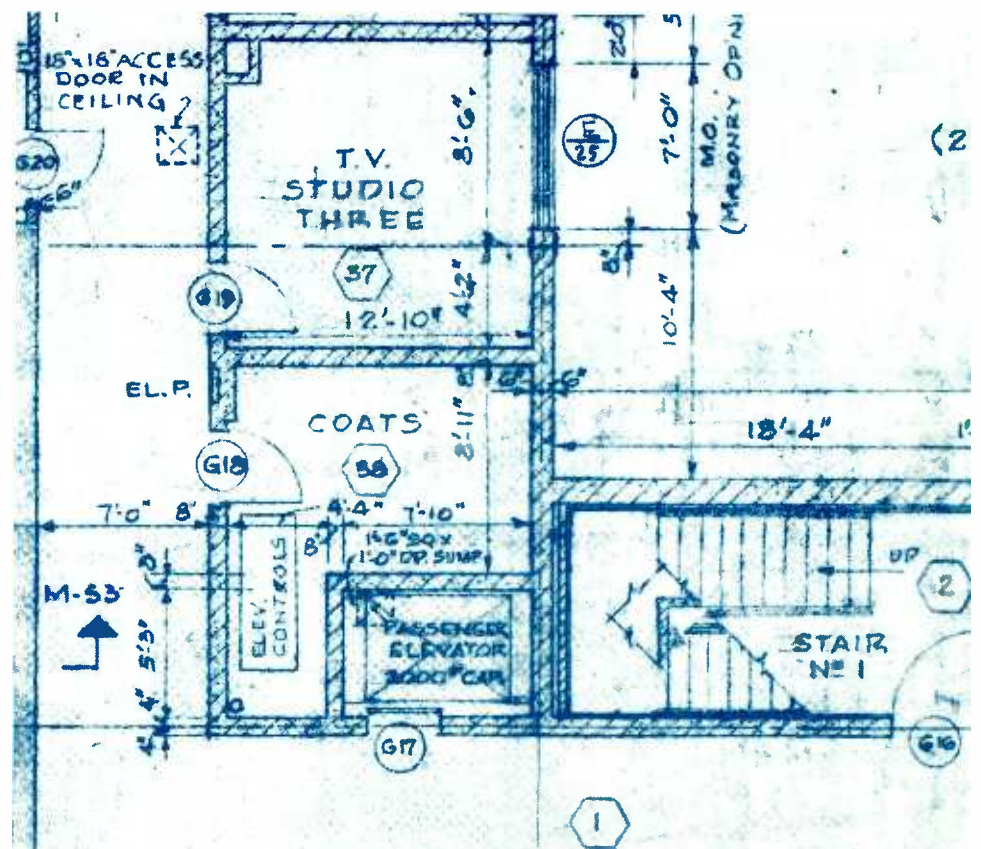
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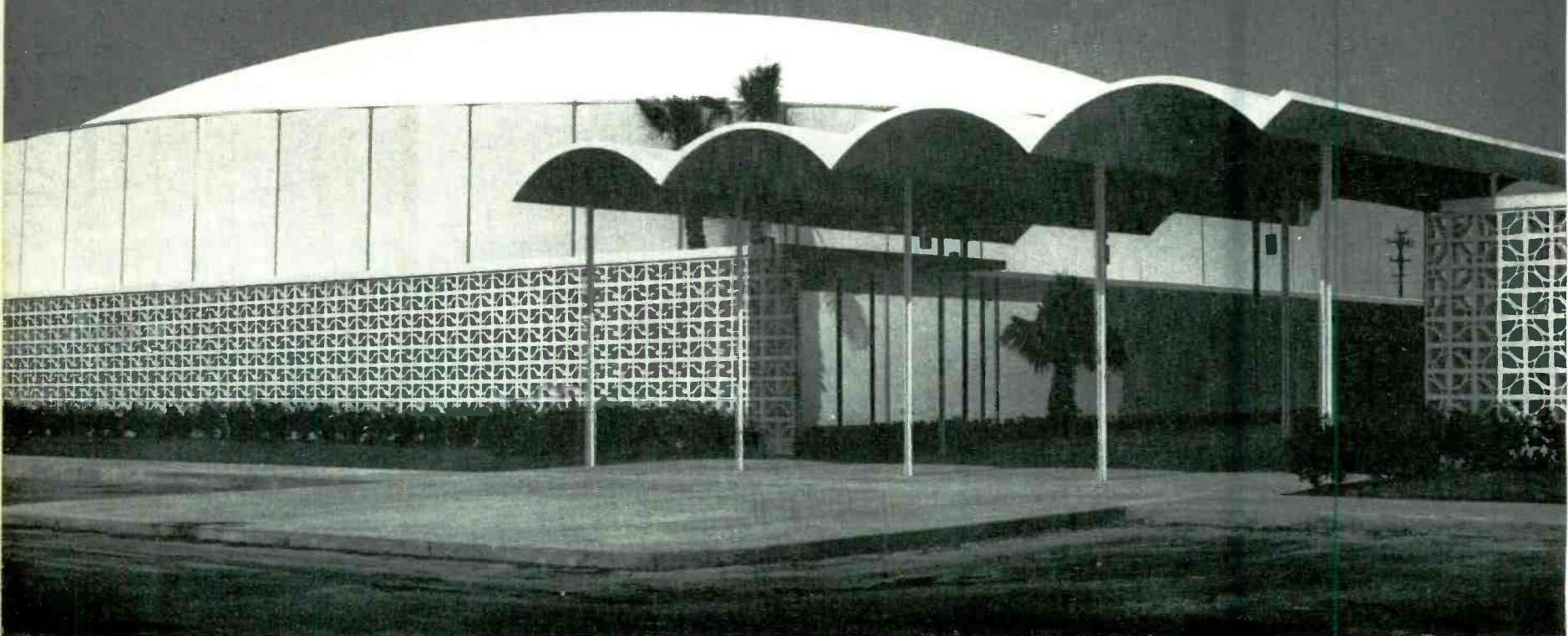
T A R Z I A N
B L O O M I N G T O N , I N D I A N A

\$1 MILLION-\$2 MILLION



Perhaps the most populous category of stations in the country, the \$1-\$2 million plant serves mostly medium-sized markets, some small markets and a few large ones. Architecturally it can be anything it wants to be, simple or stylized, within reason of its budget. Equipment seldom runs more than \$500,000 or \$600,000 and floor area averages 33,800 square feet. Two TV studios are average. Furnishings costs vary considerably. wow-TV Omaha estimates its furnishings bill at \$6,000 while KOGO-TV San Diego places its furnishings cost at \$125,000.

Over-all, combining the data on the 24 stations in the \$1-\$2 million group, the average building cost is \$574,200, furnishings \$57,900. The average facilities value is \$1,375,400.



KTRK-TV
HOUSTON, TEX.

OWNER
KTRK Broadcasting Co.

ARCHITECT
Lloyd & Morgan, Houston

INTERIOR DESIGNER
Knoll Assocs., Dallas

BUILDER
Tellepsen Construction Co., Houston

SQUARE FEET
43,000

COST
\$1,500,000

KTRK-TV Houston, in 1962, was the first station in the U.S. to erect a circular studio building, a concept starting to spread among TV station designs.

The KTRK site covers four acres with the unusual studio building, the hub of the design, housing two studios combining 8,000 square feet of floor space. This studio area is 53 feet across and has ceilings 22 feet high at the outside, graduating to 34 feet at the center.

Two fan-shaped studios are enclosed in a circular wing, 140 feet in diameter, with the control rooms and master control between them and overlooking them from a raised, glass-enclosed semi-circle at the core of the building. On the level below the control facilities is another glassed-in semi-circular room used for public and client viewing.

A workshop and storage area fills in the remaining segment of the circle, which links at one side to a covered, outdoor passage leading to the main entrance of the station complex, an inner landscaped patio, and to one end of the office wing. The other studio building exit is to a carpentry and paint shop and around to the other end of the office wing, which runs up to the studio building in an L-shaped design.

The outside walls of the circular studio plant are faced with white crushed onyx embedded in concrete and accented with vertical lines of sky-

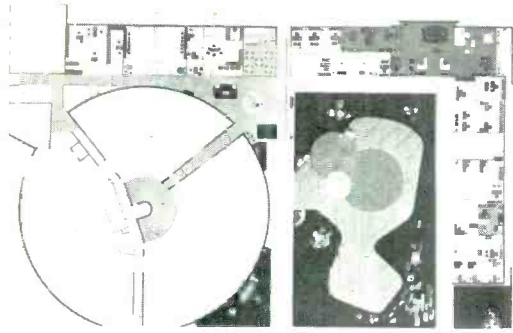
blue tile. A flat roof runs off from the sides of the studio building slightly below its mid-point and covers the office wings and the connecting passages.

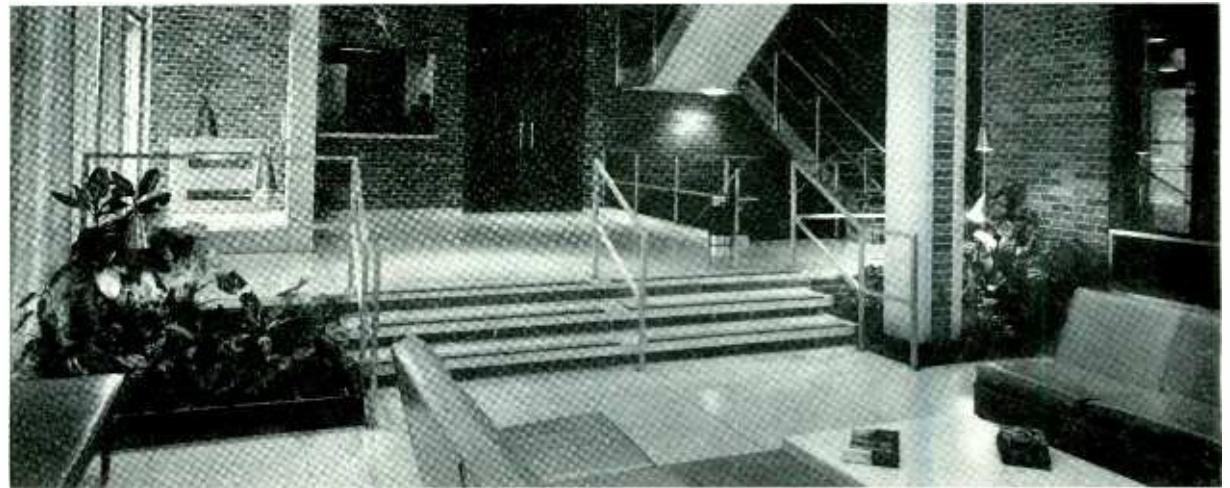
Exterior walls of the L-shaped office wing, 281 feet long on one side, 191 feet on the other, are glass paneled with walks on the outside, a courtyard on the inside. This patio area, separating the sales, business and executive offices from the production hub, is landscaped with palms and native Gulf Coast greenery and features a 36 ft. pool fed by water from a white crushed marble fountain.

The outdoor passage that links up the buildings has a gleaming white pierced masonry wall with white wrought iron gates behind a free-standing main entrance canopy. A parking mall fronts the station with additional parking facilities behind it.

Outdoor telecasting can be done from the patio and from another walled and landscaped area on the other side of the studio building.

KTRK claims that its curved studios eliminate waste corner space and create more linear space for working shows. The circular central control hub also permits shorter runs of camera cable and power feeds. Additional studio features include a 12-ft. high backdrop area of bright blue pegboard topped by black sound-proofing material circling the outer walls of both studios.





WSYR-AM-FM-TV SYRACUSE, N. Y.

OWNER
Newhouse Broadcasting Corp.
ARCHITECT-BUILDER
The Austin Co., Cleveland
SQUARE FEET
43,750
COST
\$1,624,000

WSYR started operations in a commercial garage, moved to two floors in a downtown Syracuse office building—using a TV studio across the street in Syracuse University—and finally, in June 1958, went operational from a new plant just out from the downtown district on a 6½-acre residential site.

The area, once populated by Syracuse's well-to-do families, is now changing to a commercial section while retaining some of the spacious lawns and landscaping of the former neighborhood. wsyR's building, one of the first to "invade" the area, had to be designed to fit in with the residential surroundings and not alarm the neighbors.

It was designed long and low with a 90 ft. setback from the street. The building site falls off in back so the two-story rise of the building dips in the rear to one story above grade, one below. The facade has two decks of windows set in masonry over the office wing, a canopied setback for the glass-paneled entrance area and a windowless brick facing on the low prop storage wing.

The first-floor wsyR lobby has glass windows at one end permitting visitors a gallery to see into TV studio 2 below on the ground floor. Left from the lobby-reception area are production and engineering offices, the news department and the radio operation, including radio master control, sub control, an announce booth and two studios, the larger one 30 by 21½ feet.

The radio section borders on the TV projection room and the TV master control area, the latter overlooking the two ground-floor TV studios. A sub-control room, cross connected to both studios, also overlooks studio 1 while on the other side of master control a TV announce booth and a client booth look on to studio 2.

Beneath the office and control area, on the ground floor, are shops, mechanical equipment

rooms, an employees' lounge and talent dressing rooms. To the side of this area is the studio section, studio 1 occupying 49 by 69 feet with floor turntable unit and orchestra setup for a music show. Studio 2 is 43½ by 46½ feet. A small announce studio, 12½ by 12½ feet, is self-contained alongside studio 2.

Prop storage spaces, about equal in size to both TV studios, back up the studios and end in a garage area that houses the station remote units. Storage, like the studios, runs up in height through the first floor area. Double doors from the storage room open onto a 20 ft. concrete apron on the side of the building permitting camera passage for outdoor production. Cameras also have access to the station's large rear parking area and landscaped "working" garden.

The wsyR second floor, extending only over the forward part of the building, contains executive and sales offices, a 20 by 20 ft. audition lounge and a conference room. An elevator running from the lobby serves all levels.

The station has built-in expansion room, if it needs it. An extra wide second floor corridor would permit conversion to the outside for a 20 by 80 ft. addition. A steel frame in the storage area was also designed so that an upper deck could be added for more storage.

The wsyR payroll runs to around 125 people. The TV transmitter is 6½ miles from the station and is linked by microwave.

wsyR's site cost \$75,000 and was purchased several years in advance of building, apparently in anticipation of a price appreciation for land in the area. The building cost about \$1,150,000, with equipment adding \$370,000 and furnishings totaling \$29,000.

If wsyR had to build over again it would probably eliminate the seldom-used client booths. The space could be used to better advantage for larger sub-control areas.

WFGA-TV

JACKSONVILLE, FLA.

OWNER

Florida Georgia Television Co.

ARCHITECT

A. Herbert Mathes, Miami Beach, Fla.

BUILDER

Arthur Perry Inc., Jacksonville

SQUARE FEET

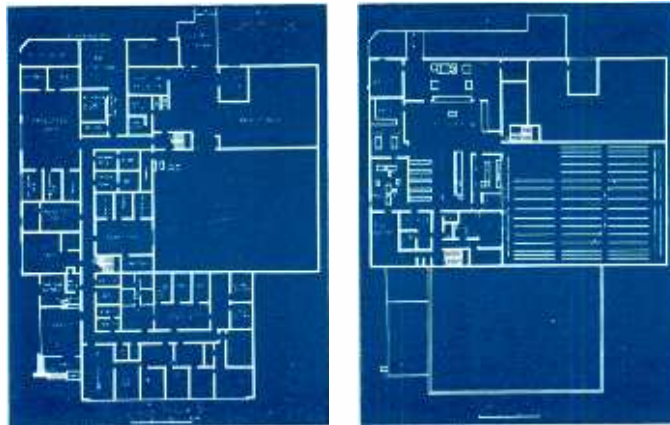
65,000

COST

\$1,070,000



WFGA-TV occupies about 65,000 square feet of what used to be a ship-building yard. The station building is constructed of concrete block and brick. The two-story section of the structure is finished in a light tan brick which contrasts



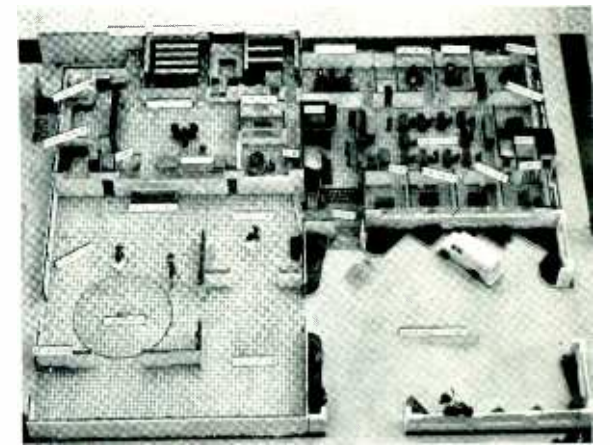
with the blue glazed brick finish of the one-story section. This latter motif carries through to one interior wall of the lobby.

The station has one studio which is 60 by 80 feet. A counterweighted batten system provides for the easy adjustment of lighting equipment. Interior walls are covered with two inches of fiberglass to absorb sound.

Design of the plant began in September 1956. A firm decision was made to plan and build for color telecasting, even though color was still in an uncertain stage. Consequently, additional lighting was provided for the studio, which in turn required more air-conditioning. Additional space required for color equipment was also provided in master control. The station's first telecast on Sept. 1, 1957, was live and in color.

WFGA-TV's transmitter is located in master control. A 40 ft. long piece of coaxial cable connects transmitter and tower. The station's tower is located on the building site directly behind the studio entrance.

The building site cost about \$150,000, with building construction adding some \$350,000. Television equipment, excluding transmitter, tower and antenna, cost just under \$500,000. About \$70,000 was expended on interiors and office furnishings for the station's 99 workers.



KOOK-AM-TV

BILLINGS, MONT.

OWNER

Garryowen Broadcasting System

ARCHITECT

Nickum, Lamont & Fey, Seattle, Wash.

BUILDER

Severa Construction Co.,

Spokane, Wash.

SQUARE FEET

30,890

COST

\$1.1 million

KOOK-TV Billings, Mont., uses only part of a three-story, \$1.4 million plant that went operational in June 1959. Station TV-radio offices and studios occupy the first floor, rental offices occupy the second floor and the third floor is taken over by a division of the Continental Oil Co.

Located on a 125 by 140 ft. site in downtown Billings, kook's L-shaped building was designed and engineered by the Seattle, Wash., architectural firm of Nickum, Lamont & Fey. The building site cost kook \$72,000, the building itself \$730,000. TV equipment added \$604,318 to the cost, furnishings an additional \$34,794.

kook's first-floor operating area has 11,410 square feet. The basement, in addition to power supply, has a station-used lounge and storage room consisting of 4,620 square feet. The upper two stories of the building each contain 7,430 square feet.

The kook lobby is entered from a corner parking court that fills the L design of the building into a square. The court also affords a delivery entrance into the kook property room with two TV studios adjacent. An alleyway on the opposite side of the building affords truck delivery to the prop room and to the larger of the two TV studios.

The traffic flow from the lobby is either left into the studios, control and equipment area,

or right into the general office area. Studio "A" is 38 by 52 feet including a turntable. Studio "B" is 26 by 28 feet. Two stairways lead from the studios to radio and TV master control rooms. Visual (window) contact is maintained from the TV control room to both TV studios, to the TV announce booth and to radio master control.

kook-TV's transmitter is located atop the rim-rocks that skirt one side of Billings, about five miles from the station. A tower on the roof of the kook building supports a microwave dish that beams out the TV signal.

kook, with the office space it now leases, has ample room for expansion within its own building. But its first-floor working area is still roomy. There is enough space available in master control, for instance, for expansion into color equipment when kook-TV decides to colorize. The station staff numbers 46.

Among its operating pluses, kook notes that a downtown location makes the station convenient for local business and advertiser contact and, with a street corner location, very accessible for pickup and delivery.

On the deficiency side, the station would prefer "more adequate news and darkroom facilities and more parking space." kook allowed room in the station parking court for only eight vehicles.

WRAL-TV RALEIGH, N.C.

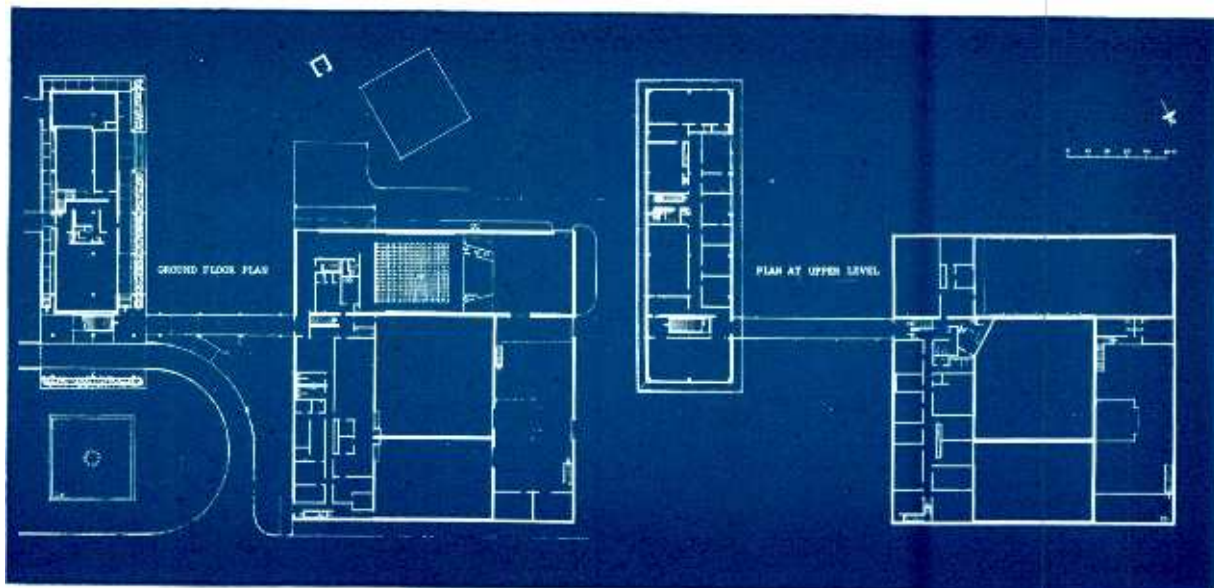
OWNER
Capitol Broadcasting Co.

ARCHITECT
Small & Bouz, Raleigh
CONSULTING ARCHITECT
*Henry L. Kamphoefner,
North Carolina State College,
Raleigh*

INTERIORS
National Art Interiors, Raleigh
BUILDER (production building)
Rackley Construction Co., Raleigh
BUILDER (administration building)
Clancy Construction Co., Raleigh
ACOUSTICAL
Bolt, Beranek & Newman, Boston
MECHANICAL-ELECTRICAL ENGINEERING
C. D. Williams, Raleigh

STRUCTURAL ENGINEERING
(production building)
Adolphus Mitchell, Raleigh
STRUCTURAL ENGINEERING
(administration building)
Ezra Meir & Assoc., Raleigh

SQUARE FEET
36,000
COST
\$1.1 million



IN 1957 WRAL-TV Raleigh, N. C., started an ambitious three-stage building program on an eight-acre site off a highway leading out of Raleigh. Plans called for a studio building, a separate administration building, a 195-seat auditorium adjoining the studio structure and an outdoor amphitheater.

The first stage in WRAL-TV's building program was its studio building, a square, two-level, 23,900 sq. ft. plant completed in June 1958. This was brought in at \$212,232 or \$8.88 per square foot.

With the idea of keeping business and production functions completely apart, WRAL-TV went to its second-stage construction late in 1958, added a two-story, rectangular administration building joined to the studio building by a covered passage. Completed in July 1959, this gave the station an additional 12,100 square feet at \$159,599, or \$13.19 per square foot.

Third-stage building, when WRAL-TV is ready for it, will add the auditorium (with stage, or-

chestra and camera positions) onto the north side of the studio building, in effect giving WRAL-TV another production area. And roughly 150 feet back from the station complex will be the site for the several-hundred-seat amphitheater.

WRAL-TV's current 36,000 feet of working area has run close to \$372,000 in building costs. The building site cost about \$25,000. The cost of TV equipment is estimated at \$750,000 with another \$30,000 for furnishings. With its transmitter building and tower—out about eight miles from the station—and a microwave relay tower and hut on the station grounds, the entire facility runs to around \$1.4 million.

The studio building has brick-faced, concrete-block bearing walls, steel roof and floor framing, gypsum roof deck and concrete floor slabs. Most of the structural surfaces have been left exposed and painted.

The administration building is reinforced concrete. Its walls are non-bearing brick cavity with glass, aluminum and porcelain-enameled steel

WISH-AM-FM-TV INDIANAPOLIS, IND.

OWNER
Corinthian Stations

ARCHITECT
*Wilson, Morris, Crain & Anderson,
Houston*

ASSOCIATE ARCHITECT
*Fleck, Quebe & Reid Associates,
Indianapolis*

BUILDER
George Bahre Co., Indianapolis

ENGINEERING
*J. M. Rotz Engineering Co.,
Indianapolis*

SQUARE FEET
25,000
COST
About \$1.5 million

CURRENTLY located over a Baldwin piano and Corgan showroom in downtown Indianapolis, WISH-TV is just starting construction of new facilities on a 17,000 sq. ft. lot on the city's near North Side. The building is scheduled for completion in the spring of 1965.

The building will have solar-bronze glass curtain-wall construction set within a portico extending around the entire structure on poured-concrete columns. The exterior impression is an

open plaza, an effect accented by a fountain that will front the building with a 24 ft. landscaped area along a side street and extending 170 feet back on the block. The rear of the wish-tv plant will have a paved, fenced and lighted parking area.

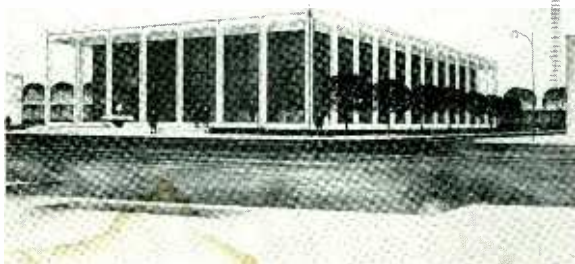
The building design is by architect Ralph Anderson, designer of the Houston World Trade Center and the studios of KHOV-TV, wish's sister Corinthian station in Houston.

Broadcasting operations in the new building will be located on the ground floor, including two independent studios, two stories in height and providing more than 4,000 square feet of operational studio floor area.

The TV and production service departments will also have a ground floor location along with engineering offices and the prop storage area, which will have a large lift platform to allow transfer of materials to additional basement storage and equipment areas.

The reception lobby will feature a suspended stairway to the second floor and office area, which will house executive and business offices, two conference and audition rooms, a complete print shop and employees' lounge.

WISH-TV paid \$200,000 for its building site and the building is contracted at \$750,000.





curtain walls. Interiors include acoustical tile ceilings, asphalt tile flooring and birch paneling.

Two studios dominate the WRAL-TV production building: studio "A" measuring 60 by 60 feet, studio "B" 60 by 40 feet, both with 20 ft. ceilings. Master control looks onto the two studios from ground floor level while "A" and "B" control rooms look in from the building's upper level. Production offices face the administration building from the front of the studio building; shop and storage areas are behind the TV studios.

A basement containing wiring access, mechanical equipment and storage runs the full length of the studio building. The auditorium, when constructed, will be joined to the production plant, accessible by the existing studio vestibule and from the rear storage area. A projection room will be built on the auditorium's upper level for movie screenings and an audition-rehearsal hall will also be part of the second-floor auditorium space.

The administration building is laid out for

guest reception, executive offices and dining, business functions such as accounting, sales and traffic. A walk-around outside balcony divides the building on its two levels.

The station has taken particular care of its landscaping, most notably in an oval driveway entrance leading up to the administration building entrance. In front of the entrance is an electrically regulated fountain that sprays jets of water in constantly changing formation. It is illuminated by colored lights at night with piped-in music. There's parking for about 165 cars around the grounds.

WRAL-TV management would make some improvements and changes if it had to build over again — more storage room and better vertical access between studio controls and master control; a better location for its mobile VTR to tie into studio operation; changed dining and lounge facilities for its 85 full-time, 25 part-time employees and better access from the front of the studio building to the rear.

KTVU

OAKLAND, CALIF.

OWNER

Port of Oakland Authority (lessor)

ARCHITECT

Welton-Becket & Assoc., Los Angeles

INTERIORS

*Western Contract Furnishers,
San Francisco*

BUILDER

Able Builders Co., Hayward, Calif.

