

TELEVISION

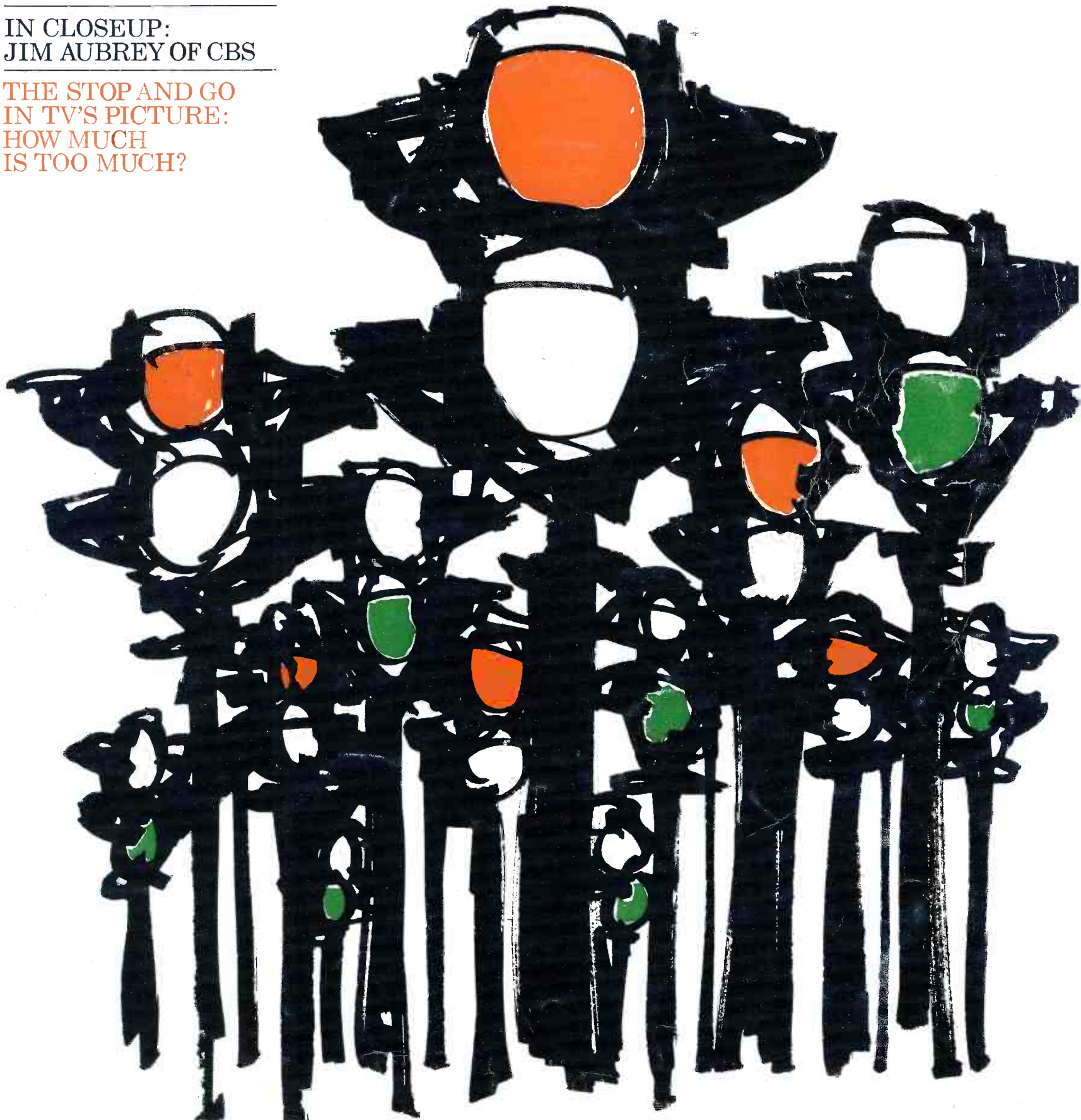
THE TOP 100
TV MARKETS/1964

THE KEEN CONTEST
IN STAINLESS STEEL

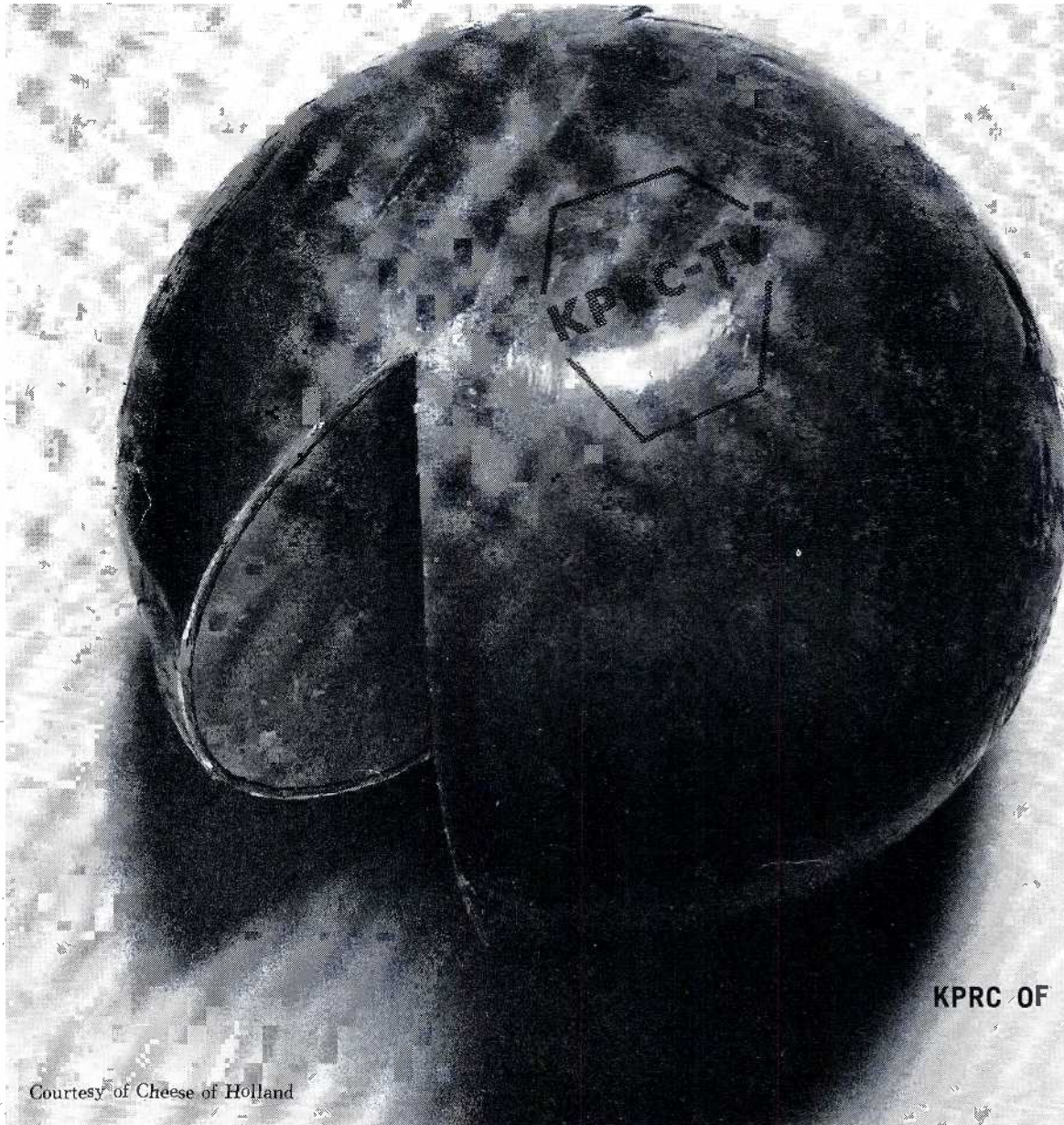
A LAST LOOK BACK
AT THE TV SEASON

IN CLOSEUP:
JIM AUBREY OF CBS

THE STOP AND GO
IN TV'S PICTURE:
HOW MUCH
IS TOO MUCH?



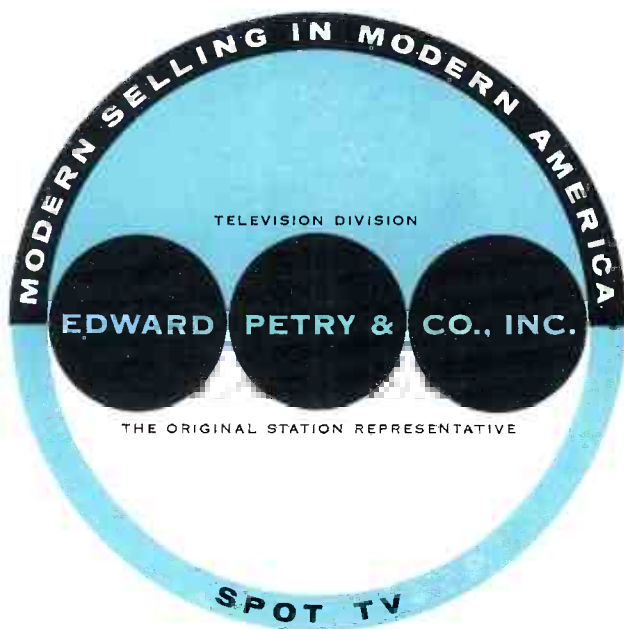
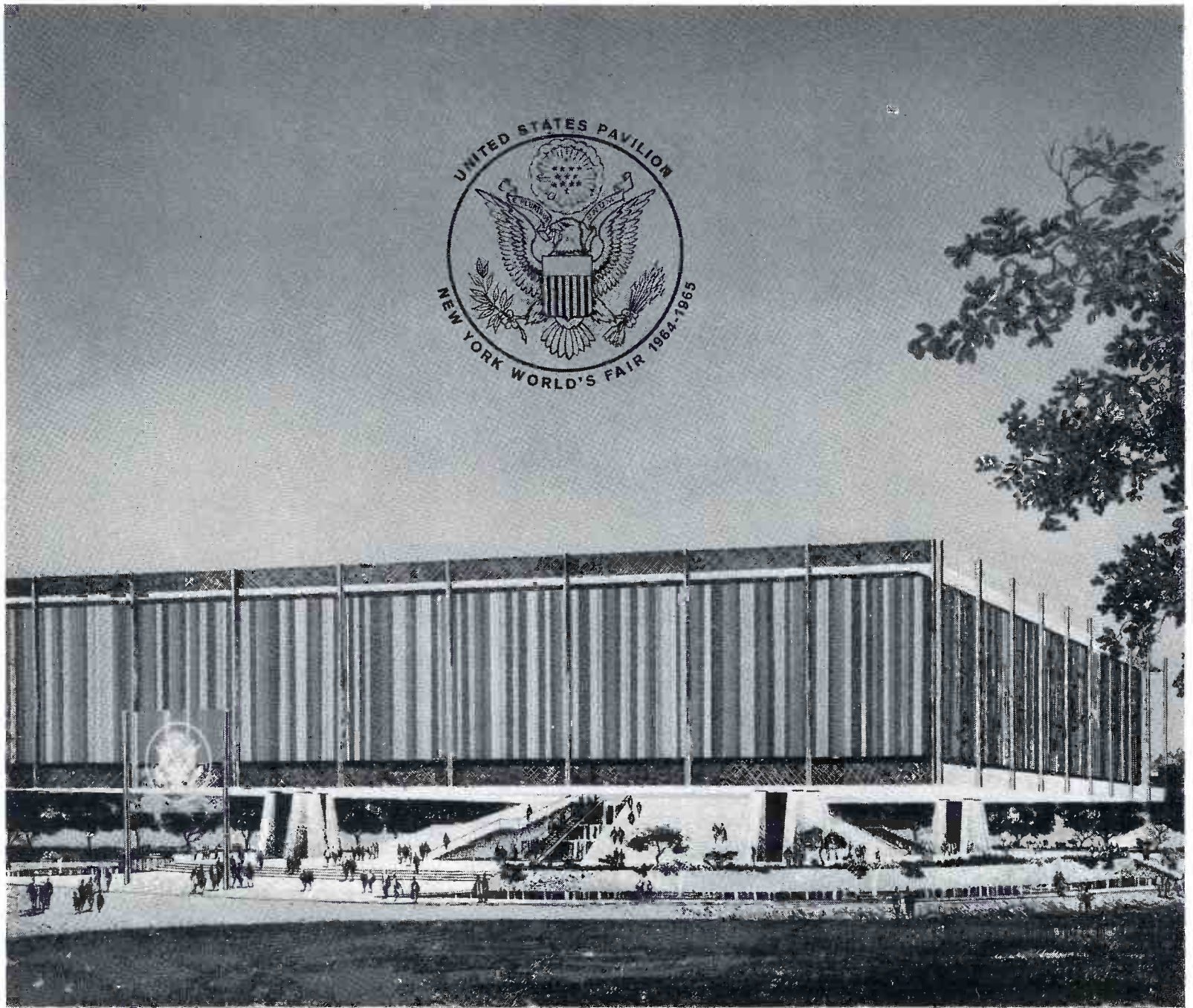
**Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.
Life is short.**



Courtesy of Cheese of Holland



KPRC OF HOUSTON



"Total national market" is no longer the key approach to Marketing. Today, successful national advertisers sell America's markets individually. These markets are as varied as their climate, customs, buying patterns and viewing habits. That's why Spot Television is unmatched for local impact and flexibility.

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

*West Coast only

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

What's up in Detroit? WXYZ-TV!

UP
400%

The Big News

6:30 P.M. Mon. thru Fri.



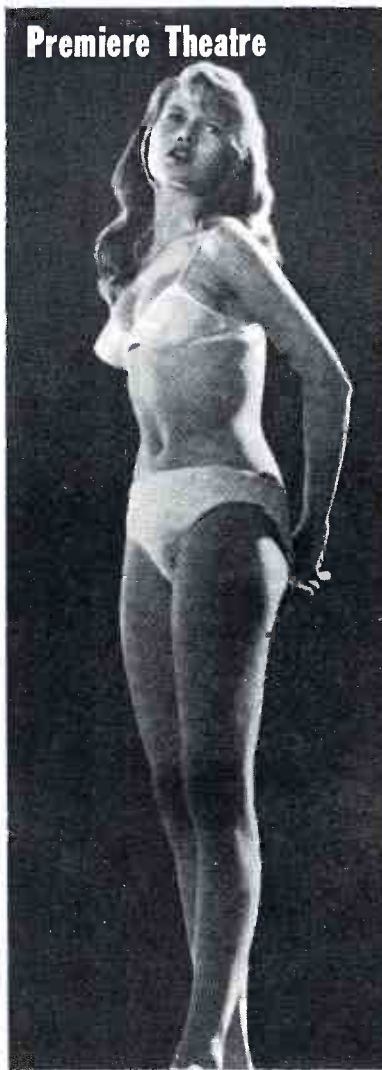
UP
60%

7 O'Clock Strip



UP
40%

Premiere Theatre



UP
40%

The Big Show

5-6:30 P.M. Mon. thru Fri.



WXYZ-TV is up in Detroit!

Here's why:

These spectacular ratings increases give you a fair idea of what's going on in Detroit. Programs like the 7 O'Clock Strip, The Big News, The Big Show and Premiere Theatre are what the viewers want to see—and they find them on WXYZ-TV.

But they find other things, too! During the past year, more than 50 "specials" produced by WXYZ-TV ranged from "on-the-scene" coverage of the Olympic Committee Meeting in Baden Baden, Germany, to a fascinating photo journal, "King Tut's Treasures" produced at the Detroit Institute of Arts.

In addition, WXYZ-TV speaks out editorially on matters of concern to the residents of our 17 county coverage area. An outgrowth of these editorials is a 29 page booklet *Who's Who in Public Office* produced by the station as a public service, and sent free to viewers who request it. Thus far, more than 15,000 copies have been distributed.

Popular local programs, a vital and dynamic approach to public service and news telecasts, and the exciting new shows of the ABC Television Network are among the reasons why WXYZ-TV is up in Detroit!

WXYZ-TV DETROIT 
An ABC Owned Television Station

The data used herein are estimates from the October-November ARB 1963 Vs. 1962. They are subject to limitations of sample size and other qualifications which are available on request.

TELEVISION

SPECIAL REPORT *The big question in TV-advertising circles today is the matter of "clutter"—the number of non-program elements which interrupt programing. TELEVISION MAGAZINE lays the problem out in words and pictures in a special report on what went on New York television for three-and-a-half hours one night last month. The evening's supply of images: 128 units ranging from 2 seconds to 15 minutes 30 seconds* **37**

BATTLE OF THE BLADES *The stainless steel blade has cut deep into the marketing—and TV—strategy of the major shaving product manufacturers. Here's a look at the competitive new TV commercials from the Big 3 in the field—Gillette, Schick and American Safety Razor* **42**

HINDSIGHT ON 1963-1964 *In terms of what it has already told the three networks, the current program season is past history. What happened and some of why it happened is laid out in a look backward on the "Forecast" Jim Cornell of N. W. Ayer & Son made for TELEVISION MAGAZINE last fall* **44**

CLOSEUP: JIM AUBREY *Many people would rather say they've had a fight with Jim Aubrey than admit they don't know him. Controversy seems to follow the 45-year-old president of CBS-TV as high ratings follow his programing. He is currently riding the crest of his success. His network is first place in ratings, first place in earnings. How Aubrey got up there, how he's finding the going, and a look at the man* **48**

THE TOP 100 TELEVISION MARKETS *The newest dimensions of the nation's leading TV markets, compiled by TELEVISION MAGAZINE on the basis of new projections effective March 1964. Including: county-by-county breakdown of each market's audience, rates in three time classifications for each market and cumulative rates for the Top 100* **65**

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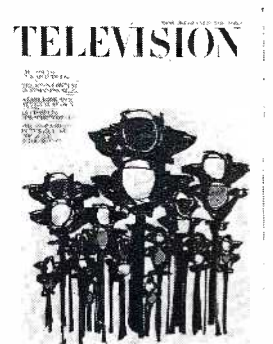
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TELEVISION MAGAZINE

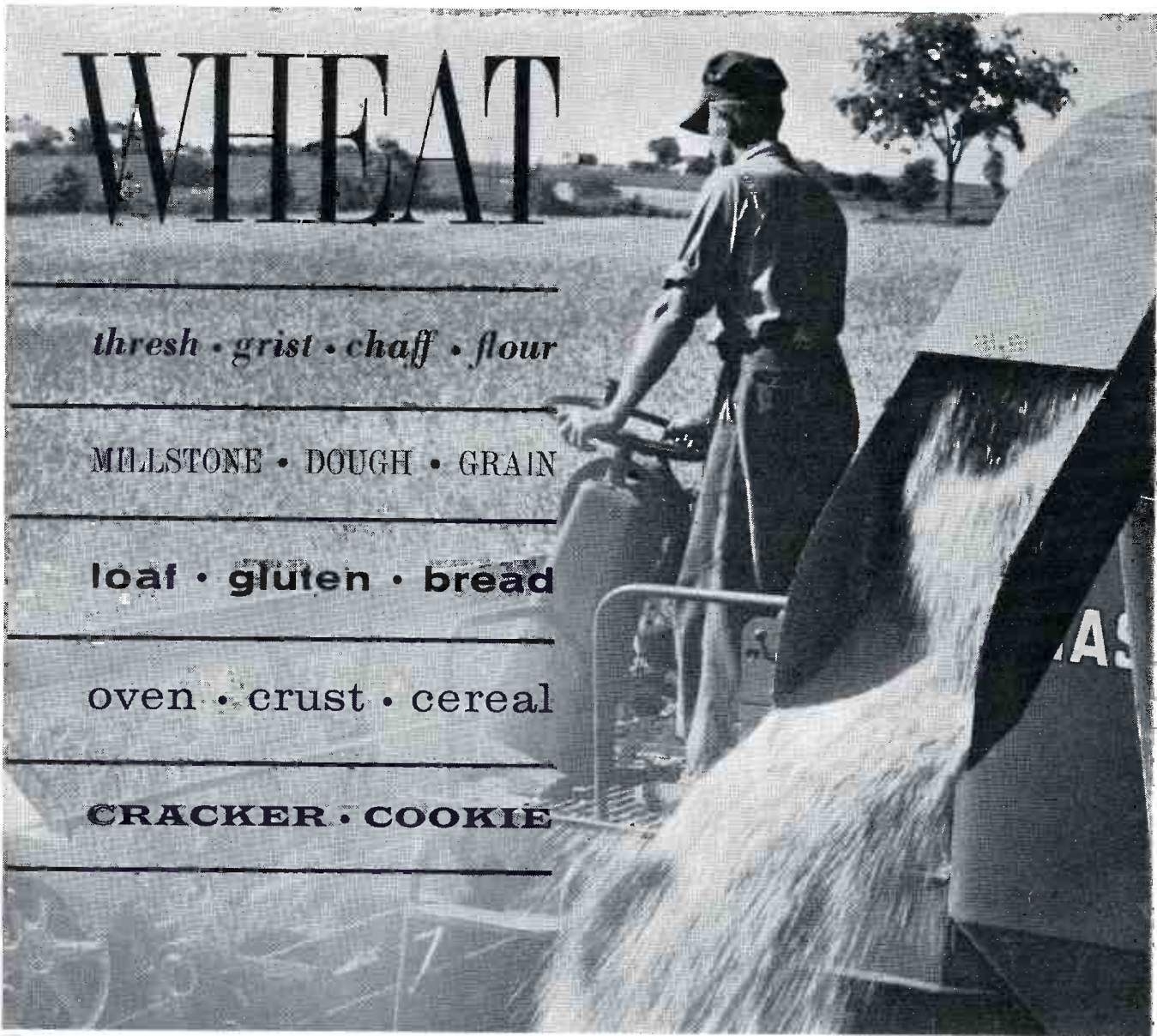
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Cover • *The special report in this month's issue treats the subject of the stops and go's in television scheduling, and the cover treats the subject in visual terms that will be readily understood. The story outlines the stops and starts that occurred on Feb. 17, 1964, in New York City. It leaves to the reader the question of whether this much is too much.*



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MULTI-CITY TV MARKET

316,000 WATTS

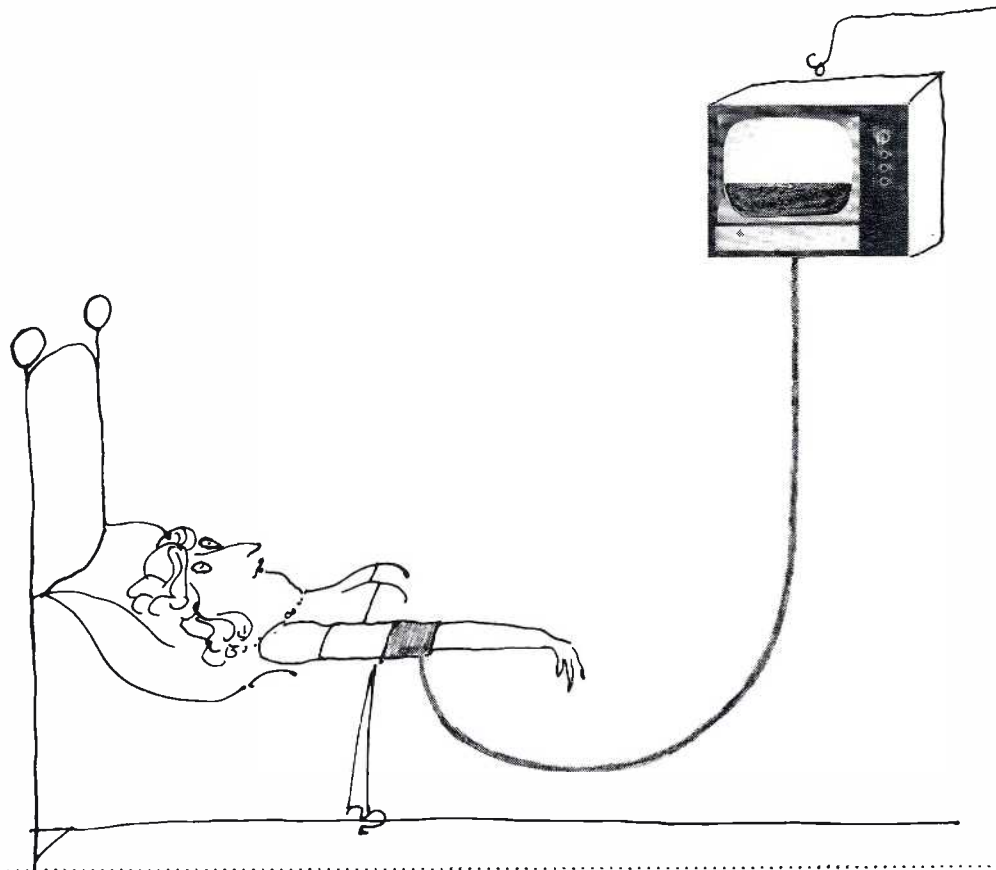
Whatever your business language, WGAL-TV translates it into sales


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

WGAL-TV
Channel 8
Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.


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



Some women can't live without it. Indeed, our daytime line-up is such a vital part of their lives that the 9 most popular programs are all ours. Of our 16 daytime programs, 12 are in the Top 15. The ladies have taken us to their hearts.
CBS Television Network 

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 7am-6pm, Monday-Friday, October 1963-February I, 1964)



**We didn't expect that big
a hand this season. But the
spontaneous applause for our
nighttime schedule gives us 9 of the
Top 10 programs, 15 of the
Top 20, and five of seven nights.
That about wraps it up.
CBS Television Network **

Based on Nielsen Television Index estimates subject to qualifications which the CBS Television Network will supply on request. (NTI Average Audience, regular programs, 6-11 pm, seven nights, October 1963-February 1, 1964)



To score sales with top sports, *team up with WSOC-TV. We measure our sports coverage in interest as well as hours. Special area attractions get special attention. When nearby Davidson halted mighty Ohio State's 50-game home winning streak, Carolina fans saw it live from Columbus on WSOC-TV. Almost 3,000,000 people in 54 counties can count on us for extra effort programming.*

Charlotte's WSOC-TV

NBC-ABC. Represented by H-R. WSOC-TV/WSOC associated with WSB-TV/WSB, Atlanta; WHIO-TV/WHIO, Dayton; WIOD, Miami; KTVU, San Francisco-Oakland

FOCUS ON BUSINESS

TV stocks: A medley of ups, downs, surprises, routine

TELEVISION-associated issues were generally up last month—by almost every measuring rod. Of the 62 companies (seven were added to last month's initial list) on TELEVISION MAGAZINE's list of TV-associated stocks, 31 sold at higher closing prices on Feb. 14 than they did on Jan. 15. In addition, three companies—CBS Inc., Taft Broadcasting and Seven Arts—increased their number of shares outstanding.

Most significant big gainers among the TV-associated stocks were Cowles Magazines & Broadcasting, showing a 33% increase in price by the end of the month, Time Inc. up 17%, CBS Inc. registering a 10% jump. On the other side of the scale, Republic Inc. was down 11%, as was General Artists Corp. and Four Star Television.

Overall, it was a furiously active month for television-associated stocks. It was a month when a large crowd of Radio Corporation of America stockholders did what was expected, a month when the Westinghouse Electric Corp.'s earnings report did what was unexpected—go down—and a month when the Columbia Broadcasting System announced what has come to be routine—records in sales and profits. It was also a month when five of the nation's most important station group organizations made news—one expanding, two profiting, one going public and one liquidating.

Nearly 1,000 happy RCA shareholders crowded into the National Broadcasting Co.'s Rockefeller Center Peacock Studio and voted 16,091,049 shares to 86,233 shares in favor of a stock split plan (see "Focus on Business," TELEVISION MAGAZINE, January 1964). The vote approved of a three-for-one stock split and an increase in authorized common stock from 18.5 million to 82 million shares. As a result each RCA shareholder will receive two additional shares for each share held. The split, which RCA says is largely because of color television, the big contributor to making 1963 the best year in the company's history, became effective at the close of business on Jan. 31 and the stock distribution was scheduled to take place about March 2.

At rival CBS headquarters, where a two-for-one split was voted last December 20 (see "Focus on Business," TELE-

THE TELEVISION MAGAZINE INDEX

to 62 television-associated stocks

	Closing Price February 14	Change From January 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount Theaters	32 $\frac{3}{8}$	+ 2 $\frac{1}{2}$	+ 8%	4,557,000	\$ 147,532,000
CBS	42 $\frac{1}{4}$	+ 4 $\frac{1}{8}$	+11	19,280,000	815,003,000
Capital Cities Broadcasting	22 $\frac{1}{4}$	- 1 $\frac{1}{8}$	- 1	1,351,000	30,059,000
Goodwill Stations	17 $\frac{1}{4}$	+ 1 $\frac{1}{4}$	+ 1	692,000	12,283,000
Gross Telecasting	23 $\frac{1}{4}$	- 1 $\frac{1}{2}$	- 2	400,000	9,300,000
Metromedia	29 $\frac{1}{8}$	-	-	1,817,000	54,283,000
Reeves Broadcasting & Development	23 $\frac{1}{4}$	- 1 $\frac{1}{4}$	- 8	1,409,000	3,875,000
Rollins Broadcasting	14 $\frac{7}{8}$	- 5 $\frac{1}{8}$	- 4	958,000	14,250,000
Scripps-Howard Broadcasting	19	+ 1 $\frac{1}{4}$	+ 1	2,589,000	49,191,000
Storer Broadcasting	41 $\frac{1}{4}$	+ 2	+ 5	2,005,000	82,706,000
Taft Broadcasting	25 $\frac{1}{4}$	+ 2 $\frac{1}{4}$	+10	1,635,000	41,283,000
Transcontinent Television Corporation	20	+ 1 $\frac{1}{4}$	+ 1	1,771,000	35,420,000
Wometco Enterprises	30 $\frac{1}{4}$	- 2 $\frac{3}{4}$	- 8	1,743,000	52,725,000
TOTAL				40,217,000	\$1,347,910,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Cowles Magazines & Broadcasting	14 $\frac{5}{8}$	+ 3 $\frac{5}{8}$	+33%	2,951,000	\$ 43,158,000
Crowell-Collier	19 $\frac{1}{2}$	- 7 $\frac{1}{8}$	- 4	3,390,000	66,305,000
MacFadden-Bartell	5 $\frac{7}{8}$	+ 3 $\frac{1}{8}$	+ 7	1,671,000	9,817,000
Meredith Publishing	27	- 1	- 4	1,331,000	35,937,000
The Outlet Company	21 $\frac{1}{2}$	- 5 $\frac{1}{8}$	- 3	498,000	10,707,000
Rust Craft Greeting Cards	13 $\frac{1}{4}$	+ 2 $\frac{1}{8}$	+19	727,000	9,633,000
Time Incorporated	102	+15	+17	2,149,000	219,198,000
TOTAL				12,717,000	\$394,555,000
PROGRAMING					
Allied Artists	2 $\frac{3}{8}$	+ 3 $\frac{1}{8}$	+16%	932,000	\$ 2,447,000
Desilu	7	-	-	1,224,000	8,568,000
Filmways	7 $\frac{7}{8}$	- 1 $\frac{1}{2}$	- 6	597,000	4,701,000
Four Star Television	6 $\frac{1}{4}$	- 3 $\frac{1}{4}$	-11	666,000	4,163,000
MCA	56 $\frac{1}{4}$	- 2 $\frac{1}{4}$	- 4	4,539,000	255,318,000
MGM	29 $\frac{5}{8}$	- 3 $\frac{1}{8}$	- 1	2,588,000	76,670,000
Medallion Pictures	14	+ 5 $\frac{1}{8}$	+ 5	594,000	8,316,000
National Telefilm Associates	0.20	+0.05	+33	1,670,000	334,000
Official Films	1 $\frac{1}{8}$	-	-	2,797,000	3,147,000
Paramount Pictures	57 $\frac{3}{4}$	+ 1	+ 2	1,607,000	92,804,000
Walter Reade-Sterling	2 $\frac{1}{2}$	- 3 $\frac{1}{8}$	+13	1,545,000	3,863,000
Republic Incorporated	7 $\frac{7}{8}$	- 1	-11	2,453,000	19,317,000
Screen Gems	20 $\frac{5}{8}$	- 3 $\frac{1}{8}$	- 2	2,538,000	52,346,000
Seven Arts	10 $\frac{1}{2}$	+ 1	+11	1,700,000	17,850,000
Trans-Lux Corporation	14 $\frac{3}{8}$	+ 3 $\frac{1}{8}$	+28	718,000	10,321,000
20th Century-Fox	23 $\frac{1}{8}$	+ 1 $\frac{1}{4}$	+ 1	2,648,000	63,221,000
United Artists	20 $\frac{1}{2}$	-	-	1,849,000	37,905,000
Walt Disney Productions	41 $\frac{1}{8}$	+ 2 $\frac{3}{8}$	+ 6	1,780,000	73,203,000
Warner Brothers Pictures	12 $\frac{3}{4}$	- 1 $\frac{1}{8}$	- 8	4,850,000	61,837,000
Wrather Corporation	3 $\frac{3}{4}$	- 3 $\frac{1}{8}$	- 9	1,753,000	6,574,000
TOTAL				38,048,000	\$802,905,000
MANUFACTURING					
Admiral	17 $\frac{3}{8}$	- 3 $\frac{1}{4}$	- 4%	2,411,000	41,891,000
Ampex	15 $\frac{1}{4}$	- 1 $\frac{3}{8}$	- 8	7,839,000	119,544,000
Avco	22 $\frac{5}{8}$	+ 1 $\frac{3}{8}$	+ 6	11,283,000	255,277,000
Chris Craft	12 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 1	1,446,000	18,122,000
Emerson Radio	10 $\frac{1}{2}$	- 1 $\frac{1}{2}$	- 5	2,269,000	23,825,000
General Electric	88 $\frac{7}{8}$	+ 3 $\frac{1}{2}$	+ 4	90,125,000	8,009,859,000
General Tire	22	- 1 $\frac{1}{8}$	- 1	16,712,000	367,660,000
Magnavox	39 $\frac{1}{8}$	+ 5 $\frac{1}{8}$	+ 2	7,365,000	288,155,000
Minnesota Mining & Manufacturing	68 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 2	52,522,000	3,584,626,000
Motorola	80 $\frac{1}{2}$	+ 2	+ 3	4,030,000	324,415,000
RCA	107 $\frac{1}{8}$	+ 3 $\frac{1}{4}$	+ 1	17,452,000	1,882,635,000
Reeves Industries Incorporated	2 $\frac{1}{2}$	- 1 $\frac{1}{8}$	- 5	3,237,000	8,093,000
TelePrompTer	5 $\frac{3}{4}$	+ 7 $\frac{1}{8}$	+18	762,000	4,382,000
Westinghouse	33 $\frac{3}{8}$	+ 1	+ 3	36,012,000	1,210,903,000
Zenith	76 $\frac{3}{4}$	+ 2 $\frac{3}{4}$	+ 4	9,199,000	706,023,000
TOTAL				262,664,000	\$16,845,460,000
SERVICE					
C-E-I-R Incorporated	12 $\frac{1}{2}$	+ 1 $\frac{1}{8}$	+18%	1,555,000	\$ 19,438,000
Foote, Cone & Belding	15	- 5 $\frac{1}{8}$	- 4	1,745,000	26,175,000
General Artists Corporation	8 $\frac{7}{8}$	- 7 $\frac{1}{8}$	-11	600,000	5,325,000
MPO Videotronics	9 $\frac{7}{8}$	- 1	- 9	469,000	4,631,000
Movielab Incorporated	9 $\frac{1}{8}$	- 3 $\frac{1}{4}$	- 7	354,000	3,363,000
A. C. Nielsen	59 $\frac{1}{4}$	+ 1	+ 2	1,710,000	101,318,000
Papert, Koenig, Lois	9 $\frac{3}{4}$	- 3 $\frac{1}{4}$	- 7	512,000	4,992,000
TOTAL				6,945,000	\$ 165,242,000
GRAND TOTAL FOR LIST				360,591,000	\$19,556,072,000

Market data prepared by Roth, Gerard & Co.


What makes a great salesman?

America became a gum-chewing nation because of a soap salesman. William Wrigley, Jr. made himself well known as a premium distributor by offering gifts to jobbers who bought his soap products. 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 Cleveland, Storer's great salesmen are WJW-Radio and WJW-TV, two important stations in an important market.

LOS ANGELES KGBS	PHILADELPHIA W1BG	CLEVELAND WJW	NEW YORK W'HN	TOLEDO WSPD	DETROIT WJKB
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJKB-TV



STORER
BROADCASTING COMPANY





BUSINESS *continued*

VISION MAGAZINE, December 1963) the news was equally bullish. Sales and earnings of the seven CBS divisions in 1963 were the largest in the company's 37-year history, William S. Paley, chairman, and Frank Stanton, president, reported.

Consolidated net income rose to \$41,811,476, equal to \$2.27 a share, from \$29,664,364, or \$1.62 a share, earned in 1962. A quarterly dividend of 25 cents on the new stock—equal to 50 cents a share on the old stock before the split—was declared. It's payable March 6 to holders of record of Feb. 21.

Last year was one which RCA and CBS shareholders probably would like to dwell on and their Westinghouse Electric Corp. counterparts forget. For though the major electrical and electronic equipment companies of the nation have been sweeping along on a wave of consumer spending, Westinghouse has been showing some soft spots in earnings.

Last year the huge electronics company, parent of the Westinghouse Broadcasting station group, registered a decline in earnings despite record sales. Total net sales billed for the year rose by 6% to a record \$2,127,306,000 from the previous high of \$2,009,044,000 set in 1957. Net income, however, fell off to \$47,824,000, equal to \$1.28 a share, from \$57,061,000, or \$1.56 a share, on fewer shares outstanding in 1962.

DECLINE LAID TO STRIKES

To add some succor to the slightly bitter report, directors declared a regular quarterly dividend of 30 cents a share, payable March 1 to shareholders of record Feb. 10. Explaining the decline, Donald C. Burnham, president, said earnings were "substantially reduced" by strikes ranging from a few days to 11 weeks at 10 plants.

The performance of the company's broadcasting subsidiary, of course, was not affected. Westinghouse Broadcasting, believed to be the industry's biggest money-making non-network station group (see "The Groups," TELEVISION MAGAZINE, November, December 1963), consistently delivers substantial earnings, but its contribution does not move the fortunes of its more diversified parent as significantly as does NBC with RCA or CBS-TV with CBS Inc.

While Westinghouse was explaining its losses, Avco Corp., another giant company with station group interests, was counting an addition. Avco, through its Crosley Broadcasting Corp. subsidiary, acquired WLEX-TV, an ultra high-frequency station in Lexington, Ky., for approximately \$2 million. The purchase, as is standard procedure in such transactions,

is subject to approval by the Federal Communications Commission. The addition, if approved, will give the Crosley group its fifth TV outlet. It already owns four VHF television stations in the Midwest.

WLEX-TV is an affiliate of both NBC-TV and CBS-TV. It began operations in 1955 and was founded by its current owners, J. Douglas Gay Jr., president, H. Guthrie Bell, secretary-treasurer and Earl L. Boyles, executive vice president and general manager.

HOW TWO LARGE GROUPS FARED

The earnings of the two largest—in terms of number of TV properties owned-and-operated—station groups showed hefty increases last year. Billings for the broadcasting division of RKO General, an organization with interests in five VHF and one UHF stations, were up 13% with an increase of 18% in earnings. The company's revenues for 1963 were \$54,410,903 and net profit, \$6,348,802. These compare with revenues and net profit for 1962 of \$48,395,000, and \$5,066,000, respectively. Last year was the company's fifth in succession to show increases in gross business and record highs in corporate pre-tax earnings. RKO General is owned by the General Tire & Rubber Co., which also reported all-time record sales and earnings for its fiscal year ended Nov. 30, 1963.

Metromedia Inc., a four VHF and two UHF station group which has been experiencing outstanding growth since it first went public nine years ago, came up with a preliminary estimate of its 1963 performance showing a whopping increase of 51% in per share earnings. Breaking its statistics down, Metromedia reported that after taxes and all charges, net income for the year would reach a new record of \$3,950,000, equal to \$2.12 per common share. This compares with the 1962 income of \$2,489,639, or \$1.40 per share on 109,735 more common shares outstanding. Gross revenues for 1963 totaled \$69,690,000 as against \$53,069,751 in 1962, a 32% increase. Gross revenues for 1964 are expected to approximate \$90,000,000 and net income increase by about 10%. In addition to its broadcasting holdings, Metromedia owns an outdoor advertising company and the Ice Capades Inc.

The great American financial marketplace, which already sees more than 20 station groups—10 alone on the New York Stock Exchange—trading their stock across its counters, laid claim to another last month. The James M. Cox stations, which include four AM, four FM, four VHF stations and four CATV systems, are going to offer stock to the public for the first time. The group or-

ganization, principally owned by James M. Cox Jr., plans, according to an application filed with the FCC, to offer 25% of a newly formed company, the Cox Broadcasting Corp., for sale to the public. The application was filed for commission approval to transfer the licenses of the Cox stations—the CATV systems also will be included—to the new company. President of Cox Broadcasting Corp. is J. Leonard Reinsch; vice presidents, Marcus Bartlett and Frank Gaither; secretary and treasurer, Clifford M. Kirtland Jr.

At the same time the Cox group was beginning a new way of life, Transcontinent Television Corp., once one of the most powerful group organizations, was celebrating its demise. Stockholders of the company met on Feb. 20 in Buffalo, N. Y. and voted to liquidate and dissolve all its radio and television stations except its radio interests in Cleveland.

In what was the biggest such group sale in history, Transcontinent sold WGR-AM-FM-TV Buffalo, WDAF-AM-FM-TV Kansas City, Mo. and WNEP-TV Scranton-Wilkes-Barre, Pa. to Taft Broadcasting for \$26,890,000. It also sold KFMB-AM-FM-TV San Diego to Midwest Television Inc. for more than \$10 million and KERO-TV Bakersfield, Calif., to Time Inc. for \$1.5 million. TTC's subsidiary, Northeastern Pennsylvania Broadcasting, retains ownership of WDOK-AM-FM Cleveland.

In a notice to shareholders dated Jan. 30, the company explained that it has already received a favorable ruling from the Internal Revenue Service holding that the sales transactions and subsequent liquidation of Transcontinent will not be chargeable as capital gains to the corporation, but that any gain or loss realized by shareholders will be capital gains or losses as the case may be to the individual stockholders.

HOW THEY VOTED

Conveniently for Transcontinent's plans the FCC, by a surprisingly wide 5-1 vote, approved the transactions just in time for the liquidation meeting. Commissioner Bartley, who usually favors hearings in such cases, cast the dissenting vote. Commissioner Loevinger, an outspoken critic of multiple ownership, was in Geneva attending an international broadcast conference and did not vote. Chairman Henry, joined by Commissioner Cox, issued a statement concurring in the approval but saying that "serious and prompt" consideration should be given to a plan that would bar companies from owning more than three television stations in the nation's 25 largest markets. END

Who has the Cream of Post '48 feature films?

Little Old Rating Maker, Me!



Latest reports show MGM post '48 features continue as hit makers for stations from coast-to-coast, including: New York WNBC-TV, Boston WNAC-TV, Washington WMAL-TV, Cleveland WEWS, Indianapolis WISH-TV, Shreveport KTAL-TV, El Paso KROD-TV, San Francisco KTVU. For details on feature titles and ratings, ask any MGM-TV salesman.



New York • Chicago • Culver City • Charlotte • Toronto

FOCUS ON NEWS

TV's problem
children: cigarettes
and clutter—and
then we have
the Beatles

It was all but quiet on the smoking-health front last month. The continuing controversy over whether cigarette advertising on television should be modified or nullified or left alone was the top industry story in February.

Things got off to a smoking start in a meeting at Sarasota, Fla., where the Television Board of the National Association of Broadcasters voted to revise two sections of its code in hopes of discouraging representation of cigarette smoking as an attractive pursuit for youngsters to follow. A new paragraph was added to Section IV of the code—one pertaining to programing—which provides that: "Care should be exercised so that cigarette smoking will not be depicted in a manner to impress the youth of our country as a desirable habit worthy of imitation."

Section IX of the code, which deals with advertising, also includes a new paragraph stating that: "The advertising of cigarettes should not be presented in a manner to convey the impression that cigarette smoking promotes health or is important to personal development of the youth of our country."

No sooner had the NAB action been divulged than the American Tobacco Co., the second largest company in its field, startled the industry by announcing that it will cancel its sponsorship of sports events on radio and TV when its current contracts expire. In confirming the news, Robert K. Heimann, a vice president of the company, said: "As a result of the smoking-health controversy, we want to avoid any appearance of appealing to young people. We've always considered smoking an adult custom. And we intend to put our money where our mouth is."

Among cigarette companies, American Tobacco is not a particularly heavy advertiser of sports events, at least not on a network level. From January through November of last year, according to LNA-BAR/TvB statistics (the latest such figures available), American Tobacco sponsored only two network sports en-

deavors—ABC's coverage of the U.S. Russian Track Meet and World Series participations—spending a total of \$121,000 in estimated net time and program billings.

The cigarette company's withdrawal from the TV sports market figures to hurt local stations considerably more. In the past, American Tobacco sponsored the baseball games of at least five major league teams. Its aggregate gross billings in sports programs last year are believed to have exceeded \$5 million.

There was no indication, at this writing, that American Tobacco's move was a tremor signaling a groundswell development. R. J. Reynolds Tobacco Co., however, the nation's largest tobacco processor, has revealed that it's discontinuing spot commercials after 3 p.m. on radio stations that make their principal appeal to teen-age listeners. On weekends, it plans to end such commercials entirely.

With pressure surging in from all sides, six major tobacco companies took steps to ease it. The six—American Tobacco, Brown & Williamson, Liggett & Myers, Philip Morris, R. J. Reynolds and P. Lorillard—donated \$10 million to the American Medical Association for its proposed long-range study on the relationship between smoking and disease. The funds, made available over a five-

year period, reportedly are about 10 times the yearly budget of the Tobacco Industry Research Committee, the group organized by the industry in 1954 to search into questions of tobacco use and health.

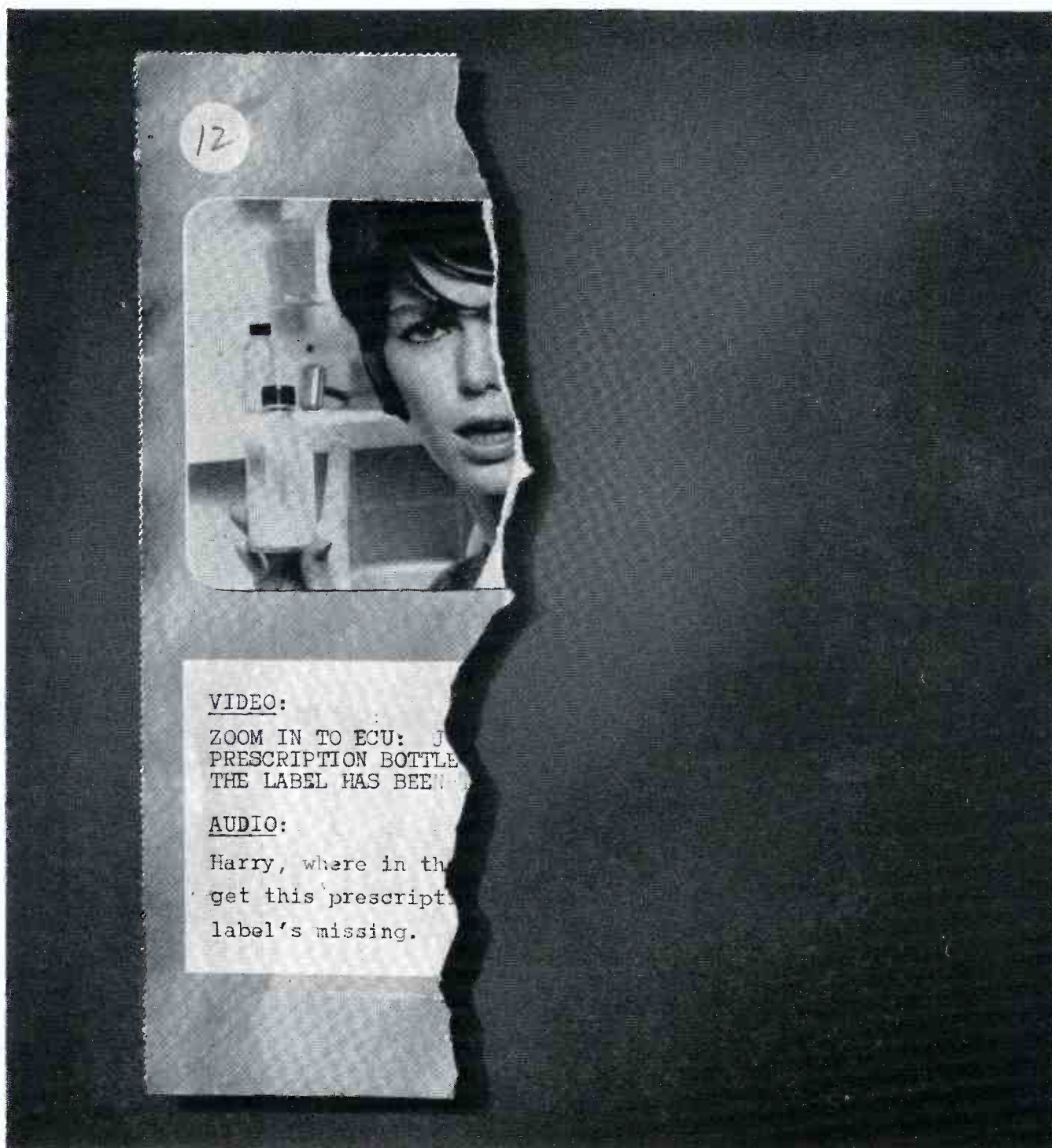
Evidence that the cigarette business was in for a long siege of attack and various forms of repercussion came from cigarette retail outlets across the nation. Their experiences indicated a definite pattern of declining sales with cigarette tax receipts in more than 20 states showing sharp drops since issuance of the Surgeon General's report confirmed an apparent link between cigarette smoking and various ailments.

In New York, for example, state receipts from the cigarette tax for January were 4.7% below collections for a like period last year. The decline, which totaled \$480,511, generally was attributed to reaction to the supposed hazards to health that result from the use of cigarettes.

Possible tail-wagger to this development was the announcement by Brown & Williamson, Philip Morris and P. Lorillard that they were joining R. J. Reynolds in cutting back work schedules at their individual plants to a four-day week. Spokesmen for the companies termed this a customary seasonal adjustment, but in Canada, the Imperial Tobacco Co., in laying off about 2% of its labor force, explained it was in anticipation of a "temporary" drop in cigarette sales in reaction to the health debate over smoking in the U. S.

Meanwhile, CBS-TV, paying heed to the code amendments enacted by the NAB, told its program producers that the use of cigarettes on shows to be presented on the network "shall be de-emphasized."

And while the networks and cigarette advertisers were retrenching, at least one cigar company was preparing for an advance. The General Cigar Co., obviously intending to take full advantage of the Surgeon General's report which found cigars considerably less hazardous



Are you giving your storyboards only half a chance?

Probably . . . unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this for yourself is to get the costs and counsel from a tape producer in terms of your specific commercials.

Look what you have to gain: Incomparable "live" picture and sound quality, without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Call your nearby tv station or tape studio for quotes on your next storyboards (no obligation, naturally). And to keep new ideas from passing you by, send for our new 36-page brochure, *Advertising with Video Tape*. It's free, covers 13 actual case histories. Tells why, how and the costs of specific commercials produced on tape. Write 3M Magnetic Products, Dept. MCS-34, St. Paul 19, Minnesota.

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. ©1974. 3M CO.

Magnetic Products Division **3M** COMPANY



IT SOUNDS like a Hollywood scenario. Two of the American Broadcasting Company's top executives were sitting next to the pool at the Beverly Hills Hotel. (Where else?)

A telephone call broke the luxurious poolside peace. Roy Huggins, an independent producer, had an idea for a show.

Suppose a television program was built around a young doctor who had been unjustly convicted of murder but who had escaped. Each week, he would move on in his search for the real murderer while avoiding a relentless pursuer.

The ABC men thought the idea full of promise. Everybody else had serious reservations. "You can't flout the law," they said. "You can't have cliffhangers every week," they said. "No star can carry a show like this," they said.

ABC talked to Quinn Martin and to the people at United Artists, the producers of another of this season's smash hits,

WHAT MAKES THE FUGITIVE RUN?



*The story of a man in flight is as old as Adam.
Victor Hugo told it unforgettably in Les Misérables.
Now a man is running again. He is The Fugitive.
Read how brilliant scripts, impeccable direction and
the haunting performance of David Janssen
enthrall 21,200,000 adult viewers every week on ABC.*

The Patty Duke Show. They sparked to ABC's unbounded enthusiasm for the idea.

United Artists had a commitment from David Janssen—perhaps the most underrated actor in television. Wouldn't his sensitive style be perfect for the haunted fugitive? Janssen was approached and he became the fifth true believer in The Fugitive.

One unforgettable episode has followed another and The Fugitive is now solidly established as one of this season's unqualified successes. "David Janssen," says Cleveland Amory in his TV GUIDE column, "gives one of TV's finest series performances." Mr. Amory also notes: "It (The Fugitive) is not, as its title suggests, merely another gun run where the good guys get the bad guys in the end. Rather it is an adult drama excitingly and often excellently written..."

His sentiments were echoed by other critics and are mirrored by 21,200,000 adult viewers in 12,800,000 television homes each week.

Further evidence of the popularity of The Fugitive is found in TV-Q, a service which measures the opinions people have about TV programs. It ranks The Fugitive second among *all* programs in popularity among adults, and first with viewers in the important 18-34 age group.

The Fugitive is symbolic of the programming quality the ABC Television Network is striving for. Original. Well written and acted. Superbly produced. Understandably we may not always succeed in our quest. But it will never be from lack of trying.

ABC Television Network 

Based on an average of Dec. I 1963—Jan. II 1964 NTI reports, total audience, and Dec. 1963 Nielsen Audience Composition Report. TV-Q, January 1964. Report estimates are subject to qualifications which are available upon request.

NEWS *continued*

to health than cigarettes, was preparing an advertising campaign to encourage smokers to switch their preference. General theme of the campaign: "If you plan to give up smoking, don't do it until you've tried a cigar." For the first 11 months of last year, General Cigar spent a total of \$4,899,400 in estimated (by LNA-BAR/TvB) net time and program billings.

Yet the cigarette-health question was not the only chronic problem to plague television last month. The industry was cluttered with the long-time polemic of "clutter" (definition: all non-program material which includes station breaks, billboards, titles, credits, promos, public service announcements, bumpers, station and network ID's and piggyback or multiple-product announcements). Meeting in New York, various NAB officials, code board members, advertisers and agency representatives and TV sales and research executives, were presented with a plan that seeks to cut the number of program interruptions in half and reduce the time they occupy by up to 40%. The plan was offered by Peter Allport, president of the Association of National Advertisers, on behalf of the ANA board and the ANA

broadcast committee, the majority of whose members feel commercials lose impact when surrounded by other program interruptions. It is sure to be a major topic of discussion on the NAB's television code board agenda. The group's next meeting is scheduled for early April.

Overcommercialization was still a hot issue at the Federal Communications Commission. Rebuffed last January in its efforts to write rules limiting advertising (see "Focus on News," TELEVISION MAGAZINE, January 1964), the FCC nevertheless pressed the attack. According to commission chairman E. William Henry, the federal regulatory body plans to look into individual cases of "excessive commercials" in hopes of building a body of rulings that would add up to a policy so that "you will know and we will know just what the rules will be." From Congress came an almost immediate rejoinder. Rep. Walter Rogers (D-Tex.), chairman of the House Communications Subcommittee, indicated he would strenuously oppose the FCC's new tactics.

Programming happenings also made important news last month. The most reluctant of the movie companies to hold hands with television finally succumbed. Paramount Pictures, the last major film studio to release its backlog of movies to television (it finally did so in 1958 granting MCA TV the distribution rights to its pre-1948 library for a more than \$35 million consideration) turned over some 30 of its post-'48 features to NBC-TV. The network reportedly paid \$8.3 million for the films and is expected to show them in prime time during the 1964-65 season. NBC also has an option to renew the deal under similar arrangements for the following two seasons. Included in the initial package are such films as "Psycho," "Sunset Boulevard" and "The Matchmaker."

Movies might be better than ever on NBC, but at ABC Ike is back and the network's news department has him. With a good deal of fanfare, ABC announced last month that former President Dwight D. Eisenhower will assist the network in its coverage of the Republican National Convention next July. Eisenhower's role in the convention coverage was described as one of "on-the-air consultant" . . . discussing "trends and activities of the convention each day, in informal interviews . . ." The former Chief Executive, whose fee for performing was not disclosed, will not take part in the ABC-TV coverage of the Democratic convention.

While NBC and ABC were buttressing various program fences, CBS was having trouble with another corner-stone. Network perennial Garry Moore, who previ-



The Beatles, Great Britain's most talked about export since the English language, hit the February 9 CBS-TV *Ed Sullivan Show* with a New York Nielsen that registered a 58.8 rating and a 72.7 share—the highest in history.

Armed with three guitars, a drum, a repertoire of rock-and-roll nostalgia like "I want to hold your hand" and occasional shouts of "Yeah! Yeah! Yeah!" the four lads from Liverpool "sang" their way into more homes than Elvis Presley's hound dog has fleas.

Sharing the spotlight with the Beatles was a studio audience stacked with teen-age girls who writhed ecstatically in their seats in unison with the rumble on stage. The group was strategically placed at the opening and close of the show—"Don't go 'way folks, the Beatles will be back." Audience participation reached its most soaring moments when Ringo Starr, the group's drummer, waved his mane into a camera closeup.

