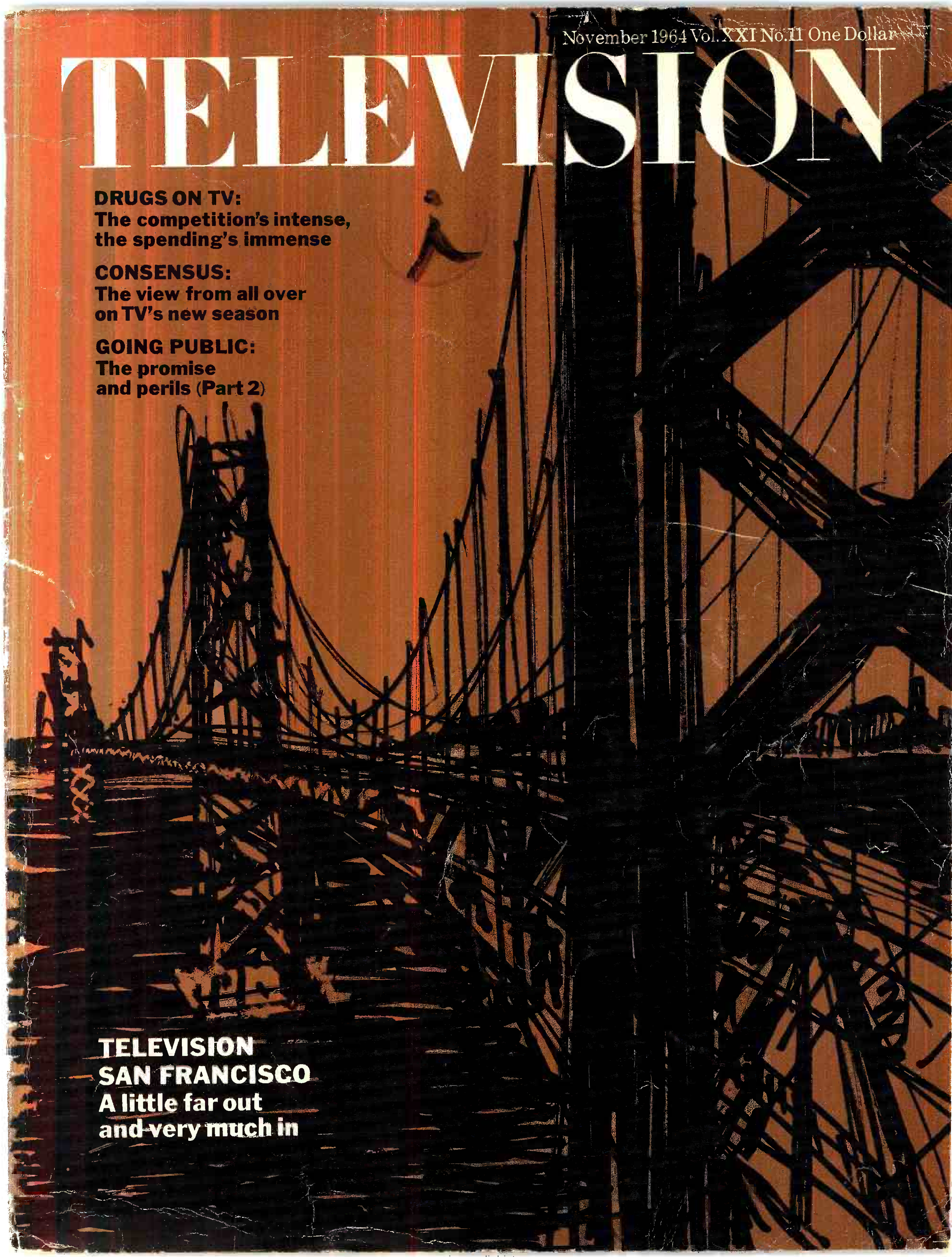
November 1964 Vol. XXI No. 11 One Dollar

TELEVISION

DRUGS ON TV:
The competition's intense, the spending's immense

CONSENSUS:
The view from all over on TV's new season

GOING PUBLIC:
The promise and perils (Part 2)



TELEVISION SAN FRANCISCO
A little far out and very much in

242% INCREASE IN SIGNAL STRENGTH WITH NEW TRAVELING WAVE ANTENNA!

This is the phenomenal *average increase* recorded by field strength measurements and cable system operators in over 90 locations throughout every quadrant of the KIRO-TV coverage area! Viewers, too, are still reporting from all quarters to register approval of the greatly increased clarity and strength of signal on TV 7.

Your PGW "Colonel" will give you the full story on the many other STATION-ON-THE-GO plans and accomplishments of the new KIRO-TV . . . the station to *buy* because it's the station-to-*watch* in Seattle-Tacoma, the nation's SIXTEENTH market!

KIRO TV 7

CBS FOR THE GREAT NORTHWEST

Affiliated with: WRUL RADIO NEW YORK WORLDWIDE KSL-AM/FM/TV KID-AM/FM/TV KBOI-AM/FM/TV

The Festival of Gas at the 1964-1965 New York World's Fair

Today's successful national advertisers put their media money where their markets are. They sell on target without waste with Spot Television. Check the national advertisers registering the strongest sales gains today. You'll find more and more of them using Spot TV on these outstanding stations.

MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

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	Buffalo	KWTV	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

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

"Can a Worthy Advertiser with an Attractive Product Find Happiness by Winning the Loyalty and Affection of a Typical American Housewife?"

DAYTIME ADVERTISERS
ON THE CBS
TELEVISION NETWORK
(1964, MONDAY-FRIDAY)

Alberto-Culver Company
Aluminum Company of America
American Cyanamid Company
American Doll & Toy Corporation
American Home Products Corporation
The Andrew Jergens Company
Armstrong Cork Company
Arnold, Schwinn & Company
Best Foods (Corn Products Company)
Binney & Smith, Inc.
The Borden Company
Bristol-Myers Company
Calgon Corporation
California Packing Corporation
Campana Corporation
Campbell Soup Company
Carnation Company
Chesebrough-Ponds, Inc.
Church & Dwight Company, Inc.
Colgate-Palmolive Company
Columbus Coated Fabrics Co. (Borden)
Continental Baking Company, Inc.
The Dow Chemical Company
The Drackett Company
E.I. duPont de Nemours & Company, Inc.
Edward H. Dalton Company
F & F Laboratories, Inc.
Family Foods, Inc.
Father John's Medicine Company, Inc.
Florida Citrus Commission
The R. T. French Company
Frigidaire (General Motors Corporation)
Frito-Lay, Inc.
General Foods Corporation

Audience data are for Mon.-Fri., 7 am-6 pm; homes reached based on Nielsen average audience estimates; audience composition

$103,000,000 Says He Can!

Of all the ways to a woman's heart, the surest is daytime television—on the CBS Television Network. America's advertisers put their money on it: 103 million dollars in the past 12 months. Far more than on any other advertising medium addressed to women.

For advertisers know that daytime television is a world of its own—inhabited largely by women. If you could lift the roofs off America's homes during the day you would find an average of 8.8 million women tuned to their television sets...*some 36 million* in the course of a week.

Advertisers know, too, that the most popular daytime shows come from the CBS Television Network. *All* of the Top 12 programs—a matchless schedule of comedy, studio diversions, news, and the irresistible daytime serial. In the average daytime minute this year 4,860,000 homes are tuned to CBS—59 per cent more than are tuned to the second network, twice as many as to the third! In a typical case an advertiser employing just 12 announcements in four weeks on the CBS Television Network has demonstrated his product an average of 3.3 times in 21 million homes.

Predictably, advertisers seeking the loyalty of the American housewife spend the greatest part of their budgets on the daytime programs of the CBS Television Network—nearly as much as they spend on the other two networks together and more than they spend on three leading women's magazines combined. They are saying, in effect, that the most important seat of the country's purchasing power is a chair in front of a daytime program on the CBS Television Network.

General Mills, Inc.
Gerber Products Company
The Gillette Company
Glenbrook Laboratories (Sterling Drug)
Gold Seal Company
Golden Grain Macaroni Company
Hartz Mountain Products Corporation
Heublein, Inc.
The International Latex Corporation
Johnson & Johnson
S. C. Johnson & Son, Inc.
Kayser-Roth Corporation
Kellogg Company
Kenner Products Company
Kirsch Company
Lever Brothers Company
P. Lorillard Company
Louis Marx & Company, Inc.
Mattel, Inc.
Menley & James Laboratories
The Mennen Company
Miles Laboratories, Inc.
Minute Maid (Coca-Cola Company)
National Biscuit Company
National Cotton Council of America
The Nestlé Company, Inc.
Noxzema Chemical Company
Chas. Pfizer & Company, Inc.
W.T.S. Pharmacraft Company, Inc.
The Pillsbury Company
Pittsburgh Plate Glass Company
Plough, Inc.
The Procter & Gamble Company
Purex Corporation Limited
The Quaker Oats Company
Rainbow Crafts, Inc.
Rexall Drug Company
Reynolds Metals Company
Sawyer's, Inc.
Shulton, Inc.
Simmons Company
Singer Sewing Machine Company
Standard Brands, Inc.
Sweets Company of America, Inc.
The Toni Company
United States Borax & Chemical Corporation
Warner-Lambert Pharmaceutical Company
James O. Welch Co. (National Biscuit Co.)
Westinghouse Electric Corporation
The J. B. Williams Company, Inc.
Wm. Wrigley Jr. Company
W. F. Young, Inc.

based on American Research Bureau estimates; billings data from LNA-BAR (net time and talent) and PIB (gross); all subject to qualifications available from us on request.

November 1964 • Established 1944, Volume XXI, Number 11

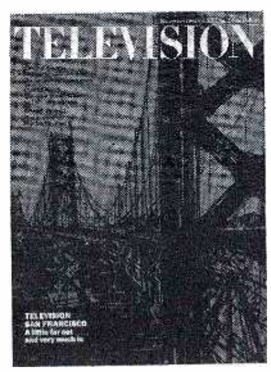
TELEVISION

DEPARTMENTS

TELEVISION MAGAZINE

Published by Television Magazine Corporation, a subsidiary of Broadcasting Publications Incorporated

Cover • *San Francisco has so many great views it can drive an art director nuts trying to decide which one says it best. Our art man decided on the San Francisco-Oakland Bay Bridge, one of the world's longest spans. The drawing is bold and strong, as is the market* TELEVISION *explores in an 18-page word and picture report beginning on 27.*



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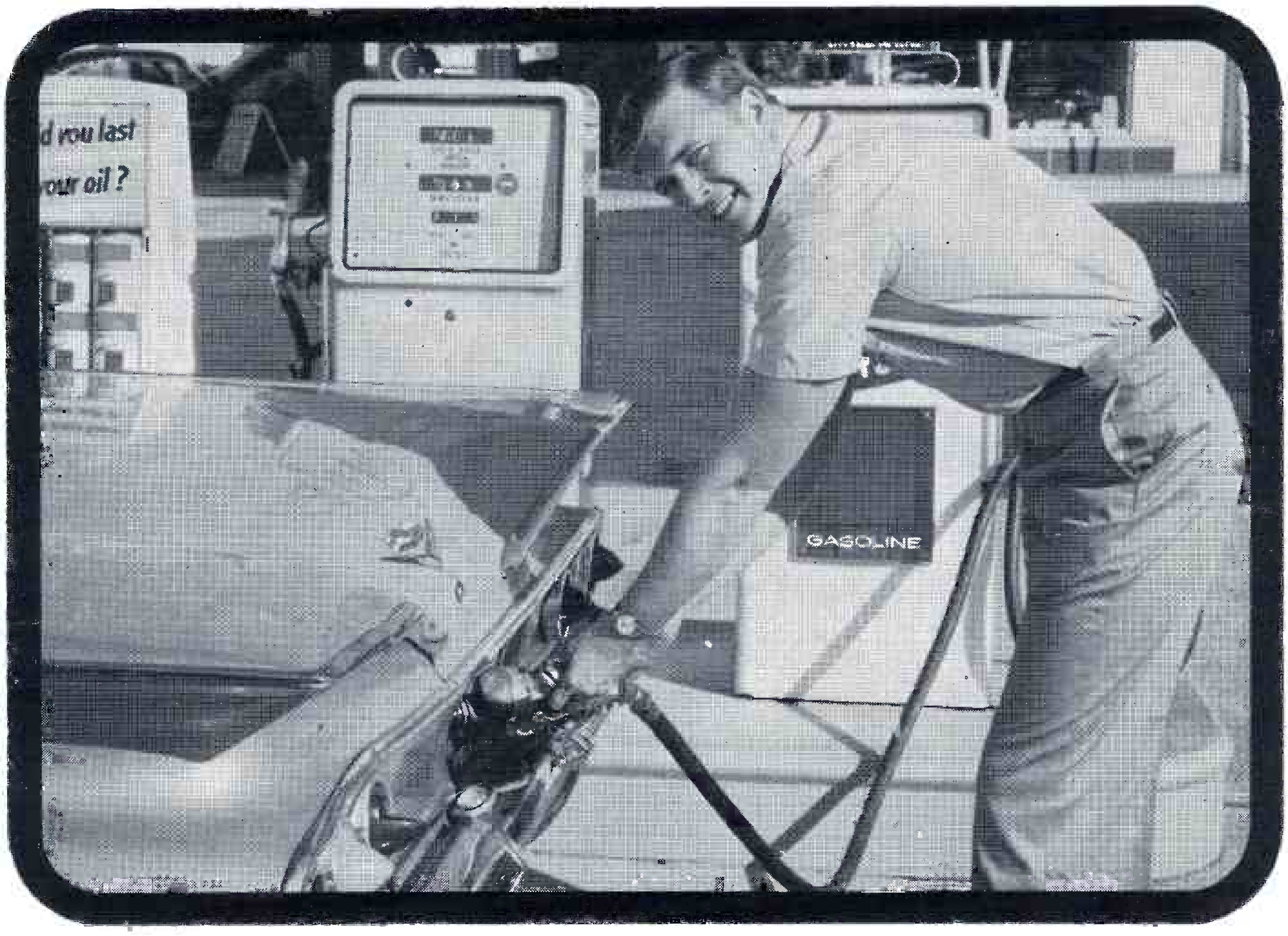


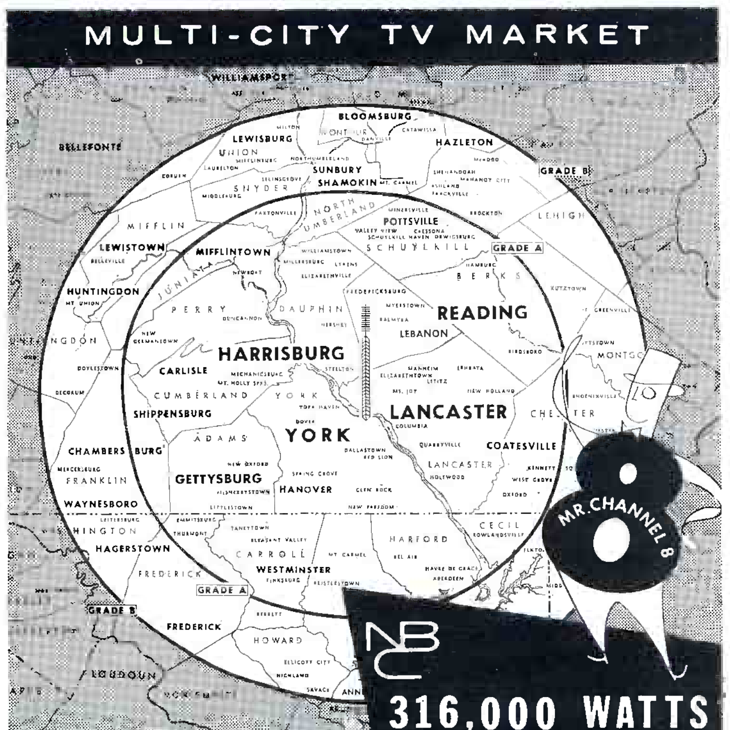
Reach the whole market

Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—*WGAL-TV SELLS* because you reach the *whole* market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

Channel 8
Lancaster, Pa.

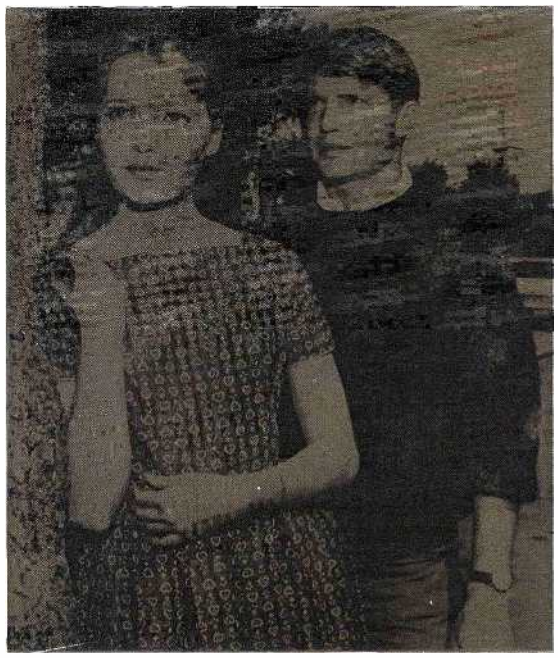
Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

THE MONTH IN FOCUS

A season for soaps, skyscrapers, politics, books and an Ed Sullivan feud



That baffling American, the viewer has been voting on the new television season for some weeks now—although the count isn't really considered in until the first post-election national Nielsens are sprung from Chicago. There's been time enough, however, to witness that former citadel of self-assurance, CBS, looking unsettled and out of sorts, while ABC, which was often unsettled this time of year in the past, looked like the canary who swallowed the cat.

There's been time and ratings enough, too, to gather that the viewer likes sex, particularly *Peyton Place's* twice-weekly burden of sex under stress. And he likes to laugh, preferably at half-hour segments slightly out of the natural order of things (*Bewitched, Addams Family, Munsters* et al) or tinted in hues of olive drab (*Gomer Pyle, No Time for Sergeants*).

Distressingly enough, to some, the American viewer is scoring low on loyalty this time round. The Bewitching Elizabeth Montgomery is playing havoc with that long-time Thursday resident, *Dr. Kildare,* to cite one obvious example. It used to be almost axiomatic that if a show lasted for several years it had built-in staying power that could keep it in the running almost forever. This season it looks like the older shows have built-in obsolesence. This apparent trend against overfamiliarity was, of course, welcome news to the producers of new shows. It may lower the mortality rate of the '64-'65 debutantes who in earlier seasons had about a one-third chance of survival.

However, the search for novelty may also work against this season's new shows. As CBS-TV programing vice president Mike Dann said in a panel discussion of whither television on WCBS (New York) Radio: "40% of your schedule changes every single year, and it's going to get worse. It's going to get worse. . . . That's why you need a *TV Guide.* It's the only way you can hope to keep track of the programs."

Neither *Slattery's People* nor *Mr. Broadway,* both CBS hour series, appeared among the top 35 shows in the 30-market Nielsens for the period ending Oct. 11. (It's important to bear in mind that the 30-market ratings are biased toward metropolitan tastes; that's one of the reasons they're not considered as conclusive as the national Nielsens). After those first tentative ratings were in, producer Herbert Brodkin was given the green light to ready an hour series, *For the People,* as a possible mid-season replacement on CBS-TV. The show deals with a prosecuting attorney and the civic officials he works with.

If *Slattery's People* is axed, it will be another case of a program praised by the critics and passed up by the citizens. In fact, it was singled out by TV scribes as the sole new entry that tried to tackle any significant issues whatsoever (see "Consensus," page 45). *Mr. Broadway,* however, appeared to be almost nobody's dish of tea.

Although the ratings picture is even cloudier this year than in years past—what with political preemptions, prime-time news specials and such isolated pulse disturbers as the Beatles on *Shindig*—network executives can't really wait for new season habits to jell before going to work on the next season. They must act now, and many are likely to take a look at the immediately discernable hits of the new season and run something vastly similar up the '65-'66 flagpole to see who salutes.

Just as British telly's successful *Coronation Street* was one of the roads to *Peyton Place* (along with the impressive track record of CBS-TV's daytime soaps) so undoubtedly will that bathetic New England town serve as a way station to other prime-time continued dramas. Already in the pilot stage at Screen Gems are *West Wind* and *Days of Our Lives,* both designed along *Peyton Place* lines. And 20th Century-Fox is said to have an understanding with ABC on a Peytonish pilot based on the motion picture *Long Hot Summer.* There is even talk that *Peyton Place,* itself, will go three nights a week next season.

Also, just as *My Favorite Martian* helped blaze the trail for comedies that contrast way-out people with conventional middle class surroundings, this season's *Bewitched* and the two monster shows probably will prompt further efforts along the boy-meets-ghoul line next fall. And if the ghoul could get inducted into the service, someone undoubtedly will have a winner.

However, a drawback to this programing by imitation has been pointed out by James H. Cornell, program analyst at N. W. Ayer. He referred to a season a few years back when westerns were stampeded by success and virtually took over the entire nighttime schedule. Then ratings began to fall, not necessarily because people were weary of westerns, but because the writers who can do that sort of thing well are not legion. A paucity of good situation comedy writers may also be discovered if humor proliferates further next year.

Cornell agrees, however, that humor has a very strong appeal nowadays—particularly as a compensation for the anxiety arising from insecurity. When a man is bombarded with a White House aide scandal, the ouster of Khrushchev and the Chinese atom bomb all within a few hours, he can hardly be blamed for opening a can of beer and switching his set to the most likely laugh.

RATINGS PUZZLEMENT

Anxiety is a problem not only for the man in the street, but also for the man in the network executive suite who puzzles over the various ratings services, none of which are in very close agreement. Take the week of Oct. 5-11, for

THE MONTH *continued*

instance. Here's how the 30-market Nielsens ranked the top 20 shows:

1. *Bewitched* (ABC)
2. *Gomer Pyle* (CBS)
3. *My Three Sons* (ABC)
4. *Bonanza* (NBC)
5. *Fugitive* (ABC)
6. *Addams Family* (ABC)
7. *Combat* (ABC)
8. *Shindig* (ABC)
9. *Sunday Night Movie* (ABC)
10. *Peyton Place II* (ABC)
11. *Peyton Place I* (ABC)
11. *Ed Sullivan* (CBS)
13. *Petticoat Junction* (CBS)
13. *Dick Van Dyke* (CBS)
15. *No Time for Sergeants* (ABC)
15. *Burke's Law* (ABC)
17. *Saturday Night Movie* (NBC)
18. *McHale's Navy* (ABC)
18. *Patty Duke* (ABC)
20. *Munsters* (CBS)

And here's the national Arbitron top 20 ranking for the same week:

1. *Ed Sullivan* (CBS)
2. *Bonanza* (NBC)
3. *Bewitched* (ABC)
4. *Dick Van Dyke* (CBS)
5. *Gomer Pyle* (CBS)
6. *Red Skelton* (CBS)
7. *Andy Griffith* (CBS)
8. *Shindig* (ABC)
9. *Petticoat Junction* (CBS)
10. *Fugitive* (ABC)
11. *My Favorite Martian* (CBS)
11. *Peyton Place II* (ABC)
13. *Jackie Gleason* (CBS)
14. *Saturday Night Movies* (NBC)
15. *I've Got a Secret* (CBS)
15. *Lucy Show* (CBS)
17. *Peyton Place I* (ABC)
18. *Andy Williams* (NBC)
18. *Jack Paar* (NBC)
20. *The Munsters* (CBS)

One of the lists is based on a national sample, of course, while the other is limited to the larger cities. Does this explain why Red Skelton, to cite an example, was number six on the Arbitron and didn't show up at all among the top 20 in Nielsen's 30-market report for the same week? If so, what explains the fact that *My Three Sons* was number three on the Nielsen list and nowhere to be found in Arbitron's top 20?

As David Susskind, whose own *Mr. Broadway* was under a rating cloud, said:

"We are in a business of ratings and we are in a business of stock appreciation. If you don't get the ratings, you don't get the sponsorship, your stock doesn't rise, you don't declare dividends, and, therefore, Wall Street firms and stockholders go for your jugular."

■ New York's Sixth Avenue has been called some mighty fancy names since they tore down the old el and made a lady of her. Her current official name of Avenue of the Americas has never quite caught on with the natives. Maybe they'll take to the unofficial name now suggested: Broadcasters Boulevard.

For, come June, the three networks will almost be within spitball distance of each other on the avenue: ABC in a 40-story building between 53rd and 54th streets, CBS in a 38-story building between 52nd and 53rd and NBC in the 70-story RCA building, tallest of the Rockefeller Center complex that borders the avenue two blocks south of CBS.

It was ABC who made it three in a row with the announcement last month that it was leasing the building under construction on the Avenue of the Americas on a long-term basis. Administrative offices of the network as well as other divisions of American Broadcasting-Paramount Theaters will occupy all floors except the first, which will house a bank. An underground garage will have facilities for 250 to 300 cars. The building will be 494 feet high—just three feet higher than CBS. But NBC has the advantage on both with its 850-feet high shaft.

■ It was the sort of tug of war that finds the networks being pulled this way and that during a presidential election. It began Oct. 18 when President Johnson was given free time to address the nation on foreign developments. Republican National Chairman Dean Burch demanded equal time for Sen. Barry Goldwater, declaring that Mr. Johnson's speech was "purely political." The FCC refused, saying the President's speech was a "bona fide news event" and therefore exempt from equal-time requirements. After the ruling, NBC granted Burch 15 minutes free time in what the network called "a spirit of fairness." Burch took it, and then used part of the time to ask for funds to finance a half-hour Goldwater broadcast. This annoyed John M. Bailey, Democratic national chairman, who also wanted free time from NBC so he could ask for funds for his party. That ploy got nowhere and all was quiet until word got around that the Mothers for Moral America planned to show a film on TV that depicted "moral decay" rather graphically. Goldwater called the telecast off and the campaign continued.

■ It was a month for breaking into print. Merle Miller and Evan Rhodes did it. David Levy did it. Even Newton N. Minow rounded up some old speeches with an editorial assist from Lawrence Laurent and did it.

The television industry is unlikely to keep any of this outbreak of books on a shelf marked "favorable comment." But is is going to read them, except probably for the compilation of speeches. Those tend to be heavy sledding.

But the others will be read because they're by men who have an insider's view of the industry. They'll be read for the same reason the small town paper is read—to find out what's going on across the street or down the block. Or what somebody thinks is going on.

The team of Miller and Rhodes, fresh from the shattering experience of working on a projected series and seeing it bite the dust, have written *Only You, Dick Daring!* in a sort of diary form, naming real names. Levy, who was programing vice president for NBC-TV, doesn't name real names in his *The Chameleons,* putting the reader to a bit more work. Minow sticks to the record.

Also for the record, the publishers are William Sloane Associates for the Miller-Rhodes opus, Dodd Mead & Co. for Levy's novel, and Atheneum for Minow's *Equal Time: The Private Broadcaster and the Public Interest.*

■ Whatever Jackie Mason did or did not mean by the upward thrust of his finger (and he said he had no obscene thoughts in mind), Ed Sullivan took it to mean only one thing and cancelled the former rabbi's contract. Sullivan, himself, had been in the wings holding up two fingers and then one to signify the number of minutes that Mason had left for his monologue. Mason then told the audience he had been "getting lots of fingers tonight," and pointing in different directions, said: "Here's a finger for you and a finger for you and a finger for you." He also thumbed his nose at the camera and thus, by the miracle of electronics, at the millions watching the *Ed Sullivan Show.* The incident (which is the sort of thing that makes shooting live such an adventure) then took off in a flurry of charges and countercharges.

■ Also in the month that was:

• Hollywood producer David L. Wolper, 36, sold his production company to Metromedia Inc. for $3.6 million ($1 million in cash and the rest in stock). He'll remain operating head of Wolper Productions Inc., formed four years ago, and also will be vice president of Metromedia, the parent firm. The move marks Metromedia's entry into the motion picture business.

• Philco Corp. gave up on Philadelphia channel 3, making RKO General the only party still undecided whether to continue battle. Philco said it would take no further action in the face of the FCC's attitude, although it still was certain its cause is just.

• Broadcast Rating Council officials reported that results will be ready early next year of an audit of the audience measurement services of Pulse, C. E. Hooper Inc. and the American Research Bureau. Audit of A. C. Nielsen Co. has been delayed by Nielsen's refusal to participate without first getting government clearance on antitrust questions. END

Tower Height Increase for Baltimore's Channel 2 Adds 13.5% More Population and 25% More Square Miles of Land—in "B" Contour Alone!

NOW . . . Channel 2 delivers more than ever before—5,110,000 total population* and 14,200 square miles of land area within the "B" contour. In addition, WMAR-TV has increased signal strength *throughout* the Channel 2 coverage area . . . telecasting with maximum facilities authorized under FCC standards. Baltimore's new candelabra tower, tallest structure in Maryland, means increased coverage—improved reception . . . Plus outstanding local and CBS programs!

*Official 1960 census for the United States.

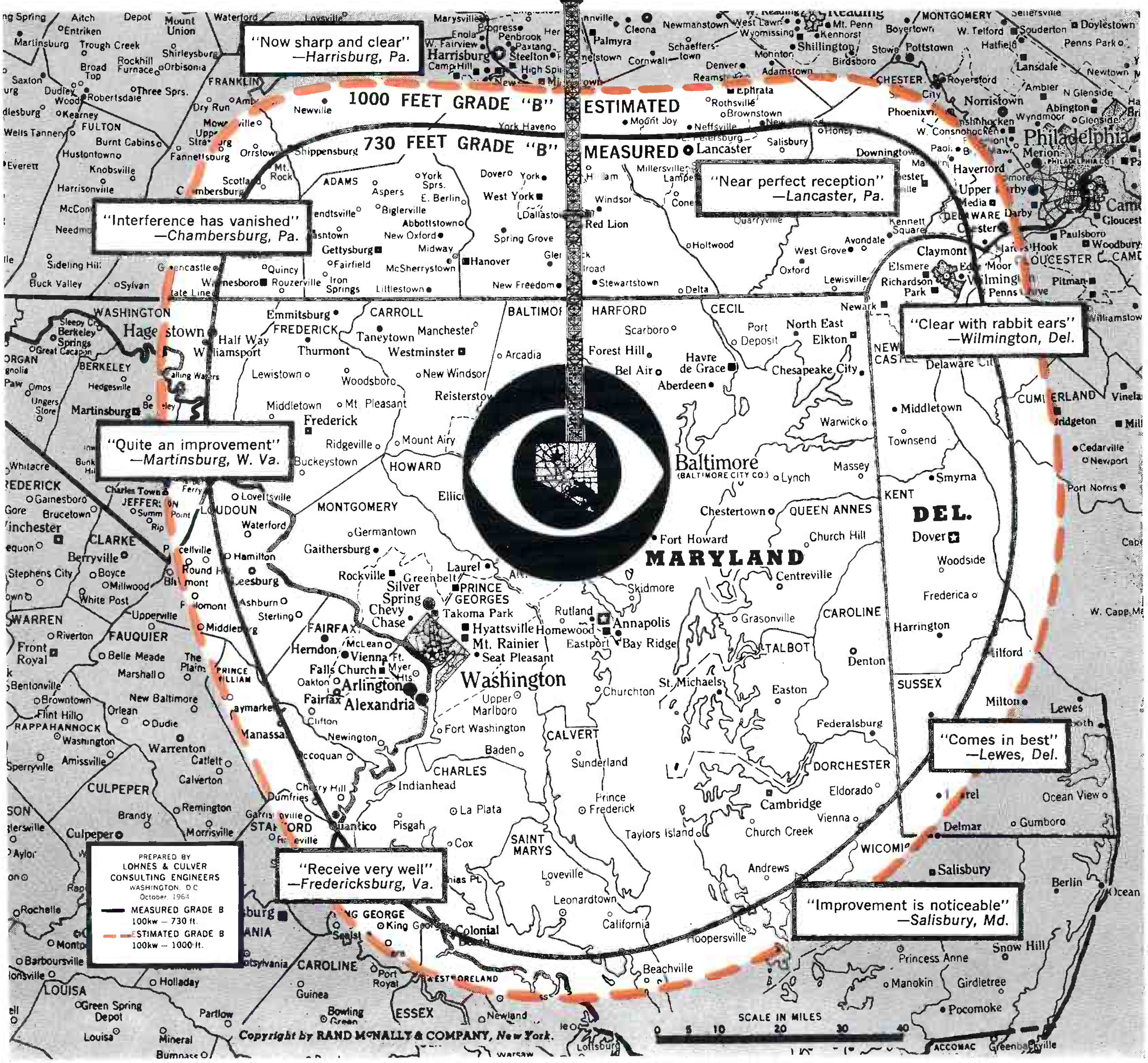
In Maryland Most People Watch

WMAR-TV

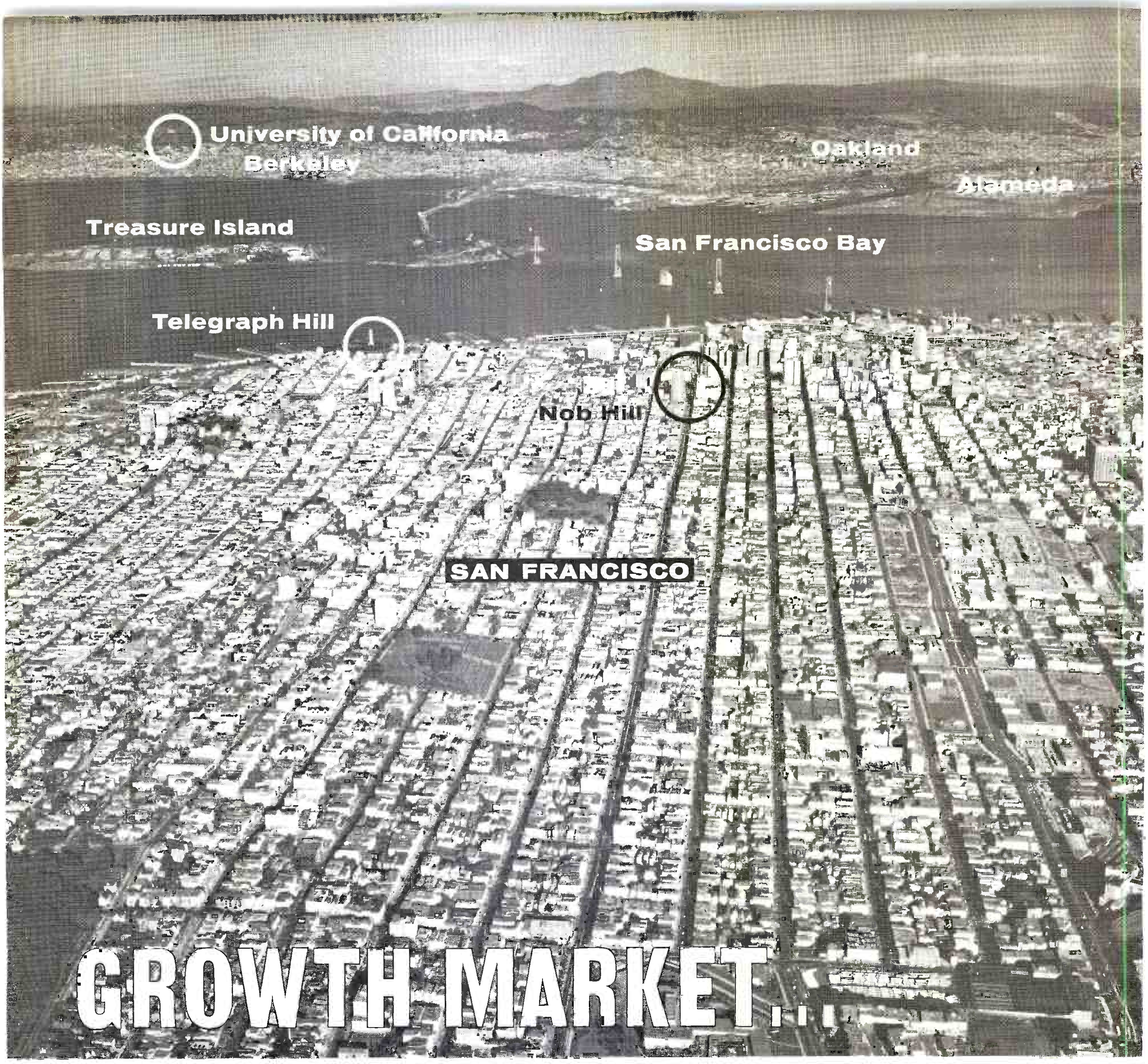
CHANNEL 2, SUNPAPERS TELEVISION

TELEVISION PARK, BALTIMORE, MD. 21212

Represented Nationally by THE KATZ AGENCY, INC.



Measured coverage, including extended tenth-millivolt contours, will be available early in 1965.



San Francisco-Oakland is the 3rd fastest growing of the top 15 U.S. metropolitan areas. Growing with the West's #2 market is KTVU Channel 2, the independent station programming to the varied, selective tastes of over 1,500,000 TV homes in Northern and Central California.

The Nation's LEADING Independent TV Station

KTVU CHANNEL 2

SAN FRANCISCO-OAKLAND
Represented by H-R Television

CBC 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 FINANCE

TV stocks rush in where many formerly feared to tread

When the community antenna television business got started about 15 years ago it was so insignificant that the financial community paid less attention to it than it now does to the manufacture of home TV tape recorders, another budding, going on burgeoning, business. As recently as a few months ago the subject of CATV was sure to activate a certain amount of head scratching in the offices of the reputed investment-wise on Wall Street. Some financial observers, used to charting the fortunes of multimillion dollar properties, seemed to have difficulty appraising the perspectives and prospectives of television's most bustling relative.

A few financial people thought of CATV as a maverick and parasite, untamed and loosely structured, but due soon to be thoroughly lassoed by government regulation. Others regarded the industry's status as hedging between a more emphasized role as a communications auxiliary and an open affiliation with pay TV.

Almost all expressed puzzlement over why so many established broadcasting companies should be attracted to the new enterprise. With the yearly gross revenues of the average individual system running between $50,000 and $100,000—modest figures by the standards of those who calculate the ups and downs of the top industrial companies—and with only little more than one million U. S. homes as subscribers, there are some on Wall Street who felt CATV hardly rated acceptance as other than a penny ante operation.

Then what has spurred some 40 commercial broadcasters to get involved in the CATV business, most in recent years? Among the guesses heard: "A follow-the-leader mentality is behind it. One guy who everyone else thinks is pretty sharp goes into CATV, so all the sheep follow, thinking it must be a pretty good thing." Another view has it that "some of the companies involved are so small that probably a few hundred thousands of dollars a year in added revenues means a lot." But, it's usually added, "one television station in a good market is worth a dozen great CATV systems."

[Television Magazine researched and published its answers to the question in two in-depth reports. See "Community Antenna Television, Friend or Foe?" June 1962 and "CATV Two Years Later:

THE TELEVISION MAGAZINE INDEX

to 66 television-associated stocks

	Closing Oct. 15	Change From Sept. 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount	45½	+ 1¾	+ 4	4,586,000	$ 208,663,000
CBS Inc.	42⅞	+ ¾	+ 2	19,425,000	832,847,000
Capital Cities Broadcasting Corp.	33⅛	− 1¾	− 5	1,425,000	47,203,000
Cox Broadcasting Corp.	24¾	− 2⅞	− 10	2,650,000	65,588,000
Gross Telecasting Inc.	26	− ¼	− 1	400,000	10,400,000
Metromedia Inc.	37½	− 1⅛	− 3	1,842,000	69,075,000
Reeves Broadcasting Corp.	4¼	+ ⅞	+ 26	1,409,000	5,988,000
Scripps-Howard Broadcasting Co.	21	− 2½	− 11	2,589,000	54,369,000
Storer Broadcasting Co.	49⅞	+ ⅜	+ 1	2,013,000	100,398,000
Subscription TV Inc.	6⅜	+ ⅜	+ 6	3,029,000	19,310,000
Taft Broadcasting Co.	38	− 1¾	− 4	1,636,000	62,168,000
Wometco Enterprises Inc.	32	− ¼	− 1	1,777,000	56,864,000
TOTAL				42,781,000	$ 1,532,873,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco Corp.	22¼	− 1⅝	− 7	11,257,000	$ 250,468,000
Boston Herald-Traveler Corp.	38	+ 1½	+ 4	528,000	20,064,000
Chris-Craft Industries Inc.	14	+ ⅜	+ 3	1,446,000	20,244,000
Cowles Magazine & Broadcasting	12¾	+ 1⅞	+ 17	2,951,000	37,625,000
General Tire & Rubber	21¼	− 1	− 4	16,719,000	355,279,000
Macfadden-Bartell Corp.	6¾	+ ⅛	+ 2	1,711,000	11,549,000
Meredith Publishing Co.	34¾	+ 2⅞	+ 9	1,331,000	46,252,000
The Outlet Co.	29¾	− 2¼	− 7	497,000	14,786,000
Rollins Broadcasting Inc.	61	− 6½	− 10	958,000	58,438,000
Rust Craft Greeting Cards Inc.	12⅝	+ ¼	+ 2	727,000	9,178,000
Time Inc.	58½	+ 3⅜	+ 6	6,560,000	383,760,000
TOTAL				44,685,000	$ 1,207,643,000
PROGRAMING					
Allied Artists Pictures Corp.	2	− ¼	− 11	932,000	$ 1,864,000
Columbia Pictures Corp.	20	− 1⅞	− 9	1,758,000	35,160,000
Desilu Productions Inc.	8⅜	+ 1	+ 14	1,196,000	10,017,000
Disney (Walt) Prod.	47	+ 2	+ 4	1,782,000	83,754,000
Filmways Inc.	11⅞	+ ⅜	+ 3	619,000	7,351,000
Four Star Television	5½	+ ½	+ 10	666,000	3,663,000
MCA Inc.	45¾	....	...	4,566,000	208,895,000
MGM Inc.	38¾	− ¼	− 1	2,609,000	101,099,000
Medallion Pictures Corp.	10	+ ¾	+ 8	632,000	6,320,000
National Telefilm Associates	⅛	....	...	1,670,000	209,000
Official Films Inc.	¾	....	...	2,629,000	1,972,000
Paramount Pictures Corp.	56	− ¾	− 1	1,608,000	90,048,000
Republic Corp.	8⅛	+ ½	+ 7	2,454,000	19,939,000
Screen Gems Inc.	19	....	...	3,173,000	60,287,000
Seven Arts Productions Ltd.	15⅜	+ ⅜	+ 3	2,271,000	34,917,000
Trans-Lux Corp.	13	+ 1	+ 8	718,000	9,334,000
20th Century-Fox Film Corp.	27¾	+ ⅛	...	2,701,000	74,953,000
United Artists Corp.	38⅜	+ 2¼	+ 6	1,962,000	75,292,000
Walter Reade-Sterling Inc.	1¾	− 5/16	− 15	1,545,000	2,704,000
Warner Bros. Pictures Inc.	20½	+ 1⅝	+ 9	4,850,000	99,425,000
Wrather Corp.	2⅞	− ¼	− 8	1,753,000	5,040,000
TOTAL				42,094,000	$ 932,243,000
MANUFACTURING					
Admiral Corp.	16¾	+ 1¼	+ 8	2,454,000	$ 41,105,000
Ampex Corp.	16¾	+ ¼	+ 2	9,201,000	154,117,000
Emerson Radio & Phonograph Corp.	10	− ¼	− 2	2,254,000	22,540,000
General Electric Co.	85⅞	− 1¾	− 2	90,564,000	7,777,184,000
Jerrold Corp.	3⅜	− 9/16	− 14	2,046,000	6,905,000
Magnavox Co.	32½	+ 3¾	+ 13	7,371,000	239,558,000
Minnesota Mining & Manufacturing	59	+ 2¼	+ 4	52,525,000	3,098,975,000
Motorola Inc.	93	+ 5	+ 6	4,033,000	375,069,000
RCA	33¼	+ 1⅝	+ 5	52,472,000	1,744,694,000
Reeves Industries Inc.	4¼	+ 1½	+ 55	3,237,000	13,757,000
TelePrompTer Corp.	6⅜	− ⅜	− 6	762,000	4,858,000
Westinghouse Electric Corp.	42	+ 4⅜	+ 12	36,487,000	1,532,454,000
Zenith Radio Corp.	69½	+ 2¾	+ 4	9,269,000	644,196,000
TOTAL				272,675,000	$15,655,412,000
SERVICE					
C-E-I-R Inc.	9⅝	− ¾	− 7	1,555,000	$ 14,967,000
Comsat	35⅝	− ⅝	− 2	10,000,000	356,250,000
Doyle Dane Bernbach	25⅜	+ ¾	+ 3	997,000	25,299,000
Foote, Cone & Belding	14¾	− ⅛	− 1	2,126,000	31,359,000
General Artists Corp.	4¾	− 1¼	− 21	600,000	2,850,000
MPO Videotronics Inc.	6½	....	...	469,000	3,049,000
Movielab Inc.	14½	+ ¼	+ 2	368,000	5,336,000
Nielsen (A. C.) Co.	62⅝	+ 1⅝	+ 3	1,710,000	107,089,000
Papert, Koenig, Lois Inc.	7¾	− ⅝	− 7	768,000	5,952,000
TOTAL				18,593,000	$ 552,151,000
GRAND TOTAL FOR LIST				420,828,000	$19,880,322,000

Market data prepared by Roth, Gerard & Co.