SQUARE FEET

26,500

COST

\$1,015,000



KTVU Oakland, Calif., recently purchased from San Francisco-Oakland Television Inc. by Cox Broadcasting Corp., has a waterfront location with land and building owned by the Port of Oakland Authority. The lease on the facility (equipment and furnishings are owned by the station) runs to 1978 with an extension to 1982. The rent is \$8,130 a month.

Built in 1958 by Port of Oakland specifically for the KTVU operation, the 26,500 sq. ft. building is valued at about \$415,000 and the equipment investment amounts to about \$600,000. Welton-Becket, Los Angeles, was the architect and the interior designer was Marilyn Osuga of Western Contract Furnishers, San Francisco.

The building is essentially one floor with addi-

tional elevation for the studio and storage area. KTVU's office areas are contained completely apart from the production spaces, which start just behind the lobby and run back as a high-ceilinged rectangle. Except for a fringe of front offices, the KTVU building keeps business to itself on one side of the building, production on the other.

Two TV studios, one 50 by 80 feet, the other 45 by 50 feet, partially adjoin each other. The larger studio is equipped with a turntable. Master control butts into a corner between the two studios, looks in on both.

In the rear of the studios is the storage area which includes separate rooms for set construction, engineering maintenance, a paint shop, a graphic arts shop and a garage for the station's mobile unit. A loading-receiving pit backs up the storage area with outdoor parking to the side and rear of the building.

The KTVU transmitter is 11 miles from the station and is linked by microwave. There are 100 employees.

If KTVU were building over again, it would allow more space for production and promotion. A small wing was added to the building last year to house the accounting department, which moved from its former area to make more interior office room.



WTAR-AM-FM-TV NORFOLK, VA.

OWNER
WTAR Radio-TV Corp.

ARCHITECT
*Rudolph Cooke & Van Leeuwen,
Norfolk (original building)
Williams & Tazewell, Norfolk
(addition)*

BUILDER
*R. R. Richardson & Co., Norfolk
(original building)
Meredith Construction Co., Norfolk
(addition)*

MECHANICAL ENGINEERING
*Land & Hyber, Norfolk
(original building)
Webster M. Chandler Jr., Norfolk
(addition)*

SQUARE FEET
36,000

COST
*\$1.6 million
(\$2.1 million projected)*

WTAR-AM-FM-TV Norfolk, Va., is going through its second expansion since laying its cornerstone in 1948 to prepare for a 1950 TV airdate. The studio investment so far on Boush Street is \$1.59 million, and an addition targeted for completion this summer will cost \$500,000.

The WTAR masonry and marble building rises in three stages, giant call letters standing on top of the highest portion, with a numeral 3 below on a windowless side wall. A rear tower strengthens the visual broadcast image. Windows run in strips horizontally across the building, marking the stories of each section, and a decorative black marble ribbon runs vertically down the white front of the tallest wing.

Inside, WTAR-TV operates from three studios (A: 52 by 46 feet, B: 45 by 30 feet, and C being constructed to 50 by 23 feet.) and an auditorium that seats 104 before a broadcast-equipped stage. One of the two regular studios can accommodate audience participation shows, and the other is the home of news, weather and sports programming. A rumpus room-green room houses diverse groups, including client sales meetings with meal service.

A new master control is under construction, and some facilities in the latest expansion phase are already completed. Film editing was among the early transfer problems, moving to bigger quarters without interruption in service a few weeks ago. Radio studios, together with TV radio news and music operations, occupy the second floor of the building's three-story section. Executive offices are on the third floor.

WTAR studio furnishings pick up the black-and-white motif of the facade, with black marble walls in the lobby, marbled pattern flooring and dark leather furniture.

Before the current \$500,000 expansion, the cost breakdown on WTAR's plant was: \$50,000 for the site, \$885,000 for building, \$600,000 for TV equipment and \$57,000 for furnishings. The latest expansion will add 2,500 square feet to the WTAR floor plan.

WRVA-TV RICHMOND, VA.

OWNER
Richmond Television Corp.

ARCHITECT
Budina & Freeman, Richmond

CONSULTING MECHANICAL ENGINEER
Wiley & Wilson, Lynchburg, Va.

BUILDER
J. Kennon Perrin, Richmond

SQUARE FEET
20,000

COST
\$1.3 million



WRVATV Richmond, Va., has occupied its own site a mile west of the city limits since it went on the air in 1956. The station's simple brick building sits on a six-acre lot presenting a horizontal line in two levels, the TV studio area housed to one side in the building's higher portion. Offices are in the lower side, and two TV towers, a regular and a stand-by, are in the yard.

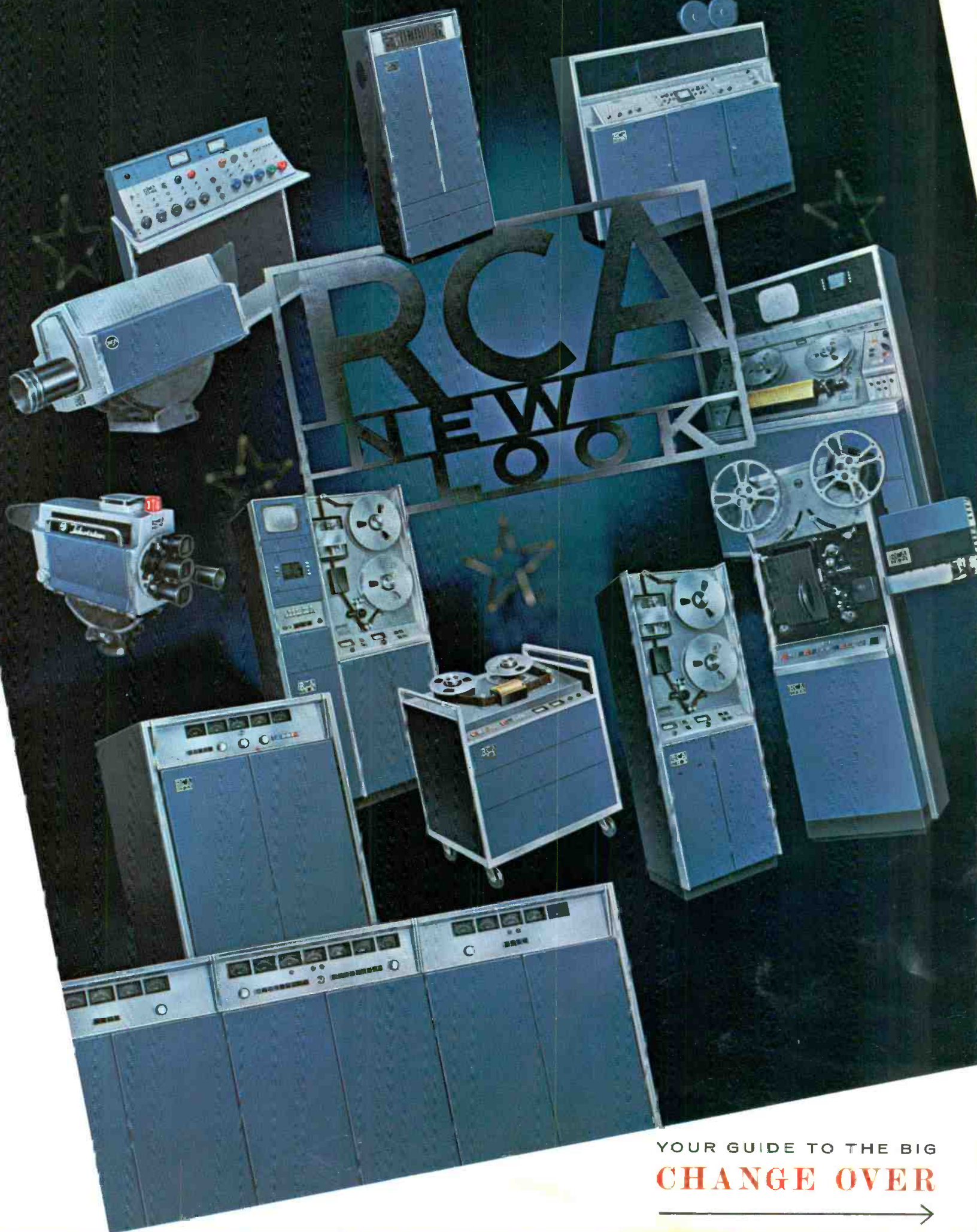
In a layout that yields 20,000 square feet of floor space, a front-to-back corridor separates

WRVA-TV's broadcast production and administration-transmission centers. A studio, 41 feet 6 inches by 50 feet 10 inches, adjoins space given to storage, dressing, assembly, lighting and announce booth. The plan was drawn to allow construction of an identical studio next door through the outside wall when needed in the future. Similarly, office space on the other side of the central corridor can be extended on the other side of the building. This follows Richmond Television's original stipulation for a simple, functional design with maximum flexibility. The same simplicity is carried out in contemporary interiors.

In a rectangle of offices across the corridor that bisects the building, a newsroom faces the studio. Surrounding a large general office area in the middle of this section are administrators' offices on the building's front and one side, and along the back are heating-air-conditioning equipment, film department and photo lab. Another large room to the rear houses transmitter equipment, with the newer guyed tower standing nearby outside. (The old free-standing tower is a few feet away in the side yard.)

Of the \$1.3 million Richmond Television has put into the WRVA-TV plant, \$315,000 is in the building, \$1,005,000 in equipment and \$4,000 in land.

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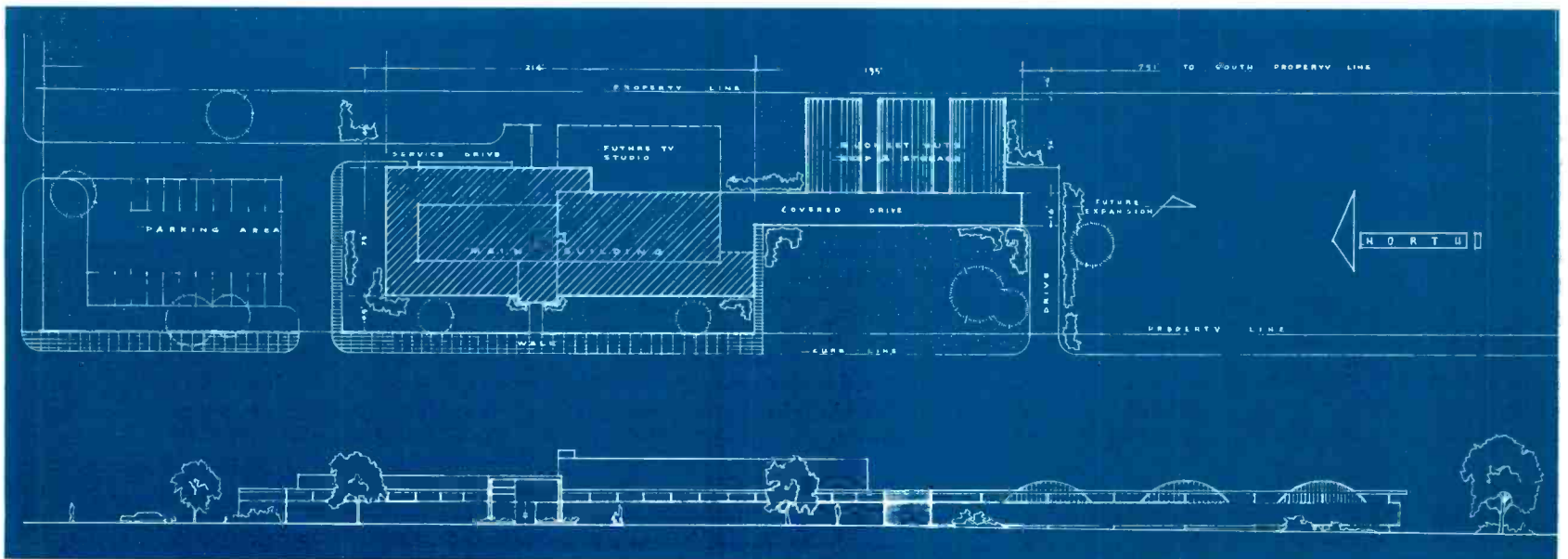
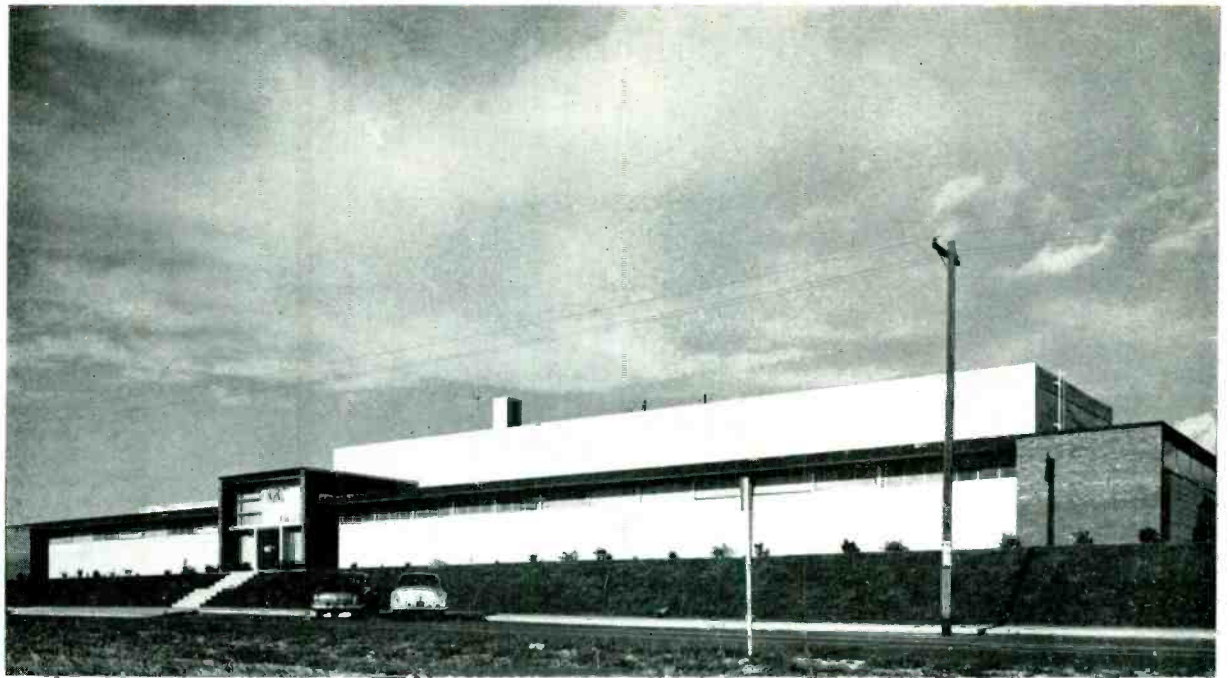
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STATION (or Company).....

ADDRESS.....

CITY.....ZONE.....STATE.....

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AMARILLO, TEX.

OWNER
Globe-News Publishing Co., Amarillo

ARCHITECT
Hucker & Pargé, Amarillo

BUILDER
Walter Wirtz, Amarillo

STRUCTURAL ENGINEERING
A. C. McAdams, Fort Worth

ELECTRICAL-MECHANICAL ENGINEERING
Yandell, Cowan & Love, Fort Worth

SQUARE FEET
19,143

COST
\$1,649,215

KGNC-AM-FM-TV Amarillo has a long, low \$1.6 million facility and room to grow. It owns 114 acres.

The design concept of the building was governed largely by the shape of the site. This is long and narrow with a slope to the south. The building runs on a long frontage and takes a basic rectangular shape. The architect considered the building layout as two wings, the TV operation and its adjacent offices and services to the right end of the structure, the radio portion to the left end.

The building is constructed of Haylite block and brick load bearing walls with steel joist roof systems. Concrete slab forms the grade floors. There is a partial basement of 2,642 square feet, a main floor area of 14,812 square feet and a partial second floor of 1,989 square feet.

Interior finishes include acoustical tile ceilings, painted block walls and asphalt tile floors. Furniture was designed and built into the executive offices under the general contract. These areas are finished in birch wood paneling.

The office areas in the KGNC building have low ceilings while studio head room requirements give a raised effect over a portion of the building. The front reception room roof is held high to match the studio rise and to give drama and identification to the building entry.

There are two TV studios, one 1,985 square feet, the other 204 square feet. The floor of the

main studio was depressed to hold down the apparent weight of this portion of the building and to provide ground level access to the storage and receiving room.

The control functions for the TV studios and three radio studios are held to the center of the building to centralize the service lines to the technical spaces and place them over the basement area.

A parking area fills in a plot on the north side of the KGNC building with a service drive running off it around to the back of the main building, affording delivery access to the TV storage area.

If the station requires another TV studio in the future, the design layout provides the outside space for it in the rear of the building adjoining the present studios.

To the rear of the KGNC plant on its south side, three quonset huts are grouped as a detached shop and storage area. This area is reached by a driveway up from the street and is blocked off from street view by a covered drive, the drive running back to the station building.

KGNC's acreage, split between the studio and transmitter sites, cost \$393,432. Contract price on the building was \$299,277, equipment added \$953,536 and furnishings totaled \$3,000.

The Texas facility was completed in 1953. It has 57 TV employes and is linked by microwave to its TV transmitter five miles away.



WAVE-AM-TV
LOUISVILLE, KY.

OWNER
WAVE Inc.
ARCHITECT
Hartstern, Louis & Henry, Louisville
BUILDER
F. W. Owens, Louisville
INTERIORS
McMillen Inc., New York
SQUARE FEET
75,000
COST
About \$1.5 million

THE corner of Floyd and Jacob Streets in downtown Louisville once held a string of 13 drab rooming houses and apartment buildings. It brightened considerably in the summer of 1959 when WAVE-AM-TV opened its new station on the 1.8-acre site complete with trees, rock gardens and a pink and grey serpentine-sectioned walk forming a broad promenade between the building and the street.

WAVE has a low-slung, two-story design with a long, low facade that seems to float above its base. The building is raised four feet above street level on a recessed base of pink buff brick. Lighting designed to show off the front walk is hidden in this recess. Charcoal-colored porcelain-enameled metal sections give the exterior walls a corrugated appearance. The WAVE logo is incorporated in an exterior panel near the north end of the building.

Flanking the front entrance is a raised planter bed with slabs of limestone enclosing ginkgo, magnolia and oak trees in the several planting areas. Rambler roses help screen a 70-car parking area and loading dock in the rear of the building.

Adjoining the parking area is an inner courtyard designed by Louisville landscape architects Miller, Wilhry & Lantz. This features a beech tree, shrubbery, a fountain shaped like a TV signal-reflector dish and more serpentine paving. While

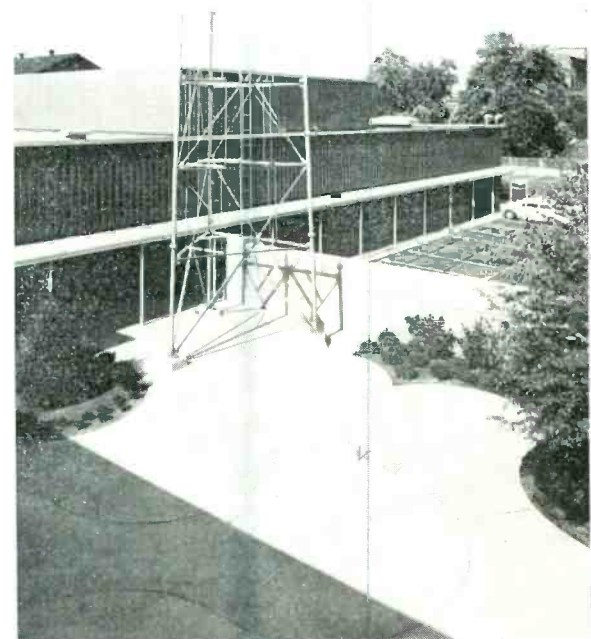
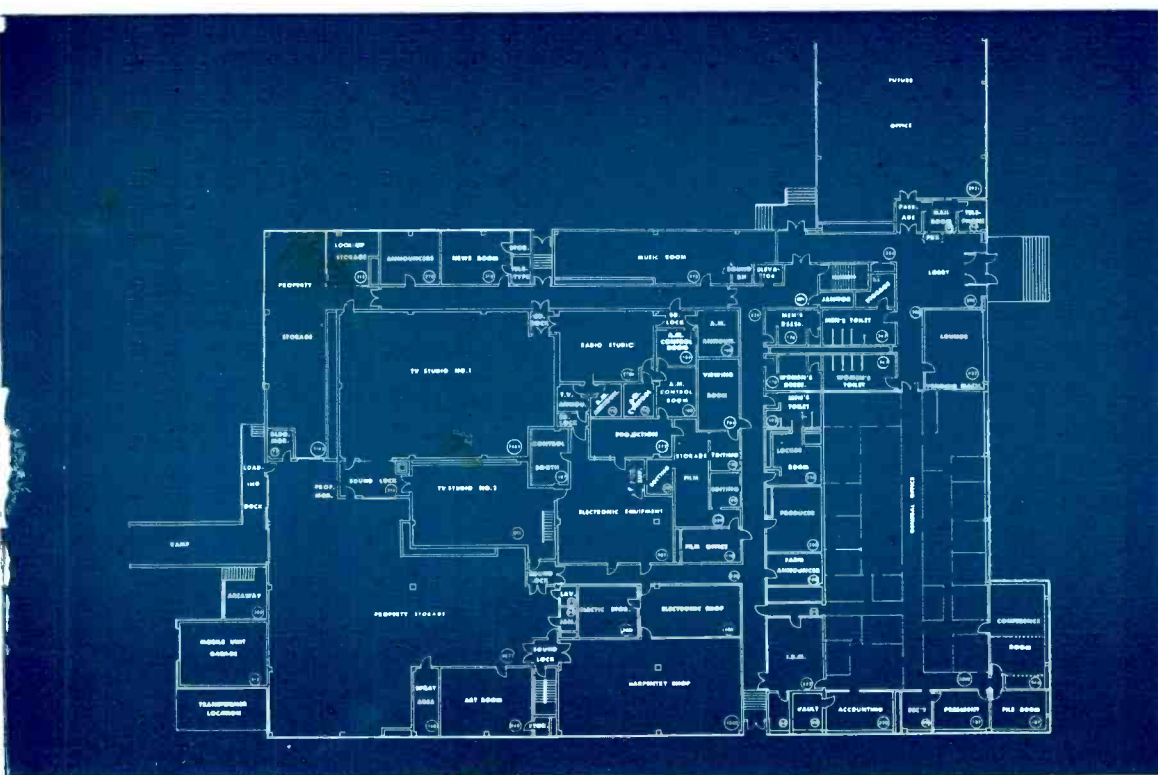
the intent is decorative, one corner of the courtyard neatly functions as the site of a 135 ft. microwave relay tower which transmits the WAVE video signal to the transmitter 10 miles away.

Inside the WAVE building, sunken pools flank the main entrance forward of a 10 ft. wall mural sculpture of steel and brass. Contemporary paintings, a black-and-white serpentine terrazzo floor and a sculptured ceramic tile wall are other lobby features.

WAVE's general office area off the station lobby takes up a space 92 by 42 feet. Behind this office area are production offices, technical shops and the AM radio section with a 28 by 22 ft. studio, three announce booths and three radio control rooms. To the rear of this area is TV master control located looking onto two TV studios.

The large TV studio measures 65 by 45 feet, its smaller companion 43 by 25 feet. Both are 23 ft. high. Property storage backs up both studios and has access via loading dock and ramp to the building's rear delivery and parking area. A full basement runs under the building and has an elevator connection with the ground floor.

WAVE has six different air-conditioning units so that various areas of the building can be controlled according to need. The station has 118 full-time employes and 75,000 square feet of space, 3,300 square feet of this in a wing off the main entrance designed for future expansion.





WJIM-AM-FM-TV
LANSING, MICH.

OWNER
Gross Telecasting Inc.

ARCHITECT
Frazier & Raftery, Geneva, Ill.

INTERIORS
Marshall Field, Chicago

BUILDER
Granger Bros., Lansing

SQUARE FEET
25,920

COST
\$1,390,000

WJIM-AM-FM-TV Lansing, Mich., could be called a country club for three obvious reasons—a swimming pool, landscaped estate-like grounds, and a spacious, English grill type dining room. But the WJIM "Country House" is also a highly functional, two-section broadcast facility, on one side the administrative wing, on the other the production plant.

Essentially a low, rambling ranch-type structure with a two-story blockhouse encasing a 40 by 55 ft. TV studio, the WJIM facility covers 25,920 square feet. A long gallery-lobby connects the administrative and production wings and its plate glass walls, French Provincial furnishings and grey-blue slate floor set an airy atmosphere.

Looking back from the lobby visitors can see outdoors to a tree-shaded patio built around a cypress-lined fountain with water spouting from a statuette. During warm weather the patio is furnished with tables and lounge chairs for entertaining and relaxation.

Beyond this, over a grassy stretch, is a free-form swimming pool, open during the summer to station employes, their families, guests and clients. Adjacent to the pool is a separate bath

house with dressing rooms and a fully-equipped snack bar.

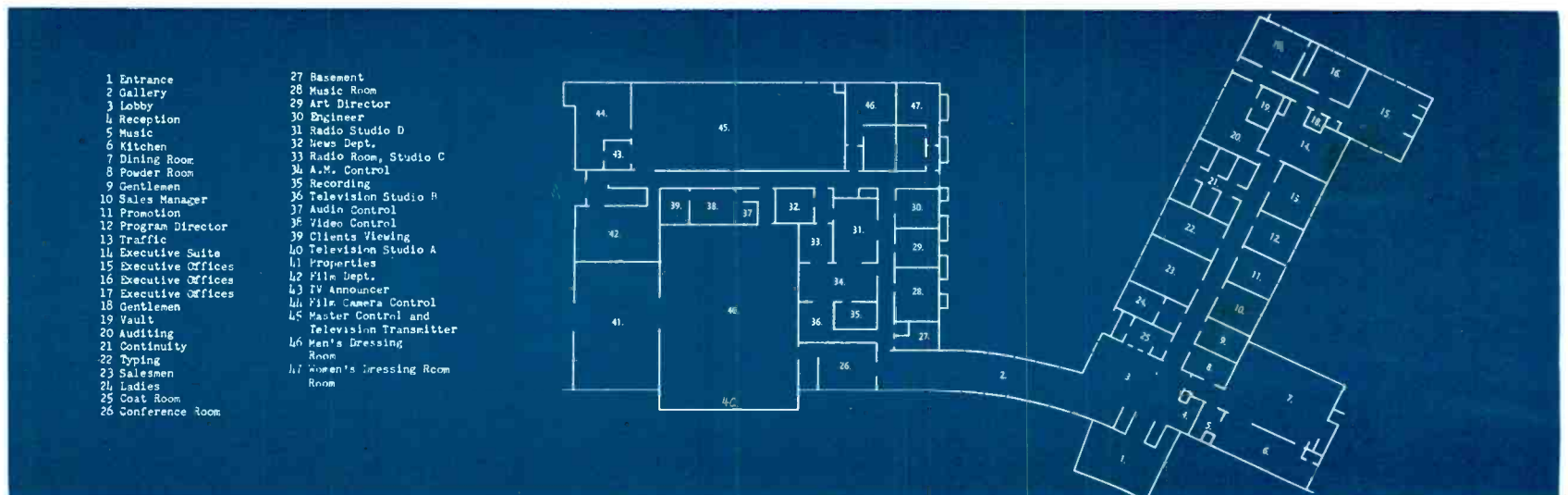
Off the WJIM front entrance, in its own attached annex, is the station dining room and kitchen. This dining area has rugged parquet floor, cedar paneling and a large copper hood over a raised fireplace. In addition to the employe coffee breaks and luncheons, dinners and parties can be held for clients, civic groups and employes' families.

This trimming isn't essential to the actual broadcast operation but it has been effective in establishing the station image and hospitality within the community, with the employes and clients.

The administrative wing of the building has sales, business and executive offices feeding off a central corridor. The swing east through the connecting gallery leads first to a conference room within the production building and stairs to a basement area which runs under the production plant, the gallery and lobby. The basement houses the station art department, mechanical equipment, storage and expansion space.

The main TV studio acts as the hub of the production plant, surrounded on three sides by technical and production spaces. Client viewing and studio control booths rim the rear of the studio; master control and the radio transmitters are across a corridor behind this. A property storage room is on the far side of the studio while two radio studios, radio control and a small, second TV studio are on the other side.

WJIM has a four-acre site, is linked by microwave to its TV transmitter about eight miles away. There are 70 employes. The station paid \$60,000 for land and land improvements, \$610,000 for building, \$600,000 for equipment and spent \$120,000 on furnishings.



WFMY-TV
GREENSBORO, N.C.

