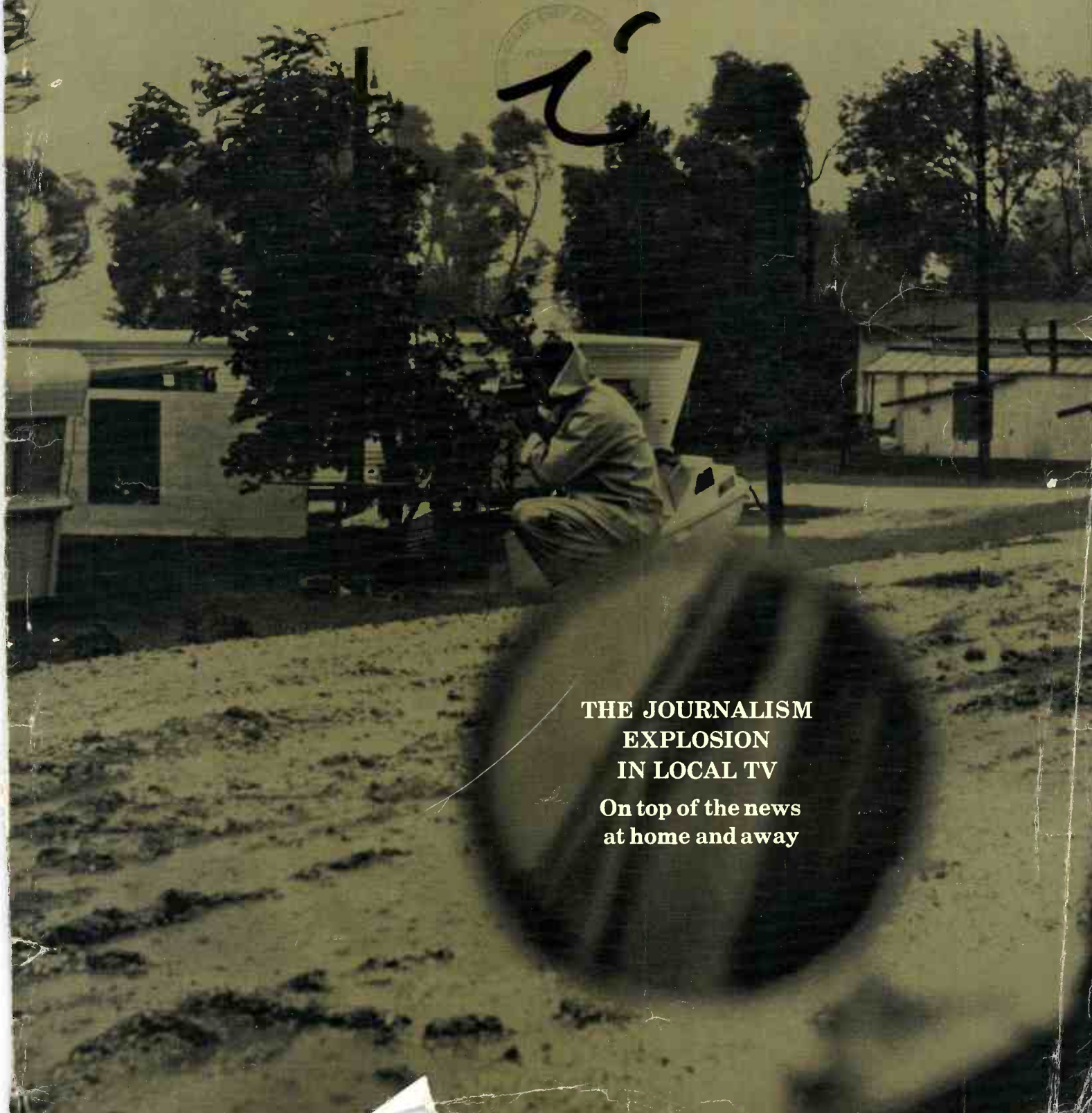


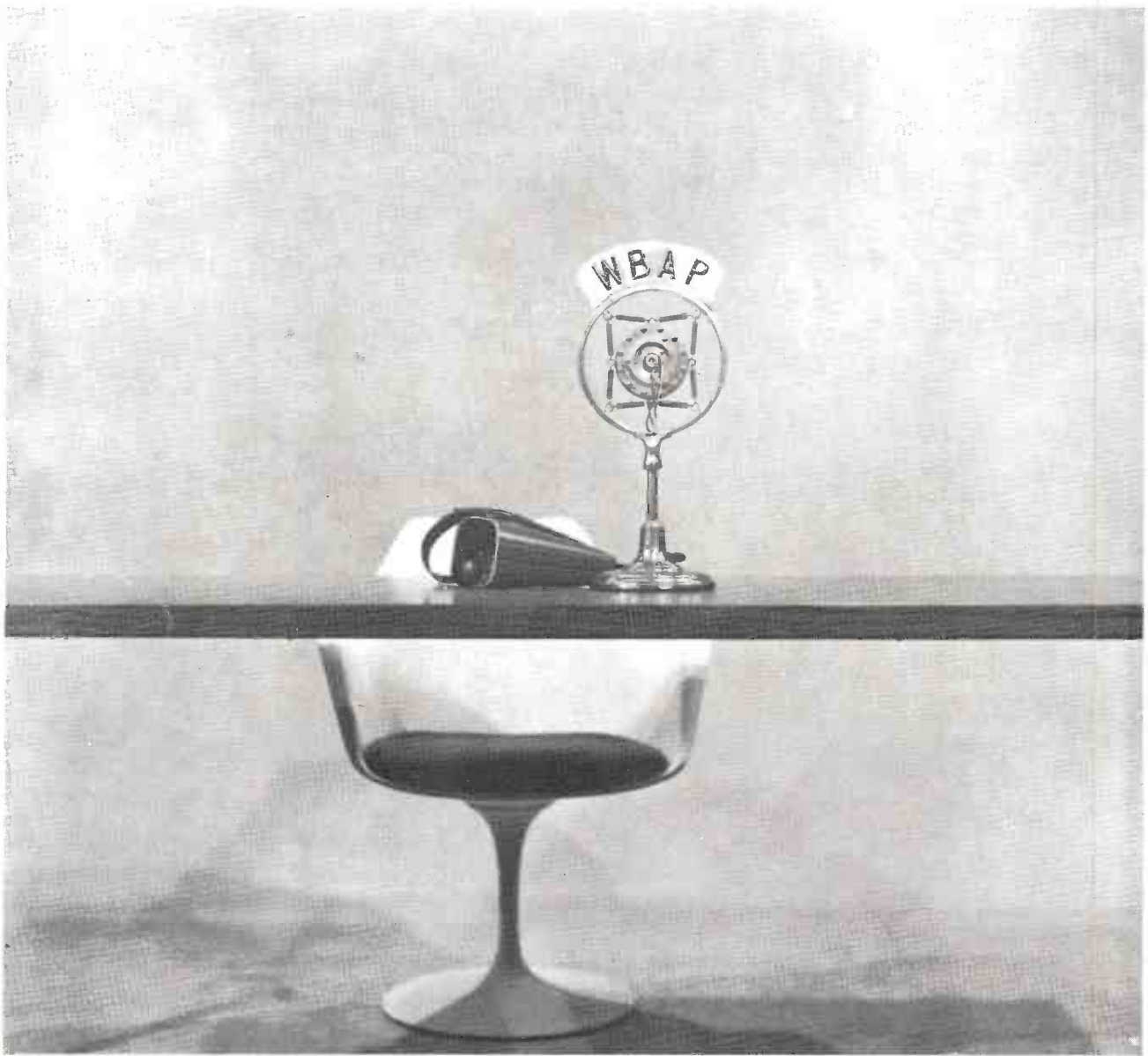
TELEVISION

Foods on television: The perfect mix of medium and client
The TELEVISION poll: Pick of the crop in TV programing
Exclusive recap: TV's new high in group ownership
Focus on Design: Up from scratch with a new TV image



**THE JOURNALISM
EXPLOSION
IN LOCAL TV**

**On top of the news
at home and away**



Dynamic Simplicity

The only station in the world complementing your television message with total design discipline through Ikonogenics.

WBAP AM
FM
TV

Fort Worth Dallas



NOVEMBER ARB AND NIELSEN SHOW...

CLEAN SWEEP

for **KSTP-TV** News ■ Weather ■ Sports

Monday through Friday, 6:00 to 6:30 PM and 10:00 to 10:30 PM, KSTP-TV's News-Weather-Sports programming dominates the important November ratings more than ever before!

Averaging 120,000 homes* each night, KSTP-TV reaches *twice as many homes* as the other news station at 6:00 PM. At 10:00 PM, KSTP-TV reaches an average of 168,000 homes, more than the other *two* news stations *combined* (and also wins Saturday and Sunday handily**).

KSTP-TV is nationally famous for its award-winning News-Weather-Sports programming which is typical of the entire KSTP-TV operation. That's why KSTP-TV is your first buy . . . your *best* buy in the vital Minneapolis-St. Paul market.

*Nielsen Station Index, Nov. 5-Dec. 2, 1964

**ARB Television Market Report, November, 1964



Represented Nationally by Edward Petry & Co., Inc.

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





“Run to Daylight”-the show that scored



again, and again, and again, and again...

... first on the ABC Owned Television Stations—then on 44 other stations across the country. With ABC Sports commentator, Howard Cosell, leading the way, WABC-TV went to Green Bay, Wisconsin, to film Vince Lombardi's penetrating study of the Green Bay Packers, "Run to Daylight." They came back with a program that has given millions of viewers a fascinating insight into the world of professional football.

No one scored a touchdown in "Run to Daylight." No one kicked a field goal. WABC-TV put the show together *without* the usual hackneyed game footage. But the people who saw the program on the ABC Owned Television Stations, and in 44 other markets now have a greater insight into pro football. This was the goal for WABC-TV's "Run to Daylight."

In Detroit, WXYZ-TV did it for opera with an unique presentation of scenes from "La Boheme" performed by the famed Opera in Focus Theatre puppets.

WBKB in Chicago offered a musical version of "The Nativity According to Saint Luke" at Christmas time. KGO-TV gave San Francisco viewers a new look at the world of ballet in a highly acclaimed presentation of "The Nutcracker." And in Los Angeles, young people gained new insight into the world of popular music when they saw "Young America Salutes Cole Porter" on KABC-TV.

The subjects differ, the methods may vary. But the goal is the same—to serve with imagination the needs and interests of the people of five great cities.

ABC Owned Television Stations

WABC-TV NEW YORK • WXYZ-TV DETROIT • WBKB CHICAGO • KABC-TV LOS ANGELES • KGO-TV SAN FRANCISCO



How to win the nation's top award for TV editorializing

Don't just come out fearlessly in favor of motherhood and canoe safety. Take firm stands on controversial issues: taxes, legislation, community affairs.

You may get some letters telling you to eat worms. We do.

But you may also get lots of letters praising your editorials and asking for printed copies. We do. In fact, we sent out nearly a hundred thousand such copies this past year alone.

Best of all, you may win the Radio and Television News Directors Association's annual award for editorializing.

We did. Two straight years. Last year for radio. This year for television.

One more thing. Once you have won these coveted awards, don't ease up on your editorializing. Keep right on calling 'em like you see 'em.

We are.

the WFBM STATIONS
INDIANAPOLIS • REPRESENTED BY THE KATZ AGENCY

TIME LIFE
BROADCAST



TELEVISION

THE EXPLOSION IN HOMETOWN JOURNALISM *Everyone has noticed, and applauded, the expansion of network TV journalism. But another explosion is occurring at television's local level. Time given to news is expanding rapidly, local news staffs are growing, news budgets are fattening, and advertisers are keeping it in the black. A TELEVISION survey of 167 station news directors—a cross-section of every kind of station in every part of the U.S.—fixes the magnitude of the local news explosion, explores the reasons for it, looks at its techniques and analyzes its problems. It starts on* **27**

THE FOOD ADVERTISER AND TELEVISION *Almost 22 cents of every TV ad dollar comes from the food advertiser—currently about \$410.7 million in a 12-month stretch. Without those cake mixes, tuna fish, bread, cereals, soups and scores of other staples, television would have a bad case of malnutrition. From General Foods to P&G, Standard Brands to the Jolly Green Giant, this report takes a look at the companies, the spending, the strategy and the trends powering the \$84 billion U.S. food industry, TV's biggest bankroller* **34**

THE OPTIMUM TV SCHEDULE *The challenge TELEVISION put to its readers in its October 1964 issue—pick from the 1,092 shows populating network prime time since 1947 and draft your own "ideal" three-network schedule—is met in this outcome story—or almost. Readers narrowed the 1,092-show listing down to 359 entries, found 17 heavy favorites and two "musts." It's detailed on* **38,39**

THE GROUPS REVISITED *In November and December 1963 TELEVISION carried a two-part report on broadcast group ownership, examined why multiple-station operations were blossoming, what it meant and how it was changing the industry. In this updated report TELEVISION takes another look at the groups, finds out what happened in 1964 and what the winds of progress—and federal regulation—are blowing up for 1965* **40**

WHAT'S IN AN IMAGE *About two years ago WBAP-TV Ft. Worth took a close look at itself and decided something was awry. It called in a designer who also took a look at, and then a hand in, everything from sets to stationery to completely revamp WBAP-TV's on and off the air image. The concept is called Ikonogenics. What it is and what it's done for one station is covered in the second in TELEVISION's series on the many ways design is being harnessed by TV . . .* **46**

DEPARTMENTS

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TELEVISION MAGAZINE

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Cover • The range of television station news coverage is as broad as the country itself. Fires, murders, accidents are the day-to-day staples—along with good news, too. Then there's the extraordinary event, which calls for extraordinary coverage. Such an event delivered this month's cover: hurricane coverage by KPRC-TV Houston.



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Peter Faneuil gave Boston this hall in 1742. When Boston was a town, its Town Meetings met here, winning for it the name "The Cradle of Liberty." This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian... Buy WHDH

TELEVISION: CHANNEL 5  • RADIO: AM 850 KC 50,000 WATTS  FM 94.5 MC
REPRESENTED NATIONALLY BY BLAIR TELEVISION-RADIO

THE MONTH IN FOCUS

Garland's a hit;
More smoke than fire;
Keeping up with the code;
The no-format format

A well-traveled yellow brick road and Pennsylvania Avenue proved to be the main thoroughfares to viewer interest as television 1965 got under way. The attention paid the inauguration of President Lyndon B. Johnson was not, of course, unexpected. The sleeper, however, was the seventh telecast of the "Wizard of Oz" on CBS. The MGM motion picture was presented in prime time Sunday, Jan. 17, and received the highest national Arbitron rating—34.5—of any program since the '64-'65 season began. Its lead was narrow—the *Bob Hope Christmas Show* two nights before did nearly as well with a 33.0 rating on NBC—but remarkable when one takes into consideration the number of times over the years American families have accompanied the Cowardly Lion, the Tin Woodsman, the Scarecrow and Dorothy on their journey to the Emerald City of Oz to find, respectively, courage, a heart, a brain and a way back to Kansas. The audience for the most recent showing was an estimated 50 million viewers. Assuming earlier audiences were about as large (since the appeal of that particular program must be wearing thin for some, even though the number of TV sets rises each year), you end up with a total audience of some 350 million for the seven telecasts—a figure author Frank L. Baum would be proud of. (CBS licenses the MGM-TV film at a cost estimated at more than \$100,000 per showing.)

NBC offered the most comprehensive coverage of the Inauguration, devoting more hours to the event than the other two networks and adding color coverage of the inaugural parade. For the 10:30 a.m. to 4 p.m. period when all three were covering the story, NBC walked away with the overnight ratings with a 17.7 compared to CBS's 12.3 and ABC's 4.1. NBC's share of those tuned into the Inauguration was 52%, as against 36% for CBS and 12% for ABC.

TWO TO REMEMBER
JANUARY BY
Everyone expected viewers to watch the Inauguration, but who would have thought that the '64-'65 ratings championship (so far) would go to The Wizard of Oz—with an over-the-rainbow 34.5? And on its seventh time around.

CBS PHOTOS



■ It was the first anniversary of the Surgeon General's report on smoking and health and the tobacco companies were a bit nervous about what new bombshell might explode in their midst. But so mild was the firecracker tossed by the National Interagency Council on Smoking & Health that cigarette stocks, which had sagged in anticipation of the council's report, showed renewed vigor when the news was out.

The tobacco industry had feared that the council would report new research findings driving the "coffin-nail" view of smoking further home. But such was not the case. Instead, Dr. Luther L. Terry, Surgeon General of the U. S., revealed studies of how the habit had been effected by last year's report. One point: the number of American men smoking cigarettes had declined from 59% in 1955 to 52% in 1964, and smoking among women had dropped some 2 or 3% over the same period. "If smoking habits had continued at the level of three years ago, there would be about 3.5 million more smokers than there actually are today," he said.

Council chairman Emerson Foote, who resigned from his post as chairman of McCann-Erickson last Nov. 30, called for a suspension of all cigarette advertising, adding that it would be "in the American tradition" if such a suspension would be undertaken voluntarily by the tobacco companies.

Foote said that if such a private ban

were not instituted, then a clearly worded warning should be required in all cigarette advertisements and at the end of all cigarette commercials on TV and radio.

The tobacco industry—which brings in \$10 billion a year and spends some \$193 million annually for broadcast advertising—has not shown any haste to heed Foote's call for a voluntary ad ban. Referring to the council's prediction that at least 125,000 Americans would die this year from the effects of a smoking, Tobacco Institute president George V. Allen said, "A number of questionable assumptions were made as the basis for some sensational headline statements by laymen participating in the conference."

Meanwhile, Sen. Warren G. Magnuson (D-Wash.), chairman of the Senate Commerce Committee, has proposed legislation that would require the following message on cigarette labels: "Warning—continual cigarette smoking may be hazardous to your health." The labels would also have to list tar and nicotine content and the penalty for violations could be fines up to \$100,000.

■ So skilled are some creators of commercials in implying what they dare not say, that it keeps the National Assn. of Broadcasters' TV Code Board continually on its toes. The so-called "man-in-white" rule that went into effect July 1, 1963, is a case in point. The rule bans the



What makes a great salesman?

America became a gum-chewing nation because of a soap salesman. William Wrigley, Jr., well known as a premium distributor offered gifts to jobbers who bought his soap. One of the most popular premiums was chewing gum. When the cry for gum surpassed the demand for soap, he wisely changed course. It was a momentous decision, for Wrigley was just the man to bring salesmanship to a product few adults had even thought about twenty years before.

A firm believer in doing things on a big scale, Wrigley contracted for \$1 million in advertising during the panic of 1907 and practically *doubled* sales within a year. Twice he mailed free gum to every name listed in every telephone book in the country! His outdoor sign along the Trenton-Atlantic City railway tracks was nearly a mile long. For years two sticks of Wrigley gum were sent to as many American children as possible on their second birthday.

Because William Wrigley thought big, chewing gum emerged as big business. "Thinking big" accounts for the great selling ability of the Storer stations, too. Responsible management and operating efficiency are part of the story. So is programming keyed to individual audience attention and respect. Your message means more on a Storer station! In Philadelphia, Storer's great salesman is WIBG, an important station in an important market.



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

What makes a television network click?

Shows that are fun to watch-

Three years of careful planning, building and pruning have paid off for the ABC Television Network. This season, our nighttime audience is up 23%. ABC has 40% of the Top Forty programs. ABC is in a virtual tie with the other two networks in audience levels.

ABC has a substantial lead over the other

two networks in average delivery of younger family households (under 50). The reason: this year's ABC shows are really more fun to watch.

Bewitched, the season's new hit show, is enchanting viewers everywhere. *Peyton Place*, American television's first prime-time serial has become a viewing habit in mil-

lions of homes twice a week. *Shindig*, a swinging new musical show, is already being imitated. *The Fugitive* proves again that good drama attracts a large audience.

It's a lineup that's strong right down the line. Seven nights a week. In early evening, mid-evening and late evening. Last season ABC had 22 half-hours delivering an



-seven days a week


average of 9,000,000, or more, homes. This season the number has increased to 32 half-hours!

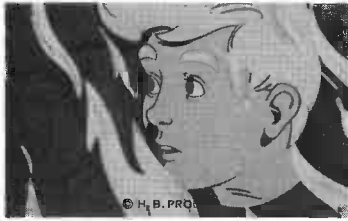
But these things don't happen overnight. Year by year, ABC has added to its roster of solid hits. *Ben Casey*, *Combat!*, and *McHale's Navy* were added to a nucleus of long-run favorites. And last year, ABC in-

roduced additional building blocks like *The Fugitive*, *The Patty Duke Show*, *Burke's Law* and *The Farmer's Daughter* which became the foundation for this year's success.

This year's schedule is one of bold new formats, of solid, proven programs, of bright new stars and of perennial favorites—all

with one characteristic in common. Every show is based on good, sound, all-family entertainment values. Every one is great fun to watch. And more people are having more fun watching. That's what makes a television network click.

ABC Television Network 



Specials that are really something special

What better way to make history exciting and meaningful than to relive it exactly where it happened and describe it in the exact words of those who made it happen. ABC employed this approach in the *Saga of Western Man* series and will use it again this year as the series continues with *I, Leonardo da Vinci*, *Custer to the Little Big Horn* and *The Pilgrims*. It's typical of the fresh approach that sets ABC specials apart.

Can you think of a more charming guide for a tour of Rome than Sophia Loren? How about a tour of Greece with Melina Mercouri? Or Sweden with ABC's Inger Stevens?

A special on ABC Television covered the Nobel Prize Awards ceremonies in Stockholm. ABC brought Dinah Shore to daytime television with a series of meaningful dramatic programs for housewives.


A series of six programs will examine such diverse subjects as scientists engaged in extraordinary research which could shape the future of mankind, a study of the late Gen. Douglas MacArthur and a provocative analysis of today's teenager.

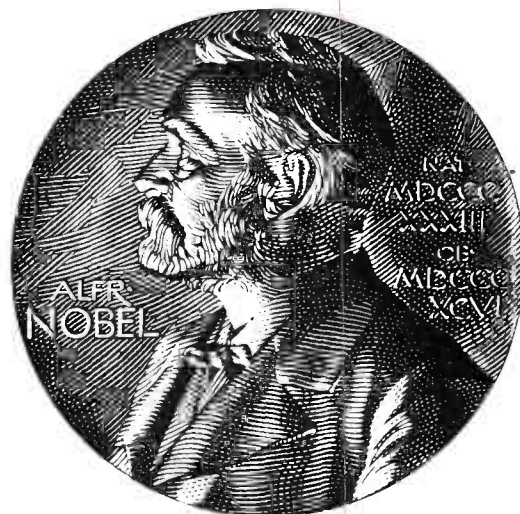
Douglas Fairbanks, Jr., will host four specials taking viewers backstage for previews

of upcoming motion pictures and Broadway productions. Stephen Fleischman will produce a special that shows the fascinating undersea world of the aquanaut.

ABC continues to explore every subject, look at every reel, give anyone who has a good idea the benefit of an open mind. We learned a long time ago that's the best way to keep coming up with programs which are stimulating, informative, unusually entertaining—really something special.

That's what makes a television network click.

ABC Television Network 



On the ball sports coverage

Who else but ABC Sports would wire the baskets to catch the telltale "swish" of the ball being dunked during a basketball game? ABC has a knack for coming up with new and better ways to put viewers right in the middle of the action. No wonder ABC Sports is the most imitated sports organization in television.

Here are just a few of the firsts that have been chalked up by ABC: The first stop-action videotape "stills." The first on-field directional microphone. The first end-zone camera. The first blimp-mounted camera for overhead shots. The first hand-held camera used in sports coverage.

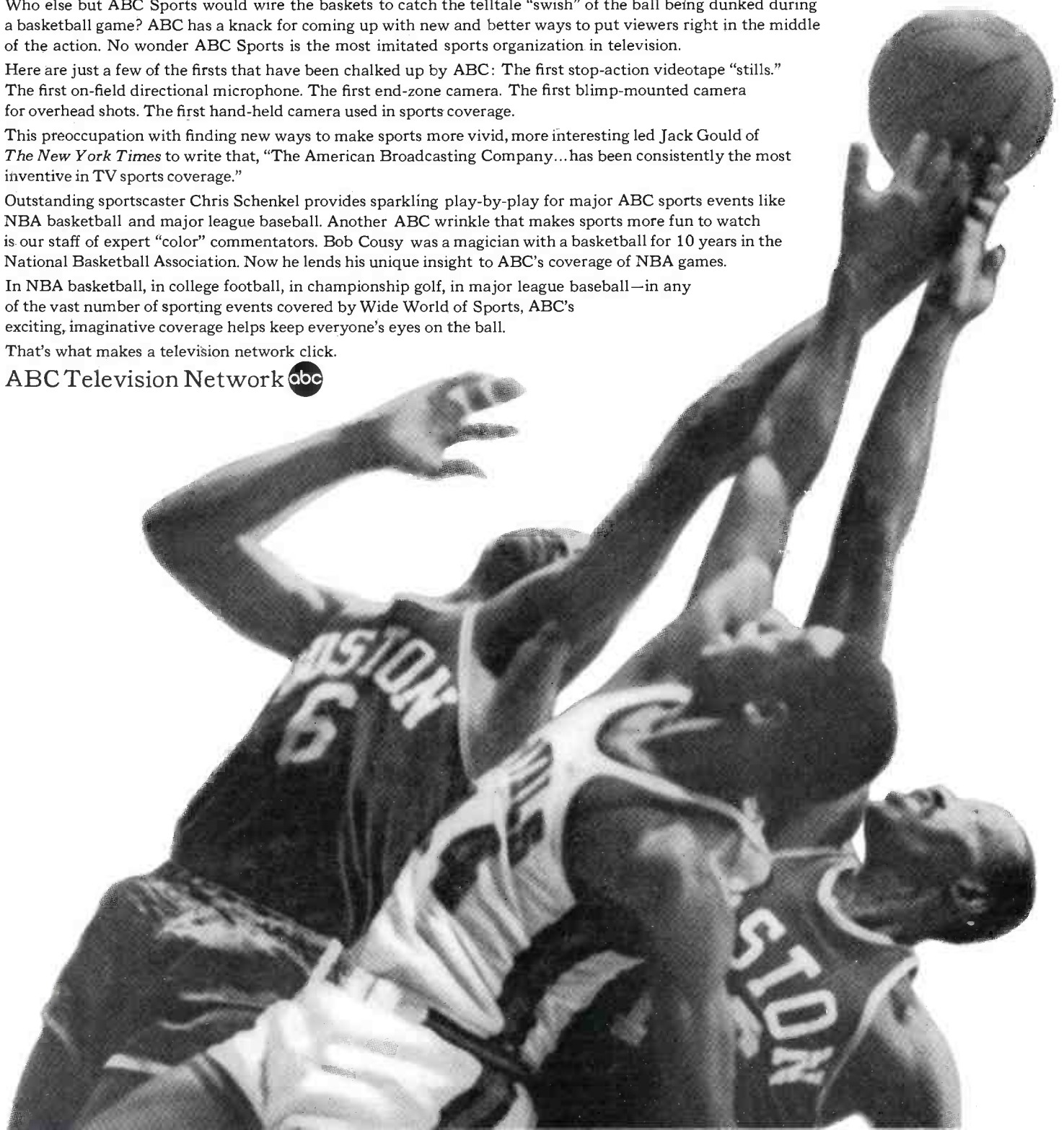
This preoccupation with finding new ways to make sports more vivid, more interesting led Jack Gould of *The New York Times* to write that, "The American Broadcasting Company...has been consistently the most inventive in TV sports coverage."

Outstanding sportscaster Chris Schenkel provides sparkling play-by-play for major ABC sports events like NBA basketball and major league baseball. Another ABC wrinkle that makes sports more fun to watch is our staff of expert "color" commentators. Bob Cousy was a magician with a basketball for 10 years in the National Basketball Association. Now he lends his unique insight to ABC's coverage of NBA games.

In NBA basketball, in college football, in championship golf, in major league baseball—in any of the vast number of sporting events covered by Wide World of Sports, ABC's exciting, imaginative coverage helps keep everyone's eyes on the ball.

That's what makes a television network click.

ABC Television Network 




Daytime that looks like prime time

ABC is pulling out all the stops to help its daytime programming keep pace with the phenomenal growth of its nighttime schedule. The schedule leads off with three programs that gained loyal followings during prime time: *The Price Is Right*, the newly added *The Donna Reed Show* and *Father Knows Best*.

Flame In The Wind, which premiered in late December, is a good example of the care ABC puts into developing new daytime entertainment. It's written by Don Ettlinger, produced by Joseph Hardy and has as story consultant Irna Phillips, all of whom have been responsible for some of television's most popular serials.

Add *General Hospital* and its new running mate, *The Young Marrieds* ("Bubbles above the average soap opera..."—*N.Y. Daily News*), plus other strong favorites like *Day In Court* and *Trailmaster* and it's easy to see why more daytime viewers are switching to ABC Daytime this year.

That's what makes a television network click.

ABC Television Network 



Reporters who get away from their desks



Very little news is made in television studios. So ABC newsmen get out where the stories are.

Peter Jennings, new anchorman for ABC's early evening news, will soon be hot on the trail of big stories—no matter where they happen to be. And Bob Young will add the same on-the-scene immediacy to his late-evening weekend broadcasts. Together, Jennings and Young give ABC television's *only* seven-day-a-week network news coverage.

Veteran commentators Howard K. Smith, Edward P. Morgan and William H. Lawrence have each traveled hundreds of thousands of miles for ABC. Each of them brings a rare quality called insight to their reporting for ABC.

The news staffs of the many ABC affiliates give ABC expert, on-the-spot coverage in every corner of the country.

ABC's Southeast Asia Correspondent, Charles Arnot, has his driver sleep in his car so he can get a jump on the news. Moscow Correspondent Sam Jaffe scooped the entire American press force on the Khrushchev "retirement." Washington Correspondent John Scali was practically a member of the State Department in his role as go-between during the Cuban missile crisis.

It's easy to see why ABC News has earned the respect and admiration of members of the working press and television critics alike.

That's what makes a television network click.

ABC Television Network 



Shows that are fun to watch,
specials that are really something
special, on-the-ball sports coverage,
daytime that looks like prime
time, reporters who get away from
their desks—these are only five of
the many things that have helped
make ABC Television click this year.
Even as you read this, literally
hundreds of producers, directors,
writers, actors, actresses,
and technicians are busy
building the shows that will help
ABC Television keep clicking.
Conceived with imagination,
created with attention to detail
and programmed with insight,
ABC's 1965-66 schedule will again
be based on sound, proven
entertainment values.

That's what makes a television network click

Research data in this advertisement is based on: NTL Reports, Oct I-Dec II 1964 vs 1963, average audience Mon-Sun, 7:30-11:00 PM, excluding all time periods airing specials. Under 50 households-excluding specials only four weeks ending Dec 6, 1964. Report data subject to qualifications which are available upon request.

THE MONTH *continued*

appearance of actors portraying doctors, dentists and nurses and related professionals in health products advertising. It also forbids the use of hospitals, medical offices, prescription pads and similar professional settings and props.

After 18 months in which sharp-witted copywriters have had a chance to exercise their talents, the rule has now been amplified to help solve problems created by "imaginative copy and video techniques." The new language states:

"All references to physicians, dentists, nurses, hospitals or professional offices in the copy of commercials shall be supported by bona fide research, surveys, tests or claims that can be backed by medical or dental documentation. Third-person representations of professional advice or treatment are unacceptable. These restrictions do not prohibit advertising from advising the consumer to seek proper guidance and care."

Under the clarified section the code's unacceptable phrase list now includes: "two out of three doctors recommend . . .," "many doctors prefer . . .," "medically proved"; third-person approaches: "my doctor told me . . .," or endorsement by association: "doctors will be interested in this message . . ."

■ Television seems to be continuing its search for a format that will be compelling enough to keep people watching from week to week but at the same time loose enough to give writers a fairly free hand and prevent the boredom that familiarity breeds from setting in too soon. With anthology programs, you are always having to drum up a fresh audience each week, with little or no momentum from the week before. And with excessively restrictive formats you run the risk of repeating yourself once too often. Even the hospital series are exhausting their supply of patients.

Coronet Blue, which Plautus Productions has sold to CBS-TV for the '65-'66 season, appears to be another try at solving this problem. Herbert Brodtkin, president of Plautus, says the hour dramatic series will have a "no-format format." The series will dramatize the search for identity of young Americans and will use only one central character, a young man with no permanent home or occupation.

"There will be no other continuing roles, no parents, employers or life-long friends," Brodtkin says. "He is free of boundaries. Therefore, so are the writers."

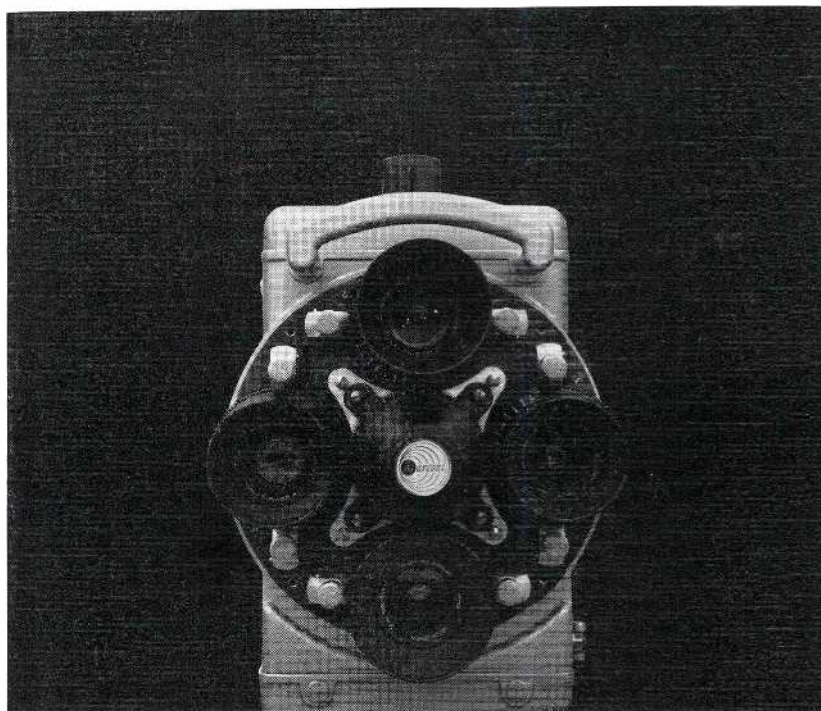
■ Also in the month that was: Jack Paar announced he would not renew his TV contract with NBC when it expires in June. He is building a house on 14½ acres in the Maine woods and he plans to move up there. Last

year he purchased 81% of the stock in station WMTW-TV in Poland Spring, Me., and radio station WMTW-FM in Mount Washington, N. H. He expects to be active in program operations of both.

Cox Broadcasting Corp., through its subsidiary, Video Service Co., is purchasing (subject to FCC approval) a common carrier microwave system running from Chicago to Lafayette, Ind., and serving CATV companies in Peru, Logansport and Lafayette. Seller is Microwave Communications Inc., subsidiary of The Jerrold Corp. Earlier, Cox Broadcasting announced purchase of an interest in Trans-Video Corp., operator of CATV systems in the San Diego,

Calif., area, and in Chanute, Kan. Cox also operates CATV systems in Pennsylvania, Ohio, Oregon and Washington.

FCC Chairman E. William Henry came out for reform, not repeal, of the equal time law in a speech before the Commonwealth Club of California in San Francisco. He said it would be unwise to grant any group of men the kind of power he believes would flow from repeal of Section 315 of the Communications Act. Instead, he would eliminate splinter party candidates from equal time protection as it applies to free time. And, he would require broadcasters to grant major party candidates free time equal to the time they buy. **END**



NO ONE HAS EQUALLED THIS CAMERA

It's certainly not for want of trying. Since Marconi introduced the first 4½ inch Image Orthicon camera, everybody and his brother have been trying to catch up. A thousand Marconi 4½" cameras have gone into service in 38 countries. The Mark IV has literally become the world's standard television camera. And for good reason. It's the camera that improved picture quality 50%. It was the first camera to make it possible for the cameraman to concentrate entirely on composition and focus—and leave all other functions to the control room. Another first: once you set it up it stays set up. Little wonder that a lot of people have been trying to duplicate it. But there's one hitch. While the others have been trying to build a camera

as good as the Mark IV, Marconi has been radically improving it. Long-lived silicon rectifiers have replaced selenium units in the power supply. A shielded yoke keeps the camera in focus even if there's magnetic interference. A solid-state head amplifier has been added. And the Mark IV is now instantly switchable from one world standard to another. In short: by the time somebody makes a camera as good as the 1959 model Mark IV, they'll have the 1964 model to contend with. And that goes for the whole line of Marconi specialties: vidicon telecine equipment, switchers, color cameras, closed circuit vidicon cameras and accessories. Distributed by Ampex Corp., Redwood City, California. Term leasing and financing is available.



© AMPEX CORP. 1964

AMPEX

Richmond

Berkeley

Oakland

Alameda

San Francisco

San Francisco Bay

Candlestick Park

Cow Palace

KTVU Transmitter
1314 feet above sea level

SUPERIOR COVERAGE...

of the San Francisco-Oakland market with KTVU Channel 2. Unduplicated programming, superior channel position, maximum power and central transmitter location assure advertisers of the finest signal coverage of over 1,500,000 TV homes in the #2 market in the West.

The Nation's LEADING
Independent TV Station



SAN FRANCISCO-OAKLAND
Represented by H-R Television



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; WIIC-TV, Pittsburgh.

FOCUS ON FINANCE

Nation's cold spell
brings warming trend
to TV-associated stocks

FOR most Americans, especially those living along the Atlantic Coast, it was cold outside last month. Sub-zero temperatures ranged from Maine to Delaware, while even Florida shivered in unseasonable fridity. The Middle West, too, was in the path of a series of Arctic blasts. But for the financial community, January was the kindest month. The climate must have been invigorating, because the trading was unusually brisk. Leading market averages reached record levels, with the Dow-Jones industrial average of 30 leading stocks coming within a whisper of breaking the magical 900 mark. It would have been tantamount to *CBS Reports* winning its time period.

For TV-associated stocks there was also a breath of spring in the air. The latest edition of "The Decade of Incentive," that annual marketing harbinger of things to come which the Interpublic Group of Companies puts out, predicted new records for the U. S. economy in 1965. Among its forecasts guaranteed to affirm the resolve of any stockholder:

- Consumer incomes will gain another \$22 billion.
- Consumer spending will increase by 5%.
- Gross national product will gain by over 5% after price adjustment.
- Industrial production will be up about 4%.
- Barring any significant shift in the economy, advertising volume should approach \$14.7 billion, about a 5% increase over 1964.
- Media rates for the coming year are expected to show gains in the following percentage range: magazines, plus five; newspapers, plus two; supplements, plus two; network TV, plus five; spot TV, plus six; network radio, plus two; spot radio, plus three; outdoor advertising, plus seven, and business papers, plus eight.

Although such rate increases are expected to represent most of the growth in the country's advertising expenditures in 1965, there probably will be a continuation of the trend which shows the growth of advertising in terms of unit volume not keeping pace with the nation's expansion in population or output.

