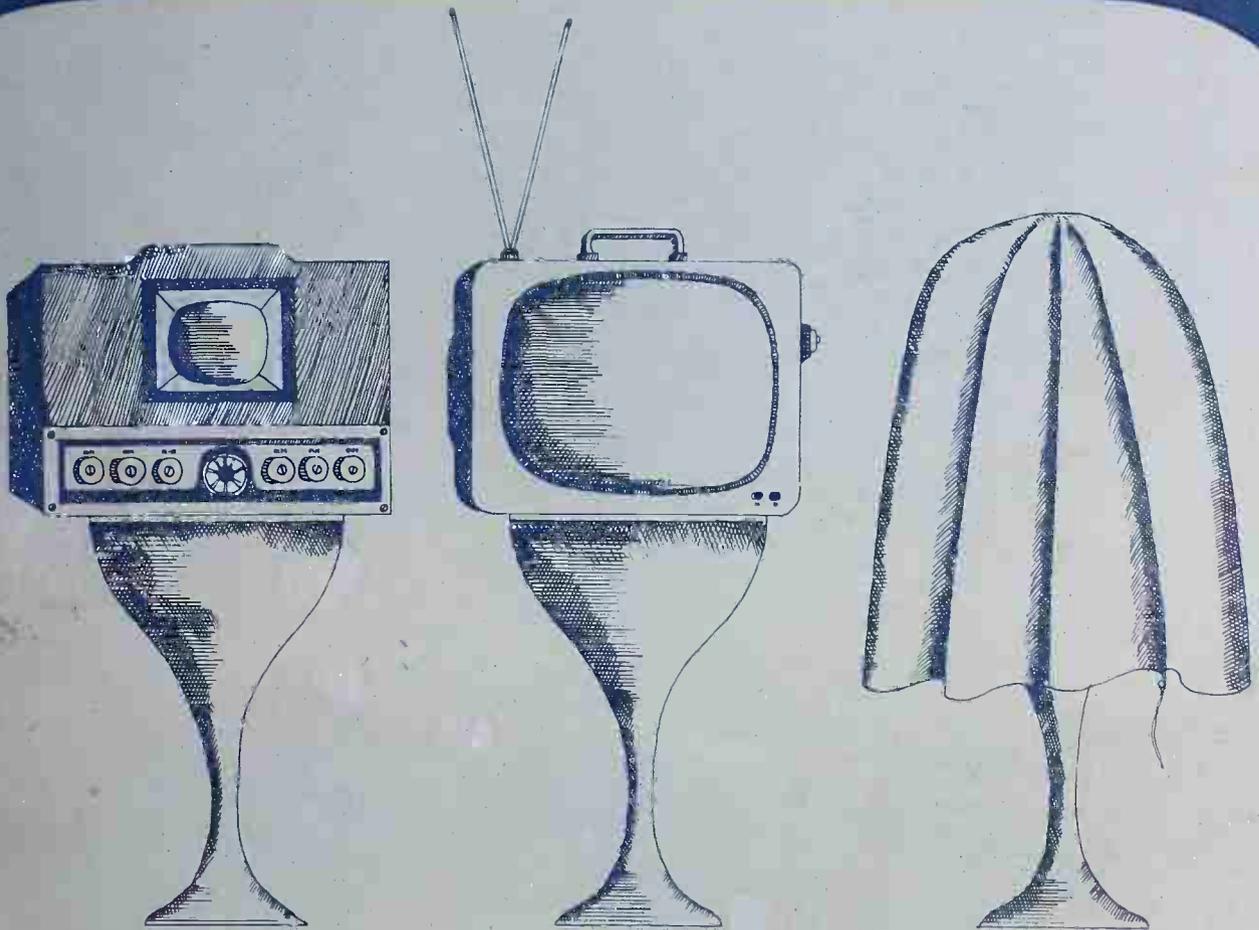


TELEVISION

Complete in this issue: The blood, sweat and tears behind one network's election coverage



TELEVISION'S THEN, NOW AND TOMORROW

A special report
on where the medium's been,
where it's going,
what it's learned along the way

*vital buy in houston / **Krik-tv***



PEACE ON EARTH



EDWARD PETRY & CO., INC.



The Embassy of Israel

His Excellency Avraham Harman,
Ambassador from Israel, and Mrs. Harman
in the Embassy living room . . .
another in the WTOP-TV series on the
Washington diplomatic scene.

WTOP-TV
WASHINGTON, D. C.



Represented by Tvar

POST-NEWSWEEK
STATIONS A DIVISION OF
THE WASHINGTON POST COMPANY

Photograph by Fred Maroon



TELEVISION

TELEVISION AND THE ADVERTISER Last month the Television Bureau of Advertising celebrated its tenth anniversary. A lot of advertising has flashed over the nation's TV screens since 1954 and TvB, the industry's voice in the art of selling, has had a large role in putting it there. It has promoted the medium, charted its progress and, in 1964, with television the number one choice for national advertisers, it has its eyes on the years ahead. TELEVISION MAGAZINE devotes much of this issue to exploring where TV's been, what it has accomplished and what it looks forward to **35**

PROLOGUE This is TvB's newest presentation, a graphic look at where television has been and where it's going, an examination of the medium's physical dimensions and its advertising concepts. Many of the concepts are changing and the trends of the past are growing into the opportunities of the future. TELEVISION here reproduces (with accompanying commentary) 81 charts that are part of the TvB presentation. The story they tell is a history of the medium from 1950 to the present, with projections in many areas up to 1970 **36**

VIEW FROM THE 24TH FLOOR That's the TvB headquarters at One Rockefeller Plaza in New York. TELEVISION went there one afternoon last month to record the views of TvB president Norman Cash and eight of his associates on everything from UHF to C-P-M. The resulting Q&A captures at length, and in depth, 10 years of TvB thinking about television and some enlightening thoughts about the advertising future of the medium **44**

AFTER 1970 WHAT? Much of what television is today was predicted a decade or two ago. With so many estimates and projections around now on what television will have achieved by a not-so-far-away 1970, this is a look into what the more advanced thinkers are thinking, and saying, about the medium a decade or two from today. Full wall-screen TV sets? Why not. TV network satellite transmissions? Sure. Boy meets girl in interplanetary space as plot of a true-to-times TV series? Of course. More of the conjecture on **66**

ELECTION 1964 The presidential election is now history. To report it, the television networks used thousands of people and spent millions of dollars. Their planning chore was staggering, their performances brilliant. This is the story of how one network, NBC, went about the job. It is told in terms of people—Bob Kintner, Bill McAndrew, Huntley, Brinkley and dozens of others—and in terms of the controversial new computers that can do anything, including complicating things **71**

DEPARTMENTS

THE MONTH IN FOCUS	7	FOCUS ON PEOPLE	26	FOCUS ON TELEVISION	32
FOCUS ON FINANCE	13	LETTERS	30	TELESTATUS	87
				EDITORIAL	92

TELEVISION MAGAZINE

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

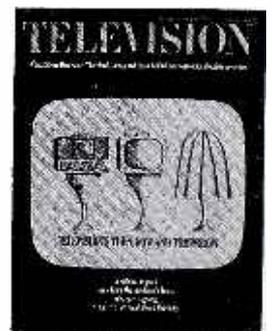
Sol Taishoff Editor and Publisher
Donald V. West Vice President-Managing Editor
Edward L. Sellers Sales Director

Senior Editor Albert R. Kroeger
Associate Editor Morris J. Gelman
Assistant Editor Deborah Haber
Assistant Editor Ralph Tyler
Administrative Assistant Francine Hand
Editorial Assistant Carol Meola
Stanley White Art Director

Advisory Board—Broadcasting Publications Inc.

Sol Taishoff President
Vice President-General Manager Maury Long
Comptroller Irving C. Miller
Edwin H. James Vice President-Executive Editor
John P. Cosgrove Director of Publications
Lawrence B. Taishoff Assistant Publisher

Cover • The three pedestals in our drawing hold what might be called the shape of things in the medium of television. It's come from the small screen limitations of the early 1950s to the streamlined, expensive look of today. Tomorrow? A lot about that, as well as the past and the present, in the special section which runs on pages 35 to 64.

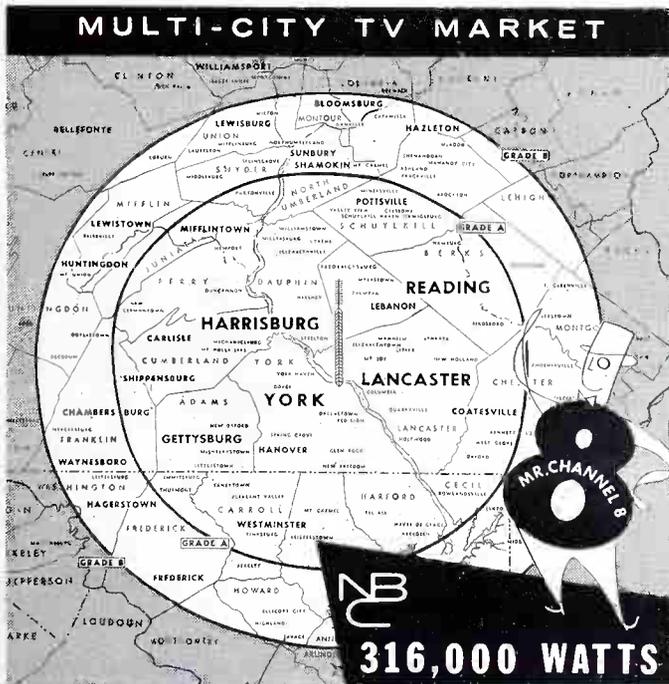


Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York, N. Y. 10022. Telephone: PLaza 3-9944. Area Code 212. Single copy, \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1964 by Television Magazine Corp.





the facts show you... **WGAL-TV** covers the **entire** market



Buy WGAL-TV. No other station or combination of stations in the Channel 8 area can claim total-market saturation. Don't cover just one limited area over and over. Reach all the market all the time. Buy WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.

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

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

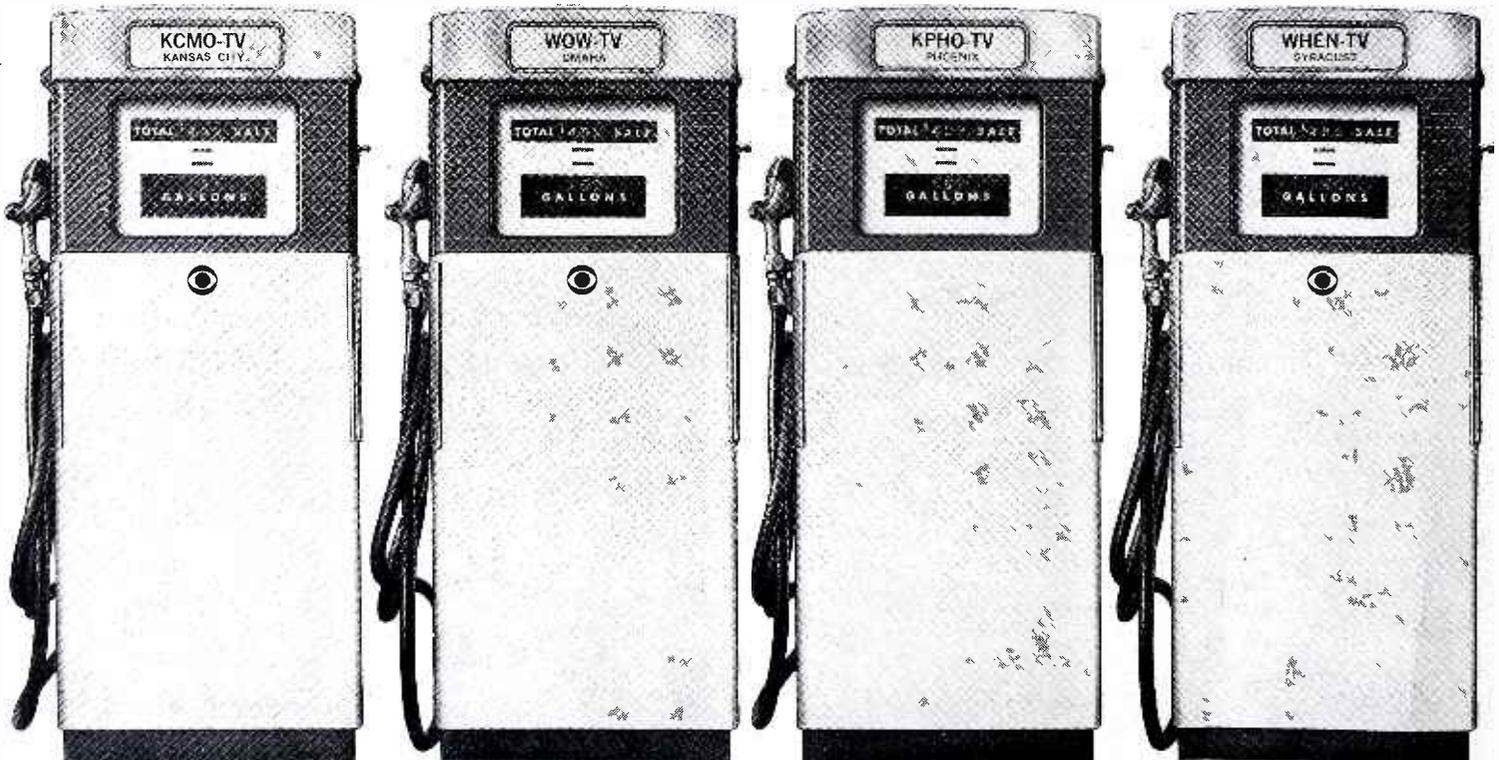
Meredith operates four service stations.

If your product is running out of gas in Kansas City, Omaha, Phoenix or Syracuse, pull into a Meredith station. Our patented additive MS*

(Meredith Service) will improve its performance, add mileage, keep it selling smoothly. Our neat and courteous attendants will

give your product's advertising special care, provide those extra services that give it more pick-up and power on the air.

So look for the sign of Meredith service in Kansas City, Omaha, Phoenix and Syracuse. No free air, but our rest rooms are clean.



*Through continuing research, a Meredith station can tell you more about its audience and your market.

Meredith Television: Kansas City KCMO-TV; Omaha WOW-TV; Phoenix KPHO-TV; Syracuse WHEN-TV

Representation: KPHO, KCMO, WHEN, Katz Agency. WOW, Blair Television

THE MONTH IN FOCUS

The computers' night;
Weaver loses in West;
CATV eyes New York;
Networks start evicting



THE computers standing shoulder to shoulder at the television networks' nerve centers on election eve were so packed with information it hardly seemed necessary for anyone actually to vote. The machines probably could have determined the whole course of the Presidential election from the raw data supplied by one man's ballot, preferably a high-income Negro Catholic living in a split-level house with two and three-tenths children in a Midwest Polish neighborhood that went for Alf Landon in 1936.

This increasing skill with which use is made of the fact that people tend to vote according to economic, social and ethnic group patterns enabled the networks to give the fastest coverage and analysis ever of a national election. All three networks fed some variation of an electorate model into their computers, but the Vote Profile Analysis system developed by CBS, Louis Harris and IBM generally was regarded the most successful. Based on a knowledgeable reconstruction of voting patterns in 3,600 election districts, VPA enabled the network to predict the outcome in state after state with notable accuracy.

Television coverage also had going for it the Network Election Service, which represented the first time the information media of a sizeable country have cooperated to report an election. ABC, CBS and NBC each collected the vote

in nine states, and the two wire services each collected the vote in 12. All in all, some 170,000 men and women served as election workers, the majority of them for the NES. The cooperative service gathered the nationwide raw vote some 35% ahead of the tally speed in the 1960 presidential election. More than four million votes already had been counted by 8:30 p.m. EST, compared with about three million at that point on election night 1960. By 1:30 a.m. 60 million had been counted, as opposed to 46 million four years earlier.

EARLY RETURNS

Although NBC had intermittent difficulties with its electronic vote-analysis system, its projection of the Johnson victory came as early as 6:48 p.m. when it estimated he would win with 60-70% of the popular vote. This prediction was based on only 2% of the country's precincts reporting. Shortly thereafter, Walter Cronkite, reporting for a CBS that had said it only would call the winner when his indicated electoral vote had reached 270, spilled the beans by saying: "We could project that Johnson is the winner, but that isn't the way the game is being played here." This seemed to be a way to let the cat out of the bag while pretending to stroke its ears.

Harris, commenting on the speed of his VPA projections, said that without them, "what was known by 8:30 p.m.

CST would not have been available until 1:30 a.m."

Broadcasting's fantastic ability to come up with early projections caused consternation in the ranks of those Goldwater spokesmen who feared that a prediction of a Johnson victory before the polls closed in the West would influence the voters. After the election, pollster Harris said there was no evidence of such an effect in the results. If there had been, he said, President Johnson's vote would have increased as the counting moved from east to west, whereas the President was strongest in the East with 69%, compared with 62% in the Midwest and 60% in the West. This was the reverse of a bandwagon effect.

However, others may argue that the bandwagon effect is not the only danger to guard against. Perhaps many voters in the West who would have cast their ballots for Johnson didn't bother to take the trouble after a hard day's work when they learned he was a shoo-in anyway.

Regardless of which network was fastest with the mostest, NBC very clearly took the rating honors. Arbitrons showed the network was on top nationally in all of the 7:30-11 p.m. period on election night. This boosted NBC-TV in first position for the whole seven-day period covered by the Arbitrons with an average rating of 17.4. CBS-TV had 17.1 and ABC-TV 13.3. The Trendex reports for election night gave NBC-TV a ma-

CHET HUNTLEY/DAVID BARKLEY



IT WAS A LANDSLIDE FOR NBC, TOO.

**Far more viewers watched
NBC than
any other network.**

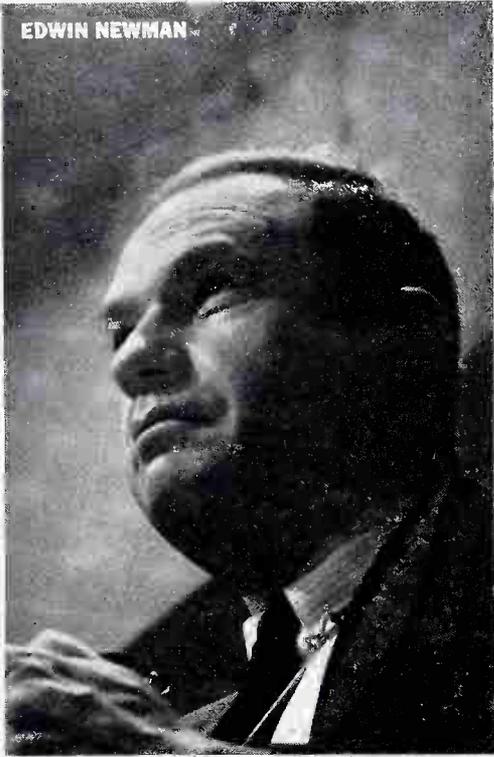
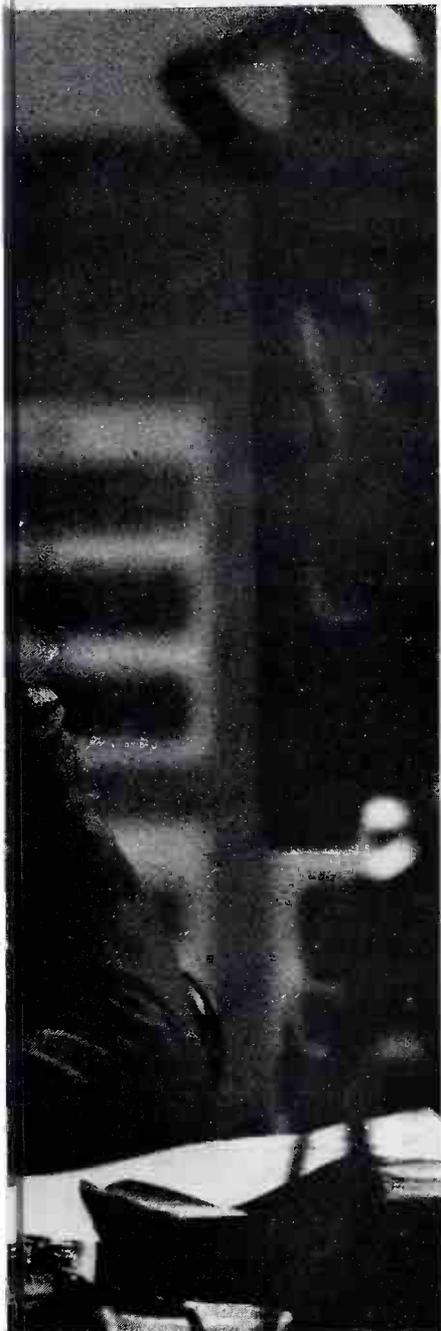
NBC Television's triumphant coverage of the election returns was in no sense the achievement of a single night.

Or even of a single season.

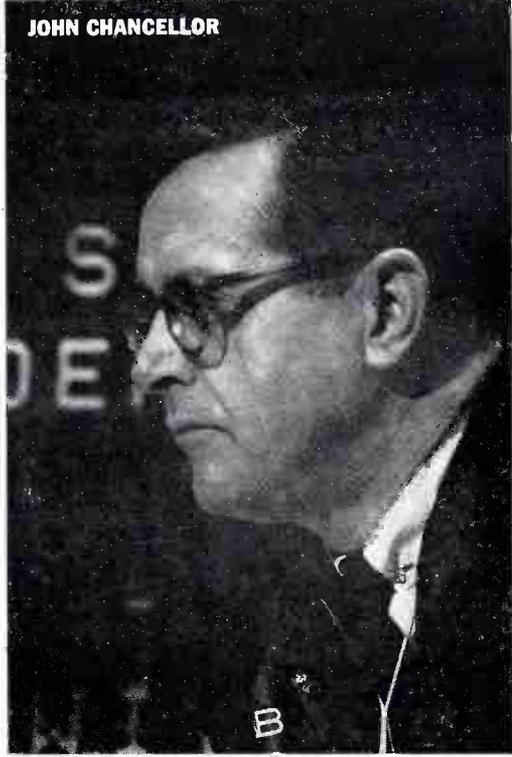
Such accomplishments are a virtually inevitable product of years of preparation.

This latest demonstration of first-rank reporting and analysis was the collective effort of hundreds of talented, tireless NBC newsmen from coast-to-coast. These human efforts, aided by the electronic wizardry of the latest RCA computers, gave the nation's viewers the clearest understanding of the election night developments.

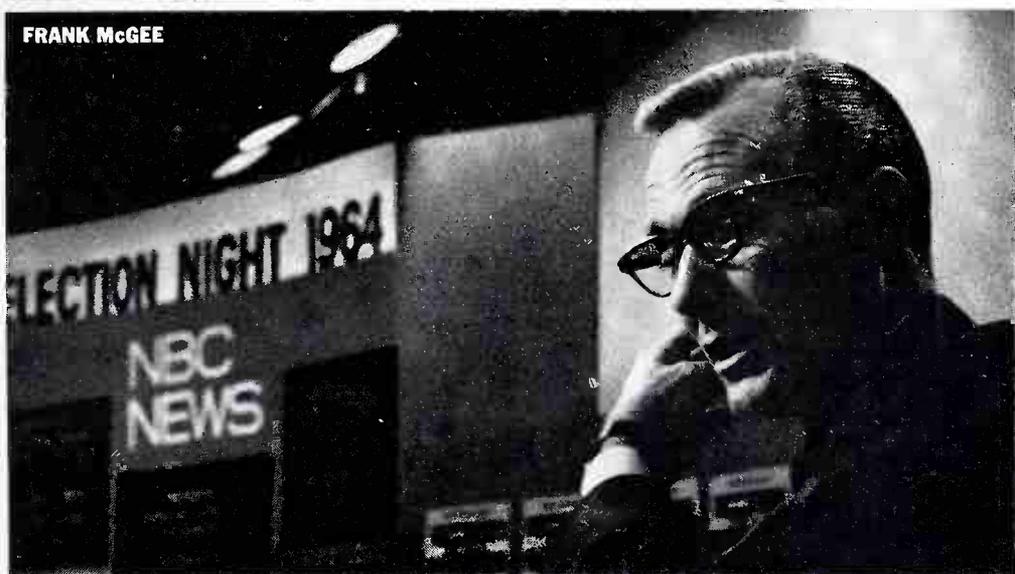
NBC News applies a criterion of excellence to *all* of its output all year long. And



EDWIN NEWMAN



JOHN CHANCELLOR



FRANK MCGEE

this output covers an extremely broad gamut of subject matter.

For NBC News, there is no vast gap between past and present. Almost nothing, after all, is outside the flow of history.

Obviously, the sudden deposing of a foreign political chief, or the eruption of an atomic bomb by an erstwhile non-nuclear nation are events *calling* for television news reports and specials. But—perhaps not so obviously—there is also a need for specials that enlighten us about the past. With this in mind, NBC News has produced highly acclaimed documentaries on such subjects as ancient Greece and the history of the Nile, and will soon present a fascinating explora-

tion of the Louvre.

The versatility of NBC News is matched by the diversity of the network's entertainment programming—a line-up rich in first-quality drama, humor, comedy-adventure, music and fantasy.

But Election Night, of course, belonged to NBC News—to Chet Huntley, David Brinkley and all their able colleagues who performed so difficult a job in so masterful a fashion.

NBC viewers know the election coverage they saw and heard was no one-night stand.

Couldn't be.

For NBC doesn't believe in a one-night standard.



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

THE MONTH *continued*

jority of all TV election viewers for the 7-11 period with a 52% "election share." CBS-TV and ABC-TV scored 33 and 15 shares, respectively.

The uncanny foresight of the computers caused some uneasiness. Pollster Samuel Lubell, who doesn't use them, decried their heightened importance and said he believes "there's still a place for human beings in elections."

In answer to this sort of objection, CBS commentator Harry Reasoner said: "We all hate the tendency of modern life to flatten us out so that, maybe in another 10 years, all we can really say belongs solely and absolutely and particularly to any one man is his fingerprints. I think what Louis Harris and his associates have done with this system is not to prevent our being ourselves, but to help us understand who we are: they are not molders of our attitudes, they are fascinated observers of them. . . ."

It's estimated that the networks spent \$25 million on their election coverage, starting with the New Hampshire primary last March. Some \$8 million of this was spent on election day alone. The number of viewers for the election broadcasts was about 70 million.

As for the expenditures of the two major parties on network time for their presidential candidates: the Republicans paid an estimated \$2.1 million for 17 hours and 5 minutes (much of this in daytime) and the Democrats spent some \$1.9 million for 13 hours 25 minutes.

■ Goldwater wasn't the only loser on Nov. 3. Ask Pat Weaver.

One of the things that made Weaver's Subscription Television vulnerable was its use of telephone lines. In entering into contractual relations with a public utility like Pacific Telephone Co., STV became subject to review by the Public Utilities Commission. There also was a need for the California State Assembly to pass certain tax legislation to cover the novel pay television situation. These acts by public bodies made Subscription Television a public issue, and in California any public issue can be decided in an election referendum if 8% of the voters can be persuaded to sign a petition to put it on the ballot. They were so persuaded—and the battle was joined.

Of course, Subscription Television had other vulnerabilities. The theater owners are well organized in California, with the wherewithal to raise a huge war chest. The motion picture exhibitors were able to come up with a persuasive bread-and-butter argument which raised the fear that if pay TV became successful it would siphon off the best talent and sports events from commercial TV, eventually killing commercial TV and

ending up in a position powerful enough to force people to pay for what they now get free.

The pay TV forces said the theater owners spent about \$2 million on the campaign, but the owners themselves said they only laid out about a quarter of that amount. Subscription Television had expected to spend \$1 million to state its case, but ran into a shortage of ready money and reportedly ended up spending only some \$100,000. It clearly wasn't enough. The vote was surprisingly lopsided: more than two to one in favor of outlawing pay TV.

It was a stunning blow to Sylvester L. Weaver Jr., president of Subscription Television, and the firm's major stockholders, including the aerospace company Lear Siegler Inc., the Dun & Bradstreet subsidiary Reuben H. Donnelley Corp., the Los Angeles Dodgers and the San Francisco Giants ball teams and the estate of the late movie executive Matthew M. Fox, whose death last June cost STV a great deal in leadership.

The three-channel closed-circuit program service closed down Nov. 10 and it remained for Weaver to pick up the pieces. His first move was to fire off a petition to the California Supreme Court asking it to enjoin the Secretary of State from certifying the amendment into law as "clearly unconstitutional." He also said he would seek redress through the Department of Justice, Congress and the Federal Communications Commission.

It had been an expensive failure. The set-back may be so considerable that pay television on a large scale may even come to some other country—Britain, perhaps—before it makes headway here.

■ CATV's struggle out of the sticks and into the sun of high-rise apartment house profits continued apace last month. New York City, with its man-made mountains of stone playing tricks with TV reception, was the major plum everyone wanted to pluck from the CATV pie. First to ask for a franchise were Sterling Information Services, which already operates the Teleguide closed-circuit hotel information service in New York, and TelePrompTer Corp. Their petitions to the city's Board of Estimate were followed within a week by franchise requests from RKO General Inc., CATV Enterprises and Teleglobe Cosmotronics.

CATV Enterprises asked to be allowed to operate a service in all five boroughs of the city, while RKO General Inc. specifically limited its requested service area to Manhattan. The Enterprises petition said that viewers who receive telecasts over master antenna systems in New York City (about a million persons) cannot receive UHF signals over these systems, while its CATV would make both U and V signals available.

Meanwhile, in Cleveland, franchises to

build and operate a CATV system that would provide eight U.S. and Canadian TV's in addition to the area's three stations were applied for by a group of local businessmen and lawyers.

■ Two-thirds of NBC-TV's 90 *Bristol Court* have eviction notices and must be off the premises by January. Only *Karen* (she's the teenager) will still be around the Southern California poolside *Shangri La* after the new year. The reported replacement for her next door neighbors is *Hullabaloo*, a variety type program directed at "young moderns."

Bill Dana also will be carrying his own suitcases down to the check-out desk at Hotel NBC-TV in January. Checking in will be Chuck Connors in a Western named *Branded*.

The network has promised its affiliates there will be more half-hour series and fewer long shows in its prime-time schedule next season. The affiliates have been complaining that they lose 20-second breaks in network shows that run an hour or longer. NBC-TV also announced it will open its 1965-66 season early, bunched right after Labor Day instead of strung out over several weeks.

NBC wasn't the only network to take surgical measures. CBS announced it was dropping *Mr. Broadway*, with *For the People* the most likely replacement. ABC was maintaining official silence on the rumor that *Mickey* will be axed and *Shindig* increased to an hour to fill in.

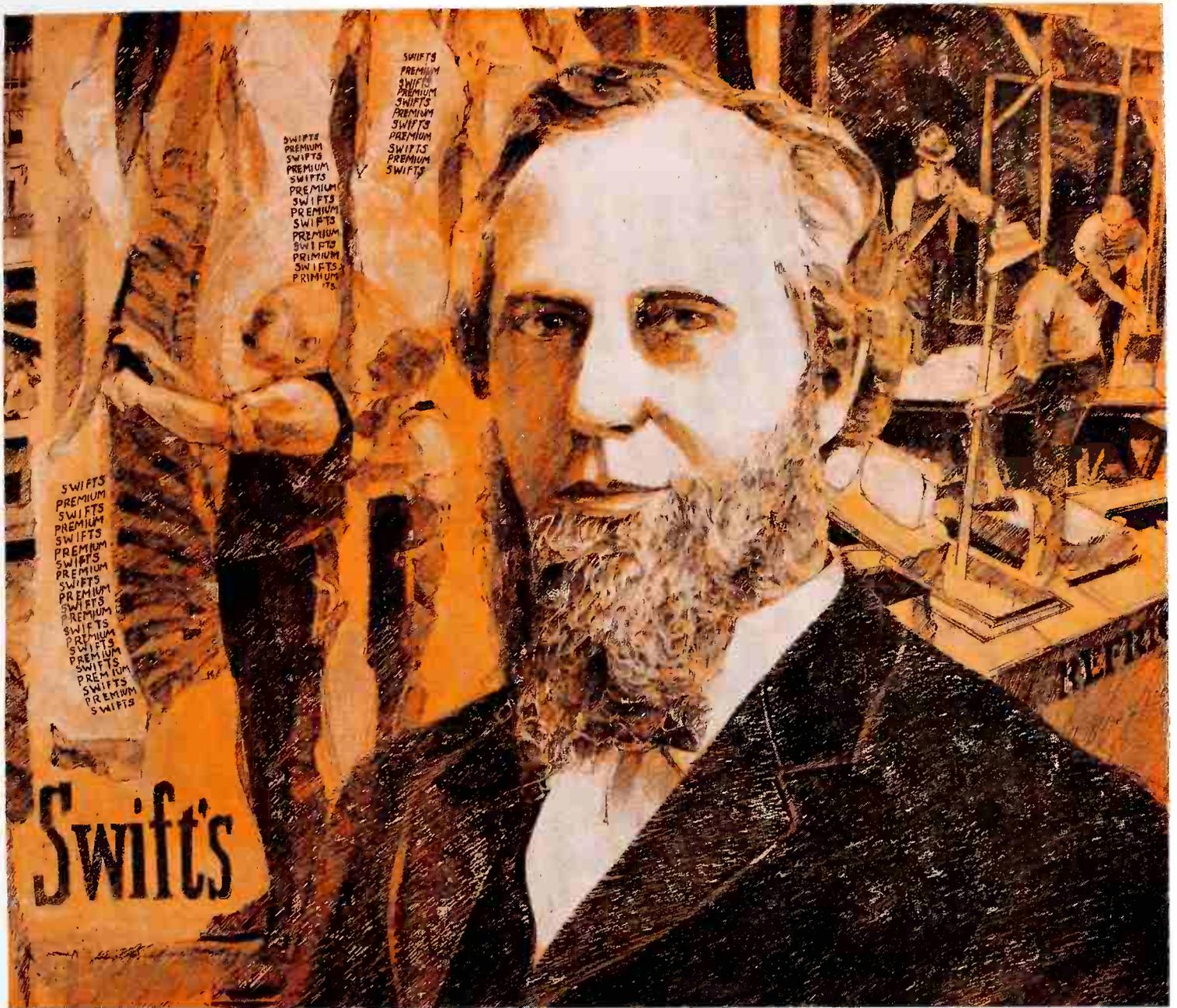
Meanwhile, the season to come is shaping up nicely with the announcement that both ABC and CBS have plans for series about women who have abandoned the feminine mystique for careers as private eyes or special agents. ABC's *Spillane* in skirts will be called *Honey West*, a character adapted from the paper-bound novels of G. G. Fickling and portrayed by Anne Francis.

CBS's *Bond* with bosoms has been billed by the network as "the most glamorous secret agent since Mata Hari." She will be portrayed by Polly Bergen, who is expected to brush up on her judo to meet the job's strenuous requirements.

■ Also in the month that was:

The FCC notified 29 UHF permittees and licensees who have been unwilling to put or keep a station on the air for fear of failure that they face the loss of their authorizations. They were offered a chance to defend their position in an oral argument.

RCA produced its three millionth color TV picture tube, a rectangular, 25-inch, 90-degree model now used in commercial production. RCA said its output next year will be 1.5 million color tubes, including the 21-inch round model as well as the new 19-inch and 25-inch rectangular sizes. It's estimated that the industry as a whole will produce 2.2 million color tubes next year. END



What makes a great salesman?

"This little pig went to market." And the man who had more to do with getting him there ready-to-eat than anyone else began a 2½-billion-dollar meat-packing business with a modest 25 dollars. At age 14, Gustavus Swift worked in his brother's butcher shop. At 16, he bought and butchered his first heifer. At 20, he opened his first retail store. And, at 22, he was firmly launched in the wholesale meat-packing business!

Swift's revolutionary ideas of merchandising changed meat markets from dark, dirty stores with meat hidden in the back to clean, light, airy places openly displaying their products. He used salesmanship to successfully alter the image of pork sausage (then thought of as "scraps"). Swift gave the product the appetizing name "Brookfield," packaged it handsomely, and advertised it extensively.

Like Gustavus Swift, who believed in change and had the courage to "lead the way," the Storer stations accept the challenge of leadership. Every Storer station is different—individually programmed to fit the community it represents—but *all* are dedicated to public service and great salesmanship. In Detroit, Storer's great salesmen are WJBK and WJBK-TV, two important stations in an important market.



LOS ANGELES KCBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJBK
MIAMI WCBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV



WSB AM-FM-TV, Atlanta

**Cox Broadcasting Corporation
salutes **Television Bureau
of Advertising** on its
10th Anniversary**



WHIO AM-FM-TV, Dayton



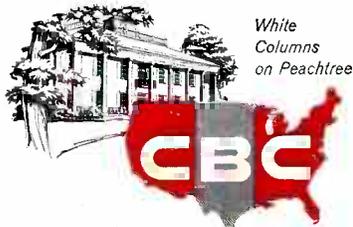
WSOC AM-FM-TV, Charlotte



WIOD AM-FM, Miami



KTVU, San Francisco-Oakland



**COX
BROADCASTING
CORPORATION**

CORPORATE OFFICES: 1601 West Peachtree Street, N. E., Atlanta, Georgia 30309

FOCUS ON FINANCE

STV's future:
A post-election
sum-up and prognosis

Subscription Television Inc. came up a loser last month and in the process pay TV was set back close to a point of no return. A state initiative to outlaw the infant medium was passed by a margin of more than two-to-one in California (see "The Month in Focus," page 7). The vote left STV and its investors little but the prospect of a long and costly legal action to test its constitutionality. The fires of enterprise which burned so brightly only last year had turned to ashes.

For STV, which first burst on the scene in the winter of 1963, had come well supported. It started on firmer footing than any previous pay TV project. Its two major backers, Lear-Siegler Inc., a prominent Santa Monica, Calif., electronics company, and the Reuben H. Donnelley Corp., a subsidiary of media's ubiquitous Dux & Bradstreet Inc., came laden with technical talent and promotional savvy. As an added starter STV had the former NBC chairman, Sylvester L. (Pat) Weaver Jr., one of television's hardest working visionaries, as its titular leader. Most of all, STV seemed to have more of what all other pay TV endeavors in the past lacked—a sizeable pot of money and a regular and attractive program source.

In 1963 STV raised more than \$21.4 million cash and other assets via a flotation of stock. By the end of that year its balance sheet had a healthy glow, showing assets of more than \$24.9 million, some \$18.3 million of which was in cash and marketable securities. Exclusive rights to cover the San Francisco Giants and Los Angeles Dodgers baseball games gave the company a solid and consistent supply of top-notch product not available on free TV in the areas in which it was to begin broadcasting. (Only nine of the Giants-Dodgers games per season had been carried on commercial TV stations in previous years.)

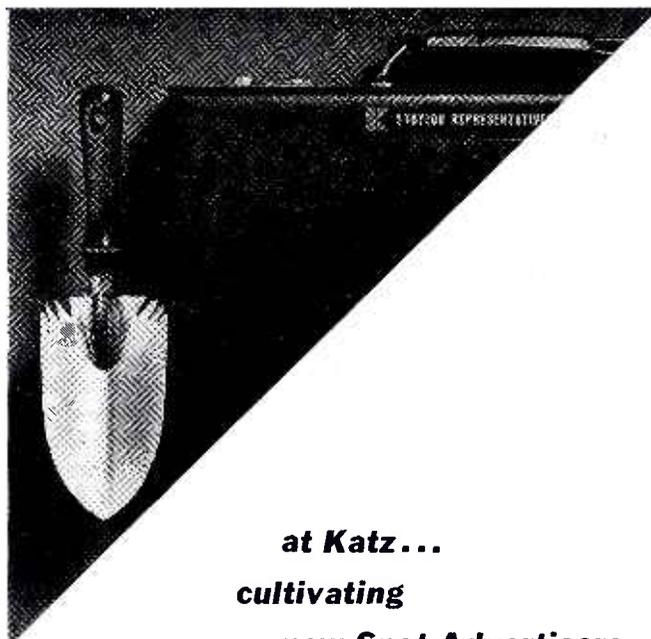
Unlike Zenith Radio in Chicago in 1951, International Telemeter-Paramount Pictures in Palm Springs in 1953 and Etobicoke, Canada, in 1960 and RKO General-Zenith Radio in Hartford in 1962, STV did not go into California on an experimental basis. It was the first company in the world to establish a large-scale subscription television system designed to produce a profit. It was shooting for broke right from the start, with a July 1964 on-the-air dead-

THE TELEVISION MAGAZINE INDEX to 66 television-associated stocks

	Closing Nov. 13	Change From Oct. 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount	48 1/2	+ 3 1/2	+ 7	4,288,000	\$ 222,294,000
CBS Inc.	45 1/2	- 1 1/2	- 1	19,479,000	\$29,200,000
Capital Cities Broadcasting Corp.	34 1/2	+ 1 1/2	+ 5	1,425,000	49,207,000
Cox Broadcasting Corp.	24 1/2	- 1 1/2	- 5	2,050,000	49,200,000
Cross Telecasting Inc.	26 1/2	+ 1 1/2	+ 2	400,000	10,400,000
Metromedia Inc.	45	+ 4 1/2	+ 12	1,255,000	57,200,000
Reeves Broadcasting Corp.	4 1/2	+ 1 1/2	+ 3	1,400,000	5,740,000
Scripps Howard Broadcasting Co.	22 1/2	+ 1 1/2	+ 4	2,000,000	47,000,000
Singer Broadcasting Co.	8 1/2	+ 1 1/2	+ 1	2,013,000	16,902,000
Subscription TV Inc.	3 1/2	+ 3 1/2	+ 35	2,020,000	11,721,000
Taft Broadcasting Co.	41 1/2	+ 3 1/2	+ 9	1,828,000	67,204,000
Wainwright Enterprises Inc.	59 1/2	+ 7 1/2	+ 23	1,777,000	30,101,000
TOTAL				42,819,000	\$ 1,371,741,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco Corp.	22 1/2	+ 1 1/2	+ 1	11,227,000	\$ 251,275,000
Boston Herald-Traveler Corp.	28	- 1 1/2	- 5	528,000	19,000,000
Chris-Craft Industries Inc.	137	- 1 1/2	- 1	1,448,000	29,482,000
Crescent Magazines & Broadcasting	15 1/2	- 1 1/2	- 5	2,251,000	35,781,000
General Tire & Rubber	26 1/2	- 1 1/2	- 4	15,719,000	349,500,000
Madison-Barnhill Corp.	5 1/2	- 1 1/2	- 2	1,711,000	11,272,000
Meredith Publishing Co.	35	+ 1 1/2	+ 1	1,321,000	48,223,000
The Outlet Co.	21	+ 2 1/2	+ 9	400,000	13,477,000
Radio Broadcasting Inc.	67 1/2	+ 1 1/2	+ 10	220,000	64,000,000
Rust Craft Greeting Cards Inc.	11 1/2	+ 1 1/2	+ 5	127,000	9,222,000
Time Inc.	64 1/2	+ 4 1/2	+ 7	6,280,000	424,700,000
TOTAL				44,647,000	\$ 1,236,450,000
PROGRAMING					
Allied Artists Pictures Corp.	2 1/2	+ 1 1/2	+ 19	922,000	\$ 2,274,000
Columbia Pictures Corp.	22 1/2	+ 2 1/2	+ 13	1,120,000	29,770,000
Decca Productions Inc.	3 1/2	+ 1 1/2	+ 4	1,190,000	16,000,000
Duane-Walsh Prod.	4 1/2	- 1 1/2	- 1	1,120,000	22,754,000
Filmways Inc.	17 1/2	+ 2 1/2	+ 17	610,000	8,000,000
Four Star Television	2 1/2	- 1 1/2	- 1	600,000	3,600,000
MCA Inc.	4 1/2	- 1 1/2	- 3	4,200,000	24,420,000
MGM Inc.	41 1/2	+ 2 1/2	+ 7	2,800,000	100,274,000
Mediotion Pictures Corp.	1 1/2	+ 1 1/2	+ 1	622,000	9,241,000
National Telefilm Associates	1 1/2	- 1 1/2	- 1	1,670,000	200,000
Official Films Inc.	1 1/2	+ 1 1/2	+ 14	2,020,000	2,200,000
Paramount Pictures Corp.	25 1/2	+ 2 1/2	+ 9	1,900,000	51,423,000
Republic Corp.	7 1/2	+ 1 1/2	+ 3	2,434,000	19,223,000
Servco Comm. Inc.	18 1/2	- 1 1/2	- 2	2,122,000	20,297,000
Seven Arts Productions Ltd.	14 1/2	+ 1 1/2	+ 7	2,271,000	22,202,000
Trans-Lux Corp.	11 1/2	+ 1 1/2	+ 9	718,000	8,220,000
20th Century-Fox Film Corp.	27 1/2	+ 1 1/2	+ 2	2,705,000	23,907,000
United Artists Corp.	26 1/2	+ 1 1/2	+ 2	1,982,000	17,122,000
Walter Reade-Starring Inc.	19 1/2	+ 1 1/2	+ 2	1,315,000	7,704,000
Warner Bros. Pictures Inc.	20	+ 1 1/2	+ 3	4,220,000	97,400,000
Wrather Corp.	5	+ 1 1/2	+ 4	1,783,000	8,220,000
TOTAL				47,074,000	\$ 574,233,000
MANUFACTURING					
Admiral Corp.	16 1/2	- 1 1/2	- 8	2,424,000	\$ 37,720,000
Ampex Corp.	10 1/2	+ 1 1/2	+ 4	2,201,000	144,200,000
Emerson Radio & Phonograph Corp.	10 1/2	+ 1 1/2	+ 4	2,224,000	21,200,000
General Electric Co.	28 1/2	+ 2 1/2	+ 3	90,561,000	1,200,000,000
Jerrold Corp.	3 1/2	- 1 1/2	- 1	2,040,000	8,200,000
Magnavox Co.	24 1/2	+ 1 1/2	+ 9	7,379,000	291,801,000
Minnesota Mining & Manufacturing	29 1/2	+ 2 1/2	+ 1	12,223,000	1,174,200,000
Motrola Inc.	29 1/2	+ 2 1/2	+ 3	4,223,000	244,807,000
RCA	20 1/2	+ 1 1/2	+ 2	12,200,000	1,493,200,000
Reeves Industries Inc.	2 1/2	- 1 1/2	- 35	1,217,000	8,202,000
TelePhone Tel. Corp.	8 1/2	+ 1 1/2	+ 4	702,000	5,040,000
Westinghouse Electric Corp.	20 1/2	+ 1 1/2	+ 4	36,424,000	1,202,001,000
Zenith Radio Corp.	67 1/2	- 1 1/2	- 3	8,200,000	431,170,000
TOTAL				171,548,000	\$13,202,448,000
SERVICE					
C-E-I-R Inc.	8 1/2	- 1 1/2	- 8	1,223,000	\$ 12,207,000
Comsat	49 1/2	+ 2 1/2	+ 14	10,200,000	400,200,000
Earle Dary Bookbush	24 1/2	+ 1 1/2	+ 2	301,000	31,200,000
Fuchs, Cone & Helbing	14 1/2	- 1 1/2	- 1	2,120,000	31,200,000
General Artists Corp.	14 1/2	- 1 1/2	- 1	650,000	2,211,000
MPO Videotronics Inc.	14 1/2	+ 1 1/2	+ 4	200,000	2,211,000
Specialty Inc.	14 1/2	+ 1 1/2	+ 4	200,000	2,211,000
Nichols (A. C.) Co.	6 1/2	+ 1 1/2	+ 6	1,110,000	110,200,000
Papert, Koenig, Lomb Inc.	7 1/2	- 1 1/2	- 3	700,000	5,200,000
TOTAL				18,223,000	\$ 620,200,000
GRAND TOTAL FOR LIST				421,702,000	\$16,268,001,000

Market data prepared by Ruth, Gerald & Co.