OWNER
Greensboro News Co.
ARCHITECT
Lowenstein-Atkinson, Greensboro
BUILDER
King Hunter Inc., Greensboro
ENGINEERING CONSULTANT
Lohnes & Culver, Washington, D.C.
SQUARE FEET
39,000
COST
\$1,061,450



WFMY-TV Greensboro, N. C., started out by squeezing into a building constructed for the FM radio operation of the Greensboro News Co. on a downtown site next to the newspaper plant. It was also the stations' transmitter and tower site. It was also pretty crowded. WFMY dropped its FM operation in 1953 and also looked for a new TV and transmitter site.

It bought a 13-acre tract out from the center of Greensboro and began construction of a \$1 million facility in March 1954. The one-floor 174 by 174 ft., 39,000 sq. ft. building was operational in January 1955.

The WFMY building has 60-odd offices and work areas, 14,000 square feet of usable storage space. Inside walls are of foot-thick painted cinderblock; outside walls are double layers of brick. Interior ceilings are unfinished except for the lobby, upstairs viewing room (the building elevates over the studio and storage room areas) and the general manager's office.

There are two 22 ft. high TV studios, one 40 by 60 feet, the other 40 by 30 feet. Master control, two studio control areas and the projection room lie between the two studios with property storage having access to both studios at one end.

The transmitter room is in the rear of the building off the storage area. The station has four transmitters, two active, two reserve.

WFMY's 13-acre site was purchased for \$20,000, the building cost \$675,200 and equipment is valued at \$369,250. There are 72 employees.

WOW-AM-FM-TV
OMAHA, NEB.

OWNER
Meredith Broadcasting
ARCHITECT-BUILDER (original building)
Peter Kiewit, Omaha
ARCHITECT (expanded building)
Leo A. Daly Co., Omaha
TECHNICAL PLANNING
A. D. Ring & Assoc., Washington, D. C.
ACOUSTICS
Bolt-Beranek & Newens, Boston
BUILDER (expanded building)
Rorick Construction, Omaha
SQUARE FEET
43,736
COST
About \$1.7 million

UP until October 1960 wow Inc. had separate sites for its broadcast and office facilities. wow-TV was in an 11-year-old plant in one section of Omaha, radio and general offices were in a downtown Omaha building. To combine the two operations, the station built on a 155 by 81 ft. addition to the TV facility—roughly doubling over-all floor space to 43,736 square feet. The over-all wow site is now 250 by 350 feet.

The new building was designed to be attached to the older structure so that it would take on a pleasing, blended appearance. The addition, two levels like the original plant, has a contemporary design using brick facings and windows of simple rectilinear forms. Exterior materials are white glazed brick with a subtle gold fleck accented by panels of antique bronze glass mosaic tile at each window location.

The main entrance is on an elevated platform and conveys a feeling of suspension above the terrain which carries over to the entire structure. The entrance is further keynoted by a large, hand-placed Mexican glass mosaic mural that depicts the Omaha-Council Bluffs area. The pattern and color lead into the building through the glass-paneled entrance to the reception room.

The white on the exterior is complemented by the antique bronze glass mosaic tone. On the interior, the same white tonality is carried throughout the building with intense, brightly colored accents placed at strategic locations.

The first-floor executive offices are walnut paneled. Autumn tones accent carpeting, drapes and fabrics. The executive and clerical areas are illuminated by ceilings of translucent plastic lighting panels which reduce glare.

The TV production areas on the first floor of the older wow building were left basically unchanged in the expansion program, except for a few TV offices moving over to space in the newer building.

A large TV studio, 43 by 75 ft., adjoins another studio about a third its size across a scenery hoist area that runs up from a lower level or basement scenery shop. A control room for each studio faces on to their respective production areas with nearby master control sharing common space with the TV transmitter. The transmitter tower adjoins the building.

The area under the new office floor has an enclosed parking garage that takes up three-quarters of the new lower-level space. It is entered from the street by a down-grade ramp and permits deliveries to an inner loading dock.

In addition to the lower-level storage spaces, the new section contains an employe lounge. The basement of the older building contains mechanical and boiler areas, shops and dressing rooms.

The wow plant, with 120 employes, keeps all of its broadcasting facilities on one level and in contained areas for each operation. There is a minimum of hallways and the TV side of the old building essentially divides from the new office and radio side along the original wall line.

The cost of the original wow-TV building was \$353,754 and the new building addition \$586,574. TV equipment, including tower and transmitter, is valued roughly at \$750,000. Furnishings in the building are estimated at \$6,000.



LOWER LEVEL
MEREDITH WOW
3501 FARMAN STREET
OMAHA, NEB.

FIRST FLOOR
MEREDITH WOW
3501 FARMAN STREET
OMAHA, NEB.



KHOU-TV

HOUSTON, TEX.

OWNER
Corinthian Stations

ARCHITECT
*Wilson, Morris, Crain & Anderson,
Houston*

ENGINEERING CONSULTANTS
Cook & Holle, Houston

BUILDER
P. G. Bell & Co., Houston

SQUARE FEET
18,000

COST
\$1,669,926



KHOU-TV moved out of its quarters in Houston's 22-story Prudential Building into a modern two-level plant in February 1960. The 1½-acre site parallels a freeway system that cuts through a residential district.

The KHOU-TV building has reinforced concrete construction with a concrete piling foundation. Window wall construction over the facade gives the building a wide-open look that is accented when the interior offices and two-story open lobby are illuminated at night. Curtains for all window areas, however, effectively reverse the effect.

The station had a problem on the placement of its main entrance. The building was placed parallel to the freeway in its maximum dimension. While this is the principal facade, city regulations did not permit entrance onto the freeway. The entrance consequently had to be located on the side street at one end of the building.

The KHOU-TV parking facilities are on a dog-leg portion of the property off the side street and

all of the building entrance, which has a poured-concrete canopy jutting out over steps and a driveway that loops up to them. Three tall flagpoles stand to the side of the entrance.

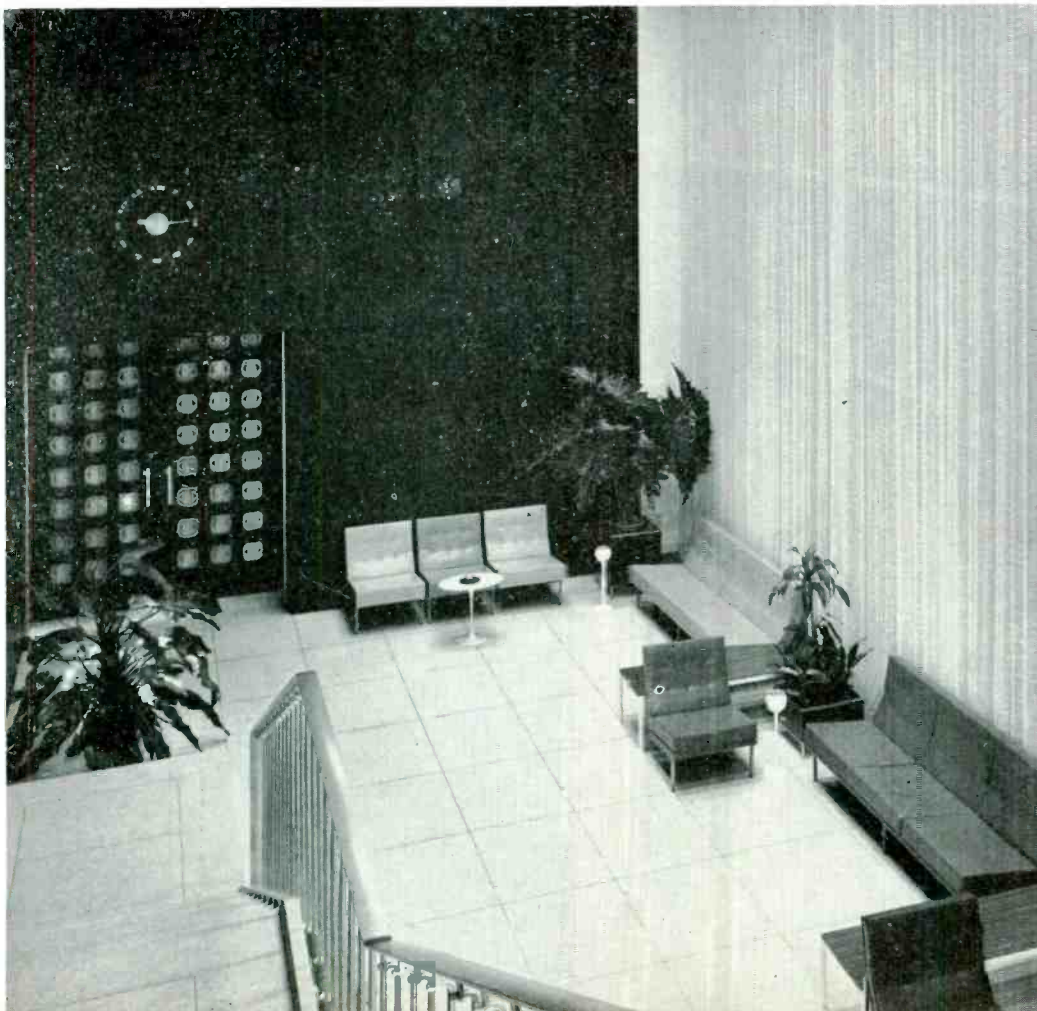
The station lobby is furnished in clean-lined modern furniture alternated with planters. The floor-to-ceiling window panels, white terrazzo floor and an open-railing stairway leading up to second floor offices hit a note of rich spaciousness that belies the building's 18,000 square feet.

Interior partitions in the engineering and studio areas are concrete block; in the office areas, wood studs and gypsum board. Ceilings are suspended acoustical tile containing recessed lighting and air outlets. Flooring in the studios is concrete, vinyl elsewhere.

KHOU-TV has two studios, one 40 by 70 feet, the other 24 by 28 feet. In addition to the control rooms, a second floor conference-client viewing room has floor-to-ceiling glass wall windows looking in on the larger studio. Outside access to the property room is from the forward part of the rear parking area, which is smoothly paved to double as an outdoor telecasting area.

The KHOU-TV staff numbers 75. The station is currently in the process of linking up to a new, taller tower and transmitter 16 miles from the station. The old transmitter is 23 miles away and the link is by microwave.

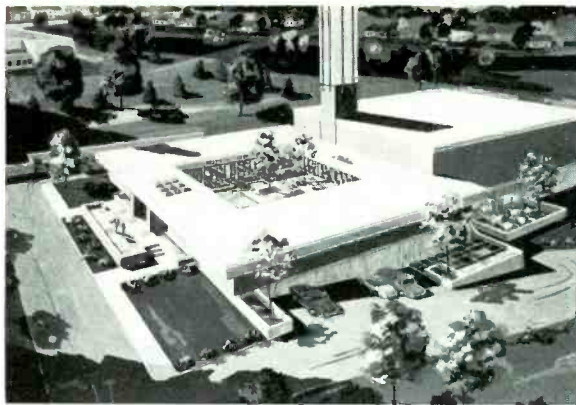
The Houston station paid \$193,356 for its land, \$424,000 for the building, \$52,270 for new TV equipment. Equipment retained and carried over from the former station location is valued at \$1,000,300.



KHOU features clean-lined, wide open, modern-look construction. Its lobby (left) has floor-to-ceiling windows and an expanse of open area broken by stairs leading to the second floor. A client conference room (above) has a windowed view onto a TV studio.

WSJS-AM-FM-TV
WINSTON-SALEM, N.C.

OWNERS
Triangle Broadcasting Corp.
Piedmont Publishing Co.
ARCHITECT
Stinson-Hall-Hines & Assoc.
Winston-Salem
SQUARE FEET
40,000
COST
\$1 million



WSJS-AM-FM-TV Winston-Salem, 23 years in its present building, is submitting plans for a new building to construction bids this month. The proposed completion date of the building is the summer of 1965 and construction is expected to begin this summer.

Plans by the architectural-engineering firm of Stinson-Hall-Hines & Associates, Winston-Salem,

call for a plant of about 40,000 square feet (including basement), two 40 by 60 TV studios and two radio studios.

The plant, being built by the Piedmont Publishing Co., licensee of wsjs-AM-FM, and Triangle Broadcasting, licensee of wsjs-TV, will have a building cost of approximately \$500,000, a broadcast equipment cost of about the same amount, making the new wsjs a \$1 million-plus plant.

The new building will feature an interior courtyard completely surrounded by offices with the studios, control and storage areas in a square, two-story production center forming the rear of the building. An equipment penthouse will rise from the production area.

The wsjs-TV transmitter is 18 miles from the new plant location and will be linked by microwave. The radio transmitter will be six miles from the new building.

The wsjs stations currently employ about 100 people and will continue with this number in the new building. A "drastic need for additional space" is the major factor in the new building project.

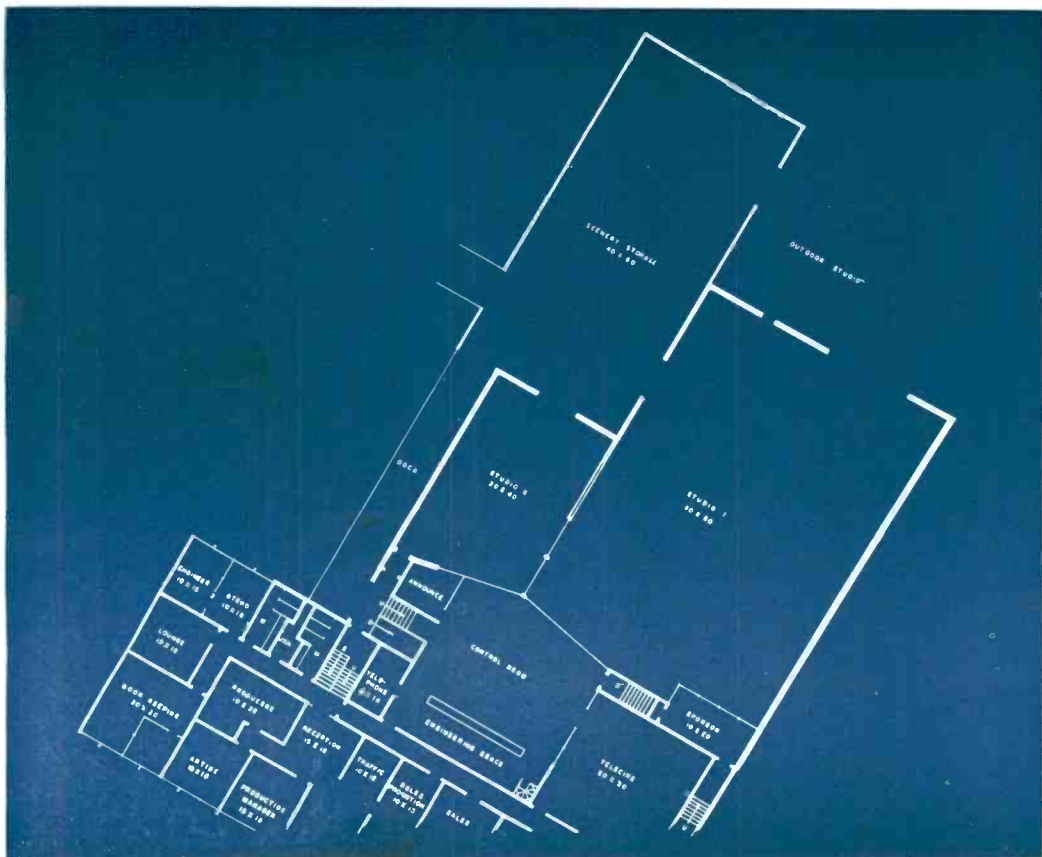
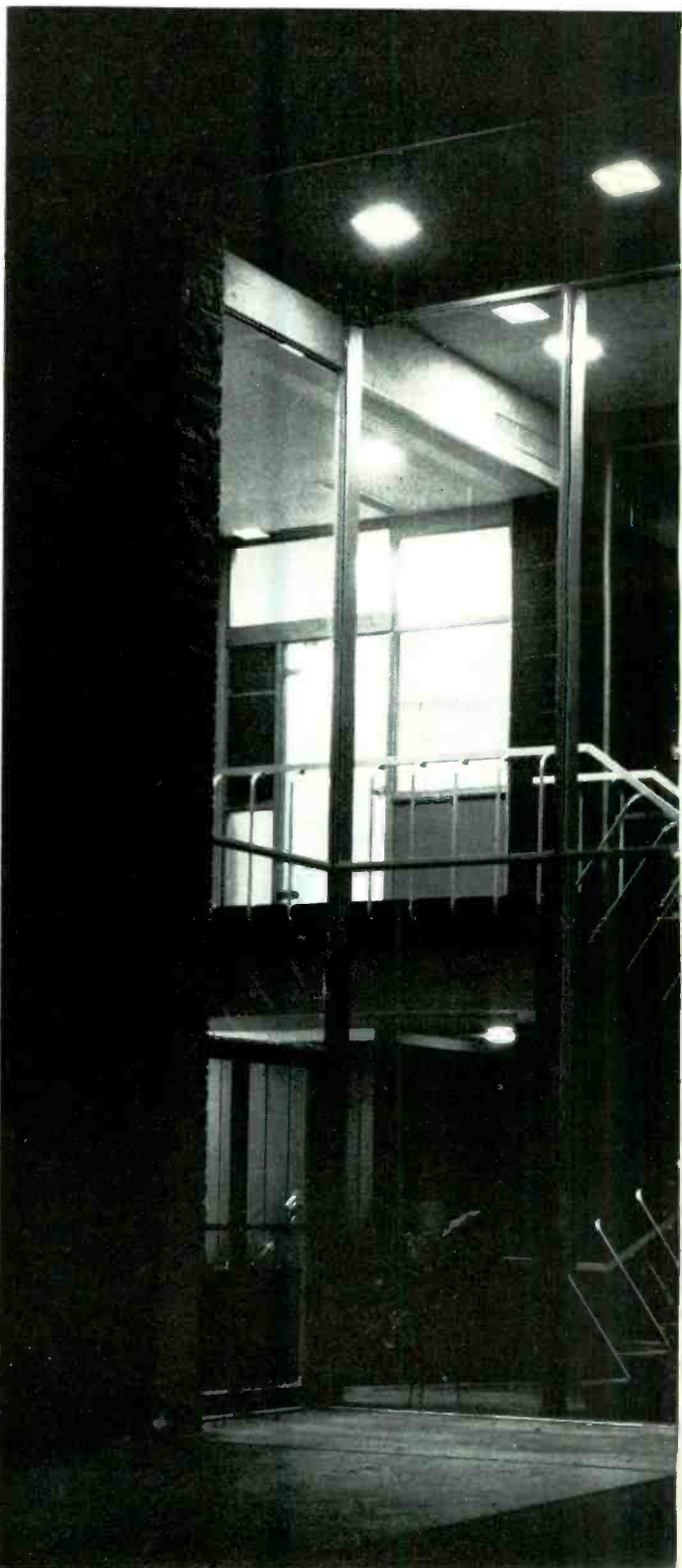
KAKE-AM-TV
WICHITA, KAN.

OWNER
KAKE-TV and Radio Inc.
ARCHITECT
W. I. Fisher & Co., Wichita
BUILDER
A. W. Soderberg, Wichita
SQUARE FEET
33,000
COST
\$1,745,000

KAKE-AM-TV's 73-room, tri-level building, completed in 1955, is on an eight-acre site four miles from downtown Wichita. When constructed, the station was outside city limits, KAKE purposely trying to avoid the congestion, high noise level and parking problems of a downtown location. But it was also built in the flight pattern of a future airport, a problem necessitating careful construction.

The KAKE structure is of concrete and masonry construction with steel framework and colored porcelain panels for the facade. French glass, together with open stairs, gives a bright and airy feeling. Native stone enhances portions of the station.

The building uses "tilt-up" construction of precast cement sandwich panels. These sections are 10 by 12 feet by 10 inches thick. The sandwich construction consists of one 5-inch concrete slab on the outer side and one 3-inch concrete inner slab with a 2-inch layer of Foamglas in between—all poured in one operation to form a precast unit. Foamglas was used primarily for



WJAC-AM-FM-TV

JOHNSTOWN, PA.

OWNER

Johnstown Tribune Publishing Co.

ARCHITECT-INTERIORS

Hunter, Campbell & Rea, Johnstown

CONSULTING ARCHITECT

Henry Rogers, Johnstown

BUILDER

C. B. Murray & Sons, Johnstown

SQUARE FEET

40,000

COST

\$1,570,400



WJAC-AM-FM-TV occupies a four-acre hilltop site in Upper Yoder Township just outside Johnstown. The red brick, two-story modified Colonial design building has a frontage of 160 feet, a depth of 120 feet. The front entrance, faced in Indiana limestone, is slightly set out and on the roof over this center section is a tower housing microwave and other communi-

cations equipment. The plant was completed last August.

The WJAC radio operation is housed on the building's second floor along with TV sales and program offices. TV studios, production, storage, news and program offices are on the first floor. The building is below grade in the rear adding space for boiler equipment and storage.

The main TV studio is 80 by 60 feet and a smaller studio, which doubles as a radio studio, measures 30 by 40 feet. The master control center is two feet above floor level with the studios, and has visual contact. A feature of master control is a floor that consists of two-foot-square panels, one-inch thick, with jacks at each corner of each panel. Any individual panel can be raised to service the power feeds underneath.

The WJAC site is completely landscaped with parking provided for 60 cars. The station has 91 employees. Its TV transmitter is 6½ miles away.

The WJAC building cost \$1,018,000, equipment cost \$500,000 and furnishings were \$25,000. Paving added another \$19,000 to the over-all cost and landscaping was done for \$8,400.

acoustical reasons but also has thermal insulation benefits.

"Tilt-up" construction makes expansion of a concrete structure practical and shortens over-all construction time since it is possible to pour the "tilt-up" panels while the foundation and steel work is in progress. When the steel frame of KAKE was completed, it required only a few days for a crane operator to set the "tilt-up" panels into place and close in the building.

Sandwich-type panels were also used for the roof of the studio but are of lightweight concrete rather than the regular concrete used in wall sections.

KAKE has two TV studios, one 60 by 80 feet, the other 30 by 40 feet, both with 21 ft. ceilings. The larger studio has a drive-in door leading to the prop and scenery storage room, thence to a loading dock or drive-in ramp. There is also an exit door enabling cameras to pass through to an outdoor patio, 40 by 60 feet, which can serve as another studio.

The 30 by 40 ft. studio, on ground level with the larger studio, also has a drive-in door and connects with the 40 by 80 ft. property room. An oversized door allows passage between both studios. At the upper level of the studios, on the second floor, TV master control spans an area overlooking both studios with a clients' booth also looking down on the larger studio.

On the building's first floor, off the entrance, a corridor runs down through the KAKE radio section, sales and production offices. Included in

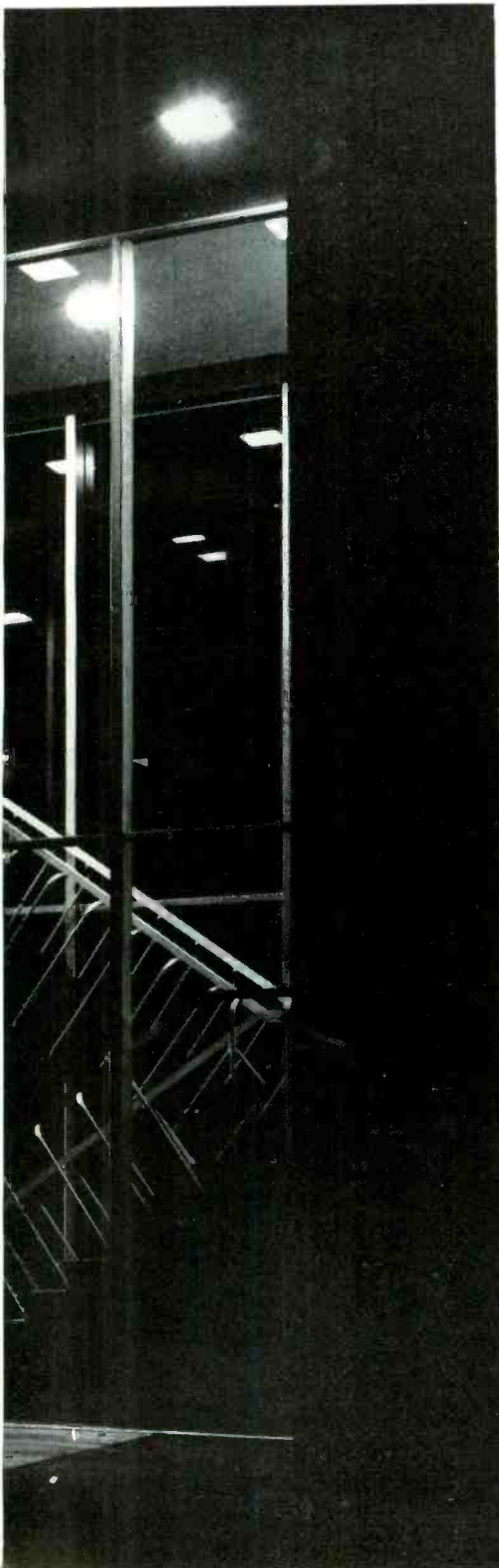
this area are two AM studios with separate control rooms. Above on the second floor over the radio facilities are the KAKE executive offices, business offices and TV production offices.

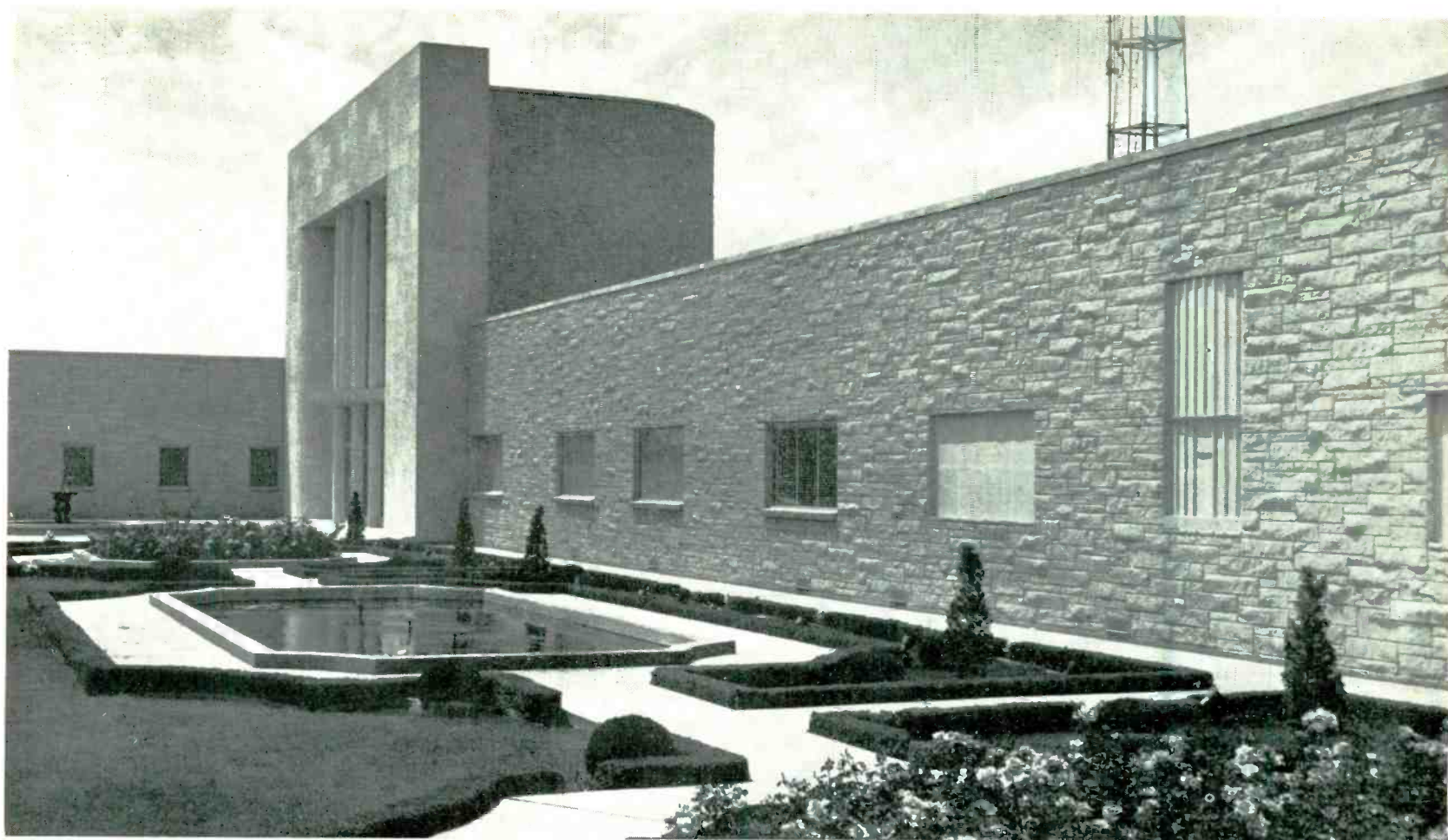
The KAKE-TV transmitter is located on a 43-acre tract of farm land 12 miles from the studio site and is linked by microwave. Adjacent to the studio is a pre-fab sheet metal building, 32 by 100 feet, which served the station as a temporary TV studio and production office while the present building was under construction. It is now used as a garage and for storage.