FINANCE *continued*

A Second Look Finds That Boom Still Booming," September 1964.]

There's even been some conjecture, in recent months, that CATV's tide was running out, leaving those that took the plunge high and dry on what could be shifting sand. Events of last month mocked this kind of speculation with a vengeance. For CATV happenings in October came in such profusion and generally were of enough of an encouraging nature as to make what was an upbeat trend seem like a stampede. The television industry's insignificant sideline of 15 years ago has become TV stock's freshest source of vitality today. CATV activities made news for at least five of the most prominent of TV-associated companies listed on the TELEVISION index of 66 stocks (one firm—Crowell-Collier Broadcasting Corp.—was dropped, while another firm—Jerrold Electronics Corp.—was added). That so many publicly owned companies were involved with CATV doings last month was not surprising. Over-all at least a dozen of the stocks on TELEVISION's index have CATV holdings.

Reeves Broadcasting Corp., listed on the American Stock Exchange and formerly known primarily as a group TV-station operator, is only a recent convert to the CATV field. Yet last month it announced completion of its fifth system acquisition in less than a year. The operation purchased was Alabama Cablevision Co., which runs a CATV system in Gadsden, Ala. The stock of Alabama Cablevision was acquired for approximately $500,000. In revealing its purchase, Reeves said it would add some 60 miles of cable to the present Gadsden system, thus increasing its potential subscriber list to 15,000 homes.

THE MONEY'S THERE

Last August, Reeves paved the way for last month's move when it secured a 15-year term loan of $1 million, with the possible promise of $3 million more for just such purchases. The company only got started in CATV last March, when it formed TV Cable Inc. as a wholly owned subsidiary following the purchase of three cable systems with 3,100 subscribers in Virginia. Five months later, its CATV aspirations rolled into higher gear with the acquisition of a system in Opelika, Ala., for more than $100,000. At the same time Reeves contracted for CATV's in Uniontown, Pa., and surrounding areas and in Enid, Okla. Both these transactions await completion.

Will going into CATV make a difference in the company's financial performance? What makes a stock go up or down is often difficult to pinpoint. To attribute the variables in Reeves' fortunes solely to CATV would be a distortion. Still, it will be interesting to see how much CATV operations affect the company's earnings for the next quarter. At the halfway mark for the year, Reeves had gross revenues of $2.7 million and net earnings of $136,100.

On TELEVISION's most recent index of 66 TV-associated stocks, Reeves Broadcasting was the second big gainer, showing a price increase from Sept. 15 of 26%. But Reeves Broadcasting is selling at only a little more than $4 a share, thus its percentage of change only reflects a 7/8th of point increase, hardly a meaningful figure. (Reeves Industries, the number one gainer of the month, showing a 55% jump, also is selling at the $4 mark, so its increase, too, is not as significant as the percentile figure indicates.)

ROLLINS INTO CATV

If Reeves Broadcasting is said to be new to CATV, Rollins Broadcasting has to be considered brand new to the field. According to an agreement signed by Rollins and Community Antenna Television Systems Inc., New Haven, last month, the publicly owned group broadcaster guaranteed construction of a $9.5 million CATV system in Connecticut. The proposed system would cover the New Haven, Willimantic, Middletown, New London and Ansonia areas of the state. Rollins, one of TV's most frequent newsmakers of the year with its forays into other fields, has such diversified holdings as outdoor advertising plants, a pest control company and a cosmetic firm, but this is its first public show of interest in CATV.

The financial agreement signed by Rollins pledges it to back construction of the CATV system in return for receiving 50% of the New Haven corporation's stock. In addition, Rollins has an option to buy an additional 30% of the stock in Community Television Systems, but must secure losses to the CATV operation incurred during its first two years of existence. Prospective losses have been estimated at $2 million.

This newest of additions to the Rollins ever-expanding fold may contribute considerably to the company's profit and revenues someday, but, of course, it's too early for that yet. For the present, Rollins' stock price will fluctuate on the strength of its acquisitions already in operation and on its latest and expected earnings performances. In fiscal 1964, Rollins earned $894,000, or 93 cents a share, on sales of 9.1 million, up from $585,000, or 61 cents a share, earned on volume of $7.8 million a year earlier. Fiscal 1965 revenue is expected to approximate at least $54.5 million.

Despite these sanguine reports, Rollins fell off—as it inevitably had to after spiraling up from 15 some six months ago to 79 in recent weeks—10% on the TELEVISION stock index as a result of a 6½ point price loss. It was the first time the Rollins stock failed to increase during a measured month since last March.

Also last month, CATV prepared to welcome what might be (it depends on what definitions are used) its biggest single corporate entity. Westinghouse Broadcasting Co., the station operating subsidiary of the giant Westinghouse Electric Corp. (1963 sales: $2.1 billion), was scheduled to take its initial venture into CATV with the acquisition of construction permits for seven microwave-fed CATV systems in Georgia. In a separate transaction, Westinghouse purchased four more CATV services with connections for 15,000 homes. These services would cover the Georgia communities of Milledgeville, Swainsboro, Dublin and Valdosta. The latter purchase represents a total investment of $1,150,000.

The broadcasting group's parent, Westinghouse Electric, meanwhile, was doing fine both in its earnings situation and on the market. The electrical equipment producer reported a third quarter profit which topped the year-earlier period by 80% on a 4.5% increase in sales. On the TELEVISION stock index Westinghouse shot up 12%, the second successive high rise it has registered (last month's jump: 15%).

The General Electric Co., last month, decided to join the big manufacturing firms that already are in CATV when it announced plans to start a system in the upstate New York area (besides Westinghouse Electric, RKO General, a subsidiary of General Tire & Rubber, has been in the field since 1961, and Avco Corp., the parent of Crosley Broadcasting, has community antenna interests in partnership with Meredith Publishing). The proposed GE system, which would be operated by the company's General Electric Broadcasting subsidiary, would cover Albany, Troy and Schenectady and cost almost $8 million to construct. GE Broadcasting has to compete, however, with Capital District Better Television Inc., Albany, for the CATV franchise to operate in the area. The company's stock was down 2%.

LAST BUT NOT LEAST

CBS Inc. rounded out the list of five broadcasting stocks to announce CATV plans in October by acquiring a self-termed "substantial" interest in a system in Vancouver, B. C. The network, the first one in this country to take a financial interest in CATV property, has been sitting on an option to buy into the holdings of Canadian Wirevision Ltd. since last year. Last April the option was executed but it was contingent on approval from the Canadian Ministry of Transport allowing Canadian Wirevision to purchase Vancouver Cable Co. The latter company operates a CATV system in the Vancouver area serving

What makes a great salesman?

In 1903 an obscure bottle salesman decided to make money by inventing a new product—a product that would be used up, thrown away, and repurchased. Standing in front of his mirror one morning, King Camp Gillette came up with the answer—a safety razor that used thin, disposable blades.

To get his razors into circulation as quickly as possible, Gillette had the government furnish every World War I soldier with a free razor. Then, after selling thousands of razors, he decided the razor should be used primarily to sell *blades*. Gillette reduced the razor's price, and saw to it that millions were given away as premiums.

In a very competitive field, Gillette surged ahead because he believed in improving his product and his merchandising. The Storer stations have paced competition in their markets by programming to individual community preferences — the kind of programming that consistently turns more listeners and viewers into *buyers*. In Milwaukee, Storer's great salesman is WITI-TV, an important station in an important market.

STORER
BROADCASTING COMPANY

LOS ANGELES *KGBS*	PHILADELPHIA *WIBG*	CLEVELAND *WJW*	NEW YORK *WHN*	TOLEDO *WSPD*	DETROIT *WJBK*
MIAMI *WGBS*	MILWAUKEE *WITI-TV*	CLEVELAND *WJW-TV*	ATLANTA *WAGA-TV*	TOLEDO *WSPD-TV*	DETROIT *WJBK-TV*

FINANCE *continued*

some 25,000 subscribers. The Canadian government approved the transaction in September. CBS, whose stock gained 2% on the TELEVISION index, disclaims any current plans to extend its CATV interest into the U. S.

With CATV activity breaking out all over and becoming such a vital part of the financial scene, TELEVISION's editors thought it appropriate to add the Jerrold Corp. to its index of TV-associated stocks. Jerrold, while not having any station holdings of its own, has been a pioneer operator of CATV systems and a top CATV industry systems builder and equipment supplier (for more on the Jerrold Corp., see below).

■ Among other happenings evident in the latest index:

Of the 66 public companies reported, 34 showed price increases, 26 showed declines and 6 registered no change. Last month, by comparison, 37 registered gains, 25 showed losses and 4 showed no change. Over-all, the index is falling, but hardly enough to suggest rainy days ahead. END

FOCUS ON JERROLD CORPORATION

A TELEVISION ANALYSIS

MOST TV people—if asked to react to a Rorschach-like test—would link the Jerrold Corp. to CATV. The association is as clear-cut as RCA's to broadcasting. It's not that you can't have one without the other, it's just that it wouldn't seem the same.

Jerrold, the newest addition to TELEVISION's index of TV-associated stocks, helped develop community antenna television as a thriving industry, and CATV, in turn, helped make Jerrold a growing company. Yet Jerrold found cause to all but abandon CATV four years back, a move that hardly proved productive. Now Jerrold is again pinning a large share of its operations to CATV's rocketing star, with the hope that it will give lift to the company's efforts to rise from its present financial gulf.

For in the last fiscal year, ended Feb. 29, 1964, Jerrold Corp. had a consolidated net loss of more than $2.1 million on sales volume of $24.5 million, down only 1% from the year-earlier peak. It marked the first time since its founding that the company operated at a loss for a full fiscal period. But already playing a pivotal position in reversing company fortunes is Jerrold Corp.'s revitalized subsidiary, Jerrold Electronic Corp. The subsidiary, called "the keystone of the corporate structure" by company president and chairman of the board Milton J. Shapp, has five operating divisions:

- The Community Systems division, the largest, sells equipment, engineering and construction services to CATV's.
- The Community Operations division manages the CATV systems in which Jerrold has an investment.
- The Distributor Sales division produces a line of home TV antennas and markets educational TV systems.
- The Industrial Products division makes electronic test equipment.
- The Communication Systems division produces microwave receivers and transmitters for ETV, industrial and military applications and CATV's.
- Other parent company subsidiaries include Pilot Radio Corp., which makes high-fidelity radio and phonograph gear; Harman-Kardon Inc., producing high-fidelity radio and phonograph components and do-it-yourself kits, and Technical Appliance Corp. [TACO], providing antennas and antenna arrays for satellite-tracking and space-telemetry.

Back 16 years ago, before diversification became so big a part of the company's operations, there was no confusion about names. Jerrold Electronics Corp. was the whole works. (The parent company's present name was adopted in June 1962, when Jerrold Electronics became a wholly-owned subsidiary.) Milton J. Shapp, a former Case Institute of Technology student and a then recent U. S. Army graduate, started Jerrold Electronics in 1948. Shapp previously had taken a brief turn in the electronics business as a manufacturer's representative, in the process learning enough to be convinced that the new medium of TV was coming on big.

JERROLD'S SHAPP
Back in the saddle again

But along with the promise, he saw problems, one of which he determined to solve. He felt a single antenna could be developed with the capability to service many TV sets in a specific area. This concept, the master antenna, was to CATV what Ben Franklin's lightning rod was to the evolution of electricity.

A mere $500 investment made Jerrold Electronics a corporate entity in Philadelphia and before long that outlay was paying dividends as Shapp and his helpmates began turning out a line of antenna booster equipment designed to pick up and improve TV signals.

It soon became apparent that there was a genuine need for the equipment. Apartment house managements, schools, department stores, hotels, motels and military installations began grabbing it up for purposes of either strengthening and adding to their commercial TV signals or for closed circuit transmissions.

With this modest innovation capped, Shapp, two years later, moved on to other unbroken ground and another, even more dramatic, auxiliary use of the television medium.

Lansford, in the eastern part of Pennsylvania, is cut off by mountains from Philadelphia 75 miles away and consequently was missing Uncle Miltie and whatever other program favorites TV signals of the time were bringing. Jerrold was commissioned to overcome this dual obstacle of nature and technology. Shapp and his engineers installed a tall tower on the top of a nearby mountain and, using an antenna array, picked up the Philadelphia market's TV signals and relayed them to Lansford's TV-starved citizens by way of a coaxial cable. The story goes that Lansford was so delighted to have acquired its own electronic baby sitters that it declared a school holiday.

CATV was Jerrold Electronic's primary means to financial maturity. By 1960, 10 years after Lansford declared its school holiday, it was estimated that more than 800 communities, and about 2 million viewers, were enjoying the benefits based on the master antenna principle (today's estimates: CATV systems in 49 states, serving more than 1 million homes, perhaps 3.4 million viewers). In addition, some 80% of the systems in operation were said to be either partially or wholly equipped by Jerrold. By that time, too, Jerrold owned and operated nine CATV systems in California, New Jersey, Arizona, Idaho, Alabama and Washington, serving some 31,000 subscribers.

Jerrold had acquired its first cable TV properties in 1955 when it bought a system in Ukiah, Calif., and another one in Key West, Fla. It sold the Key West

Dear CBS . . . you're the feather in our hat!

We liked you when we signed on in '49 . . . we love you in '64. From the days of "54th Street Revue" and "Arthur Godfrey and His Friends" . . . to today's Number One television network lineup, we're proud of our CBS affiliation which has played a major role in our leadership in Greensboro/High Point/Winston-Salem and the host of other communities in our 51 county coverage area for 15 consecutive years. Our hat . . . feather and all . . . is off to you!

WFMY-TV 2

GREENSBORO, N. C.

SEAL OF GOOD PRACTICE

Also for 15 years—Harrington, Righter and Parsons, Inc., our national representatives!

JERROLD *continued*

system four years later, realizing $284,000 profit on the transaction, but picked up other operations along the way. It was a peak period in the company's development. Jerrold had gone public in June 1955, issuing 200,000 shares at $4, while offering 50,000 shares to employes at $1. The move gave the company the financial strength to expand.

By 1960, Jerrold's net sales were up to a new high of $8.4 million from $2.8 million recorded in 1955, while net income was a record $810,251, compared to some $18,000 earned five years before. (Only 1961's earnings have topped that.)

More significantly, income from its nine CATV systems (it owned as many as 10 at one point) for the fiscal year ending February 1959 was 62% of Jerrold's total profit after taxes. The systems were estimated to constitute up to 10% of the total CATV market.

But the government put somewhat of a stop sign to Jerrold's growing plans in CATV. An antitrust suit was brought against the company by the Department of Justice in 1957 and tried before a federal judge two years later. In the summer of 1960, the verdit was brought in. Jerrold Electronics was found partially guilty of restraint of trade practices, was forbidden to acquire additional CATV systems without court approval.

Shortly after the decision was handed down, Jerrold sold nine of 10 CATV properties to the H&B American Corp., Los Angeles, for more than $5 million. Shapp then announced an expansion program, with the $5 million from the sale of the community systems applied to the acquisition of other properties.

One of the new properties obtained in that program was Harman-Kardon Inc., New York, a high fidelity component maker, which was set up as a subsidiary. That firm's chief executive, Sidney Harman, succeeded Milton Shapp as president of Jerrold in 1961. Shapp stepped up to chairman of the board and began devoting himself a great deal to public service. (Among the affiliations he made in the next two years: consultant to the Department of Commerce, vice chairman of the National Public Advisory Committee on Area Redevelopment and special consultant to the Peace Corps. More recently, Shapp made a bid for the Democratic nomination for senator from Pennsylvania, but withdrew "in the interests of party unity.")

With Harman at the helm, Jerrold assiduously followed a diversification policy. To a large extent, CATV was overlooked. This didn't sit well with Shapp, who with his wife is the largest individual stockholder in the company (they previously owned 322,025 shares: but last June, together with a small group of associates, they purchased 289,150 shares from John L. Loeb, a partner in the New York investment firm of Carl M. Loeb, Rhoades & Co., which now gives them more than 29%). He felt that "the company should lay greater stress" on the CATV and the microwave industries "rather than emphasize the general pattern of diversification."

By the summer of 1963, with the company operating at a first quarter loss of more than $100,000, Harman was out and Shapp re-assumed the office of president.

Shapp's office-taking pledge to stockholders was that the company would once again become a major operator of CATV systems. He's been good to his word. Since Shapp returned to active management, Jerrold has acquired equity interests or franchises in 15 community systems. Breaking down its CATV holdings shows the company with a 50% ownership each in four systems in Illinois, one in Florida and one in Indiana; a one-third interest each in two in Virginia; and a 25% interest each in three in Mississippi. These systems currently service 18,200 subscriber homes. In addition, Jerrold has a 50% interest each in two more Florida systems under construction (to be built and operated in conjunction with Meredith Broadcasting) and a one-third interest each in two more CATV operations being built in Indiana. They can be expected to add about 26,000 more subscribers to Jerrold's list.

On a projected basis, Jerrold hopes to add still another 26,000 subscribers via three systems in New York state and two more each in Indiana and Florida. And just last month, Jerrold revealed that it's trying to nail down its most ambitious CATV venture yet—this one to cover 37 towns in Camden county, N. J. The market has a potential of 115,000 TV homes.

In the past fiscal year alone Jerrold's investment in CATV systems rose to nearly $1.3 million. Yet most of Jerrold's new systems, as the company anticipated, for such are the hard economic facts of virgin ventures, have been operating at a loss in their initial stage of development.

CATV, on the other hand, could make a considerable difference for the company. Shapp looks forward to the day when big markets such as New York and Philadelphia will be subscribers. "The industry has just stopped crawling, is now getting to its knees ready to walk," he says. "There'll be as many miles of cable strung this year as in the last three years combined."

For the Jerrold Corp.'s slightly undernourished stock—it's selling at less than 4 (traded over-the-counter)—the accuracy of Shapp's vision could be decisive. CATV is Jerrold's guiding star. It will have to shine brilliantly to brighten the company's future path. END

LETTERS

OUR MAN IN TUCSON

I've enjoyed reading your fine book, TELEVISION, for more than three years. One of the highest points of interest in it is your annual survey of the coming network lineups by James Cornell of N. W. Ayer & Son. I have followed his astounding analyses for three falls now, and it amazes me how close he always comes to what actually takes place during the important ratings season of October through December. I would appreciate very much having [four extra copies of the September issue]. Our agency has come to depend rather heavily on Mr. Cornell's analyses and we want to be able to have handy copies to refer to.

And thank you for your excellent magazine. It is by far the best trade publication of radio-TV advertising on the market. JAC KENNEDY *Co-Partner, Ad-Ventures Advertising, Tucson, Ariz.*

CROSS-COUNTRY VERDICT

You are to be congratulated on your fine CATV story [September 1964]. Of all the articles I have read so far, none has ever been so complete, factual and unbiased. HERB JACOBS *President, TV Stations Inc., New York.*

Once again you have published an interesting and definitive article discussing the state of the community antenna television industry. Please send us some extra copies as soon as they are available. HENRY R. GOLDSTEIN *V.P., Trans-Video Corp., El Cajon, Calif.*

In view of our interest in CATV, which you have probably read about, your articles on this field have hit the best seller list at the station. If possible we could use four copies of the June 1962 article and four copies of your September issue. ARTHUR R. GARLAND *Promotion Manager,* WRGB *Schenectady, N. Y.*

The CATV story is extremely well-done —TELEVISION MAGAZINE's usual very thorough style. MARCUS BARTLETT *Vice President, Cox Broadcasting Corp., Atlanta, Ga.*

Please accept our order for 100 copies of the 12-page reprint of your article titled "CATV Revisited." LEON N. PAPERNOW *Executive Vice President, H&B Communications Corp., Beverly Hills, Calif.*

[**Editor's Note:** Reprints are available at 25 cents each. See Reprint Checklist, page 79.]

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PIER ANGELI / JEFFREY HUNTER / ARLENE DAHL / BARBARA STANWYCK
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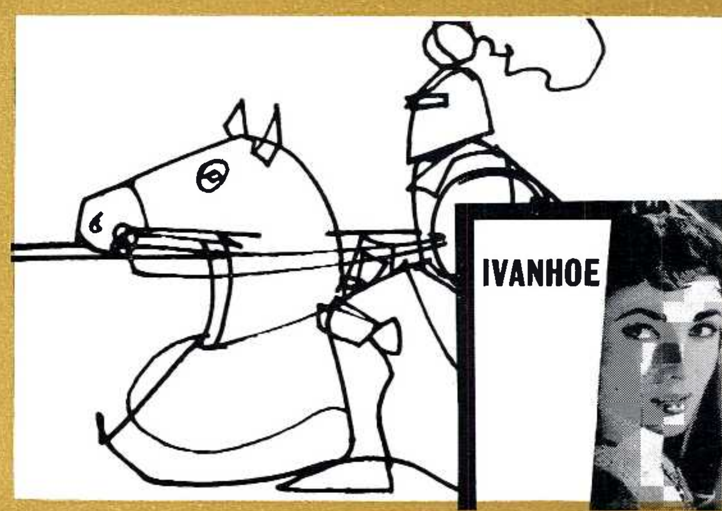

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FOCUS ON PEOPLE

MARTIN L. NIERMAN
President
Edward Petry & Co.

New president of Edward Petry & Co. is **Martin L. Nierman,** former executive vice president and head of a group of employes who bought the company more than a year ago from **Edward Petry,** founder and board chairman, and **Edward E. Voynow,** president, who have retired. Nierman was elected to his new post four days before the financial transaction that transferred control of the company to the stockholding employes was completed. The price was variously estimated at between $2 million and $4 million. Petry, 68, and Voynow, 61, plan to spend their time on other business and leisure interests.

JOHN A. SCHNEIDER
General Manager
WCBS-TV New York

THEODORE W. O'CONNELL
General Manager-National Sales
CBS-TV Stations

BRUCE BRYANT
General Manager
WCAU-TV Philadelphia

It was musical chairs last month for the upper echelons at CBS Television Stations Division. **John A. Schneider,** who had been general manager of WCAU-TV Philadelphia since August 1958, became general manager of WCBS-TV New York, succeeding **Norman E. Walt Jr.** (see Walt appointment, this page). **Bruce R. Bryant,** who had been general manager of national sales, replaced Schneider in Philadelphia. Bryant's former post went to **Theodore W. O'Connell,** who had been eastern sales manager of national sales.

Schneider joined CBS in 1950 as an account executive for Television Spot Sales in Chicago. A transfer to the East followed, and in 1954 he became eastern sales manager of New York, then general sales manager of CBS-TV Spot Sales. Bryant also started with CBS in Chicago as an account executive in that city's national sales office. He transferred to New York in 1953, became eastern sales manager in 1956 and moved up to the general managership in June 1959. O'Connell's CBS career also began in Chicago, as an account executive with WBBM.

NORMAN E. WALT JR.
Vice President
CBS Inc.

The task: charting at least part of the future of CBS Inc. by exploring and developing new ventures outside the corporation's existing divisional operations. The man appointed to the job (which carries the title of vice president of CBS Inc.): **Norman E. Walt Jr.,** who has been general manager of WCBS-TV New York since January 1962. It is a move away from the broadcasting arena for Walt, since he will be handling new projects and special assignments in non-broadcasting areas. Some of these projects will be the result of developments in the CBS Laboratories Division.

BRUCE LANSBURY
V.P.-Programs, New York
CBS-TV

Bruce Lansbury has moved east from his post as general program executive in Hollywood for CBS-TV to fill a spot once occupied by his boss, **Mike Dann**—V.P.-programs, New York. He succeeds **Harold Graham Jr.,** who resigned after a year and four months in the job. Graham came over to CBS from McCann-Erickson's M-E Productions (which no longer exists). Lansbury joined CBS-TV in 1959 as assistant director of program development. He was appointed director of daytime programs in 1961.

LAWRENCE BERGER
Senior Executive Producer
BBDO

The television production and television art departments of BBDO have been placed under the supervision of **Lawrence Berger,** who has assumed the newly-created post of senior executive producer, moving up from executive producer. Berger joined BBDO in 1947 as an assistant art director in the print department, went to TV art three years later and eventually became department head. He made V.P. in 1959, executive producer in 1962. BBDO's long-time TV production boss, V.P. **Arthur Bellaire,** recently transferred to the agency's San Francisco office.

FOCUS ON PEOPLE *continued*

EDWIN T. VANE
Director of Daytime Programs, East Coast
ABC-TV

PETER MINER
Director of Daytime Program Development, East Coast
ABC-TV

ABC-TV turned its attention last month to its broadening daytime schedule with appointments of two men from other networks. **Peter Miner** was named director of daytime program development, and **Edwin T. Vane** director of daytime programs for the East Coast. Vane comes from NBC-TV where he had been manager of daytime programs since 1961. Miner leaves CBS where he had been associated with the daytime drama *The Guiding Light* for the last two years. He replaced **Richard Dunn,** who joined Selmur Productions, ABC's production arm in Hollywood. Vane's post is a new one.

PETER M. AFFEE
General Manager
Television Affiliates Corp.

The TV broadcasters cooperative, TAC (Television Affiliates Corp.), has set up the new post of general manager and named **Peter M. Affee** to fill it. Affee was previously station manager of WNBC-TV New York, leaving last June after some 20 years tenure with NBC. He will help develop and expand TAC's current library of 180 locally-produced exchange programs, the majority of them in the documentary-public affairs area, which was his particular concern during the three years he headed NBC's New York outlet. Affee began his broadcast career in the documentary film unit of NBC-TV.

H. PETER LASKER
President
Broadcasting Communications Group Inc.

What used to be the sales division of Crosley Broadcasting Corp. has become the new representative organization, Broadcast Communications Group Inc., headed by **H. Peter Lasker,** president. He said the group will represent other broadcast facilities in addition to the Crosley stations, and will emphasize marketing research and the greater use of computers. Appointed as vice presidents of the organization were **Thomas R. Nunan,** group marketing; **Thomas M. Comerford,** TV sales, eastern division, and **Sam B. Schneider,** radio sales, eastern division.

JOHN J. HEYWOOD
Executive Vice President
Crosley Broadcasting Corp.

Philadelphia-born **John J. Heywood,** who spent the decade of the '50s on the top management team of NBC-TV, has been promoted from vice president and treasurer of Crosley Broadcasting to executive vice president. Heywood joined Crosley in 1961 after 10 years with NBC-TV, where he held the position of director of business affairs. He was made a member of Crosley's board of directors in December 1963, and will continue to serve on the board of directors and as treasurer. The 42-year-old broadcasting executive is a graduate of the University of Pennsylvania Wharton School of Finance.

JACK W. LEE
General Manager
WSAZ-AM-TV Huntington-Charleston, W. Va.

Capital Cities Broadcasting Corp., which owns five TV stations and six radio stations, has named new general managers at two of its outlets, switching them from other Capital properties. **Jack W. Lee** went from the general managership of WPRO-AM-FM Providence to that of WSAZ-AM-TV Huntington-Charleston, W. Va. **Daniel B. Burke,** who has been general manager of WTEN (TV) Albany-Schenectady-Troy, was named to the same post at WJR-AM-FM Detroit.

GEORGE BARENBREGGE
Vice President-Television
Rollins Broadcasting Inc.

George BarenBregge, who joined Rollins Broadcasting Inc. in 1956 from his post as general manager of WABD-TV New York, has been elected vice president-television of the station group. At the same time, **Albert R. Lanphear** was named vice president-radio. BarenBregge's first position with Rollins was vice president and general manager of WPTZ-TV Plattsburg, N. Y. Since 1961 he has been head of television for the group, which owns and operates seven AM stations, one FM station and three television stations.

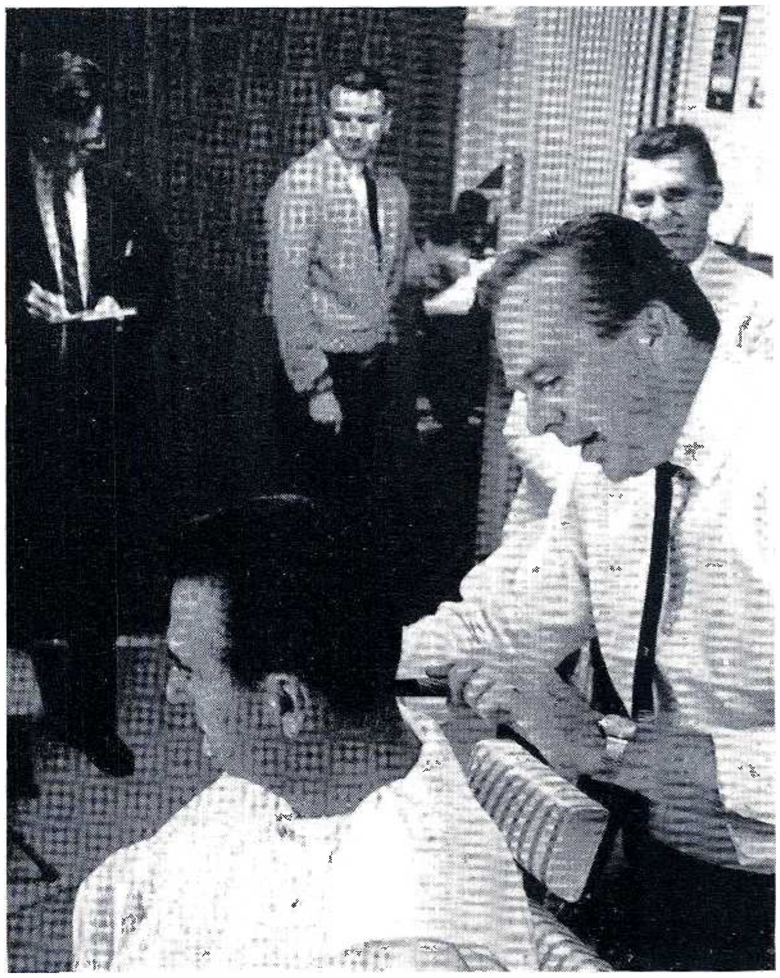
RAYMOND V. SCHNEIDER
V.P. and General Manager
Meredith-Avco Inc.

Raymond V. Schneider has moved over from TelePrompTer Corp. to become vice president and general manager of Meredith-Avco Inc. He has been in community antenna television since 1952, starting as manager of the Williamsport Cable Co., later part of National General. He became eastern regional manager of TelePrompTer in 1961, and was named general manager in 1962. Meredith-Avco was formed last July jointly by Meredith Publishing Co., Des Moines, and Avco Corp., New York, with initial operations in Florida's Cape Kennedy area. In August it purchased McLendon Cablevision Co. of Jackson, Miss.

If you lived in San Francisco...

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

FOCUS ON TELEVISION



THE man getting the haircut is Tennessee Ernie Ford. The note-taker at the upper left is New York Al Kroeger, TELEVISION's senior editor. Kroeger spent a week in San Francisco last September watching Ford get his hair cut (at KGO-TV where the Ford show originates), making scores of advertising and television executives hold still long enough for interviews and pictures, and trying to find a seat on cable cars, the latter without too much success.

What it was all about will be seen a few pages further on in TELEVISION's third photo and text report on cities where television comes from. The photographs were taken by Black Star photographer Eugene Anthony, a bearded native of San Francisco and a fast man with a 35mm Nikon. In three crowded days of shooting—23 tightly-timed stops in various parts of San Francisco and Oakland—Anthony ran through 41 rolls of film, 1,476 exposures. The agony of photo selection came later on—it's hard to winnow down so many good pictures, as Anthony's are, and as the reader will note.

Kroeger's professional impressions of San Francisco are contained in the report on the market. His personal reaction: San Francisco is just as stunning a delight as people say it is. For the expense account record, however, he would like to point out that San Francisco taxi cabs start at 45 cents and that the $7.50 item charged by photographer Anthony was for a pair of glasses which slipped from a pocket and broke while he was perched precariously atop an art counter at Guild, Bascom & Bonfigli.

She has a chance

The story of the efforts to educate mentally retarded children appeared as "The Case for the Limited Child" on *KPIX Reports,* a locally produced documentary series. It was privileged to receive the regional Emmy Award in 1964, the Ohio State Award, the 1964 Silver Spindle Award, and a special award from the California Association for Mental Health.

Once a month, *KPIX Reports* examines issues of local importance on such subjects as developments in California's schools, fair housing legislation, and problems of juvenile delinquency.

The San Francisco Pageant, also locally produced by KPIX, is a series of dramatic documentaries that have included The Golden Gate Bridge, Chinatown, the San Francisco Earthquake, and San Simeon. In 1963, this series received the George Foster Peabody Award for "conspicuous public service in broadcasting."

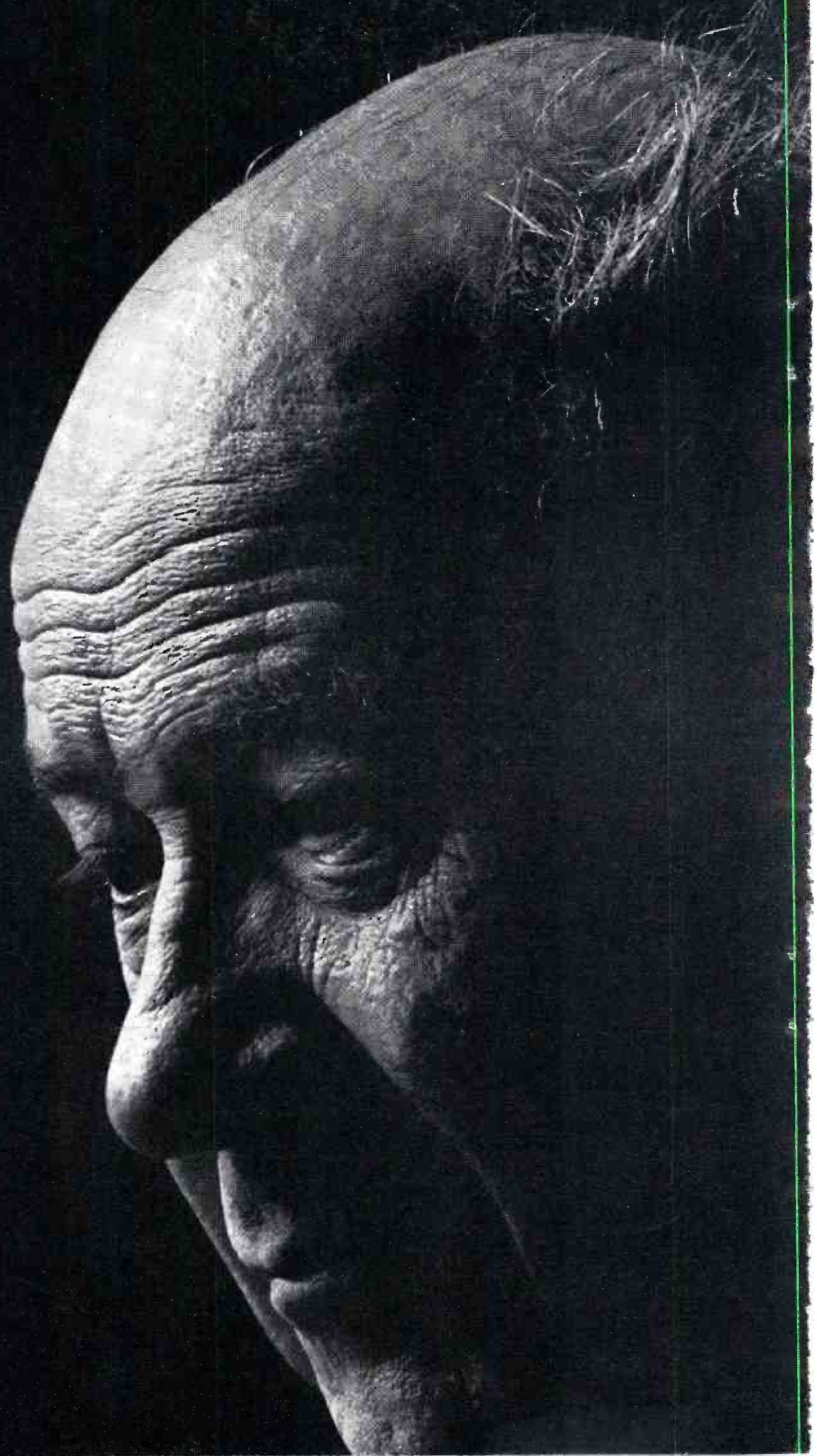
To date, in 1964, KPIX has received 17 national and local awards for a wide range of activities in history, news, education, culture, health, art, and human relations. Perhaps more than anything else, this serves to emphasize the significant role the local television station plays in the affairs and problems of the community.

KPIX 5 GROUP W

WESTINGHOUSE BROADCASTING COMPANY

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

Gore Vidal's 90-minute late-evening Hot Line shows and David Susskind's two-hour Open End is television that stirs... stimulates... provokes. Programming for people with ideas is one of the 20 Different Worlds of Entertainment this year that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.



People think more with WPIX

NEW YORK

November 1964 Vol. XXI No. 11

TELEVISION

SAN FRANCISCO

The popular song notwithstanding, cable cars don't ride halfway to the stars. But anyone who's been to San Francisco knows what all the singing is about. Stripped of cliche, it's a first rate market—and a solid television town, as explored in this special report, the third on cities where television comes from.

BY ALBERT R. KROEGER

The Advertising Community: Distinguished by its talent, plagued by its neighbor

San Francisco International Airport is 55 turboprop-minutes away from Los Angeles, four hours by jet from Chicago, 45 minutes more to New York. The city is easy to get to, easy to get away from. The airport handles nearly 500 commercial flights a day. For the San Francisco ad community, that's both an advantage and a problem.

On its own San Francisco is an important advertising city. Every major ad agency has a branch there—25 branch offices out of 75 San Francisco agencies. The market is headquarters for about a dozen big national advertisers and a score of big regional accounts. It also pulls business down from the Pacific Northwest and it looks to the important Pacific Ocean community for new growth.

The caliber of the market's agency personnel is generally top drawer and the creative atmosphere is unsurpassed. There is a low job turnover, exceptional in the frenetic agency business, and employment waiting lists are as long as Golden Gate Park. So what's the problem?

The problem is 405 miles to the south and its glitter is hard to ignore. It has lush production facilities, a deep reservoir of talent and 165 agencies of its own, including account-splitting sister branches of the San Francisco agencies. As long as Los Angeles is in business, many believe, the thunder up in San Francisco will be drowned out.

"It's quite common," says Jim Burch, copy group supervisor on BBDO San Francisco's big Lucky Lager Beer account, "for some of our people to work half a day in Los Angeles, the other half in San Francisco." One big reason for the S.F.-L.A. shuttle: about 90% of San Francisco-originated commercial production is done in Los Angeles—an acute headache for the handful of production companies trying to make a living in San Francisco.

For many of the San Francisco agency men, who love bay area living, a work pace less hectic than back East and the spirit of camaraderie obvious in the market, the fun of San Francisco and its strong insular qualities are worth holding on to. But it is being challenged by air travel bringing eastern headquarters closer and closer to "home."

If San Francisco is, as one agency man puts it, "a mixture of business and contentment," it is also a highly competitive market. The accounts, while impressive, are for the most part not that big and there are not that many of them. Presentations for rival agency accounts are common.

E.&J. Gallo Winery, Clorox (a Procter & Gamble subsidiary), United Vintners (G&D wines), Foremost Dairies, Pacific Vegetable Oil (Saffola), Kaiser Aluminum & Chemical (Kaiser Foil) and California Packing (Del Monte) are major bay region companies heavy in TV and advertising out of the local agencies.

Ralston Purina Co., St. Louis, is the rare example of an out-of-state company placing all of its business (not just a regional division) with a San Francisco agency. But some local companies also go out of town. Crown-Zellerbach, a big name locally, advertises its many products out of L.A.

While the national accounts help buoy San Francisco's spot billings, the regional accounts are the backbone of the market and figure heaviest in the roughly $35 million spot and regional TV billings coming out of the agencies.

Folger's Coffee (another P&G subsidiary), Pacific Telephone & Telegraph, M.J.B. Coffee, Hills Bros. Coffee, Lucky Lager, C&H Sugar, Langendorf United Bakeries, Standard Oil of California, Bank of America, Pacific Northwest Bell and Nalley's Inc. rate among the top regionals.

The biggest TV billing agency in town is BBDO, which also ranks as the largest U. S. branch office of the New York-based agency. Honig-Cooper & Harrington, thanks to its big Clorox and United Vintners accounts, runs close behind and is the largest locally-headquartered agency. Guild, Bascom & Bonfigli (Ralston and Foremost) and Campbell-Ewald (Folger's Coffee) follow up the leaders. Y&R, Johnson & Lewis, McCann-Erickson and Foote, Cone & Belding also do considerable TV business.

It's said that an agency is only as good as its manpower. If it's true, San Francisco looks very good. It's produced such recognized creative greats as Dave Bascom of GB&B, Howard Gossage of Weiner & Gossage and Dan Lewis of Johnson & Lewis. Says Hanley Norins, V.P. and creative director at Y&R, "I've found more talent per capita in the agencies here than in New York. San Francisco attracts a certain kind of person."

Norins himself, now four years in San Francisco after 14 years in eastern agency work, is a case in point. He went to San Francisco from Y&R New York for two weeks to work on the Kaiser Foil account. He liked the city so much he stayed two months, commuting weekly to New York for his other accounts. With each trip he found it harder to leave San Francisco, "its living, its atmosphere, its esthetics." Norins finally sent for his family and made San Francisco home base. One of his old accounts, Akron's Goodyear Tire & Rubber Co., followed him out.

San Francisco hopes it can get more men like Norins. And it may. BBDO recently had an important transfer from the east, V.P. Art Bellaire, New York associate creative director and TV production boss, now creative director of the SF branch.

San Francisco offices are maintained by all of the major station representatives. They report a gradual billings increase out of the market, credit the local agencies over-all as having exceptionally sharp, experienced TV buyers.

TV commercial production isn't one of the market's bright spots. Local agencies are estimated to spend between $6 to $8 million a year on commercial production. The eight production firms now operating—Fraser Productions, Imagination Inc., Vista Productions, Motion Picture Service Co., Max Katz Films, Leo Diner Films, Snazelle Productions and Davidson Films—see only a small part of the TV business. Los Angeles is too close.

Most of the production houses are doing the bulk of their business in industrial and training films, are lucky if TV commercials account for 30% of their activity. While San Francisco is ideal for location shooting, many advertisers bring in out-of-town crews for the job, another problem for the local men.