At Katz we devote full service, not lip service, to selling the concept of Spot TV. We know that harvesting the rewards of Spot requires planting a lot of seeds. That's why our Spot gardeners work full time. With us TV Sales Development is a job, not just a title, with a department that has no other responsibility...round the clock, round the calendar. You should meet our gardeners. Our TV Sales Development Department knows marketing as well as advertising. Ask around. You'll find with Advertiser and Agency alike the Katz presentation is a welcome presentation because it's always meaningful. And it's always made by knowledgeable people, who speak the language. If your business is advertising, sooner or later you'll be hearing from Katz. But if you're presently hip-deep in paste-ups and find you've just missed an extended closing, or if your ticket failed to place in the NTI sweepstakes, give us a call. Our Sales Development gardeners delight in emergency service. We're almost everywhere. Take a look. You'll find us in the phone book, under K... THE KATZ AGENCY, Station Representatives.



**at Katz...
cultivating
new Spot Advertisers
is a full time job!**

FINANCE *continued*

line and a minimum of 20,000 subscribers each in San Francisco and Los Angeles. It immediately kicked-off a high-pressure advertising and public relations campaign.

But STV hardly did a good job of making friends and influencing people. It fell woefully short of its highly-heralded goals. To block its plans, motion picture exhibitors—who have played Hatfields to pay TV's McCoys for the last 15 years without any previous notable success—started an organization called The Crusade for Free TV (a name which inspired one industry wag to remark: "One thing about theater operators, even their slogans smack of popcorn.")

STV retaliated by slapping a \$117 million antitrust suit against a specific group of movie organizations, theater chains and individuals. The crusaders and their citizen's committee came back, for their turn in the tit for tat maneuvers, and circulated an initiative petition designed to put the question of whether pay TV should be allowed to operate in the state before California voters in the November balloting.

The petition was no joking matter for pay TV proponents. They ran scared and fought hard. But the motion picture exhibitors waged an intensive advertising and publicity campaign of their own, soliciting signatures from movie-goers in theater lobbies and spending money like C.B. DeMille for a biblical spectacular. In short time the movie theater owners had the signatures of the 458,259 registered voters needed to get a referendum on pay TV—it was designated Proposition 15—on the California ballot in November.

There are some observers in the television industry who think STV pulled a monumental boner by going into California in the first place.

It's their contention that the state that once allowed cross-filing in primaries and where any public issue can be decided on an election ballot if 8% of the electorate sign a petition to put it there, is the only bizarre-enough place in the country that would put such a seemingly irrelevant item as pay TV to a vote.

Still, STV didn't have much of a choice. The Dodgers and Giants are California teams and from the first they were STV's programming aces. Actually they may have been all the cards in the deck since the pay TV company never did present any additional programming of a special nature with any great regularity.

STV has packed in its California operations and moved the next phase of its struggle into the courts. These decisions and others were made at a special

stockholders' meeting which followed the election.

A suit was filed in the Supreme Court of California in an attempt to enjoin the Secretary of State of California from certifying the pay TV vote on the grounds that it was unconstitutional. Programming in California would be resumed, it was indicated, if the courts made a quick ruling on the suit. Meanwhile, STV prepared to dismantle its studios in Los Angeles and San Francisco, sell some of its equipment and cut back still more on its operational staff, which already had been reduced to a skeleton force of about 50.

In addition, reportedly, individuals and financial syndicates in several states, approached by STV representatives, are ready to negotiate for pay TV franchises which would involve the Subscription Television system and equipment. Said to be included among these "interested parties" are the Marshall Field Enterprises in Chicago and real estate financier and indefatigable legitimate theater angel Louis Lurie in San Francisco.

This, then, is STV's battle plan for the post-election period. The company's moves were dictated by necessity rather than choice. Its original \$21.4 million worth of assets have been reduced to a shocking \$1.6 million. That's a dissipation of some \$16 million in little more than a year. (A part of the \$3.3 million that the company has on deposit with telephone companies in California, however, probably will be salvaged.) With the break-even point in its California operations after some three months of operation still a long-range possibility rather than a short-term eventuality, there was no realistic course to take other than abandonment. Unquestionably STV currently is in an ailing condition. Its situation calls for an immediate and heavy infusion of new money.

But the financing—especially of additional monies—for any new pay TV project is likely to be as difficult to promote as mortgages after the Florida land boom. Public confidence in pay TV's ability to eventually succeed, indications are, has been badly shaken. A look at

the stock market's reaction to the California vote would seem to bear this out.

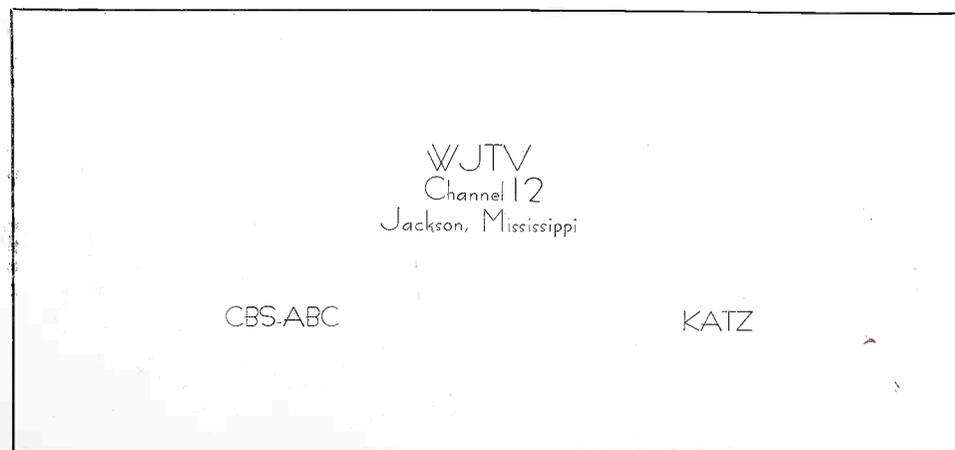
Subscription Television Inc., which as recently as the close of business on July 15 was selling at 14¾ (the stock, sold over the counter, was first issued on Oct. 30, 1963 at \$12 per share), and which at one point during the year hit a high of \$15.75, had fallen off sharply in recent weeks. On the Monday before election it closed at \$6 bid, \$6.87 asked. On the day after election its percentage of decline was even sharper, opening at \$3 bid, \$3.50 asked. On the TELEVISION MAGAZINE index to 66 TV-associated stocks it closed the measured month, ended Nov. 13, selling at 37/8, 39% below its price at the close of the last survey period (the biggest loss registered by any of the companies examined). It appeared that only expectations of redress from the courts kept the stock from touching rock-bottom.

Have STV and pay TV flunked their real test and lost their chances of a future? Actually a definitive test of pay TV is still wanting. Nobody yet has combined a practical system with sufficient variety and volume of attractive programming concentrated in an adequate testing period to decisively register the impact of pay TV.

But if STV and pay TV are ever to get this test they must hurry. The medium obviously can't afford to wait another several years or so to get off the ground. Already there are forces in the offering—notably home TV recorders—which are capable of twisting pay TV from a possible permanent development into a transient one.

It's difficult to believe that pay TV ultimately will not get its opportunities—especially its opportunity to prove whether it can, indeed, offer enough added attractions to what commercial TV already offers to create a whole new communications-entertainment medium. STV says it hasn't conceded. It's betting—right now against long odds—that it will get a second chance.

■ Among other happenings on the TELEVISION index of TV-associated com-







Phyllis Diller's laugh is contagious

They caught it in Chicago
They caught it in Los Angeles
They caught it in San Francisco
They caught it in 18 other cities

They caught it from WABC-TV in New York.

WABC-TV is where The Phyllis Diller Show got its start. And after it had spread to ABC Owned WBKB, KABC-TV and KGO-TV, other stations all over the country caught it, too.

Phyllis did a lot more than a quick bit or a guest shot. WABC-TV put as much pure Diller in the show as 90 *hilarious* minutes would hold. Seldom has any performer been given so complete a showcase for her talent.

But that's not too surprising. Because the ABC Owned Television Stations take program development seriously. Whether it's entertainment, public affairs or sports, they put all the talent planning and hard work they can muster into the job. No wonder so many of their shows catch on.

ABC Owned Television Stations

WABC-TV New York • WXYZ-TV Detroit • WBKB Chicago
KABC-TV Los Angeles • KGO-TV San Francisco



FINANCE *continued*

panies it appeared to be a month where the ups evened out the downs. Of the 66 companies surveyed, 30 sold at lower closing prices on Nov. 13 (the last stock market business day before the customary middle-of-the-month guideline) than they did on Oct. 15. This was offset by gains registered by 29 companies on the index. The remaining seven companies showed no change.

Metromedia Inc., Comsat, American Broadcasting-Paramount Theaters Inc. and Wometco Enterprises were among the more significant gainers of the month. Metromedia, up 12%, acquired

David Wolper's film production unit in exchange for 69,551 shares of company stock and about \$1 million in cash, negotiated to sell KLAC-FM Los Angeles to a group headed by Robert Short, Minneapolis, for \$125,000, dropped negotiations to absorb the beleaguered Curtis Publishing Co. and declared a quarterly dividend of 15 cents per common share.

Comsat, up 14%, defended to the FCC its bid for exclusive rights to own and operate the first U. S. ground stations for a proposed satellite communication system.

ABC-Paramount Theaters, up 7%, topped both its rival networks in the first national TV audience measurement of the season taken by A. C. Nielsen

Co., reported record operating earnings for both the third quarter and the first nine months of 1964 and announced that it, in partnership with the Madison Square Garden Corp., had formed a new company to produce and promote mass-audience "spectaculars."

Wometco Enterprises Inc., up 23% (high among all companies surveyed for the month), declared a 25% stock dividend on all outstanding shares in addition to its regular dividend of 14 cents a share on class A stock and five cents a share on class B and also announced plans to pay quarterly cash dividends in the future that, after the stock dividend, will mean an increase in cash dividends of about 11.5%. END

FOCUS ON DOYLE DANE BERNBACH

A TELEVISION ANALYSIS

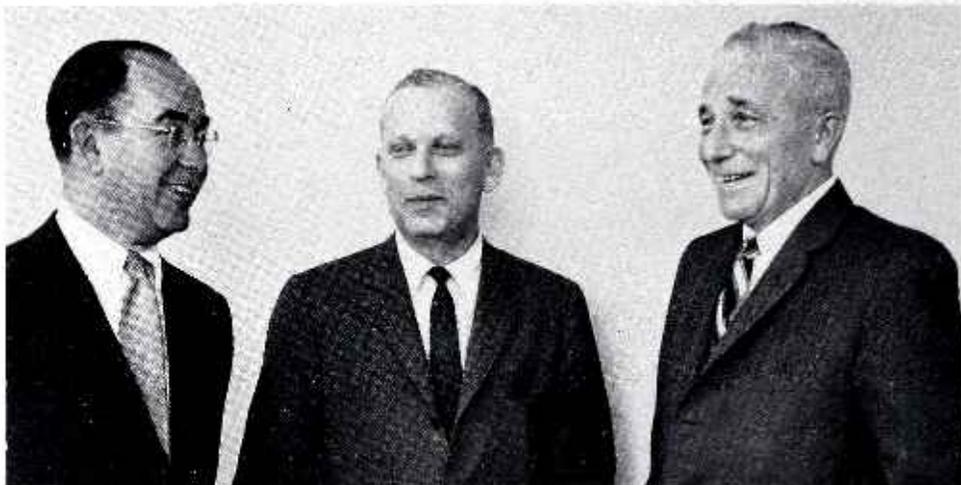
THE financial community is likely to find itself with a tiger in its midst if Doyle Dane Bernbach Inc., the latest TV-associated company to go public, kicks up as much dust on Wall Street as it has on Madison Avenue. For the investor-public is always most attracted to growth situations, and, more than any others of its breed, Doyle Dane Bernbach qualifies for such classification.

Now the 18th largest U. S. advertising agency in domestic billings, it's the biggest founded since 1949. No other agency since that time has grown so big so fast. Yet DDB hasn't grown through merger. And despite being in the business of selling, neither has it grown by self-aggrandizement or personal solicitation. Doyle Dane Bernbach doesn't ring doorbells looking for accounts. It has grown primarily by fighting for and achieving good creative work. Its advertising messages nearly always are stamped with freshness and imagination. At DDB the blunt sales argument consistently takes a back seat to methods that stress originality and encourage memorability. But then Doyle Dane Bernbach long has made profit by rejecting most of the tenets of modern agency practice.

Or, in the agency's own statement of its viewpoint: "We are no respectors of tradition; the TV business is too young to have any. We suffer no proscriptions. We operate under no pat rules."

Creative freedom is its way of operation, the idea that a powerful visual image should express the sales pitch by itself the thrust of its philosophy. That's the approach that has made such an enviable growth record possible at DDB.

Said *Advertising Age* in assessing DDB's status: "Doyle Dane Bernbach manages to stay 'hot.' Where some agencies heat up in haste and cool off at leisure, Doyle Dane can point to a



DANE, BERNBACH AND DOYLE OF DOYLE DANE BERNBACH

continuing streak that has seen billings soar from \$2.6 million in 1951 to \$16.3 million in 1956 and \$50.5 million by 1961. Last year it topped \$84 million."

The agency's profit performance has been somewhat more varied than its ability to increase its gross billings to clients. Still, here too, it has been following a decidedly upbeat path in recent months. For the fiscal year ended October 31, 1963, DDB had net income after taxes of \$806,479, nearly double the \$414,672 earned in fiscal 1962. For the first six months of the current fiscal year, net income after taxes was \$868,095, compared to \$169,309 for a like '63 period.

Yet, while not only gross billings to clients but also gross income (commission and service fee income) have increased each year since 1959, there have been, in the words of the company's prospectus, "significant fluctuations in the ratio of earnings to gross income which are reflected in earnings per share."

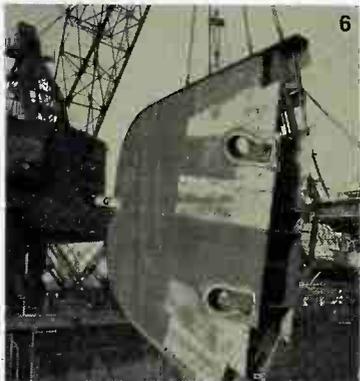
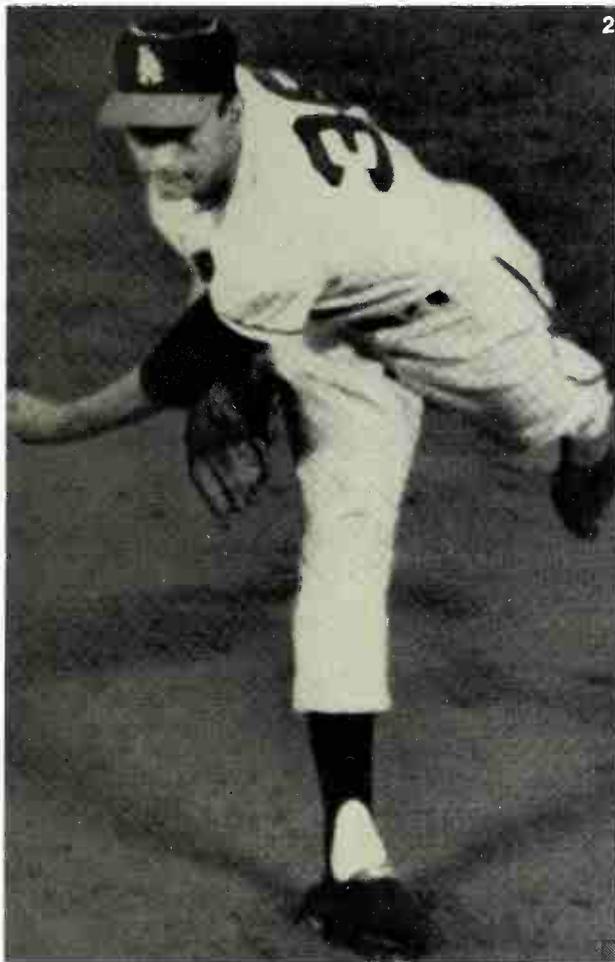
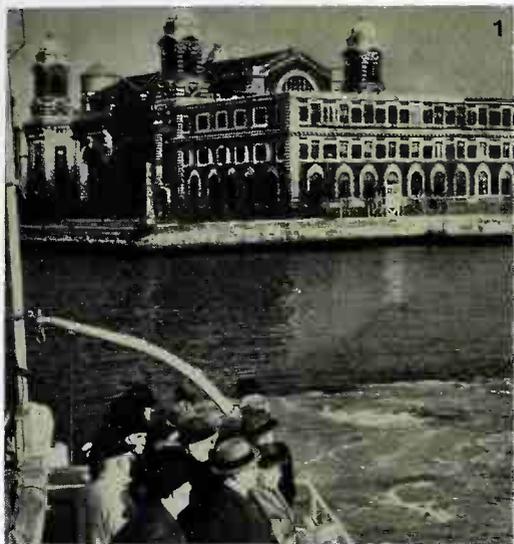
In fiscal 1961, for example, a downswing of sizeable effect took place with

net income after taxes falling off to \$230,810 from \$410,502 the previous year and net income per share decreasing to 23 cents in fiscal '61 from 41 cents in fiscal '60. Overall during its 15-year history, DDB has shown better profits than the average established by members of the American Association of Advertising Agencies in some years, and a worse ratio of profits in other years.

These fluctuations, for the most part, have been the consequences of rapid growth and its requirements for additional people and added space and of operating in a business where one or two account changes can make a substantial difference in profit margins. Thus DDB's profit drop in 1961 was primarily caused by the departure of an account (Philip Morris) that produced about 14% of gross income and a substantial profit margin in 1960. Still in 1961, as in other years, the agency continued to expand its staff and facilities to handle the influx of new business.

It's apparent, then, that at times Doyle Dane has moved too fast for its

1 Washington: Interior Secretary Udall says development of Ellis Island offers possibilities. 2 Washington: Los Angeles Angel's Bo Belinsky bounced from team for slugging sports writer. 3 Washington: Navy Secretary Nitze optimistic about Philadelphia shipyard future. 4 Washington: Senator McClellan says underworld is doubtless behind Chicago bombings. 5 Washington: Brooklyn Navy Yard workers protest threatened shutdown. 6 Washington: Senator Clark urges purchase of Army Base Piers by Philadelphia. 7 Washington: California's Engle makes final Senate appearance. 8 Washington: FBI unofficially investigating Chicago bombings. 9 Washington: Illinois Senator Douglas says Dunes must be saved. 10 Washington: St. Louis businessman, named "King" of West African village, poses protocol problem. 11 Washington: Representative Curtis reports on efforts to preserve old St. Louis Post Office.



Washington news, yes. But of particular local interest. When anything of special local or regional import happens in the capital, our 7-man Washington News Bureau headed by John Hart and Ivan Scott gets the whole story (279 stories filmed in the past 90 days alone). And speeds it directly to the CBS Owned station in the community where it matters most. That's what the Bureau was designed to do. That's what it does. And that's one more reason why audiences in five major U. S. population centers find—and have always found—the best, most complete news coverage on their local CBS Owned television station! **CBS TELEVISION STATIONS** ©

A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC., OPERATING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KNOX-TV ST. LOUIS

DDB *continued*

own well-being. Indeed, perhaps in realization of the dangers of unchecked growth, the agency, of late, has become increasingly fussy about the nature and size of the accounts it accepts (DDB, for instance, does not have any cigarette clients because it believes "smoking is bad for health" and "shouldn't be encouraged") and has spent periods of months duration marking time before reaching out for new business.

According to the company's prospectus, fluctuations in income and earnings

also are partially caused by the "lead time"—about three to six months—"when a new client costs money and produces no income." An agency, it's pointed out, analyzes product characteristics and market situations and plans and executes basic campaigns before it receives meaningful income from a new client. Therefore, the prospectus explains, "a surge of new business depresses earnings for a time."

The space and detail allotted by Doyle Dane to explaining the changeability of agency fortunes pinpoints a key problem facing ad agencies in their relationships with the financial com-

munity. There long has been a deep-rooted feeling of suspicion among financial people about advertising. They have tended to equate it with show business and to lump both in highly speculative, unstable classifications.

This distrust of agencies by the financial community on the one hand and agency apprehension about the perils that might exist in being exposed to expert financial scrutiny on the other have helped establish inside control of agency operations and finances as the rule in the advertising business. When Papert, Koenig, Lois made a public offering in 1962 it opened the way for direct relationships to be fixed between the financial and advertising agency worlds. For the first time, to any great degree, ad agencies were examined as possible investment vehicles. (Another agency, Albert Frank-Guenther Law, predated PKL as a publicly owned ad agency by about 33 years, but some 98% of its stock is privately held and trading for the remaining 2% is extremely light.)

Foote, Cone & Belding, following PKL's lead, went public last year, thus setting a probable trend in motion. All during the early months of this year, there was much speculation as to which would be the next agency to join those offering stock to the public.

OLD HAND AT NEW WAYS

That Doyle Dane Bernbach should choose to pick up the challenge of a new way of existence was not surprising. As an avowed maverick, DDB, in making a move that cut across established industry patterns, was following a natural course. Growth had made it an attractive prospect for public investment and the infusion of new money could help make further expansion possible. But more importantly, at the heart of DDB's new creative approach to advertising—the approach that won it many clients (and some imitators)—were good, creative people. They had to be retained, while additional key people had to be attracted. Consequently, when Doyle Dane went public last Aug. 24, the move was made partially to establish a fair market value for the agency's stock, but primarily as a means to reward its talent and to attract and hold good people.

The agency's initial public offering consisted of 247,080 shares of Class A stock selling at \$27 a share. It was oversubscribed in half-a-day. The shares, representing a 24.8% interest in the agency, were sold by 25 stockholders, all of whom are key employes of DDB. Prior to the sale, these stockholders owned stock equal to 97.3% of the agency. They retained a 72.5% interest.

The agency itself didn't receive any proceeds from the sale. The selling shareholders, however, received an aggregate of more than \$6.2 million.

Largest of the individual sellers were William Bernbach, president, who re-

Category	WNEM-TV 5 Rank	Comparison
TV 5 Land Use & National Rankings of 46th in Total Retail Sales, with Retail Sales of \$1,800,000,000.00	46th	Higher than FIVE MARKETS with Larger Populations.
Our National Ranking is 28th in Food Sales	28th	Higher than Toledo, Ohio — which ranks 44th in Food Sales.
We're ranked 23rd in Drug Sales	23rd	Higher than Dayton, Ohio — which ranks 42nd in Drug Sales.
32nd in Appliances	32nd	Higher than Providence, Rhode Island, which ranks 40th in Appliance Sales.
32nd in Furniture	32nd	Higher than Lansing, Michigan — which ranks 41st in Furniture Sales.
32nd in Automobiles	32nd	Higher than Cincinnati, Ohio — which ranks 34th in Automobile Sales.

IN FACT, WE'RE HIGHER THAN TOLEDO AND HIGHER THAN LANSING—THE CAPITAL OF MICHIGAN—IN EVERY SALES CATEGORY!*

It will pay you to take a closer look at the 46th Market — Flint-Saginaw-Bay City. WNEM-TV 5 delivers this big Metro Market, PLUS all of Eastern Michigan. That's why more advertisers use WNEM-TV 5 than any other station in the market. (BAR, January, 1964)

WNEM-TV 5 has been selling most of the local advertisers time and time again, consistently for the past 10 years ... Flint-Saginaw-Bay City-Midland.

*Sales Mkt., Survey of TV Market February 7, 1964

WABJ, Adrian, Michigan and WNEM-FM, Affiliate Stations.

WNEM-TV 5
SERVING FLINT · SAGINAW · BAY CITY AND ALL EASTERN MICHIGAN

From the mysteries beyond
the farthest planets...comes
the true drama and excitement
of a new cartoon TV series...



THE **BIG** WORLD
OF **LITTLE ADAM**

WIRE OR CALL COLLECT
FOR YOUR SCREENING PRINT:
CHARLES MCGREGOR, PRESIDENT

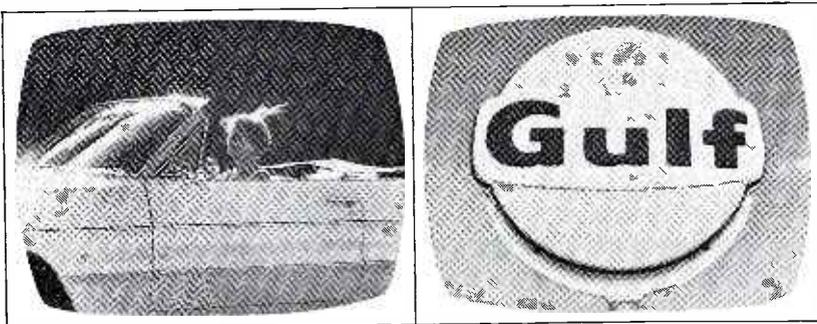
BANNER FILMS
INCORPORATED

527 MADISON AVENUE
NEW YORK, N.Y., 10022
212-PLAZA 5-4811

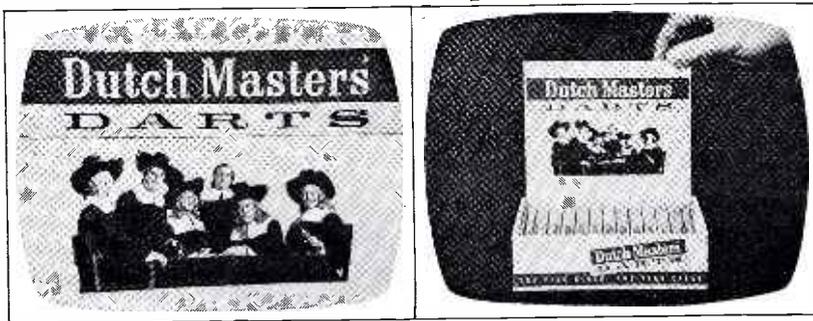
Have you seen her on TV lately?



Or her?



Or them?



1. Produced for Philip Morris, Inc. through Leo Burnett Co., Inc.
2. Produced for Gulf Oil Corp. through Young & Rubicam, Inc.
3. Produced for Consolidated Cigar Corp. through Papert, Koenig, Lois, Inc.

PRODUCED BY

Audio

PRODUCTIONS, INC.
630 Ninth Avenue, New York, N. Y. 10036
(212) PLaza 7-0760

DDB *continued*

ceived \$681,656 from the stock offering; his wife Evelyn, who received \$920,812; Ned Doyle, executive vice president, who received \$1,602,468; Maxwell Dane, vice president and general manager, who received \$854,595; his wife Belle, who received \$74,871, and Robert Gage, senior vice president and chief art director, who received \$539,071. Of the 247,080 Class A shares sold, 25,000 shares were reserved for agency employees who bought it for \$25.38 (\$27 less \$1.62 for underwriters' commissions) per share.

The attainment of such ample personal rewards was not even imagined, much less planned for, by these same principals in 1949 when the agency was founded. Asked once if he anticipated great growth in those days, Maxwell Dane said: "If when we started, someone had said that we'd eventually reach \$5 million in gross billings to clients, we'd have been very happy."

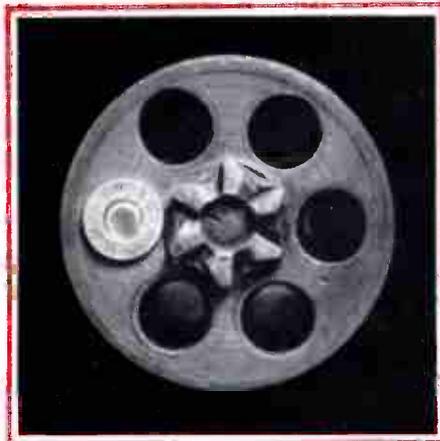
THE GETTING TOGETHER

The agency's history actually predates 1949. Some five years before it was incorporated as Maxwell Dane Inc. in New York. Dane, a soft-spoken, low-keyed man thoroughly steeped in advertising experience via managerial and promotional stints with a department store, newspaper, consumer magazine and radio station, had opened his own agency in New York's Steinway Hall Building. In the spring of 1949, Dane was interested to learn that a man with whom he used to work, Ned Doyle, was also starting an agency business in partnership with his current co-worker, Bill Bernbach. Acting on Doyle's suggestion, Dane joined forces with them.

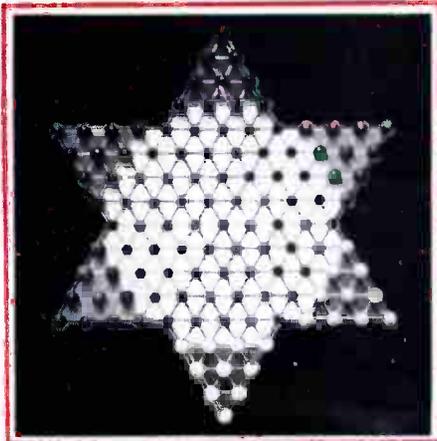
On June 1, 1949, Doyle Dane Bernbach was founded with Bernbach, a master, self-styled "admaker," who first gained prominence as research director for the New York's World's Fair of 1939, as president; Doyle, who was vice president and account executive at Grey Advertising at the same time Bernbach was vice president in charge of creative activities there, as executive vice president, and Dane as vice president, general manager and secretary-treasurer. Their division of duties, since that time, has remained relatively unchanged. Bernbach, now 53, is in charge of all creative activities. Doyle, who is 61, is responsible for marketing, media, research and client relationships. Dane, 58, handles administration, finance, personnel and public relations. Both Bernbach and Doyle earned \$117,211 in salaries last year, while Dane's remuneration was slightly less at \$103,940. (All directors and officers as a group earned more than \$1.1 million.)

As further evidence of DDB's growth, when it first opened shop, the agency

Are you programming
RUSSIAN ROULETTE or



CHINESE CHECKERS?



When television stations have a time slot to fill, it is no longer a game of chance. At least it need not be. The right move to make can now be determined with much greater accuracy than ever before: the needs of the time period, the type of viewers available, the particular appeal of the program, the requirements of the spot advertiser. With all these facts in the right slots, the program moves of today and tomorrow are not left to chance. They are moves of skill.



The MGM-TV representative has all the facts and the skills of the business to help make your program moves the winning ones.
NEW YORK / CHICAGO / ATLANTA / CULVER CITY / TORONTO

DDB *continued*

employed 10 people besides the three principals. As of May 31, 1964, it employed 876 persons, 773 of whom were in the U.S. and Canada and 103 in Dusseldorf, West Germany. The agency's original 2,000 square feet of floor space in New York has grown to some 115,000 square feet at 20 West 43rd St. (the original space was in a different building). Fully staffed offices are maintained in New York, Los Angeles and Dusseldorf. The last named city is the home of DDB's 80% owned German subsidiary.

In addition, the agency maintains contact and marketing offices to service clients in Chicago, San Francisco, Seattle and Montreal. A modest-sized London branch was opened last summer. Among the principal offices in the Doyle Dane organization, New York accounts for 81% of the agency's billings, Los Angeles 9% and Dusseldorf 7%.

As of June 30, 1964, Doyle Dane had 73 domestic clients (96 overall), including such major ones as American Airlines, Chemstrand Corp., Crown Zellerbach Corp., General Mills Inc., H. J. Heinz Co., National Federation of Coffee Growers of Colombia, Olin Mathie-

son Chemical Corp., the Polaroid Corp., The Quaker Oats Co., the Ronson Corp., the House of Seagram and Volkswagen of America and Volkswagen Distributors. Four of these advertisers have been with DDB since 1950 or prior and eight have been clients for 10 years or more. The ten largest clients in the last fiscal year accounted for approximately 55% of total billings, with the largest representing 9% and the tenth largest 2.3%.

During the first 11 months of this year DDB gained 10 new accounts while losing four. The Democratic National Committee was its most publicized, if not profitable, client acquisition. While handling the advertising campaign for the victorious Johnson-Humphrey ticket, Doyle Dane picked up some controversial headlines for the provocative TV commercials it produced and also an estimated \$3.5 million in television and radio billings.

In fiscal 1963, 36.9% of DDB's billings to clients was for magazine and business publication space, 29% was for radio and television time and talent, 20.7% was for newspaper space, 3.2% was for outdoor and transit advertising and 10.3% was for other charges including production. Radio-TV's percentage of billings, which has been increasing over the years (DDB was once known as a print shop), showed a decided rise to 31.1% of total billings for the six month period ended April 30, 1964.

In the three months that have elapsed since first being traded publicly, Doyle Dane's stock (sold over-the-counter) has been hard put to hold at its opening price. It slipped down 9% to 24 $\frac{5}{8}$ at the business close of Sept. 15, rose 3% to 25 $\frac{3}{8}$ by Oct. 15, but fell off again, to 24 $\frac{7}{8}$, by the close on Nov. 13.

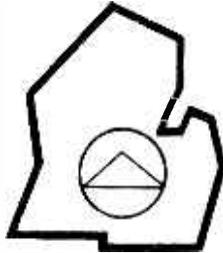
Still Doyle Dane Bernbach's prospects look promising. Earlier this year, Maxwell Dane predicted the agency would top \$100 million in billings for 1964. If fulfilled this performance would represent an almost 20% increase in gross billings for the agency.

Then, too, the climate for advertising agencies on Wall Street appears much improved these days. Negative feelings about the advertising business seem definitely on the wane. Both Papert, Koenig, Lois and Foote, Cone & Belding have spoken before professional investment analysts groups in recent months and received generally favorable notices. There are bound to be more agencies making public offerings in the near future. According to Foote, Cone & Belding chairman Robert F. Carney, such activity would represent "a coming of age" for the advertising agency business.

In any business movement that develops into an industrywide trend, the front runners figure to be big gainers. In the advertising agency business today Doyle Dane Bernbach, on all accounts, definitely qualifies. END

from smack dab in the middle of the mitten

TENTH v BIRTHDAY GREETINGS



From all your loyal TvB boosters in Mid-Michigan, best wishes and many thanks for your most effective work in making television advertising the most dynamic force in the American Economy today.



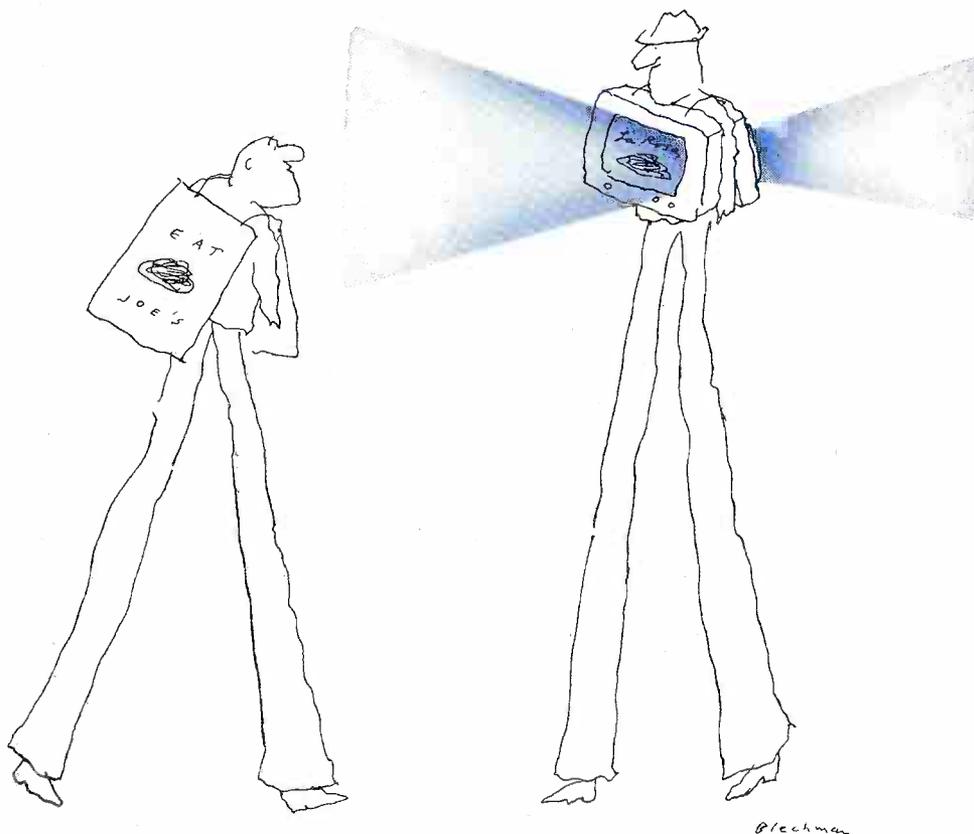
WILX-TV

10

LANSING

555 Stoddard Building, Lansing 23
Michigan's newest TV/Radio facility





Who sells the pasta fasta?

LaRosa is America's largest-selling brand of macaroni, spaghetti and egg noodles. And it's no coincidence that the bulk of the LaRosa advertising budget is concentrated in spot television. As Mr. Vincent S. LaRosa, president of V. LaRosa & Sons, Inc., says: "Spot television gives us what we need to stay ahead—mass circulation and incomparable impact. We reach more housewives, and we reach them when they are planning luncheon and dinner menus." In New York, Los Angeles, Chicago and Philadelphia, LaRosa's messages are seen on the local CBS Owned television stations (exclusively on the CBS Owned station in three of these markets). Because on the CBS Owned stations, responsible programming produces large and responsive audiences. If you want to sell oodles of noodles (or strudels), contact the nearest CTS National Sales representative. © CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

FOCUS ON PEOPLE

THOMAS B. MCCABE JR.
Chairman of the Board
Association of National
Advertisers

JOHN B. HUNTER JR.
Vice-Chairman
Association of National
Advertisers



The 55th annual meeting of the Association of National Advertisers, held in Hot Springs, Va., last month, was the scene of key elections. New chairman of the ANA board: **Thomas B. McCabe Jr.**, marketing V.P. and member of the board of directors of Scott Paper Co. McCabe was vice-chairman of the ANA last year, has been a director of the association since 1960. **John B. Hunter Jr.**, director of marketing services, B. F. Goodrich, was elected vice-chairman.

EARLE LUDGIN
Chairman
Earle Ludgin & Co.

HAYS MACFARLAND
Chairman of the
Executive Committee
Earle Ludgin & Co.



Two Chicago ad agencies will become one next month. Earle Ludgin & Co. (established in 1927) and MacFarland, Aveyard & Co. (founded in 1929) have announced their intentions to merge. The new agency retains the Earle Ludgin & Co. name with **Earle Ludgin** becoming chairman of the new agency, **Hays MacFarland** becoming a director and officer of the corporation and chairman of the executive committee. **David G. Watrous**, now president of the Ludgin agency, will become president of the soon-to-be merged companies.

The January 1 merger will be the first by either agency, who for years have been hot competitors on the Chicago scene. Billings of the combined operation have not been revealed.

Earle Ludgin was national chairman of the American Association of Advertising Agencies in 1953. MacFarland, prior to forming his agency, had been assistant publisher and ad director of the defunct Chicago *Herald Examiner*.

DAVID G. WATROUS
President
Earle Ludgin & Co.



JOHN W. CULLIGAN
President
Whitehall Laboratories



John W. Culligan, appointed V.P. and chief operating executive of Whitehall Laboratories division of American Home Products Corp. earlier this year, has been upped again, this time to the presidency of Whitehall. Culligan has been with AHP since 1937 and has been a Whitehall V.P. since 1959. AHP put \$51.4 million in TV last year, most of it behind such Whitehall products as Anacin and Dristan.

NEWTON N. MINOW
Special Counsel and
Consultant
Curtis Publishing Co.



Some more ex-broadcasting hands have been called in to help untangle the confused affairs of the Curtis Publishing Co. Ex-FCC chairman **Newton N. Minow**, executive V.P. of the Encyclopaedia Britannica since 1963, last month agreed to become a special counsel and consultant to Curtis. Minow will take a leave of absence from the Britannica to work full time on mergers and acquisitions for Curtis. **John McLean Clifford**, Curtis executive V.P. and a former RCA-NBC V.P., was tapped to become president and chief executive officer, replacing **Matthew J. Culligan**.

WILLIAM W. LEWIS
V.P.-Director
Radio-TV Programming
Maxon Inc.



Maxon Inc. has promoted **William W. Lewis** to V.P. and director of radio-TV programming from his post as manager of TV productions. Lewis joined Maxon in 1955, coming from a post as the Geyer Agency's TV department supervisor. Maxon last month also appointed two corporate senior V.P.s and co-directors of creative affairs: **Thomas G. Hagan** and **Allen Hodshire**. Hagan has been with Maxon since 1959, is creative director on a number of accounts including General Electric housewares division. Hodshire has been with the agency since 1955 as creative director on Gillette.



You wouldn't run newspaper screen in McCall's.



Why put this on Channel 2?