With findings such as these to sustain and cheer them, traders in TV-associated stocks acted decidedly bearish last month. In aggregate the 66 TV-associated stocks on the TELEVISION MAGAZINE index had

THE TELEVISION MAGAZINE INDEX to 66 television-associated stocks

	Closing Jan. 15	Change From Dec. 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount CBS Inc.	52 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 3	4,586,000	\$ 242,485,000
Capital Cities Broadcasting Corp.	43 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 3	19,860,000	856,463,000
Cox Broadcasting Corp.	23 $\frac{3}{4}$	- 2 $\frac{3}{4}$	- 8	1,425,000	46,134,000
Gross Telecasting Inc.	26 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 2	2,650,000	69,894,000
Metromedia Inc.	39	+ 2 $\frac{3}{4}$	+ 6	400,000	10,600,000
Reeves Broadcasting Corp.	47 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 9	1,855,000	72,345,000
Scripps-Howard Broadcasting Co.	21	+ $\frac{1}{4}$	+ 1	1,409,000	6,164,000
Storer Broadcasting Co.	48 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 1	2,589,000	54,369,000
Subscription TV Inc.	3	+ $\frac{3}{4}$	+ 41	2,013,000	97,378,000
Taft Broadcasting Co.	43 $\frac{1}{4}$	+ 1 $\frac{1}{2}$	+ 3	3,029,000	9,087,000
Wometco Enterprises Inc.	31 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 4	1,636,000	70,787,000
TOTAL				2,221,000	70,517,000
				43,673,000	\$ 1,606,194,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco Corp.	22 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 10	11,257,000	\$ 253,283,000
Boston Herald-Traveler Corp.	39	+ 2 $\frac{1}{2}$	+ 7	528,000	20,592,000
Chris-Craft Industries Inc.	14 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 13	1,518,000	22,580,000
Cowles Magazines & Broadcasting	12 $\frac{3}{4}$	+ $\frac{1}{2}$	+ 5	2,951,000	36,519,000
General Tire & Rubber	19 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 3	16,719,000	330,200,000
Macfadden-Bartell Corp.	6 $\frac{1}{2}$	+ $\frac{3}{8}$	+ 7	1,762,000	10,792,000
Meredith Publishing Co.	38	- 3	- 7	1,351,000	50,576,000
The Outlet Co.	28 $\frac{1}{2}$	- 1 $\frac{1}{2}$	- 2	499,000	14,158,000
Hollins Broadcasting Inc.	85 $\frac{1}{2}$	+ 15 $\frac{1}{4}$	+ 22	958,000	82,149,000
Rust Craft Greeting Cards Inc.	13 $\frac{1}{2}$	+ 2	+ 18	727,000	9,638,000
Time Inc.	65 $\frac{1}{2}$	+ 5 $\frac{3}{4}$	+ 10	6,560,000	428,040,000
TOTAL				44,810,000	\$ 1,258,525,000
PROGRAMING					
Allied Artists Pictures Corp.	21 $\frac{1}{4}$	+ $\frac{3}{8}$	+ 29	932,000	2,097,000
Columbia Pictures Corp.	24 $\frac{1}{4}$	+ 3 $\frac{1}{4}$	+ 15	1,802,000	43,699,000
Desilu Productions Inc.	10 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 9	1,196,000	12,110,000
Disney (Walt) Prod.	47 $\frac{3}{4}$	+ 3 $\frac{1}{4}$	+ 7	1,835,000	87,621,000
Filmways Inc.	13 $\frac{1}{4}$	- 1 $\frac{1}{2}$	- 1	619,000	8,202,000
Four Star Television	3 $\frac{1}{2}$	+ $\frac{1}{4}$	+ 1	606,000	3,630,000
MCA Inc.	44 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 1	4,566,000	204,329,000
MGM Inc.	39 $\frac{1}{2}$	+ 2 $\frac{3}{4}$	+ 7	2,609,000	103,056,000
Medallion Pictures Corp.	11 $\frac{1}{4}$	+ 2 $\frac{1}{4}$	+ 25	632,000	7,110,000
National Telefilm Associates	$\frac{1}{2}$	-	-	1,670,000	209,000
Official Films Inc.	$\frac{5}{8}$	- $\frac{1}{8}$	- 17	2,629,000	1,643,000
Paramount Pictures Corp.	52 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 8	1,608,000	33,817,000
Republic Corp.	8	+ $\frac{3}{8}$	+ 5	2,454,000	19,632,000
Screen Gems Inc.	20 $\frac{3}{4}$	+ 1 $\frac{1}{2}$	+ 7	3,173,000	64,650,000
Seven Arts Productions Ltd.	15 $\frac{3}{4}$	-	-	2,271,000	35,768,000
Trans-Lux Corp.	12	+ $\frac{1}{2}$	+ 8	718,000	8,616,000
20th Century-Fox Film Corp.	26 $\frac{3}{4}$	+ 2 $\frac{3}{4}$	+ 10	2,755,000	72,663,000
United Artists Corp.	38 $\frac{1}{2}$	+ 4 $\frac{1}{2}$	+ 14	1,962,000	75,782,000
Walter Reade-Sterling Inc.	1 $\frac{1}{2}$	-	-	1,545,000	2,704,000
Warner Bros. Pictures Inc.	20 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 19	4,850,000	97,606,000
Wrather Corp.	3 $\frac{1}{2}$	- $\frac{1}{2}$	- 4	1,753,000	5,478,000
TOTAL				42,245,000	\$ 940,622,000
MANUFACTURING					
Admiral Corp.	17 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 12	2,454,000	43,559,000
Ampex Corp.	17 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 17	9,201,000	157,597,000
Emerson Radio & Phonograph Corp.	10 $\frac{1}{2}$	+ $\frac{1}{2}$	+ 6	2,254,000	24,512,000
General Electric Co.	97 $\frac{1}{2}$	+ 7 $\frac{3}{4}$	+ 9	90,564,000	8,841,311,000
Jerrold Corp.	4 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 37	2,046,000	9,463,000
Magnavox Co.	35	+ 4	+ 13	7,379,000	258,265,000
Minnesota Mining & Manufacturing	59	+ 4 $\frac{1}{4}$	+ 8	53,321,000	3,145,939,000
Motorola Inc.	103 $\frac{1}{4}$	+ 8 $\frac{1}{2}$	+ 9	4,033,000	416,407,600
RCA	32 $\frac{1}{2}$	+ $\frac{3}{4}$	+ 2	57,756,000	1,898,729,000
Reeves Industries Inc.	23 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 10	3,237,000	8,902,000
TelePrompTer Corp.	7 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 18	782,000	5,715,000
Westinghouse Electric Corp.	43 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 4	36,494,000	1,587,439,000
Zenith Radio Corp.	65 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 6	9,299,000	610,247,000
TOTAL				278,800,000	\$17,008,105,000
SERVICE					
C E-I-R Inc.	8	+ $\frac{3}{8}$	+ 12	1,555,000	12,440,000
Comsat	57 $\frac{1}{4}$	- 3	- 5	10,000,000	572,500,000
Doyle Dane Bernbach	31 $\frac{3}{4}$	+ 4 $\frac{1}{2}$	+ 15	397,000	31,231,000
Foote, Cone & Belding	18 $\frac{3}{4}$	+ 2 $\frac{1}{2}$	+ 15	1,126,000	39,065,000
General Artists Corp.	5 $\frac{1}{4}$	+ $\frac{1}{2}$	+ 18	600,000	3,450,000
MPO Videotronics Inc.	7 $\frac{1}{2}$	+ 1	+ 15	469,000	3,576,000
Movielab Inc.	14 $\frac{3}{4}$	- $\frac{1}{2}$	- 6	368,000	5,290,000
Nielsen (A. C.) Co.	63	- 2	- 3	1,710,000	107,730,000
Papert, Koenig, Lois Inc.	9 $\frac{1}{2}$	+ 2 $\frac{3}{4}$	+ 40	768,000	7,392,000
TOTAL				18,593,000	\$ 782,724,000
GRAND TOTAL FOR LIST				428,121,000	\$21,536,170,000

Market data prepared by Roth, Gerard & Co.

FINANCE *continued*

their best month's move to high ground since these measurements were started a year ago.

Not a single group of stocks showed any weakness. Those issues in the manufacturing category were remarkably strong. Further, more than four stocks rose for every one that declined. Of the 66 stocks on the monthly index, 51 (77.3%) were up, 12 (18.2%) fell and 3 (4.5%) remained unchanged. Of the 13 stocks in the manufacturing group all but Westinghouse Electric Corp. climbed.

Throughout 1964 the TV-associated manufacturing issues had been among the poorest performers on TELEVISION's index. As a group they showed a median stock price loss for the Dec. 16, '63-Dec. 15, '64 year of minus 7%. Yet in the 30 days that followed these same stocks enjoyed a sharp upturn. The size of it is reflected in the market capitalization figures for the month. The manufacturing issues, without adding to their approximate shares outstanding totals, accounted for more than 85% of the \$1.205 billion grand total increase in market

capitalization registered by all stocks for the measured month. These same 13 issues actually added some \$170 million more to their market capitalization aggregate than did the other 53.

Oddly, group station operating stocks, which had shown the most consistent muscle all of 1964 (their median price increase was 24%) came away with the poorest marks last month. Two of their leaders, Capital Cities Broadcasting and Metromedia Inc., were among the month's few backsliders. Capital Cities dropped 2¾ points, or 8%, while Metromedia was off 2⅝ points, or 6%.

UP AN INCH

Leading the general advance was Subscription Television Inc., a surprise qualifier for such a role. After its disastrous encounter with the California electorate last November, STV seemed a more likely candidate for liquidation than spearheading. Still, the company apparently was able to check its slipping fortunes and do a little better than hold its own. The price of the stock, of course, had dropped down to the \$2-per-share range, a level so low that even the ever-so-modest 7/8 of a point gained in the Dec. 15-Jan. 15 period was important enough

to register a 41% increase, the highest of the month. The rise probably was indicative of nothing, for STV actually spent a relatively quiet month of reappraisal and negotiation. Its most newsworthy involvement: being the defendant in a \$250,000 breach of contract suit filed by the Minneapolis Basketball Corp., owner of the Los Angeles Lakers of the National Basketball Association.

Taking the spotlight among the TV-associated stocks, as it did much of last year, was Rollins Broadcasting Inc. It registered a 22% price hike, the result of a striking increase of 15¼ points. Rollins, not to overstate the case in the least, has been broadcasting's most long-time volatile stock. In 1964 it showed an incredible 348% increase in price. The issue has fluctuated wildly at times, last fall being the subject of an advisory issued by the American Stock Exchange to caution its members about accepting short sale orders for it.

Still, it has been consistently climbing and at the close of business on Jan. 15 had reached the dizzy heights of \$85.75 a share. Only such manufacturing giants as Motorola Inc. and General Electric Co., among all TV-associated stocks, are selling at higher prices per share.



And there are strong indications that the market hasn't topped out for Rollins. For the company has pegged its rapid progress and development to an aggressive acquisition program geared to broaden its base as a diversified service company. In recent weeks, Rollins has made three moves consistent with this policy. They were:

- Acquisition of rights to operate a community antenna television system in Wilmington, Del.

- Cash purchase of an 80% stock interest in Dettelbach Corp., a maker of pesticides and insecticides and a major producer for Orkin Exterminating Co., a Rollins subsidiary.

- Acquisition of L. P. Martin Maintenance Corp. for more than \$2 million. The Martin company, headquartered in Atlanta, Ga. (estimated 1964 revenues: in excess of \$5 million, expected earnings before taxes: \$400,000), is engaged in professional building maintenance services.

Once basically a broadcaster, now involved in maintenance, CATV, pest-control, real estate, outdoor advertising and cosmetics, Rollins could be reaching the point where its other interests may essentially submerge its radio-TV opera-

tions in terms of corporate revenues.

Second biggest price increase of the month—on a percentage basis—was recorded by Papert, Koenig, Lois Inc. The company, which two years ago became the first advertising agency to go public since 1929, rose 2¾ (40%). In the process it created another first—the first U. S. advertising agency to achieve a stock exchange listing. On Jan. 5 it began trading on the American Stock Exchange under the ticker symbol PKO.

SPREADING THE WEALTH

January was an especially good month, too, for the agencies which followed Papert, Koenig, Lois into the public marketplace. Doyle Dane Bernbach and Foote, Cone & Belding both enjoyed 15% price increases.

DDB, which has been the envy of Madison Avenue when it comes to acquisitions of new accounts, had the following happy accomplishments to pass on to its shareholders:

- Appointment as agency for Rheingold Breweries (effective next month), one of the largest new accounts it has ever acquired.

- Named to handle a new International Latex Corp. product called SURE.

- Appointed to introduce two new Scotch whisky brands for the House of Seagram.

Foote, Cone & Belding Inc., in the person of board chairman Robert F. Carney, was particularly active in the financial community last month. Carney spoke to security analysts in both St. Louis and Los Angeles and made some estimates about FCB's performance in the past year. The gist of them: gross billings to reach a record high of at least \$188 million, a 20% jump over 1963.

Taft Broadcasting Co., a consistently solid performer on TELEVISION's index, showed an only mediocre increase last month. It gained 1¾, or 3%. Still Taft was active in other ways. It reported that thanks greatly to its acquisition of seven stations from Transcontinent Television Corp., revenues and profits for the third fiscal quarter and for the fiscal nine months, both ending Dec. 31, 1964, were both more than double those of the previous year. The directors of the company also announced plans to split common shares of the stock 2 for 1. Stockholders will be asked at the annual meeting in July to increase the authorized common stock to 5 million shares from 2.5 million shares. END



If you had the Quality touch

You'd have a crew of 18 newsmen, 4 mobile news units, a storehouse of still, movie and sound-on-film cameras. Of course, you'd encounter the same problems we did in trying to get them together for a family portrait. Fact is, we were able only to corner the guy anchored to the desk for rewrites and the camera repairman. Everyone else was out on special assignments — covering News That More People Quote in the Dallas-Fort Worth market. It gets lonesome around the newsroom sometimes... but it's a feeling of reassurance. Makes you glad you have that Quality Touch. Want it? Call Petry.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News/Represented by Edward Petry & Co., Inc.

FOCUS ON SEVEN ARTS PRODUCTIONS LTD.

A TELEVISION ANALYSIS

THINGS are humming at Seven Arts Productions Ltd. The Canadian corporation was one of 1964's big winners on the stock market; when the year's performances were measured on the TELEVISION MAGAZINE index to 66 TV-associated stocks (see "Focus on Finance," January 1965), Seven Arts led all the issues but one. The price of the stock shot up more than eight points during the year, an advance of 110%. That's both the highest price and biggest increase the stock has ever shown.

Quite likely Seven Arts' success in the securities marketplace (it's listed on the Toronto Stock Exchange) is a reflection of its recent show of robustness in other marketplaces. Its total revenue for the year ending Jan. 31, 1964, was \$41.2 million, up \$21.8 million from \$19.4 million the previous year. Similarly, net earnings after taxes increased some \$1.4 million, to \$3.2 million, and per-share earnings were up 73 cents to \$1.81, both over fiscal 1963. In terms of percentages, these figures represent gains of 112%, 85% and 68%, respectively.

If a broader perspective is taken the company's progress appears even more impressive. Since 1961 (the first year financial data was reported under the current corporate name) total income has zoomed up some \$38 million from a low of \$3.3 million. Net profits after taxes have kept pace during that same four-year period, moving a firm \$5 million into the black from a deficit of more than \$1 million.

Obviously, Seven Arts is no sleeping dog in need of rousing. Rather it's more the kind of breed which has its tail wagging all. For the stir and substance of Seven Arts is only one, sometimes over-shadowed, facet of its corporate structure: the distribution of feature films for television.

Remarked one financial researcher about the company last month: "It's not difficult to say what Seven Arts is all about. It's all very basic economics. They try to buy feature film packages from motion picture companies for what they think are realistic prices. Then they distribute this product in such a controlled way as to guarantee that they get the most sales and biggest profits from each transaction. The secret of success, of course, is in knowing how much to pay, how to release and what to ask for. Some people have laughed at the prices they've paid for product, but they know what they're doing because they know how to sell and how to distribute. You'd think there's nothing to it, that it's artless. You ask yourself why don't all movie companies sell their own packages? The answer probably is that

they don't have the know-how or they don't want to take the gamble or that they just don't want to bother. That's where Seven Arts comes in. They have the know-how and they have to take the risks and bother because though their annual report is full of news about their movie and theatrical productions, essentially their business is selling old movies to U. S. television stations."

Actually the business of Seven Arts Productions Ltd. and its subsidiaries all-



ELIOT HYMAN



RAY STARK

so includes the distribution of cartoons, as well as motion pictures, to some 45 foreign countries in addition to this country. Then, too, Seven Arts produces motion pictures which, in most instances, are financed in whole or part by others and are distributed by the company and/or by its backers.

Television distribution, however, is by far the most dominant of these activities. In fiscal 1964, for example, the distribution of films for television provided 82.3% of total revenues compared with only 14.8% received from theatrical distribution and 2.9% from producer fees, interest and miscellany. And though the company has become more active in other fields through the last several years, the revenue-producing importance of its TV distribution operations has not lessened. Thus, while TV distribution accounted for only 75.9% of total income in fiscal 1963 from a high of 79.9% the previous year, it did show a healthy 8% gain as it rose to its current peak.

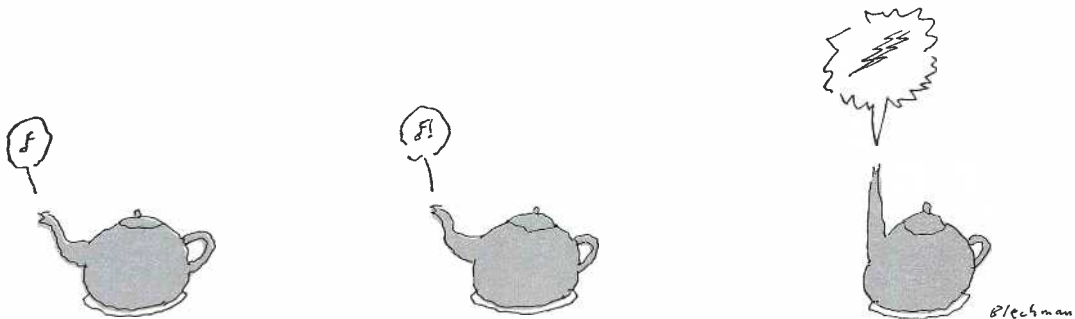
Yet Seven Arts is probably better known to the general public—and perhaps to the financial community—as a movie producer (the *New York Times* once described Seven Arts as "one of the world's most active motion picture companies"). It certainly is one of the most active companies in putting together properties and personnel for both American and foreign films. In 1962 it produced about 15 features which were released through Metro-Goldwyn-Mayer, 20th Century-Fox, Warner Bros. and United Artists. In 1963 it made 12 more films including "The Night of the Iguana," "Seven Days in May" and "Of Human Bondage." Currently it has at least 11 other pictures in preparation or ready for release including a film version of the Richard Rodgers' Broadway musical, "No Strings."

Seven Arts is a particularly heavy supplier of product to both Paramount Pictures and MGM. It signed a 20-picture deal with the latter in 1962 and a seven-picture commitment to the former last summer.

In its function as packager, the company has found it advantageous to sign up a number of young, new and attractive performers. Included among them are Nancy Kwan, Sue Lyon, Sandy Dennis, Rod Taylor and Alain Delon.

Seven Arts' legitimate theater operations also have grown vigorously since 1961. Its first venture on Broadway, "Rhinceros," starring Eli Wallach and Zero Mostel, was a modest hit and was followed by such shows as Tennessee Williams' "The Night of the Iguana." The company's most current production, "Funny Girl" with Barbra Streisand, is now playing to sell-out crowds.

As an independent film and theatrical packager-producer, Seven Arts has had considerable success in both mediums. It probably has grown more rapidly in them than has any other company in the country over the last several years. Still these operations are not yet returning



Who brewed a tempest in Tetley's teapot?

Tetley Tea doesn't believe in leaving well enough alone. Already the largest selling tea in Philadelphia, Tetley decided to bag an even greater share of the market. How? With a contest promoted exclusively on Philadelphia's favorite program for homemakers, "TV 10 Around Town." Tetley Tea took the town by storm: more than 11,000 entries poured into WCAU-TV during the contest's eight-week duration. Better still, Tetley's share-of-market rose to the boiling point. It's one more example of strong response brewed from the responsible brand of programming found on all the CBS Owned television stations. Sound like your cup of tea? Better give us a call today! ● CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

SEVEN ARTS *continued*

a significant share of the company's total corporate revenues.

The company's history in television distribution has been considerably more fruitful. It goes back some eight years when the company was first known as PRM Inc. and then as Creative Telefilm & Artists. Responding to television's insatiable hunger for movies, Seven Arts followed a consistent pattern of buying up feature packages as they became available. High asking prices were not allowed to stand in the way.

In 1961, as illustration, Seven Arts paid 20th Century-Fox \$6.2 million for exclusive rights for 10 years to distribute 88 post-'48 features in the U.S., Canada and parts of Mexico. Two years later the company shelled out another \$21.5 million for rights to 215 post-'48 Universal Pictures films.

Besides the last mentioned package, Seven Arts' current product inventory boasts a total of 168 Warner Bros. and 132 20th Century-Fox "Films of the 50s." Also included among the company's wares are 26 one-hour TV concert specials featuring the Boston Symphony Orchestra; *The Emmett Kelly Show*, a children's series of 39 half-hours and assorted specials, shorts and cartoons. All told Seven Arts currently has more than 800 features in TV release.

The true progenitor of the company was a big-sized man with big ideas named Louis Chesler. A colorful Canadian business promoter, Chesler used PRM Inc., a former auto parts company in Detroit (one of the properties he picked up in his early travels) as a springboard for one of television's more spectacular deals. In what was then the largest sale of a motion picture library for TV distribution, Chesler paid \$21 million to Warner Bros. in 1956 for 2,350 features and cartoons.

Associated with Chesler as an investor in that transaction was Eliot Hyman, who was no neophyte in the TV business. He'd been in TV distribution since 1944, when he bought a Monogram Pictures package for sale to the medium—such as it was in those days. Later he was in TV syndication before starting Associated Artists Productions, a TV distribution firm, in 1949. Subsequently he tried his hand at movie production. He became one of the most active financiers of independent motion picture production with a company called Moulin Productions. It turned out "Moulin Rouge" in 1952 and "Moby Dick" in 1956.

By 1961, the acquisition of the Warners' film libraries led Chesler to form Seven Arts Productions Ltd. with himself as chairman of the board. Hyman, who sold Associated Artists to United Artists and then headed the resulting company, United Artists Associated, for

a time, was installed as president and chief executive of Seven Arts Associated, the corporation's U.S. and TV distribution subsidiary.

By this time another key catalyst had joined the organization. Ray Stark, a former talent agent with the Famous Artists Agency (where he represented Marilyn Monroe, Lana Turner, Ava Gardner and William Holden, among others) was put in charge of all motion picture activities and West Coast operations. He quickly showed himself to be the creative man among what has turned out to be a crackerjack sales company.

But last April, Seven Arts lost one member of this managerial triumvirate. One of Lou Chesler's many outside interests seemingly had gone astray and some Seven Arts stockholders were fearful they were being taken along for the ride. In an attempt to turn Grand Bahama Island in the Bahamas into a new semitropical Las Vegas with legal gambling as its big attraction, Chesler persuaded Seven Arts management to invest about \$5 million for a 20% share in the Grand Bahama Development Co., of which he was president. But the land development company did not seem to be prospering. Soon charges of conflict of interest were raised, while some stockholders wondered what an entertainment company was doing helping develop an island. Chesler was pressured into resigning as chairman and director of Seven Arts. He liquidated his holdings in the company and completely bowed out of its operations.

At present, management is headed by Hyman, who is president of the parent company. Hyman, 62, who makes his headquarters in New York and lives in Westport, Conn., was the beneficial owner of about 2,650 shares of the company (which has 2,271,000 shares outstanding) as of May 15, 1964. (The largest single shareholder, with more than 230,000 shares owned, or about 13% of common stock, is M. Mac Schwebel, a New York businessman.) As president and as a director of the company, Hyman is paid \$84,253 a year.

Living proof that it sometimes pays to be creative is Ray Stark, now executive vice president and also a company director. He earns \$125,000 a year, top salary in the organization. Stark, who makes both his headquarters and home in California and who is married to the daughter of the late, great comedienne Fanny Brice, owned beneficially 139,134 shares of the common stock of the company as of last May.

Seven Arts Productions, has offices in Chicago, Los Angeles, Dallas, London, Paris and Geneva as well as New York and Toronto. Last September, the company announced formation of a new division, Seven Arts Pictures, which will distribute major motion pictures in the U.S. and Canada. END



LETTERS

"TROUBLE" WAS WORTH IT

Thank you for writing the most entertaining and perceptive article on the combination of election projection, computer and TV network that I've had the pleasure to chuckle through. Those of us aware of the enormity of the undertaking, and the scientific intelligence behind the programs the computers munch on, and the prestige attached to it all by everybody, could not portray the comic aspects anywhere near as delightfully as you did for us in "The Trouble \$2,475,000 Can Buy" [December 1964].

I think it was a major piece of reporting by an exceptionally talented writer [executive editor Edwin H. James], and it entertained while it informed. RAYMOND E. HANNON *Director of Communication, C-E-I-R Inc., Washington, D. C.*

YOU CAN WIN SOME . . .

You people must receive a tub of fan mail. Month in and month out TELEVISION MAGAZINE is stuffed with readable, fact filled copy . . . and pix . . . and charts. You all are too much. BUD GOODE *Vice President-Publicity Director, Guedel & Linkletter Productions, Los Angeles.*

. . . BUT YOU CAN'T WIN 'EM ALL

The December issue which arrived on my desk today looks to be full of interest and education for those of us who are still in television kindergartens. But did my eyes pop out as I glanced through when I saw the heading "Who Needs the Maoris?" in Ralph Tyler's article "What's Under the Wraps for TV's Tomorrow." They popped even further when I read ". . . a television program about the Maoris of Australia if the Maoris. . ."

Sir, Australia has aborigines. We in New Zealand have Maoris, so let's get Mr. Tyler's geographical facts right. New Zealand's 1961 census showed just under 170,000 Maoris out of a total 2.5 million.

The Maori race has produced some brilliant men, one of whom, Peter Buck, was a leading figure in museum work in Hawaii. Others have had exceptional war records.

And just for the record New Zealand is not a state of Australia. We're 1,200 miles to the east across the Tasman Sea. And I know you like to have the record right. BRIAN RUSS *TV Executive, J. Hott Ltd., Wellington, New Zealand.*



Film couldn't. Scotch® Brand Video Tape did.

Kept her face soft and lovely for cosmetics spot!

KPRC-TV, Houston, will tell you: "Scotch" Video Tape cured "skin blemishes" in filmed TV commercials. With a demonstration that won OJ's Beauty Lotion over from film to tape. And the commercial production business over to KPRC!

Live picture quality was the big reason. Tape faithfully presents the full softness and delicacy of a woman's face—*every time*. Film, in contrast, just couldn't look live on tv, because quality gets lost in the optical-to-electronic translation. And with repeated showings, film tended to gather dirt, which appeared to be on the girl's skin, KPRC pointed out.

What's more, tape offers greater production convenience than film. You see what you've shot immediately. Most special effects are pushbutton fast. There's never a time-out for processing. Both time and money savings are usually part of the bargain.

KPRC is one of more than 200 stations actively participating in 3M's comprehensive program to help advertisers and agencies take full advantage of video tape. These stations offer helpful reference materials as well as production service. Call your local stations for details. Or write 3M Magnetic Products, Dept. MCS-25, St. Paul, Minn. 55119.



Magnetic Products Division **3M**
COMPANY

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. © 1965, 3M CO.



THIS IS THE TURNING POINT IN TELEVISION TAPE RECORDING:



The days of updating are over. The days of television tape recorder performance inadequate to the demands of teleproduction are over. The days of equipment performance inadequate to the demands of color recording are over. The days when you are asked to pay upwards of sixty thousand dollars for a recorder that will be technologically bypassed in less than two years are over. Now—for the first time—there is a recorder so advanced it can make superb, broadcast-quality fourth generation black-and-white tape copies. Now—for the first time—there is a recorder capable of producing superb, broad-

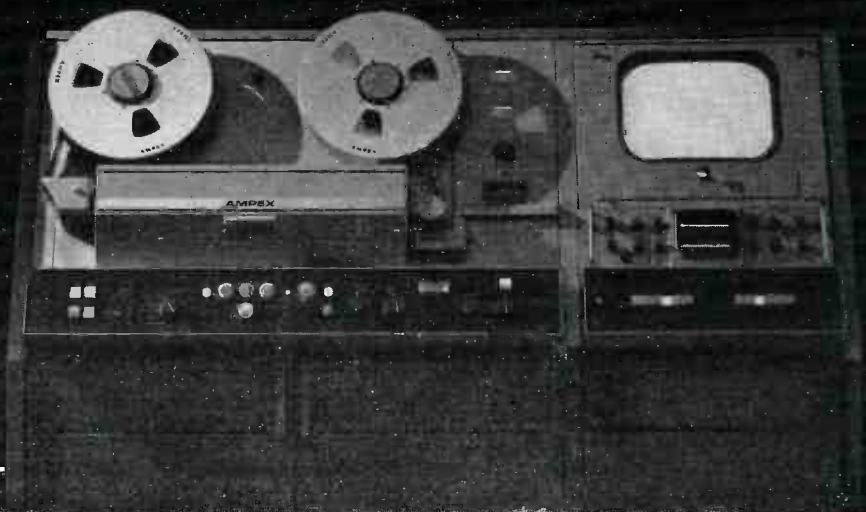
cast-quality third generation color copies. The VR-2000 is revolutionary in conception: Ampex engineers made an exhaustive mathematical re-examination of the signal handling theory which had been the basis for all the recorders developed in the last nine years. Result: a new standard utilizing a new high-band carrier/deviation frequency of 7.06 to 10.0 Mc. The VR-2000 is revolutionary in execution: the new criteria called for the development of a completely new head assembly, a completely new mechanical design, a completely new signal electronics system, with built-in Intersync[†] television signal synchronization. Result: a recorder with a S/N ratio up to 46 db; a basic fre-

quency response to six megacycles depending on standard used; a transient response "K" Factor of less than 2%; moiré so minimal as to be virtually nonexistent. Result: a recorder which provides a total teleproduction capability that even includes frame-by-frame animation (when equipped with the exclusive Ampex Editec* System). Result: a recorder that delivers picture quality that has to be seen to be believed. Result: a recorder that marks the turning point of what can only be called a new era in television tape technology. Term financing and leasing available. For information call your Ampex representative or write: Ampex Corp., 401 Broadway, Redwood City, California.

THIS IS THE TURNING POINT IN TELEVISION TAPE PRODUCTION:



SUPERB, BROADCAST-QUALITY FOURTH GENERATION DUBS.



AMPEX VR-2000
TELEPRODUCTION
VIDEOTAPE* RECORDER.

*T. M. AMPEX CORP. †REG. U. S. PAT. OFFICE ©AMPEX CORP. 1965

FOCUS ON PEOPLE

JOHN P. KENNEDY
V.P. and Director
of Marketing
Bristol-Myers



New V.P. and director of marketing of the Bristol-Myers Products Division is **John P. Kennedy**, who fills the post made vacant when **Alfred A. Whittaker** was named president of the international division. The company has been the fourth ranking TV advertiser for the last two years, with its 1964 spending estimated at \$55.8 million. **Jack S. Morgan** succeeds Kennedy as assistant V.P. and director of new products marketing. Kennedy held that post since 1962, and earlier was a brand advertising manager and product supervisor. He joined B-M in 1956 from Doherty, Clifford, Steers & Shenfield, where he was a vice president.

JAMES S. MORGAN
Assistant V.P. and
Director of New
Products Marketing
Bristol-Myers



Joining Lennen & Newell as a senior vice president is **Douglas L. Smith**, who since 1955 had been advertising and merchandising director for Johnson's Wax. His responsibilities will be for management and account planning on the corporate agency level, according to I&N president **Adolph J. Toigo**. Before joining S. C. Johnson & Son Inc. in 1955, Smith had served with BBDO in New York as account supervisor on packaged goods, with Swift & Co. as product manager, and with the Melamed Hobbs Agency in Minneapolis.

DOUGLAS L. SMITH
Senior V.P.
Lennen & Newell



At McCann-Erickson, **William W. Mulvey** has been named executive vice president and **Miss Margot Sherman** has been appointed a senior V.P. and assistant to the president, thus becoming the first woman to serve on the agency's board of directors. Mulvey, who had been a senior vice president and senior management officer, now will serve on the agency's executive policy committee. Miss Sherman continues as chairman of the creative plans board of the agency.

WILLIAM W. MULVEY
Executive Vice President
McCann-Erickson

MARGOT SHERMAN
Senior V.P. and Assistant
to the President
McCann-Erickson



Marshall Clark has been elected senior vice president in charge of media, marketing and research at Sullivan, Stauffer, Colwell & Bayles Inc. **Alfred J. Seaman**, president of the agency, said the move was "designed to provide a greater coordination of SSC&B's service departments and to supply these departments with added administrative help and more management attention." Clark was most recently an SSC&B vice president and account supervisor. Before coming to the agency he was director of advertising for Scott Paper and a Benton & Bowles v.p.-account supervisor.

MARSHALL CLARK
Senior Vice President—Media
Marketing, Research
Sullivan, Stauffer,
Colwell & Bayles



David A. (Sonny) Werblin, president of MCA-TV and V.P. of MCA Inc., has resigned after more than 30 years with the company. He also is president of the New York Jets football team, and now will be able to give more time to it. In another move, which an MCA spokesman said was unrelated to Werblin's departure, three new vice presidents of MCA Inc.—parent company of such subsidiaries as Universal Pictures, Decca Records, Universal-TV, MCA Artists Ltd., MCA-TV Ltd. and the Columbia Savings and Loan Association—were elected: **Berle Adams**, **Ed Henry** and **Jay Kanter**. All presently are V.P.s of various MCA companies.

DAVID A. WERBLIN
Former President
MCA-TV

1



Why take TAE in Pittsburgh?

2

**THE FUGITIVE/
BEWITCHED
THE ADDAMS FAMILY
THE TYCOON
PEYTON PLACE
COMBAT!
NO TIME FOR SERGEANTS
THE BING CROSBY SHOW**

It's as simple as ABC...

3

**4-STAR NEWS
POPEYE 'N KNISH
RICKI & COPPER**
• Dave Murray News
• Ed Conway Sports
JEAN CONNELLY SHOW
NOON NEWS
with Carl Ide
Paul Shannon
ADVENTURE TIME

plus more local shows...

4



plus most homes reached...

5




plus lots of local color!

*Be explicit! We're the
only local station originating
color film!*

6

**take
TAE
and
see
WTAE CHANNEL 4**

Do it!

*Better mention
the KATZ man!* 

FOCUS ON PEOPLE *continued*

FRANK J. SHAKESPEARE
Senior V.P.—New York
CBS-TV



CRAIG LAWRENCE
Executive Vice President
CBS-TV Stations Division

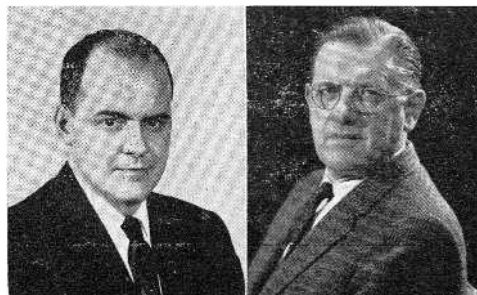
Frank J. Shakespeare, V.P. and assistant to the president at CBS-TV since January 1962, has been named senior V.P.-New York. He joined CBS-TV spot sales as an account executive in 1950, moved to general sales manager of WCBS-TV New York in 1954, then to CBS-owned WXIX (TV) Milwaukee as general manager in '57. In '58 he returned to New York as WCBS-TV general manager, six months later was named a V.P. of the CBS-TV stations division. **Craig Lawrence**, who has been V.P.-CBS owned TV stations and national sales, was named executive V.P.

ARTHUR A. WATSON
General Manager
WRCV-AM-TV Philadelphia



Arthur A. Watson has been promoted to general manager of WRCV-AM-TV Philadelphia. He has been WRCV-TV station manager since November 1961 and before that was business manager of the WRCV stations for two years. The general manager post was relinquished by **Raymond W. Welpott** so he could devote more time to his position as executive vice president in charge of NBC owned stations and NBC spot sales division. Watson joined NBC in 1956 as an operations analyst and two years later was named senior operations analyst. He transferred to WRCV-AM-TV in 1959.

DONALD P. CAMPBELL
General Manager
WMAR-TV Baltimore



ROBERT B. COCHRANE
Assistant General Manager
WMAR-TV Baltimore

Two promotions at WMAR-TV Baltimore have been announced by **Ewell K. Jett**, V.P. in charge of broadcasting for the A. S. Abell Co., publisher of The Sunpapers. **Donald P. Campbell** has been named general manager, a post that Jett formerly held in addition to his vice presidency. Campbell, who came to WMAR-TV seven years ago from a position as national sales manager for Storer Broadcasting Co., had been assistant general manager for administration. **Robert B. Cochrane**, director of programs, was named assistant general manager.

VES R. BOX
V.P. and General Manager
KRLD-AM-FM-TV Dallas



On the eve of his 25th anniversary with KRLD-AM-FM-TV Dallas, **Ves R. Box** has been named vice president and general manager of the TV station. He joined KRLD in 1940 as a sports announcer, and was promoted over the years to chief announcer, assistant program director for KRLD-TV and program director. Since 1959 he has been assistant general manager. In addition, **Roy M. Flynn** was named V.P. and administrative assistant to the president of KRLD-AM-FM-TV. With the station for 37 years, he had been V.P. and general manager. **I. W. (Bill) Baker**, formerly local sales manager, was named assistant general manager, and **C. W. (Bill) Selah** assumed his former post.

RUPERT R. RIDGEWAY
Vice President of Operations
American Research Bureau



Among four appointments at American Research Bureau was the promotion of **Rupert R. (Rip) Ridgeway** from director of production to vice president of operations. He joined ARB in 1955 as project director for special studies. **Maurice J. (Mac) McCarthy**, who has been director of administration, was appointed V.P. of administration. **William Rankin**, formerly division controller, and C-E-I-R accountant before joining ARB, was appointed controller, with broader responsibilities. Named to the new post of director of communications was **Gene Thompson**, who has been promotion manager of the American Research Bureau since 1960 when the department was set up.

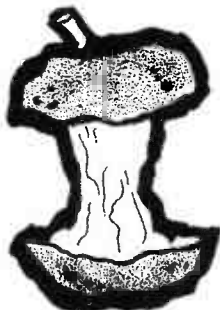


EXPLOSIVE

... IS AN UNDERSTATEMENT FOR THIS JAMES STEWART BLOCKBUSTER. "THE MOUNTAIN ROAD" IS JUST ONE OF THE 60 GREAT COLUMBIA POST-'50 GROUP II FEATURES NOW LICENSED TO MORE THAN 70 STATIONS. KENS-TV, SAN ANTONIO; WMAR-TV, BALTIMORE; KAKE-TV, WICHITA AND KRNT-TV, DES MOINES ARE AMONG THE MOST RECENT STATIONS WHO HAVE SIGNED UP FOR THESE FINE FEATURES

SCREEN GEMS

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



...and, IN PENNSYLVANIA, IT'S
WJAC-TV

This Hard-Core Study Shows
You Why . . . To Reach Amer-
ica's 43rd Ranked TV Market
You Must Advertise IN Johns-
town-Altoona.

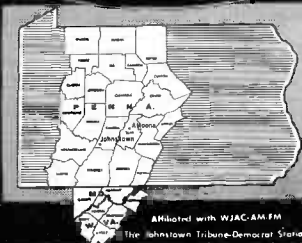
JOHNSTOWN/ALTOONA STATIONS VERSUS
PITTSBURGH IN THE JOHNSTOWN "HARD CORE"
SHARE OF HOMES

TIME	*2 JOHNSTOWN/ ALTOONA STATIONS	3 PITTSBURGH STATIONS
Monday-Friday		
9:00 A. M.-12 Noon	82	18
12 Noon-5:00 P. M.	79	21
5:00-7:30 P. M.	76	24
Monday-Sunday		
7:30-11:00 P. M.	78	22
11:00 P. M.-1:00 A. M.	77	23
9:00 A. M.-12 Mid.	78	22

*Source: J/A Hard Core Study
ARB March, 1964

WJAC-TV delivers 415,100 TV
homes in Pennsylvania's million
dollar Market in the Middle!

CALL HARRINGTON, RIGHTER & PARSONS, Inc. FOR
A SPECIAL **HARD CORE STUDY** PRESENTATION.



Associated with WJAC-AM-FM
The Johnstown Tribune-Democrat Stations

FOCUS ON

TELEVISION

Fifty-ninth *VARIETY* Anniversary

HAP

TELEVISION'S GRAVEYARD

'Small Fry' to 'Mr. Broadway,' Video's 15-Year 'Nielsen.
... a Fascinating Rundown of Network Programming H
... spirations and (As Sure as Death and Taxes) Casualties

By GEORGE ROSEN

Business

... in 1964—on a show
Carol Burnett, Bob
Friday nights, and
about three or four
Washington.
ized the impact you
ple by appearing on
only ent

If one were to compile a history of network television,
he would be remiss, indeed, to omit the catalog of the
prime time programs which have attracted—or repelled
audiences from the beginning. Here, therefore, in
a first-time-ever listing, is a compendium of all the
network programming that has been telecast from the
1950-51 season (when Nielsen started to compile records)
to the present day.

The 763 opening program series symbolize the joys,
hopes, aspirations, successes, frustrations, failures and
heartbreaks of what surely qualifies as the most de-
manding and competitive of all media or art forms.
... are mirrored in the

My F

[A Con

By

The set is the office
the Fantasy Guild
where on Muthall
head of the Gult

It's not often one member of the trade press (as most publications such as this journal are known to outsiders) or business press (as we insiders prefer to put it) takes editorial notice of one of the others. On the advertising side, of course, appropriate notice is given to competitors with regularity (Publication A is worth three of Publications B, C and D with four of X, Y and Z thrown in just to make it sporting). That editorial reticence, which is akin to CBS saying that Jack Paar appears on "another network" rather than "on NBC," is probably well-founded. But we're breaking the rule just the same.

As is made fairly obvious above, *Variety's* 59th anniversary number, dated Jan. 6, carried a story about "Television's Graveyard" in which George Rosen intoned that "If one were to compile a history of network television, he would be remiss, indeed, to omit the catalog of the prime time programs which have attracted—or repelled—its audiences from the beginning." He went on to say that *Variety* had done just that, in a "first-time-ever" listing of "763" programs. Readers of this publication know, of course—as does the *Variety* researcher who checked us about it—that such a list was published by TELEVISION last October—with the major difference that ours—laboriously compiled and certified by the three networks—contained 1,092 shows.

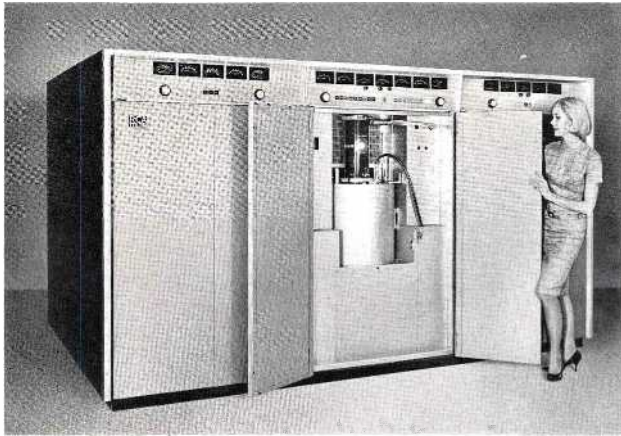
Rosen does have one excuse to fall back on, however. A "compendium," as he called his list, is not an "all" of anything—it's an abridgement.