One recent hope for turning San Francisco into a major TV and film production center, however, is in limbo. An ambitious group called Independent Producers of America was scheduled to open a studio and start production of TV films, commercials and movies. It was banking on civic pride and the built-in attractions of the city to lure talent and a diversified film business, but its bankroll ran out and its creditors ran in.

But San Francisco has ambition and the talent to go with it. It's one of the top advertising cities now and it's looking to get better—with Los Angeles or despite it.

View from roof of GB&B takes in a lot of San Francisco. Three who help put town on the national ad map (l to r): Bob McMillin, senior account supervisor-Foremost Dairies, Van Camp Seafood; executive V.P. Dan Bonfigli; Alex Anderson, V.P.-associate creative director.

San Francisco's agencies hold—and deserve—a reputation for commercial creativity

In Foremost storyboard session (l to r): Dave Fulmer, V.P.-executive broadcast producer; Nancy Sewell, TV production coordinator; Gordon Bellamy, senior TV art director; Gil Lumbard, copy supervisor on Foremost, and Bill Palmer, Foremost grocery product manager.

V.P. Dave Fulmer greets caller. Tiffany lamp on reception desk sets art tone in lobby.

GUILD, BASCOM & BONFIGLI, only 15-years-old and locally-based (it has branches in Los Angeles, Seattle and New York) has a national reputation out of proportion to its small account list. It consciously tries to stay small to stay sharp and distinctively creative. Over half of its billings are in TV—about $10 million. Ralston Purina with its breakfast cereals is GB&B's big national account. Van Camp Sea Food, recently acquired by Ralston, is a new addition. And there are such big regional TV-users as Foremost Dairies, Pacific Northwest Bell, Clougherty Packing Co. Walter Guild has now retired, leaving David Bascom head of the agency.

GB&B quarters in an old reconverted hotel. Inner courtyard is occasional meeting place.

BBDO is the big agency in town—and the largest BBDO branch office outside of New York. It billings, half of them in TV, have quadrupled since the end of the war and its office force is an un-San Francisco sized 150 people. Keeping BBDO big is a $2.7 million piece of the national spot business with its Gallo Wine account and a stable of major regional accounts—Pacific Telephone & Telegraph, M.J.B. Coffee, Lucky Lager Beer and Standard Oil of California—a group in itself which billed nearly $5.8 million in spot and regional TV last year. The agency's crack TV production department was bolstered several months ago with the addition of V.P.-creative director Arthur Bellaire, who transferred in from BBDO New York (after 21 years there) where he bossed TV production. Another recent addition is a West Coast version of BBDO's "Channel One" commercial testing operation. Like most agencies, BBDO goes to Los Angeles for most of its commercial production work.

First stop for schedule-minded station reps is BBDO's big media department reception room. The Gallo wine business is the agency's top national spot attraction, a fat $2.7 million lure.

J. G. "Pete" Motheral (l), V.P.-general manager of BBDO's San Francisco office, has been on the job since 1951. Arthur Bellaire, V.P.-creative director, just transferred in from N. Y.

TV art man John Norall (l) checks a story board with TV art director Dick Snider.

The BBDO media department (r) is largest in San Francisco. The agency has 150 people.

Media director Charlie Russell is the V.P. behind the buys coming out of BBDO's branch.

Jim Burch, copy group supervisor on Lucky Lager Beer, checks a commercial reel with an assist from Susan Hedin.

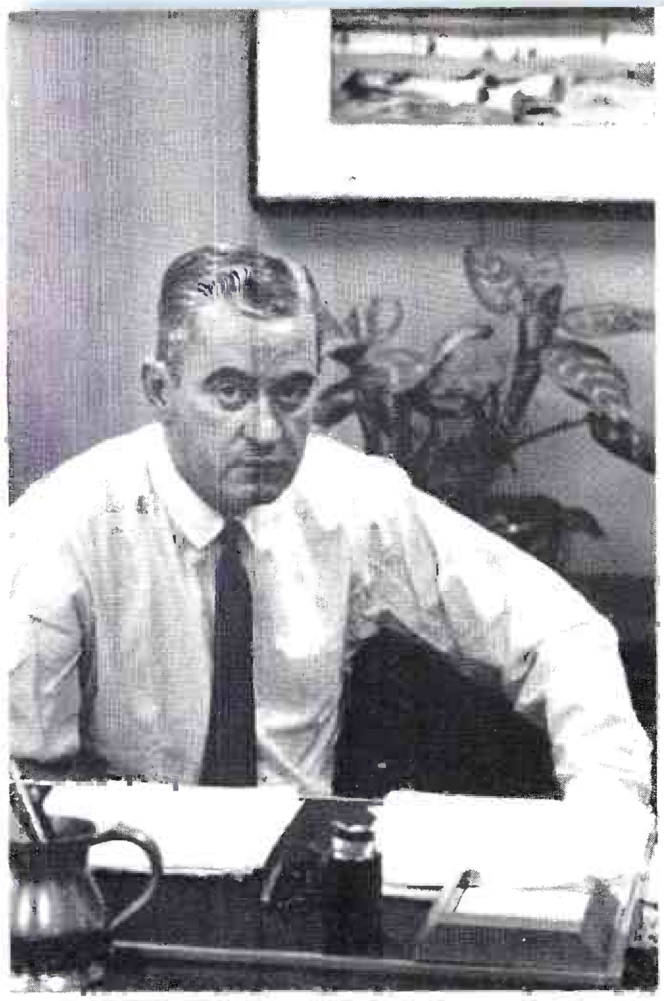
Creative team on the Clorox account (l to r), assistant creative director Maurice Flatzman, art director Victor Lee and copy group head Lee Spangler, ponder a new storyboard idea.

V.P.-creative director Bob Haumesser rides herd on HC&H's considerable creative load.

HONIG-COOPER & HARRINGTON, the largest locally-headquartered agency, runs BBDO a race in TV billings, thanks partly to possession of the fattest TV account in the market, the Oakland-based, Procter & Gamble-owned Clorox Co., which plowed about $5.8 million into spot TV alone last year. It also boasts that "little ole" wine-making United Vintners account, a $3.2 million spot user in 1963. Such regional advertisers as California & Hawaiian Sugar (C&H brand), Signal Oil & Gas and Interstate Bakeries (out of HC&H's Los Angeles office) are also healthy TV accounts. HC&H will be 50 years old next year, one of San Francisco's oldest agencies. Since 1954 the agency has been located in its own building, a three-floor redwood structure on Columbus Avenue in the North Beach section of town, just outside the downtown agency concentration. For reps calling on HC&H, it's a $1.25 cab ride. But no one's complaining with Clorox and G&D wines in the house.

Copywriter Ron Berman (l) and TV production manager George Watson view movieola. Clarice McCreary is HC&H's TV buyer. Station reps rank her one of best in the business.

HC&H's inner offices open on a lovely Japanese garden, quiet meeting place for Bob Haumesser (l) and research director George Dunn.



William P. Reilly is senior V.P. in charge of Young & Rubicam, San Francisco.

Goodyear ads come out of Y&R San Francisco. In from Akron for a meeting are Goodyear ad director John Kelley (head of table, dark suit). Next to him, ad manager George Lenox.

YOUNG & RUBICAM San Francisco is a strong West Coast arm of the New York agency. It's currently billing about $15 million. half of it in TV. Y&R's big television accounts include Kaiser Aluminum & Chemical Corp., the Borden Co.'s western division and Langendorf United Bakeries, a big western account that put over $740,000 in spot and regional TV last year. Goodyear Tire & Rubber Co. ranks as the branch's biggest TV biller—$4.4 million last year. Although Goodyear's media buying is done in New York, its national ad preparation, TV and print, comes out of San Francisco. Bill Reilly, head of the Y&R office, feels that a problem facing the big branch agencies in San Francisco is their image as "outsiders." There is a rivalry, he says, with the local agencies. And the branch agency, to get its share of local accounts, has to participate in the community, get its own "local look," and try to add qualified local people to the agency executive force. Y&R apparently is having success in this area. It recently acquired Berkeley's Dymo Industries, a growing label-making concern and a budding spot TV user. Another Y&R asset is its creative director, Hanley Norins. Norins had been handling Goodyear's creative work in New York. When he moved to San Francisco four years ago, Goodyear followed him.

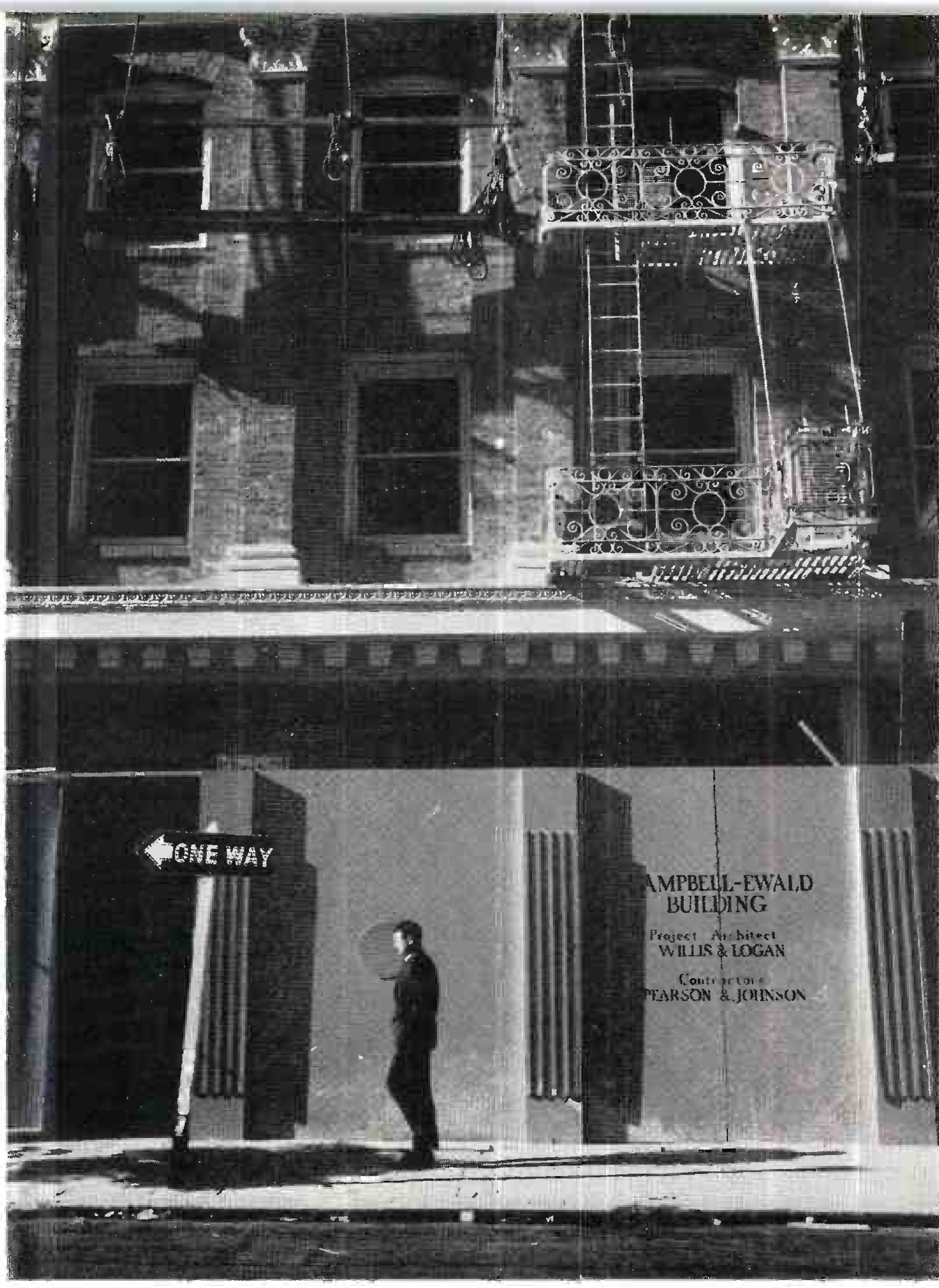
Media director Mike Kirby recently transferred to N. Y. Secretary is Sara Pierce.

Fred Wellmerling (l), V.P.-account supervisor on Kaiser, with Bob Haile, Kaiser's mgr. market planning, consumer products.

Albert H. deGrassi, director of advertising, Kaiser Aluminum & Chemical Corp. His company is headquartered in Oakland.

Working on Langendorf account: Helen Ennis, copy; Mutsuo Kitagawa, TV art; Jim McManus, V.P.-account supervisor.

Hanley Norins (r), V.P.-creative director.



C-E will have "grand opening" ceremony for its new offices on Pacific Avenue in November.

King Harris is Campbell-Ewald executive V.P., chief of agency's western division.

CAMPBELL-EWALD, with attractive new quarters in the North Beach area, is also something of a new agency. When Fletcher Richards, Calkins & Holden was merged into Interpublic late last year, C-E bought FRC&H's San Francisco and Los Angeles' offices and absorbed them into the existing C-E branches. King Harris, executive V.P. of Fletcher Richards, assumed the same title with C-E and now heads the agency's western division (San Francisco, Los Angeles and a new Honolulu office). The acquisition also brought C-E the big regional Folger's Coffee account, which billed better than $5 million in spot TV alone last year. C-E's San Francisco office is presently billing at the rate of $8 million a year, with some 40% of that billing now going into television.

Media director Bob Wilson talks to his secretary.

Going over Folger's Coffee storyboards (from l): Jack Keeler, head art director; Bob Pritkin, V.P.-creative director; Porter Anderson, V.P.-Folger account man.

Boss of FC&B's branch operation is senior V.P. and general manager William Matthews.

FOOTE, CONE & BELDING'S San Francisco office opened in 1922 as a branch of the old Lord & Thomas agency, forerunner of today's FC&B. Its first client was the Southern Pacific Railroad, an account still in the house. (The Foote in the company name, of course, belongs to FC&B co-founder Emerson Foote, who started his advertising career in San Francisco and who founded the city's now long-defunct Yeoman & Foote agency.) The branch ranks as the smallest of FC&B offices around the U. S. with 10 accounts and billings of just over $6 million, about 30% in TV. The agency has the corporate end of the regional Nalley's Inc. food account and Calo Pet Food as its top TV clients. FC&B coast activity centers down in Los Angeles where the agency has 115 people vs. only 60 in San Francisco. The Los Angeles office also has such West Coast accounts as Castle & Cooke's Dole pineapple, the Purex Corp., Sunkist Growers and Lockheed Aircraft.

Secretary Sue Bolstad adds beauty to the Nalley's account.

FC&B huddle (l to r): Fred Cole, art chief; Ken Sale, copywriter; Dick Clark, media head; Jack McQueen, broadcast director.

Research director Wilton Kuffel with his assistant, Tracy Giesen.

McCANN-ERICKSON'S top client in San Francisco is the locally-headquartered California Packing Corp. (Del Monte brand foods). It also has the Ortho division of California Chemical Corp., the Coast's big Wells Fargo Bank, regional Coca-Cola business and a new account in town, the San Francisco Hilton. McCann is big as San Francisco branches go with 108 people. TV makes up about 38% of its overall billings with Del Monte as the leader in television activity.

Sam Hanson (l), advertising manager of California Packing Corp., with V.P. Jim Roddy, agency's Calpack account director.

J. Carson Magill (above) has been with McCann in San Francisco for 14 years. He's senior V.P. and branch manager.

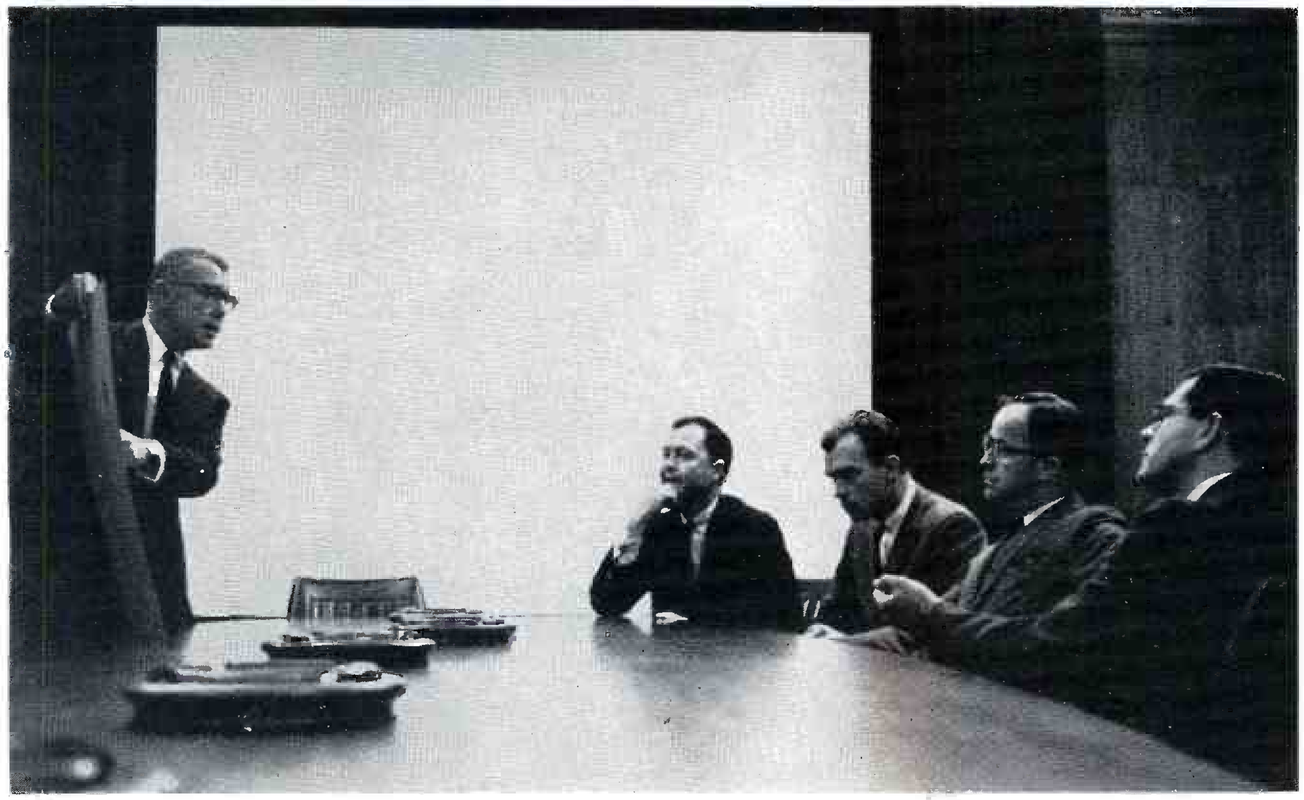
Frank Regalado, director of media services, monitors a McCann spot in TV production department with Mary Tobias.

JOHNSON & LEWIS, a home-grown San Francisco agency, started in business under another name in 1917 when advertising agents were still a fairly new breed, and very new on the West Coast. Over the years it has been under four different ownerships, currently is headed by Daniel H. Lewis. (Charles P. Johnson retired in 1957.) The agency expects to bill about $10 million this year, about 15.5% in TV. While J&L is small, one of its clients has the biggest bankroll in the U. S.—Bank of America, National Trust & Savings Assn. The bank has its home offices in San Francisco and has been with the agency since its beginning. It is also J&L's top TV account with better than $500,000 in spot TV. Other major TV accounts include Pacific Vegetable Oil (Saffola oil and margarine) and Vano Products division of B. T. Babbitt Co. (liquid and spray starch). J&L has been growing fast, recently added a Los Angeles branch office operation.

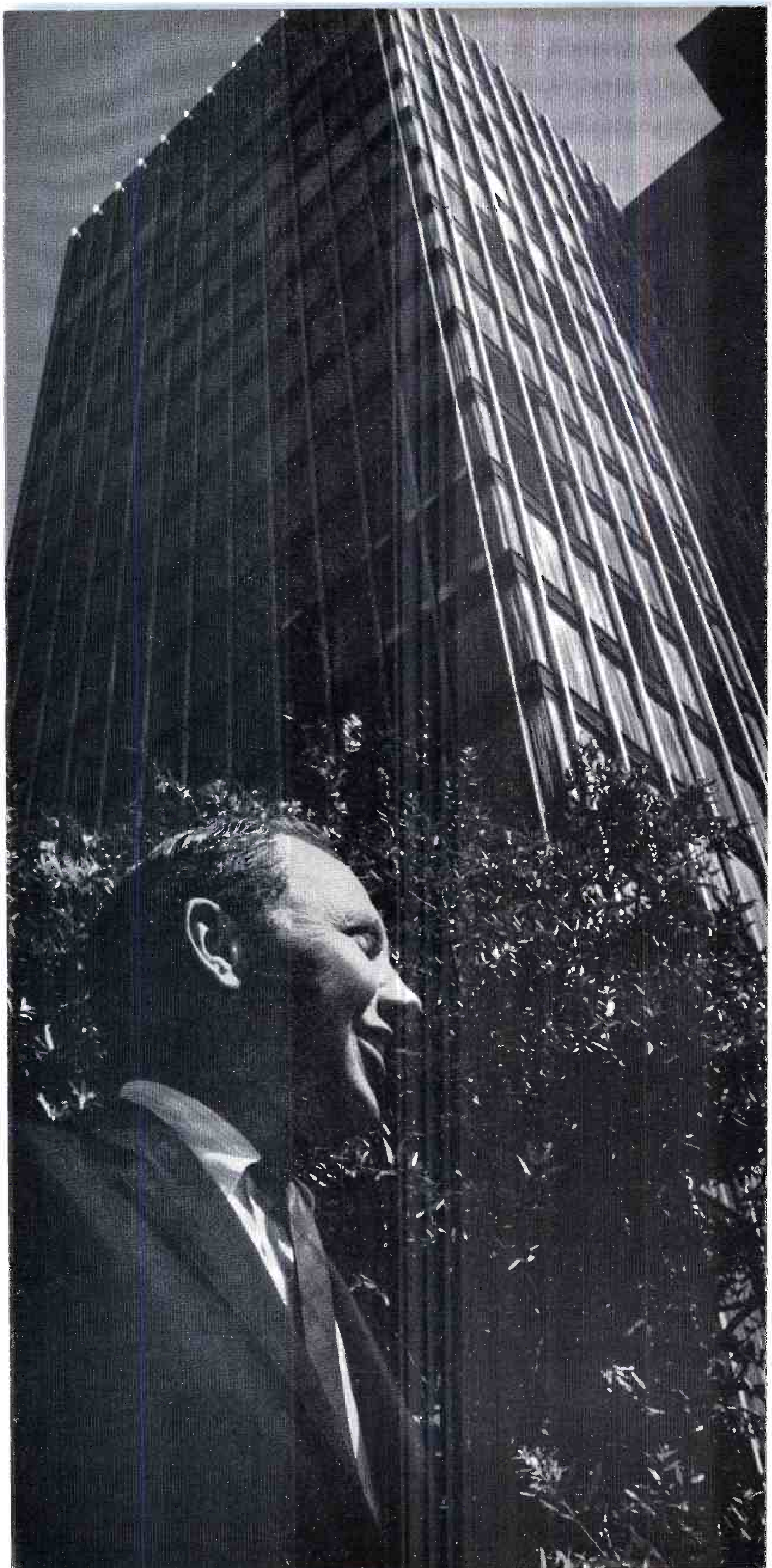
Meeting (l to r): Saffola AE Al Connor, media head Jack Newell, TV buyer Jan Brown, agency services chief Dick Tyler.

J&L president Dan Lewis (l) and V.P.-creative director Haiden Ritchie. The agency has been making steady billings gains and gathering awards.

Dan Lewis on a Bank of America campaign presentation. Across from him, bank ad director Charles Stuart Jr., ad assistant Ron Verner, J&L V.P.-general manager Walter Terry, creative director Ritchie.



B of A AE Jack Little with secretary Lou Ann Yturri.



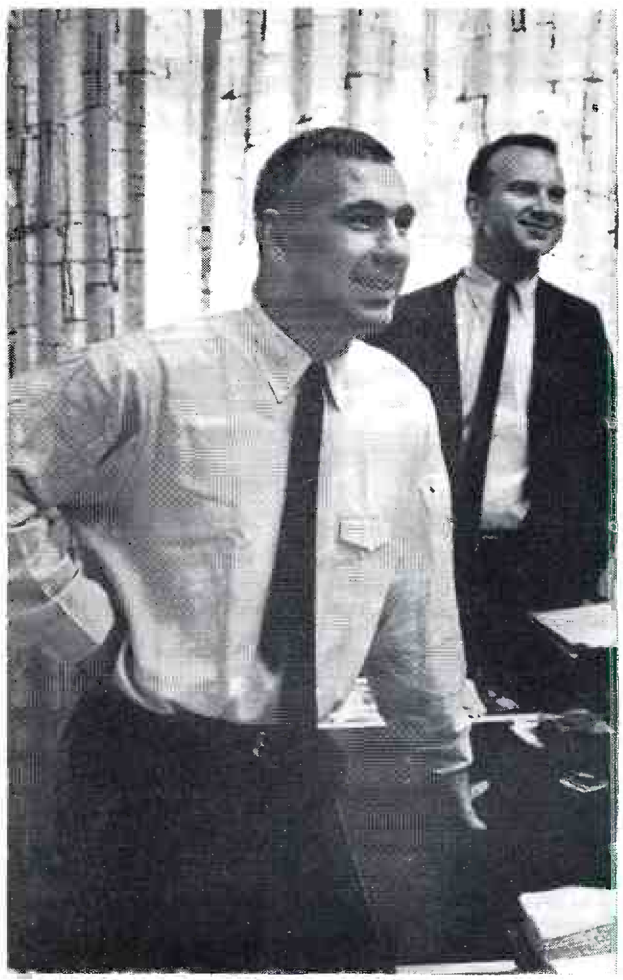
The reps, spokesmen for other TV markets, find S. F. agencies professional, efficient

BLAIR started out in the radio representation business from San Francisco 30 years ago. Today, with over 40 TV stations to represent, it is still the biggest rep in town, one of the biggest in the country. The office has three men in sales and TV manager Wally Hutcheson says the trend of San Francisco spot business has been up for the last five years. Hutcheson credits an agency TV buyer turnover of less than 25% for keeping timebuying from the market extremely sharp.

Blair TV's Wally Hutcheson gets the sun in front of the Crown-Zellerbach Building.

ABC SPOT SALES represents four of the ABC-TV o&o's. Jim Osborn, a former sales boss at KXTV Sacramento, now three years in San Francisco as ABC Spot Sales manager, has seen a business spurt this year of nearly 50% over 1963, believes San Francisco is coming into its own as a hot buying center.

Crew-cut Jim Osborn and assistant Dick Savage carry the flag for ABC Spot Sales.



Joe Freedman has been H-R Representatives San Francisco office manager since 1958.

H-R REPRESENTATIVES has a three-man TV sales force and a list of 25 TV stations, including the local independent, KTVU. In addition to covering San Francisco it also takes in Seattle and Portland. TV sales manager Joe Freedman finds the San Francisco market the right size for personalized selling and he's high on the "professionalism" displayed by the local television buyers.

Harry Diner, 10 years with Westinghouse, opened TvAR's San Francisco office 5 years ago.

TvAR San Francisco "house reps" the five Westinghouse TV stations plus three others. Office manager Harry Diner, with KPIX locally before joining TvAR, joins fellow reps in citing the high caliber of San Francisco timebuyers. "With the small budgets here," says Diner, "the agencies have to have people who are more efficient in television buying."

PGW claims that its San Francisco TV sales have more than doubled in the last three years. John Brigham, one of PGW's two TV salesmen, says the business out of the San Francisco office is highly regionalized, involves a dozen western states and an increasingly close liaison with PGW Los Angeles. "Agencies," says Brigham, "are lumping their buys on what they call the West Coast. Lots of the Los Angeles activity affects me here."

John Brigham has been Peters, Griffin, Woodward's man in TV sales in San Francisco since 1962. Like all reps, he's sold on the market.

SNAZELLE PRODUCTIONS' Ernest Snazelle (above, right, with cameraman Joe Dieves) is largely involved with program development work, industrial and sales training films. TV commercial production is about 25% of his business—roughly the same as most of the market's seven other production houses. They all suffer because of the proximity to TV-facilities-rich Los Angeles.

FRASER PRODUCTIONS' Tom Fraser (left) resents San Francisco having "an orange crate school of production" image. He believes local producers are capable of high quality creative work and should sell themselves harder. "I personally love fishing fleets, cable cars and hills," says Fraser, "but they don't pay the bills around here."

VISTA PRODUCTIONS' husband and wife team, Florence and Dick Fowler, do about 20% of their business in TV commercials. They admit San Francisco is weak on complete production facilities but maintain that, given time, it can do any commercial job.

IMAGINATION INC. does most of its work in business films but TV commercial production, heavy in animation and special effects, makes 60% of its dollar volume. Bob Hovarka (far left), production manager, and John Magnuson, president and creative director, both believe that San Francisco is heading for a renaissance in TV production.

The Television Community: Vigorous and varied, it contains all media mix elements

The occasional sea lion that romps in the waters off the Golden Gate couldn't care less about a thing called television. But it's probably crossed the mind of a station man from time to time that if the land continued out a-ways into where the Pacific now surges, program signals would be bounding into thousands of additional TV homes instead of bouncing aimlessly off the watery expanse.

Despite the dream, the San Francisco-Oakland TV market doesn't do badly. It does, in fact, a $25.3 million-a-year business, reaches into some 1,464,700 households, dominates a marketplace which has an effective buying income of $13.7 billion, the seventh most wealthy in the U. S.

In many ways San Francisco-Oakland seems to be the complete, even the ideal TV market. It's big enough to pull a ranking in the top 10 range of meaningful TV measurements, last year came in 7th in network billing ($3,854,587), 6th in spot activity ($16,799,303), 4th in local business ($7,760,064). Its total TV revenue was 5th highest in the country, $25,361,643, up 12% over 1962. Its pre-tax TV income hit $11,155,983, 6th best of all TV markets and up 18% over the previous year.

And yet, San Francisco hasn't surrendered its distinctiveness under the sheer weight of the numbers. The market, grown to include a sprawling complex of industry in nine counties rimming San Francisco Bay, is still a happy adventure in what a lot of cities would like to be, but aren't.

Even in its array of broadcast activity, San Francisco-Oakland comes close to striking an ideal balance. Its stations run the full range of ownership and service possibilities—a network o&o, a newspaper-owned network affiliate, a major group-owned network affiliate, another big group-owned independent and a well-established ETV station.

There also are three authorized UHF stations in the wings waiting to debut, a new pay TV operation just starting up and CATV units beyond the city relaying signals up into redwood country and out into the farm valleys.

Additionally in the bay area media mix are 48 radio stations and four daily newspapers, Hearst's morning *Examiner,* the morning *Chronicle,* Hearst's evening *News Call Bulletin* and the evening *Oakland Tribune.*

Bought and sold primarily for its nine-county bay area coverage, San Francisco TV, as in most four-station markets, is highly competitive, is concerned with image, goes heavily into the challenge of news and special programs.

In profile, the San Francisco stations take on distinct characters. Westinghouse Broadcasting's KPIX is the CBS basic affiliate. It builds many of its activities around public service programs, seeks an image as a leading citizen of the Bay Area. It has been delivering strong on-the-air editorials since 1956.

KPIX management drives hard on its "community involvement" approach to local programing, believes, as do many observers of the market, that the attitude of San Franciscans toward public affairs and culture is a couple of notches above the level of most other cities. KPIX's bet in the cultural-historical area, its *San Francisco Pageant* series, paid off last year in a George Foster Peabody Award.

Also pulling hard in the public affairs area is KRON-TV, an NBC outlet owned by the *San Francisco Chronicle.* In addition to a crack news operation, the station takes a half hour of prime time every Monday for its award-winning *Assignment Four* documentary series.

Sprawled out in dingy spaces once occupied by retail stores adjoining the *Chronicle* plant (and with its news operation sharing the *Chronicle* city room) KRON-TV has an obvious physical problem. But a brand new $5 million station facility will soon be a'building, should rank as the market's TV showplace when completed in March 1966.

KGO-TV, the ambitious ABC-owned station, prides itself on being an innovator, an entertainment leader and a solid public service and news contender, thanks in part to its respected TV news director, Roger Grimsby. It has a bent for local live programing—nearly seven live audience daytime hours a week plus eight hours more of studio production—and ranks as a leading movie station with a library of almost 3,000 titles.

Program formats developed at KGO-TV have often gone on to make the ABC network (one of its local personalities, Les Crane, debuts this fall on the network's new late-night entry) and the station stands as a national rarity in originating a regular network program, *Hello Pea-Pickers,* the Tennessee Ernie Ford show videotaped for ABC-TV.

KTVU, the independent station, is located across the bay in Oakland, has a reputation as the local sports station. But the KTVU sports blockbuster, local games of the Giants and Dodgers, fizzled late last summer with the defection of West Coast baseball to pay TV. Sports, nonetheless, and of all kinds, make up a big part of the KTVU schedule, along with some 30 hours of weekly live and film children's programing, syndicated fare and off-network reruns counter-programed against the prime-time network lineups.

The Oakland station was purchased by Cox Broadcasting last fall for $12.3 million, a change in ownership only. KTVU does a healthy spot business, being in a better position to sell one-minute prime-time availabilities than its competitors, and believes that it has another advantage in being able to slant all its programing locally.

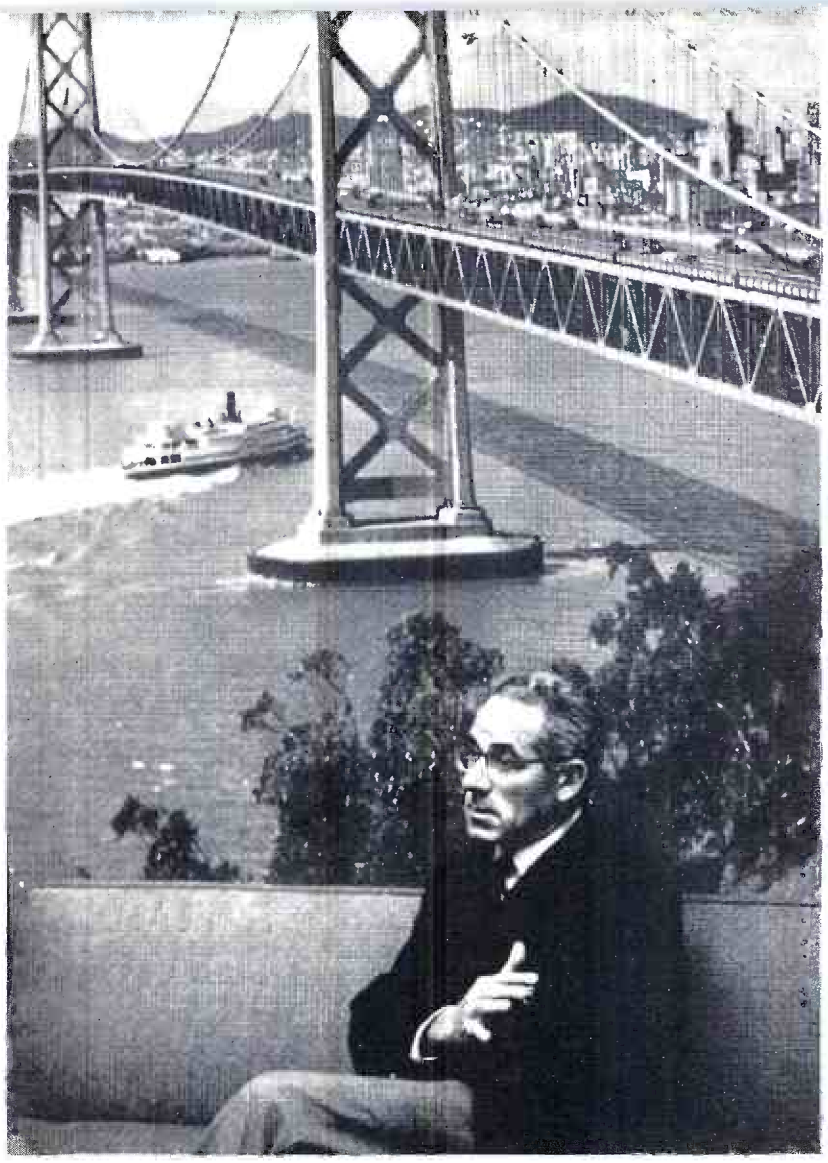
Aside from its four local commercial stations, San Francisco-Oakland receives some overlapping coverage from KNTV San Jose, an ABC-TV affiliate south of San Francisco. Three UHF allocations are not yet on the air; one is KSAN-TV, channel 32, another KBAY-TV, channel 20, and the third is KFOG-TV, channel 44, one of Oakland-based Kaiser Industries' planned UHF operations.

The banner of educational TV in San Francisco has been carried ably for 10 years by KQED, which now programs a six-day week—8 a.m. to 4 p.m. instructional TV, 4:30 to about 11 p.m. a potpourri of culture. The standard problem has been keeping up the station's $605,000-a-year operating budget. Public contributions are hypoed by a giant auction staged over the air for five days each year. Belly dancers often replace chess lessons for the occasion, and donated items, everything from boa constrictors to cakes baked by Governor Pat Brown's wife, are sold off.

The new man in town is Subscription Television Inc., Northern California division. It will stay, or leave (as will STV Los Angeles), depending on the outcome of the Nov. 3 state-wide vote on pay TV represented by Proposition 15. STV San Francisco has been operating since mid-August, programs about four hours a day from a converted warehouse studio in an industrial district just south of downtown San Francisco. STV claims some 9,000 Bay Area subscribers, 2,800 actual hook-ups. It is obviously troubled (down from 62 to 17 people) but hanging on.

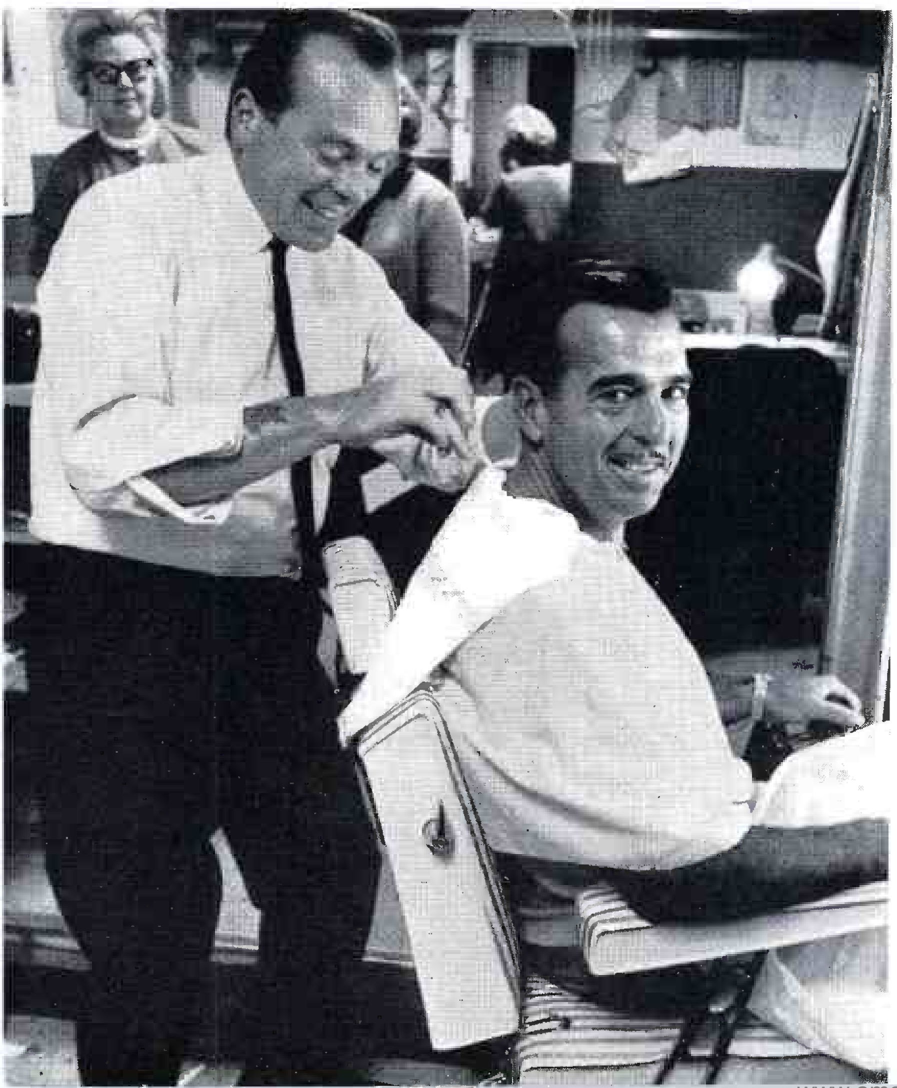
KGO-TV, the ABC o&o, thinks of itself as an innovator, an "adult" station and a leader in the quiet competition that goes on among a network's owned stations. And it's been making a good showing. Les Crane started at KGO-TV; Count Marco, currently a station personality, has gotten wide national publicity; Tennessee Ernie Ford originates his ABC-TV daytime show there. KGO-TV is heavy in prestigious local live programing, strong in big movie packages and solid in the market's TV news competition with an aggressive department bossed by nationally known news personality Roger Grimsby.

The channel 7 logo, used by all ABC-TV o&o stations, was first designed by KGO-TV.



New York-born David M. Sacks, ABC V.P. and KGO-TV general manager, began with KGO-TV as salesman in 1951, became station boss in 1960.

Tennessee Ernie Ford originates his ABC daytime show at KGO, and keeps all hands laughing, including barber Jerry Ruff.



Count Marco (r) columnist and self-appointed critic of American women, lets his barbs fly on KGO-TV show. With him is director Howard Harden.

Bill Burch, producer-director for "Hello Pea-Pickers," the Tennessee Ernie show, holds a production run-through prior to taping a show.

General manager Bill Pabst and Hidezo Kaneko, head of Fukuoka Japan's RKB-Mainichi, have "sister station" program exchange.

Sales V.P. Frank G. King (behind desk) with his team (from left): Costantino, Schuyler, Wiener (hidden), Andrus, Maehl and Savage.

KTVU, non-affiliated and located in Oakland across the bay from San Francisco, is owned by Cox Broadcasting (since October 1963) and has long held the image of the Bay Area's key sports station, although one of its top attractions, local games of the Giants and Dodgers, defected over the summer to pay TV. KTVU is heavy in local live and children's programs and has been skillfully counter-programing its network competition with its own prime-time off-network shows.

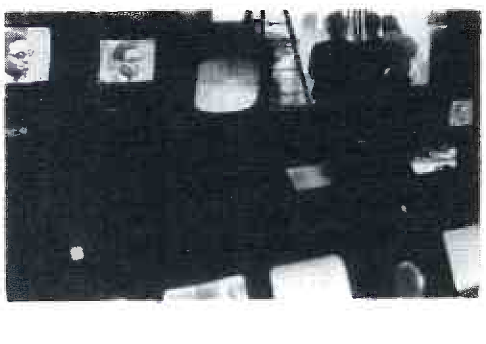
One of KTVU children's staples is "Romper Room" with "Miss Nancy" (Nancy Besst).

Mothers stay out of the "Romper Room" studio but they stay close to a monitor.

Melvin Belli makes a point as guest on attentive Mel Venter's "I Want to Know."

KQED's director of development Gordon Claycombe (far left) and program director Jonathan C. Rice.

Local series "Where is Jim Crow?" examines Negro life in Bay Area. Comic Bill Cosby, jazzman Dizzy Gillespie guest one show with host Buzz Anderson.



KQED's studios are in a former garage. ETV isn't known for its wealth.