When it comes to getting all you can out of your TV dollar, putting a commercial on film is about as effective as running a 55-newspaper screen in a slick magazine that will take 120.

For TV advertising, you want the medium that's absolutely *compatible* with TV. That's video tape.

Why do TV and tape go so well together? Because they both deal with the same raw material—electronic impulses.

When you shoot your commercials in video tape, you dramatically increase the quality of picture and sound. Tape gives added impact to your message, because it's completely adaptable to electronic transmission.

In short, your potential customer sees and remembers your product more favorably and a lot more clearly.

At Videotape Center, we make the most sophisticated commercials. With our modern Edimation equipment, we do any editing job quickly and accurately. (And we do it right before your eyes—so that top creative people can be in on important decisions.)

The people you work with at Videotape Center are the best in the business. They have the taste and experience to provide whatever your board requires. And if you have a problem in editing, lighting, or special effects, you can trust them to solve it.

Videotape Center, 101 West 67th St., TR 3-5800

Please fill me in on Videotape Center and the advantages of putting my next commercial on video tape.

Name _____

Title _____

Company _____

Address _____

City _____

State _____

Videotape Productions, Inc. **3M**
A SUBSIDIARY OF **3M** COMPANY

FOCUS ON PEOPLE *continued*



HASTINGS W. BAKER
Managing Director
 Station Representatives Assn.

Hastings W. Baker was named managing director of the Station Representatives Association to fill in for resigning **Lawrence Webb**. Webb left SRA to become V.P. and general manager of KRLA-AM Pasadena, Calif. Baker comes to SRA from 20th Century-Fox. He's also been a member of the board of directors and secretary treasurer of Beaunit Corp. and treasurer and member of the board of directors of Tyrex Inc.



M. C. WATTERS
Executive V.P.
 Scripps-Howard Broadcasting

Scripps-Howard Broadcasting, which operates four TV and three radio stations, has moved **M. C. Watters** up from V.P. to executive V.P. of the group. He also continues as a director of the company. Earlier this year Watters relinquished his post as general manager of WCPO-AM-FM-TV Cincinnati to devote more time to the management of the entire group operation. Watters has been in broadcasting for 32 years and with Scripps-Howard (at WCPO) since 1938.



ROBERT L. GILBERTSON JR.
V.P. and General Manager
 WTEN (TV) Albany-Schenectady-Troy

Capital Cities Broadcasting Corp. has appointed **Robert L. Gilbertson Jr.** V.P. and general manager of WTEN (TV) Albany-Schenectady-Troy, replacing **Daniel B. Burke**, who recently shifted to WJR, Capital Cities' Detroit radio operation. Prior to his new post, Gilbertson was V.P. and western sales manager for Harrington, Righter & Parsons Inc. in Chicago. Before that he was with the *Chicago Tribune*.



PETER TRIOLO
V.P.-Director
Media & Programing
 Ketchum, MacLeod & Grove

Ketchum, MacLeod & Grove Inc., Pittsburgh-based ad agency billing \$45.2 million, named **Peter Triolo** V.P. and director of media and programing. Triolo will be responsible for all broadcast and print media buying. Triolo's last post was V.P. and associate media director with Ogilvy, Benson & Mather. **Edward T. Parrack**, KM&G president, said Triolo's appointment was the result of Ketchum's rising importance in consumer product marketing coupled with its marked increase in industrial volume. The agency expects billings to hit \$50 million this year.



PAUL ROTH
Media Director
Communications Services Division
 Kenyon & Eckhardt

Kenyon & Eckhardt last month announced several new appointments in its communications services division. **Paul Roth**, with K&E 15 months as a research and media specialist, was named media director. **Jack Caplan**, with K&E since 1959 and a media group head since 1962, was appointed associate media director. Roth had previously been with Benton & Bowles, Caplan with Y&R. **Milton J. Margolis**, a K&E V.P., was also appointed director of market development and merchandising.



EDWIN C. TRACY
Division Sales V.P.
 RCA Broadcast & Communications
 Products Division

Edwin C. Tracy has been named to the newly created post of division V.P. for RCA's broadcast, technical and scientific sales department of the broadcast and communications products division. Tracy, 19 years with RCA, continues to have overall responsibility for division sales of radio and TV broadcast equipment, closed circuit TV systems, the electron microscope and related items. He has been manager of sales for this product group since September 1963.



DONALD M. HINC
Director International Sales
 Screen Gems Inc.

Donald M. Hinc, program manager of ABC International, has joined Screen Gems as director of international sales. Hinc had been with ABC's international operation since 1962, prior to that had held programing posts with Transcontinent TV and CBS's KNXT Los Angeles and the Columbia Pacific Network. At Screen Gems Hinc will work under **Lloyd Burns**, V.P. in charge of international operations.

YOU'D STILL BE SHELLING PEAS...

if it weren't for test marketing.

First, it was canned peas. Then frozen peas. Now it's vacuum-frozen peas. Manufacturers are forever bringing out new products—more than 6,000 last year in the food industry alone. But before a manufacturer

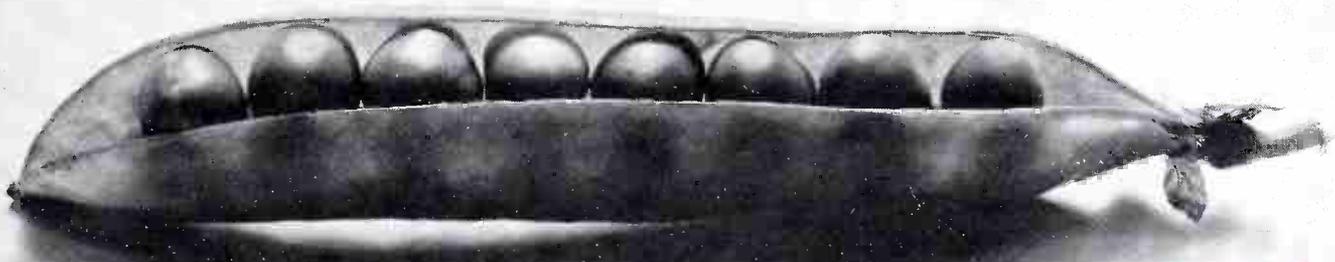
distributes a new product nationally, he tests it in one or more areas, in order to learn many important elements of its marketability.

Now, Time-Life Broadcast has made test marketing a whole lot easier by bringing out a unique series of booklets on the markets where it has stations.

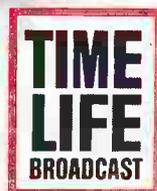
Each one is rich in food and drug information of interest to test

marketers. And, the facts are correlated with TV and radio coverage areas—essential knowledge for today's marketer.

These booklets were so successful that the Chairman of the Board of a major New York advertising agency said: "Every once in a while an idea comes along that is so good, one wonders why it hasn't been done before. Yours is one of those."



ADVERTISERS: There are separate books for each of these Time-Life Broadcast markets: Denver (KLZ-TV, KLZ Radio, KLZ-FM), Grand Rapids (WOOD-TV, WOOD Radio, WOOD-FM), Indianapolis (WFBM-TV, WFBM Radio, WFBM-FM), San Diego (KOGO-TV, KOGO Radio, KOGO-FM). For your free copies, write Time-Life Broadcast, Rockefeller Center, New York, N. Y. 10020.



people
+
money
=
a major market

ORLANDO
DAYTONA BEACH
CAPE KENNEDY

the Mid-Florida Urban Complex
has MORE of both

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

Don't wish—buy WESH-TV selling
FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

LETTERS

MONEY MATTERS

Now that you have made me unhappy after reading what happened to broadcast stocks from '62 to '64, I wonder if your next issue will have a third column with September 1966 prices? HARVEY SPIEGEL *Vice President, Research, Television Bureau of Advertising Inc., New York.*

[Editor's Note: Reader Spiegel refers to TELEVISION's calculation in its October issue that 100 shares of each of 58 TV-associated stocks purchased at their 1962 lows would have yielded a profit of \$72,306.25 if sold on Sept. 15, 1964. Only Securities & Exchange Commission regulations, discretion and the fact that we don't have the foggiest prevents us from complying with his request.]

I just finished reading, with great interest, your magazine's two part series entitled "Going Public" [October, November 1964]. TELEVISION MAGAZINE is to be congratulated for a very lucid and knowledgeable piece of writing. A job well done. I would like to have a reprint of Part I and II of the series for my files. DAVID A. KOPPLIN *J. Walter Thompson Co., Chicago.*

[Editor's Note: Such a reprint is in the works. It will be available at 50 cents per copy.]

Please consider this letter a somewhat small reply relating to "FOCUS ON BUSINESS" in your September 1964 edition. To be specific, the "financial specialist" who feels broadcasters are not "smart money" and "Broadcasters weren't born with a silver spoon, they were handed it. And you know what? Most of them still eat with their hands because some don't know any better and others don't have the guts and imagination to make the most of what they've got" is the segment that is in question.

To date, it has been my experience,

the "financial specialists" are generally the first with the oldest news and the last with the newest news. Their speculation is usually first presented to the "smart money" who may or may not take advantage of the opportunity. No matter what formulas or theories may apply, it is basic that to be successful one must be an independent thinker, do the unexpected with cunningness and shrewdness, while remaining within the legal realms of our society. This is (in my opinion) not the case with the "herd" usually found giving advice on Wall Street.

The "bookkeepers" or "financial specialists" (one in the same) are representative of the usual herd that believes in running with most any fluctuation of the board (primarily for commission purposes). Usually their sources are rumors acquired in the men's room or from their wives over the coffee table in the morning.

It is my suggestion the Wall Street "herd" keep their "speculation" to themselves and recognize their place as order takers for the "smart money" (whether it be broadcasters or others).

Concluding, my future success may or may not depend upon these "financial specialists" but without them it should be less complicated and easier to attain. JAMES D. DEVLIN *Chicago, Ill.*

FOR THE RECORD

Somebody goofed. In the CATV article in the September 1964 issue of TELEVISION, reference was made to Unicom Inc., a subsidiary organization formed by The Katz Agency to investigate CATV. This article said, "Katz TV sales vice president, Scott Donahue Jr., was moved over from his sales berth to head the new operation." Mr. Donahue continues as Katz's TV sales vice president. Tod Moore, formerly manager of Katz TV sales development department, heads the new Unicom operation. D. H. DENENHOLZ *Vice President, Research-Promotion, The Katz Agency Inc., New York.*

I would like to request a reprint of your very fine story on the CATV industry. ALBERT H. GAYNOR *Bache & Co., New York.*

I would appreciate six reprints of the article "CATV Revisted" which appeared in your September 1964 issue. RAYMOND T. O'CONNELL *Regional Manager, Station Relations, NBC, New York.*

[Editor's Note: Reprints are available at 25 cents each. See "Reprint Checklist," page 89.]

STILL IN DEMAND

We would appreciate your forwarding six copies of the July issue of TELEVISION containing a chart of the 50 largest advertisers. A. GROSS JR. *F. W. Woolworth Co., New York.*

**Check your sales and distribution
in the BIG MARKET between
Chicago, St. Louis and
Indianapolis...**

A MARKET PROFILE



Dimensions, Characteristics, **The Greater Illinois Market**, Buying Habits, Brand Popularity, Television Outlets

What are the leading brands here?
Do urbanites buy more of your product than rural consumers?
How's your competition doing here?
Rural woman or her urban counterpart...who buys more from you?

What Makes a Market?	Page 3
GIM Dimensions	4-5
Population Characteristics	6-7
Buying Habits (Urban and rural)	8-11
Brand Popularity (Urban and rural)	12-15
Grocery Outlets	16-17
Television Coverage	18-21
Summary	23
Appendix	24

GET THIS FREE STUDY TODAY!

First in a continuing series—vital product information compiled to give you knowledge of this major market: brand popularity facts on 38 food, household and toiletry products and appliances...obtained by an in-home pantry type survey conducted by L. M. DeBoer, associate professor of marketing, University of Illinois. Write: Midwest Television, Inc., Champaign, Illinois.

AMERICA'S 28TH TV MARKET
(based on dominant area coverage)
THE GREATER ILLINOIS MARKET

WCIA-TV  **WMBD-TV**
CHANNEL 3 CHAMPAIGN, ILL. CHANNEL 31 PEORIA, ILL.

Nationally Represented by **PETERS, GRIFFIN, WOODWARD, INC.**

**WTEV
6
DELIVERS**

The Hot, New

abc

**to the Nation's
11th Market!**

**GREATER
PROVIDENCE**

The "hot" new ABC programs on Channel 6 are only half the story! Capturing the teenagers is the swinging "LLOYD THAXTON SHOW." For the kids, it's FUN-TIME with the increasingly-popular puppeteer Pat McCormick



and His Boys! The "stay-up lates" are enjoying LES CRANE, seen Exclusively on Channel 6. And, there's family entertainment

like RIFLEMAN across the board at 7 pm. Get the whole Providence story and the important cost per thousand figures from your H-R Man.

TELEVISION CENTER, NEW BEDFORD

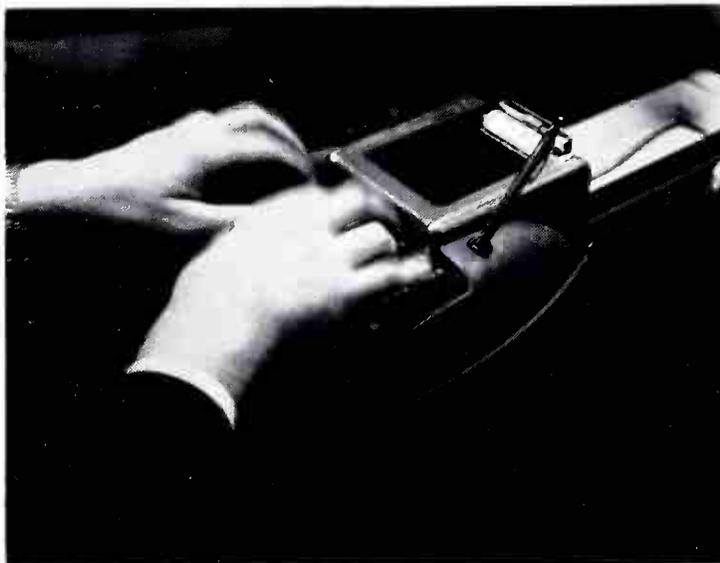
SHERATON-BILTMORE HOTEL, PROVIDENCE



Television, Inc.

FOCUS ON

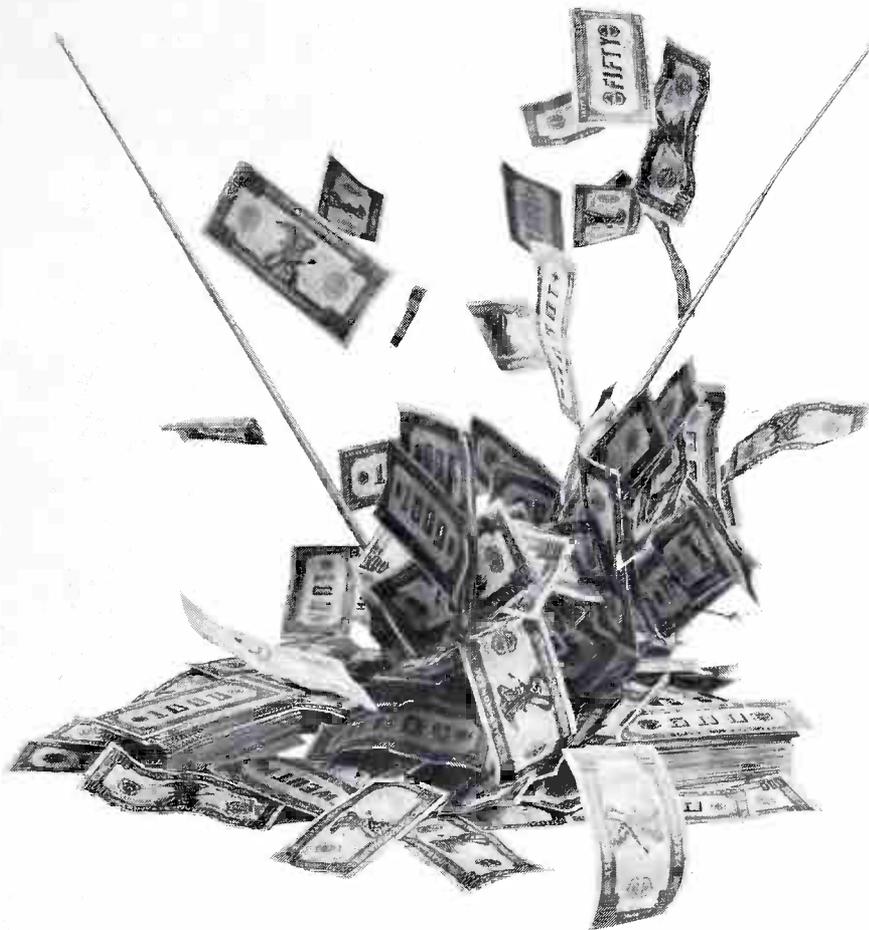
TELEVISION



THE stenotypist TELEVISION hired to take down its Q&A interview with the top brass at the Television Bureau of Advertising was sagging visibly as the session approached the three-hour mark. He had never come across such a profusion of terms as VHF, UHF, C-P-M, prime time 20s, etc., nor had he, apparently, ever met under one roof the likes of Pete Cash and his coterie of professional talk artists. Some 120 pages of raw manuscript detailing 10 years in the selling of TV advertising, along with some penetrating insight on the future, came out of the interview. The tired stenotypist, backed up by a tape recorder to insure accuracy, caught it all. The reader, however, is spared all the words. We've boiled the essentials down to the still-sizeable but not impossible extract that begins on page 44.

AN even more mammoth section of this issue came from Broadcasting Publications Inc. executive editor Edwin H. James, who's been performing as eyewitness to a chunk of television history since last July's Republican convention in San Francisco. His assignment: to tell the whole story of what went into one network's coverage of the Nov. 3 election. It was a research project coast-to-coast in scope and a writing project of only slightly less lengthy dimensions. In the course of accomplishing it James pounded typewriters in a motel in Cherry Hill, N. J., the Drake Hotel in New York, TELEVISION offices in New York and Washington and, finally, from his home in Bethesda, Md., where he was confined to quarters with an infected (and elevated) leg, a 102° temperature and a deadline to meet. How well he met it the reader will discover on pages 71 through 86.

READERS looking for the "optimum" TV schedule—a challenge put to our subscribers in the October issue—won't find it in this issue, where we'd promised it would be. The task of poring over the 1,092 possibilities (all the shows which have appeared in prime time on the three networks since 1947) proved too formidable for fast response and/or analysis of returns. The votes of TELEVISION's "program experts" are still coming in; the game is still open to late entries. The evaluation is now scheduled for early 1965.



CAN YOU THINK OF AN EASIER WAY TO BE UP TO YOUR EARS IN MONEY?

Eighty-five million dollars worth? Milwaukee Federal Savings and Loan Association increased their assets from \$55 to \$85 million in the last four years. During this time WTMJ-TV carried the major portion of their TV promotion. And earlier this year they cancelled all stations except WTMJ-TV and still experienced an increase in assets of 25% or \$17 million. Because of this tremendous growth Milwaukee Federal is now fifth largest in the state. The Milwaukee Federal Advertising Director stated, "The exceptional growth of new money this year has been the result of our consistent schedules on WTMJ-TV." This response is typical of the influence WTMJ-TV has on Milwaukee. Put your sales message on WTMJ-TV . . . see why it is continually the number one station in Milwaukee for both adult viewers and advertisers.

MILWAUKEE RESPONDS TO WTMJ-TV

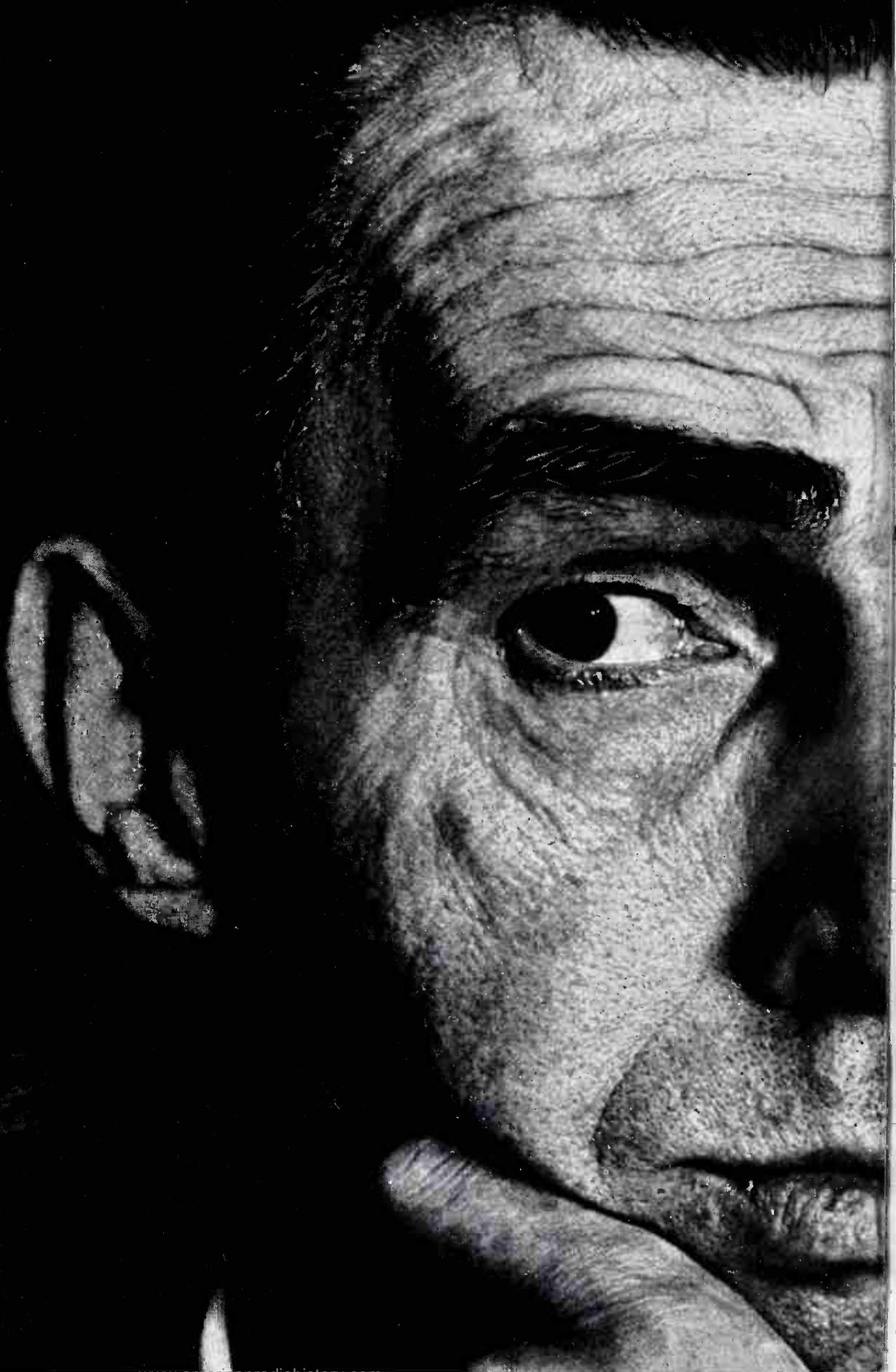
CHANNEL 

THE MILWAUKEE JOURNAL STATION
WTMJ-AM-FM
NBC in Milwaukee

Represented by: HARRINGTON, RIGHTER & PARSONS — New York
Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

John Tillman's award-winning on-the-spot news and Kevin Kennedy's early and late evening reports are Television News Programs that penetrate . . . inform . . . enlighten. Gloria Okon and Marilyn Grey, the only television weather girl personalities in New York add a special vitality of their own to comprehensive weather reporting. Programming that keeps people more than informed is one of 20 Different Worlds of Entertainment this year that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.

**People
hear
more
with
WPIX
NEW YORK**



TELEVISION

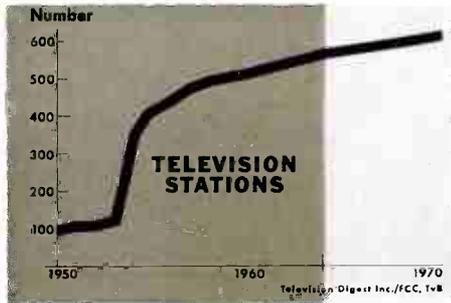
1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969

A lot of years. Twenty of them, more than half a generation. For television, it's been a 14-year climb up from 1950 and the early commercial beginnings. Today the medium is on the last leg of its journey to milestone 1970. Three stories chronicling that journey—and examining what the future holds—begin overleaf.

THE SURGE OF TV'S EARLY YEARS, THE PROMISE OF THE FUTURE

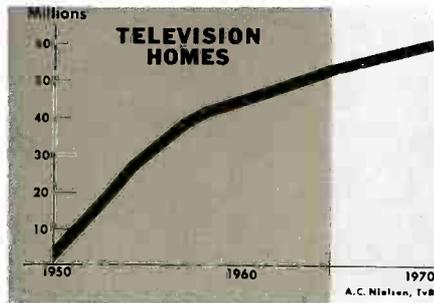
tinuing. Each year has seen expanded boundaries in the shape and size of the medium. Now, at midpoint of the '60s, television is already looking forward to the '70s along an ever upward course.

For the nation's commercial TV stations (1), grown from 96 outlets and scattered coverage in 1950 to some 560 stations and



a full geographic sweep today, the future is crowded with speculation. Television Bureau of Advertising projections forecast at least 50 new station additions by 1970. But the ballooning of the station count depends on ultra high frequency television. If UHF catches on, the number of stations will soar. No one really knows about this tomorrow today.

Television home growth (2) is more certain. Along with station growth it has had

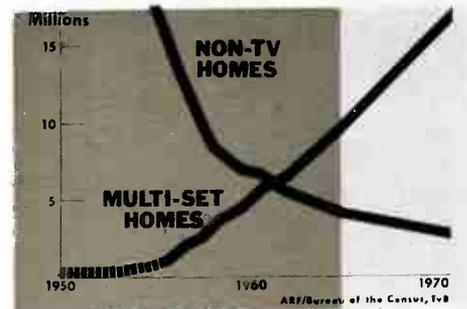


a rapid climb, from 3.4 million homes in 1950 to 52.6 million homes this year. About 98% of all U.S. homes are now within range of TV stations. In 1965 television ownership will be almost universal (3),



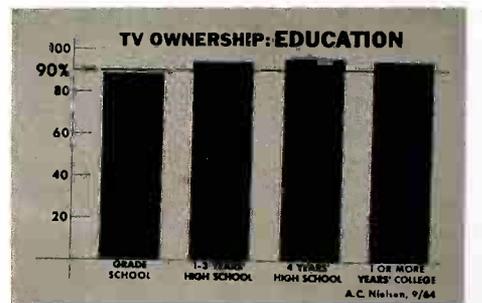
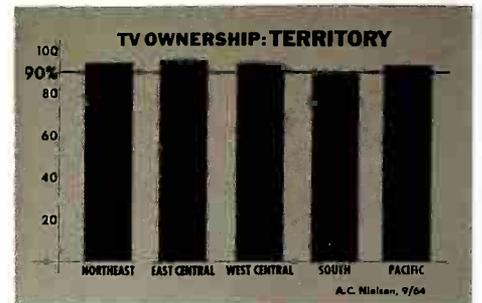
will hit 53 million homes and push on to include an estimated 59 million homes by 1970.

In the early 1950s, millions of people visited with neighbors to watch television. They eventually bought their own family sets, are now in the process of buying additional sets for use all over the home—and outside it. Multi-set homes today outnumber non-TV homes (4) and by 1970,



it's estimated, there will be over 16 million multi-set homes, fewer than 3 million non-TV homes.

Television ownership is now above or very close to the 90% level in terms of territory (5), county size (6), education of the family head (7) and family income (8). In almost every classification the advertiser wishes to zero in on, TV covers the prospect.



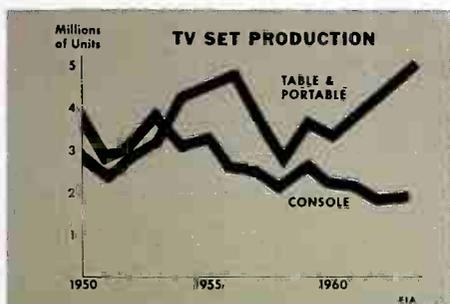
THE FIRST DECADE in the life of the Television Bureau of Advertising parallels the period of television advertising's—and the U. S. economy's—greatest growth. Today's new highs present a formidable challenge to TV broadcasters and advertisers to study where they have been and where they are going. TvB's newest presentation, "Prologue," addresses itself to the challenge. It is presented here in chart and text form, an overview of the medium, its dimensions and its immediate future.

Only 10 years ago advertisers had to consider television a selective medium. Its physical limitations vied with its advantages. Many areas of the U.S. had few channels to choose among. Many others had none. There were cities into which many network programs couldn't go because there were not enough facilities to telecast all the networks. Set ownership had only begun to bloom.

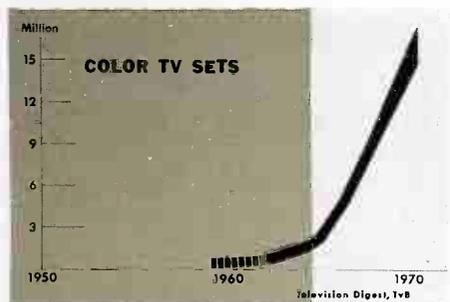
Today, both for the medium and for the advertiser, the picture has changed. Growth has been phenomenal and con-

THE TV CONSOLE, the giant of the living room even when it only had a 10-inch screen, was once the big selling unit of the set manufacturers. They sold 3.8 million of them in 1950, only 1.9 million last year. More and more, new TV sets are being sold to homes that already have sets. The additional set is usually a portable or table model (9) and it is compact enough for use outside the living room.

The trend to smaller TV sets was apparent as far back as 1955 when 3.2 million consoles were manufactured to 4.4 million table and portable units. TV set production last year hit 6.7 million units—4.8 million of them compact models.



Color TV (10) is adding yet another dimension to the TV home and to TV advertising. While still a fledgling—with an



estimated set count of about 2 million units and a 3.7% penetration of TV homes—color by 1970 should be over the 15 million set mark.

The latest trend in set manufacturing (11) is the small, battery-operated TV set. These new units should swell the count of multi-set homes, add greater mobility to home viewing, and even take viewing

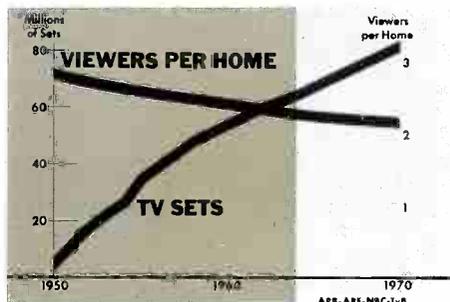
16
Manufacturers of
BATTERY OPERATED
TV Sets

Merchandising Week, 9/7/64

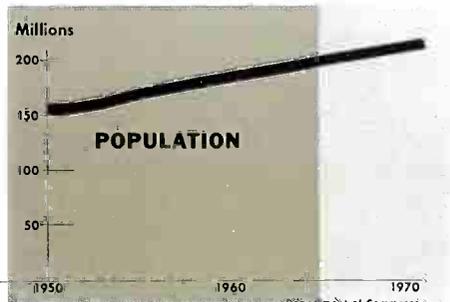
out of the home into the back yard or the beach. About 16 manufacturers have already jumped into battery TV production.

As a result of more sets per home, viewers per set have been declining (12) and television has become a more personal

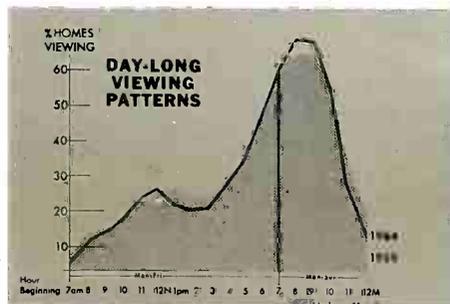
medium with each member of the family having an opportunity to follow his or her own pattern of viewing. Thus today's TV advertiser, using shows of specific appeal (sports, fashion, etc.), has an opportunity to reach his own specific audience—even when the show is opposite programs of higher total-family appeal.



The pattern of television's future growth will more closely follow that of the population (13). The population projection is 209 million people by 1970, roughly 80 million TV sets.

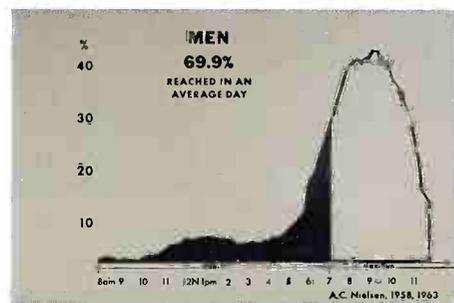


THE AVAILABILITY OF TV SETS is meaningless, of course, without people available to view them, and the pattern of day-long viewing (14) is essentially a pattern

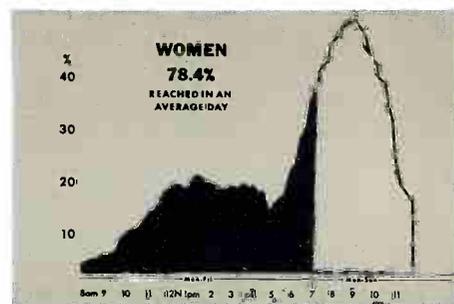


of that latter availability. The basic patterns of this viewing are now firmly established and relatively unchanging. Radical change would probably come only with a corresponding change in living habits. Compared with 1959, 1964 had slightly higher daytime viewing levels, a slight dip at peak time and a slight growth at late evening in the percent of homes tuned.

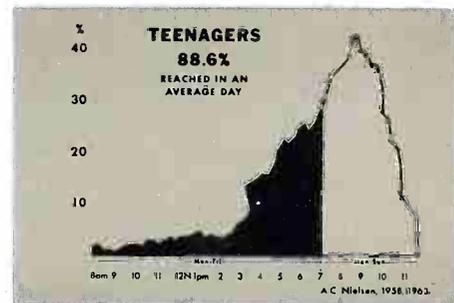
The pattern of individual viewing is quite often predictable. Men, 69.9% of whom watch TV in an average day (15), are at work and their viewing obviously remains low during the daytime hours. It remains high from 7 to 10 p.m. and then falls to about 15% at 11 p.m.



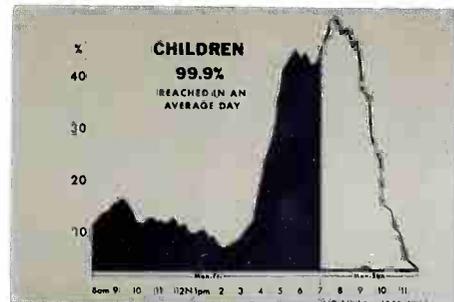
An estimated 78.4% of all women in the country watch TV during an average day, and their pattern (16) shows a far higher daytime level than for men, following the differences in their schedules.



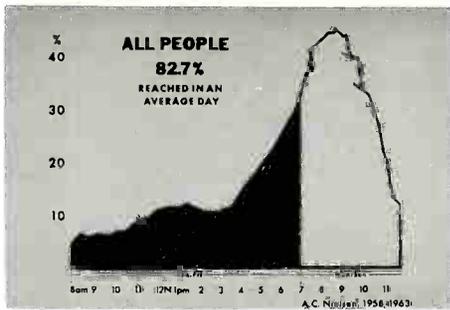
Teenagers (17) are a smaller segment of the total population but 88.6% of them view TV in a typical day. Their peak time is about the same as for the family but their early evening hours are higher, and less than 10% view late evening TV.



Children (18) are far ahead of everyone in TV viewing—99.9% in a typical day, higher in the morning than early afternoon with a long peak in their pattern from about 5 through 9 p.m.

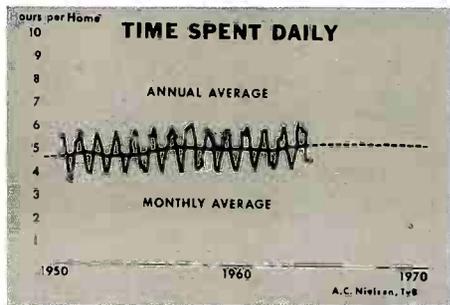


Put the family back together (19) and 82.7% of all the people in the country watch TV on a typical single day, the high point coming between 8 and 9 p.m. when some 45% are watching.



19

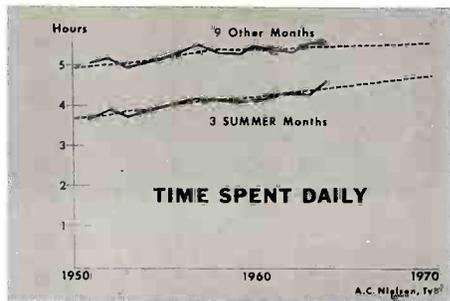
There doesn't seem to be much anyone can do to alter these well-established viewing habits. The time-spent pattern has followed about the same seasonal pattern year after year since 1950 (20), a high and low of viewing that ranges from about four hours a day at the low point to about six hours at the high. Nothing, from elections



20

to recessions, has seriously altered this, although the annual level of viewing has grown slowly.

With the coming of the truly portable TV set, the three summer months are gradually growing closer to the others in terms of time spent viewing (21). Fall-

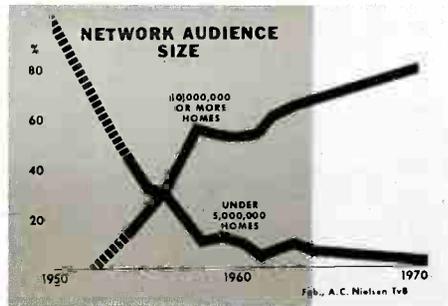


21

winter-spring viewing this year averaged 5 hours 34 minutes; summer viewing averaged 4 hours 36 minutes. By 1970 it's expected that summer viewing will have drawn even closer to the cool weather average: 4 hours 50 minutes summer viewing, 5 hours 36 minutes over the non-summer months. Program re-runs, of course, help cut summer viewing.

The size of today's television audience can be seen by the fact that ever since 1955 there have been more programs reaching over 10 million homes per network telecast (22) than there were programs reaching under 5 million homes. This year the under 5 million homes category accounted for about 6% of all evening programming. By 1970 this is expected to drop to virtually nothing while programs with

audiences of 10 million or more will have risen to 78%. Implicit in this is one of television's most exclusive qualities: the ability to reach virtually everyone in almost no time at all.



22

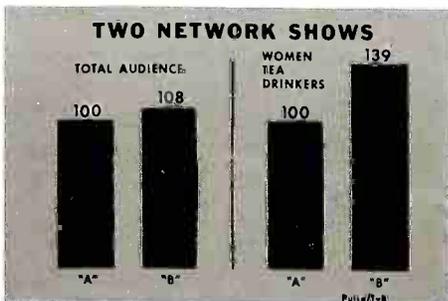
THE MEASURES of television's audience, ratings supplied primarily by the A. C. Nielsen Co. and the American Research Bureau (23), have been the medium's standard sales tools ever since the days of radio when both national and local rating reports started.

Current and more sophisticated refinements of rating information, however, go beyond total numbers. It is now possible



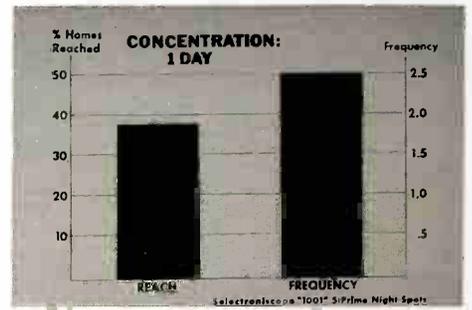
23

to find the differences between similar sized audiences of network shows in terms of the market value for different types of products. Of two network shows equal in total audience (24), one often supplies the advertiser with more of the prospects he's after.



24

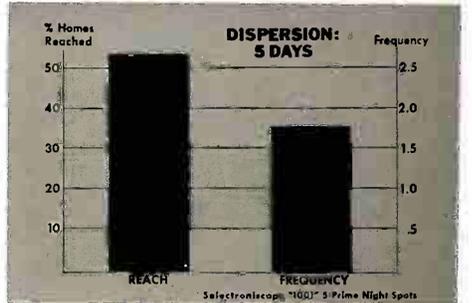
From numerous rating studies have come insights into audience accumulation and audience frequency or repetition. Using this data an advertiser can balance his schedule's reach with its frequency. Such measures also enable the advertiser to know that when his spot schedule is concentrated on a few stations, or in a few markets, or using a few days of the week or a few time periods, his concentrated schedule (25) of five prime time



25

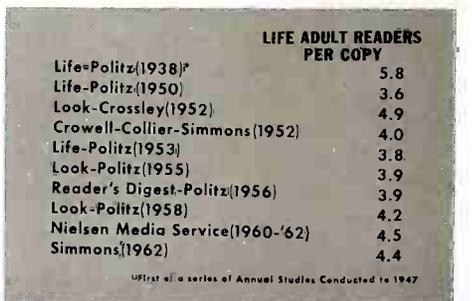
spots on one night tends to deliver more frequency than reach while the dispersion of the same number of spots over a five day period (26) will deliver more reach than frequency.

Television's measures of delivered audience differ sharply from the usual meas-



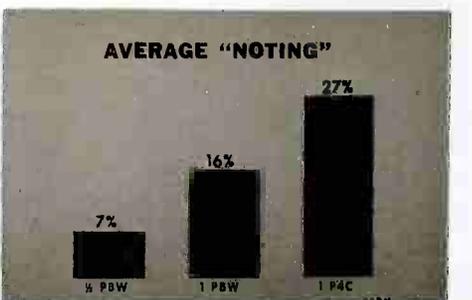
26

ures applied to print media (27). Measures of "readers per copy," starting with LIFE magazine research in 1938, have seen magazine circulation multiplied by readers-per-copy figures to arrive at a magazine's audience. Unlike television, print measures show a publisher's results and say very little about the advertiser's audience. Sometimes overlooked is the



27

factor of readership (28), which varies within the publication advertisement by advertisement. There is a big difference in average "noting," for example, between a half-page black-and-white ad and a four-color page.



28

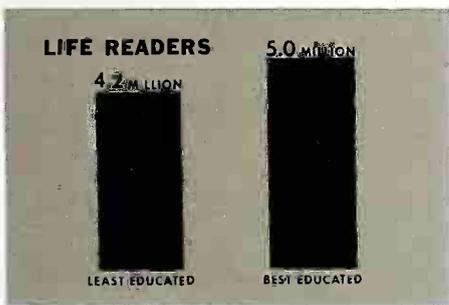
A wide range of readership studies exist (29) to measure the difference between a publication's audience and the readers of individual ads within that publication. But only one study has shown the qualitative

AD READERSHIP RESEARCHERS

Fosdick • Starch • Ad-Chart • Mills Shepard
 Ad-Gage • Reader Recall...Reader Impact
 Readex • Ad Ed-Audit...Reader Feedback
 Advertising Readership Traffic • Media Echo
 Readers Choice • Advertising Impact Measurement
 Reader Ad Rating • Reader Evaluation
 Reader Reaction • Gallup-Robinson

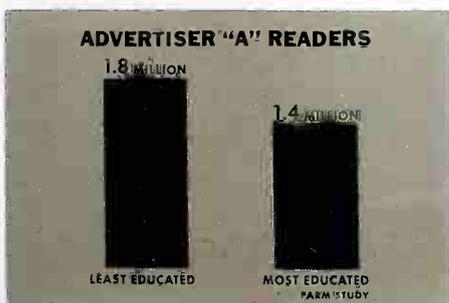
29

difference. That was the American Research Foundation-sponsored Print Advertising Readership Measurement (PARM) study of several years ago, which showed that LIFE magazine had more higher educated readers than less educated ones (30). But the study also showed how misleading this measure of the publication's audience would be if applied to an individual advertiser in the same issue.