Which brings us to the point: In this issue we publish the results of our reader poll on their pick of what we now call "our" 1,092 shows. They're on pages 38 and 39.

TABLES seemed to occupy much of our editorial time this month, as they do each issue. It's not that we enjoy the job of compiling them—it's just that they're often the only way to the real story. Take our revisit to the group ownership tangle, for example. Or, if you'd prefer, just read it. It begins on page 40.



30 kW UHF TRANSMITTER... UHF BREAKTHROUGH ↓



New High-Power 30-KW
(or 50-KW)
UHF Transmitter

**New-type klystrons
...reduced costs
...advanced engineering**

signal UHF breakthrough in high-power transmitters

HIGHER POWER

Here's a brand new 30-kw UHF Transmitter, combining top performance with low operating cost. Features new integral-cavity klystrons, new space-age electronics, and modern design. Provision for power increase (in the field) to 50-kw. With high-gain antenna can radiate up to 2 million watts ERP.

REDUCED COSTS

Standard ceiling height means reduced installation costs. Space-saving walk-in design requires less floor space. *Vapor-cooled*, integral-cavity klystrons permit smaller, more efficient heat-transfer equipment—saving space and costs. Klystrons warranted for 8000 hours aural, 4000 hours visual.

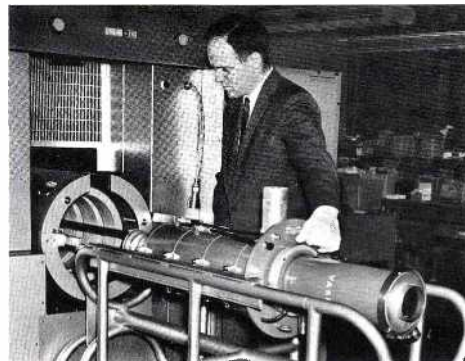
ADVANCED ENGINEERING

Direct FM aural modulation for finest sound. Plug-in silicon-rectifier modules improve power supply efficiency—and servicing. Built-in provision for remote control.

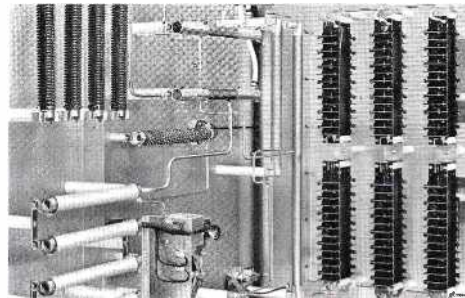
NEW LOW POWER 2- AND 10-KW

Also in this line are a completely new air-cooled 2-kw and a 10-kw UHF transmitter. Ideal for medium power or just-starting stations. The 2-kw can be expanded to a 10-kw (in the field).

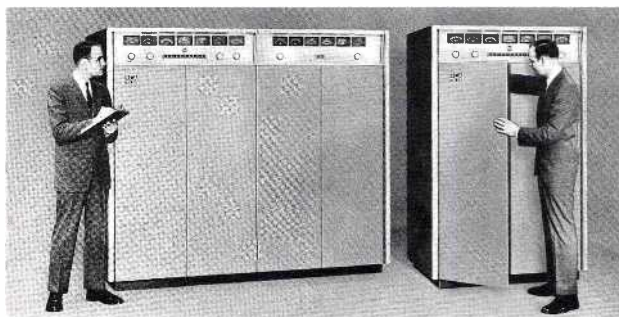
COMPLETE LINE OF ANTENNAS—Gains from 6 to 46 . . .
ERP to 2 million watts . . . omnidirectional or directional
. . . low wind load . . . simplified low-cost maintenance.



New klystrons are easily changed with special carriage.



Long-life silicon rectifiers are modularized for top efficiency.



**NEW LOW-POWER
UHF TRANSMITTERS
ARE AIR COOLED**

For further information, write RCA Broadcast and Television Equipment,
Building 15-5, Camden, N.J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

TELEVISION

NEWS NEWS NEWS NEWS

News has long been a permanent fixture in the program structure of most TV stations.

But now it is expanding so rapidly, being treated so importantly, that it has the look and feel of a major local revolution. Beginning overleaf is a report on the why, the how—and the success—of the local journalism explosion.

*Local television is playing
a commanding role in making—
and keeping—television
the No. 1 news medium.
This account documents
both the action and
the stations active in it.*

BY ALBERT R. KROEGER

LAST month Fred Friendly, president of CBS News, announced the imminence of live trans-oceanic television newscasts on a regular basis made possible by Syncom and another new communications satellite, Earlybird. "We're headed for a three-continent anchor setup, with live, two-way pickups from Europe via Earlybird and from Tokyo via Syncom," said the enthused news chief. When it comes to pass, TV journalism will have come a giant step nearer its electronic ultimate.

On the day those first spot news reports come beaming in from London and Tokyo, a man in Miami will drive up to the scene of a robbery, fire, auto accident or water main break. He'll ask quick questions, jot down answers, uncase a Bell & Howell and shoot some silent footage.

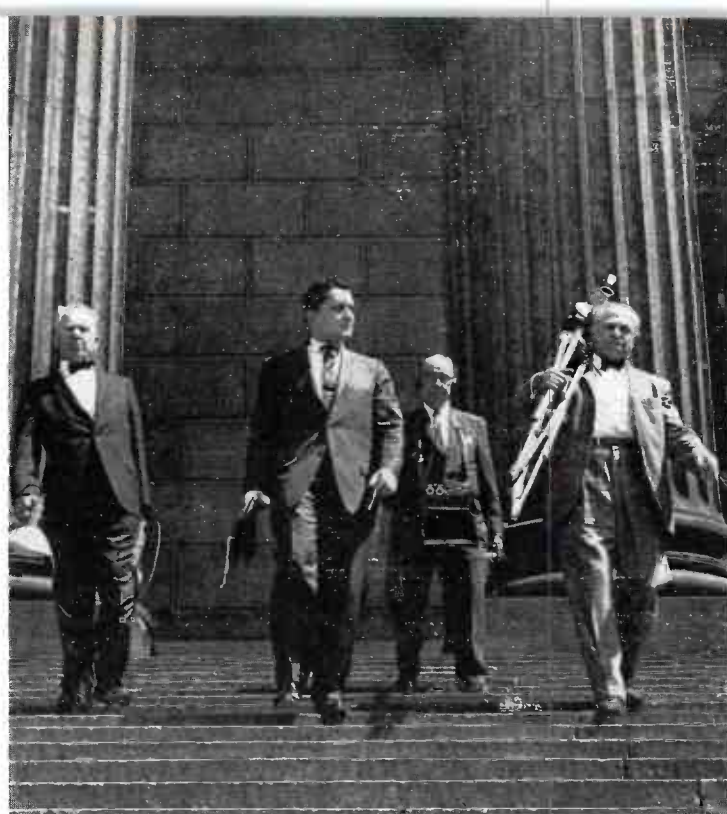
Then he may haul sound equipment, a set of bar lights and a tripod out of his car, set them up, take a reading, turn on the sound pot, flick on the Bach-Auricon, step into the picture with a microphone and conduct an interview with an eyewitness.

Finally, he'll pack up, speed back to the station, process his film, edit it and perhaps prepare copy to go with it. At 6:17 p.m. he'll be on camera with the local news. When the network feeds in later with a "live" Earlybird report from London, he may watch and think, "Wow! Who thought it could ever be done?"

The ultimate clearly can be many things, impressive in many ways. And the collection and presentation of a commodity called news, as students of television claim, may rank as the medium's highest achievement, locally as well as network.

The television networks and stations today are giving viewers a bigger diet of news than ever before. They do it for many reasons: to fulfill their public service obligation, for prestige and image, for an increasing tide of sponsor dollars, because they want to and, simply, because it is among the things they do well.

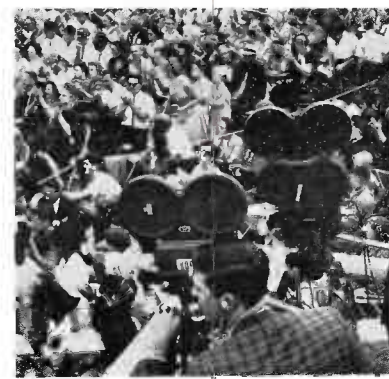
Network news has reaped the plaudits for many years now. The gigantic network news operations are rich in talent, heavy on equipment and facilities, refined in technique, sharp on competition. They aren't notorious for



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Local news teams get around. (1) WNBC-TV New York's Gabe Pressman and film crew at Federal Court. (2) WESH-TV Daytona Beach news chief Bill Mitchell out in Hurricane Hilda. (3) KOTV Tulsa news boss Pat O'Dell at Eufaula Dam dedication. (4) Bob Ulrich,

making their respective managements much money (or that many rating points), but they do lend stature, and they are repeatedly nourished with infusions of dollars to keep up the good work.

But the "good work" is not exclusive with network news. In the last two years, a little-noticed explosion has occurred at the local level, its force somewhat dissipated by the heavy thunder on the network side.

Many station men have believed for a long time, and their belief has repeatedly been reinforced, that news has a direct relationship to a station's market position. It doesn't always follow that the "best" news station in a market is the top-rated station, but it happens often enough to make the theory attractive. And by extension, it is also believed that a strong news stations can "carry" its network's schedule even if the network happens to be having a poor season. There is a drop in viewers, but it is a slow drop.

"News is the essential of this medium," says Jerome R. Reeves, director of programing for Corinthian Broadcasting, "the best it has to offer. Once you get the audience aware



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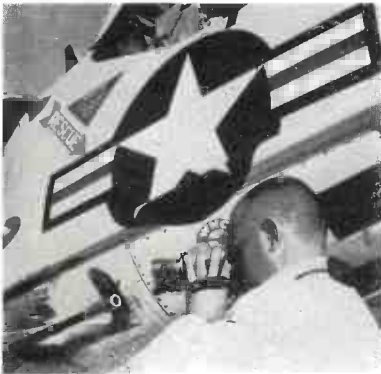
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KJEO-TV Fresno, at Hubert Humphrey campaign stop. (5) WNDU-TV South Bend news chief John McCollough at Notre Dame library dedication. (6) CBS-TV stations' Washington bureau team interviews Jimmy Hoffa. (7) KJLZ-TV Denver covers court hearing.

(8) WANE-TV Ft. Wayne newscaster Don Rockwell gets comment from V.P. candidate Bill Miller. (9) WNCN Greenville, N. C.'s Roy Hardee covered Air Force in Spain. (10) WITN-TV Washington, N. C., at football homecoming. (11) KPRC-TV Houston covered hurricane.

of this, you have strength . . . the only real link with your community. People come to depend on you and watch you more."

Some stations began building strong news departments in the 1950s, many more joined in during the excitement of the big network journalism explosion of 1960-1961. Their eye and their aim, however, was for public affairs programming, documentaries on the problems and the fancies of the community. The then FCC chairman, Newton Minow, was also urging them on in this direction.

Late in 1961 another trend began developing. Stations here and there started pepping up their hard news operations, expanding newscast time or adding additional news periods during the day. It coincided roughly with ABC-TV's entry into the late night 11 p.m. period with a 15-minute newscast and seemed to gather momentum as the early evening battle between the *Huntley-Brinkley Report* and the Walter Cronkite newscast intensified.

TV news began making news within the medium. Viewers were showing heightened attention and advertisers were be-

coming increasingly interested in news sponsorships, a fact not lost on station managements, most of whom would not or could not take the losses the networks traditionally take on news.

Seventeen months ago, in September 1963, the momentum behind local news shows got a big shove. NBC-TV and CBS-TV expanded their early evening newscasts from 15 to 30 minutes, and most of their affiliates, who lived with the standard 15-minute local, 15-minute network half-hour news, suddenly found themselves with an awkward 45-minute news period. The practical way for many of the stations to fill out the hour was to double their own news, and the hour-long evening news program was off and running.

Station after station has since fallen into the hour evening pattern (many forced to by competition) and some have even ballooned their local news to 45-minute and hour length coupled to the network segments. Beyond this, half-hour local news shows are beginning to populate 10 p.m. and 11 p.m. station time, early morning and noon periods. Random periods during the day are also opening up for

LOCAL NEWS *continued*

summaries and news shorts, and larger weekend news blocks are being worked out.

It has necessitated expansion in other areas also. News staffs are growing. New equipment, from mobile units to sound cameras, is being purchased. New formats and new ways of presenting the news are being experimented with. News department budgets are constantly on the rise and problems—principally how to fill all that extra news time—are blossoming.

To get a more accurate fix on the magnitude of what is happening in local news, TELEVISION MAGAZINE drafted a questionnaire survey that was sent to news directors at every TV station in the country. Responses were received from 167 stations, in total a cross-section of every kind of station

in every part of the U. S. Additional information was gathered from research and interviews. Among the salient findings:

- Over half of the stations responding, 56.3%, now have 30-minute local news programs (or longer) tied to network news in their early evening schedule.
- Of the 74 stations reporting their annual news department budgets, 46% have budgets over \$100,000; 24% have budgets over \$200,000.
- 121 stations, 72.5% of the respondents, had news department budget increases last year; 44.3% expect further hikes this year.
- Local news, for most stations, is a profitable operation. Of 135 stations noting their financial standing on news, 80 (59.3%) were operating in the black; 29 (21.5%) were breaking even; 26 (19.3%) were in the red.

(1) A WSFA-TV Montgomery cameraman caught the confrontation between Alabama Gov. George Wallace and a deputy U.S. attorney general. (2) WBKB Chicago's top newsmen Frank Reynolds attending a Chicago City Council meeting. (3) A WBBM-TV Chicago news team covers a Mayor Daley news conference. (4) Woman's angle interviews at WLWT Cincinnati are done by reporter Lynn Evans. (5) KHOU-TV Houston news director Nick Gearhart (jacket) covered the Democratic National Convention with photo-journalist Ira

Allen. (6) WSB-TV Atlanta newsmen Don McClellan getting investigative background material for local newscasts. (7) WITN-TV Washington, N. C., has extensive coverage on phosphate mining, a key area industry. (8) KMTV Omaha newsmen Paul Beavers (r.) interviewed John Coleman, who accused Omaha's mayor of bribe-taking. (9) KXTV Sacramento used 100 volunteer workers to assist on election night news coverage. (10) Congressman Charles McC. Mathias Jr. (R-Md.) interviewed at the Capitol by WTOP-TV Washington



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• Local news sponsorship also is healthy. Of the 152 stations reporting sponsorship status, 98 stations, 64.5%, were from 90% to 100% sold out.

The big local news sponsors are still the traditional kinds of accounts—oil companies, financial institutions, breweries, power and utility companies, auto dealers. With the increase in news time, however, and the inability of a single advertiser to bankroll all the news, many a station has gone to participating sales to accommodate a bevy of sponsors.

Gasoline and oil is the leading local news advertising classification, according to the TELEVISION survey. Close to 50 stations list oil companies as their top news sponsor, with heavy support coming from Phillips Petroleum, Standard Oil and Sinclair. Banks and savings and loan companies rank as lead advertiser with 31 stations, breweries and power-utility companies tied with 14 mentions each. Auto deal-

ers were top news sponsors with 12 stations, supermarkets with seven others. Natural gas, insurance companies and department stores were the largest advertisers with five stations each.

Among the less frequently mentioned top advertisers were airlines, appliance dealers, railroad, newspaper, auto tires, real estate and coffee.

Almost all of the stations that have expanded their news say they have found excellent sponsor and audience interest. At KIRO-TV Seattle, director of news and public affairs Sam Sharkey, who works with a \$250,000 news budget, says all of his news time is sponsored and that in addition "we have a waiting list."

Don Owen, news director of KSLA-TV Shreveport, La., notes that his expanded 6 p.m. news was such a commercial success, "We followed up by expanding our 10 p.m. news to 30 minutes."

"Most advertisers," says Sharkey, "seem to feel that news is about as attention-getting a way of building local identity as there is. It's one of our most extensive examples of live local programing . . . and without it, advertisers do not have too much to tie into to establish strong local identities. We have stressed that in selling, with excellent results."

Some stations and some news directors, of course, are not so buoyant, especially in the smaller markets where nothing really comes easy.

While WSRV-TV Steubenville, Ohio, is "just about" breaking even on its news and is 90% sponsored, news director Stan Scott labels advertiser response to the station's expanded news coverage "completely indifferent . . . since most of this area is print-minded." The average advertiser, adds Scott, "is coming to know that TV *does* compare with the newspaper in effectively publicizing their products—but this has been very slow."

And another view, from WKY-TV Oklahoma City news director Ernie Schultz: "There is really no way under our accounting system to determine whether the news operation is 'in the black' or not. But I think it would be safe to say that local news programing does not begin to return directly the amount of money spent to produce it, never will, and probably shouldn't."

"At WKY-TV," continues Schultz, "the news operation is so important, decisions as to budget are made without considering what revenue it produces. The only criterion is whether it is adequately serving the public."

Schultz's attitude is echoed by many station managements. In Dallas, at WFAA-TV, a station just breaking even on news, station manager Edwin Pfeiffer notes that local news and informational programing is the "chief ingredient" in a station's "local and even national acceptance and overall image." In short, says Pfeiffer, "no local programing effort on WFAA-TV is considered to be more important than local news and public affairs."

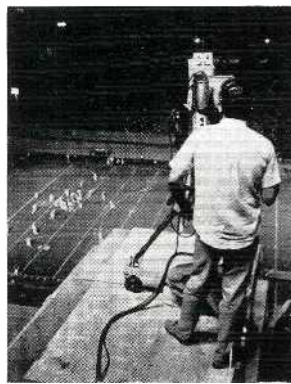
But every coin has another side. Says a fairly embittered news director on a western station: "A seemingly predominant feeling among management of stations far and wide is that news is some sort of an orphan, there only because the FCC requires a certain percentage of public affairs and news programs. What I've tried to get across to my management, with little success, is that although news doesn't always pay its own way, it nonetheless is the only real prestige builder a station has. As people respect the news a station broadcasts, so do they respect the overall facility."

"Many TV newsmen," concludes this news director, "are faced with this managerial apathy. Management has to be convinced that if there is any area important for its own

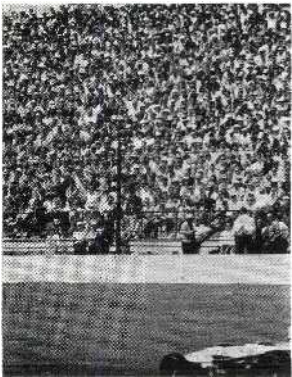
newsman Harold Walker. (11) WBZ-TV Boston newsman Arch MacDonald interviewed Sen. Leverett Saltonstall (R-Mass.) at state convention. (12) WFLA-TV Tampa news director Bill Henry covers Cape Kennedy rocket launching. (13) KERO-TV Bakersfield, Calif., includes college football in its coverage. (14) WFBS-TV Indianapolis telecast the Indianapolis 500. (15) UN visitors are interviewed by WCBS-TV New York. (16) KMBC-TV Kansas City newsman getting accident information. (17) WOOD-TV Grand Rapids covering parade.



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Television, long the No. 1 medium for entertainment, is now also classed No. 1 for news

sake, and not for the revenue it will reap, news is that area."

While it undoubtedly is true that news and news directors are on the low end of things at many stations, many other news directors have had their standing boosted.

It has long been a station practice to have the news director report to the program director. But with more and more stations the news director now reports directly to the general manager or station manager, the men increasingly concerned. Growing respect for the news is also bringing some basic changes in news show handling. With simple, uncomplicated newscasts, a staff director could bounce into the news studio minutes before air time and go through the mechanics of punching buttons. Today it isn't that easy.

News shows, especially the expanded versions, take considerable planning. There are more visuals, more intricacies in format. Ideally, the show director should be working with the news director well in advance of air time so that he knows what's going to happen. Many directors are doing this, and at some of the larger stations, news shows are getting their own full-time director.

The new accent on news is not surprising. As station after station notes, a news image is becoming a smart thing to have. And important studies bear out the fact that the public is tending more and more to rely on TV news and, presumably, to give it increased viewing time.

Elmo Roper & Associates has conducted four media "attitude" studies for the Television Information Office, the first in 1959, others in 1961 and 1963. The fourth is due for release this month. The studies have shown that the public, which has long classed television as its No. 1 entertainment medium, now classes it No. 1 for news as well.

The Roper researchers, in the November 1963 study, found television edging out newspapers for the first time as the medium from which most people get most of their news. TV news also held a lead over other media as "the most believable news source" and the medium people would prefer to keep if they could have only one.

The upcoming Roper survey results are expected to show television's margin of acceptability widening (probably reflecting the public's heightened respect for the medium carrying over from its marathon coverage of President Kennedy's assassination, which coincided in time with part of the 1963 Roper study).

Other studies have borne out Roper's basic findings. In 1963 KJLZ-TV, the Time-Life Broadcast station in Denver, commissioned Frank Magid & Associates to conduct a qualitative audience study in the Denver area regarding the attitudes and opinions of adult viewers toward television. Nearly 1,000 interviews were conducted in up to two-hour, in-person sessions. Some of the findings:

- Nearly 75% of all individuals said they watched the news on television every day. In a further breakdown, 68% of the men and 77% of the women watched daily.

- By age bracket, every age grouping watched TV news every day at a level of 70% or better. Educational and income factors also showed little effect on news viewing consistency. The better educated and higher income people, if anything, tended to watch TV news more.

This knowledge of TV news impact is part of the story in local news growth, and as the networks battle for news supremacy, so are many of the stations fighting it out among themselves for market news supremacy. Along with more

news time is coming more imagination in presenting the news. The day of the "rip-and-read" newscast isn't over, but it is dying.

The answer isn't always how many people a station has to do the news job, either. Large news departments (scaled by market size) are fine, but the quality of the newsmen is even more important.

Alan K. Fleming runs a two-man news department at KTHI-TV Fargo-Grand Forks, N. D., a bare-bone, no-frill operation. Like most news directors, he'd like to have more and do more, but he recognizes an essential truth. "The size of the staff and the amount of equipment are not the important factors," says Fleming. "Give me two good men who can shoot film, write stories, do a bit of air work and not fear a few hours overtime, and I'll go against all the manpower specialists and fancy equipment you can muster."

There are a lot of Flemings, and a lot of small news operations. In TELEVISION's survey of news directors, 14 out of 167 stations turned up with one-man news departments, 20 more stations had two men, 17 more had three men. In all, 84 stations were operating with five full-time news personnel or less. Four-men news departments seemed to be the most common; 24 stations, the largest single station total, weighed in with four newsmen each.

At the other end of the people scale, 11 stations had news department of 25 men or better. Some of the major operations: 36 men at WBBM-TV Chicago, 39 at WGN-TV Chicago, 44 at KSTP-TV Minneapolis, 49 at KNXT Los Angeles; 55 at WMAQ-TV Chicago, 75 at WCBS-TV New York. Thirty-one stations had news departments of from 10 to 15 people.

Most of the small news operations flesh themselves out a bit with part-time help, drawn either from market free lancers or double-duty people at the station. Part-time help was used at 130 stations, 77.8% of the 167 stations reporting. Forty of the stations had the services of one part-timer, 47 stations used two, 16 more had three extra hands, 13 others had four men. KDKA-TV Pittsburgh had nine part-time people added to its full-time news staff of 15. WCBS-TV, the record holder on news personnel with 75 people, has the help of 10 part-timers beyond that.

Job doubling on a TV station is nothing new, and the smaller the station, the more people wearing more hats. News directors, for instance, the administrative heads of their own departments, can be found doing everything from shooting film to putting a re-fill on the water cooler. Most of them, of course, are skilled in all phases of their operation. TELEVISION's survey found 102 news directors, 61.1% of the 167 station sample, doing on-the-air commentary as part of their job.

It is hard to total news department "specialists"—reporters, reporter-cameramen, cameramen, commentators, writers—because there is so much job crossover. Some stations have dropped straight reporters in favor of the more versatile reporter-cameraman (a payroll saving that management generally favors). Writers are generally a luxury that only the larger stations can afford; reporters serve as writers on most stations, and more and more of the reporters are going on-the-air with their stories.

Claude Dorsey, news director at KMBC-TV Kansas City, notes that his station has gained "considerable impact" by adopting a "first hand news" concept under which the reporter who covers a major story for both facts and film also



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Getting to the news is half the battle. (1) KPRC-TV Houston uses helicopter for special film assignments. (2) WSFA-TV Montgomery, Ala., newsmen have call on fleet of vehicles. (3) KMBC-TV Kansas City gets cameramen aloft in a light plane. (4) KSTP-TV Minneapolis

has vans for remote pickups. (5) An ampicar gets WCSC-TV Charleston, S.C., newsmen over land or water. (6) WNEW-TV Saginaw, Mich., has 7-car fleet while (7) WGN-TV Chicago has 9 news mobile units. (8) WDAF-TV Kansas City designed its own remote truck.

writes and reports the story on the air. Five of the six men in KMBC-TV's news department are classed as reporter-cameramen.

WMAL-TV Washington carries 15 reporter-cameramen-writers; WTOP-TV Washington (with a 29-man staff) lists 14 reporter-writer-commentators; WBBM-TV Chicago has seven "broadcasters," its name for the all-combination men; KONO-TV San Antonio has 15 reporter-cameramen; WTVJ Miami has 13.


The "one man band" newsfilm-reporter who shoots film (sound and silent), gathers story information and, in many stations, processes the film, edits it and writes the copy, was once the product of a station's budget limitations. Today he is often the result of lavish and polished technique. Reporter-cameramen are carried on the news staffs of 111 stations in the TELEVISION survey, 66.5% of all the stations responding. Personnel with the sole function of cameraman, on the other hand, were billeted at only 80 or 47.9% of the stations. (KSTP-TV Minneapolis-St. Paul, with 17 reporter-writers, carries 12 separate cameramen. Its market competitor, WCCO-TV, lists 13 cameramen.)

Dual-purpose personnel may be desirable or they may not be; it's a matter of opinion. "It's the rare case when you get a newsman doing two or three jobs and doing them all well," says an Oklahoma news director. "I'll stay with single specialists and get better work done."

Unions, especially in the major markets, can also determine how many hats a news staffer can wear. There are four major unions involved. The International Alliance of Theatrical Stage Employees and Motion Picture Operators (IATSE/MPO) has work contracts covering cameramen, soundmen and electricians in many stations. In some areas these technicians and photo men fall under the jurisdiction of the International Brotherhood of Electrical Workers (IBEW) or the National Association of Broadcast Engineers and Technicians (NABET). In New York and several other cities, broadcast writers come under the Writers Guild of America.

In most cases where the unions take a hand, a newsman can be called upon to do one job and only one. An IA cameraman shoots film; he does not run sound equipment. A union writer cannot touch a camera nor physically edit

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Over one-fifth
of all national
TV revenues
come from
food advertising...

IT'S THE BIG SLICE OF THE ACTION

BY RALPH TYLER

PRIMITIVE man spent most of his waking hours in search of food. That was man's lot: to earn his bread by the sweat of his brow. America in 1965 has a much more complex, sophisticated economy—but food remains the largest single industry. And the food advertisers, who in the 12 months ended last Sept. 30 spent \$410.7 million in television (equivalent to almost 22 cents of every advertising dollar), are the biggest single source of revenue for TV. To put these statistics even more graphically, food advertisers have been spending at the rate of more than \$1,125,000 a day in TV. Without this largess, television as a commercial system would have to tighten its belt by several notches.

With its ability to demonstrate rather than simply picture, television has had a profound effect on the food industry. Take, for example, the high rate of growth in recent years of convenience foods (for which the manufacturer has done some of the preparation formerly the work of the housewife). According to Campbell Soup Co. president W. B. Murphy, convenience foods have been growing between 4% and 5% annually, compared to the 3% rise in grocery product sales as a whole, and the convenience food edge is expected to increase this year. Surely, without television's ability to show the young housewife how mother *didn't* prepare vegetables or brew a cup of coffee, these new foods would never have been accepted so readily. Some form of instant coffee, to cite a case, had been around since before World War II, used primarily by traveling but ethnocentric Americans who were uneasy about the coffee served abroad. The real breakthrough came with television, and a more recent chapter of this story can be observed in those commercials showing Lauren Bacall brewing a pot of instant Maxwell House for husband Jason Robards. This General Foods commercial, through Benton & Bowles, would appear to be an attempt to increase the consumption of instant by encouraging by-the-pot preparation over the spoonful-in-the-cup method. It was part of a series of similar commercials featuring various actors and actresses. (Incidentally, the current ratio is one instant cup of coffee consumed to every three regular.)

Of course the growth of convenience foods to their present \$10 billion share of the total \$84 billion annual food market (which is expected to rise to \$86 billion this year) is not due solely to television. The increased number

of women working outside the home, and the increased number of women in the home attempting to bring up sizeable families without the servants who smoothed the path for the middle classes in Victoria's time, obviously had something to do with it.

The way television has widened the awareness of Americans about other parts of the country, other parts of the world, and even other economic groups, has also wrought changes in the food industry. Regional preferences for yams, black eyed peas and Boston baked beans still exist, but are less pronounced. And it is now possible for a man in a relatively small town to get indigestion by polishing off Chinese egg rolls followed by pizza and a Viennese cheese cake, all without stirring farther afield than the nearest supermarket (it's no longer the corner grocery).

The preeminence of the self service store in the sale of food has, of course, made television all the more necessary as a pre-seller, able to trigger the proper customer reflex as she pushes her shopping cart past the 6,000 food items now carried by the average supermarket. Food is so big in television that the runner-up in product categories—cosmetics and toiletries—lags more than \$100 million behind in annual outlay for the medium.

The largest television advertiser of all, Procter & Gamble, derives a quarter of its sales dollar from food products. When the final figures for 1964 are tabulated, the second largest television advertiser regardless of category is expected to be General Foods, which upped its network gross time expenditure to \$19.6 million in the first nine months of '64 compared to \$14.7 million in the first nine months of '63, and increased its spot TV to \$27.2 million for 1964's first three quarters from \$20.4 million in the comparable '63 period.

Using the last 12 months of TV expenditures for which estimates have been released by the Television Bureau of Advertising, General Foods spent \$26 million for network TV time and \$36.1 million for spot in the period from October 1963 through September 1964. It thus is expected to move up from fifth place to the second place occupied the year before by Colgate-Palmolive, shooting past Bristol-Myers and American Home Products in the process.

(Network gross time figures, which do not take into account program costs and other adjustments, are used here so that they will be comparable to the spot figures released

FOOD'S TEN TOP SPENDERS

	SPOT	NETWORK	TOTAL
1. General Foods	\$36,085,600	\$25,978,900	\$62,064,500
2. General Mills	19,689,450	14,086,700	33,776,150
3. Kellogg Co.	11,158,350	12,647,500	23,805,850
4. Procter & Gamble	13,213,910	3,916,700	17,120,610
5. Campbell Soup Co.	6,732,730	10,203,500	16,936,230
6. National Biscuit Co.	5,378,160	9,233,300	14,611,460
7. Ralston-Purina Co.	6,410,680	6,591,100	13,001,780
8. Lever Bros.	7,217,430	4,958,600	12,176,030
9. Pillsbury Co.	3,156,420	8,294,600	11,451,020
10. Corn Products Co.	6,022,460	4,963,000	10,985,460

Some of the fiercest competitive battles for the consumer's dollar are fought via TV by these big guns of the food industry. The biggest of all is General Foods, which in coffee alone controls some 34% of the market. Two among the top 10—Procter & Gamble and Lever Bros.—spend more for their soap and household products than for food, but their food budgets are still huge enough to win them a place here. Even the kings can't rest easy on their thrones. Only a continual stream of new products keeps business at a profitable pitch.

(TuB-Rorabaugh is the source for the spot figures listed on these pages, TuB-LNA-BAR for the network figures.)

AND ITS MILLION-DOLLAR BRANDS

Each of the 88 brands at right spent at least \$1 million in TV in the 12 months ended Sept. 30, 1964. Together they put \$139,576,850 in spot, \$83,903,200 in network, in total \$223,480,050.

	SPOT	NETWORK	TOTAL
CEREALS	\$35,351,300	\$19,094,300	\$54,445,600
Kelloggs Various Dry Cereals	\$10,564,700	\$ 482,100	\$11,046,800
Post Dry Cereals	7,900,700	627,100	8,527,800
General Mills Various Dry Cereals	7,361,000	56,400	7,417,000
Cheerios Cereal	595,800	2,872,200	3,468,000
Wheaties Cereal	1,895,400	1,189,800	3,085,200
Kelloggs Corn Flakes	273,900	2,410,200	2,684,100
Crispy Critters	2,002,400	313,600	2,316,000
Kelloggs Special K	—	2,028,400	2,028,400
Golden Grain Rice-A-Roni	525,200	1,416,100	1,941,300
Total Cereal	220,600	1,666,800	1,887,400
Nabisco Shredded Wheat	291,400	1,588,600	1,880,000
Kelloggs Rice Krispies	147,700	1,672,000	1,819,700
Uncle Ben's Rice	1,770,400	—	1,770,400
Minute Rice	660,100	1,037,500	1,697,600
Ralston Various Chex Cereals	—	1,523,100	1,523,100
Post Bran and Prune Flakes	1,142,000	210,400	1,352,400
COFFEES, TEAS AND COCOAS	\$31,223,540	\$14,789,000	\$46,012,540
Maxwell House			
Regular and Instant Coffee	\$ 4,608,700	\$ 3,372,500	\$ 7,981,200
Folgers Regular and Instant Coffee	5,556,800	24,500	5,581,300
Yuban Regular and Instant Coffee	4,373,700	212,300	4,586,000
Nescafe Coffee	1,441,000	2,219,400	3,660,400
Lipton Regular and Instant Tea	1,285,110	2,134,500	3,419,610
Hills Brothers Regular and Instant Coffee	2,915,600	25,900	2,941,500
Chase and Sanborn			
Regular and Instant Coffee	1,663,300	869,200	2,532,500
Nestle's Quik	229,660	1,983,800	2,213,460
Tetley Regular and Instant Tea	2,013,800	—	2,013,800
Nestea Instant Tea	8,430	1,828,900	1,837,330
Coffee of Colombia	1,385,200	408,300	1,793,500
Tenderleaf Regular and Instant Tea	1,345,100	437,700	1,782,800
Sanka Regular and Instant Coffee	562,140	1,092,200	1,654,340
MBJ Regular and Instant Coffee	1,607,200	—	1,607,200
Bosco Chocolate Syrup	1,207,100	—	1,207,100
Ovaltine	1,020,700	179,800	1,200,500

FOOD ADVERTISING *continued*

as gross time estimates. However, program costs, particularly in prime time when talent comes high, add considerably to the television bill, and this should be kept in mind. General Foods' network spending, for example, was \$19.6 million in the first three quarters of 1964 for gross time, but nearly \$7 million higher for net.)

General Foods wasn't the only advertiser to show marked increases in TV spending for food products in the 12 months ended Sept. 30. Others impressively active on the up-side were Standard Brands (\$3.6 million network, \$6.7 million spot), Beech-Nut Life Savers (\$2.9 million network, \$7.9 million spot), Nestle Co. (\$7.6 million network, \$1.8 million spot), Borden (\$4.2 million network, \$4.1 million spot), and Quaker Oats (\$4.5 million network, \$3 million spot).

Three of these companies—General Foods, Standard Brands and Beech-Nut Life Savers—are producers of miscellaneous packaged foods, a manufacturing group for which advertising is particularly important since promotional outlays represent a high proportion of operating expenses and have a significant effect on earnings. All three are heavy in coffee: General Foods with its Maxwell House, Sanka and Yuban, Standard Brands with Chase & Sanborn, and

Beech-Nut with the brand of that name plus Martinson, Jonar and Bustelo coffees.

Advertising for coffee, tea, cocoa and chocolate drinks for the 12 months ended Sept. 30 was \$41.0 million in spot TV and \$17.6 million in network. The only larger category (unless all canned goods are lumped together) is cereals, which put \$44.8 million in spot for the period and \$31.3 million in network.

General Foods has clear supremacy as a coffee roaster. Its Maxwell House regular has about 14% of the market, Maxwell House instant (which is more profitable) has 13%, Yuban regular and instant have some 3% and Sanka regular and instant about 4%. Add these up and you have 34% share of the market for the world's largest food company.

But coffee consumption, which had been rising steadily since the mid-50s, has begun to level off at just under three cups a day for every person of 10 years or older. Soft drinks and tea are offering increasing competition. For General Foods, however, the biggest threat, still largely potential, comes from Procter & Gamble's ownership of J. A. Folger, which has the second-best-selling regular coffee in the U.S. and leads on the West Coast. Since P&G bought Folger at the end of 1963, there has been no indications of an all-out battle for national supremacy—but if any company has the wherewithall and promotional sophistication to bring it off, it's the giant packager of Cincinnati. Memories are

	SPOT	NETWORK	TOTAL
CANNED GOODS AND SOUPS	\$10,511,800	\$10,935,300	\$21,447,100
Campbell's Soups	\$ 2,183,600	\$ 4,558,800	\$ 6,742,400
Chef Boy-Ar-Dee Foods	1,723,700	1,071,500	2,795,200
Franco-American Canned Foods and Sauces	798,800	1,679,900	2,478,700
Ocean Spray Cranberry Juice	385,800	1,809,600	2,195,400
Chicken of the Sea Tuna	822,700	1,169,600	1,992,300
Lipton Soups	1,921,200	60,000	1,981,200
Betty Crocker Casserole Dinners	1,591,000	317,900	1,909,000
Knorr Soups	1,084,900	268,000	1,352,900
BAKERY GOODS	\$ 6,918,640	\$ 6,994,000	\$13,912,640
Wonder Bread	\$ 4,182,800	\$ 191,500	\$ 4,373,300
Nabisco Cookies and Crackers	1,700	3,912,300	3,914,000
Pillsbury Refrigerated Rolls	36,940	1,501,700	1,538,640
Arnold Bread	1,533,000	—	1,533,000
Premium Saltine Crackers	—	1,388,500	1,388,500
Holsum Bread	1,164,200	—	1,164,200
SEASONINGS	\$ 7,105,300	\$ 6,256,800	\$13,362,100
Crisco Salad and Cooking Oil	\$ 4,772,500	\$ 484,500	\$ 5,257,000
Heinz Tomato Ketchup	1,145,000	719,200	1,864,200
Hunt's Catsup	16,100	1,522,100	1,538,200
Sucaryl Sweetener	—	1,268,100	1,268,100
Domino Sugar	1,171,700	—	1,171,700
Wesson Mayonnaise	—	1,167,400	1,167,400
Morton Salt	—	1,095,500	1,095,500
SHORTENINGS AND MARGARINES	\$ 6,715,650	\$ 5,268,600	\$11,984,250
Imperial Margarine	\$ 2,207,100	\$ 1,255,600	\$ 3,462,700
Fleischmann's Margarine	1,601,900	1,030,100	2,632,000
Blue Bonnet Margarine	1,532,300	788,200	2,320,500
Crisco Vegetable Shortening	890,800	1,109,800	2,000,600
Mazola Margarine	483,550	1,084,900	1,568,450
DAIRY PRODUCTS	\$ 6,754,500	\$ 3,657,100	\$10,411,600
National Dairy Ice Cream	\$ 2,984,300	—	\$ 2,984,300
Foremost Dairy Products	1,792,700	—	1,792,700
American Dairy Association	159,700	\$ 1,467,300	1,627,000
Dream Whip Dessert Top	486,400	1,088,800	1,575,200

	SPOT	NETWORK	TOTAL
Sealtest Ice Cream	1,331,400	—	1,331,400
Carnation Instant Dry Milk	—	1,101,000	1,101,000
FLOURS	\$ 5,390,800	\$ 4,625,800	\$10,016,600
Betty Crocker Cake Mixes	\$ 1,589,500	\$ 1,304,100	\$ 2,893,600
Gold Medal Wondra Flour	1,387,600	1,316,300	2,703,900
Duncan Hines Cake Mixes	1,374,700	904,900	2,279,600
Pillsbury Cake and Frosting Mix	1,039,000	1,100,500	2,139,500
FRUIT JUICES	\$ 3,807,820	\$ 4,619,100	\$ 8,426,920
Kool-Aid	\$ 1,047,920	\$ 2,079,800	\$ 3,127,720
Hi-C Fruit Drinks	1,275,200	778,300	2,053,500
Tang Instant Breakfast Drink	1,700	1,761,100	1,762,700
Weich Grape Juice	1,483,000	—	1,483,000
MISCELLANEOUS PRODUCTS	\$ 4,515,700	\$ 2,853,700	\$ 7,369,400
Jell-O Gelatin Dessert	\$ 1,428,000	\$ 1,758,400	\$ 3,186,400
Jell-O Puddings and Pie Fillings	1,317,770	1,095,300	2,413,000
Lays Potato Chips	1,770,000	—	1,770,000
FROZEN FOODS	\$ 3,914,200	\$ 3,297,000	\$ 7,211,200
Birds Eye Frozen Vegetables	\$ 1,116,500	\$ 1,626,000	\$ 2,742,500
Green Giant Frozen Vegetables	1,359,500	341,000	1,700,500
Minute Maid Frozen Fruit Juice	195,700	1,330,000	1,525,700
Mrs. Paul's Frozen Foods	1,242,500	—	1,242,500
BABY FOODS	\$ 6,905,700	\$ 118,300	\$ 7,024,000
Beech-Nut Baby Foods	\$ 3,496,900	—	\$ 3,496,900
Gerber Baby Foods	1,958,500	\$ 118,300	2,076,800
Heinz Baby Foods	1,450,300	—	1,450,300
PASRIES	\$ 4,404,200	\$ 547,900	\$ 4,952,100
Hostess Cakes and Pastries	\$ 3,153,400	\$ 123,800	\$ 3,277,200
Pepperidge Frozen Pastry	1,250,800	424,100	1,674,900
FOOD STORE CHAINS	\$ 4,728,800	—	\$ 4,728,800
Kroger	\$ 1,785,400	—	\$ 1,785,400
A&P	1,605,000	—	1,605,000
Safeway	1,338,400	—	1,338,400
FRESH FRUITS AND VEGETABLES	\$ 1,328,900	\$ 846,300	\$ 2,175,200
United Fruit Co.	\$ 1,328,900	\$ 846,300	\$ 2,175,200

not so short in the business that General Foods can't recall vividly to mind the way P&G moved into the cake mix field, dominated by General Mills and Pillsbury, with the purchase in 1956 of an obscure mid-western regional brand, Duncan Hines, and caught up with the top-sellers within 18 months, making it a three-way tussle.