KQED, San Francisco's 10-year-old non-commercial educational station, operates on a $605,000 annual budget, boasts 17,000 subscribing members and 25% of the viewers in the nine-county Bay Area. Operating with a staff of 50 full- and part-time people headed by general manager James Day, the station spends its daytime hours with instructional programing, goes to varied cultural-informational fare at 4:30, programs six-day week.

KPIX general manager Lou Simon (l) takes some western sun outside the station's studios with public relations manager Ron Wren.

KPIX, owned by Westinghouse Broadcasting and CBS-affiliated, has built many of its activities around public service programs, what general manager Lou Simon calls "community involvement." Simon and Philip Lasky, onetime KPIX manager and now West Coast operations chief for Westinghouse based at KPIX, both believe that Bay Area viewers are more receptive to cultural and informational shows than audiences in most other cities, give them lots of it. The station was the first to air editorials (in 1956) and also had the market's first hour-long news show. It carries most CBS network offerings, but often pre-empts for public service events. Its *San Francisco Pageant* series, which highlights local history and heritage, last year won a high-prestige George Foster Peabody Award.

Westinghouse West Coast V.P. Philip G. Lasky (l) goes over copy for a KPIX editorial with Howard Hayden, KPIX editorial writer.

The camera's on "Woman on the Beat" Wanda Ramey and "Man on the Beat" John Weston. They team for "The Noon News," KPIX's daily half-hour news show.

Under the parasol: KPIX program manager Ray Hubbard and Sandy Larsen, programing clerk.

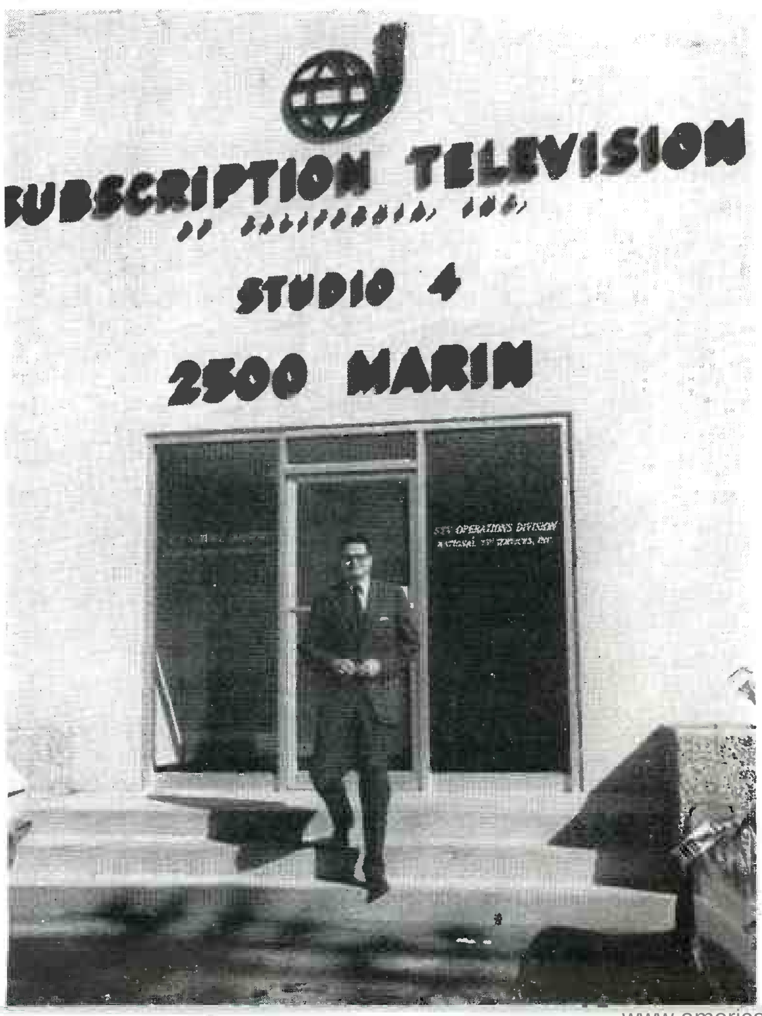
KRON-TV, a strong NBC affiliate, is owned by the *San Francisco Chronicle* (whose publisher, Charles Thieriot, is also president of the station). KRON-TV has operated from cramped quarters alongside and around the *Chronicle* plant for 15 years. It's been adequate but something better is in view—a new $5 million facility with 57,000 square feet of floor space. Ground will be broken for the new station in January and it is expected to be completed early in 1966. Battered quarters, however, haven't kept KRON-TV from getting top local programing scores, especially in news and public affairs. The station maintains a large news staff, won eight major awards last year for *Assignment Four,* its weekly documentary series. It's also been moving into children's educational programs.

"Mayor" Art Finley on his KRON-TV *show.*

Going over building plans for KRON-TV*'s new station: Harold P. See, V.P.-general manager (r), and station manager Al Constant.*

Newscasters Jerry Jensen (l) and Art Brown prepare their show.

Pay TV has a toehold in the San Francisco market—but just barely



Complex STV electronic viewer interrogation and billing system is supervised by Barney Wolfson (r) and Dave McClintock.

STV, short for Subscription Television Inc., Northern California Division, twin of a similar operation at STV Los Angeles, is trying to prove that pay TV can pay off in the San Francisco market. It claims 9,000 subscribers, of whom 2,800 have been hooked into the system since it started on August 14. Carlton Skinner (at left) is manager of STV in the Bay Area. Fate of the operation currently hangs on a vote of California's citizens. A no on pay TV will close down STV this month and throw pay TV issue into court.

The Community Itself: Beautiful, cosmopolitan, sophisticated—as good as its notices

SOME cities are big, some cities are bustling. San Francisco is beautiful. It abounds with good hotels, fine restaurants and postcard vistas. Its precipitous hills produce women long and firm of limb. There are rattling old cable cars, a first-rate Chinatown, a fourth-place ball club.

San Francisco is the golden gateway to the Pacific, the end of the road for beatniks on the westward trek, a mecca for tourists and conventioneers, a spawning ground for ideas, jazz groups and fads innumerable.

The town has so much going for it, is being "discovered" so often and rhapsodized over so frequently, that it runs the risk of becoming a gigantic cliché, a state of mind rather than a reality. People go there not wanting to be let down, and they seldom are.

From the swinging nightspots of North Beach, where the most popular dance is that variation of the twist called "the Swim"—taught in some clubs by an instructress in a topless bathing suit—to the wind-swept reaches of Candlestick Park, San Francisco pulses with an insinuating vitality, an infectious laugh, a clean, ocean air feeling of life that even the Bay Area's famous fog can't smother.

There are reasons—climatic, geographic, historic. This is the civilized West, the sophisticated city that in some ways emulated New York and in many ways surpassed it; that grew up as a seaport with one eye on the riches of the Orient and the other on the gold fields of California. Later came the railroads that opened up the western frontier and western opportunity, and wealth spilled over.

The empire builders erected themselves castles on the hilltops, imported French chefs, founded theaters and hotels. Under the influence of wealth came elegance and permanence. San Francisco became a headquarters city, a center of West Coast finance and distribution. It survived earthquake and fire, grew rich all over again 20 years ago as millions of servicemen and countless tons of supplies spilled out of the Golden Gate to war in the Pacific.

San Francisco today has 749,000 people. The city itself covers the tip of a rough-ridged peninsula, on one side the Pacific Ocean, on the other San Francisco Bay. The red girders of the Golden Gate Bridge run north before the ocean to Sausalito. Beyond lie the rich Napa valleys, wine country and the redwood timber empire.

On the bay side of San Francisco, the Bay Bridge stretches east to populous Oakland and Alameda, the waterfront and industrial belt of the East Bay, the sprawling University of California campus at Berkeley and the vast oil refinery-chemical plant complex at Richmond.

The San Francisco Bay region, like California as a whole, has experienced an immense population explosion. The great migration began with the war industries, continued on into new, heavy industry—steelmaking, petroleum, chemical manufacture, automobile assembly, and on further into rocket and missile manufacture, electronics and nucleonics—a lot of new advertising business.

Market statisticians say the San Francisco bay area today covers nine counties bordering San Francisco Bay, a 6,954 square mile area containing about four million people. In this, as a combined metropolitan market, San Francisco-Oakland has 2.7 million people, ranks 6th in the U. S.

As in most large American cities, population has been slowly dwindling as families elbow out to the suburbs, south down the peninsula to San Mateo and San Jose, north over the Golden Gate to wealthy, semi-rural Marin County. Mass-produced housing has overrun choice agricultural land, a gigantic freeway system has sprung up south of San Francisco to feed more than 300,000 commuters a day into and out of the city. Industrial smog is beginning to assail what had been a priceless climate.

And San Francisco city, blocked by water from expanding outward, is rising higher skyward. Tall apartment towers mark the skyline of Pacific Heights, Russian, Telegraph and Nob hills. On Montgomery Street, in the heart of the business district, the new Wells Fargo Building is about to rise 43 floors next to the 24-floor Equitable Life Building.

Modern severity is awkwardly blending with Carpenter Gothic and classically ornamented Renaissance Revival. Where hilly corners looked out on breath-taking views, and office windows commanded miles of water and land beyond, clustered skyscrapers are now the promise.

It's all fine for market statisticians and growth watchers, media buyers and merchandisers, but for old line San Franciscans, who have tended to look on freeway-choked, smog-laden Los Angeles 400 miles to the south as some kind of urban accident, the difficulties of great growth have become very much a part of their own living.

The State of California sees a bay area population of 6.6 million by 1980, 14.4 million by 2020. It's a lot to think about and plan for.

The growth can only help San Francisco's advertising and media community from a business standpoint. But the people who make up this sector of the market, many of them transfers from other parts of the country ("There's nothing more devout than a convert," says one agency man), appreciate San Francisco for its present beauty, tolerance and enjoyableness. They don't want this to change.

A number of the ad agencies (most of them are tightly concentrated in a few square miles around downtown Montgomery Street) will probably be moving into the new skyscrapers. Some, like Guild, Bascom & Bonfigli, Honig-Cooper & Harrington and Campbell-Ewald, with pridefully distinctive quarters in North Beach just out of the Montgomery Street concentration, will resist.

And no one favors a breakdown in the hospitalities that keep the San Francisco ad and media men close, like the "no host" parties thrown at local restaurants for executives moving on to the East, pay-your-way blowouts attended by friends and rival agency men alike.

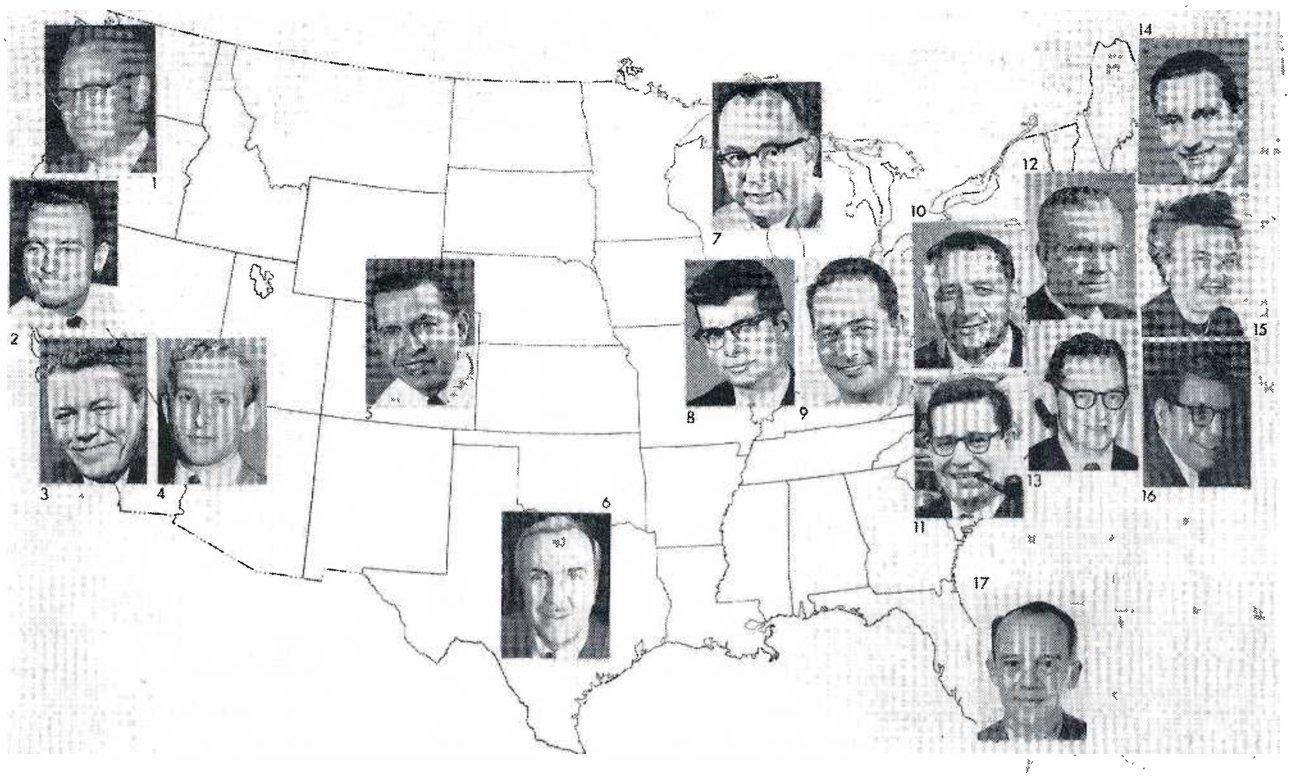
There still are the lunches at Doros and Trader Vic's, a couple of drinks at the Broker's Club, supper, if you're flush, at Ernie's. There's a glossy new 1,200-room Hilton hotel and a boom in motels, but the elegant old St. Francis and famed Mark Hopkins are going strong.

Buffalo steak and antelope stew can still be ordered in some restaurants. Sunbathers still lounge on the concrete grandstands in Aquatic Park. There's Dizzy Gillespie at the Jazz Workshop, biting humor at the Hungry i, girl-watching on Montgomery, prawns and abalone at the wharf, and Chinatown, which these days sells Japanese-made trinkets.

Color there is, market importance and growth are obvious. One transplanted New York agency executive said it all: "No one kicks and screams over a San Francisco assignment." END

TELEVISION MAGAZINE'S SECOND ANNUAL CONSENSUS

1. Chet Skreen
Seattle Times
2. Terrence O'Flaherty
San Francisco Chronicle
3. Cecil Smith
Los Angeles Times
4. Rick Du Brow
United Press International
5. Del Carnes
Denver Post
6. Bob Brock
Dallas Times Herald
7. Frank Judge
Detroit News
8. Terry Turner
Chicago Daily News
9. Bert Reesing
Cleveland Plain Dealer
10. Rex Polier
Philadelphia Bulletin
11. Win Fanning
Pittsburgh Post-Gazette
12. Jack Gould
New York Times
13. Lawrence Laurent
Washington Post
14. Anthony LaCamera
Boston Record American
15. Cynthia Lowry
Associated Press
16. John McPhee
Time Magazine
17. Jack E. Anderson
Miami Herald



Here, via the opinions of leading critics, is how the press has passed judgment on the new TV season

THE '64-'65 season has been tried and found wanting by almost all of the critics queried by TELEVISION MAGAZINE's second annual "Consensus" roundup on the new season. However, the most common reaction among this year's panel of 17 critics was a shrug of the shoulders rather than a shout of anger. Eight of the critics said the new season was generally "indifferent," while five said it was bad and two called it good.

[TELEVISION's panel was increased this year from 15 to 17 critics by the addition of Bob Brock of the *Dallas Times Herald* and C. J. (Chet) Skreen of the *Seattle Times*. The other participants are: Terrence O'Flaherty of the *San Francisco Chronicle,* Cecil Smith of the *Los Angeles Times,* Del Carnes of the *Denver Post,* Terry Turner of the *Chicago Daily News,* Frank Judge of the *Detroit News,* Bert Reesing of the *Cleveland Plain Dealer,* Win Fanning of the *Pittsburgh Post-Gazette,* Lawrence Laurent of the *Washington Post,* Rex Polier of the *Philadelphia Bulletin,* Jack Gould of the *New York Times,* Anthony LaCamera of the *Boston Record American,* Jack E. Anderson of the *Miami Herald,* Cynthia Lowry of Associated Press, Rick DuBrow of United Press International and John McPhee of *Time* magazine.]

Even one of the mavericks who had some good things to say about the new season, *Time* magazine's John McPhee, did so because of the very inconsequence that made others damn it with faint nays. Although his opinion of the season was "indifferent" in general, he said:

"The single word that best distinguishes this year's series is honest. Unlike many plays of Broadway and films of Hollywood, they are free of pretension—unprepossessing, undisturbing and unoffending. They are accomplishments of theatrical engineering, designed to say and mean nothing while being diverting with a net moral value of point zero zero. The most interesting trend visible so far is an emphasis on sex. The TV men have also forsaken their experiments with ever longer shows. In fact, most of the new series are 1954-style, hard-top, 30-minute comic potboilers."

Almost nobody save Terry Turner of the *Chicago Daily News* got really enraged by the debuting season. To do so would be like fighting a man who was wearing glasses—trick glasses with a false nose and comic bushy eyebrows attached. Jack Anderson of the *Miami Herald* put it this way:

"We've been witness to some ridiculous demonstrations of me-too-ism in network television history. We've had western seasons, musical seasons and psycho seasons, but nothing to compare to the measles of mirth that are epidemic on Madison Avenue this year. Every conceivable situation with the possible exception of childbirth has been exploited for laughs. No premise has been too frail to build on."

Anderson said the season was "unbelievably bland and it's hard to quarrel with blandness."

However, Turner gave it a try:

"The verdict is predictably appalling. Television 1964-'65 is a disaster. . . The over-all schedules of the three networks are sickeningly out of balance. This is the year, you may recall, when two-thirds of the new shows turn out to be half-hour situation comedies. Keep in mind that television also returned some 16 *old* situation comedies to the schedule."

The lament was picked up by Frank Judge of the strike-bound Detroit News (who prepared his opinions exclusively for TELEVISION): "The emphasis on situation comedy is all too apparent as television stresses escapism more than

	ABC													
	BROADSIDE	VOYAGE TO THE BOTTOM OF THE SEA	NO TIME FOR SERGEANTS	WENDY & ME	BING CROSBY	THE TYCOON	PEYTON PLACE	SHINDIG	MICKEY	BEWITCHED	JONNY QUEST	ADDAMS FAMILY	VALENTINE'S DAY	12 O'CLOCK HIGH
Jack E. Anderson Miami Herald	●	●	●	●	●	●	★	☆	●	☆	●	●	●	●
Bob Brock Dallas Times Herald		☆	★		☆	☆			★	☆	☆	●	★	★
Del Carnes Denver Post	★	●	●	★	☆	●	☆	☆	★	☆	☆		●	☆
Rick Du Brow United Press International	★		★	●			★	★				☆	★	●
Win Fanning Pittsburgh Post—Gazette	●		☆	☆	☆	☆	★	☆		☆		☆	★	☆
Jack Gould* New York Times		●		★	☆	★	●		★	☆	☆	★	★	☆
Frank Judge Detroit News	★	★		★				☆	★	☆	☆	★	●	☆
Anthony LaCamera Boston Record American	★			★			★	★	★			★	★	☆
Lawrence Laurent Washington Post			☆	☆		●	★	★	★	☆		☆	●	●
Cynthia Lowry Associated Press		☆	●	★	●	☆			★	☆	●	★	●	☆
John McPhee Time Magazine	●	●	●	●	●	●		●	●				●	☆
Terrence O'Flaherty San Francisco Chronicle	★	☆		●				★	★	☆	☆	☆	●	☆
Rex Polier Philadelphia Bulletin	☆	★	★	★	●	★		★	★	☆	●		★	★
Bert Reesing Cleveland Plain Dealer		☆		●	☆	☆	☆	★	★	☆		●	●	☆
Chet Skreen Seattle Times		★	☆	☆	☆	★	☆	★	★	☆	☆	☆	★	☆
Cecil Smith Los Angeles Times	●	★	★		☆	●	●		●	☆	●	☆	★	●
Terry Turner Chicago Daily News	●	●		★	☆	●	★	★	★	☆	●		●	★

GOOD ☆ BAD ★ INDIFFERENT ●

CONSENSUS *continued*

ever before in its history. It's as though a major newspaper's publisher turned his entire publication into a gigantic comic book, albeit one in which the laughs were often there only through the use of a well-augmented laugh track.

"This is the year that television has introduced a 90-minute comedy, *90 Bristol Court*. If you want to realize what has happened to television in just a few years, recall that the previous big 90-minute program in television was *Playhouse 90,* a billion light years away from *90 Bristol Court,* which may have its address changed to *30 Bristol Court* if two-thirds of the show don't improve.

"The tragedy about television is not that it is so bad—because much of it isn't—or that it could be so much better, but that it apparently is willing to settle for an evaluation of being 'indifferent.' More than that, it not only settles for such a title, it wears it proudly, like a Medal of Honor."

Although Rick Du Brow of United Press International echoed some of these sentiments by saying the new entertainment season "is devoted in sum to a frantic flight from the reality of the world around us,"he found an unexpected bright spot in the monster shows:

"We have here in these monster series a healthy revolt, a mocking of these empty standbys (the supposedly typical American family), a revenge of those who are different, where they are actually tolerating those who presume to be normal."

Lawrence Laurent of the *Washington Post* called it the "gimmick" season. "Situation comedy," he said, "has exhausted all the standard 'confusion' gags, so now a gimmick is added: a robot, a family of monsters, a witch. This is a blend of science fiction and idealized reality.

"Still, it is not the factory, mass produced half hours and hours that make television a great force and the networks so important. The magic of television continues to be its ability to handle what Reuven Frank has called 'the transmission of experience.' This is the capacity to make every citizen with a half hour of free time a participant in the great crises, decisions, terrors and delights of this civilization.

"Relatively speaking, there's nothing wrong with television that television couldn't fix. Apparently, the dominant entertainment form—historically—is staffed with those who are afraid of losing the golden flow. So, we remake successful motion pictures into television series. No one is made very mad. No one is made very glad.

"It may not be good, Buster, but it is safe."

Two critics, Win Fanning of the *Pittsburgh Post-Gazette* and C. J. Skreen of the *Seattle Times,* took note of ABC's new-found flush of success. However, Fanning commented, rather dryly: "Obviously ABC has pulled a more enter-

MY LIVING DOLL	MANY HAPPY RETURNS	SLATTERY'S PEOPLE	WORLD WAR I	CARA WILLIAMS	THE MUNSTERS	BAILEYS OF BALBOA	THE ENTERTAINERS	GOMER PYLE-USMC	THE REPORTER	GILLIGAN'S ISLAND	MR. BROADWAY	THE ROGUES	90 BRISTOL COURT	KAREN	TOM, DICK & MARY	HARRIS AGAINST THE WORLD	THE MAN FROM U.N.C.L.E.	DANIEL BOONE	FLIPPER	MR. MAGOO	KENTUCKY JONES
☆	●	☆		●	★	★	☆	●	☆	★	●	☆					☆	●	●	●	☆
●	●	☆	☆	☆	☆	★	★	☆	★	★	★	☆	★	★	★	★	☆	●	☆	☆	●
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CBS — NBC

*(1) Because New York Times editorial policy forbad Mr. Gould's grading his reviews for TELEVISION, the magazine has entered its own opinion of his judgment as reflected by his published criticism. (2) No opinion registered because the program was not seen in that market, or the critic did not mark this part of the ballot or because it was marked in a manner not comparable with other votes.

taining bunny out of its rabbit ears than has CBS or NBC —judging entertainment shows on their own—this season. But NBC is still my pick as top network for over-all telecasting in the public interest, with CBS coming along a fair second."

Skreen was more generous:

"What is all the more remarkable about the network's present prosperity is that ABC is doing it the hard way—with a solid slate of imaginatively conceived—if not distinguished—offerings.

"If only for daring to try something different in a season when its two wealthier rivals are largely standing pat. ABC is deserving of kudos."

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

ABC

Broadside—1 good, 5 bad, 10 indifferent: A colossal SCAFU-situation comedy all fouled up (*McPhee*); While not the best kind of comedy, it is handled well enough. With such situations, it would have to be quite badly botched not to get laughs (*Polier*); The multiplicity of story lines leads to such frantic and intricate goings-on that the strain tells rather quickly (*Gould*); *Broadside* is amusing, filled with fun, has immediately identifiable characters who are played with great zest. Result: An enthusiasm that, like *McHale's Navy*, communicates itself to the audience (*Turner*); The Navy should sue. The feminine version of *McHale's Navy* lacks

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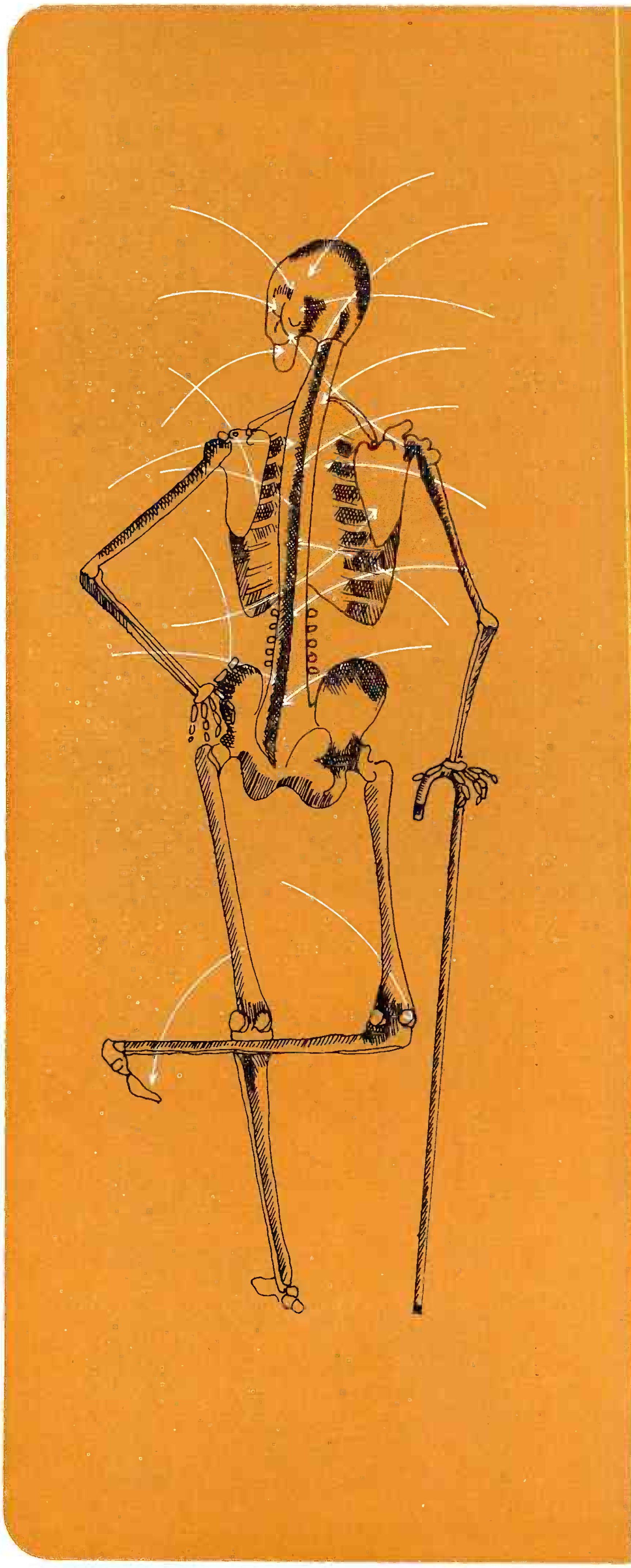
CRITIC	THE SEASON IN GENERAL	THE NETWORKS IN GENERAL			THIS SEASON VERSUS LAST
		ABC	CBS	NBC	
Jack E. Anderson	●	●	☆	☆	WORSE
Bob Brock		☆	●	★	WORSE
Del Carnes	★	●	☆	☆	WORSE
Rick Du Brow	★	●	●	●	WORSE
Win Fanning	☆	☆	☆	☆	BETTER
Jack Gould					
Frank Judge	●	●	●	●	ABOUT THE SAME
Anthony LaCamera	★	★	★	●	WORSE
Lawrence Laurent	★	★	★	★	WORSE
Cynthia Lowry	●				WORSE
John McPhee	●	●	●	●	ABOUT THE SAME
Terrence O'Flaherty	●	●	★	☆	WORSE
Rex Polier	●	●	☆	●	WORSE
Bert Reesing	☆		☆		BETTER
Chet Skreen	●	☆	★	●	WORSE
Cecil Smith	●	●	●	●	WORSE
Terry Turner	★	★	★	★	WORSE

GOOD ☆ BAD ★ INDIFFERENT ●

There's an effervescent state of affairs between television and its third largest advertising category

TELEVISION: MODERN MEDICINE MAN

BY RALPH TYLER



THE U. S. drug industry has become as volatile as a pill in a television commercial—and moving almost as fast, fast, fast. New product revolutions are frequent, profit margins are high (higher, in fact, than in any other major industry), pitfalls are plentiful and competition is frenetic as remedy jostles remedy for a greater market share.

Not only do pharmaceutical manufacturers have the highest profit margins, but when grouped together with the allied toiletries and cosmetics field, they have the highest advertising-to-sales-dollar ratio. The advertising director of a major pharmaceutical company puts it at 30 cents of advertising for every dollar of sales—and says that's "a good figure for a major proprietary. If you have a classification like proprietary, no one gets into the market who spends less than 30%, and no one can stay in the business if he cuts below 30%."

The ratio can go higher. Block Drug Co., which produces such drugs as Nytol tablets, Rem cough medicines and Green Mint mouth wash, is estimated to have spent half its sales dollars on advertising last year. Other heavy advertisers by percent of sales are Bristol-Myers and Noxzema Chemical Co., both estimated to have plunked down some 40 cents out of every sales dollar on advertising in 1963. The ratio can go up to 100% or more in test markets, or, for example, when a new product like Johnson & Johnson's Micrin attempts to knock off a medicine chest standard like Warner-Lambert's Listerine for the top spot in the oral antiseptic market.

Dr. Paul C. Olsen, editor of *Drug Trade News* and *Drug Topics,* says the high advertising-sales ratio can be explained, in part, by the fact that drugs are to the overall chemical industry what watches are to the steel industry. Both are the end products of great technical skill, making for higher margins which then are available for advertising. (An indication of the technical complexity involved is an industry finding that capital investment for a production worker in pharmaceuticals averages $44,300, twice the average for production workers in all industries in the United States.)

This available advertising revenue goes overwhelmingly to television. Last year TV took 83.2% of the drug advertising dollar, up from 76.1% five years earlier. The split was 29.3% to spot TV, 53.9% to network. The total: $177.9 million. This makes the drug industry the third largest

MAJOR CATEGORIES, MAJOR BRANDS OF DRUGS ON TELEVISION: 1963

	NETWORK	SPOT	TOTAL
HEADACHE REMEDIES			
11 BRANDS	$ 41,816,000	$ 25,419,000	$ 67,235,000
Anacin Tablets	$ 11,718,000	$ 4,643,000	$ 16,361,000
Bufferin Antacid Analgesic (including Children's)	9,236,000	5,539,000	14,775,000
Alka-Seltzer	7,159,000	3,375,000	10,534,000
Bayer Aspirin Tablets (including Children's)	7,596,000	1,103,000	8,699,000
Excedrin	5,385,000	3,034,000	8,419,000
Bromo-Seltzer	2,000	3,028,000	3,030,000
St. Joseph Aspirin (including Children's)	428,000	1,381,000	1,809,000
B. C. Tablets & Powders	------	1,682,000	1,682,000
Duractin	292,000	1,316,000	1,608,000
TOTAL FOR BRANDS LISTED (9)	$ 41,816,000(100.0%)	$25,101,000(98.7%)	$ 66,917,000(99.5%)
COUGH & COLD PRODUCTS			
52 BRANDS	$ 20,129,000	$17,133,000	$ 37,262,000
Contac	$ 3,785,000	$ 3,338,000	$ 7,123,000
Dristan Tablets	4,820,000	1,171,000	5,991,000
Dristan Nasal Mist	2,601,000	387,000	2,988,000
Sucrets	------	1,977,000	1,977,000
4-Way Cold Remedies	420,000	1,072,000	1,492,000
Vicks Vaporub	821,000	448,000	1,269,000
Anahist Cold Remedies	------	1,138,000	1,138,000
TOTAL FOR BRANDS LISTED (7)	$12,447,000(61.8%)	$ 9,531,000(55.6%)	$ 21,978,000(59.0%)
OINTMENTS, LINIMENTS & OTHER EXTERNAL MEDICATION			
32 BRANDS	$ 13,532,000	$ 2,807,000	$ 16,339,000
Noxzema Medicated Cream & Lotion	$ 2,100,000	------	$ 2,100,000
Ben-Gay	1,316,000	21,000	1,337,000
Tegrin	1,242,000	14,000	1,256,000
Safeguard Spray-On Bandage	985,000	270,000	1,255,000
Medi-Quik Spray	1,178,000	------	1,178,000
TOTAL FOR BRANDS LISTED (5)	$ 6,821,000(50.4%)	$ 305,000(10.9%)	$ 7,126,000(43.6%)
VITAMINS			
16 BRANDS	$ 7,463,000	$ 4,302,000	$ 11,765,000
One-A-Day Vitamin Tablets	$ 3,979,000	$ 1,058,000	$ 5,037,000
Chocks Vitamins	680,000	2,074,000	2,754,000
Vigran Vitamins	1,073,000	384,000	1,457,000
TOTAL FOR BRANDS LISTED (3)	$ 5,732,000(76.8%)	$ 3,516,000(81.7%)	$ 9,248,000(78.6%)
TONICS			
9 BRANDS	$ 4,676,000	$ 530,000	$ 5,206,000
Geritol	$ 3,922,000	$ 171,000	$ 4,093,000
TOTAL FOR BRANDS LISTED (1)	$ 3,922,000(83.9%)	$ 171,000(32.3%)	$ 4,093,000(78.6%)
ORAL HYGIENE PRODUCTS			
10 BRANDS	$ 5,613,000	$ 3,357,000	$ 8,970,000
Micrin	$ 2,008,000	$ 967,000	$ 2,975,000
Listerine Antiseptic	2,119,000	807,000	2,926,000
Lavoris Mouthwash & Oral Spray	449,000	963,000	1,412,000
TOTAL FOR BRANDS LISTED (3)	$ 4,576,000(81.5%)	$ 2,737,000(81.5%)	$ 7,313,000(81.5%)

	NETWORK	SPOT	TOTAL
BANDAGES			
3 BRANDS	$ 1,252,000	$ 796,000	$ 2,048,000
Band-Aid Bandages	$ 1,252,000	$ 67,000	$ 1,319,000
TOTAL FOR BRANDS LISTED (1)	$ 1,252,000(100.0%)	$ 67,000(8.4%)	$ 1,319,000(64.4%)
SEDATIVES & STIMULANTS			
5 BRANDS	$ 4,173,000	$ 517,000	$ 4,690,000
Sominex	$ 2,106,000	$ 42,000	$ 2,148,000
Nytol Tablets	1,306,000	7,000	1,313,000
Sleep Eze	761,000	308,000	1,069,000
TOTAL FOR BRANDS LISTED (3)	$ 4,173,000(100.0%)	$ 357,000(69.1%)	$ 4,530,000(96.6%)
METERED CALORIE PRODUCTS			
2 BRANDS	$ 2,279,000	$ 577,000	$ 2,856,000
Metrecal & Metrecal Soup	$ 2,225,000	$ 576,000	$ 2,801,000
TOTAL FOR BRANDS LISTED (1)	$ 2,225,000(97.6%)	$ 576,000(99.8%)	$ 2,801,000(98.1%)
ANTACIDS, LAXATIVES & STOMACH SWEETENERS			
20 BRANDS	$ 14,064,000	$ 6,059,000	$ 20,123,000
Phillips Milk of Magnesia (including Tablets)	$ 3,061,000	$ 361,000	$ 3,422,000
Pepto Bismol	2,422,000	676,000	3,098,000
Rolaids	2,145,000	813,000	2,958,000
Ex-Lax Laxative	1,069,000	841,000	1,910,000
Carter's Little Pills	637,000	1,106,000	1,743,000
Fletcher's Castoria	877,000	291,000	1,168,000
Bisodol Powder & Mints (including Tablets)	1,121,000	6,000	1,127,000
TOTAL FOR BRANDS LISTED (7)	$ 11,332,000(80.6%)	$ 4,094,000(67.6%)	$ 15,426,000(76.7%)
OTHER PACKAGED MEDICATION			
16 BRANDS	$ 2,798,000	$ 1,932,000	$ 4,730,000
Allerest	$ 2,627,000	$ 145,000	$ 2,772,000
TOTAL FOR BRANDS LISTED (1)	$ 2,627,000(93.9%)	$ 145,000(7.5%)	$ 2,772,000(58.6%)
SYNTHETIC SWEETENERS			
3 BRANDS	$ 1,538,000	$ 652,000	$ 2,190,000
Sucaryl Sweeteners	$ 1,149,000	$ 328,000	$ 1,477,000
TOTAL FOR BRANDS LISTED (1)	$ 1,149,000(74.7%)	$ 328,000(50.3%)	$ 1,477,000(67.4%)
OTHER DIETING AIDS			
9 BRANDS	$ 104,000	$ 1,576,000	$ 1,680,000
Sego Weight Control Products	------	$ 1,435,000	$ 1,435,000
TOTAL FOR BRANDS LISTED (1)	------ (00.0%)	$ 1,435,000(91.1%)	$ 1,435,000(85.4%)
GRAND TOTAL FOR BRANDS LISTED (43)	$ 98,072,000(82.1%)	$48,363,000(73.7%)	$146,435,000(79.1%)
GRAND TOTAL FOR CATEGORIES 188 BRANDS	$119,437,000	$65,657,000	$185,094,000

TV advertiser, bettered only by cosmetics and toiletries, second, and food and grocery products, first.

The greatest single proportion of that television money was spent on headache remedies—$30.5 million, up from $20.3 million five years ago. This advertising supremacy is not surprising, considering the cutthroat battle now going on among the analgesics.

Leading the fray is Sterling Drug's Bayer Aspirin, a remote off-shoot of the old German aspirin monopoly of pre-World War I days. Bayer's seesaw battle is with its more complicated competitors, Anacin, Bufferin, and Excedrin. Early this year the market standing was Bayer 22%, Anacin 21%, Bufferin 16%, Excedrin 5% and all others 36%.

The fact that Bayer is slightly ahead of the field is generally attributed not to its spending more money on advertising (it spent less, in fact, than all but one of its competitors) but to its sticking to its guns in a long, drawn-out struggle with the industry's nemesis, the Federal Trade Commission. Although it was dragged into court by the FTC, Bayer never back-tracked from its position that it had a perfect right to quote an FTC-financed study reported in the *Journal of the American Medical Association* indicating that ordinary aspirin was just as fast-acting and gentle to the stomach as buffered aspirin.

Sterling and its agency, Dancer-Fitzgerald-Sample, defended the campaign, and the courts rejected FTC attempts to get injunctions against the advertising drive. Finally, last March, the FTC took note of its courtroom rebuffs and voted to dismiss its complaint.

The struggle hadn't ended, however. The continuity acceptance executives at the networks were caught between the cross-fire of Bristol-Myers, the largest drug advertiser, and Sterling. Bristol-Myers obviously had its Bufferin and Excedrin in mind when it wrote to the three networks com-

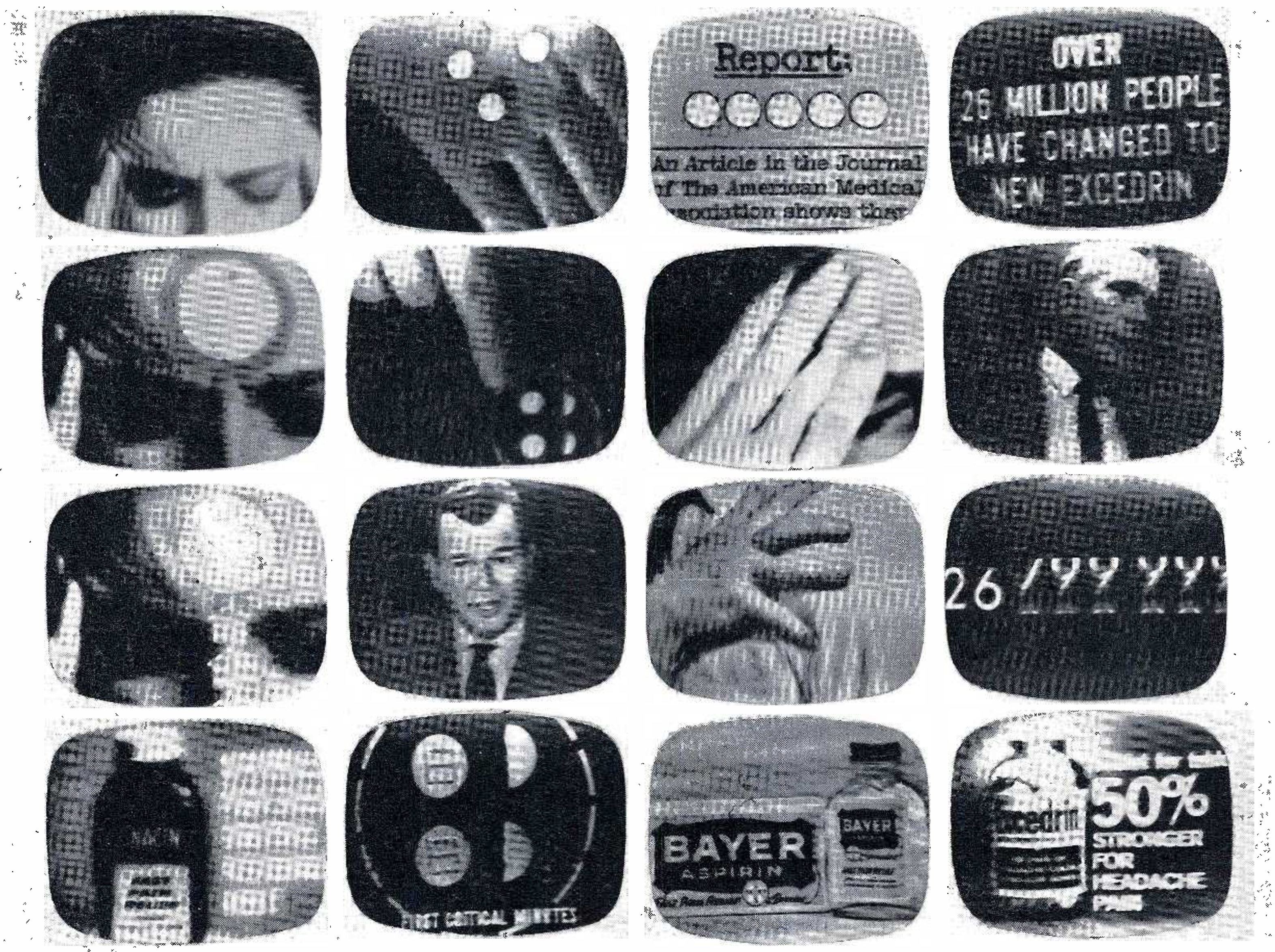
Anacin's TV budget last year was the biggest of any headache remedy: $16.4 million. The American Home Products analgesic is noted for its hard sell approach, via Ted Bates & Co. Its latest effort (below) starts with a direct depiction of pain, follows with shots of the tablet "speeding to your pain center" and ends with a product pitch.

Bufferin, a Bristol-Myers product, spent $14.8 million on TV advertising last year. It was once the top headache remedy as the first buffered aspirin but its market share has softened. Below: two Bufferins are contrasted with two aspirins as Joseph Cotton claims Bufferins are twice as effective "in the first critical minutes."