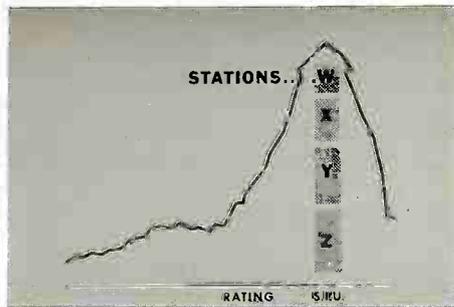
30

Advertiser "A," for example (31), found that his audience was just the reverse of LIFE's. He reached more of the least educated than of the best educated. With television's increased knowledge about the advertiser's own audience, from such sources as Nielsen's National Television Index (NTI), many advertisers wanting to know what their dollars buy have swung over to TV.



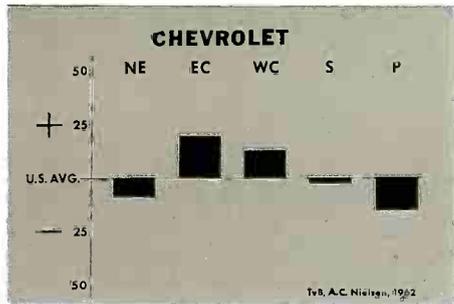
31

IF A TV ADVERTISER buys opposite himself on all the stations in a market at the same time (32), he isn't concerned with ratings because he is buying sets-in-use, and these will probably follow the usual pattern of viewing. But few advertisers can make a practice of buying opposite their own schedules, and so individual

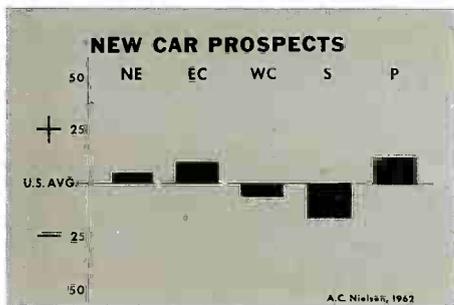


32

program and time period ratings become important. By knowing the distribution of his own audience market by market or region by region, an advertiser can plot his own advertising weight—and compare it with patterns for his category in the same regions of the country. Chevrolet, for instance (33), knowing where its new car prospects are—heavy in the East Central region, lower in the South, etc.—can study the program rating averages by sales region (34) and put its TV ad weight where it is needed.



33



34

The Nielsen TV index (35) divides the nation into five major areas for many product classifications, and for an advertiser in one of those classifications, it's possible to see consumption and ownership rates. NTI consumption and ownership data differ product by product. A food or baking company, for instance, can see



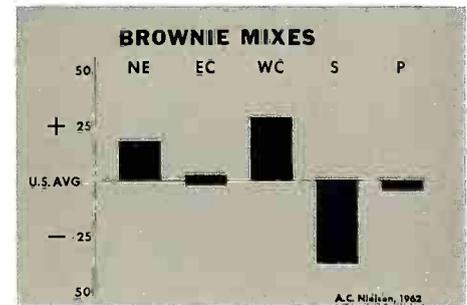
35

that cake mixes (36) are big in the West Central and the Pacific regions but that brownie mixes (37) are down in the Pacific and pie crust mixes (38) are down in both areas but high in the North East.

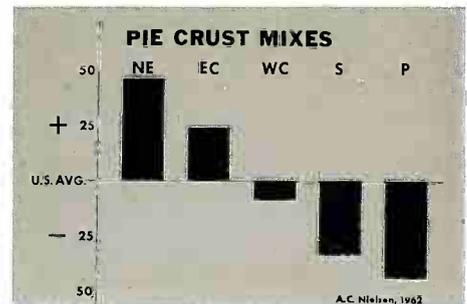
Such market-by-market differences in customer value create the concept of spot



36

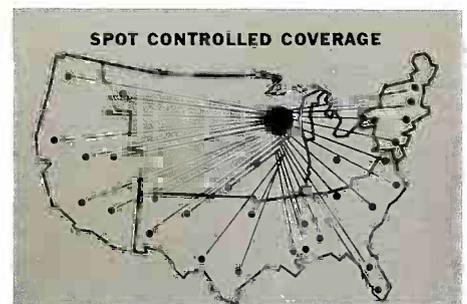


37



38

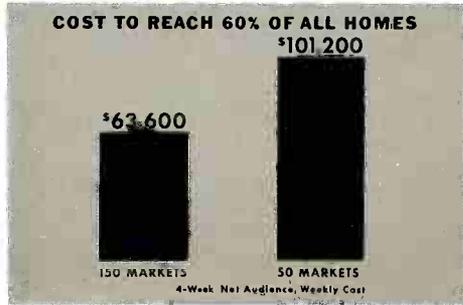
controlled coverage and reach (39). The advertiser selects stations and schedules where he needs them, anywhere and in infinite combinations.



39

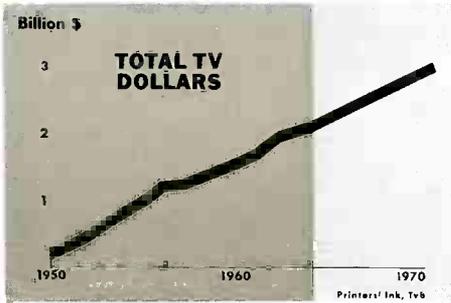
Only from a knowledge of the difference between coverage of a medium and its reach is it possible to know that it will cost an advertiser less money to reach a given number of homes if he will buy more markets. To reach 60% of all the homes in the nation in a four-week period, an advertiser would need to pay \$101,200 a week if his schedule of five primè time 20s ran only in the top 50 markets. If, however, the advertiser changed his fre-

quency to two prime time 20s a week, but increased his number of markets from 50 to 150, his weekly cost to reach the same number of homes (40) would be \$63,600.



40

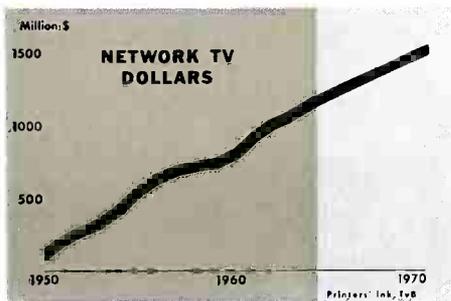
This knowledge of audiences, plus the knowledge of sales and profit results, has led to the increase in total television advertiser investments (41), now near the



41

\$2.2 billion level, double what they were 10 years ago. The level is predicted to go to \$3 billion by 1970.

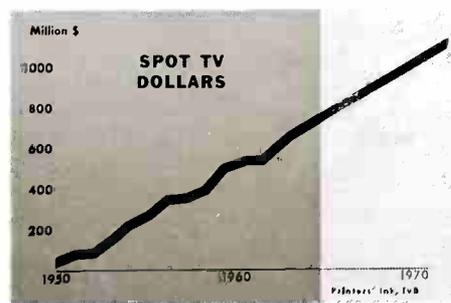
Television's revenue growth has not been equal in all of the medium's advertising forms. Network TV (42) is the largest dol-



42

lar area and has shown the smallest percentage growth. The advertisers' investment in network TV has climbed from \$85 million in 1950 to \$1.095 billion today, is expected to push to \$1.442 billion by 1970.

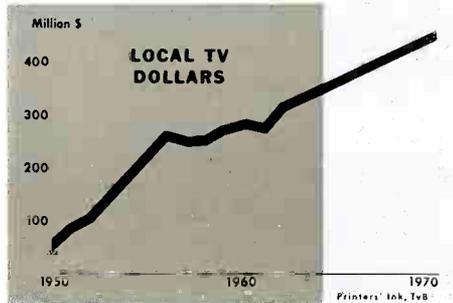
Spot TV (43) is the fastest growing part



43

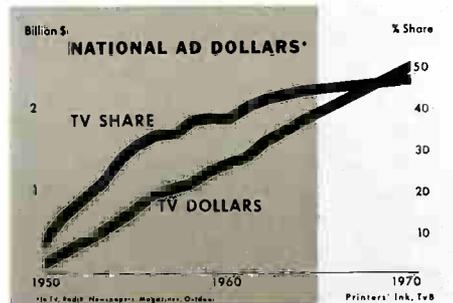
of the medium. It took in \$30.1 million in 1950, should reach \$730 million this year and hit \$1.025 billion in 1970.

Local TV ad dollars (44), a \$55 million investment in 1955, are now up to \$345 million a year, should hit \$443 million by 1970.



44

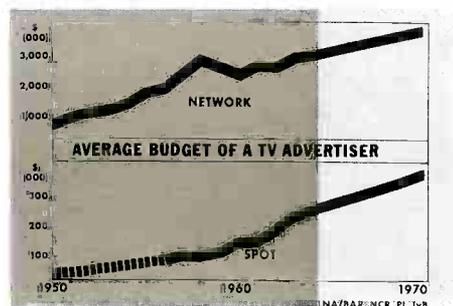
TELEVISION has become the dominant medium with national advertisers (45). It



45

now accounts for 44.2% of all their major media dollars vs. only 7.3% in 1950, \$1.825 billion vs. 1950's \$115.8 million. By 1970 TV may be taking an estimated \$2.467 billion or 46.1% of all national ad spending.

The average advertiser's budget has continued to grow in both network and spot (46). Averaging out the spending of all net-

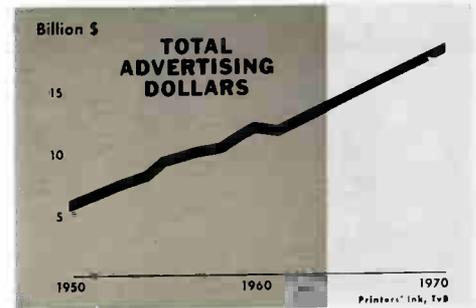


46

work advertisers this year, "Mr. Average Advertiser" put \$3,128,000 in the medium. He's projected to spend almost \$4 million in 1970. "Mr. Average Advertiser" in spot TV invested \$261,000 this year, is plotted to spend \$380,000 in spot by 1970.

The average TV advertiser's budget has in fact been growing at a much faster rate than the growth of total advertising dollars (47), which this year should hit the \$13.7 billion mark, up from \$12 billion in 1960.

Much of television's new growth should be coming from local advertisers, many of whom are discovering TV for the first time.



47

In one week last June (48), auto dealers were found to be the top users of local TV, followed by food stores and commercial banks, categories making up the cream of local advertising. Local TV is being dis-

	Advertisers	Commercials
CAR DEALERS	788	5,402
FOOD STORES	320	3,082
COMM'L BANKS	283	2,109

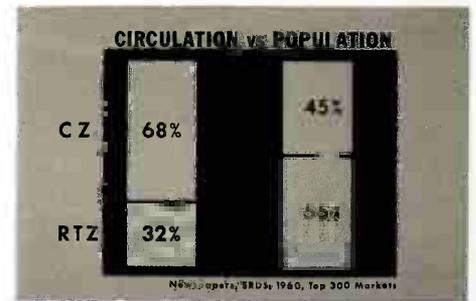
48

covered by local advertisers for a number of reasons. In one instance (49), branch stores now account for about 44% of all department store business. The suburbs are obviously of increasing importance.



49

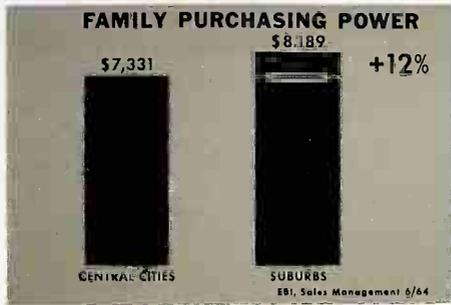
Newspapers, however, the basic medium for department store advertising, usually stay in the central city zone. In the top 300 markets, according to a 1960 study (50), the center city newspaper had 32% of its circulation outside the city zone where 55% of the population was located.



50

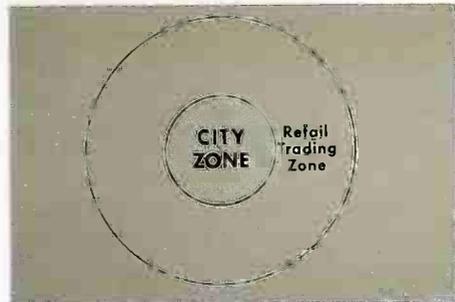
A finding of this type means "un-coverage" of suburban homes, dwellings which on an average are considered to be 12% more important in purchasing power (51) than their central city neighbors, and far

more important for some special products. The retailer-newspaper created concept of the city zone and retail trading zone



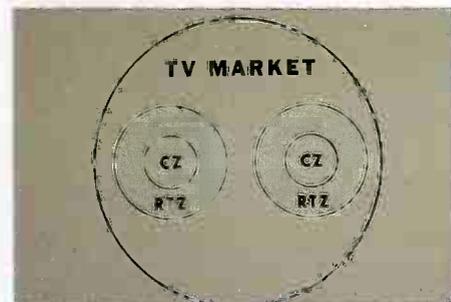
51

(52) as the definition of a sales market is now out of date because of the movement and the mobility of people. These zones



52

are now being replaced by the contour (53) of the television station signal as a measure of the sales area, an area far broader than the city zone and often the retail trading zone beyond that. For many adver-



53

tisers today the television coverage pattern is defining their warehouse area, their sales area and their advertising area. It has become (54) a common market that crosses political boundaries—just like customers do.



54

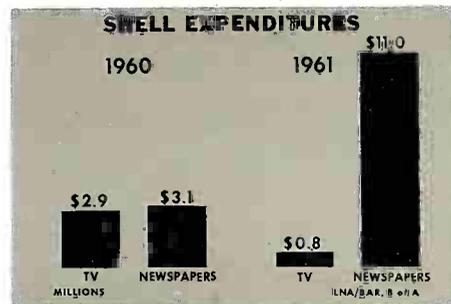
This growing use of television by local retailers is meaningful in that surveys over the years have shown that the local retailer likes TV (55), and now is starting

GROCERS		
	1954	1956
TELEVISION	72%	78%
NEWSPAPERS	22%	19%
RADIO	3%	1%

*Most Helpful Sales Medium

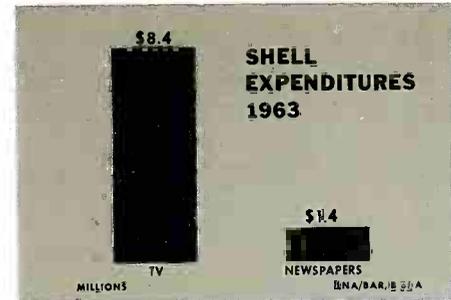
55

to back it with his own advertising dollars. Television, while it has bundles of success stories, also has its times of trouble, as in the case of Shell Oil Co. (56). In



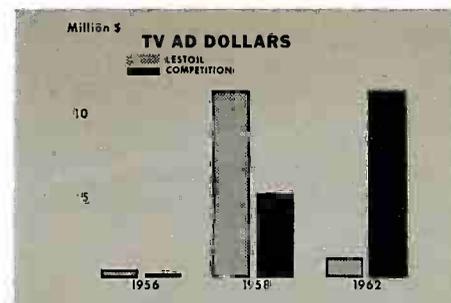
56

1961 Shell dropped most of its TV schedules to move heavily into newspapers. But the strategy didn't work, and by 1963 Shell was back in TV stronger than ever (57).



57

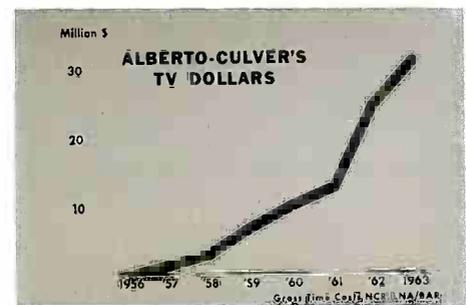
Few TV advertisers have been dissatisfied with the medium. Lestoil certainly had no complaints (58). This all-purpose liquid cleaner started to be noticed back in 1956 when its TV budget was only \$808,000. By 1958 Lestoil's spot TV spending



58

had climbed to \$12.3 million, the product was top in share of market and a whole new industry was created. (Lestoil's competition also turned to TV and eventually took the all-purpose cleaner game away from the originator.)

Alberto-Culver's rise with television (59) is the big success story of recent years.



59

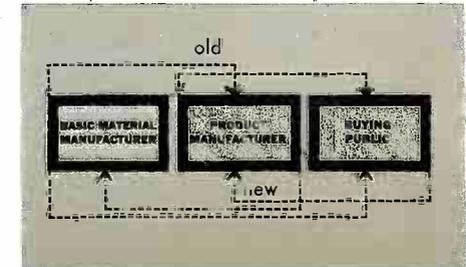
Its TV course shows the value of having access to the majority of people virtually all the time. Its TV ad spending today is near the \$40 million mark.

New kinds of advertisers are entering the medium every year. Associations, for instance (60), began crowding into TV in 1963 and their spending is helping to create a climate in which individual association members can grow as total industries grow.



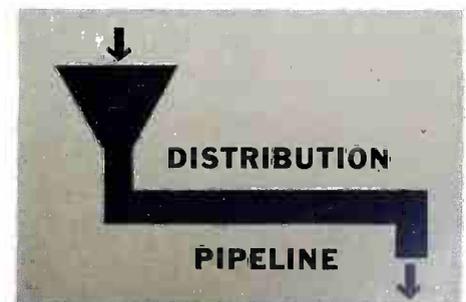
60

Another TV ad category becoming important is the basic material manufacturer (like metals, lumber, etc.) who is learning the value of reaching the final consumer of his product (61) rather than leaving all



61

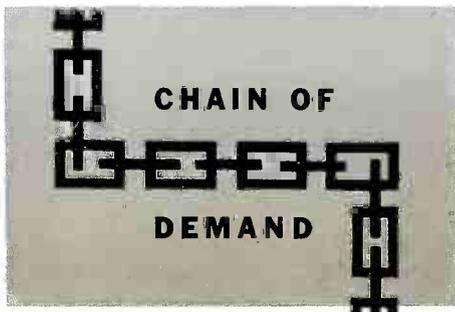
the progress in the hands of the product manufacturer who converts the supplier's materials. The ingredient manufacturer, like the final product manufacturer, is learning that there is no longer a pipeline of distribution (62) and that his sales are not determined by how much he can manufacture. Now he knows that sales are



62

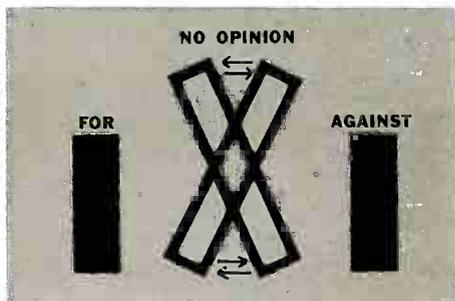
determined by the chain of demand (63) where the pulling power rests in the hands of the public, the final consumer.

U.S. industry can make more than it can sell. It must increase its ability to create sales to match its ability to create products. Beyond that, the old idea of corporate image is being replaced by the newer



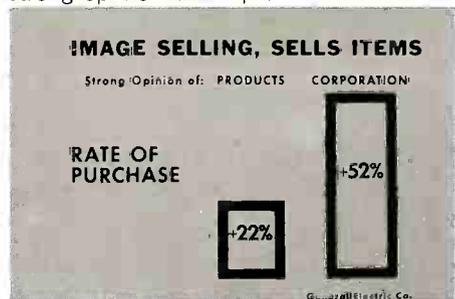
63

idea of corporate message (64) where the company knows there are a large number of people with no opinion concerning many of the policies or concepts the industry knows are important—and industry is learning that if it doesn't tell the public, it can't expect the public to know.



64

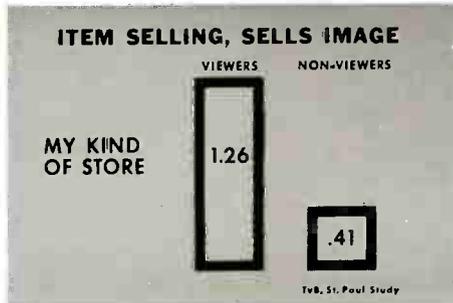
Studies have shown that public appreciation of a company can effect its sales. In a General Electric Co. study (65), the rate of product purchase was far higher among people who had a strong opinion of a company than among those who had a strong opinion of its products.



65

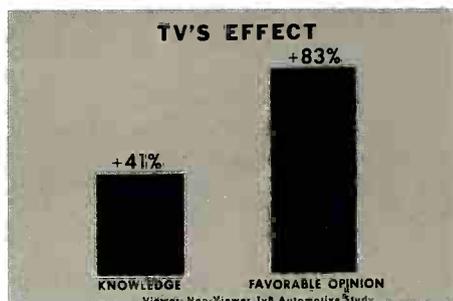
A different study involving a department store (66) has shown the reverse to be equally true: selling your products can help sell your image. Although this particular advertiser's commercials talked only about the products his store was selling, it was found that viewers obtained a far better impression of the store itself than did non-viewers.

The ability of television to do more than one thing at a time is a reflection of a better understanding of the ways in which



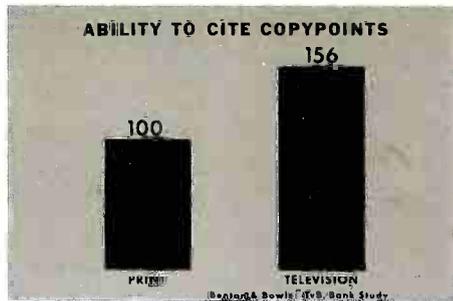
66

TV works. The medium's effect (67) is not just to teach people things. It can change opinion and convince even when it does not inform, as measured by people's ability to play back copy points, in this instance viewer recall on an hour TV special sponsored by an auto company.



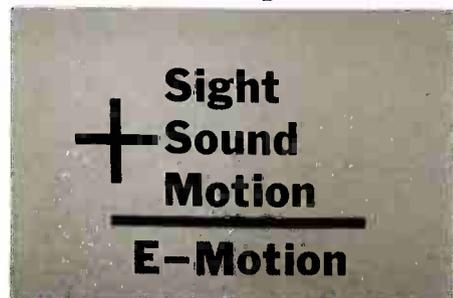
67

Television, however, can implant copy points even among the disinterested. Print media advertising, going before a less captive audience, is forced to address itself primarily to those already interested. This was borne out (68) in a study of an advertiser's campaign in newspapers and



68

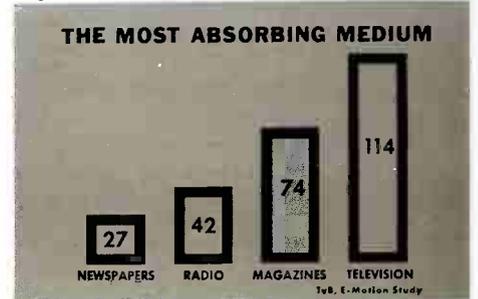
spot TV—TV viewers remembered much more of what the campaign was about than did the newspaper readers. This intrusive quality of TV enables an advertiser to expand his market beyond current customers and to attract the larger group still so disinterested it won't bother to read the advertiser's print message.



69

To television's communication tools of sight, sound and motion there is a fourth dimension as important as any of the others individually: the personal quality, the emotional involvement of the medium (69).

Television absorbs its viewers (70) far more than any other medium can, as studies into emotion elicited by media have shown. Television presents the feeling of being part of what is happening



70

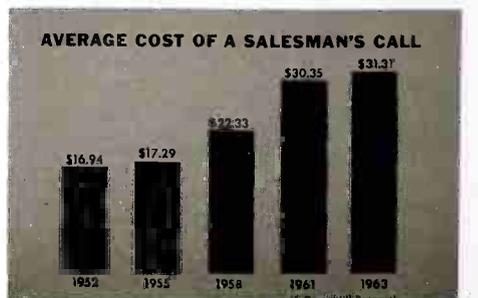
(71) and this leads to total belief even without question because, after all, the viewer feels, "I experienced it myself." This is one reason why TV commercials more and more involve the emotional quality of a product rather than just a demonstration that it works.

TV no longer needs to teach to convince. It can present the final experience directly to the viewer without the need for symbolic or logical translation through words or letters.



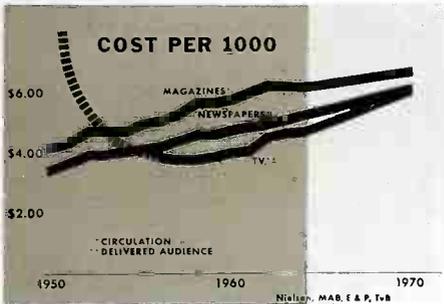
71

The importance of greater knowledge about advertising and about media (and their differences) stems from the increased costs of selling, both in-person and through mass media. The average cost of an in-person salesman (72) continues to grow. And even the in-person salesman has few of the tools of communication that TV offers—the zoom, the closeup, the time-lapse, the obvious ability to cover more people in less time and for fewer dollars.



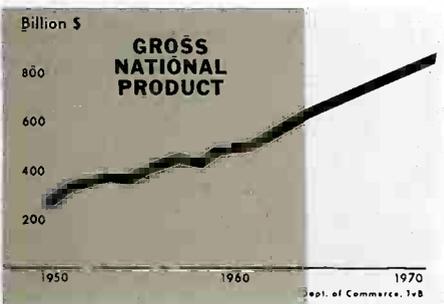
72

The cost of media advertising has been growing steadily and shows no signs of halting or reversing its course (73). Print's cost-per-thousand has been increasing for many years. TV's C-P-M has only recently started to increase; in 1964 it's figured at \$4.69 vs. newspaper's \$5.22, magazine's \$6.21. On a projected basis, TV's 1970 C-P-M will be about \$6.12 vs. \$6.04 for newspapers, \$6.70 for magazines. Future advertising will cost more but, as even the complaining advertisers realize, customers will be worth more.



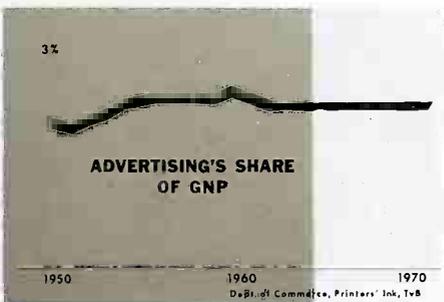
73

THE GROSS NATIONAL PRODUCT (74) continues to rise. This year it should hit \$625 billion and by 1970, the U. S. Department of Commerce estimates, it will top



74

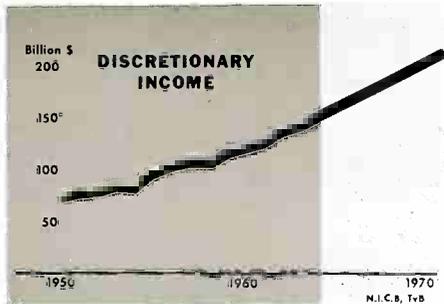
\$824 billion. Still, advertising's share of GNP (75) has been on a four year slide—2.37% in 1960, 2.20% today. More is being



75

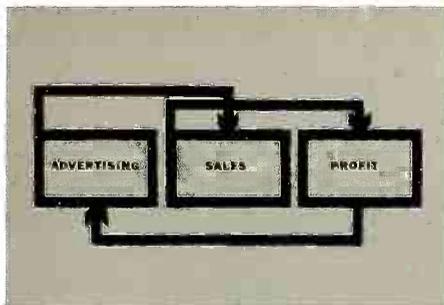
accomplished in the economy with apparently less advertising, and it's happening in the face of an increase in discretionary dollars (76). More people are steadily becoming able to buy more things, and industry is doing less advertising to get these people to buy.

Some industries and some companies are doing less advertising, but others are keeping up with the opportunities. If the function of advertising is to increase



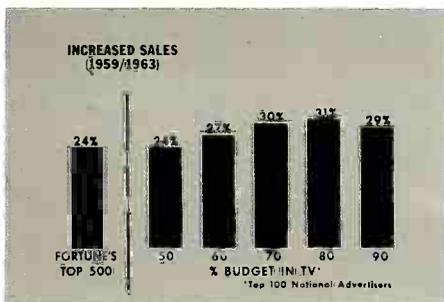
76

sales, from which will come profits (77), then the faster people can be reached to cause them to buy products, the faster will come sales, profits and dollars for more advertising. Television's reach and audience delivery is the fastest advertising possible today. Between 1959 and 1963,



77

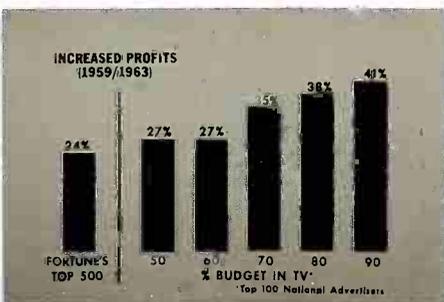
FORTUNE magazine's top 500 industrial corporations enjoyed a 24% increase in sales (78). During the same period, those advertisers among the top 100 national advertisers spending more than 60% of



78

their budget in TV increased faster. The rate of sales increase goes up with proportion of budget in TV. Advertising increases sales, and TV does it fastest.

The same top 500 industrial corporations with the 24% increase in sales had a 24% increase in profits (79). Those top 100 national advertisers with even 50% or more of their budget in TV increased

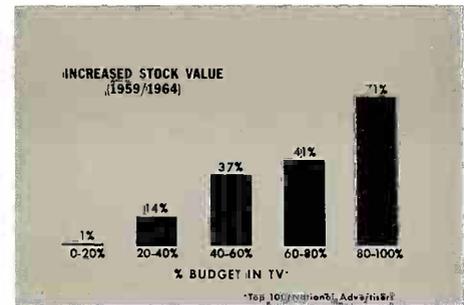


79

still faster. The greater the proportion of their budget in TV, the faster their rate of growth in profits.

Measure a company another way. Of the top 100 national advertisers, those with the smallest percentage of their ad budget in TV had the smallest increase in the value of their corporate stock (80). The greater the proportion of their budget in TV, the greater their stock value increase.

Why does television create profits? One reason is that it creates something for an advertiser that can be many times more important and many times more



80

valuable than his fixed assets: his corporate "goodwill."

The market value of a company consists of its plant and equipment plus the price people will pay for the company's stock over and above the fixed assets. This added factor is often called "goodwill." The top 100 national advertisers show that the greater the percentage of their budget in television (81), the greater goodwill is as a percentage of their corporate worth. Turn the figures around.



81

Among those top 100 national advertisers with more than 80% of their budget in TV, goodwill accounts for 66% of their market value. This means that the remaining 34% of their market value rests in their plant and equipment. In other words, their total market value is three times the value of their plant (34% x 3 = 102% vs 100% as total market value).

THE DECISION to become a major television advertiser reflects many management decisions. Enough have made it to make TV the largest national advertising medium. Few seem anxious to change their minds, and each day more make the move into the medium. Television's tomorrow has a strong base to build from. The prognosis is good.

THE PRO'S APPROACH: HOW TELEVISION LOOKS FROM ITS OWN SIDE OF THE BARGAIN

Television editors in conference with nine of TuB's top executives on Nov. 5, 1964. Center: Norman (Pete) Cash, TuB president.



Ten years ago the Television Bureau of Advertising got into the act. The medium it was out to sell has come a long way since. So has TvB. In this account, transcribed during an interview between Television Magazine editors and TvB's professionals, is the story of what's been discovered about the advertising side of the medium since 1954, and what's still in store.

What were the priorities TvB set for itself at its inception 10 years ago?

Cash: To get a larger share of both the national and local advertiser's dollar, zeroing in on the non- and light users of television. To do this, we first had to organize a staff. It originally numbered—and I am guessing—five.* Then we had to organize the quantitative facts of the television medium as they were then known, and to add to those quantitative facts things which we felt were necessary.

One of the most important and original things was the compilation of spot television advertising expenditures by quarters of the year, and also to bring into play in one place the dollar expenditures by advertiser and by brand as those data are available. This was a basic benchmark—what is the activity in dollar criteria of usage of this medium? Ours is probably the fastest reporting of these facts of any medium with the one exception of magazines, which have a syndicated service.

Though we do not have figures on every advertiser available to the general advertising public, we are—by contract with the suppliers of these basic data—in a position within the selling concepts of a presentation to an advertiser, to report to him the dollar activity of his competitive brands in the television medium.

In addition to that, we at the very early days realized we needed more basic research in the medium, away from quantitative facts. We have moved along, not at the rate of progress that we are pleased with, into non-quantitative areas concerning television as an advertising and selling force.

That research will always be terribly important.

Always we realized not only did we have to *be* right as a medium in a sense of quantitative dimensions, we had to *seem* to be right.

Under this concept it was necessary for us to promote the successful *use* of the medium. We were able, with the Lestoil story, for example, to promote a usage of television for an entire new category of product, heavy duty liquid detergents, and hence spread that same theory to many advertisers. That is, I think, one of the basic things that

came out of this—that advertising led distribution of product. It led sales people.

It also unearthed the value of time that almost was looked down the nose at by all other advertisers. It meant buying all stations in the market for 52 weeks.

These are the kind of things that we feel are the responsibility of TvB—to allow other advertisers to learn by success and failure how to use this medium more efficiently.

These were the priorities we set up for ourselves then and are building on even today. They are a long way from being finished.

Where did the idea come from initially. Did TvB spring full blown?

Cash: This is—many answers are given to this, and I mean sincerely to give credit to all those who are responsible for it—but it does trace itself back to a handful of men sitting in, of all ridiculous places, the Bath Room of the Ambassador East in Chicago.

This was in the spring of 1954. TvB came out of that meeting, which was driven basically by the fact, why shouldn't television, then a full grown medium, have the opportunity to have its sales bureau as did all other media?

At this point, frankly, I hadn't even heard about the bureau, and it was called by a different name. It was then the Television Advertising Bureau rather than the Television Bureau of Advertising. Dick Doherty, who was the first paid staff member, headquartered in the New Weston Hotel and cranked out that first semblance of formality. By the turn of the year there were some 40 stations that had committed themselves in writing to support such a bureau.

It fell my particular role, shortly after my joining the bureau on Dec. 29, 1954, to find out where the money was to support such an enterprise. It wasn't exactly sitting in one bank account. By the close of business January 1955, 30 days after we began, we had committed over \$400,000 from that original nucleus of stations, networks and station representatives, then with Ollie Treyz as the first president. We were able to start even then to launch that first run on some of our major projects.

Was it TvB's first priority to work in the area of spot rather

*Oliver Treyz, president; Norman Cash, station relations; Ray Nelson, sales; Leon Arons, research; Sid Mesibov, publicity.

than the area of promoting television as a network medium?

Cash: There was much conversation on this point. Was it a spot bureau? Was it an all-TV bureau?

Fortunately, at any rate, the personnel have always run and will continue to run under a concept of "We are in business to serve the advertiser and his agency—first." By doing this properly, we will then serve the station, network and the station representative best.

Isn't it generally true that even now spot is in more need of your services or the organization's services than the networks are?

Cash: Because it has been our job to work on the non- or light user of the media, spot naturally has fallen more within our range of activity than network. Most advertisers start in to television through the spot or local route.

Huntington: One of the reasons we went into spot so heavily in the beginning, and still have to, is because so little was known about it. Just by measuring the dollars spent in spot we virtually doubled it, the size of the medium, because up to that point all we had was an estimate of how many dollars were spent in spot and suddenly television became, when you included spot, the number one medium among national advertisers. Without spot as part of it, it still would be way down the list.

Sheehan: At that time there were so many people who didn't even know what spot television meant as an expression.

Huntington: It was those little things between programs. That was the classic definition of spot.

Sheehan: We tend to forget how badly needed a thing like this was, because it was a new language for many people to learn, people who had been in radio, people who had been in other media work, and some of our work was pretty basically educational.

Huntington: I think we have the same educational problem today, but at a different level. When you get to the corporate head, he has never heard of spot. He is thoroughly familiar with network, but he knows almost nothing about spot. His media people may know, but he doesn't.

Are there any convenient benchmarks that we can use to measure the medium at the time that TvB came into being against now?

Cash: Our best estimate is that television had 9% of the advertising pie in 1955. It will be about 16% at the end of 1964.

Huntington: The actual advertising dollars have doubled. The reason that our percentage has not increased as fast as the dollars is because the total advertising pie increased.

Spiegel: In 1956 spot TV was \$329 mil-

lion, local was \$250 million and network was \$625 million. This is net time, talent and production.

As I remember our series on the media competition, it seems that magazines had been the leading national medium until about 1956 or so, when television passed magazines, and now, of course, television is completely ahead. Right?

Spiegel: Newspapers and magazines used to zig-zag prior to 1955. In 1955 we became the number one national advertising medium.

Arons: I think it might be pointed out here that one of the important purposes of setting up the annual spot report figures that we did, was to give spot visibility. It made it possible to go to an advertiser and say, "Look, here is what your competitor is doing." American Tobacco, for instance, had never realized that they weren't in on that particular medium, and some of their competitors were.

Cash: Philip Morris was in that same category. They were then sponsoring *I Love Lucy*, the largest single audience program on television. We quickly demonstrated to them they were being out-advertised both in money and advertising pressure when we brought spot into focus with them. That is a direct implementation now of the spot data. You might be interested in what happened when we employed these research tools in the product category of detergents. The product was All, then owned by Monsanto Chemical and marketed by Monsanto.

We went to Monsanto's offices in St. Louis, having researched the usage of detergents for washing clothes in homes which had washing machines to use this product—you didn't wash your hair with it—therefore it was important for us to relate both the homes that used this machinery and report their ownership of television sets. This was probably the narrowest measurement of television we could employ, because we were cutting our circulation to bits like crazy. We were throwing away millions of homes which did not own a combination of these two items, you see.

Our presentation was briefly interrupted by Needham, Lewis & Brorby saying, "What are you doing with our client?" We didn't realize we had to bow to anybody. We were trying to bring meaningful advertising to the advertiser and his agency. We flew to the agency in Chicago and gave the same data to the agency at 7 o'clock at night—and not under the most pleasant of circumstances, I can assure you. But again, the industry of stations, networks and representatives didn't put us into business to be nice boys and popularity contest winners.

It was effective, to the point that we shifted that budget out of full-page newspaper space into a television spot campaign.

But we did establish a new policy for the bureau, which we still adhere to. We advise both advertiser and agency simultaneously that we have something to say to them. Whoever calls first we go to.

We then employed Market Research Corp. of America to follow up with more data of this kind, as George Huntington pointed out a minute ago, that all markets are skewed, products sell at different levels in different sections of the country, and it was important for us to relate our media weight to the size of that market, be it for detergents or cigarette smoking or instant coffee.

Huntington: You can see the evolution of sophistication because at the very beginning, with Clorox, we were talking about the consumption of liquid bleach by television homes versus non-television homes. Then later on we did used car buying versus new car buying by television sets-in-use. That was one step up. Finally we got to the point where we were doing the ownership and consumption of products by audiences reached by specific spot schedules.

So you got from the very basic—which was how many television homes in the country there are, and how many of them consume a product, versus non-TV homes—to the level of sets-in-use related to product, and finally to actual delivered audience related to product.

Spiegel: I think it's important to point out, George, that was back in 1956 and 1957. These are the kind of noises we are hearing today from agencies, the need for this kind of data. They didn't exactly perk up in those early years.

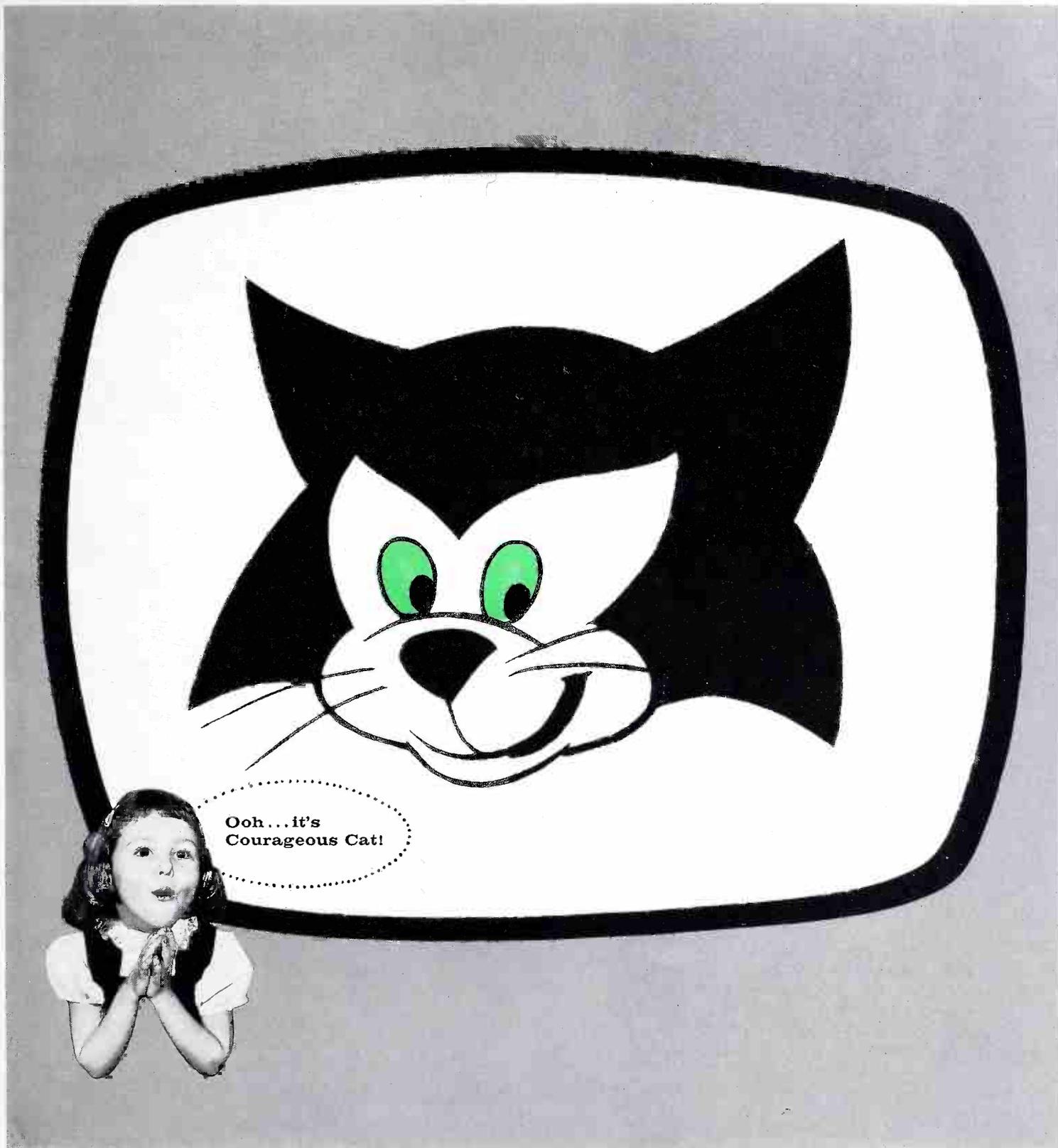
Arons: As a matter of fact, we had quite a lot of difficulty getting sufficient interest in the relation of television media information to marketing. They said, "Well, it's very interesting," but they didn't really take advantage of the market segmentation studies that we were carrying on, and it is only recently that the industry has caught up with us.

If it is possible to weight your services in importance to the industry, where would you place your statistic-gathering function as against the sales function?

Arons: Our research naturally involves statistics, but it has gone into a considerable number of areas that usually are called qualitative. We have always felt that we had to know as much as we could about our medium and the kinds of use that were made of the medium and the marketplace by consumers themselves and so on, that the more we knew the more effective a job we could do and an advertiser could do, using the medium of television.

Now you're getting to a key question. What have you learned about the medium that is of interest to an advertiser, that is important for him to know when he goes into the marketplace?

Arons: If you don't mind my starting it on one thing at least, we felt for quite a long time that the kinds of computa-



Kids are kids—everywhere!

Yes, kids are kids, they're the same all over and they just love Courageous Cat. In city after city, the Cat rates higher than opposing shows. For thirteen straight months Courageous Cat has been number one in its time period on WABC-TV New

York. It's opposite highly expensive shows, too. On KCOP Los Angeles, Courageous Cat is also first.

Want a big children's audience quickly at low cost? Show Courageous Cat. 130—5½ minute episodes in black & white or color.



Phone collect or write Al Odeal, President, today
516—5th Avenue, N.Y. 36, N.Y.
YU 6-4979

TELE FEATURES
INCORPORATED



COURAGEOUS CAT

tions that were being done in most media operations were not taking into account the nature of the consumer at the other end. The consumer, let's say, of television, of magazines, newspapers and so on. What we did then was to set up a study which would try to get at the kinds of values which people took from each of the four major media, how they used the media, things of that sort.