KAKE has 98 full-time employees. Its building site cost \$20,000 and its studio building cost approximately \$750,000. Initial equipment amounted to about \$650,000 with \$250,000 worth of additional equipment added. Furnishings came to \$75,000.

If KAKE were to rebuild, it would relocate its radio studios so that the announcer on duty would have an outside operating position for continuous viewing of weather conditions rather than an inside room as at present. It would also have a corridor running between its two TV studios to give access from the front of the building to the rear storage areas. This would prevent traffic through the studios and also serve to increase acoustical isolation between the studios.

It might also consider having the architect design some sort of enclosed communications tower as an integral part of the building to house microwave and other equipment. This would facilitate maintenance in all kinds of weather.





KSWs-TV

ROSWELL, N.M.

OWNER

John A. Barnett

ARCHITECT

John A. Burnett, Roswell

BUILDER

Tom Heflin, Artesia, N.M.

SQUARE FEET

28,000

COST

\$1,500,000

THE KSWs-TV building fronts on busy U. S. Highway 70. It is set off by rose gardens and goldfish pools. John A. Barnett, owner and general manager of KSWs-TV, completely planned and designed the building.

The Austin stone structure is dominated by its circular front lobby, which is the equivalent of a four-story building in height. An outstanding feature of the lobby is a brass chandelier, consisting of 48 cylinders, 15 inches long and 3 inches in diameter, each cylinder lighted by two electric light bulbs, with light emitting from small holes in each cylinder and reflecting against the recessed ceiling.

KSWs-TV has a street frontage of 491 feet with a lot depth of 135 feet. The building itself is about 28,000 square feet. On the east end of the property is a parking lot with a 75-vehicle capacity.

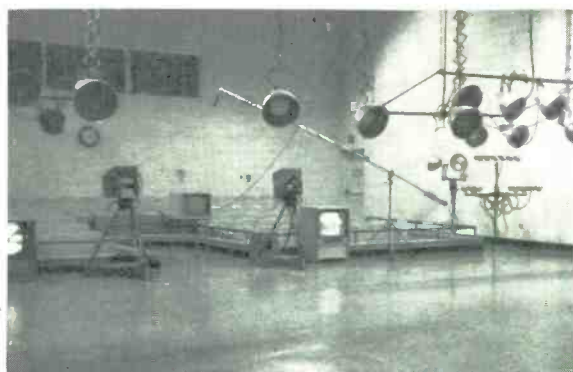
All wiring and utilities are located in a tunnel system running underneath the building. This leaves the building free of unattractive appurtenances.

The station has three studios. The largest, 69 by 51 feet, can hold more than six stages and has a seating area for 106 people. The smallest studio, 17 by 20 feet, is used for spot commercial production. The third studio, 21 by 20 feet, is equipped with a turntable capable of displaying automobiles and other large-sized props. Also in the studio area are dressing rooms for performers and a commodious prop warehouse, 50 feet wide by 76 feet long by 25 feet high.

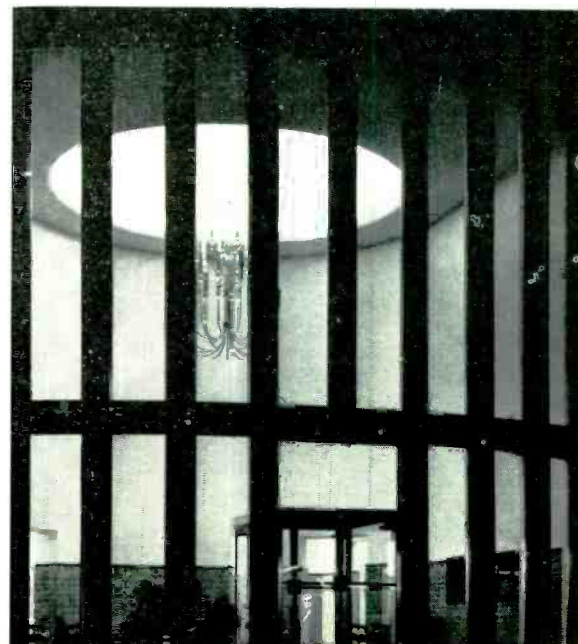
The engineering section is on the second floor of the two-story structure. The control room has windows overlooking the large studio.

The KSWs administrative area occupies the forward part of the building to one side of the lobby while the production and studio spaces are across a dividing hallway.

KSWs-TV's transmitter and tower location is in Caprock, N. M., 43 miles east of Roswell. The station recently started telecasting from its new 1,610 ft. tower with all new transmitting equipment. The total investment in KSWs-TV's building and equipment is about \$1.5 million.

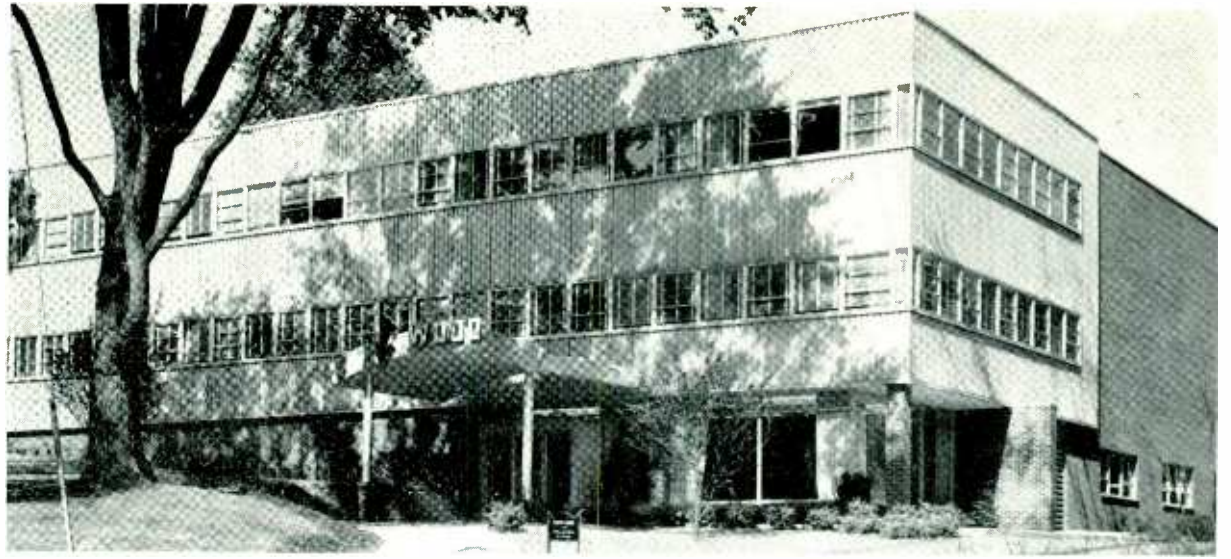


The main KSWs studio (above) can hold more than six stages, has seating for 106 people. A spacious lobby (right) is set off with Austin stone columns, rises four stories into a circular dome.



WOOD-AM-FM-TV GRAND RAPIDS, MICH.

OWNER
Time-Life Broadcast Inc.
ARCHITECT
Fulmer & Bowers, Princeton, N. J.
BUILDER
*Lewis C. Bowers & Sons,
Princeton, N. J.*
SQUARE FEET
25,000
COST
\$1,166,000



THE WOOD-AM-FM-TV building sits on 1.99 acres in a wooded, residential area, nine tenths of a mile from downtown Grand Rapids. The modern three-story, partially square building of red brick and aluminum siding construction, occupies 25,000 square feet. It's built into a gently sloping site that allows all three floors full exposure. There's a parking area in the rear of the building for about 75 cars. An additional area for 50 cars currently is being set up. The station has some 120 employees.

The building was completed in late 1955, with offices and administrative personnel moving in between Christmas and New Year's and studio and production people coming over in late February 1956. The first floor of the building has an FM control room and studio and an AM announcer booth and control room. The station's two TV studios are on the second floor.

One is 40 by 60 feet and the other is 30 by 40 feet. Both studios are handled by one central control situated between the two of them. Behind the control room is a TV announcer's booth and a film projection room. A loading ramp leads into the studio area from the western portion of the building.

There's a client viewing room on the third floor of the building. Most of the rest of the floor is taken up with administrative offices.

Wood's transmitter is located 23 miles south-east of Grand Rapids, near Middleville, Mich. The station has its own studio microwave link to the transmitter.

The site for the building cost \$52,000. (It's currently appraised at \$86,000.) The building cost \$527,000, with TV equipment adding another \$500,000. The cost of furnishings pushed the over-all expenditure up an extra \$114,000.

WMC-WMCF-WMCT MEMPHIS, TENN.

OWNER
Scripps-Howard Broadcasting
ARCHITECT BUILDER
The Austin Co., Cleveland
SQUARE FEET
31,000
COST
\$1,168,000



THE WMC studio and office building, a two-story, 31,000 sq. ft. plant occupying a 200 by 400 ft. site in a Memphis residential district, was dedicated in January 1959.

The building is set back off the street on a grassy upgrade. Its facade is face brick on the studio portion, Solex glass with satin-finish aluminum curtain wall divided horizontally with porcelain enamel panels on office areas.

The main entrance separates the facade styles and is set off by steps leading up to it, a canopy overhead, a rubble stone wall to one side with a planter at the base, and another rubble stone wall that sets out toward the street forming a small patio-entrance effect.

The WMC plant is divided roughly in half: left from the lobby are the studios and storage room, to the right are the TV executive offices, sales, production, lounge and conference rooms of the TV station. Directly above on the second floor is the radio studio and control area, general radio offices and the TV control quarters.

The ground-floor TV studios measure 50 by 70 feet for studio A and 35 by 50 feet for studio B. Both have 27 ft. ceilings extending up through the second floor, where they are overlooked by their individual control rooms and TV master control.

A six-foot-wide pasageway from the storage room to a sound isolation, provides sound isolation. The storage room, 35 by 50 feet, also with a 27 ft. ceiling, adjoins both studios and has access to a parking area on the side of the building. The parking area extends around to the rear of the station. Studio A also has its own access to the side parking.

As with many stations, the storage room can be converted into a studio if the need ever arises. WMC has a first-floor audition room which can also be utilized as a small TV studio. The second-floor radio system has two studios, one 20 by 24 feet.

The WMC stations have 94 employees. The TV transmitter is on a 48-acre site eight miles from the studios and is linked by microwave.

The station paid \$145,000 for its land, \$715,000 for its plant, \$546,000 for equipment and \$62,000 for furnishings.

KOGO-AM-FM-TV San Diego, situated on a seven-acre site four miles from the center of town adjacent to an East-West freeway, is essentially of one-story, "California Modern" design, and contains 43,000 square feet of space. It was completed in February 1958 as a \$1.1 million facility.

The KOGO exterior is rough brick and plaster in complementary shades of green with glass facade panels and white louvered wood verticals for accent. The landscaping consists of ivy with semi-tropical plantings and full grown olive trees. A 150-car, paved parking field fronts the building with an expansive area in back of the station, including an attached shed, for KOGO mobile units.

Concerned with efficient traffic flow in its building, KOGO arranged a large lobby easily accessible to all other areas. One wall of the lobby houses a 50 ft. glass area housing the station news operation. A cafeteria is also located off the lobby just inside the front doors of the building. It accommodates 40 people inside and another 50 people on an adjacent outdoor patio which is used year-round.

The KOGO studio and property area is in a two-story section of the building. One studio measures 80 by 40 feet with a built-in 20 ft. turntable. The second studio is 40 by 48 feet. Two outside-the-building locations are also designated as open-air studios.

TV master control and individual studio control booths face into the TV studios at ground-floor level while above them, as part of the second floor, a mezzanine area provides client and public viewing of the studios. Property and storage areas, including a carpentry and paint shop, adjoin the studios in the rear. They cover 6,600 square feet.

TV and radio office areas are separate, each fanning out from a side of the KOGO lobby. The radio area, in addition to offices, includes AM and FM control rooms, one studio, and two announce booths. About half of the TV office space is taken up by an office-pool area.

KOGO, located 12 miles from its TV transmitter, is linked by microwave.

The KOGO site cost \$35,000; the building cost was \$615,000. TV equipment at the time of construction was valued at \$351,000. The cost of furnishings was \$125,000. KOGO's cost per square foot came in at less than \$15.

The late Herluf Brydegaard, San Diego, was the KOGO architect in consultation with Lloyd Ruocco. M. H. Golden Co. was the builder, landscaping was by Harriet Wimmer, both San Diego. Interior decoration was executed in consultation with Maurice Sands, San Francisco.

If it were to build again, KOGO would change its radio area to allow more studio space and increased sound isolation. Dressing rooms and shower facilities would be moved closer to the studios and, instead of having a single large chiller for air-conditioning, the building would be divided into units serviced by individual refrigeration units. The glass-enclosed news area, while of great value as an off-the-lobby visitor attraction, would be closer to the newsfilm processing and editing area.



KOGO-AM-FM-TV
SAN DIEGO, CALIF.

OWNER
Time-Life Broadcast Inc.

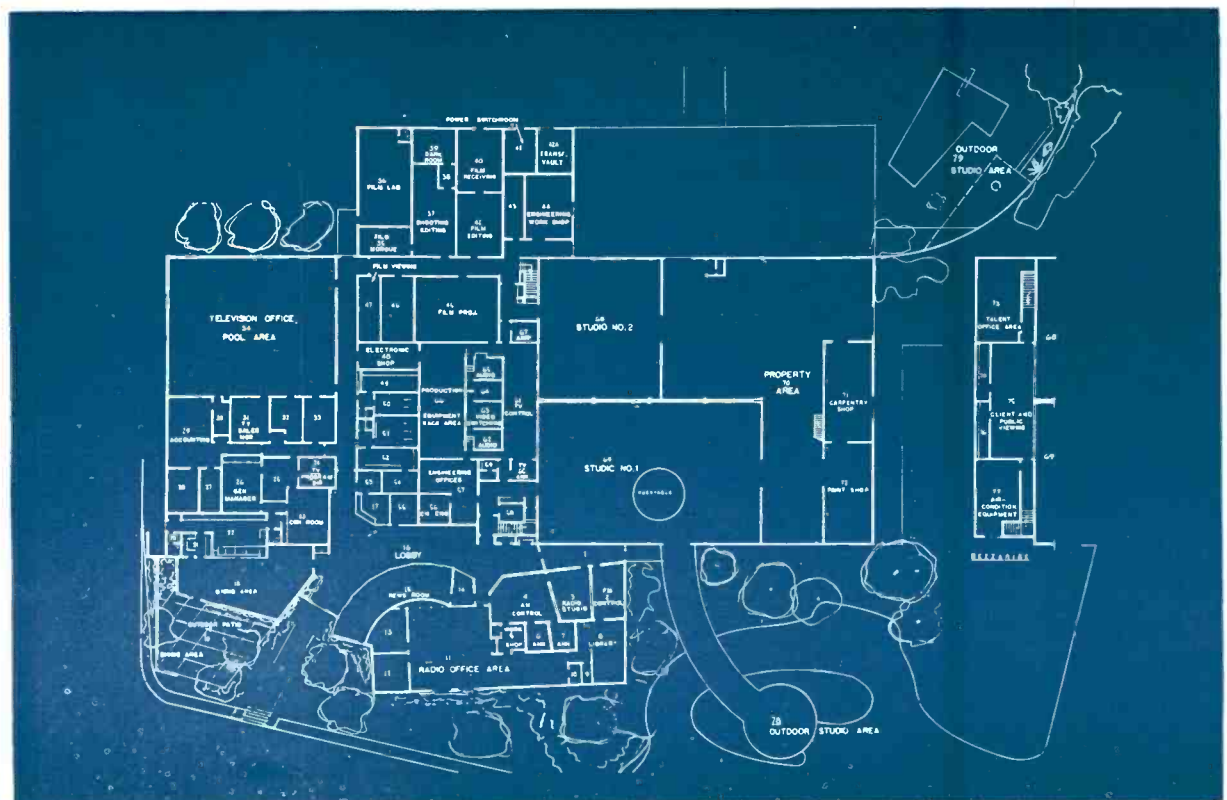
ARCHITECT
Herluf Brydegaard-Lloyd Ruocco,
San Diego

INTERIORS
Maurice Sands, San Francisco

BUILDER
M. H. Golden Co., San Diego

SQUARE FEET
43,000

COST
\$1,126,000



WDBJ-AM-TV

ROANOKE, VA.

OWNER

Times-World Corp.

ARCHITECT

Thompson & Payne, Roanoke

INTERIORS

Reid & Cutshall, Roanoke

LANDSCAPE ARCHITECT

Stanley W. Abbott, Yorktown, Va.

BUILDER

H. A. Lucas & Sons, Roanoke

SQUARE FEET

34,000

COST

\$1,273,200



WD BJ-TV is located about two miles from downtown Roanoke. The station offices and studios are maintained on 3.5 acres of corner land within a residential section of town. This is part of a 27-acre tract, the remaining area being leased to Towers Shopping Center, a development which houses some 30 businesses. The off-center-of-town location was deliberately chosen to assure ample parking space. A parking lot adjacent to the building provides space for each of the station's 75 employees.

The WDBJ-TV building, constructed during the summer and fall of 1960 and completed for occupancy in June 1961, has a light brick with limestone trim construction. It's crowned by a stainless steel and plastic rotating sign which carries the station's logo. The sign, costing \$4,200, rotates at 6 rpm, lights up at night, and is driven by an electric motor with a clutch arrangement which precludes damage in winds above 25 miles per hour.

The reception room of the one-story building has walnut paneling affixed with aluminum strips and a terrazzo floor. Studio 7, 60 by 40 feet, is the largest of WDBJ-TV's three studios. It accommodates an audience of approximately 175 and provides an unusual "floating" grid system. Nine grids have been constructed and attached

to a cable which runs through pulleys to one wall of the studio where they are counter-weighted. This technique, the station claims, eliminates the need for extenders or ladders or the necessity for climbing to attach or adjust lights. Each grid can be raised or lowered to the proper height to light the particular set that is in use.

Adjoining studio 77 is 30 by 40 feet. Like studio 7, it has a hospital operating room type of floor (Crossfield Dex-O-Tec Neoprene Terrazzo) offering the advantages of little resiliency, absolute levelness and photogenic qualities.

Each studio has its own sub-control room which can maintain visual contact through large green plate windows. Master control is behind sub-control room 7 and has no direct visual connection with the two main studios.

There are two large property rooms in the immediate studio area and the station maintains a fully-equipped carpenter and paint shop, with a resident carpenter-cabinet maker. The station custom builds much of its cabinetry to meet specific space and equipment requirements.

WDBJ-TV's third studio—30 by 84 feet—is out-of-doors in a patio setting containing 43 different varieties of trees, shrubs and flowers. The landscape planting in this area and around the building was done at a cost of about \$6,000.

The WDBJ-TV transmitter has its own building on top of 4,000-ft. high Poor Mountain, some 18 miles from the station. It's linked to the station by microwave. The transmitter building includes two large apartments for resident engineers and their families.

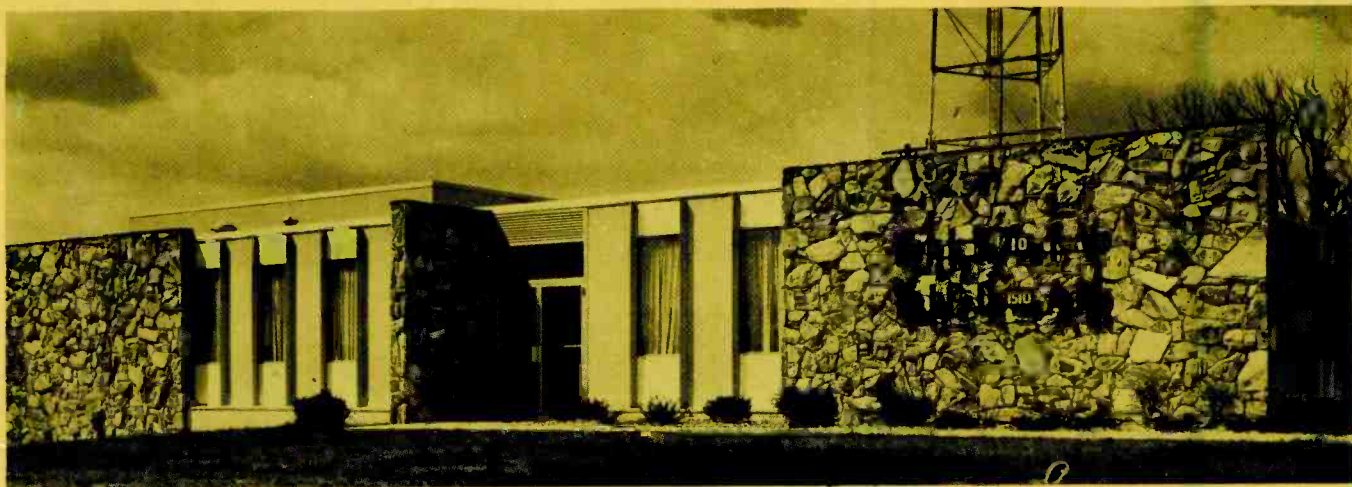
Most of the radio facilities for the station are in the parent company's Times-World Building in downtown Roanoke, the same building that once housed WDBJ-TV. The radio outlet's transmitter, however, is in a building that adjoins the TV station.

The total WDBJ-TV building design represents about 34,000 square feet of constructed space of which about 24,000 square feet is used in the actual business of television (the rest is heating-cooling equipment, storage, with a little left over for expansion). Cost for the building (without equipment) was \$563,000. Its approximate land value is \$100,000. The station's equipment, most of which is currently being renewed, is expected to total some \$600,000. The equipment renewal program was started in mid-1963 and should be completed by next year.



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TV Station WILX, and Radio WJCO, Jackson, Michigan, built by the Lantel Plan.

If you're planning to build a TV or radio station, you owe it to yourself to look into the Lantel Plan. Here's how it works for TV Station WILX, radio station WJCO, Jackson, Michigan; here's how it will work for you:

1 We design your station to meet your specifications—using our staff of architects experienced in this specialized field.

2 We construct your station ourselves to formfit your needs and insure the quality of all workmanship and materials.

3 We engineer your complete facilities—handling structural, mechanical, electrical and all other technical problems.

4 We finance or will arrange financing for you. Various methods are available, but your

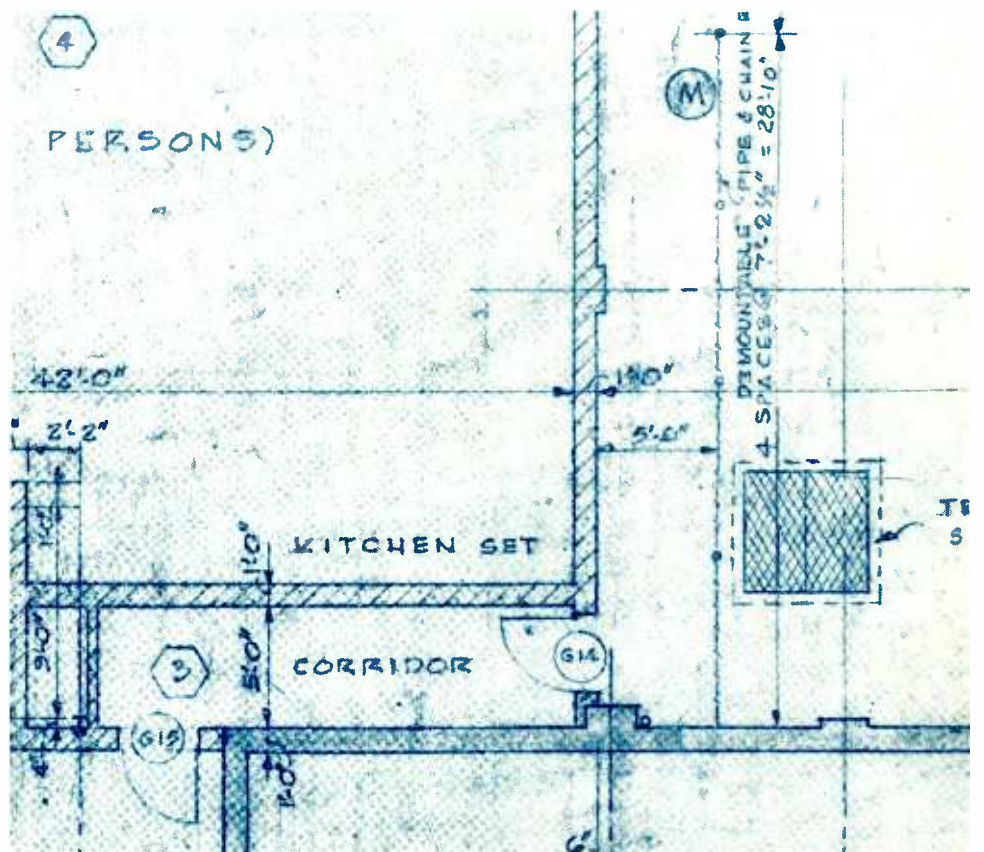
greatest economy—freeing working capital and improving your tax position,—will result from the Lantel Building and Lease-back Plan.

Under the single contract, the Lantel Plan plus your knowledge of your needs results in a successful combination of economy and minimum time loss. The facilities for station WILX were completed without interruption of transmission time. We'll be happy to send you detailed information about the Lantel Plan. Just drop us a note on your letterhead.

LANTEL CORPORATION
Northwest Materials, Inc.
PO Box 30, Bryan, Ohio

SINCE 1946 — OUR 18TH CONSTRUCTIVE YEAR.

UNDER \$1 MILLION



The station costing less than \$1 million isn't meant to be beautiful. It's a small market operation and it watches its pennies. The building is simple and functional. Furnishings are few and plain. TV equipment in almost every case costs more than the building itself.

The composite picture of the under-\$1 million station, taken from the 16 stations on the following pages, is a building constructed for about \$234,000 and furnished for \$30,500. Equipment—rarely over a \$600,000 expenditure—brings the total facilities value to \$667,500. Total floor space averages 16,300 square feet. The plant has one basic TV studio with perhaps a small second studio.

WTEV

NEW BEDFORD, MASS.

OWNER
WTEV TV Inc.

ARCHITECT
H. E. Davidson & Son, Boston

INTERIORS
Stanley E. Davidson, Boston

BUILDER
John H. Fellouris Inc., New Bedford

ENGINEERING
Jansky & Bailey, Washington, D. C.

SQUARE FEET
19,713

COST
\$996,478



WTEV New Bedford, Mass., one of the most recent new station constructions, went on the air for the first time on Jan. 1, 1963. The facility, in the heart of New Bedford, is three stories high, runs 91 by 81 feet on a corner lot, has 19,713 square feet of working area, cost nearly \$1 million.

The area of the land available for construction, coupled with the need for adequate floor space, pretty much determined WTEV's design as a three-story building. A drop in the grade of the side street from front to rear makes the first-floor level accessible to a parking area while the lower-level ground floor is at street level.

On WTEV's lower floor is the mechanical equipment room containing all power, heating and air-conditioning equipment. Offices for the station's executive force and business departments

are planned on a free, open-floor basis with a minimum of distraction. A mail room, dressing room and conference room are subdivided by folding walls and space is also provided for an employees' common room.

The first-floor level contains WTEV's main TV studio, a 40 by 60 ft. area that ceilings off on the station's top floor at a height of 25 feet. The studio is connected directly with the building lobby, the art department and the shop and storage room, the latter with overhead door access to the station parking and delivery area. The master control room is located directly off the lobby. It's backed by a large window that permits visitors to see part of the technical operation without disturbing the technicians.

The receptionist and telephone switchboard, located in the lobby, are opposite the glass-walled

KIII

CORPUS CHRISTI, TEX.

OWNER
South Texas Telecasting Co.

ARCHITECT
E. Dexter Hamon, Corpus Christi

BUILDER
*Braselton Construction Co.,
Corpus Christi*

SQUARE FEET
12,800

COST
\$828,750

KIII is the nation's newest TV station. It went on the air May 4, 1964.