General Foods put \$3.5 million in network and \$4.5 million in spot TV behind Maxwell House regular and instant in the 12 months ended Sept. 30. P&G spent \$6.0 million, all in spot, during the same period for Folger. Agencies for Folger are Cunningham & Walsh, New York, and FRC&H, San Francisco. General Foods splits Maxwell House, with instant handled by Benton & Bowles and regular by Ogilvy, Benson & Mather.

Another threat to Maxwell House—and also a threat to television's advertising revenues—is A&P's private label brand of coffee, the success of which has made the supermarket chain one of the leading coffee roasters in America. Although A&P spent \$1.6 million in spot TV in the recent 12 months period, most of this was for general store promotion, not for the chain's private label brands.

But General Foods is not the sort of corporation to retire behind the redbrick fastness of its headquarters in New York's suburban White Plains and let competitors take pot shots at it unchallenged. The company, which has one of the largest research facilities in the world at nearby Tarry-

town plus 12 division research laboratories in various parts of the country, has not been standing still in new product development, including creation of a new type of coffee. However, it is trying to avoid the pitfalls that spelled disaster a few years back when it launched a line of gourmet foods and frozen baby foods, both of which fizzled ignominiously. It lost, if not its corporate shirt, at least its corporate necktie when there turned out to be an insufficient mass market for green-turtle soup laced with madeira and rock cornish game hen stuffed with wheat pilaff. As for the baby line, mothers seemed to find it more convenient to continue spooning applesauce and puree peas out of jars and cans (most of it ends up on the bib anyway).

So General Foods is taking a relatively cautious tack in launching its Maxim Concentrated Instant Coffee, which uses the revolutionary freeze-dry process to achieve a soluble coffee that is said to taste more like the regularly brewed product than instant does. In freeze drying, the product is subjected to below zero temperatures in a high vacuum to remove most of the moisture. This leaves it almost weightless, and able to be kept without refrigeration for as long as two years. The machinery, according to a spokesman for General Foods, is enormously expensive—but this may, in the end, prove an advantage because it will keep the smaller competitors out of the game.

General Foods' scientists, according to corporation presi-

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READERS' CHOICE: THE TOP 359 OF TV'S 18 SEASONS



THE MOST POPULAR 17

ABC	I'm Dickens— He's Fenster	1962
Edie Adams Show	Georgie Jessel Show	1953
Addams Family	The Jetsons	1962
Adventures of Ozzie & Harriet	Johnny Staccato	1960
The Alaskans	Jonny Quest	1964
Alcoa Premiere	Keep Talking	1959
Steve Allen Show	Ernie Kovacs	1961
Amateur Hour	Law & Mr. Jones	1960
Answers for Americans	Lawman	1958
Arrest and Trial	Leave It to Beaver	1958
As Caesar Sees It	Jerry Lewis Show	1963
Asphalt Jungle	Life with Linkletter	1950
Ben Casey	Lone Ranger	1949
Beulah	Margie	1961
Bewitched	Masquerade Party	1954
Bold Journey	Maverick	1957
Pat Boone Chevy Show	McHale's Navy	1962
Breaking Point	Mickey	1964
Broadside	Mr. District Attorney	1951
Bronco	Motorola TV Theater	1953
Bugs Bunny	Patrice Munsel	1957
Burke's Law	My Three Sons	1960
Bus Stop	Naked City	1958
Can You Top This?	Navy Log	1956
Chance of a Lifetime	New Breed	1961
Cheyenne	No Time for Sergeants	1964
Dick Clark Show	O.S.S.	1957
Colt 45	Omnibus	1956
Combat!	Outer Limits	1963
Combat Sergeant	Ozark Jubilee	1955
Bing Crosby	Patti Page Show	1958
Jimmy Dean Show	Peyton Place	1964
Disneyland	Press Conference	1956
Dr. I. Q.	Real McCoys	1957
Patty Duke Show	The Rebel	1959
Ensign O'Toole	Donna Reed Show	1958
Stu Erwin	The Rifleman	1958
Expedition	Rin Tin Tin	1954
Farmer's Daughter	Roaring 20's	1961
Fight of the Week	Scotland Yard	1957
The Flintstones	77 Sunset Strip	1958
Focus on America	Shindig	1964
Ford Theater	Silents Please	1961
The Fugitive	Frank Sinatra	1957
Grand Ole Opry	So You Want to Lead a Band	1954
Harrigan & Son	Soupy Sales	1962
Hawaiian Eye	Stoney Burke	1962
Hollywood Film Theater	Stop the Music	1954
Hollywood Palace	Sugarfoot	1957
Hong Kong	Sunday Night Movies	1962
Hootenanny		

LAST OCTOBER TELEVISION MAGAZINE's readers were thrown the challenge of picking an "optimum" television schedule from among 1,092 shows that have played prime time since the medium's earliest days. The results—359 programs selected as an all-time, all-American TV lineup—appear across these two pages.

That figure doesn't represent exactly what TELEVISION set out to find, but it's meaningful nonetheless. It is not an "optimum" schedule; as we suspected from the start, there's no such animal. It is, however, an excellent appraisal of what television "pros" feel should go into one if it were possible. Used only in its most primitive form, the list above says that 32.9% of the programs broadcast since 1947 made enough of an impression to end up on somebody's optimum list.

Taking the analysis one step further, TELEVISION's readers picked 17 shows which have to rank as the most popular attractions of all time: each appeared on at least 75% of the ballots. Further, two of them, CBS's *The Ed Sullivan Show* and NBC's *Saturday Night at the Movies*, batted 1,000 with an appearance on every ballot. The other 15: on CBS—*Beverly Hillbillies*, *Candid Camera*, *Jackie Gleason*, *Gunsmoke*, *The Defenders*, *Playhouse 90*, *Alfred Hitchcock* (an alumnus now on NBC), *Red Skelton*, *Danny Kaye* and *Dick Van Dyke*; on ABC—*Ben Casey*, *McHale's Navy*, *My Three Sons* and *Sunday Night at the Movies*; on NBC—*Bonanza*.

While CBS shows starred in the most popular categories, ABC fared best in its overall percentage of shows voted for. There have been 296 ABC programs over the years. TELE-

AND THE 342 OTHERS READERS SELECTED FOR THEIR "OPTIMUM" SCHEDULES

Surfside 6	1961	East Side/ West Side	1963	Markham	1959	Wanted: Dead or Alive	1958	Fireside Theater	1949	Northwest Passage	1958
Tales of ESP	1958	The Entertainers	1964	The Millionaire	1955	Fred Waring Show	1949	Five Fingers	1959	One Man's Family	1949
Target: The Corruptors	1961	Tom Ewell Show	1960	Mr. Broadway	1964	What's My Line?	1950	Flipper	1964	Jack Paar Program	1962
Robert Taylor— Starring in The Detectives	1959	Eye Witness to History	1960	Garry Moore Show	1951	Cara Williams Show	1964	Floor Show	1949	People Are Funny	1960
TV Readers Digest	1955	Fair Exchange	1963	The Munsters	1964	World War I	1964	Ford Festival	1951	Peter's Choice	1955
Top Cat	1961	Judy Garland Show	1962	Ken Murray Show	1950	Yancy Derringer	1958	Garroway at Large	1949	Peter Gunn	1958
12 O'Clock High	1964	General Electric Theater	1953	My Favorite Husband	1953	NBC		George Gobel Show	1954	Philco Playhouse	1948
The Tycoon	1964	Gilligan's Island	1964	My Favorite Martian	1963	Alcoa Theater	1960	Great Gildersleeve	1954	Dick Powell Show	1961
The Untouchables	1959	Jackie Gleason Show	1952	My Little Margie	1952	Aldrich Family	1949	Grindle	1963	The Price Is Right	1957
Valentine's Day	1964	Arthur Godfrey and His Friends	1949	My Living Doll	1964	Steve Allen Show	1956	Hallmark Hall of Fame	1956	Private Secretary	1954
Voice of Firestone	1954	Arthur Godfrey Talent Scouts	1948	The Nurses	1962	Ball Masteron	1958	Hazel	1961	Producer's Showcase	1956
Voyage to the Bot- tom of the Sea	1964	The Goldbergs	1949	Original Amateur Hour	1959	Bell Telephone Hour	1959	Hollywood and the Stars	1963	Project 20	1957
Mike Wallace Interviews	1957	Gomer Pyle— USMC	1964	Our Miss Brooks	1952	Bob Hope Show	1958	Chet Huntley Reporting	1962	Quiz Kids	1949
Warner Bros. Presents	1955	Zane Grey Theater	1956	Pantomime Quiz	1950	Chet Huntley Reporting	1962	I Married Joan	1953	The Rebel	1962
Wendy & Me	1964	Andy Griffith Show	1960	Password	1962	International Showtime	1961	It's a Man's World	1962	Richard Diamond	1959
West Point	1957	Gunsmoke	1955	Perry Mason	1957	Joey Bishop Show	1961	Kentucky Jones	1964	Jimmy Rogers Show	1959
Betty White Show	1958	Halls of Ivy	1954	Person to Person	1953	Bonanza	1959	Kraft Mystery Theater	1961	The Rogues	1964
Paul Whiteman Teen Club	1954	Have Gun, Will Travel	1957	Pete and Gladys	1960	Richard Boone Show	1963	Kraft Television Theater	1948	Saturday Night at the Movies	1961
Walter Winchell File	1957	Hennessey	1959	Petticoat Junction	1963	David Brinkley's Journal	1961	Kraft Suspense Theater	1963	Dinah Shore Chevy Show	1958
Wyatt Earp	1955	Alfred Hitchcock Presents	1954	Playhouse 90	1956	Buick-Berle Show	1954	Kraft Television Theater	1963	Sing Along With Mitch	1961
You Asked for It	1951	Hollywood Summer Playhouse	1956	Racket Squad	1951	Cameo Theater	1960	Laramie	1959	Stud's Place	1950
Zorro	1957	I've Got a Secret	1952	Rawhide	1959	Car 54: Where Are You?	1961	The Lieutenant	1963	Tales of Wells Fargo	1957
CBS		I Love Lucy	1951	The Reporter	1964	Hopalong Cassidy	1949	M Squad	1957	Tempo Houston	1963
Abbott & Costello	1964	I Remember Mama	1949	Robin Hood	1955	Cavalcade of Sports	1947	Man Against Crime	1954	Shirley Temple Show	1960
Alvin Show	1961	Ichabod and Me	1961	Route 66	1960	Caesar's Hour	1954	Man From U.N.C.L.E.	1964	Texaco Star Theater	1948
Amos 'n' Andy	1951	Inside USA	1949	Damon Runyon Theater	1955	Circus Boy	1956	Martin Kane, Private Eye	1950	That Was the Week That Was	1964
Armstrong Circle Theater	1957	Invisible Man	1958	Schlitz Playhouse of Stars	1951	Nat King Cole Show	1957	Medic	1954	Theater Guild	1948
Gene Autry Show	1950	Johnny Ringo	1959	See It Now	1955	Colgate Comedy Hour	1950	Meet the Press	1949	Thin Man	1958
Bachelor Father	1957	Spike Jones	1957	Shower of Stars	1954	Perry Como Show	1955	Michael Shayne	1960	Third Man	1961
Baileys of Balboa	1964	Kaiser Presents the Lloyd Bridges Show	1962	Herb Shriner Show	1956	Concentration	1958	Mr. Magoo	1964	This Is Your Life	1953
Best of Broadway	1954	Danny Kaye Show	1963	Phil Silvers Show	1955	Bill Dana Show	1964	Mr. Novak	1963	Thriller	1960
Beverly Hillbillies	1962	Lassie	1954	Frank Sinatra Show	1950	Daniel Boone	1964	Mr. Peepers	1953	Tic Tac Dough	1957
Brenner	1959	Life with Father	1953	\$64,000 Question	1955	Deputy	1959	Robert Montgomery Presents	1950	Treasure Hunt	1958
The Buccaneers	1956	Life with Luigi	1952	Red Skelton Revue	1954	Walt Disney's Wonderful World of Color	1961	Truth or Consequences	1954	Twenty-One	1956
Burns and Allen	1950	The Lineup	1954	Slatery's People	1964	Dr. Kildare	1961	The Virginian	1962	Wagon Train	1957
Red Buttons Show	1953	Lucy-Desi Hour Show	1957	Studio One	1949	Dragnet	1952	Who Said That?	1949	Wide Country	1962
Candid Camera	1949	The Lucy Show	1962	Ed Sullivan Show	1948	Du Pont Show of the Week	1961	Andy Williams Show	1962	Ed Wynn Show	1958
Checkmate	1960	Lux Video Theater	1950	Summer Sports Spectacular	1961	Eleventh Hour	1962	You Bet Your Life	1950	Loretta Young Show	1954
Climax	1954	Lux Video Theater	1950	Suspense	1949	Tennessee Ernie Show	1957	Bob Newhart Show	1961	Your Hit Parade	1950
CBS Reports	1961	Many Loves of Dobie Gillis	1959	Tightrope	1959	Ethel & Albert	1954	90 Bristol Court	1964	Your Show of Shows	1950
Bob Cummings Show	1955			To Tell the Truth	1956	Father Knows Best	1955				
Danger	1950			Topper	1953	Fibber McGee & Molly	1959				
December Bride	1954			Twentieth Century	1957						
The Defenders	1961			Twilight Theater	1959						
Dennis the Menace	1959			Twilight Zone	1959						
Diagnosis Unknown	1960			U. S. Steel Hour	1953						
				Dick Van Dyke Show	1961						

VISION's readers cast votes for 122, or 62.2%. CBS has had 350 submissions over the years; 117 were mentioned, or 33.4%. Of the 446 NBC prime time entries, 120 were mentioned, or 26.9%.

Situation comedy was the program brand mentioned most frequently by TELEVISION's readers (67 situation comedies got votes). Variety shows placed high, too, with 64. Dramatic anthology and dramatic series came next (35), followed by 34 westerns, 32 shows of the quiz, audience participation and panel variety, 27 detective shows, 16 news, documentary or public affairs, 15 children-oriented programs, 14 action-adventure shows, 13 straight dramas, seven fantasy comedies, six each of war stories, doctor dramas, service comedies and courtroom dramas, four supernatural dramas, three sports series, two movies, two soap operas.

According to TELEVISION's readers the medium's golden years are a lot more current than critics indicate. 1964 had more program mentions than any other year: 37. 1961 was next with 35. On down the list: 1954 and 1957 had 29 shows each; 1959 had 26; 1962 had 23; 1958, 1960 and 1963 had 22 each; 1949 had 20; 1955 had 19; 1950 and 1956 had 17; 1953 had 15; 1951 had 11; 1952 had 8; 1948 had 6 and 1947 had only one.

Though the trick of trying to balance programming for three different networks in the hope of pleasing everybody is by no means an easy chore. TELEVISION's amateur programmers had a head start on their real life counterparts: they had track records to judge by. More than that, they didn't have to line up sponsors. And perhaps most important of all, their schedules were free. END

HOW THINGS STAND WITH THE GROUPS

TV's group ownership ratio has been on the rise for years. The trend is still up, but it may not be for long.

BY MORRIS J. GELMAN

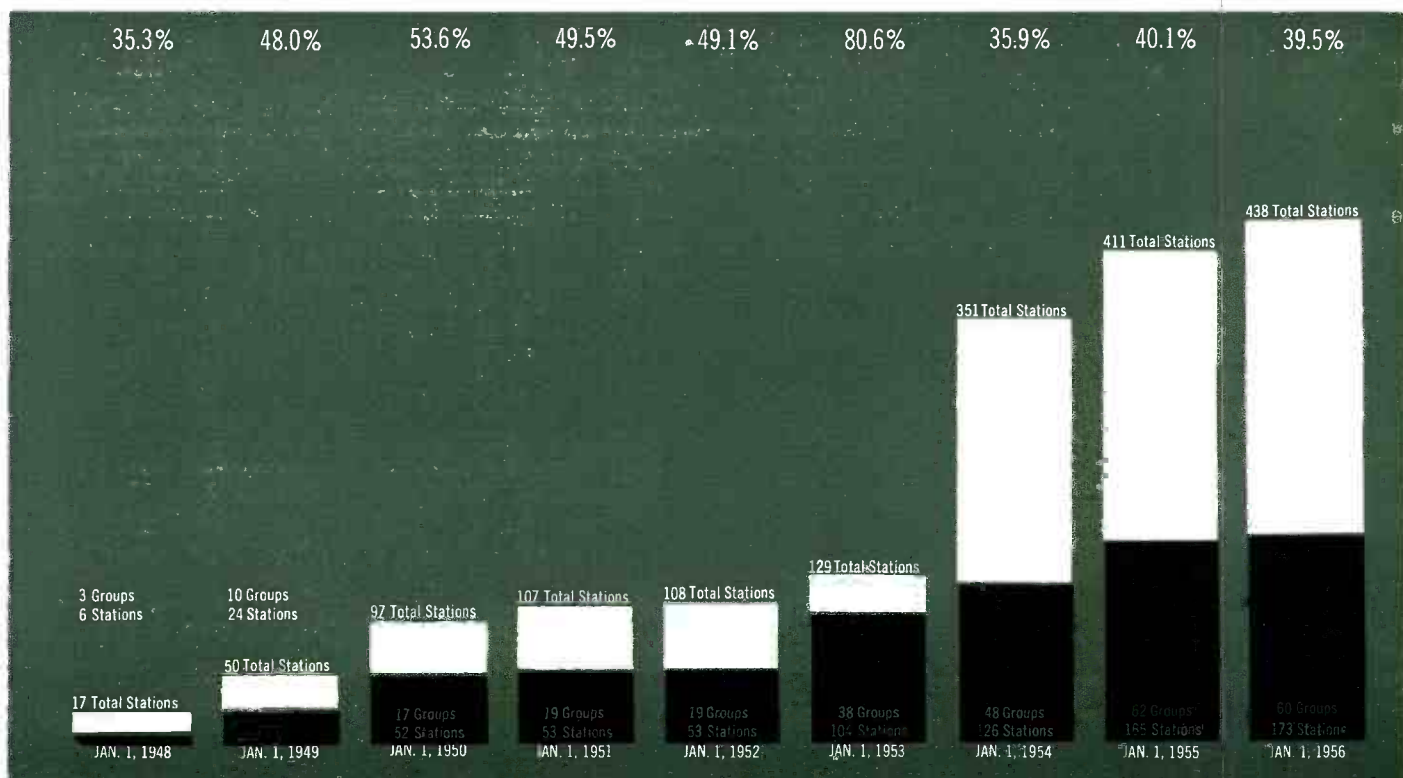
18-YEAR HISTORY OF GROUP BROADCASTING

THE year 1964 was a buoyant one for television's group owners. Never before were there so many of them. Never before was the number of stations under their control so great. And not since 1953 was the ratio of group-owned stations to total stations so high.

And perhaps never again. For 1964 may also have been the year the sun began to set on the multiple owners' dominions. The Federal Communications Commission, having juggled for years the question of whether the public interest is served by multiple ownership, took a stand on the issue last December—and a menacing one. Prodded by its Broadcast Bureau staff, the commission called for an almost automatic hearing every time the owner of a VHF outlet in one of the top 50 cities decides to buy another V in one of the top TV markets. (Exceptions will be made, the commission said, on a "compelling affirmative showing"—whatever that means.) Because FCC hearings have a way of lasting longer than their outcomes are worth, many feel the rulemaking will have the effect of freezing station ownership in major markets. Editorialized *Broadcasting* magazine: "The practical consequence of the FCC announcement will be that no seller of a V in the bigger markets will deal with an existing top 50 owner unless his real purpose is to fund the education of the grandchildren of the lawyers who represent both sides."

Left dangling in the wake of the December action was the possibility that the FCC may someday order some of the groups to divest one or more of the stations they now own in the top 50. The order specifically refers to divestiture but says that the commission "does not now propose"

Here, in one graphic sweep, is the 18-year history of group developments in television. Since the ending of the freeze on new station acquisitions by the FCC in 1952, the number of groups



such a course. Those who read storm warnings into the word "now" suggest that regulation by raised eyebrow is giving way to rule by iron hand.

But if the future of TV multiple station ownership is vague, its immediate past couldn't be clearer. In the week of Feb. 17-24, 1964, for example, the FCC approved the largest transfer of broadcast properties in history—the sale of three AM, three FM and five TV stations for a total of \$38.5 million. Disposing of the properties was Transcontinent Television Corp., which took its profit and dissolved from view. Buying them were three different purchasers, all sprouting groups growing bigger. One week later another whopping sale was underway. The two AM, one FM and two TV properties of the Goodwill Stations group were being sold to Capital Cities Broadcasting Corp. for more than \$21 million. Again it was big fish swallowing smaller fish—and one less fish in the sea.

The volume of trading among TV station groups reached a record-breaking level in 1964. In all, 44 television station sales received FCC approval during the year. Of that total, 33, or 75% (including the transfer of minority holdings), involved multiple TV station operators. The total dollar value of the transactions (some involving joint radio-TV sales where individual values were not assigned to specific stations) was a resounding \$155 million. That was more than 40% as much as had been spent in all combined radio-TV sales since 1954.

Putting the performance of groups in station sales against the total market bears out still more the one-sidedness of the trading. Dollar volume for all TV sales in 1964 reached

a new far-and-away high of \$173 million. Groups accounted for all but 10% of that total. In addition, at year's end there were four more important TV stations sales, already filed, awaiting FCC approval. Each involved multiple station owners—and another \$27 million in dollar volume. If 1964 was to be the year the groups went price-happy and sales-crazy so uninhibitedly for the last time, they certainly made a spectacular job of it.

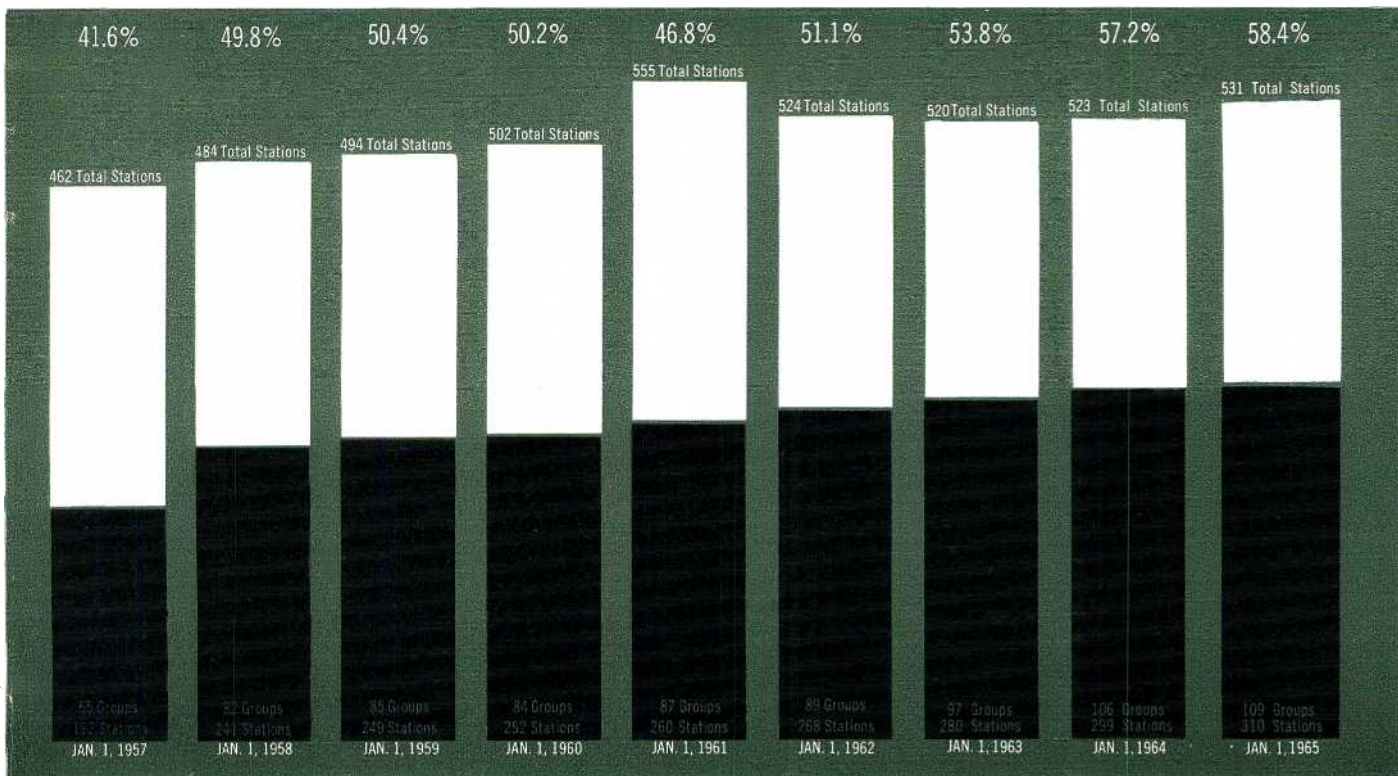
TELEVISION MAGAZINE, in its two-part study "The Groups" [November-December 1963], found that "in each year since 1952, when the FCC lifted a four-year freeze on new station grants and thus touched off the television station population explosion, multiple developments have materialized faster than have individual proprietorships." 1964's statistics emphasize that conclusion. TELEVISION's latest analysis shows that almost 60% of all TV stations in the U. S. and its possessions are now group owned. (The ratio would be still higher if the study's criteria for multiple holdings were as rigid as the FCC's; for explanation see box, page 43.) From Jan. 1, 1964, to Jan. 1, 1965, eight TV stations were added to those already operating on the air. Yet a combination of 11 new and existing outlets were taken over by group organizations during that time.

As of Jan. 1, 1965, 109 groups controlled 310 stations—58.4% of all stations on the air (vs. 57.2% on Jan. 1, 1964). The growth ratio has been higher in other years (see chart below), but never have there been more groups nor more stations under group control.

The pattern of multiple ownership, however—in terms of the size of individual groups—has not changed significantly

in operation has about tripled. So, too, has the aggregate of stations they control. Both totals reached record levels last year. But the ratio of multiple-owned TV stations to total

stations on the air, at a peak in 1953, has had an inconclusive up-and-down history. Since 1953, however, each year has brought a definite upswing. The question is what happens next.



THE GROUPS *continued*

since TELEVISION's 1963 study, although the number of groups increased by five and the number of TV stations owned by them increased by 14. There was no increase in the number of seven-station groups (one in both periods), nor in the number that own four stations (14 in both periods). There was, however, a slight increase in the number of six-station owners (2 to 3) and five stations (9 to 10). Three-station groups declined (29 to 24) and two-station groups increased significantly (from 40 to 57).

The conclusion seems clear that in the last year or so more single-station owners have bought a second TV property and joined the group ranks. But it's the three-station owners that have been the really volatile ones, on one hand

selling to bigger groups and independent operators and on the other hand acquiring properties from one another and moving up in the group way of things.

There hasn't been too much relative activity at the top of the group ladder simply because the five-, six- and seven-station operators have little opportunity for "trading up."

The big groups, as the FCC has noted frequently, are almost exclusively interested in big market acquisitions. As of Jan. 1, 1965, multiple ownership interests operated 125 (or 69.4%) of the 180 stations in the top 50 television revenue producing markets in the country. Only five stations (11.1%) of 45 in the top 10 markets are operated by individual persons or companies. In the top 25 markets only 24 stations (24.2%) of 99 have single ownerships. Nashville, Tenn., is the only market on the top 50 revenue producing

THE GROUPS *These are the 109 companies which held group ownership status as of*

7-Station Owners

TAFT BROADCASTING CO. STATIONS (7)
Other interests in: five AMs, five FMs

- WBRC-TV Birminghamch. 6, ABC
- WDAF-TV Kansas City, Mo.ch. 4, NBC
- WGR-TV Buffaloch. 2, NBC
- WKRC-TV Cincinnatich. 12, ABC
- WKYT-TV Lexington, Ky.ch. 27, ABC, CBS
- WNEP-TV Scrantonch. 16, ABC
- WTVN-TV Columbus, Ohioch. 6, ABC

6-Station Owners

METROMEDIA INC. (6)

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

- KMBC-TV Kansas City, Mo.ch. 9, ABC
- KTTV Los Angelesch. 11, Ind.
- WNEV-TV New Yorkch. 5, Ind.
- WTTG Washingtonch. 5, Ind.
- WTVH Peoria, Ill.ch. 19, ABC
- WTVP Decatur, Ill.ch. 17, ABC

RKO GENERAL STATIONS (6)

Other interests in: seven AMs, six FMs, CATV

- CKLW Detroitch. 9, Ind.
- KHJ-TV Los Angelesch. 9, Ind.
- WHBQ-TV Memphisch. 13, ABC
- WHCT Hartford, Conn.ch. 18, Ind.
- WNAC-TV Bostonch. 7, ABC
- WOR-TV New Yorkch. 9, Ind.

TRIANGLE STATIONS (6)

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

- KFRE-TV Fresnoch. 30, CBS
- WFBC-TV Altoona, Pa.ch. 10, CBS, ABC
- WFIL-TV Philadelphiach. 6, ABC
- WLYH-TV Lancaster-Lebanonch. 15, CBS
- WNEF-TV Binghamton, N. Y.ch. 12, CBS
- WNHC-TV New Havench. 8, ABC

5-Station Owners

ABC OWNED STATIONS (5)

Other interests in: theaters, magazines, six AMs, six FMs

- KABC-TV Los Angelesch. 7, ABC

- KGO-TV San Franciscoch. 7, ABC
- WABC-TV New Yorkch. 7, ABC
- WBKB-TV Chicagoch. 7, ABC
- WXYZ-TV Detroitch. 7, ABC

CAPITAL CITIES BROADCASTING CORP. (5)

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

- WKBW-TV Buffaloch. 7, ABC
- WPRO-TV Providencech. 12, CBS
- WSAZ-TV Huntingtonch. 3, NBC
- WTEN Albanych. 10, CBS
- WTVR-TV Durhamch. 11, CBS

CBS OWNED STATIONS (5)

Other interests in: seven AMs, seven FMs, CATV

- KMOX-TV St. Louis, Mo.ch. 4, CBS
- KNXT Los Angelesch. 2, CBS
- WBBM-TV Chicagoch. 2, CBS
- WCAU-TV Philadelphiach. 10, CBS
- WCBS-TV New Yorkch. 2, CBS

CORINTHIAN (5)

Other interests in: newspapers, magazines, one AM

- KHOU-TV Houstonch. 11, CBS
- KOTV Tulsach. 6, CBS
- KXTV Sacramentoch. 10, CBS
- WANE-TV Fort Waynech. 15, CBS
- WISH-TV Indianapolisch. 8, CBS

COX BROADCASTING CORP. (5)

Other interests in: newspapers, four AMs, four FMs, CATV

- KTVU San Franciscoch. 2, Ind.
- WHIO-TV Daytonch. 7, CBS
- WHIC Pittsburgh, Pa.ch. 11, NBC
- WSB-TV Atlantach. 2, NBC
- WSOC-TV Charlottech. 9, NBC, ABC

NBC OWNED STATIONS (5)

Other interests in: six AMs, five FMs

- KNBC Los Angelesch. 4, NBC
- WNBC-TV New Yorkch. 4, NBC
- WMAQ-TV Chicagoch. 5, NBC
- WRC-TV Washingtonch. 4, NBC
- WRCV-TV Philadelphiach. 3, NBC

NEWHOUSE BROADCASTING CORP. (5)

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

- KOIN-TV Portland, Ore.ch. 6, CBS
- KTVI St. Louis, Mo.ch. 2, ABC
- WAPI-TV Birminghamch. 13, NBC, CBS

- WSYR-TV Syracuse, N. Y.ch. 3, NBC
- WTPA Harrisburg, Pa.ch. 27, ABC

STORER BROADCASTING CO. STATIONS (5)

Other interests in: seven AMs, six FMs, CATV

- WAGA-TV Atlanta, Ga.ch. 5, CBS
- WITI-TV Milwaukeech. 6, ABC
- WJBK-TV Detroitch. 2, CBS
- WJW-TV Clevelandch. 8, CBS
- WSPD-TV Toledoch. 13, ABC, NBC

TIME-LIFE BROADCAST INC. (5)

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

- KERO-TV Bakersfield, Calif.ch. 23, NBC
- KLZ-TV Denverch. 7, CBS
- KOGO-TV San Diegoch. 10, NBC
- WFDM-TV Indianapolisch. 6, NBC
- WOOD-TV Grand Rapids, Mich.ch. 8, NBC, ABC

WESTINGHOUSE BROADCASTING CO. (5)

Other interests in: six AMs, three FMs, CATV

- KDKA-TV Pittsburgh, Pa.ch. 2, CBS
- KPIX San Franciscoch. 5, CBS
- KYOV-TV Clevelandch. 3, NBC
- WBZ-TV Bostonch. 4, NBC
- WJLZ-TV Baltimorech. 13, ABC

4-Station Owners

CY. N. BAHAKEL STATIONS (4)

Other interests in: seven AMs, four FMs

- WABG-TV Greenwood, Miss.ch. 6, CBS, ABC, NBC
- WCCB-TV Charlotte, N. C.ch. 36, NBC, ABC, CBS
- WKAB-TV Montgomerych. 32, ABC
- WOLO-TV Columbia, S. C.ch. 25, ABC

CORPORATION OF PRESIDENT, CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS (4)

Other interests in: four AMs, two FMs, one shortwave station, one ETV station

- *KBOI-TV Boise, Idahoch. 2, CBS
 - *KID-TV Idaho Fallsch. 3, CBS, ABC
 - KIRO-TV Seattle, Wash.ch. 7, CBS
 - KSL-TV Salt Lake Citych. 5, CBS
- *Owns largest interest.

COWLES STATIONS (4)

Other interests in: newspapers, magazines, two AMs

- KRNT-TV Des Moinesch. 8, CBS
 - *KTVH Hutchinson, Kan.ch. 12, CBS
 - *WCCO-TV Minneapolisch. 4, CBS
 - WREC-TV Memphisch. 3, CBS
- *Majority interest owned by Minneapolis Star & Tribune Co. (a Cowles newspaper).
**Essentially, jointly owned by Minneapolis Star & Tribune Co. and two Ridder newspapers (which sep.).

CROSLY BROADCASTING CORP. (4)

Other interests in: one AM, CATV

- WLWC Columbusch. 4, NBC
- WLWD Daytonch. 2, NBC, ABC
- WLWI Indianapolisch. 13, ABC
- WLWT Cincinnatich. 5, NBC

GILMORE BROADCASTING CORP. STATIONS (4)

Other interests in: three AMs

- KGGM-TV Albuquerque, N. M.ch. 13, CBS
- KGUN-TV Tucsonch. 9, ABC
- KODE-TV Joplin, Mo.ch. 12, CBS, ABC
- WEHT-TV Evansville, Ind.ch. 50, CBS

MEREDITH PUBLISHING CO. (4)

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

- KCMO-TV Kansas Citych. 5, CBS
- KPHO-TV Phoenixch. 5, Ind.
- WHEN-TV Syracuse, N. Y.ch. 5, CBS
- WOW-TV Omahach. 6, CBS

NORTH DAKOTA BROADCASTING CO. (4)

Other interests in: two AMs

- KXAB-TV Aberdeench. 9, NBC, ABC
- KXJB-TV Valley Citych. 4, CBS
- KXMB-TV Bismarckch. 12, ABC, CBS
- KXMC-TV Minotch. 13, CBS, ABC

ROY H. PARK STATIONS (4)

Other interests in: advertising, two AMs, one FM

- WDEF-TV Chattanoogach. 12, CBS
 - *WECT Wilmington, N. C.ch. 6, NBC, ABC, CBS
 - WJHL-TV Johnson City, Tenn.ch. 11, CBS, ABC
 - WNCT Greenville, N. C.ch. 9, CBS
 - **WTVR Richmondch. 6, CBS
 - *WNCT, which is 100% owned by Roy H. Park Stations, owns 30% of WECT
- **Pending FCC approval.

CRITERIA • For purposes of this analysis, TELEVISION MAGAZINE used a set of criteria which may not agree with those others may use in determining multiple ownership. Satellites (stations operating on a regularly assigned channel and wholly or almost wholly rebroadcasting the programs of another station) were not counted in group ownership patterns. If an individual or company owned only one TV property and a satellite to it, it was not considered a multiple owner. If an individual or company owned two or more regularly assigned channels and in addition controlled satellite properties, it was regarded as a multiple owner but not charged with the satellites in the group ownership breakdowns.

Unless otherwise noted group interests were assigned to companies which held a significant degree of control in the stations credited to them. Organizations or people owning the majority or largest interest in one property and a minority interest in another were counted as groups. En-

titles, however, which had only a decidedly minority interest in two or more TV properties were not considered multiple owners. TELEVISION'S analysis did not attempt to count against group ownership all ownerships of 1% or thereabout in individual station or station groups. Such an accounting is virtually impossible because of such considerations as mutual fund holdings in publicly-owned broadcast companies.

The key to TELEVISION'S various criteria in creating its group ownership list was practicality. No station group, up against the FCC-dictated maximum of seven stations, would let a 1% holding in one of those stations stand in its way of acquiring an interest in a more profitable property. Likewise, owners of satellite properties would probably dispose of them—if counted against the station limit—if necessary to expand.

The editors set out to reflect an accurate picture of the group ownership condition, and believe this analysis meets that standard.

Jan. 1, 1965, along with 310 stations, other communications holdings in which they had interests.

POST BROADCASTING CORP. (4)
Other interests in: newspapers, two AMs

KTVO Ottumwa,
Iowach. 3, CBS, NBC, ABC
WEAU-TV Eau Claire,
Wis.ch. 13, NBC, CBS, ABC
WLUC-TV Marquette,
Mich.ch. 6, CBS, NBC, ABC
WLUK-TV Green Bay, Wis.ch. 11, ABC

REDWOOD BROADCASTING CO. (4)
Other interests in: one AM, one FM

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

DONALD W. REYNOLDS STATIONS (4)
Other interests in: newspapers, five AMs, one FM

KFSA-TV Fort Smith,
Ark.ch. 5, CBS, NBC, ABC
*KGNB-TV Laredoch. 8, CBS, NBC
KOKO-TV Renoch. 8, CBS, ABC
KORK-TV Las Vegasch. 2, NBC
*Operates under five-year lease agreement.

RUST CRAFT BROADCASTING CO. STATIONS (4)

Other interests in: greeting cards, four AMs, three FMs

WRDW-TV Augusta, Ga.ch. 12, CBS
WRCB-TV Chattanoogach. 3, NBC
*WROC Rochester, N. Y.ch. 8, NBC
WSTV-TV Steubenvillech. 9, CBS, ABC
WVUE New Orleans, La.ch. 12, ABC
*Purchase from Veterans Broadcasting Co. pending FCC approval.

SCRIPPS-HOWARD BROADCASTING CO. (4)

Other interests in: newspapers, three AMs, two FMs

WCPO-TV Cincinnatich. 9, CBS
WEWS Clevelandch. 5, ABC
WMCT Memphisch. 5, NBC
WPTV West Palm Beach,
Fla.ch. 5, NBC

WOMETCO ENTERPRISES (4)

Other interests in: theaters, one AM, one FM

KVOS-TV Bellingham,
Wash.ch. 12, CBS

WFGA-TV Jacksonvillech. 12, NBC, ABC
WLOS-TV Asheville, N. C.ch. 13, ABC
WTVJ Miamich. 4, CBS

3-Station Owners

GENE AUTRY STATIONS (3)

Other interests in: baseball, football, hotels, newspapers, six AMs, two FMs, CATV

KOLD-TV Tucson, Ariz.ch. 13, CBS
KOOL-TV Phoenix, Ariz.ch. 10, CBS
KTLA Los Angelesch. 5, Ind.

H. & E. BALABAN CORP. (3)

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

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

CHRIS-CRAFT INDUSTRIES INC. (3)

KCOP Los Angelesch. 13, Ind.
KPTV Portlandch. 12, Ind.
WTCN-TV Minneapolis-
St. Paulch. 11, Ind.

EUGENE TV STATIONS (3)

Other interests in: newspapers

KCBY Coos Bay, Ore.ch. 11, NBC
*KPIC Roseburg, Ore.ch. 4, NBC
KVAL-TV Eugene, Ore.ch. 13, NBC
*Jointly owned with Redwood Broadcasting Co. (which see).