Now, one of the things that came out of that study is something which the newspaper bureau has corroborated many times since, and that is that people who are more interested and ready to buy a product will turn more often to newspapers. We found that people use newspapers pretty much as a catalog, but that people refer to television because they want to become emotionally involved.

That kind of thing, you see, gave us a much better understanding of how people use the media, so we ourselves could advocate more intelligent use of television as a medium.

Huntington: Taking what Lee just said about newspapers being a catalog. It means to the retailer that the only people who read your ad are the people who already plan to shop in your store, or, to manufacturers, that the only people who read your ad are the people already three-quarters sold on your product. So if you wish to increase your market, either geographically or psychologically, then you have to go into television with emotional intrusiveness which forces its way into people's attention.

Sheehan: Translating that into a salesman's language, television *creates* customers.

Cunningham: Television goes beyond that, because it is reaching not only the people who are already planning to shop in your store, but all of the people who are planning to shop in other stores. It means you have an opportunity to talk to and sell to the total market instead of a limited group which would read your ads.

Huntington: We could go to any manufacturer—and we looked up the top brand in almost every major field—and we found that not one of them had 50% of all the people in the country buying its product. In other words, there is almost no brand sold that cannot double its business if it can somehow reach the other half of the people or sell the other half of the people. So that you can go to a man who says, "I'm already the leader in my field," and you can say, "You are the leader in your field, but half the people still don't buy your product, so you have a tremendous expansion ahead of you, if you will take it."

Cash: Let me go back to your question about whether our statistical effort had

been equal or larger than our selling effort in its contribution to business. I don't want to overlook for a moment that we, as much as we hate to admit it, are an educational force, if you will, where many other people unbeknownst to us use a great deal of information that we will never know about. The pride of authorship we care little about, if it is used and used properly.

This was thrown at me by a very astute agency man who said "You are really just an educational force. When we need you, we need you in a hurry." And this is the way anything usually works in advertising.

Abrahams: And there is a new crop of people coming up every year.

Cash: Yes. Every year. This is a complete re-educational job. Most agencies are expanding in space, in personnel. How do they learn? They usually come out of an educational body, a society that says advertising isn't any good. That it is a big waste. So you have to get them out of the mood they're in and back to reality. It's a tough job.

This goes beyond the Madison Avenue, Michigan Boulevard concept, but happily into the 260 member stations fabric, because a good majority of them are astute users, and this is one of the areas of growth of the statistical data.

Of course you must have a sales force around you to use it properly, or you wouldn't create the sale or do the job that it was designed for. So we've got the direct sales force here which can point with great pride to many categories of this in direct dollars.

But the second cliché, and then I will shut up on this point, no man is an island. Who can say any time that you are the only person that ever called on Joe and suddenly had him open up the skies and say, "I will now buy what you are trying to sell me."

Huntington: People used to think that television was a medium for demonstration, and if your product didn't wiggle, you couldn't use the medium. Our function has been to show that you now demonstrate the *effects* of the product, so you can demonstrate a bank or you can demonstrate a computer or you can demonstrate corporate image by selecting the reaction rather than the machine itself that you have for sale. So that now we are going from the research study into the sales and creative use of the medium, all three tied together.

Do you feel by now that TvB's course has been pretty much set? After 10 years you have to be someplace, and I assume that this is a point when you assess where you have been and you ask, "Where are we going now?"

Cash: First of all, we have to appreciate the audience we are talking to. It is much more sophisticated than it was in the past. We must know what our problem is. Who is your audience you are

trying to reach? How can we extend the audience? It goes into the college level, the creative forces, the difference of just looking down the **media** buyer or advertising manager line only to educate him to why the medium works.

With this level of sophistication up considerably, we look to extend our market by entering more formally into the training of salesmen. This is **one area** we expect to enter in 1965.

Colvin: A whole new metamorphosis in terms of education with respect to the selling of television at the local level has taken place virtually under our nose, and this involves principally the local television salesman.

For example, when TvB was first founded, because there was so much that had to be done as quickly as possible, particularly with respect to the national advertising, we literally first just shared our information with our members, information which was primarily oriented to the national advertiser, for there was no other course for us to take.

Those salesmen who were astute enough to make intelligent use of this were ahead of the pack. There were many who were not.

We then went into Stage 2. All of a sudden there were salesmen becoming conscious not only of the need for a new kind of more intelligent selling, but also they were beginning to learn how to use material that became available to them. At that point it became necessary for us to begin to orient our material to that great second aspect of television which was at the local level.

In other words, we were doing two things simultaneously. We were producing material oriented for television salesmen, but at the same time we were literally fetching up television salesmen who were beginning to recognize the need for this and also acquire the ability to use it.

This brings us to Stage 3.

Now, we must begin to polish these first two stages that we have made and fetch these television station salesman up to even a higher level to fit them to this accomplishment or this area in which television is going to very shortly invade when we begin to fix some of these qualitative values of this wonderful medium that we have here, because we have only scratched the surface.

If we could turn the clock ahead right now to 1975, three-quarters of all the television salesmen in this country would have to be fired just like that, because they would be incompetent.

Is this because it is going to be harder and harder to sell television as time goes on?

Colvin: I don't like the words "harder and harder." It is not going to be any harder. It is going to take a broader knowledge, a more specialized knowledge, a knowledge of essentials which many people are inclined to overlook.



Left: Rev. Dr. John T. Midaugh, and Rev. Fr. Joseph M. Connolly.

Faith to Faith

Dialogues for Brotherhood

Because of a remarkable response to its first, award-winning series, this prime-time religious discussion is well into its second year as a focal point of the Baltimore movement toward Christian Unity.

The first Television program of its kind anywhere, this unique exploration of the similarities and differences between the branches of Christianity continues to lead the community's congregations to regard each other's beliefs with understanding and sympathy instead of distrust and suspicion.

FAITH TO FAITH—A DIALOGUE presents a Protestant minister and a Roman Catholic priest in a comparison of their respective beliefs. It is not a debate, but an expression of the religious compulsion of our time which seeks to bridge the chasm which has too long divided the Christian World.

A combined effort of this country's first Commission for Christian Unity, instituted by the Archdiocese of Baltimore, and the Maryland Council of Churches, it fulfills a high need of this community; it is being re-broadcast in other areas, and it coincides with the finest concepts of service to the public by Television.

In Maryland Most People Watch

WMAR-TV 

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

Represented Nationally by THE KATZ AGENCY, INC.

THE PRO'S APPROACH *continued*

It is going to take a more polished, literally a more polished salesman. He is going to have to understand more about selling itself. In other words, he has got to learn more about the science of human nature.

Cash: We have also felt—though this is something we didn't even touch upon in our first 10 years—there should be encouragement of the editorial concept in the television station program fabric. We've been able to demonstrate that this really generates sales when a station editorializes. It tones up, if you will, everything else that is being said on that station, including the commercials.

Numerically, it is easy to say we expect the growth in dollars of the media by 1970 to be up almost 50%, reaching close to the three billion dollar mark, where it is now slightly over the two billion dollar mark.

Where do you expect that money to come from?

Cash: The increases of national budgets of national advertisers will move, especially where they feel they are going to bring out new products. The other one is in the local area. When we say "local" in retail, we don't mean the department store concept. We are talking about supermarkets, all local forms of business even to the funeral parlor—which, by the way, is never going to be a great category, but it is emerging. It is a fact that an editorial, a documentary on television in behalf of the costs of funerals suddenly has made funeral directors pretty active advertisers. Suddenly they have to say, "Wait a minute, fellows, this is what we *do do*," and this is not a humorous joke any more. It is a category already emerging, so we have it in our library of commercials.

We also have a job of holding those advertisers from whom we enjoy a good deal of money right now.

We have reason to look forward to an expansion of association advertising or, as Jim Hirsch refers to it, the public relations need of using television.

Transportation is another category. Not only airlines. We have formal presentations at work now for some of the major shipping lines. The whole transportation category was nil for us. We have had great success with the insurance area. For years Prudential was the only insurance company using television, and I mean for years, until suddenly we find every major company in insurance in television.

We must go into the mutual fund area. It has suddenly a broader base of market; more people are involved. There is a success story already written for us with the Dreyfus Fund, but yet uniquely, this is the only fund in.

Huntington: There is another category—the non-advertisers. We expect to see budgets sooner or later from the copper industry and lead and nickel and cement industries. Many of these people who right now have almost no consumer budgets, end consumer that is, the public or, if they have, a very small one, will eventually realize their needs and become bigger advertisers.

Where is that money going to go? Or, put another way, where are the commercials going to go?

Sheehan: There was a time when they asked us this question, several years ago, that there was no place to put it. Nobody wanted Sunday afternoon. Well, you know what Sunday afternoon is now.

Television is not sold out, and the values of television are not exclusively in one hour of prime time. Experience is teaching everybody the values of television, and for us to say where they are

going to go will depend on the particular availability and the value of the time that is available, but we are not a bit worried about not being able to handle this business when it comes.

Do TvB member stations feel they are sold out?

Sheehan: They are not sold out. We can't find any of them. The ones who are officially supposed to be sold-out stations can prove it isn't true.

In terms of major markets, let's say, and in terms of prime time, isn't television generally considered to be sold out?

Colvin: This is a comparative statement that is based normally upon what I was before and what I am now. If business was good in 1962 and business became extremely better in 1963 and got even better in 1964, I tend to begin to use this term "sold out." I have never yet seen a station that couldn't accommodate an advertiser.

Cash: You put your finger on a very sensitive subject right now. We have prime 20-second announcements coming out of our ears. The political thing for the month of October covered us. Suddenly we find a product available which was the most sought after 10, 5, 2 years ago.

Out of a major agency there isn't a prime 20-second announcement ready for 1965—from a major agency billing 75% of its budget in TV. In the packaged goods field there isn't one 20-second ready to go to take advantage of this advertising weight that is available.

Why not?

Cash: One, the piggyback 30-second minute, the network carrier of the minute shared by two different products within the same family. The 40-second length of time is therefore available to a 30-second advertiser who's also got a 30 ready for his 30-30 one minute announcement within a network show. Again, it is so tempting to say, "I can do it better

Logos Total Television

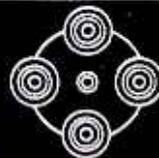
Now—with full studio facilities, unmatched in size, quality, equipment and personnel, LOGOS TELEPRODUCTION CENTER offers TOTAL TELEVISION—the concept that answers every television need, broadcast of closed circuit, black and white or color.

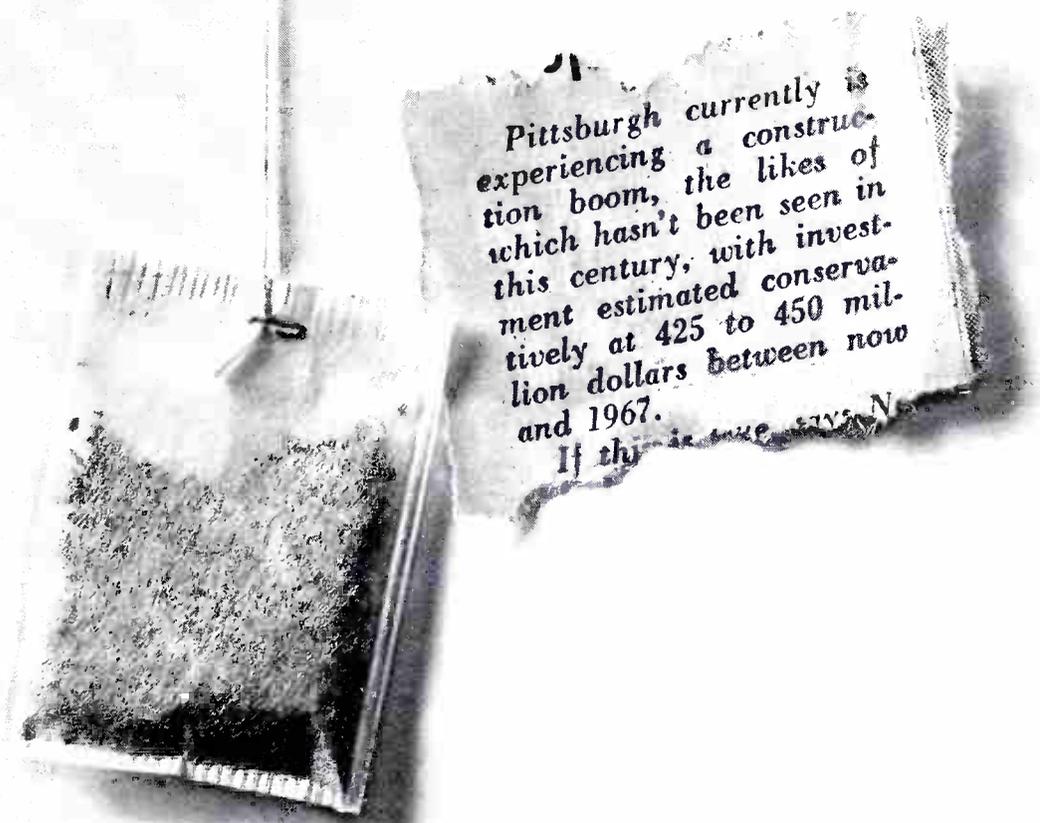
If your requirement includes television or film material, scripting, direction, full production, studio or location, "live" or recorded, TV film or video tape, from the original idea to the delivery of the finished product, we invite your inquiry.

LOGOS TELEPRODUCTION CENTER

3620 South 27th Street
Arlington, Va. (703) 671-1300

LOGOS





Bag Pittsburgh

... with a spot of TAE! Pick the station that's keeping pace with the Renaissance City's boom.

We're the "homes reached" station in Pittsburgh—penetrating Western Pennsylvania where the other two stations don't.

We're the family station in Pittsburgh. Always have been. More good movies each week, more children's shows, more local personalities, too.

We're first with local color in Pittsburgh—ready to telecast your color commercials as they were meant to be aired.

That's why most media men won't think of buying Pittsburgh without taking TAE—plain or "with".

take **TAE** and see 

see your Katz man first

WTAE CHANNEL 4

It is going to take a more polished, literally a more polished salesman. He is going to have to understand more about selling itself. In other words, he has got to learn more about the science of human nature.

Cash: We have also felt—though this is something we didn't even touch upon in our first 10 years—there should be encouragement of the editorial concept in the television station program fabric. We've been able to demonstrate that this really generates sales when a station editorializes. It tones up, if you will, everything else that is being said on that station, including the commercials.

Numerically, it is easy to say we expect the growth in dollars of the media by 1970 to be up almost 50%, reaching close to the three billion dollar mark, where it is now slightly over the two billion dollar mark.

Where do you expect that money to come from?

Cash: The increases of national budgets of national advertisers will move, especially where they feel they are going to bring out new products. The other one is in the local area. When we say "local" in retail, we don't mean the department store concept. We are talking about supermarkets, all local forms of business even to the funeral parlor—which, by the way, is never going to be a great category, but it is emerging. It is a fact that an editorial, a documentary on television in behalf of the costs of funerals suddenly has made funeral directors pretty active advertisers. Suddenly they have to say, "Wait a minute, fellows, this is what we do do," and this is not a humorous joke any more. It is a category already emerging, so we have it in our library of commercials.

We also have a job of holding those advertisers from whom we enjoy a good deal of money right now.

We have reason to look forward to an expansion of association advertising or, as Jim Hirsch refers to it, the public relations need of using television.

Transportation is another category. Not only airlines. We have formal presentations at work now for some of the major shipping lines. The whole transportation category was nil for us. We have had great success with the insurance area. For years Prudential was the only insurance company using television, and I mean for years, until suddenly we find every major company in insurance in television.

We must go into the mutual fund area. It has suddenly a broader base of market; more people are involved. There is a success story already written for us with the Dreyfus Fund, but yet uniquely, this is the only fund in.

Huntington: There is another category—the non-advertisers. We expect to see budgets sooner or later from the copper industry and lead and nickel and cement industries. Many of these people who right now have almost no consumer budgets, end consumer that is, the public or, if they have, a very small one, will eventually realize their needs and become bigger advertisers.

Where is that money going to go? Or, put another way, where are the commercials going to go?

Sheehan: There was a time when they asked us this question, several years ago, that there was no place to put it. Nobody wanted Sunday afternoon. Well, you know what Sunday afternoon is now.

Television is not sold out, and the values of television are not exclusively in one hour of prime time. Experience is teaching everybody the values of television, and for us to say where they are

going to go will depend on the particular availability and the value of the time that is available, but we are not a bit worried about not being able to handle this business when it comes.

Do TVB member stations feel they are sold out?

Sheehan: They are not sold out. We can't find any of them. The ones who are officially supposed to be sold-out stations can prove it isn't true.

In terms of major markets, let's say, and in terms of prime time, isn't television generally considered to be sold out?

Colvin: This is a comparative statement that is based normally upon what I was before and what I am now. If business was good in 1962 and business became extremely better in 1963 and got even better in 1964, I tend to begin to use this term "sold out." I have never yet seen a station that couldn't accommodate an advertiser.

Cash: You put your finger on a very sensitive subject right now. We have prime 20-second announcements coming out of our ears. The political thing for the month of October covered us. Suddenly we find a product available which was the most sought after 10, 5, 2 years ago.

Out of a major agency there isn't a prime 20-second announcement ready for 1965—from a major agency billing 75% of its budget in TV. In the packaged goods field there isn't one 20-second ready to go to take advantage of this advertising weight that is available.

Why not?

Cash: One, the piggyback 30-second minute, the network carrier of the minute shared by two different products within the same family. The 40-second length of time is therefore available to a 30-second advertiser who's also got a 30 ready for his 30-30 one minute announcement within a network show. Again, it is so tempting to say, "I can do it better

Logos Total Television

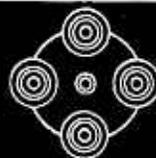
Now—with full studio facilities, unmatched in size, quality, equipment and personnel, LOGOS TELEPRODUCTION CENTER offers TOTAL TELEVISION—the concept that answers every television need, broadcast of closed-circuit, black and white or color.

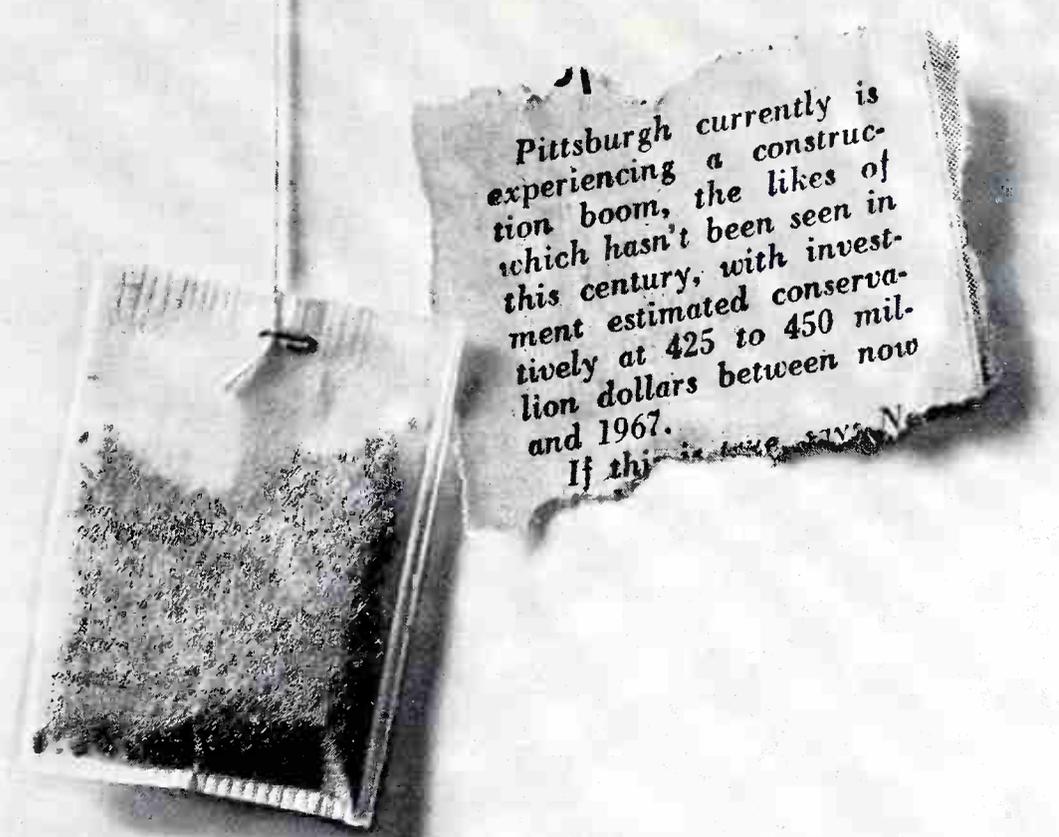
If your requirement includes television or film material, scripting, direction, full production, studio or location, "live" or recorded, TV film or video tape, from the original idea to the delivery of the finished product, we invite your inquiry.

LOGOS TELEPRODUCTION CENTER

3620 South 27th Street
Arlington, Va. (703) 671-1300

LOGOS





Pittsburgh currently is experiencing a construction boom, the likes of which hasn't been seen in this century, with investment estimated conservatively at 425 to 450 million dollars between now and 1967.
If this is true, says N.

Bag Pittsburgh

... with a spot of TAE! Pick the station that's keeping pace with the Renaissance City's boom.

We're the "homes reached" station in Pittsburgh—penetrating Western Pennsylvania where the other two stations don't.

We're the family station in Pittsburgh. Always have been. More good movies each week, more children's shows, more local personalities, too.

We're first with local color in Pittsburgh—ready to telecast your color commercials as they were meant to be aired.

That's why most media men won't think of buying Pittsburgh without taking TAE—plain or "with".

take **TAE** and see 

see your Katz man first

WTAE CHANNEL 4

in 30 seconds than I can in 20 seconds" from the creative side.

Huntington: You mentioned prime time. That is really a subjective term that depends on what your product is or what your problem is. That really determines what your particular personal prime time is. Macy's, for example, is daytime.

Colvin: The proper term should be prime prospect time. In other words, your prime prospect time may be different than mine, but we can just as efficiently use our dollars to accomplish our objectives and our sales goals by knowing when our prospects are viewing.

Huntington: One of our early research studies showed that the heavy cigarette smokers stayed up later, which suddenly gave late night television a brand new dollar value.

Cash: Sunday afternoon is a prime time for insurance. We have cut out a new concept or new category of time.

Huntington: Very often our job is explaining to an advertiser or trying to find from him what his definition of prime time for his customers is, and it may not be the same as his competitor's.

Colvin: There is a whole group of time yet that isn't even filled to any great extent—from 2 o'clock in the morning until 6 o'clock in the morning. There

you have 28 hours a week right there.

And don't smile, because for all we know, that may be terribly prime for some advertiser yet to be discovered. Because as long as our economy continues to grow the way it is and we must work three-shift people, we may have a whole new society of three-shift workers who will suddenly constitute a prime time body of potential for advertisers.

Cash: If I read the ratings correctly, in the New York television market, 12:45 to 1 a.m., Monday through Friday nights, the number of homes with their set on is never less than 820,000, reaching a high of 1,100,000 on Friday night. That's a fantastic ability to reach people. And the 1,100,000 on a Friday night don't suddenly collapse at 1 a.m. Many continue on through the night.

Huntington: A million sounds so small in television. You have to compare another medium to see how big a million really is.

Cash: In New York alone there is only one other medium that comes close to it—*The Daily News* of 2 million circulation. And it is larger than the *New York Times* and the *Wall Street Journal* by almost double.

You say that television revenues will increase 50% by 1970. Now, some of it, you've established, will come by better selling of the medium in time that is not sold now. How much of that 50% will come (1) from rate increases and

(2) from growth of the television medium itself, or do you think that the television medium as such has grown as far as it is going to go?

Cash: As to the rate part of your question, not more than a third of the dollars will come out of raw, if you will, new rates dollar on dollar. The expansion of the broadcast day will accommodate more dollars.

Huntington: Summer is another area that will grow because as sets become truly portable, which they are now, the summer decline we find in the early evening hours will probably disappear. It is already increasing. In other words, the seasonal pattern that we had in the past is growing more level now, so we will find that we have a whole new sets-in-use pattern to sell.

Cash: We will have color, of course, in considerable dimensions, which it is already, approximating as of this moment better than 3,000,000 homes—3,500,000 is the conservative estimate by the end of 1964. Production rates will increase. They will be ready in 1965 to throw off better than two to three million color tubes. It is quite possible we may have color sets working in homes in the dimensions of 15 million in 1968.

Or take the time spent concept. Though it has been basically in a block of five hours a day per television home, it is inching up now by considerable proportions, a jump of 13 minutes a day in the year 1963 over the year 1962. This is a considerable dimension. It is almost one-half of the amount of time people spend on a newspaper, just our increase, 1963 over 1962. 1964 will beat all-time highs. For the last five months we have been running considerably ahead in time spent. This October, I think, ran 5 hour 30 minutes set on. A year ago it was 5 hours 10 minutes.

This is now a fairly steady, healthy growth. It is a function of more sets out. We are out of the phase of the single set home. Now the double set home is 19% of the market. In the New York market it is up to 30%.

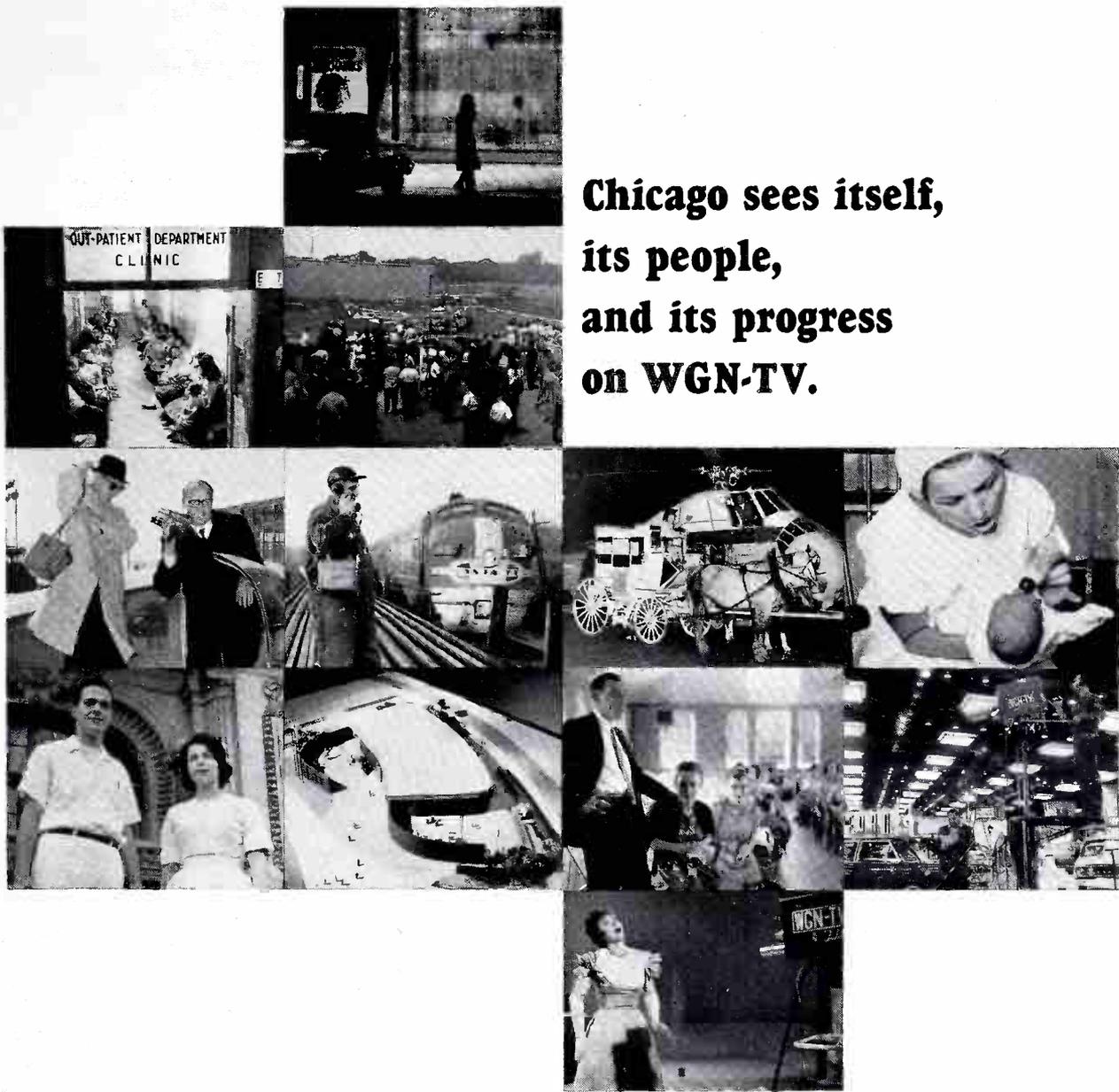
Huntington: We have twice as many multi-set homes as we have no-set homes.

Spiegel: Each home is going to be more favorable to the advertiser, their buying power, their disposable income is going to be worth more, so he will have to spend more. There will be more competition, and it is all of these things added which will add to the revenue. It won't basically be cost.

For years television was growing at a rate far in excess of the population, so a television operator could with no problem at all justify continuing rate increases because he could show his cost per thousand was staying level or even, as a matter of fact, going down because he was ahead of it. Are we now at the point where the growth of television is with the growth of population or is it still ahead?

Charter Member
WAVE-TV
Congratulates
Television Bureau
on its
Tenth Anniversary





**Chicago sees itself,
its people,
and its progress
on WGN-TV.**

In 1964 alone, more than 20 special features have included reports on the city's schools, its opera, its hospitals, law enforcement, retarded children, its Auto Show, its Music Festival, welfare department and railroads.

A few titles tell the fascinating story of a television station fascinated with the people and the community it is privileged to serve. "Changing Face of Labor"

- "Self Portrait: Racine-Kenosha" •
- "Joliet: The All-American City" •
- "Gary Looks At Gary" • "Let Freedom Ring," saluting Chicago's Polish

Americans • "La Grange Pet Parade" • "Miss Teenage Chicago Pageant" • "Halls of Mercy" • Illinois High School Swimming Championship.

And, in 1964, to serve the community better, WGN inaugurated its own Heliport to add speed and perspective to its news and service.

Anything that concerns Chicagoland concerns WGN-TV... Chicago's own television station...

owned and operated in Chicago for Chicago. Its cameras are focused on Chicago's people and everything important that they do and say.

**WGN
IS
CHICAGO**

the most respected call letters in broadcasting

Spiegel: No, we are still going a little ahead. We are about 93% penetration now. We don't think we are stopping. I imagine we will go at least up to 96 and possibly higher. In other words, it will still be growing slightly faster.

We also have a lot of multiple sets going, which means we feel that there will be more people available to view because now you don't have to turn your back on the set if your wife is viewing something that you have no interest in. You have another avenue to go to, to watch television and to watch what you might be interested in.

Do you really think the American people can spend more time with television than they're spending now?

Cash: We are talking home usage. We are talking about the average woman, close to three hours a day of viewing. The adult male an hour and a half a day. There is still room there to move. Granted it's pushing mama pretty hard, when she's up to three hours.

Spiegel: Let me give you an idea here. If you want to compare the three months, July, July, August of 1957 against the other nine months of the year, you had a difference in time spent of 1.34 hours per day. In 1964 we estimate the difference between these three months versus nine months is less than an hour a day, so you can see that the full year is getting much more level, and the overall level is much higher, so they are spending more time with the medium.

Abrahams: This is before portables have come in, so you can use them in the backyard and at the beach.

Spiegel: And before a very possible expansion of the broadcast day.

Cash: Try this analogy. There are 62 million television sets working in homes. There are about 55 million automobiles on the road. Just think what a share you can get of the oil filter market. It's tremendous, because you've got 55 million units going.

If you had 100% of just five million going, so what? It's a relatively small market. But this market of ours is so large, as it is with so many other things in the United States, that small increments mean tremendous activity.

Just think of 13 minutes a day in 52 million homes. This is an awful lot of lifetimes, a whole lot of generations, in a day. So any dimension here of increase, although it looks small in five minutes or ten minutes of your time viewing television, multiplied by the base is astronomical.

Are we talking about the present VHF-dominated television, two- and three-station maximum size markets, or do you anticipate that we'll see a new burst of TV station growth?

Cash: There will not be any more tele-

vision stations on the air of a significant nature—defined as a television station that reaches 300,000 homes—for the next three to five years. It is an electronic monopoly to allow UHF to grow. UHF will not become reasonably full blown for approximately five years. At that point there will be enough TV sets capable of receiving U's. In the meantime you see CATV growing.

Estimates show slightly under two million homes now getting CATV service in addition to their regular service. I think FCC chairman Henry said 15,000 homes a month are being wired for CATV. This shows, according to Henry, how dissatisfied the people are with television. It proves to me something opposite. If somebody will plunk down \$4 or \$5 month to get stations from a distance, this means more devotion, if you will, to the thing called television.

CATV, while its base is small, is adding up at the rate of a million and a half homes a year. When we move ahead five years, we have suddenly picked up five times a million and a half and it will continue to grow by some proportion. Right now there's realistic talk of UHF and CATV in New York. **When you reach the point where there is, for example, complete conversion or complete compatability of UHF and VHF, aren't you then faced with a fragmented television audience rather than, as now, the huge audience a single station can reach? And won't this in turn present you with a different sales situation?**

Cash: Yes, it will. How different is still dependent upon the program sources. This is why I estimate any new television stations being at least five years away.

The program ingenuity of the industry rings a hollow note with a lot of people who would rather damn the medium than look for its strengths. It has a lot of junk in it, let's be honest about it, but it has a lot of great things. We'll get more great things. There will be programing that has been in the hopper a long time—the Hopalong Cassidy concept. These old shows do quite well both as advertising vehicles and as vehicles to attract audience.

We are throwing off so much product, TV is already forming its own Hollywood type library of programs to program these other stations. It will fractionalize the audience, no question about it. How much it will fractionalize will be in direct proportion to how it is priced.

Huntington: The fractionalization of television might not follow the same pattern as radio. Radio's fractionalization went to local outlets, with the demise, as far as the audience was concerned, of the radio network.

As long as television keeps its strong network programing, it may not fractionalize the national advertiser's audi-

ence, as long as the network has enough affiliates so that when more U's come in, if they become network affiliates, it will in no way fractionalize the network advertiser's audience.

Are you saying that there might be two affiliates in the same market belonging to the same network?

Huntington: It depends on where the additional U's go. If they replace the V's, then you would have to surround a V market with U's in order to provide the same coverage that you are now getting from the V's originating in the market. In which case the national advertiser would have to use a lot more stations to cover the same areas that he now covers.

Remember that there is only 2% of the country outside the range of our existing stations, so any new stations are going to go into areas already served by existing stations.

If UHF becomes successful in the way the FCC wants it to be, instead of having a community of 600 television stations, you will have 1,000 or 1,200. In doubling the television universe, you open up many new program possibilities, making it possible for a television station to serve a minority audience rather than a majority audience. Then what sort of a sales proposition are you up against?

Huntington: I don't think the educational station in New York has reduced the viewing to the other stations. If it becomes extreme minority programing, harp lessons and things like that, it may actually act to increase the total viewing, because it provides a brand new audience of people who right now are light viewers. The question will be how important are these light viewers to advertisers?

The television broadcaster and the advertiser can for a reasonable number of years contemplate dealing pretty much in the same milieu they're in now?

Huntington: Some of the retailers seem to think that the coming of the U will give them a brand new vehicle, when actually they may be competing once more with the same national advertiser they faced before. In other words, wherever the audience goes the national advertisers go, and so, too, should local advertisers.

In the early days, the retailer was waiting for radio with pictures. He couldn't sell things on radio, or many of them thought they couldn't. Then along came radio with pictures—television. And then he waited for color. Now color's here and now he says he's waiting for UHF.

Cash: There is another factor I think you should consider. Do you see any change in the direction of the major newspapers in this country? I said *major*, different from minor. There will be fewer of them every six months or every year. It's quite possible that there

TvB's first string: Their job is to lead the offensive for the TV medium as a whole



NORMAN E. CASH
President



GEORGE G. HUNTINGTON
Executive Vice President



JOHN R. SHEEHAN
Vice President National Sales



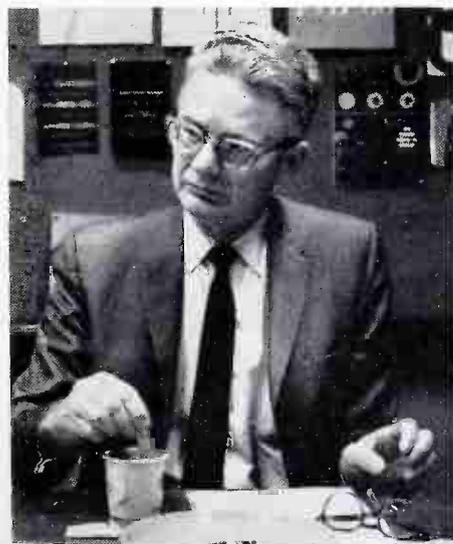
WILLIAM B. COLVIN
Vice President Member Services



HOWARD P. ABRAHAMS
Vice President Local Sales



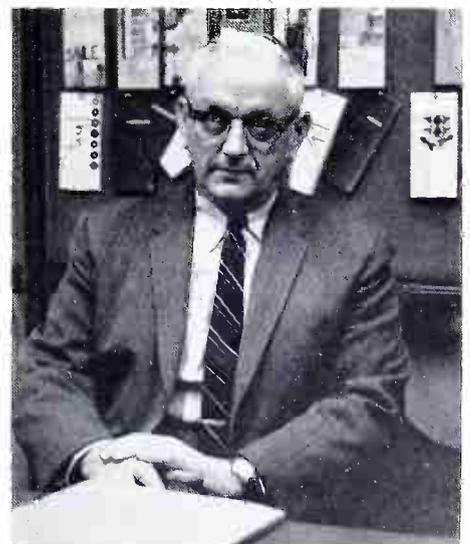
JAMES C. HIRSCH
Vice President National Sales



LEON ARONS
Vice President in Charge of Research



HARVEY SPIEGEL
Vice President Research



GUY CUNNINGHAM
Vice President Creative Director

THE PRO'S APPROACH *continued*

will be one newspaper that will survive out of this Detroit strike.

The difficulty which we've faced as a medium was when there was only one station in the market. It creates fantastic headaches for that one-station operation. Some of them handled it beautifully, thank goodness, and others handled it badly, but when you get to a one-newspaper market they hate it—and we're in enough contact with the advertiser that has to use it to know that it isn't the fault of the medium. It's just that "I only have one choice." So as the newspaper tends to become more single ownership in market after market, this will throw off other advertisers that we don't have now at all. By the sheer choice of "I want to use two media."

Huntington: Their cost will go up faster than ours, which also drives business our way.

You've often said that television, rather than being overpriced, as most advertisers feel it is, is underpriced. Would you explain that?

Cash: Well, look at some products. A Purolator product [auto accessories] may be a good case in point. If Purolator had come into the medium in 1950, 1951, 1952, as did Admiral, for instance, and bought a network hour show—I am guessing at the figures—for \$12,000 an

hour, and stayed with it for 52 weeks, it would have spent \$600,000. Purolator just came into the medium this year—and spent \$750,000 *in just one quarter.*

Now, here was a man selling television sets, radio sets, appliances. Everybody could use it as could everybody use a Purolator product for that matter, but the price tag of one item versus the other would generate for Admiral much more dollars for advertising than Purolator. Here is Purolator spending more in one quarter than Admiral did in a full year.

Can't you see the projection of this in front of us as suddenly products I can't even think of right now, like Wollensak, will be on the market and find it profitable to take ten times their annual budget today and spend it in one quarter on television, because the market will be bigger?

I hate to sound off on Purolator forever, but here is a typical product, like a man's haircut. If you don't get this oil filter out of your prospect's car every 5,000 miles, it goes 6,000 miles. You have now cut your market down 20%! But you can increase your market if you educate the people to the fact that they've got an oil filter that needs changing.

What big areas is TvB attacking right now?

Hirsch: Many areas. But specifically, we have been working more directly in the past several months on accounts rather

than categories. There are a number of accounts that have been what we would term "underspent" in television; the automotive category and each company therein would fall in that area, as well as building materials, clothing, jewelry. **By what criterion do you class an advertiser as underspent?**

Hirsch: By the percentage of dollars attributed to television by these advertisers in comparison with other media, the growth of television advertising in general and, specifically, comparisons of the TV spending for what we might call kindred products.

If you look at the association category, the American Gas Association and the Institute of Life Insurance are two excellent television advertisers today. But in the association category overall, television gets only around \$10 to \$12 million a year, about 14% of the dollars spent by associations.

Cash: We regard them as underspent in television, obviously, and underspent as a group. In other instances, the mutual fund field, with the exception of Dreyfus, hasn't started yet. And although Dreyfus is heavily committed to TV on a percentage of its budget, it is still only a \$250,000-a-year advertiser—but a very conspicuous advertiser.

Huntington: Except for aluminum, we don't have any base metal advertisers on television.

Is steel out?

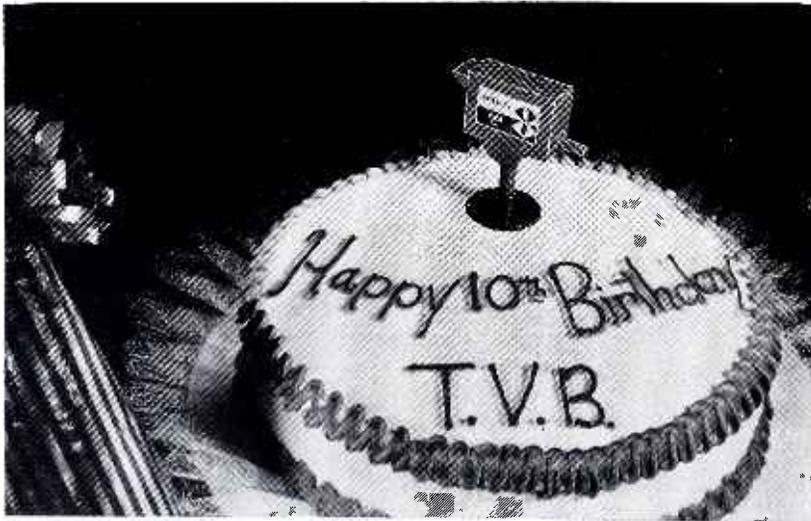
Cash: For all practical purposes, yes. They are coming around in an association form in the American Iron & Steel Institute—seeing the specific ability to take these collective dollars in the steel industry in behalf of cans for drinks—and this thing has suddenly taken off in considerable proportions, and now it is translating itself back again to individual companies. Where American Iron & Steel Institute has a campaign, suddenly Jones & Laughlin picks up a similar campaign just to sell and promote packaging, in this case tin cans.

Where we couldn't get off the dime with any number of big steel companies except for U. S. Steel, now suddenly we are finding the U. S. Steel money transferring within the associations and coming out in the form of U. S. Steel itself, and Jones & Laughlin, as mentioned.

Aside from the accounts that are underspent, do you feel that advertisers as a whole are underspending in television? You say television now has 16% of the advertising dollar. What do you think it can realistically expect to get?

Cash: It can surely get a bigger percentage than direct mail.

Huntington: Advertisers are not only underspent in their television advertising, they are underspent in their total advertising. All advertising as a share of the gross national product has declined steadily and all the forecasts are that it will continue to decline. I think we have to get accustomed to far bigger



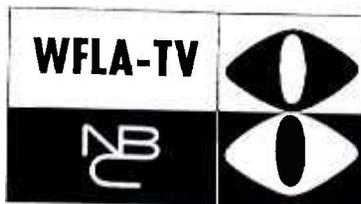
WE'RE TEN, TOO

WFLA-TV is proud to celebrate its 10th Anniversary, too. We're also proud to be serving Tampa-St. Petersburg—one of the fastest growing markets in the nation.

Take a closer look.

TOTAL POPULATION	up 41%	APPAREL	up 25%
HOUSEHOLDS	up 52%	F H A	up 53%
TOTAL SALES	up 42%	AUTO	up 48%
FOOD	up 38%	GAS	up 33%
GENERAL MDSE.	up 69%	L B H	up 22%
DRUG	up 32%		

More and more most people look first to WFLA-TV!