A second Sullivan outing on February 16 from Miami Beach scored a New York rating of 56.3 and a 65.8 share. For the minority of television viewers who missed either of these shows, or a third Sullivan-Beatle show on February 23, the four imports may be seen in a United Artists film, tentatively titled *Beatlemania*, to be released sometime this year. The feminine lead has not been cast yet but one Beatle said, "We've been thinking about the Queen."

ously had been informed that his Tuesday night variety show would not be renewed next season, resigned as moderator of CBS-TV's *I've Got a Secret* program. He also gave up his daytime radio show on CBS. Moore joins Jack Benny, Lucille Ball and Danny Thomas in the band of stars grown discontent with their lot in the CBS scheme of things. END

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

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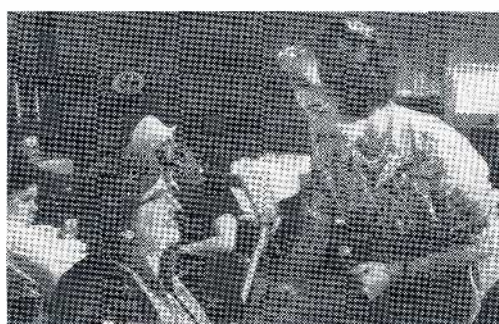
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CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Healey Building, JA 5-1576
BEVERLY HILLS: Bank of America Bldg., CR 4-8151



"THE WOMAN'S ANGLE"

featuring Sylvia Scott

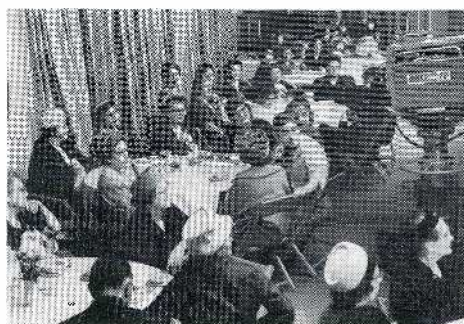
...Women's Service Programming at its Best!



Sylvia Scott interviewed Mrs. Charles Solomon, President, Glen Burnie Homemakers Club

Recently, on "The Woman's Angle", Sylvia Scott was hostess to members of the Glen Burnie Homemakers Club. This group is representative of 675 Homemakers Clubs and 19,500 members active throughout the state. All are affiliated with the Homemakers Extension Service of the University of Maryland.

The ladies enjoyed luncheon in Studio B, watched a "live" telecast of "The Woman's Angle" and then toured Television Park.



Ideas on cooking, decorating, home management, interviews with celebrities and interesting guests are presented in an informal, informative manner on "The Woman's Angle".

Sylvia Scott develops a feeling of personal friendship between herself and her viewers—a most important reason for her loyal audience. Another reason why "The Woman's Angle" has, for years, been a prime sales-producing medium for blue chip advertisers.

"The Woman's Angle", aired Monday through Friday, 1:00 to 1:30 PM, is the only 5-day-a-week women's service program in the Baltimore-Maryland area.



In Maryland Most People Watch

WMAR-TV 

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

FOCUS ON PEOPLE

CARL T. ROWAN
Director
USIA



Carl T. Rowan took over last month as director of the U.S. Information Agency replacing Edward R. Murrow, who left Washington for southern California to convalesce from his recent lung cancer operation. Rowan, 38, had been U.S. ambassador to Finland.



Murrow, 58, ex-CBS V.P. and commentator, was USIA head since February 1961. Unable to work fulltime after his October operation, Murrow put in his resignation. He may return to CBS but will not make a definite decision until after convalescence.

Rowan, highest-ranking Negro in government service, was a *Minneapolis Tribune* reporter for 13 years. was named deputy assistant secretary of state for public affairs in 1961. Two years later President Kennedy appointed him ambassador to Finland.

EDWARD R. MURROW

WILLIAM F. STORKE
V.P. Program Administration
NBC-TV



NBC-TV, on the heels of the resignation of veteran programming man Giraud (Jerry) Chester, moved up William F. Storke from director, participating program sales, to V.P., program administration. Chester moved over to Goodson-Todman Productions with his old title intact, V.P., program administration.



Storke joined NBC Hollywood as a guest relations man in 1948, entered the network's West Coast sales department in 1953, transferred to New York in 1955 and became director of participating sales in 1959.

Chester took his NBC-TV program administration job in September 1962, previously had been V.P., daytime programming at ABC-TV and at one time was with Ted Bates as head of program development.

GIRAUD CHESTER
V.P. Program Administration
Goodson-Todman Productions

D. THOMAS MILLER
General Manager
WBKB (TV) Chicago



ABC's long-time Chicago boss, Sterling C. (Red) Quinlan, V.P. in charge of WBKB, resigned his post last month. Continuing as WBKB general manager, and head man: D. Thomas Miller, who took his job just five months ago.



Quinlan, who joined the ABC-owned station in 1947 and became Chicago V.P. in 1954, is staying on for about 12 to 18 months as an ABC consultant. He has said that he wants more time to write and is working with Four Star Productions on the TV pilot of his novel, *Jugger*.

Before Miller became manager of WBKB he was V.P. of the central division of ABC-TV Spot Sales, earlier had been with CBS-TV Spot Sales.

STERLING C. QUINLAN
Consultant, WBKB (TV)
ABC Chicago

FREDERICK PIERCE
V.P. Research, Sales Planning
and Sales Development
ABC-TV



Frederick Pierce, ABC-TV director of planning and sales development, was elected vice president in charge of research, sales planning and sales development for the network last month with overall responsibility for the three departments.

Pierce joined ABC in 1956 as an analyst in the television research department, was made supervisor of audience measurements in 1957 and manager of audience measurements a year later. In 1961 he was made director of research and in March 1962 was given added responsibilities as director of research and sales development.

Pierce assumed the title of director of planning and sales development in April 1962. Before joining ABC-TV, Pierce was associated with Benjamin Harrow & Son, certified public accountants.

***"It figures! An award-winning
action series... a great cast...
... outstanding guest stars
... top advertiser response... no wonder
it's already sold in these markets!"***

—says Lt. Mike Parker (Horace McMahon)

WPIX NEW YORK • WGN-TV CHICAGO • WJZ-TV BALTIMORE • W-TEN ALBANY-TROY-SCHENECTADY • WLW-C COLUMBUS • WHP-TV HARRISBURG • WOAD MOLINE-DAVENPORT-ROCK ISLAND • WSBA-TV YORK • WOI-TV AMES • WLYH-TV LEBANON-LANCASTER • KDAL-TV DULUTH-SUPERIOR • WBAY-TV GREEN BAY • WNEP-TV SCRANTON-WILKES BARRE • WTTV INDIANAPOLIS-BLOOMINGTON • WWLP SPRINGFIELD, MASS. • WDAF-TV KANSAS CITY, MO. • WMAL-TV WASHINGTON, D.C. • WJIM-TV LANSING • WHNB-TV NEW BRITAIN-HARTFORD • WIMA-TV LIMA • WBTV CHARLOTTE • KOLN-TV LINCOLN • WFMY-TV GREENSBORO-HIGH POINT-WINSTON SALEM • KMSP-TV MINNEAPOLIS-ST. PAUL • WTVJ MIAMI • KTVI ST. LOUIS • WKRG-TV MOBILE • KTTS-TV SPRINGFIELD, MO. • WNBE-TV NEW BERN, N.C. • KARD-TV WICHITA • WTVR RICHMOND • KOB-TV ALBUQUERQUE • WDBJ-TV ROANOKE-LYNCHBURG • KHSL-TV CHICO-REDDING • WTVT TAMPA-ST. PETERSBURG • KICU-TV FRESNO • KALB-TV ALEXANDRIA • KTNT-TV TACOMA • KRTV GREAT FALLS • WBRZ BATON ROUGE • KID-TV IDAHO FALLS • KOSA-TV ODESSA-MIDLAND • KTTV LOS ANGELES • KZTV CORPUS CHRISTI • KPHO-TV PHOENIX • KFSA-TV FORT SMITH • KTRK-TV HOUSTON-GALVESTON • KGO-TV SAN FRANCISCO • KFDX-TV WICHITA FALLS • KXLY-TV SPOKANE • WWL-TV NEW ORLEANS • KOLD-TV TUCSON • WFAA-TV DALLAS • KNTV SAN JOSE • KROD-TV EL PASO • KIRO-TV SEATTLE •

Distributed exclusively by

SCREEN  GEMS





PETER E. SCHRUTH
V.P., General Executive
Westinghouse Broadcasting

Peter E. Schruth, veteran magazine ad man (*Holiday*, *Saturday Evening Post*), joined Westinghouse Broadcasting in New York last month as vice president and general executive reporting to WBC president, Donald McGannon.

Schruth joins an expanding Westinghouse management team (expanding so fast that McGannon appointed a director of management development in January), will work on "all Group W activities."

Schruth joined Curtis Publishing in 1945, helped launch *Holiday* in 1946, was made *Saturday Evening Post* ad boss in 1957, returned to *Holiday* as V.P. and publisher in 1962, was for the last year president of Curtis-International, a new Curtis division.



P. SCOTT MCLEAN
V.P., General Manager
WLWI (TV) Indianapolis

Crosley Broadcasting last month moved one of its veteran sales executives over to station management, appointed **P. Scott McLean** as vice president and general manager of its Indianapolis outlet, WLWI.

McLean, with Crosley for 14 years, and until his new appointment vice president in charge of eastern television sales for Crosley in New York, succeeds **John B. Babcock**, who resigned in January to join Park Broadcasting Inc., Ithaca, N. Y.

Prior to joining Crosley in 1950, McLean had served in various capacities with a number of New York ad agencies.



HAL ROACH JR.
General TV Executive
Seven Arts Associated Corp.

Seven Arts Associated Corp. last month added a major Hollywood name to its television operation, installed **Hal Roach Jr.** as a New York-based general television executive.

Roach, who supervised production on 27 TV series and produced 18 feature films in roughly 10 years as boss of Hal Roach Studios, will be involved in the development of "a number" of half-hour, hour and 90-minute TV series at Seven Arts.

Roach entered TV film production in 1949, in 1955 became owner of Hal Roach Studios in a \$10 million deal with his producer father, sold out to financier Alexander Guterma in 1958 for \$15.5 million. The studios in turn became owner of the Mutual Broadcasting System, with Roach as president—part of a series of deals which ended with the studios in bankruptcy and Guterma in prison.

ARCH L. MADSEN
President
KIRO-AM-FM-TV Seattle



LLOYD E. COONEY
Executive V.P., General Manager
KIRO-AM-FM-TV Seattle



Queen City Broadcasting, operator of Mormon Church controlled KIRO-AM-FM-TV Seattle, reached out to KSL-TV Salt Lake City, another Mormon station, for a new slate of station executives last month. **Arch L. Madsen**, president of KSL-TV, was elected president of KIRO and **Lloyd E. Cooney**, KSL-TV V.P. and general manager, was elected KIRO executive V.P. and general manager.

Madsen will divide his time between the two stations. Cooney will resign his Salt Lake post to work fulltime in Seattle. **Saul Haas**, former KIRO president, becomes chairman of the board for Queen City.



JACK LESTER
General Manager
WDAY-TV Fargo, N. D.

Jack Dunn, recently named executive vice president of WDAY-AM-TV Fargo, N. D., replacing **Tom Barnes** (now associated with KTHI-TV Fargo), last month named TV sales manager **Jack Lester** as WDAY-TV general manager.

Lester joined WDAY radio in 1947 as a copywriter, was named local TV sales manager in 1953, national and local sales manager in 1958. He will continue on TV and national sales for the station until assistants are named.

Dunn, who had been acting as WDAY general manager, also named **Bill Burn**, radio sales manager, as general manager of WDAY radio.

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1964 BROADCASTING YEARBOOK
50 directories indexing the business world of tv and radio
FIVE reference works in ONE
"One-book library of television and radio information"

- FACILITIES OF TELEVISION:** Station profiles, call letters, channels, allocations, applications pending, catv, Pay-TV, group and newspaper/magazine ownership, station sales.
- FACILITIES OF AM/FM RADIO:** Station directory includes executive personnel, speciality programs, reps, call letters, frequencies; Canada, Mexico-Caribbean stations, Regional Networks.
- BROADCAST EQUIPMENT/FCC RULES:** Manufacturers & services, new Product Guide; awards and citations; How to apply for a station license Frequency Measuring Services.
- CODES/PROGRAM SERVICES:** Tv and radio codes; program producers, distributors, production services, news services, talent agents, foreign language and Negro programming by stations; C & W stations; broadcast audience data.
- REPRESENTATIVES, NETWORKS, TRADE GROUPS** including regional reps and networks; attorneys, consultants, engineers, associations; U.S. govt. agencies; news and farm directors.
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Designed for your specialized "must know" references, the 1964 BROADCASTING Yearbook is the most complete encyclopedia-type book ever published for the business of radio-tv broadcasting and the associated arts and services. It includes 50 separate directories of basic economic technical and business facts indispensable to all working in or contacting the worlds of radio and television.

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name _____ title/position* _____

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*Occupation Required

Matthews:
Killing
the turkey
before Thanksgiving

Doolittle:
Revising the image
of TV's
smoking spy

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



L. S. Matthews, executive vice president of Leo Burnett Company, before the Broadcast Advertising Club of Chicago:

STARTING in the 1958-59 season, the television networks began to sell package minute participations in any volume. The initiator of this trend was probably Pat Weaver when, back in 1951-52, he inaugurated the *Today-Tonight* concept and sold minute participations for the first time.

It has often been said that there is just enough network television money available to support two-and-a-half networks at full rate card prices. First, the marginal programs were split up and sold on a minute basis; then as the price tag for an alternate week half-hour got bigger, advertisers who had been burned on a 52-week commitment on a new show saw this as an attractive way to reduce the gamble of network television. Further, the bargain prices hung on the program which was unsold 30 to 60 days before air date began to attract some local spot money, and, in fact, some print money into network television.

In 1961, we spent only \$300,000 of our \$43 million total network billing in network minutes. In 1962, the figure rose to about \$1,500,000 and in 1963 went to \$9,250,000.

Some advertisers and agencies, among them one of our friendly competitors here in Chicago, have urged that network television go all the way to the magazine concept. This means the networks would have complete editorial control, the advertiser's association with specific programs would be minimal or non-existent, there would be no guaranteed positions but you would merely buy

so many ads per year and they would be placed for you in the schedule as a magazine would schedule your ad, sometimes on page 3, sometimes on page 197.

It probably also means that an advertiser's chances of winning big by getting on a hit show or losing big by buying a turkey would be eliminated.

You would tend to get an average schedule at an average price—nobody would get audience rich, nobody would be audience poor. It would be sort of a great big happy communal farm where audiences grow on trees all the same size and competition is a dirty word.

It's a tempting proposal in many ways. An agency our size could save several hundred thousand dollars a year by firing all our program producers and network negotiators and reducing our rent in branch offices in Hollywood and New York.

Clients would stop getting upset when they are asked in early February to make a firm 52-week commitment starting next October. Or when the agency says you gotta buy this show this afternoon or advertiser X will beat you to it. . . .

But we at Burnett don't cotton to the idea of the magazine concept in network television. . . .

First, on principle, we think it's incompatible with the competitive economic system which makes our economy tick. . . .

Second, the advertising agency business is a highly competitive business and we like it that way. An ability to search out, develop, purchase and schedule hit television shows is one of the things which advertisers can't do themselves and for which they hire an agency. We think we should accept this responsibility. [Matthews then presented statistics showing how shows carrying commercials for Burnett clients fared in terms of audience reached.] So we conclude that agencies must not abdicate their responsibility for finding, developing, and improving television shows for their clients. We believe that our clients, through their efforts and ours, have a competitive advantage here that is worth millions of dollars. . . .

Despite our conviction that program sponsorship is still the basic buy for the major television advertiser—even in the face of the cost efficiency and flexibility offered by the package minute plans—



Reach Pittsburgh with a spot of TAE

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

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

And our Katz man has the facts to
prove it!

WTAE CHANNEL 4

take
TAE
and
see

PLAYBACK *continued*

there are many forces which tend to drive the major advertiser out of regular program sponsorship.

The purchase of an alternate week half-hour program for 52 weeks is one of the largest decisions that management must make today in relation to the facts available on which to base that decision.

Recently one of our clients made the decision to build a new manufacturing facility in a principal southern city. I was struck by an interesting parallel which developed because the president of that company, in the same week he pushed the button on the new plant, was asked to spend an almost identical amount to commit for 52 weeks of a new television show. The program would not start for about six or seven months so management was, in effect, making an 18-month decision.

His decision was based on his and his agency's assessment of a pilot film into which about four times as much money had been poured as would be put into any subsequent episode of the program. He had an analysis of the time period performance and an estimate of future performance based on adjacent programs which could change and competitive schedules which could change.

In contrast, the plant which cost about the same was built only after many facts were known.

- How many men would be employed and at what costs.
- How much machinery, at what cost, and over what period of time it would be depreciated.
- The climatic conditions and their effect.
- The availability and proximity of transport facilities.
- How many cases of product would be produced.
- How many dollars would be returned by the sale of that product.
- And many other concrete facts.

In short, management had so many facts that the decision was easy to make. Two \$3.5 million decisions the same week—one based on fact—the other, by guess and by golly.

Now let's relate the risk the network advertiser takes with that taken by others in the program spectrum.

In my view, the degree of risks decrease from advertiser to talent.

The *advertiser* takes the maximum risk. The success or failure of an important brand or product may rest on the success of his half-hour program. The \$3.5 million he spends on the show may influence sales several times that figure.

The *agency* shares the advertiser's risk because the agency's success or failure is linked with the brand's success or failure.

No single program or time period is as important to the *network* as it is to the advertiser, but failure of a show in an important time period can be a damaging thing to the network. Not only may the network lose position to a competitor which may take years to recapture, but the entire evening schedule may be weakened if the weak program is in a critical lead or mid-evening time period.

The *program packager*, depending on his size, has less to lose than advertiser, agency, or network. If he is a major factor he has several other programs either on the networks or in syndication. His risk is pretty well spread in relation to the dollars and the time he has invested in a single program. Whatever his size, his dollar investment in a program is a lot less than that of the advertiser or the network.

The *talent*, especially the star talent, has less risk, it seems to me, than any of the group. Usually he or she has several sources of income other than a specific television series (movies, theater, night clubs, radio and commercial films). The star has usually been given a piece of the show and probably has very little more than a time investment in the program.

Writers, producers, directors who have average or better credits are so much in demand in television that their dependence on a single program is fairly minimal.

I haven't mentioned the *public* interest in whether a program is a success or a failure, since I have been dealing only with those who have an economic interest in the matter. Obviously, the public loses too when a poor program occupies a valuable time period where another program might offer more or better entertainment, or information. . . .

It seems to me that one of the biggest mistakes we can make is to live with an unsuccessful show. It's shortsighted for the talent to hold the packager to a contract on a turkey. The star's reputation with his public is damaged by his continued appearance in a bad show.

Everybody loses—the advertiser and his agency lose audience, the network loses competitive position, the packager, the producer, the talent lose prestige and box office appeal.

Why can't all of these smart people agree to kill the turkey before Thanksgiving? By the end of the third or fourth Nielsen report, plus living with the show on the set for seven or eight shows, plus on-the-air viewing of a like number, you can pretty well separate the hits, the ones that may make it, and the out-and-out turkeys.

Nothing is more painful than to live

with the turkey for a full 52 weeks—through one lack-lustre performance after another by a cast who knows that nobody's watching—through sloppy production and bad-to-worse writing and direction by guys who are spending all their time working on the pilot for next year.

But the talent's got a contract, the packager's got a contract, the network's got a contract, and the advertiser's stuck!

What can be done to remedy this situation—to distribute the risks more equally?

Here are a couple of thoughts—you may have other ones and better ones. I hope so.

Maybe all the program contracts should be for shorter terms, but set up in such a way that the talent and the packager are compensated an extra amount if an early cancellation is exercised. I could see a program talent price scaled from 13 times to 52 times with cancellation rights that went all the way down to the basic contract between packager and talent. The prices would be set up so that there is a real incentive to go ahead for each succeeding 13-week cycle. If the show does not live up to expectations, and the original advertiser cancels after 13 or 26 weeks, he has paid a disproportionately larger share of the annual talent cost. Another advertiser may step in and buy the program at a talent cost more in line with the rating levels the program is earning. In other words, a talent short-rate.

Another thought might be for the advertiser and network to agree on certain minimum standards that a show must attain within a specified period of weeks. The network is protected by short-term contracts with the packager. The advertiser may have the right to move off the program at the end of 13 weeks, but agrees to continue in the time period with a replacement show. Some of this is now done at the 26-week point, but that's too long to live with the turkey.

I'm not talking about the good shows that everybody knows are good shows, but which aren't immediate rating hits.

Some of these suggestions may sound naive when measured against current practice in what is essentially a tough dog-eat-dog business, but I don't think they are if the networks can develop the same degree of control over their program sources as they have over the control of their time periods.

In January 1958, of the 66 hours of prime time network programming, 88% was occupied by program sponsors, 12% by participaters.

In January 1964, only 47% of the prime time was occupied by program

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



PLAYBACK *continued*

sponsors and participating shows had grown from 12% to 53%.

Some solution will have to be found in the next couple of years to reduce the size of the risk that the network program buyer takes or we may have the magazine concept, want it or not. ■

TOAD MEETS MATCH

Jerry Doolittle, staff reporter, in the Washington Post:

HE is a tall, lean man, handsome in a dark and somehow dangerous way. He is wearing a trench coat.

So is the lovely ash-blonde beside him

on the TV screen—the one with the faintly aphrodisiac foreign accent and the lean grace of a whippet.

In front of this distinctive couple stands a vicious type with the build of a wrestler gone to seed. He holds a Luger aimed between the tall man's fourth and fifth ribs. He is known, in the stews he frequents, as Toad.

The tall man, whose name is Lance, is not in the least intimidated by Toad's Luger. Instead, he is calmly smoking a cigarette. After a moment he lets it fall on the rug and calmly grinds the butt into the nap.

Then, with the startling, silent sud-

denness of heat lightning, his hand flickers out and he drops the Toad with a karate chop to the side of his fat neck.

Lance and the blonde embrace.

With some variations, that's the way the game used to be played on our home TV screens—but a new set of ground rules has just been imposed by the National Association of Broadcasters.

The television industry has changed its code of ethics to read, "Care should be exercised so that cigarette smoking will not be depicted in a manner to impress the youth of our country as a desirable habit worthy of imitation."

From here on out, presumably, the villain instead of the hero will be the one smoking the cigarette. And so let us spend a few minutes with the new, revised Toad, Lance and Lisa, the ash-blonde Austrian countess.

TOAD: You know too much, my foolish young man. Fortunately, we have ways to make you forget—permanently.

(With careful contempt, he breathes a plume of cigarette smoke into Lance's face. Lance, using the smoke for cover, brings one up from the floor right into the Toad's kisser. The cigarette coal splatters like a ripe grape. Glowing pieces of it hiss into various portions of the Toad's eye, ear, nose and throat regions, and he falls to the floor in agony.)

LANCE: That's the first thing you learn in this business, Lisa baby. Leave the butts at home.

(They embrace.)

Or, if the young folks still think cigarettes are a "habit worthy of imitation," the network could fire its second barrel. Same time, same station.

TOAD: Thank God M finally sent over some help. This Zurich mission has always been a hot spot and it'll be a pleasure having you aboard to lend a hand, young fellow. Incidentally, did you bring the new code book with you from Washington? I've got a little brushing up to do after this delicious dinner.

(The Toad casually shakes a cigarette out of his pack, whereupon Lance, cobra-quick, grabs a handful of the fat boy's shirtfront and hauls him halfway across the restaurant table.)

LANCE: What did you do with the real X-9, you Commie rat?

TOAD (purple and gasping): Number three . . . Briennerstrasse . . . basement . . .

(Lance lets the Toad's phiz plop into the boysenberry mousse, and turns to Lisa.)

LANCE: I knew he was a phony the minute I saw he had cigarettes in that pack instead of a two-way radio. No real American agent would stick those filthy things in his mouth.

(They embrace, as Lisa guiltily snuffs her own cigarette out). ■



BIG MARKET — BIG EATERS!

Much as it may surprise you, dear reader, food sales per person in the 39 counties of Upstate Michigan do indeed run higher than in rich Wayne County. We'll gladly send you the breakdown, if you wish.

Matter of fact, we believe Upstate Michigan is the greatest "new opportunity" you

television advertisers can find in the entire U. S. Nearly a million PEOPLE. Annual retail sales, nearly a BILLION dollars.

Consult your jobbers and distributors in this area as to the influence WWTV/WWUP-TV has in our 39 counties — or ask Avery-Knodel for the whole story.

The Felzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTY-FM CADILLAC

TELEVISION

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
ANTENNA 1640' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Advertisers Spent Nearly **\$2,800,000.** on **WHO-TV/Radio** in 1963!

WHO Radio and WHO-TV are the biggest broadcasting operation in Iowa — and *have* been for many, many years.

Yes, advertisers spend more dollars on WHO and WHO-TV than on any other combination radio and TV station in the state — nearly \$2,800,000. in 1963.

“There must be a reason.” In fact, there are *many* reasons. Ask PGW!

WHO RADIO

FOR IOWA PLUS!

WHO TV

FOR CENTRAL IOWA

50,000 WATTS • DES MOINES • CHANNEL 13

BOTH NBC AFFILIATES



Peters, Griffin, Woodward, Inc.,
National Representatives

Reprint Checklist

These Reprints Still Available!

THE TALENT BEHIND THE SELL

8pp from January 1964 25¢ each

A closeup of TV's star salesmen (and women), the TV model. The business of being a TV model—or spokesman, or voice, or personality or any of many commercial specialists—is a big business indeed. It attracts the established celebrity and the unknown alike—and pays both well. It has created many stars of its own, and provided a showcase for many talents other than just face and form. A depth report on a key element in TV advertising and the people who make it work.

LIFE WITHOUT NETWORKS

16pp from June 1963 35¢ each

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

THE COMPUTERS MOVE IN ON ADVERTISING

12pp from June 1963 25¢ each

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

PAY TV: SO NEAR AND YET SO FAR AWAY

28pp from April-May 1963 50¢ each

A definitive treatment on one of television's most important subjects: will there be pay TV? when? how? This major article, which appeared in a two-part series, traces the subject from its beginning over 30 years ago right up to now, and does its best to turn some light on the future.

THE FREEDOM OF TASTE

4pp from November 1962 15¢ each

Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.

COMMUNITY ANTENNA TELEVISION

12pp from June 1962 25¢ each

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

TELEVISION MAGAZINE

444 MADISON AVE., NEW YORK 22, N. Y.

• Send quantities checked above to:

Name

Company

Address

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

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

Bill me

Minimum Order: One Dollar—Postage Additional

LETTERS

Congratulations on your article ["ETV: Uncertain Trumpet"] in the February issue. It is, in your usual manner, complete, factual and most informative. E. B. LYFORD *Executive Director, WCBB Lewiston, Me.*

Many thanks for sending me two copies of the January issue of TELEVISION reporting on the television coverage of the assassination and burial of the late President. I am extremely grateful to you and I am filing them away to be placed in the President John F. Kennedy Memorial Library. EVELYN LINCOLN *Personal Secretary to the late President Kennedy, Washington, D. C.*

I am very impressed with the article "The Four Days" presented in your January 1964 edition of TELEVISION MAGAZINE. The detailed description was presented in such a realistic manner that I would like to have a copy of this edition to keep in my office to be used as a training aid for the students interested in special events broadcasting at the TV-Radio Center at Syracuse University.

The students at the university-owned and operated non-commercial FM educational radio station, WAER, worked on the local scene for those four days and gained a great deal of practical experience. It will be very beneficial for them to see just what the major networks faced concerning technical and production problems during those same four days. BRUCE R. EATON *Special Events Director, WAER Radio, Syracuse University, N. Y.*

I am a freshman journalism major at The Pennsylvania State University, and am interested in seeking a career in broadcast (more exactly television) journalism. Recently . . . I came across some issues of your magazine. I was impressed, delighted, and I must admit excited after I read carefully through them. It seems to be just the sort of thing I have been looking for to increase my familiarity with all aspects of the field. WILLIAM F. LEE *University Park, Pa.*

PLEASE SEND AIR EXPRESS COLLECT SIX COPIES OF EACH ISSUE OF TELEVISION CARRYING STORY OF GROUP OPERATIONS. ARCH L. MADSEN *KSL Inc., Salt Lake City.*

THIS SPACE CONTRIBUTED BY THE PUBLISHER



Tomorrow, scientists may discover the cause of leukemia. But today we need your help.

The American Cancer Society is devoting more research money to leukemia than to any other form of cancer. Many different possibilities are being explored—viruses, anticancer drugs, early diagnosis, immunology, bone marrow transplantation.

Progress is being made. Lives are prolonged by many months, sometimes by years, with drugs and other therapy. The course of leukemia has been slowed and even temporarily halted by chemicals and blood transfusions.

And today there is *hope*. Many research scientists believe that the next major breakthrough may be against leukemia. But much more could and should be done—now. This will take money—lots of money.

Your dollars will help bring closer the day of victory. Please give generously. Mail your check to CANCER, c/o your local post office.

AMERICAN CANCER SOCIETY



Network TV imbalance?

**You
know,
of
course,**

**But
do you
know the
dramatic
extent
of
the dips
and
peaks?**

**are
invited
to see the**

**that
your
network
television
advertising
has
built-in
market-
by-market
imbalances.**

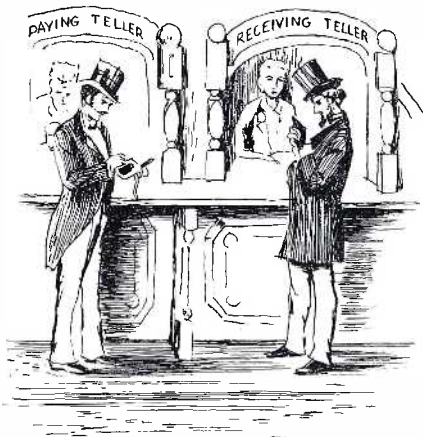
**Advertisers
who
want
documented
proof
of
network
television
imbalances**

**“Network TV
Pressure
Study”
developed
by the
Spot TV
Sales
Development
Department
of
The Katz
Agency, Inc.
666 Fifth
Avenue,
New York,
N.Y. 10019
JU 2-9200
Please ask
for Ext. 318**

**You can do better with Spot
...much better**



BANKING TYCOONS



buy WNBC-TV. Top names in the banking business know it's the most efficient means of making new friends and customers among New Yorkers. Among the prominent tycoons:

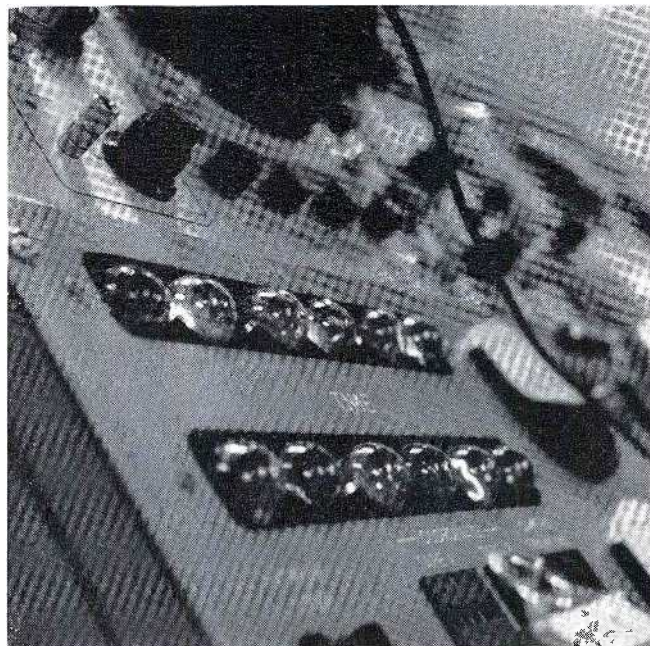
Amalgamated Bank of N. Y.
Bowery Savings Bank
Bankers Trust Co.
Chase Manhattan Bank
Chemical Bank N. Y.
Trust Co.
City Federal
Savings & Loan Assoc.
First National City Bank
Manufacturers Hanover
Trust Co.
New York State
Savings Banks Assoc.

Take a tip from the Banking Tycoons: whatever the product or service you sell, viewer interest is greater on WNBC-TV.



WNBC-TV
NEW YORK

FOCUS ON TELEVISION



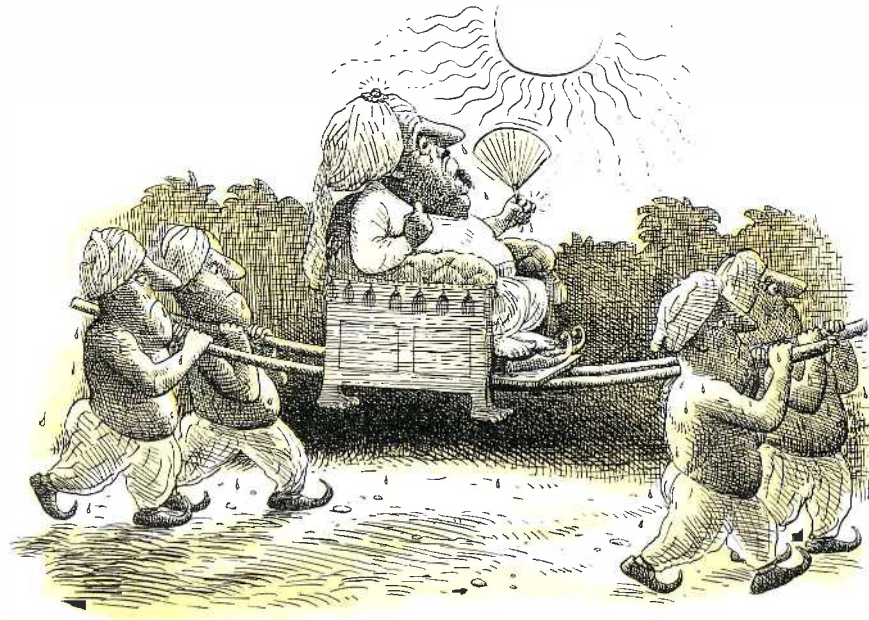
If you don't immediately recognize the equipment pictured above as a standard reporter's tool, don't be surprised. It isn't. How it got to be last month is, we hope you'll agree, an interesting story.

To begin at the beginning.

The subject of program interruptions was one the editors felt deserved presentation (a sentiment apparently shared by the Association of National Advertisers, which intensified its long-growing campaign on the subject later in the month). We decided the job we could do best would be: (1) to take a look at *actual* broadcast practice, using as our example the New York market, and (2) to document that practice in visual terms. Those were the easy decisions; from there on things got more complicated.

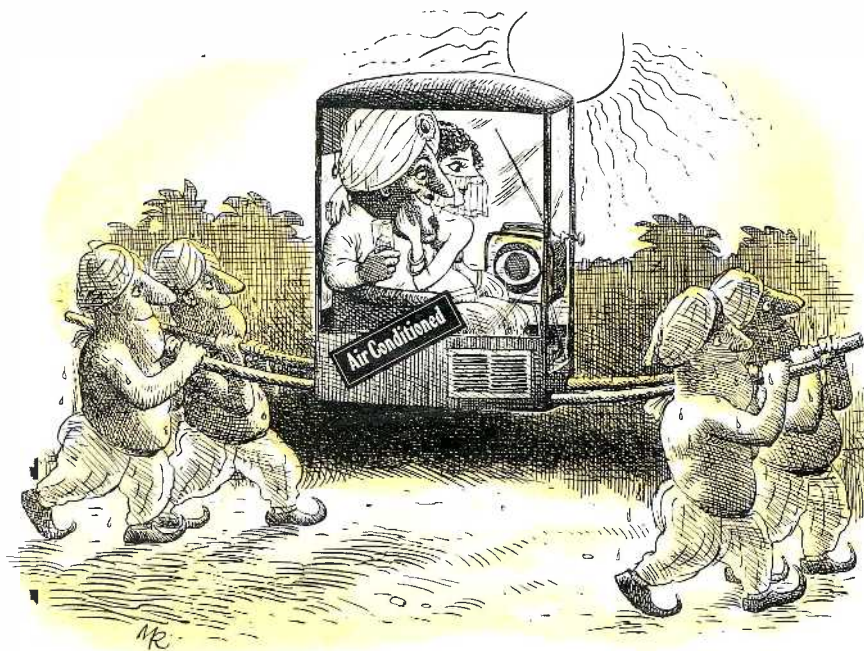
We turned for help to Henry Sondheim and his U.S. Tele-Service Corp., which has been monitoring television in New York for the past five years. We'd done business with the company before, but not on such an ambitious scale as we had in mind, and not recently. In the "old" days of TV monitoring things were simpler: just a man, a television set and a pencil—sometimes with a tape recorder and, less often, a camera. No more, at least with our man Sondheim. Now it's all computerized, with electronic scanning gadgets and automatic cameras synchronized with multiple-track tape units. Push a button and all hell pops loose—lights flash, tapes turn, cameras start firing away while indicators and dials and oscilloscopes perform their various gyrations. It's enough to make a reporter caught up in it all long for the simpler days of pad and pencil.

While it's going on, that is. After you're through—and especially after you've turned out the 128 pictures readers will see on pages 38 and 39—you have to be at least a little impressed with what science has wrought.



Especially during Summer, when selling is a breeze for advertisers on the five CBS Owned television stations, thanks to the excellent cost-audience efficiency achieved via streamlined Summer plans. Like WCAU-TV's "Summer Media Value Plan," designed especially to help your Philadelphia sales rise with the thermometer. Last summer, for example, one major soft drink advertiser enjoyed a refreshing 36% better cost-per-thousand on WCAU-TV than the same schedule would have earned in the Fall. And another high-riding sponsor got 20% more efficiency with his summertime buy on Philadelphia's leading television station. Similarly, in New York, Chicago, Los Angeles and St. Louis, the CBS Owned television stations help combat soaring temperatures with tailor-made, low-cost selling plans. This Summer, play it cool. Call your CTS National Sales representative now.

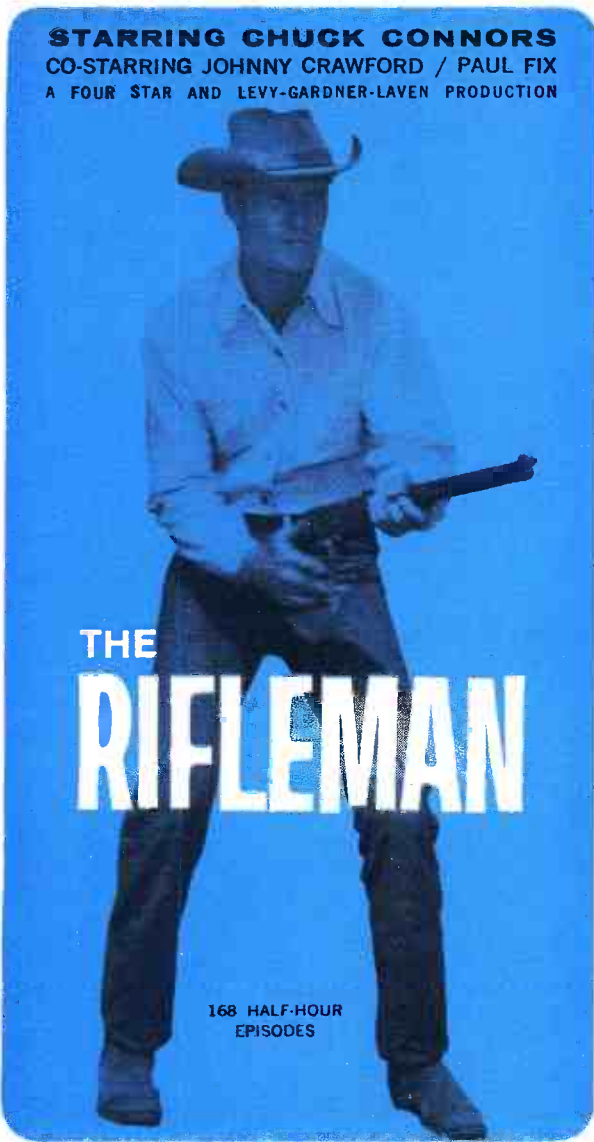
Efficiency makes the difference!



© CBS TELEVISION STATIONS NATIONAL SALES

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

STARRING CHUCK CONNORS
CO-STARRING JOHNNY CRAWFORD / PAUL FIX
 A FOUR STAR AND LEVY-GARDNER-LAVEN PRODUCTION



THE RIFLEMAN

168 HALF-HOUR EPISODES

RATES GREAT ONCE A WEEK! RATES GREAT AGAINST NEWS! RATES GREAT

ONCE-A-WEEK IN NORFOLK, VA. AGAINST ACTION

BEATS ITS DIRECT COMPETITION, RATES ALMOST 50% HIGHER THAN NEXT SHOW

NOV. 1963 ARB 7 P.M.

	Rating	Share	Lead In	Rating	Share
WAVY THE RIFLEMAN	17.0	40.5	HUNT/BRINK	16.5	37.0
THE SAINT	12.5	30.0	CBS NEWS	16.0	36.0
MAVERICK	11.0	26.5	MAVERICK	12.0	27.0

STRIPPED IN PORTLAND, ORE. AGAINST NEWS

INCREASES ITS OWN RATING 75% AND OWN SHARE 38.9% IN JUST ONE MONTH

OCT. 1963 ARB 6 P.M.

	Rating	Share	Lead In	Rating	Share
KPTV THE RIFLEMAN	8.0	18.0	THE RIFLEMAN	14.0	25.0
ANN SOTHERN	3.0	6.5	ANN SOTHERN	4.0	7.0
NEWS SCENE	16.5	37.0	NEWS SCENE	19.0	34.0
HUNT/BRINK	17.0	38.0	HUNT/BRINK	18.0	32.0

ONCE-A-WEEK IN PHILADELPHIA AGAINST NEWS AND ACTION

NO. 1 PROGRAM IN ITS TIME PERIOD. TOP RATED SHOW 7:00 P.M. ALL WEEK ON WFIL

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WFIL THE RIFLEMAN	15.0	40.0	TRUE ADVEN.	8.5	24.0
RESCUE 8	11.0	29.0	HUNT/BRINK	18.0	50.5
TV 10 NEWS	11.0	29.9	CBS NEWS	8.0	22.5

... ALMOST DOUBLES THE RATING AND SHARE OF LEAD-IN AND MOVES STATION FROM VIRTUAL LAST TO STRONG FIRST PLACE.

STRIPPED IN CHARLESTON-HUNTINGTON AGAINST NEWS AND ACTION

LEADS ITS TIME PERIOD 7 P.M. ... DOUBLES THE RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB (M.T.W.T.)

	Rating	Share	Lead In	Rating	Share
WHTN THE RIFLEMAN	18.4	38.8	GIANTS/MAST/BEA PIONEER	8.3	19.0
HUCK/SLADE/MARVIN/RIPCORD	18.3	38.6	HUNT/BRINK	25.8	58.3
ESSO RPTS	10.1	21.4	CBS NEWS	9.8	22.5

... AND MOVED STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN SAN FRANCISCO AGAINST NEWS, ACTION AND VARIETY

THE NO. 1 PROGRAM IN 7:00 P.M. TIME SLOT

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
KPIX THE RIFLEMAN	13.0	29.0	YOU ASKED FOR IT	11.0	24.0
THE DETECTIVES	12.5	28.0	THE DETECTIVES	12.5	28.0
GRIMSBY/COCHRAN	4.5	10.0	GRIMSBY/COCHRAN	4.5	10.0

STRIPPED IN SAN ANTONIO AGAINST NEWS

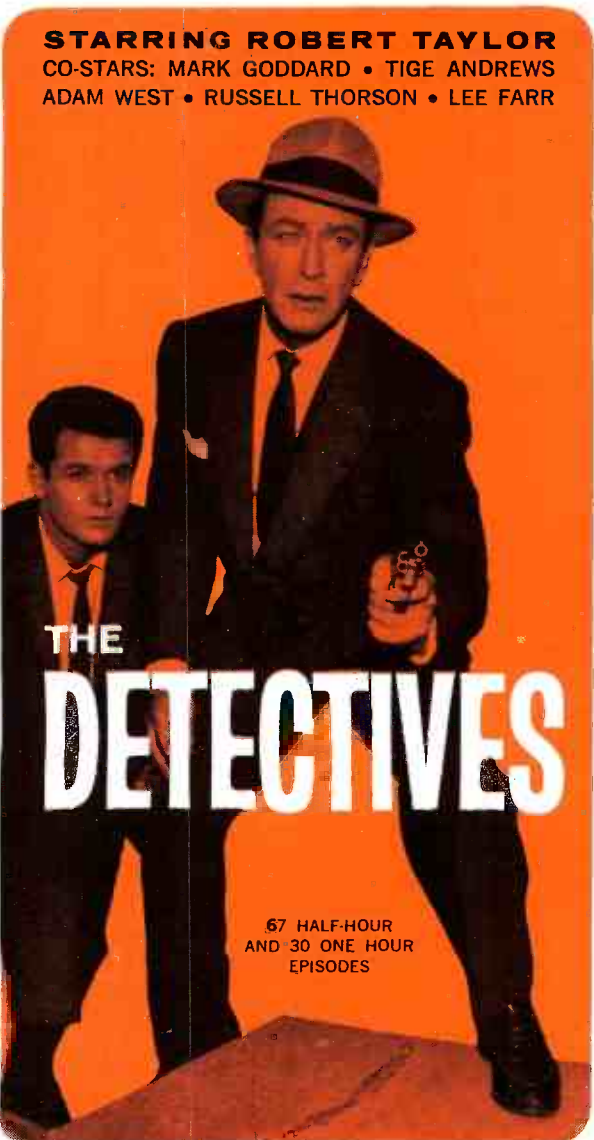
VIRTUALLY DOUBLES THE RATING OF ONE STATION AND TRIPLES THE OTHER

NOV. 1963 ARB 6 P.M.

	Rating	Share	Lead In	Rating	Share
KONO THE RIFLEMAN	22.5	53.5	LONE RANGER	16.0	47.0
NEWS	11.5	27.5	HUNT/BRINK	11.0	32.5
NEWS	7.0	17.0	CBS NEWS	6.0	17.5

RATES GREAT IN ANY TIME PERIOD...

STARRING ROBERT TAYLOR
 CO-STARS: MARK GODDARD • TIGE ANDREWS
 ADAM WEST • RUSSELL THORSON • LEE FARR



THE DETECTIVES

67 HALF-HOUR AND 30 ONE HOUR EPISODES

CHICAGO, ILL. / ONE HOUR DETECTIVES

DOUBLES THE HOMES, RATINGS AND SHARE OF PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

THIS SEASON/NOV. 1963 ARB/MON. 9:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WGN DETECTIVES	1823	8.0	12.0	DRAGNET	4.0	6.0
WBBM E. SIDE W. SIDE	3528	17.0	25.5	ANDY GRIFFITH	34.0	49.0
WNBQ SING WITH MITCH	4942	23.0	34.0	H'LYW'D & STARS	14.0	20.0
WBKB BREAKING POINT	3924	18.5	27.5	WAGON TRAIN	16.0	20.0

LAST SEASON/NOV. 1962 ARB/MON. 9:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WGN HERB LYON	863	4.0	6.0	SURFSIDE 6	8.0	12.0
WBBM L. YOUNG/STUMP	3573	17.0	25.0	ANDY GRIFFITH	37.0	54.0
WNBQ BRINK/DATE CHI.	1928	9.0	13.0	PRICE RIGHT	10.0	15.0
WBKB BEN CASEY	7835	37.0	54.5	STONEY BURKE	10.0	15.0

ALSO DOUBLES LEAD-IN RATING AND SHARE.
 HOMES UP 111.2% • RATING UP 100% • SHARE UP 100%

DALLAS, TEXAS / ONE HOUR DETECTIVES

INCREASES RATING, HOMES AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT LAST SEASON.

LAST SEASON/OCT. 1962 ARB/SUN. 11:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WFAA Chkmate/Hong Kong / Cr & P	164	2.3	30.5	NEWS	1.5	21.8
KRLD M Squad/Drgnt/Comedy	76	1.5	21.8	WBAP Islanders	2.0	31.8
WBAP Islanders	105	2.0	31.8	KTVT Starlight Thea.	1.0	16.0
KTVT Starlight Thea.	62	1.0	16.0			

THIS SEASON/OCT. 1963* ARB/SUN. 11:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WFAA Detectives	240	3.5	47.0	KRLD Sun. Nite Movie	184	3.5
KRLD Sun. Nite Movie	184	3.5	47.5	WBAP 5 Star Thea/Abe Martin	60	—1.0
WBAP 5 Star Thea/Abe Martin	60	—1.0	5.5	KTVT News/Wea. (15 min.)	26	—1.0
KTVT News/Wea. (15 min.)	26	—1.0	—			

WITH THE DETECTIVES ... RATINGS UP 52%
 HOMES UP 46% • SHARE UP 54%

NOTE: The 11 P.M. time period in Dallas is after the late news

*No complete Dallas rating available for Nov. 1963

SAN FRANCISCO / HALF HOUR DETECTIVES

A VIRTUAL TIE FOR FIRST PLACE AS IT INCREASES HOMES, RATINGS AND SHARE OVER PREVIOUS SHOW IN SAME TIME-SLOT ONE YEAR AGO.

THIS SEASON/NOV. 1963 ARB/THUR. 7:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
KRON DETECTIVES	1608	12.5	28.0	6:30 RPT.	10.5	24.5
KTVU YOU ASKED FOR IT	1388	11.0	24.0	QUICK DRAW	8.5	20.0
KPIX RIFLEMAN	1710	13.0	29.0	CBS NEWS	16.0	37.5
KGO GRIMSBY/COCHRAN	481	4.5	10.0	BIG SHOW/SPTS	4.5	11.0

LAST SEASON/NOV. 1962 ARB/THUR. 7:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
KRON CALIFORNIANS	1020	8.0	18.0	HENNESSEY	8.0	22.5
KTVU YOU ASKED FOR IT	1688	15.5	34.5	QUICK DRAW	9.0	25.5
KPIX ACROSS 7 SEAS	1278	11.5	25.5	CBS NEWS/NEWS	10.5	30.0
KGO NEWS 7/ABC NEWS	637	5.5	12.0	BIG SHOW	7.0	19.5

HOMES UP 57.6% • RATINGS UP 56.2% • SHARE UP 55.5%

PORTLAND, ORE. / HALF HOUR DETECTIVES

THE NO. 1 PROGRAM IN ITS TIME PERIOD IN TOTAL HOMES REACHED... FOR SECOND CONSECUTIVE MONTH.

OCT. 1963 ARB/SAT. 6:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
KGW DETECTIVES	417	9.0	36.0	KATU SURFSIDE 6	167	5.0
KATU SURFSIDE 6	167	5.0	20.0	KOIN MAN FROM COCHISE	372	5.0
KOIN MAN FROM COCHISE	372	5.0	20.0	KPTV WIDE WORLD SPORTS	250	6.0
KPTV WIDE WORLD SPORTS	250	6.0	24.0			

NOV. 1963 ARB/SAT. 6:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
KGW DETECTIVES	489	10.0	29.0	KATU SURFSIDE 6	158	5.0
KATU SURFSIDE 6	158	5.0	15.0	KOIN M SQUAD	391	6.0
KOIN M SQUAD	391	6.0	18.0	KPTV WIDE WORLD SPORTS	480	13.0
KPTV WIDE WORLD SPORTS	480	13.0	38.0			

RATES GREAT AT 6 P.M., 7 P.M., 7:30 P.M., 9 P.M., 10 P.M., 11 P.M. AND EVEN

Comedy had been a proven formula for CBS going back to its pre-TV raids on NBC

sell out every season, does usually sell out first, does get the highest rates (as high as \$57,000 a top prime time minute) and does make more outright program sales—versus less profitable minute sales—than the competition. General Foods puts most of its network TV dollars into CBS and P&G sends a sizable share of its TV budget there too. The country's biggest advertisers do no one any favors. They're on CBS for a reason—and that reason is programing that wins.

"ABC," says one TV packager, "puts sales first. NBC is news oriented. CBS places its faith in building programing that will attract and hold the mass audience. That programing may not be as creative or as daring as some of the things done by the other networks. It's usually comedy, it's usually safe, it's usually well executed and it usually sells."

CBS-TV this season takes five of seven nights from the competing networks, helped in part or entirely by comedy and comedy-variety shows. Eleven-and-a-half hours of the network's weekly programing goes to comedy or related fare (vs. eight hours for ABC, six hours for NBC). On the tentative 1964-65 schedule, it looks like comedy in about the same proportion, strongest with CBS.

Comedy is no accident with CBS. It's a proven formula dating back to Bill Paley's pre-TV raid on NBC for such comedy stars as Red Skelton, Jack Benny and singer Bing Crosby. Other comics gravitated to CBS after that, drawn by places next to the top names on the network schedule—with capital gains deals often thrown in for added inspiration.

From radio it carried on into television and Paley, with a lock on some of the country's best comic talent, was able to demand and get complete control over his programs. Comedy has been and continues to be CBS's best drawing card. Of CBS-TV's top 12 shows, nine are comedies.

Jim Aubrey, called by some a junior Paley, does not argue with the comedy formula because he does not argue with success. But he will not leave what seems to be well enough alone if he thinks it can be better. He said, shortly after taking over CBS-TV almost four-and-a-half years ago, "While nobody likes to displease, our paramount concern must be towards the more effective use of our medium. We must do things better. If major surgery is necessary, we have no alternative."

It was a short statement containing surprising substance. Aubrey has thrown shows with passable ratings off CBS because he believed their replacements could do better. He does not believe in the axiom "never tamper with a hit." He tampers and polishes and plays programing checkers to a degree never before known in network television. Because of this, Aubrey says, "we have more shows on the air longer than anyone else."

Indeed they do. At the outset of the 1963-64 season CBS opened with 25 prime time programs held over from preceding years vs. 27 for ABC and NBC combined. And CBS has 10 of the 15 shows on the air for six years or longer. This preservation of proven hits attracts sponsors who don't want to gamble, keeps CBS's new show start-up costs at a low point and keeps new show ideas in the works longer—the better to polish and be sure of.

ABC last year noted with pride that it plows some \$3 million annually into new program development. To

Aubrey's way of thinking this shouldn't be a boast. Fresh troops in a schedule are chancy. CBS-TV is spending about \$4 million tooling up production for the next *two* seasons, has around 50 different projects in the wings.

Aubrey maintains that he will take new shows from anyone as long as they're "the best shows possible." But he has increasingly taken from independent packagers and producers to the virtual exclusion of Hollywood's major studio "factories." Aubrey insists that CBS have creative control over every show, that it pull out of any deal—even at the risk of blowing a sizable investment—if it loses control.

"If we've learned one thing," says Aubrey, "it's this. Independent producers are not more capable than major studios. But individuals who are involved with the creation of a show tend to remain with that show. And if they have an ownership deal, they have an incentive to devote more time and energy to its success than if they were on the staff of a major studio.

"WE HAVE TO HAVE FOLLOW-THROUGH CONTROL"

"Too often," Aubrey continues, "great pilots are made by studios. Their best men work on them and no expense is spared. After the sale, however, second best takes over and it's not the same show. We have to have follow-through control because the factory process cannot work in creative areas. The public is too sophisticated to be fooled with anything but good quality fare."

CBS is the second-largest producer of network film programs after MCA's Revue Productions. It owns more shows and has co-ownership deals in more shows than any other network. It will not permit any star to run a program. Aubrey turned down Jerry Lewis a year ago when the comedian was after a CBS berth. Lewis had demanded final say on his show. "Jerry got his say at ABC," says one programing man, "and he talked himself right back to the movies."

CBS wants to know four things about any show it considers: who's going to write it, who's the director, who's the star and, most importantly, who will be the producer, the guy who takes the whip and the worries.

CBS is happiest when it can work with people who have a successful track record and a feeling for joint development. Aubrey sat down three years ago with Filmways Inc. (*Mr. Ed*) and writer-producer Paul Henning (*The Bob Cummings Show*). Out of the meetings came *The Beverly Hillbillies*, top-rated show two seasons running. Last year CBS got Henning to repeat himself with *Petticoat Junction*, top-rated new show this season. And Aubrey says Henning is preparing yet another comedy for CBS-TV's 1965-66 season.

To Jim Aubrey, dealing directly with producers, and even down past them with creative men on all phases of a show, is part of the job of running a network. He reads just about every script he can get his hands on, changes series titles, has scenes reshot to his liking, puts in a word even on minor casting. It isn't anything new. It goes way back.

During World War II Aubrey was an Air Force test pilot. What he said as a 26-year-old was helping make or break U. S. fighter planes and bombers. When he was general manager of KNXT Los Angeles, 10 years later, a sales-



**PICK
a package—
any package**

NO QUESTION about it! The package you remember—the package that commands your attention is the package in color. Same with your product when you give your commercials the PLUS OF COLOR. For *color is real*. People *see* color...*think* color...*remember* color. Point-of-purchase recall is enhanced when your products are viewed *in color*.

Even if your present decision must be black-and-white—be sure to film

your commercials in color, then you can go in any direction. Impact will be increased... shades and subtleties will stand out as never before. And from the same EASTMAN color negative, you can get top panchromatic prints. What's more, you'll be gaining experience with color... building a backlog of color material *today* for use *tomorrow*.

For the purchase of film, service, and technical queries, write or phone:

Motion Picture Products Sales Dept.,
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.; 6706 Santa Monica
Boulevard, Hollywood, Calif.

FOR COLOR... EASTMAN Film



“Aubrey is a king. He has more power than Louie Mayer or Sam Goldwyn ever had”

were \$2.27 compared with \$1.62 per share earned in 1962. (Actual per share earnings: \$4.54 in 1963, \$3.24 in 1962. The lowered figures reflect the new CBS two-for-one split.)

Aubrey, it is said, inherited a go-go-going concern when he took over CBS-TV in December 1959. With established stars like Jack Benny, Danny Thomas, Red Skelton, Garry Moore and Ed Sullivan all riding around in ratings-tested vehicles, who couldn't keep the audience happy? It does Jim Aubrey an injustice to call him a caretaker. He is a programing man—the best around, according to most observers—who has an intuitive sense of what will hit and what will miss, what's failing and if some tinkering can save it. And if in Aubrey's judgment it can't be saved, forget it.