JOHN E. FETZER STATIONS (3)

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

KOLN-TV Lincoln, Neb.ch. 10, CBS
WWTW Cadillac,
Mich.ch. 9, CBS, ABC
WKZO-TV Kalamazoo, Mich.ch. 3, CBS

FORWARD GROUP (3)

Other interests in: newspapers, two AMs, one FM

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

GANNETT PUBLISHING CO. (3)

Other interests in: newspapers, three AMs, CATV

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

HARRISCOPE INC. STATIONS (3)

Other interests in: magazines, three AMs, one FM

KBAK-TV Bakersfield,
Calif.ch. 29, CBS
KFBB-TV Great Falls,
Mont.ch. 5, CBS, ABC
KTWO-TV Casper,
Wy.ch. 2, NBC, CBS, ABC

HEARST CORP. (3)

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

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

KATV INC. STATIONS (3)

KATV Little Rockch. 7, ABC
KTUL-TV Tulsach. 8, ABC
KWTW Oklahoma Citych. 9, CBS

KERR-McGEE STATIONS (3)

Other interests in: one UHF satellite, one AM

*KOCO-TV Oklahoma City,
Okla.ch. 5, ABC
KVOO-TV Tulsach. 2, NBC
WEEK-TV Peoria, Ill.ch. 25, NBC
*Owns largest interest.

KING BROADCASTING CO. STATIONS (3)

Other interests in: three AMs, two FMs

KGW-TV Portlandch. 8, NBC
KING-TV Seattlech. 5, NBC
KREM-TV Spokane, Wash.ch. 2, ABC

MIDNIGHT SUN BROADCASTERS INC. (3)

Other interests in: four AMs

KENI-TV Anchoragech. 2, NBC, ABC
KFAR-TV Fairbanksch. 2, NBC, ABC
*KINY-TV
Juneauch. 8, CBS, ABC, CBS
*Owns largest interest

MIDWEST TELEVISION STATIONS (3)

Other interests in: newspapers, two AMs, two FMs

KFMB-TV San Diego, Calif.ch. 8, CBS
WCIA Champaign, Ill.ch. 3, CBS
WMBD-TV Peoria, Ill.ch. 31, CBS

GEORGE W. NORTON STATIONS (3)

Other interests in: one AM

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

THE OUTLET CO. (3)

Other interests in: department store, two AMs, one FM

WDBO-TV Orlando, Fla.ch. 6, CBS
WJAR-TV Providencech. 10, NBC
*WNYS-TV Syracusech. 9, ABC
*Salt City Broadcasting, owned 50% by The Outlet Co., has a 10% interest in the station, which is an interim operation. Veterans Broadcasting Co. (which see) also holds a 10% interest.

POLARIS INC. STATIONS (3)

Other interests in: three AMs, one FM

KCND-TV Pembina,
N. D.ch. 12, ABC, NBC
KTHI-TV Fargo, N. D.ch. 11, ABC
WTVW Evansville, Ind.ch. 7, ABC

ROLLINS BROADCASTING CO. STATIONS (3)

Other interests in: outdoor advertising, seven AMs, one FM, CATV

WCHS-TV Charleston,
W. Va.ch. 8, CBS
WEAR-TV Pensacola, Fla.ch. 3, ABC
WPTZ Plattsburg,
N. Y.ch. 5, NBC, ABC

SARKES TARZIAN STATIONS (3)

Other interests in: two AMs, two FMs

WFAM-TV Lafayette, Ind.ch. 18, CBS
WPTA Ft. Wayne, Ind.ch. 21, ABC
WTTV Bloomington, Ind.ch. 4, Ind.

SOUTHEASTERN BROADCASTING CORP. (3)

Other interests in: newspapers, two AMs, two FMs

WBIR-TV Knoxville, Tenn.ch. 10, CBS
WFBC-TV Greenville, S. C.ch. 4, NBC
WMAZ-TV Macon,
Ga.ch. 13, CBS, NBC, ABC

continued

THE GROUPS *continued*

list which doesn't claim a single station that is part of a group organization, while 17 of the markets on that list are populated solely by group-owned stations. These totals are virtually the same as those found in TELEVISION's 1963 analysis. The only difference: one more market has been added to those occupied solely by groups.

Thus what the FCC seems most concerned about—the trend toward consolidation of VHF station ownership in major markets—has already taken place.

Of the 44 TV station sales in 1964, 8 (about 18%) were top 50 market outlets, while two other top 50 properties were involved in transfer of interest transactions where one set of owners bought out a second group (and there were

still two other major market station sales which were announced but not consummated). Because four of the eight stations changing hands did so as part of joint transactions, it could be argued that only six top 50 deals were executed last year.

All the stations involved were V's. Using a 1963 American Research Bureau top 50 market listing based on net weekly circulation—the same criterion used by the FCC—six of the major market stations changing hands were sold by existing groups to other established groups (but with one such sale—WJRT Flint, Mich.—the group involved subsequently passed the station on to an individual). In each instance the purchaser already owned at least one top 50 market property. The remaining two of the eight major market station sales last year involved single proprietors as

THE GROUPS *continued from page 43*

SPRINGFIELD TELEVISION BROADCASTING CO. STATIONS (3)

Other interests in: one UHF satellite
 WKFE Dayton, Ohioch. 22, Ind.
 WJZB Worcester, Mass.ch. 14, Ind.
 WWLP Springfield, Mass.ch. 22, NBC

STEINMAN STATIONS (3)

Other interests in: newspapers, five AMs, three FMs
 KOAT-TV Albuquerque, N. M.ch. 7, ABC
 KVOA-TV Tucsonch. 4, NBC
 WGAL-TV Lancaster, Pa.ch. 8, NBC

TRIBUNE CO. STATIONS (3)

Other interests in: newspapers, two AMs, one FM, CATV
 KDAL-TV Duluthch. 3, CBS, ABC
 WGN-TV Chicagoch. 9, Ind.
 WPIX New Yorkch. 11, Ind.

WKY TELEVISION SYSTEM (3)

Other interests in: newspapers, one AM
 KTVT Fort Worthch. 11, Ind.
 WKY-TV Oklahoma Citych. 4, NBC
 WTVT Tampach. 13, CBS

2-Station Owners

AMERICAN COLONIAL BROADCASTING CORP. (2)

WSUM-TV Ponce, P.R.ch. 9, Ind.
 WKBM-TV Caguas, P.R.ch. 11, Ind.

BALTIMORE SUNPAPERS (2)

Other interests in: newspapers, one AM, CATV
 WBOC-TV Salisbury, Md.ch. 16, CBS, ABC, NBC
 WMAR-TV Baltimorech. 2, CBS

BARNES, HETLAND & REINEKE STATIONS (2)

Other interests in: one VHF satellite, two AMs
 KCMT Alexandria, Minn.ch. 7, NBC, ABC
 KSOO-TV Sioux Falls, S. D.ch. 13, NBC, ABC

BLACK HAWK BROADCASTING CO. (2)

Other interests in: three AMs
 KMMT Austin, Minn.ch. 6, ABC
 KWWL-TV Waterloo, Iowach. 7, NBC

BROADCASTING COMPANY OF THE SOUTH (2)

Other interests in: one AM, CATV
 WIS-TV Columbia, S. C.ch. 10, NBC
 WSA-TV Montgomerych. 12, NBC
 *WTOL-TV Toledoch. 11, CBS, NBC
 *Purchase pending FCC approval.

BUFORD-PENGRE STATIONS (2)

Other interests in: one AM
 KLTV Tyler, Tex.ch. 7, NBC, ABC
 KTRE-TV Lufkin, Tex.ch. 9, NBC, ABC, CBS

DARROLD A. CANNAN STATIONS (2)

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

CENTRAL BROADCASTING CO. (2)

Other interests in: two AMs, two FMs, CATV
 WHO-TV Des Moinesch. 13, NBC
 WOC-TV Davenportch. 6, NBC

LESTER COX STATIONS (2)

Other interests in: one AM
 *KOAM-TV Pittsburg, Kan.ch. 7, NBC, ABC
 KYTV Springfield, Mo.ch. 3, NBC, ABC
 *Cox interests own 50% of KOAM-TV, which owns 66⅔% of KOAM-TV.

CRAIN-SNYDER TV INC. (2)

Other interests in: one AM
 KRTV Great Falls, Mont.ch. 3, NBC
 KULR-TV Billings, Mont.ch. 8, NBC

R. H. DREWRY STATIONS (2)

Other interests in: three AMs
 *KMID-TV Midland, Tex.ch. 2, NBC
 KSWO-TV Lawton, Okla.ch. 7, ABC
 *Owns largest interest.

EVENING STAR BROADCASTING CO. (2)

Other interests in: newspapers, two AMs, two FMs
 WMAL-TV Washington, D. C.ch. 7, ABC
 WWSA-TV Harrisonburg, Va.ch. 3, CBS, NBC, ABC

FISHER'S BLEND STATION INC. (2)

Other interests in: one AM
 KATU Portlandch. 2, ABC
 KOMO-TV Seattlech. 4, ABC

J. B. FUQUA INDUSTRIES INC. STATIONS (2)

KTVE El Dorado, Ark.ch. 10, NBC, ABC
 WJBF Augusta, Ga.ch. 6, NBC, ABC

GARRYOWEN STATIONS (2)

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

GAY-BELL CORP. (2)

Other interests in: one AM
 WCOV-TV Montgomery, Ala.ch. 20, CBS
 WLEX-TV Lexington, Ky.ch. 18, NBC, CBS

A. L. GLASMANN GROUP (2)

Other interests in: newspapers, four AMs
 KGMB-TV Honoluluch. 9, CBS
 KMVT Twin Falls, Idahoch. 11, CBS, ABC, NBC
 KUTV Salt Lake Citych. 2, NBC
 *Purchase pending FCC approval.

GOLD SEAL STATIONS (2)

Other interests in: three AMs
 KOB-TV Albuquerque, N. M.ch. 4, NBC
 KSTP-TV Minneapolis-St. Paulch. 5, NBC

GREAT LAKES TELEVISION STATIONS (2)

Other interests in: newspapers
 WGHP-TV High Point, N. C.ch. 8, ABC
 *WSEE-TV Erie, Pa.ch. 35, CBS, ABC
 *Interlocking ownership with WGHP-TV.

PAUL F. HARRON STATIONS (2)

KAUZ-TV Wichita Falls, Tex.ch. 6, CBS
 WKTV Utica, N. Y.ch. 2, NBC, ABC

HARTE-HANKS NEWSPAPERS STATIONS (2)

Other interests in: newspapers
 KCTV San Angelo, Tex.ch. 8, CBS, ABC
 KENS-TV San Antonioch. 5, CBS

HERALD PUBLISHING CO. (2)

Other interests in: newspapers
 WALB-TV Albany, Ga.ch. 10, NBC, ABC
 WJHG-TV Panama City, Fla.ch. 7, NBC, ABC

HORACE HILDRETH STATIONS (2)

Other interests in: three AMs, one FM
 WABI-TV Bangor, Me.ch. 5, CBS, ABC
 WAGM-TV Presque Isle, Me.ch. 8, CBS, ABC, NBC

W. P. HOBBY STATIONS (2)

Other interests in: newspapers, one AM
 *KFDM-TV Beaumont, Tex.ch. 6, CBS
 KPRC-TV Houstonch. 2, NBC
 *Owns largest interest but also owned in part with Darrold A. Cannan Stations.

JEFFERSON STANDARD BROADCASTING CO. (2)

Other interests in: newspapers, one AM
 WBTV Charlotte, N. C.ch. 3, CBS, ABC
 WBTV Florence, S. C.ch. 13, CBS, ABC, NBC

KWTX BROADCASTING CO. (2)

Other interests in: one VHF satellite, one AM, one FM
 *KWTX-TV Waco, Tex.ch. 10, CBS, ABC
 KXII Ardmore, Okla.ch. 12, NBC, ABC, CBS
 *Owned in part with Texas Broadcasting Corp. (which see).

T. B. LANFORD STATIONS (2)

Other interests in: three AMs, two FMs
 KALB-TV Alexandria, La.ch. 5, NBC, ABC, CBS
 *WJTV Jackson, Miss.ch. 12, CBS
 *Owns substantial interest.

LEE OPTICAL CO. (2)

Other interests in: one AM
 KLBK-TV Lubbock, Tex.ch. 13, CBS, ABC
 KWAB-TV Big Spring, Tex.ch. 4, CBS, ABC

MARTIN THEATERS OF GEORGIA (2)

Other interests in: theaters
 WTVG Chattanooga, Tenn.ch. 9, ABC
 WTVM Columbus, Ga.ch. 9, ABC, NBC

sellers and multiple owners with top 50 market properties as buyers. In instances where multiple owner sold to multiple owner, four of the deals had smaller groups selling to bigger groups, while two went the other way. All this bore out reasoning that the groups had just about reached saturation in the top 50 markets. Obviously, the weight of station trading had to shift to the secondary markets. It did.

The emergence of new groups and the departure of long-standing ones—in most cases their fortunes hanging on sales or buys in markets below the top 50—gives added substance to the contention. Examination of station action over the last 15 months (since TELEVISION's 1963 analysis) discloses 11 new TV station groups coming into existence while six were either reduced to single outlet holdings or completely liquidated. Of the 18 stations acquired during the period

by the 11 new groups all but one are non-top 50. Of the 13 sold during the period by the six departing station groups, all but four are non-top 50.

(The 11 new groups: Cy N. Bahakel Stations, 4; James S. Gilmore Jr. Stations, 4; Roy H. Park Stations, 4; Post Broadcasting Corp. Stations, 4; J. B. Fuqua Stations, 2; Gay-Bell Corp., 2; Lee Optical Corp., 2; Manship Stations, 2; McClatchy Broadcasting Corp., 2; Norfolk-Portsmouth Newspapers Inc., 2, and John B. Walton Stations, 2. The six eliminated from group status: Transcontinent Television Corp., formerly 5; Grayson Enterprises, formerly 3; First Corp., formerly 2; Goodwill Stations Inc., formerly 2; Hilberg-Buse-Richter Stations Inc., formerly 2, and L. M. Seapugh Stations, formerly 2.)

Aside from the record Transcontinent and Goodwill Sta-
To page 74

MANSHIP STATIONS (2)

KRGV-TV Weslaco,
Tex.ch. 5, NBC, ABC
WBRZ Baton Rouge,
La.ch. 2, NBC, ABC

McCLATCHY BROADCASTING CO. (2)

Other interests in: newspapers, four
AMs, three FMs

KMJ-TV Fresno, Calif.ch. 24, NBC
KQVR Stockton, Calif.ch. 13, ABC

CARL M. McCONNELL STATIONS (2)

*KJEO-TV Fresno, Calif.ch. 47, ABC
KVIQ-TV Eureka,
Calif.ch. 6, ABC, NBC
*Owns substantial interest.

METROPOLITAN TV STATIONS (2)

Other interests in: one AM

KOA-TV Denverch. 4, NBC
KQAA-TV Puebloch. 5, NBC

MIDCONTINENT BROADCASTING CO. (2)

Other interests in: two VHF satellites,
four AMs, one FM

KELO-TV Sioux Falls,
S. D.ch. 11, CBS, ABC
WKOW-TV Madison, Wis.ch. 27, ABC

MIDWESTERN BROADCASTING CO. (2)

Other interests in: five AMs

WPBN-TV Traverse City,
Mich.ch. 7, NBC, ABC
WTOM-TV Cheboygan,
Mich.ch. 4, ABC, NBC

MORGAN MURPHY STATIONS (2)

Other interests in: newspapers, one
AM, one FM

KXLY-TV Spokane, Wash.ch. 4, CBS
WISC-TV Madison, Wis.ch. 3, CBS

NORFOLK BROADCASTING CORP. (2)

Other interests in: three AMs, two FMs

WLVA-TV Lynchburg, Va.ch. 13, ABC
WVEC-TV Hampton, Va.ch. 13, ABC

NORFOLK-PORTSMOUTH NEWSPAPERS

INC. (2)

Other interests in: newspapers, one AM,
one FM

WFMY-TV Greensboro,
N. C.ch. 2, CBS
WTAR-TV Norfolk, Va.ch. 3, CBS

NORTHERN TELEVISION INC. (2)

Other interests in: one FM

KTVA Anchoragech. 11, CBS
KTVF Fairbanksch. 11, CBS

*PLAINS TELEVISION CORP. (2)

Other interests in: two UHF satellites

**WICS Springfield, Ill.ch. 20, NBC
**WHNB-TV New Britain,
Conn.ch. 30, NBC

*Plains Television Corp. is 50% owned
by Transcontinental Properties and 50%
by H. & E. Balaban Corp.
**Jointly owned with H. & E. Balaban
Corp. (which see).

POST-NEWSWEEK STATIONS (2)

Other interests in: newspapers, maga-
zines, one AM, one FM

WJXT Jacksonville,
Fla.ch. 4, CBS, ABC
WTOP-TV Washingtonch. 9, CBS

REEVES BROADCASTING CORP. (2)

Other interests in: one AM, one FM,
CATV

WHTN-TV Huntington,
W. Va.ch. 13, ABC
WNSU-TV Charleston,
S. C.ch. 2, ABC, CBS

RIDDER PUBLICATIONS INC. STATIONS

(2)

Other interests in: newspapers, three
AMs

*WCCO-TV Minneapolisch. 4, CBS
WDSM-TV Superior,
Wis.ch. 6, NBC, ABC
*Essentially jointly owned by two Rid-
der newspapers and by Minneapolis
Star & Tribune Co.—a Cowles news-
paper (which see).

RINES STATIONS (2)

Other interests in: two AMs

WCSH-TV Portland, Me.ch. 6, NBC
WLBZ-TV Bangor,
Me.ch. 2, NBC, ABC

ROYAL STREET CORP. STATIONS (2)

Other interests in: two AMs, one FM,
CATV

WALA-TV Mobile, Ala.ch. 10, NBC
WDSU-TV New Orleansch. 6, NBC

SCREEN GEMS STATIONS (2)

Other interests in: theaters, one AM,
one FM

KCPX-TV Salt Lake Citych. 4, ABC
WAPA-TV San Juan,
P.R.ch. 4, NBC, ABC

SPANISH INTERNATIONAL NETWORK (2)

KMEX-TV Los Angelesch. 34, Ind.
KWEX-TV San Antonio, Tex.ch. 41, Ind.

TEXAS BROADCASTING CORP. (2)

Other interests in: two AMs, one FM,
CATV

KTBC Austin,
Tex.ch. 7, CBS, NBC, ABC
*KWTX-TV Waco,
Tex.ch. 10, CBS, ABC
*Owned in part with KWTX Broadcast-
ing Co. (which see).

TEXAS STATE NETWORK (2)

Other interests in: two VHF satellites,
three AMs, one FM

YFDA-TV Amarillo, Tex.ch. 10, CBS
*KRBC Abilene, Tex.ch. 9, NBC
*Texas State Network Family Interests
own a substantial percentage of station.

HAROLD H. THOMS STATIONS (2)

Other interests in: six AMs

WISE-TV Asheville, N. C.ch. 62, NBC
WNBE-TV New Bern, N. C.ch. 12, ABC

TRIGG-YAUGHN INC. STATIONS (2)

Other interests in: five AMs

KOSA-TV Odessa, Tex.ch. 7, CBS
KROD-TV El Pasoch. 4, CBS

TRUTH PUBLISHING CO. (2)

Other interests in: newspapers, maga-
zines, two AMs, one FM

WKJV-TV Fort Wayne, Ind.ch. 33, NBC
WSJV-TV South Bend, Ind.ch. 28, ABC

UNITED BROADCASTING CO. (2)

Other interests in: seven AMs, three
FMs

WMUR-TV Manchester, N. H.ch. 9, ABC
WOOK-TV Washington,
D. C.ch. 14, Ind.

VETERANS BROADCASTING CO. (2)

Other interests in: one AM

*WNYS-TV Syracusech. 9, ABC
**WROC Rochester, N. Y.ch. 8, NBC
*Owns 10% of station, which is an in-
terim operation. The Outlet Co. (which
see) also has an interest.
**Sale to Rust Craft Broadcasting Co.
Stations. Pending FCC approval.

JOHN B. WALTON STATIONS (2)

Other interests in: one AM, one FM

KVII-TV Amarillo, Tex.ch. 7, ABC
KVKM-TV Monahans, Tex.ch. 9, ABC

WISCONSIN VALLEY TELEVISION CORP.

(2)

Other interests in: newspapers, one
AM, one FM

WMTV Madison, Wis.ch. 15, NBC
WSAU-TV Wausau,
Wis.ch. 7, CBS, NBC, ABC

ZANESVILLE PUBLISHING CO. (2)

Other interests in: newspapers, three
AMs, one FM

WHIZ-TV Zanesville,
Ohioch. 18, NBC, ABC, CBS
WTAP-TV Parkersburg,
W. Va.ch. 15, NBC, ABC

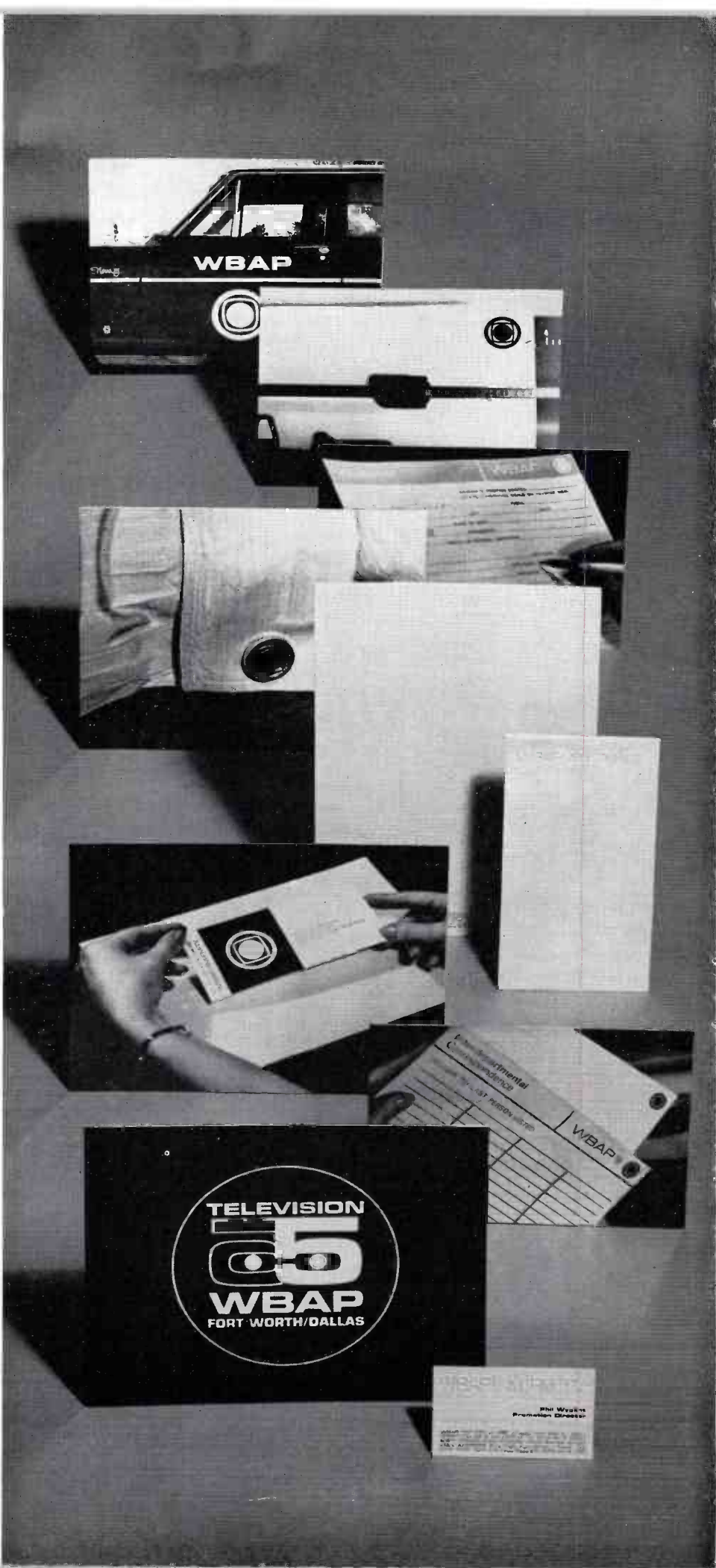
Footnote: Unless otherwise noted, each station credited to a group is one that's 50% or more owned by the multiple station organization. Those stations with more involved lines of ownership are indicated by asterisk and subsequently explained.



**FOCUS
ON
DESIGN**

*They started from scratch
in redesigning a
whole new image for WBAP-TV.
It's called "ikonogenics."
By any name,
it spells good business.*

*WBAP-TV general manager
Roy Bacus (left)
and designer Crawford Dunn
going over plans for the
station's redesign project.
The results of their
collaboration appears
at right and on the
pages that follow.*



A fancy word and a simple idea have come together to achieve a laudable result in Fort Worth, Tex.

The fancy word is "ikonogenics."

The simple idea is to make a local television station's on- and off-air image measure up to the medium's visual potentials.

The laudable result is what's happened at WBAP-TV Fort Worth, Tex., evident day and night to the viewers of that station and herewith to the readers of TELEVISION.

But first to deal with that word. It's the corporate creation of designer Crawford Dunn, who's taken from the Greek *icon* (image or form) and *gen* (being born) to coin the description of his design technique and, incidentally, the name of his design company—Ikonogenics Inc. Reduced to its most elementary form, the ikonogenic concept is one of total corporate design. "The corporate image, or iconic, concept of presentation control is firmly rooted in the psychological fact that every part of every presentation is intrinsically ikonogenic—that is, intrinsically image-inducing. This concept incorporates the very nature of ikonogenesis: every image is the residual sum of its component inputs, in the same way that a mosaic is the total of its tiles." What Dunn means is that when you start a design program you have to go all the way; you can't just erect a fancy facade in one area and let the rest of the company image find its own way. This course, in his experience, leads only to corporate chaos.

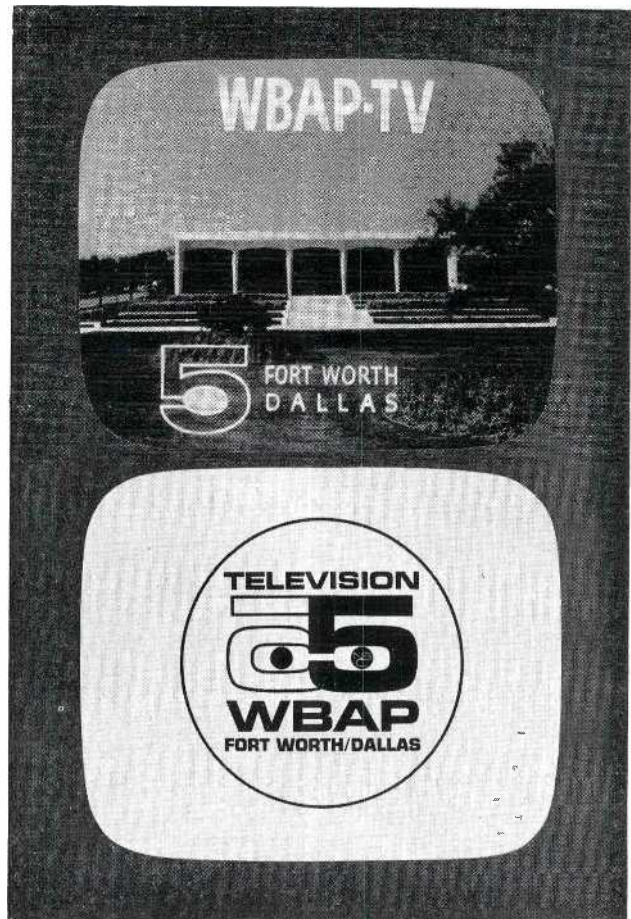
General Manager Roy Bacus of WBAP-TV was the man who had the simple idea. He felt that television had grown up a hodgepodge, that for years "television has been a quadruple projection of a radio message, a legitimate stage setting, a motion picture technique plus print graphics for word and symbol visuals." What Bacus wanted was a local television image that would be not a legacy of all these influences but something all its own. Further, he wanted to eliminate that severe drop in image quality which often occurs when the on-air picture switches from the network's image to the affiliate's.

Bacus also was bothered by the fact that Fort Worth itself continued to have a "cow town" image when, in fact, the market had long since moved into a metropolitan economy with a growing industrial sector. He felt that WBAP-TV's still being identified by a cow bell—the symbol it inherited from WBAP's radio heyday—wasn't helping change that impression.

The job of creating this new image he turned over to Crawford Dunn.

In that last statement—that he turned the job over to one man rather than letting it be pieced together by a number of others—is contained the second most important point of the WBAP-TV design story. (The most important, of course, is that Bacus recognized the need for the redesign and was willing to scrap the old and invest in creating the new.) Under the ikonogenics concept, says Dunn, "There is no 'speaking part' for the usual cast of corporate anarchists, the do-it-yourself esthetes, the mediocrity-oriented bureaucrats, the inveterate expeditors, the host of assorted sidewalk superintendents. In short, the program must be armed with a means of effectively quarantining the corporate kibitzers, however well meaning they may be. As with the game of chess, it is axiomatic that anyone who knows enough about ikonogenics to know how to kibitz knows enough to know that there must be no kibitzing."

The result of the Bacus-Dunn collaboration is presented on these four pages. As originally conceived, it touched upon every facet of the WBAP-TV operation, from station



Above • WBAP-TV's pre-redesign ID.

Below • The station's new on-air image.

ID's to sets to station wagons to letterheads to mailing labels to cufflinks—and all points between.

Dunn brought to the job zero television credits. In fact, he had not long been even a regular viewer of television when he took on the WBAP-TV commission. What he did know of television—and especially of locally-originated as distinct from network-originated television—made him wince. The fact that he had never worked in or with the medium he felt almost an advantage. He started the job with no preconceptions except those of standard design practices. Dunn felt there was no peculiar mystery about TV that would not yield to those principles. Essentially, he found nothing wrong with the programming, but much wrong with the graphics that accompanied and became a part of it.

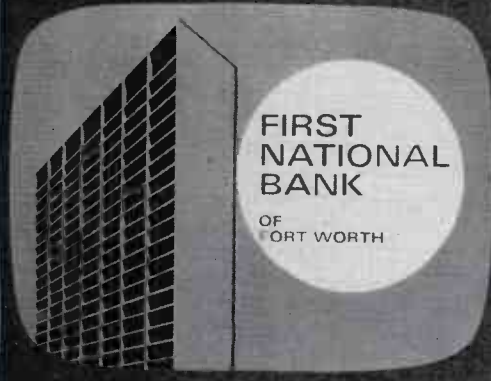
Dunn's first attack on the problem was in controlling the "signal-to-noise" ratio of what appeared on the TV screen—a phrase as familiar to television operators as to designers. "Noise," says Dunn, "is any element that is not part of the original message. The chatter of two old ladies behind you at the theater constitutes noise in the playwright's message. The cat-calls of a heckler at a political rally constitute noise in the politician's message." When Dunn looked at the images being transmitted on WBAP-TV's signal he saw more noise than message.

The first step, he concluded, was to "wipe the screen clean and start from scratch." Out went the mural wall-



ABOVE • These four slides, with the pre-ikonogenic versions on the left, demonstrate how WBAP-TV's new look took form under the hands of designer Crawford Dunn. These slides are for weather and sport use. In all, over 2,000 new graphics were designed by Ikonogenics Inc. for the station's design project.

BELOW • An even more venturesome redesign project was undertaken with the station's sponsors. The top row of slides shows how three advertisers used to look on WBAP-TV. The bottom row shows how they come across after the ikonogenics redesign. They help WBAP-TV achieve its on-air image unity.



From “zero image” sets to sponsor ID’s, the WBAP-TV project spared no effort in creating a new corporate and on-air image.

paper on an interview set, out went the landscaping on the station’s ID, out went the superfluous gimcracks from the news, weather and sports telops. In went, by the time Dunn’s design project was completed, over 2,000 brand-new graphic designs to replace the old, all containing only those elements essential to the message they were supposed to transmit.

In redesigning the station’s ID, for example, Dunn asked Bacus to name the absolute minimum number of messages that had to be conveyed. The answer was, first, the channel number, as it’s by this nomenclature that the station is most widely identified by its viewers. The second was the station’s call letters. The resultant design, which appears in many form throughout WBAP-TV’s design program, stopped right there: it contains those two elements and nothing more. (In some ID’s an NBC logo is incorporated, but as part of the basic design, not in addition to it.)

A more elaborate example of the design technique was its application to two of the station’s standard sets: the news-sports set and an interview set used during its daytime women’s program. For the news-sports set Dunn designed a mobile stage—essentially a box on wheels—which has a straight counter across the front to hold scripts and other program materials and a pedestal chair for the on-air personality. The set has lights permanently affixed and adjusted for the men who use it: to “strike” the set it need only be unplugged and, if desired, rolled out of the main studio and into an adjacent storage area. The back of the set is a rear projection screen. Other ornaments: none.

In his approach to designing the interview set Dunn started again by scrapping the cluttered setup the station had used (top photo at the right) and designed a “no seam” set borrowed from the technique used by still photographers, who use giant rolls of paper to form backdrops which eliminate the distraction of walls and floors. In WBAP-TV’s case Dunn specified a giant curved set covered with carpeting (bottom photo at the right). When “cropped” by the television screen it makes the performers appear almost to float in their studio environment. (Those who prefer the ikonogenic idiom can call this, as Dunn does, an “auiconic” set, meaning “zero image.”)

These designs were all part of step one in the WBAP-TV project. That, however, was only the first Bacus and Dunn had to take. It involved those images the station was responsible for, and therefore could be corrected comparatively easily; only Dunn and Bacus were involved in the yes or no decisions. But not all of the images a station transmits are its own. Many—in fact, the more the merrier—are those which come to the station from its advertisers. On the local level these have not always been television’s proudest graphic ornaments, yet few station managements have felt it prudent to suggest to paying customers that what



BEFORE • This was WBAP-TV’s interview set for its Monday-Friday Dateline show before the ikonogenic redesign project.



AFTER • This is the “auiconic”—zero image—set designed by Dunn. Star Bobbie Wygant interviews NBC’s Martin Agronsky.

the customers were perfectly satisfied with didn’t really measure up.

Bacus thought WBAP-TV’s advertisers would respond favorably to his approach, however—especially as their images would be enhanced as much as the station’s. So, in a series of meetings with local sponsors and their agencies, he and Dunn presented their ikonogenic concept and solicited advertiser support. The sponsor logos on the facing page, as well as all other advertiser materials appearing on the station, were the result.

(What doesn’t appear on these pages is the fact that all the WBAP-TV designs—in fact, all the locally originated programming on that station—are created and transmitted in color. The reader must imagine that element for himself.)

Put it all together—and throw in the new letterheads, business cards, advertising and other elements of the WBAP-TV redesign—and you’ve got a total commitment to the proposition that good graphics make good sense and good business.

In specific terms, designer Dunn sums up the accomplishment—especially in its on-air applications—as having given the viewer “less to look at and more to see.”

In general terms, manager Bacus puts it this way: “Is there a need for better TV design? If the answer is yes, then there’s a need for what we’re doing.” **END**

Many stations require every newsman to be a writer, cameraman and commentator

newsfilm. In some markets the four-man TV film crew is a must—cameraman, soundman, electrician and reporter.

The big problem in people, however, is not the unions—it's getting qualified men, and keeping them. Qualified TV newsmen don't just happen. "Everybody who works for us in news," says James A. Bryon, news director at WBAP-TV Fort Worth-Dallas, "must have a journalism background—newspaper, broadcast news or college journalism." But there aren't that many people around with the preferred background to keep pace with the rapid expansion in station news staffs now going on.

At WNEM-TV Saginaw, Mich., every man hired in news must be a writer, cameraman and commentator. News director Tom Eyran recently hired his eighth man "and spent several months looking for a person who qualified in all three categories."

And on the other side of the problem, stated by Ed Kennedy, news bureau chief at WWLP Springfield, Mass., "Good men are hard to keep. Most are youngsters and want to move. You can't blame them. All you can do is miss the good ones."

Because TV coverage areas are so broad, many stations would go broke trying to maintain enough newsmen to cover every community they put their signal into. The natural manpower supplement, as for newspapers, are stringers, area reporters who supply both spot news and/or film and are paid on a material-used basis.

Depending on how much a station accents regional news—and with the need to fill expanded news formats, the accent is increasing—stringer systems can be extensive. KFRE-TV Fresno, Calif., maintains 46 stringers. WKZO-TV Kalamazoo, Mich., has 45 stringers in western Michigan. KOAT-TV Albuquerque covers five other cities in New Mexico with stringers.

Gordon S. Anderson, news and public affairs director of WKZO-TV, notes that "regional news coverage and a correspondent corps throughout our coverage area has meant sure success with sponsor and public alike."

While stringers are used extensively in the more rural markets, big market stations also rely on them. WLWT Cincinnati, for example, with a 17-man news department, also makes use of 25 stringers.

More stations maintain stringers than they do news bureaus, but 62 stations in the TELEVISION survey, 37.1%, had a permanent office for news gathering in another city. Most often the bureau is located in the state capital, the center for

news of state-wide significance. Some stations also maintain bureaus in major cities around their state. KGRA-TV, located in Sacramento, capital city of California, has a bureau in San Francisco and another in Stockton.

For most stations that are part of a major broadcast group operation, sister stations within the group frequently supply each other on pertinent news breaks. Crosley Broadcasting's WLWT Cincinnati, for instance, can consider Crosley's other outlets in Columbus, Dayton and Indianapolis as "bureaus." All of a major network's o&o stations are similarly tied together.

The ultimate in bureaus is a man in Washington, D.C., or in a foreign capital. But by itself, a station can rarely afford the expense (or with the volume of Washington news supplied by the networks, feel the need). And even with the resources of a big broadcast group, a national bureau is carefully considered before it is opened. There aren't many of them.

THE WASHINGTON NEWS BUREAUS

Westinghouse Broadcasting has had a six-man Washington bureau for eight years. (It also has a two-man London Bureau, a man in Paris and another in Berlin.) Time-Life Broadcast has a long-time Washington news bureau as does Storer Broadcasting. When the CBS-owned TV stations came out from under the wing of CBS News in September 1963 to go on their own in news, they also opened a separate Washington bureau.

The value of the Washington offices hinge on what use the stations make of them. The CBS stations' bureau has a daily sound-on-film news report service. Time-Life and Westinghouse have similar service and the clear difference between these operations and the networks' coverage of Washington is that stations supplied by the bureaus can get Washington news tailored to the special interest of their local viewers.

A major portion of a station's news, of course, comes via a clattering teletype and many stations get up to 90% of the news they report from wire services. Twenty-five years ago, the newspaper-oriented United Press (now UPI) and Associated Press refused to sell their services to radio stations. Today they each service more broadcasting clients than they do newspapers.

Every station reporting in the TELEVISION survey on local news subscribed to at least one wire service; 64 stations taking AP, 82 stations taking UPI, 35 stations getting both services, 2 getting Reuters, this with either national wire,

radio wire, state wire or combinations. Many secondary services include U. S. weather, Western Union sports and various city news services.

In addition to wire copy most stations are also taking some form of photo service. A common source of news stills are the facsimile service of AP and UPI. Thirty-three stations subscribed to UPI's "Unifax," 19 stations to the AP "Pix-fax."

An increasing source of film story supply is coming from the networks. Such services as UPI Newsfilm are getting stiff competition from NBC News Program Service and CBS Newsfilm, each supplying subscribing affiliates with a daily budget of film stories over closed circuit TV. This is videotaped at the stations for inclusion in local newscasts.

The NBC service, now five years old and going to 77 clients, offers eight or nine stories daily closed circuited at 5 p.m. ABC News recently started a similar service. Local stations with more news time to fill are obviously finding the special network feeds helpful.

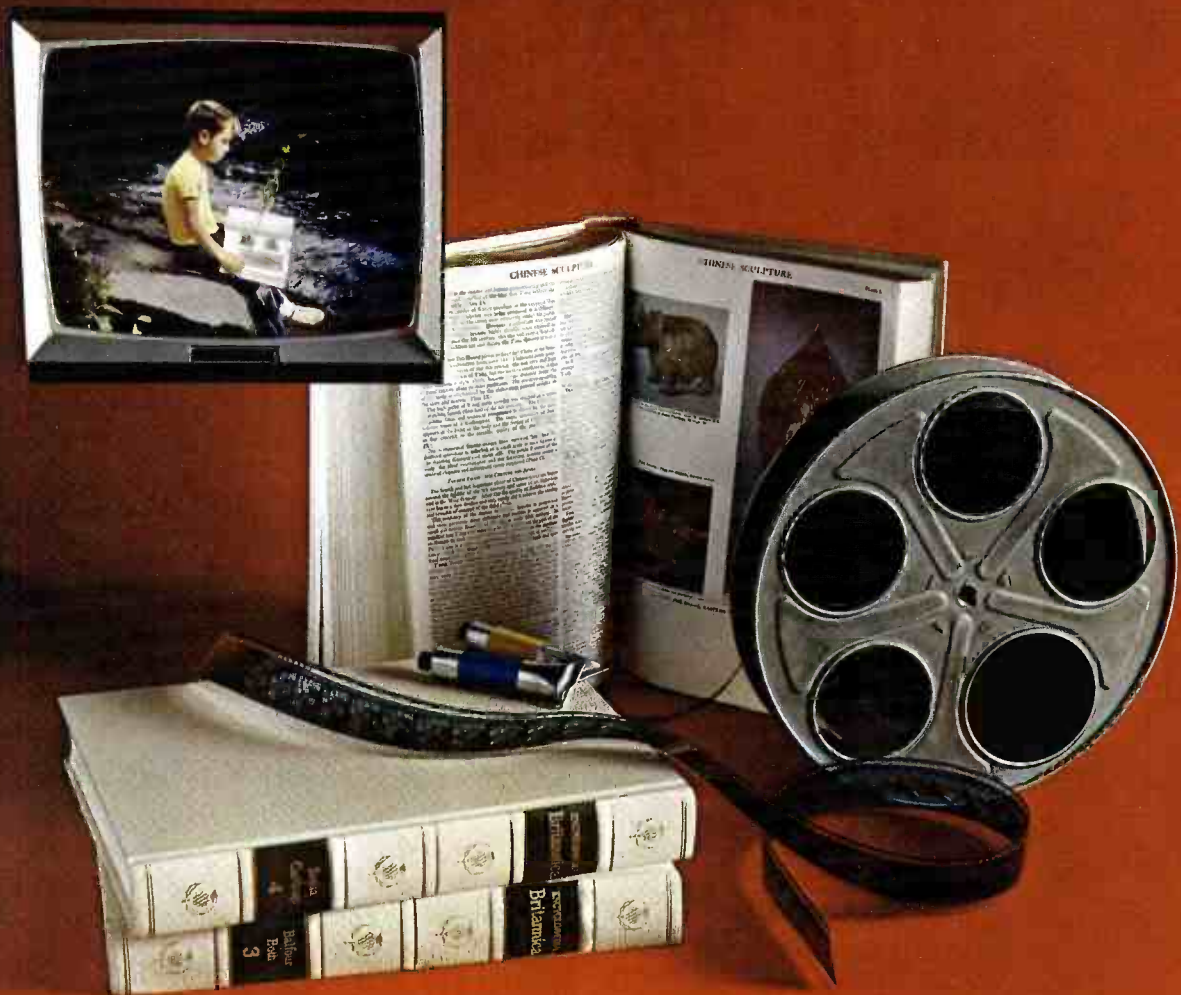
No TV news director will argue against using newsfilm when it will live or enhance a newscast. No one wants his TV news to be "radio news with pictures." Consequently, the use of newsfilm, particularly on the expanded newscasts, has been stepped up.