TAMPA - ST. PETERSBURG, FLORIDA

ORLANDO-DAYTONA



**DON'T
MISS it**

**#3 MARKET
IN FLORIDA**

LARGER THAN JACKSONVILLE

When you set your sights on the expanding Florida market you'll find that the ORLANDO-DAYTONA TV market now exceeds Jacksonville in number of households, buying income, total retail sales and retail sales of food, general merchandise, furniture, household appliances, automotive and drugs. And exceeds Jacksonville in TV HOMES (according to Sales Management's Feb. 7, 1964 survey of Television markets).

ORLANDO-DAYTONA... the only PRIMARY Television reaching the Space Age Markets surrounding the John F. Kennedy Space Center

WESH-TV
CH. 2 NBC
Katz

WFTV
CH. 9 ABC
Blair Television Associates

WDBO-TV
CH. 6 CBS
Edward Petry & Co., Inc.



THE PRO'S APPROACH *continued*

numbers than we had in the past. \$30 million sounds big now where \$15 million sounded big ten years ago, and for the same reason \$60 million will sound reasonable in the future.

Cunningham: We still run into advertisers who do not believe in advertising. One company in the mining industry, for instance, has a million dollar ad appropriation. But its management will say, if the same million dollars were invested in timber and mine leases in Canada, at the end of five years we could sell at a profit. What contribution will a million dollars make to our dividend?

How can you answer that?

Cash: We have some beautiful documentation on this. This is the "goodwill" factor, if you will, in stock appreciation, using as a base the top 500 corporations of the United States. Their sales growth rises in proportion to their TV spending and the value of their stock—their "goodwill"—rises as their TV spending increases.

Everybody envies the management philosophy of Procter & Gamble. P&G in 1951 was spending \$30 million in television, a lot of money in 1951. Did anybody ever dream they would spend \$140 million in television? That is where they

are today. Is P&G still selling soap? No, it's now also selling food, coffee, paper products—a company expanding with many individual companies within it.

Huntington: They spent almost twice as much in television as Ford spends in all major media.

Hirsch: Procter & Gamble is 90% in television and the automotive companies are in TV only about 20%.

Cash: Montgomery Ward is under-stored to Sears, Roebuck—that is, having too few stores. Also to Penney's. It's suffering from a long-term management decision that there would be a depression through labor, and the company is better known as a bank with a store front. Its current management is trying to turn around.

Here is where I will make book. I am assuming it will cost them \$3 million to open a store of any proportion at all. They now have some 500 stores. If they were to put that \$3 million in television, they would generate much more profit for the existing 500 stores than they are ever going to get out of one store which will cost them \$3 million out of capital.

If they don't move soon, it'll be awfully late. The others are moving.

Huntington: You can move stores to your customers or bring customers to your existing stores.

Cash: The whole supermarket industry has learned this. They've said, "No more new stores, let's get the traffic into the

existing stores." Every time you open up a new store, or as we were talking earlier, every time you open up a new television station, you pull the audience, or the customers, away from other stores. The object is to attract more people to the existing stores.

Cash: It's no longer a funny story, but it's sort of amusing. It's a fact that Leonard Lavin [of Alberto-Culver] tries to get the advertising agency to create the commercial before he starts making the product. He has completely captured the essence of what it's all about. "If I can sell it first and figure out the selling designs, I know I can produce it." This is a matter of ingredients and packaging and distribution all being there. "Tell me first how we're going to sell it. What's the creative copy?" How many other businesses should be thinking this way rather than saying suddenly, "We want to come out with a new product because Joe mixed two things together."

Sheehan: Like Edsel. Just the reverse.

Cash: There was no question about Ford being able to make another automobile. They could make a hundred by different names. But how do you sell it?

Too few of us realize that there is a speed element going here. I can make a good case for television having killed the Edsel, saving the Ford Motor Company a ton of money.

Because we were a medium able to

CHANNEL
KVII

7

Amarillo

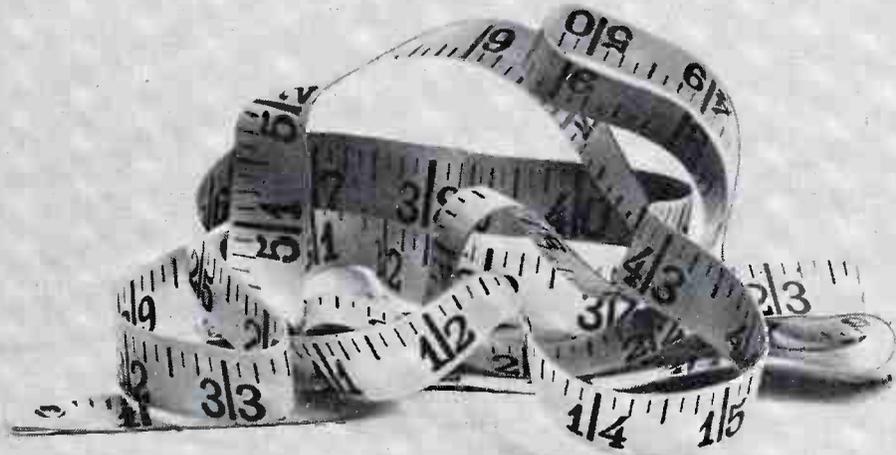
abc

the john walton stations

abc

KVKM 9 TV

Odessa · Midland · Monahans



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 invaluablely 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.



ROANOKE

Virginia's No. 1 TV Market in Net Weekly Circulation. (1963 ARB Market Analysis) An important distribution center with a consistent level of spendable income makes Roanoke one of the proven test markets in the country. Sell this proven market on the proven station.



THE KATZ AGENCY, INC.
National Representatives

THE PRO'S APPROACH *continued*

bring together 20 million homes in one hour, and everybody looked at this product, and enough of them said they didn't like it, we got a reaction in one hour. Other media, taking more time to reach their audience, keeps you alive longer when you are slowly dying.

Books have been written on this thing. If you have a mistake, face up to it and get out. If you have a good one, go like crazy, but don't try and keep the sick thing alive. This is terribly costly in management and it ties up capital.

Huntington: I think this is one of the basic philosophies that we have been expressing to manufacturers: if you have a small budget, don't spread it throughout the year. All that means is that you are delaying when you'll reach some people—spend it *now*, create the sales *now*, get the profit *now* and you've got a new advertising budget *now*. You've accelerated the whole pace of getting back into advertising.

Arons: That turnover concept is very important. Actually, you are doing that much more business over the year because you are getting people faster.

Cash: In the purchase of a product, a mutual fund, for instance, you can keep putting it off. If the fund is being run properly, it is becoming a little more expensive each year to buy, because it's worth more. Once you buy, you have to continually plow money into it to have it build to what you want it to be.

To take a slow-moving medium and let this quietly filter through is delaying the product's ability to perform for the consumer. The same thing is true for insurance, the longer you wait for it, the more it will cost, the less it will return to you. The need is to sell the insurance now.

Will people hear us when we say half the population is under 25 years of age *now*, not ten years from now? You treat this customer differently. He happens to be completely attuned to our medium. He grew up with it. Are you going to start using a medium that he isn't familiar with to reach this market?

Huntington: We did some research with Benton & Bowles about four years ago on savings banks in New York State. We tested their TV against their print campaign which ran in regional magazines and newspapers and showed that women, and to some extent men, but predominantly women had no interest in reading financial ads. The job the banks had, just like so many other companies, is to reach the people who are disinterested in what they have to sell and make them interested.

Cash: This is one of our selling problems. We must make a man realize that he has to commit considerable dollars. This is expensive. If he is a reasonable

man, he uses the semantic language, expense is a pile of something yea high. Is it any less expensive if you take the pile and spread it out? What we want here is reaction to our investment, to our expense.

There is enough history that we don't have to belabor it here. We made Leonard Lavin and Alberto-Culver. We made Lestoil. The aerosol market is completely a television market. Whatever products you put in the aerosol can, from National Sugar with its new Jack Frosted, Borden products, Pet Milk. Overnight they sell because they can communicate quickly with TV and get a response with it. They are short of cans now, that's their problem.

We are talking about advertisers going like Leonard Lavin, going up to 30% or 40% of their gross sales in television time. This takes an awful lot of guts. But they know what they are doing. Lavin has made his stockholders millionaires.

Next year Alberto-Culver will reportedly have 10% of its ad budget in magazines for the first time. What is your reaction to their spreading out now?

Cash: They will try, and they have different products in the line now that they think they can get some responsiveness to in other media. There is certainly no law that says they have to put all their money in television. I wish there were but it would put us all out of a job.

I think that when you get to an advertising budget of this size, you should be experimenting with other media. I think it will prove the efficiency of television. How we measure ourselves against other media. How good is good? You better find out. Maybe this will give it an extra oomph some place. I mean the other advertising media have an audience, let's face it. What are the economics in this thing? That's Mr. Lavin's decision next year. It was Shell Oil's decision about four or five years ago to try something like this, from a fairly equal media spread to a one media spread. People have left the medium, for awhile, but usually the trend is back, stronger, with more dollars in television.

Spiegel: Once you are using a fairly substantial proportion of your budget in television and you do spread to other media, there is really no way to evaluate the effect of the media because you still have so much money in this medium of ours doing a tremendous job, that you just don't know how to measure the few dollars you are going to put into other media. It is like the magazines of a few years ago crowing about P&G increasing their magazine budget by 50% or 100%—all the way up to \$1 million out of a \$150 million budget. Their money is still increasing much faster in TV.

Cunningham: Summing it up, television's unique selling proposition is the

fact that it is the only medium that reaches enough people often enough with enough impact to register a strong sales impact in the computerized marketing age. No other medium can possibly do it.

A prime example of this, and I think it is one of our great hopes for future revenue, is General Mills. It brought in a new boss. He computerized the entire operation, reduced the total advertising budget, reduced the sales cost, stopped production in factories. But he increased the television investment, because they were able to demonstrate the fact that TV was reaching more people more often with greater effect than any other form of advertising.

One area we haven't touched on is the advertising agency's use of computers in media buying. You have had roughly a year to observe the situation. What do you think of it?

Cash: There will be more use of computers.

Spiegel: We get a definite impression from the agencies that are deeply involved that it is a tool that allows them to examine more possibilities of media combinations and media schedules and so on and so forth.

You can have just so many timebuyers sit down with so many pencils and so many pieces of paper to examine so many different combinations and availabilities of media. The computer allows them to examine almost to the nth degree all the available data that they have. We feel that it is strictly a matter of them possibly making better use of our medium but not diverting any money away from it. In fact it will probably mean getting bigger shares of the advertising pie.

Huntington: We said almost from the beginning that the more you know about television the more television you will buy, and the computer will help them learn more about it.

Question: Has it caused any everyday practical problems in supplying demographic information?

Cash: Agencies realize the cost of getting it. Now we go back to Marion Harper's good quote. "What do we want to be precise about?" How precise do we have to be and how much money do we have? Already media is shouldering some 75% to 80% of the research findings data that the buyer uses. When we reach for more demographic data, there is an added expense load. And how are you going to employ all this information? How frequently do you need it?

- The concept of Leo Burnett is a very sound one. How many cereal-eating buyers do you have in that audience? How do you find this out and how frequently do you have to find it out?

There is one subject we haven't touched at all, the matter of local television. Several years ago local TV had averaged only 21.4% of total station revenues

since 1956. What is wrong with local TV? Why has it not taken off? Can it take off in any way similar to what spot has done?

Abrahams: You are quite right that this pie hasn't changed very much at all, although the numbers of total dollars have changed. Local television is a \$331 million business, up 7% from 1963. In most markets, its strength is in financial institutions, banks and savings and loans association. It looks mighty good with the automobile dealers.

You get to the problems when you get right down to the retailers. And here's the place where maybe we are going to see a trend which is going to hurt local retail advertising. Right now there are two major retail chains very seriously thinking about supporting their local retail stores with national spot campaigns. In doing this they are merely aping America's number one retailer, Sears, Roebuck, which today is in the midst of national spot campaigns in 10 major markets.

We may see a growth of total retail dollars, although they might not be recorded as local.

We are seeing another phenomenon coming along—a buying office representing many of the major individually-owned retail stores in the country who are thinking seriously right now of conducting national spot television advertising to support these outlets. Again, these are retail dollars, but not local dollars.

Because these people are putting money in television in their individual markets they will automatically encourage other retailers by the competition route to enter the medium as well. We are seeing this right now in the Sears campaign.

With local retailers we go right back to the problem we were faced with ten years ago—most local retailers feel that television is good for them in the same way they feel that vitamins are good for them. And they have their particular quarrels. They say, "If we can't get prime time in television as we get prime time space in newspapers—up forward, next to reading—we can't afford the type of commercials that P&G and General Motors use because we cannot amortize these across 50 states. We have only our own local area."

Then when you tie them down you find that they know very little about creating television. They were brought up with print and they've rarely used advertising agencies. When we do find a good local retail advertiser in television, we almost always find that he is backed by an advertising agency, a specialist who has shown him how to use television.

We are trying to encourage local retailers to use agencies in order to get them to get the specialized help they need. We think this is finally coming

TALK TALK TALK

- Buyers and sellers of television like to talk about the facilities of broadcasting, power-tower-coverage. These things provide a signal.

- Programming provides the audience.

- WTVY provides both.

- WTVY provides excellent coverage of the tri-state area; on the scene news; comprehensive weather; a well rounded farm program and information and entertainment of CBS Television.

- Ratings, well, we have those too.

- For the story of

WTVY

Dothan Alabama

One of America's great regional stations.
Call Meeker — National Representative;
Busby, Finch & Woods — Southern Representative — Or call F. E. Busby, G.M.,
205 792-3195.

THE PRO'S APPROACH *continued*

through as part of the big educational job that all of us have talked about around this table over and over again, reaching these people at their very beginnings, in their schools and colleges. Do you think that local retailing will be largely a daytime user?

Abrahams: That is about the way it is right now, daytime and late night. This is about the way the schedule is running for Macy's and the Sears organizations. Evidently they have decided that this is good and satisfactory time for them versus pages 3, 5 and 7 in the newspapers, which they consider prime space. Can television show them that they can get as many rating points that way with an equal expenditure of money as they can with prime time?

Abrahams: I am afraid now we are going into numbers, and most retailers don't think of numbers. They are satisfied with the results in television, which is the cash register action rather than rating points.

Spiegel: A retailer will say, here is a half-page ad that costs so much, and here is a full-page ad that costs so much. They will not convert that to say that this half-page ad received so much audience and this full-page ad received a different size audience. So if you bring them two spots, one at 8 p.m., the other at

8 a.m., one is a lot less expensive, *ipso facto* it is a spot, and we will buy it.

Do you count on local to make up much of a percentage of this 50% billings increase for television, or do you think it will maintain relatively the same proportion it now holds?

Abrahams: If you add to local what appears to be a trend to national spot, and you add these two things together and say retail, then I think you can make a very important contribution toward the amount we're talking about.

Cash: We heard this just yesterday, that more and more large retailers in the sense of department stores know and recognize the need for a marketing specialist. What share of the appliance market do we have? How big a share do we want to get? How quickly do we want it, and how many dollars are we willing to spend to get it? This is exactly the way any national advertiser by definition would go about his market.

I think we will see in the next five to ten years some real shake-ups on the marketing concept, because the profitability of the department stores is a pretty flat line, and where else do they turn? It's for darn sure their basic medium, newspapers, is going to become more costly each year. It simply costs more money to put them out. It's not because the owner wants to be arbitrary about it.

Who are the major hold-outs against TV

and what appeals must be made to bring them into the medium?

Cash: Basic metals we have mentioned, big heavy industry. Then we move into such things as mutual funds. The retail complexes are heavy advertisers, although light in TV. You can put them under the name of a major department store group.

To capulize it for you, there is about \$2 billion worth of local advertising dollars from department stores and supermarkets in newspapers today, which obviously qualifies them as big advertisers that are spending peanuts in the television industry.

Sheehan: You have another point here. You said big advertisers. There are big companies which are not big advertisers. We do not neglect these people because there are reasons for them to perhaps become big advertisers.

Somebody said, "If you don't tell your story, then Washington will." Now we are talking about such things as manufacturers of airplanes, people who are not big advertisers, but we don't neglect these people, and we don't write them off as never going to be good users of television.

Do they have a product to sell?

Sheehan: They have themselves, their corporate image.

Huntington: Shouldn't a company that produces the machines for automation express the other side of automation, which we have never heard? Shouldn't a company that wants to make a profit and believes a certain level is not enough, explain that it needs to make a bigger profit?

Supposing public opinion swings the other way on the space program? How many industries would go out of business, and yet have done nothing to express the value of the space program to the people?

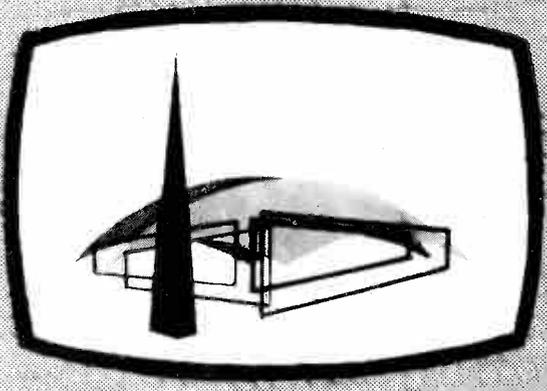
Cash: Their job is to sell the need of the space program, not how well you build the airframe to house the nose cone in.

Huntington: The old idea of corporate image is being turned around now to the corporate message. What is the point of view that you would like the public to have about your company? This calls for going to the disinterested public through our intrusiveness.

Cash: Symptomatic of how far things are moving along, we are scheduled to address the Northeastern Swimming Pool Association. Did you know that there were 70,000 swimming pools installed last year? Look at the size of this market. If the price is \$2,000 per pool, you come up with a \$14 million figure. If you had a product of \$14 million with 5% ad budget behind it, that's pretty good.

Huntington: What percentage of the homes have an air conditioner and what percent of the cars have an air conditioner?

eleven years of responsible broadcasting in west texas



KMID^{TV}
channel 2 NB

MIDLAND - ODESSA, TEXAS

Today's many worlds of music
are the result of an opportunity provided
by BMI for thousands of composers,
writers and publishers to be heard,
to be treated with dignity and respect,
and to share impartially
in the economic rewards
of their talents.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE



BROADCAST MUSIC, INC.

THE PRO'S APPROACH *continued*

Cash: Tremendous untapped markets. As an employer, how well do you do without air conditioning? You just don't exist. The same for elevators.

Sheehan: In the metal working industry, about the third or fourth largest industry in the country, they don't advertise anything. As of yet they don't have to. But that doesn't mean we can't find a way for them to do themselves some good with advertising.

Huntington: There is a whole generation growing up to whom copper plumbing is nothing good. It had the old image of copper tubing and piping, boy, that was great. But now we have a new plastics generation coming up.

TV has emerged as the leading national advertising medium. What new horizons remain to be conquered?

Arons: They are not really new. It is more of the old, it seems to me. I think we found that as we have been able to learn more about what television can do, we have been able to make that knowledge available to people who have things to communicate.

Huntington: No one would have thought years ago of using television as a medium for training their own salesmen, and yet every Avon commercial does this.

When you see the woman with gloves and hat when she is going door to door to sell Avon products, that is not only telling housewives what to expect, but it is telling the Avon saleswomen, "Don't go in a sweater and slacks."

Cash: The same thing with the Institute of Life Insurance. The whole thing was to train and inspire the life insurance agent as to what his business is about.

Cunningham: Ford found it could reach more of its salesmen through professional football than through any other possible communications medium available to it. That's why they advertise on Sunday afternoon, largely to acquaint their own sales force with what they are doing in television advertising.

Huntington: U. S. Steel found more of its employees found out more about U. S. Steel from its television programs than from its own plant materials in its own plant communities.

Hirsch: I remember, Pete, you made a speech about six years ago and referred to us as the Television Bureau of Marketing.

Cash: He makes a good point. Should we change the name?

Hirsch: In other words, if television is acting as a sales force for many companies today, making the calls before the salesman and pre-selling, reducing the cost of in-person selling, acting, as we said, as the public relations arm of an industry, the promotion arm, the merchandising arm, then it is a component

part of the structure of marketing and the cost of doing business. I think that this is where we are going, where more and more television is the marketing medium.

Cash: We find ourselves more involved in marketing than we do in media.

Colvin: I don't know whether it is germane, but I think the day may be not too far distant when the manufacturer may be able to go direct to the consumer without the necessity for a retailer. In other words, if the retailer continues to be too slow in taking advantage of this foremost means of person-to-person communication, we may find the houses of tomorrow equipped with a console in the wall in which we will simply punch in Christian Dior or Fashion Frocks, or something like that, and the consumer will buy direct from their room, and there will simply be a clearing house or warehouse out here, and the man will knock on the door and say, "Here is your dress, blue organza, size 10."

Cash: This has already happened in the toy industry. TV has given toys brand names. It is a *Remco* tank, it isn't just a toy tank. It's a *Tiny Tears* doll, it is not just a doll.

They are not dependent upon the big department store complex to open up its walls once a year and say, okay, now we have toys on sale, it's Christmas time. Because they are all self-packaged and can be sold any place, including vending machines. This changes the whole market, and it is now a year-round advertised product.

Abrahams: Toys used to concentrate 65% of their business in the months of November and December. This pattern is now changed considerably and will be changing more for the reasons you are talking about.

Cash: The self-packaging, vending, super-marketing, it is bound to happen. It already has happened. What can't you buy in a supermarket?

Abrahams: And store toy buyers no longer buy toys. They ask the question, "Is it going to be advertised on television?" and then they buy.

Colvin: The television station itself is the largest store in the city. It has been ever since television was founded and it will continue to be.

The television station with 300,000 homes is comparable to a store with 300,000 counters or 300,000 departments. And over this is a great imaginary roof that we call the signal, and this medium binds all of this together and makes a store out of it, and that is what I mean by saying that if the local advertiser cannot foresee this future, there may not be any future for him, because we are not really certain that we will continue to need the local retailer because of this tremendous store that television has built. This is not in the future. This is now.

END

**protection for our
clients . . . and for
ourselves as well**

We cannot afford to risk our good name anymore than you, as a buyer or seller, can afford to risk doing business without the facts and insight we can provide. Responsible people do business through Blackburn; the responsible broker.

**BLACKBURN
& COMPANY, INC.**

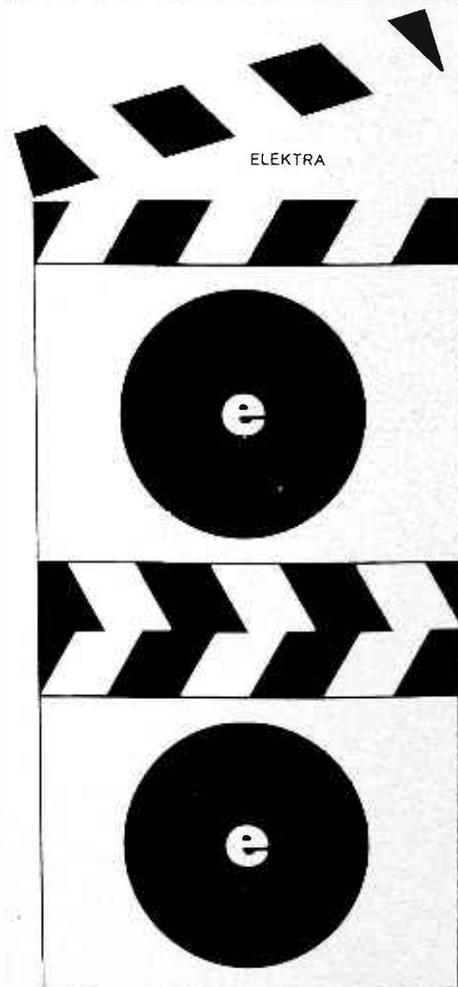
Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270

CHICAGO: 333 N. Michigan Avenue, FI 6-6460

ATLANTA: Mony Building, 873-5626

BEVERLY HILLS: Bank of America Bldg., CR 4-8151



33 W. 46TH ST., N.Y., N.Y. 10036 • JU. 2-3606



HOW TO START THE NEW YEAR RIGHT THIS CHRISTMAS

Option 1 Order a gift subscription to *Television Magazine* for the most important executive on your Christmas list. It's a gift he'll remember gratefully 12 times a year. \$5 each.

Option 2 Include with the subscription one of *Television's* newly-available library cases. They're designed to hold 12 issues in handsome, handy array. \$3 each.

Option 3 If you're already a *Television* subscriber, treat yourself to your own library case. It's not only a striking addition to office or home (black case, brown spine, quality gold stamping) but a perfect way to keep a year of depth reporting close at hand.

Option 4 If you're not a *Television* subscriber, don't let another month pass you by. Join the crowd who've already discovered in *Television* their guide to the industry's important currents.

To: TELEVISION MAGAZINE 444 Madison Ave., New York, N. Y.
I'm exercising my option(s) as follows:

OPTION 1 for _____ (Name)

OPTION 2 _____ (Address)

(City, State, Zip)

OPTION 3 for _____ (Name)

OPTION 4 _____ (Address)

(City, State, Zip)

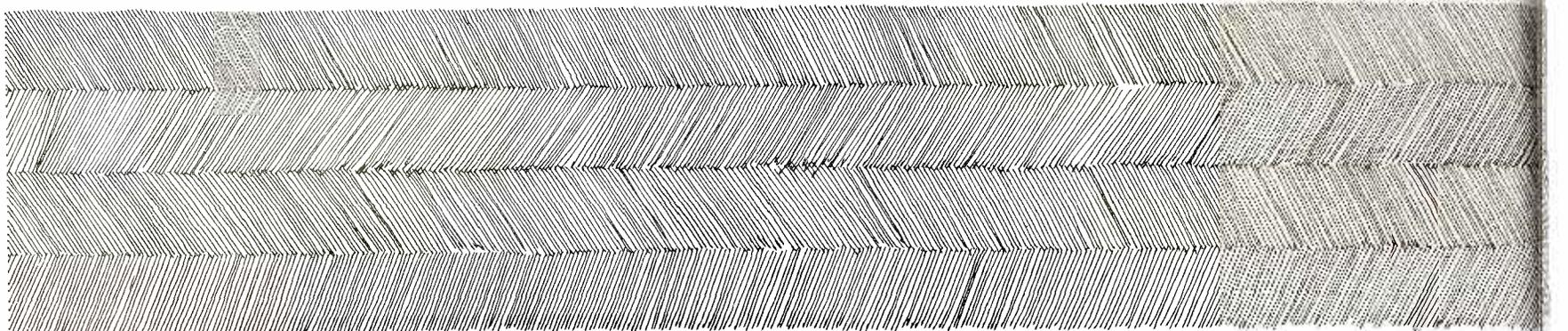
Ordered by _____ (Name)

(Address)

(City, State, Zip)

Payment Enclosed Bill Company Bill Me Later

NOTE: You needn't settle on just one option. TELEVISION's subscription service department can handle all combinations.



WHAT'S UNDER THE WRAPS FOR TV'S TOMORROW

BY RALPH TYLER

IN one of those coincidences that reveal something about the Zeitgeist of the mid-1960s, both Sony television sets and Sheaffer pens are featuring wristwatch television in their current print campaigns. The sets haven't been invented yet, but everybody knows they will be. Aren't the youngsters who read about living room television in *Popular Mechanics* in the '30s now watching it from their easy chairs? That's what it means to be an American in the 20th Century: the future is always at hand.

Nowadays, however, there are some dark spots on the horizon that weren't so discernable in the '30s. When you ask someone to discuss the future of television he is likely to preface his remarks with "barring an atomic war" or "assuming man has some sense and doesn't kill himself." Or you may encounter an Orwellian outlook picturing a materially surfeited man, with nothing further to strive for, crouched passively for hours in front of a full-color, stereoscopic, stereophonic wall-to-wall television set Pavlovianly conditioned to fare that even a Neanderthal would find light-weight.

Dr. Alfred Goldsmith, a man who has been very much a part of broadcasting history since he joined RCA as director of research in 1919, says that: "If you want to talk about television 25 years from now you have to assume a reason-

ably normal world from now through 1989—and that's a large order and unlikely."

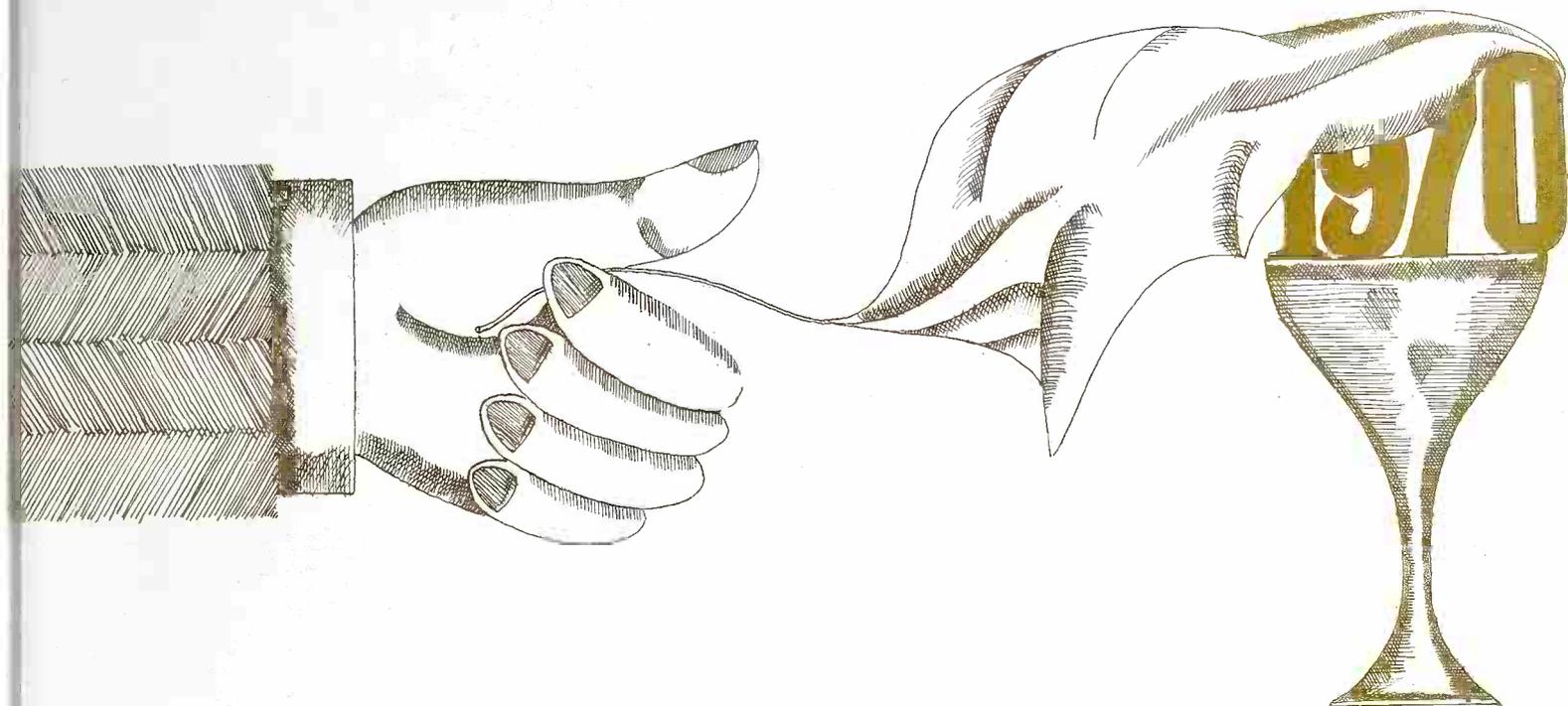
Dr. Goldsmith, who played an active role in both the first commercial radio broadcasts and the development of the commercial color TV tube, says that predicting five years ahead is difficult and ten years sheer guesswork: "Technology changes abruptly, in detail and basically." Much of today's electronic technology, he points out, is predicated on the transistor, which was unknown 25 years ago. Something equally unknown today may completely change the picture a quarter century hence.

And then there are those like William Hodapp (New York University lecturer who directed such TV programs as *Studio One* and *Omnibus*) who take the technical brilliance of television's future for granted, but ask, "Once you have all the toys, how do you grow up? What is on the box? This is what the boys haven't got an answer to." Hodapp says, "We may be watching television while floating on a satellite, but I don't want to float on a satellite and watch *My Little Margie* for its 18th rerun."

Whenever they come, those wristwatch television sets will be worn by that most complex of all machines, man. The people who talk about what television will be like in the future must also make assumptions about what man will be like.

Even if the future's television technology is considered in isolation from the human beings who will shape it and be shaped by it, it is still not that easy to make predictions that will hold up. For one thing, trends don't always continue in the direction they are heading at the moment. They may pick up or run down. Sometimes counter-trends start. A cartoon sequence in a recent *New Yorker*, for example, showed a man in the early days of television watching a tiny screen. The screen then grows larger over the years as he purchases new sets until, in the final picture, he again is seen watching a tiny screen on his portable receiver.

(A less whimsical version of this phenomenon was noted by the Television Bureau of Advertising last month in its 10th anniversary presentation [see page 36]. As TvB traced it: "Remember those early days when the number of television sets was small but the number of viewers per set was big? The sets were big but the pictures on them



were small. Then the number of sets got bigger, the viewers per set got smaller, the picture got bigger and the sets got smaller. Now the sets and the pictures and the viewers per set are all getting smaller while the number of sets gets larger.”)

Some of the future's trends will cross each other's paths with unpredictable results. Communication satellites, to cite a case, will bring nearly instantaneous live television transmission from any one spot on the globe to any other. But meanwhile designers are working on supersonic jet planes that will fly from London to New York, say, in an hour and a half. The question then will be whether it's more convenient to bounce your program off a satellite and then tape it for delayed transmission, since the time differences between capitals often will be awkward, or simply to put the tape in a can and ship it by jet. The relative costs, rather than the minor differences in speed between the two methods, probably will be the deciding factor.

WHO NEEDS THE MAORIS?

It is possible, too, that as the world is brought closer together by international television, the peoples of the world will become more alike, and, ultimately, less interesting to each other. Why should a man in the future Kansas City switch on a television program about the Maoris of Australia if the Maoris are no different in dress or behavior from the family next door in Kansas City?

But all these cautionary words aside, there remains the certainty that television has a brilliant technological future, alongside the possibility that it has a brilliant human future—a future that already is taking shape today.

Forty-one years ago, David Sarnoff told the directors of RCA: “I believe that television, which is the technical name for seeing as well as hearing by radio, will come to pass in due course.” This year, in two major speeches, Sarnoff has examined the future of computers, a development as revolutionary as television and one that already has started to affect its older electronic brother.

“We can already foresee the progressive blending of computers and communications,” Sarnoff said to the National Automation Conference of the American Bankers Assn. “This will lead to a combination of personal voice and

video communications, dial or pushbutton systems of transmitting computer instructions, and attachments for receiving and storing computer data from one end of the world to the other.

“The time will come when the individual in a technologically advanced nation will possess a personal number to serve as his private code for making or receiving local or global television calls, for credit information and innumerable other purposes. The number would tend to become as important as his name.”

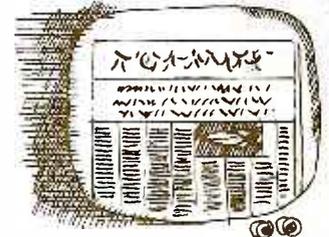
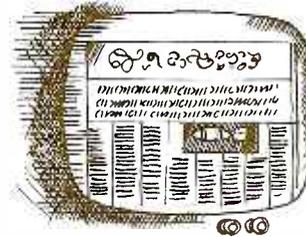
Sarnoff predicted that the combination of communications with the computer will make it possible to conduct many managerial operations without physically going to an office every day and devoting additional hours or weeks to more distant travel.

“Executives,” he said, “will be able to participate in high-level meetings without stirring from home. A special workroom will contain color television apparatus that will permit communication in sight and sound with other participants around the country and even around the world. Computers will flash pertinent information on the screen or in print through desk instruments, permitting an instant exchange of documents, graphic materials and views.

“Eventually, by making physical presence less essential to the discharge of business, the computer and communications complex will eliminate much of the rush and stress of modern living. Thus, ironically, the utmost in speed will cancel out the worst consequences of the modern vice of speed.”

In an article last May in *Fortune* magazine, the RCA board chairman predicted:

“Through communication satellites, laser beams and ultraminiaturization, it will be possible by the end of the century to communicate with anyone, anywhere, at any time, by voice, sight, or written message. Satellites weighing several hundred tons will route telephone, radio and television, and other communication from country to country, continent to continent, and between earth and space vehicles and the planets beyond. Participants will be in full sight and hearing of one another through small desk instruments and three-dimensional color TV screens on the wall. Ultimately, individuals equipped with miniature TV



transmitter-receivers will communicate with one another via radio, switchboard, and satellite, using personal channels similar to today's telephone number. Overseas mail will be transmitted via satellite by means of facsimile reproduction. Satellite television will transmit on a worldwide basis directly to the home, and a billion people may be watching the same program with automatic language translation for instant comprehension. Newspaper copy, originating on one continent, will be transmitted and set in type instantly on another. Indeed, by the year 2000 key newspapers will appear in simultaneous editions around the world."

The future development closest to hand, international television via satellite, has been commented on by all three network heads. In a speech to the European Broadcasting Union two years ago, CBS president Frank Stanton examined the limitations of the newly-launched Telstar before explaining where he thought its promise lay:

IT'S THE SUBSTANCE THAT COUNTS

"I cannot see how, within its present economic and technical bounds, Telstar, or any currently projected communications satellite system, can contribute significantly to the interchange of cultural or entertainment experiences in the predictable future. The peoples of all our countries have been reading one another's literature, acting one another's plays, playing one another's music for a long, long time. Television, as we all know, has itself participated extensively in this process through film and tape. I have no doubt that eventually communications satellites will greatly broaden the area of this nourishing activity and certainly multiply the audiences. In due time technological and scientific advances will very probably make television not only the most powerful, but perhaps also the most economical way for people of the world to share those experiences of the arts, of entertainment, of humor, of drama and of relaxation that enter so importantly into the building of a national character. But the means of transmission in itself will not alter the substance of all this material any more than the method of printing alters the substance of a book."

Where a communications satellite system immediately can make a valuable contribution, Stanton said, is in the

areas of reporting and discussing. "We cannot achieve a common purpose or a unity of values," he said, "unless people know what is going on and are able to conduct a dialogue on its meaning and its implications."

He proposed a sort of international version of the American town meeting, saying: "Through Telstar, we now can, and should, bring together the best minds, the most informed, most articulate, most concerned spokesmen of all peoples to explore these urgent matters, together and face to face, with all our countries sitting in as witnesses."

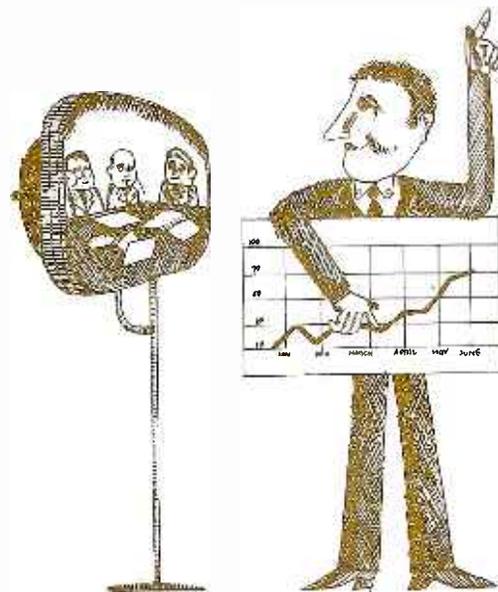
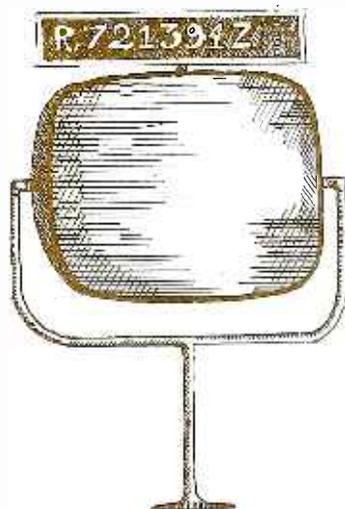
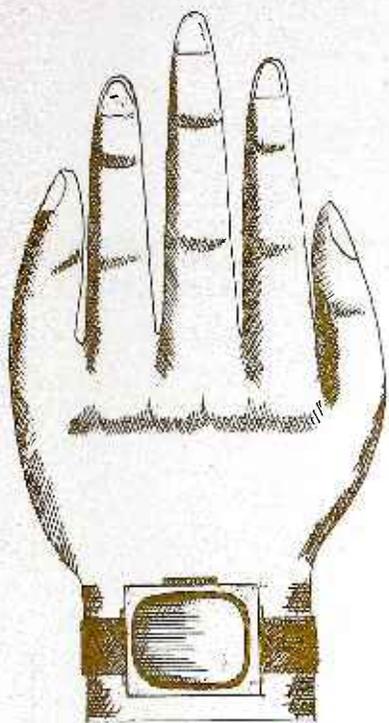
A year earlier David Sarnoff had predicted global satellite summit conferences with a TV camera trained on each leader to relay his image to all the others for viewing on a split-screen or on multiple screens. "In addition to conversing back and forth, each will be able to display charts or diagrams or even films relating to the questions on the pre-arranged agenda. . . . When closed sessions are desired, the transmissions could be scrambled and decoded by special equipment at each capital, using the same security techniques now widely employed in military and some commercial communications. When there is no need for secrecy, the conferences could be available for all to see and hear. With people everywhere riveted to the television screen, the leader of a closed nation might well think twice before blacking out his own country from an event of such magnitude—and one in which he himself participated."

Leonard H. Goldenson, president of American Broadcasting-Paramount Theaters Inc., has predicted that television will play an important role in the developing nations in raising the level of public awareness on important issues:

"The United States," he said, "has the best-informed electorate in the world and this is due in no small part to radio and television. The television camera is a magnifying glass revealing the character of the candidates for public office, and it cannot be used successfully by a phony or charlatan."

Goldenson also envisions worldwide marketing through television. He said some advertisers are now making plans for using the same television program at the same hour of the same night of the week throughout the world as a part of their merchandising program.

Robert Sarnoff, NBC board chairman, has proposed an



international organization of broadcasters, global in scope, to meet the needs of the new international tele-communications age. It could provide close technical liaison between countries and be a nerve center from which any broadcaster could learn what programs abroad are available to him.

Looking further ahead, to the age when the new technology has fashioned a network of instant communications that couples computers, automatic production machinery on an assembly line, and paperwork-processing systems at an accounting or distribution center, Sarnoff foresees the need "to adapt and update the Renaissance Man for assignment to business management. . . ."

TIME FOR THE FOREST

That won't be as difficult as it sounds, he said, because the availability of high-capacity data-handling and data communications systems "will permit tomorrow's executives to give more attention to the forest and less to the trees."

Whether this new Renaissance Man will lead to a new Shakespearean age in the content of television programming is moot. There are those who feel, like Herbert Jacobs, head of TV Stations Inc., that "we may have landed on the moon 25 years from now but it will still be boy meets girl." Jacobs likens the gladiator slave bouts of ancient Rome to the action westerns of today, and says there will be more of the same on television tomorrow, "whether on horseback or space rocket."

John Allen, programming vice president for McCann-Erickson, is pessimistic about the general television content of the future because he believes an increasingly all-embracing welfare state will eliminate "any real drive for educational self-improvement."

Allen, who was with NBC when it started broadcasting the first commercial television in 1941, also notes a persistence in mass appeal, with the highly rated programs of that day, when there were about 100,000 sets in the country, quite similar in content to the highly rated programs of 1964. Then the audience pullers were *Lowell Thomas and the News*, the *Mark of Zorro* and *Doug Allen's Thrills and Chills*, all of which are duplicated in some fashion by today's programming.

However, in addition to the "euphoria" programs for

the relatively passive mass audience of the Allen-envisioned future, he also foresees the existence of minority programming, some of it in a form of pay TV that will eliminate the need for a mass audience. He expects, too, that there may be a mixture of both government-sponsored and commercial television, rather like the British set-up today. He also offers the suggestion that out of the very "softness" of the mass life of the future may come a new tragic era, with television dramas providing the conflict and strife people will find they are missing in their well-padded everyday existence.