The station building is located at 4750 Lexington Boulevard, which is a crosstown Corpus Christi thoroughfare. The size of the property is 200 feet across the front by 280 feet deep.

The one-level building contains 12,800 square feet and has a patio on its western side, which is 34 by 40 feet. The patio has a reflecting pool and fountain.

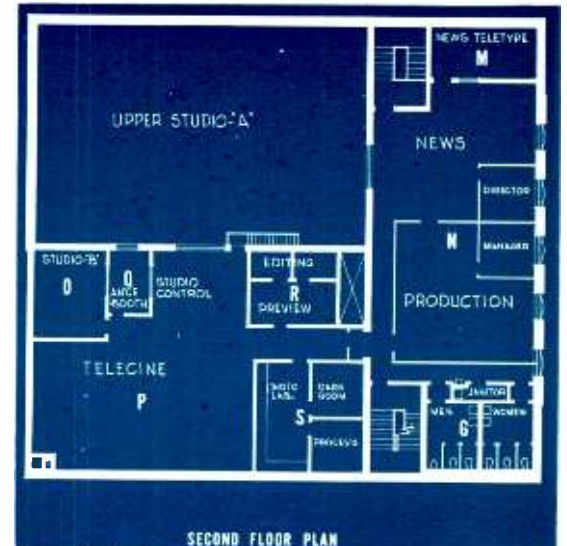
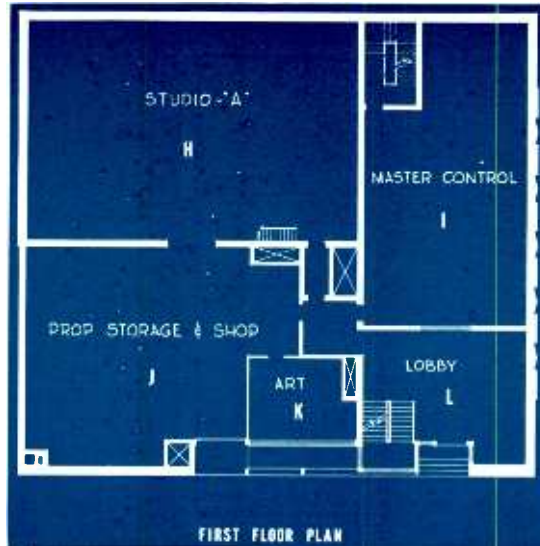
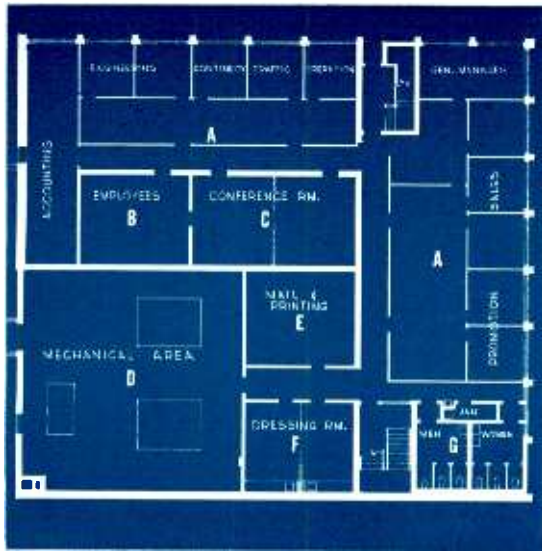


Off the patio is the station's studio, 40 by 60 feet. The studio is bordered on the south by the engineering department, on the east by control rooms and on the north by a prop room, 20 by 54 feet.

The studio has an exposed concrete floor, a wood base, painted concrete block walls and an exposed roof deck. The lobby of the building has a terrazzo floor, a wood base and an acoustical plaster on concrete ceiling.

The station's transmitter, located at Petronilla, Tex., cost \$10,000 plus an additional \$7,500 for road and well building and tower footings. There's a microwave tower at the building which sends the studio signal to the transmitter.

KIII paid \$20,000 for its building site, some \$225,000 for building construction, \$1,750 for landscaping, \$565,000 for TV and other equipment and \$17,000 for furnishings.



WTEV's "Mr. Steadfast"

entrance to the building as are the stairs to the other floors.

The upper or second-floor level is devoted to production areas, photographic processing room and newsroom. A small 14 by 16 ft. TV studio is self-contained on the floor with an announce studio alongside it. Windows permit directors to look down into the first-floor TV studio and through the announce booth to the smaller studio. A spectator window off the newsroom also permits a view into the main studio.

The WTEV building has a reinforced concrete foundation, framing of column-bearing steel and masonry. The exterior is brick on concrete block with insulated airspace and cast stone trim. Interior walls are concrete block.

WTEV's building site cost \$39,995 and the building cost \$403,551. Furnishings and office equip-

ment added \$27,294, equipment (excluding transmitter and related gear) cost \$525,638.

All of WTEV's broadcast equipment—the station has Visual Electronics-IBM automation that permits automatic switching over a full broadcast day—is installed so that an additional studio may be added in the future without relocating any of the equipment. The WTEV transmitter is located 11 miles from the station with a microwave link. Employees number 62.

If WTEV had it to do over again it would have the microwave tower on the building instead of taking up "valuable space" adjoining the station. It also would have had its large TV studio sound-conditioned during construction. A sound modification job was completed after the station building was constructed but "the results are not quite satisfactory."

WHBQ-AM-TV MEMPHIS, TENN.

OWNER
RKO General

ARCHITECT
Fulmer & Bowers, Princeton, N.J.

BUILDER
Lewis C. Bowers & Sons Inc., Princeton, N.J.

SQUARE FEET
21,000

COST
\$960,000

WHBQ-AM-TV, an RKO General property, has one of the newest broadcasting plants in the country. The Memphis station put out its first transmission on April 16, 1964.

The station structure, a one-level design, has concrete and steel construction with a circling facade of stucco, aluminum and glass.

A seven-foot high white stucco strip runs around the base of the building under a facing of grey architectural glass. The stations' call let-



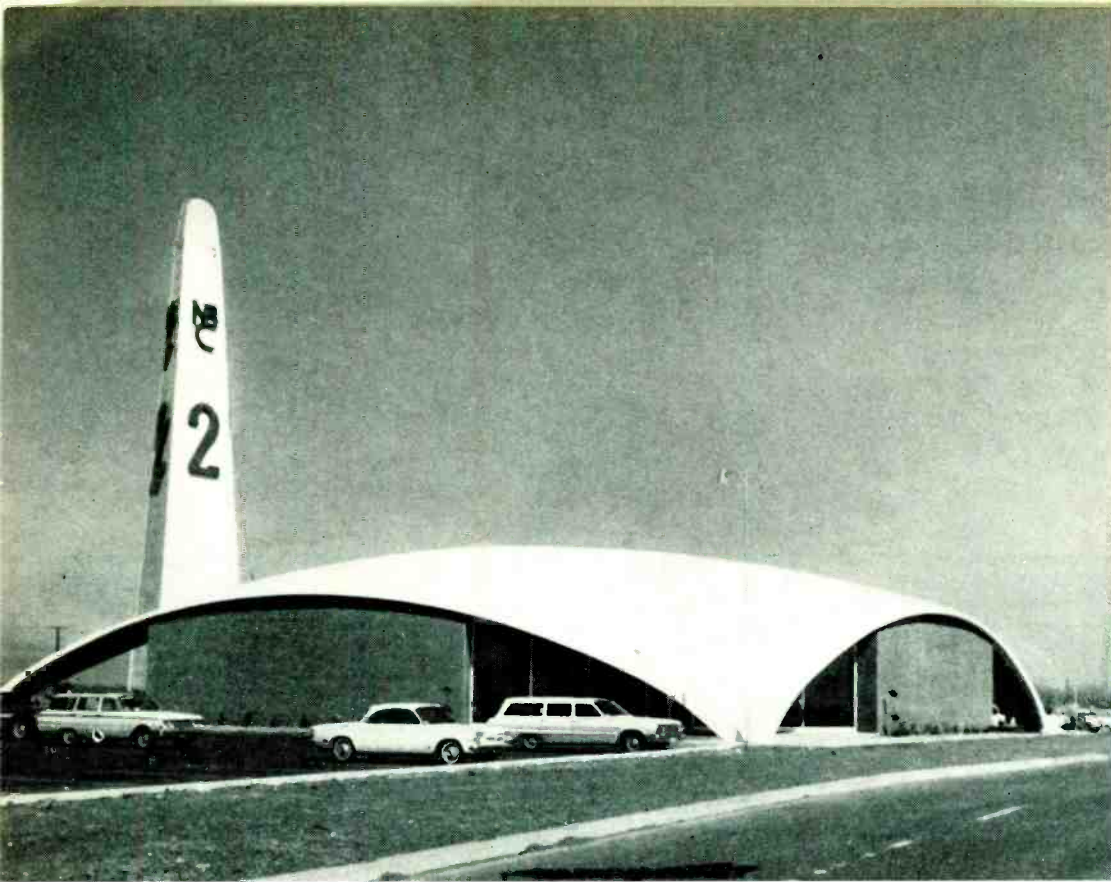
ters break this pattern on the front of the building with their own panels of white and blue.

The WHBQ site is slightly over one acre and the front of the building runs 225 feet. A free-standing poured concrete canopy set in a "V" design sets off the main entrance at one corner of the structure.

Included in the overall 21,000 square feet of studio and office space are two TV studios, one 36 by 48 feet, its companion 27 by 30 feet.

WHBQ's tower and transmitter are nine miles northeast of the station and microwave is the link from studios to tower. The station has 96 employes (76 TV only, the rest combining TV-radio chores).

The station's site cost \$110,000 with \$400,000 for the building, \$350,000 for TV equipment, \$50,000 more for radio gear and \$50,000 for decorating and furnishing.



KMID-TV

MIDLAND, TEX.

OWNER

Midland Television Co.

ARCHITECT

Crain & Cannon, Odessa, Tex.

STRUCTURAL ENGINEER

Terry and Rosenlund, Dallas

BUILDER

King & King, Odessa

SQUARE FEET

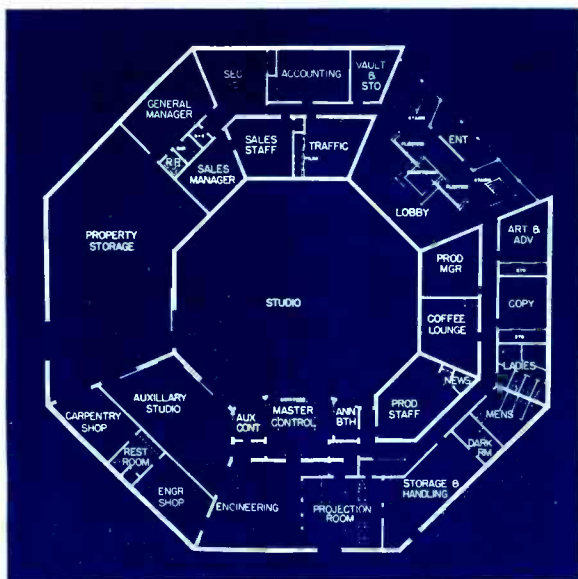
19,100

COST

\$389,300

KMID-TV began operating from new studios, designed solely for television broadcasting, on Jan. 13. The primary requisites for the station were functional efficiency and operational economy. The initial capital investment was kept relatively low (the building proper, finished air-conditioned, was constructed for about \$160,000 or \$11.35 per square foot) because of the structure's unusual design.

The building site, purchased from the city of Midland for \$7,000, is approximately one acre. It is triangular, with principal streets on all three sides. The only building on the site, it's located about 300 yards off U. S. Highway 80 on



the entrance drive to the Midland-Odessa Air Terminal. No buildings obstruct its view from the highway, an important feature since the whole plant was designed to be an attractive billboard along this main east-west thoroughfare.

The station is an octagon with studios, control rooms and production functions in the center and office areas and administrative functions encircling the central production area. Offices are zoned in hemispheres according to function. Administrative and related functions are located in one hemisphere, production and engineering functions in a second and prop-storage and shops in a third.

The building contains 14,100 square feet with structural provisions for an additional 5,000 square feet on a future second floor. Concrete is the basic material—the building has a concrete roof and foundation—used throughout. Working areas are divided by cinder block walls. Exterior walls are of brick masonry.

Most of the station's cabinetry and built-in desks in the production and engineering areas were constructed by a staff carpenter, consequently effecting a savings in furniture and fixtures. Administrative offices are furnished with traditional office furniture.

The dominant feature of KMID-TV's facility is a dome-like roof. The dome is square, 126 by 126 feet, rising from ground level to more than 27 feet in the center. Its four corners rest on foundation piers that support its entire weight. The building's walls are non-weight bearing and are sealed to the roof by plastic expansion padding.

There are two studios. The smaller studio contains permanent sets for news and weather and is used three times a day for news productions.

The larger, octagonal studio, is 72 feet diagonally from opposite corners and its eight sides are approximately 25 feet each. It's used for commercial and miscellaneous live program productions.

Overlooking the large studio, directly above the front reception area, is a sponsor's viewing area and lounge. KMID-TV also has two control rooms plus a master control in engineering. So far operation switching has been done from an auxiliary control room, or "B" control. It's equipped with solid-state switching equipment and is designed for one-man operation. With the "B" control and the larger "A" control, two studio programs may be produced at once, while on-the-air switching is via master control.

A self-supporting 99 ft. tower adjacent to the studio building serves as support for STL microwave to the transmitter 10 miles to the north and for a rotary microwave receiving dish for remote pick-ups. The tower is covered with sheet metal trimmed in white plexiglass and billboards large plexiglass-lighted signs indicating channel 2 and NBC affiliation.

The entire building, tower, land and added equipment (all of the existing studio equipment in the prior location was used in the new facility) to establish the new plant totaled \$215,000. The total studio broadcasting equipment, including the recent acquisitions and the original equipment, was \$355,000.

KMID-TV has a paved parking area for visitors and its 41 employees adjacent to the studio building. The building, all electric with air-conditioning and heating generating from the same units, is air tight, making for clean, dust-free operation. Dust is a serious operational hazard in the dry West Texas climate.

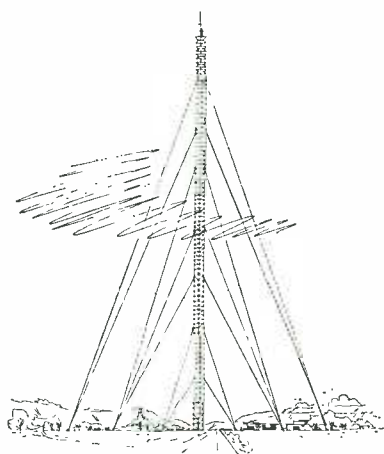
SPECIFY KTBS-TV

KTBS-TV:
 Already **FIRST**
 in the Shreveport
 market area—
 NOW has **NEW**
1800' Tower!



*Station now beams to
 431,700 TV homes—
 60,000 more than before!*

(Current rating books do not reflect this added coverage)



E. Newton Wray, President and General Manager

KTBS-TV's recently-completed 1800-foot tower is the tallest in the Shreveport, Louisiana market area. It has enlarged the station's reach from 371,700¹ to 431,700 TV homes², an increase of 60,000 TV homes. With the new tower, KTBS-TV has added some 8,000 square miles to its coverage in Louisiana, Texas, Arkansas and Oklahoma . . . a fast-growing, industrially-diversified region. Tower is located at previous tower site, making it unnecessary to re-orient receiving antennas. KTBS-TV is the first to reach this entire expanded market area with your selling message. Specify KTBS-TV, Channel 3, Shreveport, Louisiana.

¹ ARB, November 1963.

² ARB TV Homes Estimates, September 1963 to August 1964

KTBS-TV-FIRST			
<i>In Total Homes Reached In Shreveport Area*</i>			
	KTBS-TV	Station X	Station Y
4-6:30 P.M.			
Mon. - Fri.	44,200	32,700	26,500
6:30-10 P.M.			
Sun. - Sat.	53,400	51,400	47,100

*Nielsen Station Index, February 23-March 22, 1964

KTBS-TV CHANNEL 3 **abc** SHREVEPORT LOUISIANA
 THE KATZ AGENCY, INC. National Representatives

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**BUSINESS
PAPER
ADVERTISING**
do for
YOU?

1 It can let you
ACTUALLY REACH

a great many more people
than you ever could with
sales calls or direct mail.

2 It can reach a lot more of the
RIGHT PEOPLE

the ones who are likely to
be interested in what
you're selling.

3 It can get your story to them
FAST

while it's news and pertinent
to decisions they must make.

4 It can get your story to them
FREQUENTLY

often enough to penetrate and
start them thinking about you.

5 It can let you tell them your
WHOLE STORY

presented as you want,
stressing the facts you
want them to know.

6 It reaches these people at
the best of all times—
when they're
RECEPTIVE

thinking about business,
less likely to be interrupted.

7 It reaches them in an atmosphere of
IMMEDIACY
that's generated by news reporting . . .
news they must know if they are to be
successful in their business.

8 It reaches them, too, within a
climate they accept as
authoritative and dependable—
thereby giving
BELIEVEABILITY
to your advertising.

9 It reaches them when their
minds are attuned to noting
and remembering facts—which means
MEMORABILITY
for your advertising.

10 It reaches them in a medium with
LONG READING LIFE
because good business papers
are saved, referred to,
directed to the attention of others.

11 It reaches them at
LOW COST
far below the cost-per-contact
of salesman's calls and
individual presentations.

12 It reaches,
ISSUE AFTER ISSUE
many influential but busy
people not accessible to the
most ingenious salesman or the
most convincing presentation.

NOT ALL BUSINESS PAPERS do all these things equally well. In each field, there is a leader—and this leader selectively attracts the major share of men and women who are leaders themselves.

Your best index of a business paper's worth is the *PAID* circulation it commands. People *pay* for a publication because they value it, want it, depend upon it as a reliable source of facts. Only *quality* of editorial coverage can make this possible.

IN THE BUSINESS OF BROADCAST ADVERTISING the leader is **BROADCASTING**. Through the pages of **BROADCASTING**, your own advertising reaches more than *twice* the paid circulation among vital agency-&-advertiser readers than any other TV-radio publication can offer. And at a cost-per-contact less than *half* that of any other.

This is the largest audience with the greatest potential at the biggest economy. **BROADCASTING** delivers it—
along with every one of the advantages listed!

BROADCASTING

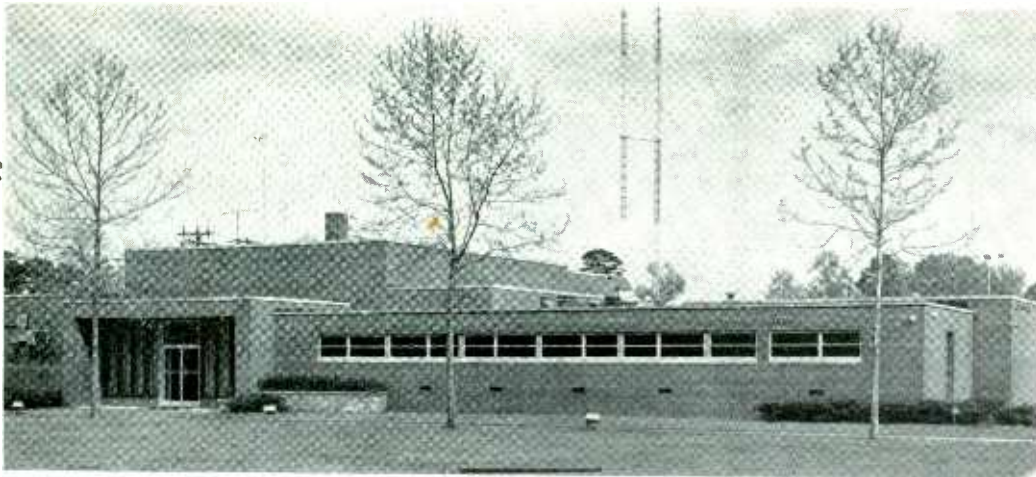


THE BUSINESSWEEKLY OF
TELEVISION AND RADIO

1735 DeSales Street, N.W., Washington 6, D.C.

Meeting tomorrow's television *and radio* needs today





WITN-TV

WASHINGTON, N.C.

OWNER
North Carolina Television Inc.

ARCHITECT
*Edwards, Dove, Parker & Assocs.,
Rocky Mount, N.C.*

BUILDER
*J. T. Hardison & Son,
Washington, D.C.*

INTERIOR DECORATOR
Knoll Assocs., New York, Miami

LANDSCAPE ARCHITECT
Edwin G. Thurlow, Raleigh, N.C.

SQUARE FEET
12,930

COST
\$623,500



WITN-TV Washington, N.C., starting with 8,186 square feet in 1955, has had to add more than half again as much space, bringing the total to 12,930 square feet in the latest expansion.

With an investment of \$623,500 so far in building, furnishing and equipment, WITN-TV last March moved into an addition built onto the rear of the station's low, contemporary brick

home. The new area, occupied by executive and sales offices and an engineering shop, helps to make room more comfortable for 50 station employees, a number that has doubled since dedication of the original building nine years ago.

WITN-TV is situated on a deep lot facing a well-traveled north-south ocean road, U.S. Highway 17. Occupying land that cost \$6,500 in 1955 (an identical lot next door is \$25,000 today), WITN-TV's plant is a one-level brick design that commands a low fire insurance rate. The flat roof of the new addition offers sky-dome lighting, and the expansion incorporates a car-port for WITN-TV's mobile unit.

On top of a \$225,000 building investment, WITN-TV has put \$346,000 into studio and mobile equipment and \$46,000 into furnishings that include paintings by Carolina artists which distinguish the modern interiors.

The station's transmitter buildings, 22 air miles away at Grifton, N. C., are of similar brick design and represent a \$718,000 investment for equipment, notably a 1,523 ft. tower for 50 kw power, with an old 20 kw unit on stand-by. Transmitter and studio are connected by three microwaves.

A studio 53 by 40 feet with an 18 ft. ceiling is the largest single activity center in the Washington, N.C., TV installation. This main studio is directly off the lobby, fitted between a large control room and a carpenter shop.

Offices for administrative, film, operations, sales and engineering staffs are on the rim of the building on three sides, and the interior houses news, film, photo lab and production quarters, in addition to a snack area. Parking space is provided on the sides and rear of WITN-TV's studio on the grounds.

The Rocky Mount, N.C., architectural firm of Edwards, Dove, Parker & Assocs. handled both the original building for WITN-TV and the addition this year.



KELO-AM-TV

SIOUX FALLS, S. D.

OWNER
Midcontinent Broadcasting Co.

ARCHITECT
*Harold Spitznagel & Associates,
Sioux Falls*

BUILDER
M. A. Floyd, Amherst, Va.

SQUARE FEET
30,160

COST
\$850,000

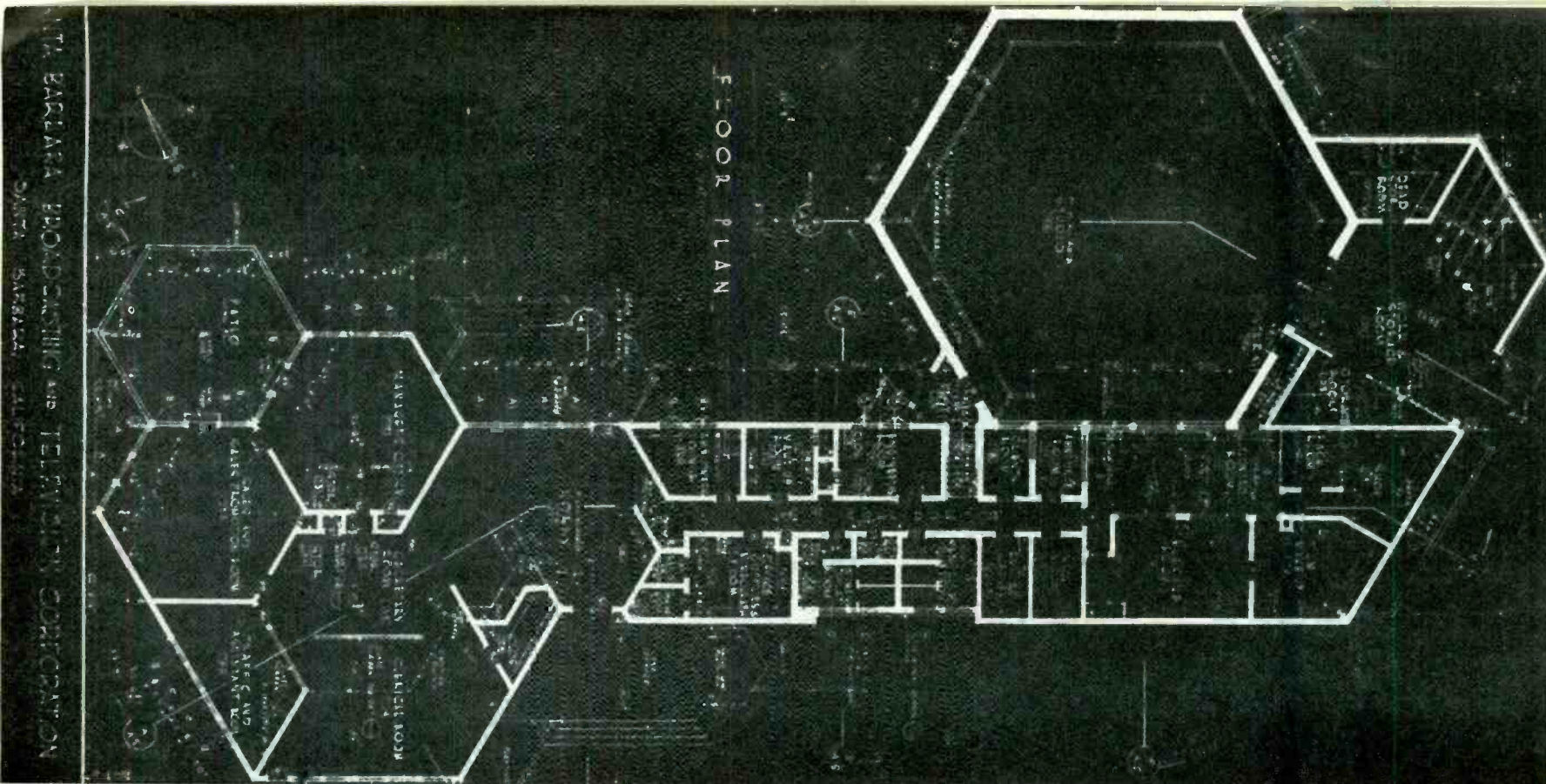
THE KELO-AM-TV building was five years old on May 9. Expenditures for the two-level brick and glass-fronted building were \$10.75 per square foot. The construction covers an area of 30,160 square feet and the cost, roughly, was \$830,000.

The site of the building, at 13th Street and Phillips Avenue in downtown Sioux Falls, was purchased from the South Dakota Children's Home. The nerve center of the building is in the heart of the upper level. Television studio A, the station's biggest, and combination TV and radio studio B are located here. The main TV studio is 50 by 50 feet and is able to accommodate automobiles and trucks and other large props which enter through a large prop storage area on the west. TV control is situated in the southwestern section of the upper level surrounded by TV studio A, TV and radio studio B, traffic and continuity and the film room.

There's a scenic design and prop storage area in the center of the lower level. Also on the same level are sales and promotion departments.

A parking area for the station's staff of some 120 people is located in back of the building. KELO's transmitter is 11 miles away—2 miles west of the Iowa border and 1 mile southwest of the Minnesota border—and is connected to the studio by a private microwave link.

KELO-TV also operates two satellite stations, KDLO-TV Florence and KPLO-TV Reliance, both South Dakota.



KEYT

SANTA BARBARA, CALIF.

OWNER
Key Television Inc.

ARCHITECT
Pereira & Luckman, Los Angeles

BUILDER
*Charles & Kenneth Urton,
Santa Barbara*

SQUARE FEET
8,500

COST
\$289,013



KEYT's building, 12 years old, was probably one of the first to be constructed for the sole purpose of television. It commands a magnificent location, on top of a high hill overlooking the Santa Barbara Valley, the Pacific Ocean, the Channel Islands and the surrounding mountains.

KEYT is designed in the early California style, an architectural form prevalent in Santa Barbara. The outstanding feature of the building is its hexagonal-shaped studio which permits production people to use several sets at the same time without the need for more than one camera. A clients' room, an announce room and a control room have windows looking in through one side of the six-sided studio.

The station has a large outdoor patio which boasts the Pacific Ocean as a backdrop.

KEYT's transmitter is more than 4,000 feet above sea level on the Santa Ynez Mountain peak, 16 miles northwest of Santa Barbara. It cost about \$290,000 to set up the entire plant, \$125,000 for actual building construction.