Ed Blair, news director at WAGA-TV Atlanta, estimates that his department last year obtained film coverage of some 1,500 local and state stories. KMTV Omaha shoots 500,000 feet of newsfilm annually, uses 65-70% newsfilm on all major newscasts. Among news director Phil Wilson's chief problems on the expansion of WANE-TV Ft. Wayne's news was "a great increase in the amount of raw film stock purchased," plus the costly addition of a sound camera and a new higher speed processor.

ACCENT ON NEWS GEAR

This boom in newsfilm puts a new accent on equipment. And it is a costly accent, roughly \$5,000 for a basic silent and sound equipment setup, two cameras and accessories. In sound film equipment especially the outlay is high (a single system CBS—Mitchell 16mm sound camera with lenses costs \$12,500), but many newsmen feel it is worth it because sound can cut the work load. Silent film requires the newsman to write against it, synchronize words to picture; sound carries the on-the-scene voice.

All but four of the stations surveyed had at least one film camera vs. 16 stations lacking sound-on-film equipment. wtvj Miami scored highest in each category with eight sound cameras, 14 silent.



Britannica rules the air waves... with hard-hitting color film commercials

Take a product. Any product. Add the rich, brilliant colors that make for powerful product identification, and you've got sales impact that's hard to beat. Encyclopaedia Britannica uses color film commercials to enhance their colorful bindings and their outstanding illustrations.

Even if you have to transmit black-and-white for now it's still a good idea to shoot your commercials in color. That way, you're ready for anything. Your commercials will actually look better on a black-and-white picture tube when you transmit from low-cost black-and-white prints of your color negatives. And, when special situations call for color, you're all set to go. What's more, you build an invaluable backlog of color experience for the day when everything goes color.

And remember, also, the extra use of your color film commercials in theatre advertising and in your dealer and other promotional meetings. Call your local Eastman representative today. He'll give you the full story. Write or phone:

EASTMAN KODAK COMPANY
Rochester, N. Y. 14650
or the regional sales divisions,
200 Park Avenue, New York, N. Y.;
130 East Randolph Drive, Chicago, Ill.;
6677 Santa Monica Boulevard, Hollywood, Calif.

EASTMAN FILM

Video tape, even though much used, does not beat out the day-to-day standby, film

Few operations are as extensive in newsfilm and wtvj pays for it. Ralph Renick, wtvj's news vice president, runs a 28-man department. His budget last year was \$410,000, up a whopping \$40,000 from 1963.

FILM CAMERAS LEAD

Most stations have no more than three sound cameras, according to TELEVISION's survey; 45 stations had one sound camera, 44 had two, 31 had three. Only 17 stations had five or more. On film cameras, however, 63 stations had five or more.

The surge in newsfilm evidently hasn't hurt the use of still photos. Stills remain a standard window dressing for stories—personality head shots, for instance—and figure in the decision of how to play each story. (A common technique for dramatizing stills, rear screen projection throwing a blowup behind the newscaster, is regularly used on news shows by 96 stations in the survey.)

The still camera is part of the photographic equipment in all but 21 stations. The majority of the stations have from one to three still cameras, five stations have more than 10 (KSTP-TV Minneapolis has 17, WNEM-TV Saginaw, Mich., has 20).

To get around in, 133 of the 167 stations have mobile units assigned to the news department; 44 stations have one unit, 32 have two cars, 25 have three, 16 have four. WCBS-TV New York and KUTV Salt Lake City have eight units each, WGN-TV Chicago has nine units. A few stations are making use of helicopters for spot news and traffic coverage, a technique pioneered by KILA in its "Helicopter" coverage of the sprawling Los Angeles market.

Video tape is an increasingly used item in news departments offering the big advantage of immediate playback, but it isn't about to beat out the motion picture film camera, which is a lot more mobile than a tape unit. While 68 news shops in the TELEVISION survey used no video tape equipment, 42 stations had one VT unit, 36 had two units and 17 stations had three units. WMAQ-TV, NBC-TV's o&o in Chicago, is using six VT machines.

On the TELEVISION survey of news operations, seven stations turned up with hour-long evening local news shows, three with 45-minute local news periods. Coupled with the half-hour evening news shows from CBS and NBC, most of these stations are running 90-minute news blocks.

In Los Angeles, the most highly competitive TV news market in the country, KNXT, a CBS-TV o&o, has been running its 90-minute *The Big News* (6:00-7:00

p.m. local, 7:00-7:30 network) for over a year now and getting top ratings, one of the few major markets where CBS is beating Huntley-Brinkley. But KNXT has 49 men and news director Roy Heatly gets an annual budget of from \$500,000 to \$750,000. Can a lesser station manage a local news hour? The answer seems to be yes.

In Bakersfield, Calif., with a budget of \$30,000 and the services of two men and one part-timer, KERO-TV, a Time-Life station, has been delivering an hour of local news since last October. "Sometimes we try to do too much considering our limited staff," is the understatement of KERO-TV news director Ken Brown. But Brown's staff is "1½ men larger than either of the other two TV station staffs in Bakersfield" and he considers this an advantage.

In San Diego another Time-Life station, KOGO-TV, claims that it was the first station in the U.S. to go to 45 minutes of local news in 1960 preceding Huntley-Brinkley's 15 minutes. "We did it because we felt then as now that the public wanted more news on TV," says KOGO-TV news director Pat Higgins, "and response to the move indicated we had made a correct decision." The station went to an hour local last September.

KOGO-TV isn't without a battle in San Diego. Its CBS competition, KFMB-TV, also had 45 minutes of local news in 1960, went to an hour last August. KFMB-TV news director Ray Wilson is working on a budget of about \$235,000. KOGO-TV boosted its news budget this year to a near matching \$232,000. Both stations are fully sponsored on news and both are in the black on their news operations. KFMB has a news staff of 15, KOGO-TV a staff of 18. It's about as toe-to-toe as competition can get.

Other full hour local news operations are KONO-TV San Antonio (on a 14-man staff and annual budget of \$150,000); KVOA-TV Tucson (four full-time men, four part-time and a \$40,000 budget); WTVT Tampa, Fla. (12 men and a budget of \$200,000). The big and the small are getting involved.

KVOA-TV has worked up from a part-time, one-man news staff in 1958 to its present depth by what station manager G. E. (Doc) Hamilton calls "a step-by-step building process based on available news services and competent people."

In 1958 the station assigned staff announcers to produce two daily five-minute newscasts from the UP wire. In October 1958 KVOA-TV added a woman announcer and had her prepare a daily 15-minute woman's report. Other announcers got local sports and weather show assignments. By February 1959 KVOA-TV had an hour evening news

block built on *Woman's Report*, NBC News, weather, sports and a 15-minute local news report, all still rip-and-read.

As "community acceptance" began to grow behind the show, KVOA-TV hired a full-time news director and with him came still and film photography to augment local news. A reporter-cameraman was hired in May 1960 and the station began adding new shows, a morning news period and a Saturday afternoon report. In 1962 a new announcer with department store business experience worked in on a business news program.

In September 1963, when NBC expanded Huntley-Brinkley to 30 minutes, KVOA-TV expanded with it by drawing together all of its news and specialized programs. It leads off at 5:00 p.m. with its woman's program, follows at 5:15 with a pictorial and business report, breaks for 30 minutes of network news, comes back at 6:00 with weather and sports and concludes at 6:15 with 15 minutes of local news.

At KABC-TV, the ABC-TV o&o in Los Angeles, director of news Baxter Ward has been working with a 45-minute evening local news period since August 1962. The show was recently moved down to a 5:00 start (ABC network goes from 5:30-5:45 with KABC-TV picking up again from 5:45-6:00) to gain an early start on the evening competition.

KCRA-TV Sacramento also runs its local 45 minutes around NBC-TV network news, starting off at 5:45 p.m. locally. The KCRA-TV news operation is more extensive than many in even top 10 markets. KCRA-TV manager of news and public affairs Dave Hume has 26 men and an annual budget of about \$750,000, processes 2,500 feet of newsfilm daily and has newsmen-cameramen teams roaming from the New York World's Fair to Europe and Asia for news and feature material.

THE WEST TOPS THE EAST

The longer news shows appear to be rarer in the East than they are in the West. WMAL-TV Washington, D. C., has 45 minutes of local news running around ABC-TV network news. WTOP-TV Washington, D. C., had been running 45 minutes locally (see box, page 54) but cut back to 30 minutes when CBS began its half-hour news. The station, however, is going to a full-hour local format—a 90 minute block with network news—this month. WFGA-TV Jacksonville, Fla., cut back from 45 minutes to 35 minutes on the network news expansion.

From the enthusiasm evidenced by the news directors on the survey—and the black ink on most news department ledgers—news can succeed in expanded form, but it obviously requires stamina

SSHHH!

the
QUIET
one
is coming



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We are not trying to soft-pedal the news but we can't shout it from the rooftops either because the new Arriflex 16 BL*, a very, very quiet SELF-BLIMPED hand camera, won't be available until Spring of 1965.

Nevertheless, we owe it to our good friends everywhere to let them know that Arriflex's 'quiet one' is now in production and that it will pay them to wait a bit. The reward will be famed Arriflex quality and reliability plus

new and exclusive features that have no counterpart in any competitive offering.

The new Arriflex 16 BL was previewed and enthusiastically received at the May 1964 Industrial Film Producers Assn. in Los Angeles and at the October 1964 Audio-Visual, Pictorial & Educational TV Exposition in Washington, D.C.

When you see the model 16BL, you'll agree that it paid to wait for Arriflex's 'quiet one'.

LITERATURE IS AVAILABLE NOW, SO PLEASE WRITE FOR THIS DETAILED PREVIEW.

* (former designation, 16Q)

ARRIFLEX CORPORATION
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257 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010

"THE ARRI STORY"—An absorbing 32 minute color sound film depicting the step by step manufacture of Arriflex precision cameras and their applications to varied cinematographic assignments. Available without charge for group showings. Write (on letterhead, please) Arriflex Corporation of America for bookings.

LOCAL NEWS *continued*

on the part of the news operation, and on the part of the viewer.

KNXT, for example, has the manpower and the money and the know-how to make 90 minutes of news succeed. Per-

haps just as important, however, is its berth in the "right kind" of market.

Los Angeles is news hungry, inadequately served by only a few daily newspapers. On the other hand it is absolutely smothered by its nine TV stations. Television news is relied on and the TV

news competition is intense. Viewers in Los Angeles apparently appreciate and can absorb a solid 90 minutes of news, but this may be far from the national appetite, and far from the goal of most stations.

In Altoona, Pa., Lantz Hoffman runs

HOW THEY DO IT IN WASHINGTON, D. C.

THE news operation at WTOP-TV Washington, D. C., is powered by a \$350,000 budget and a TV-radio news staff of 29 full-time people, including 15 reporter-broadcasters and six cameramen. There are larger operations, but WTOP News ranks in any top 10.

The station, a key CBS affiliate, has three mobile units, eight film cameras, five sound-on-film cameras. It broadcasts 2½ hours of locally-produced news a day, one hour ten minutes more of network news, probably as much or more news than any station is now doing, anywhere. And this month WTOP-TV is expanding its early evening news to a full hour local—putting it up to 3 hours of locally-produced news a day.

WTOP News general manager Edward F. Ryan, president of the 800-member Radio-Television News Directors Assn. last year, outlines the mammoth undertaking and the reasons behind it:

"In just under two years WTOP News multiplied its Monday through Friday output of coverage for WTOP-TV five times and its weekend output three times. Before this dramatic expansion started, we were supplying about three hours of news material a week for television and now we are up to 14 hours. Where we did two 15 minute news programs a day Monday through Friday we now do 3 hours each day. Where we did 15 minutes on Saturday and Sunday, we now do 45 minutes each.

"Washington, the city and capital, pours out news at a tremendous rate. Its appetite for news is every bit as great as its capacity to produce news. People who work for the people who make news and people who know the people who make news are equally interested. When you think of compound interest in this city, you think of news, not money.

"The decision was made in the spring of 1962 to undertake a one-hour television news program called *Newsnight* starting that fall, with 45 minutes to be produced by WTOP News and to include the 15-minute CBS news with Walter Cronkite. In June, Paul Liebler, one of our top directors, was assigned to be producer of the new program. Among other things, he visited and studied the KNXT [Los Angeles] expanded plan.

"I note from a memo I wrote to the WTOP News staff in February 1962 that our early pilots of the hour-long news incorporated existing five-minute segments for the first 15 minutes, then the Cron-

kite news and then a projected additional half-hour of expanded area news coverage. By the time *Newsnight* went on the air all this was changed. We adopted the concept of a flexible and free-flowing format that would allow each story a position and length suitable to its interest and importance, not clipped to a pre-set limit of time.

"Our original idea was a rather simple one: to expand the service of WTOP News to the television viewers of metropolitan Washington. We found very quickly that *Newsnight* produced more plusses than we had counted in advance. As soon as we began holding up a mirror big enough for the community to see itself in, the public's interest in our television news coverage began to outrun our expectations. We were able to handle stories that we couldn't touch before simply for lack of time to pay attention to necessary details. We found we could tell a story and include the beginning and middle, not just the conclusion. We found we could go after stories of some complexity with exciting elements of controversy, and we could let the protagonists have their say. Our relationships with people in the news at all levels in Washington became more productive and illuminating for our day-to-day news coverage. We found ready contacts where we had not had them before. We found exclusive stories com-

ing our way that probably would have passed us by when our capability to handle them was more limited.

"*Newsnight* went on the air Sept. 10, 1962. On Dec. 22 we began broadcasting a half-hour Saturday edition and on May 5, 1963, we added a half-hour Sunday edition. In the fall of 1963 we started our half-hour midday news program, called *Newsday*, and a week later we cut back the locally produced portion of *Newsnight* from 45 minutes to 30 minutes to coincide with CBS News' expansion of the evening news with Walter Cronkite from 15 to 30 minutes.

"On January 6, 1964, we enlarged and revised our 11 p.m. *Report*, lengthening the program to nearly half an hour and adapting it to the flexible format of our other news programs. On Aug. 31, 1964, we inaugurated our one-hour *Morning Report*. This presents 15 minutes of world and national news followed by 15 minutes of area news; the two segments then are repeated for the second half-hour with whatever updating is necessary.

"I think we can all derive a sense of gratitude and satisfaction that the public's response to expanded news coverage on television has been one of broadening and deepening interest. I personally believe that we have yet to pass the point of a diminishing return of that interest."

END



Edward F. Ryan (right), general manager of WTOP News, examines blueprints of remodeled and expanding newsroom with Arthur Cleaves, the director of general services.

an eight-man news department at WFBC-TV, a CBS-TV affiliate in the Triangle Stations group. His department is in the black, all of his news availabilities are sold and his budget is a healthy \$100,000. His key local news period is 15 minutes at 6:15 p.m.

Does he want a 30-minute local news block? "We don't," says Hoffman, "intend to do it in 1965." What does he think of 45-minute local news? Or an hour? "Ridiculous!" says Hoffman.

The WFBC-TV news director feels, and he is not alone, that the networks are

knocking themselves out to fill their 30-minute shows. "They're digging for their half-hour and winding up with 15 minutes worth of light stuff," Hoffman says, and he obviously believes he'd have the same problem. He doesn't relish it.

How news hungry or news conscious

HOW THEY DO IT IN LAWTON, OKLA.

THE news operation at KSWO-TV Lawton, Okla., is about as small as they come—two full-time people, one part-timer, an operating budget last year of \$4,000, up from \$3,000 in 1963.

KSWO-TV has two mobile units, three film cameras and one sound-on-film camera. It carries ABC-TV network news at 5:45 p.m., a 15-minute local newscast at 6 p.m. and another 15 minutes at 10. About 75% of its local news time is sponsored and news is operating in the black.

Statistically, KSWO-TV doesn't measure up even to the knees of a major market news operation, but it is tall in both imagination and determination. KSWO-TV news director Arthur Johnson explains about news on a shoestring:

"It's one of the facts of television life that in every market there is always what is termed a 'small station.' These stations are not poor quality stations, nor are they black sheep in the television family. They are just smaller than the other outlets in their market.

"This station can be identified because, as a rule, it has the following characteristics: a small staff, less equipment, a smaller physical setup and no separate news department. This last fact is the most important, because it is the one item that can make the others less significant. A station can operate from a small building, with a small, well-trained staff, using the bare essentials of equipment, but unless it has a news department that functions, the tag of 'small' will always be pinned to it.

"Another fact of life in television is that a news department costs money. The high cost of a news department has caused many stations to turn to the announcer-newsman who depends on a wire service to feed news on a rip-and-read basis. This leads to all manner of evils, including dependence on the wire service for local stories, presenting news from all points of the world while ignoring your own community.

"No station can do this and gain stature in the eyes of its hometown. But, on the other hand, no station on a limited budget can afford to set up a news department comparable to its market opposition. The solution, as we found it, was to hit our competition where they weren't.

"First, we had to face facts. Our station is a typical 'small' station. We have a well-trained staff, and many people double in brass to keep the operation

smooth. Our news department was much the same. It was a one-man, one-car operation. The two other stations in our market were well-staffed for news and had much better equipment. Since our ABC network feeds national news, we decided to concentrate on local news. This led to a new concept of news gathering, which is really hundreds of years old. For the sake of simplicity, let's call it the newspaper concept.

"It's been an axiom that people buy newspapers because they read about things that interest them, or because their name is in the paper. Since we couldn't compete any other way, we chose the same concept for our news. From the first, we began to cover events that other stations deemed below general interest. Our news camera was on the scene at civic club lunches, city council meetings, school science fairs, peewee league baseball games, college plays, flower shows, and similar *scheduled* events. The key word, of course, is scheduled. We were able to film three or four events every day simply by keeping an appointment book. At each assignment, we made certain that everyone knew where and when the films would be shown. We extended the length of films to fully cover the event. A school play might be 45 seconds, and a soap box derby might run two or three minutes. Some events ran even longer. The retirement of a general at a nearby military installation ran close to five minutes. The flexible time aspect gave us freedom to cover any event, and cover it completely.

"In time people began to call us for coverage, and a major step had taken place. Our community had come to depend on us for local coverage of local events. We did not turn many of them down either because each time it built goodwill for the station.

"While we built our news telecasts on public affairs and civic news, we did not neglect the hard news. Each time a major hard news story broke, day or night, we were there, if possible. Those we missed on film we reported without film. We did not build our news on hard news, as many stations do. We built it on a framework of public interest items, filling in the gaps with whatever hard news was available.

"This policy had an unexpected dividend, however. When the hard news dropped off, as it so often does, we still

had a backlog of events to report to our viewers. In time, it was evident that local citizens had stopped saying, 'We saw your picture in the paper,' and began to say, 'We saw you on TV last night.' This prompted a doubling of our news department. We added one man, bringing the staff total to two.

"As our station is co-owned with a radio outlet, this led to the forming of a news central to feed all the local news to both radio and TV. We now began to pick up on the hard news items for the bulk of our news.

"Then the question of editorializing came up. We formed a policy of editorializing on questions of local importance which did not have much opposition. Things like bad streets, poor conditions at the city jail, the shortage of water, etc. This allowed us to gain an image as an editorial news station without involving the station in deeply controversial issues. In time, we found there were enough of these subjects to keep us very busy. Any city needs improvement, and we concentrated the power of our news department on these. As the months rolled by, we found that we had taken the place of the newspaper in the thinking of many of our citizens when it came to editorializing.

"The station took on the aspect of an organization which was interested in the city, and this soon developed into a deep concern for informing the citizens of every event which concerned their welfare. We expanded our coverage of the city council, called attention to local elections and in general began to program an information type newscast.

"At the start, we couldn't compete with the big stations in our market, but we couldn't fall into the habit of ripping and reading, either. We took a new course, moved into a field which the other stations chose to place secondary. By so doing we competed, and created an image of public interest with our viewers. We did it with two men, and lots of sweat. But it has paid off. Base your newscasts on this, and in time people will forget to tag 'small' onto the front of your name.

"Our concept was successful in this market and it can be made to work in any market. You don't need a half dozen men and a fleet of cars to have a news department. You just have to remember one thing: 'If you can't lick 'em, start your own game.'" END

LOCAL NEWS *continued*

is the market? How big or how capable is the news staff? Will expansion dilute the news and is there that much news being made locally to warrant expansion? What is management's attitude? Can the extra time be sold? The answers have to be individual ones.

WLEX-TV Lexington, Ky., attempted to expand its local news in 1963 but had trouble getting "proper" news personnel. It plans to try again this year. WINR-TV Binghamton, N. Y., did expand news in 1963 but it later had to cut back "because of lack of sponsor interest."

"In September 1963," says Ed Hamlyn,

news director of Crosley's WLWD Dayton, "we expanded our early evening news program to 30 minutes in order to round out with the Huntley-Brinkley expansion. Within our newsroom there was much feeling that we risked talking news to death. Our ratings indicated that we were right. We are now attempting to recoup by using a tight 15-minute local format followed by 15 minutes of national-international news from ABC." Against an hour format on the competing station, Hamlyn notes his newscast now has "a practically even share of audience."

During the period WLWD was doing a full half-hour of local news, Hamlyn

says "we found ourselves with an actual half-hour need only about one night out of ten. We now wonder from time to time how the public ever put up with some of the filler that we necessarily sold as news."

WTOL-TV Toledo, Ohio, a CBS basic also affiliated with NBC, dropped all network news programs when CBS and NBC switched to half-hour news formats in 1963. WTOL-TV now produces all of its own news programs because "the half-hour news block containing national and local news is more desirable for our schedule and audience needs than the hour block."

KJEO-TV Fresno, Calif., with five and ten minute newcasts in the afternoon and at night, will not expand because, explains news director Bob Ulrich, "we feel we have the right formula in short, concise broadcasts that do not require fillers."

KTIV-TV Sioux City, Iowa, carries Huntley-Brinkley at 5:30 p.m. The local newscast at 6 p.m., because of its proximity, carries no national copy. The nagging question for news director Jon Poston is should it "for those who do not see Huntley-Brinkley because of the early start of the program?" But at KUTV Salt Lake City, news managing director Art Kent has the problem of an advertiser "who wants his news image to be total" and insists that national and international news be included on the local news show following Huntley-Brinkley.

Although there are problems connected with the expanded local news formats, more favor them than downgrade them. Says KTIV-TV's Jon Poston, "I'm certain that were we to add another half-hour we could sell it. I'm not sure if it would be watched in competition with entertainment product, but I do know I'd like to try it on for size." Says KSTP-TV Minneapolis director of news operations William McGivern, "There seems to be no point of saturation on news." Says James Harden, supervisor, NBC News Chicago at WMAQ-TV, "I don't believe a network station in Chicago could survive without a 30-minute newscast to build around."

Budgets, a big cornerstone in the building of bigger news departments and expanded news shows, are constantly on the rise. Nearly three quarters of the stations surveyed had hikes last year. WTVB Durham, N. C., increased its news spending by \$40,000 to \$125,000 and expects a 15% jump this year. WTVJ Miami also went up \$40,000 last year. KOA-TV Denver and WBTV Charlotte, N. C., both had \$20,000 news budget hikes. KCPX-TV Salt Lake City had a \$16,000 increase to \$110,000 with \$10,000 more appropriated for 1965. WOR-TV New York took a \$50,000 jump to \$500,000.

Of the 74 stations reporting their 1964 news department budget, 22 or 29.7%



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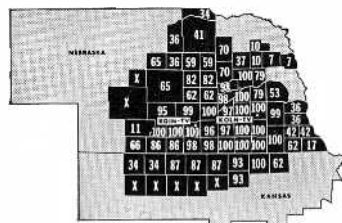
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X denotes counties where circulation is established, but where not enough diaries were placed for penetration figures.

AVERAGE HOMES DELIVERED PER QUARTER HOUR	
(March 1964 ARB — 6:30 to 10:00 p.m.)	
OMAHA "A"	62,500
LINCOLN-LAND* "A"	56,300
KOLN-TV/KGIN-TV	56,000
OMAHA "B"	55,300
LINCOLN-LAND "B"	28,700
LINCOLN-LAND "C"	16,500

*Lincoln-Hastings-Kearney

*March, 1964 ARB Rankings. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

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 WRZG KALAMAZOO-BATTLE CREEK
 WJEP GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTU/FM CADILLAC

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 WZZT-TV GRAND RAPIDS-KALAMAZOO
 WWTV CADILLAC-TRAVERSE CITY
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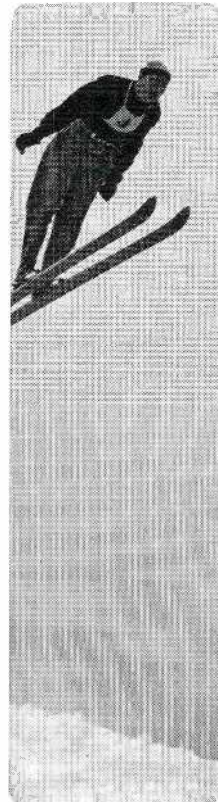
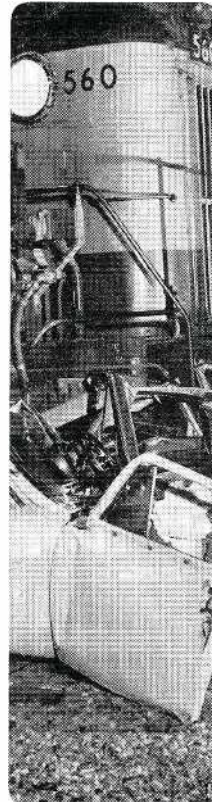
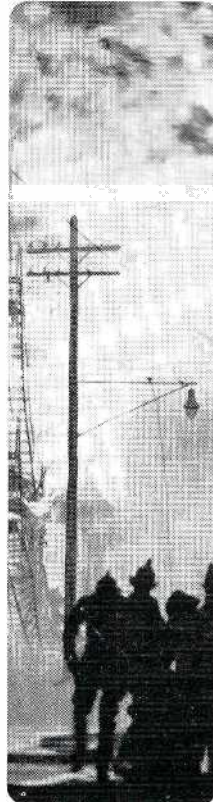
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CORINTHIAN ADDS COLUMNS TO TV JOURNALISM

EARLY in 1963 Corinthian Broadcasting Corp., the news-conscious broadcast subsidiary of Whitney Communications Corp., came to the conclusion that TV news was missing something. It carried plenty of "fact," hard news. And an increasing number of stations were going beyond straight reporting into "opinion," station editorializing. But except for an occasional network airing, "analysis," informed commentary by experts designed to give perspective and understanding to problems and events, was rarely attempted.

Independent and personal views by columnists and experienced journalists had long been a part of print journalism, and analysis had grown tremendously with the need to interpret the increasingly complex happenings in the world. The average citizen had also become more sophisticated and news conscious, more ready to accept enlightened viewpoints. Corinthian felt that television news could not provide a "full-spectrum service" until it added the element of "analysis," and the broadcast group decided to tackle the job.

The Corinthian approach was direct. It began hunting for nationally-known journalists willing to take a crack at television, many of them in Whitney Communications' own backyard at the *New York Herald Tribune*. By the fall of 1963 Corinthian had built a stable of 12 distinguished journalists—Stewart Alsop,

Washington editor of the *Saturday Evening Post*; Marquis Childs, Washington bureau chief of the *St. Louis Post-Dispatch*; Robert J. Donovan, Washington bureau chief of the *Los Angeles Times*; Roscoe Drummond, Rowland Evans and Robert Novak of Publishers Newspaper Syndicate. In addition to these national and international affairs experts, there were "specialists," Walter Kerr on theatre, Red Smith on sports, Earl Ubell on science, Judith Crist on movies, Maurice Dolbier on books and Jimmy Breslin on social problems.

Corinthian called its talent-packed project "Columnists on the Air" (and has since added Jenkin Lloyd Jones, editor and publisher of the *Tulsa Tribune*, and Vermont Royster, editor of the *Wall Street Journal*, to the group). Each columnist prepares especially written "columns" running around two minutes that are taped in Washington or New York and sent out to stations on a weekly basis.

The project was launched on the Corinthian stations (KHOU-TV Houston, KOTV Tulsa, KXTV Sacramento, WANE-TV Fort Wayne and WISH-TV Indianapolis) on Oct. 1, 1963. While designed primarily for Corinthian's own use, it has since been made available to other stations on a subscribing basis, cost keyed to market size with exclusivity to one station per market. About a half-dozen stations outside the Corinthian group have

taken the "Columnists" package, although it is not heavily promoted.

Stations receive five "columns" a week, four of them prepared by different Washington columnists, the fifth by one of the "lively arts" specialists. Scripts are sent out in advance of a week's tapes to indicate their content and timing, necessary for station program planning and promotion.

The columns are incorporated into the locally originated news programs at each station. At four of the Corinthian stations they are integrated into the early evening newscasts, whereas in Tulsa they appear in the 10 p.m. news show. Corinthian tries to use the columns in conjunction with news stories where it can to provide depth treatment to a topic that is already in the day's news. Each column can be used three times within its scheduled week, thus permitting multiple exposure without additional payment.

Corinthian feels that it has been careful on the more delicate areas of "Columnists." The large number of journalists involved afford breadth and a balance of political viewpoints. Their well-known names set them apart, independent from the news personnel of the stations, and the Corinthian stations accent this. Columnists are introduced with the words ". . . Marquis Childs with his independent and personal analysis on (Vietnam) . . ." On

LOCAL NEWS *continued*

were \$50,000 or below; 18 or 24.3% ran from \$50,000-\$100,000; 16 or 21.6% from \$100,000-\$200,000; 10 or 13.5% from \$200,000-\$300,000. Eight stations, 10.8%, had news budgets of over \$300,000.

Much of the money is coming back. Sixty-eight out of 152 stations reported themselves 100% sponsored on news, 11 other stations were 95% sponsored, 19 more were at the 90% mark. Thirty-seven stations were from 75-85% sold out, 14 outlets from 50-70% sold and three stations below 45%. Only one station noted no sponsorship.

Expanded news time, of course, isn't coming only in the early evening periods. More and more of it is opening up in early and mid-morning, early afternoon, late night and weekend.

Four of Westinghouse's five stations now have half-hour *Noon News* shows (KPX San Francisco has had its noon newscast for six years). WFMJ-TV Youngstown, Ohio, has gone to all half-hour news periods—1-1:30 p.m., 6-6:30 p.m., 11-11:30 p.m. KRLD-TV Dallas has an hour of news starting at 7 a.m., half-hours at noon, 6 p.m., 10 p.m. and five minutes

at midnight—just over two and a half hours of local news a day. KABC-TV Los Angeles is adding a half-hour of local news to its weekend schedule this month.

What to put into all that new local news time and how to pep up old formats is the key problem for many news directors. Of increasing popularity is the integrated or magazine format. News, weather and sports are blended into a single "information" show instead of being segmented into rigid time slots such as 10 minutes for hard news, five minutes for the weather show, etc.

When WCBS-TV New York was divorced from CBS News in September 1963 (ABC-TV o&o's are also autonomous now in news with only NBC News responsible and producing for that network's owned stations) it went into a "flexible" format. Its news shows are not sponsored as such but various advertisers buy time on the news with their commercials rotating.

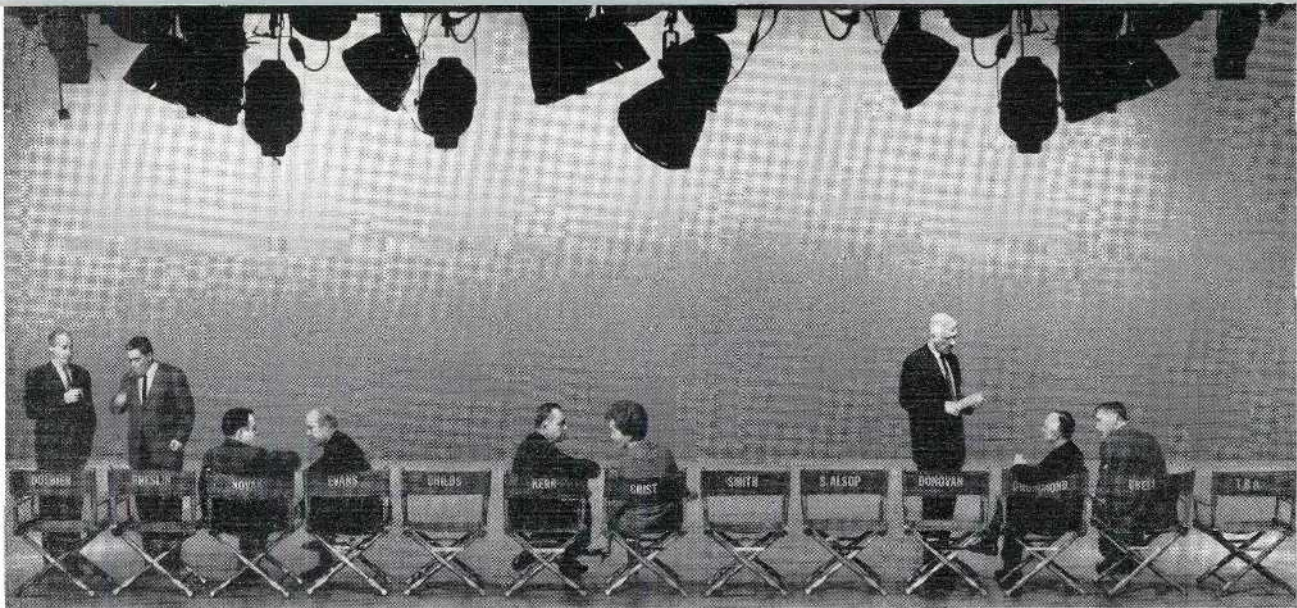
WCBS-TV director of news Joseph Loughlin says, "we view our news broadcasts as informational periods with no cut and dried categories for news, sports, weather, entertainment, business and whatever. A story's location in the night-

ly lineup and the amount of time allocated to it on the air is determined by its own inherent value regardless of whether the story concerns hard news, weather or sports. Each broadcast has its own anchorman who is backed up by specialists in the various 'news' fields who do their own first-person reports on the air."

Many stations are now running this kind of integrated format. WKRC-TV Cincinnati news director Bill Gill notes that it eliminates the sign-on sign-off of each segment and permits added news continuity. "Actual news material," says Gill, "is judged strictly on merit and time allotted according to the importance of each item. The great advantage is freedom from padding out a particular portion just to fill a five or ten minute time period."

Charles B. Cox, news director at WSFA-TV Montgomery, Ala., who is also on the integrated form news program, likes its "lead story" nature that lets weather, for instance, if it is severe or important enough, take prime position.

Bill Armstrong, news director at WRAL-TV Raleigh, N. C., notes that on an expanded format he initially had the prob-



This picture, taken for a Corinthian ad, includes either the original members of the columnists group or their names. Since

then Jenkin Lloyd James and Vermont Royster have been added to fill out the roster; they're represented here by the TBA chair.

video, the given columnist's signature appears under his picture as he commences to talk. Corinthian believes that it is clear to the viewer that these are by-lined columnists, similar to newspaper columnists, whose views do not necessarily reflect those of the station.

The broadcast group does not believe that control over content is a problem. It feels that it has selected responsible journalists. They are paid for the columns they do, and there is no obligation on Corinthian's part to run any columns it does not think suitable. (Last year, out of some 275 tapes, there was only one a station turned down.)

The columnists' subject matter is varied and distributed more or less equally over international affairs, domestic politics and social-economic problems of national significance. Heavy emphasis, naturally, was given the 1964 elections.

Corinthian admits that some stations showed initial nervousness over possible FCC reaction to the project. This hasn't developed. A watch is kept on fairness and the columns are always labeled for what they are—"one man's opinion," personal analyses given by informed authorities.

C. Wrede Petersmeyer, president of

Corinthian and originator of the columnists idea, says the group did not go into the project as a money-making venture. "There are other ventures that would look a lot more attractive in terms of dollars. We went in," says Petersmeyer, "because we thought the project filled a need. It's given the stations greater stature in their communities, judging by the response of community leaders and viewers."

Overall, Petersmeyer believes that this new form of analysis in TV journalism is just "a foretaste of things to come," another step in station editorial responsibility. END

lem of finding sufficiently newsworthy material. With an integrated format, an anchorman and several on-air reporters specializing in various categories of news, plus telephone and stringer filmed reports, the problem was solved.

Jim King, WQAD-TV Moline, Ill., news director, finds that incorporating news, weather and sports into one package allows more time and fuller coverage than when the categories were segmented.

Experiments with formats and longer news times has led many stations on to new ways of doing things. WKBN-TV Youngstown, Ohio, notes that with short news shows it could "coast" by assuming that on most days there would be sufficient hard news to fill up the time. This is the basic newsroom activity, "following the news."

But late last year Youngstown was hit with a long-running newspaper strike and newscasts had to be greatly expanded. WKBN-TV found that it couldn't get by with "following," it had to "make the news" as well. The station has been running more hard news but it's found that hard news has "spin off," stories behind an auto accident, a look at safety measures. It's done more short docu-

mentary features tied to hard news happenings.

WKBN-TV considers its old newscasts mostly "translations of the top newspaper or competition stories." With its expanded schedule "only the hard news is a duplication. We have been able to cast our own image on our ability to seek out a story worth scrutiny. Two years ago we were able to distinguish our effort only because we tried a little harder. Now we have to think a little harder, too, and it shows."

Joe Loughlin at WGBS-TV similarly thinks New York's long 1963 newspaper strike and the broadened TV news at the time "made many people in broadcasting aware for the first time of the great amount of news which was not being covered by broadcasters prior to the strike."

A number of stations note their heightened competition with newspapers on news and with other stations. KSTP-TV says Twin Cities TV news gathering is so competitive "some of our competitors have set up monitors of our two-way station-to-car radio frequency to find out what we're doing daily." KSTP-TV adds that it ended the "piracy" by installing scramblers on its two-way system.

John Madigan, news director at WBBM-TV Chicago, says his station "deliberately attempts to compete with the newspapers." WBBM-TV presents 25 minutes of terse local, national and foreign news coupled with sports and weather at 6 p.m. and at 10 p.m. "We cannot give complete depth," says Madigan, "but we feel a viewer, without touching a newspaper, can watch our news programs and come away informed on the important happenings of the day."

CBS-TV's Chicago o&o has also started a public opinion project called "Feedback," which it is running as part of its 10 p.m. *Big News*. WBBM-TV has set up a panel of 50,000 Chicago viewers and poses them questions regarding top news stories. Recent examples: What should we do in Vietnam? Should LBJ visit USSR? Do you favor Medicare? Computers give WBBM-TV a breakdown on the opinions and the results are aired within 48 to 72 hours after the surveys are taken.

Filling time when there is really little to fill with is a problem stated over and over again by news directors. Rod Gelatt, news director at University of Missouri-owned KOMU-TV Columbia,

With more news time to fill, TV access to public events becomes a more critical problem

Mo., says he is at times inclined to agree with TV critics who say that "in some cities local half-hour news programs are an abomination, a too obvious attempt to look like the networks, but lacking the meaty stuff to flesh out a half hour."

Gelatt feels that news directors "would have to answer to that indictment if we regularly adhered to reporting only the hard news of the day . . . on days when very little hard news develops." Gelatt has gone to local film features when he has a soft news day "to maintain interest," a technique coming in for increased use.

VIEWERS DOUBLED

At KYTV Springfield, Mo., news director Don Sylvester has incorporated a five minute segment for an "in-depth" story into the station's half-hour 6 p.m. news. "In the segment," says Sylvester, "we use a story which we feel we cannot do justice to during our regular news schedule." The KYTV news director feels the special segment "has done much to double our viewers of the 6 p.m. news within the past year."