Bayer Aspirin stuck to its guns when challenged by the FTC over using a medical journal report to back its product. The complaint finally was dropped. A shot of the report begins the commercial (below). Next come shots of headache and muscular pain sufferers and the final advice: "Get gentle to the stomach Bayer Aspirin."

Excedrin, like Bufferin, is a Bristol-Myers product. Its TV outlay last year was $8.7 million to promote the theme "50% stronger than aspirin." Numbers who have changed to Excedrin are stressed (below). A man says: "When I do want relief, I want relief; Excedrin gave me this." The "stronger" theme makes the finale.

PHOTO-SCRIPTS BY U. S. TELE-SERVICE



plaining that the current sales claims for Bayer Aspirin were inaccurate, and not current at all. Bristol-Myers reportedly noted that the commercials were no longer accurate since at least two of the products studied had changed their formulas since the tests were conducted.

THE BIG SPENDERS

The biggest spender on a single brand in the analgesic field is American Home Products. It put $16.4 million behind Anacin on TV last year. Bristol-Myers spent $14.8 million on TV advertising for Bufferin (borrowing some of its profits from Clairol to swell the Bufferin budget), and $8.4 million on Excedrin, fifth place brand in spending.

Miles Laboratories spent $10.5 million on Alka-Seltzer (which is both an analgesic and a stomach remedy) and recently moved the account from Wade Advertising, Chicago, to Jack Tinker and Partners, New York. Alka-Seltzer's the first typically agency-type account to be handled by the Tinker oracles since Interpublic gave them a hotel suite to pontificate in.

In fourth place in the headache remedy spending derby, but with the greatest market share, is Bayer Aspirin, with a 1963 TV ad expenditure of $8.7 million. (Both Bayer's and Bufferin's TV totals include advertising for children's aspirin and children's Bufferin.)

Wade isn't the only advertising agency to suffer as the scale and ferocity of the headache remedy war increases. Young & Rubicam, although it retained Excedrin, lost the Bufferin account last year to Grey Advertising. Bristol-Myers said it made the change to insure that different brands competing in the same field were at different agencies.

Bufferin, which went into national distribution in 1948 as the first buffered aspirin, was the top headache remedy by 1956. When its market share softened, Bristol-Myers poured enormous sums into advertising in an attempt to reverse the trend. Now the company is taking another tack.

According to Alfred A. Whitaker, B-M marketing vice president, the company has cut its appropriation for Bufferin and is increasing its spending for Excedrin. With its slogan, "50% stronger than aspirin," Excedrin seems a logical rival in the strength battle vs. Anacin, which is going to market under the banner: "strongest in the pain reliever doctors recommend most."

Anacin's new slogan is only a distant echo of its former "like a doctor's prescription," which faded from television screens under the frown of the NAB TV Code Review Board. The board contended that Anacin is not any more like a doctor's prescription than any other drug that has not been specifically prescribed to a specific individual for a specific illness. Ted Bates & Co., noted for its hard sell approach to Anacin advertising, and American Home Products fought the issue for a year-and-a-half with the code authorities before giving way.

The intense competition among headache remedies has increased public awareness of the entire field. Not long ago a survey conducted by a Harvard professor found that headache tablets had the highest brand loyalty score, followed in descending order by margarine, scouring cleanser, coffee, frozen orange juice, canned peas and toilet soap. And in the decade of the '50s, consumption of aspirin increased four times as fast as population growth. Of course, the 1950's may have had an increasing number of headaches.

Among this multitude of aspirin-swallowers are surely to be found the men who guide the destinies of so contradictory a product category as drugs. To list just a few of the perplexing and often paradoxical problems they are called upon to deal with:

- The largest segment of the pharmaceutical industry, ethical drugs, can only advertise to some 150,000 people (the nation's doctors).
- The highest profits are to be found in introducing a new drug, but the Food and Drug Administration is making it increasingly difficult to do so.
- The number of advertised drug brands are proliferating, leading to more intense competition with its attendant hard sell advertising. But advertising copy is under the ever more critical eye of government agencies (the FDA and FTC), the NAB code boards and the network continuity acceptance bosses.
- Since drug advertising deals with illness and bodily functions, it is the least liked by the viewers of any product category on television. Yet one of the reasons television is used is that it offers a semi-captive audience that will sit through scenes featuring draining sinuses and knotty intestinal tracts. As one drug advertiser, in explaining the superiority of TV over print, said: "Who wants to read about a headache?"
- A company used to be able to carve out for itself a larger share of industry sales by increasing its research spending. But when every firm uses research to improve its market position, increasing research spending ceases to be effective.
- The druggist, who originally created the proprietary pharmaceutical industry, is losing ground all the time to the supermarkets and shopping centers.
- The line between a drug product and a non-drug product is blurring as the ubiquitous molecule is trained to leap through more and more hoops. This was dramatized recently when the government seized cases of Magic Secret, a temporary wrinkle remover, on the grounds that it was a drug, not a cosmetic, and needed to go through the licensing procedure for a drug.

Another example is provided by the artificial sweeteners which, though their greatest use is in food products and soft drinks, are manufactured by pharmaceutical companies and under the scrutiny of the medical profession.

A DARE THAT DOUBLED SALES

Sometimes a company will purposely move its product from the drug category to another in the search for bigger sales. H. W. Grathwol, vice president and advertising director for Noxzema Chemical Co., says, "We dared to switch Noxzema skin cream from a proprietary to a cosmetic—and the 35-year-old product doubled its sales. We brought out Cover Girl, the first product combining real glamour cosmetics with real, honest medication. It had never been done, but we risked a $3 million first year campaign on it and started a new product category."

- The line between a drug company and a non-drug company is blurring as not only the molecule, but the molecule-manipulator finds more and more profitable hoops to jump through. International Latex Corp., for example, makes Isodettes throat lozenges; until recently Joseph E. Seagram & Sons made Allerest through Pharma-Craft Co., which it has since sold; this year Colgate-Palmolive moved into the proprietary field by purchasing Lakeside Laboratories, Milwaukee, a logical move for a firm which has outlets to 45,000 retail druggists through its toiletries and dental products.
- The major subdivisions in the industry—ethical drugs, which are sold only on prescription, and proprietary drugs,

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PART II

THE PROMISE AND PERILS OF GOING PUBLIC

BY MORRIS J. GELMAN

The novelty's wearing off as more TV companies go public—and so is their label as "speculative"

THE communique, issued by one of the biggest stock brokerage houses, was in the form of a wire flash dated 2:50 p.m., Oct. 6, 1964. Marked "Confidential," it was meant for inter-office distribution. It focused on a single stock, but its cautious benediction was stamped on the entire range of group broadcasting issues. Nothing speaks more tellingly about how much the promise of going public is beginning to pay off for TV stocks.

"*The independent broadcasting industry,*" the wire flash said, "*can no longer be considered a business infant. This holds true particularly for the group broadcasters, each of which owns up to five VHF television stations. Except for the three major networks, they are the backbone of television. The unsurpassed earnings growth fashioned by Capital Cities Broadcasting coupled with future prospects which are better defined than those of most industrial enterprises, suggest that we are dealing with a quality stock. Advertising expenditures as well as TV thereof are increasing. At the same time, downturns in the economy are softened on their way to Capital Cities' income account.*

"*Capital Cities Broadcasting is being switched from 'Capital Gains Speculative' to 'Capital Gains Good Quality'. . .*"

This was one of at least two such bulletins issued about the same time by major brokerage houses. It's the kind of acceptance that the group broadcasters have been striving for, what they've been after for years. It transforms their issues from a difficult to a much easier kind of sell.

Television's relationship to the financial community hasn't yet reached the storybook phase of living happily ever after, but for almost all the TV-oriented companies that have gone public over the years, the going has been getting better, with public acceptance of the stocks widening all the time and the profitability of being in public hands demonstrated consistently. More importantly, broadcast stocks, by their performance, have begun to force pigeon-hole appraisers to make the big switch, moving them from speculative to quality standing. Thus the promise of going public is proving much more substantive than the peril.

As a broad group, TV-associated stocks, which include subsidiary companies of billion dollar operations (such as Westinghouse Broadcasting), are too dissimilar in corporate structure, too diverse in their business practices, too affected by disparate conditions to be characterized by general judgments. For meaningful determination, they must be examined company by company, division by division, or at least by specific and related blocks of stocks. Consequently, when the Wall Street institutional research organization of Roth, Gerard & Co. surveyed for TELEVISION MAGAZINE a list of 22 companies that derive a major chunk of their profits from TV operations, it found that while the growth pattern was generally good, evaluations differed somewhat from one category of stocks to another.

Over the five-year (1959-63) period surveyed by Roth, Gerard the "pure" broadcasting companies—group station operators with most of their earnings coming from this source—have shown an impressive earnings growth record when measured against its set of admittedly arbitrary financial guidelines, established to make comparisons between companies of varying sizes ("giant": more than $15 million in pre-tax profit; "large": between $5 million and $15 million in pre-tax profit; "medium": between $2 million and $5 million in pre-tax profit; "small": less than $2 million in pre-tax profit). During the five years, Capital Cities Broadcasting went from a "small" to "medium" company and Metromedia Inc., Scripps-Howard Broadcasting and Taft Broadcasting grew from "medium" to "large" organizations.

Similarly, stocks with multiple station holdings plus other widely diversified properties also have produced substantial profit increases. For example, both Wometco Enterprises and Rollins Broadcasting moved up from "small" to "medium" rankings. Telefilm firms—companies that secure a sizable proportion of their profits from the production of film programs for television—recorded mediocre growth (MCA and Screen Gems, both growing from "large" to "giant" during the period measured, were notable exceptions).

Still, few of the companies examined showed marked retrogression. Four Star Television, having its pre-tax profit shaved below the 1959 level (for fiscal '64, not charted here, the stock showed a deficit rather than a profit), and ABC-Paramount Theaters, dropping off more than $6 million in profits last year (the latter's situation reflected nonrecurring losses), suffered the most severe setbacks.

No matter how the assessment of TV stocks is made, the group broadcasters invariably come out with top grades. The question of what happens after going public, when it's in reference to them, leaves little cause for other than upbeat estimates. Tomio Saito, senior investment analyst for the brokerage firm of Baker, Weeks & Co., has been following the group broadcasters for a number of years, issuing periodic progress reports along the way. His latest report, released last month and covering the activities of Capital Cities, Cox, Metromedia, Scripps-Howard, Storer, Taft and Wometco, is, to put it conservatively, sanguine. Pointing out that groups are undervalued, Saito recommended all of the stocks for new commitments and selected Capital Cities, Metromedia and Taft as "particularly attractive in terms of potential intermediate capital appreciation."

For Capital Cities—to focus on just one of the groups as an example of what happens after going public—such recognition is becoming increasingly evident. (Said one security analyst last month: "Capital Cities and Metromedia are to broadcast stocks what Puerto Rico is to underdeveloped nations. They've shown what can be accomplished by hard work, imagination, boldness, sound credit sources, effective management and luck.")

Capital Cities went public in 1957. Prior to that time the company, owning a UHF station and radio outlet in Albany, N. Y., and a VHF station in Durham, N. C., was actually a relatively small operation. Subsequent to going public Capital Cities has shown a substantial growth rate, increasing its pretax profits more than 10 times since 1959 and now owning five VHF, six AM and three FM stations.

Would the company have been able to come up with a comparable growth performance if it were not publicly owned? Maybe. It's entirely possible that Capital Cities, granted a substantial accumulation of capital to nourish growth, could have prospered under private ownership. (Apart from sufficient capitalization, the other basic ingredient of success in the group broadcasting business is simply a matter of getting the proper people operating efficiently in what's essentially a good industry.) But there are two possible areas which could have affected the company adversely if it were not publicly owned. One would have been its ability to get money. Here the existence of a market for its stock and a provable market equity apart from balance sheet equity prove useful. The other area is more problematic—the company's capacity to attract executives of extraordinary ability. Here the ability to give stock options with a ready market value has again proven extremely valuable. It's possible, of course, to give stock options even when privately owned—as many privately held advertising agencies do—and measure them by book value, but such options don't have the same kind of appreciation appeal.

THE GIANTS AREN'T ALONE

It's not only the bigger stocks which benefit from the going public process. Consider the case of Movielab Inc. Because it processes about 75% of all filmed TV commercials and because television business, including the processing of filmed series, newsreels and other programs accounts for roughly 50% of its volume, Movielab has genuine credentials as a TV-associated stock. Still, by most definitions, Movielab is a relatively small company. Its sales and earnings, though experiencing steady growth, are still slight (1963 sales, $6.9 million; pre-tax profits, $700,000). Yet going public has had much to do with the company's recent spurt to enlarged dimensions.

Movielab went public in June 1960, some 30 years after it was founded. Although the market for the stock is thin, with only about 117,000 shares in public hands, the going public move bore a fast harvest. Almost immediately the company acquired a stronger capital base. It also found itself with increased borrowing capacity at lower rates of interest.

Movielab was soon able to take on business which it couldn't handle previously. Investment capital for urgently needed new research was made available. In 1962, for example, Movielab undertook considerable expansion of both its black-and-white and color film facilities. Out of this augmentation came the development of the company's latest technical advance, a multi-tank printing and processing system for black-and-white and color motion picture films. Company officials attest that both achievements probably would not have been feasible if the company had not gone public.

DIVERSIFICATION: A CORPORATE WAY OF LIFE

Once having gone public nearly all broadcast companies have followed the well-traveled path to diversification. The process of not putting all the corporate eggs in one possibly-vulnerable basket is not peculiar to TV-associated companies. When there's money to invest companies are bound to look for attractive places to invest it—an economic urge which sparks corporate entities in all fields. Indeed, such motives have often encouraged non-broadcasters to diversify into the field.

One of the sometimes disadvantages of being public is that a company must publish information quarter to quarter and year to year, conceivably bringing pressure to perform against an absolute standard rather than simply being happy with a lump sum of profits. A company in the public realm has more people interested in its future. It has more free advice. With hundreds, if not thousands, of shareholders, a publicly owned company has more responsibility to grow. Last summer, *Broadcasting* magazine examined the trend of broadcast companies to diversify and concluded:

"The key is the growth of radio-television into the most important of the media . . . Broadcast finances not only attract outside investment, they almost force diversification by station owners. A broadcasting company that amasses healthy profits is confronted by the specter of high taxes, which can chop down its capital and stunt its growth. The sound business solution to this problem is to reinvest, blunting the tax ax and broadening the firm's financial base. But although the company may wish to put its money back into broadcasting, prices of radio-TV stations are higher than ever. More important, perhaps, the FCC strictly limits broadcast owners to seven TV outlets . . . seven AM and seven FM stations. So broadcasters are pushed into other ventures."

Even those broadcast companies which are not yet widely diversified expect to be somewhere down the road. They all want to grow. They have key executives who have to be kept happy and interested with new growth possibilities. Their preference, in most cases, is to diversify in the field they know best.

Thus, among broadcast-associated companies that already are somewhat diversified, Storer Broadcasting, which owns five VHF, five FM and seven AM stations, formed Storer Programs Inc. in 1961 to select, finance and distribute pro-

Many of the television-associated stock issues are thinly-held—and closely as well

grams produced by its properties. In 1963 the company made an acquisition that is becoming increasingly more common in the field—it entered the community antenna television business through the purchase of 80% of the capital stock of Southern California Cable Television Corp. for $336,048. Storer also holds CATV franchises for other areas in Southern California.

In still other diversification moves, the group broadcaster, three years ago, set up Storer TV Sales Inc. to handle national TV spot sales for its own and other stations. Storer, too, owns 50% of the voting securities of the Standard Tube Co., makers of steel tubing, and has an interest in Nemir Industries Inc., producers of plastic articles such as cups, plates and trays used extensively by airlines.

So strong a hold has the diversification movement on TV-associated companies that Rollins Broadcasting, once a modest three-VHF stations operator, is now in the topsy-turvy position where an outside tail has come to wag the corporate dog. The company's acquisition of Orkin Exterminating Co. this summer gave it control of a property with 1963 gross revenues of $37.3 million and pre-tax income of about $6.8 million, figures roughly five times greater than those Rollins had produced previously.

Similarly, Metromedia Inc., which controls four VHF, two UHF, six AM and five FM stations, still gets about half of its $7.6 million pre-tax profits from television operations, but promises to someday have that phase of its business somewhat overshadowed by outside interests. With a major outdoor advertising company, a budding transit advertising firm, an established ice show, a famous tourist attraction and a brand new supermarket advertising operation already under its corporate banner (just last month it added a film company, with the purchase of David Wolper Productions), Metromedia has indicated that it may eventually evolve into a giant service industry complex.

THE APPETITE'S FAR FROM SATED

The philosophy among most broadcast companies in the public domain is that they will swallow anything their financial digestion warrants. They're not out to own the world, to become new American Telephone & Telegraph operations. But if the opportunities arise where they can buy new properties, especially ones that are related to the advertising or communications businesses, they will make the move provided pay-out terms are feasible. Thus, today's "pure" broadcasting stock is a good bet to be tomorrow's sprawling service industry stock with subordinate TV interests. Nothing, of course, could make stockholders happier. Unquestionably, it's stockholder demand for increased profit that helps keep the diversification drive going.

Who are these stockholders? The evolution of ownership in TV-associated stock has, to a great extent, followed the typical pattern for a young industry. It's characteristic of most of the companies involved—CBS and broadcast subsidiaries of major manufacturing corporations excepted—that they do not have broad holdings throughout the country. This is one of the major drawbacks in attempting to buy or sell broadcast stocks. A large share of the stock is generally held inside by management and employes. Only recently have more sophisticated individuals and institutional investors begun to buy in.

A special shareholders meeting held early this fall by Papert, Koenig, Lois Inc., an advertising agency which went public only two years ago, typified the quaint ownership situation that prevails among many of these neophyte stocks. The meeting was attended by about 30 stockholders, of whom all but four were employes. Reported the *New York Times:* "Every motion was passed unanimously and almost everyone was greeted on a first-name basis."

And so it is with many other TV-associated companies. A TELEVISION MAGAZINE survey attempting to answer the question of who owns TV-associated stocks (see pages 60 and 61) revealed that the majority of the companies examined have up to 3,000 to 4,000 shareholders. Included among those companies that have fewer than 1,000 shareholders, however, are such familiar names as Movielab, Walter Reade-Sterling, Rollins and Papert, Koenig, Lois. (General Electric Co., somewhat of a ringer among this breed, is the most widely held corporation, being in the hands of more than a half million investors.) Few of the stocks come close to major league standing in number of shareholders. Even ABC-Paramount Theaters—which in the stunted ranks of TV-associated stocks is an undeniable giant—can boast only some 20,000 shareholders. AT&T, to cite the most extreme comparison, has more than two million investors.

The major owners of TV-associated stocks, in example after example brought out by the study, are the founders, officers, directors and employes (and their respective families) of individual companies. Thus Hulbert Taft Jr., chairman and chief executive officer, and David Ingalls, vice chairman, and their families and trusts, owned 55% of Taft Broadcasting as of last year. The situation at Storer, Wometco, Cowles, Cox, Gross, MCA, The Outlet Co., A. C. Nielsen, Walter Reade-Sterling, Reeves, Rollins, Rust Craft, Capital Cities and Macfadden-Bartell, among others, is much the same.

Usually, the bigger the company, the more widely held the stock. General Electric and Westinghouse Electric are among the largest companies in the TV-associated classification and also are among the few organizations that are not dominated by large shareholders.

Screen Gems and Scripps-Howard both present somewhat unusual instances of broadcast stocks that are particularly thinly held and in turn dominated by individual corporate entities. Screen Gems, originally a fully-owned subsidiary of Columbia Pictures, is 89% in the hands of its former parent (the relationship can now be called a guardianship). Scripps-Howard Broadcasting is more than two-thirds controlled by E. W. Scripps Co. (which also runs the Scripps-Howard newspaper chain). Both Screen Gems and Scripps-Howard were spun-off because profits accumulated by the child were becoming bigger than the profits of the parent. It was considered more judicious to send the subsidiary out on its own—but not on too long a rope.

This peculiar embarrassment is prevalent among several of the major manufacturing and electronics companies which have multiple TV station holdings. General Tire & Rubber, RCA, Westinghouse Electric and Avco each have broadcast subsidiaries that contribute heavily to the parent's coffers. These contributions are generally underplayed. As one illustration: Donald C. Burnham, president of Westinghouse Electric, gave the *Wall Street Journal* a comprehensive interview last September. The subject under discussion was future prospects. The broadcasting subsidiary, though it reportedly contributes more than 20% to the corporation's aggregate profits, was not mentioned at all. The pattern is consistent at Westinghouse or Avco or RCA or General Tire; it's almost as though the broadcasting divisions were skeletons rather than money-making machines in the company closets.

The broadcast companies involved, however, deny they're being slighted. The typical explanation: "Remember, the broadcast division is really such a small part of the parent's over-all operation that it's virtually naught. The parent is a huge company in terms of sales and while the broadcast division is important, as only one of several divisions it's still relatively small."

Wall Street's explanation differs to some degree. It contends that the parent companies are mostly involved in manufacturing or electronics and through this involvement generate many millions of dollars of revenues. But, this contention has it, the embarrassment would be extreme if the general public realized that those enormous revenues

THE FIVE-YEAR PERFORMANCE RECORD OF 22 TELEVISION STOCKS

1. Year Ends varies with some companies reporting on a calendar year and others on a fiscal year.
2. Gross refers to gross revenues in millions. There are variations in recording income.
3. Profit refers to pre-tax profit in millions. It excludes non-recurring profits, however.
4. Earnings refers to earnings per share. It excludes tax credits from loss carry-forwards.
5. Dividend refers to dividends per share. It's based on dividends paid only on common shares if there are two classes of stock involved.
6. Range refers to high and low price range based on a calendar year.
7. All earnings and dividends have been adjusted for stock dividends and splits that had been announced to date of publication.
8. NC: indicates figures are available but not comparable with other figures, as when a company has merged with another or otherwise changed its character.

STOCK	YR. ENDS(1)		1959	1960	1961	1962	1963
AB-PT	12/31	Gross(2)	$288.0	$334.4	$363.1	$379.7	$386.7
		Profit(3)	18.8	22.9	21.3	22.9	16.4
		Earnings(4)	1.73	2.32	2.17	2.36	1.62
		Dividend(5)	0.92	0.92	0.94	0.96	0.98
		Range(6)	31-19	43-24	58-39	46-22	38-27
CAPITAL CITIES	12/31	Gross	$ 5.4	$ 7.5	$ 10.5	$ 15.7	$ 17.0
		Profit	0.4	1.6	2.4	3.4	4.1
		Earnings	0.16	0.65	0.93	1.32	1.49
		Dividend	----	----	----	----	----
		Range	10-7	11-8	24-10	21-10	25-17
CBS INC.	12/31	Gross	$444.3	$464.6	$473.8	$521.9	$564.8
		Profit	53.0	51.3	47.0	65.0	87.5
		Earnings	1.34	1.23	1.17	1.57	2.17
		Dividend	0.54	0.62	0.64	0.66	0.73
		Range	21-15	20-16	19-14	22-15	41-21
COX	12/31	Gross	$ 8.4	$ 9.8	$ 10.3	$ 12.0	$ 14.6
		Profit	2.6	2.9	3.1	4.1	4.3
		Earnings	0.60	0.68	0.71	0.97	1.04
		Dividend	----	----	----	----	----
		Range	----	----	----	----	----
DESILU	4/30 Following	Gross	$ 23.4	$ 19.8	$ 14.2	$ 21.9	$23.9
		Profit	1.6	0.6	0.3	(1.2)	1.5
		Earnings	0.70	0.28	0.12	(0.49)	0.66
		Dividend	0.60	0.60	----	----	----
		Range	30-13	15-9	17-7	12-7	9-7
DOYLE DANE BERNBACH	10/31	Gross	$ 4.0	$ 6.3	$ 7.5	$ 9.4	$ 11.6
		Profit	0.3	0.9	0.5	0.9	1.6
		Earnings	0.16	0.41	0.23	0.42	0.81
		Dividend	----	----	----	----	----
		Range	----	----	----	----	----
FILMWAYS	8/31	Gross	$ 4.4	$ 5.7	$ 7.1	$ 12.8	$ 10.8
		Profit	0.4	----	(0.3)	(0.3)	0.3
		Earnings	0.39	----	(0.26)	(0.21)	0.20
		Dividend	----	----	----	----	----
		Range	9-5	7-4	9-5	9-4	10-5
FOOTE, CONE & BELDING	12/31	Gross	$ 16.2	$ 17.4	$ 18.5	$ 19.8	$ 23.1
		Profit	2.4	2.4	2.9	3.0	3.7
		Earnings	0.52	0.54	0.63	0.65	0.84
		Dividend	----	----	----	----	0.12
		Range	----	----	----	----	13-10
FOUR STAR	6/30	Gross	$ 8.8	$ 15.1	$ 24.2	$ 20.0	$ 22.1
		Profit	0.7	0.6	1.3	1.5	0.6
		Earnings	0.60	0.63	1.01	1.14	0.44
		Dividend	----	----	----	----	----
		Range	----	16-14	24-17	19-8	10-5
GROSS TELECASTING	12/31	Gross	$ 2.6	$ 2.5	$ 2.3	$ 2.5	$ 2.7
		Profit	1.3	1.3	1.2	1.3	1.4
		Earnings	1.68	1.60	1.46	1.66	1.71
		Dividend	1.60	1.60	1.60	1.60	1.60
		Range	25-19	24-19	31-20	22-18	28-21
MCA INC.	12/31	Gross	$ 57.8	$ 67.3	$ 82.4	$188.2	$183.7
		Profit	10.6	13.0	15.4	28.7	29.6
		Earnings	1.28	1.55	1.83	2.50	2.74
		Dividend	----	----	----	----	----
		Range	38-18	40-22	83-36	79-33	69-48
METROMEDIA	12/31	Gross	$ 14.2	$ 36.2	$ 41.6	$ 45.4	$ 60.1
		Profit	2.2	3.4	2.3	4.8	7.6
		Earnings	0.72	1.01	0.67	1.40	2.13
		Dividend	0.15	0.15	----	0.30	0.40
		Range	19-14	20-13	25-14	17-10	38-15
PAPERT, KOENIG, LOIS	11/30	Gross	$ 0.1	$ 0.2	$ 1.0	$ 2.3	$ 3.2
		Profit	----	----	0.2	0.6	0.9
		Earnings	(0.03)	0.03	0.16	0.35	0.59
		Dividend	----	----	----	0.05	0.7
		Range	----	----	----	5-3	8-3
RCA	12/31	Gross	$1395.6	$1494.9	$1545.9	$1751.6	$1789.3
		Profit	78.5	66.9	64.9	107.9	135.6
		Earnings	0.81	0.62	0.62	0.93	1.20
		Dividend	0.31	0.31	0.32	0.33	0.50
		Range	23-13	25-15	21-16	21-13	34-19
REEVES BROADCASTING	12/31	Gross	----	$ 2.4	$ 4.3	$ 4.7	$ 5.1
		Profit	----	0.4	0.2	0.2	0.3
		Earnings	----	0.15	0.01	0.05	0.14
		Dividend	----	----	----	----	----
		Range	----	5-4	10-4	5-2	4-2
ROLLINS BROADCASTING	4/30 Following	Gross	$ 3.8	$ 4.4	$ 6.4	$ 7.9	$ 9.1
		Profit	0.7	0.7	0.8	1.2	1.8
		Earnings	0.48	0.38	0.46	0.61	0.93
		Dividend	0.01	0.16	0.32	0.38	0.43
		Range	----	----	18-6	15-10	18-13
SCREEN GEMS	6/30	Gross	$ 40.4	$ 41.7	$ 55.8	$ 52.2	$ 64.4
		Profit	2.0	3.1	5.4	7.1	7.6
		Earnings	0.39	0.58	0.84	1.09	1.20
		Dividend	----	----	----	----	0.36
		Range	----	----	22-12	18-10	20-13
SCRIPPS-HOWARD	12/31	Gross	$ 10.2	$ 11.7	$ 12.2	$ 14.1	$ 14.2
		Profit	4.2	5.6	5.9	6.5	6.3
		Earnings	0.79	1.04	1.09	1.20	1.17
		Dividend	0.40	0.40	0.80	0.95	0.75
		Range	----	----	----	----	23-19
SEVEN ARTS	1/31 Following	Gross	NC	$ 3.4	$ 16.0	$ 19.4	$ 41.2
		Profit	NC	(0.5)	2.1	2.9	6.5
		Earnings	NC	(0.22)	0.63	0.90	1.82
		Dividend	NC	----	----	----	----
		Range	NC	14-8	14-8	13-7	11-7
STORER BROADCASTING	12/31	Gross	$ 28.1	$ 30.6	$ 31.2	$ 37.1	$ 40.0
		Profit	9.4	10.2	9.8	12.0	13.2
		Earnings	1.92	2.05	1.80	2.24	3.12
		Dividend	1.80	1.80	1.80	1.80	1.80
		Range	34-25	31-26	34-28	33-27	45-31
TAFT BROADCASTING	3/31 Following	Gross	$ 10.4	$ 11.1	$ 10.9	$ 12.5	$ 12.9
		Profit	3.3	3.4	4.0	4.9	5.0
		Earnings	0.97	0.96	1.14	1.42	1.49
		Dividend	0.30	0.36	0.46	0.43	0.59
		Range	13-10	14-10	23-11	20-12	28-17
WOMETCO ENTERPRISES	12/31	Gross	$ 10.4	$ 12.7	$ 16.0	$ 18.7	$ 22.7
		Profit	1.5	1.8	2.4	3.5	4.2
		Earnings	0.46	0.59	0.78	1.06	1.95
		Dividend	0.31	0.41	0.41	0.45	0.50
		Range	9-6	9-7	18-8	18-11	34-16

Heavy mutual fund buying in television stocks has posed a cross-ownership dilemma

produce so little a share of the profits, while the broadcast holdings, with comparatively modest revenues, produce so large a share.

Adding new wrinkles to the ownership picture and, incidentally, giving further proof of the increasing degree of respect the stocks are receiving in financial quarters, is the growing amount of participation investment firms and institutional funds are taking in broadcasting holdings. According to a Roth, Gerard & Co. review of mutual holdings in TV-associated stocks as of June 30, 1964, almost 30% of Metromedia (two-thirds of that with one fund), and about 20% each of ABC and CBS were in the hands of mutual funds.

Commented *Broadcasting* magazine earlier in the year about this rising new investment force in TV stocks. "Appearance of increasing numbers of institutional investors in broadcast companies is considered an acknowledgement of long-term performance reliability of their stock and is also regarded as a stabilizing factor for the industry."

The primary reason institutional investors are beginning to find TV stocks attractive (and here the reference, it should be clearly noted, is strictly to group broadcasters) is that in plain, everyday shopping terms, they constitute a good buy. Baker, Weeks analyst Saito points out that "broadcasting is a highly profitable business" and that the group broadcasters "are in many ways the most solidly-situated in the industry, since they have various advantages arising from size—in terms of programing, selling and general management—over individual station operators and since they are not involved with network operations which tend to be substantially more volatile and competitive."

He indicates that the group broadcasters seem to be well-positioned "to continue their above-average growth" and adds that "their results are relatively stable from year to year since fluctuations in individual markets often offset each other." In addition, he believes that though broadcasting stocks have generally been enjoying higher prices in recent months, they are still, on the average, considerably undervalued.

William W. Hennig, security analyst for Keystone Funds Inc., Boston, views the group broadcasting situation with "tremendous optimism" because "they are going for well below" what he considers reasonable earnings multiples and yet have "terrific earnings coming through." He doesn't know when the broadcast stocks will reach a parity with the Dow Jones earnings multiples, but it couldn't bother him less that they are undervalued. Says Hennig: "I don't need much more multiple play to be satisfied because the earnings growth is so great."

Last month the Dow Jones industrials were selling at about 19 times earnings, while most of the group broadcast stocks were selling at about 15 times current expectations. Even at that, they were up about five times what they were selling at some five years ago.

Why then are broadcast stocks so undervalued? Why haven't they achieved higher earnings multiples?

Tomio Saito thinks that the "newness" of the group broadcasters plus "technical complexities of the industry" have some bearing on their being undervalued. He also believes that questions concerning the group broadcasters' ability to maintain recent growth rates, the FCC's role as an increasingly active regulatory agent and the possible threats of added competition from UHF and pay TV developments all contribute significantly to the inability of broadcast stocks to attain more realistic evaluations.

Institutional investors have come to realize that broadcasting is an industry that not only has had a lot of growth in the past, but is likely to have better than average growth in the future. And with stocks selling at low multiples this is clearly something that they want to go into. They really don't care whether it's broadcasters who are involved, or manufacturers or retailers or whatever.

As treasurer of Capital Cities Broadcasting Corp., Donald A. Pels helps to guide the financial fortunes of one of broadcasting's hottest issues. Asked why broadcasting stocks generally sell at lower multiples than the Dow Jones average, while their growth rate is considerably higher, he replies: "There are a number of reasons. One of them is that until very recently this has not been an industry that was worthwhile for most brokerage houses to follow. If you take the total equities of all broadcast properties—I'm leaving out CBS and RCA," he says, "because they are a different kind of animal—all the equities that exist can be put in the eye of any major U. S. company. This means that investors have trouble buying when they're interested."

Giving a specific example of what the problem is, Pels says that "in order to make it worthwhile to follow a company for a mutual fund they like to feel that they have at least a half million dollars in it. Otherwise the administrative costs of really keeping up with an industry and a company are terrific. To buy a half million dollars or a million dollars or more in group broadcasters locks a fellow in.

"Suppose," Pels continues, "somebody buys 100,000 shares of a group broadcasting stock. The stock may trade 30,000 shares a month. That means if a fellow wants to get out of his commitment it takes him a long time. He can't simply go in, like he may go into IBM, and decide tomorrow that he's going to sell out in two or three days and be done with it.

"Before a guy comes in to a group broadcast company," Pels points out, "he's followed the industry and the company very carefully, because he knows he's in for the long pull."

APPREHENSION OVER WASHINGTON

A second reason for the undervaluation of broadcast stocks, according to the Capital Cities executive, is that "Wall Street has been unfamiliar with the nature of regulation in the broadcasting business." He mentions the 1957 Barrow Report and Newton Minow's "vast wasteland" speech as some of the "really alarming things that have been announced" and picked up and highlighted by the press and which, "in an earlier day, frightened analysts."

Questioned if broadcast stocks are viewed on Wall Street with some distrust as speculative in nature and whether this, too, is a reason for their not reaching parity with Dow Jones averages, Pels comments: "I think that the financial world has always been slightly suspicious of show business, in any of its forms. And some forms of show business are highly speculative. A lot of people who have been in this kind of business have been creative people and promoters to get their money. They had to be damn good promoters and very good con guys. I don't think that's the feeling the street has about our industry," Pels asserts with emphasis.

"Storer, Taft, Meredith, Wometco, you know—just pick a name," he remarks, "and meet the people and see how they operate. Really, it's quite a conservative group. We ourselves," he explains, "are highly conservative."

Broadcast stocks' peculiarly underrated situation has played a critical part in at least one highly-publicized station transaction. Capital Cities Broadcasting Corporation had long been seeking important radio and television properties. In its search it had become familiar in intimate detail with virtually all major radio and television stations. The company was well aware that the market evaluated Goodwill Stations Inc. at approximately $8,500,000. Its own evaluation came closer to three times that figure. Clearly this could represent an opportunity for both sets of shareholders. Add to this that a major portion of the stock was held by a bank as trustee and the importance of the sophisticated inside evaluation vs. that of "outsiders" becomes immediately evident.

Goodwill had itself been wrestling with the problem of its undervaluation and had considered listing as a possible solution. This plan it ultimately rejected in light of the rather low P/E's accorded other groups.

After very careful consideration (including a detailed run-down of the character of Capital Cities directors, officers and their operations) Goodwill agreed to recommend the sale to its shareholders at $30. The price prior to the discussions: $12.

What effect the FCC has on broadcast stock is still uncertain. No matter what it says or doesn't say, the regulatory agency has to be a negative consideration when investors appraise any TV-associated issue merely because, like Mt. Everest, it's there—a barrier to stay clear of most of the time, to be hurdled some of the time and to keep in mind all of the time. In the last year, the federal body has made sure that few of the TV-oriented people on Wall Street or anybody in the broadcasting industry will forget that it's still functioning and rulemaking.

As broadcast stocks have become more and more attractive to the investing public, especially to such sophisticated and widely committed buyers as mutual funds, the FCC, seemingly, has become more and more concerned. Almost since its founding, the FCC has been deeply involved in questions of multiple ownership and cross ownership of broadcast properties. The commission, for the most part, most of the time, has felt charged with obtaining maximum attainable dispersion and diversity of station ownership and control. The preservation of a diversity of viewpoints is the way this responsibility has been less formally defined.

In 1954, the commission decided, after revising its original rule a number of times in preceding years, to set the maximum limits on station ownership or control at seven FM, seven AM and seven TV stations (with not more than five of the TV stations in the VHF band). The ramifications of the restrictions were many but, since the majority of multiple station organizations were then privately held, and even the ones that weren't were at best getting scant attention from investors, Wall Street was not greatly involved.

Then the broadcasting industry turned with enthusiasm to the financial community, and some investors, after a period of wait-and-see, began to embrace the broadcasters. A year ago, the FCC served notice that it might be forced to break up the budding romance. In October 1963 the commission began studying the problems of the inter-ownership of investment firms and mutual funds in broadcast groups. It soon realized that if it was to have strict technical application of the rules, some institutional investors were in obvious violation of multiple ownership restrictions.

The first time the commission threw this challenge into the open was last winter. Metromedia, one of the first of the group broadcasters to draw the attention of institutional investors, was seeking approval of its purchase of WCBM-AM-FM Baltimore. But two mutual funds—Keystone Funds Inc. and the Fidelity Trend Fund—were found to have more than 1% ownership of common stock in Metromedia and in other broadcast groups (the minimum percentage decreed as representing effective ownership). The commission made its approval conditional on agreement that the mutual funds involved would not vote stock in their broadcasting holdings or attempt to exert an influence on policies of the companies until the cross-ownership question was resolved.

ISSUE IS CLEAR, BUT NOT SOLUTION

The issue at last was made brutally clear: mutual funds, stock brokerage houses and trusts that either own or hold for others more than 1% of stock in two or more group station organizations were in technical violation of the commission's multiple ownership rules. The FCC made it apparent, however, that it had no solution of its own to offer for this dilemma.

Then, earlier this year, the total issue of ownership limits exploded on the scene. In the largest broadcasting transaction in history, Transcontinent Television Corp. sold 17 of its station properties to three buyers—Taft Broadcasting, Midwest Television Inc. and Time-Life Broadcast Inc.—for a sum of $38.5 million. The acquisition gave Taft a total of 17 radio and TV stations, Midwest a total of seven and Time-Life a total of 15. It also gave new breath to an old, old concern.

The FCC approved the transactions, but only after much deliberation and after stressing that "too few TV station owners control too many stations in the top 25 markets." The statement stirred up memories of the six-years-back Barrow Report which recommended that no licensee be permitted to own more than three VHF's in the top 25 markets.

Last September the FCC did what was long expected in the industry—it issued a joint notice of inquiry and proposed rulemaking dealing with institutional investors that violate multiple station edicts. At the same time the commission reviewed previous proposals that have been suggested for revising the ownership restrictions. Interested parties were given "a good long time to make comments." (Nov. 23 is the deadline for those comments and Dec. 18 the last day for replies to them. Action on these issues seems still a considerably longer time away.)

Naturally, the controversy has left its mark on Wall Street. Some mutual funds already are being more chary in the way they are handling their broadcast stock investments. They are obviously being influenced by the controversy to the extent that they're waiting until the ownership situation is resolved. Investors get nervous when they see holdings restricted in their growth potential. They become downright fidgety when there's a chance that growth already attained might be forcably reduced and absolutely hysterical when they personally become threatened with legal restrictions. The point is that most know now that they're guilty of what they may be charged with later.

Says an analyst for a major fund: "Hell, we're in viola-

Television's long-range prospects still look bright to Wall Street analysts

tion of the cross ownership rule all over the place, so who knows what's going to be?"

Robert A. Dreyer, vice president and general counsel of Metromedia, in a study made last year, documented that several mutual funds were indeed transgressors. Examples:

- Keystone Funds Inc. owned at least 1% of 91 broadcast stations.
- United Funds owned at least 1% of 51 stations.
- Fidelity Trend Fund owned at least 1% of 27 stations.

Dreyer pointed out that if the FCC were to enforce the multiple ownership rules strictly it would cause either Keystone Funds, for example, to rid itself of almost all the broadcast stock it had an interest in or force the broadcasting organizations in which Keystone had holdings (Metromedia, Crosley, Capital Cities, Taft, Storer, AB-PT and Time-Life) to divest themselves of 70 stations. Such alternatives, Dreyer suggested, would create an unprecedented upheaval in the broadcasting industry.

TELEVISION MAGAZINE's own, more recent, survey of the investment portfolios of three well-known mutual funds, shows that the cross ownership situation among mutual funds has not grown less complicated since Dreyer's study (see listing page 59). Television-Electronics Fund Inc. comes off with safe marks since its participation in group broadcasting companies, other than CBS, amounts to less than 1% in each instance. But sampling just one of Keystone's many fund plans reveals that it has more than 1% holdings in four different major group broadcasters. Fidelity Trend owns stocks in four major groups, too, but only in two cases do these holdings amount to more than 1% (yet still enough to put the fund in violation of the rules).

The FCC's investigation of the cross ownership question does not necessarily presage dire events ahead for publicly owned broadcast companies. The FCC first wants to make sure that its reporting practices are such that the commission knows who owns what. Then FCC members want to ask themselves questions, and want all broadcasters to help them answer them, as to what effect new rulemaking concerning cross and multiple ownership will have.

Says a financial officer of one of the major station groups in commenting on whether mutual funds should be allowed their multiple holdings: "My own feeling is that it is a good idea for mutual funds to own broadcast stocks because it gives, hopefully, in the long run, millions of people an interest in broadcast companies. I think," he stresses, "that it's a good idea with the limited number of facilities available.

"Also," he continues, "in my own experience, I've had exactly one meeting with the mutual fund that owns one of the biggest percentages of our company and that took place three or four months after they bought the stock. Another major fund which has owned our stock for three years talks to us, perhaps, twice a year.

"A good concern of the FCC," the broadcasting executive points out, "might be whether these people were exerting an influence of some sort over more than five VHF television stations. But gee whiz they might own Westinghouse Electric or RCA or Avco or General Electric which would be followed by a completely different analyst. They accidentally become owners of a stock that has station licenses.

"Now I think," he says, "the FCC notice of inquiry is proper because the commission should know what the facts are and consider them. But as long as these mutual funds are stockholders and not controlling boards of directors we're not violating anything. In most cases the institutional investors do not have members on the boards of group broadcasters. These fellows know nothing about broadcasting. One reason they invest in us is that they like our management. They think we know how to run broadcasting properties in the public interest and for profit, both. Now the last thing in the world they want to do is to get on our board and try to tell us what to do. They'd rather sell our stock."

The FCC, almost surely, does not now have the answer to the enigmas posed. The off-hand feeling in the broadcast industry and among broadcast specialists in the financial community is that the commission will eventually decide that it isn't necessary to do anything at this time.

Observes one young but veteran broadcaster: "I think that forever the FCC commissioners will be attempting to do their job. They will therefore always be asking and re-asking themselves what is best for the public in the management and ownership of broadcast properties. That's what they're supposed to do. I'm sure these questions will continue to come up, but that doesn't mean that wholesale changes are going to take place."