KEYT has changed ownership hands. When it began operations in 1953, it was in the hands of the Santa Barbara Broadcasting and Television Corp., Harry C. Butcher, chairman.

WCAX-TV

BURLINGTON, VT.

OWNER
Thomas Farrell (lessor)

ARCHITECT
*Freeman, French & Freeman,
Burlington*

BASIC DESIGN
*Stuart T. Martin, president,
WCAX-TV*

BUILDER
Kenneth Jones, Burlington

SQUARE FEET
10,000

COST
\$262,000



WCAX-TV, on a one-acre roadside site about two miles from downtown Burlington, has perhaps the most economical facilities in the country. The plant, a brick office wing fronting a square, concrete block production center, is sim-

ple, functional and free of extraneous trimmings.

WCAX-TV occupied its plant in 1958, leases both land and building at \$15,000 a year on a 20-year lease—\$300,000 on the 20-year basis, not too much more than the \$262,000 value placed on the present facilities. The WCAX-TV building cost \$130,000. Equipment added nearly \$100,000 and furnishings cost \$32,000.

The station office space is designed to have a minimum of partitions. Only a few half-partitions have been erected "to divert traffic from places where it does not belong." The only separated spaces are the president's office and the news department with its associated darkroom and editing room.

The WCAX-TV studio, control and engineering spaces are designed to be as compact and flexible as possible. Projection equipment and the control console are situated on a bridge-like structure suspended over a single large studio so that the studio divides into two parts, one 30 by 30 feet, the other 30 by 40 feet. A space under the



KATC

LAFAYETTE, LA.

OWNER

Acadian TV Corp.

ARCHITECT

The owners

BUILDER

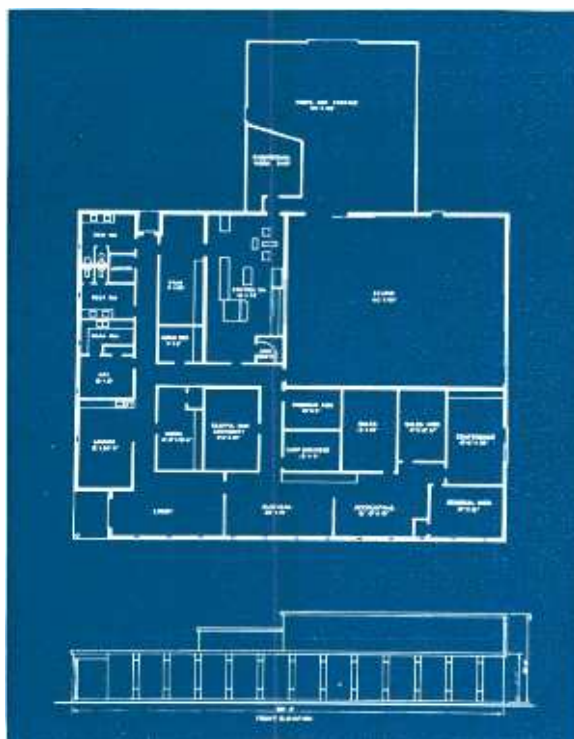
J. B. Monton & Sons, Lafayette

SQUARE FEET

9,300

COST

\$700,000



KATC Lafayette, La., a one-floor, 9,300 sq. ft. facility situated on a 2.8-acre site, was built and equipped for close to \$700,000. Construction on the building started in July 1962, was completed in 64 days.

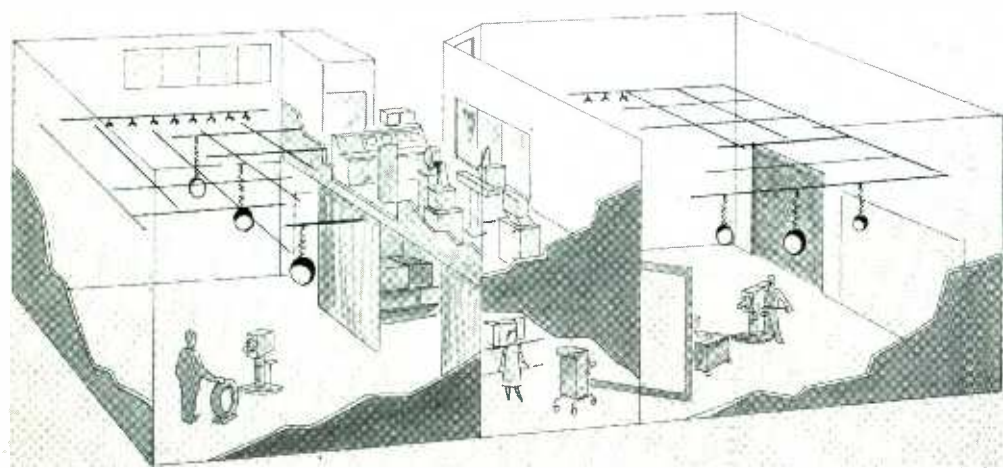
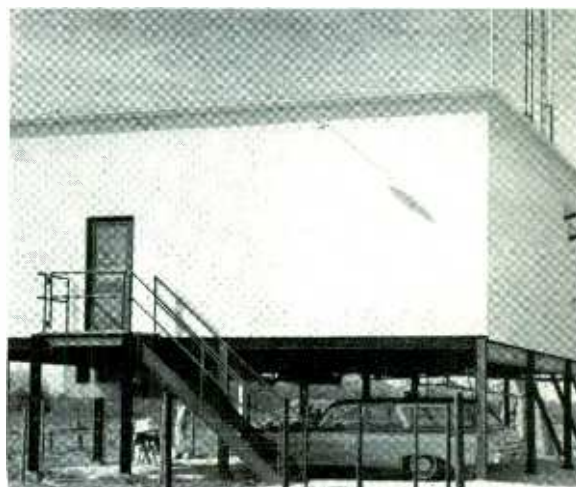
The KATC building is square shaped with frontage of just over 100 feet. A 39 by 40 property and storage room juts out from the rear of the structure as an attached annex. The over-all 11 ft. height of the building is broken by an elevated area over the control room and a further elevation—20 feet 6 inches—over the TV studio.

Business offices are concentrated in the front of the building off a corner entrance and lobby. Production and engineering areas run back to a 40 by 50 ft. TV studio and its adjoining 18 by 35 control room. The prop room backs up the studio, contains an engineering workshop with access to the control room.

KATC had no professional architectural aid, was designed by its general manager, Bill Patton, the late Dr. Paul Kurzweg, president of Acadian Television Corp., and chief engineer Bill Spiller. KATC's construction cost is among the lowest in the U. S.

The station site was purchased for \$12,500, building and landscaping came in at \$90,800 and there is an equipment investment of \$566,000. Furnishings and office equipment cost about \$21,000 and there are 44 employees.

KATC transmitter building is 25 miles from station on a leased, \$1,200 a year, 50-acre tract.



This drawing depicts WCAX-TV's carefully devised studio, control and engineering housing. Projection equipment and the control console are situated on a bridge-like structure suspended over a single large studio so that the studio divides into two parts, each a separate production area. Cameras have free passage from one studio to the other, thus both can operate with a single set of cameras. Storage takes up the rest of the dividing space.

suspended control booth is wide enough to permit cameras free passage from one studio portion to the other, thus both studios can operate with a single set of cameras.

The remainder of the dividing space is used for storage and the entire area is enclosed by folding doors, sufficient acoustic isolation for two-studio operation. The control bridge has windows at floor level allowing full view of both studios.

The station's central consideration for the unusual studio and control design was the appearance of the on-the-air program. It was felt that this would benefit by having the simplest operating procedures possible. The station is staffed by 65 employees, including several part-timers. Its plant may be the least expensive of any television station in the country.

The WCAX-TV transmitter is nearly 19 miles away on Mt. Mansfield, 4,000 feet high. The studio itself is 200 feet above sea level and is linked to the transmitter by microwave.

WSAV-AM-TV

SAVANNAH, GA.

OWNER
WSAV Inc.

ARCHITECT
Bergen & Bergen, Savannah

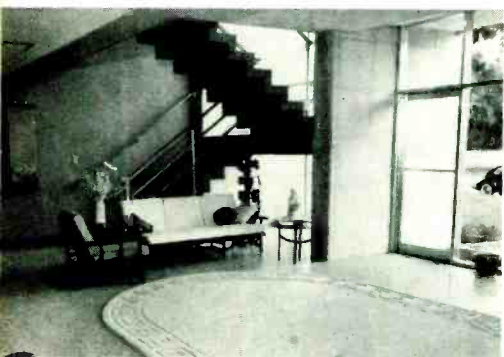
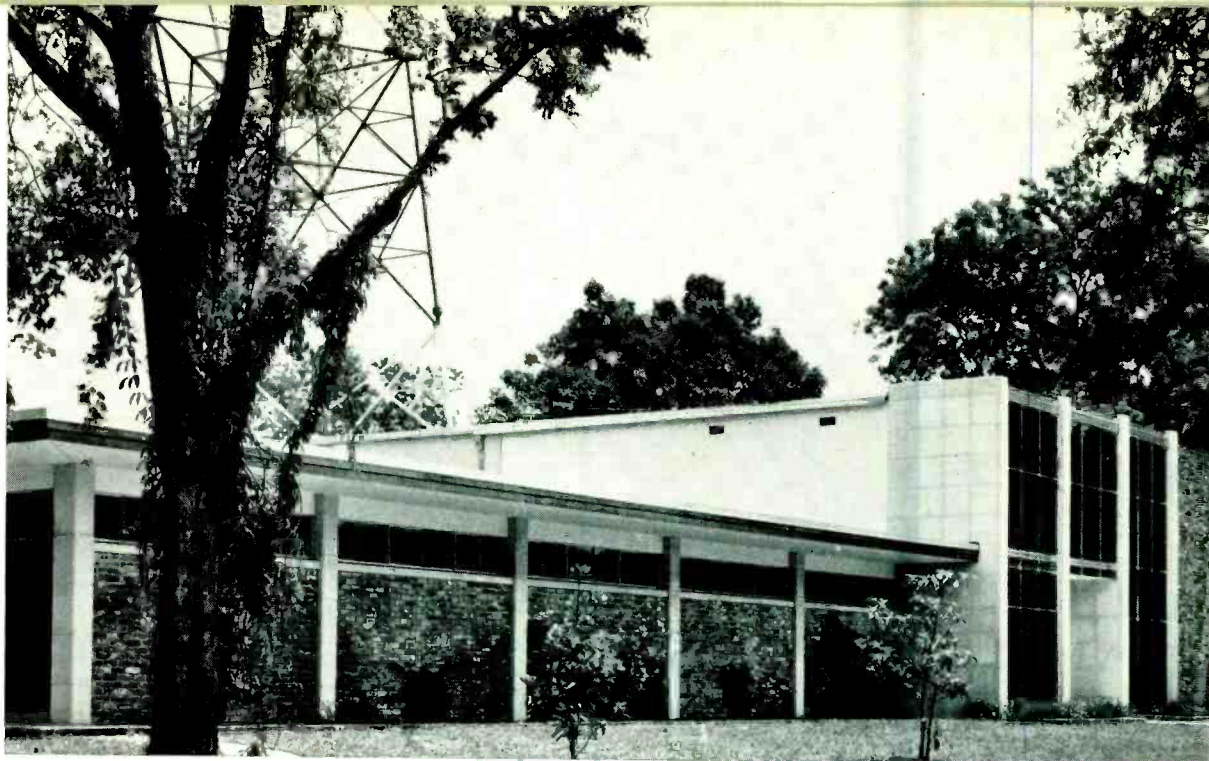
LANDSCAPE ARCHITECT
Clairmont Lee, Savannah

TECHNICAL CONSULTANT
Aaron Shelton, Nashville, Tenn.

BUILDER
Braun Construction Co., Savannah

SQUARE FEET
13,342

COST
\$990,000



THE WSAV broadcasting center, dedicated in 1960, is located on East Victory Drive, Savannah's palm- and azalea-lined thoroughfare. The station's two-story quarters occupy an entire block, with provision for employe parking and service entrance in the rear of the building. The building front has a wide expanse of glass blended with cut stone and Old Savannah grey brick. The bricks are tinted, textured and are said to be more than a century old.

Moss-hung oaks frame the building, which is dominated by a more than 500-foot television tower, the tallest structure in town. (The radio transmitter is located on Oatland Island, approximately four miles east of Savannah.)

Passers-by can look in on the main TV studio through the glass front that forms the main entrance area. A ramp connects this 40 by 82 ft. studio with a patio and garden and cameras can be moved outdoors for telecasting. A second ramp at the rear of the building permits vehicle

access into studio staging areas and the prop room.

A small auxiliary TV studio behind the main studio contains two complete modern kitchens—one with gas appliances, the other with electric ones—for use with live commercials. The main studio has its own control booth in one corner with master control looking in from the side. A radio studio and control room are on the second floor.

WSAV-TV's transmitter is located on the first floor of the building just off the studio locations. The studio staging area has multiple background sets on tracks to permit quick moving into position and the flying of a back projection screen and other large objects which would otherwise take up floor space when not in use.

The building cost \$280,000, including \$30,000 for the site. Equipment totals some \$650,000 with furnishings claiming an additional \$60,000. The number of regular employes is from 56 to 60.

WKJG-AM-TV

FORT WAYNE, IND.

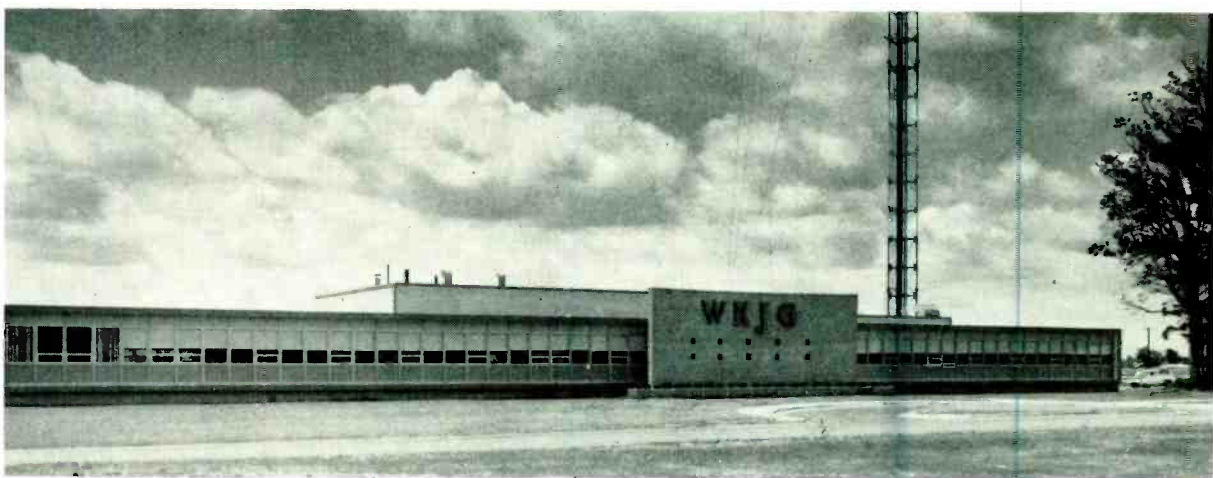
OWNER
WKJG Inc.

ARCHITECT
W. A. Darling & Assocs., Fort Wayne

BUILDER
Indiana Construction Co., Fort Wayne

SQUARE FEET
15,000

COST
\$610,000



WKJG-AM-TV Fort Wayne, Ind., moved in December 1958 to a plant designed for versatility inside and out. The building proclaims its business by a TV tower rising from an inset at the rear and by ornamental call letters that mark a decorative brick lattice at the lobby entrance. This central area breaks a long, low panel of windows that constitutes the front wall.

Inside, the WKJG plan lays down three aisles of work activity, running the length of the plant. Behind the front windows are executive offices on one side of the lobby, and on the other are staff lounge, quarters for chief engineer, announcers, directors, the newsroom and music-room, plus space for farm and weather staffs. Separated by a lengthwise hall from this area is another aisle of offices and radio studios facing

KGGM-AM-TV

ALBUQUERQUE, N.M.

OWNER

New Mexico Broadcasting Co.

ARCHITECT-ENGINEERING CONSULTANT

Robert Harris, Albuquerque

BUILDING DESIGNER

*A. R. Hebenstreit, president,
KGGM-AM-TV*

BUILDER

*New Mexico Construction Co.,
Albuquerque*

SQUARE FEET

10,931

COST

\$795,939



KGGM Albuquerque, N. M., operates from low-slung studios in a metropolitan valley, linked by microwave to a mountain transmitter 16 miles east of the city. Soaring over four states, the transmitter perches on Sandia Mountain 40 microwave miles from the studio building.

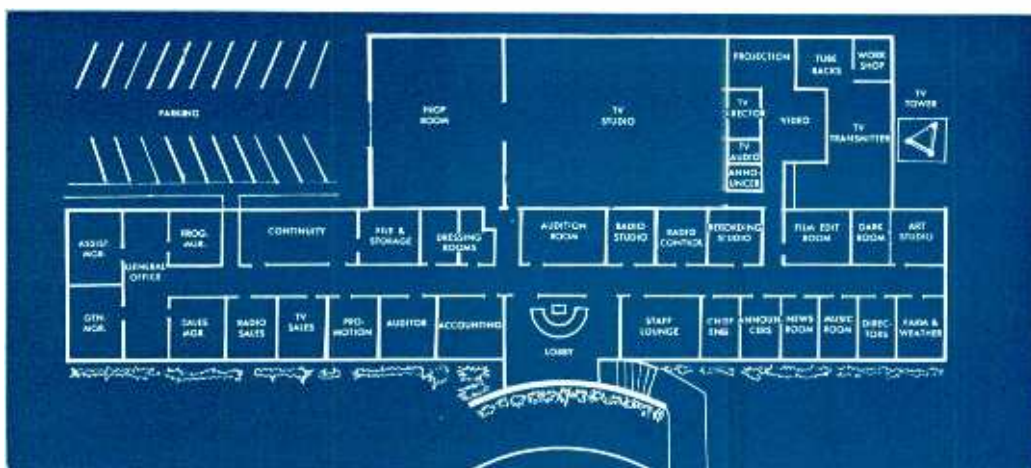
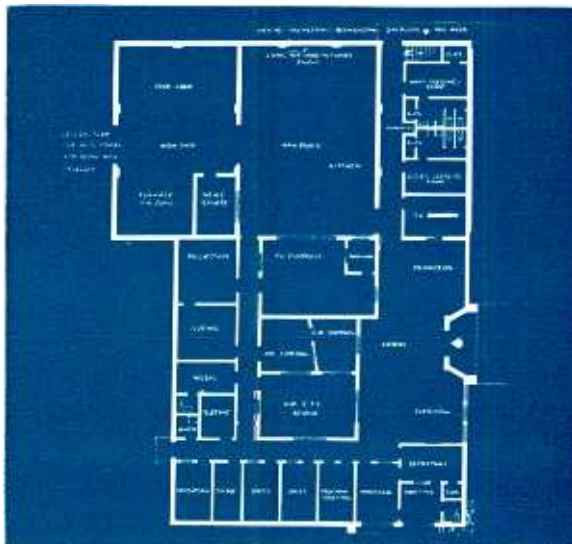
Lugging equipment, food and water 25 miles up a mountain road to the transmitter campsite was a logistical problem of some magnitude when construction began in 1953, and the KGGM-

TV tower stands as an engineering achievement. A. R. Hebenstreit, president of KGGM, did his own surveying and designing for both tower and studio sites, opening the completed plant in October 1953.

Of a total \$795,939 cost, New Mexico Broadcasting Co. paid \$28,534 for the site, with building costs adding \$171,848, and furnishings \$19,726. TV equipment—a three-camera chain, three TV tape machines, projectors, lighting, etc., cost \$575,931.

KGGM's low, functional, 89 by 122 ft. plant looks at home in its Southwestern setting. KGGM-TV operates from ground-floor studios surrounded by offices, control, projection, cutting, music, teletype and prop rooms, plus workshop and other service areas. A lobby entrance to the building gives access to executive offices on one side of the plant, with studio and work areas dominating space in the center and on the other side. A large TV studio, including show kitchen, is augmented by a smaller studio that is shared with the radio station, as well as a special news-sports studio, auto display area and announce booth. Viewing space, engineering and book-keeping areas occupy a second floor that covers part of the floor plan.

KGGM has 62 employees. Their working home was designed for expansion in more than one direction when the need arises.



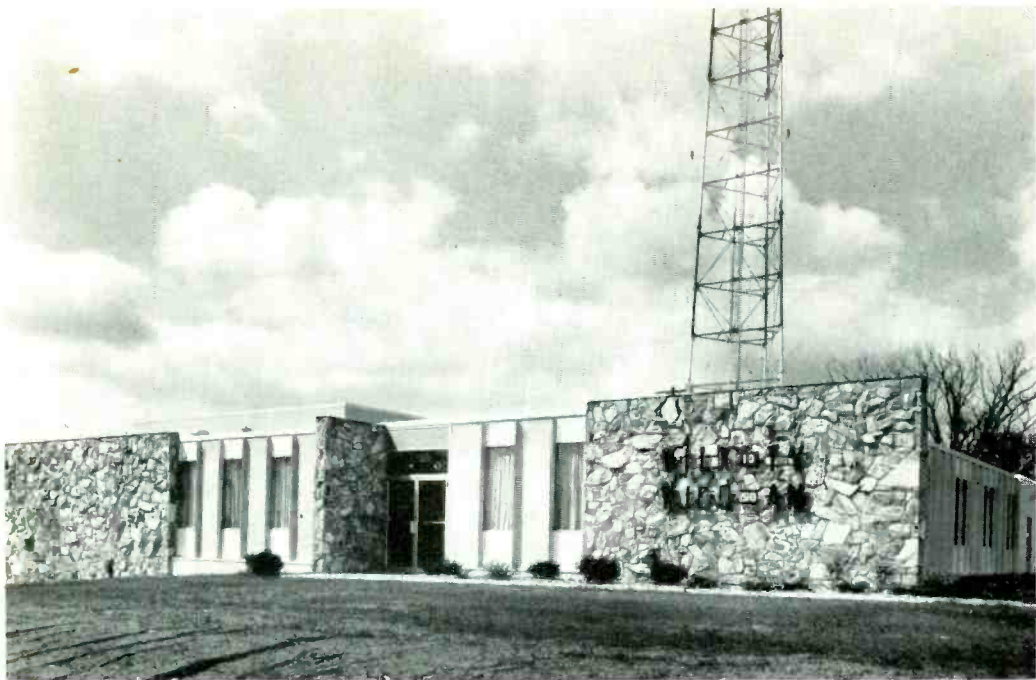
recording studios, radio control, film editing room, darkroom and art studio. One large room in this bank of offices is a good-sized audition room. Looking onto the TV studio through a glass wall, it is also fitted out for conferences and client viewing.

With a 22-acre leased site, WKJG has room for a number of broadcast-connected outdoor activities, as well as plenty of parking. A putting green on the front lawn is the location for a golf show during the warm months of the year. On another plot out back the Future Farmers of America do experimental planting on four acres, providing material for farm programming on TV. The station's farm director grows livestock in a special pen for serial coverage on his show.

Of WKJG's \$610,000 investment, some \$100,000 has gone for TV equipment, \$200,000 for building, and about \$10,000 for furnishing. All TV and radio operations are at the home building in northwest Fort Wayne except for the radio transmitter, which is on the south edge of the city. The television station, broadcasting since 1953 on ch. 33, formerly occupied quarters at Purdue Center alongside the radio station until both facilities moved to the new plant on West State Boulevard in December 1958.

the third activity area, all of which is devoted to TV.

The TV studio measures 51 by 47 feet and adjoins a prop room more than half as large. On the other flank are control, director and announcer spaces next to projection room, tube racks, workshop and transmitter. Next door to the TV studio in the building's middle aisle are file and storage space, dressing rooms, radio and



WILX-TV

JACKSON, MICH.

OWNER

Lantel Corp. (lessor)

ARCHITECT

James B. Kayser & Associates,
Columbus, Ohio

BUILDER

O'Harrow Construction Co.,
Jackson, Mich.

SQUARE FEET

12,000

COST

\$390,500

WILX-TV and WJOC, its affiliated radio station, had space scattered over three floors in a downtown Jackson hotel before moving into a building it had built to its specifications on a lease-back arrangement in October 1963.

The 30-room, one-floor plant is on a 2½-acre site located between Jackson and Lansing on U. S. Highway 127. Lantel Corp., Bryon, Ohio, a recent entry in lease-back building construction specializing in broadcast stations, had the WILX-TV/WJOC facility financed and then built to

the stations' needs. As tenant, Television Corp. of Michigan, WILX-TV/WJOC licensee, rents its building for \$2,000 a month, has a 10-year lease with options to renew.

Leasing arrangements, used by four of the stations in this special report, are said to be on the upswing nationally.

The station building, constructed in 93 days, has masonry block construction with a partial facade of facia stone. A 13,000 sq. ft. parking area for 50 cars is adjacent to the plant to the rear of a 140-foot self-supporting microwave tower which relays the WILX-TV signal to its transmitter 14 miles away in Onondaga.

From the WILX-TV lobby a corridor runs to the rear of the building past general TV, sales, executive offices and conference room to the right, TV production, studio and technical areas to the left. This corridor joins a cross passage in the back of the building that serves the WJOC radio section—business, sales and executive offices, radio control and a 16 by 18 ft. AM studio.

A 40 ft. by 60 ft. TV studio with a ceiling height of 20 feet, slightly above the average height of the building, takes up the major portion of its side of the station. A 20 by 40 ft. TV master control room adjoins the studio with a separate announce booth to a side and corner. Easy access to the studio area is provided by an outside entrance just off the studio near the front of the building.

A basement in the building provides for mechanical equipment and storage, covers an area of 1,150 square feet.

The cost of land was \$10,500. The building was constructed for \$120,000 with equipment adding \$225,000 and furnishings \$35,000.

WSBT-AM-FM-TV

SOUTH BEND, IND.

OWNER

South Bend Tribune

ARCHITECT-ENGINEER

Pereira & Luckman, Los Angeles

BUILDER

Sollitt Construction Co., South Bend

SQUARE FEET

39,975

COST

\$500,000

WSBT-AM-FM-TV South Bend, Ind., had been operating from space in the *South Bend Tribune* building before it moved into a new \$500,000 studio facility on a site several blocks away in March 1956. The building, of a square design with a small wing, has a basement, first and second floor, totals 39,975 square feet.

Built on the site of a parking lot, the WSBT broadcast center follows a vertical tier concept

for the studio plan with telecine in the basement, studio two on the first floor and the control and equipment rooms on the second floor. Telecine, studio two and control rooms are directly above one another.

Studio two is an overflow, static type studio 38 by 32 feet. It is connected with studio one by a sliding door 12-ft. wide and 9-ft. high. This opening may also serve as a rear projection





WFBC-AM-FM-TV

GREENVILLE, S.C.

OWNER

Southeastern Broadcasting Corp.

ARCHITECT

*Lyles, Bissett, Carlisle & Wolff,
Columbia, S.C.*

BUILDER

Daniel Construction Co., Greenville

SQUARE FEET

25,000

COST

\$850,000

WFBC-AM-FM-TV Greenville, S. C., began operating from its two-floor, \$600,000 facility in March 1955. Two months ago it completed a \$250,000 expansion and modernization program that added a new TV studio, new master and studio control facilities, more prop storage and new equipment.

WFBC's building was constructed on the site of a private residence. The 3½-acre area was landscaped to preserve trees and shrubbery and the station, set back in the middle of the site,

is reached by a long circular driveway that comes up through the grounds.

The station was originally laid out for 21,500 square feet. The new expansion added about 3,500 more square feet. The building cost was \$80,000 in 1955 with approximately \$520,000 more going to equipment and furnishings. There are 70 employes.

The station houses all radio activity, management and business offices and TV studios on the first floor, television offices, engineering and control rooms on the second level.

WFBC-TV has two TV studios, one measuring 40 by 60 feet, the other, an expansion addition, 30 by 40 feet. A former studio, 20 by 27 feet, has been converted into a newsroom.

The station expanded into the rear of its building, which had been taken up largely by the prop storage room and the larger TV studio, both two floors in height. The expansion extended the prop room and added on the new studio. A 100-car parking lot in WFBC's rear afforded easy encroachment, as had been the original building plan.

On the station's second floor, TV control, director's and announcer's booths originally had a look-on over the two TV studios. With the expansion, this area had to be moved around to the rear of the building to overlook the new studio and the remaining original studio.

W. E. Garrison, WFBC's chief engineer, was in charge of the recent expansion construction and the planning of the new technical facilities.