Aubrey may not have studied the business philosophies of former General Motors guiding light Alfred Sloan, but he practices them almost out of inner belief. “The final act of business judgment is intuitive,” said Sloan, and “no organization is sounder than the men who run it.” This too is a basic CBS belief running down from board chairman William S. Paley through president Frank Stanton and into every CBS department. Aubrey reports “upstairs” but he, as do the presidents of all CBS's seven operating divisions, runs his camp with a degree of autonomy uncommon in most communications complexes.

A COMPULSION TO WIN

It was Sloan's belief, as it is Aubrey's, that the chief responsibility of the top executive is to make decisions—even at the risk of making wrong ones. Sloan thought an average of 50-50 was pretty good. Aubrey seems to bat much better than that. His compulsion is to win—a time period, a night, the week, the season. He is called ruthless, steely, heavy-handed. He cannot stand failure, in a show or in a man.

“I'll tell you one thing about Jim Aubrey,” says an agency man. “He's definitive. When you have the cards he knows that you'll use them. And you can be sure that if he holds the cards, he'll lay them down and that's that. He respects the weight of General Foods and Procter & Gamble, but he can be rough even with them. His basic obligation is to the CBS stockholders and he doesn't have to paint a sign to let you know it.”

From the same agency man: “Aubrey's competitors are frightened by him. They usually wait for CBS to act, then they react. Aubrey appears to be better than he is because the others seem to be so bad. He's surrounded himself with yes men at CBS, to be brutally frank about it. They're skilled, sophisticated executors of his command, don't take that away from them. But Aubrey runs that network and there's no question about it.”

You hear it everywhere. “Have you heard the latest Jim Aubrey story?” The likely answer is, “I've heard four this week. What's yours?”

The Jim Aubrey story is a popular “in” form among television and advertising men on both coasts. It's usually as heavy-handed as an elephant joke and as complimentary as a passed-up option. As far as the gossip mill is concerned, Aubrey has three lieutenants who do nothing but line up toes for their boss to step on. Tramped on recently: half the stars in the CBS stable, a dozen prospective advertisers and David Susskind.

James Thomas Aubrey Jr. is not a lovable Horatio Alger or a flamboyant Ziegfeld, not even an impersonal calculating machine or an unreasoning tyrant. Many people know Aubrey in many ways. To all, including his closest friends, he is careful not to betray the existence of some smoldering inner life, which every man owns but seldom reveals.

Aubrey can have a decade-long friendship with a program packager but no sense of clubby generosity is going to make him take that packager's product if it doesn't measure up to his standards. He's ruthless in cutting shows that are in trouble. He doesn't butter people up. He can be charming but he can also ignore the little courtesies talent sometimes consider their due—a favored producer may have a bottle of Ambassador 12-year-old and a fifth of Jack Daniels, courtesy Jim Aubrey, waiting when he arrives at his New York hotel; a pampered star may, on the other hand, go into a snit because Aubrey doesn't pamper her with a phone call when he's in Hollywood.

“Jim,” says a friend, “is a king. He rules totally. He has more power than Louie Mayer and Sam Goldwyn ever had at the height of their greatness. And he's the most restless man in the world. He goes everywhere and he sees everything—every movie, every Broadway play, every TV show. He's tireless and he loves it and he's involved in the destruction of the status quo.”

Enemies? Knockers? Aubrey's got them. “What successful business leader hasn't?” asks one programing man. “Aubrey assigns value judgments and if what's important to you isn't in one of those judgments you get mad. It happens every day and in every business. He's the boss. Who loves the boss?”

“About this Hollywood business,” says one agency programing executive as if all the world knows about Jim Aubrey and the “Hollywood business” (presumably reported “rows” over renewal, positioning or show ideas with Jack Benny, Danny Thomas, Lucille Ball, Red Skelton). “Stars are like little kids and when you're running a big business you haven't got time to pamper them and hold their hands.” Is Aubrey building ill will that some day may come back to hurt him? “I doubt it,” says the agency man. “People have short memories and the stars need Jim Aubrey more than he needs them. He's the buyer, they sell.”

But this line of reasoning can also be turned around against CBS and Aubrey, as it often is. Many ad agencies and advertisers feel that CBS-TV's runaway success has given the network a high-handed arrogance that filters stronger every year into its program selling, leaving a “take it or leave it” attitude that has ad men fuming.

“CBS's sales promotion presentation this year,” says one agency man who viewed it, “was predictable, to the point that questions were not encouraged or, it seemed, even expected. ‘This is CBS you're questioning’ was the overwhelming impression left with us.”

Another agency man says, “CBS-TV sales executives today have the habit of privately sounding off against advertisers who ‘shop around’ for network bargains instead of rushing wildly into the CBS schedule. They forget entirely that it's only natural for the advertiser to try and get the best deal possible for himself. It's like we have an *obligation* to help CBS sell out before the trees bud again.”

Still, whether arrogant or not, CBS-TV does indeed nearly



JAMES T. AUBREY JR.

IRON FIST LESS VELVET GLOVE

BY ALBERT R. KROEGER

FROM the top of a ratings report to the bottom of an earnings statement, CBS Inc. is a smashing success. Contributing most to that success is CBS-TV, the network dominant in programming, dominant in advertising and dominated by president James T. Aubrey Jr., whose notable quirk is an old-fashioned notion that what the boss says goes—and so goes CBS-TV.

Jim Aubrey leaves no doubt in anyone's mind that he is boss, that his word is law, that he answers only to the owners of CBS Inc. He chooses it this way and CBS stockholders have no quarrel with the choice. As long as the dividend checks keep coming—and fattening—Aubrey's iron fist needs no velvet glove.

Aubrey has been four years in command of CBS-TV. At 45, he is one of the most powerful men in television, a smart businessman in an industry in which competition is vicious, survival an art and where the payoff comes in dollars, not first prize in a personal popularity contest.

"You may not like Jim Aubrey personally," says the program chief of a major ad agency, "but you have to respect and admire him as a businessman—and brother, this is business. He lets you know where you stand. I'll deal with him as long as he's got CBS on top. When he's not on top I'll go somewhere else. But from where I sit, that's not going to happen soon."

CBS-TV does indeed wear well. It's like a long-playing

record with the needle stuck on the Victory March. The melody spins out unbroken. The network's 1963-64 season claims come over loud and clear: the biggest average nighttime audience for the ninth consecutive year, the world's largest single advertising medium for the tenth consecutive year.

And it continues: 9 of the top 10 1963-64 nighttime program series, 15 of the top 20 nighttime shows, 5 of the top 5 daytime series, 9 of the top 10 daytime series, the *Beverly Hillbillies* as the most popular nighttime program, *Petticoat Junction* as the highest rated new nighttime series.

ABC and NBC may dispute some of the claims but there is no getting away from CBS's overall advantage. CBS-TV and the five CBS-owned TV stations last year took in \$415 million, an estimated \$40 million more than NBC-TV. The CBS network is said to pull in about 39% of the network business compared with 35% for NBC, 26% for ABC. And CBS, by virtue of its dominance in hit TV shows, charges higher rates than its competitors, has a much wider profit margin. That profit in 1962 was 66% of all network earnings, by simple mathematics twice as much as ABC and NBC combined made that year.

CBS last month announced its overall profits and sales for 1963. Its consolidated net income rose an astounding 41% over 1962 to an all-time, 37-year record of \$41,811,476 on record sales of \$564,818,039. Per share earnings for 1963

With ABC's initial program offering falling behind expectations, *Wagon Train* was in deep trouble from its start at 8. It couldn't fight off the no-lead-in handicap and sunk steadily for the 90-minute stretch it was on the air. Meanwhile, back at CBS, *Lucy* debuted to the advantage of a pre-assembled audience. Cornell had calculated that *Lucy's* high-powered appeal, especially to children, would deliver high share, predicted she'd place a close second to *Wagon Train*. The CBS redhead reaped the benefits from *Wagon Train's* lack of lead-in, gathered additional fuel from her regular fans and took the time slot handsomely. Monday night on CBS continued to gain audience momentum through the 9:00 *Danny Thomas Show* and 9:30's *Andy Griffith*. NBC's 9:30 half-hour *Hollywood and the Stars* was a poor third, as expected.

As Cornell foresaw last fall, the 10:00 hour went to *East Side, West Side* and CBS (all three networks had new programs in this time period). Still, Cornell feels there was an element of a miss about the show—"With the kind of audience that CBS was building all night *East Side, West Side* should have done much better." CBS obviously concurs: it's out for next year.

Cornell visualized in October that Monday night would be a tight fight between CBS and ABC, separated them by

a single rating and share point. He feels the CBS Monday runaway resulted from a key ABC program error in *Outer Limits*. The fact that it left *Wagon Train* unarmed with lead-in to fight it out with three of CBS's top comedy bananas changed Monday night's three-network picture considerably. CBS ended the evening covered with the glory of a 22.2 average rating and a 36 average share of audience. The second spot was divided equally between NBC and ABC, both garnering a 16.8 rating and a 27.5 share.

TUESDAY

On Tuesday Cornell came through with a near perfect score in picking time period winners. As he predicted ABC took the first half-hour audience edge at 7:30 with *Combat* winning over CBS's station time and the beginning of NBC's *Mr. Novak*. But the ABC soldiers couldn't hold the 8:00 fort, dropped their second half-hour to veteran CBS powerhouse *Red Skelton*. Skelton came through for his network and analyst Cornell, increasing his audience as his hour show went on. (Although Skelton performed as expected, Cornell was surprised at the showing of *McHale's Navy* on ABC. While *McHale* was bested by the comedian and stood second to him, the ABC entry got enough of Skelton's children to dent Skelton's second half-hour some-

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HOW THE 1963-64 SEASON'S SHOWS LINE UP BY SHARES OF AUDIENCE

This list groups nighttime network programs into the share-of-audience ranges (5-point spread) they achieved in the national November-December 1963 ratings. Percentages in parentheses are those Cornell predicted.

55.1-59.0	Dr. Kildare (35.0) NBC	Joey Bishop (26.0) NBC
Beverly Hillbillies (45.0).... CBS	I've Got a Secret (29.0) CBS	Breaking Point (30.0) ABC
50.1-55.0	Mr. Ed (35.0) CBS	Great Adventure (27.0) CBS
Bonanza (35.0) NBC	Perry Como/Kraft Mystery Theater (30.0) NBC	Outer Limits (36.6) ABC
40.1-50.0	Garry Moore (41.0) CBS	The Lieutenant (24.6) NBC
Dick Van Dyke (38.0) CBS	Ozzie & Harriet (33.0) ABC	Route 66 (31.0) CBS
Candid Camera (42.0) CBS	To Tell The Truth (30.0) ... CBS	Richard Boone (26.5) NBC
Petticoat Junction (38.0).... CBS	30.1-35.0	20.1-25.0
What's My Line? (50.0) CBS	Twilight Zone (34.0) CBS	Arrest and Trial (30.0) ABC
Andy Griffith (35.0) CBS	McHale's Navy (28.0) ABC	Hootenanny (28.0) ABC
Lassie (33.0) CBS	Grindl (30.0) NBC	77 Sunset Strip (33.0) ABC
The Fugitive (32.4) ABC	Jack Paar (32.0) NBC	Glynis (25.0) CBS
Danny Kaye (36.0) CBS	Saturday Night at the Movies (28.5) NBC	Jerry Lewis (31.6) ABC
Jackie Gleason (40.0) CBS	Flintstones (32.0) ABC	Bill Dana (36.0) NBC
35.1-40.0	Combat (31.5) ABC	Channing (27.6) ABC
Gunsmoke (36.6) CBS	Lawrence Welk (29.0) ABC	Jimmy Dean (23.5) ABC
Jack Benny (37.0) CBS	Defenders (35.0) CBS	Judy Garland (28.0) CBS
The Lucy Show (33.0) CBS	Eleventh Hour (29.6) NBC	Hollywood & the Stars (25.0) NBC
International Showtime (32.6) NBC	Ben Casey (39.0) ABC	Temple Houston (21.5) ... NBC
The Virginian (37.6) NBC	Password (34.0) CBS	15.1-20.0
My Favorite Martian (35.0) CBS	My Three Sons (31.0) ABC	Jaimie McPheeters (18.6) ABC
Walt Disney's Wonderful World of Color (38.0) ... NBC	Rawhide (35.0) CBS	Harry's Girls (32.0) NBC
Red Skelton (40.6) CBS	Burke's Law (28.0) ABC	Redigo (25.0) NBC
The Nurses (41.0) CBS	Phil Silvers (36.0) CBS	Bell Telephone Hour/Andy Williams (19.6) NBC
Bob Hope Presents the Chrysler Theater (34.0) NBC	DuPont Show (22.0) NBC	CBS Reports (15.0) CBS
Donna Reed (33.0) ABC	25.1-30.0	Here's Edie/As Caesar Sees It (18.0) ABC
Perry Mason (36.5) CBS	Greatest Show (28.0) ABC	12.7-15.0
Hazel (35.0) NBC	East Side, West Side (37.8) CBS	Fight of the Week/Make That Spare (18.6) ABC
Danny Thomas (33.0) CBS	Farmer's Daughter (25.0) ABC	Espionage (15.2) NBC
Alfred Hitchcock (36.5) ... CBS	Mr. Novak (30.5) CBS	Laughs For Sale (No Est.) ABC
Ed Sullivan (36.0) CBS	Sing Along With Mitch (26.0) NBC	
Patty Duke (34.0) ABC	Wagon Train (34.3) ABC	
	Price Is Right (32.0) ABC	

HINDSIGHT *continued*

Ben Casey's showing wasn't Cornell's only disappointment from ABC. The Ayer forecaster prophesied CBS would take across-the-board programming honors (he forecast a 20.4 average rating, CBS came through with 21.1) but the close battle he foresaw between ABC and NBC (he gave ABC 17.3 and NBC 17.0) didn't turn out as predicted. Instead NBC took the number two niche with 18.6 while ABC trailed a poor third with 16.3.

In order of finish, the season's top 10 ratings champions were: *Beverly Hillbillies*, *Bonanza*, *Dick Van Dyke Show*, *Petticoat Junction*, *Andy Griffith*, *Candid Camera*, *The Lucy Show*, *Red Skelton*, *Walt Disney's Wonderful World of Color* and the *Jackie Gleason Show*. CBS comedies continued to ride the crest of the popularity wave, took eight out of 10 spots, leaving room for NBC's *Bonanza* and *Disney*.

Nightly, network winners broke down this way: Monday, Tuesday, Wednesday, Thursday and Saturday belonged to CBS. Friday and Sunday went to NBC. The best ABC did all week was to come in a close second to CBS on Tuesday.

The Cornelian view that old favorites would continue to hold viewer supremacy while new offerings would fall by the television wayside in great numbers prevailed as ex-

pected. Television oldtimers returning to regular slots were far ahead of other programs, doing even better than Cornell expected. Old programs at new times did better than new offerings but slightly less well than Cornell anticipated. And as Cornell deduced in October and tentative schedules for 1964-65 seem to bear out, television's program debutantes died hardest, fastest and most frequently. Of last season's 34 new entries only *Petticoat Junction* rated in the Top 10 (Cornell predicted it would be the top new program).

MONDAY

Monday night belonged to CBS straight down the line. At 7:30 ABC's *Outer Limits* provided Cornell with his prime miss of the evening. He had picked the tales of the supernatural to outdistance competition from *To Tell The Truth* and *I've Got a Secret* on CBS and NBC's first hour of *Monday Night At the Movies*. Cornell explains that the pilot of *Outer Limits* was "terrific" but that none of the succeeding episodes in the series lived up to it. ABC's first hour loss was CBS's gain. *To Tell the Truth* caught the bulk of early evening viewers who stayed through the 8 o'clock *I've Got A Secret*. *Monday Night at the Movies* on NBC took movie fans for a two-hour second place.

HOW THE 1963-64 SEASON'S SHOWS LINE UP BY RATINGS

This list groups nighttime network programs into the ratings ranges (5-point spread) they achieved in the national November-December ratings. The ratings in parentheses are those Cornell predicted initially.

35.1-37.3

Beverly Hillbillies (29.7) .. CBS

30.1-35.0

Bonanza (23.3) NBC
Dick Van Dyke (24.7) CBS

25.1-30.0

Petticoat Junction (24.3) .. CBS
Andy Griffith (22.1) CBS
Candid Camera (23.9) CBS
The Lucy Show (21.8) CBS
Red Skelton (25.2) CBS
Walt Disney's Wonderful World of Color (23.9) ... NBC

20.1-25.0

Jackie Gleason (22.6) CBS
My Favorite Martian (21.7) CBS
Ed Sullivan (23.4) CBS
Danny Thomas (21.8) CBS
Lassie (18.8) CBS
I've Got a Secret (18.3) CBS
Gunsmoke (22.3) CBS
Jack Benny (22.9) CBS
The Virginian (21.0) NBC
Perry Mason (23.1) CBS
Dr. Kildare (23.3) NBC
Bob Hope Presents the Chrysler Theater (20.7).. NBC
Donna Reed (19.8) ABC
International Showtime (18.9) NBC
Hazel (21.7) NBC
Grindl (19.8) NBC
McHale's Navy (17.6) ABC

Patty Duke (18.7) ABC
To Tell The Truth (18.3) ... CBS
What's My Line? (24.8) ... CBS
Lawrence Welk (17.7) ABC
Defenders (21.9) CBS
The Fugitive (15.4) ABC
Danny Kaye (18.0) CBS
Combat (18.6) ABC
Saturday Night at the Movies (17.6) NBC
Ozzie & Harriet (17.5) ABC
Alfred Hitchcock (18.6) ... CBS
Ben Casey (25.6) ABC
Twilight Zone (19.0) CBS

15.1-20.0

My Three Sons (19.8) ABC
Flintstones (18.6) ABC
Mr. Ed (18.6) CBS
Rawhide (21.7) CBS
The Nurses (19.3) CBS
Phil Silvers (21.6) CBS
Jack Paar (16.3) NBC
Mr. Novak (18.0) NBC
Wagon Train (22.3) NBC
Greatest Show (17.7) ABC
Password (19.7) CBS
Burke's Law (17.0) ABC
Joey Bishop (15.6) NBC
Price is Right (18.9) ABC
Perry Como/Kraft Mystery Theater (14.1).. NBC
Garry Moore (20.1) CBS
Farmer's Daughter (14.0).. ABC
Outer Limits (22.7) ABC
The Lieutenant (13.9) NBC
Eleventh Hour (14.8) NBC
Arrest & Trial (19.9) ABC

DuPont Show (11.7) NBC
Great Adventure (15.7) CBS
Richard Boone (16.7) NBC
Route 66 (18.9) CBS

10.1-15.0

East Side, West Side (19.1) CBS
Hootenanny (15.9) ABC
Sing Along With Mitch (13.4) NBC
Glynis (14.8) CBS
Judy Garland (18.7) CBS
Hollywood & the Stars (15.8) NBC
Breaking Point (15.5) ABC
Jimmy Dean (14.9) ABC
77 Sunset Strip (19.2) ABC
Jaimie McPheeters (11.7).. ABC
Jerry Lewis (18.0) ABC
Temple Houston (12.7) ... NBC
Bill Dana (20.5) NBC
Redigo (15.8) NBC
Harry's Girls (17.9) NBC
Channing (13.8) ABC

7.1-10.0

CBS Reports (8.1) CBS
Espionage (9.9) NBC
Bell Telephone Hour/Andy Williams (9.6) NBC
Fight of the Week/Make That Spare (9.5) ABC
Here's Edie/As Caesar Sees It (9.0) ABC
Laughs For Sale (No Est.) ABC

		MONDAY					TUESDAY					
		ABC	CBS	NBC			ABC	CBS	NBC			
7:30	8:00	THE OUTER LIMITS*	TO TELL THE TRUTH	MONDAY NIGHT AT THE MOVIES	COMBAT!*	COMBAT!	LOCAL	RED SKELTON HOUR*	MR. NOVAK			
			I'VE GOT A SECRET									
8:30	9:00	WAGON TRAIN*	THE LUCY SHOW	HOLLYWOOD AND THE STARS	McHALE'S NAVY	GREATEST SHOW ON EARTH	PETTICOAT JUNCTION*	JACK BENNY PROGRAM*	REDIGO			
			DANNY THOMAS SHOW									
			ANDY GRIFFITH SHOW*									
10:00	10:30	BREAKING POINT	EAST SIDE WEST SIDE*	SING ALONG WITH MITCH	THE FUGITIVE	GARRY MOORE SHOW*	BELL TELEPHONE HOUR	ANDY WILLIAMS				
AVERAGE		16.8 27.5	AVERAGE	22.2 36	AVERAGE	16.8 27.5	AVERAGE	20.5 34	AVERAGE	23.0 39	AVERAGE	13.9 23

		FRIDAY					SATURDAY					
		ABC	CBS	NBC			ABC	CBS	NBC			
7:30	8:00	77-SUNSET STRIP	THE GREAT ADVENTURE	INTERNATIONAL SHOWTIME*	HOOTENANNY	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE*	THE LIEUTENANT					
		77-SUNSET STRIP*		INTERNATIONAL SHOWTIME								
8:30	9:00	BURKE'S LAW	ROUTE 66	BOB HOPE SHOW*	LAWRENCE WELK SHOW	THE DEFENDERS*	JOEY BISHOP SHOW					
		THE FARMER'S DAUGHTER	THE TWILIGHT ZONE*	HARRY'S GIRLS	JERRY LEWIS SHOW	THE DEFENDERS*	SATURDAY NIGHT AT THE MOVIES					
10:00	10:30	FIGHT OF THE WEEK	ALFRED HITCHCOCK HOUR*	JACK PAAR PROGRAM	JERRY LEWIS SHOW	PHIL SILVERS SHOW*	SATURDAY NIGHT AT THE MOVIES					
AVERAGE		13.7 24	AVERAGE	17.5 30	AVERAGE	20.0 34	AVERAGE	15.3 25	AVERAGE	22.8 36	AVERAGE	19.2 30.5

AVERAGE Monday to Sunday	ABC	16.3 26.9	CBS	21.1 35.1	NBC	18.6 30.8
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* Indicates show predicted to win time period
Reverse panel indicates show with largest rating and share of audience in time period, or ties
Indicates show alternating

the competition." (Essentially, that means that any time you're wrong once you're likely wrong three times in the predicting business: one hit makes two errors.)

Aside from some individual program judgment errors, Cornell found one general element of audience behavior affecting most of his program predictions: the generally higher sets-in-use level which occurred during many time periods. In the preceding season, the reverse had occurred: sets-in-use had declined. The set usage changes in November-December 1963 were mainly on four nights of the week, and generally occurred in the earlier part of these evenings. While Cornell feels it is too early to determine all the reasons for increased set usage, he believes that programing changes are basically responsible. For instance, set usage

increased strongly at 8-8:30 on Tuesday this season, due to the move of Red Skelton to a half-hour earlier start. Yet set usage at 9-9:30 was lower than last year.

Cornell's two biggest errors in estimating ratings were on TV's two highest rated programs—*The Beverly Hillbillies* and *Bonanza*. Cornell picked the *Hillbillies* to be the highest ranked show on the air, even in the face of heavy competition from a former No. 1 stalwart, *Ben Casey*. The *Hillbillies* did indeed finish first in the ratings race—but with a whopping 37.3 rating instead of the predicted 29.7. Cornell also tapped *Bonanza* to be the top NBC offering and a distinct winner over *Judy Garland* and *Arrest & Trial*. *Bonanza* came through as Cornell predicted but with a 34.8 rating instead of a 23.3.

continued

HINDSIGHT 63 / 64

This is how the 1963-1964 prime time network schedule worked out in terms of the biggest audience winners per half-hour, based on the national November-December ratings. Winners of each time period are shown in black panels.

NOTE: Hindsight is based on nights when special program interruptions did not distort viewing patterns

SUNDAY			
	ABC	CBS	NBC
6:30	LOCAL	MR. ED*	LOCAL
7:00	LOCAL	LASSIE	BILL DANA SHOW*
7:30		MY FAVORITE MARTIAN	WALT DISNEY'S WONDERFUL WORLD OF COLOR*
8:00	THE TRAVELS OF JAIMIE MOPHEETERS	ED SULLIVAN SHOW	WALT DISNEY'S WONDERFUL WORLD OF COLOR*
8:30		ED SULLIVAN SHOW*	GRINDL
9:00	ARREST AND TRIAL		
9:30		JUDY GARLAND SHOW	BONANZA*
10:00	100 GRAND	CANDID CAMERA*	
10:30	ABC NEWS REPORTS	WHAT'S MY LINE?*	DUPONT SHOW OF THE WEEK
	AVERAGE 13.5 21	AVERAGE 21.7 35.5	AVERAGE 23.3 37.5

WEDNESDAY			
	ABC	CBS	NBC
7:30	ADVENTURES OF OZZIE & HARRIET		
8:00	PATTY DUKE SHOW	CBS REPORTS	THE VIRGINIAN*
8:30	PRICE IS RIGHT	GLYNIS	
9:00	BEN CASEY	BEVERLY HILLBILLIES*	
9:30	BEN CASEY*	DICK VAN DYKE SHOW	ESPIONAGE
10:00	CHANNING		THE ELEVENTH HOUR
10:30		DANNY KAYE SHOW*	
	AVERAGE 17.6 30	AVERAGE 20.6 35	AVERAGE 17.3 29

THURSDAY			
	ABC	CBS	NBC
	THE FLINTSTONES	PASSWORD*	TEMPLE HOUSTON
	DONNA REED SHOW		
	MY THREE SONS	RAWHIDE*	DR. KILDARE
	JIMMY DEAN SHOW	PERRY MASON	DR. KILDARE*
		PERRY MASON*	HAZEL
	HERE'S EDIE		
	AS CAESAR SEES IT	THE NURSES*	KRAFT MYSTERY THEATRE
	LOCAL		
	AVERAGE 16.1 27	AVERAGE 20.1 37	AVERAGE 18.6 36

Where averages are shown, dark type indicates rating, light type indicates share of audience.

BY DEBORAH HABER

Now is the time for all good programming analysts to come to the aid of their pre-season predictions. Like Jim Cornell, for example.

N. W. Ayer & Son forecaster James H. Cornell drew his annual bead on the new season entries in TELEVISION MAGAZINE's October 1963 issue. Now, armed with rating and share points from the critical November-December rating periods, he's ready to present his annual after-the-fact view of how accurate his 1963-64 forecast was. Or wasn't. The results:

- Cornell picked the winners in 37 of the 52 half-hours in competition over the week's schedule, a .710 average.
- Cornell predicted 36 (41.9%) of the season's 86 programs within 1.0 rating point or 2.0 share points.

- Cornell predicted 51 (59.3%) of the season's 86 programs within 2.0 rating points or 4.0 share points.

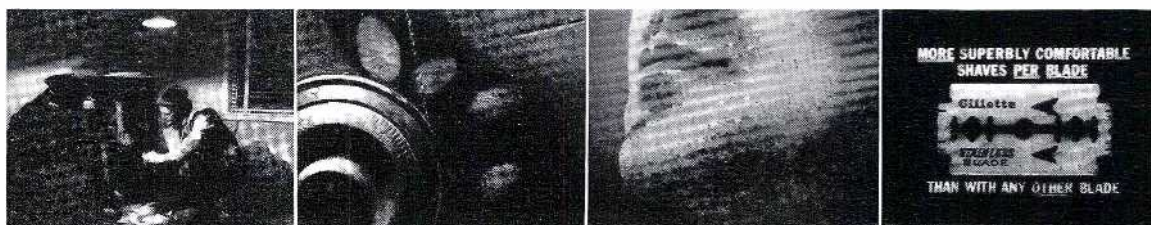
Where Cornell was right, and where he was wrong, can be traced through the programming week on the "Hindsight" schedule across these two pages. The factors which affected his predictions, and which made the 1963-64 season what it was, are detailed in the night-by-night report which follows.

Cornell's "wrong" calls fell into three categories: (1) errors in judgment—"I was just wrong and I admit it"; (2) errors traceable to misleading information—"stemming most frequently from a series that didn't live up to its pilot"; (3) errors traceable to an error somewhere else on the schedule—"Shows don't exist in a vacuum. If you misjudge an entry on one network it has to affect the standing of programs on

Top three razor blade makers slash away with TV campaigns for stainless steel

GILLETTE

The pitch is that men's beards are as different as fingerprints. One thing male beards have in common is Gillette's guarantee for more comfortable shaves.



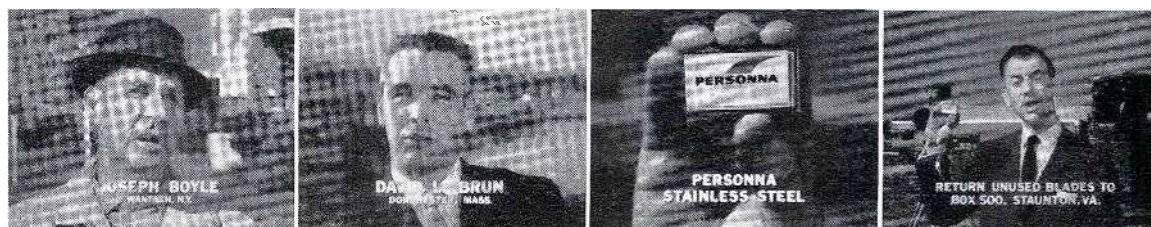
PAL

Shaver goes from beast to beauty because of Pal injector razor and blade, which offer him "the comfortable feel of total stainless steel."



PERSONNA

Men on the street praise numerous shaves from a single Personna stainless. If unsatisfied, announcer Shipley promises to buy Personna users another brand.



SCHICK

Real barbers with real beards shave before the television cameras with Schick stainless. One blade managed to shave 15 of them "clean, close, comfortable."



Schick broke into television advertising in June. The first commercial, shown in Los Angeles and New York, featured movie straight-shooter John Wayne returning from a fishing trip and telling his son that he used "one blade for five shaves." Schick and Compton aimed for "believability" and it seems that few people can match straight-arrow Wayne for sincerity. As Altman explains, "John Wayne doesn't do commercials. When he does you have to believe it."

Wayne got viewers to believe it initially on a market-by-market basis. By July Schick was ready to tell its stainless story nationally. The John Wayne testimonial was abandoned for a "factory" commercial, zeroing in on how strips of stainless steel are made into blades that give "extra smooth, long-lasting shaves."

Schick hammered away with its story about the shaving revolution. American Safety Razor began to tell its television tale. But all was strangely quiet on the Gillette front. Compton's Altman theorizes that "Gillette still considered stainless a fad—something that would go away."

It didn't. Schick continued to produce stainless blades

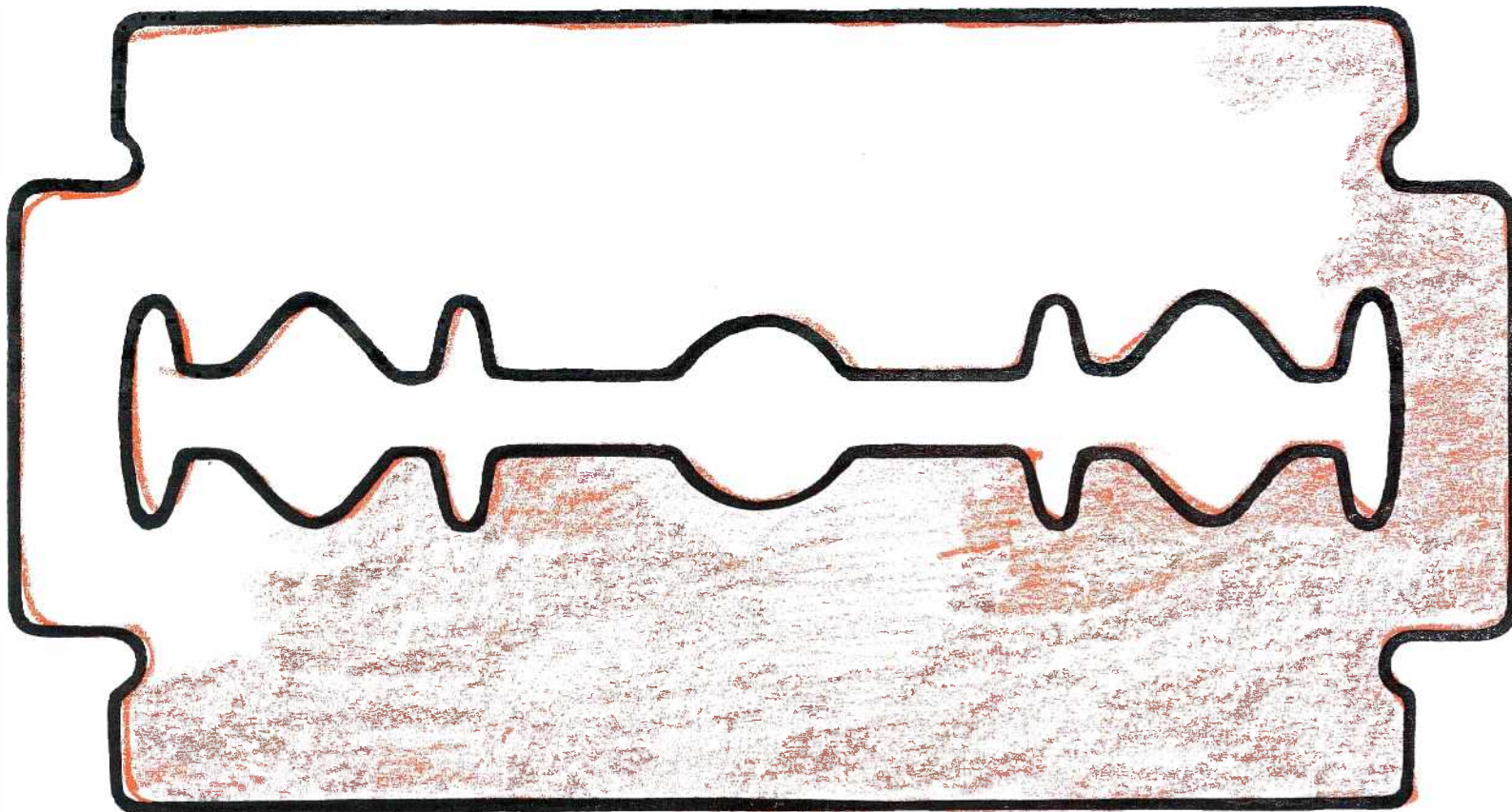
and television commercials to sell them. Altman explains that technical know-how continued to improve as time went by. "We had shaving tests that showed tremendous numbers of shaves coming from a single stainless blade. While this was terribly exciting, we didn't feel that the average man—used to getting three shaves from a carbon blade before he started bleeding—would believe the wild numbers we were getting in lab tests." Compton then went after the number of shaves that would be attention-gettingly high but still believable. It hit on 15 shaves to the blade—"a pretty good average"—and then went on to get the personalities to testify to it.

Schick's choice of spokesmen: 15 barbers. "When it comes to shaving what greater authority is there?" Altman asks. The first 15 all came from Los Angeles—"We just walked up and down the street picking up barbers." With a one-day growth of beard behind them, they went before the TV cameras and shaved publicly with one blade.

On January 4 a new twist was added to the Schick television campaign. In addition to the clean-shaven 15 on film,

To page 60

THE COMPETITION IN STAINLESS STEEL



COLOR IT HOT

IT started with the British. In 1962, the Wilkinson Sword Company Ltd., doing a growing business in garden tools and a diminishing one in swords, shipped some razor blades to the United States. The object of the blade shipment was to generate a bit of Yankee interest in Wilkinson's garden tools. Something else happened: there was no measurable run on Wilkinson pruning shears but the blades sold out. American men happily plunked down 15 cents per blade for the Wilkinson blade in preference to U. S. brands costing far less. The reason: Wilkinson's was made of stainless steel and claimed 18 to 30 shaves per blade. To the average shaver accustomed to a four-shave maximum from carbon blades, stainless blades seemed a shaving Shangri-La. To America's three major blade manufacturers—Gillette, Schick and American Safety Razor—stainless steel meant a new way of life.

At least two of the top three blade makers, Schick and ASR (Personna, Gem and Pal blades), saw stainless steel as a happy opportunity. For years Gillette had a definite edge on America's whiskers. The giant "G" sold 90% of the

double-edge blades in the U. S. and had 70% of the entire razor blade market. Fallout from the \$160 million-a-year blade industry was divided among Gillette's competitors. Schick Safety Razor Co., a division of Eversharp Inc., accounted for some 16%, while American Safety Razor (a subsidiary of Philip Morris) claimed 15% for its Gem and Pal carbon blades. With the introduction of stainless steel the blade deck was due for a reshuffling. Schick and ASR rushed into stainless production. But while the competition armed with stainless, Gillette seemed to be resting on its Blue Blades.

Round one went to Schick, first out with its twin stainless blade entries—Schick double edge and injector.

And as account executive Bruce Altman of Compton Advertising in Los Angeles tells it, "There's no question that being first out and on TV was of tremendous importance in our sales (Schick sales for 1963 doubled 1962's with stainless blades the major reason). There was a genuine product advantage about being first with the most exciting product of the year."

What this story tells: how much there is (in New York). What it doesn't: how much is too much?

A NIGHT on television in any U.S. city comprises a fantastic number and variety of images. On pages 38 and 39 TELEVISION MAGAZINE has isolated, identified and timed 128 of the images which appeared on TV screens in New York City between the hours of 7:30 and 11 p.m. on Feb. 17, 1964. Together they shed considerable illumination on a question which is in for agonizing appraisal by many segments of the television industry: are there too many interruptions of TV programing by non-programing material? Or, to use the opinion-word currently in vogue, is there too much "clutter" in television?

This report does not answer that question. It does, however, lay the situation out so that parties to the dispute can see what they're disputing about—and so that others can see what the problem is. Before analyzing it, however, several disclaimers are in order:

- This report does not purport to tell the *whole* story. It tells only what happened in New York on Feb. 17. And at that, it tells only the story of one-sixth of the material telecast by the city's commercial stations that night. (One sixth, of course, is all the individual viewer can see.)

- It does not present a "typical" situation in the usual research sense of taking into account all possible variables. (It does, however, present an actual one.)

- TELEVISION believes the elements presented on the preceding two pages to be completely accurate in showing what appeared that night on the channels designated and in the sequence reported. *They are not completely accurate in terms of the times they began and their duration on the air.* They are, however, generally accurate and, in the opinion of TELEVISION's editors, present a fair picture of what happened that night.

(The inaccuracy resulted from the physical impossibility of accurately timing each of the many elements which followed on each other's heels at split-second intervals in the course of the night's programing. Hence, TELEVISION arbitrarily assigned a length of 2 seconds to the smallest units noted—usually station or network identifications and program logos—and a length of 5 seconds to all billboards. Additionally, the station being monitored usually "went to black" for a fraction of a second between each of the elements in its signal, which added up to enough time to make the monitored record mathematically inexact. TELEVISION in its log made everything balance, and in the process may have added a few seconds or deducted a few from either program or non-program units.)

Monitoring began at 7:30 with WPIX, ch. 11, which at that time was rolling a commercial for the *New York Daily News*. From there it went into titles for *The Honeymooners* for 37 seconds, then to a 60-second commercial and then into the program for 9 minutes 8 seconds. At 7:40:53 WPIX telecast two 60's together, the second a piggyback for Red Heart dog food and Kitty Krumpets cat food. Then followed 13 minutes and 15 seconds of programing—the third longest uninterrupted stretch of programing TELEVISION monitored.

At 7:56:08, beginning with an Anacin commercial, WPIX ran into a busy period. In order came a second commercial, then the program credits, a promo for a program the next night, an ID, two more commercials, titles for the next program, a billboard and then a 60-second commercial. Then followed programing for *The Tom Ewell Show*, which TELEVISION followed for 2 minutes 41 seconds before switching to ch. 9.

The *Million Dollar Movie* was in progress on WOR-TV at 8:04:00, and continued for 8 minutes 20 seconds. Then were presented a logo, a 60-second commercial, a 60-second promo, two piggyback 30's for Playtex, a logo and then the film. That program segment lasted 10 minutes 28 seconds, was then interrupted by a logo, a 60, a 10-second promo, another 60 and another logo (customarily termed "bumpers" by the trade). TELEVISION followed the show for 5 minutes 54 seconds, then switched to ch. 7.

WABC-TV was then (at 8:34:00) in the first minutes of *Wagon Train*, which is so structured that the titles don't appear until about 7 minutes into the show. That night they came on at 8:37:27, followed by two billboards, a 60 and then more titles before the program resumed at 8:38:57. Then followed 13 minutes 41 seconds of programing, the night's second longest stretch. Then a lone 60 at 8:52:38, followed by 15 minutes 30 seconds of program, the night's longest stretch. At 9:09:08 the tempo picked up: in order there appeared a 60, an ID, a promo, a 20, another 20, another ID, titles, a billboard, another billboard and a 60. The program then ran for 2 minutes 39 seconds before TELEVISION switched to ch. 5 at 9:15.

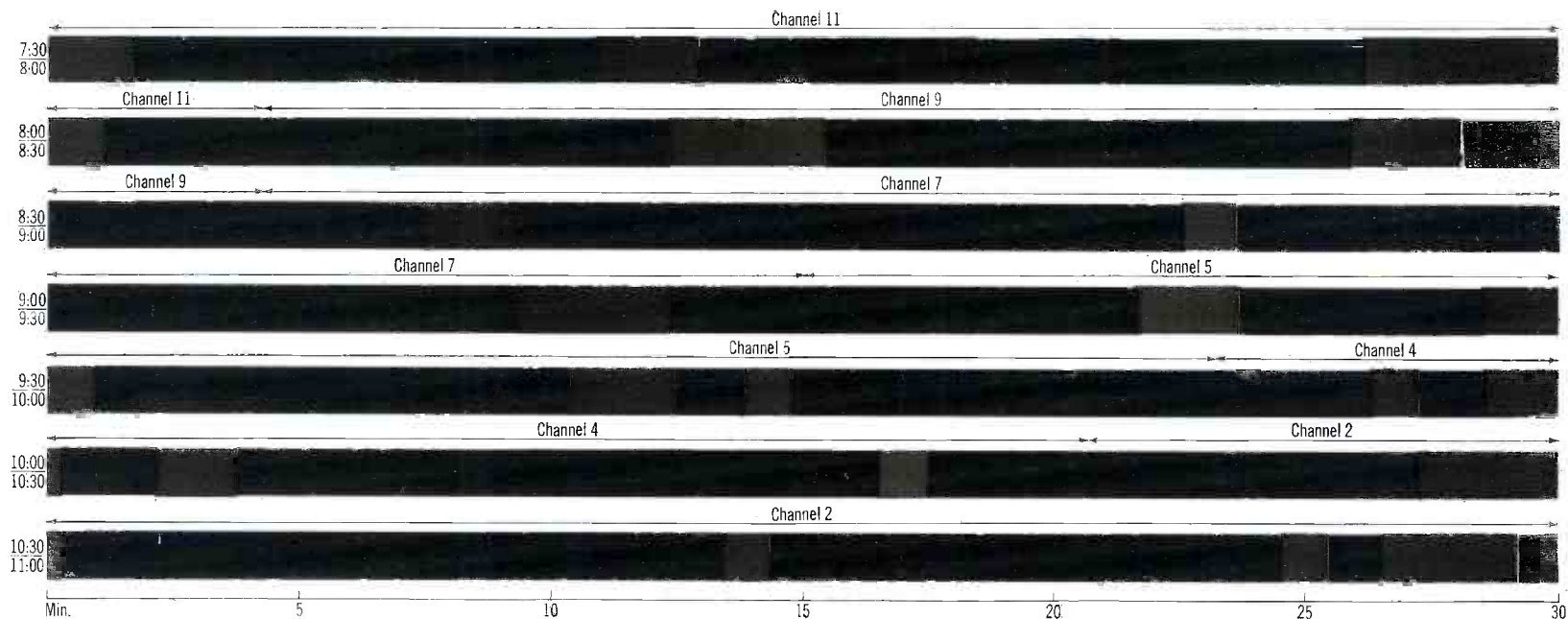
Sam Benedict was running on WNEW-TV at the time, and for the next 6 minutes 42 seconds. Then came a logo, a 60, a logo and another 60 before the program resumed for 5 minutes 1 second at 9:23:46. The next break began with a logo, then went on to a 60, an 8, an ID and another 60. The next program segment was 9 minutes 25 seconds, followed by a logo, a 60, a promo and another 60. TELEVISION watched the next 59 seconds of *Sam Benedict*, then switched to ch. 4.

WNBC-TV was carrying *Hollywood and the Stars* then (9:43:30). Ten seconds later it telecast two 30's together, then returned for 11 minutes 40 seconds of program. Then a logo, a piggyback 40 and 20, another 1 minute 28 seconds of program, then a billboard, 23 seconds of credits (with voice-over promos for both the *Johnny Carson Show* and *Sing Along with Mitch*), an ID, a promo, a 20, another 20, an ID, another ID and then titles of *Sing Along*. After 2 minutes 6 seconds of programing it telecast three billboards followed by a 60. After that came 12 minutes 54 seconds of program, a 60 and then 2 minutes 31 seconds of program before TELEVISION switched to ch. 2 at 10:20.

East Side, West Side was on WCBS-TV then and for the next 7 minutes 24 seconds. At that point came the evening's longest (in terms of TELEVISION's monitoring) sequence of program interruptions: 13 in a row. They were a logo, a 30, another 30, a logo, a billboard, a logo, a promo, an ID, a 20, a 10, a logo, a billboard and a 60. After that *East Side* resumed for 13 minutes 7 seconds, followed by a logo and a 60, followed by another 10 minutes 7 seconds of program. Then came a logo, a 60, a logo, 1 minute 5 seconds of trailer for next week's episode, a logo, a billboard, 1 minute 11 seconds of credits, a promo, a public service spot, a promo, an ID, 24 seconds of opener for the *Late News*, a 10, an 8 and an ID. (This last area of telecast material, which ran from 10:54:32, when Monday night's episode actually ended, would have qualified as the longest run except that the trailer for next week's episode and the teaser opening for the news show are generally considered program rather than non-program units.)

The monitoring ended at 11:00:00. The problem remains. END

TV'S FLICKERING IMAGES *continued*



Program elements are in black, non-program elements in color.

THE STOPS AND GO'S • This chart traces the stops and go's of Feb. 17 in another fashion, lumping adjacent non-program elements together and contrasting them to the program elements. This adds a time perspective to the picture: on the preceding pages a 2-second network ID looks the same size as a 15 minutes 30 seconds program unit.

Adding the entire evening of television together in this fashion (and remembering that the figures reflect only the viewing path chosen by TELEVISION among New York's six stations) results in a total of 169:06 minutes of program ma-

terial, 40:54 minutes of non-program material, or a program/non-program ratio of approximately 80/20. The longest program segment during this period was on ch. 7, WABC-TV, during Wagon Train, when the uninterrupted 15 minutes 30 seconds unit occurred.

The longest non-program segment was for 5 minutes 11 seconds on ch. 11, WPIX, between the end of Honeymooners and beginning of The Tom Ewell Show. The longest non-program segment in terms of units was on ch. 2, WCBS-TV, during a break in East Side, West Side, when 13 elements were telecast together.



HOW IT WAS DONE • This was the scene in the New York headquarters of U.S. Tele-Service as TELEVISION MAGAZINE prepared its monitoring project. The images of all six commercial stations appeared on the monitors before the operator. When he pushed the "5" button on the console, for example (picture at right), an automatic sequence device would select a ch. 5 picture from among the images trafficking through the machine and photograph it. The equipment can take one picture every two seconds on all six channels simultaneously. At left is one of two 4-track tape units which automatically record the audio signal of the monitored television channel.





7:30:00 — 8 Sec.
New York Daily News



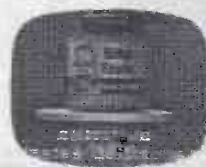
7:30:08 — 37 Sec.
Titles



7:30:45 — 60 Sec.
Martinson's Coffee



7:31:45 — 9 Min. 8 Sec.
Program



7:40:53 — 60 Sec.
Beech-Nut Baby Food



7:41:53 — 50 Sec.
Red Heart Dog Food



7:42:03 — 10 Sec.
Kitty Krumpets



7:59:56 — 8 Sec.
Hecker's Flour



8:00:04 — 10 Sec.
Titles



8:00:14 — 5 Sec.
Softique Billboard



8:00:19 — 60 Sec.
Softique



8:01:19 — 2 Min. 41 Sec.
Program



8:04:00 — 8 Min. 20 Sec.
Program



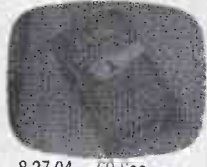
8:25:52 — 2 Sec.
Logo



8:25:54 — 60 Sec.
Listerine



8:26:54 — 10 Sec.
Promo



8:27:04 — 60 Sec.
Lark



8:28:04 — 2 Sec.
Logo



8:28:06 — 5 Min. 54 Sec.
Program



8:52:38 — 60 Sec.
Colgate



8:53:38 — 15 Min. 30 Sec.
Program



9:09:08 — 60 Sec.
Mobil



9:10:08 — 2 Sec.
ABC ID



9:10:10 — 5 Sec.
Promo



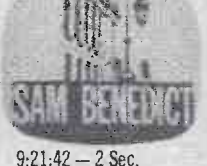
9:10:15 — 20 Sec.
Fleischmann's Margarine



9:10:35 — 20 Sec.
Thomas Muffins



9:15:00 — 6 Min. 42 Sec.
Program



9:21:42 — 2 Sec.
Logo



9:21:44 — 60 Sec.
Head & Shoulders



9:22:44 — 2 Sec.
Logo



9:22:46 — 60 Sec.
Ajax



9:23:46 — 5 Min. 1 Sec.
Program



9:28:47 — 2 Sec.
Logo



9:41:26 — 5 Sec.
Promo



9:41:31 — 60 Sec.
Shell



9:42:31 — 59 Sec.
Program



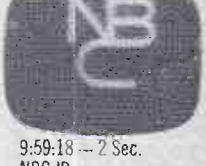
9:43:30 — 10 Sec.
Program



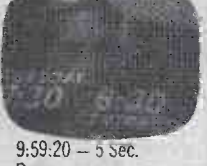
9:43:40 — 30 Sec.
Ayds



9:44:10 — 30 Sec.
Cuticura



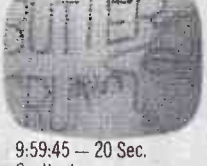
9:59:18 — 2 Sec.
NBC ID



9:59:20 — 5 Sec.
Promo



9:59:25 — 20 Sec.
Almond Cluster



9:59:45 — 20 Sec.
Sealtest



10:00:05 — 2 Sec.
WNBC-TV ID



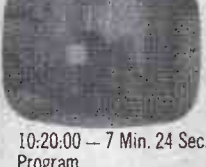
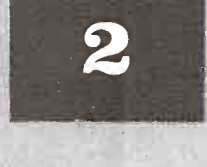
10:00:07 — 2 Sec.
Peacock ID



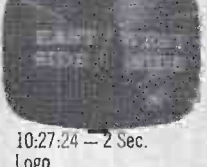
10:00:09 — 5 Sec.
Titles



10:17:29 — 2 Min. 31 Sec.
Program



10:20:00 — 7 Min. 24 Sec.
Program



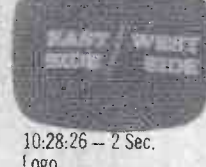
10:27:24 — 2 Sec.
Logo



10:27:26 — 30 Sec.
Alpine



10:27:56 — 30 Sec.
Personna



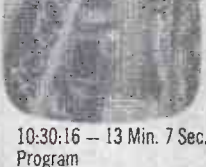
10:28:26 — 2 Sec.
Logo



10:29:11 — 5 Sec.
Poli-Grip Billboard



10:29:16 — 60 Sec.
Poli-Grip



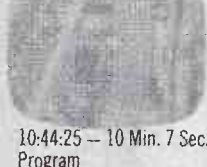
10:30:16 — 13 Min. 7 Sec.
Program



10:43:23 — 2 Sec.
Logo



10:43:25 — 60 Sec.
Clairol



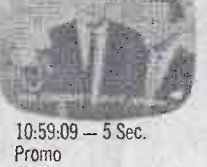
10:44:25 — 10 Min. 7 Sec.
Program



10:54:32 — 2 Sec.
Logo



10:58:59 — 10 Sec.
Brotherhood



10:59:09 — 5 Sec.
Promo



10:59:14 — 2 Sec.
CBS ID



10:59:16 — 24 Sec.
Doug Edwards Opener



10:59:40 — 10 Sec.
Ford



10:59:50 — 8 Sec.
Colombian Coffee



10:59:58 — 2 Sec.
Ch. 2 ID

TV'S FLICKERING IMAGES

These went by in three-and-a-half hours in New York City on Feb. 17, 1964

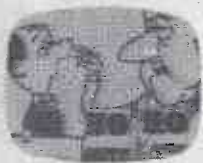
11



7:42:53 -- 13 Min. 15 Sec. Program



7:56:08 -- 60 Sec. Anacin



7:57:08 -- 60 Sec. H-O



7:58:08 -- 36 Sec. Credits



7:58:44 -- 10 Sec. Promo



7:58:54 -- 2 Sec. Ch. 11 ID



7:58:56 -- 60 Sec. Maxwell House Coffee



8:12:20 -- 2 Sec. Logo



8:12:22 -- 60 Sec. Lipton Soup



8:13:22 -- 60 Sec. Promo



8:14:22 -- 30 Sec. Playtex Padded Bra



8:14:52 -- 30 Sec. Playtex Panty Girdle



8:15:22 -- 2 Sec. Logo



8:15:24 -- 10 Min. 28 Sec. Program



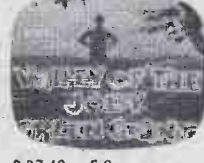
8:34:00 -- 3 Min. 27 Sec. Program



8:37:27 -- 10 Sec. Titles



8:37:37 -- 5 Sec. Mobil Billboard



8:37:42 -- 5 Sec. Green Giant Billboard



8:37:47 -- 60 Sec. Green Giant



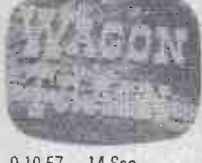
8:38:47 -- 10 Sec. Titles



8:38:57 -- 13 Min. 41 Sec. Program



9:10:55 -- 2 Sec. WABC-TV ID



9:10:57 -- 14 Sec. Titles



9:11:11 -- 5 Sec. Gillette Billboard



9:11:16 -- 5 Sec. Salem Billboard



9:11:21 -- 60 Sec. Salem



9:12:21 -- 2 Min. 39 Sec. Program



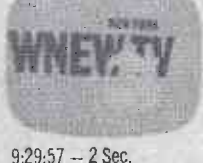
5



9:28:49 -- 60 Sec. Albolene Cream



9:29:49 -- 8 Sec. Lucky Strike



9:29:57 -- 2 Sec. Ch. 5 ID



9:29:59 -- 60 Sec. Ivory Snow



9:30:59 -- 9 Min. 25 Sec. Program



9:40:24 -- 2 Sec. Logo



9:40:26 -- 60 Sec. Bromo Quinine



9:44:40 -- 11 Min. 40 Sec. Program



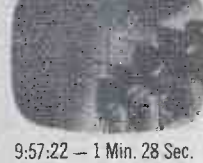
9:56:20 -- 2 Sec. Logo



9:56:22 -- 40 Sec. Brillo



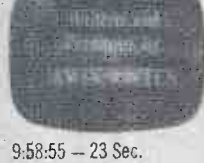
9:57:02 -- 20 Sec. Paddy Pads



9:57:22 -- 1 Min. 28 Sec. Program



9:58:50 -- 5 Sec. Purex Billboard



9:58:55 -- 23 Sec. Credits



10:00:14 -- 2 Min. 6 Sec. Program



10:02:20 -- 5 Sec. Sucaryl Billboard



10:02:25 -- 5 Sec. Miller's Beer Billboard



10:02:30 -- 5 Sec. Lark Billboard



10:02:35 -- 60 Sec. Sucaryl



10:03:35 -- 12 Min. 54 Sec. Program



10:16:29 -- 60 Sec. Miller's Beer



10:28:28 -- 5 Sec. Marlboro Billboard



10:28:33 -- 2 Sec. Logo



10:28:35 -- 2 Sec. Promo



10:28:37 -- 2 Sec. CBS ID



10:28:39 -- 20 Sec. Bankers Trust



10:28:59 -- 10 Sec. Thunderbird Wine



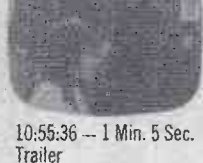
10:29:09 -- 2 Sec. Logo



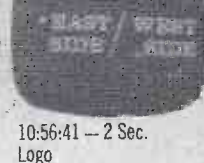
10:54:34 -- 60 Sec. Sunoco



10:55:34 -- 2 Sec. Logo



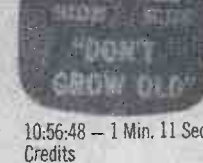
10:55:36 -- 1 Min. 5 Sec. Trailer



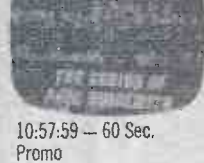
10:56:41 -- 2 Sec. Logo



10:56:43 -- 5 Sec. Anacin Billboard



10:56:48 -- 1 Min. 11 Sec. Credits



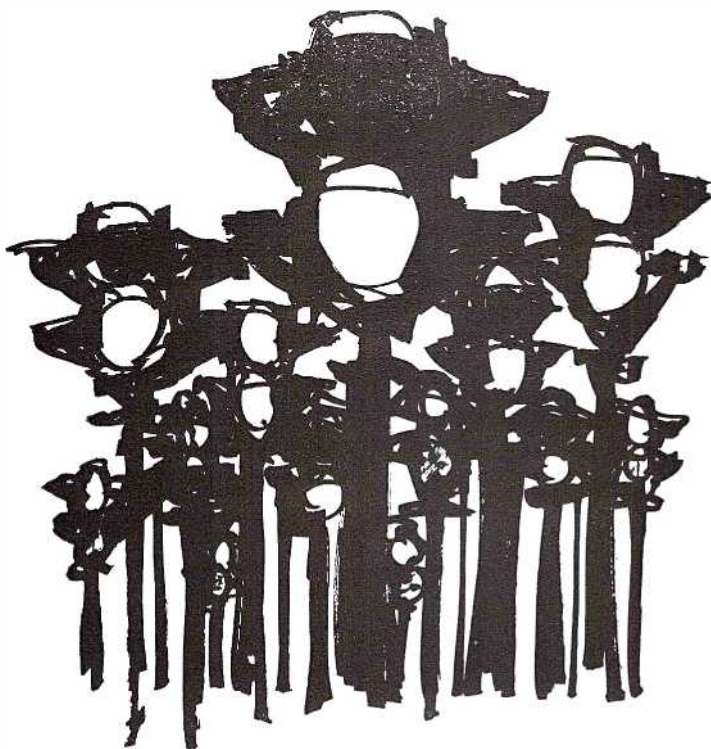
10:57:59 -- 60 Sec. Promo

TELEVISION

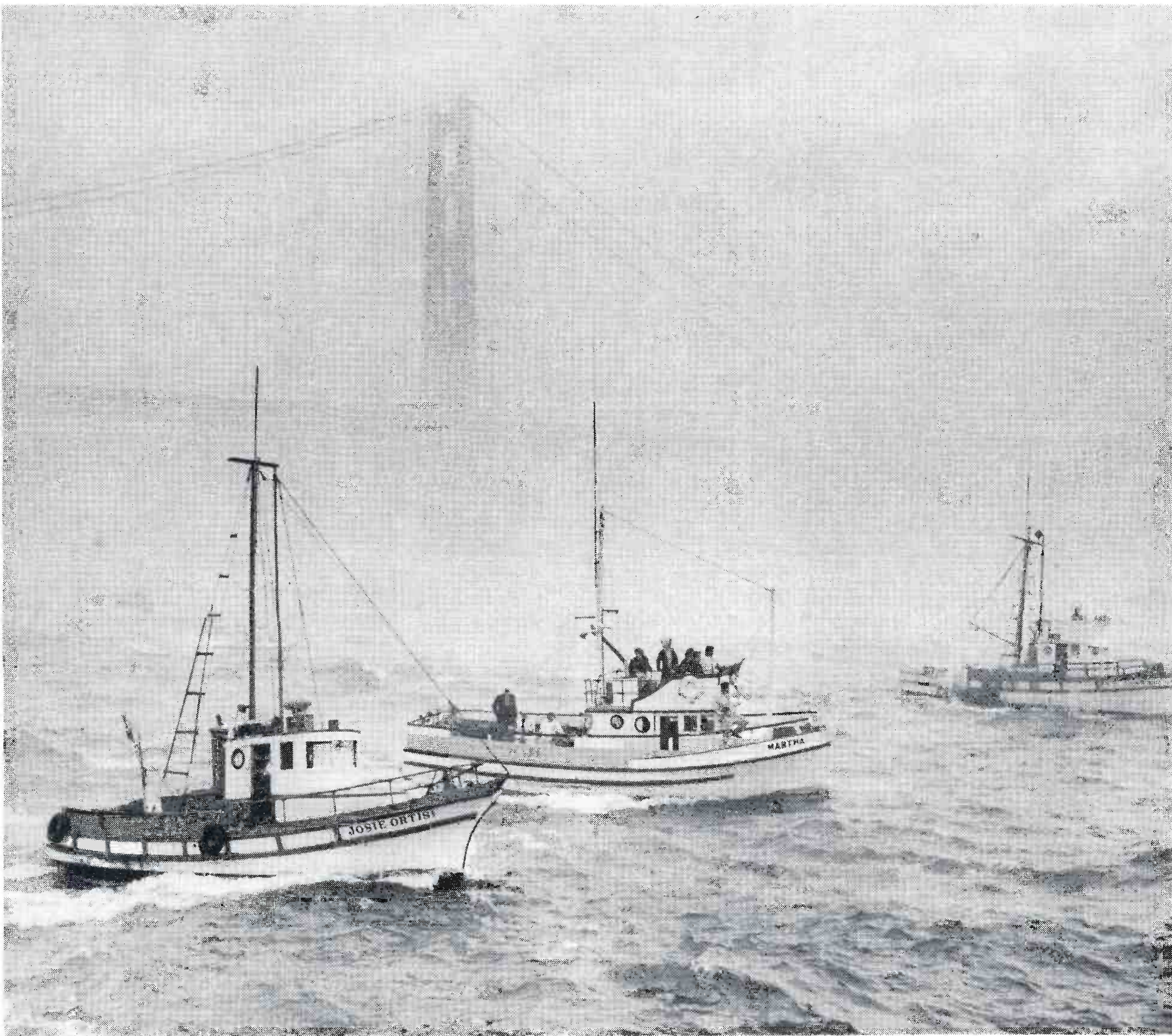
THE matter of program interruptions is of growing concern to many segments of the television industry. The fact on which all agree is that they've been increasing. The feeling on the part of some is that they've now increased far beyond the point of tolerance.