The general belief among security analysts is that broadcasters will continue to hold, if not improve, their share of the advertising dollar. "There is literally no other way for the producer of a nationally distributed new product to reach all of the people," points out one industry observer. "You have more and more new products and you have to keep sufficient pressure to move these products off the supermarket shelves.

"Things are sold differently now," he explains. "They used to be sold by the retailer. They're not anymore. Television is the only way you can reach all the people. So it's inevitable that television should predominate until there's some new medium that takes you by the arm and drags you down to the store and makes you buy."

Other observers see a consistent annual TV revenue growth of at least 9%. They think there's still a great deal of room for TV to improve its sales. Cited are seasonal soft spots in TV time sales allowing for plentiful availabilities, which, it's felt, gradually will be sold out.

The threatened competition from UHF's development and pay TV's spread are generally viewed as long term risks, with negligible, if any, debilitating consequences. In short, broadcasting is still seen as a growth prospect—a growing industry, rather than a growth industry, but still growing faster than the overall economy.

Analysts aren't nearly as keen about the coming fortunes of telefilm companies. Some companies in this business, they say (MCA and Screen Gems are invariably singled out) will continue to do well. But most of the companies, they contend, have "checkered careers," are "big risk factors," sure to fluctuate greatly operating as they are in a "chancy" business. The telefilm firms have greatly disappointed most TV security specialists. Says one analyst with voice inflections and facial expressions much more meaningful than his words: "Telefilm just hasn't worked out as well as I hoped."

There are two specific areas of the broadcasting business where growth appears to be somewhat limited. Many of the major group broadcasters are close to owning the maximum number of stations allowable under FCC rules. With station prices reaching astronomical heights (Cox Broadcasting's recent $20.5 million purchase of WIIC Pittsburgh is the new record), the opportunities for "trading up"—improving holdings by selling off a small market station to buy a larger market station—are becoming scarce. Metromedia, as an illustration, with the maximum seven TV stations to its credit, sold KOVR Sacramento a year ago as the prelude to buying a bigger market VHF and is still shopping around without finding either an attractive enough property or one that is being offered at feasible terms. For companies that already have maximum ownership or can't find better properties to buy, the only alternative for growth is to go afield and make a related acquisition.

Broadcasting, too, is not an industry with great investment opportunities in point of size. It especially has a limited number of investment vehicles. The continuation of the trend of broadcast-associated companies going public is not certain. Most of the major group broadcasters already are in public hands.

Triangle Publications Inc., Philadelphia, is by any definition a major group broadcaster. It is not publicly owned. Its radio and TV division as well as its diverse newspaper and magazine interests are in the hands of Walter H. Annenberg, his family and his trusts. Annenberg, who has had large-sized holdings for a long time now, has shown no inclination to sell-off some of his interests to the public. There's no reason, therefore, to expect that such a move is imminent.

Samuel I. Newhouse, president of the Newhouse Broadcasting Co., similarily has no record of favoring public ownership. As of last year the Newhouse broadcast properties were solidly entrenched in the family, with Newhouse himself owning 87% of the stations, while his sons Samuel I. Jr. and Donald and his wife Mitzi all owned 4% each.

Corinthian Broadcasting, another prominent broadcasting group, is a part of Whitney Communications Corp., which in turn was set up by J. H. Whitney & Co., an organization whose founding purpose, as described by *Fortune* magazine, "was to provide a reservoir of capital of whatever type of business enterprise the partnership found interesting." Thus, as an extremely successful spinoff of a private investment organization, Corinthian's valuable assets also are not likely soon to be dangled before the public.

And if not many major privately owned group broadcasters seem in a position yet to go public, the situation seems even less promising among TV production firms.

Text continues on page 62

HOW MANY TV-ASSOCIATED STOCKS IN INVESTMENT PORTFOLIOS?

A SAMPLING OF THREE LEADING MUTUAL FUNDS

FIDELITY TREND FUND INC.
(Boston, Mass.)
Investments in Common Stocks as of 6/30/64

No. of Shares	Common Stocks	Market $ Value*	% of Assets
56,900	Motorola Inc.	5,192,125	1.4
120,400	RCA	3,913,000	.23
160,200	CBS Inc.	7,449,300	.83
53,700	Metromedia Inc.	1,933,200	3.0
24,000	Taft Broadcasting Co.	807,000	1.5

Summary: Total common stocks: 73; Total TV-associated stocks: 5; Total assets of common stocks: $170,448,985; Total assets of TV-associated stocks: $19,294,625

*Based on Market Quotations

Source: Company Latest Quarterly Report

KEYSTONE CUSTODIAN FUNDS SERIES S-4
(Boston, Mass.)
Investments in Common Stocks as of 7/31/64

No. of Shares	Common Stocks	Market $ Value*	% of Assets
36,000	MCA Inc.	1,656,000	.79
80,000	Capital Cities Broadcasting Corp.	2,530,000	5.6
90,000	Metromedia Inc.	3,273,750	5.0
54,250	Taft Broadcasting Co.	1,885,188	3.3
201,000	Avco Corp.	4,422,000	1.8

Summary: Total common stocks: 98; Total TV-associated stocks: 5; Total assets of common stocks: $205,367,045; Total assets of TV-associated stocks: $13,766,938

*Based on Market Quotations

Source: Company Latest Semiannual Report

TELEVISION-ELECTRONICS FUND INC.
(Chicago, Ill.)
Investments in Common Stocks as of 7/31/64

No. of Shares	Common Stocks	Market $ Value*	% of Assets
90,000	American Broadcasting-Paramount Theatres Inc.	3,700,000	2.0
47,000	Avco Corp.	1,000,000	.42
80,000	CBS Inc.	3,400,000	.41
5,000	Communications Satellite Corp.	200,000	.05
115,000	General Electric Co.	9,600,000	.13
115,000	General Tire & Rubber Co.	2,600,000	.69
51,000	Magnavox Co.	1,500,000	.69
16,000	Minnesota Mining & Manufacturing Co.	1,000,000	.03
80,000	Motorola Inc.	7,300,000	2.0
380,000	RCA	12,400,000	.72
148,000	Westinghouse Electric Corp.	5,200,000	.41
110,000	Zenith Radio Corp.	7,300,000	1.2

Summary: Total common stocks: 109; Total TV-associated stocks: 12; Total assets of common stocks: $367,700,000; Total assets of TV-associated stocks: $55,200,000

*Based on Market Quotations

Source: Company Latest Financial Report

WHO OWNS WHAT, AND HOW MUCH, AMONG TV-ASSOCIATED STOCKS GONE PUBLIC

ADMIRAL CORP. (New York Stock Exchange): *Shares outstanding:* 2,411,000. *Number of stockholders:* 9,200 (as of 12/31/62). *Principal stockholders:* R. D. Siragusa, chairman and chief executive officer, and his wife owned 29.1% as of 12/31/62.

ALLIED ARTISTS PICTURES CORP. (American Stock Exchange): *Shares outstanding:* 932,000. *Number of stockholders:* Preferred 203; Common 2,104 (as of 6/29/63). *Principal stockholders:* Claude A. Giroux, chairman, owned about 9% of the company, and Steve Broidy, president, owned about 7% as of 6/29/63.

AMERICAN BROADCASTING - PARAMOUNT THEATERS INC. (New York Stock Exchange): *Shares outstanding:* 4,586,000. *Number of stockholders:* 20,581 (as of 12/31/62). *Principal stockholders:* Norton Simon, through two companies he controls—McCall Corp. and Hunt Foods & Industries Inc.—owned 208,500 common shares or about 4.5% of the company. Held in charitable trust by the Edward John Noble Foundation are 226,223 shares or 4.9% of the company. Leonard Goldenson, president, held 70,000 common shares or 1.5% of the company (all as of 5/1/64).

AMPEX CORP. (New York Stock Exchange): *Shares outstanding:* 7,839,000. *Number of stockholders:* 27,906 as of 4/27/63. *Principal stockholders:* All officers and directors as a group (of whom James F. Coonan, director, is most prominent with 210,004 shares held, or 2.67% of the firm) owned 388,261 shares or 4.2% of the company's outstanding stock as of 4/30/64.

AVCO CORP. (New York Stock Exchange): *Shares outstanding:* 11,257,000 *Number of stockholders:* 85,974 (as of 11/30/63). *Principal stockholders:*—All officers and directors as a group (of whom Earl H. Blaik, chairman of executive committee, with 16,833 shares owned, Arthur R. Kantowitz, vice president with 28,500 shares owned and Kendrick R. Wilson Jr., chairman of board and chief executive officer with 17,300 shares owned are the most prominent), owned 139,207 shares or 1.2% of the company as of 3/5/63.

BOSTON-HERALD TRAVELER CORP. (over-the-counter): *Shares outstanding:* 528,000. *Number of stockholders:* 1,621 (as of 12/31/63). *Principal stockholders:* Voting trust composed of Henry Garfinkel, president, American News Co., and his associates and his controlled Greater Boston Distributors Inc. held 62,082 common shares or 11.8% of the company as of 5/1/64.

C-E-I-R INC. (over-the-counter): *Shares outstanding:* 1,555,000. *Number of stockholders:* 3,000 (as of 3/25/64). *Principal stockholders:* C. D. Close, chairman and president, owned 19.3% of common stock as of 1/31/64.

CAPITAL CITIES BROADCASTING CORP. (American Stock Exchange): *Shares outstanding:* 1,425,000. *Number of stockholders:* 3,500 (as of 3/31/64). *Principal stockholders:* Officers and directors as a group owned 31.9% as of 3/31/64.

CHRIS-CRAFT INDUSTRIES INC. (New York Stock Exchange): *Shares outstanding:* 1,446,000. *Number of stockholders:* 5,379 (as of 3/17/64). *Principal stockholders:* Nafco Inc. beneficially owned 73,941 shares of capital stock, or 5.1% of the corporation. All officers and directors, as a group, owned 83,253 shares, or 5.7% of the corporation. Both as of 2/10/64.

COLUMBIA BROADCASTING SYSTEM INC. (New York Stock Exchange): *Shares outstanding:* 19,334,000. *Number of stockholders:* 28,300 (as of 12/28/63). *Principal stockholders:* W. S. Paley, chairman, owned 9.1% of common stock as of 12/28/63.

COLUMBIA PICTURES CORP. (New York Stock Exchange): *Shares outstanding:* 1,715,000. *Number of stockholders:* Preferred 489; Common 4,344 (as of 9/30/63). *Principal stockholders:* A. Schneider, president, owned 63,931 shares, or 3.7% of the company. All officers and directors, as a group, owned 127,019 shares, or 7.4% of the company. Both as of 11/20/63.

COMMUNICATIONS SATELLITE CORP. (New York Stock Exchange): *Shares outstanding:* 10,000,000. *Number of stockholders:* 130,000 public shareholders (as of 8/15/64). *Principal stockholders:* American Telephone & Telegraph Co. owned 2,895,750 shares or 29.0% of the company. International Telephone & Telegraph owned 1,050,000 shares or 10.5% of the company. General Telephone & Electronics Corp. owned 350,000 shares or 3.5% of the company. RCA Communications Inc. owned 250,000 shares or 2.5% of the company. (All as of 8/15/64.)

COWLES MAGAZINES & BROADCASTING INC. (over-the-counter): *Shares outstanding:* 2,951,000. *Number of stockholders:* 2,349 (as of 12/31/62). *Principal stockholders:* Gardner Cowles, chairman and president, owned, of record and beneficially, 21% of the company (as of 1/10/63). Des Moines Register & Tribune Co. owned 15.1% of the company. All officers and directors of the company as a group owned 40.8% of common shares.

COX BROADCASTING CORP. (New York Stock Exchange): *Shares outstanding:* 2,650,000. *Number of stockholders:* 3,001 (as of 6/10/64). *Principal stockholders:* Atlanta Newspapers Inc. owned 33.96% of the company. Dayton Newspapers Inc. owned 14.5% of the company. Springfield Newspapers Inc. owned 15.35% of the company. All as of 4/15/64, and all controlled by the family of James Cox.

DESILU PRODUCTIONS INC. (American Stock Exchange): *Shares outstanding:* 1,214,000. *Number of stockholders:* Common 9,000; Class B 1 (as of 4/27/63). *Principal stockholders:* Lucille Ball owned 35,000 common shares and all of the Class B shares or 49.09% of voting securities as of 6/28/63.

DISNEY (WALT) PRODUCTIONS (New York Stock Exchange): *Shares outstanding:* 1,780,000. *Number of stockholders:* 8,263 (as of 9/11/63). *Principal stockholders:* W. E. Disney, company director, and R. O. Disney, president, are voting trustees and held 695,357 shares or 40.24% of the company as of 12/15/63.

DOYLE DANE BERNBACH (over-the-counter): *Shares outstanding:* 997,000. *Number of stockholders:* Not available. Company went public 8/24/64. *Principal stockholders:* Officers and directors as a group owned 621,862 shares or 62.4% of the company as of 8/30/64.

EMERSON RADIO & PHONOGRAPH CORP. (New York Stock Exchange): *Shares outstanding:* 2,259,000. *Number of stockholders:* 8,277 (as of 1/15/64). *Principal stockholders:* Benjamin Abrams, chairman and chief executive officer; Max Abrams, president; and S. L. Abrams families and related interests owned 33.2% of common stock as of 12/27/63.

FILMWAYS INC. (American Stock Exchange): *Shares outstanding:* 619,000. *Number of stockholders:* 1,185 (as of 11/8/63). *Principal stockholders:* Martin Ransohoff, president, and family owned 20% of the company as of 11/8/63.

FOOTE, CONE & BELDING (over-the-counter): *Shares outstanding:* 1,741,000. *Number of stockholders:* 4,500 (as of 9/17/64). *Principal stockholders:* All officers and directors of the company and their families as a group owned 67.8% of common shares as of 9/9/64.

FOUR STAR TELEVISION (over-the-counter): *Shares outstanding:* 666,000. *Number of stockholders:* 1,300 (as of 6/29/63). *Principal stockholders:* Estate of Dick Powell owned 32% of the company. T. J. McDermott, president, owned 11% of the company. Charles Boyer, director, owned 16% of the company. David Niven, director, owned 16% of the company. All as of 6/29/63.

GENERAL ARTISTS CORP. (over-the-counter): *Shares outstanding:* 600,000. *Number of stockholders:* Common 223; 6% convertible subordinated debentures 22 (as of 12/31/63). *Principal stockholders:* Baldwin-Montrose Chemical Corp. controlled 400,000 or 66.67% of the company as of 3/30/64.

GENERAL ELECTRIC CO. (Nep York Stock Exchange): *Shares outstanding:* 90,114,000. *Number of stockholders:* 523,523 (as of 3/13/64). *Principal stockholders:* All officers and directors as a group (of whom Gerald L. Phillippe, chairman and director, is most prominent with 22,201 shares held) owned or controlled 73,057 shares or 0.08% of shares outstanding as of 3/13/64.

GROSS TELECASTING INC. (over-the-counter): *Shares outstanding:* 400,000. *Number of stockholders:* Common 1,700; Class B Common 5 (as of 12/31/63). *Principal stockholders:* H. F. Gross, president and treasurer, and Charlotte I. Gross, secretary, and family owned 100% of Class B common stock, 4.3% of common stock and the majority of voting power as of 12/31/63.

GENERAL TIRE & RUBBER CO. (New York Stock Exchange): *Shares outstanding:* 16,719,000. *Number of stockholders:* Common 32,092; 5½ Preferred 616; 5 Preferred 1,763 (all as of 2/17/63). *Principal stockholders:* The O'Neil family—T. F. O'Neil, chairman; M. G. O'Neil, president; John O'Neil, chairman-finance committee—their associates and families and the estate of W. O'Neil owned 2,057,126 common shares or 12.87% of common shares outstanding. All officers and directors as a group owned 1,191,429 shares or 7.12% of common shares outstanding. (Both as of 1/1/64.)

JERROLD CORP. (over-the-counter): *Shares outstanding:* 2,046,000. *Number of stockholders:* 6,662 (as of 5/1/63). *Principal stockholders:* Milton J. Shapp, president and chairman, and wife and associates owned 611,175 shares, or 29% of the company, as of 6/1/64.

MCA INC. (New York Stock Exchange): *Shares outstanding:* 4,561,000. *Number of stockholders:* Pfd. 3,946; Common 5,476 (as of 5/6/63). *Principal stockholders:* Jules C. Stein, chairman, owned 27.7% of voting control. L. R. Wasserman, president and chief executive officer, owned 14.2% of voting control. (Both as of 4/1/63.)

MPO VIDEOTRONICS INC. (American Stock Exchange): *Shares outstanding:* 469,000. *Number of stockholders:* Class A 1,173; Class B 15 (as of 10/31/63). *Principal stockholders:* Directors as a group—J. L. Pollock, president; Marvin Rothenberg, vice president and secretary; Gerald Hirschfeld, vice president; and Arnold Kaiser, director owned 45.7% of voting securities, including 83.4% of Class B shares as of 1/13/64.

MACFADDEN-BARTELL CORP. (American Stock Exchange): *Shares outstanding:* 1,722,000. *Number of stockholders:* 3,092 (as of 3/11/63). *Principal stockholders:* Bartell family as a group owned 53.36% of capital stock, including 13.9% each owned by D. A. Bartell, G. A. Bartell, chairman and chief executive officer; and L. B. Bartell, president and treasurer. (All as of 3/11/63.)

MAGNAVOX CO. (New York Stock Exchange): *Shares outstanding:* 7,365,000. *Number of stockholders:* 31,500 (as of 12/31/63). *Principal stockholders:* All officers and directors as a group (of whom Frank Freimann, president, who held 585,099 shares, or 7.94% of the firm, was the most prominent) owned 609,334 shares or 8.27% of the common shares outstanding as of 2/29/64.

MEDALLION PICTURES CORP. (over-the-counter): *Shares outstanding:* 594,000. *Number of stockholders:* 1,756 (as of 10/7/63). *Principal stockholders:* All officers and directors as a group (of whom Benjamin R. Schrift, president and director, who held 33,549 shares or 5.31% of the firm, was most prominent) owned 62,444 shares or 9.87% of the shares outstanding as of 4/3/64.

MEREDITH PUBLISHING CO. (over-the-counter): *Shares outstanding:* 1,331,000. *Number of stockholders:* 4,370 (as of 6/30/63). *Principal stockholders:* The Meredith family and certain trusts created for the benefit of various members of the family (of which the trusts of E. T. Meredith [deceased] which held 216,000 shares or 16.23% of the firm are most prominent) owned and controlled 65.88% of the outstanding shares of the company as of 6/30/63.

METRO-GOLDWYN-MAYER INC. (New York Stock Exchange): *Shares outstanding:* 2,588,000. *Number of stockholders:* 16,973 (as of 12/20/63). *Principal stockholders:* Philip J. Levin, owner of a New Jersey real estate and construction business and his wife owned 145,000 shares or 5% of shares outstanding as of 7/15/64. General Industrial Enterprises Inc. and Baldwin Securities Corp. owned 88,200 and 45,500 shares, or 3.21% and 1.75%, respectively, as of 1/20/64.

METROMEDIA INC. (New York Stock Exchange): *Shares outstanding:* 1,817,000. *Number of stockholders:* 7,233 (as of 12/31/63). *Principal stockholders:* John W. Kluge, chairman and president, owned 8.3% of the company. (As of 8/10/64 he also held $179,000 worth of 6% convertible subordinated debentures.) Officers and directors of the company as a group owned 21% of the capital stock. Axe-Houghton Funds Inc. owned 19.17% of the company. (All as of 12/31/63.)

MINNESOTA MINING & MANUFACTURING CO. (New York Stock Exchange): *Shares outstanding:* 52,525,000. *Number of stockholders:* 104,123 (as of 12/31/63). *Principal stockholders:* Ordway Trust had $272 million worth of holdings, or 9.1% of the company. William L. McKnight, chairman, had $157 million worth of holdings, or 5.3% of the company. (Both as of 9/15/64.)

MOVIELAB INC. (American Stock Exchange): *Shares outstanding:* 368,000. *Number of stockholders:* 595 (as of 12/31/63). *Principal stockholders:* Saul Jeffee, chairman and president, owned 63% of the company as of 4/3/64.

MOTOROLA INC. (New York Stock Exchange): *Shares outstanding:* 4,030,000. *Number of stockholders:* 6,800 (as of 12/31/63). *Principal stockholders:* R. W. Galvin, president, and associates, owned 17.9% of common shares as of 2/1/64.

NATIONAL TELEFILM ASSOCIATES INC. (over-the-counter): *Shares outstanding:* 1,670,000. *Number of stockholders:* 12,000 (as of 9/30/63). *Principal stockholders:* National General Corp. owns 961,411 common shares, or 45% of the company as of 9/30/63.

NIELSEN (A. C.) CO. (over-the-counter): *Shares outstanding:* 1,710,000. *Number of stockholders:* Common Shs. 1,790; Class B Special 1 (as of 8/31/63). *Principal stockholders:* A. C. Nielsen Sr., chairman, owned all Class B special shares, or 100%, and 370,585 common shares, or 21.7%. (Both as of 8/31/63.)

OFFICIAL FILMS INC. (over-the-counter): *Shares outstanding:* 2,797,000. *Number of stockholders:* 3,159 (as of 9/26/63). *Principal stockholders:* Officers and directors of the company as a group owned 15% of capital stock. Victoria Investment Co. Ltd. owned 23% of the company. (Both as of 9/26/63.)

THE OUTLET CO. (New York Stock Exchange): *Shares outstanding:* 497,000. *Number of stockholders:* 1,434 (as of 1/31/64). *Principal stockholders:* J. S. Sinclair, president, his family and related trusts owned 34% of the company. E. V. Quinn, director, and related trusts owned 22% of the company. (Both as of 3/1/64.)

PAPERT, KOENIG, LOIS INC. (over-the-counter): *Shares outstanding:* 512,000. *Number of stockholders:* Class A 570; Class B 11 (as of 10/8/63). *Principal stockholders:* Frederic Papert, chairman; Julian Koenig, president; and George Lois, first vice president, each owned 62,023 Class A and 42,735 Class B shares, or 20% each of the voting power. Norman Grulich, executive vice president and treasurer, owned 28,973 Class A and 23,418 Class B shares, or 10% of the voting power. (All as of 10/8/63.)

PARAMOUNT PICTURES CORP. (New York Stock Exchange): *Shares outstanding:* 1,653,000. *Number of stockholders:* 14,500 (as of 12/28/63). *Principal stockholders:* All officers and directors as a group (of whom Barney Balaban, chairman of the board, is most prominent with 8,300 shares held) owned 22,900 shares, or 1.4% of the company as of 5/4/64.

RADIO CORPORATION OF AMERICA (New York Stock Exchange): *Shares outstanding:* 52,520,000. *Number of stockholders:* 1st Pfd. 9,500; Common Shs. 174,025 (as of 3/16/64). *Principal stockholders:* All officers and directors, as a group (of whom David Sarnoff, chairman of the board and chief executive officer is most prominent with 197,235 common shares owned), held 539,293 shares, or 1.0% of the company as of 3/2/64.

WALTER READE-STERLING INC. (over-the-counter): *Shares outstanding:* 1,545,000. *Number of stockholders:* 743 (as of 12/31/63). *Principal stockholders:* Walter Reade Inc. (substantially all owned by Walter Reade Jr., chairman and chief executive officer and his family) owned 65% of common stock as of 12/31/63.

REEVES BROADCASTING CORP. (American Stock Exchange): *Shares outstanding:* 1,409,000. *Number of stockholders:* 1,472 (as of 3/1/63). *Principal stockholders:* H. E. Reeves, chairman, owned 41.3% of the company (as of 3/1/63). J. Drayton Hastie held 76,100 shares, or 5.4% of the company as of 1/8/62.

REEVES INDUSTRIES INC. (American Stock Exchange): *Shares outstanding:* 3,237,000. *Number of stockholders:* 19,000 (as of 4/1/64). *Principal stockholders:* All officers and directors as a group (of whom Hazard E. Reeves, president and director, who held 200,247 shares, or 6.18% of the firm, was most prominent) owned directly or indirectly 270,400 shares or 8.35% of shares outstanding as of 2/10/64.

REPUBLIC CORP. (New York Stock Exchange): *Shares outstanding:* 2,453,000. *Number of stockholders:* Pfd. 2,542; Common Shs. 6,939 (as of 10/26/63). *Principal stockholders:* B. S. F. Co., N. Y. investment company, owned 290,045 shares as of 5/30/64.

ROLLINS BROADCASTING INC. (American Stock Exchange): *Shares outstanding:* 958,000. *Number of stockholders:* Common 675; Class B Common 2 (9/1/63). *Principal stockholders:* O. W. Rollins, president and treasurer, owned 547,560 Class B shares, or 57.3% of voting power. J. W. Rollins, director, owned 184,036 Class B shares, or 19.2% of voting power. (Both as of 9/1/63.)

RUST CRAFT GREETING CARDS INC. (over-the-counter): *Shares outstanding:* 727,000. *Number of stockholders:* 2,500 (as of 2/28/64). *Principal stockholders:* Louis Berkman, chairman; J. Berkman, vice-chairman; and their families and affiliates each owned 40% of the company as of 2/28/64.

SCREEN GEMS INC. (American Stock Exchange): *Shares outstanding:* 2,538,000. *Number of stockholders:* 1,832 (as of 3/18/64). *Principal stockholders:* Columbia Pictures Corp. owned 2,250,000 common shares, or 88.64% of the company as of 9/30/63.

SCRIPPS-HOWARD BROADCASTING (over-the-counter): *Shares outstanding:* 2,589,000. *Number of stockholders:* 1,832 (as of 3/18/64). *Principal stockholders:* E. W. Scripps Co. owned 66.89% of the company. All officers and directors as a group owned 12.2% of the company. (Both as of 12/31/63.)

SEVEN ARTS PRODUCTIONS LTD. (Toronto Stock Exchange): *Shares outstanding:* 1,737,000. *Number of stockholders:* 4,000 (as of 1/31/63). *Principal stockholders:* M. Mac Schwebel owned 230,764 shares of the company, or 13% of common stock as of 5/15/64.

STORER BROADCASTING CO. (New York Stock Exchange): *Shares outstanding:* 2,008,000. *Number of stockholders:* Common 6,072; Class B Common 31 (as of 12/31/63). *Principal stockholders:* George B. Storer Sr., chairman, and George B. Storer Jr., president and their families and related trusts owned 33,104 common shares and 752,840 Class B common shares, or 39.1% of voting power as of 3/31/64.

SUBSCRIPTION TELEVISION INC. (over-the-counter): *Shares outstanding:* 3,029,000. *Number of stockholders:* 5,538 (as of 3/20/64). *Principal stockholders:* Reuben H. Donnelley Corp. and Lear Siegler Corp. each owned 250,000 shares, or 7.1% each of the company. Tolvision of America Inc. owned 555,917 shares, or 15.7% of the company. (All as of 1/1/64.)

TAFT BROADCASTING CO. (New York Stock Exchange): *Shares outstanding:* 1,635,000. *Number of stockholders:* 3,834 (as of 3/31/63). *Principal stockholders:* Hulbert Taft Jr., chairman and chief executive officer, and family; and David Ingalls, vice chairman, and family, and their trusts owned 55% of the company as of 4/19/63.

TELEPROMPTER CORP. (American Stock Exchange): *Shares outstanding:* 762,000. *Number of stockholders:* 1,729 (as of 12/31/63). *Principal stockholders:* Western Union Telegraph Co. owned 91,026 shares, or 12.3% of the company as of 3/16/64.

TIME INC. (New York Stock Exchange): *Shares outstanding:* 6,560,000. *Number of stockholders:* 10,266 (as of 2/28/64). *Principal stockholders:* H. R. Luce owned 16.17% of the company. All directors and officers as a group owned 9.20% of the company. (Both as of 2/1/64.)

TRANS-LUX CORP. (American Stock Exchange): *Shares outstanding:* 718,000. *Number of stockholders:* 2,191 (as of 12/31/63). *Principal stockholders:* Harry Brandt, director; and Richard Brandt, president and associates owned 36.04% of the company. All other directors and their associates owned 20.70% of the company. (All as of 3/1/64.)

TWENTIETH CENTURY-FOX FILM CORP. (New York Stock Exchange): *Shares outstanding:* 2,701,000. *Number of stockholders:* 12,750 (as of 12/31/63). *Principal stockholders:* Darryl F. Zanuck, president, owned more than 100,000 shares; his family some 30,000 shares more. As an aggregate they owned 4.9% of the company. Spyros P. Skouras controlled nearly 100,000 shares, or 3.8% of the company. (All as of 5/1/63.)

UNITED ARTISTS CORP. (New York Stock Exchange): *Shares outstanding:* 1,914,000. *Number of stockholders:* Common 6,858; Class B Common 18 (as of 3/13/64). *Principal stockholders:* A. B. Krim, president and R. S. Benjamin, chairman, owned 32,926 common shares and 399,931 Class B common shares for themselves and others. This represented 22.8% of voting securities as of 3/13/64.

WARNER BROTHERS PICTURES INC. (New York Stock Exchange): *Shares outstanding:* 4,850,000. *Number of stockholders:* 9,416 (as of 8/31/63). *Principal stockholders:* J. L. Warner, president, and wife owned 1,358,132 shares, or 28.1% of the company as of 8/31/63.

WESTINGHOUSE ELECTRIC CORP. (New York Stock Exchange): *Shares outstanding:* 36,258,000. *Number of stockholders:* Pfd. 2,976; Common Shs. 133,668 (as of 12/31/63). *Principal stockholders:* All officers and directors as a group (of whom John M. Schiff, partner, Kuhn, Loeb & Co., New York investment bankers, is the largest single holder with 25,000 shares owned) held 66,686 shares or 0.18% of common shares outstanding as of 2/29/64.

WOMETCO ENTERPRISES INC. (over-the-counter): *Shares outstanding:* 1,768,000. *Number of stockholders:* Class A 2,243; Class B 485 (as of 12/28/63). *Principal stockholders:* Mitchell Wolfson, president; R. F. Wolfson, senior vice president and assistant secretary; and Louis Wolfson II, senior vice president and their families in aggregate owned 54% of the company as of 12/28/63.

WRATHER CORP. (over-the-counter) *Shares outstanding:* 1,753,000. *Number of stockholders:* 1,507 (as of 9/20/63). *Principal stockholders:* All officers and directors of the company owned 80% of capital stock as of 9/20/63.

ZENITH RADIO CORP. (New York Stock Exchange): *Shares outstanding:* 9,199,000. *Number of stockholders:* 34,832 (as of 3/31/63). *Principal stockholders:* All officers and directors, as a group (of whom Hugh Robertson, chairman of the board and chief executive officer with 28,324 shares owned, and Joseph S. Wright, president and general manager with 25,300 shares owned are most prominent), held 116,951 shares, or 1.3% of the company as of 3/23/64.

GOING PUBLIC *continued*

Many underwriters apparently feel that telefilm companies don't have real investment qualities. The comments heard most often about the programers chances of going public are that they are "too specialized" and "too speculative."

Advertising agencies, especially those with heavy TV billings (almost axiomatically the most successful), are likely to take up any slack that shows among group broadcasters and telefilm companies going public. Three agencies—Papert, Koenig, Lois; Foote, Cone & Belding and Doyle Dane Bernbach—have gone public in the last four years as opposed to only one—Albert Frank-Guenther Law—in the previous 33 years. Last month, Lawrence K. Gessner, vice president and senior analyst at the brokerage house of Smith, Barney & Co. predicted that this trend is going to accelerate. Speaking before a meeting of the Alpha Delta Sigma advertising fraternity in New York, Gessner said: "I'm certain that the ease with which Doyle Dane Bernbach stock was sold [DDB's offering of 247,080 shares, made last August at a healthy $27 a share, was immediately oversubscribed] was noticed in a number of Madison Avenue offices, and assuming the stock market continues to do well, I certainly think a minimum of three and possibly as many as six advertising agencies will go public within a year." Gessner didn't identify the agencies most likely to make the move. Both Interpublic and Ted Bates & Co. have long been reported to be seriously considering selling their stock to the public.

And at least one experienced stock analyst with an important mutual fund company disagrees with the consensus and thinks there's also going to be a great many more group broadcasters moving into the public area in the future. He sees a one- or two-station owner merging with a similar-sized operator, making a major organization out of the two and looking to grow still more through public capitalization. He also envisions a group of three- or four-station groups which are privately-held joining forces and evolving into a network that would be a natural for going public.

But growth in terms of numbers of investment entities available is still quite problematical. The growth of broadcast stocks, though, is a good deal more sure.

Says Baker, Weeks' Tomio Saito: "I hope price-earnings ratios will be higher in the future. In all cases I expect some improvements. There should also be a continued upturn in earnings."

Capital Cities' Don Pels also anticipates a favorable time ahead. "More has been done in the last four years than has to be done in the next four years," he says, "for broadcasting stocks to reach a parity with market averages. At this point most of the major houses on the street at least have someone who follows the industry. And at this point, too," he adds, "there are at least six or eight highly sophisticated people on the street who thoroughly understand the broadcasting industry. This has a way of multiplying.

"There was a fellow at one fund," he explains, "who recommended that the fund buy our stock and others in the broadcasting business. He's now moved to another fund. There was also a fellow at one brokerage house who was favorably inclined to our industry and now he's moved to another brokerage house. These first houses," Pels says, "have had success and they're not about to forget the industry and now there will also be new people who have the message."

From all indications it's evident that bright, perceptive investors have become more than just interested bystanders as far as group broadcast and specific TV-associated stocks are concerned. This is the time of the bull for broadcast stocks on Wall Street. It appears to be only the beginning of what may be a long, prosperous run. END

DRUGS ON TV *from page 51*

which are promoted directly to the public as home remedies—are moving into each other's territory. In fact, the greatest new drug success story in recent years, that of the continuous-action cold remedy Contac, was an example of an ethical drug that made the switch to proprietary. The move proved enormously profitable for the ethical drug house of Smith, Kline & French Inc., which had set up Menley & James to handle Contac and other proprietaries.

SK&F, through its agency, Foote, Cone & Belding, spent heavily on advertising to get Contac off the ground, while at about the same time Vick Chemical Co., a division of Richardson-Merrell, took a more conservative advertising course to launch its continuous-action cold remedy, Tri-Span.

An estimated $5 million was spent to introduce Contac in the fall of 1961, and the annual ad budget for the drug is pegged at some $13.5 million. (Last year spot TV support for Contac totaled $3.3 million and network TV $3.8 million). The much more cautious ad budget for Tri-Span never sent the drug into orbit. (In recent months, Richardson-Merrell moved the Tri-Span account along with Sinex nasel spray and Vicks Va-Tro-Nol from Sullivan, Stauffer, Colwell & Bayles to its house agency, Morse International, at the same time shifting Clearasil, Vicks Vaporub and Lavoris from the house agency to Leo Burnett Co., Chicago.)

Interestingly enough, Contac's trail to glory was blazed by the soft sell approach, despite the brief many in drug advertising hold for hard sell.

When Menley & James introduced Duractin (designed to be a continuous-action headache remedy but withdrawn from the market last year after the FDA cited a name conflict with an existing product), the vice president and marketing director of the firm, Peter Godfrey, said:

"Advertising for pain-killing remedies is often noisy, repetitious and offensive. It operates on the false assumption that you have to hammer the customer over the head in order to sell him a headache pill. This is very tough advertising to do. You want to get over the idea that your product can relieve pain, but you don't want to show people in pain. I think consumers are rebelling against the hard-sell approach."

A couple of years ago, in a speech before the Pharmaceutical Ad Club of New York, Herbert D. Strauss, president of Grey Advertising, cited this movement of ethical drug firms into the proprietary arena as something that is "revolutionizing" proprietary advertising. to its advantage. Before long, he said, proprietaries will lose their standing as the worst advertisers.

When an ethical manufacturer goes into the proprietary business and sets up a separate division under another name, one of the advantages of the separation is that it prevents the manufacturer's ethical customers, the doctors, from too closely associating the prescription product with the home remedy.

Thus, when Preparation H is accused of false advertising by the FTC, as it was recently, it is probably a blessing that few doctors associate Whitehall Laboratories, which produces Preparation H, with such ethical drug entities that share the parent American Home Products Corp. umbrella as Wyeth Laboratories and Ayerst Laboratories. Or, similarly, when Sucrets' TV advertising was challenged by the FTC, it was probably to the advantage of the Merck, Sharp & Dohme division of Merck & Co. Inc. that Sucrets are produced by a separate proprietary division, Quinton Co.

Rarely does any ethical drug money find its way into television coffers. Who would want to use a mass medium to reach the less than 150,000 doctors scattered throughout the country? However, those 150,000 are so heavily bombarded with direct mail and medical journal advertising, plus visits by detail men, that some drug manufacturers feel they may have to turn to the mass media to promote their ethical products.

In the 12 years after the end of World War II, for example, the number of direct mail pieces the average doctor received rose from 1,500 to 5,000—and the volume is still growing. Doctors, meanwhile, are seeing more patients, working longer hours and the average physician's reading time on journals and direct mail messages is down to 15 minutes a day.

As the average physician influences the sales of some $20,000 worth of pharmaceuticals a year, drug companies say he *must* be reached. An enormous advertising pressure is exerted against a rather small group of people. The late Senator Estes Kefauver, during the 1962-63 drug industry hearings, estimated that ethical drug companies spend $750 million annually, or about one-third of retail sales, on advertising and promotion, much of it in free samples, promotion literature and the salaries and expenses of the 15,000 detail men who visit doctors.

The money, obviously, hasn't been wasted. The ethical side of the business has grown faster and is now the larger part of the U. S. pharmaceutical industry, which last year chalked up a record $3.4 billion in sales.

Before World War II, proprietary drugs accounted for about half the total of sales. They now account for less than a third. The big post-war boom has come from the ethical wonder drugs: penicillin, the tranquilizers, the steroids.

The ethical companies have been spending 5% of their annual sales on research (compared to 1% for all manufacturers) to keep new products flowing into the market at a rate of 400 a year. But signs have appeared in the '60s that indicate proprietary drugs may become a better growth industry than ethicals.

Herman C. Nolen, president of McKesson & Robbins, has remarked that proprietary items "face a relatively better future than ethical items because in today's climate public acceptance is on a firmer basis than patent rights." In other words, an ethical drug firm may spend thousands of dollars to develop a new product, only to find a competitor coming up with a very similar product through an adroit rearrangement of molecules. The public acceptance, built by a mass medium like television, can insure a long life for a product even though many similar products appear in the market place.

But even the long life of a skillfully advertised proprietary is not as long as it used to be. According to Robert C. Brown, executive vice president of Bristol-Myers, a manufacturer can no longer establish his proprietary medicine "and look forward to its probable and profitable life for 50 or more years."

THE WHY OF OBSOLESCENCE

Brown gives four reasons for this shorter product life expectancy: (1) soap, cosmetic, sundry and other manufacturers are moving into the field as competitors; (2) the old proprietaries covered a wide range of ailments, making it easy for competitors to carve a niche for themselves with more specific aids; (3) about a quarter of adult Americans simply like newness for the sake of newness, and (4) the public won't accept a new use for an old product unless the claim is easily grasped and carefully documented.

On rare occasion, an ethical drug house will use network television to reach the medical profession in an image-building, institutional-type manner. In 1961, for example, Merck Sharp & Dohme spent $150,000 on a one-shot network show seen over 120 NBC-TV stations. The program, *Dr. B*, illustrated a day in the life of a practicing physician. There were no plugs for the company or its products.

Some 30 advertising agencies have business in the ethical field and they handle an estimated $100 million in ad-

There's been a fall off in the number of new drug products appearing on the market

vertising among them. It may be cynical to say it, but doctors are considered particularly good prospects for new drug products, because the physician's own market position is influenced by his reputation for using the latest drug.

New products have been the life's blood of both the ethical and proprietary wings of the drug industry since World War II. In fact, one of the reasons given for the high rate of profit of drug manufacturers is that they deal in innovations, which tend to be profitable in any industry.

The number of advertised drug brands has increased year after year (brands spending $15,000 or more in advertising grew from 359 in 1961 to 372 in 1962 to 383 last year). But a fall off has been noted in the number of *new* drug products appearing on the market. According to a *Chain Store Age* survey, there were only 304 new drugs and potencies last year, while 631 were introduced in 1958, a drop of 108% over a period of six years.

Blame for this down-turn has been placed squarely on the Food and Drug Administration by an advertising executive at a major pharmaceutical company: "It used to cost us $20,000 to process a new drug application. Now, what with additional regulations and more trips to Washington, it costs us $100,000. The best way is to buy a little company that already has a drug."

It's not only the new drugs, but also what the industry terms "the new old drugs," that are causing concern. Currently, pharmaceutical manufacturers are in varying stages of uneasiness about the FDA regulation that requires a review of the safety and effectiveness and labeling claims for all drugs which were the subject of new drug applications since 1938.

Drug manufacturers had argued that so-called "grandfather rights" allowed them to continue to make claims contained in new-drug applications cleared in the past, and that they didn't have to produce medical evidence to support these claims again.

But the FDA's contention was that Congress, in passing the drug reform amendment in 1962, specifically made it the agency's duty to review all medical claims for "new drugs" cleared in the past on safety alone.

The drug reform law required that all drugs brought to market after its enactment be effective as well as safe. It allowed for a two-year transition, which expired last month, for proving the effectiveness of drugs in use before then. An estimated 2,000 products were on the market at the time of the amendment.

The Kefauver drug hearings, although their fire was concentrated on the ethical drug manufacturers and particularly on the producers of antibiotics, rocked the entire industry. The after shocks are still being felt.

Early this year, Arthur L. Grimes, executive vice president of McCann-Erickson, warned that the pharmaceutical industry "is in danger of being classified as a public utility." He said a survey by his agency in the U. S. and abroad indicated that the industry is in touch with doctors and druggists, but its line of communications with the general public is thin, and governments can break through it when they want to.

HOW IT SURVIVES FAILURES

Grimes also noted that some companies have underwritten advertising drives to explain the research activities behind their products, but they did not explain how the pharmaceutical business survives its failures and often waits years for its successes.

Things are tough all over. Perhaps tougher. In Hamburg, West Germany, recently, the Federal Trade Association of the medical industry asked for a basic regulation forbidding any medical products to be advertised directly to the public. A spokesman for the group explained that there are dangers of misuse if the public is urged to buy the products without the advice of a doctor.

On the question of regulatory toughness, the U. S. drug industry has a somewhat troubled eye on vice presidential hopeful Hubert Humphrey, whose spheres of special influence will include reports to the President on matters of health and welfare. The FDA has frequently been accused by Humphrey of what he considers to be a lack of backbone in standing its ground against the industry where ineffective or doubtful drugs were under question.

Often the weight of FDA approval or disapproval can have a great effect on the fortunes of a drug category, and indirectly on its television advertising. The word out of Washington, fairly recently, has been that the FDA and the FTC are cooperating in a de-glorifying attack on vitamin-mineral boosters and "minimum daily requirements" type claims for multiple vitamin preparations. This could shake up the strategy of the vitamin products companies who last year put a peppy $15.9 million in TV advertising (next in TV spending after indigestion remedies).

Drug advertising has given the NAB TV code board more trouble than Carter has liver pills (to use an old expression that no longer holds true since the government forced Carter to drop the word "liver" after a 16-year struggle).

The troubles are manifold: drug advertising not only can be dangerously misleading but also may seem disgusting to someone expecting to be entertained in his living room and who instead is made privy to the confessions of a little old lady who has finally found the right laxative.

(Television advertising for laxatives last year totaled $12 million. Sales have been hampered by unfavorable publicity about the laxative habit, increased interest in proper diet and growing emphasis on bulk cereals and fruit as the natural way to regularity. Countering this trend is the existence of more older people, more emotional tension and more sedentary occupations.)

On the problem of good taste, the NAB code has this to say:

"Because all products of a personal nature create special problems, such products, when accepted, should be treated with special emphasis on ethics and the canons of good taste. Such advertising of personal products must be presented in a restrained and obviously inoffensive manner."