At WNBQ-TV Chicago, NBC News supervisor Jim Harden is doing much the same thing. "There is a tendency on the part of some writers and reporters to fill the shows with long sound-filmed interviews on slow days," notes Harden. "But we're avoiding the pitfall with carefully planned news and feature stories in depth running four or five minutes per show. In this way we can cover stories that are worth more than average coverage but do not lend themselves to treatment we give documentaries on our *Dateline: Chicago* series."

At WSB-TV Atlanta a number of imaginative approaches have been used to fill out the evening local news block. WSB director of news Ray Moore says, "we went kicking and screaming to a longer news format in September 1963 when the networks forced it upon us. Our competitors had tried an hour-long network-local format a year earlier without success, and we had grave doubts on two important points: were enough adults at home and free to watch news as early as 6 p.m. when we planned to begin our local half-hour, and would Atlantans sit still for a full hour at that busy time of day?"

WSB-TV ran a number of studies, including a traffic survey, which indicated potential viewers were ready for news at 6 p.m. But the station believes that most people watch only given segments, and it has tried to program for three different audiences: a headline version of world and national news soon after 6 p.m. for people only watching from 6-6:30; a weather forecast and two-min-

ute Georgia news summary leading into the *Huntley-Brinkley Report* at 6:27 for people who watch only from 6:30-7, and for people who watch the full hour, "we try not to be too repetitive," says Moore.

WSB-TV has also incorporated three features into its local news segment. It has an "investigative" reporter working full time on community problem news which goes into a four or five minute segment titled "Report." On nights when "Report" isn't scheduled, an air version of "letters to the editor," a kind of viewer gripe and suggestion box, is run on "Comment." And in its "Confederate Diary" feature, (ended last September), WSB-TV produced a series of 90 two-minute vignettes taken from daily diary entries of a fictitious Confederate soldier retreating before Sherman's advance through Georgia. These segments were filmed in color on actual locations and aired exactly 100 years later to the day of the event.

New York independent WPIX last December opened a half-hour segmented world-local-weather-sports news program "in the middle of the children's hour" at 6 p.m. to get the first jump on evening news in the market. The station also expanded its 11 p.m. news show to 20 minutes and added one-minute prime time "cameo concept" news summaries at 8:58 and 9:58.

WNBC-TV New York late last year expanded its total weekly news time to eight and a half hours with the addition of a weekday, "full-facilities" 15-minute live news program at 1 a.m. (formerly 10 minutes of slides and voice over) and the expansion of its 11 p.m. *Sunday Night News* from 15 minutes to a half hour. The station now has 33 individual news-weather programs a week.

Local news also seems to be pushing out beyond hard news and features into the areas of opinion and analysis. In TELEVISION's station survey, 97 (58.1%) of the 167 respondents were delivering station editorials and 29 (29.9%) of the 97 were making editorials a part of their regular news shows.

While most stations feel that editorial comment and news should be physically divided to avoid having them confused with each other, expanded local news formats, with their need for material, are evidently drawing editorials as a show element. KXJB-TV Fargo, N. D., for example, has assigned its former news director as a part-time editorialist. He presents daily editorials on each of three TV newscasts five days a week and twice on Saturday.

Beyond straight editorials, some stations are moving into opinion and interpretive reports. Corinthian Broadcasting (see story, page 58) is supplying

its stations and a half dozen other subscribers with its "Columnists on the Air" series of taped, two-minute "opinion" shows done by nationally-known journalists.

KMTV Omaha last year hired former UP and NBC News foreign correspondent John Hlavacek for a five-minute Monday-Friday "background" report following KMTV's regular 10 p.m. news. "Management," says KMTV, "believed a sizeable segment of the news audience would be interested in a nightly interpretive report on a single major story—providing the commentator was genuinely qualified, not a local newsman or educator without the insights born of experience."

Of concern to many stations in varying degrees is access to the news. With more news time to fill, access is often a critical problem.

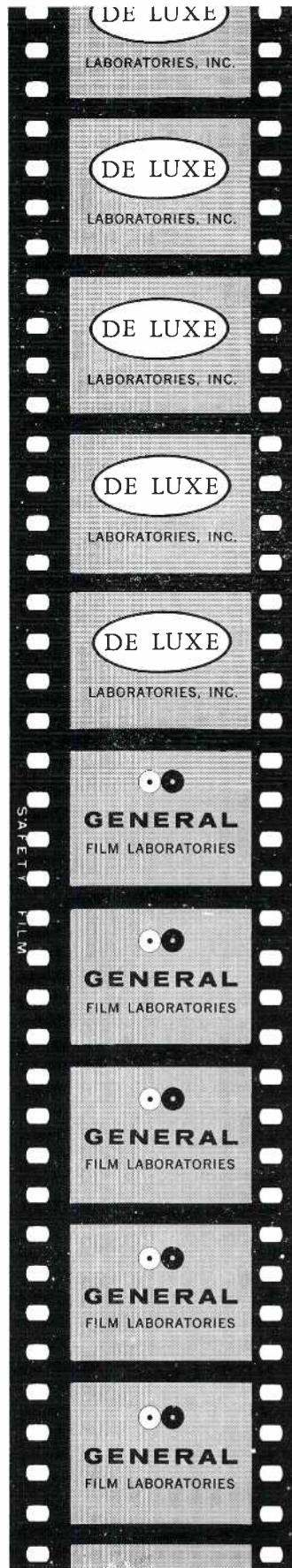
Says William McGivern of KSTP-TV Minneapolis: "Access to public events is a problem of increasing importance. We attempt to forestall these infringements on the public's right to know in two ways: (1) editorializing when necessary to arouse public indignation and support for free access (2) membership in such organizations as the Radio-TV News Directors Association, Sigma Delta Chi, Radio-Newsreel-Television Working Press Association and others dedicated to a constant watch over attempts by public bodies to short-stop or harass our attempts to gain access to public meetings, the courts, etc." McGivern finds editorializing "by far the most effective tool."

J. M. Walters, general manager of WLTV Bowling Green, Ky., says his station has run into opposition and reluctance on the part of "the police, the chamber of commerce, and others wanting to hold back and manage the news. Whenever we have been pushed around or kept from the news," says Walters, "we feel that this is news in itself. And this has helped us get additional news."

TV BARRED FROM COURTROOMS

WCCO-TV Minneapolis complains about the exclusion of TV film cameras from the Minnesota Legislature, the Minneapolis courthouse and in courtrooms. WLBW-TV Miami news director William Freeland Jr. has the problem of a morning newspaper "holding" news items until late in the day "so that we end up missing having it on our early news show, and by the time it appears in the paper the next morning, it's old news."

WSYR-TV Syracuse, N. Y., news editor Fred Hillegas says, "I don't think 97% of the public officials realize the vast potential news coverage gives them. They underrate it and under-cooperate with



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LOCAL NEWS *continued*

it. And in private industry there are too damn many alleged public relations men who haven't the slightest idea what a newsman needs in facilities and copy."

But other newsmen don't find access too bad. John Madigan at WBBM-TV Chicago, says that in access to legitimate news sources "we are on equal footing with the newspapers in all respects and, frankly, are given more attention and cooperation than newspapers time and time again on the theory that our medium carries greater impact and reaches a wider audience."

Like-minded is Art Kent at KUTV Salt Lake City. He notes that "access to events has become easier with the expansion of local news. Local officials are more aware of TV news and therefore make allowances for TV coverage, with all of its inherent peculiarities."

In Bakersfield, Calif., KERO-TV news

director Ken Brown finds access to public events no problem, "probably because there isn't a large corps of newsmen in the area. We are known . . . permitted to shoot in justice and municipal courts . . . because we operate quietly and quickly."

No one is generally more concerned with news image than the broadcast groups, and all the groups, including the network & divisions, take a hand in "suggesting" and "advising" on news personnel and formats at the stations. Except for NBC, station news is under the wing of a group's program director but otherwise autonomous.

At NBC, & news is produced and supervised by NBC News. But last December NBC News moved its West Coast news manager, Arthur H. Wakelee, into a new post as manager of owned station news. Wakelee is now acting as liaison man between the network and the station news departments, coordinating

staffs and activities. He stresses that the stations "stand to gain by being part of NBC News," but he also intends to "make program structures fit more to the local pattern."

At CBS-TV's station division, Hal Hough, vice president, program services, keeps a watch on & news operations in a consulting capacity but is responsible for the division's Washington news bureau. He also gets involved on personnel selection. Hough says that his stations have had a 50% news manpower increase since they severed ties with CBS-TV News and all but KMOX-TV St. Louis have gone to integrated formats.

Most of the groups hold annual meetings with their station program managers and news directors to go over policy, exchange information, discuss new ideas and map future strategy. Some groups, like Crosley, have prepared news policy "guides" which contain applicable sections of the NAB codes, FCC

ONE CATV IN THE NEWS ACT

The Whites of Emporia, Kan., have long been newsmakers in journalism. William White, son of William Allen White, is now editor of the Emporia Gazette—and a budding telecaster on the side. His medium: CATV. Here's his story:

So you want to know about us? Well, what we have out here in Emporia, Kansas, is an embryonic electronic newspaper. It is feasible because I am editor and publisher of the *Emporia Gazette*, and also, in 1961, started a CATV system in Emporia, both corporations being owned by the White family.

I got into CATV because I have a small electronic background. While in Europe as a non-electronic foreign correspondent at the beginning of World War II, I did a little moonlighting for CBS. At the time Paul White was running their news show, Bill Shirer was broadcasting from Berlin, Ed Murrow from London, Eric Sevareid from Paris, and I was Their Man in Helsinki during the Russo-Finnish War. One of my 6:45 shows was lucky enough to get the Oscar of the National Headliners Club as the "Best Foreign Broadcast of the Year." Since then I have always enjoyed muttering into mikes.

I got interested in CATV in 1961 when I realized that Emporia was a one-station town. We get excellent signals from WIBW-TV in Topeka, but even this requires a costly rooftop antenna for the station is more than 50 miles away. Signals from Wichita and Kansas City were fighting their way to us over a greater distance through snowstorms and co-channel. A cable TV system

would provide the town the full network programing of the three networks, brought in by our 400 ft. tower loaded with huge antennas and a web of cables running down the alleys of our town. We rent the services of this antenna tower to the customer at \$7.23 per month. It brings him far more television than does his rooftop antenna. In order to get permission to run poles down the alleys of our town, we pay the City Commission a 3% tax on our gross revenues. We now have 1,000 customers.

What programs do we pick? My interest here is exactly my interest as editor of my newspaper: I want to bring them those of highest interest. So we have on our system not only WIBW-TV but also the three stations from Wichita.

An additional slot on our dial is leased by the *Emporia Gazette*. We call it Gazette TV. A camera and a microphone are close to our news department. During most of the day the video on this channel is filled by a clock, the audio by a high quality nearby FM station, which gives hourly national news bulletins. But we can and do break in to put local news items, bulletins of high interest, on the cable—a fire, a car crash, the death of a prominent citizen.

We also have a noon news program, entirely local, delivered by our city editor and our society editor who take turns reading summaries of important local stories that will be in the paper that night. Then in the evening, just before quitting time, the managing editor and various reporters put into our video tape recorder any items which came in after the paper has gone to

press. These are played off into the system at 6 o'clock and repeated at 9. The 6 o'clock hour was chosen because it does not conflict with the national news shows of the big networks, which in our end of the world begin at 5:30 and stop at 6, and which most of our subscribers want to watch. Our 9 o'clock repeat is for people who were too busy to watch the 6 o'clock show. One of the curses of electronic journalism, in contrast to the printed word, is that it is a belch in a whirlwind—gone forever unless you happened to be sitting there listening at the time. This lets our people get two cracks at it.

In addition we have myriads of local interviews. Once a week a smart girl follows the noon news with a women's program—mostly civic matters and women's clubs, although she might review a book or plug a forthcoming home talent play. If some church is holding its annual jelly sale, the girls are allowed 15 minutes to tell how good their jellies and pickles are, and how badly the preacher needs the money.

We are heavily educational. Regular teams from our two high schools and our college come on once a week to tell what is going on in our schools. College professors are asked to give lectures on anything unusual which is afoot in their departments.

Once a week we have *Town Meeting*, in which we air any town dispute or controversy, get both sides up and let them talk their hearts out. Once a week we have an hour of *Telephone Call* during which the public is invited to call up—voices go out on the air—and express their opinions.

During the campaign all the out-of-town office seekers who came into our newspaper office—governors, congress-

rules on editorializing, the "fairness doctrine," etc.

Time-Life Broadcast has gone into some ambitious organizing work to get standards for local news clarified. Last year T-L suggested and co-sponsored with the Radio-TV News Directors Association a conference on newsmen, how film was being used and how it could better be used. The conference, held in New York a year ago this month, drew 230 TV newsmen, resulted in a Manual of Television Newsfilm Standards and a plan for five regional conferences to be held this year. These will involve presentations on the documentary, the station-produced news special, the feature, the pictorial editorial and other derivatives of the camera-sound-commentator troika.

At Westinghouse Broadcasting, programming vice president Richard Pack considers his role in station news operations purely one of guidance, with per-

haps some goading. "Local TV news," says Pack, "can be developed a lot further. Formats and news presentation are coming along with experiment but you have to ask, 'Where do you go from there?'"

Pack believes one area in which news has to improve is in its writing. "Too often," he says, "writing is heavy and dull. We need a lot of work here." And the program VP also feels that news photo quality has to improve, perhaps "go back and take some lessons from the old cinema documentary makers who considered film an art." Pack is also after more "features, more follow-up stories, more human interest," and he believes generally that local TV must originate more news instead of following it.

If anything, the volume of local TV news will keep increasing this year. Since KHOU-TV Houston expanded its news time, news director Nick Gearhart notes

that "we find greater criticism from viewers for *not* covering certain events than we experienced before, leading us to the conclusion that increased local news coverage brings a subconscious demand from viewers for more and better news programming stemming from an increased appetite for local news."

"In my opinion," says WDSU-TV New Orleans news director John Corporon, "it won't be too many years before the average to good TV stations will all have an hour-long news show incorporating news, weather, sports, editorial and news feature. The market is there but most TV stations have not capitalized on it. TV will never replace the newspaper and it shouldn't try, but TV has only scratched the news potential."

News may be the way to a whole new era of growth within the TV industry. UHF television, an old frontier come on new hope, faces a scarcity of programming. News, one thing UHF will be

men and the like—were invited to sit down and air their views into our video tape recorder, with no holds barred or restrictions. The politicians loved it. The public endured it. Each local candidate, from sheriff down to dog-catcher, of both political parties, appeared, often buttressed by their wives.

Election night we had a ball. While the big networks handled national stuff, we stuck to local returns, which we gave, incomplete and unofficial, as fast as our reporters came in from their counting boards. At 1:30 I closed it down, explaining that although a few close races were undecided, our reporters needed sleep, and we doubted that anyone was listening. Instantly we got 50 furious

phone calls demanding that we stay open. The reporters were not only willing but eager, so we stayed until 3:30.

The schools are very much interested in us, since so much of our local program is devoted to them. PTA's have bought television sets for several grade schools. They pay no monthly charge. I've talked with the president of the local teachers college and the head of the city schools, suggesting that if they could work out a schedule where some subjects could be centrally taught, the key teacher could broadcast from a central point and her lecture be carried via cable TV into every classroom—all for free, so far as we are concerned. I hope to have this in operation soon.

When any Emporia family comes back from Europe, all of them are invited down to bring the junk they bought and the slides they took, each to tell his version of their trip, and pour it out over the cable. John Dos Passos is an old friend of mine who dropped in for a visit. We sat him down and fed a delightful half-hour interview into the video tape recorder, which I know our more literate customers greatly enjoyed.

STRICTLY NEWS, EDUCATION

Nor do we ignore sports news. We took our recorder out to cover a local high school football game, with the result that evening the players and their families could watch it all over again. Our "programming" (I hate those goony words) is strictly news or educational. Entertainment and show business ain't for us. We leave that for the networks.

Commercials? A nice question, friend: I'm glad you brought that up. We don't have any on Gazette TV, nor do I have any plans for them. But our customers are not starved for commercials, for we have four other network channels in which they can gulp their fill at these Springs of Truth.

I really love our set-up. We have all the time in the world, with no need to bother with low-grade junk to beef up our Hooper rating, so we can give full-length interviews and educational stuff which in print or on commercial TV would have to be cruelly condensed.

It is only possible in a town like Emporia, far too small to support a TV station, and it gives this town a lovely little forum, and truly serves the schools. Is it profitable? I know it helps the newspaper, and costs little to run. Beyond that, I don't care much. We're having fun.

END



Gazette TV editor William White (left) and one of his recent guests, John Dos Passos.

LOCAL NEWS *continued*

able to do for itself, may become a big part of the UHF building scheme.

Richard W. Florea is news director and one-man department at WTAF-TV Marion, Ind., one of the smallest market UHF stations on the air. He does two 15-minute newscasts a day and has an annual budget of \$18,400.

"Being unable to get a network affiliation," says Florea, "we concentrate on local live programing and are getting encouraging results. I think we speak for a vast number of small market stations that could spring up in the next decade giving viewers local program service.

"News is a big audience builder for us," Florea continues, "and almost single-handedly pulled us UHF conversions and viewers in our first two years of operation. We have created an excellent news image."

Local news, for all its growth, is not and will not be without problems, and some major ones. Jerome Reeves, Corinthian's programming man, doesn't know if a station can stay in the black on news with its rapidly increasing services. Roy Gibson, news director at KCPX Salt Lake City, hits at the same tune. "The major problem is always how to make rev-

enue from news programs match the increasing expenditure for such programs."

Station managements will hold the line somewhere on news. And when they do, according to one news director, the expansion will stop, and maybe fall back. Many feel quality in news to be more reasonable than quantity.

Theodore F. Shaker, president of ABC-TV's station division, has seen his stations grow from rip-and-read operations three years ago to well-staffed, aggressive and expanding news groups today. All

the ABC stations are on their own in news and separate from the network news operation.

ABC-TV may follow CBS and NBC to a half-hour evening network news period early next year. Shaker doesn't necessarily look forward to it. "Competition," he says, "should be in quality, not length."

Right now local TV news is going both ways, and it doesn't look like it's going to stop until the hometown explosion is as big as the national one. **END**

KOGO-TV San Diego news director Pat Higgins films a broadcast from a Paris rooftop. Last month he was on a tour of Europe with fellow Time-Life Broadcast newsmen for an updating on the European scene—and for some first hand reports to be included on their stations' news programs. Just one more example of the ambitious scope of today's local TV news.



FOOD ADVERTISING *from page 37*

dent Charles G. Mortimer, have found that the substance producing aroma in coffee constitutes only 10 parts per million in brewed coffee. This indicates the huge research effort that may be the prelude to the appearance of such a new product as Maxim on the grocer's shelf. TV advertising becomes all the more important as a means of turning a profit for the pioneer before the imitators move in.

(One of the reasons General Foods makes so little profit out of its Birds Eye division, compared to the other components of the corporation, is that 1,800 companies compete against it in the frozen food business, many of them underselling Birds Eye brands. And 60% of all frozen foods are private label, getting a free ride on brand advertising.)

GF spent \$49,000 in spot TV in the first nine months of '64 to test market Maxim, and the company has not yet announced what plans, if any, it has to go national. A GF spokesman said the product will be slightly more expensive than instant by volume at retail, but a level teaspoon will suffice to brew a good cup of coffee, rather than the heaping teaspoon required by instant.

Another freeze dry product General Foods is now selling in "selected markets" (the phrase the company for some reason prefers to test markets) is corn flakes mixed with either freeze dried strawberries, blueberries or peaches that

un-shrivel at the touch of milk or cream. The new cereal is being sold in Denver; Columbus, Ohio; Salt Lake City; Kansas City, and Omaha, and advertised both on spot TV and network through regional cut-ins.

GF'S RESEARCH SPENDING HIGH

General Foods—which spends about 11% of the industry's total for research although it has only about 2% of the industry's sales—is also moving massively into boil-in-bag products through its Birds Eye Division (Young & Rubicam is the agency). The company combines sauces or a pat of butter with vegetables or other foods in plastic pouches which can then be heated, retaining flavors and nutrients. (More than 250 million heat-in-pouch foods were consumed last year). These hard-to-duplicate products, plus Birds Eye's new emphasis on combinations of vegetables like peas and onions, may help to keep the smaller frozen food competitors well at its heels.

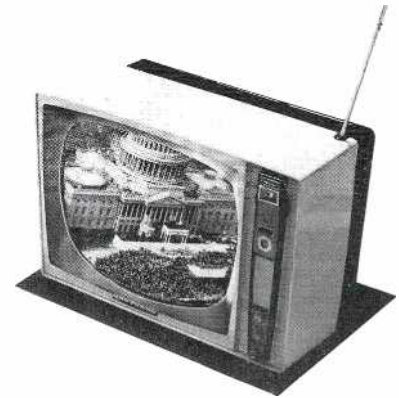
GF's primary marketing strategy is, of course, television—which takes more than 80% of the company's advertising dollar. Unlike some of its competitors, GF devotes little effort to price-cutting promotions and premiums. It banks on TV to move its products from the super-market shelves. And its conception of TV advertising, as everyone knows, includes a "big daddy" interest in programing that only a few advertisers would have the muscle to put across, or the range of products to make it all

worthwhile. This season it has sole sponsorship of such prime time CBS shows as *Andy Griffith*, *Many Happy Returns* and that Griffith spin-off, *Gomer Pyle*, which has been fluctuating around second and third place in national popularity, according to Nielsen. It also has half sponsorship of *I've Got a Secret* and *The Lucy Show* and lesser fractional interests in other CBS nighttime programs, plus daytime activity on all three networks. Two pilots co-financed for next season by General Foods with United Artists TV already have been completed in Hollywood, and not surprisingly, they turn out to be situation comedies: *A Man Named McGhee*, starring Jeremy Slate, and *Maggie Mulligan*, starring Janet Leigh—both produced, written and directed by Don McGuire. The corporation's penchant for situation comedy and its Dutch uncle concern for program production is explained by Edwin W. Ebel, GF's vice president for advertising services, this way:

"The market for our products . . . includes most every family. So what is it that appeals to most everybody and at the same time provides compatible environment for food commercials? We concluded light, pleasant and wholesome comedy. We also concluded that the quality of the performer, the program, the production values must be equal to the quality objectives we have for the manufacturing of our products. We believe the excellence of performance, writing, directing and production can rub

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In front of the television sets and radios throughout rural America are more than 20,000,000 consumer-owners of rural electric co-operatives.

Thanks to rural electrics, these millions of men, women and children have the power to light their television tubes and operate their radio sets.

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The people who run rural electric co-ops are active, alert citizens who make news almost as much as they watch it—working to develop new industry, helping to develop power resources in under developed nations throughout the world, helping to fight the war against poverty, devising new ways to serve their scattered consumers.

Thanks to America's rural electrics, the people who live in the nation's countryside are an audience, a market, and a fertile news source.

And everybody in television benefits.

*20,000,000 people working together
to serve their communities.*



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money

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a major market

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the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL **2**

FLORIDA'S No. 3 MARKET

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FOOD ADVERTISING *continued*

off on the products advertised on the show."

Another remark by Ebel throws light on why almost all of General Foods' prime time money goes to one network:

"Advertising is the most economical method for us to communicate with consumers, it contributes as much to the efficiency of our operation as do mass production and mass distribution. Mass is mass in its effect on cost efficiency, whether it be production, distribution or communication."

A financial observer has presumed that since General Foods buys half-hours back-to-back on CBS, it starts out with a contiguous discount of about 16% on programs, paying 50% of the hour rate, and then getting more than a 20% volume discount on top of that. Besides these economies of scale, General Foods can assure a small-budget brand major network exposure as readily as the big-budget brand, moving the product advertising in and out of programs as strategy dictates without the need for long-term commitments.

Another observer—this time a man with many years of experience in the food business—conjectures that because of the discount factor, the total outlay for television of the large food advertisers tends to be overstated, while the more strategic money (because it can be concealed from competitors) that goes into paying supermarket owners for choice store positions, such as end-aisle displays, is understated by the manufacturers—or not revealed at all.

The television tactics of food advertisers of medium and small scale differ in many ways, obviously, from those of General Foods. John Allen, programming vice president at McCann-Erickson—which currently handles such food accounts as the biscuit and bread divisions of National Biscuit Company, Minute Maid juice, Orange Delight frozen concentrate and Ocean Spray cranberry products—discussed some of these tactics with TELEVISION MAGAZINE.

Typical of the medium-sized company, he said, would be Nestle, which was with McCann-Erickson until last year when it split its account among three agencies—Leo Burnett, Warwick & Legler and Van Sant, Dugdale & Co. Nestle, he said, started in television some five or six years ago in network daytime on a limited budget. Allen said he felt that network, for this type of company, is a more efficient way to reach the prime buyer than spot, even though the company may have certain regional weaknesses that have to be compensated for.

As the company got up into the \$3.5 to \$4 million class in daytime, it moved into prime time. "There are no working women and not enough housewives

watching in the daytime, so if you increase your daytime buys past a certain level of reach, all you're adding is frequency."

It works both ways. Allen told of a one-brand company that had been in prime time for some years, although its budget was in the \$1.6 million category. As television costs rose, the agency strongly recommended a move into daytime. The move was made under protest, but the protest died when sales shot upward.

One disadvantage of daytime commercials is that they are not, as a rule, seen by the members of buying committees for the big food stores—the men who turn thumbs up or down on shelf space for the 6,000 new products offered each year. The buyers want to know what advertising support is in back of these products, and a commercial they'll see is usually more persuasive than one they're merely told about.

In the opinion of Max E. Buck—who for 11 years was vice president in charge of sales and advertising for the 25-unit Kings supermarket chain in New Jersey before he joined NBC-TV where he is now eastern sales manager—"concentration on daytime TV and the women's magazines is not the way to sell food."

For one thing, he pointed out, men make about 20% of the food purchases and they tend (as their wives have often complained) to buy the more profitable items like pickles and cookies. In addition, he said, there is hardly any show in prime time that doesn't have more women in the audience than men—except for certain sports programs and the war series.

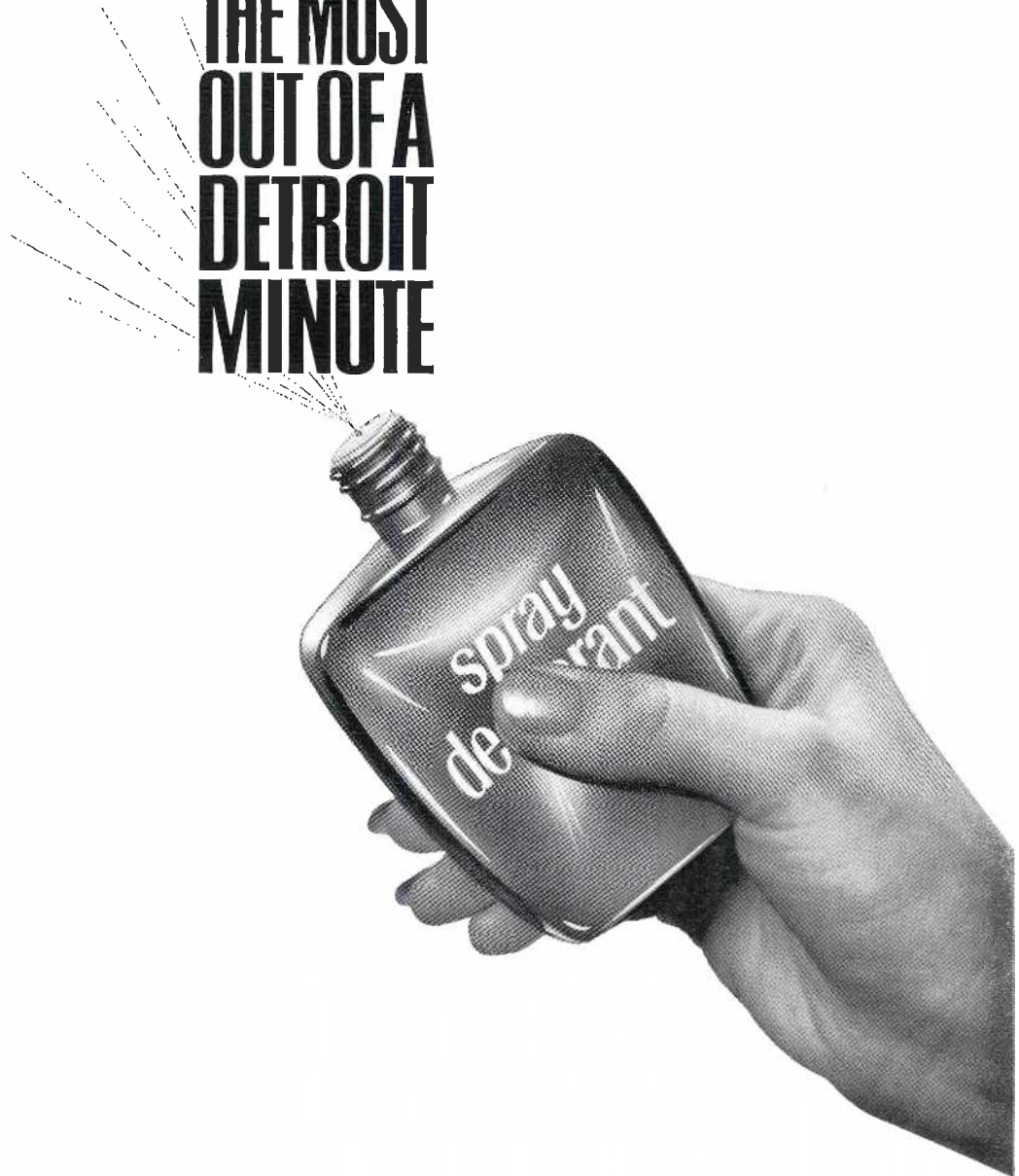
Buck recalls from his years with Kings supermarkets the power of television advertising—particularly that of a giant like the Kraft Division of National Dairy Products Corp. "The next morning after the *Kraft Theater* I could always tell what product they had been advertising. If Philadelphia Cream Cheese was flying out the door, I knew, without seeing the show, that that was the item."

Kraft has the same sort of whole-hearted affection for NBC that General Foods has for CBS, and it also shares GF's ability to finance sole sponsorship of a program in prime time—the *Kraft Suspense Theater*. Its commercials are in color, which has the advantage, according to Buck, of making cheese look like cheese "rather than a lump of mud."

The food advertisers in addition to Kraft using color commercials on NBC last year were Campbell Soup, Carnation, Colombian Coffee, General Mills, Green Giant, Peter Pan Peanut Butter, Hawaiian Punch, Heinz, Libby, McNeill & Libby, Ocean Spray, Star Kist and Sun-kist.

Although canners like California Packing and Libby, McNeill & Libby have only moved considerably into television during the last couple of years, the avail-

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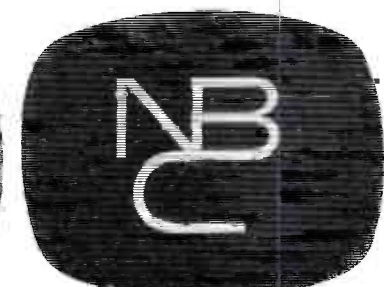
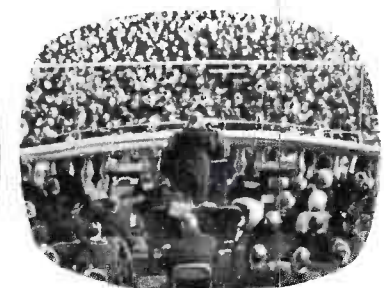
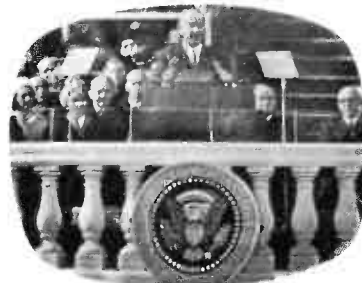


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Huntley and Brinkley

Nancy Dickerson

**ANYBODY
WHO IS ANYBODY
WAS THERE
(In One Way
Or Another)**

And the way chosen by most viewers was on NBC Television, which attracted a far larger audience for Wednesday's Inaugural than the other networks combined.

As customarily happens whenever all three networks are carrying live coverage of the same news event, it was NBC that drew a clear-cut majority of the nation's viewers. The critics confirmed the public's choice: "*NBC had the longest coverage... (It) was consistently excellent, always atop the story outside the studios through great teamwork of (its) correspondents... When watching the public appearances of President Johnson... it's wise to keep an eye on the network that has Nancy Dickerson.*" John Horn, N. Y. Herald Tribune.

"*The National Broadcasting Company, which again offered the most comprehensive coverage of the day, introduced color to the coverage of the inaugural parade. The natural hues added enormously to an appreciation of the pageantry...*" Jack Gould, The N. Y. Times.

"*(Color) was an innovation for which NBC deserves the highest of praise... For the procession, as viewed in black-and-white on the other networks seemed to be pale beside this colorcast... the champ team led by Chet and David had the able support of such stalwarts as John Chancellor, Edwin Newman, Ray Scherer, Nancy Dickerson, and Robert Goral-ski, among others.*" Ben Gross, N. Y. Daily News.

We believe this network's Inauguration Day coverage—and the public response to it—again demonstrated two important truths:

- 1) NBC News — spearheaded by the reporting team of Chet Huntley and David Brinkley — is the finest organization in broadcast journalism.
- 2) The public knows it.

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

McCann's Allen calls TV most efficient way for food companies to spend their dollars

ibility of color apparently has had little to do with it. David Guerrant, vice president-marketing at Libby, McNeill & Libby, said that despite the company's use of color commercials the limited number of color sets mean "we still have to evaluate the entire thing in black-and-white. We feel that television is very good with food even in black-and-white."

Libby, McNeill & Libby has not lowered its considerable magazine advertising budget despite its move into network TV. It simply has increased its total ad outlays. Robert Gibson, company president, said with that honesty that is as much a part of the Chicago scene (where LM&L makes its headquarters) as the brisk wind off Lake Michigan: "Sales have been up but we don't know whether that's due to advertising. We're just too scared as hell to drop it."

A major Libby competitor, Calpak, has also been investing in network TV increasingly since 1962, generally on CBS daytime shows supporting the full Del Monte line. Television now has almost as big a share of Calpak's advertising budget as magazines, the traditional leader. Another canner, Hunt Foods & Industries, has a special relation to the print medium, being part owner of *McCall's* magazine. It has daytime advertising on both ABC and NBC, and also on *My Three Sons* on ABC in prime time. Hunt also owns Wesson, and spent \$1.2 million in a network drive for Wesson mayonnaise in the 12 months ended Sept. 30.

The canners (except for soups) are, like the meat packers, relatively light television advertisers by percentage of sales and tend, again like the meat packers, to have lower profits than the food industry as a whole. There are a lot of marginal packers in the canning trade, and consumption is less variable than crop production, with the result that prices fluctuate widely.

A *Food Field Reporter* study of su-

permarket product groups a couple of years back showed that only 22% of canned fruits and vegetables advertising was in TV, compared to 49% in magazines. Meat and meat products were only 26% in TV compared to 47% in newspapers. This contrasts sharply with bakery products, which were 72% in TV, and coffee, tea and prepared beverages, which were 79%.

One thing the food advertisers miss in television that they get in magazines is the ability to present recipes. They also feel that magazines devote more editorial support to food news and cooking hints, whereas the sort of catch-all women's programs that used to show you how to scramble an egg have all but disappeared from television screens. This may seem trivial—but food manufacturers are worried about the current crop of teenage brides who, it appears, don't know how to scramble an egg.

McCann-Erickson's Allen calls TV "the most efficient way for food companies to spend their dollar," and advises leaving print to special promotions or special areas. In addition to the day-nighttime combination for the larger advertiser, the agency advises some of its food clients to buy time on the Saturday kids shows to round out the family picture. Occasional specials, particularly those tied in to a holiday promotion like a Thanksgiving Day parade, also are recommended. In another approach, a network advertiser is sometimes advised, if the market warrants it, to buy spot on stations competing with the advertiser's own network show. This assures an unduplicated audience and, therefore, maximizes reach.

NBC's Max Buck reports that R. T. Reynolds Co., one of the tobacco companies now looking earnestly for diversification, has purchased Hawaiian Punch, a West Coast fruit juice company which advertised in a small way on TV in the past, and is moving it into nighttime on NBC with a major 52-week buy. "Per-

haps a cigarette company has a natural affinity for TV," Buck says.

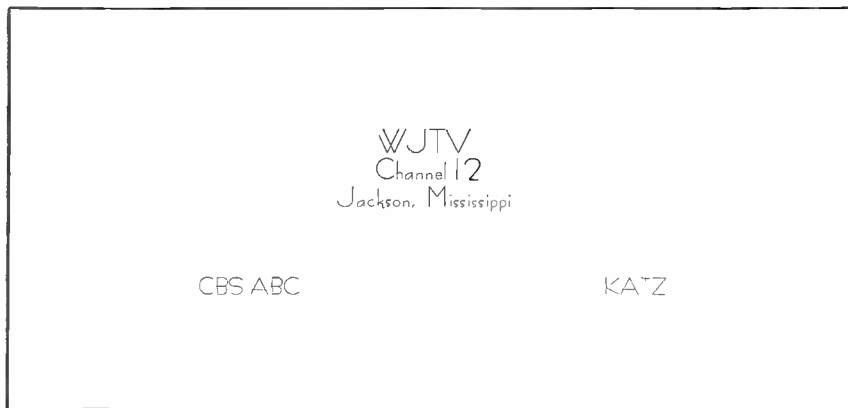
(Pet foods also are proving attractive to the post cancer-scare tobacco companies. P. Lorillard has purchased Usen Canning Co., Woburn, Mass., which markets Tabby and Three Little Kittens cat food, while Liggett & Myers Co. acquired Allen Products Co., producer of Alpo pet foods.)

Although food accounts are considered more stable than most in the unstable business of advertising (Kraft, for example, has been with J. Walter Thompson for 35 years), Nestle's move from McCann-Erickson wasn't the only major agency change on the food front last year. The others:

Beatrice Foods Co. (Meadow Gold) from C-E to Don Kemper; Chock Full O'Nuts Corp. from Peerless to Garfield; Chun King (canned line) from C-M to J. Walter Thompson and (frozen products) from M-M to JWT; Fairmont Foods Co. (Kitty Clover potato chips, Fairmont dairy products, Chesty Foods Inc. and Kas Potato Chip Co.) from Allen & Reynolds to Tatham-Laird; H. J. Heinz Co. (ketchups, chili sauce) from Maxon to Doyle Dane Bernbach (vinegar, sauces, beans, apple sauce, mustard, minute meals) from Maxon to Ketchum, MacLeod & Grove, and (baby foods, pickles, relish) from Maxon to Grey; Lever Bros. (Imperial margarine) from Foote, Cone & Belding to Ogilvy, Benson & Mather, and (Good Luck margarine) from Ogilvy, Benson & Mather to Doyle Dane Bernbach; Quaker Oats Co. (Burry Biscuit) from Weightman to JWT (Life cereal) from JWT to Doyle Dane Bernbach, and (Quaker Oats, Mother's Oats) from Compton to Doyle Dane Bernbach; Salada Foods Inc. from Hoag & Provandie to Carl Ally; Standard Brands (Tender Leaf tea) from JWT to Bates; Stokely Van Camp (frozen foods) from Bozell-Jacobs to Tatham-Laird, and Van Camp Sea Food Co. from Wasey to Guild, Bascom & Bonfigli, San Francisco.

Van Camp Sea Food, through its new agency, plans to increase its advertising budget 25% this year over last, raising it to about \$4 million. Central to the new drive will be network and spot commercials featuring a mermaid in a sea setting to tie in with the girl on the Chicken of the Sea label.

H. J. Heinz, which split its account formerly at Maxon with three other agencies, has had rather sluggish earnings from its domestic operations, so that its foreign operations, which account for about 51% of total annual sales, earn about 85% of the company's total profit. Some critics have suggested that the company has become so carried



away by its foreign success that it has neglected its domestic marketing. (Interestingly, each of Heinz's foreign units ships copies of all its advertising matter, including TV commercials, to each of the other units, so that a cricket bat promotion out of England may also be tried in Australia or a Canadian-originated baby food slogan may get an airing in Pittsburgh.)

Food, above all products, is rich in symbolic overtones (breaking bread, below the salt, I say it's spinach and I say to hell with it, so eat a little something, it's meat and drink to me, selling like hot cakes, some tomato! and caviar for the general are a few echoes that start reverberating immediately).

The makers of food commercials must handle these overtones carefully, because the food-associated experiences of Americans are changing rapidly. For example, the Institute for Motivational Research declares that the image of all baked goods, especially packaged white bread, has been modified as the sensory and emotional associations of home-baked bread become further removed from the actual experience of a growing number of people. And the Center for Research in Marketing complained in 1960 that "most bread advertising fails to concern itself with the symbolic meaning of bread, usually talking as if it were a vitamin pill, with the result that advertising is just advertising, bread is just bread, a prosaic, uninteresting product increasingly dropping out of the American diet."

Spot television advertising for bakeries, bread, rolls, etc., was \$21.6 million in the 12 months ended Sept. 30, with Continental Baking Co.'s Wonder Bread leading the spot parade with a \$4.2 million outlay. Others in the \$1 million or over class in spot were Arnold Bread (\$1.5 million) and Holsum Bread (\$1.2 million). Network advertising for bakery products is almost non-existent. Since baked goods must be delivered fresh to be at the height of their desirability, bakeries must be in or near the areas they serve, and advertising reflects this local or regional pattern. Even nationally advertised brands have local plants and specialties serving regional tastes.