On the next four pages is a special TELEVISION MAGAZINE report which takes the discussion out of the general and into the specific. It documents the programing, and the interruptions of programing, which were telecast by the six commercial stations in New York City between the hours of 7:30 and 11 p.m. on February 17. The report traces what a viewer would have seen had he watched TV that night in the channel sequence and for the lengths of time covered by TELEVISION's report.

The story told by the pictures and captions on pages 38 and 39 is self-evident. What isn't told is explained on pages 40 and 41. The story places no interpretation on the facts. Each reader will have his own interpretation. TELEVISION MAGAZINE's appears in this issue's editorial on page 124.



If you lived in San Francisco...



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

AGAINST MOVIES! RATES GREAT AGAINST ACTION! RATES GREAT AGAINST KIDS! RATES GREAT STRIPPED!

STRIPPED IN NASHVILLE AGAINST NEWS

STRIPPED IN BUFFALO AGAINST MOVIES

ONCE-A-WEEK IN CHARLOTTE, N. C. AGAINST ACTION

INCREASES RATING 166% AND SHARE 135% OVER LEAD-IN

NOV. 1963 ARB 6 P.M.

	Rating	Share	Lead In	Rating	Share
WSIX THE RIFLEMAN	16.0	33.0	COCH/NEWS/WEA	6.0	14.0
DATeline TODAY	21.0	43.5	HUNT/BRINK	21.0	50.0
NEWS/WEA/SPTS	11.5	23.5	CBS NEWS	15.0	36.0

TIES FOR FIRST PLACE... INCREASES ITS OWN PREVIOUS RATING (7.0) BY 57.1%

NOV. 1963 5 P.M.

	Rating	Share	Rating	Share
WGR THE RIFLEMAN	11.0	35.0		
5 O'CLOCK SHOW	8.0	26.0		
EARLY SHOW	11.0	35.0		

THE HIGHEST RATED 7 P.M. SHOW IN THE MARKET ALL WEEK

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WBTV THE RIFLEMAN	32.0	68.0	CBS NEWS	24.5	50.5
DRAGNET	14.0	30.0	HUNT/BRINK	23.0	47.5

Moves station from a virtual tie for first place to runaway first place

STRIPPED IN MADISON, WIS. AGAINST NETWORK NEWS

NO. 1 IN TIME PERIOD, MORE THAN DOUBLES RATING AND SHARE OF ITS LEAD-IN

NOV. 1963 ARB 5:30 P.M.

	Rating	Share	Lead In	Rating	Share
WKOW THE RIFLEMAN UHF	13.0	38.5	REB/ROCK & FR	5.0	17.0
CBS NEWS VHF	11.5	34.5	DRAW/RGMR/YOGI	18.0	61.0
HUNT/BRINK UHF	8.5	25.0	FEATURAMA	5.5	19.0

... MOVES STATION FROM LAST PLACE TO FIRST AGAINST VHF COMPETITION

STRIPPED IN KANSAS CITY AGAINST MOVIES AND KIDS

MORE THAN DOUBLES RATING AND SHARE OF LEAD-IN

NOV. 1963 ARB 5 P.M.

	Rating	Share	Lead In	Rating	Share
WDAF THE RIFLEMAN	8.0	32.5	HND/FUN/DRAW	3.5	15.0
EARLY SHOW	5.0	20.5	EARLY SHOW	5.5	23.5
TOREY/ROCK & FR	11.0	45.0	MICKEY HOUSE	14.0	59.5

... MOVES STATION FROM LAST TO SECOND PLACE

OUTRATES THESE NET SHOWS WHICH ARE DB'd AT 7 P.M.: DR. KILDARE, OUTER LIMITS, OZZIE & HARRIET, LUCY, MR. ED, LASSIE, JAMIE McPHEETERS.

OUTRATES THESE NETWORK SHOWS ALL WEEK ON WBTV: The Defenders, Danny Thomas, Andy Griffith, Bob Hope, Candid Camera and What's My Line... ON WSOC: My Three Sons, Donna Reed, Flintstones, Fugitive, Ben Casey, Hazel, and Breaking Point.

ONCE-A-WEEK IN NEW YORK CITY AGAINST NEWS AND ACTION

THE HIGHEST RATED 7 P.M. SHOW ALL WEEK ON WABC-TV... ALMOST DOUBLES LEAD-IN RATING

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WABC THE RIFLEMAN	12.0	21.5	NEWS/COCHRAN	6.5	13.0
EVENING REPORT	13.5	24.5	CBS NEWS	12.0	23.5
HUNT/BRINK	12.0	21.5	PRESSMAN RYAN	9.5	18.5
BOURBON ST. BEAT	9.5	17.5	MICKEY MOUSE	13.5	27.0
TRAILS WEST	3.5	6.5	TRAILS WEST	3.0	6.0
3-STAR NEWS	4.0	7.0	BRAVE STALLION	5.0	10.0

... TIES NBC NEWS, ALMOST TIES CBS NEWS. SOUNDLY BEATS REMAINING THREE STATIONS.

STRIPPED IN SCRANTON, PENN.

DOMINATES THE 6:30 P.M. TIME PERIOD AGAINST NETWORK NEWS

NOV. 1963 ARB

	Rating	Share	Lead In	Rating	Share
WNEP THE RIFLEMAN	19.0	42.5	NEWS	10.0	29.0
CBS NEWS	11.0	24.5	MOVIE	12.0	34.0
HUNT/BRINK	13.0	29.5	NEWS	12.0	34.0

... AND MOVED STATION FROM LAST TO FIRST PLACE

ONCE-A-WEEK IN TOLEDO AGAINST NEWS

TOP RATED 7 P.M. SHOW IN MARKET ALL WEEK INCREASES LEAD-IN RATING BY 80%

NOV. 1963 ARB 7 P.M.

	Rating	Share	Lead In	Rating	Share
WSPD THE RIFLEMAN	23.5	54.0	DEADLINE	13.0	34.0
JOHN SAUNDERS NEWS/WATCH	16.0	36.5	CARTOONS/EDITORIAL	18.0	48.0

... MOVES STATION FROM LAST TO FIRST PLACE

AGAINST ALL KINDS OF COMPETITION!

NEW YORK CITY / HALF HOUR DETECTIVES

TOP RATED SHOW ALL WEEK ON ALL THREE INDEPENDENTS (7:30 to 11 P.M.) IN HOMES AND RATINGS

OCT. 1963 ARB/FRI. 10:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WNEW DETECTIVES	4353	9.0	14.0	BRONCO	7.0	11.0
WCBS HITCHCOCK	10756	21.0	33.0	TWILIGHT ZONE	22.0	33.0
WNBC JACK PAAR	10160	19.0	30.0	HARRY'S GIRLS	15.0	23.0
WABC FIGHT/W. GIRLS	4448	9.0	14.0	FARMERS DAUGHTER	13.0	20.0
WOR FILM FESTIVAL	1271	3.0	5.0	FILM FESTIVAL	4.0	6.0
WPIX GRAND JURY	423	1.0	2.0	ALLIE SHERMAN	3.0	5.0

CONTINUES TO BUILD... NOW BEATS ONE NETWORK IN DIRECT COMPETITION

NOV. 1963 ARB/FRI. 10:00 P.M.

	Homes (00)	Rating	Share	Lead In	Rating	Share
WNEW THE DETECTIVES	5727	12.0	18.0	BRONCO	8.0	12.0
WCBS TEEN/HITCHCOCK	10796	20.0	29.0	TWILIGHT ZONE	19.0	28.0
WNBC JACK PAAR/HALL OF FAME	9494	18.0	26.0	HARRY'S GIRLS/HALL OF FAME	16.0	24.0
WABC FIGHT OF WEEK	5396	11.0	16.0	FARMERS DAUGHTER	14.0	21.0
WOR FILM FESTIVAL	1994	4.0	6.0	FILM FESTIVAL	5.0	7.0
WPIX JURY/GROUCHO/KNOWLEDGE	1040	2.0	3.0	ALLIE SHERMAN	5.0	7.0

INCREASES ITS OWN RATINGS 33.3% AND HOMES 31.5% IN JUST ONE MONTH

SALT LAKE CITY / ONE HOUR DETECTIVES

ON SUNDAY AFTERNOON... DELIVERS 66.4% MORE HOMES, 38% MORE WOMEN AND 45.5% MORE MEN THAN NEAREST COMPETITION.

NOV. 1963 ARB/SUN. 3:00 P.M.

	Homes (00)	Rating	Share	AUDIENCE COMPOSITION			
				Men (00)	Women (00)	Teen (00)	Children (00)
KSL DETECTIVES	243	6.5	36.0	160	145	87	142
KUTV WILD KING/GE BWL	146	6.0	33.3	82	105	26	74
KCPX AFLFB/DISC/DIR	125	5.2	29.3	110	46	16	14

THE HIGHEST RATED SHOW IN ITS TIME PERIOD

HARTFORD, CONN. / TWO HALF HOUR DETECTIVES

BRIDGED INTO ONE HOUR FROM 10 TO 11 P.M. IS NO. 1 PROGRAM IN ITS TIME PERIOD. ITS RATING AND SHARE VIRTUALLY EQUAL THE TOTAL OF ALL ITS COMPETITION.

NOV. 1963 ARB/MON. 10:00 P.M.

	Rating	Share
WTIC DETECTIVES	26.0	48.0
WNHC BREAKING POINT	15.0	28.0
WHCT SUBSCRIPTION TV	1.0	2.0
WHNB SING WITH MITCH	9.0	17.0

AND LOOK! NO LOSS OF AUDIENCE WHEN BRIDGED

NOV. 1963 ARB/MON. 10:30 P.M.

	Rating	Share
WTIC DETECTIVES	24.0	48.0
WNHC BREAKING POINT	15.0	30.0
WHCT SUBSCRIPTION TV	1.0	2.0
WHNB SING WITH MITCH	9.0	18.0

BEATS THESE NETWORK SHOWS ALL WEEK: Bonanza, Patty Duke, Ben Casey, Sat. at Movies, Fugitive, Virginian, Suspense Theatre, Mon. Nite Movie, Wagon Train, Combat, Mr. Novak, Red Skelton, McHale's Navy, Greatest Show, Arrest and Trial, Eleventh Hour, Outer Limits, Flintstones, Rawhide, Donna Reed, My 3 Sons, Dr. Kildare, Hazel, Bob Hope, Twilight Zone, Lassie, Bill Dana, Disney's World, Grindl, plus many, many more.

CHARLESTON, S. C. / HALF HOUR DETECTIVES

BEATS ONE NETWORK SHOW IN DIRECT COMPETITION... PRACTICALLY TIES FOR 1ST PLACE IN NUMBER OF HOMES REACHED

NOV. 1963 ARB/THURS. 7:30 P.M.

	Homes (00)	Rating	Share
WCSC DETECTIVES	253	21.0	34.0
WUSN FLINTSTONES	276	32.0	51.0
WCIV TEMPLE HOUSTON	63	9.0	15.0

BEATS THESE NETWORK SHOWS ALL WEEK: Mon. Nite Movie, Virginian, Dr. Kildare, Hazel, Bob Hope, Ben Casey, Sing With Mitch, Joey Bishop, Bill Dana, Grindl, Lieutenant, Eleventh Hour, Breaking Point, Mr. Novak, R. Boone/Golden Age, Benny/Calamity Jane, Moore/Calamity Jane, Espionage, Channing, Jimmy Dean, Suspense Theatre, Great Adventure, Route 66, Jack Paar/Hall of Fame, Hootenanny, and ties: Disney's World, What's My Line.

NORFOLK, VA. / HALF HOUR DETECTIVES

NO. 1 SHOW IN HOMES, RATING AND SHARE 7 P.M. BEATS NEAREST COMPETITION (First Run Syndicated Show) BY ALMOST 40%

NOV. 1963 ARB/MON. 7:00 P.M.

	Homes (00)	Rating	Share
WAVY THE DETECTIVES	413	14.0	40.5
WTAR BATTLE LINE	356	10.0	29.5
WVEC MAVERICK	242	10.5	30.0

FT. WAYNE, IND. / ONE HOUR DETECTIVES

RANKS AS SOLID NUMBER 2 PROGRAM AGAINST STRONG NETWORK COMPETITION

NOV. 1963 ARB/MON. 10:00 P.M.

	Homes (00)	Rating	Share
WANE THE DETECTIVES	241	18.5	32.0
WPTA BREAKING POINT	194	16.0	28.0
WKJG SING WITH MITCH	296	23.0	40.0

NOTE TO TIME BUYERS, REPS AND STATIONS: This random sampling of these series' ratings is typical of its success all over the country. We'll be happy to get the complete rating story to you upon request.

"PROVEN PROGRAMMING" FROM



600 FIFTH AVENUE
NEW YORK 20
NEW YORK
LT 1-8530

A SUBSIDIARY OF FOUR STAR TELEVISION

Ratings and Shares subject to the limitations as listed in the ARB reports used.

AT 3 P.M. SUNDAY AFTERNOON, RATES GREAT AGAINST NEWS, SPORTS, MOVIES, NETWORK AND SYNDICATED SHOWS

man there at the time recalls, he was "fighting" with former football great Tommy Harmon over Harmon's refusal to wear makeup on his sports program.

Call it perfection, call it a mania, call it attention to detail, Aubrey has it. Says Dick Dorso, executive vice president in charge of programs for United Artists Television and an Aubrey friend of 15 years, "Aubrey brings to his job the instincts of a showman without any of the sentimentality attached to show business. He is a superb programming man, and once you've said that, you've said 90% of his job. Ruthless and tough carrying out that job? That's 10%. He wants to win. That's not a serious indictment of a man."

Aubrey seems to be at his best arranging his moves on what he calls "the checkerboard," the weekly program schedule all three networks were busy setting up for fall last month. The game still isn't finished. Show pieces have been changing position continuously as one network makes a move and the competition counters. It's the same every year but seemingly more pronounced currently.

Aubrey says, with vast oversimplification, "You look at all the squares and put your winners where they will give you the most." As CBS has the most winners, perhaps Aubrey's game can be played with more confidence than can ABC's or NBC's. Aubrey can sandwich new shows between proven hits or following them to take advantage of audience flow. Generally he's had good success here, but February's paper theory is nine months removed from October's Nielsen ratings.

Aubrey makes mistakes—*Window on Main Street* and *Gertrude Berg* in 1961, *Loretta Young* and *Lloyd Bridges* in 1962, *Glynis* and *The Great Adventure* last year. But he's more often right than wrong. And he doesn't make the mistake of falling in love with a losing show.

Reportedly against his program department's advice, Aubrey wanted *Great Adventure* in the schedule last year. It flopped and he cut it. "It was my biggest disappointment of the season," says Aubrey. "I believed in the show and I'm sorry it didn't make it. We may try this type of show again because there's a need for it."

Aubrey is trying again next fall with a show called *The First World War*, a documentary blend of history and education being turned out by the producers of the *Twentieth Century*. It is true Aubrey doesn't love losers, but he does hold to set ideas.

To many observers it looks like CBS may be in for more of a fight next season than it's faced in the last two years.

CBS-TV installed a total of six hours worth of new programming in its 1962-63 prime time schedule, six hours again in 1963-64. Next season the new program count will climb (by the looks of CBS's tentative schedule) to nine hours, perhaps 13 untried shows. It's a larger gamble than CBS usually takes.

Also noted about CBS's fall schedule: the absence of Jack Benny, Danny Thomas, Garry Moore and Lucille Ball. Some see it as the crack in CBS's solid comedy armor, the start of a massive defection, a move by the stars to gain more say on their own behalf. Not so, says Jim Aubrey. CBS may not have liked the way everything turned out, but it made its choice in every instance.

"When the Benny program began to show a little fatigue in its Sunday time period two years ago," says Aubrey, "we moved it to Tuesday night following *Red Skelton*. It was a good position. Last year, when we decided to put *Petticoat Junction* between Skelton and Benny, Benny objected. MCA [Benny's long-time agent and owner of his J&M Pro-

ductions], without knowing what it was all about, thought *Petticoat* would be a bad show and advised Jack to object to the placement.

"It was a bad judgment," Aubrey continues, "a pressure judgment. When we wouldn't change the placement MCA panicked. Benny's contract was up for renewal and they gave us an or-else ultimatum. We didn't renew. If there hadn't been a stink Benny would be continuing on CBS."

Benny, of course, is moving to NBC and will continue his half-hour show there in the fall. Of the man on whom Bill Paley began building CBS's success story 14 years ago, Jim Aubrey says, "We'd like to have him back."

Danny Thomas' move out of CBS, and his subsequent plans to do a number of specials for NBC, is, according to Aubrey, the result of CBS schedule philosophy.

"Danny," says Aubrey, "didn't want to continue the weekly *Danny Thomas Show* and he came in with the idea of variety specials. We're doing very few specials in 1964. There are the political campaigns and election to be covered on a special basis and Danny Kaye and Judy Garland [the latter through March] almost make the variety special obsolete."

CBS next season will also start *The Entertainers*, a variety hour featuring, on most shows, Carol Burnett. "It seems redundant," Aubrey explains, "to start stars on an occasional basis when we have the lineup we do. Danny's natural recourse was to NBC."

CBS may be without Danny Thomas next season but it will still have two proven shows out of the Thomas production company—*Andy Griffith* and *Dick Van Dyke*—plus a brand new comedy, *Gomar Pyle*, a Griffith show spinoff.

"*The Garry Moore Show*," says Aubrey, "just ran out of gas." Moore, when he got the cancellation news, agreed. "CBS is trying to format a new Moore show," says Aubrey. But Moore has announced that he is quitting his *I've Got a Secret* show as well and may even quit TV altogether. His CBS contract runs another 11 years, work or not.

LUCY TO LEAVE CBS LINEUP NEXT SEASON

Lucille Ball, a hit return to the CBS lineup in 1962, has said she will not be on next season. CBS last month still had hopes she would change her mind. "It will be a shame if she's off," says Aubrey, "she's such a TV staple."

Miss Ball wired Aubrey last month that the "rigors of a weekly half-hour program combined with the added task as president of Desilu made it impossible to do justice to both jobs." She felt she could be of "greater service" to her company if she left the weekly grind, appeared only on an occasional special.

The unofficial word is that Miss Ball asked for an hour show and Aubrey turned her down, situation comedy not lending itself to an hour format—as CBS found out with its 1962 flop, *Fair Exchange*. Lucy then asked out of her CBS contract, which runs to 1970. Aubrey said no and everyone is supposedly unhappy.

Red Skelton, too, has had widely reported Jim Aubrey trouble. Skelton had been making it known for a long time that he was unhappy with his 8 o'clock 1963-64 time slot and his drooping ratings. When he turned up last month on the 1964-65 schedule in the same place he hit the Hollywood roof, hiked off to Palm Springs complaining of bad health—and an inability to continue making his scheduled shows.

Faced with another star crisis, Aubrey apparently decided this time to give in. The simple CBS-TV program an-

"I try to miss no opportunity to keep my mouth shut and keep down the paper work"

nouncement of Skelton's move back to his old 8:30-9:30 Tuesday time period next fall was made by Aubrey himself. "All that taking with no giving finally caught up with him," says an amused observer at another network.

Aubrey is not the most popular man in Hollywood and many people think he's losing too many friends and that it may hurt him. But when it comes to Hollywood and the stars, everything tends to become an overstatement. Aubrey knows that you can't satisfy everybody who craves satisfaction. He knows he's lost some good schedule manpower. "I hope," he says, "that we won't suffer. I hope that our new comedies will do well and that we'll build some new stars."

Aubrey's friends and associates invariably use the same words to describe him—"smart," "attractive," "decisive," "tough." Mike Dann, CBS-TV's programing vice president and the man who works closest with Aubrey, describes his boss as a man who gets "no satisfaction in winning a close race. He wants to win by as much as perfection will allow."

"HE WON'T TAKE LESS THAN THE BEST"

One long-time Aubrey friend notes that Aubrey has always been controversial. "There's been no basic change in the man over the years. He gravitates toward knowledge. He can't stand not to know things. He can't stand non-professionalism and won't take less than the best from subordinates. Perhaps he has more of a banker's attitude today and more of the skills of the all-round businessman, but his love is programing and few men can beat him at it."

"When Aubrey ran KNXT," relates another former associate, "he would sit by the hour watching his competition's programing, analyzing it, catching mistakes and building his own schedule to take advantage of every competitive flaw. He took over the station as a money loser and in a few years he had it coining money."

Aubrey seems to drive himself under a rigid discipline that few men would feel the need for. He keeps at something until he masters it, and once mastered, he may never return to it.

Aubrey took up golf as a KNXT salesman in 1949, rose every morning at 5 to practice, got his handicap down to two or three. The day he was made sales manager, he decided to give all his time to his job. He broke the golf habit so suddenly that he never returned to the course to pick up his clubs. (He has played since, "about six times last year," and is still good at it.)

A few years later, as general manager of KNXT, Aubrey took up tennis. The challenge was Edmund C. Bunker, a longtime CBS executive, now president of the Radio Advertising Bureau, then sales manager of KNXT.

Bunker was an expert on the courts and Aubrey was out to learn the game and beat him. It was one-sided for a while but Aubrey improved fast. With victory near in one especially violent match, Aubrey went for an impossible shot, fell—and broke a leg. "Ruined my knee," he recalls.

The "ruined knee" hasn't kept Aubrey away from sports. Two years ago, on a winter vacation in Switzerland, Aubrey took up skiing for the first time. "He did nothing for one entire week," says an admiring CBS sports man, "but learn the sport. He was in bed by eight every night and on the slopes almost at dawn. At the end of a week, he was a

pretty damn good skier." Last December Aubrey was vacationing and skiing at Aspen.

Aubrey doesn't smoke, can take a drink or leave it. "And he can drink pretty good when he wants to," says one admirer of executive capacity.

The CBS-TV president isn't exactly a faddist in the "health nut" sense but he comes close. As long as anyone can remember, Aubrey has kept his weight level at 165 pounds on a spare, six-foot frame. He drinks a glass of skimmed milk at meals, keeps a jar of wheat germ in his desk, never eats a potato. He works out at a midtown gym several times a week and, according to an aide, "will never break a gym appointment for any kind of meeting." (At 62, CBS chairman Paley is also physique-conscious, works out regularly at a gym, is said to be influenced by the younger Aubrey.)

"To Aubrey," says a friend who knows him as well as anyone, "physical condition is a means of implementing and maintaining his fantastic business drive. One feeds the other."

Aubrey's work regimen at CBS is typical of his disciplined nature. He puts in a 12- to 14-hour day, usually works Saturdays, sometimes Sundays. He is divorced (a year and a half ago from actress Phyllis Thaxter, who has since remarried Ogilvy, Benson & Mather vice president Gilbert Lea), has an apartment on Central Park South, walks to work, gets there at 8 a.m. He also supervises CBS's West Coast activities closely, has made 18 trips to Hollywood in the past six months (and maintains a suite at the Bel Air Hotel in Beverly Hills).

Aubrey once told an interviewer, "I try to miss no opportunity to keep my mouth shut and to keep the volume of paper work as low as possible." He still holds to it, keeps memoes to a minimum. But he's on the phone and in meetings almost steadily, asking questions and making decisions. He is against committees, feels they're generally unproductive and habit forming.

"If there is a production problem and the meeting is in my office at 6 p.m.," says Mike Dann, "Aubrey will be on the phone to me at 9 or 10 asking the results. If I have a new *Defenders* script on my desk at 5 p.m., it's dangerous not to have read it by morning. Aubrey will know about it and want my reaction. He's never far removed from his work. You know where he is 24 hours a day."

To Frank Shakespeare, CBS-TV vice president and assistant to the president, Aubrey presents a hectic routine. "He may have been flying in all night from the coast, arrive in New York at seven, be in a staff breakfast meeting at eight. On programing matters," says Shakespeare, "he's in on every detail. In non-programing areas he's less detailed. He has the ability to scan the operations of departments and bore in on what needs attention, skim past things that are going well."

Aubrey works his staff hard and they expect it. He listens to their viewpoints, absorbs what they say but in the end, as one staff man puts it, "he knows what he wants and decides accordingly."

"He drives himself harder than anyone else," says Shakespeare, "at the sacrifice of his own personal life. He's totally devoted to making his network the best."

Jim Aubrey commands loyalty and confidence, not affect-

tion. "As far as business is concerned," says an acquaintance outside CBS, "Aubrey has no friends." Says an associate inside CBS, "Aubrey isn't cold, unfair or inconsiderate. But his sense of what is important and what isn't cuts to the heart of matters, and it cuts people—important people—whose area of concern doesn't match Jim's. He's perhaps too objective and people think it's a brush-off. It's misleading, it's not the man."

The man is complicated, there is no doubt about that. Few people really know him. He does not court publicity, rarely gives interviews to the press. He stays away from speechmaking at industry functions because, says an aide, "he does not believe it will make him more effective as network president . . . it gains nothing for the company or for himself."

When Aubrey is pulled into an occasional public function he often seems uncomfortable, solitary, his smile perhaps too mechanical. When he wants to use it, however, he has great charm and great effectiveness.

Last month, after CBS landed National Football League games for 1964 and 1965—on a \$28.2 million competitive bid—Aubrey turned up at a party thrown for CBS Sports at the NFL's annual meeting in Miami. It was just a day's fly-in-fly-out appearance, not really necessary, but handshakes and charm had the NFL'ers enthusiastic about Aubrey and CBS.

When Aubrey is away from the business of CBS on what little leisure he allows himself, he tries to keep his conversation away from work. He'll talk about a novel he's read, a tie he bought at Carroll Men's Shop in Hollywood, the Mexican food he loves to eat. He has a sense of humor, but a cool, quiet one. One friend credits him with the appearance of a square but with a mind tuned to every twist and turn of show business, "a strange combination of boyish youth and imperturbable coolness."

PUB-CRAWLING WITH DAVID SUSSKIND

Aubrey, by virtue of his position, makes the gossip columns, gets linked romantically—like it or not—with models and show girls. He turns up at big social affairs but his taste runs more to bistros and informal outings. This can range from a night of pub-crawling with David Susskind to a quieter time with Dick Dorso and his wife at supper and a play. Two of his favorite eating spots are the El-Parador Cafe on Second Ave. in New York and Dominick's in West Hollywood.

The Aubrey facade seems incapable of destruction. Nothing seems to upset him or ruffle his calm, quiet manner. Words will express his annoyance—sharp, precise words, not shouts. He talks slowly, carefully, measuring the effect, thinking ahead, around and behind. He is persuasive and believable.

Aubrey's 19th floor office at 485 Madison Ave. is spacious, window-lined and furnished in clean-angled modern. The color scheme is subdued red and gray. The wall is paneled in dark walnut with two built-in TV sets—one closed-circuit, the other standard.

Dark suits seem to be to Aubrey's liking, set off his grey-mixed dark brown hair. He frequently wears shirts of medium blue with black tie, in the Frank Stanton manner. His french cuffs sometimes are, sometimes aren't, joined with CBS-eye cuff links.

How much is Aubrey molded in what is generally known, or felt, to be the CBS image? He isn't a renaissance man, like Stanton. He isn't in the sophisticated, yet rough and



Aubrey and Danny Kaye got together for one of CBS's golden moments—signing of the comedian for the 1963-1964 season. While CBS is happy with this new star, some of the old ones—like Benny, Ball, Thomas and Moore—aren't happy with CBS.

ready, Paley style. CBS may be a money tree and Aubrey may water it well, but many observers feel that his reach for ratings and the mass taste comes at the expense of that old CBS prestige. There is no hint of 20th floor dissatisfaction with Aubrey, only a hope, perhaps, that his press relations improve.

Aubrey right now, says an agency man, is riding the crest of success. He's easy to shoot at. His old nicknames—Smiling Cobra, Jungle Jim—given part in jest, part in grudging admiration for his drive and beguiling manner, have taken on sinister meaning. Aubrey is only human and certainly, his friends feel, he is stung by the barbs. For the record he himself says, "It's not my job to like or to dislike it. My job is to make CBS the best television network in the business. I don't care."

Jim Aubrey's background encompasses a full range of sales, administrative and programming experience, most of it gained during eight years on what Frank Stanton has called the "farm team," an informal executive training program that has given CBS some of its key executives.

The development process has usually involved a berth in spot or station sales, on up to station sales manager, general manager of a CBS-owned station or division and then up into the network, possibly as high as a division presidency. The system gave CBS-TV its first president, the late Jack Van Volkenburg, its second president, Merle Jones (now president of CBS TV stations) and Jim Aubrey.

The system, however, can lead to an embarrassment of riches—more capable men on the way up than places to put them. Some have left CBS for good, some departures have been temporary. Aubrey was one of the restless ones. His defection to ABC-TV in 1956, and return to CBS in 1958, is well known. It was for a reason. And Aubrey has a good reason for everything.

Aubrey was born Dec. 14, 1918, in LaSalle, Ill. His father, who died in 1962 at the age of 74, was then western mana-

In 1950 Aubrey volunteered for the TV side because "It looked like nothing to lose"

ger of *Cosmopolitan* magazine, and later, in 1923, founder of the Chicago ad agency today known as Aubrey, Finlay, Marley & Hodgson (acquired last year as the Chicago office of Griswold Eshleman Co., Cleveland).

Aubrey Jr. was the first of four sons. His brother Stever (Aubrey's mother's maiden name), 43, is a vice president with J. Walter Thompson in New York. Brother George, 41 ("the smart one," says Aubrey, who's in a few business ventures with him), is president of Compass Exploration Inc., an oil exploration company headquartered in Denver. Brother David, 38, has been a salesman for NBC-TV in Detroit since 1959, a few hundred miles and a network removed from brother Jim. It's mildly embarrassing.

FATHER WANTED THEM TO "MAKE THEIR OWN WAY"

None of the brothers entered their father's ad agency because, says Aubrey, "he didn't believe that was the way we should start out. He wanted us to make our own way."

Aubrey went from Chicago public school to Lake Forest Academy and later to Phillips Exeter School in New Hampshire. He entered Princeton in 1938, played varsity basketball and football (classmates remember him as a first-rate end), received a B.A. *cum laude* in English literature in 1941.

Aubrey had enrolled in ROTC at Princeton and upon graduation was commissioned an Army second lieutenant and sent to Ft. Bragg, N. C., for field artillery training. After Pearl Harbor he transferred to the Air Force and was sent to the West Coast for flight training. (In Aubrey's class: Tommy Harmon, the guy he'd argue with over makeup a decade later.)

In 1943 Aubrey was sent to Alaska with a cold weather test detachment. Also in Alaska at the time in a rival outfit: Navy pilot Tom Moore, now president of ABC-TV and still a rival. (Aubrey and Moore would meet and become friends later when both worked for CBS in Los Angeles.)

After Alaska, Aubrey was assigned as test pilot at Wright Field in Ohio and Eglin Field in Florida. He flew "just about everything with wings."

Aubrey had met MGM actress Phyllis Thaxter in 1943 and managed to court her as he moved around the continent. He married her early in 1945 after she finished making "Thirty Seconds over Tokyo."

Aubrey thought he'd be seeing Tokyo for real before long when he was sent to Mitchell Field, N. Y., to join a fighter squadron staging for the Pacific. But the war ended and Major Aubrey was discharged.

Phyllis was pregnant—Aubrey's daughter Susan is now 17; a son, James Watson, is 10—and Aubrey wanted to get back to his family's home in Chicago. He had heard about an opening for an account executive on Street & Smith Publications in Chicago, also knew that Street & Smith would eventually be opening a Los Angeles office, the place he really wanted to settle.

Aubrey did get to Los Angeles with Street & Smith in 1947, switched to selling space for Conde Nast Publications in 1948, saw radio booming in southern California and decided that was where the opportunity lay. He was hired as an account executive for CBS-owned KNX Los Angeles late in 1948.

Aubrey knew that sales was the way up in radio but an

infant named television was starting and that interested him. "When CBS asked for volunteers for the TV side," says Aubrey, "I jumped. It looked like nothing to lose."

In 1950 Aubrey became a salesman for KTSL, newly acquired by CBS. But later the same year he "took a good offer" from independent KTTV, the former CBS-TV affiliate in Los Angeles.

It was Aubrey's first defection from CBS, a brief one but, as his later jump to ABC, a valuable one. In 1951 he was called back to KTSL (now renamed KNXT) as general sales manager.

After that Aubrey was a recognized member of the CBS farm team and his rise was fast. In October 1952 CBS made him general manager of KNXT and of the CBS Television Pacific Network.

Running a station in the competitive seven-station Los Angeles market was no snap, but in Aubrey's nearly four years as boss of KNXT, the CBS outlet quadrupled its business and won a handful of local and national program awards. Aubrey was also credited with making the 37-station CTPN a working entity, patterned after the older Columbia Pacific Radio Network.

Dick Dorso of United Artists TV, a talent agent with Century Artists (the group representing Phyllis Thaxter) when Aubrey was running KNXT, remembers Aubrey fitting in well with the Hollywood crowd. "He had an affinity for show business," says Dorso, "and we liked him."

Aubrey undoubtedly gained valued experience and inside friends in Hollywood, both through his wife's movie connections and his own standing as a local TV man. And he formed some lasting friendships with KNXT executives of the early 1950's—William Brennan, today a vice president at Compton Advertising in New York, in 1952 KNXT program director; Ed Bunker, RAB head, KNXT sales manager under Aubrey; Don Hine, program manager for ABC International, once KNXT program manager.

"PROGRAMING COMES FIRST"

More than anything else at KNXT, Aubrey was attracted to the program side of things. "It's inevitable," he says, "that you realize programing comes first." Aubrey worked hard at getting KNXT winning programs. He launched Dr. Frank Baxter, whose college credit courses about Shakespeare on TV gained national recognition. And he started *Panorama Pacific* (still on KNXT) as a live, 7-9 a.m. Monday through Friday CTPN show before NBC ever thought of *Today*.

Aubrey today claims that bossing a network isn't really much different from managing a station. "You just put a few ciphers on everything you think about." Today's ambitious station managers will be glad to know that. But Aubrey's ambitions in 1956 seemed bogged down.

Aubrey had his eye on New York, but between him and networking were other, more senior members of the farm team, other station and division steps on the CBS development ladder. He was probably slated for Chicago and the CBS central division but Aubrey thought he saw a short cut. He asked for and got a Hollywood programing post.

In June 1956 Aubrey was installed as manager of CBS-TV network programs, Hollywood. There was studio production work and solid basic training in putting shows together. Guy della Cioppa and Alfred Scalpone were

Aubrey's Hollywood bosses. Hubbell Robinson, vice president in charge of network programs, was the guiding hand from New York.

Aubrey liked the work but chafed under his narrowed responsibilities. Things, meanwhile, were happening in New York. Robert Kintner, feuding with American Broadcasting-Paramount Theaters president Leonard Goldenson over policy, resigned his post as president of ABC and signed on with NBC. Goldenson replaced him with Oliver Treyz, brash young president of the Television Bureau of Advertising and a former ABC research specialist.

In December 1956 Robert F. Lewine, ABC-TV's vice president in charge of programs and talent (today CBS-TV's vice president for network programs, Hollywood) followed Kintner over to NBC. Treyz put out feelers for someone to fill the programming vacancy. Was Aubrey interested? "It looked like the riskiest spot in the business," says Aubrey, "but it was an opportunity to move into the decision area."

Aubrey would say later that his move to ABC enabled him to do what would have taken 10 years on the CBS advancement ladder. It was a quick step up. Aubrey made the most of it. ABC-TV was a bad third in the network programming derby and it was frantically trying to gain ground.

"I have a high regard for what ABC was doing in 1956," says Aubrey. "It was a big crap shoot at best and it took a tremendous amount of nerve, judgment and confidence on Leonard Goldenson's part to let us go ahead. He gave Ollie and myself complete autonomy in picking programs."

The schedule that Aubrey and Treyz hammered out for 1957-58 came on strong—*Maverick*, *Cheyenne*, *Wyatt Earp*, *Real McCoys*, the western surge. Jim and Ollie laid out more of the same for 1958-59—*77 Sunset Strip*, *The Rifleman*. It was called action-adventure programming and for several years it was unbeatable. Was this the farm team alumnus CBS let get away?

Aubrey says, "I wasn't unhappy at ABC, but it was strange being away from CBS. Naturally I was fond of the company I had spent so many years with, almost nostalgic about being away. Somehow the jungle telegraph got going on Madison Avenue."

The message was: "I'm available." The beats reached the ears of Frank Stanton and found him receptive. Aubrey returned to CBS—after an absence of 15 months—on April 28, 1958.

An Aubrey acquaintance speculates that Aubrey would have stayed at ABC—a while longer, anyway—if he could have gotten the top job, "but Goldenson was loyal to Treyz and made him president of the network. Jim was slated for executive vice president but I guess he wanted it all the way or nothing."

Frank Stanton recalls that a "third party" told him that Aubrey was unhappy at ABC and was starting to look around for a new job. "Tell him that I want to talk to him first," said Stanton. Aubrey did, met Stanton one Saturday morning at the Century Club.

"It was our first real meeting," says Aubrey. "Dr. Stanton was direct, honest and outspoken about wanting me back. I wasn't disarmed but I was flattered. I quickly recognized the fact that if I had any choice, I'd rather work for him than anyone else in the business."

It has long been rumored, but never confirmed, that the "third party" who alerted Stanton was Ted Ashley, independent packager, talent agent and friend of Aubrey who today, as boss of Ashley-Steiner Inc.-Famous Artists [see TELEVISION MAGAZINE, April 1963] is a solid supplier of

CBS product—*Defenders*, *The Nurses*, *Danny Kaye*, *Candid Camera*—and may represent from 6½ to 7½ hours worth of programming in the network's fall schedule.

Aubrey went back to CBS with what he calls "a compressed course in network programming" under his belt and not much knowledge about life at the top at his old network. Louis G. Cowan was the president of CBS-TV and Hub Robinson was the resident program genius. Aubrey's title hurt no one—vice president creative services, CBS Inc., a staff level post (it had belonged to Cowan before he jumped off to the network presidency in March 1958) which would give him exposure to all CBS divisions, from TV to Columbia Records.

Aubrey's job was "advisory." He occupied a 20th floor office between Paley and Stanton, got to know them and they got a chance to study him. They obviously liked what they saw. Aubrey was made CBS-TV's executive vice president, right-hand man to Cowan, in June 1959. CBS insiders saw the writing on the wall.

Cowan had been a tremendously successful program packager whose credits included the radio *Quiz Kids* and TV's *\$64,000 Question*, first of television's big money giveaways, put on CBS in 1955. He had asked Paley for a staff supervision job right after his show went on in 1955 and rose to head the network later when CBS reorganized into a divisional set-up. But by Cowan's own admission, administration was not his forte.

Aubrey's executive V.P. assignment was to ride herd on administrative detail and free Cowan for more creative work. Then, in the summer of 1959, fate took a hand and the inevitable for Jim Aubrey came quicker than expected.

The quiz scandals broke and the *\$64,000 Question* was branded as "rigged." Congress got involved and the networks were called before the House Legislative Oversight Subcommittee. CBS dumped 5½ hours worth of quiz programs from its schedule. Cowan, creator of the big time quiz and a programming era, denied knowledge of quiz rigging, was called to Washington to testify but in late October, before he could make the appearance, was hospitalized with a blood clot in the leg.

In this atmosphere of intrigue and anguish, Aubrey began running the network. CBS backed Cowan in statements expressing confidence that he had nothing to do with quiz rigging, but Cowan claimed that CBS did not want him back and was forcing his resignation. In an acid exchange of letters with Frank Stanton, Cowan offered his resignation. Stanton accepted it, "effective immediately." And on December 8, six days short of his 41st birthday, Jim Aubrey was named president of CBS-TV.

Aubrey's job was not easy. CBS had hit its peak under Cowan with a \$25 million net in 1959. But CBS was set back financially and psychologically by the quiz scandals. Its earnings tumbled in 1960; there were sponsor cancellations and ABC was riding high with *The Untouchables* and a programming lineup Aubrey himself helped set in motion.

Programming, of course, was Aubrey's way back to the winner's circle. Hub Robinson was no longer with CBS. A week after Aubrey was named his senior as executive vice president, Robinson and Harry G. Ommerle, Robinson's programming second man, left the network. Oscar Katz had replaced Robinson as program chief and was backed by Mike Dann as New York programming V.P. and by Guy della Cioppa on the West Coast. But Aubrey quickly let it be known that he would be calling the programming shots.

CBS-TV's 1960-61 schedule was not too successful. Of 14

Where does Aubrey go from here? Speculation is he won't stay anchored to CBS

new programs, nine failed to make it back the following season. But *Andy Griffith*, *Route 66* and *Candid Camera* were added to a hard core family of hits like *Jack Benny*, *Red Skelton*, et al.

For 1961-62 Aubrey added the *Defenders* and *Dick Van Dyke*; in 1962-63 the new *Lucy Show*, *The Nurses*, *Jackie Gleason* and something called *Beverly Hillbillies* (and, with his pet theory of putting a lagging show after a hit, he put faltering *Dick Van Dyke* after *Hillbillies* and got two hits).

The current season is already ratings history. *Petticoat Junction*, *Danny Kaye* and *My Favorite Martian* hit big. Most of the CBS lineup continues into fall. Aubrey's done O.K. in most everyone's estimation and CBS-TV is firmly in first place.

Those who look at CBS-TV today see Aubrey well entrenched, but he has had some challenges.

Early in 1962 Hubbell Robinson rejoined CBS-TV as senior vice president, programs. It didn't work out. The two men reportedly got on personally, respected each other's professionalism, but Aubrey had absorbed so much of Robinson's former powers, Robinson couldn't operate with anything like his old steam.

Robinson resigned a second time from CBS in March 1963 over a "basic policy disagreement." Along with him went Alan D. Courtney, a former MCA-TV vice president whom Robinson had installed as his vice president in charge of network programs. Aubrey shortly afterward moved Mike Dann up to fill the Robinson-Courtney gap.

In 1962, also, Aubrey and CBS, along with the other two networks, were caught up in Sen. Thomas Dodd's (D-Conn.) investigation of violence on television. Aubrey was broadly accused, along with Bob Kintner and Ollie Treyz (all three, it was noted, came out of the "high executive level at ABC") of a race for ratings based on program concepts of crime, violence and sex.

The specific complaint against Aubrey was that his name was quoted in a memo written to the producers of *Route 66* by CBS-TV Hollywood program administration vice president Howard Barnes to the effect that the girls appearing on the show be more sexy. ". . . the stories to date," wrote Barnes, ". . . are a far cry from Mr. Aubrey's dictum of 'broad, bosoms and fun.'"

Aubrey denied issuing any such "dictum," testified that "it is quite easy for people who work in this particular business to interpret a request for attractive girls . . . as 'broad,' and also, because you do want them attractive, I believe they use the word 'bosoms.'" Dr. Stanton also took the stand to deny that CBS ordered its shows pepped up.

The Senate hearings were the death knell for action programming. And whether it was the result of the hearings or not, CBS's Hollywood program corps soon afterward was shaken up. Howard Barnes resigned, as did Guy della Cioppa, a CBS creative man since 1937, a wartime aide of Colonel Paley at SHAEF, Paley's CBS assistant after the war, and boss of CBS's Hollywood program department since the early 1950's.

Aubrey replaced della Cioppa with Bob Lewine (della Cioppa staying in the CBS "family" with a new job as top executive at Red Skelton's production company) and had perhaps "telegraphed" the news of a new Hollywood high

command back in March 1962 when he moved up an old friend from Los Angeles station days, John T. Reynolds, to CBS-TV senior vice president-Hollywood from V.P. and general manager.

ABC, NBC and CBS have all had periods at or near the top. Is CBS coming up for a downturn in the cycle of things? "I don't like to think so," says Jim Aubrey. "I think we can sustain our advantage. New show concepts aren't about to run out. The basic forms of drama and comedy are unchanging but we're always finding ways to do them better. To look at programing today and compare it with programing of 10 years ago, and call that old programing 'the golden age,' is a snare and a delusion."

Aubrey himself has no delusion about his business. Frank Stanton has said, "We keep the balance sheet men away from our creative people. But not *too* far away." Aubrey knows the rules and he knows the penalty for too much failure. "Our advantage," says Aubrey, "is a question of manpower. Below Paley and Stanton we are all expendable. There's always somebody on the bench who can do a job as good or better than you can."

Aubrey says that every pilot film that CBS makes today is "for our internal judgment only. We do not show them to potential customers; they are not used as an advertising lure." If CBS-TV can sell a new season's "chances" on a take-our-word basis, Aubrey is as secure as anyone can be in the network business.

Where does Jim Aubrey go from here? Friends and detractors alike feel that he will not stay anchored to CBS. Says an agency man, "It looks like a 10-year wait at least before Aubrey could move upstairs at CBS. He's too impatient to wait."

"It would take an impossible offer to move Aubrey right now," says another agency man. "He needs to get a nickle under his foot and his CBS stock options, when he exercises them, will set him up pretty good."

Aubrey gets a base salary of \$124,000 a year as president of CBS-TV. In 1963 he took another \$100,000 in additional compensation (up from \$60,000 additional in 1962) and has \$38,100 in the CBS pension plan. Last month he had options on 32,500 shares of CBS stock (65,000 shares after the Feb. 17 split), exercised roughly a third three weeks ago at \$36 a pre-split share. At current market prices, minus commissions and capital gains tax, Aubrey has a realized and potential CBS stock worth of nearly \$1 million.

"Money is not Jim's problem," says one close friend. "His problem will be, if he considers moving from CBS, what position will fulfill his needs. But where can he get what he has now? He has money and he has power. He is both a strategic and tactical powerhouse; he orders and he executes.

"Some people say he wants to be boss of a film company. Movies would be retirement for him. He produces more film now than many movie companies. If he goes upstairs at CBS, he'll only be a strategic planner, and for Aubrey, that's not satisfaction enough. If he could boss an entire communications complex—TV, movies, the works—that would be his meat.

"All I know is that it would take four guys to replace Jim Aubrey as head of his network. You can quarrel with his methods of running that network, but boy, you can't quarrel with his results." END

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Benton & Bowles sent out camera safaris to capture the Personna buff for TV

the commercial closed with still photographs of 15 barbers each in St. Louis, Atlanta, New York, Los Angeles and Chicago. The stainless TV game is currently being played with geographic distribution, claiming: "Five blades shaved 75 barbers." Schick's 15 shaves to the blade is heavily spotted in television nighttime. Added sell comes from network shots in prime time's *Outer Limits* and *Combat* on ABC-TV. The between \$5 and \$6 million that Schick spent in TV last year seems to have been well spent. The firm now claims to have 30% of the blade market.

Breathing down Schick's neck with its two stainless steel entries—Personna double edge and Pal injector—was American Safety Razor. ASR's president Robert G. Urban says his firm started work on stainless steel a year and a half before Wilkinson made its U. S. debut. But because stainless involves an entirely different process than carbon, "different grinding, different honing, different heat treating, tempering, etc.," ASR's stainless blades didn't make their initial appearance before February 1963.

By March, ASR—through agency Benton & Bowles—was ready with television commercials for the company's Personna and Pal. Television exposure followed product distribution, starting in New York, then on to New England, the Northeast and finally nationwide.

Personna's first television commercial capitalized on the British origins of its blades. Since ASR's first batch of Personna stainless was honed in the company's Glasgow plant, the premiere commercial, shot in England, and featuring announcer Bill Shipley, emphasized the British origins with: "Have you heard about the new British-process blade?"

Meanwhile, back at the agency, strange things were happening. A stream of unsolicited letters began pouring into B&B, praising the new Personna and telling, in awe, how many shaves (one fellow claimed 120) the writers were getting from the stainless steel blades. The letters started agency gears meshing into Phase Two.

Armed with Polaroid cameras and tape recorders, Benton & Bowles' copy writer Ed Caffrey and group head Stu Trott set about getting in-person interviews from satisfied letter writers. As soon as the tapes were edited they made their way to a two-week radio run while a TV version of the same approach was in the works.

Once again B&B staffers went on interviews, this time with television cameras. Camera safaris to Long Beach, Long Island, Boston and Philadelphia captured an assembly of Personna buffs

that included, among others, a baker, an oil executive, a truck driver and a laundry man (he was followed about as he delivered his bundles, managing to find time to hop off his truck, deliver a 10-minute sermonette on the pleasures of Personna before driving off to deliver the rest of his bundles). Whatever their professions, all shared a common enthusiasm for the Personna blade. Getting them to translate that enthusiasm to television terms involved this technique. The living testimonial was brought before the camera. Out of view and mike range stood a questioner whose job it was to see that the subject made two points clear: (1) that Personna stainless steel was a great blade and (2) that Personna was better than Schick or Gillette. As one agency hand explained it, "What good is a testimonial if he hasn't used anything else?" (The wisdom of using real people for Personna was attested to by a rival agency ad man. "You couldn't get those people in any casting office in the world.")

PLAYED DEVIL'S ADVOCATE

Getting proper television response from the interviewer sometimes forced the agency questioner to play the role of Devil's Advocate. When the shaver told of getting some 20-odd shaves per blade in a rather off-hand manner, the off-camera agency man would generate a little expressiveness with "Oh, come on now. You didn't *really* get that many shaves." The interviewer often would rise to the bait with a heated and expressive, "Yes I did! I got 20 shaves from the new Personna!"

B&B edited the most exuberant moments from each 10-minute reel of film. But rather than let the commercials stand with the names of Personna's competition, competitive references were eliminated from the commercial's sound track by the sound of a high-pitched slide whistle. Now when farmer Jones talked about what Personna was better than, his lips formed a distinct Schick and Gillette but the sound that came out was "coo-coo."

Personna's daring-do didn't stop with saying that its blade was better than the competition. Each commercial ends with announcer Shipley offering to buy any dissatisfied Personna user either "coo-coo" or "coo-coo" brands if he'd prefer them.

Benton & Bowles feels the censored "coo-coo" is more apt to generate viewer interest than a straight product mention. Getting the particular sound that's currently getting audience notice required a good deal of agency experimentation. A variety of sound effects were

tried out and if the process at B&B sounded like New Year's Eve at a boiler factory, the result seems to have been worth it.

For Pal razors and blades in the injector shaving market, Benton & Bowles and American Safety Razor beat the television drums in a different way. The approach to this more limited market (in per cent of male shavers) shows a solitary model and his medicine cabinet. He shaves for viewers to the accompaniment of drum rolls and the pulsating count-down. "The comfortable feel of total stainless steel." Pal is pushing its stainless injector razor, complete with stainless blades, in the same markets with the same schedules as Personna.

The sounds of Personna's "coo-coo" and the Pal drum roll have been heard on *NFL Pro Football*, *The Jackie Gleason Show*, *CBS News with Walter Cronkite*, *Perry Mason*, *Red Skelton*, *Alfred Hitchcock*, *Route 66*, *Rawhide* and *East Side, West Side*. In addition to these network and spot exposures, the Personna "coo-coo" is coming in for additional publicity from comedians who make the new sound part of their gag routines. This kind of unsolicited attention probably causes as much joy at American Safety Razor as the increased sales which have resulted from their television promotion. While final 1963 sales figures aren't in yet, ASR President Urban boasts a stainless steel dollar volume increase of 36%.

Company spokesmen say that Gillette's late entry into the stainless steel competition (three months after its competitors were slashing away) was a calculated move. At Maxon Inc., agency for Gillette, creative director Allen Hodshire puts the case this way: "Gillette would not produce a stainless steel blade till they were sure they could produce one of such high quality that it was uniformly good. At Gillette we want to be sure that every single blade is perfect. Getting that result took work and time."

With the claims flying thick and fast Gillette found itself in the unusual and unenviable position of being last blade in. To make up for the late start (introduced in September and national by Nov. 1), a multi-million dollar advertising campaign was launched. The ad campaign has been called the largest in Gillette's history—and when Gillette decides to do something in a big way it is very big indeed.

Newspapers in 50 top markets told full-page stories of the Gillette stainless. In television Gillette was on network sports events like the Rose Bowl, the American Football League championship game and the AFL All-Star Game,

Friday Night Fights and *Wide World of Sports*. Network prime time regular programming wasn't neglected either—"We don't want to overlook the ladies; they buy a lot of razor blades." *The Joey Bishop Show*, *Wagon Train*, *The Defenders*, *McHale's Navy*, *Saturday Night at the Movies*, *Arrest & Trial*, *The Nurses*, *International Showtime* and the *Eleventh Hour* were used. Added to the network exposures was a heavy spot campaign at all hours save daytime.

By World Series time the big shaving "G" was ready to go with an introductory ad budget of \$4 million, most of it devoted to television. The first TV 10- and 20-second spots featured Sharpie, an animated parakeet and longtime spokesman for Gillette, by the side of various newsmaking machines—a teletype, an outdoor billboard. In voice-over the audience was told, "Announcing the Gillette stainless blade . . . the world's sharpest, easiest shaving on long-lasting stainless steel. . . ." We're reminded at the finish that "On any steel—it's the edge that counts." And lest we forget, parakeet Sharpie signs off with a repeat:

"Yes sir, it's the edge that counts."