And, "the advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable. . . ."

The last, for all its sturdy Victorian qualities, perhaps leaves something to be desired in the clarity department. The TV Code Review Board has specifically banned products for the treatment of hemorrhoids and for use in connection with feminine hygiene, although consumer magazines accept both types of ads. (After it banned advertising for Preparation H in 1959, the NAB code lost 35 subscribers, who either were dropped or quit. Last year Preparation H spent an estimated $851,400 in spot television.)

WHAT THE CODE SAYS

On the advertising of medical products, the NAB TV code says:

"A TV broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments by spoken word, sound or visual effects.

"Because of the personal nature of the advertising of medical products, claims that a product will effect a cure, and the indiscriminate use of such words as 'safe,' 'without risk,' 'harmless' or other terms of similar meaning should not be accepted in the advertising of medical products on TV stations."

The best known NAB code stricture is the so-called "men in white" ruling that began as a ban on actors impersonating medical men in commercials involving health claims. Then, after the American Nurses Association protested a Block Drug Co. campaign that used a registered nurse to recommend Nytol, the ban was amended to encompass bona fide doctors, nurses and other medical people, and medical props and settings that give the impression that a doctor is nearby, if not on the screen.

The New York code office recently blew the whistle on an American Home Products commercial via William Esty Co. that featured "Doctor" Cary Middlecoff, a licensed dentist who happens to practice golf rather than dentistry, telling how Dristan helped him. The word "doctor" was subsequently eliminated.

Medical claims are another headache for network and code clearance people. They ask substantiation of the claims, but then they have to decide which authority is to be believed and also whether they are equipped to sift the evidence.

The subtleties involved are apparent in the perhaps typical case of the Geritol ads, which the FTC has accused of containing false therapeutic claims. Geritol is the most heavily promoted brand of the J. B. Williams Co., which last year spent $3.9 million for the tonic on network TV and $171,000 on spot.

Williams has been fighting a ruling by an FTC hearing examiner that Geritol should be required to carry a warning that most of the people who suffer from symptoms which Geritol promises to treat are suffering from serious illness which the tonic merely masks.

The examiner sharply criticized the admonition in Geritol's advertising to "check with your doctor." He said Geritol's considerable advertising budget went to television and newspapers leaving nothing for ads directed at the medical profession. "If the respondents really expected consumers to consult their physicians," he said, ". . . it would seem reasonable that [they] would have devoted some of their advertising budget to convince the medical profession of the merits of Geritol."

Geritol contends that in its 13-year-history the company has received no complaints from the public or from doctors which would justify the sweeping disclaimers demanded. The company asserts that the FTC disregards the testimony of medical experts who have said Geritol is a safe and effective treatment for tiredness due to iron deficiency. It also says the commission failed to produce any evidence of a case of masking by Geritol.

Not only product claims but the audience to whom they are directed have been a source of controversy. A *New York Times* review some time ago of a children's television program grumbled:

"Children were told repeatedly to ask their mothers to buy a particular brand of pretty multiple vitamin pills. The use of a child as a club to force adult purchase of a product is a tiresome practice at best. But when applied to the subject of any kind of pills it is something that should be scrupulously avoided. Do-it-yourself medication does not belong in a children's hour."

If the controversial nature of some drug advertising is a cause for concern to the television medium, TV itself is a cause for concern to the corner druggist. For it is television's powerful ability to pre-sell a product that has done so much to spur the movement of drug product retailing from the independent drug store to the food store. In the last 10 years dollar volume in food store sales of the health and beauty aids, traditionally the province of the druggist, expanded more than threefold.

"Food store outlets are where the future of all the proprietary drugs lie," says a pharmaceutical executive. "For one thing, the food stores offer lower prices. And food is the first thing a lady goes shopping for. If the food store has a good drug department she can make a one-stop visit. The food chains have recognized the profit margins in drugs and have built departments that are attractive. Their IBM cards show them that one proprietary item gives them 10 heads of lettuce worth of profit.

"The effectiveness of TV advertising," he continued, "has allowed brands to stand on their own feet. Up to seven years ago we were 100% in magazines,

Aerosol drug products have registered big sales gains. Not so for dieting aids.

with nice gentle copy. The brand didn't have as much eye appeal then. TV gives it image stature, stature that allows it to sell itself. In the old days, print didn't do it. Someone had to push the product in the store."

Other firms, as well, practice what this executive preaches. Last year Warner-Lambert put 25% of the Listerine budget into print while this year it's entirely in television, with a new emphasis on distribution to food rather than drug stores. Listerine's share of the oral antiseptic market has been responding. It climbed to 48.9% from the low of 45% it had fallen to after the first guns were fired in its war with Johnson & Johnson's Micrin, introduced three years ago. Micrin, whose agency is Sullivan, Stauffer, Colwell & Bayles, currently has about a 16% market share.

STERISOL IN TEST MARKETS

Warner-Lambert now has in test markets another direct competitor to Micrin in the less medicinally tasting mouth wash field, Sterisol. It hopes to achieve roughly the same market share for Sterisol as Micrin now holds. Meanwhile, although the company does not want to tamper with the old fashioned Listerine package which has identified the venerable product for years, it is now slanting its advertising to young people through participations on family-type programs. The reason for the slant is that Warner-Lambert discovered that about 70% of its sales were coming from the 20% of its customers who were heavy users. Most of the 20% were older people. The youth-oriented campaign is to insure that succeeding generations furnish their share of Listerine fans.

Warner-Lambert uses J. Walter Thompson for Listerine and BBDO for Sterisol. The pharmaceutical company, which ranks as the 25th largest national advertiser, has added another venerable name to its roster with the acquisition this year of Smith Brothers Cough Drops. (The men with the beards reportedly will stay on the package.)

Instead of including the cough drops in the company's proprietary division, W-L put them in its American Chicle Division, thus making certain they will have a prominent place on display racks through the good offices of some 1,000 salesmen. The bearded brothers are going on spot TV this month in what will be in the nature of a large scale test. Little, it seems, is known about the cough drop business, particularly about how seasonal it is.

The spectacular increase in the sale of drug items in supermarkets and shopping centers has not, of course, forced the corner druggist out of business. In fact, sales in drug stores rose by $299.6 million in 1963 over 1962. Slightly more than half this increase, however, was accounted for by a $152 million rise in prescription volume, money that cannot accrue to the food stores.

Ironically, about one-third of the increase in drug store sales in 1963 over 1962 was contributed by the rise in sales of products other than the traditional toilet, beauty and health items. These other products included electrical appliances, costume jewelry, cutlery, musical supplies, etc. If food stores poach on the territory of drug stores, the druggist has started to poach on the variety store, discount house and department store.

Last year, 70% of all drug and other health aid purchases were made in drug stores, according to *Drug Topics*, national newspaper for retail druggists. The drug store share of total spending for individual categories was: prescription, 97%; packaged medication, 65%; prescription accessories, 42%; first aid, 57%; foot products, 60%; baby needs, 24%; feminine needs, 38%; veterinary, 30%, and dieting aids, 46%.

The last category, dieting aids, was the only one in which drug store sales (in fact, all store sales) had dropped any significant degree from 1962 to 1963. Perhaps this downturn can be explained by the fact that dieting notoriously is the subject of fads and whims and the suspicions of FDA and FTC investigators. Whatever the reason, total spending in all outlets on dieting aids dropped from $190.5 million in 1962 to $149.4 million in 1963, a decline of 21.6%. A 27.7% drop was also registered from 1961 to 1962.

METERED CALORIE SLUMP

Sales of metered calorie products took the deepest plunge during the last two years, falling 40.2% from 1961 to 1962, and 33.7% from 1962 to 1963. These figures are for sales in all stores. If drug stores alone were considered, the plunge was even more spectacular: 50.2% from 1961 to 1962, and 38.6% from 1962 to 1963. This category is one that has made a decisive shift from drug store to food-store sales, with an attendant change in advertising emphasis. In 1960, drug stores had a 60% market share in sales of metered calorie products. The share had fallen to 35% in 1961.

Metracal, the most prominent name in the field, is produced by Mead Johnson & Co., one of the leading suppliers of supplemental vitamins for children. Handling of the weight control product, which last year billed $2.2 million in network TV (including Metracal soups) and $576,000 in spot TV, was shifted this fall from Kenyon & Eckhardt to Ogilvy, Benson & Mather.

In 1962 there were nine metered calorie products in the field spending $4 million in network TV and $762,000 in spot. Last year, the number of competitors had been reduced to five, and television spending was down to $2.3 million network and $577,000 spot.

There were a number of product categories with sharp upward sales curves last year, including two based on the aerosol can that has shown up in many roles since it first went into action during World War II as a bug killer.

The aersol antiseptic category, which includes such brands as Lehn & Fink's Medi-Quik and Johnson & Johnson's Band-Aid Spray Antiseptic, registered the greatest gain of any drug product in sales last year over 1962, rising 26.2%. The second greatest gain was recorded by room decongestants, up 21.5%.

The success of the aerosol sprays was partly at the expense of such salves as Johnson & Johnson's First Aid Cream, which appeared on the market in the 1950's to challenge the long-held dominance of iodine, mercurochrome and merthiolate. The pace is swift.

Johnson & Johnson spent $302,000 last year for its First Aid Cream and $316,000 for its Band-Aid Spray Antiseptic on network TV. Lehn & Fink spent at the considerably higher rate of $1.2 million for Medi-Quik, budgeting only $155,000 for Medi-Quik First Aid Cream.

A sales gain that was not as high on a percentage basis, but represented a much bigger increase in actual dollars, was that registered by cold tablets, capsules and vaccines (with or without antihistamines). Sales in this category rose from $59.5 million in 1961 to $76.8 million in 1962 to $89.5 million in 1963—and the last jump despite the fact that the winter of 1963-64 was one of the healthiest on record.

The 78 cough and cold product brands spent $20.1 million on network TV and $22.4 million on spot TV last year, making them second only to the headache remedies in the amount handed over to television. And if you consider that many of the headache tablets purchased go to relieve cold symptoms, you can see that the common cold is indeed the pillar of the drug industry.

A phenomenon noted by one pharmaceutical company advertising executive is that a new cold remedy has appeared every four years to conquer the field. In 1952 it was Warner-Lambert's Anahist, in 1956 it was Whitehall Laboratories' Dristan and in 1960 it was Menley & James' Contac. "It's time for some one to come up with a new one," he declares.

When and if the new one does appear, it will plunge heavily into TV in order to built fast on shifting sands.

Once it was considered normal for a drug manufacturer to plan on amortizing his new product investment and gain a profit within three to five years. Now many expect half of their capital back in the first year, and the balance within one to one and a half years.

Only television is a compelling enough medium to change the buying habits of millions overnight. Also, as soon as the new star shoots skyward, the fading stars often will up their television budgets in hopes of bolstering sinking sales. TV gains both ways.

Cough and cold remedies, because their sales are seasonal, are heavy spenders in spot. Another reason for spot buys is that purchases tend to be weighted regionally, with the northeast and central states surpassing the south and west on a per capita basis. Advertising is usually channeled to family-type shows, since $2 out of every $3 spent on cold and cough remedies comes from households with children.

Television advertisers in all drug categories seek a large audience of women, since females make 77.5% of all drug purchases. As would be expected, the poor spend a higher proportion of their income on medical care, including drug purchases, than the better off, and sales of the older proprietary remedies are stronger in rural areas, especially in the south, which has spawned many of them. Joel Y. Lund, vice president-engineering for Warner-Lambert, has termed proprietaries "the poor man's medicine."

WHO SUFFERS HEADACHES?

(If the analgesic manufacturers want to reach the people most inclined to have headaches, however, they should go after the better educated. According to a study by New York's Montefiore Hospital, 70.4% of college-educated people are headache sufferers, compared to 3.8% of the little educated.)

The drug industry is considered fairly depression proof. As one drug executive says: "When times are bad you'll find that the sales of drugs all go up. People worry more, are more tense and nervous, develop more headaches and colds."

The pharmaceutical business combines this depression resistance with a rare capacity for growth. During the last decade, the drug industry grew 50% faster than the gross national product. In relation of U. S. corporate profits, the drug group has increased two-thirds faster. This is a post World War II phenomenon.

As late as the 1930s, the industry was still small, comprised some 1,100 companies with a sales volume of less than $200 million. No one company had a sales volume over $35 million and only a very few were publically owned. Today there are a dozen companies with sales over $100 million and at least 25 companies with stock available to the public.

From 1958 to 1963, earnings of those drug and cosmetics manufacturers who are among the 100 top national advertisers increased 70.5%, compared to an average of 61.6% for the top 100 group as a whole.

Among the drug companies that did even better than the average for the drugs-cosmetics category during the five years were Bristol-Myers, whose earnings were up 164%; Chesebrough-Pond's, up 128%; Olin Mathieson Chemical Corp., up 193%; Richardson-Merrell, up 74%, and Warner-Lambert, up 101%.

Those who were below the average for the drugs-cosmetics group, but still showed growth over the five years, were: American Home Products, up 34%; Carter Products, up 53%; Johnson & Johnson, up 62%; Miles Laboratories, up 57%; Noxzema, up 57%; Chas. Pfizer & Co., up 68%; Smith, Kline & French, up 63%, and Sterling Drug, up 38%. The privately owned Block Drug Co. and J. B. Williams Co., which also are among the top 100 national advertisers, did not report their earnings.

Bristol-Myers last year was the top drug advertiser of them all, followed closely by American Home Products. Both companies are, of course, enormously diversified (AHP, for instance, markets food, drugs, soaps, insecticides, cosmetics, shoe polishes, oven cleansers and room deodorizers, to name a few). The purely drug part of their advertising, therefore, is substantially smaller than their overall budget. The Television Bureau of Advertising lists Bristol-Myers as the fifth largest national advertiser, and American Home Products as the sixth. Bristol-Myers is estimated to have spent $76 million on advertising last year, a 17% rise from the $65 million alloted the year before, while American Home Products put some $70 million into advertising, up 10% from 1962's $65.5 million.

Both companies sharply reduced their newspaper spending; American Home Products from $2.6 million in 1962 to $1.9 million in 1963, and Bristol-Myers from $3.6 million to $1.9 million over the same period. Television's take swelled considerably from 1962 to 1963: for Bristol-Myers it increased from $24.9 million to $38.3 million on network, and from $14.6 million to $19.9 million on spot; for American Home Products it grew from $33.0 million to $41.5 million on network, and $11.4 million to $15.3 million on spot.

Prescription drugs now account for 18.2% of Bristol-Myers' sales volume, while the proprietary drugs' share is 28.7%. More than half of the sales volume, 53.1%, comes from B-M's toiletries and cosmetics operations. The comparable proportions at American Home are prescription, 44%; proprietary drugs, 22%; household products, 18%; and food products, 16%. It's interesting to note, as another example of the high advertising-to-sales-dollar ratio in proprietary drugs, that while American Home's packaged drugs accounted for only 22% of the sales, they accounted for 70% of the advertising budget.

Both pharmaceutical giants compete directly with each other in practically every drug category. If you have a headache you can choose between American Home's Anacin or Bristol-Myers' Bufferin and Excedrin. If you are coming down with a cold you can ask the druggist for such Bristol-Myers products as Bromo-Quinine, Clinicin or 4-Way cold remedies, or try American Home's Dristan tablets and nasal mist, Drial tablets and nasal mist or Dondril anti-cough tablets. Muscles tense? There's Bristol-Myers' Minit Rub and American Homes' Heet or InfraRub. Tummy upset? There's Bristol-Myers' Sal Hepatica and American Homes' BiSoDol. In one case the two companies put out complimentary products: AHP will put you to sleep with Sleep-Eze and Bristol-Myers will wake you up with NoDoz.

AGENCIES FOR BRISTOL-MYERS

Young & Rubicam is Bristol-Myers' agency for such products as Excedrin (which billed $5.4 million in network and $3 million in spot TV last year) and Sal Hepatica (which billed $811,000 in spot and $39,000 in network). Bufferin ($5.5 million spot and $9.2 million network) has been with Grey Advertising since Sept. 1.

The Grove Laboratories Division of Bristol-Myers has Gardner Advertising Co., St. Louis, as agency for such products as Bromo-Quinine and NoDoz ($34,000 in spot TV) and Doherty, Clifford, Steers & Shenfield for Minit-Rub, 4-Way cold tablets ($1 million in spot and $420,000 in network) and Ammens Medicated Powder ($85,000 in spot TV).

The Whitehall Laboratories (proprietary) division of American Home Products has Ted Bates & Co. to handle the TV advertising for such products as Anacin ($11.7 million network, $4.6 million spot), Heet ($759,000 in network), Preparation H ($851,000 in spot) and Sleep-Eze ($308,000 in spot and $761,000 network). Sullivan, Stauffer, Colwell & Bayles has BiSoDol and InfraRub. Tatham-Laird is the agency for Dristan Nasal Mist and Cough Medicine, while Gumbinner-North Advertising handles Dristan room vaporizer and William Esty Co. is the agency for Dristan tablets. The network TV expenditure for Dristan tablets and nasal mist was $7.4 million, spot totaled $1.5 million.

There are no other drug companies whose advertising budgets are in the same stratosphere as Bristol-Myers and American Home. About a quarter of the way down slope from the summit, however, are to be found a cluster of three drug companies: Warner-Lambert, 25th largest national advertiser with a $26.1 million expenditure last year; Sterling Drug, 26th largest with a $24.6 million

1964 was a year of trauma for the top drug products of three pharmaceutical firms

ad budget, and Miles Laboratories, 28th with an advertising outlay of $23.8 million. All are heavily in television. Warner-Lambert spent 77.5% of its ad budget in TV last year, Sterling 76.5% and Miles 89.2%.

Each of the three firms has a wide range of products, but also lavishes particular attention on a single item in its proprietary medicine chest. With Warner-Lambert it's Listerine oral antiseptic ($2.1 million in network TV last year and $807,000 in spot); with Sterling Drug it's Bayer Aspirin ($7.6 million in network and $958,00 in spot), and with Miles Laboratories it's Alka-Seltzer ($7.1 million in network and $3.4 million in spot).

All three are old, well-established products. Two of the items, Listerine and Alka-Seltzer, are undergoing image changes this year. As mentioned earlier, Listerine, via J. Walter Thompson, has switched to an accent on youth that should prove persuasive to the anxious teenager.

Alka-Seltzer, which moved to Tinker after 33 years with Wade Advertising, has come up with a controversial "on the rocks" approach that may add cocktail hour glamor to the venerable stomach and headache remedy.

Sterling, although it attempted no major renovation for Bayer Aspirin, increased the total ad budget for the product by some $3 million last year over 1962 to prevent its growing list of competitors from winning the field. For the three, 1964 might be termed a year of trauma.

Warner-Lambert's U. S. sales pie is cut this way: ethicals, 30%; proprietaries, 33.6%; gums and mints, 24.4%; cosmetics and toiletries, 6.9%, and glass containers, 5.1%. After Listerine, W-L's other heavily advertised drug items are Rolaids ($2.1 million in network TV and $813,000 in spot), Bromo-Seltzer ($3.0 million in spot) and Anahist continuous-action cold tablet ($1.1 million in spot).

STERLING'S OTHER PRODUCTS

Among Bayer Aspirin's lesser siblings in the Sterling Drug family are Phillips Milk of Magnesia ($3.1 million network and $361,000 spot) and Fletcher's Castoria ($877,000 network and $291,000 spot). Advertising for Phillips Milk of Magnesia, via Dancer-Fitzgerald-Sample, now stresses the stomach soothing properties rather than the laxative powers of the product.

Miles, formed in 1884 by Dr. Franklin Miles and two partners, began business with Dr. Miles Nervine, cooked up in the doctor's home. The tonic is still being produced, although in considerably more spacious surroundings, and was advertised on television last year to the tune of $359,000 network and $94,000 spot. More important, however, are One-A-Day vitamins, introduced in 1940 ($4 million network TV and $1 million spot last year), the antiseptic Bactine which bowed in 1950 ($499,000 network, $361,000 spot), and Chocks, children's chewable vitamins which hit the drug counters in 1960 ($680,000 network, $2 million spot).

In the group of drug companies that spent from $10 million to $20 million on advertising last year were Block Drug, the 41st national advertiser with an ad expenditure of $15.74 million; J. B. Williams Co., 42nd with a $15.70 million expenditure; Smith, Kline & French, 49th with a $13 million outlay; Chesebrough-Pond's, 51st with a $12.6 million expenditure; Johnson & Johnson, 58th and billing $10.6 million, and Richardson-Merrell, 64th with an even $10 million spent on advertising.

IT'S A FAMILY BUSINESS

Block is a privately-held corporation which tends to be close-mouthed about its operations. It's very much a family business, founded by Alexander Block in 1909 and now run by his son, Leonard, president, while a grandson, James Block, is vice president for marketing. The company hit the big time only after World War II when it was the first out with an ammoniated dentifrice, Ammident. Among its more heavily advertised drug products are the sedative Nytol ($1.3 million in network TV and $7,000 in spot), the newly-introduced psoriasis aid Tegrin ($1.2 million in network, $14,000 in spot), Green Mint mouthwash ($610,000 in network and $13,000 in spot), Rem and Rem Rub ($405,000 in spot) and Omega Oil ($175,000 network, $4,000 spot).

J. B. Williams is another privately held company that does not release sales or earning figures. About half of its sales, however, are reported to come from Williams' proprietaries and toiletries, and the rest from small appliances marketed under Universal and other brand names. The company began in 1935 as Serutan Co. ("nature spelled backwards"), but changed its name to Pharmaceuticals Inc. in 1956 after broadening its line of proprietary medicines. A year later it purchased the Williams toiletries operations and in 1960 it switched to the Williams name and split its operation into pharmaceuticals and toiletries divisions. Three years ago it acquired Landers, Frary & Clark, the appliance firm.

Last year Williams spent $3.9 million for Geritol on network TV and $171,200 on spot. The company's next most heavily advertised product was Sominex, a leader in the sedative market ($2.1 million in network, $42,000 in spot). Serutan was promoted with $698,000 in network and $1,630 in spot.

Smith, Kline & French, founded in 1841, has primarily been a prescription drug manufacturer. It spends the relatively high rate of 9.5% of sales on research, and has been a pioneer in tranquilizers. On the proprietary side, SK&F's advertising expenditure for Contac has already been covered. Last year the company also budgeted some $1.7 million in TV ad support for Duractin, the headache remedy that was later withdrawn. However, the company's success with Contac and the attention it gives to research is almost certain to induce it to try for another spectacular new product success story.

Chesebrough-Pond's is the result of the merger of the Vaseline-maker Chesebrough with Pond's Extract Co. in 1955. The merged operation then acquired Seeck & Kade Inc., manufacturer of the cough remedy Pertussin. In 1958 Chesebrough-Pond's acquired Prince Matchabelli Inc. (perfumes and toiletries), the next year picked up Aziza (eye makeup), the year after that Northam Warren (Cutex, Odo-ro-no), followed two years later by the acquisition of Q-Tips Inc. (cotton swabs) and a German toiletries company.

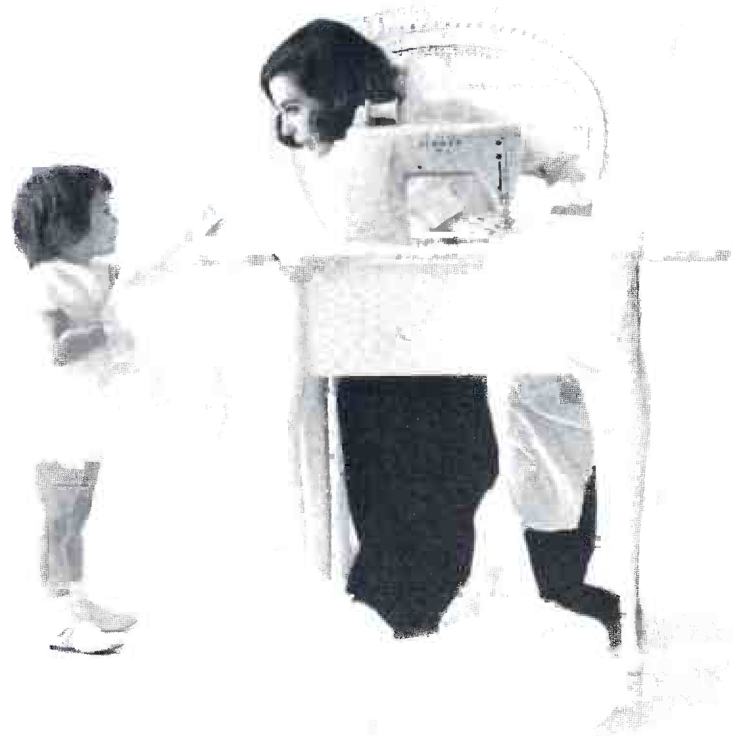
About 31% of Chesebrough's sales currently come from proprietary medicines. The more generously advertised drug items, all through William Esty Co., are Vaseline petroleum jelly ($926,000 network), Pertussin cough syrup ($355,000 network, $408,000 spot), Pertussin vapor spray ($759,000 network and $28,000 spot) and Q-Tips ($622,000 network, $49,000 spot).

SURGICAL DRESSINGS KING

Johnson & Johnson, the world's largest manufacturer of surgical dressings and related products, is also a major factor in the baby needs field. Among its more heavily advertised drug products last year were Micrin oral antiseptic ($2 million network and $967,000 spot), Band-Aid bandages ($1.2 million network, $67,000 spot), Band-Aid spray antiseptic ($316,000 in network), First Aid Cream (302,000 in network) and Medicated Powder ($180,000 in network, $83,000 in spot). J&J last year tested a new antacid, Bi-Phase, spending $91,000 on spot TV for it before it was dropped.

Richardson-Merrell Inc. chalks up its sales in these proportions: 49.5% proprietary, 40.3% ethical and veterinary, and 10.2% chemicals and plastics. Proprietary sales last year were up 12.2% over '62, ethicals fell 2.8% and chemicals rose 5.5%. The company's major proprietaries include its Vick's line of cough and cold remedies, Lavoris mouthwash

*What's missing from
this scene that would add greater
impact while demonstrating
this cookware's superiority?*

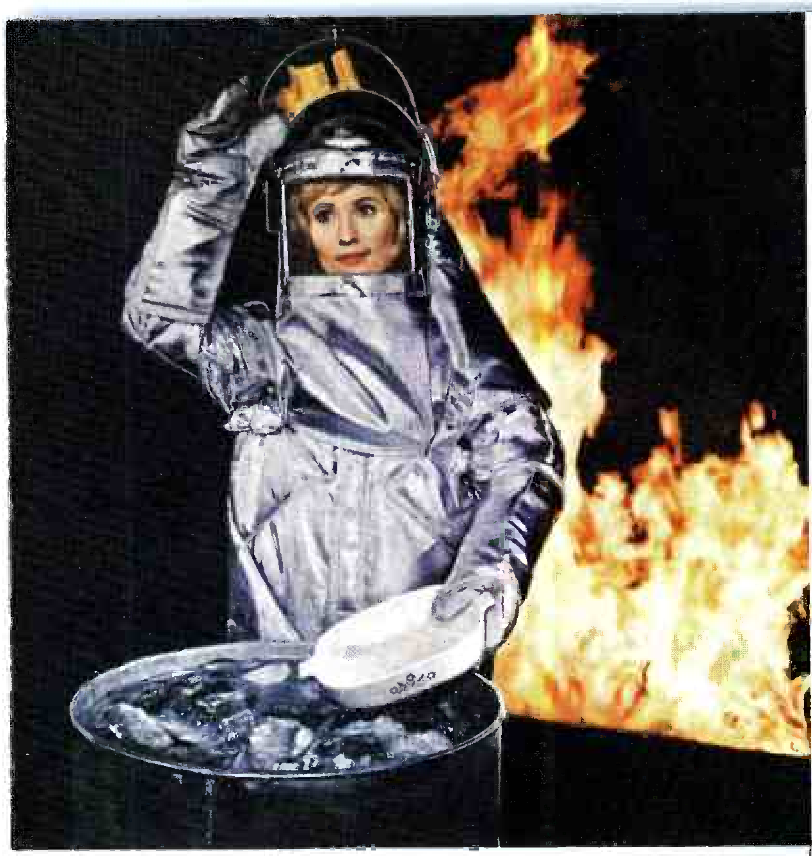


*What would be still another
step forward in increasing
awareness of this
product's modern styling?*

*What's the best way
to add tastiness to this
demonstration, to show vividly
what this product offers?*

*How can these
TV commercials be
made to work harder,
sell more?*

turn the page and see . . . →



Color! **Corning** shows the beauty and usefulness of its products in the most exciting way possible . . . with color TV commercials. Corning also finds the commercials valuable in motivating the trade and its own sales force.

Color! **SINGER** shows fashion-conscious young housewives the handsome design of its new Touch & Sew (sewing machine) . . . with color commercials. Booming sales indicate that the Singer approach was right on target.

Color! **Reynolds Wrap** involves people in its product with color in its commercials. The foil and the food take on a handsome dimension in color, says the manufacturer whose product outsells all other aluminum foils combined.

COLOR . . .
makes the commercial!

Here are just a few of the benefits you get when you use color:

1. Your trademark given strongest identification.
2. Consumer involvement much greater.
3. You stand out from the competition.
4. Your products seen at their best by best prospects.
5. Cost increase for color less than in print media.
6. Viewers in black-and-white see better pictures, too.

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material, and you'll be way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color sets are increasing rapidly. The whole country is going color! Want to know more about the benefits of working in color? Contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY,** Rochester, New York 14650.

For COLOR . . . EASTMAN FILM

DRUGS ON TV *continued*

(second in the field after Listerine) and Clearasil skin medicine.

Vick's products and their TV expenditures last year are: cold remedies ($450,000 in spot), cough drops ($22,000 in network), cough syrup ($990,000 in network), Formula "44" Cough Mixture ($683,000 in spot), Sinex Nasal Spray ($33,000 in network and $267,000 in spot), Tri-Span Tablets ($379,000 network, $431,000 spot), Vaporub ($821,000 network, $448,000 spot) and Va-Tro-Nol ($9,000 spot). The company also spent $201,000 in network TV last year for Clearasil and a total of $454,000 in network and $963,000 in spot for its Lavoris products (mouthwash and oral spray).

The remaining drug firms among the top national advertisers are Carter Products Inc., spending $9.3 million in advertising last year, of which 95.9% went to TV; Chas. Pfizer & Co., an $8.7 million outlay, 70.1% to TV, and Olin Mathieson, a $6.8 million expenditure, 41.4% to TV.

Carter's more noticeably advertised drug items include Carter's Little Pills ($1.1 million in spot and $637,000 in network) and Colonaid Laxative (mostly in print). Noxzema spent $2.1 million in network TV last year for its Medicated Cream and Lotion (which is a cosmetic as well as a drug). Chas. Pfizer backed Ben-Gay analgesic rubs with $1.3 million in network TV and $21,000 in spot, and spent $51,000 on network TV for its Candettes antibiotic troches. Olin Mathieson's Squibb division spent $1 million for Vigran Vitamins in network and $384,000 in spot, plus $145,000 in network for its Spectrocin T throat lozenges and $51,000 in spot for its Sprectrocin nasal spray.

Outside this charmed circle of the 100 top national advertisers other pharmaceutical companies put handsome sums into television, often spending as much or more for one or two of their leading advertised products as the big, diversified companies spend on their individual items. Examples would be the B.C. Remedy Co., Durham, N. C., which last year spent $1.7 million in spot TV for B.C. headache remedies; the Quinton Co. division of Merck & Co. which promoted Sucrets on spot TV with about $2 million; the Norwich Pharmacal Co. which backed Pepto-Bismol with $2.4 million in network TV and $676,000 in spot; Plough Inc., Memphis, Tenn. (this corporation also owns Plough Broadcasting Co.) which spent more than $1 million in spot TV for St. Joseph's aspirin, and $428,000 network, $353,000 spot for St. Joseph's children's aspirin; Ex-Lax Inc., Brooklyn, which put $1 million into network for Ex-Lax Tablets, and Pharmacraft Laboratories (recently purchased by Wallace & Tiernan Inc., Belleville, N. J.) which promoted Allerest with $2.6 million in network and $145,000 in spot.

Then there are cases like Lewis-Howe Co., St. Louis, which spent more than $2 million on print advertising for Tums last year and a negligible amount on TV, but is expected to mount a more aggressive TV campaign this year via McCann-Erickson. There are also such borderline food-drug products as Abbott Laboratories' Sucaryl sweetener which invested $1.1 million in network and $328,000 in spot, and Pet Milk's Sego Weight Control Products which billed $1.4 million in spot TV last year.

Not to be forgotten, too, are some of the giant advertisers whose proprietaries are a relatively minor part of their entire operations. Such is Colfax Laboratories, the proprietary division of Shulton Inc., with Ice-O-Derm medicated skin astringent and Dri-Con, both a hay fever and cold remedy. Colgate with its oral antiseptic, Alberto-Culver with its Safegard medicated bandages, and International Latex Corp. with its Isodettes throat lozenges and Isodene gargle, are other examples. These products bear watching since they may be shock troops clearing the way for bolder advances into the proprietary field.

SPEARHEAD FOR THE SWISS

Another product worth keeping an eye on is Romilar CF Cough Syrup, which was promoted by a $545,000 spot TV campaign last year. This medicine is the spearhead of a move by the ethical drug house of Roche Laboratories into the U.S. proprietary market. And behind the U.S.-headquartered Roche Laboratories is the mammoth Swiss chemical firm of Hoffman-LaRoche. If Romilar succeeds in winning an impressive share of the U.S. cough remedy market, it would seem probable that Swiss bank vaults will be unlocked to fund additional American proprietary forays.

When Roche Laboratories decided to go into the proprietary field in 1959, it was already selling D-Methorphan, a non-narcotic cough suppressant discovered by the parent firm, in bulk to other proprietary companies. Roche made this substance the basis of Romilar CF and began to sell it by prescription and then over-the-counter (non-prescription but advertised to the doctor rather than the public). In April 1963 it named McCann-Erickson agency for Romilar and began a spot TV campaign to obtain national distribution (at least in the principal markets) for the product.

Early this year Sauter Laboratories was set up as Roche's proprietary division to handle Romilar and other items. By last March Romilar was the number two cough medicine brand in all drug stores, according to McCann-Erickson, and the company was now turning its attention to food stores. All the advertising had been in television except a minimal amount in *Good Housekeeping* magazine. The ad budget for the 1963-64 cough season rose to more than $1 million, and is expected to go to $2 million-plus for the October '64 to March '65 period.

As in the case of Romilar, television continues to play the primary role in putting new drug products on the map —and also protecting long-established proprietaries from their incursions. And there are no signs that this double role for the medium will slacken as drug industry sales build to a probable $4 billion by the end of this decade, and an estimated $5 billion-plus by 1975. As one advertising executive of a pharmaceutical company says:

"It's an idea business. If you get the right product and do the proper advertising job, you can almost start collecting the mony for the job at the other end—the retail counter."

The new product idea may come from one of the raw material suppliers who pay people to dream up new uses for the company's line of chemicals. It may come from the increased money that will be spent on research, even though returns from such additional expenditures are diminishing as more companies get into the act. It may come from the purchase of a small drug company by one of the giants, and the subsequent grooming of a regional proprietary for nationwide competition. Television advertising itself encourages this product proliferation, for a pharmaceutical corporation can buy advertising more cheaply as it gets more items and greater volume, giving it an important competitive advantage.

DYNAMIC GROWTH FACTORS

The potential market also will tend to grow as life expectancy increases. The very old and the very young are the greatest consumers of medicines. Another dynamic factor is the increasing coverage of the U.S. population by some form of health insurance.

The future, of course, cannot be neatly mapped out. Perhaps some new Alexander Fleming will discover something as revolutionary as penicillin in a substance as unlikely as bread mold. If it's a cure for the common cold, the drug industry will never look quite the same again. END

In criticizing almost all shows, indifference is the norm, endorsement the rarity

the laughs of that series (*Judge*); I suppose this series will be just as durable as its twin is, but Nielsen, Trendex, ARB and the other raters needn't bother checking on me. I will seldom, if ever, be tuned in to it (*Anderson*).

Voyage to the Bottom of the Sea—4 good, 4 bad, 9 indifferent: They pulled out all the tricks for the first show and made it into an exciting hour of adventurous hokum. It looks like a winner if they don't run out of underwater disasters (*O'Flaherty*); The melodrama was drastically overdone on the premiere, but with more regard for plausibility it might be the most interesting show of its type (*Gould*); If you're a student of clichés, the ABC weekly drama is a veritable mine (*Polier*); This one looks and sounds as if it had been adapted from a comic book. The dialogue almost seems to be floating in little clouds over the actors' heads (*Anderson*); The kids will love it (*Turner*); The dialogue was pedestrian, the acting uninspired, almost forced. But the show does have action, lots of it, and incredible special effects for a TV program (*Carnes*); *Voyage* is all it tries to be: fast-moving calisthenics for young eyeballs (*McPhee*).

No Time for Sergeants—3 good, 4 bad, 10 indifferent: Seemed terribly dated (*Smith*); In the "iffy" class for the time being (*Carnes*); "Ordinary" is a kind designation (*Polier*); TV's most deserving new show because it would seem to be high time for *Sergeants* to jump into the television trough and suck up some of the gravy from the hillbilly trend it started as a Broadway play—illiterate mountaineers burbling with uncorruptible goodness (*McPhee*): Sammy Jackson shows much promise as an actor and, given the time, could turn this series into a hit (*Judge*); If you like to watch top sergeants take pratfalls and see a hillbilly bamboozle his way through the Air Force, this is for you. It's *Billy Budd* without the court-martial (*O'Flaherty*).

Wendy & Me—3 good, 7 bad, 7 indifferent: For sentiment's sake, I wish it had turned out well, but the opening sample was a half-hour of surpassing silliness that I doubt any viewer can take week after week (*Anderson*); An erratic show, weak, up against very tough competition (*Turner*); Funny situations are supposed to revolve mostly inside the house but occasionally they'll happen outside. After Monday's premiere, the question is: Who cares? (*Carnes*); Burns' interpolated remarks save it whenever it sags (*McPhee*); The opener was a trite thing that set a low mark even for TV situation comedies (*Polier*); The combination of George Burns and Connie Stevens is no match for the team of Burns and the late Gracie Allen. A major disappointment (*Judge*).

The Bing Crosby Show—8 good, 0 bad, 9 indifferent: Of the dozens of series employing the shopworn situation comedy format of married couples and their offspring, this one is perhaps the most attractive or, at any rate, least offensive (*Skreen*); After all the fawning nincompoops and fatuous kooks we're watching as television fathers, Bing Crosby was a delightful, refreshing relief in the debut of his new series (*Reesing*); As a mirror held up to marriage during the years when at least one child has already reached the later teens, this is a pleasantly different situation piece (*Fanning*); Even with its familiar background and plot . . . the Crosby opener wound up on the plus side because of other factors. Running through the episode were many smart lines and several amusing scenes—by television standards, anyway. Most important of all was the magic presence of Crosby and Miss Garland, who hit it off smartly in their first teaming venture (*LaCamera*); All [Crosby] did last week was drift through a nostalgic routine that kidded middle age. Even the laughs were wearing baggy sweaters, but he drew them (*McPhee*); Nothing new here, but it's pleasant old stuff (*O'Flaherty*); It's smooth, low-key, unstrained, adult and believable (*Turner*); It hit me where I live and I hope it runs forever. The part was tailored for Crosby like a three-button suit and he plays it as if he had lived in that house with that wife forever (*Smith*).

The Tycoon—4 good, 3 bad, 10 indifferent: Rather thin comedy concept which promises to be rescued by the lively performance of a shrewd professional, Walter Brennan (*Lowry*); Pleasing contribution—thanks to the personality, professionalism and role of its veteran star (*LaCamera*); The supporting actors and the quality of the opening script indicate acceptance of this series by the public (*Fanning*); The comedic concept of this series is so thin that even that old cinema scene-stealer—Walter Brennan—is not likely to avail (*Skreen*); Walter should get out of that complicated big business background and get himself back on the farm where his lovable, homespun qualities come through easily (*Polier*); The wonderful acting ability of Walter Brennan is largely wasted in this indifferent series (*Judge*); Walter is breezy as always. With the help of his writers, he made a fortune in a half hour. If he can beat the ratings, I'll be convinced (*Du Brow*); A likeable player is wasted (*Gould*); The combined talents of Brennan and [Jerome] Cowan, who play off each other splendidly, could pull this show through (*Carnes*).

Peyton Place—3 good, 6 bad, 7 indifferent: I once had the idea of making a keyhole shaped TV screen on the theory that no one could resist watching something through a keyhole. You don't need my screen with *Peyton Place* (*Brock*); While of less quality dramatically than most daytime serials, it contains sufficient appetite-whetters and curiosity-arousers that could keep it around for a long time (*Polier*); The persistent preoccupation with sex to the exclusion of all other interests makes the characterizations tiresomely one-dimensional.

But the most durable theme in the world, portrayed through intense and lingering close-ups on TV? It would not be wise to bet against *Peyton Place* (*Gould*); You could miss half a dozen episodes in a row and still come in plenty of time to find out who's been dating whose wife. That is, if you really care (*Carnes*); The camera impatiently scurries from house to house . . . functioning as a kind of sexual seismograph, recording the slightest tremor (*McPhee*); If . . . *Peyton Place* . . . is not a considerable popular hit, it will be mystifying to this viewer. You have never seen so much smooching in half an hour of television. And when I say smooching, I mean smooching (*Du Brow*).

Shindig—4 good, 8 bad, 5 indifferent: Could be the season's first casualty (*Brock*); It's all yours, youngsters, take it away (*Polier*); Flashy, noisy fun for the kids who have finished their homework—or, more likely, those who aren't planning to do any (*O'Flaherty*); A good, lively show for youngsters. Others should avoid it like the plague of Beatlemania (*Judge*); Deals in pop music that is a cross between the Grand Ole Opry, a hootenanny and rock 'n' roll, and which teased viewers with an occasional good performer—Sam Cooke, for instance—but is more for those who like their singers with lots of hair, lots of teeth and a guitar. It is aimed at kids, and I guess it is better than if they are out stealing hubcaps (*Du Brow*); Despite its rockin' format, it has a certain something that may well appeal to the older (over 21) crowd, though some adults may deny watching it (*Carnes*); You could tell the boys from the girls easily enough—the boys had longer hair and wore tighter clothes (*Turner*); My memory of the show . . . was a monotonous sound interspersed with screams of teenagers as its laugh track (*Smith*); I dig *Shindig*. I'm telling you when those crazy kids made the scene I almost jetted out of my chair like Jonathan Winters' Grandma Fricket and spilled my six-to-one camomile tea (*Anderson*).

Mickey—0 good, 12 bad, 4 indifferent: Mickey's been slipped one (*Brock*); The lowest grade of tired slapstick, outworn comedy gimmicks, exhausted dialogue (*Turner*); The program was beyond the pale in all particulars and apparently conceived by someone who did not realize that Mr. Rooney can be an interesting personality if freed from the curse of *Mickey* roles (*Gould*); The situation is unpromising and the dialogue . . . needs mouth to mouth resuscitation, but inside Mickey Rooney there is a profound sense of the absurd; and . . . in moments of wordless action . . . he developed humor in the tradition of comic pathos (*McPhee*); As epigram-quoting Tong might have put it (all orientals on TV utter epigrams) "One big laugh poor return for 30 minutes spent watching magic lantern show without much magic" (*Polier*); There were a few chuckles, but the yawns had it (*Carnes*); What endows this turkey with a little superiority over the others is Rooney's virtuosity as a trouper. By sheer dynamism and timing he could wring a laugh out of a mail order catalogue (*Anderson*); Somebody slipped Rooney a Mickey. When he awakens, ABC will have a replacement show in this spot (*Judge*); Twelve years ago this would have been a big hit, but it is no longer possible to laugh just because someone falls in the water. I kept wondering when *My Little Margie* would appear (*O'Flaherty*).