At the opposite poll to Allen on this question is New York University's Hodapp, who says he is only too pleased that machines will be doing all the things in the future that he doesn't want to do and that he expects this freedom from onerous labor, once general, will lead to a programming renaissance, rather than the reverse. "With its great new techniques," he says, "television can go back and investigate some of the gold that has not yet been mined. I'm looking forward to the kind of drama I'd like to see on our sets."

Hodapp predicts an international audience watching programs in an internationally agreed upon language "or else, more likely, we will have a kind of UN translator built into our sets because we love buttons and will continue to love them."

RCA's honorary vice president Goldsmith takes a position somewhere in the middle, predicting there eventually will be a greater willingness to accept educational or semi-education material, but only after painful experience.

"Take John Jones who is suddenly reduced from a 40-hour work week to 15 and finds he has to keep away from household affairs or his wife will go crazy," Goldsmith says. "After awhile he'll get fed up. Time hangs very heavily on one's hands if one has too much leisure. One man out of 10 will decide to take a regular television course in some subject that will offer a career with wider opportunities."

It seems, then, that what television's future will be is not entirely an objective question. Each thoughtful man carries something of that future inside himself, and in his present actions, both conscious and unconscious, is making it what it will be.

END



HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

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

Because of this respect, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell sponges or soaps.

WWJ and **WWJ-TV**

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

*The
Trouble
\$2,475,000
Can Buy*

By Edwin H. James





EVERY four years, however contentious the national exertion of choosing a President, an associated struggle of greater ferocity rages among the news departments of the television networks. According to tradition, which history tends to corroborate, the news organization that seizes dominance in its coverage of the political events of a presidential election year will hold it for some time thereafter.

As early as last March 10, the day of the nation's first primary in New Hampshire, it became evident that the contest among the networks in the election year of 1964 would be more tumultuous than ever. All three news departments turned loose upon New Hampshire such massive concentrations of manpower and machinery that all were able to declare Henry Cabot Lodge the Republican winner within half an hour after the polls closed.

New Hampshire was nothing more than early spring training for the head-to-head engagements of larger consequence that occurred later on in the coverage of key primaries in Illinois, Oregon and California. By the time of the first of the three principal events that determine network supremacy in an election year—the Republican and Democratic conventions and the election itself—CBS had made it clear that it was out to recover the leadership that NBC had overwhelmingly won in 1960, and ABC was making expensive efforts to improve its third position. NBC News, the well-fed but sternly disciplined pet of NBC's journalism-minded president, Robert E. Kintner, was showing signs of having been handed a blank check and orders to win again, or else.

In the coverage of both political conventions of 1964



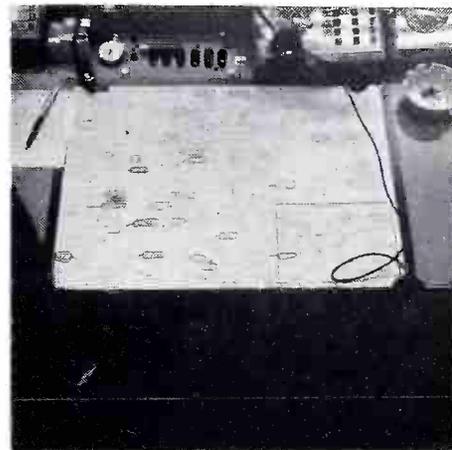
Miles of cable and millions of dollars were strung into NBC's computerized election headquarters on Nov. 3, 1964.

Everybody's question: Would it fly?

The view of NBC's Studio 8-H from just outside master control. Across the rear stretched the tally boards which would show the vote. On the deck at upper center were Huntley and Brinkley. At far left, John Chancellor. In the left foreground, NBC's election coverage command post.

NBC maintained the advantage it had won during the conventions of 1960. By remarkable coincidence, according to NBC's analysis of national Arbitron ratings, NBC attracted 51% of the total audience tuned to the political coverage during each of the party conventions of 1964; CBS's share was 36% and ABC's 13%. (By still more remarkable coincidence, NBC had reported in 1960 that according to a different rating system, Nielsen, its share of the total convention-watching audience that year was also 51%, CBS's also 36% and ABC's also 13%.) Allowing a few points for the windage to be expected in network announcements, NBC's assertion of dominance in 1964 apparently was justified. At least neither of the other two networks disputed it.

With the 1964 conventions over, only the main event was left—the coverage of the election itself on the night of



This diagram in master control plotted all the locations of NBC camera units covering the election count from coast-to-coast.

Nov. 3. For that the networks would make their ultimate efforts, spending a collective total of about \$7 million to assemble the largest array of people and equipment to swarm over any single story in the history of journalism. TELEVISION Magazine decided to learn what it could about the intricacies of creating so expensive a night of television programming. The most manageable approach seemed to be a study of the preparation and production of one network's election-night show, and the choice of networks was obvious: NBC, which had been indisputably the leader in television network news for at least four years and had bested its rivals in over-all performance up to that point in the political coverage of 1964.

As planning stood a couple of months before the election, all three networks would use familiar correspondents, Howard K. Smith, Edward Morgan, Bill Lawrence for ABC; Walter Cronkite, Eric Sevareid, Bob Trout, Harry Reasoner, Roger Mudd, Mike Wallace for CBS; Chet Huntley, David Brinkley, John Chancellor, Frank McGee, Edwin Newman for NBC. All three would use the Network Election Service, a consolidated reporting enterprise in which the networks and the two wire services, Associated Press and United Press International, would pool their coverage of the actual voting returns. All three would also use political experts, statisticians, special reporters in sample precincts and computers to make their own projections of the outcome of the races for the Presidency, 35 seats in the United States Senate and 25 governorships.

The projection systems had been tested in the four primaries, and CBS and NBC had wound up in a dead heat. CBS had been the first in New Hampshire and California. NBC had been first in Illinois and Oregon.

In mid-September the high command of NBC's election coverage, led by William R. McAndrew, executive vice president in charge of NBC News, made a trip to Cherry Hill, N. J., where RCA, which is NBC's parent company, was putting together the computer system for NBC's election program. McAndrew had said in advance that the NBC delegation already was familiar with the computer plans on which the NBC News election unit had been working with RCA for the past year and a half. The chief reason for the trip to the RCA plant, McAndrew said, was to see a new electronic invention that would be used on the election night show. "It's our secret weapon," he confided. "We're not going to talk about it until just before the election, but we've got a thing that will automatically translate computer language into English and show it on the

DIVCON was the secret weapon NBC planned to spring on the opposition election day

home television set. Our audience on election night will be able to read the voting projections as they come out of the machines. Wait until we spring that one on CBS."

Cherry Hill, which is on the outskirts of the Philadelphia-Camden, N. J., metropolitan complex, is a recently developed "industrial park" containing expanses of unimproved acreage, a number of electronics plants, some high-rise apartment buildings, a couple of restaurant-night clubs built for credit-card-bearing members of the new scientific management class, and the Cherry Hill Inn, a split-level compromise between early Las Vegas and late Howard Johnson, which advertises itself, on a large billboard, as "one of the seven fine inns of the world." The other six are unidentified.

McAndrew drove from New York with Robert (Shad) Northshield, the general manager of NBC News who was in direct charge of the network's election coverage, and Reuven Frank, the widely respected producer of the *Huntley-Brinkley Report* who would be the executive producer of the election program. They checked into the Cherry Hill Inn a little before midnight and then reassembled at the bar for a night-cap. "This joint was decorated with mill ends," Frank said glumly. Northshield looked around with evident distaste. "I haven't been here since that awful night of the California primaries," he said. "This was where I woke up the next morning wondering whether I still had a job."

CHALLENGE IN CALIFORNIA

Projecting the winner of the race in California between Barry Goldwater and Nelson Rockefeller for the Republican nomination for the Presidency had put NBC to the sternest test it faced all summer in the continuing contest among networks to be first with projections of primary returns. On California's primary day, June 2, Northshield and Frank were at RCA's Cherry Hill plant where the computers that projected the California results were located. Northshield was there to supervise the use of information the computers put out. Frank had gone along to get ideas for the national election program he would do on Nov. 3. Northshield had a direct telephone line to McAndrew, who was in the network's Burbank, Calif., studios where the NBC California primary coverage originated. Kintner, the NBC president, was also in California to attend a convention of executives of all of NBC's affiliated stations. For primary night, Kintner's suite at the Beverly Hills hotel had been fitted out with three television sets, one for each net-

work, and a direct line to McAndrew at the Burbank studios. The elegant hotel was festooned with cables leading to Kintner's command post.

One of the viewers who saw Walter Cronkite declare Goldwater the winner at 7:22 p.m., Pacific daylight time, on CBS was the president of NBC. The words were hardly out of Cronkite's mouth before the signal on McAndrew's Beverly Hills phone lit up. McAndrew immediately called Northshield. At Cherry Hill the computers were calculating projections by two systems, one of which was indicating at the time that Goldwater would win by 53% of the total vote, and the other that Goldwater would squeak in with 50.5%. Northshield told McAndrew that in his judgment the race was too close to call, especially in the total absence of returns from northern California where the polls were still open. After considerable discussion, some of it heated, between Cherry Hill and Burbank and Burbank and Beverly Hills, the Northshield view prevailed. It was not until 9:50 p.m. in Burbank and Beverly Hills and 12:50 the next morning in New Jersey that Northshield decided it was safe to project that Goldwater would win. By that time a good many northern California votes had been tabulated and the computers were sticking with their statistical forecasts of a narrow Goldwater victory. Northshield went to bed in the Cherry Hill Inn without knowing whether the final vote would confirm the computers' judgment but fully aware that if it did not, reprisals would be swift and terrible. As he lay awake he had visions of being driven out of Radio City and into the streets of Rockefeller Center with his head shaved.

"Well," said McAndrew three months later as he and Northshield and Frank sat among the mill ends, "we were right, thank God, although at the time I wasn't so confident."

"You have to trust the machines," Northshield said. "Now if we can just trust the people who run them." He stared into his drink. Northshield has a long face that looks a little like a morose bloodhound's when he is troubled.

"Tomorrow," said Northshield. "I dread tomorrow. Tomorrow we will be among the computer types. You'll see people who make paper dragons so they can set fire to them."

The next morning McAndrew, Northshield and Frank were joined at breakfast by George Murray, a producer who would assist Frank in the election program, and John Chancellor, the NBC News correspondent who had been assigned to report projections and analyses on the show. Murray and Chancellor had driven up from Washington that

morning. Still another member of the party, Frank Jordan, the manager of election planning for NBC News, arrived. Nobody asked where he had come from. Among Jordan's jobs was the establishment of a network of precinct reporters spread all over the country. Jordan's associates were accustomed to hear from or of him in Chicago at one hour and Two Sticks, Ind., the next.

After breakfast the six NBC newsmen walked from the Cherry Hill Inn to RCA's plant, a low-lying structure of antiseptic design that was spread over a number of acres. In the lobby, an area painted in forgettable colors that were probably cream and light green., they were met by an RCA delegation, mostly wearing Navy blue suits, white shirts and maroon ties.

The leader of the RCA group turned out to be Arthur Katz, a middle-sized man with receding hair that was arranged in no definite pattern, a slender nose that inclined sharply toward his chin, and a wide, thin-lipped mouth. Katz looked at his watch. The party had planned to gather at 9 o'clock. It was now 9:10. "We are a little late getting started," Katz said briskly. "Let us look for a moment at one of your machines."

THE THIRTY-THREE-OH-ONE

At one end of the lobby was a glass wall and in a room beyond it were several rows of metal cases about six feet high, three feet wide and, variously, 12 to perhaps 20 feet long, all painted powder blue. "That," said Katz, "is a thirty-three-oh-one and some associated equipment. As you will recall, you had two three-oh-ones linked on line and in real-time for the primaries—a relatively simple configuration. The thirty-three-oh-one, of course, has considerably greater capability. For the November election we have conceptualized a system of two thirty-three-oh-ones and five three-oh-ones with appropriate supporting equipment. I think we must agree that this will be a fairly sophisticated configuration." Katz smiled widely as though he had just handed an ice cream cone to a slightly fractious child. He turned serious again. "But we are running a little behind the schedule I had planned," he said. "Shall we go down to Operation Ballot?"

As the group walked down a long corridor, Northshield turned to an associate. "I don't want to know how these computers work," he said. "The computer guys keep trying to tell us how to cover news. I figure if I knew anything about computers I'd start telling them their business and then they'd have an excuse to tell me mine."

Operation Ballot was the name RCA had assigned to the special administra-

five section that had been set up, with Katz as manager, to plan, assemble and operate the computer system for NBC's election coverage. Katz led the RCA and NBC party into a large room containing several tables and chairs, a number of teletype machines, some large television monitors that looked like oversize home television sets in plain metal cabinets, and odd pieces of other equipment. After the NBC newsmen had sat down, some in chairs and some on tables, Katz began describing the intricacies of the computer system that had been, as he said, conceptualized. After a while McAndrew interrupted. "Arthur," he said, "I don't understand all the technology. We'll leave that to you, and we're confident that you'll have it in working order. Now how about DIVCON?"

DIVCON was the secret weapon that McAndrew had mentioned before leaving New York. The name was a contraction of Digital to Video Converter, and the device was a metal cabinet full of electronic circuitry that would project, in intelligible form on a television screen, the information coming from computers. At Katz's instruction a technician pushed some keys on a teletype machine and one of the television monitors suddenly lit up with the message:

DISTRICT OF COLUMBIA
PRESIDENT
78% REPORTING
JOHNSON
WILL CARRY
WITH
ABOUT 56.7%
OF THE VOTE

In quick succession the DIVCON screen showed a series of such messages, with different states, different races, different candidates and different numbers. "This," said Katz, smiling, "is one of the nicest toys I have seen. It will do almost anything we want it to."

Katz explained that as projections came from the computers they would be stored for display on DIVCON at any time during the election night program. DIVCON would create its displays in any combination of letters and figures that had been programmed into the special computer to which it would be connected. Right away the NBC contingent perked up. "I could do election night with one correspondent and this machine," Frank said. More messages appeared on the DIVCON. "We have to edit that copy," Frank said. "It's wordy. Also I wonder whether the assertion 'will carry' isn't a little too strong. Would 'to win' be better?"

"How about 'projected winner'?" Chancellor said.

"No," said Northshield, "to win' is better. We don't want to weaken the statement too much."

For the next hour or so Frank, Chancellor and occasionally the others busied themselves with refinements of the mes-

sages that DIVCON would show. In the next room was a television monitor connected to a keyboard not unlike that of an ordinary typewriter. When a key was touched, the appropriate letter or figure appeared on the screen. At the touch of one key reserved for that purpose, any part of the message that had been electronically "printed" on the screen could be erased. Frank began tapping out various styles of DIVCON messages with one finger. By lunch time he and Chancellor had agreed on one style:

TENNESSEE 78%
PRESIDENT

JOHNSON
TO CARRY BY
123,000 TO
234,000 VOTES

One of the important principles they had settled on was the extra space between "PRESIDENT" and "JOHNSON." They felt it improved the clarity of the display. With Katz as the host, the NBC delegation and a number of RCA people went to lunch at a restaurant across the highway from the plant. After lunch they returned to the headquarters of Operation Ballot, and Frank, Chancellor, Murray and Jordan resumed working on DIVCON copy styles. McAndrew and Northshield went off to talk to some RCA executives.

Katz meanwhile explained that on election night four of the seven computers, one 3301 and three 301's, would be operating in the New York studio from which the election program would originate, a 3301 and a 301 would be operating in Cherry Hill, and still another 301 would be operating at an RCA plant in nearby Camden, N. J. Katz said that "higher authority" had decided to make the installation in the NBC New York studio, although the dispersion of the computers added to the complexities of the job. There were advertising virtues to be had, he said, in exhibiting the RCA equipment on the coast-to-coast broadcast to which the computers would be supplying so much information.

A couple of months earlier, an RCA house organ, *Spark*, had published the following advice to the company's salesmen: "If you have a customer who has any doubt about RCA's computer capability, systems capability, real-time capability, programing capability, or any other capability, this is the time to prove we're not just talking—we're doing. And we can prove our points right in their own living rooms—just get them to watch NBC."

All seven computers, Katz said, would be tied together in an elaborate communications network involving thousands of miles of telephone lines and some 300 pieces of supporting equipment. "Let me emphasize that the system will operate in real-time," Katz said with a satisfied smile.

Later another RCA executive with a vocabulary more attuned to the general idiom than Katz's, explained that a real-time system was one in which the computer could receive instructions and automatically act on them. "In real time," he said, "the computer can do several things almost simultaneously." The 3301 computers that would be in the NBC setup, this executive said, had real-time capability built into them. "You can tell the 3301 that you want a piece of information, and you will get the answer back in 1.75 microseconds," he said. A microsecond is one-millionth of one second. The 301's needed auxiliary equipment to operate in real time. They functioned more slowly than the 3301's, he said. Their time for response was 7 microseconds.

The 3301's had another advantage, the executive said. They could store up to 160,000 bits of information in their own memory devices. The 301's could store up to 40,000. But the memory systems of both types of computers could be enormously enlarged by the recording of additional information on magnetic tapes that could be fed into the computers. "All told," Katz said later, "we will, on election night, have something in the magnitude of 200 times 5 million bits of information stored on tape and in the machines."

Katz said that the total computer capacity that had been planned for NBC election night would considerably exceed the network's needs. "We are conceptualized," he said, "so that if one machine drops out of the configuration, the others can carry on. We can drop down to four computers before we lose the show."

Within a couple of hours after lunch, the NBC newsmen had agreed on the general styles in which DIVCON copy would be presented. They thanked Katz for spending the day with them and expressed genuine enthusiasm for DIVCON. As they left, Katz's smile came on and went off, in whatever number of microseconds it had been programmed for.

PRESTIGE BY ASSOCIATION

In advance publicity about election coverage both ABC and CBS made much of their associations with the political analysts and statisticians who had set up those networks' systems of projection. For the primaries and the national election ABC had repeatedly referred to the services of Oliver Quayle, a political researcher, and Dr. Jack Moshman of CEIR Inc., a data processing firm that had programmed the Burroughs computers that ABC used. CBS had widely publicized the contributions of Louis A. Harris, the conductor of political polls, who had designed CBS's Vote Profile Analysis. NBC had at its disposal two experts of towering reputation in their fields, but it never officially identified

Two of the country's high-powered mathematical-political wizards hired on with NBC

either, perhaps to spare them the revelation that they were both moonlighting on their regular jobs.

The men who devised NBC's two systems of projection were Dr. John Wilder Tukey, a distinguished mathematician, Princeton professor and associate executive director of research at Bell Telephone Laboratories, and Richard Montgomery Scammon, who has been director of the United States Census Bureau since 1961. Tukey is essentially a statistician, Scammon a political scientist.

As Frank Jordan, NBC's manager of election planning, explained it, Tukey had been engaged by RCA about 18 months before the election to design a statistical model on which projections could be based. At Tukey's suggestion Scammon was brought in to develop a second system that would complement the first. The two systems could be used to validate each other and so improve the probabilities of accuracy. Jordan was hurrying off to San Francisco at the time he was asked about NBC's methods of projection, and he referred the questioning to Bud Lewis, an NBC producer who had spent the previous six months in charge of the analysis section of Jordan's election unit.

The Tukey system, Lewis explained, was based on a statistical principle called "borrowing."

"Don't ask me to explain the scientific angle," Lewis said. "I'm a newsman, not a statistician. But here's how it works.

"The computer has stored election data for every county in the United States, going back as far as reliable voting records go, maybe two, three or four elections. All the counties have been sorted 20 or 30 different ways, according to such characteristics as income, age, that sort of thing, and all that information is in the computer.

"Now on election night when the machine gets a vote from a county of a certain characteristic—say it's a county with a median income of \$4,000—it then applies that vote to all the other counties in which the median income is \$4,000. But it doesn't stop there. While the machine is doing this in a split second, which would take 40,000 monkeys 40 million hours to do—you know how those computer guys talk—it is also discovering that the original county from which we got this vote has a median age of 27.3. So it takes the same vote and assigns it to all the counties where the median age is 27.3. If the median education in the county is, let's say, three years of high school, the machine runs the vote through all the other counties with that educational characteristic. And so on down the list.

"What all this means is that we can

start borrowing the early returns and applying them throughout the country. Pretty soon, as more returns come in from more counties and are played across all the other similar counties in the model, the machine begins to see similarities. It begins to give us what the statisticians call variance factors. It says maybe that Johnson is leading and will win by a range of, say 50.7% to 60.1% of the vote, and it also calculates the statistical probability of his winning."

Lewis explained that NBC would tap the widespread reporting service of the cooperative Network Election Service to get fast returns to feed Tukey's model. NES would have reporters in 130,000 of the 170,000 total precincts in the country. Those reporters would telephone the local returns to NES headquarters in each state, from which state totals would then be relayed to the NES national headquarters in the Edison Hotel, New York. To accelerate the delivery of county figures to Tukey's system, NBC would have a representative of its own at each NES state headquarters, and he would sort out figures according to county and telephone them to the nearest of four regional centers in San Francisco, Chicago, Atlanta and New York, that NBC had set up for itself. Those four centers would be equipped with high-speed teletype service to deliver information direct to RCA's computers.

THE SCAMMON MODEL

The second projection system, which Scammon had designed, required a separate and much larger corps of NBC's own reporters, Lewis explained. Under Scammon's direction NBC had picked out 2,941 "key" precincts that it would staff on election night. Of the total, 399 were "national keys," chosen because they had voted within plus or minus 1% of the way the nation as a whole had voted for Kennedy and Nixon in 1960. Reporters in the national keys would deal only with the vote for presidential candidates, which they would telephone to the nearest of the four NBC regional centers for relay to the computers. All the national keys were in eastern and midwestern time zones and in precincts equipped with voting machines which lend themselves to faster tabulation than paper ballots.

The 2,542 other precincts in Scammon's sample were state keys, Lewis explained. These had been chosen because their votes for President, senator and governor in 1960 had coincided closely with the total votes for those offices in their states. Reporters in those precincts would telephone results of presidential, senatorial and gubernatorial races, and the four regional centers would relay them to the computers.

Lewis said that there was no real need to use computers to calculate the returns from the key precincts. "A guy with a handy-dandy adding machine could do it as well, but it would take a little longer," Lewis said. "Probably Scammon and his wife—she's pretty hot with statistics and she'll be there election night—could do it with a couple of sharp pencils." The computers would be used only to get an extra margin of speed.

The two systems of projection probably sounded pretty complicated, Lewis said, but they were only half of the work that NBC would ask RCA's computers to do, maybe the less important half. The computers would also be used to produce analytical reports.

"We want to make better sense of what is happening," Lewis explained, "to give our guys on the air something to say that's meaningful." After past elections, he said, political scientists had to piece their analysis together from slow, bit-by-bit research. "This year," he said, "we'll be publishing somebody's doctorate on election night."

Lewis said that for six months "we've been trying to see how many ways we can slice up the vote so that we can reflect the realities of this election.

"We started out by dividing the country into geographic areas that have certain political distinctions. We have programed the computers so we can call out the voting for these regions, and we will know whether Goldwater succeeds in putting the West and South together in such strength that he overwhelms the North.

"We also want to know how different kinds of people are voting: people with high, middle or low income; people of various educational levels; Catholics, Protestants, Jews, Negroes and whites; people of strong ethnic characteristics.

"To get this kind of information we have set up a couple of thousand precincts that represent concentrations of significant groups. In Connecticut, for example, we'll have about 10 precincts of seven different kinds, about 10 with concentrations of high income and high education, another 10 of middle income, 10 of low income, 10 that are Negro, 10 Italian, 10 Slavic, 10 Jewish. We call them 'tag' precincts.

"Altogether there will be 306 national tags and 1,770 state tags. These have nothing to do with the key precincts that feed the computer for projections. The tags are for analytical information. In every one of them there'll be a reporter phoning in returns."

Lewis said the tag reporters, like those in the key precincts, would telephone their reports to the regional NBC centers, which would also send along the tag

data to the computers. The computers would assimilate the information according to voting group characteristics.

If the computers and the correspondents failed to choke on the largesse of intelligence that Lewis had already described, he was prepared to add something more.

"We also have a little thing we call WHIF," Lewis said. "That stands for 'what if?'—what if Goldwater wins by such-and-such percent in South Carolina? We want to know the answer right away."

The WHIF project amounted to the preparation of a large number of alternative explanations for possible results. Some months earlier NBC had engaged eight political science professors at colleges around the country to prepare reasons for different things that might happen in their areas. As an example, Lewis produced what he said was an original draft—to be refined for programming in the computer—prepared for the presidential race in South Carolina. For each eventuality the professor in that area had given an explanation, as follows:

If Johnson lost, "Thurmond, racism, growing Republicanism winning combination for Goldwater. First Rep victory since 1876." If Johnson got 40-49% of the vote, "but Gold far behind Thurmond 1948 vote." If Johnson got 25-40%, "and Gold majority approaches Thurmond 1948 vote—major fusion of Dixiecrat and Rep." If Johnson got 0-24%, "to such an extent that Gold majority exceeds Thurmond 1948 vote." If Johnson won, "Thurmond and racism no impact; Dixiecrats not deliverable to Republicans." If Johnson won more than 52%, "Biggest majority for Dem since FDR."

All the WHIF's, Lewis said, were being put into the computer so that, as the results became known, the appropriate explanations would automatically spew out of the machines.

"Our system sounds pretty complicated," Lewis said, "but I think it's better than the others have. The Lou Harris system at CBS has chiseled out a microcosm of the country, a collection of precincts all around the country that contains a precise representation of the country as a whole. If the country has a 5% Jewish vote, the CBS microcosm has 5% Jews. If the nation is 10% Catholic, theirs is 10% Catholic. So their whole damned sample has to report—or at least a good part of it—before they know for sure what their projections are. And bear in mind that they're using the same sample for both projection and analysis.

"We ought to be faster. Theoretically one return from one of our key precincts will indicate the total vote. Of course, we won't go with one return. We'll wait until the computer develops solid trends.

But we'll be using our tags for analysis long before the whole lot of them have reported in."

Lewis looked at his watch. It was nearly 8 p.m. "I never get home for dinner any more," he said. "And to think that only a little while before I got this assignment I was with a film crew in Samoa."

Two weeks before the election McAndrew and Northshield lunched at La Fonda del Sol, a Latin American restaurant in the Time-Life building across the Avenue of the Americas from Radio City. Northshield ordered a Margarita (a cocktail made of 1½ ounces tequila, ¼ ounce Cointreau, 2 ounces fresh lemon juice and served in a glass whose rim has been lightly frosted in fine salt). McAndrew ordered a glass of ice water. He has to watch his weight. McAndrew seemed distracted. He had spent the morning in conferences with Kintner and other high NBC executives deciding what to do about a demand from Dean Burch, chairman of the Republican National Committee, that Barry Goldwater be given equal time to "answer" a televised speech by President Johnson. The President had appeared in his capacity as chief of state to comment on the change of leadership in the Soviet Union. McAndrew said NBC had decided to offer the time to Burch. If Goldwater went on, NBC would then have to give time to all the splinter-party candidates running for the Presidency.

"Well," said McAndrew to Northshield, "how's the lash-up in 8-H coming?"

Studio 8-H is a huge cavity in the middle of the skyscraper at 30 Rockefeller Plaza in which NBC and RCA have their headquarters. The election program would originate in 8-H.

"A week ago it was a disaster area," Northshield said. "Now it's beginning to take shape."

McAndrew said he'd like to look in on 8-H after lunch.

"By the way," said Northshield, "Smiley Katz came in this morning with a cheery message. He said they'd had a power surge in the studio and his computers were all wiped out."

McAndrew looked startled.

"It isn't as bad as it sounds," Northshield said. "It just means they've lost a little time in getting the system set."

Neither man said anything more about the computers.

Northshield spoke up. "I've ordered classy sweatshirts for all the guys in the studio crews."

McAndrew looked at him. "What are we supposed to be running? A gym of some kind?"

"Don't worry," said Northshield. "The sweatshirts are the same color blue that the computers and our sets are painted. They'll say 'NBC News' on the front and 'Election Night 1964' on the back.

They'll look good. The guys will need them. It's going to be cold in there. The computers won't work in warm temperatures. Also, if you'll remember, Kintner said after the California primary that the CBS crews looked neater than ours. This time ours will look neat."

On the afternoon that McAndrew and Northshield inspected it, 8-H had been fitted out with most of the sets and equipment that would be used.

Against one wall of the studio was a large semi-circular platform elevated 12 to 15 feet above the studio floor. This was the Huntley-Brinkley deck, and it looked like an over-size pie plate stuck half way into the studio. Arrayed along the base of the deck, on a platform curved in the same semi-circle, were perhaps a dozen television cameras which were facing the opposite side of the studio. Across the studio from the Huntley-Brinkley deck, in a long arc corresponding approximately to the curve of the deck, was the main set. At its left, as seen from the Huntley-Brinkley position, was an elevated desk-high enclosure in which John Chancellor would sit. Behind his position was a large screen on which the DIVCON projections would appear and above it was a sign reading "Electronic Voting Analysis." To the right of the Chancellor desk, at a higher elevation, were five large display boards that would be used to show the standings in the presidential popular vote, the presidential electoral vote and the races for Senate, House and governorships. These were called the summary or recap boards.

The rest of the long arc contained 51 displays, one for each state and the District of Columbia, on which would appear tabulated returns in the presidential election; 35 displays for the states in which senatorial elections would be held and 25 for the states that would elect governors. These displays were called, collectively, the state boards. At the end of the area of the Senate boards was a desk for Frank McGee. At the end of the governors' boards was a desk for Edwin Newman.

The operation of the state boards was under the direction of Stan Rotcewicz, who is business manager of the *Huntley-Brinkley Report* and who has been involved one way or another in NBC election coverage since 1948—the first time an election was reported on network television. Rotcewicz had worked out a system that he thought would set records for speed in the posting of results.

On each state display board were painted the names of the state and the candidates. To the right of each state name was a space in which the percentage of total precincts reporting would be posted. Below each candidate's name was a space for his tabulated vote. The figures would be posted electronically by the manipulation of dials on consoles

*A long, hard night
in Studio 8-H as
NBC covers an election
and seeks to maintain
the margin it won in 1960*

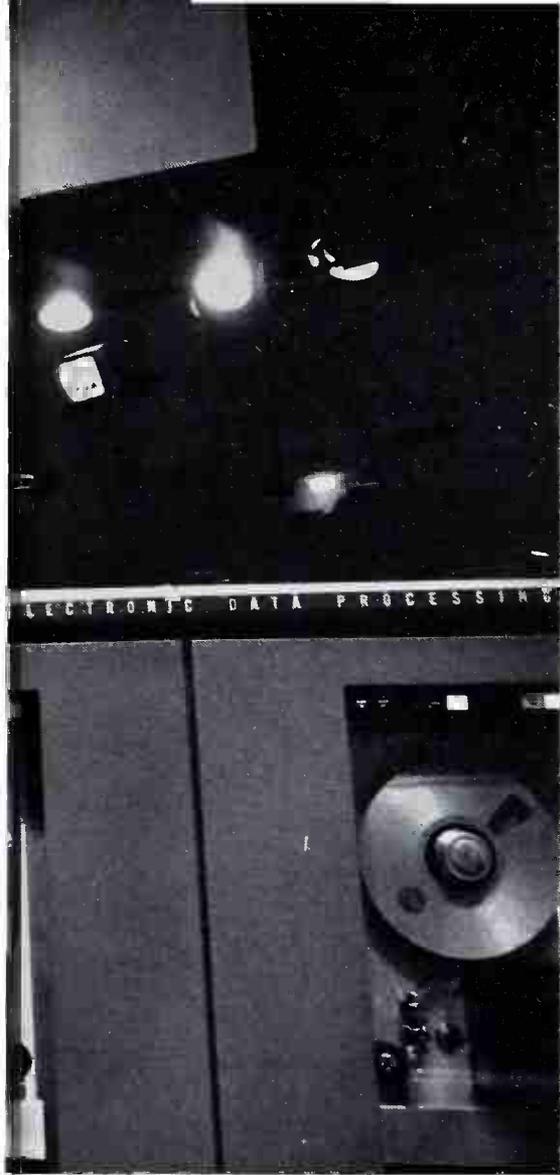


As NBC's election show goes on, Walt Kravetz, director (center left) keeps track of dozen monitors displaying picture choices.



Above: tape drives for RCA computers in foreground, Huntley-Brinkley deck beyond. Below: in master control Reuven Frank, executive producer, stands; at top left Julian Goodman, vice president, and William McAndrew, executive vice president, NBC News' top men.

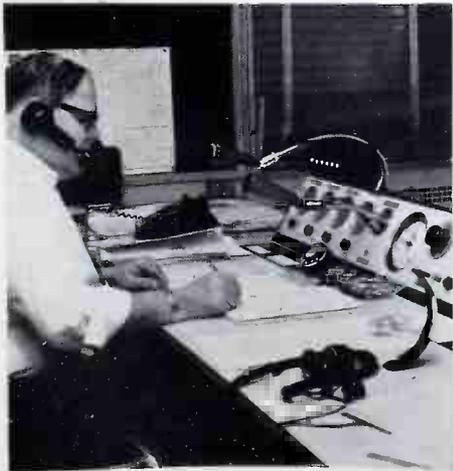




The white phone, below, was on McAndrew's desk on a direct line to another one in office of Robert Kintner, NBC president.



Chet Hagen, producer of remotes, handled 60 cameras, 22 correspondents at some 20 points scattered throughout the U. S.



that were arranged along the base of the display board.

Rotcewicz explained that the voting information, as collected by the Network Election Service, would be delivered on teletype machines which he had installed in an arrangement that put each teletype in the immediate vicinity of the consoles that would be used to post the returns it brought in. Four teletypes would deliver presidential returns (number one: Alabama through Idaho; number two; Illinois through Mississippi; number three: Missouri through Oregon, and number four: Pennsylvania through Wyoming); two would deliver senatorial returns (Arizona through Nevada and New Jersey through Wyoming), and one would deliver the gubernatorial votes. At each teletype would be seated a reader who, without tearing the copy from the machine, would read off the results to the console operators in his area. Also in each teletype position would be a supervisor who was to make sure that the console operators correctly posted the figures that were read to them.

"I figure that it will take us about four seconds to get a number on the boards," Rotcewicz said. "I don't see how CBS can beat that."

Altogether, Rotcewicz would have 39 people reading, supervising and posting, plus 20 others to take relief shifts as the night wore on. He had recruited his workers from the accounting and auditing offices of NBC. "My people have to be used to working with figures," Rotcewicz explained. Like all other NBC employes in departments other than NBC News who had been drafted for work on the election program, Rotcewicz's would be paid \$25 for each day of rehearsal and \$50 for election night. NBC News personnel would receive no special compensation.

The whole floor area in Studio 8-H between the Huntley-Brinkley deck and the consoles and teletypes at the base of the display boards was occupied by Arthur Katz's computers and cabinets of associated equipment. Racks had been built of heat-reflecting material on top of Katz's machines, and fans had been installed beneath the racks to blow on the computers. These devices were to counteract the heat of the overhead studio lights. The noise of the fans drowned out normal conversation. Northshield explained that during the election program the correspondents would wear special microphones that would pick up their voices but not the noises of the computers' cooling systems.

On the afternoon that Northshield and McAndrew visited 8-H Katz was working with a couple of dozen other RCA people in a large area adjacent to 8-H that contained some tables and 20 or 30 teletype machines. This, Katz explained, was RCA's control center.

On election night Katz would be seated in this area. Near him would be a unit of statisticians whom Katz did not otherwise identify except to say that their function would be "parameter control." As the raw projections came out of the computers, Katz explained, they would automatically be delivered by teletype to the RCA control center and to an NBC control center near Chancellor's Electronic Voting Analysis desk in the studio. Northshield would be at the studio center with Scammon (although the latter was not mentioned by Katz). In the RCA area with Katz at the position he had called "parameter control" would be Tukey, another name that Katz did not volunteer. Whenever the NBC and RCA control centers agreed that a projection could be announced, both would turn keys that would switch the projection from the pre-release teletype circuit to the DIVCON storage system for display at will on the air. "We insist," said Katz, "on a positive release level. Both keys must be turned." Katz said that parameter control would not tolerate anything worse than a "two Sigma variance," whatever that meant. Nobody asked him to amplify.

THE CHERRY HILL DETOUR

All the mass of information coming from the four NBC regional centers on election night—returns from counties as intercepted at NES's state headquarters by NBC reporters and returns from the 2,941 key precincts and the 1,966 tag precincts—would first be digested by RCA's computer system at Cherry Hill and Camden, Katz explained. It would then be pumped into the big 3301 in 8-H which would redistribute it to a 301 "which will formalize the material for DIVCON," as Katz put it, and two other 301's "which will generate some printer signals for us." The 3301 itself would meanwhile be producing Bud Lewis's analytical information in printed forms that were called "takes."

Katz walked to an area under the Huntley-Brinkley desk which was within the studio but hidden from the main set by the curved wall against which the cameras were arrayed. In this area were six machines, each about four feet deep, three feet wide and four and a half feet high, which Katz said were high-speed printers on which the combined output of all the computers would be reproduced on election night. "Visualize, if you will," said Katz, "a room 10 feet square and 10 feet high. These printers collectively could fill such a room with paper in one hour." The subject was changed before Katz could be asked about the paper delivery and disposal problems that his printers might create.

As McAndrew left 8-H after looking it over two weeks before election night he said: "Now you can begin to understand why this show costs so much."

The budget of the NBC election pro-

Robert Kintner, NBC's news-minded president, spurred his troops on before the fray

gram as set before the show went on added up to \$2,475,000 and consisted of the following:

Projection-Analysis

Jordan's staff	\$ 94,000
Consultants	66,000
Consultants expense	19,000
Surveys, polling	200,000
Precincts reporting	75,000
Collection centers (staff, expense)	80,000
Telephones—data collection	114,000
Teletype operations	190,000
Subtotal	\$ 838,000

Production

Commercial fees	60,000
News production staff	30,000
Other personnel (NBC and temporary)	30,000
Travel, entertainment	34,000
Telephones	20,000
AT&T network lines	40,000
Wire service	40,000
Supplies, services and rentals	25,000
Scenic services	58,000
Staging services	142,000
Technical operations	142,000
Computer installations	58,000
DIVCON	63,000
Voting display boards*	110,000
Vizmo rear-screen projection device	15,000
Subtotal	\$ 852,000

Remotes

Manpower, equipment	59,000
Travel, entertainment	8,000
AT&T communication and lines	170,000
Subtotal	\$ 237,000

Network Election Service	395,000
Contingency	153,000
Total	\$2,475,000

*The state display boards had been built for the 1960 election. The cost in the 1964 budget is amortization allocated to this election.

No cost was assigned in the NBC budget to the RCA computers or their operation. That expense was absorbed by RCA in exchange for the advertising values offered by the use of the RCA machines on the NBC program.

The first general rehearsal for the election night program was held on Saturday, Oct. 31. Everybody connected with the show was ordered to be there: Huntley, Brinkley, Chancellor, McGee, Newman and all their editors and writers; Jordan and his whole assembly of editors, analysts, writers, clerks and messengers; Rotzewitz and his display-board crew of 59 console operators, readers and supervisors; Katz and his 150 computer experts; Tukey and his elite little

band in Katz's "parameter control"; Scammon and his wife with their sharpened pencils; all the stage hands, cameramen and technicians, and a squad of uniformed company police whose mission was to prevent the entry to the 8-H area of anyone without a special badge.

The rehearsal was to begin at 2 p.m., but NBC News employes had been asked to convene at 1:15 in 8-G, a large work room off the main studio, to hear a message from Mr. Kintner. It has become traditional for the NBC president to deliver pep talks in advance of major news programs. This time 8-G was packed when a delegation of executives marched in: Kintner, McAndrew, Northshield, Frank, Julian Goodman, vice president and number two executive in NBC News, David Adams, who is the network's senior executive vice president and a key man in policy councils, and Sydney Eiges, vice president in charge of public information. Northshield, who is 6 feet 2, and Frank, who is about 6 feet, towered above the others. Northshield, as the NBC News executive in direct charge of election coverage, had drawn the unenviable assignment of establishing a rapport between the troops who were assembled in 8-G and the general who had ventured from a distant retreat only long enough to encourage them to die if necessary on the field of combat. Northshield stepped up to a microphone which was rigged to a public-address system that sent his voice booming through 8-G and indeed the whole eighth floor. The executive inspiration would be inescapable. "We anticipate," Northshield said, "that this event on Tuesday night will be the capper, the third leg on the cup, following San Francisco and Atlantic City." He predicted, as the general smiled, "a conclusive victory."

The victory theme was amplified by Kintner, who was introduced by McAndrew as "our managing editor" and who spoke for about 10 minutes without using notes. Kintner talks in a hoarse monotone, pausing only for quick breaths that come more often when his wind gives out than at points of punctuation.

Kintner assured everyone that NBC had done a "tremendous job" covering the primaries and the conventions "particularly Atlantic City" and he predicted it would do a good job the next Tuesday night. He said he was not so much concerned that NBC came out first in critical acclaim "although naturally I would like and I know Bill and Julian and Shad would like to have that too" as he was that NBC prove that it (quick breath) was the best most intelligent and most efficient network news operation. "I want to come out with the

most responsible news organization in the business," he said.

"Now added this year," said Kintner, "is the computer. I have no doubt that with the tremendous installation that we have here we will be able to call the results as quickly as anyone." But, said Kintner, projections would only be part of the computers' job. "Now with the RCA computers and EVA our voting analysis will be able to tell people not only how people in their community vote but how a Harlem votes how my home territory of Dutch Pennsylvania votes how Southern Illinois how Philadelphia how Chicago and big cities vote [pause]. Is the Middle West different? What is the strength of a white backlash if there is any? Is there a frontlash as the President says?"

Kintner said NBC had spent "three million dollars for next Tuesday's operation" (a figure rounded off to the nearest million above the \$2,475,000 that had actually been budgeted) which would enable the network "to come out with a great public service" made possible however only if "everybody from the messenger boy to Huntley-Brinkley including all our technicians who are very important to us our engineers our production people our editors our publicity people our personnel department that has gathered the people are all [pause] working together as a team."

THE LOCKER ROOM TOUCH

Kintner's voice rose a tone above the steady level it had maintained. "It may sound prosaic to adopt sort of a Knute Rockne attitude but I think we're going to win both critical acclaim and audience because I know that NBC has the best news team in the business."

The massed employes burst into applause. McAndrew said: "Let's go to our machines." The team began charging into position.

Not everything went according to plan.

In one RCA control area, where about 50 persons were due to work at a crowded layout of desks and tables, a man was standing in the center of the clutter. "Chairs," he cried. "There aren't enough chairs."

Back in 8-G, where 50 to 60 editors and writers were searching out the desks to which they had been assigned, a distraught girl rushed in and clutched at an editor who was standing near the entrance. "George," she asked, "where's the control desk?" He looked at her blankly. "I thought that's where you were," he said.

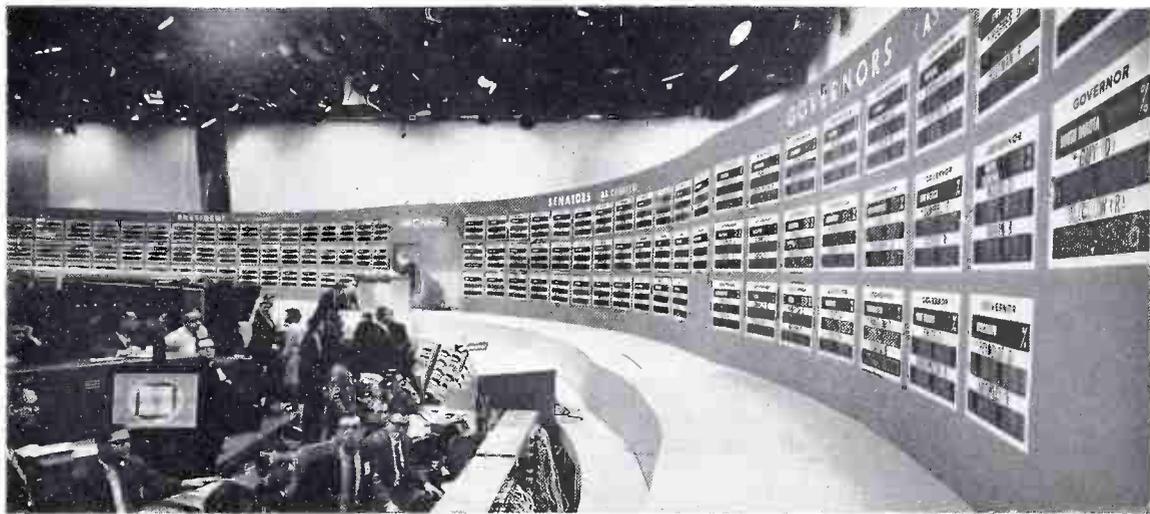
Most of the editors, writers, analysts, messengers, computer technicians—all those to be engaged in the complicated

business of supplying information to the five correspondents—were still milling around in their general locations when a loudspeaker in the studio announced: "Stand by." It was 2:08 p.m.