In later television pitches Gillette preferred not to fight it out on the terms of how many shaves each Gillette stainless would give the buyer. The claim was and is simply that "the Gillette stainless steel blade *can* and *does* guarantee you more superbly comfortable shaves *per blade* than you get with any other blade . . . or your money back!"

The current Gillette television tack emphasizes the point that "every man's beard is different." One spot dramatizes the point by showing various sets of fingerprints. It opens on a shot of a store recently robbed. A uniformed policeman and a plainclothes man are dusting the safe with powder. As the camera closes in on a shot of the recently dusted fingerprints, the voice-over tells us. . . . "No two men's fingerprints are alike. . . . Just as every man's skin and beard is different." At this point there's a closeup of a highly-magnified section of a man's beard. The voice-over continues with "That's why no one can say how many shaves you can expect from any razor blade. But the maker of

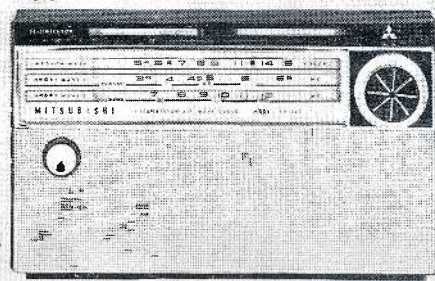
the incomparable Gillette stainless steel blade can and does guarantee you more superbly comfortable shaves per blade than you get with any other blade or your money back."

There is little doubt that a late entry cost Gillette a portion of its blade business. Preliminary figures of 1963 net earnings after taxes are estimated at approximately \$41,545,000, compared with 1962 earnings of \$45,271,000. The net earnings reduction was officially stated as resulting from "higher manufacturing costs, increased competition in the razor blade business in the United States and certain foreign countries, together with increased expenses for promotion and advertising." But at least one company man hinted of a brighter picture ahead, stated that whatever business had been lost by Gillette's late entry to the market has been regained.

Meanwhile all three companies continue to pour their stainless steel hearts out via television commercials. Television, fattening with each claim, can only hope stainless advertisers have only begun to scratch the surface. END

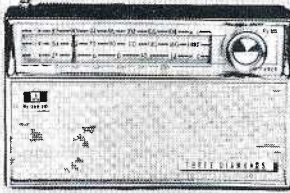


Living Sound by Mitsubishi

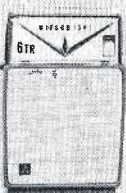


9X-242


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



FX-955



6X-515



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

The kiddies wrest dial control Wednesday nights at 9 for the "Beverly Hillbillies"

what.) *Redigo* created exactly the thud Cornell foresaw, was one of the first shows of the season to be dropped.

Cornell continued to hit the Tuesday night target at 9:00, nominating *Petticoat Junction*, the newest addition to the CBS comedy family, to win both its time period and honors as the most popular new show of the year. ABC's *Greatest Show On Earth* and NBC's *Richard Boone Show* languished in second and third positions respectively. They continued to languish from 9:30 to 10 when *Jack Benny* came on to do his bit for CBS.

Tuesday night's final hour of programming provided Cornell with his only miss of the evening and ABC with its only solid hit. Cornell had estimated that old reliable *Garry Moore* would take 10 to 11 easily from *The Fugitive*, new on ABC, and the NBC *Bell Telephone Hour/Andy Williams* offerings. NBC's entry did place third out of the three but *The Fugitive* declined to be second.

The network standings for Tuesday night came out as Cornell expected. CBS took the lion's share of viewers with a 23 average rating and a 39 average share. ABC was second but breathing right down CBS's programming neck with 20.5 average rating and 34 share. A 13.9 average rating and 23 average share gave NBC its poorest night of the week.

WEDNESDAY

Wednesday night saw (1) television set usage increase 2.5 rating points over last year and (2) Cornell's rating estimate error on the top show. 7:30 through 9 brought few programming surprises. NBC's 90-minute western *The Virginian*, edged out ABC's *Ozzie & Harriet* and *Patty Duke* by a single point. But set usage was so high at 7:30 and 8 that even second position ABC offerings delivered high ratings. *CBS Reports*, the network's hour sacrifice in the name of public affairs, left the way clear for ABC and NBC to pluck the fruits of high set tune-in. At 8:30 ABC's *The Price Is Right* failed to capitalize on *Patty Duke's* hefty lead-in. As Cornell suspected, *Patty's* youthful following found the quiz game too tame for its tastes, switched over to the tail end of the *Virginian*. Yet *Price Is Right*, benefiting from high set usage and some lead-in overflow, managed to be a "comfortable" second. CBS's *Glynis* died after 13 weeks.

Going into a time period with two straight losers in a row might be cause for concern in a network schedule. But if you happened to be CBS on Wednesday night at 9 and threw in your lot with an earthy half-hour comedy called the *Beverly Hillbillies*, not all the flops

that preceded you nor all the competition that opposed you would have caused you one moment of worry out of the thirty you were on the air. Cornell picked the *Hillbillies* to take the time period, *Ben Casey's* first half-hour to place second and *Espionage* to pick up what little audience was left from the CBS-ABC viewer battle. Positionwise he was right but audiencewise he was too optimistic on Dr. Casey. The *Espionage* rating was properly anticipated.

Cornell wasn't as far off as the programmer at ABC who moved *Ben Casey* from last season's 10 Monday night stomping grounds, where he delivered the second highest-rated show on television, to do toe-to-toe combat with the *Hillbillies*. Cornell explains the good doctor with the surly disposition has his strongest appeal with young women, while the *Hillbillies* are overwhelming favorites of children. America's young women didn't have a chance, the kiddies wrested dial control and placed themselves right in the *Hillbillies'* corner. But Cornell hadn't counted on the peak sets-in-use and the overwhelming numbers that went CBS's way from 9 to 9:30.

Poor *Ben Casey* never recovered from his first half-hour wounds. Instead of picking up audience at 9:30 when the *Hillbillies* signed off, his final segment played second fiddle to the lead-in-beefed-up *Dick Van Dyke Show* on CBS. The ABC physician ended this season in 37th ratings position; next year he's headed back to his old time period.

At 10 the networks met head-on with one hour entries across the board. Talent and a hefty pre-assembled audience were on the side of CBS's *Danny Kaye*, making him the distinct time period winner. Cornell points out that NBC's *Eleventh Hour* gathered sizable audience considering it inherited almost nobody from *Espionage* (which ended the season with the second lowest share on the air). ABC's *Channing* fell a far-behind-the-others third at 10. The *Channing* failure, says Cornell, is not to be blamed on lack of pre-assembled audience, just lack of a good series.

In his pre-season view of Wednesday night Cornell had expected CBS to come in second to ABC, largely because of CBS's slow nighttime start with *CBS Reports* and heightened competition from *Ben Casey*. "I hadn't counted on the incredible performance by the *Hillbillies*," explains Cornell. That performance helped make the night for CBS; the network took Wednesday with a 20.6 average rating, 35 average share. ABC averaged a 17.6 rating and a 30 share, just ahead of NBC with a 17.3 rating and 29 share.

THURSDAY

Thursday night opened with ABC's *Flintstones* and CBS's *Password* doing almost exactly the same kind of ratings business, with *Flintstones* taking a single point lead. *Temple Houston* caught the small smattering of older viewers who didn't watch *Password* but not enough to keep the show's first half from holding last place out of three. While *Houston* still clung to last place at 8, the NBC western managed to carry over some of the older adult audience that Cornell expected to shift to CBS's *Rawhide*. Enough was drained from *Rawhide* for *Houston* to make ABC's *Donna Reed Show* a healthy time spot winner.

At 9 ABC's *My Three Sons* captured enough of Donna Reed's overflow to insure a sound rating but was slightly outdistanced by rival programming. *Rawhide*, still hurting from the chunk of audience *Temple Houston* took away in its first half-hour, dropped a single point behind NBC's *Dr. Kildare*.

Cornell predicted that *Jimmy Dean* would lose a lot of audience for ABC at 9. It did. They turned away from *Dean* to the first half-hour of *Perry Mason* on CBS and the second half-hour of *Dr. Kildare* on NBC. The lawyer and the doctor fought it out so closely that only a rating point separated them. It was a point that *Dr. Kildare* won. As the *Jimmy Dean Show* sunk slowly at 9:30, *Perry Mason* built audience in his second half-hour, just nosed out NBC's *Hazel*.

Thursday night's finale brought a mild surprise for Cornell. *The Nurses* at CBS fared first, *Sid Caesar* and *Edie Adams* followed at 10:30 by station time were a way-behind third at ABC. Cornell had picked the NBC alternations, *Perry Como Specials* and the *Kraft Mysteries*, to finish second. The night with Como specials managed to get the highest ratings but the *Kraft* episodes did even better ratings business than Cornell expected. Como, too, did better this year than last when he was caught opposite *The Beverly Hillbillies*.

Thursday was another notch on the CBS belt (the average rating 20.1, share 37) but NBC was right behind with an 18.6 rating and 36 share. ABC, thanks largely to a disappointing showing by *Jimmy Dean*, ended Thursday night with a 16.1 rating and a 27 share.

FRIDAY

Friday night's starter for ABC, 77 *Sunset Strip*, fell flat on its new time period. Cornell had expected that the action adventure series would knock the teen-agers dead, giving ABC the edge (at least by the time 8:00 rolled around)

over NBC's high children favorite *International Showtime*. It wasn't even close; *International Showtime* ran away with the full hour. While CBS's *Great Adventure* fit neatly into the last-place niche Cornell had carved out for it, the *Strip* surprised him all around. He explains that the 77 *Sunset Strip* that ABC entered in the programing sweepstakes this season bore little resemblance to the one that used to be such a hit.

At 8:30 NBC's *Bob Hope Presents the Chrysler Theater* was the overwhelming audience winner. The NBC entry benefited from every possible kind of program advantage. In addition to the proven audience allure of Hope himself (when he appeared in specials his shows hit ratings heights) and good offerings in the anthologies, there was tremendous lead-in audience from *International Showtime*. *Route 66* ran out of gas on CBS, couldn't even take the second place Cornell anticipated for it ("I should have known better"). *Amos Burke* got a reasonable audience but nothing to give *Hope* any trouble.

At 9:30, when all three networks changed their schedules, the audience shifted its focus to CBS. Hope's lead-in couldn't save *Harry's Girls* (which shared the dubious distinction with *Jerry Lewis* of receiving the worst notices of the season's new programs). Cornell had pegged the NBC offering to take second place in the period. It was off the air after 13 weeks. CBS's *Twilight Zone* was the prime beneficiary, with ABC's *The Farmer's Daughter* second.

From 10 to 11 all network programs performed as Cornell predicted. ABC's *Fight of the Week* was a time period throwaway to a limited audience, placed third. *Alfred Hitchcock* had a set-up audience of mystery fans from *Twilight Zone* to add to his already devoted following and won the time period. *Jack Paar's* unfortunate placement behind *Harry's Girls* and strong Hitchcock competition brought him in second.

But *Harry's Girls* didn't lose the night for NBC. With a 20.2 average rating and 20 average share, NBC had Friday night securely in its grasp. CBS had its worst evening of the week—17.5 rating, 30 share. And for lack of a proper opening blockbuster, ABC ended with a disastrous 13.7 rating and 24 share.

SATURDAY

Saturday saw early evening set usage skyrocket over last year. CBS's *Jackie Gleason* took the time period even more handily than predicted because of additional tune-in. The *Lieutenant* on NBC and *Hootenanny* went second and third, in that order.

At 8:30 *Phil Silvers* threw Cornell—and CBS—for a loss. The comedian's new CBS half-hour try went nowhere, even after the network switched it to

9:30 later in the season. It won't be back.

When the *Defenders* traded places with *Silvers* it tied *Lawrence Welk* and beat NBC's *Joey Bishop* but not by much. The real benefit of over-50 viewers from the *Jackie Gleason Show* went to ABC's *Lawrence Welk* who managed to dance his second half-hour into higher ratings than the *Defenders*.

With the losing *Phil Silvers Show* on CBS at 9:30, Cornell says audiences went to the *Saturday Night Movies* by default. Anything, it seems, was better than watching *Jerry Lewis*, who played third best for one full hour. He did manage to take his last half-hour at 11:00 when there was no network competition.

At 10, old reliable *Gunsmoke* took the hour with the highest-rated show of the evening. Cornell says the Dodge City set got even bigger audiences than expected due to the *Jerry Lewis* fiasco.

Saturday night has belonged to CBS for a long time. This past season was no exception, the network garnering a 22.8 average rating, 36 average share. NBC wasn't too far off with a 19.2 rating and 30.5 share. ABC was out of the money with a 15.3 average rating, 25 average share.

SUNDAY

Sunday night opened at 6:30 with CBS's *Mr. Ed* a big time period winner, hardly a surprise considering his only network competition was local station time. But at 7 when NBC got into the act with the *Bill Dana Show* opposite *Lassie*, Cornell was caught off guard. He'd tapped Dana as Jose Jimenez to take the time slot from well-worn *Lassie*. Dana, the bellboy, ended up carrying *Lassie's* bags. There was plenty of life left in the old CBS dog, stemming probably from a healthy diet of proper lead-in and the fact that Dana's show never got to run on all NBC stations. Cornell still thinks he had a fine show but "you can't get audience if stations don't carry your show."

ABC finally got into the network act at 7:30 with *Jaimie McPheeters*—but too little, too late and too long. It lost audiences for an hour, largely because of the unattractive character of Jaimie's father, whom Cornell says hardly any man alive would want to identify with. *My Favorite Martian* at CBS took its lead-in advantage and edged out the first half-hour of NBC's *Walt Disney's Wonderful World of Color*.

Business picked up at NBC at 8 when *Disney* went into his second half-hour, nosing out by one point the first half-hour of CBS's variety act king *Ed Sullivan Show*. But Sullivan had little to worry about, got large audiences that built into a second half-hour when youngsters switched over from NBC. Yet even though *Grindl* lost viewers, Cornell

says a monstrous number of Disney fans stayed where they were. The NBC maid was second, but a fat second, thanks to her lead-in. *Arrest and Trial's* first half-hour placed third, paying the penalty for *Jaimie McPheeter's* mistakes.

At 10 NBC's *Bonanza*, expected to take first place, did so, and with such a high vote of viewer confidence that the western stood second only to the *Beverly Hillbillies* in the total program popularity contest. Cornell traces the big *Bonanza* win to "strong" lead-in aided by the program collapse of CBS's *Judy Garland* and the failure of ABC's *Arrest & Trial*. In addition to its traditional appeal to children, *Bonanza* cashed in on older adults moving from CBS at *Sullivan's* close to flee *Judy*. There appeared to be plenty of room on the NBC *Ponderosa* to accommodate them and escapees from ABC's *Arrest and Trial*, which placed a far-down-the-trail second. The NBC cowboys will continue to ride their time slot next fall. *Judy* retires from the prime-time schedule this month.

"Boy, was I wrong on that one!" says Jim Cornell of his October opinion that *100 Grand* would give *Candid Camera* a run for its money in the Sunday night spot at 10. He never learned exactly what kind of a rating *100 Grand* got—it was retired from network service after three weeks—but knows it ranged somewhere between catastrophic and disastrous. While Cornell admits to making a wrong call on this show he still clings to the notion that a good quiz show with big money stakes can attract viewers. "Unfortunately, *100 Grand* wasn't a good quiz show. The premise sounded fine but the show was monstrous." It was replaced by *Laughs for Sale*, a franchise holder against the CBS and NBC competition which did no better than its predecessor. The ABC entry finished 86th in a field of 86 and has been replaced by local station time. *Candid Camera* took the time slot unchallenged. *Du Pont Show of the Week* performed better in second position than expected, thanks to *Bonanza's* success and *100 Grand's* failure.


At 10:30 with ABC gone local and only *Du Pont* to contend with, the aging quiz kids of *What's My Line?* won the time period easily.

Sunday night was NBC's best of the week, the network building its hefty 23.3 rating and 37.5 share on the *Bonanza* blockbuster. CBS won almost every time period save the crucial *Judy Garland* spot but lost the night, stood 21.7 in ratings and 35.5 in share. In a week that dealt harshly with ABC, Sunday was the cruelest audience cut of all: 13.5 rating and 21 share.

That was the season that was. It's history now. Let CBS take heed, rival networks take heart—there's always next year.

END

- New York.**
- Los Angeles.**
- Chicago.**
- Philadelphia.**
- St. Louis.**

**Checks out right down the line.
In every one of these all-important markets,
the CBS Owned television station
delivers the largest average audience!
Check  CBS Television Stations National Sales,
representing WCBS-TV New York,
KNXT Los Angeles, WBBM-TV Chicago,
WCAU-TV Philadelphia and
KMOX-TV St. Louis.**

Based on ARB television estimates, subject to qualifications
which CTS National Sales will supply on request.



THE TOP 100 TELEVISION MARKETS

1 New York	5,620,800	52 Wichita-Hutchinson	356,500
2 Los Angeles	2,829,600	53 Oklahoma City	353,000
3 Chicago	2,342,300	54 San Diego	352,800
4 Philadelphia	2,125,800	55 San Antonio	352,600
*5 Boston-Manchester	1,831,700	56 Orlando-Daytona Beach	343,800
6 Detroit	1,634,500	*57 San Jose-Salinas-Monterey ..	337,000
7 San Francisco-Oakland	1,448,900	58 Davenport-Rock Island-Moline	335,100
8 Cleveland	1,324,200	59 Rochester	333,300
9 Pittsburgh	1,257,600	*60 Champaign-Springfield- Decatur	330,500
10 Washington	934,000	61 Tulsa	330,400
11 St. Louis	867,700	*62 Roanoke-Lynchburg	329,600
12 Providence	867,300	63 Omaha	328,300
13 Baltimore	806,900	64 Norfolk	315,900
14 Dallas-Ft. Worth	783,600	65 Green Bay	314,600
15 Cincinnati	765,900	66 Richmond	311,400
16 Minneapolis-St. Paul	764,700	67 Cedar Rapids-Waterloo	308,900
*17 New Haven-Hartford-New Britain	740,400	68 Shreveport-Texarkana	300,900
*18 Indianapolis-Bloomington	701,000	69 Baton Rouge	295,500
19 Miami	689,800	70 Scranton-Wilkes-Barre	292,900
20 Milwaukee	658,700	*71 Des Moines-Ames	287,500
21 Kansas City	621,500	72 Salt Lake City	282,600
22 Charlotte, N. C.	618,700	73 Jackson, Miss.	276,100
23 Sacramento-Stockton	616,000	74 Jacksonville	275,500
24 Atlanta	605,100	75 Spokane	267,800
25 Seattle-Tacoma	604,700	76 Phoenix	265,800
26 Buffalo	589,700	77 Mobile-Pensacola	264,900
*27 Johnstown-Altoona	582,200	78 Madison	252,600
*28 Lancaster-Harrisburg-York- Lebanon	577,500	79 Knoxville	249,500
29 Grand Rapids-Kalamazoo	564,900	80 Little Rock	240,000
30 Houston	530,800	*81 Cape Girardeau, Mo.-Paducah, Ky.-Harrisburg, Ill.	239,600
31 Dayton	513,600	82 Binghamton	237,700
32 Tampa-St. Petersburg	506,300	83 Columbus, Ga.	234,700
33 Memphis	501,400	84 Columbia, S. C.	230,700
34 Columbus, Ohio	492,900	85 Sioux Falls, S. D.	225,600
35 Portland, Ore.	481,600	86 Greenville-Washington-New Bern, N. C.	222,900
36 Syracuse-Elmira	470,300	87 Evansville, Ind.-Henderson, Ky.	218,200
37 Steubenville, Ohio-Wheeling, W. Va.	453,200	88 Rockford, Ill.	214,200
38 Greenville-Spartanburg- Asheville	451,600	89 Chattanooga	212,100
39 Nashville	450,700	*90 Lincoln-Kearney-Hastings- North Platte	209,300
40 Birmingham	447,200	91 Augusta, Ga.	203,500
41 New Orleans	446,400	92 Fresno	194,500
42 Albany-Schenectady-Troy	430,200	93 Bristol, Va.-Johnson City- Kingsport, Tenn.	191,800
43 Charleston-Huntington	430,100	94 Tallahassee, Fla.- Thomasville, Ga.	187,000
44 Louisville	427,000	95 Terre Haute	184,400
45 Flint-Saginaw-Bay City	402,000	96 Springfield-Holyoke	183,600
46 Greensboro-Winston-Salem- High Point	400,900	*97 Austin-Rochester, Minn.- Mason City, Iowa	183,300
47 Toledo	397,200	98 Youngstown, Ohio	178,000
48 Denver	388,700	99 Erie, Pa.	174,100
*49 Portland-Poland Spring	378,600	100 Albuquerque	171,600
50 Lansing-Onondaga	374,500		
51 Durham-Raleigh	358,800		

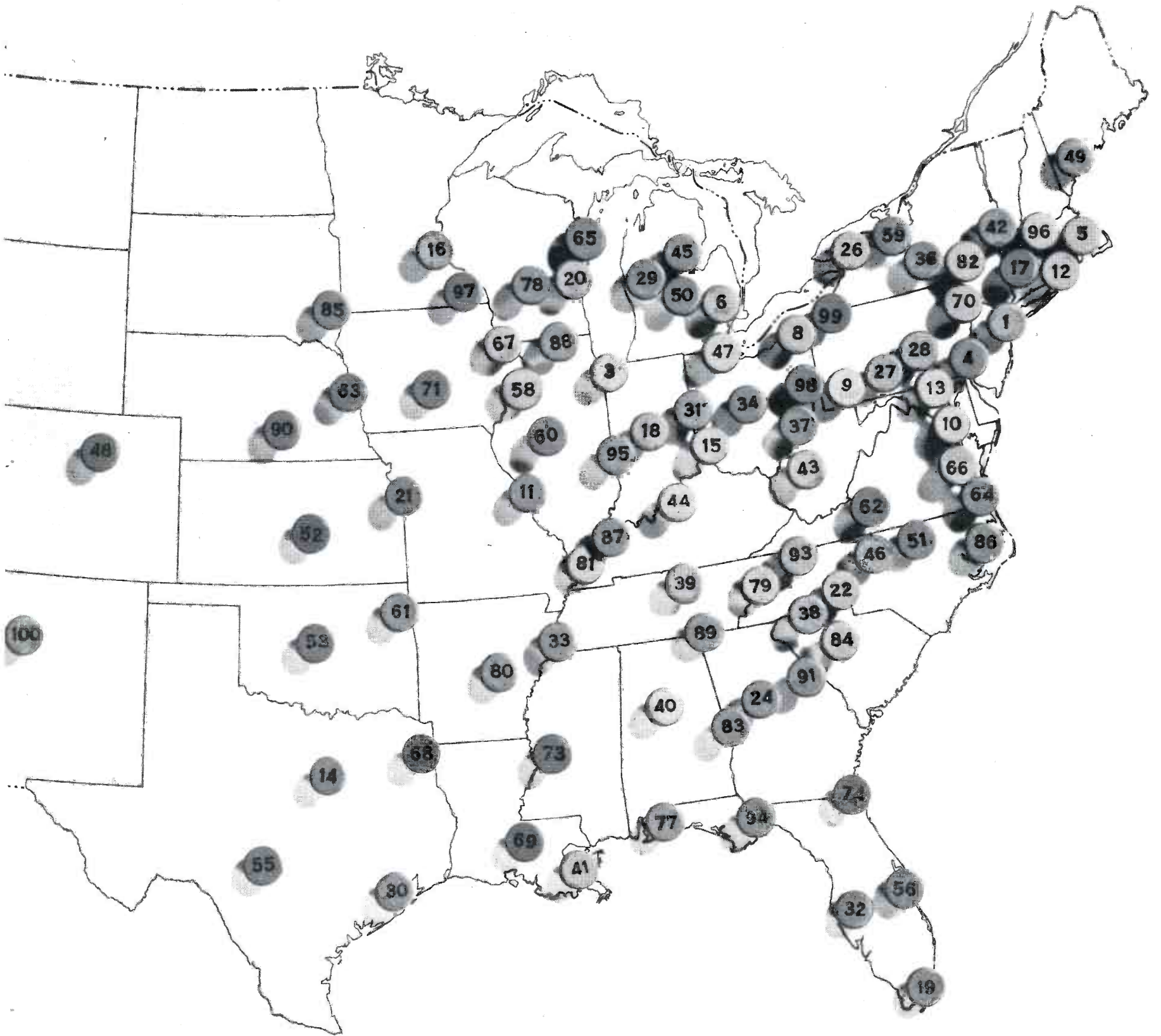
*Market combination differs from that in television markets listing, page 119.



Exclusive ranking of the Top 100 markets for 1964

THIS is TELEVISION MAGAZINE's exclusive ranking of the Top 100 TV markets for 1964. Each of the markets is listed at the left with the number of TV homes it now commands under the magazine's criteria. Each is pinpointed by number on the map above. Each is broken down, state-by-state and county-by-county, in the pages which follow.

The markets are ranked in descending order of TV homes credited to each market in the magazine's continuing "Telestatus" report (see page 119) of TV home distribution. The figures reported in this issue are as of March 1964. All markets are constantly changing in number of TV homes: hence a similar study done a month from now



would yield a different—although basically similar—set of information.

“Telestatus” credits TV homes to a particular market on the basis of a 25% net nighttime weekly viewing level for the dominant station in a market. In other words, if station XXXX-TV, the station with the largest reach in Fictional, Ariz., reaches 25% of the TV homes in county ABC at least one night a week, the entire TV homes count of the county is credited to Fictional.

There are 13 market combinations in this issue’s special Top 100 report (indicated by asterisks throughout the report) which differ from the market combinations appear-

ing in the complete “Telestatus” section. This is because the Top 100 ranking takes into account additional criteria based on conventional marketing practices in determining its market combinations. Boston, for example, is linked with Manchester, N.H., in the Top 100 but not in the complete “Telestatus” section. For marketing purposes, these two areas are generally considered to be one, and a buyer of television time buying Boston will also cover Manchester. The reverse would not be true. For another example: Cape Girardeau, Mo., Paducah, Ky., and Harrisburg, Ill., are combined in the Top 100 as they are in common marketing practice, yet the county coverage areas for each are

sufficiently different to warrant listing them individually in the complete "Telestatus" section.

In all such market combinations the set count used is that of the dominant station in the dominant market of the combination.

In addition to a ranking of the Top 100 markets, this report contributes other information of importance to the reader:

1. A state-by-state, county-by-county breakdown of each

of the Top 100 market's television homes circulation.

2. A rate estimator for each of the markets plus cumulative rate information as one progresses down the Top 100. The rates given are one-time rates only; frequency discounts will reduce the per-announcement rates presented here. Also, the rates are for the highest-priced station in the market for the particular time classification given: one station's rates may be quoted for Daytime 60's, for example, while another's are used for Prime 20's. **END**

Exclusive ranking of the **Top** **100** markets for 1964

Including:

- County-by-county TV homes
- Cumulative rate estimator

1: New York

Total TV Homes 5,620,800

COUNTIES	TV HOMES
Connecticut	
Fairfield	1,692
Litchfield	35,512
New Haven	202,581
New Jersey	
Bergen	246,074
Essex	283,604
Hudson	190,782
Hunterdon	15,575
Mercer	78,344
Middlesex	134,179
Monmouth	101,564
Morris	79,786
Ocean	38,979
Passaic	127,415
Somerset	43,346
Sussex	15,276
Union	155,379
Warren	19,217
New York	
Bronx	450,620
Dutchess	46,390
Kings	814,028
Nassau	406,994
New York	631,334
Orange	51,802
Putnam	10,059
Queens	591,980
Richmond	60,449
Rockland	38,277
Suffolk	229,306
Sullivan	13,199
Ulster	34,340
Westchester	251,576
Pennsylvania	
Monroe	11,615
Pike	2,651
Wayne	6,852

Rates:	MARKET 1	MARKETS 1-1
Daytime 60s	\$1,200	\$1,200
Prime 20s	\$2,500	\$2,500
Late-Night 60s	\$2,000	\$2,000

2: Los Angeles

Total TV Homes 2,829,600

COUNTIES	TV HOMES
California	
Inyo	3,167
Los Angeles	2,147,107
Orange	297,247
Riverside	105,211
San Bernardino	163,449
Santa Barbara	54,358
Ventura	59,063

Rates:	MARKET 2	MARKETS 1-2
Daytime 60s	\$ 450	\$1,650
Prime 20s	\$1,350	\$3,850
Late-Night 60s	\$ 330	\$2,330

3: Chicago

Total TV Homes 2,342,300

COUNTIES	TV HOMES
Illinois	
Boone	5,664
Cook	1,582,822
De Kalb	14,328
Du Page	100,737
Grundy	6,178
Iroquois	9,146
Kane	61,779
Kankakee	23,481
Kendall	5,082
Lake	84,935
La Salle	33,069
McHenry	26,882
Willi	54,997
Indiana	
Jasper	4,408
Lake	145,382
La Porte	25,750
Newton	3,165
Porter	16,596

Pulaski	2,792
Starke	4,501
Michigan	
Berrien	43,106
Wisconsin	
Kenosha	30,618
Racine	41,743
Walworth	15,118

Rates:	MARKET 3	MARKETS 1-3
Daytime 60s	\$ 575	\$2,225
Prime 20s	\$1,400	\$5,250
Late-Night 60s	\$1,050	\$3,380

4: Philadelphia

Total TV Homes 2,125,800

COUNTIES	TV HOMES
Delaware	
Kent	19,542
New Castle	94,133
Sussex	19,765
Maryland	
Cecil	12,176
New Jersey	
Atlantic	51,884
Burlington	61,996
Camden	117,921
Cape May	15,166
Cumberland	30,267
Gloucester	41,060
Hunterdon	15,575
Mercer	78,344
Ocean	38,979

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

QUALITY

WAPI-TV	BIRMINGHAM	<i>The Birmingham News</i>	NBC
WBEN-TV	BUFFALO	<i>The Buffalo Evening News</i>	CBS
WJRT	FLINT	<i>Goodwill Stations, Inc.</i>	ABC
WFMY-TV	GREENSBORO	<i>Greensboro News Company</i>	CBS
WTPA	HARRISBURG	<i>Harrisburg Patriot</i>	ABC
WTIC-TV	HARTFORD	<i>Travelers Broadcasting Service Corp.</i>	CBS
WJAC-TV	JOHNSTOWN	<i>The Johnstown Tribune-Democrat</i>	NBC
WATE-TV	KNOXVILLE	<i>Wate, Inc.</i>	NBC
WHAS-TV	LOUISVILLE	<i>The Courier-Journal and Louisville Times</i>	CBS
WCKT	MIAMI	<i>Sunbeam Television Corp.</i>	NBC
WTMJ-TV	MILWAUKEE	<i>The Milwaukee Journal</i>	NBC
WMTW-TV	MT. WASHINGTON	<i>Mount Washington TV, Inc.</i>	ABC
KETV	OMAHA	<i>World-Herald Corporation</i>	ABC
KOIN-TV	PORTLAND, OREGON	<i>Mount Hood Radio & Television Corp.</i>	CBS
KSLA-TV	SHREVEPORT	<i>The Shreveport Journal</i>	CBS
WSYR-TV	SYRACUSE	<i>Syracuse Herald Journal—Post Standard</i>	NBC
WMAL-TV	WASHINGTON, D. C.	<i>The Evening Star Broadcasting Company</i>	ABC

SERVICE

HARRINGTON, RIGHTER & PARSONS, INC.

OUR BUILT-IN SPURS . . .

"In the absence of the economic spur of competition there is no reason to believe that minority groups will be served by broadcasters."

. . . Lee Loevinger, Commissioner, F.C.C.

There is little question that the techniques of broadcasting must be constantly improved, but this improvement cannot come any faster than individual conception.

Until more listeners and viewers recognize and support "enterprise, experimentation and innovation in broadcasting," which the commissioner calls for, there is a brake on the limit to which broadcast funds can be so plunged on the local level.

In our economy it takes courage and money to grow.



With a plea not to alter in any way the blessings of competition I most strongly dissent that there are no other reasons why a broadcaster would serve his community.

We are not yet old enough in time to have lost the faith that moved our founding fathers . . . for 1776 lingers yet in the air . . . and there are still Patrick Henrys and Nathan Hales living among us.

And there are broadcasters who have been in training for their jobs long before pictures were added to sound . . . who bring their multiple talents to a worthy arena.

The broadcaster needs no spur. It is part of him. If there are economic factors, they prevail as a means to the end result . . . true service to others, mindful of the trust the broadcaster has been given by management and ownership and the viewing and listening public.

The Commissioner veers wide of the mark if he believes there are no broadcasters who honestly care for the business in which they are engaged; broadcasters who daily strive for the insight to widen the horizon of their calling.

Gene Wilkin
GENE WILKIN
 Vice President

Guy Gannett Broadcasting Services

NAB • TIO • John Blair Companies • Mort Bassett Co. • TAC • BPA

TOP 100 MARKETS *continued*

PHILADELPHIA *continued*

Salem	17,013
Warren	19,217
Pennsylvania	
Berks	84,273
Bucks	100,876
Carbon	14,574
Chester	58,969
Delaware	163,338
Lancaster	75,453
Lebanon	24,532
Lehigh	70,233
Monroe	11,615
Montgomery	160,367
Northampton	60,541
Northumberland	28,487
Philadelphia	592,774
Schuylkill	46,647

Rates:

	MARKET 4	MARKETS 1-4
Daytime 60s	\$ 750	\$2,975
Prime 20s	\$1,200	\$6,450
Late-Night 60s	\$ 600	\$3,980

5: Boston* Manchester, N. H.

Total TV Homes 1,831,700

COUNTIES	TV HOMES
Connecticut	
New London	54,331
Windham	19,573
Maine	
York	27,145
Massachusetts	
Barnstable	23,668
Bristol	121,728
Dukes	1,832
Essex	161,392
Franklin	15,467
Middlesex	354,270
Nantucket	1,000
Norfolk	149,094
Plymouth	74,967
Suffolk	241,505
Worcester	166,598
New Hampshire	
Belknap	8,362
Carroll	4,603
Cheshire	11,446
Hillsborough	52,949
Merrimack	18,294
Rockingham	27,480
Strafford	15,734
Sullivan	7,388
Rhode Island	
Bristol	10,943
Kent	34,308
Newport	20,859
Providence	172,047
Washington	16,339

* Major facility change in market subsequent to latest county survey measurement date.

* Market combination differs from that in television markets listing, Telestatus, this issue.



WNAC-TV's New Coverage Increase Changes the ^{buying} Picture in New England

Simultaneously with the activation of its new tower, WNAC-TV, Channel 7 — at high noon, Sunday, February 23rd — began operating with maximum power at maximum height. ■ Significantly, with its substantial increase in service coverage, Channel 7 will provide Grade A contour service to an expanded area that encompasses Greater Boston, Providence and Worcester. ■ Now, with so many additional television homes able to look in on WNAC-TV's local and ABC



Network programming, it'll pay you to take a good look, too. ■ For WNAC-TV's increased coverage story, button-hole your nearest RKO-General representative and learn why Mrs. Frank Casey in Usquepaug, Rhode Island, and Mrs. Joseph Casey in Charlton Depot, Massachusetts, can follow Dr. Ben Casey's neuro-surgical procedures via Channel 7 as readily as Harry B. Casey who lives practically within the shadow of our new tower in Newton.

BOSTON-MANCHESTER *continued*

Vermont	
Windham	7,477
Windsor	10,891

Rates:	MARKET 5	MARKETS 1-5
Daytime 60s	\$350	\$3,325
Prime 20s	\$800	\$7,250
Late-Night 60s	\$400	\$4,380

6: Detroit

Total TV Homes 1,634,500

COUNTIES	TV HOMES
Michigan	
Genesee	8,200
Jackson	36,573
Lapeer	9,907
Lenawee	20,496
Livingston	10,924
Macomb	133,280
Monroe	26,978
Oakland	214,648
St. Clair	29,868
Sanilac	8,643
Shiawassee	14,116
Tuscola	10,708
Washtenaw	48,292
Wayne	778,462
Ohio	
Lucas	138,607
Ottawa	10,348
Sandusky	15,456
Wood	18,869

Rates:	MARKET 6	MARKETS 1-6
Daytime 60s	\$300	\$3,625
Prime 20s	\$900	\$8,150
Late-Night 60s	\$400	\$4,780

**7: San Francisco
Oakland**

Total TV Homes 1,448,900

COUNTIES	TV HOMES
California	
Alameda	286,448
Contra Costa	124,212
Lake	4,365
Marin	49,085
Mendocino	12,682
Monterey	49,711
Napa	18,699
San Benito	4,100
San Francisco	268,977
San Joaquin	74,776
San Mateo	59,424
Santa Clara	229,582
Santa Cruz	29,574
Solano	39,081
Sonoma	46,063
Stanislaus	44,953
Tuolumne	4,401

Nevada	
Mineral	1,579
Nye	1,140

Rates:	MARKET 7	MARKETS 1-7
Daytime 60s	\$225	\$3,850
Prime 20s	\$850	\$9,000
Late-Night 60s	\$225	\$5,005

8: Cleveland

Total TV Homes 1,324,200

COUNTIES	TV HOMES
Ohio	
Ashland	11,092
Ashtabula	24,374
Carroll	5,015
Coshocton	8,765
Crawford	13,535
Cuyahoga	499,063
Erie	19,416
Geauga	13,658
Holmes	4,571
Huron	13,228
Lake	47,447
Lorain	63,034
Mahoning	85,546
Medina	18,478
Portage	23,187
Richland	32,843
Sandusky	15,455
Seneca	16,038
Stark	96,960
Summit	154,651
Trumbull	61,129
Tuscarawas	20,385
Wayne	19,705
Pennsylvania	
Crawford	19,450
Mercer	36,147

Rates:	MARKET 8	MARKETS 1-8
Daytime 60s	\$300	\$4,150
Prime 20s	\$775	\$9,775
Late-Night 60s	\$400	\$5,405

9: Pittsburgh

Total TV Homes 1,257,600

COUNTIES	TV HOMES
Maryland	
Garrett	4,400
Ohio	
Belmont	24,192
Columbiana	29,070
Harrison	4,690
Jefferson	26,967
Monroe	3,825
Pennsylvania	
Allegheny	477,150
Armstrong	20,643
Beaver	59,642
Butler	29,962
Cambria	55,169
Clarion	9,776
Crawford	19,450
Fayette	42,918
Forest	1,174

Greene	10,084
Indiana	18,616
Jefferson	12,780
Lawrence	30,415
Mercer	36,147
Somerset	20,456
Venango	16,954
Washington	62,759
Westmoreland	102,284

West Virginia	
Barbour	3,127
Brooke	7,482
Grant	1,551
Hancock	10,583
Harrison	21,293
Lewis	4,543
Marion	17,621
Marshall	9,654
Mineral	5,270
Monongalia	13,988
Ohio	20,880
Preston	6,185
Randolph	5,236
Taylor	3,768
Tucker	1,895
Wetzel	4,958

Rates:	MARKET 9	MARKETS 1-9
Daytime 60s	\$300	\$ 4,450
Prime 20s	\$700	\$10,475
Late-Night 60s	\$260	\$ 5,665

10: Washington, D. C.

Total TV Homes 934,000

COUNTIES	TV HOMES
District of Columbia	
District of Columbia	232,090
Maryland	
Allegany	22,183
Anne Arundel	57,520
Calvert	3,657
Caroline	5,440
Charles	7,725
Dorchester	8,038
Frederick	18,541
Howard	10,014
Montgomery	108,806
Prince George	108,559
Queen Annes	4,344
St. Marys	8,404
Talbot	6,213
Washington	24,298

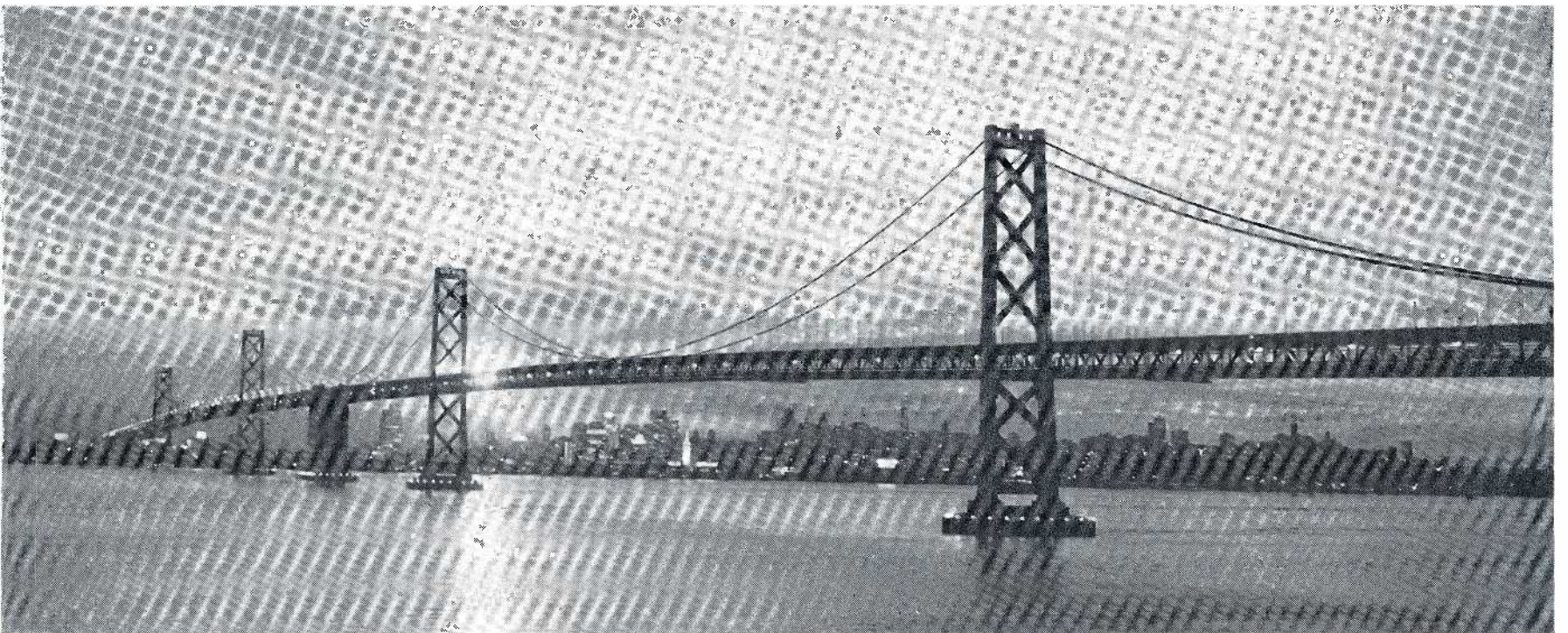
Pennsylvania	
Franklin	21,914
Fulton	2,234
Virginia	
Arlington	84,896
Clarke	1,768
Culpeper	3,631
Fairfax	94,230
Fauquier	5,853

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

ACCEPTANCE

... 23 of the top 25 national spot TV advertisers bought KTVU in 1962.* Here is evidence of advertisers' acceptance of the San Francisco Bay Area's independent television station. Programming which meets the varied tastes of the Bay Area TV audience is one reason for this acceptance. Clean commercial scheduling with no triple spotting and no product conflicts is another. For greater effectiveness, join the advertising leaders and buy KTVU.

*Based on TVB estimates of top 25 national spot advertisers in 1962.



The SAN FRANCISCO-OAKLAND BAY BRIDGE, linking the East and West Bay cities is crossed by more than 100,000 vehicles each day. On June 14, 1963, a new traffic record was set when 141,354 vehicles passed through the bridge toll gates. Completed in 1936, the span is 8¼ miles in length, including access roads. Photo by Mike Roberts

Associated with WSB-AM-FM-TV, Atlanta; WSOC-AM-FM-TV, Charlotte; WHIO-AM-FM-TV, Dayton; WTOD-AM-FM, Miami.

The Nation's LEADING
Independent TV Station



SAN FRANCISCO-OAKLAND

Represented Nationally by H-R Television, Inc.

TOP 100 TELEVISION MARKETS *continued*

WASHINGTON, D. C. *continued*

Frederick	9,703
King George	1,655
Loudoun	5,632
Madison	1,514
Page	4,025
Prince William	14,646
Rappahannock	1,205
Rockingham	11,842
Shenandoah	5,643
Spotsylvania	6,651
Stafford	4,015

Warren	3,489
Westmoreland	2,489
West Virginia	
Berkeley	8,959
Jefferson	4,738
Mineral	5,270
Morgan	2,162

Rates:	MARKET 10	MARKETS 1-10
Daytime 60s	\$190	\$ 4,640
Prime 20s	\$450	\$10,925
Late-Night 60s	\$375	\$ 6,040

11: St. Louis

Total TV Homes 867,700

COUNTIES	TV HOMES
Illinois	
Bond	3,681
Calhoun	1,446
Clay	4,220
Clinton	5,898
Effingham	5,769
Fayette	5,446
Franklin	11,064
Greene	4,874
Jackson	10,926
Jefferson	8,602
Jersey	4,161
Macoupin	12,058
Madison	65,981
Marion	11,291
Monroe	4,345
Montgomery	9,358
Morgan	8,912
Perry	5,385
Pike	5,583
Randolph	7,300
St. Clair	76,450
Scott	1,690
Washington	3,459

Missouri	
Carter	935
Crawford	3,137
Dent	2,236
Franklin	11,192
Gasconade	3,389
Iron	1,732
Jefferson	19,655
Lincoln	4,114
Madison	2,001
Montgomery	3,050
Perry	3,471
Pike	4,582
Reynolds	1,076
St. Charles	15,609
St. Francois	9,862
St. Louis	494,578
Ste. Genevieve	2,943
Shannon	1,030
Warren	2,222
Washington	2,978

Rates:	MARKET 11	MARKETS 1-11
Daytime 60s	\$244	\$ 4,884
Prime 20s	\$395	\$11,320
Late-Night 60s	\$425	\$ 6,465

12: Providence, R.I.

Total TV Homes 867,300


COUNTIES	TV HOMES
Connecticut	
New London	54,331
Windham	19,573
Massachusetts	
Barnstable	23,658
Bristol	121,728
Dukes	1,832



**WHAT HAPPENS
WHEN A
3RD CHANNEL
JOINS A
2-STATION
MARKET?**

**IN PROVIDENCE . . .
the market jumped from 17th to **12th***
in just 15 months!**

To reach America's 12th largest market most efficiently - just call Don Howe, Television Center, New Bedford, Massachusetts, or

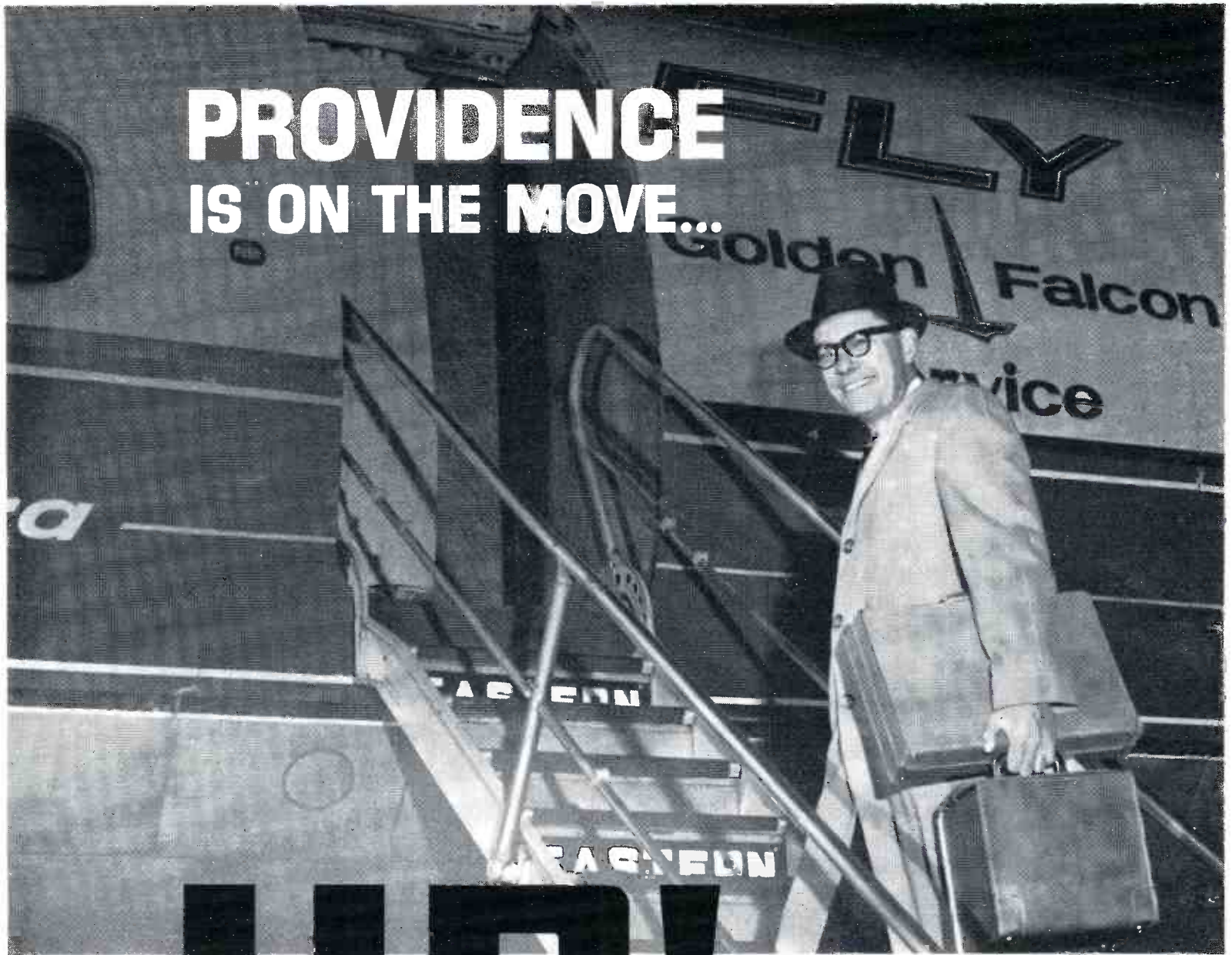


Television, Inc.



* TV Magazine, March, 1964

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



**PROVIDENCE
IS ON THE MOVE...**

UP!

Television Magazine now confirms the spectacular advance of the Providence Market by moving it up to 12th, from 17th position in national rankings. There are now 219,700 homes per average quarter hour in prime time (ARB 3/63).

The 14 country, tri-state complex has increased 40,000 TV homes since 1960. **There are now more TV homes in the Providence Market!**

The TV homes in the Providence Market now show a 90% ability to receive Providence stations . . . up 12% from 1960 for a gain of 110,300 homes. **More homes can receive Providence Stations!**

When it comes to **watching**, this is up, too! Net weekly circulation jumped from 67% in 1960 to 74% in 1963. That's 83,200 more TV homes **watching!**

Up in TV homes . . . Up in ability to receive . . . Up in circulation! That's the Providence Market . . . UP . . . UP . . . UP.

Want more facts? Call Al Gillen, WPRO-TV Sales Manager . . . has presentation, will travel.

Audience measurements data are estimates only — subject to defects and limitations of source material and methods. WPRO-TV does not attest to the absolute accuracy of data provided.

**WPRO 12
TV**

**PROVIDENCE
BLAIR TV**

1. NEW YORK
2. LOS ANGELES
3. CHICAGO
4. PHILADELPHIA
5. BOSTON-MANCHESTER
6. DETROIT
7. SAN FRANCISCO-OAKLAND
8. CLEVELAND
9. PITTSBURGH
10. WASHINGTON, D. C.
11. ST. LOUIS

WAR-TV

*12. PROVIDENCE

13. BALTIMORE
14. DALLAS - FORT WORTH
15. CINCINNATI
16. MINNEAPOLIS - ST. PAUL
17. HARTFORD - NEW HAVEN - NEW BRITAIN
18. INDIANAPOLIS - BLOOMINGTON
19. MIAMI
20. MILWAUKEE

*Bill,
Check our Ptry man on
Providence. Better still,
ask him about that new
WAR-TV rate card. I think
you'll be pleasantly surprised.
Tom*

*March 1964 Telestatus report appearing in this publication.

TOP 100 MARKETS *continued*

PROVIDENCE *continued*

Nantucket	1,000
Norfolk	149,100
Plymouth	74,967
Worcester	166,598

Rhode Island

Bristol	10,943
Kent	34,308
Newport	20,859
Providence	172,047
Washington	16,339

Rates:

	MARKET 12	MARKETS 1-12
Daytime 60s	\$150	\$ 5,034
Prime 20s	\$408	\$11,728
Late-Night 60s	\$260	\$ 6,725

13: Baltimore

Total TV Homes 806,900

COUNTIES

TV HOMES

Delaware

Sussex	19,765
--------------	--------

Maryland

Anne Arundel	57,520
Baltimore	466,382
Calvert	3,657
Caroline	5,440
Carroll	13,803
Cecil	12,176
Dorchester	8,038
Frederick	18,541
Harford	20,882
Howard	10,014
Kent	4,452
Queen Annes	4,344
Somerset	4,519
Talbot	6,213
Washington	24,298
Wicomico	14,007
Worcester	5,953

Pennsylvania

Adams	12,895
Franklin	21,914
York	72,079

Rates:

	MARKET 13	MARKETS 1-13
Daytime 60s	\$150	\$ 5,184
Prime 20s	\$512	\$12,240
Late-Night 60s	\$260	\$ 6,985

14: Dallas Fort Worth

Total TV Homes 783,600

COUNTIES

TV HOMES

Oklahoma

Bryan	6,371
Choctaw	3,545
Love	1,550
Marshall	2,065

Texas

Anderson	6,949
Bosque	3,265
Brown	6,721
Cherokee	8,122
Collin	11,068
Comanche	3,149
Cooke	5,963

■ Major facility change in market subsequent to latest county survey measurement date.

* Market combination differs from that in television markets listing, Telestatus, this issue.

1. NEW YORK
2. LOS ANGELES
3. CHICAGO
4. PHILADELPHIA
5. BOSTON-MANCHESTER
6. DETROIT
7. SAN FRANCISCO-OAKLAND
8. CLEVELAND
9. PITTSBURGH
10. WASHINGTON, D. C.
11. ST. LOUIS

12. PROVIDENCE

13. BALTIMORE
14. DALLAS - FORT WORTH
15. CINCINNATI
16. MINNEAPOLIS - ST. PAUL
17. HARTFORD - NEW HAVEN - NEW BRITAIN
18. INDIANAPOLIS - BLOOMINGTON
19. MIAMI
20. MILWAUKEE

Surprised? **WE'RE NOT.** We've been selling a big slice of Massachusetts for years. Now it's official. PROVIDENCE has moved from 17th to 12th* Television Market in the country. People who know Television Audiences know that PROVIDENCE reaches 867,300 homes in Massachusetts, Rhode Island and Connecticut.

People who buy television know that WJAR-TV has the reach **THAT SELLS.**

*March 1964 Telestatus report appearing in this publication.

FIRST TELEVISION STATION IN RHODE ISLAND



WJAR-TV
-10

AN OUTLET CO. STATION **NBC** — Edward Petry & Co. Inc.