Bewitched—14 good, 0 bad, 3 indifferent: A delightfully funny comedy. Every home needs a witch like Elizabeth Montgomery (*Judge*); If it doesn't last for a couple of years, we'll turn in our Video Program Prognasticating Club card promptly (*Carnes*); It's all nonsense but, I rather suspect, some of the more delightful nonsense of the season (*Anderson*); Never taking itself seriously, conceived in a sense of true comedy, and above all, blessed with a perfect cast and wonderful dialogue, the opener must rank among the best comedy created for TV (*Polier*); There is a durable element of fun in watching someone out of this world solve life's mundane problems by making them go away with a snap of the fingers or a twitch of the mouth (*Gould*); A blithe and merry fantasy, skillfully made . . . It should be haunting the airways for quite a while (*Smith*).

Jonny Quest—6 good, 0 bad, 10 indifferent: One of the more heartening bookings of the new season. . . To an unusual degree they have caught the spirit of a tow-headed little boy who with his dad undertakes exciting adventures in the Sargasso Sea (*Gould*); The show is technically efficient, which is no surprise after 50 years of the movie business (*Du Brow*); Should be a hit with the kids (*Judge*); Supercharged with after-dinner excitement, atomic guns, sinister foreign agents and enough mayhem to send the tots screaming into their cribs (*O'Flaherty*); Dr. Benton Quest, jack of all sciences, and his son Jonny were last week combatting a horde of enemy agents dressed as lizards, who were destroying shipping with laser beams in the area of the Sargasso Sea. Zow. It is hard to imagine better television than that (*McPhee*).

The Addams Family—6 good, 4 bad, 7 indifferent: Beautiful Carolyn Jones plays the mother, Mortica, with a chilling verve that should make any dead-blooded man want to share a bier with her (*McPhee*); I found the *Addams Family* a lot more attractive than some of my own neighbors who are sweet and conventional on the outside and creepy inside. And they're a lot funnier (*O'Flaherty*); They're my kind of people (*Smith*); The producers of this series should tune in CBS's *The Munsters* to see how this kind of stuff is done (*Judge*); Instead of savoring the humor inherent in the idea of civilized ghouls coping with a supposedly normal world, the TV members of *The Addams Family* are aggressive and unpleasant show-offs thoroughly conscious of their macabre appearance and attitudes (*Gould*); There was at least some faint inkling of the unusual, the off-beat, the anti-sweetness juices that can give video some badly needed tang and flair (*Du Brow*); The Frighty night series opened with a ponderous, heavy-handed script (*Carnes*).

Valentine's Day—0 good, 8 bad, 9 indifferent: If it lasts till Feb. 14, I'll be surprised (*Smith*); It's a high quality production and with the likes of comedy writer Hal Kanter serving as executive producer, *Valentine's Day* might be one of the series still around by next February (*Carnes*); Impossible as it may seem, the show was amusing, but only because Tony Franciosa . . . delivered a winning personality far in excess of the requirements of the script, and Jack Soo, who looks like Robert Mitchum, was irresistible as his Chinese manservant, who talks hip and fancies the ponies (*McPhee*); Franciosa . . . comes across in the role with more of the flavor of a finger-snapping dancehall Romeo. His oriental sidekick seems to have the suavity of a nightclub bouncer. The show is a disaster (*Du Brow*); Not bad, not good. And indifferent shows don't last (*Judge*).

12 O'Clock High—10 good, 3 bad, 4 indifferent: Good acting, tight scripts and realistic production all contribute to the success of this show (*Judge*): Probably a winner if for no other reason than it has all the ingredients of an aerial western (*Anderson*); You have seen it all before, including the captain who talks to a general the way reporters talk to the city editors in the movies (*Du Brow*); Production values were good but characters were stereotyped and the situations predictable from one scene to the next (*Turner*); A presentation with the professional polish and dimension that are more usually associated with feature-length films than with video undertakings (*Gould*); A skillfully-made melodrama that could be as successful in the air as *Combat* is on the ground. There's wonderful aerial footage from World War II and an accurate feeling for the men of a bomber group who flew and maintained the planes and dropped the bombs and got a little drunk afterward (*Smith*).

CBS

My Living Doll—7 good, 6 bad, 3 indifferent: The opening episode was one

"World War I" won't get ratings, but it got 16 rave reviews from the critics

long, tiresome, leering joke arising from all sorts of double-meaning references (*LaCamera*); If my crystal ball is at all clear it will be with us for some time to come (*Fanning*); A gimmick show that for the most part fails to come off. The likely situations are obvious, but if you need to know the plot to tempt you to look at Miss Newmar, then it doesn't make any difference anyway (*Du Brow*); If it weren't for the nice, physical attributes of Julie Newmar, the series wouldn't have much going for it (*Carnes*); The first episode of this series was mildly interesting, but once you've seen one robot show you've seen them all (*Judge*); Very probably has the makings of a popular novelty hit (*Gould*); A fairly amusing show that in a season less cluttered with comedies might be outstanding (*Smith*).

Many Happy Returns—2 good, 8 bad, 7 indifferent: The laugh track thought it was funny, but I had no idea what it was laughing at. Star John McGiver deserves better (*Smith*); Mr. McGiver may have a trying winter not letting his intelligence intrude on his new assignment (*Gould*); Given better scripts, John McGiver could turn this show into a hit. It has strong possibilities not yet realized (*Judge*); It is innocent humor —innocent of any appeal to the sophisticated viewer—but it will have its attraction to people under 14 (*O'Flaherty*); It is tiresome, hackneyed, predictable, familiar—30 minutes of wasted time (*Turner*); McGiver is one of my favorite supporting actors on the cinematic side of the business, but in this TV venture not even his droll talent can quite get things off the ground (*Anderson*); Could catch on. But it will have to work hard (*Carnes*).

Slattery's People—16 good, 0 bad, 1 indifferent: Intelligent, articulate, meticulously developed and brilliantly executed, this series . . . is by long odds the most promising dramatic show of the year and perhaps the best since the arrival of *The Defenders* four years ago (*Smith*); A major drama project which in potential at least could be in the tradition of *Perry Mason* and *The Defenders* (*Gould*); It could make for an exciting series (*Carnes*); Has the makings of a fine series, and Crenna's title role has the substance for an altogether admirable weekly hero (*Du Brow*); The show may do for politics what *The Defenders* has done for law (*Anderson*); Richard Crenna is excellent as a crusading legislator. The show has gotten good scripting from the start (*Judge*); A first-rate effort to bring something just a little unusual to this new fall season (*O'Flaherty*); May bear watching in the future. But it indicates it will be merely another *Ben Casey*—superficially slick, played with force, but lacking an essential commitment to integrity (*Turner*).

World War I—16 good, 0 bad, 0 indifferent: Gives promise of being a first-rate pictorial essay on warfare at its most harrowing (*Skreen*); A finding of excellence (*Fanning*); Could develop into a first-rate historical series . . . Unfortunately the initial chapter was far too superficial in its telling by narrator Robert Ryan (*LaCamera*); The best thing about *World War I* . . . is simply that it is on the air. In a television season generally dominated by escapist hogwash, the mere scheduling of such a program in prime time is almost an act of heroism (*Du Brow*); Easily one of the better programs on the air (*Judge*); The best moments came in unexpected footnotes, such as Sigmund Freud's declaring: "All my libido is given to Austria-Hungary" (*McPhee*); CBS tossed the comic books aside for a moment to introduce an excellent new half-hour series (*Turner*).

Cara Williams Show—5 good, 6 bad, 6 indifferent. Miss Williams is a fine comedienne. And that's the only kind word we have for the show (*Carnes*); The husband-and-wife routines in this show were trite 10 years ago, and this program doesn't improve them with age (*Judge*); What lifts this show above the level of some of the other half-hours of fluff we've been witness to this season is its highly competent cast (*Anderson*); Though it is hard to get too wildly enthusiastic about a situation comedy, it is always pleasurable to take a gander at Miss Williams, who is not only beautiful, but a gifted and expressive comedienne (*Du Brow*); A rarity in situation comedy in that the situation is interesting . . . However, the interest ended with the premise. What followed in the opening show was the standard hackneyed plot (*Smith*).

The Munsters—10 good, 3 bad, 4 indifferent: The filmed series is inspired off-beat nonsense that will disarm everyone who thought an era of horror might be descending on TV (*Gould*); A rib-tickling winner. Unlike *The Addams Family, The Munsters* seems to have a point of view and doesn't rely constantly on sight gags (*Brock*); I find it much easier to accept *The Addams Family*, who know they're spooky, than *The Munsters*, who don't (*Smith*); Macabre jokes and situations are worked overtime until they creak (*Polier*); One shouldn't expect too much from situation comedies. They are natural traps of deadly commercialism and lightweight humor. But I like the idea of the monster series. And though *The Munsters* are perhaps wiser than the Addamses in playing their abnormality with more absolute normality, both shows are worth a look (*Du Brow*); Unlike *The Addams Family* on ABC, *The Munsters* doesn't seem ponderous or self-conscious (*Carnes*); *The Munsters* are U, as distinguished from non-U, monsters—a nice, funereal, bourgeois family (*McPhee*).

Baileys of Balboa—3 good, 6 bad, 7 indifferent: Talented and funny Paul Ford was delivered wrapped in a typically soupy, sentimental Hollywood situation comedy (*Polier*); Its first episode, I'm afraid, came across so flatly as to mark it as one of the season's expendable series. It has a good cast and they try very hard to make something of a thin idea—but futilely (*Anderson*); Cute, but certainly no knee slapper in the laugh department. And perhaps that is a blessing when most of the chuckle shows this season either reside smack in the realm of slapstick or inhabit its border (*Carnes*); If you don't expect too much, and simply appreciate the pleasure of Ford's company, no matter where, you will get a few chuckles (*Du Brow*); If somebody will give Paul Ford better scripts he'll turn this thing into a hit show. Otherwise, it will be back to watching reruns of *Sgt. Bilko* for his many fans (*Judge*); Ford's face is his fortune, and the show's director used closeups of it whenever there was nothing else to look at—which was often (*O'Flaherty*); Not inconceivably, Mr. Ford can carry this series by just being himself, the original basset hound on two legs (*Gould*).

The Entertainers—6 good, 4 bad, 7 indifferent: Uninspired (*Fanning*); A variety show is only as good as its last program, and so far *The Entertainers* . . . has falled down in a vital area—its sketches (*Lowry*); Did not live up to advance notices in its premiere presentation, but this hour-long revue is still a program type which definitely deserves a steady spot on nighttime schedules (*LaCamera*); A marvelous show to have around (*Smith*); Worth rooting for, even when it sputters (*Du Brow*); Wonderful new variety show (*Anderson*); Score a real hit for CBS. But how can you miss with Carol Burnett, Bob Newhart, Caterina Valente, Tessie O'Shea and talented newcomers?(*Judge*); Help! (*Brock*); Needs work. Lots of work (*Polier*); Nothing new . . . but it has an abundance of talent (*Carnes*); Separate routines scored well . . . But there is no host . . . and the result was a sense of clutter and drifting, a lack of continuity (*Turner*); Opening hour was excellent (*McPhee*).

Gomer Pyle-USMC—10 good, 1 bad, 6 indifferent: Easily the best of the many situation comedies dealing with military humor (*Gould*); Has the appeal of Jim Nabors, an interesting comedian (*Lowry*); Strictly for Gomer Pyle fans, of whom—I guess—there are quite a few (*LaCamera*); The latest, and best, in the service-oriented situation comedies (*Fanning*); Nabors' good-natured nonsense is contagious (*Skreen*); Looks like it may be around the network for quite awhile (*Carnes*); Jim Nabors' very likeable personality comes through in this series, in which he successfully transfers his Gomer Pyle character from *The Andy Griffith Show* to his own program (*Judge*); I think hick comedy is about as funny as a case of poison ivy. And Mr. Nabors is a hick's comedian (*Smith*); The show structure is par for this course, which is to say, don't break a heavy date for it —but Nabors may have an enormous popularity potential (*Du Brow*); Logic indicates that the character will prove tiresome when spotlighted every week (*Turner*).

The Reporter—2 good, 13 bad, 2 indifferent: Grade Z *Naked City* (*Polier*); More than a bit of hokum in its opening story (*Anderson*); The premiere program was just about 30 minutes too long and the principal characters . . . indulged in far too many phony dramatics (*Carnes*); The producers thought they could instill integrity and realism into the show by doing the series with the city room furniture of a defunct newspaper. That's like presuming to think you can do Shakespeare merely by filming it at Stratford-on-Avon (*Judge*); Don't quibble about the fine points of newspaper atmosphere, and never mind the occasional pep talks by city editor Gary Merrill, which slowed the action only briefly. This was a real nail-biter for an opener, a thriller with substance (*Du Brow*); Bowed in with a taut, tingling melodrama that had a documentary touch and was fascinating viewing (*Smith*).

Gilligan's Island—1 good, 15 bad, 0 indifferent: So preposterously bad that it makes Mickey Rooney look like Sir Laurence Olivier (*O'Flaherty*); Quite possibly the most preposterous situation comedy of the season (*Gould*); A half-hour of as banal comedy as anything dished up this season (*Anderson*); Has come up with an excellent comedy team in Alan Hale Jr. and Bob Denver . . . Producer Sherwood Schwartz, who spent years with Red Skelton, is playing *Gilligan's Island* for broad, very physical comedy. He is using dozens of ancient comedy routines tracing as far back as the silent movies. They are time-tested, sure-fire, hilarious (*Turner*); A farce. But not a funny one (*Carnes*); Nominated as the worst new show of the season. It's hard to know where to begin to criticize the show. It's best to begin by switching channels (*Judge*); It is impossible that a more inept, moronic or humorless show has ever appeared on the home tube (*Du Brow*).

Mr. Broadway—1 good, 12 bad, 4 indifferent: A sort of white-on-white *77 Sunset Strip*. Near the end, he roughed up a tough culprit (an extreme press agent tactic) and showed him how a big-time publicity man could kill him with rumors. Is that a warning to critics? (*Du Brow*); One of the slickest, most glamorous productions of the new season . . . It's a fun series (*Carnes*); Some people say this show may have been inspired—if that's the word we're groping for—by David Susskind's career. It's the first time we've ever pitied Mr. Susskind (*Judge*); The show has potential and perhaps future weeks will see a more rewarding exploitation of it (*Anderson*); Half baked *Peter Gunn*. It looks as if it were compiled of kinescoped leftovers from pilots that were rejected for syndication (*Gould*); Played for big city glamor, sometimes patronizingly so. But the opening show was so well directed that it did hold attention throughout (*Turner*).

NBC

The Rogues—13 good, 1 bad, 3 indifferent: Clouted a homerun as the lead-

They flipped over "Flipper," "Man from U.N.C.L.E.," flopped "90 Bristol Court"

off batter in the Big Game called the 1964-'65 season (*Brock*); Displayed style, wit, polished performances and the kind of welcome professionalism that too often is lacking on the Hollywood assembly line (*Turner*); [David] Niven . . . seemed to be looking around desperately for Alfred Hitchcock, of whose style *The Rogues* is an awkward imitation (*McPhee*); According to advance notice from the network, these fictional crooks flourish by their "wit, imagination and breeding," but despite an all-points lookout by this viewer . . . the first two of these qualities were nowhere in sight. And, alas, breeding without wit and/or imagination does not count for much (*Du Brow*); A joyous outing superbly played, deftly written and mounted with immense relish and sophistication (*Gould*).

90 Bristol Court—1 good, 8 bad, 7 indifferent: Totally uninspired (*Skreen*); If, by some misfortune, I were living at *90 Bristol Court,* I'd move in a hurry—even if it meant breaking the lease (*LaCamera*); Turns out to be a wrong address (*Turner*); The scheduling concept, called vertical integration, should prove a decided viewer convenience: It will only be necessary to tune out one program to skip three shows . . . There was a hint on the premiere that the separate family groups might find their lives intertwined. Perhaps ultimately they will all sit down together to watch *Monday Night at the Movies* (*Gould*); The best part of this trilogy is Jack Klugman's acting in *Harris Against the World.* The 90 minutes in general is so-so situation stuff (*Judge*); If you can think of anything more sadistic than three situation comedies in a row, you are a born program packager (*Du Brow*).

Karen—2 good, 8 bad, 6 indifferent: As the family cook, Bobo Lewis, a fine, professional comedienne, does her best to get in some tart licks. Other than that: strictly hicksville (*Du Brow*); The mother [Mary La Roche] wrings her hands videogenically and the father [Richard Denning] is a handsome dolt (*Gould*); This series is obviously pitched to teen viewers, but I don't think they'll hit at it (*Brock*); The show succeeded in a swirl of mistaken identities, mistaken overcoats and wonderful long tirades in uninterrupted Italian (*McPhee*); It is a caricature of what producers think an average lively young teen-ager is like, or ought to be (*Polier*); Miss [Debbie] Watson appears to be a nice girl and it is a pity her career had to be launched with this particular bit of nonsense. But her generation seems to be surviving the Beatles and perhaps she will survive *Karen* (*Turner*).

Tom, Dick and Mary—3 good, 9 bad, 3 indifferent: An episode made up of a discarded routine by the Three Stooges, some *Dr. Kildare* footage turned rancid, and bits and pieces from some of TV's worst comedies (*Polier*); Plotted with Elizabethan comedic geometrics (*McPhee*); Of the three new shows [in *90 Bristol Court*], this one was the least bad. But it's played with sexual overtones that are out of place in the 7:30 time period (*Turner*); There were a few laughs during the half-hour, but nothing like those on the soundtrack (*Brock*); The premiere was a sad mess, full of people who look pretty much like all the other people on situation comedies. All hands went down ingloriously in a concoction of goo and childish humor (*Du Brow*).

Harris Against the World—3 good, 7 bad, 5 indifferent: The best part of this trilogy [*90 Bristol Court*] is Jack Klugman's acting in *Harris Against the World* (*Judge*); The premiere had a good many funny moments but almost all of them belonged to a guest, not a regular—the wonderful kook whose name is Hope Holiday (*Du Brow*); The role of Harris is a cliché in which our hero is continually frustrated by a world which insists on making life difficult for him (*Turner*); About a lantern-jawed toad whose secretary was so dumb that she wrote him notes so badly garbling the English language that she said RETURN A MOOSE'S HARNESS when she meant RETURN MRS. HARRIS' CALL. It fuzz not fairy hill airy us (*McPhee*).

The Man from U.N.C.L.E.—10 good, 3 bad, 4 indifferent: Those who take the series too seriously may be disappointed. But if you just lay back, relax and let *U.N.C.L.E.* take its course, you'll discover some excellent TV entertainment (*Carnes*); It's an exciting albeit preposterous series and will probably survive a threat far more sinister than THRUSH—the Nielsen Co. (*Anderson*); More pulp magazine than Fleming or *Playboy*. If one looks away, it sounds like a cartoon. There was cliffhanging adventure galore, but hardly a trace of style. As the star-agent, Robert Vaughn is vapid. An NBC press release says that in real life he is interested in politics and "is looking forward to the day when he can quit acting." There's no time like the present (*Du Brow*); Probably will work out later as the season progresses. Even Hollywood will find it hard to continue ruining an idea like this one (*Turner*); Right now they have a good start with Robert Vaughn, who seems to be a combination of James Bond and Pearl White—with the former's good looks and the latter's ability to get out of a tight spot in the final foot of the last reel (*O'Flaherty*).

Daniel Boone—4 good, 6 bad, 7 indifferent: A crashing bore (*Carnes*); Inside the trade, the experts are slightly skeptical about Daniel Boone. But from here it looks like a winner (*Turner*); Fess Parker . . . might be described as the lichen-eating Gregory Peck. His new show, broad and robust, is a marvelous specimen of the *Drums Along the Mohawk* school, with flaming arrows, torture stakes, and cauldrons of scalding water poured over parapets onto howling redskins (*McPhee*); The Indians appear so uncomfortable in their outdoor assignments as to rouse the suspicion that they might have been TV executives who passed through the makeup room on their way to lunch at the Four Seasons (*Gould*); Davy or Daniel, Fess' fine (*Brock*); How much hokum ought the kiddies to absorb? (*Polier*).

Flipper—9 good, 2 bad, 6 indifferent: This sea-going *Lassie* (*Judge*); The *Lassie* of the sea (*Gould*); *Lassie* under water (*Du Brow*); *Lassie* with fins (*Polier*); For the *Lassie* crowd (*Fanning*); A sort of junior *Sea Hunt* (*Carnes*); A kind of *Rin Tin Tuna* (*McPhee*).

Mr. Magoo—5 good, 6 bad, 6 indifferent: I was always under the impression that Magoo's primary appeal was humor, but in this first show he was as serious as Gardner McKay (*Du Brow*); We get the idea that the nearsighted little cartoon fellow hungers to play *Hamlet* (*Carnes*); So who asked Mr. Magoo to louse up the classics? (*Judge*); Predictably they will be excellent fare for children (*McPhee*).

Kentucky Jones—6 good, 2 bad, 8 indifferent: I predict the tiny Chinese-American [Rickey Der] is going to be one of the year's hits and will probably be on TV view until he's ready to shave (*Anderson*;) It's a fairly good family show that would be much better if . . . Der didn't try to steal every scene from Dennis Weaver (*Judge*); Give the show a look-in (*Du Brow*); The scenes in the series are mechanically constructed and far from well written, and his [Weaver's] young ward, winningly played at moments by Ricky Der, is exceptionally precocious (*Gould*); The script had adequate flesh and substance; the directing was impressively effective . . . A very well done series (*Turner*). END

TELEVISION MAGAZINE'S
TELESTATUS

How things stand in television markets and coverage as of November 1964

U.S. households now number	U.S. TV households now number	U.S. TV penetration is
56,847,000	51,814,000	91%

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 266 other sets, all having to do with the 266 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,300
Ada, Okla.—85 KTEN (A,N,C)	81,000
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†75,100
Albany, Ga.—76 WALB-TV (N,A,C)	154,500
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,400
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	168,200
Alexandria, La.—80 KALB-TV (N,A,C)	108,300
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,600
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	317,000
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**136,200
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	294,700
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	68,500
Asheville, N. C.-Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,800 †•
Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)	619,100
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,900
Austin, Minn.—91 KMMT (A)	188,900
Austin, Tex.—84 KTBC-TV (C,N,A,)	148,700
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†124,200
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■770,800
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,100
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	251,200
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	418,800 †64,400
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,500
Bellingham, Wash.—91 KVOS-TV (C)	*52,000
Big Spring, Tex.—91 KWAB-TV (C,A)	21,600
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,400
Biloxi, Miss.—89 WLOX-TV (A)	47,800
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,300 †50,500
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	480,300

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

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	■***49,000
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	712,100
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,500
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,600
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	1,842,200
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,500
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,000
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*602,300
Burlington, Vt.—92 WCAX-TV (C)	*171,800
Butte, Mont.—85 KXLF-TV (C,N,A)	58,400

C

Market & Stations % Penetration	TV Households
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	**133,900
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,700
Carlsbad, N. M.—90 KAVE-TV (C,A)	13,900
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,100
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,600
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	317,600
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Springfield, Ill.)	340,600
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	141,200
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	428,400
Charlotte, N. C.—87 WBTV (C,A) WSOC-TV (N,A)	627,600
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	219,900
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,500
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† WGN-TV WMAQ-TV (N)	2,354,700 †‡
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,200
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	■800,500
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,500
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,358,100
Colorado Springs-Pueblo, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	108,600
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,200
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	■228,700 †40,300
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	232,700
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,000
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	511,600
Coos Bay, Ore.—80 KCBY (N)	15,000
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	■116,000

D

Market & Stations % Penetration	TV Households
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	799,400
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,300
Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) WLWD (N,A)	531,300 †‡
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	317,000
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,300
Decatur, Ill.—83 WTVP† (A)	†129,300
Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	399,200
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	294,700
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,619,600
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	110,700
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,400
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,500

E

Market & Stations % Penetration	TV Households
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,100
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,700
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†168,000
El Paso, Tex.—90 KELP-TV (A) KROD-TV (C) KTSM-TV (N)	*114,000
Ensign, Kan.—87 KTVC (C)	41,500
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	181,700 †63,100
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,400
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	55,500
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	224,800 †117,800

F

Market & Stations % Penetration	TV Households
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)	159,700
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	418,800 †64,400
Florence, Ala.—72 WOWL-TV† (N,C,A)	†22,800
Florence, S. C.—78 WBTW (C,A,N)	153,300
Ft. Dodge, Iowa—67 KQTV† (N)	†30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	34,600
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,000
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†182,900

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

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962: Section 4369, Title 39, United States Code).

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D. Total No. of copies distributed, (sum of lines B1, B2 and C).	9,328	8,835

I certify that the statements made by me above are correct and complete.

DONALD V. WEST
Vice President—Managing Editor

Market & Stations % Penetration	TV Households
Ft. Worth-Dallas, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	799,400
Fresno, Calif.—87 KAIL-TV† KDAS† (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJEO-TV† (A) KMJ-TV† (N)	■†199,300
G	
Glendive, Mont.—80 KXGN-TV (C)	4,000
Grand Junction, Colo.—84 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**30,200
Grand Rapids-Kalamazoo, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	■583,400
Great Falls, Mont.—86 KFBB-TV (C,A) KRTV (N) (Includes CATV homes)	61,300
Green Bay, Wis.—94 WBAY-TV (C) WFRV (N) WLUK-TV (A)	332,700
Greensboro-High Point-Winston-Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■403,500
Greenville-Spartanburg, S. C.-Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,800 †•
Greenville-Washington-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■219,200
Greenwood, Miss.—65 WABG-TV (C,A,N)	61,700
H	
Hannibal, Mo.-Quincy, Ill.—91 KHQA (C,A) WGEM-TV (N,A)	167,100
Harlingen-Weslaco, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,100
Harrisburg, Ill.—87 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***200,100
Harrisburg, Pa.—84 WHP-TV† (C) WTPA† (A)	†135,700
Harrisonburg, Va.—81 WSVA-TV (C,N,A)	68,300
Hartford-New Haven-New Britain, Conn.—94 WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	743,000 †344,300
Hastings, Neb.—89 KHAS-TV (N)	100,800
Hattiesburg, Miss.—79 WDAM-TV (N,A)	■51,600
Hays, Kan.—87 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**65,100
Helena, Mont.—84 KBLL-TV (C,A,N)	7,900
Henderson, Ky.-Evansville, Ind.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	224,800 †117,800
Henderson-Las Vegas, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	58,100
High Point-Greensboro-Winston Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■403,500
Holyoke-Springfield, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	■**†183,700
Honolulu, Hawaii—87 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.)	**147,100
Houston, Tex.—90 KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	548,700
Huntington-Charleston, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	428,400
Huntsville, Ala.—45 WAAY-TV† (A) WHNT-TV† (C)	■†21,500
Hutchinson-Wichita, Kan.—90 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.)	■**363,800
I	
Idaho Falls, Idaho—89 KID-TV (C,A) KIFI-TV (N)	69,000
Indianapolis, Ind.—93 WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.)	736,200
J	
Jackson, Miss.—75 WJTV (C,A) WLBT (N,A)	■242,000
Jackson, Tenn.—80 WDXI-TV (C,A)	66,000
Jacksonville, Fla.—84 WFGA-TV (N,A) WJXT (C,A)	270,800
Jefferson City-Columbia, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,200
Johnson City-Kingsport, Tenn.-Bristol, Va.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,500
Johnstown, Pa.—93 WARD-TV† (C,A) WJAC-TV (N,A)	590,000 †•
Jonesboro, Ark. KAIT-TV	‡
Joplin, Mo.-Pittsburg, Kan.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100
Juneau, Alaska—69 KINY-TV (C,A,N)	2,600
K	
Kalamazoo-Grand Rapids, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	■583,400
Kansas City, Mo.—91 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	635,000
Kearney, Neb.—89 KHOL-TV (A) (Operates satellite KHPL-TV Hayes Center, Neb.)	■**100,300
Klamath Falls, Ore.—87 KOTI (A,C)	27,200
Knoxville, Tenn.—80 WATE-TV (N) WBIR-TV (C) WTVK† (A)	251,900 †48,600
L	
La Crosse, Wis.—90 WKBT (C,A,N)	■114,300
Lafayette, Ind. WFAM-TV† (C)	†•
Lafayette, La.—86 KATC (A) KLFY-TV (C,N) (Includes CATV homes)	■171,400
Lake Charles, La.—84 KPLC-TV (N)	109,300
Lancaster-Lebanon, Pa.—91 WGAL-TV (N) WLYH-TV† (C)	590,100 †122,500
Lansing, Mich.—95 WILX-TV (N) (Onondaga) WJIM-TV (C,N)	387,800
Laredo, Tex.—79 KGNS-TV (C,N,A)	14,600
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	58,100
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—60 WKYT† (A,C) WLEX-TV† (N,C)	†76,000
Lima, Ohio—70 WIMA-TV† (A,N)	†48,300
Lincoln, Neb.—90 KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.)	**222,400
Little Rock, Ark.—83 KARK-TV (N) KATV (A) KTHV (C)	251,600
Los Angeles, Calif.—93 KABC-TV (A) KCOP KHJ-TV KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV	2,806,100 †‡
Louisville, Ky.—88 WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A)	455,400 †‡

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• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
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Market & Stations % Penetration	TV Households
Lubbock, Tex.—90 KCBD-TV (N) KLBK-TV (C,A)	■132,500
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700
Lynchburg, Va.—85 WLVA-TV (A)	179,900
M	
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,900
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	264,200 †118,600
Manchester, N. H.—93 WMUR-TV (A)	160,000
Mankato, Minn.—89 KEYC-TV (C)	116,600
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000
Mason City, Iowa—92 KGLO-TV (C)	172,900
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—90 KMED-TV (N,A) KTVM-TV (C,A)	47,200
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	496,300
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,400
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	266,700
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	610,500
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■105,600
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	670,600 †191,200
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	774,700
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFYR-TV Bismarck, N. D.)	*41,100
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,800
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRG-TV (C)	274,400
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,700
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	151,900 †55,100
Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,900
N	
Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	472,600
New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■219,200
New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	743,000 †344,300
New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	450,900
New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,502,700
Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	337,000
North Platte, Neb.—88 KNOP-TV (N)	28,800
O	
Oak Hill, W. Va.—83 WOAY-TV (C)	83,800
Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,464,700
Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■105,600
Oklahoma City, Okla.—90 KOCO-TV (A) KWTV (C) WKY-TV (N)	355,600
Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	332,000
Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	317,000
Ottumwa, Iowa—89 KTVO (C,N,A)	102,300
P	
Paducah, Ky.—85 WPSD-TV (N)	■202,000
Panama City, Fla.—81 WJHG-TV (N,A)	■93,600
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,500
Pembina, N. D.—79 KCND-TV (A,N)	*13,900
Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**175,700
Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,121,400
Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	266,700
Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100
Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,259,000
Plattsburg, N. Y.—93 WPTZ (N,A)	■*133,400
Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*392,900
Ponce, P. R. WRIK-TV WSUR-TV	•
Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,500
Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	238,200
Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	499,500
Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,900
Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	877,400
Pueblo-Colorado Springs, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	108,600
Q	
Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,100
R	
Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,500
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.)	**59,700
Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,200
Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,900
Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	292,400
Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400
Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	329,100
Rochester, Minn.—92 KROC-TV (N)	152,200
Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	336,700
Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	223,200 †111,600
Rock Island-Moline, Ill.-Davenport Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,300
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—88 KPIC (N)	19,500
Roswell, N. M.—91 KSWS-TV (N,C,A)	■19,300
S	
Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	604,500
Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	418,800 †64,400
St. Joseph, Mo.—89 KFEQ-TV (C)	147,000
St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	838,600
St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	774,700
St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	475,100 †294,100
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salina, Kan. KSLN-TV† (A)	†•
Salinas-Monterey, Calif.—90 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	**261,200
Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,800
Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	292,800
San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	■361,300 †•
San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*363,500

■ 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) 1,464,700
KRON-TV (N) KTVU

San Jose, Calif.—93 350,900
KNTV (A,N)
(See also Salinas-Monterey, Calif.)

San Juan, P. R. •
WAPA-TV (N,A) WKAQ-TV (C) WTSJ

San Luis Obispo, Calif.
(See Salinas-Monterey)

Santa Barbara, Calif.—91 94,000
KEYT (A,N)

Santa Maria, Calif. ‡
KCOY-TV (N,C)

Savannah, Ga.—81 117,100
WSAV-TV (N,A) WTOC-TV (C,A)

Schenectady-Albany-Troy, N. Y.—93
WAST (A) WRGB (N) **436,400
WTEN (C)
(WTEN operates satellite WCDC Adams, Mass.)

Scranton-Wilkes-Barre, Pa.—82
WBRE-TV† (N) WDAU-TV† (C) †287,900
WNEP-TV† (A)
(Includes CATV homes)

Seattle-Tacoma, Wash.—92 *608,200
KING-TV (N) KIRO-TV (C) KOMO-TV (A)
KTNT-TV KTVW-TV

Selma, Ala.—76 11,200
WSLA-TV (A)

Shreveport, La.—84 ■297,900
KSLA (C) KTAL-TV (N) (Texarkana, Tex.)
KTBS-TV (A)

Sioux City, Iowa—90 167,900
KTIV (N,A) KVTV (C,A)

Sioux Falls, S. D.—88 **232,900
KELO-TV (C,A) KSOO-TV (N,A)
(KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)

South Bend-Elkhart, Ind.—70 †168,000
WNDU-TV† (N) WSBT-TV† (C)
WSJV-TV† (A)

Spartanburg-Greenville, S. C.-Asheville, N. C.—86 452,800
WFBC-TV (N) WISE-TV† (N) †•
WLOS-TV (A) WSPA-TV (C)

Spokane, Wash.—89 275,700
KHQ-TV (N) KREM-TV (A)
KXLY-TV (C)

Springfield, Ill.—77 **†174,900
WICS† (N)
(Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)

Springfield-Holyoke, Mass.—90
WHYN-TV† (A) WWLP† (N) ■**†183,700
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Springfield, Mo.—84 154,600
KTTS-TV (C,A) KYTV (N,A)

Steubenville, Ohio-Wheeling, W. Va.—92 377,700
WSTV-TV (C,A) WTRF-TV (N,A)

Stockton-Sacramento, Calif.—92
KCRA (N) KOVR (A) KXTV (C) 604,500

Superior, Wis.-Duluth, Minn.—89
KDAL-TV (C,A) 166,400
WDSM-TV (N,A)

Sweetwater, Tex.—91 58,500
KPAR-TV (C,A)

Syracuse, N. Y.—94 *478,900
WHEN-TV (C) WNYS-TV (A) WSYR-TV (N)
(WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)

T

Tacoma-Seattle, Wash.—92 *608,200
KING-TV (N) KIRO-TV (C) KOMO-TV (A)
KTNT-TV KTVW-TV

Tallahassee, Fla.-Thomasville, Ga.—77
WCTV (C,A) 164,000

Tampa-St. Petersburg, Fla.—88 475,100
WFLA-TV (N) WSUN-TV† (A) †294,100
WTVT (C)

Temple-Waco, Tex.—87 ■***142,200
KCEN-TV (N) KWTX-TV (C,A)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Terre Haute, Ind.—91 192,300
WTHI-TV (C,A,N)

Texarkana, Tex.
(See Shreveport)

Thomasville, Ga.-Tallahassee, Fla.
(See Tallahassee)

Toledo, Ohio—94 412,700
WSPD-TV (A,N) WTOL-TV (C,N)

Topeka, Kan.—89 135,400
WIBW-TV (C,A,N)

Traverse City-Cadillac, Mich.—89
WPBN-TV (N,A) **133,900
WWTV (C,A)
(WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)

Troy-Albany-Schenectady, N. Y.—93
WAST (A) WRGB (N) **436,400
WTEN (C)
(WTEN operates satellite WCDC Adams, Mass.)

Tucson, Ariz.—87 116,800
KGUN-TV (A) KOLD-TV (C)
KVOA-TV (N)

Tulsa, Okla.—89 345,700
KOTV (C) KTUL-TV (A) KVOO-TV (N)

Tupelo, Miss.—77 58,400
WTWV

Twin Falls, Idaho—92 32,900
KMVT (C,A,N)

Tyler, Tex.—83 134,600
KLTV (N,A,C)

U

Utica-Rome, N. Y.—93 161,700
WKTV (N,A)

V

Valley City-Fargo, N. D.—87 159,700
KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)

W

Waco-Temple, Tex.—87 ■***142,200
KCEN-TV (N) KWTX (C,A)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Washington, D. C.—91 936,600
WMAL-TV (A) WOOK-TV† †‡
WRC-TV (N) WTOP-TV (C) WTTG

Washington-Greenville-New Bern, N. C.—83 ■219,200
WITN (N) WNBE-TV (A) WNCT (C)

Waterbury, Conn. †•
WATR-TV† (A)

Waterloo-Cedar Rapids, Iowa—92
KCRG-TV (A) KWWL-TV (N) 317,600
WMT-TV (C)

Watertown-Carthage, N. Y.
(See Carthage)

Wausau, Wis.—91 141,100
WSAU-TV (C,N,A)

Weslaco-Harlingen, Tex.—78 *70,100
KGBT-TV (C,A) KRGV-TV (N,A)

West Palm Beach, Fla.—86 114,100
WEAT-TV (A) WPTV (N)

Weston, W. Va.—84 93,800
WJPB-TV (A)

Wheeling, W. Va.-Steubenville, Ohio—92 377,700
WSTV-TV (C,A) WTRF-TV (N,A)

Wichita-Hutchinson, Kan.—90
KAKE-TV (A) KARD-TV (N) ■**363,800
KTVH (C)
(KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)

Wichita Falls, Tex.—90 147,600
KAUZ-TV (C) KFDX-TV (N)
KSWO-TV (A) (Lawton)

Wilkes-Barre-Scranton, Pa.—82
WBRE-TV† (N) WDAU-TV† (C) †287,900
WNEP-TV† (A)
(Includes CATV homes)

Williston, N. D.—84 34,000
KUMV-TV (N)
(KUMV-TV is a satellite of KFYR-TV Bismarck, N. D.)

Wilmington, N. C.—80 124,000
WECT (N,A,C)

Winston-Salem-Greensboro-High Point, N. C.—87 ■403,500
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Worcester, Mass. †•
WJZB† (N)

Y

Yakima, Wash.—73 **†100,700
KIMA-TV† (C,N) KNDO-TV† (A,N)
(KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)

York, Pa.—58 †45,300
WSBA-TV† (C,A)

Youngstown, Ohio—68 †181,000
WFMJ-TV† (N) WKBN-TV† (C)
WYTV† (A)
(Includes CATV homes)

Yuma, Ariz.—84 ■30,200
KBLU-TV (C) KIVA (N,A)

Z

Zanesville, Ohio—53 †25,900
WHIZ-TV† (N,A,C)
(Includes CATV homes)

TV MARKETS

1-channel markets	109
2-channel markets	59
3-channel markets	70
4-channel markets	19
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1

Total Markets	266
Total Stations	569
Total U.S. Stations (Includes 39 satellites)	557
Non-U.S. Stations	2
Stations in U.S. possessions	10

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

EDITORIAL

TO MARKET TO MARKET TO BUY A FAT RATING

THE investment community's discovery of television as a fruitful field for speculation, a process that has been documented in the two-part article concluding in this issue of this magazine, is really less a discovery than the successful culmination of an educational campaign. The broadcasters who have gone public have been working hard to sell securities dealers on the sexy values of broadcasting stocks. Their persuasion has paid off. Wall Street has begun to talk in the idiom of Madison Avenue.

But, as no one ever really said, let's run this up the flagpole and see who salutes. It is just barely possible that the broadcasters have created not only an expanding market for their public issues but also a whole new set of problems for themselves.

In the third week of October the stock of American Broadcasting-Paramount Theaters rose nearly four points while the stock of CBS Inc. was falling three points. In the absence of other developments to account for that variation in prices, it can only be assumed that the market was reacting to trade news that AB-PT's subsidiary television network, ABC-TV, was leading in the ratings in the new television season. It is widely recognized that television provides a significant ingredient in both the revenues and profits of AB-PT and CBS. It is not so widely understood that the third television network, NBC-TV, generates a substantial part of the profits of its parent, the giant RCA. The fact that the price of RCA stock remained relatively stable while AB-PT's was going up and CBS's down may be attributed to the outside world's ignorance of NBC's contribution to the RCA consolidated profit.

That ignorance is not apt to last. Word of individual financial records of the three television networks in 1963 has lately been leaking through the broadcasting business, and it is now possible to calculate just how much television broadcasting—the operation of networks and owned stations—contributes to the corporate affluence of AB-PT, CBS Inc. and RCA. In 1963 ABC-TV provided $209.7 million, or 54.2%, of AB-PT's gross revenues of $386.7 million, and $11.6 million, or 68.6%, of the parent's profit before tax of $16.9 million. CBS's television network and stations provided $329.2 million, or 58.3%, of the parent's total revenues of $564.8 million, and $73 million, or 83.4%, of the total profits of $87.5 million. NBC-TV supplied $281.4 million, or 15.7%, of RCA's total revenues of $1.789 billion, and $51.6 million, or 38.1%, of RCA's pre-tax profits of $136.6 million. When the realization gets around that nearly 40% of RCA's profits hinge on NBC-TV, RCA's stock prices may also begin responding to the latest television ratings.

The misuse of ratings has historically caused trouble for television, but if ratings become an accepted guide for traders in television stocks, the effects could be disastrous. If stock prices are to rise and fall according to the latest Nielsens, it will be a strong-willed or suicidal network president who continues to put money in those serious events that lack mass appeal but ornament the national culture.

There is no doubt, of course, that advertising billings tend to follow ratings, but no Nielsen should ever be mistaken as an index to a network's P&L. Broadcasting is an intricate business that cannot be appraised by less sophisticated means than wise investors use to evaluate any other business. It looks as though the broadcasters' educational campaign on Wall Street has only begun.

SAM JOHNSON WON'T YOU PLEASE COME HOME

WITH the announcement that Tareyton cigarette sales have increased enormously since the introduction of the "unswitchables" advertising campaign, the deliberate use of the ungrammatical slogan has been installed as a standard advertising practice.

Winston dared it first when it said, for all the television audience to hear, that Winston tastes good like a cigarette should. Now Tareyton has everyone believing that "Us Tareyton smokers would rather fight than switch." How long can their competitors stick to the rule book in the face of the evidently irresistible commercial triumph of the solecism?

From the beginning that Marlboro cowboy has had a phony air about him. Probably if his lines were changed to "This here's Marlboro country," sales would jump overnight. I tell you, Manny, we're talking over their heads. Try this one: "There ain't a cough in a carload." Doesn't hit you where you live? Manny, you don't live with the *people*. This brand needs to communicate. Let's say, "I'd walk me a mile for a Camel," and then watch. It'll be vroooom.

RCA Television Tape means more effective TV commercials from MGM

..."a room set apart for recording the finest TV pictures in the industry."

Six new RCA TR-22 tape recorders, in daily service at the MGM Telestudios Tape Room in New York, are their own advertisement.

Says George K. Gould, President of the MGM tape subsidiary, "Television commercials are our business. Pictorial quality in any visual advertising medium directly affects the impact and effectiveness of a commercial message. In television, where millions are spent for the opportunity of presenting a sales message to the American consumer, the superior quality of the tape picture can translate directly into retail dollars.

"In our quest for the very finest in tape pictures, we chose the RCA TR-22. I wish that every business judgment we make proves equally wise."

Your customers will get the message, too, when they see the TR-22 in your studio.

RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J.

THE MOST TRUSTED NAME IN TELEVISION


"How can I get a decent rating when 'Pal Joey' is on WBEN-TV?"