WFBC-TV is connected to its transmitter, 25 miles away, by a microwave link. The microwave tower in the rear of the building is being moved to a station rooftop location.

screen with the rear projection machine located in either studio. Studio one is 50 by 80 feet.

All doors in studio one are sound retarding and in one corner of the studio there is a 10 by 10 ft. door through which vehicles can move.

Adjacent to this door is a pedestrian door which has a soundlock common with the door to the announce booth for studio one.

Full monitoring facilities, audio and visual, and intercom facilities are provided at this board.

Storage and shop areas adjoin the studios, have outside access to a parking area at the side of the building.

The production lighting control board was built to WSBT's specifications. It is capable of supplying 36 watts per square foot, and the concentrated outlet distribution in studio one is capable of 96 watts per square foot.

The lighting grid is 16 feet above the floor level in studio one and contains approximately 300 lineal feet of "mobile rail," a flexible system of grid to permit movement of lights.

All types of productions may be done from studio one with a 16 ft. lighting grid. There is a complete kitchen in the southeast corner of the studio, and a cyclorama encircling the northern half of the studio.

Completely around the perimeter of the studio, starting from the control room and ending in the control room, is an expanded metal raceway in which all camera cables, microphone cables, etc., may be laid to assure utmost flexibility in studio wiring. No permanent installation of camera cables will be made. Cables may be re-routed, extended or removed as demands indicate.

The studio one floor surface is leveled to with-

in one-sixteenth of an inch to assure smooth camera dollying and is covered by battleship linoleum. A large viewing window is located at one end of the studio to provide a view from the offices on the second floor. Windows also extend across the front of the second floor control rooms. There are no windows in studio two.

The WSBT telecine area has a 40 by 40 ft. basement location. It was allocated space on the basis of future equipment developments and has been modified since the erection of the building to house video tape equipment along with the projector slide system.

Radio studios are located in a corner of the first floor behind the TV studios. There are three radio studios, one 15 by 24 feet built to accommodate music or large audience shows. View is afforded from radio master control to all three studios. The total footage for radio is 1,200 square feet.

WSBT had its own water well drilled on the property, a handy source of water for its air-conditioning. The supply well is housed in a separate building directly over the well at a site in back of the station parking area. The pump is a vertical centrifugal type and can pump 120 gallons per minute through the system.

The WSBT building is faced with red Roman brick. Tall vertical aluminum windows are set in raised concrete. The windows face in on the station's office areas, which run around the perimeter of the building. WSBT has 71 employes. Its TV signal is carried by microwave to the transmitter 5½ miles away.

One of the few changes WSBT has made in its plant was to convert a rehearsal room into part of the newsroom.



WNBE-TV

NEW BERN, N. C.

OWNER

Piedmont TV Corp.

BUILDING DESIGN

*Nathan Frank, president and
general manager, WNBE-TV*

BUILDER

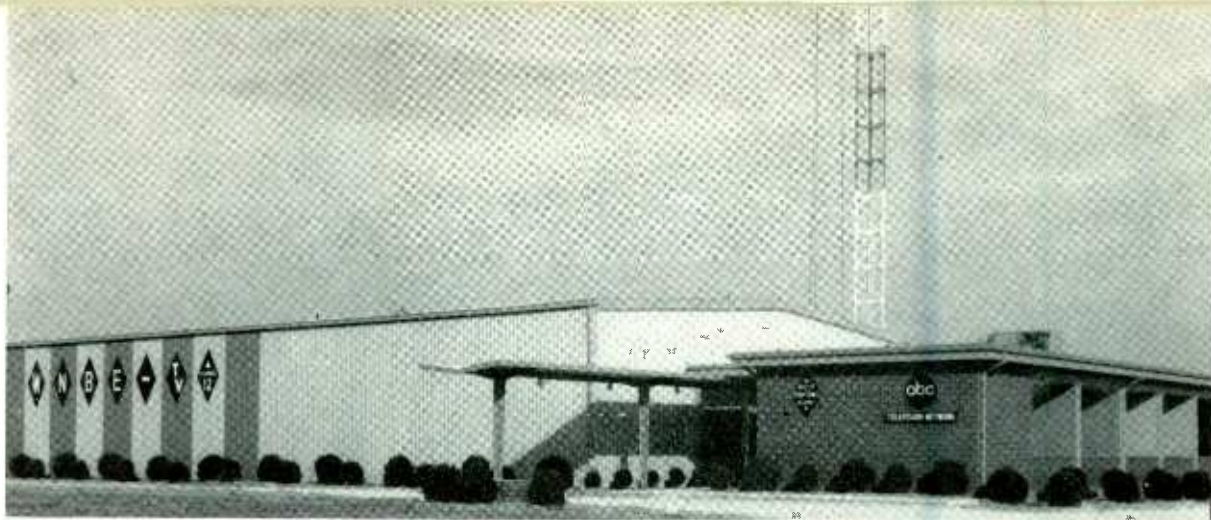
N.C. Steel Buildings Co., Raleigh, N.C.

SQUARE FEET

17,500

COST

\$710,000



WNBE-TV went operational from a 12-acre studio-office-transmitter site on the outskirts of New Bern in September 1963. Especially noteworthy: the fact that its building was constructed in only 90 days.

The station has a simple, one-level design that merges two construction techniques. The business, general office and reception area is located in a 35 by 65 ft. brick structure adjoining a 60 by 100 ft. steel-covered studio, control and production plant.

The speed in putting the station up was due to the use of pre-engineered building components in the production wing, basically a steel exterior and interior wall system developed by Stran-Steel Corp. and called Stran-Wall. (N.C. Buildings Co., WNBE-TV contractor, is a franchised Stran-Steel builder.)

The studio building utilizes galvanized steel with a baked-on vinyl paint finish. The basic

building color is yellow with five vertical panels of orange used for contrast and for setting off the station's call letters on the front of the building.

Dividing the two portions of the building and merging the styles is an entry canopy running from a driveway that loops around the front of the building to the reception room.

The TV studio is 55 by 70 feet with control facilities and an announce booth visually linked in an adjoining 55 by 45 ft. room. A corridor separates this studio and control area from a row of production and engineering offices and a small property room.

The WNBE transmitter and tower are directly behind the studio building. The station has a staff of 44 people.

The building site cost \$22,000, the building \$155,000. Equipment added \$510,000 and furnishings totaled about \$23,000.

WANE-AM-TV

FORT WAYNE, IND.

OWNER

Corinthian Stations

ARCHITECT

Max Pohlmeyer Assocs., Fort Wayne

BUILDER

*Hagerman Construction Co.,
Fort Wayne*

CONSULTING ENGINEER

*Berington, Taggart & Fowler Inc.,
Indianapolis*

INTERIOR DESIGNER

Robert Buchner, Tulsa

SQUARE FEET

14,000

COST

\$1 million



WANE-AM-TV Fort Wayne's bungalow-like home offers 14,000 square feet of working space situated on a spacious lawn of 325,000 square feet.

Two square halves of concrete block construction fit together irregularly, unified by a narrow overhang, the TV studio half of the building rising higher than the other. A flat canopy-style portico gives onto a lobby which in turn leads to the building's largest single area, a 35 by 60 ft. studio. The studio is surrounded by control, announcer, equipment, art, prop, darkroom and storage areas, production, continuity, sales offices and a conference room that adjoins both studio and lobby. In the front bank of offices to one side of the lobby are news, accounting, TV traffic and the general manager's offices.

The other half of the WANE building houses two radio studios centrally located off the lobby. Film quarters are in the same neighborhood, as

are engineering office and shop. TV projection is adjacent to TV control, and TV transmission equipment at the rear (a guyed tower sits behind the building outside). The outer row of offices running from left front to the rear of WANE's building includes a second conference room, sales and administrative offices, lounge and equipment room.

A small garage adjoins the storage area on the ground floor of the studio plant while the photographic darkroom occupies the level above. A long driveway loops up through the WANE property to the main entrance portico and the station parking area is to one side of the building.

More than half of WANE's physical investment is in equipment, an item accounting for \$550,000, with the building down for \$300,000, furnishing \$60,000 and land \$100,000. At work in the installation are 72 television and radio employees.

Continued from page 7

make any broadcaster cautious (in that building WGN-TV had to float its studio floor on air bags, 2 by 4 ft. intertubes which when inflated raised the entire slab $\frac{1}{8}$ -inch). Additionally, the new site is directly under the departure path of O'Hare Airport, the world's busiest, a consideration which led WGN-TV to top off its studios with, in order, 1-inch Johns-Manville acoustical ceiling tile, a double-thickness of $\frac{3}{8}$ -inch plaster board, 4 inches of fiberglass acoustical insulation and then a 4-inch reinforced concrete slab atop pre-stressed beams.

If WGN-TV can be called careful about television sound isolation, it's doubly careful about radio. The radio studios in the same broadcast center not only are isolated but rest on springs—hundreds of them several inches apart with the spaces between them filled with blown-in insulating material.

Other major elements that eat up space in the TV station design are control area facilities. This is where the bulk of TV's equipment is housed; only about 5% is in the studios themselves. There must be a master control room. There may be, and usually are, subsidiary control booths for the individual TV studios. There usually are one or more announce booths. Film projection may get its own room, as may video tape operations. These areas can combine to absorb perhaps a quarter of the total floor space in a TV plant.

Between them the studios and technical areas demand large air conditioning systems, in the studios because of the high heat loads generated by lights, in the technical areas because of the heat from equipment. These lights are the major culprits, of course: they demand from half again as much to double the amount required for technical areas. The variation is not accidental. Some owners want sufficient air conditioning to handle the entire studio in operation at once, while others want only enough to handle a portion of the studio (which is likely to be the case at any given time).

A comparison of the air conditioning systems designed by Fulmer & Bowers for WTIC-TV Hartford, WBAL-TV Baltimore and WHBQ Memphis indicates the demands studios and technical areas make for air conditioning. At WTIC-TV, with 827,750 cubic feet, studio-technical areas (146,500 cubic feet or 18%) took 32% of the building's total—a relatively low proportion because WTIC-TV has so much non-studio space in its plant. At WBAL-TV, with 855,500 cubic feet, studio-technical areas (285,500 or 33%) took 54% of the building's total. At WHBQ, with 287,500 cubic feet, studio-technical areas (88,000 or 31%) took 69% of the building's total.

This air conditioning, while solving one of television's problems by holding temperatures down, creates another one by making noise. This leads to such techniques as lining air conditioning ducts with acoustical materials, using flexible connectors at points where the system enters the studio walls and using noise diffusers in the ducts. Only low-velocity systems can be used.

Not the least of television space considerations are those for storage. TV accumulates several attics full of odd materials. A rule of thumb widely used is that you need a square foot of storage for every square foot of studio space. When TELEVISION asked broadcasters what they would do had they the chance to redesign their current plants, many replied they would allow more storage space.

(Not all these requirements are generated by the TV station itself. Many are caused by sponsors and others who

bring materials—refrigerators, kitchen counters, etc.—to the station and leave them there for the station to handle between uses. It's difficult for stations to police sponsors in this regard; usually it's easier to have extra space available to handle this housekeeping problem.)

There are two areas of station design which fall into categories one might label "controversial." The first is the matter of space requirements: Will the future require more or less space? The second concerns control rooms: Must you have direct visual observation of studios from control rooms or can you "fly blind"?

The single most important element in the dispute about space requirements involves miniaturization of equipment. Few will dispute that in time most present vacuum tube equipment will be replaced by transistorized or other solid state equipment. Transistorized equipment takes up far less space. It generates far less heat. Because space is the largest factor in studio design and because heat elimination is a major problem in TV operation, this question becomes tremendously important. Those who hold to the view that all equipment will eventually shrink to transistorized proportions believe that stations need not be designed any larger than they are now. The other school of thought holds that despite the miniaturization of equipment, new equipment is bound to come along to demand space beyond current needs. The latter view comes most often from those architects and owners who have found their buildings going through one, two or three major expansions over the course of, say, 10 years.

WHAT TO DO ABOUT COLOR?

A sub-department of this argument concerns color TV, which at present requires roughly one-third more air conditioning and 100% more studio power than black-and-white TV. It is the general practice for stations not presently operating with color to design color capability into new broadcast plants rather than to have to modify the plants later. A dissenting view is offered by veteran broadcaster Willard Walbridge of KTRK-TV Houston, whose ultra-modern plant (see page 42) makes no provision for color. It is Walbridge's view that when color comes it will come in a much more advanced design than at present, requiring far fewer lights and generating no more heat than black-and-white. He, for one, has no intention of designing a building for equipment he feels will be obsolete.

Television history until now is on the side of the expansion-minded. WFIL-TV moved into its first building in Philadelphia in 1948 with 130 people. Before moving to its new plant this year the staff had reached 260. WSB-TV Atlanta was built 100% oversized in 1954. It's using all of that extra space today. WGN-TV Chicago moved into its new building just three years ago with 280 people, now has 463. (In WGN-TV's case the station has gone to 24-hour operation, accounting for some of that increase without adding to the number present at one time.) WTAE Pittsburgh was built in 1958 with its third floor unoccupied. It's completely used now.

Ray Bowers of F&B stresses that "It's been our experience in all our TV installations that the tendency is to under-design rather than overdesign. We've found that if you don't design the building to provide for everything you know about, the building will soon be obsolete."

His feeling on that score is echoed by Austin's Druckenbrod, who adds that "The painful expansion is technical expansion. It can't be squeezed. People can—perhaps not

WORD FROM THE WISE ON STATION DESIGN

In preparing this special report on station architecture and design TELEVISION MAGAZINE asked owners to describe what they'd change had they the chance to do their buildings over again. The response that came from Edgar T. Bell, general manager of KWTN Oklahoma City (see page 29), struck the editors as especially valuable to anyone planning a new television facility. It's printed here in full.

I HAVE one suggestion for builders of new television studios: don't underestimate the space you will need for the rapid technical advances that make our industry dynamic.

We were fortunate to have 58 acres on which to build and we have never been sorry that we built large studios, but if we had it to do over I see many areas where we could make improvements.

I'd redesign the offices for better communications between certain departments and better access of some departments to the studios.

A larger transmitter room would be desirable to allow for stand-by equipment. A larger master control room for additional equipment.

When we built the studios in 1954, equipment such as the television tape recorder was not even in the picture. Few master control rooms were built to accommodate the addition of two or three tape recorders. Electronic equip-

ment has developed very rapidly in the last decade and will continue to do so. We must have space to accommodate it.

Our projection room is another example. New and improved equipment and the addition of equipment for color film and slides brought about very crowded conditions.

The first area that we completely outgrew was the prop room. We didn't have near enough space for scenery, small props, large props, room for building sets. Within 18 months after completing the studios we added a 74 by 74 ft. area for storage at a cost of about \$25,000.

Our news department has not had adequate space for some time. I strongly advise anyone building in a market of this size to recognize the importance of a good working news staff and to provide adequate space for it: space for the staff news and photo machines, photo lab equipment, the storage of film, etc. Photo and film processing equipment gets bigger and more complex as it gets better, and it demands adequate space for best results.

We are badly cramped in our news operation at this time and have no way to expand without moving into an annex, and we are thankful that we have ample grounds for such needs. We're crowded with our film processor for black-and-white film. When we go to color and need a color film processor we will have to build an annex to house the equipment. Right now we are pur-

comfortably or desirably, but they can be. Equipment can't."

About that choice of "flying blind" or maintaining visual control.

In the early days of television no one would consider building a studio in such a way that the control operators could not see into it. Most broadcasters still feel that way. An increasing number, however, think the whole thing is unnecessary, and expensive, and just doesn't make sense. The viewpoint of the traditionalists in this argument is obvious. What could be better than to be able to see what's going on in the studio simply by looking into it? The viewpoint of the "rebels" needs some explanation. It's their feeling that what goes on around the cameras is of no importance at all to the men assigned to put the picture on the air. All they need to know—indeed, all they *should* know—is what is going on in front of the cameras. That they see on the monitors. All else is distraction, this viewpoint holds. Many directors say they never look into the studio except when they're idly curious.

But what's the harm of being able to?

The "harm" takes several shapes. To begin with, if you don't have to look into the studios you don't have to build broad expanses of glass into your plant. Glass costs money. A typical plate glass window would have two or three layers of plate glass at something like \$2.50 a square foot for each, versus \$1.50 a square foot for a concrete wall. Not only that, but if the control room is on the same level with the studio such a glass area eliminates usable work space from the studio: you can't put a news set against the control room window.

There's also this to consider. The director has to watch

his monitors continually. The most practical place to put those monitors, therefore, is directly in front of him. That isn't the case where windows look into the studio. In those cases you'll find the monitors either above the windows or below them, in either case causing the director to spend much of his time in a less comfortable viewing posture.

The biggest advantage in "flying blind," from the architect's point of view, is that it allows much greater flexibility in arranging placement of the control room in relation to studios. If he wanted to, for example, he could put the control room below grade in space much less expensive than above grade. It's not likely many would do that, however, because of the inconvenience in getting from one area to the other for people who use them constantly. But the flexibility would be there.

George Jacobs, director of engineering for the Corinthian stations, is one who counts himself among the traditionalists on this score. "Too many things can go wrong," he says, adding that "in television, it costs too much when you do go wrong. Not all crises occur within camera range."

Austin's Druckenbrod cites advantages on both sides of the argument. In flying blind you can light the control room to match the monitors whereas otherwise it must be lighted for outside viewing. On the other hand, he notes, if the owner is planning for complete automation and wants to work from the control room he'd have a problem trying to fly blind.

(One broadcaster gives this guide to testing whether visual control is necessary at a particular station: How clean are the windows? If they haven't been washed in months, he says, you can bet the crews at that station don't put much stock in visual control. The same source related that one



CASE IN POINT • *Bell speaks about television's space needs from experience. KWTW has just finished this studio.*

chasing a printer to take care of our increase in film work and we are facing the problem of space for it.

Our original building called for one studio but with the necessary advent of commercial taping this became a problem. It was necessary to interrupt a client in a taping session to take care of the live programs. Taping sessions had to be scheduled around live shows such as children's programs, news, weather and farm shows. In addition to commercial taping, the use of video tape brought about changes in program planning, the taping of weekend programs in order to operate over the weekends with minimum crews. This brought about our decision to add the present studio.

Video tape has probably brought about more changes in the working schedules and routine of television opera-

tion than any other single electronic breakthrough. We started with one RCA recorder. Soon we saw that a station of this size needed two. Now we have purchased a third, and our next step will be to trade in the two original recorders for all-transistorized models. They do a better job and do not create the heat problem that the old machines do.

Our new and second studio is 68 by 74 feet in size. It will be 100% transistorized. The building and equipment will exceed \$500,000 in cost. Ample space has been provided in the control room of the new studio for the addition of color equipment. (No equipment should be purchased and no studio built at this time without full study of modification for color.)

The new studio will be used almost exclusively for taping. This will leave the original studio available for the building of permanent sets for regular live programs. Lights can be permanently set. Props and sets will not have to be dragged in and out daily. The advantages are obvious. In addition to our new studio and equipment, KWTW is adding transistorized equipment to our original control room. This includes a transistorized video switcher. Equipment in the two studios is interconnected in such a manner that both studios can be operated as a composite unit.

This importance of never underestimating the need for more room is like a young couple who build a house with one or two bedrooms. How much better if they could plan the size of their family and build the house to take care of its needs.

midwestern station takes advantage of visual control while setting up a show, then deliberately draws blinds across the window when the show goes on the air.)

TELEVISION IN THE ROUND

A matter which may not be "controversial" but is certainly one of debate is that concerning the use of the circle in television design technique. In one form or another, the circle is an important element in at least four of the designs turned up in TELEVISION's report: at KEYT Santa Barbara, which utilizes hexagonal shapes; at KTRK-TV Houston, whose studios and studio-support operations are housed in a circular building; at WFIL-TV Philadelphia, which is the only complete structure built in the round, and at KMD-TV Midland, Tex., which has an octagonal design beneath a square dome. The operators who work within such designs are generally ecstatic about them. Most operators who don't have them tend to be critical. There's abundant support for both positions.

The circle is at once both efficient and inefficient. From a mathematical standpoint you can enclose more square feet with a circular wall than with a square wall. A circle whose outside circumference is 400 feet will contain about 13,000 square feet of floor space. A square 100 feet on each side will contain only 10,000 square feet. The amount of square footage is only part of the problem, of course: a larger question is what you can do with it. Architects generally have avoided this problem by not building round buildings.

The first reason not to build a round building is that one seldom finds round building sites. They, too, ordinarily come in square or rectangular shapes. If you put a

round building on a square plot you end up with odd-sized leftover that may be difficult to utilize.

But the most serious objection concerns flexibility. "Why anticipate a world with a ring around it?" asks Austin's Druckenbrod. "You're hemmed in by a circle. The core can't be expanded. It's striking, all right, but uneconomical."

His colleague in Chicago, R. R. Eiber of that city's Austin office, echoes this general caution about round buildings, adding that "a circle ends up with pie-shaped rooms." Eiber recalls that the Austin Co. itself considered a circular form as its first design for television in the 1940's, built a model of it and toured the country demonstrating it to radio station owners. The concept then was for a revolving stage which would allow the broadcaster to mount several productions at once and bring them before the cameras one at a time. It was never built.

Not surprisingly, the two most vigorous advocates of the circular designs are the men who've built the two most prominent stations using them—Bill Walbridge of KTRK-TV and Roger Clipp of Triangle and WFIL-TV. Says Walbridge of his building: "It's exceeded our fondest hopes. With the elimination of the inside studio wall and the consequent elongation of the linear dimensions of the outside arc we achieved the most practical utilization of space possible. Control rooms are at the center of the hub and cable flows naturally outward as does the eye of the director with full view of the total work space. Props feed into the studio areas from the 140-degree remainder of the circle behind the studios. We have tested the functional qualities resulting over nearly three years and have yet to find one flaw."

His enthusiasm is echoed by Clipp, whose WFIL-TV went

KTRK-TV one better and built its entire plant in a circle (KTRK-TV's administrative areas are in conventional rectangular design outside the circle plan). He relates having studied many other television plants before designing the WFIL-TV building, and having learned from them "not to build them square." He cites the big advantage as getting more feet from a given length of wall, and says 90% of the building's floor space is usable vs. the average 75-80% in rectangular buildings.

The key to whether a circle is good or bad as a building design seems to be whether one can use the square feet it produces, particularly at the hub. On the perimeter, offices and other elements can be designed almost conventionally, but at the center it gets tougher. At WFIL-TV the four floor hubs have been used as a conference room (with round table), staff lounge, master control and a reception area off subsidiary control rooms. At KTRK-TV the two-story technical building has control and viewing areas at its floor hubs. Both designs work for the companies that use them.

LETTING GEORGE DO IT

There's another way of getting new studio buildings other than going out and building your own. It's to get somebody else to build it for you on a build and lease-back basis. Only four of these emerged from TELEVISION'S study of the field; there may be others, however.

One is WILX-TV Jackson, Mich., which leases its studios from Northwest Materials Inc., a design and building company headed by Putnam Pierman. Northwest Material's business is in offering building, designing and financing for various construction purposes. Its television building for WILX-TV is the first in that industry. The entire building cost only \$120,000, which puts it into the smallest category of television stations.

Pierman emphasizes that the lease-back method is one being used more and more commonly by U. S. corporations, including such giants as Montgomery Ward, A&P and General Motors. Even the U. S. government is a notable lease-back tenant. A new post office building in New York will be designed for a major post office as well as for office use with the government leasing the required space from the building's owner.

The advantage to leasing back, of course, is that the station owner can conserve his own capital or put it to other uses he feels are more productive. Pierman says an owner's operating capital can generate 20% return, and contends that funds are better put to that use than simply increasing equity. Lease payments are totally tax deductible, whereas payments on principal are not.

An obvious advantage of the lease-back concept would seem to be to a television owner who did not have enough capital to build his own building. The fly in this particular ointment is that a man without capital might also be a poor tenant risk for the lessor. Beyond that, anyone who gains a license for a station has satisfied the Federal Communications Commission, at least, that his position in regard to capital is sufficiently solvent to justify granting the license. What makes a television station a good risk for the lessor is the very stability that television has accomplished on other fronts. Ten years ago that might not have been the case. In fact, it's only recently that banks have begun to look on television as other than a risk venture and have been willing to finance television ventures. This advantage applies equally to the station owner in obtaining his own financing as it would to the lessor who would be

financing on the basis of securing a station tenant, of course.

The big advantage to WILX-TV is that it has its own station now, designed just the way it wanted it, and pays only \$200 a month more—\$2,000 vs. \$1,800—than it did before.

Another lease arrangement which cropped up in TELEVISION'S research was at KTVU in San Francisco, which leases its facilities from the Port of Oakland Authority for \$3,430 a month. Its lease runs to 1978 with a second lease to 1982. The WILX-TV lease is for a period of 10 years with options to renew. Also leasing their facilities are WTTG Washington and WCAX Burlington, Vt.

Pierman figures his return on the WILX-TV plant will be about 12% a year. Those broadcasters who look askance at such arrangements feel they'd rather keep the 6 or 7% differential that they'd pay in interest on such money. Many stations, of course, lease facilities in hotels, office buildings and other structures which they do not occupy in total.

Such lease ventures would probably be limited to more conventional station designs which lend themselves to convertibility for other purposes. Pierman has designed WILX-TV's plant that way, and says it could be converted to general office use in a period of 28 days for an additional investment of \$17,000. Television plants which cost considerably more than WILX-TV's \$120,000 can be made convertible too. As noted previously, the big problem in designing television studios is that of space and the fact that they need so much of it. The problem of converting it to other uses is to find a use for that space. The usual answer is to get rid of it, primarily by making two 10 ft. stories out of the 20 ft. studios common to television.

At WTAE Pittsburgh, Fulmer & Bowers has designed provisions for another floor into the structural steel used in that plant, a technique common to builders in other sections of the country. Still another way to "convert" a television plant is to expand it. In Houston, KHOU's foundations for what is now a two-story building were made strong enough to support an additional two floors should future needs of the station require it or, perhaps more likely, should the station decide someday to sell its property for use as an office building.

It is now known that a perfection of planned layout is achieved only by institutions on the point of collapse . . . perfection of planning is a symptom of decay. During a period of exciting discovery or progress there is no time to plan the perfect headquarters. The time for that comes later, when all the important work has been done. Perfection, we know, is finality; and finality is death. C. NORTH-COTE PARKINSON in "Parkinson's Law and Other Studies in Administration."

Television needn't be concerned yet. The perfect TV station hasn't been designed. It's not likely it ever will be. Too many variables come into it to achieve a station that will satisfy all circumstances. Not only that, but the medium itself changes too fast. The acoustic achievements developed by radio went out the window when TV came in. Studio operational habits developed up through the early 50's went out when video tape came in. Right now the medium is at a crossroads because of all the new solid state equipment coming in.

TV is responsible for its own obsolescence. Those early broadcasters who went into the business not knowing if it would last the year have since seen the industry build itself into and out of hundreds of television plants. The end is not in sight.



*Style, warmth, appeal.
This picture has all
the ingredients for successful
selling but one. What's missing?*



*Here an advertiser makes a powerful
selling point. But it needs one more
element to make it complete.
Can you guess what?*



*Color is so essential to the successful
identification of this brand,
that it is even part of the name.
What can be added to get maximum impact?*

*How can these
TV commercials be
made to work harder,
sell more?*

turn the page and see . . . →



Color! Color adds the ingredient that gets women involved with home furnishing products. Here Mohawk Carpet Mills adds brilliance and life by using appealing color commercials.



Color! Upjohn relates the attractive coloring of its Unicap Chewable® vitamins by showing how color appeals to children; also uses the color to get maximum package identification as well!



Color! S&H Green Stamps uses color commercials to put the green where consumers can identify it . . . and react! Color enhances identification, reinforces selling points!

COLOR . . . makes the difference!

Here are just a few of the many benefits you get when you use commercials in color:

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color . . . more stations, more and more home sets. Work in color now and you get the greatest possible benefits in terms of experience *and* better home reception, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, New York 14650

S&H GREEN STAMPS: Advertiser, Sullivan, Stauffer, Colwell & Bayles Agency. **UPJOHN COMPANY:** Advertiser, McCann-Marshall Agency. **MOHAWK CARPET MILLS:** Advertiser, Maxon Inc., Agency.

For COLOR . . .