TOP 100 TELEVISION MARKETS *continued*

DALLAS-FT. WORTH continued

Dallas	307,883
Delta	1,646
Denton	12,785
Eastland	5,776
Ellis	11,417
Erath	4,746
Fannin	6,448
Freestone	3,039
Grayson	21,219
Hamilton	2,462
Henderson	5,710
Hill	6,964
Hood	1,735
Hopkins	4,533
Hunt	10,923
Jack	2,356
Johnson	9,757
Kaufman	7,222
Lamar	7,765
Leon	2,429
Limestone	4,866
McLennan	42,399
Mills	1,225
Montague	4,574
Navarro	9,904
Palo Pinto	6,430
Parker	6,409
Rains	786
Rockwall	1,616
Smith	24,352

Somervell	765
Stephens	2,710
Tarrant	168,307
Van Zandt	5,179
Wise	4,751
Wood	4,767

Rates:

	MARKET 14	MARKETS 1-14
Daytime 60s	\$140	\$ 5,324
Prime 20s	\$408	\$12,648
Late-Night 60s	\$208	\$ 7,193

Switzerland	1,946
Union	1,579
Wayne	20,439

Kentucky

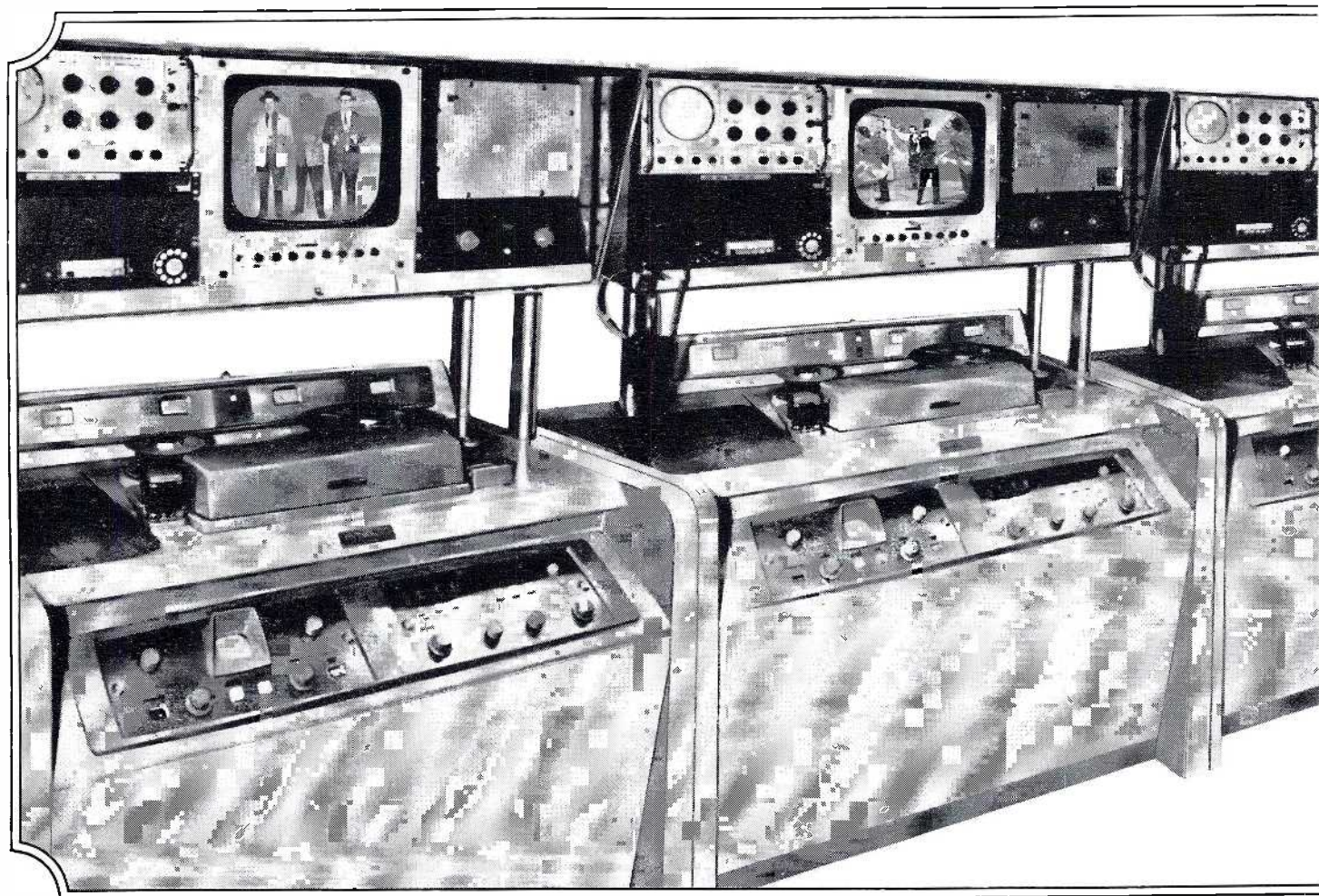
Bath	1,699
Boone	5,763
Bourbon	4,167
Bracken	1,739
Campbell	20,293
Carroll	1,930
Clark	5,041
Fleming	2,311
Franklin	7,955
Gallatin	974
Grant	2,499
Harrison	3,543
Henry	2,531
Kenton	28,371
Lewis	2,454
Mason	4,489
Montgomery	3,051
Nicholas	1,558
Owen	1,850
Pendleton	2,365
Robertson	522
Scott	3,138
Trimble	1,102

■ **15: Cincinnati**

Total TV Homes 765,900

COUNTIES	TV HOMES
Indiana	
Dearborn	7,429
Fayette	6,718
Franklin	3,603
Jefferson	6,042
Jennings	3,841
Ohio	1,175
Ripley	5,043

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



Ohio	
Adams	4,420
Brown	6,592
Butler	58,329
Clermont	24,316
Clinton	8,255
Darke	11,940
Greene	26,815
Hamilton	260,692
Highland	8,133
Montgomery	162,280
Preble	8,626
Warren	18,389

Rates:	MARKET 15	MARKETS 1-13
Daytime 60s	\$100	\$ 5,424
Prime 20s	\$380	\$13,028
Late-Night 60s	\$160	\$ 7,353

16: Minneapolis St. Paul

Total TV Homes 764,700

COUNTIES	TV HOMES
Minnesota	
Anoka	27,009
Benton	3,561
Blue Earth	11,845
Brown	6,091

Carver	5,468
Cass	3,047
Chisago	3,813
Cottonwood	3,816
Crow Wing	7,522
Dakota	21,925
Dodge	3,484
Goodhue	8,950
Hennepin	265,328
Hubbard	2,001
Isanti	3,162
Jackson	3,615
Kanabec	2,116
Kandiyohi	7,443
Le Sueur	5,191
Lyon	5,373
McLeod	6,799
Martin	7,524
Meeker	4,846
Mille Lacs	3,641
Morrison	5,893
Nicollet	4,994
Olmsted	18,621
Pine	3,960
Ramsey	125,731
Redwood	4,842
Renville	4,965
Rice	9,464
Scott	5,369
Sherburne	3,008
Sibley	3,976
Stearns	17,851
Steele	6,906

Todd	4,828
Wabasha	4,374
Wadena	2,284
Waseca	4,026
Washington	13,890
Watsonwan	3,562
Winona	10,281
Wright	7,514
Yellow Med	3,953

Wisconsin	
Barron	8,535
Buffalo	3,063
Burnett	2,231
Chippewa	10,247
Dunn	6,396
Eau Claire	15,154
Pepin	1,737
Pierce	5,729
Polk	6,720
Rusk	3,353
St. Croix	7,690

Rates:	MARKET 16	MARKETS 1-16
Daytime 60s	\$180	\$ 5,604
Prime 20s	\$475	\$13,503
Late-Night 60s	\$140	\$ 7,493

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



If you had the Quality touch

You'd find five VideoTape machines mighty handy to have on a tight production schedule. Though it is unlikely the following situations would occur simultaneously, we'd be ready if they did...

- No. 1 VTR — Editing special commercial tape.
- No. 2 VTR — Feeding program into conference room for client.
- No. 3 VTR — Playing back interview on "Julie Benell Show."
- No. 4 VTR — Recording "Hootenanny" program for ABC-TV.
- No. 5 VTR — Taping commercial in one of station's three studios.

The flexibility which five VideoTape recorders provides is not confined to mobility alone. It permits us to handle the most complex technical requirements, including the use of three machines at once for A-B Roll or other special effects. It's a good feeling to have that versatile — that Quality Touch — in production. You'll like it! For details, call Petry... or contact our Operations Manager, Jim Pratt.

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.

NEW YORK

TV does not give you
adequate coverage in . . .

PHILADELPHIA

BALTIMORE

TV does not give you
adequate coverage in . . .

WASHINGTON

BOSTON

TV does not give you
adequate coverage in . . .

PROVIDENCE

LOS ANGELES

TV does not give you
adequate coverage in . . .

*SAN DIEGO

Which is a larger city
(SRDS Metro Rank) than:

ATLANTA

CINCINNATI

NEW ORLEANS

MEMPHIS

DALLAS

*XETV

Is  for SAN DIEGO

Blair Television

TOP 100 TELEVISION MARKETS *continued*

17: New Haven* Hartford New Britain

Total TV Homes 740,400

COUNTIES TV HOMES

Connecticut	
Hartford	211,580
Litchfield	35,512
Middlesex	25,305
New Haven	202,581
New London	54,331
Tolland	18,069
Windham	19,573

Massachusetts	
Franklin	15,467
Hampden	130,870
Hampshire	27,157

Rates: MARKET 17 MARKETS 1-17

Daytime 60s	\$250	\$ 5,854
Prime 20s	\$450	\$13,953
Late-Night 60s	\$360	\$ 7,853

Morgan	9,622
Owen	2,898
Parke	4,192
Putnam	5,986
Randolph	8,262
Rush	5,526
Shelby	9,955
Sullivan	6,307
Tippecanoe	21,958
Tipton	4,070
Vermillion	5,100
Vigo	32,942
Wabash	9,100
Warren	2,121
Wayne	20,439
White	5,562

Rates: MARKET 18 MARKETS 1-18

Daytime 60s	\$140	\$ 5,994
Prime 20s	\$450	\$14,403
Late-Night 20s	\$175	\$ 8,028

19: Miami

Total TV Homes 689,800

COUNTIES TV HOMES

Florida	
Broward	192,454
Collier	5,785

18: Indianapolis* Bloomington

Total TV Homes 701,000

COUNTIES TV HOMES

Illinois	
Clark	4,710
Crawford	6,141
Edgar	6,670

Indiana	
Bartholomew	13,858
Benton	3,003
Blackford	4,070
Boone	8,060
Brown	1,618
Carroll	4,589
Cass	10,268
Clay	6,981
Clinton	8,354
Decatur	5,284
Delaware	32,540
Fayette	6,718
Fountain	5,359
Grant	19,869
Greene	7,625
Hamilton	11,832
Hancock	7,606
Hendricks	12,700
Henry	13,538
Howard	20,308
Jackson	8,362
Jay	5,495
Jennings	3,841
Johnson	13,031
Lawrence	9,915
Madison	37,001
Marion	210,839
Martin	2,227
Miami	9,335
Monroe	15,904
Montgomery	9,298

THIS SPACE CONTRIBUTED BY THE PUBLISHER



Five years ago, Mom had cancer.

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

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

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



AMERICAN CANCER SOCIETY

Dade	355,461
Glades	667
Hendry	2,169
Indian River	9,351
Martin	6,642
Monroe	15,401
Okeechobee	1,792
Palm Beach	86,776
St. Lucie	13,326

Rates:

	MARKET 19	MARKETS 1-19
Daytime 60s	\$193	\$ 6,187
Prime 20s	\$530	\$14,933
Late-Night 60s	\$193	\$ 8,221

Missouri

Andrew	3,151
Bates	4,865
Benton	2,623
Buchanan	26,724
Caldwell	2,763
Carroll	3,934
Cass	8,547
Chariton	3,416
Clay	29,083
Clinton	3,587
Daviess	2,351
De Kalb	2,164
Gentry	2,760
Grundy	3,759
Harrison	3,305
Henry	5,505

Holt	2,461
Jackson	202,972
Johnson	7,271
Lafayette	7,198
Linn	5,031
Livingston	4,375
Mercer	1,410
Nodaway	5,781
Pettis	10,612
Platte	7,070
Ray	4,542
St. Clair	2,250
Saline	6,672

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

20: Milwaukee

Total TV Homes 658,700

COUNTIES	TV HOMES
Wisconsin	
Calumet	5,455
Columbia	9,532
Dodge	15,316
Fond Du Lac	19,724
Green Lake	4,309
Jefferson	13,768
Kenosha	30,618
Manitowoc	20,081
Marquette	2,165
Milwaukee	323,018
Ozaukee	10,985
Racine	41,743
Rock	32,194
Sheboygan	24,289
Walworth	15,118
Washington	12,038
Waukesha	48,908
Winnebago	29,486

Rates:

	MARKET 20	MARKETS 1-20
Daytime 60s	\$140	\$ 6,327
Prime 20s	\$400	\$15,333
Late-Night 60s	\$225	\$ 8,446

21: Kansas City

Total TV Homes 621,500

COUNTIES	TV HOMES
Kansas	
Allen	4,543
Anderson	2,393
Atchison	5,438
Bourbon	4,774
Brown	3,867
Coffey	2,225
Doniphan	2,582
Douglas	11,375
Franklin	5,803
Jackson	3,118
Jefferson	2,778
Johnson	49,379
Leavenworth	10,301
Linn	2,237
Miami	5,178
Nemaha	3,074
Osage	3,720
Pottawatomie	3,320
Riley	9,822
Shawnee	43,291
Wabaunsee	1,920
Woodson	1,396
Wyandotte	52,711

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



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

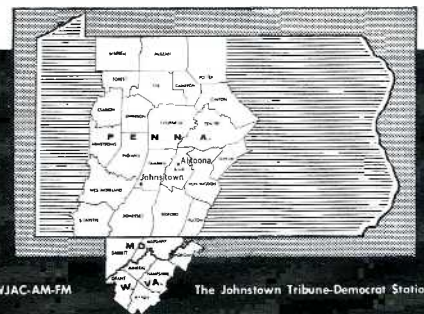
To keep the big Pennsylvania "middle" market charging ahead-- you need WJAC-TV. This is the one station that attracts the huge "million dollar market in the middle."

America's 27th largest TV market.



Represented
Nationally,
by
Harrington,
Righter &
Parsons, Inc.

Affiliated with WJAC-AM-FM



FIRST
5:00-7:30 PM
MON-FRI

FIRST
5:00-11:00 PM
MON-FRI

FIRST
7:30-11:00 PM
MON-SUN

**KOVR abc 13,
FIRST IN
SACRAMENTO-
STOCKTON**

SID GRAYSON, VP & GENERAL MANAGER,
METROPOLITAN BROADCASTING TELEVISION,
A DIVISION OF METROMEDIA, INC.,
REPRESENTED BY METRO TV SALES

SOURCE: NOVEMBER ARB AND NIELSEN METRO RATINGS

TOP 100 TELEVISION MARKETS *continued*

KANSAS CITY *continued*

Vernon	5,156
Worth	1,135

Nebraska	
Richardson	3,757

Rates:	MARKET 21	MARKETS 1-21
Daytime 60s	\$150	\$ 6,477
Prime 20s	\$375	\$15,708
Late-Night 60s	\$175	\$ 8,621

22: Charlotte, N. C.

Total TV Homes 618,700

COUNTIES TV HOMES

North Carolina	
Alexander	3,724
Alleghany	1,828
Anson	5,156
Ashe	4,353
Avery	2,315
Buncombe	33,450
Burke	12,460
Cabarrus	16,920
Caldwell	12,208
Catawba	19,687
Cleveland	15,656
Davidson	20,552
Davie	4,016
Forsyth	53,643
Gaston	33,367
Haywood	9,948
Henderson	9,211
Iredell	15,779
Lincoln	6,946
Mc Dowell	6,188
Madison	3,525
Mecklenburg	76,010
Mitchell	2,803
Montgomery	4,126
Polk	2,627
Richmond	9,006
Rowan	21,779
Rutherford	10,517
Scotland	5,064
Stanly	9,637
Surry	11,133
Transylvania	3,896
Union	9,033
Watauga	3,764
Wilkes	10,059
Yadkin	4,970
Yancey	2,820

South Carolina	
Cherokee	7,835
Chester	6,780
Chesterfield	6,623
Darlington	10,549
Fairfield	3,729
Kershaw	6,891
Lancaster	8,355
Laurens	10,378
Marlboro	5,317
Newberry	6,699
Spartanburg	37,396
Union	6,666
York	17,735

Tennessee	
Johnson	2,089
Unicoi	3,420

Rates:	MARKET 22	MARKETS 1-22
Daytime 60s	\$150	\$ 6,627
Prime 20s	\$300	\$16,008
Late-Night 60s	\$ 90	\$ 8,711

**23: Sacramento
Stockton**

Total TV Homes 616,000

COUNTIES TV HOMES

California	
Amador	2,818
Butte	25,650
Calaveras	2,955
Colusa	3,496
Contra Costa	124,212
El Dorado	9,915
Glenn	4,959
Lake	4,365
Lassen	3,254
Mariposa	1,473
Nevada	5,711
Placer	16,479
Plumas	3,148
Sacramento	175,172
San Joaquin	74,776
Sierra	604
Solano	39,081
Stanislaus	44,953
Sutter	8,717
Tuolumne	4,401
Yolo	19,725
Yuba	9,797

Nevada	
Washoe	30,298

Rates:	MARKET 23	MARKETS 1-23
Daytime 60s	\$130	\$ 6,757
Prime 20s	\$360	\$16,368
Late-Night 60s	\$100	\$ 8,811

24: Atlanta

Total TV Homes 605,100

COUNTIES TV HOMES

Alabama	
Chambers	7,048
Cherokee	3,592
Clay	2,476
Cleburne	1,981
Randolph	4,077

Georgia	
Baldwin	4,701
Banks	1,337
Barrow	3,474
Bartow	6,797
Bibb	38,226
Butts	1,789
Carroll	8,374
Chatanooga	4,742
Cherokee	5,639
Clarke	11,436
Clayton	13,637
Cobb	35,082
Coweta	7,089
Crawford	1,039
Dawson	774
De Kalb	82,375
Douglas	4,314
Elbert	4,069
Fannin	2,715
Fayette	1,656
Floyd	18,019

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

PHOTOGRAPHS FEATURE . . . SIDEWALK ART SHOW AT LENOX SQUARE, AUTO FENDERS AT ONE OF ATLANTA'S THREE ASSEMBLY PLANTS, CONSTRUCTION ON PEACHTREE STREET, DOGWOOD — OFFICIAL CITY FLOWER, GRACIOUS LIVING.



WAGA-TV leads in Atlanta, and Atlanta leads the Southeast!

DIXIE continues its forward march and Atlanta, as one of the top 25 U. S. Markets, sets a pace few big Yankee towns can touch! Here, retail sales top \$1½ billion — reflecting the fastest growth among major markets. Population soars, construction booms, and employment hovers around 97%. Family incomes average over \$600 a month, and the average market age is only 27½! It's a dynamic young adult market, and WAGA-TV programs that way . . . providing more circulation than **any** newspaper or TV station in an arc swinging through Dixie from Washington, D. C. to Dallas, Texas. Invest wisely. Contact STORER TELEVISION SALES, INC.

SOURCES: PRINTERS' INK, SALES MANAGEMENT
ARB COVERAGE STUDY, TV FACTBOOK #33, PUBLISHER'S STATEMENTS. ANY AUDIENCE SIZE DATA USED HEREIN IS BASED ON THE SOURCE INDICATED. IS SUBJECT TO THE LIMITATIONS OF ITS ACCURACY INHERENT IN THE METHOD OF SURVEY USED, AND SHOULD BE CONSIDERED AS AN ESTIMATE.



TOP 100 TELEVISION MARKETS *continued*

ATLANTA continued

Forsyth	2,784
Franklin	3,055
Fulton	158,842
Gilmer	1,721
Gordon	4,710
Greene	2,111
Gwinnett	11,707
Habersham	4,011
Hall	12,567
Hancock	1,720
Haralson	3,661
Harris	1,930
Heard	1,085
Henry	3,826
Jackson	4,140
Jasper	1,288
Jones	1,703
Lamar	2,279
Lumpkin	1,361
Madison	2,257
Meriwether	3,784
Monroe	2,236
Morgan	2,101
Murray	2,028
Newton	4,831
Oconee	1,294
Oglethorpe	1,478
Paulding	3,110
Peach	2,856
Pickens	1,891
Pike	1,499
Polk	6,587
Putnam	1,574
Rabun	1,610
Rockdale	2,392
Spaulding	9,487
Stephens	4,460
Talbot	1,317
Taliaferro	664

Taylor	1,640
Towns	801
Troup	11,554
Union	1,412
Upson	5,781
Walton	4,609
White	1,472
Whitfield	10,614
Wilkes	2,326
Wilkinson	1,986

North Carolina

Clay	1,151
Macon	3,298

Rates:

	MARKET 24	MARKETS 1-24
Daytime 60s	\$150	\$ 6,907
Prime 20s	\$350	\$16,718
Late-Night 60s	\$ 90	\$ 8,901

25: Seattle Tacoma

Total TV Homes 604,700

COUNTIES TV HOMES

Oregon	
Clatsop	8,503
Washington	
Clallam	8,220
Grays Harbor	15,165
Island	5,854
Jefferson	2,535
King	312,604
Kitsap	24,796
Kittitas	5,358
Lewis	11,498

Mason	5,022
Pacific	4,274
Pierce	95,220
San Juan	950
Skagit	14,581
Snohomish	51,622
Thurston	17,470
Wahkiakum	945
Whatcom	20,040

Rates:

	MARKET 25	MARKETS 1-25
Daytime 60s	\$145	\$ 7,052
Prime 20s	\$375	\$17,093
Late-Night 60s	\$150	\$ 9,051

26: Buffalo

Total TV Homes 589,700

COUNTIES TV HOMES

New York	
Alleghany	11,247
Cattaraugus	21,622
Chautauqua	42,332
Erie	320,646
Genesee	15,088
Livingston	11,163
Niagara	71,941
Orleans	9,852
Steuben	26,358
Wyoming	8,760
Pennsylvania	
Elk	9,805
Forest	1,174
McKean	15,110
Potter	4,314
Tioga	8,901
Warren	11,375

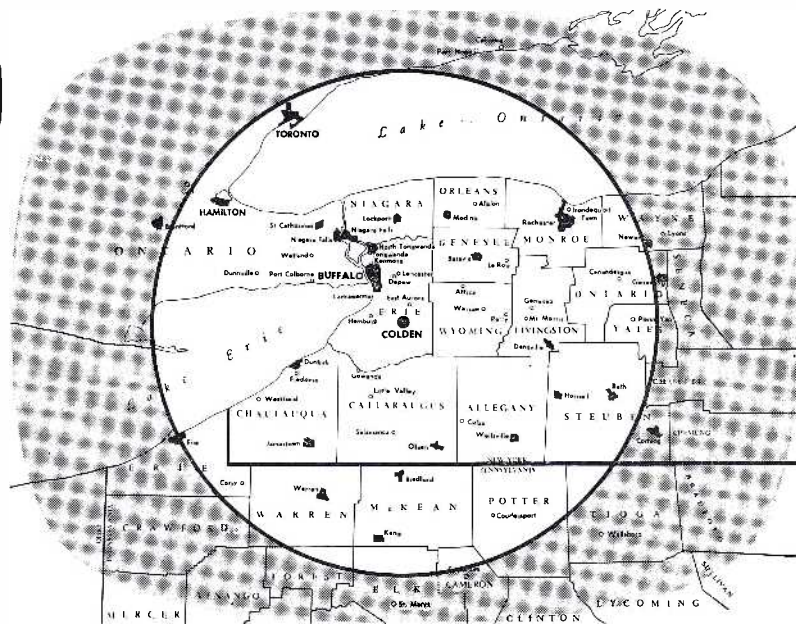
in WBEN-TV LAND

you'll reach more TV homes than you'll find in all of Missouri

If you're from Missouri — you'll want to be shown. *Here are the facts:*

The WBEN-TV coverage area includes 14 counties in Western New York, four counties in Northwestern Pennsylvania and the extensive and growing Canadian Niagara Peninsula.

This is WBEN-TV land — a vast market that puts your product in sight and sound of more than 800,000 U. S. and 700,000 Canadian households. (March, 1962 ARB figures). WBEN-TV is a major selling medium in the *Nation's 10th Largest Market.*



WBEN-TV
National Representatives: Harrington, Righter and Parsons, Inc.

CH. **4**
CBS in Buffalo

Rates:

	MARKET 26	MARKETS 1-26
Daytime 60s	\$150	\$ 7,202
Prime 20s	\$500	\$17,593
Late-Night 60s	\$150	\$ 9,201

27: Johnstown, Pa.* Altoona, Pa.

Total TV Homes 582,200

COUNTIES	TV HOMES
Maryland	
Allegany	22,183
Garrett	4,400
Pennsylvania	
Armstrong	20,643
Bedford	10,250
Blair	38,954
Butler	29,962
Cambria	55,169
Cameron	2,210
Centre	18,456
Clarion	9,776
Clearfield	20,842
Clinton	9,961
Elk	9,805
Fayette	42,918
Forest	1,174
Fulton	2,234
Huntingdon	9,743
Indiana	18,616
Jefferson	12,780
McKean	15,110
Mifflin	12,258
Potter	4,314
Somerset	20,456
Venango	16,954
Washington	62,759
Westmoreland	102,284
West Virginia	
Hampshire	2,727
Mineral	5,270

Rates:

	MARKET 27	MARKETS 1-27
Daytime 60s	\$130	\$ 7,332
Prime 20s	\$275	\$17,868
Late-Night 60s	\$130	\$ 9,331

28: Lancaster* Harrisburg York Lebanon

Total TV Homes 577,500

COUNTIES	TV HOMES
Missouri	
Carroll	13,803
Washington	24,298
Pennsylvania	
Adams	12,895
Berks	84,273
Clinton	9,961
Cumberland	37,134
Dauphin	65,802
Franklin	21,914
Juniata	3,756
Lancaster	75,453
Lebanon	24,532
Lycoming	30,334
Mifflin	12,258
Northumberland	28,487
Perry	6,693

Schuylkill	46,647
Snyder	5,743
Sullivan	1,473
York	72,079

Rates:

	MARKET 28	MARKETS 1-28
Daytime 60s	\$135	\$ 7,467
Prime 20s	\$240	\$18,108
Late-Night 60s	\$135	\$ 9,466

29: Grand Rapids Kalamazoo

Total TV Homes 564,900

COUNTIES	TV HOMES
Indiana	
Lagrange	3,711
Noble	7,457
Steuben	4,722
Michigan	
Allegan	15,106
Barry	8,650
Berrien	43,106
Branch	8,933
Calhoun	39,643
Cass	9,808
Clinton	9,891
Eaton	13,853
Gratiot	9,314
Hillsdale	9,322
Ingham	59,760
Ionia	10,579
Jackson	36,573
Kalamazoo	48,994
Kent	105,660
Mecosta	4,965
Montcalm	9,863
Muskegon	40,833
Newaygo	6,069
Oceana	4,095
Ottawa	27,744
St. Joseph	12,405
Van Buren	13,809

Rates:

	MARKET 29	MARKETS 1-29
Daytime 60s	\$125	\$ 7,592
Prime 20s	\$375	\$18,483
Late-Night 60s	\$120	\$ 9,586

30: Houston

Total TV Homes 530,800

COUNTIES	TV HOMES
Texas	
Austin	3,409
Brazoria	20,744
Brazos	10,659
Burleson	2,830
Calhoun	3,777
Chambers	2,875
Colorado	4,554
Fort Bend	9,951
Galveston	40,484
Grimes	3,178
Harris	376,030
Jackson	3,222
Liberty	8,221
Madison	1,511
Matagorda	5,940
Montgomery	6,727
Polk	2,957
San Jacinto	1,408
Trinity	1,770
Walker	4,206
Waller	2,582

Washington	4,547
Wharton	9,174

Rates:

	MARKET 30	MARKETS 1-30
Daytime 60s	\$130	\$ 7,722
Prime 20s	\$408	\$18,891
Late-Night 60s	\$160	\$ 9,746

31: Dayton, Ohio

Total TV Homes 513,600

COUNTIES	TV HOMES
Indiana	
Fayette	6,718
Jay	5,495
Randolph	8,262
Union	1,579
Wayne	20,439
Ohio	
Adams	4,420
Allen	28,993
Auglaize	9,406
Butler	58,329
Champaign	8,049
Clark	38,770
Clermont	24,316
Clinton	8,255
Darke	11,940
Fayette	6,946
Greene	26,815
Highland	8,133
Logan	10,048
Mercer	7,450
Miami	21,266
Montgomery	162,280
Preble	8,626
Shelby	8,645
Warren	18,389

Rates:

	MARKET 31	MARKETS 1-31
Daytime 60s	\$125	\$ 7,847
Prime 20s	\$285	\$19,176
Late-Night 60s	\$125	\$ 9,871

32: Tampa St. Petersburg

Total TV Homes 506,300

COUNTIES	TV HOMES
Florida	
Charlotte	6,656
Citrus	2,962
De Soto	2,703
Hardee	3,240
Hernando	3,656
Highlands	6,887
Hillsborough	130,782
Lee	21,527
Manatee	29,795
Osceola	7,020
Pasco	12,790
Pinellas	180,059
Polk	56,882
Sarasota	38,422
Sumter	2,940

Rates:

	MARKET 32	MARKETS 1-32
Daytime 60s	\$115	\$ 7,962
Prime 20s	\$260	\$19,436
Late-Night 60s	\$105	\$ 9,976

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestat, this issue.

33: Memphis

Total TV Homes 501,400

COUNTIES	TV HOMES
Arkansas	
Clay	4,987
Craighead	11,141
Crittenden	9,088
Cross	3,935
Fulton	1,362
Greene	5,864
Independence	4,923
Jackson	4,963
Lawrence	3,408
Lee	3,726
Mississippi	14,684
Monroe	3,173
Phillips	8,736
Poinsett	6,100
Randolph	2,778
St. Francis	6,160
Sharp	1,430
Woodruff	3,240
Mississippi	
Alcorn	5,931
Benton	1,454
Bolivar	9,463
Calhoun	3,415
Chicksaw	3,437
Coahoma	9,899
De Soto	4,677
Grenada	4,123
Itawamba	3,374

Lafayette	4,193
Lee	10,292
Leflore	9,705
Marshall	4,427
Montgomery	2,677
Panola	5,779
Pontotoc	4,123
Prentiss	4,139
Quitman	3,889
Tallahatchie	4,704
Tate	3,820
Tippah	3,271
Tishomingo	2,976
Tunica	3,420
Union	4,477
Webster	2,225
Yalobusha	2,391

Missouri	
Dunklin	9,116
Howell	4,435
New Madrid	6,128
Oregon	1,810
Pemiscot	7,728
Ripley	1,962

Tennessee	
Chester	1,926
Crockett	3,224
Dyer	7,393
Fayette	4,197
Gibson	11,330
Hardeman	3,325
Hardin	3,415
Haywood	4,063

Henderson	3,523
Lake	1,935
Lauderdale	4,673
McNairy	3,563
Madison	15,023
Obion	6,593
Shelby	163,542
Tipton	5,175
Weakley	5,347

Rates:	MARKET 33	MARKETS 1-33
Daytime 60s	\$ 90	\$ 8,052
Prime 20s	\$225	\$19,661
Late-Night 60s	\$145	\$10,121

34: Columbus, Ohio

Total TV Homes 492,900

COUNTIES	TV HOMES
Ohio	
Athens	10,790
Champaign	8,049
Clark	38,770
Coshocton	8,765
Crawford	13,535
Delaware	9,623
Fairfield	18,011
Fayette	6,946
Franklin	209,955
Hardin	7,598

Who is first (and only) in live, public service remotes in Memphis? WMCT. Further, who is first (and most) in public service in Memphis? WMCT.

WMCT, Memphis
Full Power NBC
Channel 5
Natl. Rep. Blair-TV

Highland	8,133
Hocking	5,292
Knox	10,731
Licking	26,162
Logan	10,048
Madison	6,737
Marion	16,937
Morgan	3,284
Morrow	4,706
Muskingum	21,479
Perry	7,052
Pickaway	8,781
Pike	4,686
Ross	15,306
Union	5,964
Wyandot	5,599

Rates:

Daytime 60s	MARKET 34	MARKETS 1-34
Prime 20s	\$ 90	\$ 8,142
Late-Night 60s	\$300	\$19,961
	\$100	\$10,221

35: Portland, Ore.

Total TV Homes 481,600

COUNTIES	TV HOMES
Oregon	
Benton	9,683
Clackamas	34,769
Clatsop	8,503
Columbia	6,108
Coos	13,886
Crook	2,621
Deschutes	6,559
Gilliam	760
Hood River	3,641
Jefferson	1,743
Lane	47,348
Lincoln	7,384
Linn	16,071
Marion	34,806
Multnomah	170,325
Polk	7,255
Sherman	671
Tillamook	4,463
Wasco	5,944
Washington	27,902

Wheeler	732
Yamhill	8,824

Washington

Clark	27,564
Cowlitz	16,771
Klickitat	3,377
Lewis	11,498
Skamania	1,402
Wahkiakum	945

Rates:

Daytime 60s	MARKET 35	MARKETS 1-35
Prime 20s	\$100	\$ 8,242
Late-Night 60s	\$275	\$20,236
	\$100	\$10,321

36: Syracuse Elmira

Total TV Homes 470,300

COUNTIES	TV HOMES
New York	
Cayuga	20,447
Chemung	26,823
Chenango	10,837
Cortland	11,496
Delaware	10,510
Hamilton	1,075
Herkimer	19,656
Jefferson	24,063
Lewis	5,350
Madison	15,100
Oneida	76,405
Onondaga	126,433
Ontario	18,755
Oswego	23,775
Schuyler	3,793
Seneca	8,354
Steuben	26,358
Tompkins	17,068
Wayne	18,986
Yates	5,036

Rates:

Daytime 60s	MARKET 36	MARKETS 1-36
Prime 20s	\$125	\$ 8,367
Late-Night 60s	\$350	\$20,586
	\$125	\$10,446

37: Steubenville, Ohio* Wheeling, W. Va.

Total TV Homes 453,200

COUNTIES	TV HOMES
Ohio	
Belmont	24,192
Carroll	5,015
Columbiana	29,070
Coshocton	8,765
Guernsey	9,396
Harrison	4,690
Jefferson	26,967
Monroe	3,825
Noble	2,968
Tuscarawas	20,385
Pennsylvania	
Beaver	59,642
Butler	29,962
Greene	10,084
Lawrence	30,415
Washington	62,759
West Virginia	
Barbour	3,127
Brooke	7,482
Hancock	10,583
Harrison	21,293
Lewis	4,543
Marion	17,621
Marshall	9,654
Ohio	20,880
Pleasants	1,829
Preston	6,185
Randolph	5,236
Taylor	3,768
Tucker	1,895
Tyler	2,370
Upshur	3,623
Wetzel	4,958

* Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

WTRF-TV's new tower means a **GREATER*** Wheeling-Steubenville market !!!

GREATER because WTRF-TV's powerful, new taller tower delivers a bigger, more lively TV audience! Phone Bob Ferguson or Cy Ackerman (Area Code 304) 232-7777.

529,300

TV HOMES

3,300,000

POPULATION

\$5,369,000,000

TOTAL SALES

WTRF-TV, Inc., Wheeling 7, West Virginia—Represented Nationally by Edward Petry & Co., Inc.

HOGBACK MEANS MONEY IN YOUR BANK

Personal incomes of North and South Carolinians have doubled in the past decade. ¶ This is why WSPA-TV's new antenna on Hogback Mountain is such a powerful money-maker for advertisers. Now 3,468 feet above sea level, and 2,000 feet above average terrain, this new antenna doubles the viewing population served by WSPA-TV. The new WSPA-TV coverage of Western North Carolina, upper South Carolina, and part of Georgia, now reaches over 2 million of these people who have doubled their effective buying income. Ask Hollingbery about the new WSPA-TV Hogback Mountain coverage.

WSPA-TV

SPARTANBURG, SOUTH CAROLINA
Serving the Spartanburg-Greenville-Asheville market
owned and operated by The Spartan Radiocasting Company

Walter J. Brown, President
George P. Hollingbery
National Representative



in the nation's 46th market.

TOP 100 TELEVISION MARKETS *continued*

STUEBENVILLE-WHEELING *continued*

Rates:	MARKET 37	MARKETS 1-37
Daytime 60s	\$100	\$ 8,467
Prime 20s	\$208	\$20,794
Late-Night 60s	\$134	\$10,580

**38: Greenville, S. C.
Spartanburg, S. C.
Asheville, N. C.**

Total TV Homes 451,600

COUNTIES	TV HOMES
Georgia	
Banks	1,337
Elbert	4,069
Franklin	3,055
Hart	3,380
Jackson	4,140
Madison	2,257
Oglethorpe	1,478
Stephens	4,460
Wilkes	2,326
Kentucky	
Harlan	9,222
Leslie	1,328
North Carolina	
Buncombe	33,450
Burke	12,460

Caldwell	12,208
Cleveland	15,656
Gaston	33,367
Haywood	9,948
Henderson	9,211
Jackson	3,493
Lincoln	6,946
McDowell	6,188
Madison	3,525
Mitchell	2,803
Polk	2,627
Rutherford	10,617
Swain	1,531
Transylvania	3,896
Yancey	2,820

South Carolina	
Abbeville	4,606
Anderson	24,003
Cherokee	7,835
Chester	6,780
Greenville	56,892
Greenwood	11,672
Laurens	10,378
Newberry	6,699
Oconee	9,193
Pickens	11,802
Spartanburg	37,396
Union	6,666
York	17,735

Tennessee	
Greene	8,543
Jefferson	4,979
Unicoi	3,420
Washington	15,226

Rates:	MARKET 38	MARKETS 1-38
Dyetime 60s	\$ 70	\$ 8,537
Prime 20s	\$225	\$21,019
Late-Night 60s	\$ 55	\$10,635

39: Nashville
Total TV Homes 450,700

COUNTIES	TV HOMES
Alabama	
Colbert	10,432
Lauderdale	14,021
Madison	28,929
Kentucky	
Adair	2,591
Allen	2,853
Barren	6,114
Butler	2,147
Caldwell	3,292
Calloway	4,953
Casey	2,463
Christian	12,766
Clinton	1,584
Cumberland	1,456

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



**WFBC-TV's Giant Market . . .
GREENVILLE - SPARTANBURG - ASHEVILLE**

GIVES YOU SIGNAL COVERAGE IN THE SOUTHEAST!

Here is the rich industrial Western Carolinas region, plus counties in Georgia and Tennessee. Boasting three metropolitan areas, the WFBC-TV market embraces America's largest concentration of textile manufacturing, plus scores of other industries . . . yours when you use WFBC-TV.

"The Giant of Southern Skies"

IN POPULATION, INCOMES AND SALES, the WFBC-TV market outranks Jacksonville, Richmond, Chattanooga and many other fine Southern markets, according to recent surveys. For more information, contact the Station or Avery-Knodel.



Affiliated Stations

WBIR-TV
KNOXVILLE, TENNESSEE

WMAZ-TV
MACON, GEORGIA

Represented Nationally by **AVERY-KNODEL, Inc.**



TOP 100 TELEVISION MARKETS *continued*

NASHVILLE continued

Edmonson	1,424
Green	2,271
Hart	2,870
Hopkins	9,036
Logan	5,027
Lyon	1,077
McLean	1,977
Metcalfe	1,518
Monroe	2,356
Muhlenberg	6,327
Ohio	3,930
Pulaski	6,537
Russell	2,009
Simpson	2,840
Todd	2,621
Trigg	1,969
Warren	11,341
Wayne	2,513

Tennessee

Bedford	5,842
Benton	2,352
Cannon	1,681
Carroll	5,276
Cheatham	2,106
Clay	1,260
Coffee	7,175
Davidson	107,953
Decatur	1,762
De Kalb	2,570
Dickson	4,559
Fentress	1,765
Franklin	5,365
Giles	4,805
Grundy	2,083
Hardin	3,415
Henderson	3,523
Henry	5,763
Hickman	2,512
Houston	988
Humphreys	2,520
Jackson	1,788
Lawrence	6,011
Lewis	1,385
Lincoln	5,404
Macon	2,630
Marshall	3,986
Maury	10,190
Montgomery	13,237
Moore	701
Overton	2,867
Perry	1,166
Pickett	825
Putnam	6,057
Robertson	6,436
Rutherford	13,124
Smith	2,803
Stewart	1,567
Sumner	8,962
Trousdale	1,082
Van Buren	699
Warren	5,239
Wayne	2,088
White	3,505
Williamson	5,724
Wilson	6,668

Rates:

	MARKET 39	MARKETS 1-39
Daytime 60s	\$100	\$ 8,637
Prime 20s	\$260	\$21,279
Late-Night 60s	\$115	\$10,750

40: Birmingham

Total TV Homes 447,200

COUNTIES

TV HOMES

Alabama

Bibb	2,554
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Blount	4,982
Calhoun	22,153
Cherokee	3,592
Chilton	5,279
Clay	2,476
Cleburne	1,981
Colbert	10,432
Coosa	1,877
Cullman	9,240
Dallas	11,150
Etowah	21,770
Fayette	3,163
Franklin	4,200
Greene	2,506
Hale	2,712
Jefferson	160,863
Lamar	2,742
Lauderdale	14,021
Lawrence	4,194
Limestone	6,739
Madison	28,929
Marion	4,564
Marshall	11,242
Morgan	13,477
Perry	2,640
Pickens	3,989
Saint Clair	5,176
Shelby	6,546
Talladega	14,173
Tallapoosa	7,523
Tuscaloosa	21,838
Walker	11,823
Wilcox	2,816
Winston	3,041

Mississippi

Lowndes	10,787
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Rates:

	MARKET 40	MARKETS 1-40
Daytime 60s	\$125	\$ 8,762
Prime 20s	\$300	\$21,579
Late-Night 60s	\$ 60	\$10,810

41: New Orleans

Total TV Homes 446,400

COUNTIES

TV HOMES

Louisiana

Ascension	6,424
Assumption	3,530
E. Feliciana	2,687
Iberville	6,363
Jefferson	59,510
Lafourche	12,870
Livingston	6,046
Orleans	181,471
Plaquemines	5,378
St. Bernard	10,340
St. Charles	5,271
St. Helena	1,613
St. James	3,421
St. John Baptist	3,763
St. Mary	11,164
St. Tammany	9,912
Tangipahoa	13,443
Terrebonne	14,110
Washington	10,347

Mississippi

Hancock	3,416
Harrison	30,555
Jackson	15,688
Lamar	3,206
Marion	5,392
Pearl River	5,402
Pike	8,116
Stone	1,444

Walthall	2,779
Wilkinson	2,740

Rates:

	MARKET 41	MARKETS 1-41
Daytime 60s	\$100	\$ 8,862
Prime 20s	\$300	\$21,879
Late-Night 60s	\$130	\$10,940

**42: Albany
Schenectady
Troy**

Total TV Homes 430,200

COUNTIES

TV HOMES

Massachusetts

Berkshire	42,382
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New York

Albany	84,151
Columbia	14,121
Delaware	10,510
Fulton	15,449
Greene	9,148
Hamilton	1,075
Herkimer	19,656
Montgomery	16,832
Otsego	14,023
Rensselaer	41,405
Saratoga	25,815
Schenectady	48,342
Schoharie	5,787
Ulster	34,340
Warren	12,342
Washington	12,577

Vermont

Addison	4,382
Bennington	6,205
Rutland	11,664

Rates:

	MARKET 42	MARKETS 1-42
Daytime 60s	\$140	\$ 9,002
Prime 20s	\$285	\$22,164
Late-Night 60s	\$130	\$11,070

**43: Charleston
Huntington**

Total TV Homes 430,100

COUNTIES

TV HOMES

Kentucky

Bath	1,699
Boyd	12,933
Breathitt	1,867
Carter	3,953
Elliott	1,105
Floyd	7,612
Greenup	6,133
Johnson	3,835
Knott	2,361

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Teletatus, this issue.

Lawrence	2,085
Lee	1,129
Letcher	4,595
Lewis	2,454
Magoffin	1,683
Martin	1,575
Menifee	718
Morgan	1,956
Perry	5,203
Pike	11,692
Rowan	2,461
Wolfe	840
Ohio	
Athens	10,790
Gallia	6,187
Jackson	7,187
Lawrence	15,019
Meigs	5,551
Morgan	3,284
Pike	4,686
Scioto	20,944
Vinton	2,257
Washington	13,560
Virginia	
Buchanan	6,429
Dickenson	3,804
West Virginia	
Boone	6,198
Braxton	3,143
Cabell	30,562
Calhoun	1,584
Clay	2,225
Fayette	13,511
Gilmer	1,586
Jackson	4,713

Kanawha	67,742
Lincoln	4,044
Logan	13,026
McDowell	14,189
Mason	5,810
Mingo	8,007
Nicholas	5,271
Putnam	5,525
Raleigh	17,842
Ritchie	2,626
Roane	3,259
Wayne	9,079
Webster	2,546
Wirt	974
Wood	22,211
Wyoming	6,822

Floyd	14,765
Harrison	4,436
Jackson	8,362
Jefferson	6,042
Jennings	3,841
Lawrence	9,915
Martin	2,227
Orange	4,149
Perry	4,013
Pike	3,415
Scott	3,626
Spencer	3,581
Switzerland	1,946
Washington	4,463

Rates:	MARKET 43	MARKETS 1-43
Daytime 60s	\$100	\$ 9,102
Prime 20s	\$250	\$22,414
Late-Night 60s	\$ 80	\$11,150

44: Louisville, Ky.
Total TV Homes 427,000

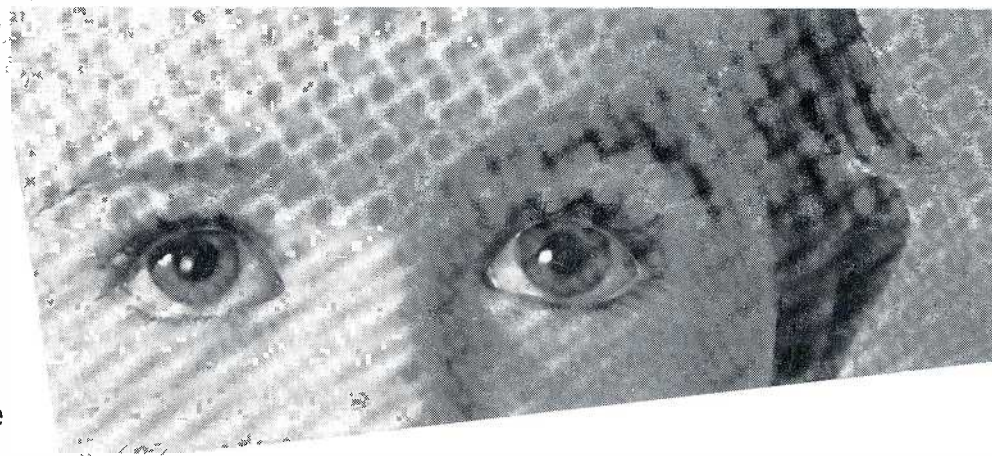
COUNTIES	TV HOMES
Indiana	
Brown	1,618
Clark	17,541
Crawford	2,025
Daviess	6,561
Dubois	6,666

Kentucky	
Adair	2,591
Anderson	2,175
Boyle	5,065
Breckinridge	3,042
Bullitt	3,743
Carroll	1,930
Casey	2,463
Fayette	33,839
Franklin	7,955
Garrard	1,938
Grayson	3,135
Green	2,271
Hancock	1,101
Hardin	11,090
Hart	2,870

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

Sensitivity is a most important quality for a medium that intimately

reaches every member of the family. Through a carefully planned balance of network programming and live local productions, WRGB strives to be sensitive to the



desires of all of its viewers—from the curious child seeing television for the first time to the retired couple who watch television as a major pastime. Sensitivity, perception and judgment are qualities that help WRGB maintain its leadership in the vital

Northeastern New York and Western New England area.

992-21

WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

THE KATZ AGENCY, INC.
National Representatives

TOP 100 TELEVISION MARKETS *continued*

LOUISVILLE continued

Henry	2,531
Jefferson	169,105
Jessamine	2,626
Larue	2,236
Lincoln	2,809
Marion	3,129
Meade	4,397
Mercer	3,677
Nelson	4,359
Ohio	3,930
Oldham	2,754
Owen	1,850
Pulaski	6,537
Rockcastle	2,148
Russell	2,009
Scott	3,138
Shelby	4,653
Spencer	1,236
Taylor	3,581
Trimble	1,102
Washington	2,272
Woodford	2,487

Rates:	MARKET 44	MARKETS 1-44
Daytime 60s	\$125	\$ 9,227
Prime 20s	\$275	\$22,689
Late-Night 60s	\$125	\$11,275

**45: Flint
Saginaw
Bay City**

Total TV Homes 402,000

COUNTIES	TV HOMES
Michigan	
Alpena	7,158
Arenac	2,591
Bay	29,559
Clare	3,309
Clinton	9,891
Eaton	13,853
Genesee	108,200

Gladwin	2,866
Gratiot	9,314
Huron	8,129
Ingham	59,760
Ionia	10,579
Iosco	4,940
Isabella	7,691
Lapeer	9,907
Midland	13,899
Montcalm	9,863
Ogemaw	2,640
Roscommon	2,147
Saginaw	52,206
Sanilac	8,643
Shiawassee	14,116
Tuscola	10,708

Rates:	MARKET 45	MARKETS 1-45
Daytime 60s	\$ 94	\$ 9,321
Prime 20s	\$225	\$22,914
Late-Night 60s	\$ 94	\$11,369

**46: Greensboro
Winston-Salem
High Point**

Total TV Homes 400,900

COUNTIES	TV HOMES
North Carolina	
Alamance	23,293
Alleghany	1,828
Caswell	3,538
Chatham	6,109
Davidson	20,552
Davie	4,016
Durham	28,665
Forsyth	53,643
Granville	6,359
Guilford	70,302
Lee	6,288
Montgomery	4,126
Moore	8,522
Orange	9,159

Person	5,709
Randolph	15,969
Rockingham	18,097
Rowan	21,779
Stokes	4,899
Surry	11,133
Vance	7,261
Yadkin	4,970

Virginia	
Carroll	6,282
Franklin	5,458
Grayson	3,599
Halifax	7,956
Henry	14,782
Patrick	3,260
Pittsylvania	23,319

Rates:	MARKET 46	MARKETS 1-46
Daytime 60s	\$110	\$ 9,431
Prime 20s	\$225	\$23,139
Late-Night 60s	\$ 90	\$11,459

47: Toledo

Total TV Homes 397,200

COUNTIES	TV HOMES
Michigan	
Hillsdale	9,322
Lenawee	20,496
Monroe	26,978
Ohio	
Allen	28,993
Crawford	13,535
Defiance	7,671
Erie	19,416
Fulton	7,311

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

A NEW FORCE IN THE CAROLINAS!!!!!!!!!!

**ON THE AIR ONLY TWO WEEKS
WGHP-TV's FRINGE TIME PARTICIPATION SHOWS
AVERAGED 33%* OF ALL HOMES VIEWING**

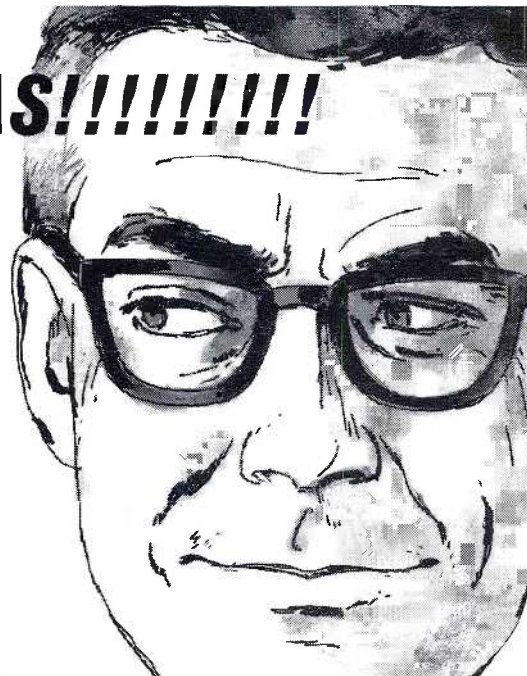
1. ADVENTURE THEATRE 5:00-6:30	2. AMOS 'N ANDY 6:30-7:00	3. NEWS WEATHER SPORTS 7:00-7:30
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WGHP-TV Winston Salem — Greensboro — High Point
Channel 8 serving North Carolina's largest market.



Represented by Storer Television Sales Inc.

*Mon-Fri 5:00-7:30 PM. Subject to limitations listed in ARB report.



Have you heard the latest...

*Toledo is now the 44th
metropolitan market!*

Donna Reed



Represented by Storer Television Sales, Inc. 

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	DETROIT WJBK	TOLEDO WSPD	TOLEDO WSPD-TV
NEW YORK WJN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WACA-TV	DETROIT WJBK-TV	STORER BROADCASTING COMPANY	



WSPD
Television
TOLEDO

TV-6

TOP 100 TELEVISION MARKETS *continued*

TOLEDO continued

Hancock	15,512
Hardin	7,598
Henry	6,957
Huron	13,228
Lucas	138,607
Ottawa	10,348
Putnam	6,807
Sandusky	15,456
Seneca	16,038

Williams	8,478
Wood	18,869
Wyandot	5,599

Rates:

	MARKET 47	MARKETS 1-47
Daytime 60s	\$120	\$ 9,551
Prime 20s	\$300	\$23,439
Late-Night 20s	\$100	\$11,559

48: Denver

Total TV Homes 388,700

COUNTIES TV HOMES

Colorado

Adams	41,298
Arapahoe	36,897
Boulder	23,229
Chaffee	2,190
Clear Creek	812
Denver	160,103
Douglas	1,363
Eagle	793
Elbert	936
Gilpin	228
Grand	763
Jefferson	41,400
Lake	1,428
Larimer	15,694
Logan	5,310
Morgan	6,038
Park	470
Summit	584
Teller	688
Washington	1,559
Weld	19,154

Nebraska

Cheyenne	4,001
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Wyoming

Albany	5,455
Laramie	18,327

Rates: MARKET 48 MARKETS 1-48

Daytime 60s	\$ 85	\$ 9,636
Prime 20s	\$300	\$23,739
Late-Night 60s	\$180	\$11,739

49: Portland, Me.*

Poland Spring, Me.

Total TV Homes 378,600

COUNTIES TV HOMES

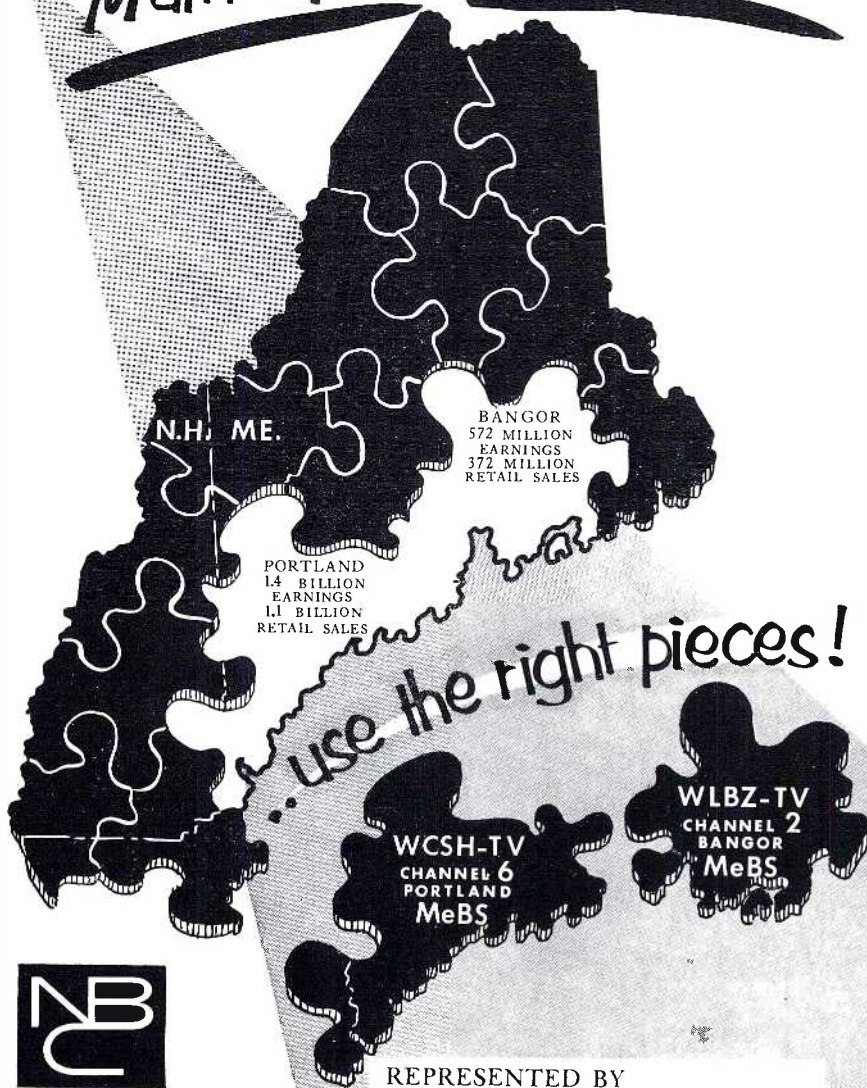
Maine

Androscoggin	25,395
Cumberland	53,868
Franklin	4,987
Kennebec	23,697
Knox	7,727
Lincoln	5,167
Oxford	11,285
Sagadahoc	6,234
Somerset	9,872
Waldo	5,735
York	27,145

New Hampshire

Belknap	8,362
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*How To Solve The
Maine Market Puzzle...*



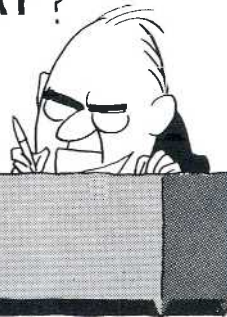
REPRESENTED BY
THE KATZ AGENCY, INC.
National Representatives

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

**NOW WE'RE
49TH**



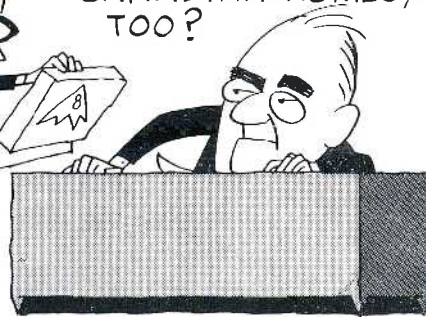
WHO IS
WHAT?



**POLAND SPRING-
PORTLAND, ME.
NOW IS THE USA'S
49TH LARGEST
TV MARKET!**



THAT'S WITH
CANADIAN HOMES,
TOO?



OH, NO...
THAT WOULD
PUT US
IN THE
20'S!



HM...POLAND SPRING-
PORTLAND...49TH, EH?
HOW COME?



THE MOUNTAIN...THE ICE-FREE
TRAVELING WAVE ANTENNA...THE
150-MILE REACH...THE 1,167
CITIES AND TOWNS...THE
378,600 HOMES...THE GREAT
ABC-TV LINE-UP...THE
3,688 MOVIES...THE
PROMOTION...THE
COLOR...THE...THE...



I GET
THE
PICTURE!

CONTACT: **Harrington, Righter & Parsons, Inc.**



BUY **ALL** OF THE
49TH MARKET...NOT
JUST PART OF IT!

WMTW 8 TV
THE MOUNTAIN

OINK!

Buying a pig in a poke is no way to live high on the hog.

In some parts of the country, you can buy the two biggest tv markets in sight, and you've got most of the tv homes in the bag. □ Do the same thing in North Carolina, and you may be buying a pig in a poke. Down here, the two largest markets overlap like crazy. This makes it tough to tell what kind of coverage you've really bought. □ The logical way to cover North Carolina with tv is by combining Charlotte with Raleigh. □ The Raleigh-Charlotte combination gives you unduplicated coverage of more people than any other two-station buy. And coverage of the counties that rack up 88% of all retail sales. □ Who to buy in Raleigh? We'd say WRAL-TV. But don't take our word for it. □ Call up that guy from H-R. He'll show you plenty of proof that WRAL-TV really brings home the bacon for advertisers.

WRAL-TV, RALEIGH-DURHAM, N. C.