(The favorite bread of America is still the soft white kind made of bleached flour. Although the per-capita consumption of this type has fallen off since World War II, the decline has been offset by the increase in population, so that sales volume has mounted steadily. Economic recessions increase the per-capita bread consumption. In prosperous times, meat, dairy products and the like account for a greater proportion of the ton of food the average American consumes yearly. When business noses down, lower cost bulk foods like bread and other cereal grain products become more popular.)

Of course, diet-consciousness has a lot to do with the relatively declining fortunes of bread, and low calorie brands have been developed to counter this trend. However, the Schwerin Research Corp. bulletin, in an article entitled *Man Does Not Live by Diet Bread Alone*, states that the low calorie approach for food and beverage commercials "is not an especially vital promise." The reasons given by Schwerin:

"First, in developing their low calorie story these commercials tended to short-change taste appeal. The visual appetite appeal of a food or drink is almost a *sine qua non* in food commercials.

"Second, weight control may afford an inherently limited copy platform because of the virtual impossibility of presenting a realistic 'before/after' situation.

"Third, none of the examples put their calorie story in a competitive context: what comparisons there were were to other *types* of food rather than to other brands of the advertised food."

The Schwerin bulletin went on to say that "an indirect approach to the problem of weight control is a safer and more effective method than a frontal attack. By enlarging their vital promise to such concepts as vitality, energy, health and youthfulness, these commercials were able to offer a reward that went beyond, but by visual implication *included*, the ideal of a slim, youthful figure."

Schwerin has been working for some time now on a device that takes a cue from Pavlov and measures saliva flow to determine consumer reaction to pictorial advertisements, including television commercials. At present, the company says it is doing research on the salivation device in cooperating with *Reader's Digest* in America and in England for a beer and a candy advertiser, but adds that "it's too early to give any results."

Schwerin does have a patent on the saliva flow measuring device and says it has, with its use, been able to back Pavlov's findings that salivation is a conditioned reflex that responds to other stimuli besides food. Schwerin says: "... with the visual impressions of a television commercial on a food product serving as the substitute stimulus for a salivary reflex, if variations in the degree of salivation could be accurately determined, an unbiased indication of that commercial's effectiveness would be obtained."

The problem apparently is to refine the process so that it can record varying degrees of appetite appeal with strict accuracy. If this happens, the automation of advertising will have taken another, rather science fiction, step forward.

The creators of food commercials are going to need all the tools they can get, Pavlovian or otherwise. Within the next five years the 20-to-24-year-old group, which was 11.1% of the popula-




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tion last year, will have swelled to 17.1%, a 54% increase. And the 10-to-19-year group will increase from 30.5% of the population to 39.4% during the same period. According to the recent *Nielsen Review of Retail Grocery Store Trends*, the 20-24 group "consists almost entirely of young women who marry during those years and form new households. This leads to new shopping habits, new ways of life, and ultimately to additional family members. This group will be increasingly important from here on out. Add to this the increase in the number of teenagers, with their increasing buying power, and many drastic changes in future retailing can be foreseen."

(It may come as no surprise that it costs more to feed an average teenager nowadays than any other age segment. They particularly go for the very latest thing in foods—the more ingenious the better.)

A survey comparing the young adult cook with the older woman cook was made by *Redbook* in 1959 and may throw some light on the trends to be expected in the years ahead. Among the findings:

Younger women are heavier users of convenience foods and tend to spend less time in the kitchen than older women. More younger women use prepared

puddings; gelatin desserts have a higher percentage of users among older women; a higher proportion of younger women serve quick-cooking rice and they tend to use rice in casseroles and as a side dish while older women give the edge to rice in desserts; younger women are heavier users of condensed soups (almost twice the proportion of younger women serve soup daily as is true of the older group); a greater proportion of younger women use salad oils and mayonnaise; younger women do not use evaporated milk as extensively in cooking as older women, but more younger women use it for their children.

COOKING ATTITUDES

One unhappy disparity: younger women do not look upon cooking as quite the unalloyed pleasure that older women believe it to be. What that bodes for the food advertiser is not immediately apparent. Perhaps the greater use of convenience foods has taken some of the kick out of the kitchen as well as reduced the time spent there. It has been known for some time that a convenience food shouldn't be so convenient that opportunities for creative self-expression are thrown out with the drudgery. Among 100 women gathered together by *McCall's* magazine to talk over their attitudes to food and grocery products, most said they do not like food to be too convenient so as to require no handling at all. They want to change and like to improve convenience foods. According to *McCall's*: "Convenience foods that have not been changed or improved upon at home assume a lower status. The delegates, therefore, serve them to children rather than to husbands, to family rather than to guests."

Television, itself, has been responsible for the most all-inclusive convenience food—the TV dinner. The biggest name in the field is Swanson Dinners, which put \$928,500 into network TV in the 12 months ended Sept. 30. Swanson's is owned by Campbell Soup Co. and the agency for both Swanson's frozen and heat-processed products is Leo Burnett, Chicago, which also handles such other Campbell items as tomato juice, Franco-American products and Red Kettle soup mixes. Campbell Soup Co. as a whole spent \$6.7 million on spot TV and \$10.2 million in network for the recent 12-month period.

Perhaps for status-seeking reasons, Swanson added a fourth compartment to its frozen dinners last year to contain some such extra as cranberry sauce or a muffin. It also added a spokeswoman for its TV commercials: a Swedish woman (apparently because Swanson is a Swedish-sounding name or maybe because Swedish women have that capable look). Another Campbell line, Franco-

American, has also been granted a spokesperson: in this case an animated King of Sauce who lives in a castle with a friendly dragon. The Red Kettle spot campaign also has been given a touch of whimsy. The voice accompanying the mood-setting visual echoes the Mock Turtle's lines from *Alice in Wonderland*, "soup of the evening, beautiful soup. . ."

Campbell's president W. B. Murphy said the company will introduce the largest number of new products this year than in any year in the company's history. "While important to Campbell's growth, new products have proved to be equally important to the food retailer," Murphy said. "A truly original new product of good quality not only adds sales volume of its own, but generates excitement and stimulates sales of other products in the line." (In the past 10 years, the number of products marketed by Campbell has grown from 44 to more than 200 in the U. S. and Canada, and over 300 including those made abroad.)

"Campbell's marketing expenses this year will also be at the highest level in the company's history," Murphy says. "While part of this increase can be attributed to the introduction of new products, it is also due to the fact that marketing costs for virtually all consumer products are continuing to increase at a faster rate than the population growth. This will cause food processors to seek more effective ways of advertising and selling."

CAMPBELL CONTROLS SOUPS

Dehydrated soups were extremely active in spot TV last year as Red Kettle, Lipton and Knorr fought for shares of the \$50 million market. Thomas J. Lipton Inc., owned by Lever Brothers which in turn is part of the vast Anglo-Dutch Unilever empire, spent \$1.9 million and Knorr \$1.0 million. (Red Kettle's spending was not differentiated from other Campbell's soups). Corn Products Co.'s Best Foods Division stole a march on Campbell's by bringing out Knorr several months ahead of Red Kettle but the race has become rather close. The over-all soup market, however, is firmly in the hands of Campbell's, which controls some 80% of the \$500 million market with its condensed, ready-to-serve and frozen items.


Americans don't have to have a freshly thawed TV dinner in front of them in order to watch television while eating. A survey made back in 1959 of families with two children revealed that 94% of them combined dinner with TV viewing one or more times a week—and obviously all the meals weren't from the familiar compartmented aluminum trays. The tremendous growth of snack foods also has been spurred by the living room

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screen. Potato chips are out in front as the favorite food to munch while viewing. The runners-up are candy, fruit, cookies, nuts and dry cereals. A whopping \$1.8 million was spent by Lays Potato Chips for spot TV in the 12 months ended Sept. 30. Nabisco cookies was in for \$2.8 million during the same period for network. Chip makers now take around 1.8 billion pounds a year of potatoes, or about 7% of the crop.

The entire U. S. food bill for 1961, some \$84 billion, was an increase of \$2 billion over 1963. Part of the increase came from a 1.5% rise in population, the rest was due to higher retail prices, increased marketing services and an actual increase in per-capita consumption of food (partly spurred, no doubt, by the artificial hunger pangs endured by people who quit smoking). The U. S. Department of Agriculture predicts that food expenditures are likely to continue to expand in 1965, but at a somewhat slower rate.

The USDA also has reported on which food products have gained and which lost in total sales during 1964. The gainers, listed with their percentage of 1963 sales, were:

Beef 110%, veal 104, eggs 101, chicken (ready-to-cook) 103, turkey (ready-to-cook) 107, total milk 101, cheese 104, ice cream 101, margarine 106, shortening 105, other edible fats and oils 101, fresh citrus 116, commercial apples 114, other fresh fruits except melons 114, canned fruit 116, frozen fruit (including juice) 122, dried fruit 105, frozen potato products 102, sugar 113, wheat 113, rye 117, rich (dough) 106, peanuts 106.

The losers:

Lamb and mutton 93, pork (excluding lard) 98, condensed and evaporated milk 99, butter 99, lard 99, canned fruit juices 87, fresh vegetables 98, canned vegetables 96, frozen vegetables 99, potatoes 90, sweet potatoes 99, dry edible beans 87, dry field peas 98, melons 93, corn (grain only) 87, oats 91 and barley 97.

It can be observed from these figures that potato sales declined to 90% in 1964 while frozen potato products rose to 102. Butter inched down to 99% while margarine rose to 106. Vegetables, whether fresh, canned or frozen, were all down, while fruit of most kinds, processed or unprocessed, moved up sharply.

The long term rise or fall in the popularity of a product category is probably of some interest to the social historian, the manufacturer who must adjust his sights accordingly, and possibly to the marketing specialist who feels he can do something about it. However, the real action is in the short term fortunes of an individual brand as it moves or does not move from the supermarket shelves. Food items provide the average store with a profit of 1 cent to 1½ cents per dollar of sales. If the goods gather

dust, they're out—or the retailer is out of business.

The vast majority of food sales in the United States are made through the 22,500 chain stores and the 17,500 independent supermarkets with over \$300,000 in annual sales, even though there are a much greater number of medium and small independent food stores: 260,000.

There are two new developments on the food retailing scene: the invasion of the business by the discount houses and the growth of the so-called minute markets that stay open some 12 to 15 hours a day with about a thousand items to supplement the housewife's supermarket buying (she pays extra for this convenience). The discount stores are not yet viewed as too serious a threat by the regular supermarkets. The discounters originally made headway by lowering prices on such high mark-up items as household appliances—but there is little opportunity to follow this same pattern with such a low mark-up item as food. At present, the food departments opened by the discount houses seem largely devices to build customer traffic.

NEW PRODUCTS CREATE PROBLEMS

An average of 120 new products a week are offered to the buying committees of the large food stores and chains, presenting the buyers with tough choices: which of the new items to take on board and which of the old haven't been pulling their weight and should be tossed in the drink? Computers have made the second part of the puzzle easier to solve, providing buyers with the track record during the past few months of any item in the store in a matter of seconds. It is not only the turnover but the actual profits that must be taken into account. According to *The Economics of Food Distributors*, a study made by McKinsey & Co. for General Foods, there is a wide difference between the gross profits per case of 16 items analyzed for the project and the direct product profits per case when such things as costs for warehouse, delivery, unloading, stamps, space and other expenses are taken into account. (Space for frozen food products, for example, must be figured at a premium because the cost of buying and operating the refrigerated cases in which they are stocked comes high.)

Offering products to the buying committee are either food brokers who operate independently of the manufacturer and negotiate sales for a commission, or the manufacturer's own sales force. The larger food divisions tend to have their own salesmen, while the smaller use brokers, but this rule of the thumb doesn't always hold. As independent concerns, brokers perform sales functions for several principals simultaneously. According to the National Food Brokers Association "no canner, manu-

facturer or producer of food and grocery products can maintain a salaried sales force at anywhere near as low a cost as the services of the food broker." Food is a paradoxical business—although most promotion is national, all sales are local—and this is where the broker has the edge. Not only does he know local conditions, but he probably belongs to the same golf club as the supermarket buyer.

When the buyers are approached to take a new product, the sellers, whoever they are, must be able to say exactly what advertising support is behind the debuting item. A nationally advertised brand turns over some 34% faster than similar but unsupported brands, and the gap is even wider between new products that do have and those that don't have promotional fanfare.

Because of this intimate relationship between advertising and sales, the food broker often steps into the picture, urging, for example, a change of station or suggesting a station buy. (Sometimes the broker's suggestion depends on how much merchandising cooperation the station will give locally). Eleven of 15 food brokers interviewed by *TELEVISION MAGAZINE* (March 1962) reported they have influenced food clients' decisions to buy TV. All 15 of those food brokers expressed enthusiasm for TV.

Of course, there is not always a one-to-one correspondence between the relative size of advertising investments in some categories and the amount of facings these categories have in the retail store. Retailers are guided by the actual product volume, dollar volume and profit factor as well as the advertising investment when they allocate shelf space in their stores. But product volume, in the long run, is determined to a considerable degree by advertising—so it comes around to nearly the same thing.

Guy Cunningham, vice president and creative director of the Television Bureau of Advertising, sees an even closer future relationship between television advertising and food retailing as evident in the existence of a computerized frozen food warehouse in Secaucus, N. J., that handles brands for General Foods, Sara Lee and Minute Maid. The site of the warehouse is in what is believed will be the geographical center of maximum population for the New York, New Jersey and Connecticut megapolis, and from the automated warehouse the Empire State Building, carrying the antennas of New York's six commercial television stations, can be seen. The warehouse is also in the center of a Nielsen station index area, and the limits of the index area and the overnight trucking distance from the warehouse are roughly similar. Again, the warehouse is in the center of five A&P districts, which include some 700 of that chain's retail outlets.

Such an inter-related set-up vastly in-

FOOD ADVERTISING *continued*

creases the possibility of measuring the direct effectiveness of a television campaign. And overnight, grocery stores can be stocked with appropriate amounts of a product based on specific advertising weights. Meanwhile, as the whole retailing process, including advertising, meshes closer together, the manufactur-

ing side is also moving onto a higher technological level. The trend now spreading from one segment of the food industry to another is the switch from batch production to continuous flow, which lowers costs and insures product uniformity. Sealbrook, for example, is now cooking its frozen dinners by sending them through a continuous broiler using infra-red heat.

As the food industry gets more un-

cannily scientific, it will be increasingly up to advertising to present foods as something to do with human beings. General Mills may be a vast company—second only to General Foods in the industry—but people like to be reassured that somewhere Betty Crocker in an apron, with her elbows lightly dusted with flour and a lock of hair falling over her forehead, is really in charge out there in Minneapolis. END

THE GROUPS *from page 45*

tions package deals, 1964 was distinguished by the greatest price paid for a single TV station. That came when Cox Broadcasting Corp. bought wnc Pittsburgh for \$20.5 million from the non-group P-G Publishing Co. and H. Kenneth Brennen family. The previous record was in 1958 when the Columbia Broadcasting System bought wcau-am-fm-tv Philadelphia from the *Philadelphia Bulletin* for about \$20 million. Only \$15.6 million of that amount, however, was allocated to the broadcast stations—including radio—with the rest going for real estate.

The year came in with the disclosure that the FCC was examining the large number of mutual investment funds it had discovered held blocks of stock in multiple broadcasting companies. Under its present rules, the FCC considers that an ownership of 1% or more in a multiple station group is enough to count all the stations the group owns against the maximum portfolio any single licensee may own (seven, of which no more than five can be VHF). The situation was a mess of complications and neither the commission nor anyone else had a ready solution. The Transcontinent deal (finally approved by the FCC after a six-month delay) opened another Pandora's box. The commission, though it approved the sale by a vote of five-to-one, served unmistakable notice that because "too few TV station owners control too many stations in the top 25 markets," the Transcontinent sell-off might be one of the last of its kind. Fear of divestitures mounted in the industry and even those observers less prone to easy alarm foresaw tighter rules.

In September, the commission issued what the groups had long expected, a joint notice of inquiry and proposed rulemaking dealing with the problem of mutual funds and other investment houses that technically violate the rules of maximum station ownership. One explosive issue was drawing to a head. The groups, asked to file comments and replies in the inquiry by November, petitioned for and received permission to delay their answers until later this month. The delay was to be used by the groups in a coordinated effort to gather information about their public ownership for presentation to the FCC.

But while fighting back against the cross-ownership onslaught, the groups were stunned by the decree inhibiting VHF acquisitions in the top 50 markets. The order also rejuvenated the spectre of divestiture. Faced with what collectively must be their most serious challenge, more than 20 groups met last month in Miami to plan defense in opposition to the FCC action. Their immediate strategy: appointment of a three-man committee of lawyers to make a case for withdrawal of the FCC's order.

The cross-ownership controversy is mostly tied-in with technicalities of the multiple ownership rules and with the complexities of the securities business and its involved reporting procedures. Whatever the final outcome of the problem, it's difficult to see how it can significantly change the current order of group ownership. The FCC's interim order to slow the trend to major TV station acquisitions by multiple station owners seems to be a much greater threat. Commented a leading station broker last month: "The FCC has nullified sales in the major markets. There's always been plenty of demand but not enough available stations. Now whatever opportunities existed have been regulated out. Last year's Transcontinent,

SALES involving radio-only properties lagged far behind those registered by TV and combined radio-TV transactions in 1964. In dollar volume, radio-only sales reached about \$42 million on the strength of some 200 station transfers. That was far below the 1959 peak, when 436 radio stations changed ownership and the amount involved soared to more than \$65.5 million. Transactions involving group organizations accounted for only some 7% of 1964's total radio-only dollar volume.

In aggregate about 250 radio and TV stations changed hands last year. Total dollar volume for all the transfers amounted to about \$185 million. The groups accounted for about 27% of all the combined station changes and approximately 80% of the total combined dollar volume.

Goodwill and wnc deals probably are the last of that size we're going to see.

"The only possible winners in this," he added, "are the groups whose stations are not in the top 50 markets. They might make out because the major groups—even the ones like Hearst, with only three stations but all of them in top 50 markets—have been eliminated, for practical purposes, as buyers for VHF's in the top cities."

If the FCC's interim order stands what opportunities for growth remain open to the groups? The best is one they've long recognized and taken advantage of—diversification. TELEVISION'S 1963 study showed "strong evidence that multiple ownership typically extends beyond joint television operations to other communications media." The groups examined then held widespread interest in networks, radio, magazines, newspapers, motion pictures, theaters and book publishing. They had also branched out into such diverse enterprises as real estate, outdoor advertising, bowling alleys, restaurants and tourist attractions, among other money-makers.

A current look at the diversification portfolios of the groups reveals more of the same activity going on with one particularly prominent addition. In the last year or two a majority of the key multiple station owners have picked up community antenna television interests. Among the groups actively engaged in the medium are the Baltimore Sunpapers group, Gene Autry Stations, H. & E. Balaban Corp., Broadcasting Co. of the South, CBS, Cox Broadcasting, Gannett Publishing, Texas Broadcasting, Meredith Publishing, Newhouse Broadcasting, Avco Corp. (the parent of Crosley Broadcasting Corp.), Reeves Broadcasting, RKO General, Rollins Broadcasting, Storer Broadcasting, Time Inc., Triangle Stations, Westinghouse Broadcasting and Central Broadcasting Co. All already own CATV systems or have plans to start such operations within a short time.

The remaining months of 1965 may well see a charting of the groups' future for a considerable time to come. Their tribe probably will continue to increase, but at a pace much more gradual than before. Most seriously for the more ambitious among them, but may have to rewrite that old saw about there always being room at the top. END

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **56,950,000** U.S. TV households now number **52,100,000** U.S. TV penetration is **92%**

*How things stand
in television markets
and coverage
as of
February 1965*

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)	■26,900
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,500
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)	†75,300
Albany, Ga.—76 WALB-TV (N,A,C)	155,000
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,100
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	169,700
Alexandria, La.—80 KALB-TV (N,A,C)	108,500
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,600
Alpine, Tex. KVLV-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	317,400
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**136,900
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	295,100
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,200
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)	453,900 †*
Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)	621,800

Market & Stations % Penetration	TV Households
Augusta, Ga.—80 WJBF (N,A) WRDW-TV (C,A,N)	■196,400
Austin, Minn.—91 KMMT (A)	189,200
Austin, Tex.—84 KTBC-TV (C,N,A)	149,200
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†124,600
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■777,300
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,300
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	252,000
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	420,100 †64,500
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	175,200
Bellingham, Wash.—91 KVOS-TV (C)	*52,100
Big Spring, Tex.—91 KWAB-TV (C,A)	21,700
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,500
Biloxi, Miss.—89 WLOX-TV (A)	48,200
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,700 †50,700
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	481,500

■ 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
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.)	***49,100
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	714,000
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,500
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A) (KTVB operates satellite KTVR-TV La Grande, Ore.)	***85,800
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WIHS-TV† WNAC-TV (A)	1,846,600 ‡
Bowling Green, Ky. WLTW	‡
Bristol, Va.—Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,900
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)	*603,900
Burlington, Vt.—92 WCAX-TV (C)	*172,000
Butte, Mont.—85 KXLF-TV (C,N,A)	58,500

C

Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV oper- ates satellite WTOM-TV Cheboygan, Mich.)	**147,500
Caguas, P. R. WKBM-TV	*
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,800

Market & Stations % Penetration	TV Households
Carlsbad, N. M.—90 KAVE-TV (C,A) Carthage-Watertown, N. Y.—93	13,900 *71,200
WCNY-TV (C,A) (Includes CATV homes)	
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,700
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	318,100
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICST Spring- field, Ill.)	341,300
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	141,600
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	428,800
Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSDC-TV (N,A)	629,400 ‡
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVG (A)	220,400
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,700
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† WGN-TV WMAQ-TV (N)	2,363,300 ‡
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,800
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	803,200
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,600
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,362,800
Colorado Springs-Pueblo, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	109,300
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,600

Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	229,400 †40,500
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	233,400
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,100
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	513,200
Coos Bay, Ore.—80 KCBY (N)	15,000
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	116,600

D

Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	803,100
Davenport, Iowa-Rock Island-Moline, Ill.—93 WOC-TV (N) WHBF-TV (C) WQAD-TV (A)	320,800
Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) WLWD (N,A)	533,300 ‡
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	321,900
Decatur, Ala.—51 WMSL-TV† (N,C)	146,500
Decatur, Ill.—83 WTVF† (A)	129,600
Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	402,200
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	295,100
Detroit, Mich.—95 WJBK-TV (C) WKBD-TV† WJW-TV (N) ‡ WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,626,700
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Duthan, Ala.—78 WTVY (C,A)	111,000

Market & Stations % Penetration	TV Households
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,600
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	353,700

E

Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,200
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,900
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	163,500
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*115,000
Ensign, Kan.—87 KTVC (C)	41,500
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	182,000 †63,300
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,700
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	55,900
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,000 †117,900

F

Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,300
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,800
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	420,100 †64,500
Florence, Ala.—72 WOWL-TV† (N,C,A)	122,900
Florence, S. C.—78 WBTW (C,A,N)	153,500
Ft. Dodge, Iowa—67 KQTV† (N)	130,500
Ft. Myers, Fla.—83 WINK-TV (A,C)	35,200
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,000
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	184,200

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

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Market & Stations
% Penetration TV Households

Ft. Worth-Dallas, Tex.—90 803,100
KRLD-TV (C) KTVT WBAP-TV (N)
WFAA-TV (A)

Fresno, Calif.—87 #1200,000
KAIL-TV† K DAS† (Hanford) KFRE-TV† (C)
KICU-TV† (Visalia) KJEO-TV† (A)
KMJ-TV† (N)

G

Glendive, Mont.—80 4,000
KXGN-TV (C)

Grand Junction, Colo.—84 **30,300
KREX-TV (C,N,A)
(Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—93 #585,000
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Great Falls, Mont.—86 61,400
KFBB-TV (C,A) KRTV (N)
(Includes CATV homes)

Green Bay, Wis.—94 333,300
WBAY-TV (C) WFRV (N) WLUK-TV (A)

Greensboro-High Point-Winston Salem, N. C.—87 #404,900
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Greenville-Spartanburg, S. C.—Asheville, N. C.—86 453,900
WFBC-TV (N) WISE-TV† (N) †*
WLOS-TV (A) WSPA-TV (C)

Greenville-Washington-New Bern, N. C.—83 #219,900
WITN (N) WNBE-TV (A) WNCT (C)

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

H

Hannibal, Mo.—Quincy, Ill.—91 167,200
KHQA (C,A) WGEN-TV (N,A)

Harlingen-Weslaco, Tex.—78 *70,200
KGBT-TV (C,A) KRGV-TV (N,A)

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

Harrisburg, Pa.—84 †136,200
WHP-TV† (C) WTPA† (A)

Harrisonburg, Va.—81 68,500
WSVA-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—94 745,900
WHCT† WHNB-TV† †345,800
WNHC-TV (A) WTIC-TV (C)

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‡ New station; coverage study not completed.
†† U.H.F. new station; coverage study not completed.
• U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite

Market & Stations
% Penetration TV Households

Hastings, Neb.—89 100,900
KHAS-TV (N)

Hattiesburg, Miss.—79 #51,700
WDAM-TV (N,A)

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

Helena, Mont.—84 8,000
KBLL-TV (C,A,N)

Henderson, Ky.—Evansville, Ind.—86 225,000
WEHT-TV† (C) WFIE-TV† (N) †117,900
WTWV (A)

Henderson-Las Vegas, Nev.—91 59,100
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

High Point-Greensboro-Winston Salem, N. C.—87 #404,900
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Holyoke-Springfield, Mass.—90 #**184,300
WHYN-TV† (A) WWLP† (N)
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—87 **147,800
KGMB-TV (C) KHVH-TV (A) KONA-TV (N)
KTRG-TV
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHVO-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—90 551,900
KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)

Huntington-Charleston, W. Va.—85 428,800
WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)

Huntsville, Ala.—45 #121,600
WAAY-TV† (A) WHNT-TV† (C)

Hutchinson-Wichita, Kan.—90 #**354,900
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; KUPK-TV Garden City is satellite to KAKE-TV)

I

Idaho Falls, Idaho—89 69,200
KID-TV (C,A) KIFI-TV (N)

Indianapolis, Ind.—93 733,100
WFBS-TV (N) WISH-TV (C) WLWI (A)
(See also Bloomington, Ind.)

J

Jackson, Miss.—75 #242,400
WJTV (C,A) WLBT (N,A)

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

Jacksonville, Fla.—84 272,200
WFGA-TV (N,A) WJXT (C,A)

Jefferson City-Columbia, Mo.—87 #**135,600
KRCG-TV (C,A) KOMU-TV (N,A)
(KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.—Bristol, Va.—80 188,900
WCYB-TV (N,A) WJHL-TV (C,A)

Market & Stations
% Penetration TV Households

Johnstown, Pa.—93 590,800
WARD-TV† (C,A) WJAC-TV (N,A) †*

Jonesboro, Ark. KAIT-TV ‡

Joplin, Mo.—Pittsburg, Kan.—88 153,100
KOAM-TV (N,A) KODE-TV (C,A)

Juneau, Alaska—69 2,700
KINY-TV (C,A,N)

K

Kalamazoo-Grand Rapids, Mich.—93 #585,000
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Kansas City, Mo.—91 637,100
KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)

Kearney, Neb.—89 #100,400
KHOL-TV (A)
(Operates satellite KHPL-TV** Hayes Center, Neb., and KHQL-TV*** Albion, Neb.)

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

Knoxville, Tenn.—80 252,400
‡48,800
WATE-TV (N) WBIR-TV (C) WTVK† (A)

L

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

Lafayette, Ind. WFAM-TV† (C) †*

Lafayette, La.—86 172,100
KATC (A) KLFY-TV (C,N)
(Includes CATV homes)

Lake Charles, La.—84 109,700
KPLC-TV (N)

Lancaster-Lebanon, Pa.—91 591,600
WGAL-TV (N) WLYH-TV† (C) †122,900

Lansing, Mich.—95 389,100
WILX-TV (N) (Onondaga) WJIM-TV (C,N)

Laredo, Tex.—79 14,700
KGNS-TV (C,N,A)

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

Las Vegas-Henderson, Nev.—91 59,100
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

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

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—60 †76,300
WKYT† (A,C) WLEX-TV† (N,C)

Lima, Ohio—70 †48,400
WIMA-TV† (A,N)

Lincoln, Neb.—90 **223,100
KOLN-TV (C)
(Operates satellite KGIN-TV Grand Island, Neb.)

Little Rock, Ark.—83 251,900
KARK-TV (N) KATV (A) KTHV (C)

Los Angeles, Calif.—93 2,828,300
KABC-TV (A) KCOP KHJ-TV KIX-TV ††
KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV

Louisville, Ky.—88 456,700
WAVE-TV (N) WHAS-TV (C) ††
WLKY-TV† (A)

Market & Stations
% Penetration TV Households

Lubbock, Tex.—90 #133,200
KCBD-TV (N) KLBK-TV (C,A)

Lufkin, Tex.—80 55,700
KTRE-TV (N,C,A)

Lynchburg, Va.—85 180,600
WLVA-TV (A)

M

Macon, Ga.—80 119,200
WMAZ-TV (C,N,A)

Madison, Wis.—92 264,900
‡119,000
WISC-TV (C) WKOW-TV† (A) WMTV† (N)

Manchester, N. H.—93 160,400
WMUR-TV (A)

Mankato, Minn.—89 116,700
KEYC-TV (C)

Marion, Ind. ††
WTAF-TV†

Marquette, Mich.—89 62,100
WLUC-TV (C,N,A)

Mason City, Iowa—92 173,100
KGLO-TV (C)

Mayaguez, P. R. •
WORA-TV

Medford, Ore.—90 47,300
KMED-TV (N,A) KTMV (C,A)

Memphis, Tenn.—80 497,100
WHBQ-TV (A) WMCT (N) WREC-TV (C)

Meridian, Miss.—76 119,600
WTOK-TV (C,A,N)

Mesa-Phoenix, Ariz.—88 269,600
KOOL-TV (C) KPHO-TV KTAR-TV (N)
KTVK (A)

Miami, Fla.—89 621,900
WCKT (N) WLBW-TV (A) WTVJ (C)

Midland-Odessa, Tex.—89 #106,800
KMID-TV (N) KOSA-TV (C)
KVKM-TV (A) (Monahans)

Milwaukee, Wis.—95 673,000
WISN-TV (C) WITI-TV (A) †191,900
WTMJ-TV (N) WUHF-TV†

Minneapolis-St. Paul, Minn.—92 777,200
KMSP-TV (A) KSTP-TV (N) WCCO-TV (C)
WTCN-TV

Minot, N. D.—89 *41,100
KMOT-TV (N) KXMC-TV (C,A)
(KMOT-TV is satellite to KFYR-TV Bismarck, N. D.)

Missoula, Mont.—86 60,900
KGVO-TV (C,A,N)

Mitchell, S. D.—86 31,800
KORN-TV (N)

Mobile, Ala.—86 276,000
WALA-TV (N) WEAR-TV (A) (Pensacola)
WKRG-TV (C)

Moline-Rock Island, Ill.—Davenport, Iowa—93 320,800
WQAD-TV (A) WOC-TV (N) WHBF-TV (C)

Monroe, La.—El Dorado, Ark.—78
KNOE-TV (C,A) KTVE (N,A) 161,900

Monterey-Salinas, Calif. (See Salinas)

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

TELEVISION MAGAZINE

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Market & Stations % Penetration	TV Households
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	152,100 155,200
Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,900
N	
Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	473,800
New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	†219,900
New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTHC-TV (C)	745,900 †345,800
New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	453,000
New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,525,600
Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	337,500
North Platte, Neb.—88 KNOP-TV (N)	26,800
O	
Oak Hill, W. Va.—83 WOAY-TV (C)	83,800
Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,473,500
Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	†106,800
Oklahoma City, Okla.—90 KOOC-TV (A) KWTU (C) WKY-TV (N)	356,400
Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	332,700
Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	321,900
Ottumwa, Iowa—89 KTVO (C,N,A)	102,300
P	
Paducah, Ky.—85 WPSD-TV (N)	†202,100
Panama City, Fla.—81 WJHG-TV (N,A)	†94,200
Parkersburg, W. Va.—81 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.)	†176,000
Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,129,600

Market & Stations % Penetration	TV Households
Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	269,600
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)	1,261,000
Plattsburg, N. Y.—93 WPTZ (N,A)	†133,600
Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	†393,600
Ponce, P. R. WRIK-TV WSUR-TV	•
Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	175,200
Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	238,600
Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	500,700
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.)	879,800
Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	109,390
Q	
Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,200
R	
Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	353,700
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.)	†59,800
Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,800
Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	52,300
Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	294,700
Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,500
Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	330,000
Rochester, Minn.—92 KROC-TV (N)	152,500
Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	337,600
Rockford, Ill.—94 WREX-TV (A,C) WTOV† (N)	224,000 †112,000

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WOAD-TV (A)	320,800
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—88 KPIC (N)	19,500
Roswell, N. M.—91 KSWB-TV (N,C,A)	†19,400
S	
Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	608,100
Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	420,100 †64,500
St. Joseph, Mo.—89 KFEQ-TV (C)	147,100
St. Louis, Mo.—92 KMox-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	844,100
St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	777,200
St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	481,700 †298,500
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)	†262,600
Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,900
Salt Lake City, Utah—89 KOPX (A) KSL-TV (C) KUTV (N)	294,000
San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,700
San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	†352,800 †•
San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	†366,900

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

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,473,500
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	354,400
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C) WTSJ	*
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	94,700
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	117,500
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,100
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	†288,000
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*610,300
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	‡298,500
Sioux City, Iowa—90 KTIV (N,A) KVTI (C,A)	168,000
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters Florence, S. D., and KPLO-TV Reliance, S. D.)	**233,200 KDLO-TV
South Bend-Elkhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†168,500
Spartanburg-Greenville, S. C.— Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	453,900 †*
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	276,500
Springfield, Ill.—77 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†175,300
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) WWLP† operates satellite WRLP† Greenfield, Mass.)	**†184,300
Springfield, Mo.—84 KTTS-TV (C,A) KYTV (N,A)	155,100
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	377,900
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C)	608,100
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,600

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,700
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	*480,000
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*610,300
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	164,700
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	481,700 †298,500
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	**†142,500
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,400
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	413,700
Topeka, Kan.—89 WBW-TV (C,A,N)	135,700
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**†147,500
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,100
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	118,000
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	346,500
Tupelo, Miss.—77 WTWV	58,400
Twin Falls, Idaho—92 KMVT (C,A,N)	33,000
Tyler, Tex.—83 KLTV (N,A,C)	134,800
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	161,900
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,800
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	**†142,500

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOP-TV (C) WTTG	943,200 †‡
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	‡219,900
Waterbury, Conn. WATR-TV† (A)	†*
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWVL-TV (N) WMT-TV (C)	318,100
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WSAU-TV (C,N,A)	141,300
Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,200
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	115,700
Weston, W. Va.—84 WDTV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	377,900
Wichita-Hutchinson, Kan.—90 KAKF-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City. KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV. KUPK-TV Garden City is satellite to KAKE-TV)	**364,900
Wichita Falls, Tex.—90 KAIJ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	148,000
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	†288,000
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bismarck, N. D.)	34,100
Wilmington N. C.—80 WECT (N,A,C) WWAY-TV (A)	124,500
Winston-Salem-Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	404,900
Worcester, Mass. WJZB† (N)	†*
Y	
Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho. KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)	**†100,800
York, Pa.—58 WSBA-TV† (C,A)	†45,400
Youngstown, Ohio—68 WFMJ-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†181,600
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	‡30,300

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	‡26,000
TV MARKETS	
1-channel markets	108
2-channel markets	57
3-channel markets	72
4-channel markets	19
5-channel markets	5
6-channel markets	2
7-channel markets	1
9-channel markets	1
10-channel markets	1
Total Markets	266
Total Stations	577
Total U. S. Stations	565
(Includes 42 satellites)	
Non-U.S. Stations	2
Stations in U.S. possessions	10

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

WTRF-TV STORY BOARD

7
Count?*

WINTER'S HERE . . . watch that freezy skid stuff!

wtrf-tv Wheeling

SWITCH! We used to settle our problems over coffee and cigarettes. Now, they're our problems!

Wheeling wtrf-tv

MERCHANDISING? Overheard in a modern drugstore, "I want a mustard plaster." "We're out of mustard, how about mayonnaise?"

wtrf-tv Wheeling

SALESMAN CY SAYS if he had his life to live over, he'd live over a saloon!

Wheeling wtrf-tv

A GOLFER is one who yells 'Fore,' takes six and writes down five!

wtrf-tv Wheeling

IT FIGURES! Why is it that a girl with bad legs never sees a mouse?

Wheeling wtrf-tv

FUEL DRIVER! Have one for the road and you're likely to get a state trooper for a chaser.

wtrf-tv Wheeling

GOODY, GOODY! As one IBM card said to the other, "Just what do you mean, 'holier than thou?'"

Wheeling wtrf-tv

DANGLER! That's what T. F. Schache of Victoria, Australia called our free set of WTRF-figures, the adworld close-up series we mail at your request. Got your set yet?

wtrf-tv Wheeling

WE SELL AUDIENCE . . . your ads are transmitted to the particular audience you're after. Rep. Petry will give you the availabilities around the shows that deliver your specific customers. Buy Wheeling/Steubenville WTRF-TV for your next spot schedule!
*529,300 TV Homes!





THE FCC: CAREENING DOWN DEAD-END STREETS

UNLESS the FCC swerves from the course it has been following in recent months, the power centers of the television structure of this country will be severely dislocated and perhaps to some degree neutralized.

In December the commission imposed what amounts to a freeze on the enlargement of station holdings by the major station operators.

In January the commission began considering the adoption of rules to divest the networks of substantial amounts of their program ownership and to take the networks out of all domestic program syndication and a good part of their foreign syndication.

Pursued to their intended objectives, these two courses of action could radically alter present patterns of television operation. Both are motivated by the belief of a majority of FCC members that programing will flower in diversity and quality if consolidations of station ownership are halted and the networks shorn of much of their program control. It is a lovely end that the FCC majority has in mind, but there is no evidence whatever that it can be achieved by the means the commission is now pursuing or indeed that it can be brought about by any form of restrictive government regulation.

The FCC action to limit station sales to group owners, which is described at length elsewhere in this issue, was taken summarily and without any showing that the condition the commission was arresting was either good or bad. Now that it has imposed its embargo on station trading, the commission will proceed with a complicated study of its multiple-ownership rules. In this curious form of government regulation the penalty is assessed before the assessor decides whether the act committed deserves a penalty or a reward.

The commission's consideration of the network case has been less peremptory. A special FCC staff has been investigating network programing for more than four years, and the commission itself held extended hearings nearly three years ago (see TELEVISION, March 1962). All that has really been adduced during this prolonged study is the statistical fact that the television networks collectively have acquired some degree of fiscal and creative control over some 90% of the programs in their prime-time schedules.

According to all indications a majority of FCC members will vote to propose a rule prohibiting the networks from holding any ownership in more than 50% of their 6-11 p.m. programing, excluding them from all program syndication in the United States and from syndicating any but their own programs overseas. The purpose of the rule would be to encourage the development of independent sources of program production.

It is strange how fashions in government regulation change. The same agency that now is on the verge of finding it against the public interest for television networks to control most of their shows sorely criticized the networks only a few years ago for ceding program control to producers who rigged television quizzes. Before the Congress and the FCC network executives were ordered to take charge, after they were proved to be the victims of the quiz scandals. Now that they have followed orders, they are told that their time ought to be reserved for programs delivered to them by others.

No one can deny the need for cultivation of opportunities in television programing. There is no realistic reason to believe that opportunities will be opened or the nature of television programing perceptibly changed—except perhaps for the worse—by the FCC's current ventures. The fixed limits on program ingenuity are imposed by the clock and the availability of program outlets. All the programs, no matter who owns them, must find their way to the public by the same physical transmission systems and through the same economic incentives whether the FCC breaks up the groups or leaves them alone, lets the networks continue to hold ownership in most or half or none of their shows. All the FCC can succeed in doing by its present plans is to make it harder for the networks to risk large investments in untested shows.

What is needed as an indispensable preliminary to a significant expansion in program volume and diversity is an increase in the number of television outlets. As the UHF system is developed the need for new programing will develop too. It is in diversity of facilities that diversity of programing will be obtained.

COLOR!

COLOR!

COLOR!

3,011 HOURS OF COLOR IN 1964!

Sports ■ Studio Productions ■ Feature Films ■ News ■ Syndicated Features

... and we are pleased to announce that the commercials of 60 different advertisers appeared in color in 1964!

WGN Television originates and sells more color than any other station in the nation.

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting



HOW DO YOU COUNT ????????



IT'S JUST GOOD BUSINESS TO COUNT ON THE STATION THAT IS INVOLVED WITH, AND IN, THE COMMUNITY IT SERVES.

WCCO TELEVISION is that station in the Twin City market. It is the only Twin City station, for example, to AWARD AN ANNUAL FOUR-YEAR SCHOLARSHIP; conduct the WCCO-VIKING FAN CLUB; the WCCO-GUTHRIE MATINEE PARTY; sponsor the annual MINNESOTA SYMPOSIUM at the University of Minnesota; and program a regularly-scheduled PUBLIC AFFAIRS TV SHOW. In addition the station is deeply involved with the ST. PAUL WINTER CARNIVAL, the MINNEAPOLIS AQUATENNIAL and the MINNESOTA STATE FAIR—just to name a few.

COUNT ON WCCO TELEVISION to put *your* story across . . . the station which is already vitally involved in, and accepted by, the Twin City Area of Minneapolis-St. Paul

WCCO TELEVISION 

Represented nationally by: Peters, Griffin, Woodward, Inc.