TELEVISION MAGAZINE'S TELESTATUS[®]



U.S. households now number **56,497,000** U.S. TV households now number **51,438,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
June 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-changing 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.)	**80,900
Ada, Okla.—85 KTEN (A,N,C)	80,900
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†74,600
Albany, Ga.—76 WALB-TV (N,A,C)	153,700
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WDC Adams, Mass.)	***435,000
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	165,800
Alexandria, La.—80 KALB-TV (N,A,C)	108,000
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,400
Alpine, Tex. KVLV-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	316,400
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**135,100
Ames, Iowa—93 WOI-TV (A)	294,000
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)	76,500
Asheville, N. C.-Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	451,000 †*
Atlanta, Ga.—88 WAGA-TV (C) WATL-TV (A) WSB-TV (N)	614,600

Market & Stations % Penetration	TV Households
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,200
Austin, Minn.—91 KMMT (A)	188,400
Austin, Tex.—84 KTBC-TV (C,N,A)	148,000
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†123,500
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	760,000
Bangor, Me.—92 WABI-TV (C,A) WLWZ-TV (N,A) (Includes CATV homes)	106,800
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	299,600
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	416,600 †64,100
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	173,200
Bellingham, Wash.—91 KVOS-TV (C)	*51,800
Big Spring, Tex.—91 KWAB-TV (C,A)	21,500
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,100
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	243,600 †50,300
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	478,200

- 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.)	***48,900
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	708,900
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,400
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,200
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	1,834,800
Bowling Green, Ky. WLTW	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	187,900
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	41,900
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*599,600
Burlington, Vt.—92 WCAX-TV (C)	*171,300
Butte, Mont.—85 KXLF-TV (C,N,A)	58,200

Market & Stations % Penetration	TV Households
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV oper- ates satellite WTOM-TV Cheboygan, Mich.)	**153,600
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,400
Carlsbad, N. M.—90 KAVE-TV (C,A)	13,800
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,000
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,300
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	316,800
Champaign, Ill.—91 WCHU-TV (N) WCIA (C) (WCHU-TV is a satellite to WICS-TV Spring- field, Ill.)	339,600
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	140,500

Market & Stations % Penetration	TV Households
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	427,500
Charlotte, N. C.—87 WBTV (C,A) WSOC-TV (N,A)	624,600
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	219,000
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,000
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU-TV (‡) WGN-TV WNBQ (N)	2,340,300
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,300
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	*796,200
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,000
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,350,200
Colorado Springs-Pueblo, Colo.—90 KKTU-TV (C) KOAA-TV (N) KRDO-TV (A)	107,600
Columbia-Jefferson City, Mo.—87 KCRG-TV (C,A) KOMU-TV (N,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	**134,700
Columbia, S. C.—81 WCCA-TV (A) WIS-TV (N) WNOK-TV (C)	*227,700 ‡39,900
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	231,400
Columbus, Miss.—75 WCBM-TV (C,A,N)	69,900
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	508,900
Coos Bay, Ore.—80 KCBY (N)	14,900
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	*115,200

Market & Stations % Penetration	TV Households
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	793,300
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,700
Dayton, Ohio—94 WHIO-TV (C,A) WLWD (N,A)	527,900
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	308,900
Decatur, Ala.—51 WMSL-TV (N,C)	‡46,000
Decatur, Ill.—83 WTVF-TV (A)	‡128,900
Denver, Colo.—92 KBTU-TV (A) KCTO KLZ-TV (C) KOA-TV (N)	394,000
Des Moines, Iowa—93 KRNT-TV (C) WHO-TV (N)	274,100
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A)	*1,607,700
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800

Market & Stations % Penetration	TV Households
Duthan, Ala.—78 WTVY (C,A)	110,300
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,000
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	350,600
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,000
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,300
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—68 WNDU-TV (N) WBSB-TV (C) WSJV-TV (A)	*153,100
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*112,400
Ensign, Kan.—87 KTVC (C)	41,400
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV (C,A) (Includes CATV homes)	181,200 ‡62,900
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	100,900
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	54,800
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV (C) WFIE-TV (N) WTVW (A)	224,500 ‡117,600

Market & Stations % Penetration	TV Households
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)	159,400
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV (C) WNEM (N)	416,600 ‡64,100
Florence, Ala.—72 WOWL-TV (N,C,A)	‡22,700
Florence, S. C.—78 WBTW (C,A,N)	152,900
Ft. Dodge, Iowa—67 KQTV (N)	‡30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	33,600
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	75,800
Ft. Wayne, Ind.—82 WANE-TV (C) WKJG-TV (N) WPTA-TV (A)	‡180,700

■ 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.

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

STATISTIC -- The Northern Michigan Grade B Area of WPBN-TV and WTOM-TV lists annual drug sales of \$20,825,000.

ENTHUSIASM -- That's the keynote of OUR Les Biederman, up to his neck in an eager, very vocal push for civic improvements and growth of Northern Michigan.

Les starts campaigning and the public (most of it) joyfully joins in.

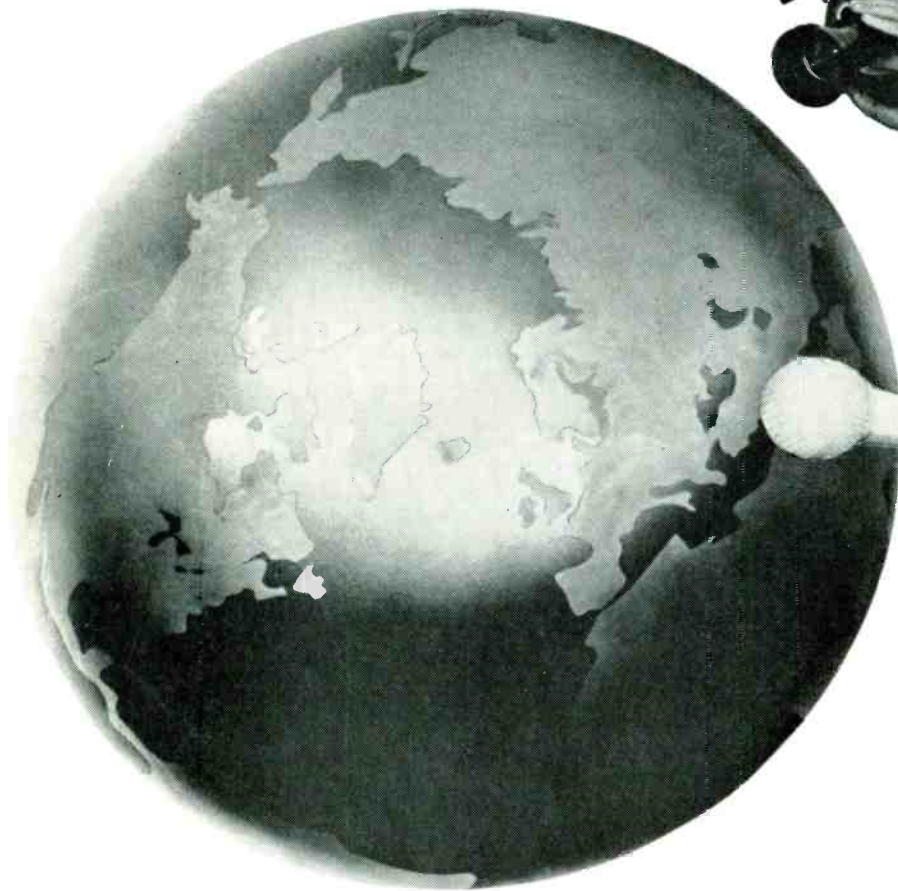
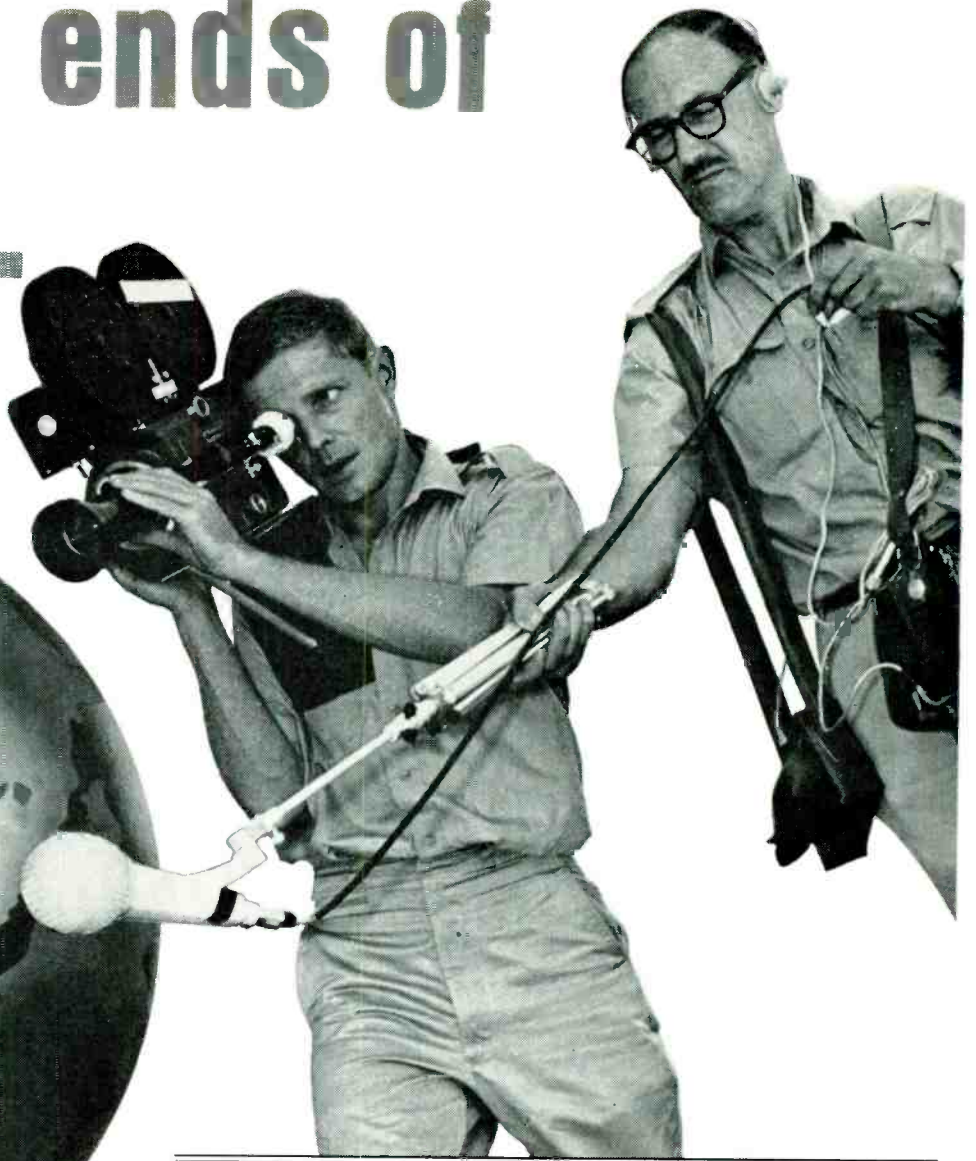
The enthusiasm boiling out of this man reflects in his stations. It is an enthusiasm that sells YOUR product.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr. Paul Bunyan Bldg., Traverse City
Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden

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Room 847, United Nations, New York

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Reprint Checklist

These Reprints Still Available!

TELECAST: THE 1964-65 SEASON
3pp from May 1964 25¢ each

What the networks will program for 1964-65 is identified in this fourth annual TELECAST. The lineup, graphically portrayed in picture format, consists of 90 prime time programs, 35 of them new to TV screens. Each TELECAST block tells the show's title, its sponsors, their agencies, the production cost of a single original in a series and the production parent-age behind each show.

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 programing 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.

COMMUNITY ANTENNA TELEVISION
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Friend or foe? It depends. A boon to some stations, anathema to others, the cable TV operators are of increasing importance to all. They're proving the fringes of television can be profitable too.

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Market & Stations TV % Penetration Households
Ft. Worth-Dallas, Tex.—90 793,300
 KRLD-TV (C) KTVT WBAP-TV (N)
 WFAA-TV (A)

Fresno, Calif.—87 #198,100
 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 **30,100
 KREX-TV (C,N,A)
 (Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—93 #580,600
 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Great Falls, Mont.—86 61,000
 KFBB-TV (C,A) KRTV (N)
 (Includes CATV homes)

Green Bay, Wis.—94 331,800
 WBAY-TV (C) WFRV (N) WLUK-TV (A)

Greensboro-High Point-Winston-Salem, N. C.—87 #401,100
 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Greenville-Spartanburg, S. C.—Asheville, N. C.—86 451,000 †*
 WFBC-TV (N) WISE-TV† (N)
 WLOS-TV (A) WSPA-TV (C)

Greenville-Washington-New Bern, N. C.—83 #218,000
 WITN (N) WNBE-TV (A) WNCT (C)

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

H

Hannibal, Mo.—Quincy, Ill.—91 167,000
 KHQA (C,A) WGEM-TV (N,A)

Harlingen-Weslaco, Tex.—78 *69,800
 KGBT-TV (C,A) KRGV-TV (N,A)

Harrisburg, Ill.—87 ***199,800
 WSIL-TV (A)
 (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)

Harrisburg, Pa.—84 †135,000
 WHP-TV† (C) WTPA† (A)

Harrisonburg, Va.—81 68,000
 WSVB-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—94 738,200
 WHCT† WHNB-TV† †341,900
 WNHC-TV (A) WTIC-TV (C)

Hastings, Neb.—89 105,800
 KHAS-TV (N)

Hattiesburg, Miss.—79 #51,500
 WDAM-TV (N,A)

Hays, Kan.—87 **65,000
 KAYS-TV (C)
 (Operates satellite KLOE-TV Goodland, Kan.)

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

Market & Stations TV % Penetration Households
Henderson, Ky.-Evansville, Ind.—86 224,500
 WEHT-TV† (C) WFIE-TV† (N) †117,600
 WTVW (A)

Henderson-Las Vegas, Nev.—91 56,400
 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

High Point-Greensboro-Winston Salem, N. C.—87 #401,100
 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Holyoke-Springfield, Mass.—90 #**182,600
 WHYN-TV† (A) WWLP† (N)
 (WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—87 **145,800
 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.—90 543,400
 KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)

Huntington-Charleston, W. Va.—85 427,500
 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)

Huntsville, Ala.—45 #†21,200
 WAAY-TV† (A) WHNT-TV† (C)

Hutchinson-Wichita, Kan.—90 #**362,100
 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 68,700
 KID-TV (C,A) KIFI-TV (N)

Indianapolis, Ind.—93 733,000
 WFBS-TV (N) WISH-TV (C) WLWI (A)
 (See also Bloomington, Ind.)

J

Jackson, Miss.—75 #241,400
 WJTV (C,A) WLBT (N,A)

Jackson, Tenn.—80 65,900
 WDXI-TV (C,A)

Jacksonville, Fla.—84 268,300
 WFGA-TV (N,A) WJXT (C,A)

Jefferson City-Columbia, Mo.—87 **134,700
 KCRG-TV (C,A) KOMU-TV (N,A)
 (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.-Bristol, Va.—80 187,900
 WCYB-TV (N,A) WJHL-TV (C,A)

Johnstown, Pa.—93 588,800 †*
 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)

Market & Stations TV % Penetration Households
K

Kalamazoo-Grand Rapids, Mich.—93 #580,600
 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Kansas City, Mo.—91 632,000
 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)

Kearney, Neb.—89 #**105,700
 KHOL-TV (A)
 (Operates satellite KHPL-TV Hayes Center, Neb.)

Klamath Falls, Ore.—87 27,100
 KOTI (A,C)

Knoxville, Tenn.—80 251,100 †48,400
 WATE-TV (N) WBIR-TV (C) WTVK† (A)

L

La Crosse, Wis.—90 114,200
 WKBT (C,A,N)

Lafayette, Ind. †*
 WFAM-TV† (C)

Lafayette, La.—86 #126,300
 KATC (A) KLFY-TV (C,N)
 (Includes CATV homes)

Lake Charles, La.—84 108,700
 KPLC-TV (N)

Lancaster-Lebanon, Pa.—91 587,600 †121,900
 WGAL-TV (N) WLYH-TV† (C)

Lansing, Mich.—95 385,800
 WILX-TV (N) (Onondaga) WJIM-TV (C,N)

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

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

Las Vegas-Henderson, Nev.—91 56,400
 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

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

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—60 †75,600
 WKYT† (A,C) WLEX-TV† (N,C)

Lima, Ohio—70 †48,200
 WIMA-TV† (A,N)

Lincoln, Neb.—90 **214,800
 KOLN-TV (C)
 (Operates satellite KGIN-TV Grand Island, Neb.)

Little Rock, Ark.—83 251,000
 KARK-TV (N) KATV (A) KTHV (C)

Los Angeles, Calif.—93 2,769,100 ††
 KABC-TV (A) KCOP KHJ-TV ††
 KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV

Louisville, Ky.—88 453,200 ††
 WAVE-TV (N) WHAS-TV (C)
 WLKY-TV† (A)

■ 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.



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by FRANCISCO
GOYA**

Goya is considered one of history's greatest portrait artists, and "Condesa" is regarded as one of his finest works. Its simplicity and quiet authority hark back to Velasquez, yet its intensity of spirit and luminosity of color place it squarely in the Romantic Age.

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

WWJ and WWJ-TV
THE NEWS STATIONS

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
Lubbock, Tex.—80 K CBD-TV (N) KLBK-TV (C,A)	■131,400	Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV†(A) WSFA-TV (N)	151,500 †54,900	Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	261,900	Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,700
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,600	Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,800	Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,000	Rome-Utica, N. Y. (See Utica)	
Lynchburg, Va.—85 WLVA-TV (A)	178,900	N		Pittsburgh, Pa.—94 KDKA-TV (C) WHIC (N) WTAE (A)	1,255,100	Roseburg, Ore.—88 KPIC (N)	19,400
M		Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	470,500	Plattsburg, N. Y.—93 WPTZ (N,A)	■*133,000	Roswell, N. M.—91 KSWV-TV (N,C,A)	■19,200
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,400	New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■218,000	Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*391,700	S	
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	263,200 †117,900	New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	738,200 †341,900	Ponce, P. R. WRIK-TV WSUR-TV	•	Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	634,900
Manchester, N. H.—93 WMUR-TV (A)	159,400	New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	447,300	Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	173,200	Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	416,600 †64,100
Mankato, Minn.—89 KEYC-TV (C)	116,400	New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,464,600	Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	237,700	St. Joseph, Mo.—89 KFEQ-TV (C)	146,900
Marion, Ind. WTAF-TV†	†‡	Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	336,100	Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	497,600	St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	829,400
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000	North Platte, Neb.—88 KNOP-TV (N)	26,700	Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,800	St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	770,600
Mason City, Iowa—92 KGLO-TV (C)	172,400	O		Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	873,300	St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	463,900 †286,800
Mayaguez, P. R. WORA-TV	•	Oak Hill, W. Va.—83 WOAY-TV (C)	83,700	Pueblo-Colorado Springs, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	107,600	St. Thomas, V. I. WBNB-TV (C,N,A)	•
Medford, Ore.—90 KBES-TV (C,A) KMED-TV (N,A)	47,000	Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,450,000	Q		Salinas-Monterey, Calif.—90 **258,800 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	495,000	Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■103,600	R		Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,700
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,200	Oklahoma City, Okla.—90 KOCO-TV (A) KWTW (C) WKY-TV (N)	354,200	Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	350,600	Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	290,800
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	261,900	Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	336,400	Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,400	San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	591,600	Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	308,900	Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,300	San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WQAI-TV (N)	■358,700 †•
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■103,600	Ottumwa, Iowa—89 KTVO (C,N,A)	102,300	Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,200	San Bernardino, Calif. KCHU-TV†	†‡
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	666,500 †190,100	P		Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	288,800	San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*357,900
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	770,600	Paducah, Ky.—85 WPSD-TV (N)	■201,700	Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400		
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	*40,900	Panama City, Fla.—81 WJHG-TV (N,A)	■92,600	Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	327,600		
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,600	Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,400	Rochester, Minn.—92 KROC-TV (N)	151,800		
Mitchell, S. D.—86 KORN-TV (N)	31,800	Pembina, N. D.—79 KCND-TV (A,N)	*13,900	Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	335,400		
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRK-TV (C)	271,800	Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**†175,100	Rockford, Ill.—94 WREX-TV (A,C) WTVQ† (N)	221,900 †110,900		
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,300	Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,107,800				
Monterey-Salinas, Calif. (See Salinas)							

■ 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	1,450,000
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	344,900
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C)	•
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	92,800
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	116,500
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,000
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,700 WNEP-TV† (A) (Includes CATV homes)	†287,700
Seattle-Tacoma, Wash.—92 *604,800 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*604,800
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 ■296,900 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	■296,900
Sioux City, Iowa—90 KTIV (N,A) KVTV (C,A)	167,700
Sioux Falls, S. D.—88 **232,600 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**232,600
South Bend-Elkhart, Ind.—68 †153,100 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†153,100
Spartanburg-Greenville, S. C. Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) †• WLOS-TV (A) WSPA-TV (C)	451,000
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	274,400
Springfield, Ill.—77 **†174,200 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†174,200
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) ■**†182,600 (WWLP† operates satellite WRLP† Greenfield, Mass.)	■**†182,600
Springfield, Mo.—84 ■135,500 KTTS-TV (C,A) KYTV (N,A)	■135,500
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,000
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C)	634,900
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,000

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,200
Syracuse, N. Y.—94 **457,400 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	**457,400
T	
Tacoma-Seattle, Wash.—92 *604,800 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*604,800
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	163,000
Tampa-St. Petersburg, Fla.—88 463,900 WFLA-TV (N) WSUN-TV† (A) †286,800 WTVT (C)	463,900
Temple-Waco, Tex.—87 ■***141,700 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,700
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,100
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	411,000
Topeka, Kan.—89 WIBW-TV (C,A,N)	134,800
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) **153,600 WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**153,600
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) **435,000 WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,000
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	115,000
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	344,400
Tupelo, Miss.—77 WTWV	58,300
Twin Falls, Idaho—92 KMVT (C,A,N)	32,700
Tyler, Tex.—83 KLTV (N,A,C)	134,400
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	161,200
V	
Valley City-Fargo, N. D.—87 159,400 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,400
W	
Waco-Temple, Tex.—87 ■***141,700 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,700

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† †‡ WRC-TV (N) WTOP-TV (C) WTTG	925,600
Washington-Greenville-New Bern, N. C.—83 ■218,000 WITN (N) WNBE-TV (A) WNCT (C)	■218,000
Waterbury, Conn. †• WATR-TV† (A)	†•
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWVL-TV (N) 316,800 WMT-TV (C)	316,800
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WSAU-TV (C,N,A)	140,900
Westaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*69,800
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	111,500
Weston, W. Va.—84 WJPB-TV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,000
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) ■**362,100 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)	■**362,100
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	146,900
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,700 WNEP-TV† (A) (Includes CATV homes)	†287,700
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bismarck, N. D.)	33,900
Wilmington, N. C.—80 WECT (N,A,C)	123,300
Winston-Salem-Greensboro-High Point, N. C.—87 ■401,100 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■401,100
Worcester, Mass. †• WWOR† (N)	†•
Y	
Yakima, Wash.—73 **†95,900 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV† Richland, Wash.)	**†95,900
York, Pa.—58 WSBA-TV† (C,A)	†45,000
Youngstown, Ohio—68 WFMJ-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†180,100
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	■30,000

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	†25,900
TV MARKETS	
1-channel markets	110
2-channel markets	62
3-channel markets	68
4-channel markets	18
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1
Total Markets	267
Total Stations	566
Total U.S. Stations	556
(Includes 39 satellites)	
Non-U.S. Stations	1
Stations in U.S. possessions	9

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†‡ 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
Free*

NEW HUMOR kinda gets you! What's huge, green and lives in the ocean? Moby Pickle!

wtrf-tv Wheeling

FOREIGNER COMMENT, "You Americans are strange people. You devote one day a year to your mothers and an entire week to pickles!"

Wheeling wtrf-tv

THE BLEACHERS ARE WILD! Remember when a man could switch from a blonde to a brunette to a redhead but wasn't going with the same girl?

wtrf-tv Wheeling

SIGN AT Three Gaynors Cocktail Bar, "Help us stamp out home drinking!"

Wheeling wtrf-tv

MUSICAL SHARE! What has ten legs, fifty feathers and goes Bah-Bah-Bah? Five Indians singing the "Whiffenpoof Song!"

wtrf-tv Wheeling

STERN REALITY! What happens to ducks that float upside down? They 'quack' up!

Wheeling wtrf-tv

YOU DON'T have to be a cannibal to get fed up with people.

wtrf-tv Wheeling

*WRITE FOR your set of WTRFfiggies, our frameable series of Adworld closeups. If you're in the advertising business, this red-eyed set will do great things for your walls.

Wheeling wtrf-tv

WE'RE IN THE ADVERTISING BUSINESS! We offer you 529,300 TV homes in the big Wheeling/Steubenville Market. If you're scheduling spots, be sure to look into the WTRF-TV Wheeling specifics Edward Petry & Company is our national rep. . . and your Petry man has all the answers!

CHANNEL SEVEN **WHEELING, WEST VIRGINIA**

EDITORIAL

WHAT IT REALLY COSTS TO RIDE THE AIRWAVES

As this publication has pointed out before, it is a popular misconception that television broadcasters have grown rich by taking a free ride on the public airwaves. A good many broadcasters have indeed prospered, but, as the extensive sampling of station construction in this issue of TELEVISION indicates, they have done so only by investing formidable amounts of capital to build the broadcasting facilities without which the airwaves would be useless.

The housing that television has erected for itself constitutes a large investment, but it is only one part, and by no means the most expensive, of the physical plant that generates American broadcasting. A combination of buildings, land, high towers and elaborate technical equipment is required to fit a station for modern television broadcasting. As of 1962, the latest year for which information is available, the FCC reported that the telecasting facilities then in use represented a capital outlay of \$672.5 million.

By conservative estimate that figure is well over \$700 million today.

Despite its size, the capital investment in broadcasting facilities is only a fraction of the price that television broadcasters pay for their ticket to ride the airwaves. The expense of operating three networks and 566 stations is now running at something more than \$1.2 billion a year.

It is true, of course, that the broadcasters' big commitments to capital investment and to operational expense have produced even bigger returns. But it is only because television is a profitable enterprise that it can afford to carry \$700 million in physical plant and spend \$1.2 billion a year in operations.

If broadcasters have benefited from their use of the airwaves, the public has benefited infinitely more. In what other society at what other time has the whole mass of the people been given access to so wide a range of information and amusement?

UPCOMING: TELEVISION'S SEASON IN THE SUN

LAST year the reputable researcher, Elmo Roper, in a survey conducted for the Television Information Office, the broadcasters' cooperative public relations agency, discovered that television had become the number one organ of journalism in this country. According to Roper's findings, more people turn to television than to any other medium as their principal source of news.

If Roper is a collector of newspaper clippings that mention his name, he must have been disappointed. The press coverage of his work for the TIO could have been pasted on a couple of pages of a scrapbook the size of those ads for hemorrhoid cures that run in the back pages of newspapers, not far from the columns that criticize television advertising.

Although Roper's discovery is yet to be accorded any prominence in the papers, he may take some

consolation in recent events. In a tacit admission that broadcast journalism can lick the pants off them on any hard news story, the *New York Times* and the *Washington Post-Los Angeles Times* syndicate have signed up to use the election coverage of CBS News, and the Associated Press has bought a similar service from NBC.

This, of course, is professional recognition of the extraordinary skills the networks have developed in fast and accurate projection of voting returns.

This summer and fall will be television journalism's season. In the reporting of the political conventions, the campaigns and the election, the television medium cannot fail to enlarge upon that margin of public favor that the Roper organization detected last year.

Newspapers please copy.

In The March of Time tradition...

New York Herald Tribune

TV Reviews

By John Horn

'South Viet Nam'

News stories tell of South Viet Nam. The excellent Time-Life Broadcast documentary on Channel 5 Monday night took you there.

In an intimate closeup of the dirty guerrilla struggle, the program, "The American Commitment — South Viet Nam," communicated a vivid, human and personal picture of what the war is like, what our role in it is, and the significance of our over-all contribution to that remnant of the French Indochina empire.

The hour, in a composite day of American activity, took the viewer to the elusive front, through the streets of Saigon, to Ambassador Henry Cabot Lodge's study, a nursery with Mrs. Lodge, to hospitals, schools and a funeral service on an airfield.

We heard from Mr. and Mrs. Lodge, a soldier hit by a plastic bomb, officers in the field, a civilian at a dam site, doctors operating.

Always the viewer was there at the elbow of, to paraphrase Mrs. Lodge, ordinary average Americans doing extraordinary things.

Dick McCutchen, who was producer, writer, reporter and narrator, has done an extraordinary thing himself. He has brought the tough, nasty war home into the comfortable American living room so that we can know it, and the contributions of our representatives, with our eyes and emotions as well as our minds. The program will be repeated Sunday night at 9.

"The American Commitment: South Viet Nam"

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