TOP 100 TELEVISION MARKETS *continued*

PORTLAND-POLAND SPRING *continued*

Carroll	4,603
Coos	10,438
Grafton	11,402
Merrimack	18,294
Rockingham	27,500
Strafford	15,734
Sullivan	7,388

New York	
Clinton	17,618
Essex	9,045

Vermont	
Caledonia	5,922
Chittenden	18,905
Essex	1,507
Lamoille	2,843
Orange	3,688
Orleans	4,587
Washington	11,268
Windham	7,477
Windsor	10,891

Rates:	MARKET 49	MARKETS 1-49
Daytime 60s	\$ 80	\$ 9,716
Prime 20s	\$170	\$23,909
Late-Night 60s	\$ 60	\$11,799

Chatham	6,109
Cumberland	33,974
Duplin	8,189
Durham	28,665
Edgecombe	12,420
Franklin	5,700
Granville	6,359
Greene	2,881
Halifax	11,636
Harnett	10,710
Hoke	2,853
Johnston	13,582
Lee	6,288
Lenoir	12,436
Martin	5,700
Montgomery	4,126
Moore	8,522
Nash	12,399
Orange	9,159
Pender	3,776
Person	5,709
Robeson	16,214
Sampson	9,508
Vance	7,261
Wake	44,123
Warren	3,714
Wayne	18,996
Wilson	12,941

Virginia	
Mecklenburg	6,319

Rates:	MARKET 51	MARKETS 1-51
Daytime 60s	\$115	\$ 9,921
Prime 20s	\$185	\$24,294
Late-Night 60s	\$ 60	\$11,949

Harper	2,912
Harvey	6,537
Haskell	760
Hodgeman	791
Jewell	2,000
Kearny	707
Kingman	2,688
Kiowa	1,116
Lane	803
Lincoln	1,410
Logan	784
Lyon	6,967
McPherson	5,970
Marion	3,951
Meade	1,400
Mitchell	2,491
Morris	2,024
Morton	763
Ness	1,488
Norton	1,957
Osborne	1,955
Ottawa	1,878
Pawnee	2,781
Phillips	2,473
Pratt	3,726
Rawlins	1,228
Reno	17,518
Rice	3,885
Rooks	2,648
Rush	1,707
Russell	3,163
Saline	16,240
Scott	1,252

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue

**50: Lansing, Mich.
Onondaga, Mich.**

Total TV Homes 374,500

COUNTIES	TV HOMES
Michigan	
Barry	8,650
Branch	8,933
Calhoun	39,643
Clare	3,309
Clinton	9,891
Eaton	13,853
Genesee	108,200
Gratiot	9,314
Hillsdale	9,322
Ingham	59,760
Ionia	10,579
Isabella	7,691
Jackson	36,573
Livingston	10,924
Midland	13,899
Montcalm	9,863
Shiawassee	14,116

Rates:	MARKET 50	MARKETS 1-50
Daytime 60s	\$ 90	\$ 9,806
Prime 20s	\$200	\$24,109
Late-Night 60s	\$ 90	\$11,889

**51: Durham, N. C.
Raleigh, N. C.**

Total TV Homes 358,800

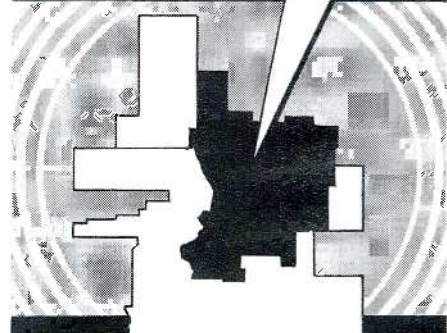
COUNTIES	TV HOMES
North Carolina	
Alamance	23,293
Bladen	5,284

**52: Wichita
Hutchinson**

Total TV Homes 356,500

COUNTIES	TV HOMES
Colorado	
Baca	1,357
Prowers	2,643
Yuma	2,172
Kansas	
Barber	2,392
Barton	9,032
Butler	10,230
Chase	995
Cheyenne	1,249
Clark	925
Clay	3,078
Cloud	3,552
Comanche	904
Cowley	9,899
Decatur	1,523
Dickinson	6,301
Edwards	1,322
Elk	1,440
Ellis	5,117
Ellsworth	2,189
Finney	4,036
Ford	5,705
Geary	6,733
Gove	817
Graham	1,392
Grant	1,156
Gray	1,150
Greeley	392
Greenwood	3,377
Hamilton	674

WHY SETTLE FOR 1/2 A MARKET?



ONLY THE COLORADO COMBINATION

saturates the Rich Rocky Mountain Area. Reaches 477,100 TV homes, 92% of Colorado TV Homes and 48% of Wyoming TV Homes. The ColComb Market numbers 1,871,300 people (ranking with the 11th National market in population), who spend \$2½ Billion annually (13th in retail sales). Here's how ColComb stacks up in other categories:

7TH MARKET IN PASSENGER CARS.....	802,350
7TH MARKET IN FILLING STATION SALES.....	\$232,935,000
9TH MARKET IN DRUG SALES.....	\$113,936,000
14TH MARKET IN FOOD SALES.....	\$546,762,000

THE HIGHEST WEEKLY CIRCULATION IN THE ROCKY MOUNTAIN WEST

For Further ColComb information, contact BLAIR-TV

THE COLORADO COMBINATION

KOA 4 TV

DENVER NBC

KOAA 5 TV

PUEBLO NBC

SOURCES: SRDS METRO MARKETS '63-NCS '61

TOP 100 TELEVISION MARKETS *continued*

WICHITA-HUTCHINSON *continued*

Sedgwick	106,770
Seward	4,255
Sheridan	920
Sherman	1,723
Smith	2,266
Stafford	2,293
Stanton	485
Stevens	1,112
Sumner	7,287
Thomas	2,063
Trego	1,369
Wallace	434
Wichita	570
Woodson	1,396

Nebraska

Chase	1,201
Dundy	951
Frontier	1,285
Furnas	2,038
Gosper	665
Hayes	444
Hitchcock	1,305
Redwillow	3,629

Oklahoma

Beaver	1,688
Grant	2,514
Harper	1,586
Texas	3,124
Woods	3,399

Rates:

	MARKET 52	MARKETS 1-52
Daytime 60s	\$ 65	\$ 9,986
Prime 20s	\$225	\$24,519
Late-Night 60s	\$ 55	\$12,004

53: Oklahoma City

Total TV Homes 353,000

COUNTIES TV HOMES

Oklahoma	
Alfalfa	2,542
Beckham	5,058
Blaine	3,613
Caddo	7,488
Canadian	6,419
Cleveland	11,900
Creek	11,246
Custer	6,041
Dewey	1,795
Ellis	1,287
Garfield	15,597
Garvin	7,357
Grady	8,080
Grant	2,514
Greer	2,385
Harper	1,586
Hughes	4,211
Kay	14,854
Kingfisher	3,135
Kiowa	4,115
Lincoln	5,245
Logan	5,324
McCain	3,431
Major	1,970
Murray	3,050
Noble	3,215
Okfuskee	2,940
Oklahoma	140,212
Pawnee	3,289

Payne	11,517
Pontotoc	8,255
Pottawatomie	11,995
Roger Mills	1,187
Seminole	7,833
Stephens	11,012
Washita	4,591
Woods	3,399
Woodward	3,285

Rates:

	MARKET 53	MARKETS 1-53
Daytime 60s	\$ 86	\$10,072
Prime 20s	\$326	\$24,845
Late-Night 60s	\$168	\$12,172

54: San Diego

Total TV Homes 352,800

COUNTIES TV HOMES

California	
San Diego	352,817

Rates:

	MARKET 54	MARKETS 1-54
Daytime 60s	\$125	\$10,197
Prime 20s	\$270	\$25,115
Late-Night 60s	\$ 87	\$12,259

55: San Antonio

Total TV Homes 352,600

COUNTIES TV HOMES

Texas	
Atascosa	3,887
Bandera	1,138
Bastrop	4,222
Bee	5,440
Bexar	179,493
Blanco	881
Caldwell	4,113
Calhoun	3,777
Comal	5,172
De Witt	5,043
Dimmit	1,454
Duval	2,604
Edwards	557
Fayette	5,069
Frio	1,831
Gillespie	2,357
Goliad	1,176
Gonzales	4,208
Guadalupe	7,220
Hays	4,527
Karnes	3,069
Kendall	1,521
Kerr	4,242
Kimble	846
Kinney	334
La Salle	1,092
Lavaca	4,262
Live Oak	1,574
McMullen	285
Mason	896
Maverick	1,594
Medina	4,287
Menard	578
Real	380
Sutton	883
Travis	57,010

Uvalde	3,715
Val Verde	4,983
Victoria	12,024
Wilson	2,945
Zavala	1,927

Rates:

	MARKET 55	MARKETS 1-55
Daytime 60s	\$ 60	\$10,257
Prime 20s	\$260	\$25,375
Late-Night 60s	\$ 60	\$12,319

**56: Orlando
Daytona Beach**

Total TV Homes 343,800

COUNTIES TV HOMES

Florida	
Brevard	58,988
Citrus	2,962
Flagler	1,214
Hernando	3,656
Lake	18,598
Marion	14,612
Orange	97,245
Osceola	7,020
Pasco	12,790
Polk	56,882
Seminole	18,234
Sumter	2,940
Volusia	48,650

Rates:

	MARKET 56	MARKETS 1-56
Daytime 60s	\$ 80	\$10,337
Prime 20s	\$160	\$25,535
Late-Night 60s	\$ 50	\$12,369

**57: San Jose*
Salinas
Monterey**

Total TV Homes 337,000

COUNTIES TV HOMES

California	
Merced	24,051
Monterey	49,711
San Benito	4,100
Santa Clara	229,582
Santa Cruz	29,574

Rates:

	MARKET 57	MARKETS 1-57
Daytime 60s	\$ 75	\$10,412
Prime 20s	\$127	\$25,662
Late-Night 60s	\$ 60	\$12,429

* Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

NOW
LARGER
THAN
JACKSONVILLE



THE

ORLANDO FLORIDA'S 3rd MARKET DAYTONA

LARGER

TV MARKET

Than
JACKSONVILLE in:

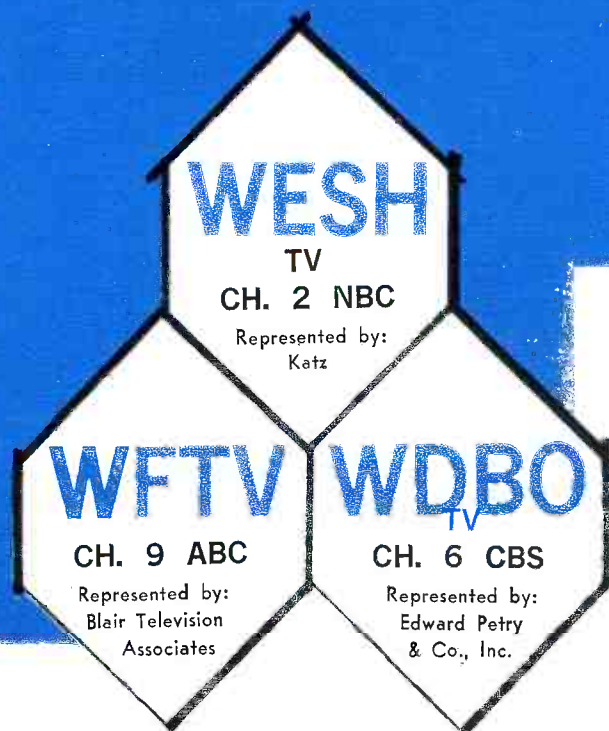
Number of

- households
- effective buying income
- total retail sales
- retail food sales
- general retail merchandise sales
- retail furniture, household-appliance sales
- retail automotive sales
- retail drug sales

and

- TV HOMES

(According to Sales Management's February 7, 1964 survey of Television Markets)



ORLANDO - DAYTONA . . . the only **PRIMARY** Television reaching the Space Age Markets surrounding the John F. Kennedy Space Center.

58: Davenport, Iowa Rock Island, Ill. Moline, Ill.

Total TV Homes 335,100

COUNTIES	TV HOMES
Illinois	
Bureau	10,632
Carroll	5,506
Henderson	2,239
Henry	13,891

Jo Daviess	5,664
Knox	17,097
Lasalle	33,069
Lee	9,407
McDonough	7,837
Mercer	4,841
Ogle	11,023
Putnam	1,252
Rock Island	45,317
Stark	2,245
Warren	6,036
Whiteside	17,045
Iowa	
Cedar	5,145
Clinton	16,158

Des Moines	13,178
Dubuque	19,746
Henry	5,108
Jackson	5,339
Jefferson	4,663
Johnson	14,420
Jones	5,317
Louisa	2,990
Muscatine	10,213
Scott	34,264
Washington	5,432

Rates:

	MARKET 58	MARKETS 1-58
Daytime 60s	\$ 75	\$10,487
Prime 20s	\$250	\$25,912
Late-Night 60s	\$ 75	\$12,504

ROCHESTER IS A "MUST-BUY" IN NEW YORK STATE

PER HOUSEHOLD INCOME*

- ★ **ROCHESTER: \$8356.** National Rank, 16; New York State, 2.
Syracuse: \$7790. National Rank, 35; New York State, 4.
Buffalo: \$7658. National Rank, 40; New York State, 5.
Albany-Schenectady-Troy: \$7277. National Rank, 80; New York State, 7.

PER HOUSEHOLD RETAIL SALES*

- ★ **ROCHESTER: \$4860.** National Rank, 44; New York State, 2.
Syracuse: \$4409. National Rank, 119; New York State, 5.
Buffalo: \$4103. National Rank, 181; New York State, 11.
Albany-Schenectady-Troy: \$4275. National Rank, 151; New York State, 6.

*Copyright 1963 Sales Management Survey of Buying Power. Further reproduction is forbidden.

WHEC-TV (CHANNEL 10) IS A "MUST-BUY" IN ROCHESTER

The ARB estimates for May-June and Oct.-Nov. 1963, award us most "total homes" average, from 9:00 a.m. to midnight, Monday through Sunday.* Our strong CBS schedule, outstanding local news coverage and programming, and heavy station promotion are responsible for this excellent position in the rich Rochester market.

In New York State—you need **ROCHESTER**
In **ROCHESTER**—you need **WHEC-TV**

WHEC-TV CHANNEL 10

ROCHESTER, N. Y.

A GANNETT STATION • BASIC CBS • REPRESENTED BY H-R

(*)Audience measurement data are estimates only—subject to defects and limitations of source material and methods. Hence, they may not be accurate of the true audience.

59: Rochester, N.Y.

Total TV Homes 333,300

COUNTIES	TV HOMES
New York	
Allegany	11,247
Cayuga	20,447
Genesee	15,088
Livingston	11,163
Monroe	179,279
Ontario	18,755
Orleans	9,852
Seneca	8,354
Steuben	26,358
Wayne	18,986
Wyoming	8,760
Yater	5,036

Rates:

	MARKET 59	MARKETS 1-59
Daytime 60s	\$ 90	\$10,577
Prime 20s	\$208	\$26,120
Late-Night 60s	\$108	\$12,612

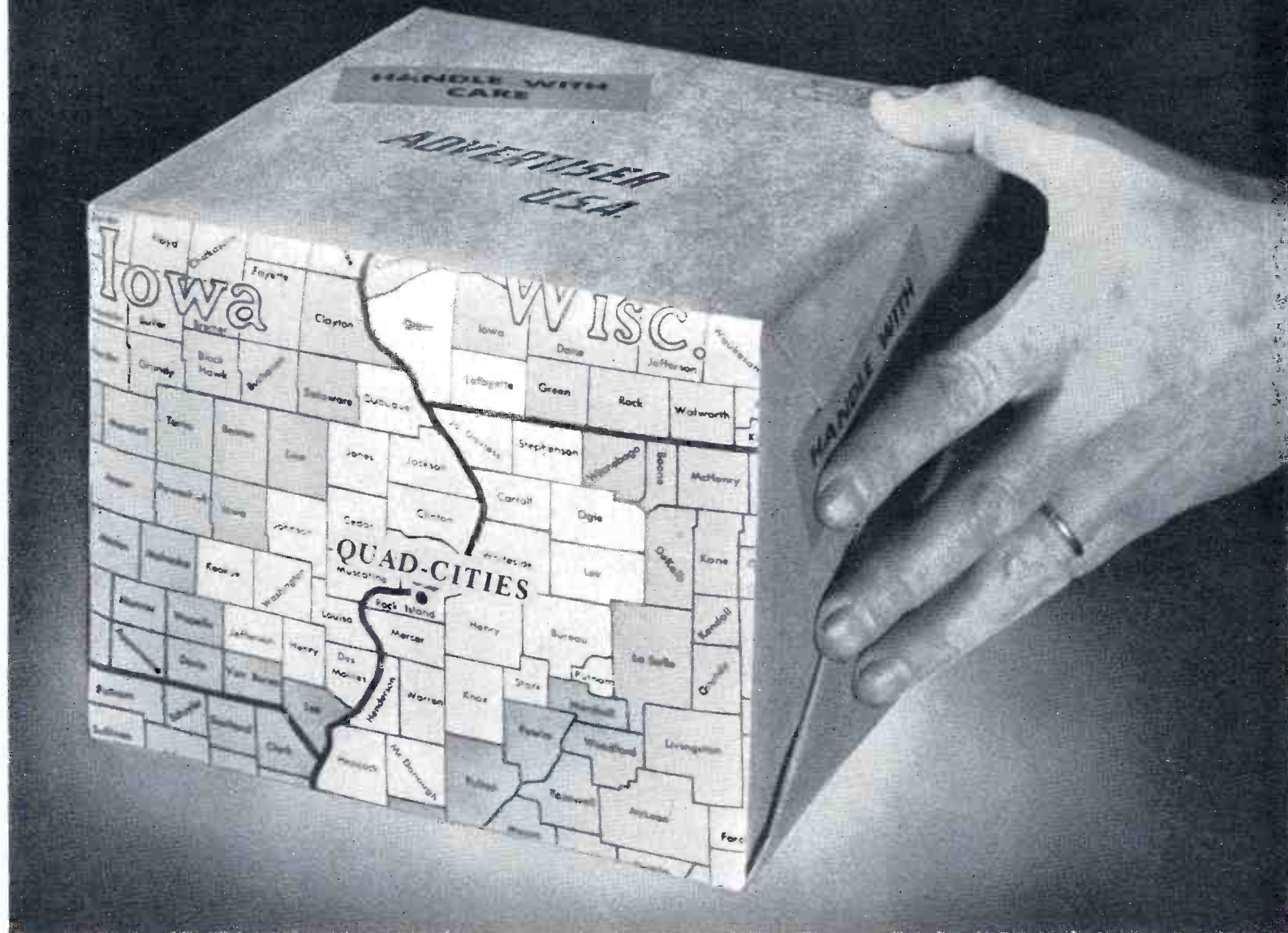
60: Champaign* Springfield Decatur

Total TV Homes 330,500

COUNTIES	TV HOMES
Illinois	
Champaign	32,753
Christian	10,735
Clark	4,710
Coles	12,435
Cumberland	2,358
De Witt	4,815
Douglas	5,482
Edgar	6,670
Effingham	5,769
Fayette	5,446
Ford	4,911
Iroquois	9,146
Jasper	2,799
Lasalle	33,069
Livingston	10,090

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

SPECIAL HANDLING



WOC-TV DELIVERS

the rich, heart-of-America area defined by ARB as Quad-Cities. Largest TV market between Chicago and Omaha, Minneapolis and St. Louis, it is a prosperous blend of farm/manufacturing/distribution that boosts retail sales well over 1½ billion dollars annually. WOC-TV provides *special handling* to advertising schedules by promotion, merchandising information and constant liaison between the advertiser and the retail outlet.

WOC-TV 6

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

SERVING THE QUAD CITY MARKET

DAVENPORT, BETTENDORF/ROCK ISLAND, MOLINE, EAST MOLINE

POGO



To cure more, give more
**AMERICAN
 CANCER
 SOCIETY**



TOP 100 TELEVISION MARKETS *continued*

SPRINGFIELD-DECATUR *continued*

Logan	7,953
McLean	23,905
Macon	37,182
Menard	2,621
Moultrie	3,555
Piatt	4,295
Sangamon	44,194
Shelby	6,564
Vermilion	27,227
Woodford	6,190

Indiana	
Benton	3,003
Fountain	5,359
Vermillion	5,100
Warren	2,121

Rates:	MARKET 60	MARKETS 1-60
Daytime 60s	\$110	\$10,687
Prime 20s	\$275	\$26,395
Late-Night 60s	\$110	\$12,722

61: Tulsa

Total TV Homes 330,400

COUNTIES		TV HOMES
Arkansas		
Benton	8,577	
Washington	13,238	
Kansas		
Chautauqua	1,770	
Cowley	9,899	
Elk	1,440	
Labette	7,267	
Montgomery	13,194	
Wilson	3,682	

Oklahoma	
Adair	2,986
Cherokee	3,954
Craig	3,751
Creek	11,246
Delaware	3,153
Haskell	1,982
Hughes	4,211
Kay	14,854
Latimer	1,602
Lincoln	5,245
McIntosh	3,001
Mayes	5,401
Muskogee	15,908
Nowata	3,029
Okfuskee	2,940
Okmulgee	10,069
Osage	9,155
Ottawa	8,041
Pawnee	3,289
Payne	11,517
Pittsburg	8,344
Rogers	5,861
Sequoyah	4,088
Tulsa	110,426
Wagoner	3,932
Washington	13,396

Rates:	MARKET 61	MARKETS 1-61
Daytime 60s	\$ 90	\$10,777
Prime 20s	\$240	\$26,635
Late-Night 60s	\$108	\$12,830

62: Roanoke* Lynchburg

Total TV Homes 329,600

COUNTIES		TV HOMES
North Carolina		
Alamance	23,293	
Alleghany	1,828	
Caswell	3,538	
Person	5,709	
Rockingham	18,097	
Virginia		
Alleghany	6,934	
Amherst	4,121	
Appomattox	1,951	
Augusta	15,927	
Bath	1,058	
Bedford	6,865	
Bland	1,188	
Botetourt	4,102	
Buckingham	2,046	
Campbell	22,024	
Carroll	6,282	
Charlotte	960	
Craig	820	
Floyd	2,221	
Franklin	5,458	
Giles	3,874	
Grayson	3,599	
Halifax	7,956	
Henry	14,782	
Highland	724	
Linenburg	2,706	
Mecklenburg	6,319	
Montgomery	10,115	
Nelson	2,796	
Patrick	3,260	
Pittsylvania	23,319	
Pulaski	6,507	
Roanoke	49,133	
Rockbridge	6,856	
Smyth	6,667	
Tazewell	9,369	
Wythe	5,177	

West Virginia	
Greenbrier	7,748
Mercer	16,550
Monroe	2,325
Pocahontas	2,034
Summers	3,390

Rates:	MARKET 62	MARKETS 1-62
Daytime 60s	\$ 70	\$10,847
Prime 20s	\$215	\$26,850
Late-Night 60s	\$ 70	\$12,900

63: Omaha

Total TV Homes 328,300

COUNTIES		TV HOMES
Iowa		
Adams	2,156	
Audubon	3,002	
Cass	5,578	
Crawford	5,101	

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 * Market combination differs from that in television markets listing, Telestatus, this issue.

Fremont	2,954
Harrison	4,967
Mills	3,359
Monona	3,855
Montgomery	3,963
Page	6,017
Pottawattamie	24,697
Shelby	3,231
Taylor	2,414
Missouri	
Atchison	2,617
Nodaway	5,781
Nebraska	
Antelope	2,443
Burt	3,028
Butler	2,828
Cass	4,990
Colfax	2,900
Cuming	2,972
Dodge	9,934
Douglas	106,110
Gage	6,936
Jefferson	3,376
Johnson	1,648
Lancaster	47,069
Madison	6,763
Nemaha	2,564
Otoe	4,880
Pawnee	1,331
Platte	6,269
Polk	2,048
Richardson	3,757
Saline	3,914
Sarpy	8,732
Saunders	4,614
Seward	3,170
Stanton	1,344
Thurston	1,739
Washington	3,279

Rates:

	MARKET 63	MARKETS 1-63
Daytime 60s	\$ 80	\$10,927
Prime 20s	\$230	\$27,080
Late-Night 60s	\$ 80	\$12,980

64: Norfolk, Va.

Total TV Homes 315,900

COUNTIES	TV HOMES
Maryland	
Somerset	4,519
North Carolina	
Bertie	4,677
Camden	1,288
Chowan	2,391
Currituck	1,493
Dare	1,580
Gates	1,953
Halifax	11,636
Hertford	4,463
Martin	5,700
Northampton	4,693
Pasquotank	6,327
Perquimans	1,935
Tyrrell	952
Washington	2,713

■ Major facility change in market subsequent to latest county survey measurement date.
 * Market combination differs from that in television markets listing, Telestatus, this issue.



"We invite you to share this growth"
J. C. Holloran, President

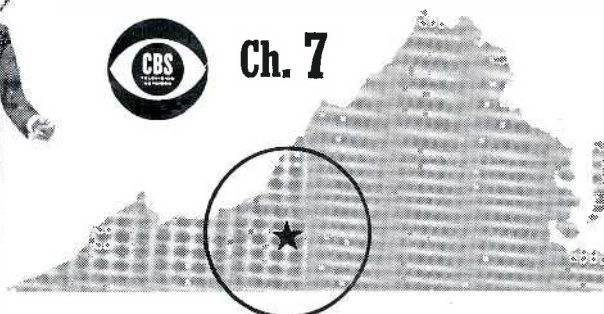
**STROTHER DRUG COMPANY
 LYNCHBURG, VIRGINIA**

"The area served by our wholesale drug firm has enjoyed unprecedented growth during the past decade. Our company has been privileged to share economically in this growth. It is with sincere confidence that we can invite manufacturers to market — or test market — their product with us in western Virginia and southern West Virginia.

"Television has proven a powerful retail sales force for marketing of products within the area we serve. Our employees and customers look primarily to the Roanoke-Lynchburg television market for both entertainment and information."

WDBJ-TV serves the Roanoke-Lynchburg Television Market completely and economically.

WDBJ-TV



ROANOKE, VIRGINIA

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

NORFOLK continued

Virginia		
Accomack	8,055	
Brunswick	3,550	
Charles City	2,762	
Gloucester	3,240	
Greensville	3,398	
Isle Of Wight	3,774	
James City	4,432	
King & Queen	1,120	
Lancaster	2,415	
Mathews	2,005	
Middlesex	1,582	
Nansemond	10,679	
New Kent	920	
Newport News	48,600	
Norfolk	116,189	
Northampton	4,190	
Northumberland	2,441	
Princess Anne	22,915	
Richmond	1,512	
Southampton	5,935	
Surry	1,211	
Sussex	2,492	
York	6,189	

Rates:	MARKET 64	MARKETS 1-64
Daytime 60s	\$ 90	\$11,017
Prime 20s	\$220	\$27,300
Late-Night 60s	\$ 65	\$13,045

65: Green Bay, Wis.

Total TV Homes 314,600

COUNTIES			TV HOMES
Michigan			
Benzie		2,125	
Delta		9,058	
Dickinson		6,739	
Iron		4,750	
Manistee		5,332	
Mason		5,682	
Menominee		6,553	
Wisconsin			
Brown	33,995		
Calumet	5,455		
Door	5,268		
Florence	791		
Fond Du Lac	19,724		
Forest	1,665		
Green Lake	4,309		
Kewaunee	4,385		
Langlade	4,976		
Manitowoc	20,081		
Marathon	22,060		
Marinette	8,862		
Marquette	2,165		
Oconto	6,034		
Oneida	5,850		
Outagamie	27,050		
Portage	9,329		
Shawano	8,273		
Sheboygan	24,289		
Vilas	2,256		
Waupaca	9,343		
Waushara	3,536		
Winnebago	29,486		
Wood	15,177		

Rates:	MARKET 65	MARKETS 1-65
Daytime 60s	\$ 70	\$11,087
Prime 20s	\$135	\$27,435
Late-Night 60s	\$ 65	\$13,110

66: Richmond

Total TV Homes 311,400

COUNTIES			TV HOMES
Virginia			
Albemarle	14,134		
Amelia	1,435		
Appomattox	1,951		
Augusta	15,927		
Brunswick	3,550		
Buckingham	2,046		
Caroline	2,720		
Charlotte	960		
Charles City	2,762		
Chesterfield	22,228		
Cumberland	1,307		
Dinwiddie	13,624		
Essex	1,421		
Fluvanna	1,434		
Gloucester	3,240		
Goochland	1,886		
Greene	785		
Greensville	3,398		
Hanover	6,589		
Henrico	110,373		
Isle Of Wight	3,774		
James City	4,432		
King & Queen	1,120		
King William	1,705		
Lancaster	2,415		
Louisa	2,609		
Lunenburg	2,706		
Madison	1,514		
Mathews	2,005		
Mecklenburg	6,319		
Middlesex	1,582		
Nelson	2,796		
New Kent	920		
Northumberland	2,441		
Nottoway	3,443		
Orange	2,987		
Page	4,025		
Powhatan	1,239		
Prince Edward	2,738		
Prince George	10,503		
Richmond	1,512		
Rockingham	11,842		
Southampton	5,935		
Spotsylvania	6,651		
Surry	1,211		
Sussex	2,492		
Westmoreland	2,489		
York	6,189		

Rates:	MARKET 66	MARKETS 1-66
Daytime 60s	\$ 85	\$11,172
Prime 20s	\$180	\$27,615
Late-Night 60s	\$ 60	\$13,170

67: Cedar Rapids Waterloo

Total TV Homes 308,900

COUNTIES			TV HOMES
Iowa			
Allamakee	4,046		
Benton	6,796		
Black Hawk	35,254		
Bremer	5,492		
Buchanan	5,690		
Butler	4,743		
Cedar	5,145		
Chickasaw	3,626		

Clayton	5,954
Delaware	4,595
Dubuque	19,746
Fayette	7,724
Floyd	5,846
Franklin	4,348
Grundy	4,196
Hardin	7,081
Henry	5,108
Howard	3,388
Iowa	4,586
Jackson	5,339
Jefferson	4,663
Johnson	14,420
Jones	5,317
Keokuk	4,478
Linn	43,463
Louisa	2,990
Mahaska	6,799
Marshall	8,791
Mitchell	3,864
Muscatine	10,213
Poweshiek	5,528
Tama	5,981
Wapello	13,233
Washington	5,432
Winneshiek	4,943
Wright	5,372

Wisconsin		
Crawford	3,612	
Grant	11,053	

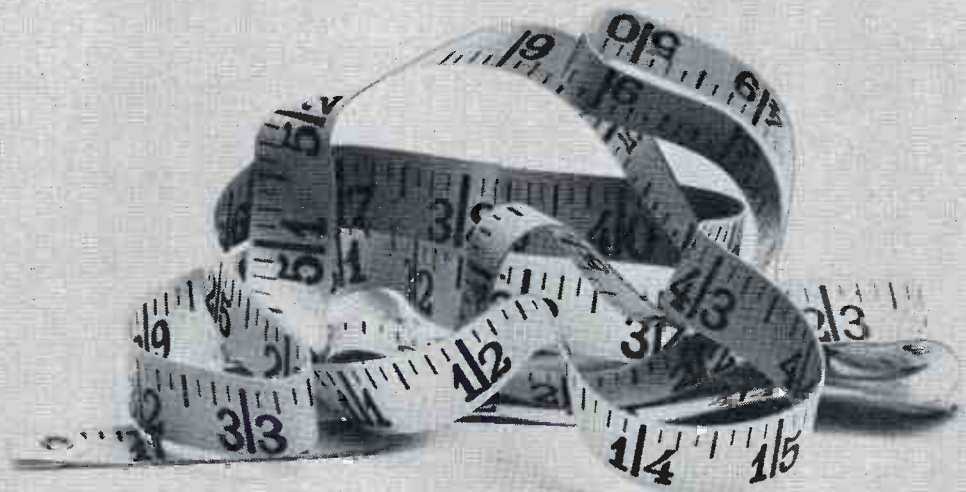
Rates:	MARKET 67	MARKETS 1-67
Daytime 60s	\$ 75	\$11,247
Prime 20s	\$180	\$27,795
Late-Night 60s	\$100	\$13,270

68: Shreveport Texarkana

Total TV Homes 300,900

COUNTIES			TV HOMES
Arkansas			
Columbia	6,646		
Hempstead	4,538		
Howard	2,579		
Lafayette	2,459		
Little River	2,167		
Miller	7,955		
Nevada	2,449		
Sevier	2,699		
Louisiana			
Bienville	3,882		
Bossier	13,344		
Caddo	64,021		
Claiborne	4,388		
De Soto	5,064		
Jackson	4,014		
Lincoln	6,179		
Natchitoches	6,795		
Red River	2,199		
Sabine	3,497		
Webster	10,355		

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Teletatus, this issue.



CUSTOM TAILORED

Anything—from suits to surveys—fits better when it's custom tailored. Standard-sized suits please a good many customers, but there are still those who need something special. And, it's the same with research. Available to every businessman are volumes of marketing research estimates which are invaluable useful. Yet, there is always the executive who, at one time or another, can rightfully say, "Our problem is different. We need something special".

This is why, long ago, ARB developed a special service for marketing problems concerning television . . . a service that may entail the building of a completely new survey design, or a cross-tabulation of the millions of pieces of viewing information already at hand.

The American Research Bureau supplies both volumes of syndicated television audience estimates and the professional capability for individualized audience research — custom tailored for a better fit.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

Reprint Checklist

These Reprints Still Available!

THE TALENT BEHIND THE SELL

8pp from January 1964 25¢ each

A closeup of TV's star salesmen (and women), the TV model. The business of being a TV model—or spokesman, or voice, or personality or any of many commercial specialists—is a big business indeed. It attracts the established celebrity and the unknown alike—and pays both well. It has created many stars of its own, and provided a showcase for many talents other than just face and form. A depth report on a key element in TV advertising and the people who make it work.

LIFE WITHOUT NETWORKS

16pp from June 1963 35¢ each

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

THE COMPUTERS MOVE IN ON ADVERTISING

12pp from June 1963 25¢ each

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

PAY TV: SO NEAR AND YET SO FAR AWAY

28pp from April-May 1963 50¢ each

A definitive treatment on one of television's most important subjects: will there be pay TV? when? how? This major article, which appeared in a two-part series, traces the subject from its beginning over 30 years ago right up to now, and does its best to turn some light on the future.

THE FREEDOM OF TASTE

4pp from November 1962 15¢ each

Victor M. Ratner's essay on the historic conflict between media and critics stands as the definitive statement on the side of allowing the people's taste to prevail. It deserves a place in the files of all persons seriously concerned about television and its future.

COMMUNITY ANTENNA TELEVISION

12pp from June 1962 25¢ each

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

TELEVISION MAGAZINE

444 MADISON AVE., NEW YORK 22, N. Y.

• Send quantities checked above to:

Name

Company

Address

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

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

Bill me

Minimum Order: One Dollar—Postage Additional

TOP 100 TELEVISION MARKETS *continued*

SHREVEPORT-TEXARKANA *continued*

Oklahoma		
McCurtain		5,947
Texas		
Bowie	15,699	
Camp	2,111	
Cass	5,822	
Franklin	8,122	
Cherokee	1,365	
Gregg	19,929	
Harrison	11,062	
Marion	1,989	
Morris	3,374	
Nacogdoches	6,744	
Panola	4,176	
Red River	3,716	
Rusk	9,338	
Sabine	1,597	
San Augustine	1,887	
Shelby	4,725	
Smith	24,352	
Titus	4,498	
Upshur	4,464	
Wood	4,767	

Rates: MARKET 68 MARKETS 1-68

Daytime 60s	\$ 70	\$11,317
Prime 20s	\$170	\$27,965
Late-Night 60s	\$ 66	\$13,336

69: Baton Rouge

Total TV Homes 295,500

COUNTIES TV HOMES

Louisiana		
Acadia	11,168	
Ascension	6,424	
Assumption	3,530	
Avoyelles	8,819	
Concordia	4,445	
E. Baton Rouge	60,379	
E. Feliciana	2,687	
Evangeline	6,674	
Iberia	12,583	
Iberville	6,363	
Lafayette	21,479	
Lafarache	12,870	
Livingston	6,046	
Pointe Coupee	4,411	
St. Charles	5,271	
St. Helena	1,613	
St. James	3,421	
St. John Baptist	3,763	
St. Landry	16,392	
St. Martin	5,958	
St. Mary	11,164	
Tangipahoa	13,443	
Terre Bonne	14,110	
Vermilion	9,311	
Washington	10,347	
W. Baton Rouge	3,505	
W. Feliciana	1,795	

Mississippi

Adams	8,559	
Amite	3,342	
Franklin	2,042	
Pike	8,116	
Walthall	2,779	
Wilkinson	2,740	

Rates: MARKET 69 MARKETS 1-69

Daytime 60s	\$ 50	\$11,367
Prime 20s	\$150	\$28,115
Late-Night 60s	\$ 50	\$13,386

70: Scranton Wilkes-Barre

Total TV Homes 292,900

COUNTIES TV HOMES

Pennsylvania		
Bradford	5,053	
Clinton	5,566	
Columbia	12,270	
Lackawanna	65,626	
Luzerne	94,439	
Lycoming	29,697	
Montour	3,401	
Northumberland	24,784	
Susquehanna	6,390	
Union	5,205	
Wayne	3,138	
Wyoming	3,250	
CATV	34,100	

Rates: MARKET 70 MARKETS 1-70

Daytime 60s	\$ 60	\$11,427
Prime 20s	\$160	\$28,275
Late-Night 60s	\$ 60	\$13,446

71: Des Moines, Iowa* Ames, Iowa

Total TV Homes 287,500

COUNTIES TV HOMES

Iowa		
Adair	3,072	
Appanoose	4,634	
Audubon	3,002	
Boone	7,818	
Butler	4,743	
Calhoun	4,531	
Carroll	5,988	
Clarke	2,337	
Dallas	7,042	
Decatur	2,569	
Emmet	3,798	
Franklin	4,348	
Greene	4,494	
Grundy	4,196	
Guthrie	4,259	
Hamilton	5,744	
Hancock	3,826	
Hardin	7,081	
Humboldt	2,984	
Jasper	9,739	
Kossuth	6,181	
Lucas	3,329	
Madison	3,676	
Mahaska	6,799	
Marion	6,462	
Marshall	8,791	
Monroe	2,829	
Palo Alto	3,756	
Pocahontas	3,774	
Polk	83,532	
Poweshiek	5,528	
Sac	4,652	
Story	13,349	
Tama	5,981	

* Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing. Telestatus, this issue.

WE BELIEVE -- YES -- WE BELIEVE

We at KRNT Radio and Television believe in advertising. We buy a lot of space in this magazine because we know it helps get our story over to a lot of people like you whom we seldom, if ever, see. We feel when we associate with a magazine like **Television**, we are associating with the best. As Lord Chesterfield once said to his young friend, "Come walk down the street with me. It will make your fortune." Well, we have walked down the street with **Television** Magazine for many years.

We always figured almost anyone with money could start the presses rolling and publish a magazine. If he couldn't sell subscriptions, he could indiscriminately give the magazine away. In this manner, he could guarantee us a whale of a circulation. But there is more to circulation than numbers. There is more to magazine editing than copying everybody else and making much ado about nothing.

THE BASIC TRUTHS

It's who's up front that counts first. The guys up front put the stuff between the covers that gives the magazine style and personality, character and believability — and, yes, respectability.

It's who's out front that counts second. Heavens, if this magazine were directed to adolescents scattered all over the map just to get circulation, and that's the kind of circulation they got, we wouldn't buy this advertising.

Such circulation wouldn't make a cohesive market. Besides, that type of reader doesn't have the kind of money to make it worthwhile anyway.

We are careful about whom we hire to represent us.

ERGO

Well, now, we out here in the center of the U.S.A. and in the center of Iowa and in the center of Des Moines run our radio and television stations in much the same way this magazine is run. We have been in this broadcasting business for 29 years, and we jealously guard what goes out over our air. It has made us leaders in our field. What is past is prologue. We jealously guard that which goes to strengthen our personality and our character and our believability and, yes, our respectability. What is past is prologue in this phase, also.

You can bank on the fact that you'll always be proud to be associated with us. You can walk down the street with us, and it will go a long way toward making your fortune.

KRNT
KRNT-TV
DES MOINES

*An Operation of Cowles Magazines
and Broadcasting, Inc.*

REPRESENTED BY THE KATZ AGENCY, INC.

TOP 100 TELEVISION MARKETS *continued*

DES MOINES-AMES continued

Union	4,047
Warren	5,710
Wayne	2,985
Webster	14,591
Wright	5,372

Rates:

	MARKET 71	MARKETS 1-71
Daytime 60s	\$ 75	\$11,502
Prime 20s	\$180	\$28,455
Late-Night 60s	\$ 75	\$13,521

72: Salt Lake City

Total TV Homes 282,600

COUNTIES	TV HOMES
Colorado	
Rio Blanco	1,014
Idaho	
Bear Lake	1,767
Caribou	1,379
Franklin	1,838
Oneida	894
Montana	
Beaverhead	1,800
Custer	3,097
Fergus	3,107
Gallatin	6,331
Park	3,631

Sweetgrass	665
Valley	4,018

Nevada

Elko	2,838
Eureka	238
White Pine	2,617

Utah

Beaver	1,095
Box Elder	6,385
Cache	8,488
Carbon	4,784
Daggett	287
Davis	17,518
Duchesne	1,347
Emery	1,231
Garfield	772
Grand	2,007
Iron	2,386
Juab	1,230
Millard	1,601
Morgan	660
Piute	305
Rich	334
Salt Lake	110,633
San Juan	1,969
Sanpete	3,020
Sevier	2,742
Summit	1,473
Tooele	4,140
Uintah	2,591

Utah	25,110
Wasatch	1,233
Wayne	446
Weber	30,836

Wyoming

Lincoln	1,827
Sheridan	4,783
Sweetwater	4,310
Uinta	1,841

Rates:

	MARKET 72	MARKETS 1-72
Daytime 60s	\$ 60	\$11,562
Prime 20s	\$190	\$28,645
Late-Night 60s	\$ 85	\$13,606

73: Jackson, Miss.

Total TV Homes 276,100

COUNTIES	TV HOMES
Louisiana	
East Carroll	2,598
Madison	3,135
Tensas	2,232

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



Attractive from every angle... **JACKSON, MISS. TELEVISION MARKET**

276,100 TV homes... progressive economy; 40,000 new industrial jobs since 1960.

73rd TV market served by

WLBT·3 WJTV·12

Hollingbery

Katz

Mississippi

Adams	8,559
Amite	3,342
Attala	4,809
Bolivar	9,463
Carroll	1,982
Choctaw	1,680
Claiborne	2,093
Copiah	6,140
Covington	2,921
Forrest	13,724
Franklin	2,042
Hinds	49,851
Holmes	5,302
Humphreys	3,720
Issaquena	735
Jasper	3,562
Jefferson	1,964
Jeff Davis	2,742
Jones	13,795
Lamar	3,206
Lawrence	2,156
Leake	3,884
Leflore	9,705
Lincoln	6,416
Madison	6,562
Marion	5,392
Montgomery	2,677
Neshoba	4,829
Newton	4,449
Pike	8,116
Rankin	7,033
Scott	4,590
Sharkey	2,078
Simpson	4,466
Smith	3,197
Sunflower	8,420
Walthall	2,779
Warren	10,436
Washington	16,024
Webster	2,225
Winston	4,349
Yazoo	6,754

Rates:

	MARKET 73	MARKETS 1-73
Daytime 60s	\$ 45	\$11,607
Prime 20s	\$120	\$28,765
Late-Night 60s	\$ 45	\$13,651

74: Jacksonville

Total TV Homes 275,500

COUNTIES	TV HOMES
Florida	
Alachua	16,689
Baker	1,453
Bradford	2,759
Clay	5,320
Columbia	4,757
Dixie	1,068
Duval	133,280
Flagler	1,214
Gilchrist	626
Hamilton	1,564
Lafayette	602
Levy	2,227
Madison	3,068
Marion	14,612
Nassau	4,392
Putnam	8,789
St. Johns	8,537
Suwannee	3,427
Taylor	3,188
Union	936

Georgia

Appling	2,207
Atkinson	989
Bacon	1,534
Brantley	991
Camden	2,263
Charlton	1,088
Clinch	1,346
Coffee	4,471
Echols	386
Glynn	10,990
Jeff Davis	1,459
Lanier	997
Lowndes	12,196
McIntosh	1,208
Pierce	2,029
Ware	8,999
Wayne	3,875

Rates:

	MARKET 74	MARKETS 1-74
Daytime 60s	\$110	\$11,717
Prime 20s	\$225	\$28,990
Late-Night 60s	\$110	\$13,761

75: Spokane

Total TV Homes 267,800

COUNTIES	TV HOMES
Idaho	
Benewah	1,634
Bonner	4,003
Boundary	1,189
Clearwater	2,120
Idaho	3,142
Kootenai	8,542
Latah	5,293
Lewis	1,148
Nez Perce	7,719
Shoshone	5,436
Montana	
Flathead	8,733
Glacier	2,500
Hill	4,521
Lincoln	3,200
Mineral	695
Missoula	11,651
Sanders	1,671
Oregon	
Baker	4,645
Umatilla	10,962
Union	4,352
Wallowa	1,666

Washington

Adams	2,924
Asotin	3,686
Chelan	10,902
Columbia	1,289
Douglas	3,892
Ferry	878
Franklin	6,732
Garfield	820
Grant	13,736
Kittitas	5,358
Lincoln	3,192
Okanogan	6,498
Pend Oreille	1,873
Spokane	88,446
Stevens	4,235
Walla Walla	11,037
Whitman	7,500

Rates:

	MARKET 75	MARKETS 1-75
Daytime 60s	\$ 70	\$11,787
Prime 20s	\$240	\$29,230
Late-Night 60s	\$ 70	\$13,831

76: Phoenix

Total TV Homes 265,800

COUNTIES	TV HOMES
Arizona	
Coconino	10,322
Gila	5,988
Graham	2,813
Greenlee	2,328
Maricopa	213,619
Mohave	1,884
Navajo	6,976
Pinal	14,258
Yavapai	7,647

Rates:

	MARKET 76	MARKETS 1-76
Daytime 60s	\$ 70	\$11,857
Prime 20s	\$150	\$29,380
Late-Night 60s	\$ 90	\$13,921

**77: Mobile, Ala.
Pensacola, Fla.**

Total TV Homes 264,900

COUNTIES	TV HOMES
Alabama	
Baldwin	10,265
Clarke	4,627
Conecuh	3,066
Covington	7,474
Escambia	6,973
Mobile	75,077
Monroe	4,046
Washington	2,512
Wilcox	2,816
Florida	
Escambia	46,699
Okaloosa	19,503
Santa Rosa	7,321
Walton	3,632
Mississippi	
Forrest	13,724
George	2,509
Greene	1,609
Harrison	30,555
Jackson	15,688
Perry	1,926
Stone	1,444
Wayne	3,462

Rates:

	MARKET 77	MARKETS 1-77
Daytime 60s	\$ 70	\$11,927
Prime 20s	\$150	\$29,530
Late-Night 60s	\$ 50	\$13,971

78: Madison, Wis.

Total TV Homes 252,600

COUNTIES	TV HOMES
Illinois	
Jo Daviess	5,664
Stephenson	12,996

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

TOP 100 TELEVISION MARKETS *continued*

MADISON continued

Iowa	
Dubuque	19,746
Wisconsin	
Adams	1,786
Columbia	9,532
Crawford	3,612
Dane	63,034
Dodge	15,316
Grant	11,053
Green	6,577
Green Lake	4,309
Iowa	4,566
Jefferson	13,768
Juneau	4,201
Lafayette	4,102
Marquette	2,165
Richland	4,346
Rock	32,194
Sauk	8,553
Vernon	6,407
Walworth	15,118
Waushara	3,536

Rates:	MARKET 78	MARKETS 1-78
Daytime 60s	\$ 70	\$11,997
Prime 20s	\$175	\$29,705
Late-Night 60s	\$ 70	\$14,041

79: Knoxville, Tenn.

Total TV Homes 249,500

COUNTIES		TV HOMES
Kentucky		
Bell		6,292
Clay		3,051
Harlan		9,222
Jackson		1,168
Knox		4,055
Laurel		4,509
Lee		1,129
Leslie		1,328
McCreary		2,005
Owsley		830
Pulaski		6,537
Rockcastle		2,148
Wayne		2,513
Whitley		5,565
North Carolina		
Graham		1,275
Jackson		3,493
Swain		1,531
Tennessee		
Anderson		13,607
Bledsoe		1,171
Blount		13,342
Campbell		5,296
Claiborne		3,740
Cocke		4,767
Cumberland		3,703
Fentress		1,765
Grainger		2,572
Greene		8,543
Hamblen		8,409
Hancock		1,265
Hawkins		6,363
Jefferson		4,979
Knox		64,682
Loudon		5,452
McMinn		8,173
Meigs		968

Monroe	4,860
Morgan	2,333
Roane	9,620
Scott	2,191
Sevier	4,822
Unicoi	3,420
Union	1,452

Virginia	
Lee	5,326

Rates:	MARKET 79	MARKETS 1-79
Daytime 60s	\$ 80	\$12,077
Prime 20s	\$170	\$29,875
Late-Night 60s	\$ 50	\$14,091

80: Little Rock

Total TV Homes 240,000

COUNTIES		TV HOMES
Arkansas		
Arkansas		5,549
Baxter		2,429
Boone		4,440
Bradley		3,046
Calhoun		1,323
Chicot		4,253
Clark		4,948
Cleburne		2,172
Cleveland		1,450
Conway		3,483
Dallas		2,298
Desha		4,427
Drew		3,359
Faulkner		5,759
Franklin		1,989
Fulton		1,362
Garland		13,840
Grant		1,981
Hot Spring		4,857
Independence		4,923
Izard		1,561
Jackson		4,963
Jefferson		18,580
Johnson		2,805
Lincoln		2,484
Logan		3,322
Lonoke		5,450
Marion		1,285
Monroe		3,173
Montgomery		1,260
Nevada		2,449
Newton		1,229
Ouachita		7,468
Perry		1,072
Pike		1,848
Polk		2,976
Pope		4,606
Prairie		2,276
Pulaski		65,003
Saline		6,594
Scott		1,641
Searcy		1,727
Sharp		1,430
Stone		1,351
Van Buren		1,733
White		7,427
Woodruff		3,240
Yell		3,159

Rates:	MARKET 80	MARKETS 1-80
Daytime 60s	\$ 55	\$12,132
Prime 20s	\$120	\$29,995
Late-Night 60s	\$ 50	\$14,141

81: Cape Girardeau, Mo.*
Paducah, Ky.
Harrisburg, Ill.

Total TV Homes 239,600

COUNTIES		TV HOMES
Arkansas		
Clay		4,987
Illinois		
Alexander		4,376
Clay		4,220
Franklin		11,064
Gallatin		2,007
Hamilton		2,533
Hardin		1,477
Jackson		10,926
Jefferson		8,602
Johnson		1,746
Massac		3,875
Perry		5,385
Pope		1,033
Pulaski		2,651
Randolph		7,300
Saline		8,182
Union		4,208
Wayne		4,615
White		5,399
Williamson		13,012
Kentucky		
Ballard		2,146
Calloway		4,953
Carlisle		1,401
Crittenden		1,568
Fulton		2,860
Graves		7,431
Hickman		1,537
Livingston		1,500
Lyon		1,077
McCracken		15,358
Marshall		4,414
Missouri		
Bollinger		2,099
Butler		8,422
Cape Girardeau		11,818
Carter		905
Dunklin		9,116
Iron		1,732
Madison		2,001
Mississippi		4,649
New Madrid		6,128
Perry		3,471
Reynolds		1,076
Ripley		1,962
Ste. Genevieve		2,943
Scott		8,161
Stoddard		6,857
Wayne		2,567
Tennessee		
Lake		1,935
Obion		6,593
Weakley		5,347

Rates:	MARKET 81	MARKETS 1-81
Daytime 60s	\$ 50	\$12,182
Prime 20s	\$120	\$30,115
Late-Night 60s	\$ 50	\$14,191

* Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

82: Binghamton, N. Y.

Total TV Homes 237,700

COUNTIES	TV HOMES
New York	
Broome	63,298
Chemung	26,823
Chenango	10,837
Cortland	11,496
Delaware	10,510
Otsego	14,023
Schuyler	3,793
Steuben	26,358
Tioga	10,125
Tompkins	17,068
Pennsylvania	
Bradford	13,653
Sullivan	1,473
Susquehanna	8,290
Tioga	8,901
Wayne	6,852
Wyoming	4,219

Rates:	MARKET 82	MARKETS 1-82
Daytime 60s	\$100	\$12,282
Prime 20s	\$225	\$30,340
Late-Night 60s	\$150	\$14,341

83: Columbus, Ga.

Total TV Homes 234,700

COUNTIES	TV HOMES
Alabama	
Barbour	4,762
Bullock	2,289
Chambers	7,048
Elmore	5,728
Henry	2,958
Lee	9,894
Macon	4,321
Pike	5,014
Randolph	4,077
Russell	9,530
Georgia	
Baker	825
Bibb	38,226
Calhoun	1,437
Chattahoochee	1,087
Clay	863
Crawford	1,039
Crisp	4,018
Dooly	2,269
Dougherty	20,466
Early	2,624
Harris	1,930
Houston	11,358
Lee	1,095
Macon	2,300
Marion	1,024
Meriwether	3,784
Miller	1,318
Mitchell	3,855
Muscogee	41,781
Peach	2,856
Quitman	430
Randolph	2,206

■ Major facility change in market subsequent to latest county survey measurement date.
 * Market combination differs from that in television markets listing, Telestatus, this issue.

TAKE A CLOSE LOOK
 AT THE
 COLUMBUS, GEORGIA
 MARKET!

You'll Get Results On . . .



TOP 100 TELEVISION MARKETS *continued*

COLUMBUS, GA. continued

Schley	639
Stewart	1,333
Sumter	5,259
Talbot	1,317
Taylor	1,640
Terrell	2,383
Troup	11,554
Turner	1,800
Upson	5,781
Webster	572

Rates:

	MARKET 83	MARKETS 1-83
Daytime 60s	\$ 50	\$12,332
Prime 20s	\$100	\$30,440
Late-Night 60s	\$ 50	\$14,391

Darlington	10,549
Dillon	5,172
Edgefield	3,188
Fairfield	3,729
Florence	17,228
Kershaw	6,891
Lancaster	8,355
Lee	3,626
Lexington	13,840
Marion	6,320
Marlboro	5,317
Newberry	6,699
Orangeburg	12,823
Richland	44,737
Saluda	2,922
Sumter	15,531
Union	6,666
Williamsburg	6,311

Rates:

	MARKET 84	MARKETS 1-84
Daytime 60s	\$ 70	\$12,402
Prime 20s	\$150	\$30,590
Late-Night 60s	\$ 70	\$14,461

Dickinson	3,549
Emmet	3,798
Lyon	3,559
O'Brien	5,165
Osceola	2,615
Sioux	6,762

Minnesota

Big Stone	2,317
Chippewa	4,329
Cottwood	3,816
Jackson	3,615
Lac Qui Parle	3,252
Lincoln	2,208
Lyon	5,373
Murray	3,543
Nobles	5,879
Pipestone	3,677
Rock	3,004
Stevens	2,459
Traverse	1,813
Yellow Med	3,953

Nebraska

Boyd	1,046
Brown	1,083
Cherry	1,934
Holt	3,113
Keya Paha	407
Knox	3,235
Rock	579

■ **84: Columbia, S. C.**

Total TV Homes 230,700

COUNTIES TV HOMES

South Carolina

Aikeo	21,560
Allendale	1,973
Bamberg	3,205
Barnwell	3,519
Calhoun	2,282
Chester	6,780
Chesterfield	6,623
Clarendon	4,831

85: Sioux Falls, S. D.

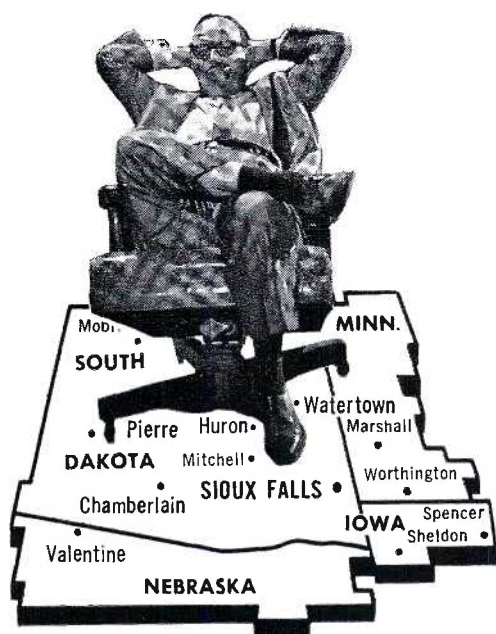
Total TV Homes 225,600

COUNTIES TV HOMES

Iowa

Clay	5,116
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■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



Cover the entire Sioux Falls-98 County area with just 1 Buy, just 1 tv Film!

How can KELO-LAND TV give you the full-market coverage that no other station (or combination of stations) can deliver? KELO-LAND TV's three interconnected transmitters, operating as one station, wing out your sales message to all 284,800 tv homes*—*simultaneously!* KELO-LAND TV not only tops its own market, it delivers more tv homes than the highest rated stations in the Omaha, Des Moines, Fargo and Duluth markets.*

*Source: ARB Audience Summaries, Nov. 1963, 9 a.m. to midnight, 7 days a week. This data submitted as estimates, not exact measurements.

CBS • ABC

KELO-TV LAND

Represented nationally
by **H-R**;
in Minneapolis
by Wayne Evans

KELO-TV • KDLO-TV • KPLO-TV (Interconnected)

JOE FLOYD, President • Evans Nord, Executive Vice-Pres. & Gen. Mgr. • Larry Bentson, Vice-Pres.

South Dakota		
Aurora	1,243	
Beadle	5,829	
Bon Homme	2,218	
Brookings	4,693	
Brown	8,465	
Brule	1,601	
Buffalo	284	
Charles Mix	2,386	
Clark	1,852	
Clay	2,336	
Codington	5,138	
Davison	4,322	
Day	2,558	
Deuel	1,405	
Dewey	959	
Douglas	1,049	
Edmunds	1,341	
Faulk	1,067	
Grant	2,326	
Gregory	1,879	
Haakon	823	
Hamlin	1,548	
Hand	1,542	
Hanson	1,117	
Hughes	3,890	
Hutchinson	2,610	
Hyde	615	
Jackson	457	
Jerauld	1,021	
Jones	445	
Kingsbury	2,351	
Lake	3,064	
Lincoln	3,192	
Lyman	1,027	
McCook	1,963	
McPherson	1,123	
Marshall	1,638	
Mellette	491	
Miner	1,357	
Minnehaha	24,405	
Moody	2,036	
Potter	1,097	
Roberts	2,968	
Sanborn	1,115	
Spink	2,756	
Stanley	1,243	
Sully	555	
Todd	780	
Tripp	2,108	
Turner	3,044	
Union	2,850	
Walworth	1,777	
Yankton	3,986	
Ziebach	494	

Rates:	MARKET 85	MARKETS 1-85
Daytime 60s	\$ 65	\$12,467
Prime 20s	\$162	\$30,752
Late-Night 60s	\$ 40	\$14,501

■ **86: Greenville
Washington
New Bern, N. C.**

Total TV Homes 222,900

COUNTIES	TV HOMES
North Carolina	
Beaufort	8,187
Bertie	4,677
Carteret	6,712

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.

wnct GREENVILLE
North Carolina

In North Carolina...

*From the Capital
to the Coast . . .*

Morning... Carolina Today. Nighttime audience levels as Eastern North Carolina takes its own pulse on this long-time front runner.

Noon... W. E. Debnam, dean of Carolina newscasters, anchors this top information segment, and is as welcome as the noon-hour he serves.

and Nighttime Too...

The evening starts weekdays at 5:00 PM with *Maverick*, with its first full run in the market and with the first adult all-family programming ever offered in the market and ends with *Hollywood and 9*. The same high quality late feature strip — but with titles selected and timed with special attention to area programming preferences.

*All this and a full CBS Television
Network Schedule too!*

The bigtime network in the south teams with the bigtime station in North Carolina to keep shining bright that we're strictly:

*First in Television from the Capital
to the Coast.*

WNCT **ROY H. PARK**
Broadcasting, Inc.



represented by
GEORGE P. HOLLINGBERY

JOHN G. CLARK, JR.
Sales Manager

TOP 100 TELEVISION MARKETS *continued*

GREENVILLE-WASHINGTON-NEW BERN *continued*

Chowan	2,391	Martin	5,700
Craven	13,684	Nash	12,399
Dare	1,590	Northampton	4,693
Duplin	8,189	Onslow	18,612
Edgecombe	12,420	Pamlico	2,043
Franklin	5,700	Pender	3,776
Greene	2,881	Pitt	15,084
Halifax	11,636	Sampson	9,508
Hertford	4,463	Tyrrell	952
Hyde	1,195	Warren	3,714
Johnston	13,582	Washington	2,713
Jones	2,068	Wayne	18,996
Lenoir	12,436	Wilson	12,941

Rates:

	MARKET 86	MARKETS 1-86
Daytime 60s	\$ 75	\$12,542
Prime 20s	\$100	\$30,852
Late-Night 60s	\$ 50	\$14,551

**87: Evansville, Ind.
Henderson, Ky.**

Total TV Homes 218,200

COUNTIES TV HOMES

Illinois	
Clay	4,220
Crawford	6,141
Edwards	2,141
Gallatin	2,007
Hamilton	2,533
Hardin	1,477
Jasper	2,799
Lawrence	4,902
Richland	4,144
Wabash	3,801
Wayne	4,615
White	5,399

Indiana	
Crawford	2,025
Daviess	6,561
Dubois	6,666
Gibson	8,120
Knox	11,336
Martin	2,227
Orange	4,149
Perry	4,013
Pike	3,415
Posey	5,096
Spencer	3,581
Vanderburgh	46,369
Warrick	6,051

Kentucky	
Breckinridge	3,042
Crittenden	1,568
Daviess	18,680
Grayson	3,135
Hancock	1,101
Henderson	8,600
Hopkins	9,036
McLean	1,977
Muhlenberg	6,327
Ohio	3,930
Union	3,478
Webster	3,513

Rates:

	MARKET 87	MARKETS 1-87
Daytime 60s	\$ 50	\$12,592
Prime 20s	\$150	\$31,002
Late-Night 60s	\$ 50	\$14,601

88: Rockford, Ill.

Total TV Homes 214,200

COUNTIES TV HOMES

Illinois	
Boone	5,664

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television markets listing, Telestatus, this issue.



DELIVERED BY **WREX-TV Channel 13**

NEW DEVELOPMENT

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

THE MARKET

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

WREX-TV COVERAGE

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

Remarkable
ROCKFORD, ILL.



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

JOE M. BAISCH, V. P. & GEN. MGR. Represented by H.R. Television, Inc.	MEMBER GANNETT GROUP	WDAN Danville, Ill. WHEC — WHEC-TV Rochester, N. Y.	WINR — WINR-TV Binghamton, N.Y. WREX-TV Rockford, Ill.
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Carroll	5,506
De Kalb	14,328
Jo Daviess	5,664
Lee	9,407
McHenry	26,882
Ogle	11,023
Stephenson	12,996
Winnebago	64,750
Wisconsin	
Green	6,577
Lafayette	4,102
Rock	32,194
Walworth	15,118

Rates:	MARKET 88	MARKETS I-89
Daytime 60s	\$ 62	\$12,654
Prime 20s	\$120	\$31,122
Late-Night 60s	\$ 62	\$14,663

89: Chattanooga

Total TV Homes 212,100

COUNTIES	TV HOMES
Alabama	
De Kalb	9,095
Jackson	7,015

Georgia	
Catoosa	5,319
Chattanooga	4,742
Dade	1,677
Fannin	2,715
Floyd	18,019
Gilmer	1,721
Gordon	4,710
Murray	2,028
Townes	801
Union	1,412
Walker	12,187
Whitfield	10,614

North Carolina	
Cherokee	3,443
Clay	1,151
Graham	1,275

Tennessee	
Bledsoe	1,171
Bradley	10,225
Cumberland	3,703
Franklin	5,365
Grundy	2,083
Hamilton	63,335
McMinn	8,173
Marion	4,564
Meigs	968
Monroe	4,860
Morgan	2,333
Polk	2,577
Rhea	3,304
Roane	9,620
Sequatchie	1,157
Van Buren	699

Rates:	MARKET 89	MARKETS I-89
Daytime 60s	\$ 50	\$12,704
Prime 20s	\$120	\$31,242
Late-Night 60s	\$ 50	\$14,713

90: Lincoln* Kearney Hastings North Platte

Total TV Homes 209,300

COUNTIES	TV HOMES
Kansas	
Cloud	3,552
Jewell	2,000
Marshall	4,263
Phillips	2,473
Republic	2,702
Smith	2,266
Washington	2,984

* Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television market listing, Telestat, this issue.



YOU'RE ONLY HALF-COVERED IN NEBRASKA IF YOU DON'T REACH LINCOLN-LAND (HASTINGS, KEARNEY, LINCOLN)

Nebraska's other big market...covered best by KOLN-TV/KGIN-TV!

NATIONAL RANKING
(Sales Management Survey)

Total Retail Sales	73rd
Automotive Sales	73rd
Drug Sales	73rd
Effective Buying Income	81st
Households	82nd

AVERAGE HOMES DELIVERED PER QUARTER HOUR
(November, 1963 ARB — 6:30 to 10:00 p.m.)

LINCOLN-LAND* "A"	58,000
(KOLN-TV/KGIN-TV)	58,000
OMAHA "A"	56,500
OMAHA "B"	53,900
OMAHA "C"	50,000
LINCOLN-LAND* "B"	26,200
LINCOLN-LAND* "C"	18,700

*Lincoln-Hastings-Kearney



RADIO
 WKZD KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWTY-FM CADILLAC
TELEVISION
 WKZD-TV GRAND RAPIDS-KALAMAZOO
 WWTY CADILLAC-TRAVERSE CITY
 WWTY-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
 1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
 1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

*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.

TOP 100 TELEVISION MARKETS *continued*

LINCOLN-KEARNEY continued

Nebraska	
Adams	8,076
Antelope	2,443
Blaine	269
Boone	2,284
Buffalo	6,876
Butler	2,828
Cass	4,990
Clay	2,543
Colfax	2,900
Cumming	2,972
Custer	4,216
Dawson	5,431
Fillmore	2,675
Franklin	1,549
Frontier	1,285
Furnas	2,038
Gage	6,936
Garfield	679
Gosper	665
Greeley	1,102
Hall	10,475
Hamilton	2,514
Harlan	1,410
Holt	3,113
Howard	1,672
Jefferson	3,376
Johnson	1,648
Kearney	1,859
Lancaster	47,069
Loup	197
Madison	6,763
Merrick	2,256
Nance	1,412
Nuckolls	2,339
Otoe	4,880
Pawnee	1,331
Phelps	2,787
Platte	6,269
Polk	2,048
Saline	3,914
Saunders	4,614
Seward	3,170
Stanton	1,344
Thayer	2,340
Valley	1,773
Webster	1,665
Wheeler	295
York	3,813

Rates:	MARKET 90	MARKETS 1-90
Daytime 60s	\$ 65	\$12,769
Prime 20s	\$162	\$31,404
Late-Night 60s	\$ 54	\$14,767

■ **91: Augusta, Ga.**

Total TV Homes 203,500

COUNTIES	TV HOMES
Georgia	
Appling	2,207
Bulloch	5,605
Burke	3,966
Candler	1,463
Columbia	3,206
Elbert	4,069
Emanuel	3,714
Evans	1,640
Glascok	561
Greene	2,111
Hancock	1,720
Jeff Davis	1,459
Jefferson	3,336
Jenkins	1,944
Johnson	1,573
Laurens	6,902

Lincoln	1,130
McDuffie	2,889
Montgomery	1,098
Ogelthorpe	1,478
Richmond	33,221
Screven	3,081
Taliaferro	664
Tattnall	2,762
Telfair	2,269
Toombs	3,434
Treutlen	1,107
Warren	1,323
Washington	3,486
Wheeler	856
Wilkes	2,326

South Carolina	
Abbeville	4,606
Aiken	21,560
Allendale	1,973
Bamberg	3,205
Barnwell	3,519
Calhoun	2,282
Edgefield	3,188
Fairfield	3,729
Greenwood	11,672
Hampton	3,302
Lexington	13,840
McCormick	1,551
Newberry	6,699
Orangeburg	12,823
Saluda	2,922

Rates:	MARKET 91	MARKETS 1-91
Daytime 60s	\$ 37	\$12,806
Prime 20s	\$ 90	\$31,494
Late-Night 60s	\$ 32	\$14,799

■ **92: Fresno, Calif.**

Total TV Homes 194,500

COUNTIES	TV HOMES
California	
Fresno	105,978
Kings	11,301
Madera	10,342
Mariposa	766
Merced	24,051
Tulare	42,100

Rates:	MARKET 92	MARKETS 1-92
Daytime 60s	\$ 70	\$12,876
Prime 20s	\$ 180	\$31,674
Late-Night 60s	\$ 70	\$14,869

■ **93: Bristol, Va.
Johnson City, Tenn.
Kingsport, Tenn.**

Total TV Homes 191,800

COUNTIES	TV HOMES
Kentucky	
Harlan	9,222
Knott	2,361
Leslie	1,328
Letcher	4,595
Perry	5,203
Pike	11,692

North Carolina	
Ashe	4,353
Avery	2,315
Watauga	3,764
Yancey	2,820

Tennessee	
Carter	9,166
Cocke	4,767
Greene	8,543
Hamblen	8,409
Hancock	1,265
Hawkins	6,363
Johnson	2,089
Sullivan	29,141
Unicoi	3,420
Washington	15,226

Virginia	
Buchanan	6,429
Dickenson	3,804
Lee	5,326
Russell	4,914
Scott	5,178
Smyth	6,667
Washington	12,591
Wise	10,851

Rates:	MARKET 93	MARKETS 1-93
Daytime 60s	\$38	\$12,914
Prime 20s	\$80	\$31,754
Late-Night 60s	\$24	\$14,893

■ **94: Tallahassee, Fla.
Thomasville, Ga.**

Total TV Homes 187,000

COUNTIES	TV HOMES
Alabama	
Houston	11,692
Florida	
Bay	18,050
Calhoun	1,504
Dixie	1,068
Franklin	1,664
Gadsden	6,963
Gulf	2,602
Hamilton	1,564
Holmes	2,253
Jackson	7,777
Jefferson	1,970
Lafayette	602
Leon	18,151
Liberty	629
Madison	3,068
Swansee	3,427
Taylor	3,188
Wakulla	1,144
Washington	2,167

Georgia	
Atkinson	989
Baker	825
Berrien	2,349
Brooks	2,926
Calhoun	1,437
Clinch	1,346
Coffee	4,471

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television market listing, Teletatus, this issue.

Colquitt	7,392
Cook	2,407
Decatur	5,558
Dougherty	20,466
Early	2,624
Echols	386
Grady	3,810
Irwin	1,716
Jeff Davis	1,459
Lanier	997
Lowndes	12,196
Miller	1,318
Mitchell	3,855
Seminole	1,469
Thomas	7,799
Tift	4,887
Turner	1,800
Worth	3,005

Rates:	MARKET 94	MARKETS 1-94
Daytime 60s	\$ 40	\$12,954
Prime 20s	\$125	\$31,879
Late-Night 60s	\$ 25	\$14,918

95: Terre Haute, Ind.

Total TV Homes 184,400

COUNTIES TV HOMES

Illinois	
Clark	4,710
Clay	4,220
Coles	12,435
Crawford	6,141
Cumberland	2,358
Edgar	6,670
Effingham	5,769
Jasper	2,799
Lawrence	4,902
Richland	4,144
Vermilion	27,227

Indiana	
Clay	6,981
Daviess	6,561
Fountain	5,359
Greene	7,625
Knox	11,336
Martin	2,227
Owen	2,898
Parke	4,192
Pike	3,415
Putnam	5,986
Sullivan	6,307
Vermillion	5,100
Vigo	32,942
Warren	2,121

Rates:	MARKET 95	MARKETS 1-95
Daytime 60s	\$ 80	\$13,034
Prime 20s	\$150	\$32,029
Late-Night 60s	\$ 48	\$14,966

96: Springfield, Mass. Holyoke, Mass.

Total TV Homes 183,600

COUNTIES TV HOMES

Connecticut	
Tolland	16,221

Massachusetts	
Franklin	14,059
Hampden	126,779
Hampshire	26,571

Rates:	MARKET 96	MARKETS 1-96
Daytime 60s	\$ 66	\$13,100
Prime 20s	\$154	\$32,183
Late-Night 60s	\$ 99	\$15,065

97: Austin, Minn.* Rochester, Minn. Mason City, Iowa

Total TV Homes 183,300

COUNTIES TV HOMES

Iowa	
Butler	4,743
Cerro Gordo	14,408
Chickasaw	3,626
Emmet	3,798
Floyd	5,846
Franklin	4,348
Hancock	3,826
Howard	3,388
Humboldt	2,984
Kossuth	6,181
Mitchell	3,864
Palo Alto	3,756
Pocahontas	3,774
Winnebago	3,010
Winneshiek	4,943
Worth	2,804
Wright	5,372

Minnesota	
Blue Earth	11,845
Dodge	3,484
Faribault	6,149
Fillmore	6,109
Freeborn	10,400
Jackson	3,615
Martin	7,524
Mower	13,710
Olmsted	18,621
Steele	6,906
Waseca	4,026
Winona	10,281

Rates:	MARKET 97	MARKETS 1-97
Daytime 60s	\$60	\$13,160
Prime 20s	\$75	\$32,258
Late-Night 60s	\$40	\$15,105

98: Youngstown, Ohio

Total TV Homes 178,000

COUNTIES TV HOMES

Ohio	
Columbiana	1,448
Mahoning	84,584
Trumbull	42,103

Pennsylvania	
Lawrence	20,970
Mercer	24,918
CATV	4,000

Rates:	MARKET 98	MARKETS 1-98
Daytime 60s	\$ 55	\$13,215
Prime 20s	\$100	\$32,358
Late-Night 60s	\$ 55	\$15,160

99: Erie, Pa.

Total TV Homes 174,100

COUNTIES TV HOMES

New York	
Chautauqua	42,332

Ohio	
Ashtabula	24,374

Pennsylvania	
Crawford	19,450
Erie	72,412
Warren	11,375
CATV	4,200

Rates:	MARKET 99	MARKETS 1-99
Daytime 60s	\$ 65	\$13,280
Prime 20s	\$180	\$32,538
Late-Night 60s	\$150	\$15,310

100: Albuquerque, N.M.

Total TV Homes 171,600

COUNTIES TV HOMES

Arizona	
Apache	3,770

Colorado	
Alamosa	2,279
Archuleta	571
Cnoejos	1,656
Costilla	734
Dolores	456
La Plata	4,946
Montezuma	3,363
Rio Grande	1,991
Saguache	970

New Mexico	
Bernalillo	76,184
Catron	299
Colfax	2,666
Guadalupe	1,072
Lincoln	2,008
Los Alamos	3,065
McKinley	6,332
Mora	1,049
Rio Arriba	4,177
Sandoval	2,366
San Juan	17,515
San Miguel	4,215
Santa Fe	10,590
Sierra	1,941
Socorro	2,186
Taos	2,423
Torrance	1,284
Valencia	9,500

Utah	
San Juan	1,969

Rates:	MARKET 100	MARKETS 1-100
Daytime 60s	\$ 30	\$13,310
Prime 20s	\$108	\$32,646
Late-Night 60s	\$ 86	\$15,396

■ Major facility change in market subsequent to latest county survey measurement date.
* Market combination differs from that in television market listing, Telestatus, this issue.

The
difference
between
a
guess
and
an
es'ti·mate . . .

Anyone can *guess* what the sales volume of a company may be, just as anyone can conjecture what the demand will be for a new product. But, forming such an opinion, on little or no evidence, would be a costly proposition for a company . . . a proposition few businessmen would be willing to accept.

Instead, the professional businessman demands reliable *estimates* . . . applicable data that provides background knowledge, compiled statistics on similar subjects, the personal experiences of past business situations, and surveys and sampling of important factors. In all, he demands reliable information to augment his most valuable asset — the ability to make considered and intuitive judgments. For such a critical talent, guessing would never do!

That is why today's businessman relies on such valuable estimates as Total Retail Sales, Personal Disposable Income, or Household Buying Power. And, that is why leading advertising agencies and broadcasters rely on *television audience estimates* to bolster the efficiency of advertising dollars.

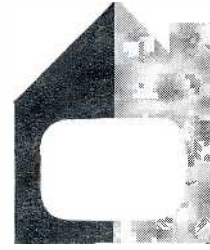
ARB clients *know* the difference between a guess and an estimate . . . and their confident decisions show it!



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

TELEVISION MAGAZINE'S TELESTATUS[®]



U.S. households now number **56,340,000** U.S. TV households now number **51,513,000** U.S. TV penetration is **91%**

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

THE three statements above constitute the first set of facts about U. S. television presented each month in "Teletatus." There are 269 other sets, all having to do with the 269 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 "Teletatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

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

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—83 KXAB-TV (N,A)	■25,600
Abilene, Tex.—86 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***82,400
Ada, Okla.—82 KTEN (A,N,C)	83,500
Agana, Guam KUAM-TV (N,C,A)	•
Akron, Ohio—45 WAKR-TV† (A)	†72,500
Albany, Ga.—80 WALB-TV (N,A,C)	165,700
Albany-Schenectady-Troy, N.Y.—93 WTEN (C); WAST (A); WRGB (N) (WTEN operates satellite WCDC Adams, Mass.)	**430,200
Albuquerque, N. M.—84 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	171,600
Alexandria, La.—80 KALB-TV (N,A,C)	108,000
Alexandria, Minn.—81 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***104,200
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—89 WFBG-TV (C,A)	310,500
Amarillo, Tex.—88 KFDA-TV (C); KGNC-TV (N); KVII-TV (A)	125,900
Ames, Iowa—91 WOI-TV (A)	287,500
Anchorage, Alaska—93 KENI-TV (N,A); KTVA (C)	24,100
Anderson, S. C. WAIM-TV (A,C)	•
Aguadilla, P. R. WOLE	‡
Ardmore, Okla.—81 KXII (N,A,C)	78,200
Asheville, N. C.-Greenville-Spartanburg, S. C.—85 WISE-TV† (N); WLOS-TV (A); WFBC-TV (N); WSPA-TV (C)	451,600 †•
Atlanta, Ga.—88 WAGA-TV (C); WAIL-TV (A); WSB-TV (N)	605,100

Market & Stations % Penetration	TV Households
Augusta, Ga.—82 WJBF-TV (N,A); WRDW-TV (C,A,N)	■203,500
Austin, Minn.—89 KMMT (A)	183,300
Austin, Tex.—84 KTBC-TV (C,N,A)	147,500
B	
Bakersfield, Calif.—76 KBAK-TV† (C); KERO-TV† (N); KLYD-TV† (A)	■†129,200
Baltimore, Md.—93 WJZ-TV (A); WBAL-TV (N); WMAR-TV (C)	806,900
Bangor, Me.—88 WABI-TV (C,A); WLBZ-TV (N,A) (Includes CATV homes)	102,900
Baton Rouge, La.—85 WAFB-TV (C,A); WBRZ (N,A)	295,500
Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N); WKNX-TV† (C); WJRT (A)	402,000 †62,100
Beaumont-Port Arthur, Tex.—88 KFDM-TV (C); KPAC-TV (N); KBMT-TV (A)	170,300
Bellingham, Wash.—89 KVOS-TV (C)	*49,700
Big Spring, Tex.—87 KWAB-TV (C,A)	21,000
Billings, Mont.—83 KOOK-TV (C,A); KULR-TV (N)	61,000
Biloxi, Miss. WLOX-TV (A)	‡
Binghamton, N. Y.—90 WBNF-TV (C); WINR-TV† (N); WBJA-TV† (A)	237,700 †49,900
Birmingham, Ala.—79 WAPI-TV (N); WBRC-TV (A)	447,200

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

Market & Stations % Penetration	TV Households
Bismarck, N. D.—83 KXMB-TV (A,C); KFYZ-TV (N) (KFYZ-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***47,100
Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.)	678,500
Bluefield, W. Va.—82 WHIS-TV (N,A)	139,200
Boise, Idaho—88 KBOI-TV (C,A); KTVB (N,A)	82,900
Boston, Mass.—94 WBZ-TV (N); WNAC-TV (A); WHDH-TV (C)	1,831,700
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (N,A); WJHL-TV (C,A)	191,800
Bryan, Tex.—80 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTV-TV Waco, Tex.)	45,400
Buffalo, N. Y.—94 WBEN-TV (C); WGR-TV (N); WKBW-TV (A)	*589,700
Burlington, Vt.—88 WCAX-TV (C)	*163,400
Butte, Mont.—82 KXLF-TV (C,N,A)	56,000

Market & Stations % Penetration	TV Households
C	
Cadillac-Traverse City, Mich.—88 **147,600 WWTV (C,A); WPBN-TV (N,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	
Caguas, P. R. WKBM-TV	.
Cape Girardeau, Mo.—80 KFVS-TV (C)	239,600
Carlsbad, N. M.—87 KAVE-TV (C,A)	13,100
Carthage-Watertown, N. Y.—91 *92,500 WCNY-TV (C,A) (Includes CATV homes)	
Casper, Wyo.—83 KTWO-TV (N,C,A)	44,600
Cedar Rapids-Waterloo, Iowa—91 308,900 KCRG-TV (A); WMT-TV (C); KWWL-TV (N)	
Champaign, Ill.—89 WCIA (C); WCHU† (N) (WCHU† is a satellite to WICS† Spring- field, Ill.)	330,500
Charleston, S. C.—82 WCSC-TV (C,N); WUSN-TV (A,C); WCIV (N)	145,200
Charleston-Huntington, W. Va.—83 430,100 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	

Market & Stations % Penetration	TV Households
Charlotte, N. C.—86 WBTV (C,A); WSOC-TV (N,A)	618,700
Chattanooga, Tenn.—83 WDEF-TV (C); WRCB-TV (N); WTVC (A)	212,100
Cheyenne, Wyo.—85 **91,300 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	
Chicago, Ill.—95 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,342,300
Chico, Calif.—87 KHSL-TV (C)	132,200
Cincinnati, Ohio—91 *765,900 WCPO-TV (C); WKRC-TV (A); WLWT (N)	
Clarksburg, W. Va.—85 WBOY-TV (N,C)	95,100
Cleveland, Ohio—94 WEWS (A); KYW-TV (N); WJW-TV (C)	1,324,200
Clovis, N. M.—83 KICA-TV (C,A)	20,100
Colorado Springs-Pueblo, Colo.—87 101,500 KKTU (C); KRDO-TV (A); KOAA-TV (N)	
Columbia-Jefferson City, Mo.—84 **131,300 KOMU-TV (N,A); KCRG-TV (C,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	
Columbia, S. C.—82 *230,700 ‡39,700 WIS-TV (N); WNOK-TV† (C); WCCA-TV† (A)	
Columbus, Ga.—80 WTVM (A,N); WRBL-TV (C,N)	234,700
Columbus, Miss.—79 WCBI-TV (C,A,N)	76,500
Columbus, Ohio—92 WBNS-TV (C); WLWC (N); WTVN-TV (A)	492,900
Coos Bay, Ore.—79 KCBY (N)	13,900
Corpus Christi, Tex.—87 KRIS-TV (N,A); KZTV (C,A)	113,900

Market & Stations % Penetration	TV Households
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C); WFAA-TV (A); KTVT; WBAP-TV (N)	783,600
Davenport, Iowa-Rock Island-Moline, Ill.—92 WOC-TV (N); WHBF-TV (C); WQAD-TV (A)	335,100
Dayton, Ohio—93 WHIO-TV (C,A); WLWD (N,A)	513,600
Daytona Beach-Orlando, Fla.—92 343,800 WESH-TV (N); WDBO-TV (C); WFTV (A)	
Decatur, Ala.—49 WMSL-TV† (N,C)	‡42,300
Decatur, Ill.—83 WTVF† (A)	‡126,900
Denver, Colo.—91 KBTV (A); KLZ-TV (C); KOA-TV (N); KCTO	388,700
Des Moines, Iowa—91 KRNT-TV (C); WHO-TV (N)	269,100
Detroit, Mich.—96 *1,634,500 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A)	
Dickinson, N. D.—81 KDIX-TV (C,A)	18,500

Market & Stations % Penetration	TV Households
Dothan, Ala.—78 WTVY (C,A)	115,700
Duluth, Minn.-Superior, Wis.—88 162,400 KDAL-TV (C,A); WDSM-TV (N,A)	
Durango, Colo. KJFL-TV	‡
Durham-Raleigh, N. C.—85 358,800 WTVB (C,N); WRAL-TV (A,N,C)	
E	
Eau Claire, Wis.—86 WEAU-TV (N,C,A)	89,000
El Dorado, Ark.-Monroe, La.—80 170,000 KTVE (N,A); KNOE-TV (C,A)	
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—66 *‡145,000 WSJV-TV† (A); WSBT-TV† (C); WNDU-TV† (N)	
El Paso, Tex.—88 *113,700 KELP-TV (A); KROD-TV (C); KTSM-TV (N)	
Enid, Okla. (See Oklahoma City)	
Ensign, Kan.—83 KTVB (C)	37,600
Erie, Pa.—91 174,100 ‡61,700 WICU-TV (N,A); WSEE-TV† (C,A) (Includes CATV homes)	
Eugene, Ore.—88 94,400 KVAL-TV (N); KEZI-TV (A)	
Eureka, Calif.—86 57,000 KIEM-TV (C,N); KVIQ-TV (A,N)	
Evansville, Ind.-Henderson, Ky.—83 218,200 *‡116,200 WFIE-TV† (N); WTVW (A); WEHT-TV† (C)	
F	
Fairbanks, Alaska—85 KFAA-TV (N,A); KTVF (C)	11,300
Fargo-Valley City, N. D.—84 153,100 WDAY-TV (N); KTHI-TV (A); KXJB-TV (C)	
Flint-Bay City-Saginaw, Mich.—93 402,000 *‡62,100 WJRT (A); WNEM (N); WKNX-TV† (C)	
Florence, Ala.—70 ‡22,000 WOWL-TV† (N,C,A)	
Florence, S. C.—80 157,900 WBTW (C,A,N)	
Ft. Dodge, Iowa—64 ‡29,600 KQTV† (N)	
Ft. Myers, Fla.—91 37,300 WINK-TV (A,C)	
Ft. Smith, Ark.—76 68,600 KFSA-TV (C,N,A)	
Ft. Wayne, Ind.—80 ‡168,800 WANE-TV† (C); WKJG-TV† (N); WPTA-TV† (A)	

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

STATISTIC -- Grade B for WPBN-TV, Traverse City, and WTOM-TV, Cheboygan, totals \$639,478,000 Consumer Spendable Income.

SERVICE--Where will you find Les? At one of his seven stations OR in Florida selling resort investors on Northern Michigan OR in Detroit fighting for industries for his area OR in New York, Philly or Chicago talking up Northern Michigan for paper mills OR at a local civic meeting. Always serving--service that brings his stations loyalty AND sells their products.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr.
Nat. Rep. - Venard, Torbet and McConnell

Paul Bunyan Bldg., Traverse City
Network Rep. - Elisabeth Beckjorden

Market & Stations % Penetration	TV Households
Ft. Worth-Dallas, Tex.—90 KTVT; WBAP-TV (N); KRLD-TV (C); WFAA-TV (A)	783,600

Fresno, Calif.—73 KFRE-TV† (C); KJEO-TV† (A); KMJ-TV† (N); KAIL-TV†; KICU-TV† (Visalia); K DAS† (Hanford)	†194,500
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G

Glendive, Mont.—83 KXGN-TV (C)	4,000
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Grand Junction, Colo.—82 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**28,800
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Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N); WKZO-TV (C); WZZM-TV (A)	‡564,900
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Great Falls, Mont.—85 KFBB-TV (C,A); KRTV (N) (Includes CATV homes)	58,200
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Green Bay, Wis.—90 WBAY-TV (C); WFRV (N); WLUK-TV (A)	314,600
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Greensboro-High Point-Winston-Salem, N. C.—87 WFMY-TV (C); WSJS-TV (N); WGHP-TV (A)	‡400,900
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Greenville-Spartanburg, S. C.-Asheville, N. C.—85 WFBC-TV (N); WSPA-TV (C); WLOS-TV (A); WISE-TV† (N)	‡451,600 †*
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Greenville-Washington-New Bern, N. C.—84 WNCT (C); WITN (N); WNBE-TV (A)	‡222,900
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Greenwood, Miss.—78 WABG-TV (C,A,N)	77,600
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H

Hannibal, Mo.-Quincy, Ill.—87 KHQA (C,A); WGEM-TV (N,A)	160,700
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Harlingen-Weslaco, Tex.—81 KGBT-TV (C,A); KRGV-TV (N,A)	*71,300
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Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***193,300
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Harrisburg, Pa.—83 WHP-TV† (C); WTPA† (A)	†131,300
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Harrisonburg, Va.—78 WSVA-TV (C,N,A)	69,800
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Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C); WNHC-TV (A); WHNB-TV† (N); WHCT†	740,400 ‡340,900
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Hastings, Neb.—86 KHAS-TV (N)	103,600
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Hattiesburg, Miss.—87 WDAM-TV (N,A)	‡57,000
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Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**60,800
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Helena, Mont.—85 KBLL-TV (C,A,N)	7,800
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Market & Stations % Penetration	TV Households
Henderson, Ky.-Evansville, Ind.—83 WEHT-TV† (C); WFIE-TV† (N); WTVW (A)	218,200 ‡116,200

Henderson-Las Vegas, Nev.—92 KORK-TV (N); KLAS-TV (C); KSHO-TV (A)	57,500
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High Point-Greensboro-Winston Salem, N. C.—87 WGHP-TV (A); WFMY-TV (C); WSJS-TV (N)	‡400,900
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Holyoke-Springfield, Mass.—91 WWLP† (N); WHYN-TV† (A) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**‡183,600
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Honolulu, Hawaii—88 KGMB-TV (C); KONA-TV (N); KHVH-TV (A); KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)	**146,200
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Houston, Tex.—89 KPRC-TV (N); KTRK-TV (A); KHOU-TV (C)	539,800
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Huntington-Charleston, W. Va.—83 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	430,100
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Huntsville, Ala.—43 WAAY-TV† (A); WHNT-TV† (C)	‡19,400
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Hutchinson-Wichita, Kan.—87 KTVH (C); KAKE-TV (A); KARD-TV (N) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV)	***356,500
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I

Idaho Falls, Idaho—88 KID-TV (C,A); KIFI-TV (N)	66,100
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Indianapolis, Ind.—91 WFBM-TV (N); WISH-TV (C); WLWI (A) (See also Bloomington, Ind.)	701,000
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J

Jackson, Miss.—84 WJTV (C,A); WLBT (N,A)	‡276,100
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Jackson, Tenn.—76 WDXI-TV (C,A)	64,300
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Jacksonville, Fla.—87 WJXT (C,A); WFGA-TV (N,A)	275,500
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Jefferson City-Columbia, Mo.—84 KCRG-TV (C,A); KOMU-TV (N,A) (KCRG-TV operates satellite KMOS-TV Sedalia, Mo.)	**131,300
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Johnson City-Kingsport, Tenn.- Bristol, Va.—78 WJHL-TV (C,A); WCYB-TV (N,A)	191,800
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Johnstown, Pa.—91 WARD-TV† (C,A); WJAC-TV (N,A)	582,200 †*
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Jonesboro, Ark. KAIT-TV	‡
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Joplin, Mo.-Pittsburg, Kan.—82 KODE-TV (C,A); KOAM-TV (N,A)	144,700
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Juneau, Alaska—69 KINY-TV (C,A,N)	2,500
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Market & Stations % Penetration	TV Households
K	

Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C); WOOD-TV (N); WZZM-TV (A)	‡564,900
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Kansas City, Mo.—90 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	621,500
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Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV Hayes Cen- ter, Neb.)	**101,400
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Klamath Falls, Ore.—88 KOTI (A,C)	27,100
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Knoxville, Tenn.—77 WATE-TV (N); WBIR-TV (C); WTVK† (A)	249,500 ‡44,400
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L

La Crosse, Wis.—87 WKBT (C,A,N)	110,700
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Lafayette, Ind. WFAM-TV† (A)	†*
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Lafayette, La.—83 KLFY-TV (C,N); KATC (A) (Includes CATV homes)	‡121,700
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Lake Charles, La.—83 KPLC-TV (N)	106,200
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Lancaster-Lebanon, Pa.—89 WGAL-TV (N); WLYH-TV† (C)	577,500 ‡118,800
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Lansing, Mich.—93 WJIM-TV (C,N); WILX-TV (N) (Onondaga)	374,500
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Laredo, Tex.—80 KGNS-TV (C,N,A)	14,600
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La Salle, Ill. (See Peoria, Ill.)	
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Las Vegas-Henderson, Nev.—92 KLAS-TV (C); KSHO-TV (A); KORK-TV (N)	57,500
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Lawton, Okla. (See Wichita Falls, Tex.)	
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Lebanon, Pa. (See Lancaster, Pa.)	
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Lexington, Ky.—56 WLEX-TV† (N,C); WKYT† (A,C)	‡73,000
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Lima, Ohio—68 WIMA-TV† (A,N)	‡46,100
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Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV Grand Is- land, Neb.)	**209,300
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Little Rock, Ark.—80 KARK-TV (N); KTHV (C); KATV (A)	240,000
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Los Angeles, Calif.—97 KABC-TV (A); KCOP; KHJ-TV; KTLA; KNXT (C); KNBC (N); KTTV; KMEX-TV†; KIIH-TV†	2,829,600 ‡‡
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Louisville, Ky.—84 WAVE-TV (N); WHAS-TV (C); WLKY-TV† (A)	427,000 ‡‡
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‡ Major facility change in market subse-
quent to latest county survey measure-
ment date.

† U.H.F.

• Incomplete data.

‡ U.H.F. incomplete data.

‡ New station; coverage study not com-
pleted.

‡‡ U.H.F. new station; coverage study
not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or
booster).

*** Does not include circulation of satellite.

a whopping 69% increase in three years

WTVY's total homes reached from 6 P.M. to 10 P.M. has increased steadily each year as shown in the following figures taken from the year-end ARB Reports.

25,500 in 1962 20,000 in 1961 17,800 in 1960 15,100 in 1959

WTVY operates on Channel 4 at full power from Alabama's tallest tower, 1549 feet above sea level.

WTVY serves nearly 200,000 homes in three states with the best CBS, ABC and local programming.

add up the facts about WTVY DOTHAN, ALA.

then call:

THE MEEKER CO., National Reps,
SOUTHEASTERN REPRESENTA-
TIVES, Southern Rep; or F. E. BUSBY,
President, at 205 SY 2-3195.

Market & Stations % Penetration	TV Households
Lubbock, Tex.—88 KCB-D-TV (N); KLBK-TV (C,A)	■125,700
Lufkin, Tex.—80 KTRE-TV (N,C,A)	58,900
Lynchburg, Va.—85 WLVA-TV (A)	177,100
M	
Macon, Ga.—83 WMAZ-TV (C,N,A)	120,900
Madison, Wis.—88 WISC-TV (C); WKOW-TV† (A); WMTV† (N)	252,600 †110,100
Manchester, N. H.—90 WMUR-TV (A)	153,700
Mankato, Minn.—85 KEYC-TV (C)	110,900
Marinette, Wis. (See Green Bay)	
Marion, Ind. WTA-F-TV†	†‡
Marquette, Mich.—88 WLUC-TV (C,N,A)	60,500
Mason City, Iowa—89 KGLO-TV (C)	168,100
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—89 KBES-TV (C,A); KMED-TV (N,A)	44,200
Memphis, Tenn.—81 WHBQ-TV (A); WMCT (N); WREC-TV (C)	501,400
Meridian, Miss.—82 WTOK-TV (C,A,N)	131,600
Mesa-Phoenix, Ariz.—89 KTAR-TV (N); KTVK (A); KPHO-TV; KOOL-TV (C)	265,800
Miami, Fla.—95 WCKT (N); WLBW-TV (A); WTVJ (C)	689,800
Midland-Odessa, Tex.—91 KMID-TV (N); KOSA-TV (C); KVKM-TV (A) (Monahans)	■112,500
Milwaukee, Wis.—95 WISN-TV (C); WITI-TV (A); WTMJ-TV (N); WUHF-TV†	658,700 †193,600
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A); KSTP-TV (N); WCCO-TV (C); WTCN-TV	764,700
Minot, N. D.—82 KXMC-TV (C,A); KMOT-TV (N) (KMOT-TV is satellite to KFYP-TV Bismarck, N. D.)	*38,800
Missoula, Mont.—84 KMSO-TV (C,A,N)	58,400
Mitchell, S. D.—84 KORN-TV (N)	31,500
Mobile, Ala.—84 WALA-TV (N); WKRG-TV (C); WEAR-TV (A) (Pensacola)	264,900
Monroe, La.-El Dorado, Ark.—80 KNOE-TV (C,A); KTVE (N,A)	170,000
Monterey-Salinas, Calif. (See Salinas)	

Market & Stations % Penetration	TV Households
Montgomery, Ala.—75 WCOV-TV† (C,A); WSFA-TV (N)	147,800 †47,000
Muncie, Ind.—59 WLBC-TV† (N,A,C)	†23,200
N	
Nashville, Tenn.—80 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	450,700
New Bern-Greenville-Washington, N. C.—84 WNBE-TV (A); WNCT (C); WITN (N)	■222,900
New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A); WTIC-TV (C); WHNB-TV† (N); WHCT†	740,400 †340,900
New Orleans, La.—89 WDSU-TV (N); WVUE (A); WWL-TV (C)	446,400
New York, N. Y.—95 WABC-TV (A); WNEW-TV; WCBS-TV (C); WOR-TV; WPIX; WNBC-TV (N)	5,620,800
Norfolk, Va.—86 WAVY-TV (N); WTAR-TV (C); WVEC-TV (A)	315,900
North Platte, Neb.—86 KNOP-TV (N)	26,200
O	
Oak Hill, W. Va.—81 WOAY-TV (C)	89,500
Oakland-San Francisco, Calif.—93 KTVU; KRON-TV (N); KPIX (C); KGO-TV (A)	1,448,900
Odessa-Midland, Tex.—91 KOSA-TV (C); KMID-TV (N); KVKM-TV (A) (Monahans)	■112,500
Oklahoma City, Okla.—88 KWTU-TV (C); WKY-TV (N); KOCO-TV (A) (Enid)	353,000
Omaha, Neb.—91 KMTV (N); WOW-TV (C); KETV (A)	328,300
Orlando-Daytona Beach, Fla.—92 WDBO-TV (C); WFTV (A); WESH-TV (N)	343,800
Ottumwa, Iowa—87 KTVO (C,N,A)	103,200
P	
Paducah, Ky.—80 WPSD-TV (N)	■193,800
Panama City, Fla.—83 WJHG-TV (N,A)	■30,200
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†22,900
Pembina, N. D.—82 KCND-TV (A,N)	*14,700
Peoria, Ill.—77 WEEK-TV† (N); WMBD-TV† (C); WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**†168,900
Philadelphia, Pa.—95 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	2,125,800
Phoenix-Mesa, Ariz.—89 KOOL-TV (C); KPHO-TV; KTVK (A); KTAR-TV (N)	265,800

Market & Stations % Penetration	TV Households
Pittsburg, Kan.-Joplin, Mo.—82 KOAM-TV (N,A); KODE-TV (C,A)	144,700
Pittsburgh, Pa.—93 KDKA-TV (C); WIIC (N); WTAE (A)	1,257,600
Plattsburg, N. Y.—89 WPTZ (N,A)	■*126,000
Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.)	*378,600
Ponce, P. R. WSUR-TV; WRIK-TV	•
Port Arthur-Beaumont, Tex.—88 KBMT-TV (A); KPAC-TV (N); KFDM-TV (C)	231,800
Portland, Me.—91 WCSH-TV (N); WGAN-TV (C)	231,800
Portland, Ore.—91 KGW-TV (N); KOIN-TV (C); KPTV (A); KATU	481,600
Presque Isle, Me.—87 WAGM-TV (C,A,N)	23,100
Providence, R. I.—95 WJAR-TV (N); WPRO-TV (C); WTEV (A) (New Bedford, Mass.)	867,300
Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N); KKTU-TV (C); KRDO-TV (A)	101,500
Q	
Quincy, Ill.-Hannibal, Mo.—87 WGEM-TV (N,A); KHQA-TV (C,A)	160,700
R	
Raleigh-Durham, N. C.—85 WRAL-TV (A,N,C); WTVD (C,N)	358,800
Rapid City, S. D.—86 KOTA-TV (C,A); KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**57,500
Redding, Calif.—87 KRCR-TV (A,N)	85,100
Reno, Nev.—90 KOLO-TV (A,C); KCRL (N)	51,000
Richmond, Va.—87 WRVA-TV (A); WTVR (C); WXEX-TV (N) (Petersburg, Va.)	311,400
Riverton, Wyo.—83 KWRB-TV (C,A,N)	12,900
Roanoke, Va.—85 WDBJ-TV (C); WSLS-TV (N)	329,600
Rochester, Minn.—89 KROC-TV (N)	146,900
Rochester, N. Y.—94 WROC-TV (N); WHEC-TV (C); WOKR (A)	333,300
Rockford, Ill.—92 WREX-TV (A,C); WTVO† (N)	214,200 †107,700

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—92 WHBF-TV (C); WOC-TV (N); WQAD-TV (A)	335,100
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—84 KPIC (N)	18,700
Roswell, N. M.—88 KSWs-TV (N,C,A)	■15,900
S	
Sacramento-Stockton, Calif.—93 KXTV (C); KCRA-TV (N); KOVR (A)	616,000
Saginaw-Bay City-Flint, Mich.—93 WKNX-TV† (C); WNEM-TV (N); WJRT (A)	402,000 †62,100
St. Joseph, Mo.—85 KFEQ-TV (C)	143,900
St. Louis, Mo.—91 KSD-TV (N); KTVI (A); KMOX-TV (C); KPLR-TV	867,700
St. Paul-Minneapolis, Minn.—92 WTCN-TV; WCCO-TV (C); KSTP (N); KMSP-TV (A)	764,700
St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A); WFLA-TV (N); WTVT (C)	506,300 †314,900
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salinas-Monterey, Calif.—89 **236,800 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	
Salisbury, Md.—68 WBOC-TV† (A,C,N)	†34,600
Salt Lake City, Utah—91 KSL-TV (C); KCPX (A); KUTV (N)	282,600
San Angelo, Tex.—84 KCTV (C,A); KACB-TV (N,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
San Antonio, Tex.—86 KENS-TV (C); KONO (A); WOAI-TV (N); KWEX-TV†	■352,600 †•
San Bernardino, Calif. KCHU-TV†	†‡
San Diego, Calif.—98 KFMB-TV (C); KOGO-TV (N); XETV (A) (Tijuana)	*352,800

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

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—93 KGO-TV (A); KPIX (C); KRON-TV (N); KTVU	1,448,900
San Jose, Calif.—95 KNTV (A,N) (See also Salinas-Monterey, Calif.)	337,000
San Juan, P. R. WAPA-TV (N,A); WKAQ-TV (C)	•
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—90 KEYT (A,N)	80,000
Savannah, Ga.—84 WSAV-TV (N,A); WTOG-TV (C,A)	119,800
Schenectady-Albany-Troy, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD Adams, Mass.)	**430,200
Scranton-Wilkes-Barre, Pa.—81 WDAU-TV† (C); WBRE-TV† (N); †292,900 WNEP-TV† (A) (Includes CATV homes)	†292,900
Seattle-Tacoma, Wash.—93 *604,700 KING-TV (N); KOMO-TV (A); KTNT-TV; KTVW-TV; KIRO-TV (C)	*604,700
Selma, Ala.—74 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C); KTBS-TV (A); KTAL-TV (N) (Texarkana, Tex.)	■300,900
Sioux City, Iowa—89 KTIV (N,A); KVTV (C,A)	165,800
Sioux Falls, S. D.—86 **225,600 KELO-TV (C,A); KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**225,600
South Bend-Elkhart, Ind.—66 †145,000 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†145,000
Spartanburg-Greenville, S. C.- Asheville, N. C.—85 451,600 WSPA-TV (C); WFBC-TV (N); WLOS-TV (A); WISE-TV† (N)	451,600
Spokane, Wash.—87 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	267,800
Springfield, Ill.—75 **†168,500 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†168,500
Springfield-Holyoke, Mass.—91 WHYN-TV† (A); WWLP† (N) **†183,600 (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†183,600
Springfield, Mo.—78 ■129,400 KTTS-TV (C,A); KYTV (N,A)	■129,400
Steubenville, Ohio-Wheeling, W. Va.—90 WSTV-TV (C,A); WTRF-TV (N,A)	453,200
Stockton-Sacramento, Calif.—93 KQVR (A); KCRA (N); KXTV (C)	616,000
Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A); KDAL-TV (C,A)	162,400
Sweetwater, Tex.—89 KPAR-TV (C,A)	58,200

Market & Stations % Penetration	TV Households
Syracuse, N. Y.—93 **470,300 WHEN-TV (C); WSYR-TV (N); WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	**470,300
T	
Tacoma-Seattle, Wash.—93 *604,700 KTNT-TV; KTVW-TV; KING-TV (N); KOMO-TV (A); KIRO-TV (C)	*604,700
Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C,A)	187,000
Tampa-St. Petersburg, Fla.—92 506,300 WFLA-TV (N); WTVT (C); †314,900 WSUN-TV† (A)	506,300
Temple-Waco, Tex.—85 ■***141,200 KCEN-TV (N); KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,200
Terre Haute, Ind.—87 184,400 WTHI-TV (C,A,N)	184,400
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—92 397,200 WSPD-TV (A,N); WTOL-TV (C,N)	397,200
Topeka, Kan.—87 131,100 WIBW-TV (C,A,N)	131,100
Traverse City-Cadillac, Mich.—88 WPBN-TV (N,A); WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**147,600
Troy-Albany-Schenectady, N. Y.—93 WRGB (N); WTEN (C); WAST (A) (WTEN operates satellite WDCD Adams, Mass.)	**430,200
Tucson, Ariz.—88 115,400 KGUN-TV (A); KOLD-TV (C); KVOA-TV (N)	115,400
Tulsa, Okla.—86 330,400 KOTV (C); KVOO-TV (N); KTUL-TV (A)	330,400
Tupelo, Miss.—80 62,800 WTWW	62,800
Twin Falls, Idaho—88 31,000 KMVT (C,A,N)	31,000
Tyler, Tex.—83 137,100 KLTW (N,A,C)	137,100
U	
Utica-Rome, N. Y.—94 159,300 WKTV (N,A)	159,300
V	
Valley City-Fargo, N. D.—84 153,100 KXJB-TV (C); KTHI-TV (A); WDAY-TV (N)	153,100
W	
Waco-Temple, Tex.—85 ■***141,200 KWTX-TV (C,A); KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***141,200

Market & Stations % Penetration	TV Households
Washington, D. C.—91 934,000 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG; WOOK-TV†	934,000
Washington-Greenville-New Bern, N. C.—84 ■222,900 WITN (N); WNCT (C); WNBE-TV (A)	■222,900
Waterbury, Conn. †• WATR-TV† (A)	†•
Waterloo-Cedar Rapids, Iowa—91 KWLL-TV (N); KCRG-TV (A); WMT-TV (C)	308,900
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—87 133,400 WSAU-TV (C,N,A)	133,400
Weslaco-Harlingen, Tex.—81 *71,300 KRGV-TV (N,A); KGBT-TV (C,A)	*71,300
West Palm Beach, Fla.—91 120,700 WEAT-TV (A); WPTV (N)	120,700
Weston, W. Va.—84 98,800 WJPB-TV (A)	98,800
Wheeling, W. Va.-Steubenville, Ohio—90 453,200 WTRF-TV (N,A); WSTV-TV (C,A)	453,200
Wichita-Hutchinson, Kan.—87 KAKE-TV (A); KARD-TV (N); ■***356,500 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)	■***356,500
Wichita Falls, Tex.—87 145,800 KFDX-TV (N); KAUZ-TV (C); KSWO-TV (A) (Lawton)	145,800
Wilkes-Barre-Scranton, Pa.—81 WBRE-TV† (N); WNEP-TV† (A); †292,900 WDAU-TV† (C) (Includes CATV homes)	†292,900
Williston, N. D.—81 30,800 KUMV-TV (N) (KUMV-TV is a satellite of KFYP-TV Bismarck, N. D.)	30,800
Wilmington, N. C.—83 129,000 WECT (N,A,C)	129,000
Winston-Salem-Greensboro-High Point, N. C.—87 ■400,900 WSJS-TV (N); WFMV-TV (C); WGHP-TV (A)	■400,900
Worcester, Mass. †• WWOR† (N)	†•
Y	
Yakima, Wash.—73 **†94,100 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.)	**†94,100
York, Pa.—58 †44,600 WSBA-TV† (C,A)	†44,600
Youngstown, Ohio—68 †178,000 WFMJ-TV† (N); WKBN-TV† (C); WYTV† (A) (Includes CATV homes)	†178,000

Market & Stations % Penetration	TV Households
Yuma, Ariz.—83 ■27,700 KBLU-TV (C); KIVA (N,A)	■27,700

Z

Zanesville, Ohio—51 †24,600 WHIZ-TV; (N.A.C) (Includes CATV homes)	†24,600
--	---------

TV MARKETS

1-channel markets	113
2-channel markets	63
3-channel markets	67
4-channel markets	18
5-channel markets	3
6-channel markets	3
9-channel markets	1
10-channel markets	1

Total Markets	269
Total Stations	564

Total U.S. Stations	554
(Includes 38 satellites)	
Non-U.S. Stations	1
Stations in U.S. possessions	9

- 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

Are you a—*

FROM SCRATCH! Remember when a nest egg wasn't chicken feed?

wtrf-tv Wheeling
STRAWBERRY JAM! Girl who eats strawberries chances rash promises.

Wheeling wtrf-tv

BE WARY! Several atomic scientists were vacationing in Las Vegas and two of them were watching an associate playing roulette. "Til- tonson gambles as if there was no tomorrow," said one. The other replied, "Good grief, do you suppose he knows something?"

wtrf-tv Wheeling
GOTTA GIVE Americans a lot of credit! How else would they live so well.

Wheeling wtrf-tv
SALESMAN: "Sir, my product is guaranteed to make you the life of the party, will help you win friends and influence people and forge ahead in the business world. In general, it makes a life a more pleasant place and an invigorating experience!" PROSPECT: "Okay, Okay, I'll take a fifth!"

wtrf-tv Wheeling
FIGURES SHOW a modern woman spends 75% of her time sitting down.

Wheeling wtrf-tv
FIGURE OF SPEECH The tourist who wanted to go to England because he had heard so much of London Derriere!

wtrf-tv Wheeling
KEEP WELL! Remember, nothing succeeds like successors.

Wheeling wtrf-tv
*SKEPTIC? If you won't take know for an answer then our Petry man can't help you. Edward Petry and Company is WTRF-TV's national rep and if you want the know on the 529,300 TV homes in the Wheeling/Steubenville Ohio Valley Market, your Petry man has the WTRF-TV Spot TV story. Just call, he's available.

CHANNEL SEVEN

NB

WHEELING, WEST VIRGINIA



AND NOW A WORD FROM THE SPONSOR—AND TOM, DICK AND HARRY

IN TERMS of the ratio of program to non-program elements, the evening of New York television that is inspected in detail elsewhere in this issue is not, we suspect, significantly different from an evening of television in any other American community. On the average, the American viewer is lucky to get more than 10 minutes of pure programming at a stretch before encountering some kind of interruption.

This condition, we are coming to believe, is the root cause of much of the criticism directed toward "overcommercialization" and programming in general. It makes mediocre programs look bad, prevents good programs from realizing their potential and causes the rejection of commercials that in themselves may be amusing or informative or no worse than dull. For the benefit of the public and the American television system the condition needs to be corrected.

Attempts at correction have begun, but they promise to do little more than to nibble at the problem. They promise to leave untouched the entrenched customs that have encouraged the proliferation of interruptive elements in television scheduling.

For many years the large national advertisers have demanded that their commercials appear in evening time periods that command the largest potential audiences, and none gives any indication now of a willingness to move out of the congested periods.

The broadcasters, especially the networks, have insinuated in their already crowded schedules elaborate promotional campaigns that are intended to attract and hold audiences.

Performers and production personnel have insisted on air credits which they believe essential to their professional careers, and, as a matter of routine, production companies have inserted their own credits to enhance corporate prestige.

The fulfillment of all those disparate desires has created what has come to be known as the clutter in television schedules. Clutter has lately become a popular target for corrective action, but the conflicting desires that created it are no less intense than they were before clutter was recognized as a problem.

The Association of National Advertisers has proposed that program interruptions be reduced by 50%, but virtually all of the non-program elements that the ANA would eliminate are those put on the air by someone other than the national advertiser. The ANA wants fewer interruptions for production cred-

its and promotional spots which the organization believes distract from the commercial messages its members purchase.

The National Association of Broadcasters, through its television code apparatus, has attacked the clutter problem in its own way. It has discouraged the use of "piggybacks"—60-second announcements containing unrelated messages for two or more unrelated products—with the explanation that piggybacks add to the appearance of clutter, but without the added explanation that the broadcaster makes more money from two 30-second spots than from one 60-second commercial containing two 30-second messages. The NAB's code authority is also attempting to persuade program producers to shorten titling and credit crawls. None of the code activity to date seriously threatens to interfere with the on-the-air promotion by broadcasters themselves.

At best, all these plans will result in some diminution of the total time occupied by non-program elements, but they will not affect the traditional practice of inserting non-program elements at frequent intervals throughout the evening schedule, no matter what kind of program happens to be involved.

This, it seems to us, may be the most important question for consideration. It is our belief that some programs suffer not at all by frequent interruption—game shows, variety programs, to name two types—but that others require sustained attention to provide maximum satisfaction for the audience. The indiscriminate interruption of all kinds of programs may simplify scheduling, but it may also be the source of much of the persistent criticism that is worrying television these days.

What is needed is basic research into audience reaction to different kinds of interruptions in different kinds of programs. Once the facts were known, advertisers, broadcasters and program producers could act on knowledge instead of supposition to make appropriate adjustments in the quantity and placement of non-program elements. Right now nobody knows what clutter really is or how the audience responds to it. In the absence of solid information about the effects of their work, the broadcasters, their customers and their suppliers are without a compelling incentive to disturb a system that continues to comfort its practitioners with profits, no matter how loudly its critics complain.



Another important plus...

In another step to better serve Mid-America with the most complete national and international news coverage . . . WGN is now operating a fully staffed Washington news bureau. The bureau develops and reports news, including exclusive interviews with

regional political figures, for both WGN Radio and WGN Television. (As well as KDAL Radio and Television, Duluth, Minn.) Another important plus for WGN audiences and advertisers and . . . one more example of why, in radio and television . . .

**WGN
IS
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VARIETY

February 5, 1964 Says

Top Five stations of each network, according to the ARB November '63 prime time surveys of the 50 largest markets, are as follows:

TOP 5 CBS AFFILS

1. Norfolk WTAR-TV
2. Pittsburgh KDKA-TV
3. Dallas KRLD-TV
4. New Orleans WWL-TV
5. Oklahoma City KWTV

TOP 5 NBC AFFILS

1. Syracuse WSYR-TV
2. Charleston WSAZ-TV
3. Atlanta WSB-TV
4. Albany-Schnectady . . . WRGB
5. Houston KPRC-TV

TOP 5 ABC AFFILS

1. Cleveland WEWS
2. Cincinnati WKRC-TV
3. Memphis WHBQ
4. Milwaukee WITI-TV
5. Detroit WXYZ-TV