Frank, the executive producer, had prepared an outline of a half-hour program segment for rehearsal purposes. He called it a "routine." Mimeographed copies of the outline had been distributed to all those associated with the production of the program. In the staff briefing, Frank had appeared just before Kintner spoke and had explained that the routine was only for rehearsal. "We're going to go through it until it works and then probably throw it away."

As written out by Frank, the rehearsal routine was a list of program elements, each called a "spot" or a "little program" (the identifications are interchangeable), each numbered in the sequence in which it would appear and each accorded a specific time length. The opening spot, to be two minutes and 30 seconds long, was described on Frank's list as "(1) Huntley-Brinkley (Huntley Sandwich) 2:30." In accompanying notes it was explained that a "Huntley Sandwich" meant that Huntley would open with bulletin material summarizing the races for Presidency, Senate, House and governorships; Brinkley would then talk about individual state returns in the presidential race, as arranged with his editors, and Huntley would close the spot with an analysis. In a "Brinkley Sandwich" the roles were to be reversed, Brinkley opening with the summary, Huntley then talking about selected state returns and Brinkley closing.

The rest of Frank's routine went as follows: (2) a one-minute spot with Chancellor and his DIVCON projections; (3) one minute with Brinkley reporting presidential returns in selected states; (4) two minutes and 30 seconds with McGee reporting returns in Senate races; (5) one minute for Huntley to do whatever seemed most timely; (6) a one-minute commercial; (7) two minutes and 40 seconds for Huntley-Brinkley (Brinkley Sandwich); (8) one minute for Chancellor and projections; (9) one minute with Huntley reporting presidential returns in selected states; (10) two minutes with Newman reporting returns in gubernatorial races; (11) one minute with Brinkley summarizing the races; (12) a two-minute commercial, and (13) a six-minute-and-30-second "ad lib segment," as it was called on Frank's outline, which was to start with a Huntley-Brinkley (Huntley Sandwich) of about a minute and a half, go to a "short Chancellor" and then to one of two alternatives: a pickup from one of many remote locations, in centers of likely news breaks, where NBC would have cameras and correspondent poised for reports and interviews, or a "sweep of presidential, Senate or governors



COUNTING THE VOTE: The unsurpassed feat of vote reporting turned in by the Network Election Service was posted on these tally boards in NBC's election central Nov. 3-4.

boards." The latter meant that cameras would present a series of closeup pictures of Rotcewicz's display boards, state by state, while the assigned correspondent—Huntley or Brinkley for the Presidency, McGee for the Senate, Newman for the governorships—read off the returns and added brief commentary. The choice of race to sweep was to be made by Frank. The ad lib segment was to end with Huntley or Brinkley doing a summary of the recap boards.

Several days before the first rehearsal, while he was working up the outlines of the show, Frank had explained that from the producer's point of view election night coverage was "a collection of little packages." The packages, as visualized by Frank, consisted of Huntley-Brinkley with the recap and presidential boards, Chancellor with projections and DIVCON, McGee with the Senate boards, Newman with the gubernatorial boards and, the most complicated little package of them all, the network of remote locations at political headquarters scattered throughout the country. As for the elaborate complex of RCA computers, precinct and regional reporting centers, and all the analysts, editors and writers in all those rooms around 8-H, Frank said they were not his concern. "I just have to assume that the information will be there," he said.

Frank had explained that through the orderly assembly of his little packages he thought he could make the presentation intelligible. "The big problem in our coverage of this election," he said, "is that we'll have so much information coming in so fast that if we put it out as fast as we get it, nobody will understand it." Frank's main worry was that he would be pressured into disrupting his routine. "I just hope," he said, "that we won't have too much of that 'get ahead of CBS' with projections and analysis. Outside of the critics and the people with three heads nobody is going to be watching three networks."

The 13 program elements in the routine that Frank was to follow in the first rehearsal added up to 25 minutes and 10 seconds. In routines scheduled for the broadcast the time would come out at an even 25 minutes, after which, in each half-hour program segment, there would be what Frank called a "five-minute breakaway" consisting, in sequence, of a five-second panorama picture of the studio, a 10-second network identification slide, a 35-second interlude in which stations would cut into the network program to give their own identifications and carry a commercial or two, a 30-second summary by Huntley or Brinkley, a minute-and-30-second report by Newman or McGee, a 20-second recap by Huntley or Brinkley and a two-minute remote or, in the absence of a remote, a two-minute sweep of the boards.

During the five-minute breakaway at the end of each half-hour, Frank had explained, many affiliated stations would disconnect the network program to do programs of their own. As Frank put it: "They use those five minutes to put in their own local election returns and, oh, about a hundred and twelve commercials." Not all stations, however, would stay away from the network beyond the interlude for station identification. For those that elected to ride the network NBC would have to program the full half hour, less the 35-second station break.

The election-night show would consist of an uninterrupted procession of half-hour routines that would end only when the election outcome was decisive—and not until at least one and probably both of the other networks had called it a night. "With Kintner watching all three," one of the NBC newsmen had said, "we're doomed to stay up until everybody else has quit." Frank said he hoped to wrap up the program by 2 o'clock the next morning. From start to finish there would be no relief for Huntley, Brinkley, Chancellor, McGee,

Video signals from all over the nation led to the network's electronic command post

Newman, Frank or Northshield, although everyone else connected with the program would be backed by someone who could substitute for him during brief breaks. "After the night wears on," Frank said, recalling earlier election programs "it gets to be a problem. How do you make time for Huntley to go to the can?"

On the first rehearsal day, while the memory of Knute Rockne lingered in 8-G and swarms of inspired workers were scattering to their stations, McAndrew, Goodman and Frank ascended a steel stairway that ran half way up one wall of Studio 8-H. At the top of the stairs the three men disappeared through a door in an otherwise blank wall and entered the command post of the election program, a windowless room sealed off from the outside world by sound-proof doors. Covering one wall of the master control room were tiers of monitors—television screens labeled to indicate the sources of the pictures that would appear on them. Facing the monitors were two long desks, the one in back elevated to enable its occupants to look over the heads of those at the front desk and see the monitors. At each desk were seven chairs. The monitors, desks and chairs filled the room, except for narrow passageways between the monitors and the front desk, the front desk and the back one, and the back one and the rear wall.

Frank took his position at the center of the rear desk and fastened a microphone around his neck. To his right were McAndrew, Goodman and McAndrew's secretary, Betty Bagshaw, in that order. To his left were Bob Mulholland, the program editor; George Murray, the producer, and an empty chair which, it was said, would be filled on election night by Joe Derby, an NBC publicity man. Derby's purpose in being in the command center during the program was never very clearly explained. "He's a good guy," Murray said vaguely.

Sitting directly below Frank in the center of the front desk was Walt Kravetz, the program director. To his right were a technical director, a lighting director and Reuven Frank's secretary. To his left were an assistant director and two empty chairs that would be filled on election night by a commercial director and someone from Young & Rubicam, the advertising agency of the Gulf Oil Corp., which would pay \$4 million to sponsor the election night coverage. The agency man would be there to keep track of commercials. Before the program all the commercials would be arranged on film in anticipation that one two-minute commercial and two one-minute intervals would be used at three different intervals during each hour. If unexpected changes were made in the pro-

gram routines, the planned sequence of commercials might have to be altered. The agency man would be on hand to make the necessary alterations. Frank had said earlier that Gulf was an accommodating sponsor. "They probably wouldn't object even if we lost a commercial. That, of course, I'll do my best to avoid," Frank said.

Most of the monitors were alight with pictures when Frank, McAndrew and Goodman settled into their seats. There were three tiers of screens. Nine were in the top tier and, from left to right, were cryptically labeled 4J PVW, 8 Creeps, 9 A Bay, 10 Proj Bay, 11 4G Film, 12 4J Remotes, CBS, ABC and NBC. Eight were in the middle tier: 1 HB 1, 2 HB 2, 3 Bin Cam, 4 Pres 4, 5 Pres, 6 Recap 6, 7 Recap 7 and Eft 2. On the floor were four large monitors, the size of home consoles, labeled 4J Remotes, Pgm, Pgm and Preset.

Kravetz, the director, later described the functions of the monitors, each of which was connected to a camera in the studio or to another picture source. The screens that were marked CBS, ABC and NBC, Kravetz said, would show, side by side, the election programs of all three networks and were there primarily for the use of McAndrew and Goodman. (In addition to critics and three-headed people, Reuven Frank might have listed television network executives among those who would be watching all three networks on election night.) The loudspeaker in the master control room would carry only NBC's sound, but McAndrew and Goodman were equipped with earphones through which they could listen, at will, to either of the other two networks.

FROM THE MANY, ONE

Kravetz said that he and Frank and the other production workers in master control would be too busy to pay any attention to what CBS and ABC were doing on election night. He, for example, would have to keep a sharp eye on the following: 1 HB 1 which was linked with a studio camera identified as number one and positioned on the Huntley-Brinkley deck to cover the two correspondents; 2 HB 2 which was linked with camera number two, also on Huntley and Brinkley; 3 Bin Cam which would show the pictures made by camera number three, mounted in an enclosure called "the bin," high across the studio from the Huntley-Brinkley deck, and assigned to make long shots of the anchor-men; 4 Pres 4 and 5 Pres 5 which were cameras number four and five trained on the 51 state display boards that would show presidential returns; 6 Recap 6 and 7 Recap 7 which were cameras number six and seven trained on the five

summary boards, and 8 Creeps which was connected to two portable cameras, of the type known as creepy peepies, that could be carried to any point on the studio floor (only one monitor was needed for the two portables; while one camera was in operation the other would presumably be moving from one location to another and would therefore be out of action). All of the cameras connected to the monitors that were numbered one through eight were under Kravetz's direct control. It was his job to tell the camera operators, with whom he could talk on an internal communication system, what shots he wanted. "That's about as many cameras as one man can direct," Kravetz said, "so we've set up the others under subcontrols."

One subcontrol, an intact unit of four cameras and their operators, a director, technical director and assistant director, was set up to cover McGee, Newman, the 35 senatorial boards and the 25 gubernatorial boards. The control desk for this unit, equipped with its own monitors and switching devices, was on the studio floor in a bay formed by the curve of the senatorial and gubernatorial display boards. The four cameramen would take instructions from their own director, who, in effect, would create little programs in his own domain and supply them to the master control room. At the director's instruction the unit's technical director would switch from one camera to another to provide the single picture that would be fed to master control (according to union rules, the physical act of video switching may be done only by a technical director). Also under this director's control was a Vizmo, an electronic device that could project photos or charts on screens behind McGee and Newman. The little programs originating in this unit would be displayed in master control on the monitor designated 9 A Bay.

Another subcontrol unit, with its own director, technical director and assistant director, covered Chancellor and the projection desk. Under the command of the director of this unit were two cameras trained on Chancellor and a third, mounted high in a corner of the studio, that would be used to take the panoramic pictures, or "cover shots" as Kravetz called them, that would be fed, without sound, during station breaks. Also under the command of the director of the Chancellor unit would be two DIVCON channels, one projected on a large screen behind Chancellor and another feeding directly into the main circuit for closeups on home television sets. The DIVCON screens figured prominently in Reuven Frank's production planning. From the time he had first seen DIVCON at Cherry Hill, Frank

had thought of it as the ideal counterpoint to Rotcevic's display boards. As Frank visualized the combination, the cameras would alternate between presentations of the actual returns as posted on the display boards and projections as delivered by DIVCON. Because DIVCON looked different from the display boards, Frank reasoned, viewers would at once recognize that DIVCON was showing projections and the display boards were showing counted votes. Beyond that, DIVCON would add drama to the program as it reeled out its almost infinite permutations, projecting result after result with the speed of a computer, before the goggling eyes of the fascinated multitudes. The importance of DIVCON in NBC's production planning was emphasized by the presence of Shad Northshield, the general manager of NBC News, who had assigned himself to sit next to the director of the Chancellor subcontrol unit in the subcontrol center at the base of Chancellor's elevated desk. The programming from this unit would appear in master control on the monitor labeled 10 Proj Bay.

A third subcontrol unit, the most elaborate of the lot, was planned originally to include perhaps 40 cameras in 14 or 15 locations where important political developments were likely to occur or important candidates likely to appear to concede or claim victory. This was the remote operation, and it was under the supervision of Chet Hagen, an NBC News producer who has made a reputation producing what the network has called "instant specials," rapidly created treatments in depth of fast-breaking news stories. Hagen is known around NBC as a man of formidable energy and inventiveness. A couple of weeks before the election Northshield had reported to McAndrew that he thought the remotes could be kept to 14 locations, but not if Hagen had his way. "This morning he wanted to put cameras in Atlanta to get the southern reaction," Northshield told McAndrew. "I asked him if he expected the Ku Klux Klan to march down Peachtree Street. That Hagen: he hasn't done a show in 12 hours, and he's restless."

Though no one, except perhaps Hagen, knew it when the first rehearsal was called, his empire was destined to expand in four days to a size that would gratify even him. On the night of Nov. 3 Hagen had 60 live cameras disposed as follows: eight in Johnson City and Austin, Tex., to cover President Johnson; seven in Scottsdale, Ariz., to cover Barry Goldwater; six in Minneapolis to cover Hubert Humphrey, the Democratic vice presidential nominee; two in Lockport, N. Y., to cover William Miller, the Republican vice presidential nominee; two in Washington to cover Democratic headquarters in the Mayflower Hotel; two others in Washington

to cover the Republicans at the Sheraton Park hotel; three in the New York Statler Hilton to cover Robert Kennedy, the Democratic candidate for U. S. Senate; four in the New York Roosevelt Hotel to cover Senator Kenneth Keating, the Republican candidate for reelection; two in Chicago at the Sherman House to cover Charles Percy, the Republican candidate for the Illinois governorship; two others in Chicago at the Conrad Hilton Hotel to cover Governor Otto Kerner, the Democratic candidate for reelection; one in the NBC Burbank, Calif., studios where Roy Neal, a network correspondent, would report the California voting on measures to repeal the state's fair-housing law and to outlaw subscription television; two in Los Angeles at the headquarters of George Murphy, Republican candidate for the U. S. Senate; four in San Francisco to cover Senator Pierre Salinger, the Democratic candidate for election to the job to which he had been appointed; three in Detroit, Mich., to cover Governor George Romney of Michigan, the Republican candidate for reelection; three other cameras on duty in Detroit to cover Neil Staebler, the Democratic candidate for the Michigan governorship; two in Philadelphia to cover Senator Hugh Scott, the Republican candidate for reelection; two in Harrisburg, Pa., to cover Genevieve Blatt, the Democratic candidate for the Senate; two at the White House in case Lyndon Johnson took a notion to fly to Washington in triumph on election night, and another (operated not only for NBC but also for other networks in a pool arrangement) at nearby Andrews Air Force Base for the same eventuality. In addition Hagen had two mobile cameras at his disposal in New York City, if he could think of any way to use them.

TWO WENT TO WASTE

It turned out that he couldn't. He did, however, supply programs from all other units except those covering Neil Staebler, Philadelphia, Harrisburg, the White House and Andrews airfield (the President stayed in Texas). One of Hagen's remotes, a speech by Hubert Humphrey in Minneapolis, was the longest single program element of the night. Humphrey, appearing after most of the major races were settled and when hard news was scarce, talked for 69 minutes, prompting Chet Huntley to observe, after the victorious candidate finally ran down, that "Senator Humphrey has answers to questions nobody has yet thought to ask."

At the Saturday rehearsal Kravetz, the program director, had explained that Hagen's remotes would be seen in the master control room on the monitors labeled 4J PVW and 12 4J Remotes. Some of the remotes would be fitted into the main program live, as they happened, and they would appear on moni-

tor number 12. Others would be recorded on video tape for playback at more convenient moments. Those, as they were recorded, would be seen on the preview monitor labeled 4J PVW. All of the remote locations would be tied into a subcontrol center in studio 4-J, four floors below 8-H, where a director, technical director and assistants would operate. Hagen would be supervising the remotes from another studio on the fifth floor, also equipped with monitors linked to the remote locations. Hagen prefers to be separated from his director while Reuven Frank prefers to be in the same control room with his, Kravetz explained.

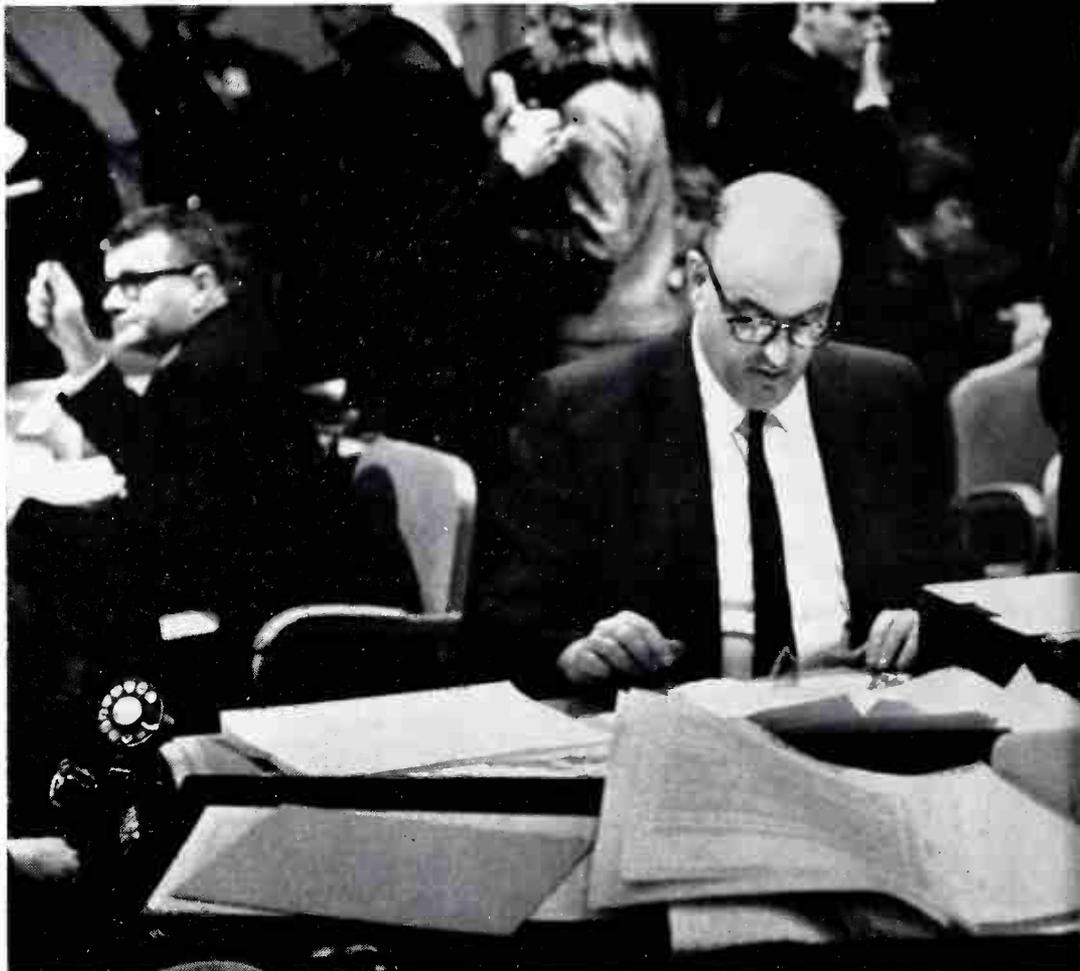
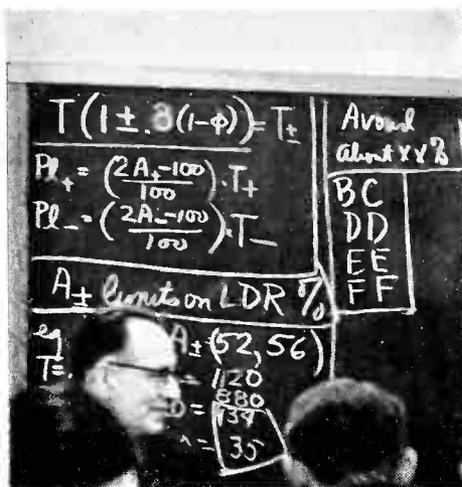
There were still other monitors in the array in master control that would engage Kravetz's attention on election night. Eftt 2, Kravetz said, was for special effects. If Kravetz wanted to use a split screen, for example, half of it showing, say, Huntley in closeup and the other half showing a display board—the combined work of two cameras—the technical director in master control could create the effect by the use of special switches. The split picture would appear on the Eftt 2 monitor where it could be previewed before being switched into the program or discarded as unsuitable. The 11 4G Film monitor would show whatever was projected from the film studio on the fourth floor. The commercials would come from that source, as would network identification films and slides and the special 30-second film that would be used to introduce the program. The last, called a billboard, was of particular interest to Reuven Frank. Immediately preceding the election program, which would go on air election night at 7 p.m. eastern standard time, Frank would produce the half-hour *Huntley-Brinkley Report*. "It's going to be a tight and highly keyed operation," Frank had said. "After Huntley-Brinkley I'll have only the station break plus that lovely 30-second billboard to get ready to open the election show."

The four big monitors on the floor of the master control room were the most important in the array. The two in the middle that were marked Pgm would show the picture that was being fed to the network. Duplicates were used in case one failed. The one marked Preset would show the picture that was likely to be the next to be switched into the program from any of the cameras in 8-H. The one marked 4J Remotes would show films from the film studio in 4-G or remotes from the remote studio in 4-J just before they were switched into the show.

An internal communications system of bewildering complexity had been fashioned to tie together all the elements of command and execution in the election night show.

Frank, the executive producer, could,

NBC's sources of projection and analysis: the new dimensions in election coverage by television news teams



Dr. John Tukey, Princeton mathematician, set up RCA's elaborate projection system. Computers were to match early returns in 1964 against voting records of all U. S. counties in massive statistical exercise.

Above: Separate system of projection was designed by Richard Scammon, director of U. S. Census Bureau, shown working in main studio during show. In background is Frank Jordan, head of NBC election unit.

Below: Bud Lewis (l), manager of NBC News analysis, and his staff spent 6 months pumping voter characteristics into RCA computers for fast analysis on election night. Here he's with man on Tukey's staff.





Robert Northshield, general manager of NBC News, was ultimate judge of whether projections should be announced on air. Below: RCA's Katz in conference with NBC's McAndrew (left) and Northshield.



As things turned out at NBC on election night, the ordinary, desk-top calculating machine became the most valuable instrument in the lavish array of seven computers and 300 pieces of associated gear.



by flipping the appropriate switches, talk to Huntley, Brinkley or both; to McGee, Newman and Chancellor; to the 22 correspondents who were stationed with remote units all around the country, or to Hagen, the producer of remotes. Everything Frank said to anybody would also be heard by Kravetz, who wore in one ear a receiving plug tied into Frank's lines and on the other an earphone connected to his own communications system. Frank also had two telephone-type instruments that enabled him to converse with the Huntley-Brinkley team or with Northshield.

Kravetz's communications setup connected him to the operators of the seven stationary cameras and the two creepy-peepies that were under his direction, to the directors of all the sub-control units, to the technical director and commercial director at his right and left and to the audio director who was in an adjacent control room. The audio director, Phil Falcone, sat before a console bristling with dials which, at his turning, would tune in and out all the sound sources of the production. Falcone would hear Kravetz's directions and would therefore be alert to what was coming up. He also had two small television monitors that would show him the picture being fed to the network and the one to be switched next into the program. It was up to him to coordinate the sound with the pictures.

Still another communications system linked Bob Mulholland, the editor who sat at Frank's left, with Hagen, the remote producer, and with editors assigned to Huntley-Brinkley, Chancellor, McGee and Newman. Hagen would keep advising Mulholland of remotes that he could supply, and Mulholland would convey the information to Frank who would decide when or whether to use whatever Hagen had offered. The editors attached to the correspondents in 8-H would alert Mulholland to news breaks in their orbits that they felt would justify the interruption of the program routine. Mulholland would pass the word along for Frank's decision. If, for example, while Huntley was doing an analysis, a projection of a winner in an important race reached the Chancellor desk, the Chancellor editor would advise Mulholland, who would tell Frank. If Frank decided the projection was significant, he would instruct Huntley, while the latter was still talking, to break off his analysis and cue the Chancellor desk. (Huntley and the other correspondents would wear small earphones that would carry the program's sound except when it was interrupted by instructions.) Frank's word to Huntley would have been heard by Kravetz, the program director, who would warn the director of the Chancellor subcontrol unit that the show was about to be switched to him. When

Huntley said: "I've just been advised that John Chancellor has a bulletin, so let's go to him at Electronic Voting Analysis," or words to that effect, Kravetz's technical director would punch the 10 Proj Bay button on his switching panel, and Chancellor would appear on the program screen. In such departures from the program routine, Frank had decreed in advance, the spot that had been inserted in the emergency would last no longer than a minute. That limitation was intended to simplify the problem of reclaiming the time later on and restoring the routine of the program. Remotes, of course, could not be so easily controlled, as was to become apparent during Hubert Humphrey's appearance in Minneapolis the next Tuesday night. When remotes exceeded the duration accorded them in the planned outline or had to be taken at unanticipated times, Frank had to scrap whole segments.

In addition to the internal communications systems that would be used by Frank, Kravetz and Mulholland, others of almost unlimited capacity were available in the command center. At four positions, two on the rear desk and two on the front desk, were telephone sets with large panels of push-button switches that could be used to reach just about anybody with a phone in the production setup, or for that matter in the world. In front of McAndrew and Goodman were two other instruments, white telephones with light bulbs in the place of conventional dials and a single push-button at the base. The bulbs would light up when Kintner pushed a button on his white phone in his office on the sixth floor. If McAndrew or Goodman wanted to reach Kintner, they could push their buttons. "You'll see a lot of those lights on election night," one of the veterans of political coverage said.

Around the NBC News department the white phone has acquired such symbolic status that its significance speaks for itself. After the network's coverage of the California primary election, subordinates swiped the white instrument that McAndrew had used, had it mounted on an otherwise unadorned plaque and presented it to him in a wordless ceremony when they all got back to New York. The trophy is now on display in McAndrew's office.

Frank's half-hour practice routine was rehearsed three times on the Saturday before the election. As the rehearsals proceeded, the correspondents, directors, cameramen and others associated with the production of the program had begun to feel more at ease, and the intricate switching from one little program to another was performed with fewer and fewer lapses. There had been, however, one conspicuous deficiency in the day's work: The computer system, which had been programed to deliver fictitious information to the rehearsal in quanti-

The crushing denouement: After two years planning, their computer system collapsed

ties that would give an idea of its expected output of projections and analyses, had produced only dribbles.

Without the flow of figures from the computers, none of the analysts, editors and writers had any source material from which they could practice their work. Consequently none of the correspondents had anything to read—except Rotcevic's display boards which were steadily posted with fictitious figures from old-fashioned teletypes.

In the briefing before the rehearsal Frank had said that the handling of copy was among the most important processes that the practice sessions were intended to refine. Although, as he had said before, the collection of information was not his affair, Frank told the NBC news staff that its most vital function was to distill from the mass of material that would be available on election night the most interesting and significant information and to present it in simple, understandable terms. In the practice sessions on that day and the next, Frank told the staff, copy procedures would have to be polished "so that everybody knows who is to throw out what."

The first rehearsal was so beset by production difficulties that nobody on the production staff paid much attention to the absence of copy. Early in the second rehearsal Northshield left his post in the projection-analysis section on the studio floor to confer in person with Frank in the master control room. "DIVCON is down," he confided. "They don't know what's wrong with it."

By that time the correspondents had run out of feigned commentary. When Brinkley got the cue for a minute of analysis, he said: "Here is a tidbit just off the wires: The Russian ambassador to the United States has defected." Toward the end of the third rehearsal Huntley, in the opener of a Huntley Sandwich, announced: "I am disinclined to continue these profundities." Frank announced that rehearsing was over.

As Frank put down his microphone, McAndrew, with a faint smile, said: "What's the rating?"

Nobody laughed.

On the afternoon of election day the following formations reported for work that was directly connected with the NBC election program: 445 at the point of origin in New York; 374 at NBC's remote locations; 5,017 in NBC's key and tag precincts; 1,500 in NBC's four regional collection centers, and 51 at state headquarters of the Network Election Service to intercept county information for Tukey's projection system.

Considering the number of people who were intimately involved in the

NBC show, it is altogether remarkable that the best-kept secret of the election night of 1961 was and still is the utter collapse of the elaborate computerized system that NBC had counted on to issue automatic projections and analyses and to dazzle viewers with its virtuosity on DIVCON. Not a single "take" of analytical material came out of the 3301 DIVCON was struck dumb for want of computerized intelligence. Tukey's grand design was ground to hash in the machines. At the rate of their production of useable material on election night Katz's high-speed printers could not have filled a 10-foot room in six months.

"We wound up with Scammon and Tukey calculating in their heads," McAndrew told a friend afterward. At the time not even McAndrew knew in detail how the show had been saved.

OPERATION SALVAGE

Without telling anyone in New York, Northshield and Jordan three weeks before the election decided they needed a system to fall back on in case the computer arrangement failed. Jordan hustled out to the four regional centers and set them up to relay reports from the key and tag precincts to New York by telephone if necessary. As Bud Lewis had said, the calculation of projections and analysis from the keys and tags could as well be handled by someone with a handy-dandy adding machine as by a computer, except for taking longer.

Northshield also prepared an auxiliary operation for DIVCON to be used if the main computer system failed. He stored in DIVCON's own computer a number of simple statements ("New York/Johnson/To Win") that could be brought up on DIVCON by teletype command. The defects in this system were that it was slow and no numbers could be inserted in the messages.

At 6:30 p.m. on election day, about 40 minutes before the show was to begin, the computer system, which had at last begun to function efficiently about 18 hours earlier, jammed again. Northshield called on the backup operation. Throughout the night it was to supply most of the projections and all of the analysis. The first projection was the most dramatic. At 6:48 p.m., during the *Huntley-Brinkley Report* that immediately preceded the election program, Chancellor announced that NBC had projected Lyndon Johnson to win the Presidency with 60-70% of the vote.

Of the correspondents in Studio 8-H only Chancellor knew that the machines were malfunctioning. Analytical copy flowed from Lewis's group of writers and analysts. Scammon and Tukey between them calculated projections from

the key-precinct reports, and occasionally Tukey was aided by mysterious figures, understood only by him, that came in fits and starts from the machines. NBC projected the outcome of about 100 races, some 25 of them before they were projected by CBS, where Lou Harris's Vote Profile Analysis system and a concentration of IBM computers were working handily. Only one NBC projection proved to be wrong, the Senate race in Ohio which CBS refused to call because of its closeness. ABC made the same mistake that NBC made. CBS batted 1,000.

In the next morning's *New York Times* Jack Gould, the television editor, said CBS had done the best job on the election. "Much of the CBS advantage," Gould wrote, "rested with the greater visual appeal of its election boards. On one board was posted the running tabulated vote and on adjacent boards there was the VPA projection. . . . By comparison, NBC separated its projections from the tabulation, and its [projections] were far less frequent and presented in old-fashioned small lettering." Gould reported, without much detail, that NBC had trouble in its computer system.

In late editions of the Nov. 4 *New York Herald-Tribune* Dick Doan, that paper's TV and radio editor, said NBC had done the best election job. He had a few more bits of information about the computer problems: his wife had worked for NBC in 8-H. Neither Gould nor Doan mentioned DIVCON.

After the morning papers appeared, RCA issued a statement asserting its system had furnished accurate projections through the night, although they were "slightly delayed" at times. There was no failure in the computers themselves, said RCA, which is third in sales in the computer market that IBM dominates, and "projections were displayed on the unique DIVCON readout device which portrayed the results direct from the computers for broadcasting to home television viewers."

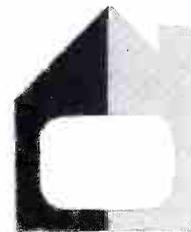
Little was written afterward about RCA's participation in NBC's show.

Whatever other troubles NBC had on election night, it had none with the ratings. According to the Trendex service NBC won 52% of the election audience, CBS 33% and ABC 15%. The national Arbitrons gave NBC 48%, CBS 37% and ABC 15%.

"Nobody should be surprised that we had a good show," Northshield said a couple of days after his ordeal was over. "Guys like Huntley and Brinkley and the other correspondents and Reuv Frank always do good shows. Nobody would have noticed the loss of the computer system if we hadn't lost DIVCON with it."

END

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **56,917,000** U.S. TV households now number **51,890,000** U.S. TV penetration is **91%**

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

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

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

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

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

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

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

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
A			
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800	Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■196,100
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,300	Austin, Minn.—91 KMMT (A)	189,000
Ada, Okla.—85 KTEN (A,N,C)	81,000	Austin, Tex.—84 KTBC-TV (C,N,A)	148,800
Agana, Guam KUAM-TV (N,C,A)	•	B	
Aguadilla, P. R. WOLE	‡	Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†124,300
Akron, Ohio—45 WAKR-TV† (A)	†75,100	Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■772,900
Albany, Ga.—76 WALB-TV (N,A,C)	154,600	Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,100
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,600	Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	251,400
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	168,700	Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	419,100 †64,400
Alexandria, La.—80 KALB-TV (N,A,C)	108,300	Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,700
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,600	Bellingham, Wash.—91 KVOS-TV (C)	*52,000
Alpine, Tex. KVLV-TV (A)	‡	Big Spring, Tex.—91 KWAB-TV (C,A)	21,600
Altoona, Pa.—91 WFBG-TV (C,A)	317,100	Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,400
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**136,400	Biloxi, Miss.—89 WLOX-TV (A)	47,930
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	294,800	Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,400 †50,600
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000	Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	480,700
Anderson, S. C. WAIM-TV (A,C)	•	<ul style="list-style-type: none"> ■ 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. 	
Ardmore, Okla.—83 KXII (N,A,C)	68,500		
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	453,100 †*		
Atlanta, Ga.—88 WAGA-TV (C) WATL-TV (A) WSB-TV (N)	620,000		

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***49,000
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	712,700
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,500
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,700
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WIHS-TV† WNAC-TV (A)	†‡1,843,600
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,600
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,000
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*602,800
Burlington, Vt.—92 WCAX-TV (C)	*171,800
Butte, Mont.—85 KXLF-TV (C,N,A)	58,400

C

Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	**147,400
Caguas, P. R. WKBM-TV	.
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,700
Carlsbad, N. M.—90 KAVE-TV (C,A)	13,900

Market & Stations % Penetration	TV Households
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,200
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,600
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	317,800
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Spring- field, Ill.)	340,800
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	141,300
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	428,500
Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSOC-TV (N,A)	628,200
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	220,000
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,500
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† ‡ WGN-TV WMAQ-TV (N)	2,357,500
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,400
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	801,400
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,500
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,359,600
Colorado Springs-Pueblo, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	108,800
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,300

Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	228,900 †40,400
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	232,900
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,000
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	512,100
Coos Bay, Ore.—80 KCBY (N)	15,000
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	116,200

D

Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	800,600
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,400
Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) ‡ WLWD (N,A)	531,900
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	318,600
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,400
Decatur, Ill.—83 WTVP† (A)	†129,400
Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	400,200
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	294,800
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,622,000
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	110,800

Market & Stations % Penetration	TV Households
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,400
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,900

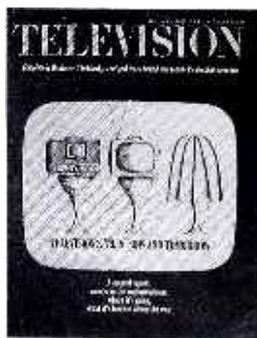
E

Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,100
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,700
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNUV-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†168,100
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*114,300
Ensign, Kan.—87 KTVG (C)	41,500
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	181,800 †63,200
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,500
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	55,600
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) †117,800 WTVW (A)	224,800

F

Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,300
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,700
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	419,100 †64,400
Florence, Ala.—72 WOWL-TV† (N,C,A)	†22,900
Florence, S. C.—78 WBTV (C,A,N)	153,300
Ft. Dodge, Iowa—67 KQTV† (N)	†30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	34,800
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,000
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†183,300

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



We'll Be Pleased To Send You
TELEVISION
Every Month

Mail to Television Magazine, 444 Madison Ave., New York 22, N. Y.

Just Fill in the Blanks Below

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

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

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Send to home
ADDRESS _____

Market & Stations % Penetration	TV Households
Fl. Worth-Dallas, Tex.—90	800,600
KRLD-TV (C) KTVT WFAA-TV (N)	

Fresno, Calif.—87	†199,500
KAIL-TV† KDAS† (Hanford) KFRE-TV† (C)	
KICU-TV† (Visalia) KJEO-TV† (A)	
KMJ-TV† (N)	

G

Glendive, Mont.—80	4,000
KXGN-TV (C)	

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

Grand Rapids-Kalamazoo, Mich.—93	‡583,900
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	

Great Falls, Mont.—86	61,300
KFBB-TV (C,A) KRTV (N)	
(Includes CATV homes)	

Green Bay, Wis.—94	332,900
WBAY-TV (C) WFRV (N) WLUK-TV (A)	

Greensboro-High Point-Winston-Salem, N. C.—87	‡404,000
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	

Greenville-Spartanburg, S. C.—Asheville, N. C.—86	453,100
WFBC-TV (N) WISE-TV† (N)	
WLOS-TV (A) WSPA-TV (C)	

Greenville-Washington-New Bern, N. C.—83	‡219,400
WITN (N) WNBE-TV (A) WNCT (C)	

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

H

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

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

Harrisburg, Ill.—87	***200,100
WSIL-TV (A)	
(WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	

Harrisburg, Pa.—84	†135,900
WHP-TV† (C) WTPA† (A)	

Harrisonburg, Va.—81	68,300
WSVA-TV (C,N,A)	

Hartford-New Haven-New Britain, Conn.—94	744,000
WHCT† WHNB-TV†	
WNHC-TV (A) WTIC-TV (C)	†344,800

- 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
Hastings, Neb.—89	100,800
KHAS-TV (N)	

Hattiesburg, Miss.—79	‡51,700
WDAM-TV (N,A)	

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

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

Henderson, Ky.—Evansville, Ind.—86	224,800
WEHT-TV† (C) WFIE-TV† (N)	
WTWV (A)	†117,800

Henderson-Las Vegas, Nev.—91	58,400
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	

High Point-Greensboro-Winston-Salem, N. C.—87	‡404,000
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	

Holyoke-Springfield, Mass.—90	‡183,800
WHYN-TV† (A) WWLP† (N)	
(WWLP† operates satellite WRLP† Greenfield, Mass.)	

Honolulu, Hawaii—87	**147,300
KGMB-TV (C) KHVH-TV (A) KONA-TV (N)	
KTRG-TV	
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHVO-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)	

Houston, Tex.—90	549,800
KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	

Huntington-Charleston, W. Va.—85	428,500
WCBS-TV (C) WHTN-TV (A) WSAZ-TV (N)	

Huntsville, Ala.—45	‡121,500
WAAY-TV† (A) WHNT-TV† (C)	

Hutchinson-Wichita, Kan.—90	‡364,200
KAKE-TV (A) KARD-TV (N) KTVH (C)	
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV; KUPK Garden City is satellite to KAKE-TV)	

I

Idaho Falls, Idaho—89	69,100
KID-TV (C,A) KIFI-TV (N)	

Indianapolis, Ind.—93	736,800
WFBI-TV (N) WISH-TV (C) WLWI (A)	
(See also Bloomington, Ind.)	

J

Jackson, Miss.—75	‡242,200
WJTV (C,A) WLBT (N,A)	

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

Jacksonville, Fla.—84	271,200
WFGA-TV (N,A) WJXT (C,A)	

Jefferson City-Columbia, Mo.—87	**135,300
KRGG-TV (C,A) KOMU-TV (N,A)	
(KRGG-TV operates satellite KMOS-TV Sedalia, Mo.)	

Johnson City-Kingsport, Tenn.—Bristol, Va.—80	188,600
WCYB-TV (N,A) WJHL-TV (C,A)	

Market & Stations % Penetration	TV Households
Johnstown, Pa.—93	590,300
WARD-TV† (C,A) WJAC-TV (N,A)	

Jonesboro, Ark.	‡
KAIT-TV	

Joplin, Mo.—Pittsburg, Kan.—88	153,100
KOAM-TV (N,A) KODE-TV (C,A)	

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

K

Kalamazoo-Grand Rapids, Mich.—93	‡583,900
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	

Kansas City, Mo.—91	635,000
KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	

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

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

Knoxville, Tenn.—80	252,000
WATE-TV (N) WBIR-TV (C) WTVK† (A)	†48,700

L

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

Lafayette, Ind.	†*
WFAM-TV† (C)	

Lafayette, La.—86	171,600
KATC (A) KLFY-TV (C,N)	
(Includes CATV homes)	

Lake Charles, La.—84	109,500
KPLC-TV (N)	

Lancaster-Lebanon, Pa.—91	590,600
WGAL-TV (N) WLYH-TV† (C)	†122,700

Lansing, Mich.—95	388,200
WILX-TV (N) (Onondaga) WJIM-TV (C,N)	

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

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

Las Vegas-Henderson, Nev.—91	58,400
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	

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

Lebanon, Pa. (See Lancaster, Pa.)	
--	--

Lexington, Ky.—60	†76,100
WKYT† (A,C) WLEX-TV† (N,C)	

Lima, Ohio—70	†48,400
WIMA-TV† (A,N)	

Lincoln, Neb.—90	**222,500
KOLN-TV (C)	
(Operates satellite KGIN-TV Grand Island, Neb.)	

Little Rock, Ark.—83	251,700
KARK-TV (N) KATV (A) KTHV (C)	

Los Angeles, Calif.—93	2,813,400
KABC-TV (A) KCOP KHJ-TV	
‡†	
KNEX-TV† KNBC (N) KNXT (C) KTLA	
KTTV	

Louisville, Ky.—88	455,800
WAVE-TV (N) WHAS-TV (C)	
‡†	
WLKY-TV† (A)	

Reprint Checklist

These Reprints Still Available!

COMMUNITY ANTENNA TELEVISION

12pp from September 1964 25¢ each
In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzlement grown to the point of explosion. An analysis of the CATV fires now burning—and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government—is detailed in this report.

THE NEW MEDIA COMPETITION

8pp from May 1964 25¢ each
For almost two years TELEVISION MAGAZINE has been examining the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research has examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.

PUTTING A PRICE ON TELEVISION MARKETS

4pp from May 1964 25¢ each
From Aberdeen to Zanesville: The latest profile of U. S. television markets, each defined in terms of television homes, total households and effective buying income. An important new tool to those in the business of media evaluation, and a matter of interest to all segments of the industry.

THE TWO FACES OF DAYTIME TV

8pp from May 1964 25¢ each
Daytime's found its place in the TV sun, but there's still some shade around. A depth report assesses daytime (both programing and sales), analyses how it came to command one out of four network dollars.

EDUCATIONAL TV: 10 YEARS LATER

12pp from February 1964 25¢ each
It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

LIFE WITHOUT NETWORKS

16pp from June 1963 35¢ each
Most TV observers thought they would go that-a-way, meaning all the way to oblivion. They started out only a step away, but lately they have been coming on strong. A thorough analysis of how the nation's 35 independent TV stations kept from being counted out.

TELEVISION MAGAZINE

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

• Send quantities checked above to:

Name

Company

Address

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

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

Bill me

Minimum Order: One Dollar—Postage Additional
For Bulk Orders

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
Lubbock, Tex.—90 KCB-D-TV (N) KLBK-TV (C,A)	132,800	Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	152,000 †55,100	Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	267,700	Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	320,400
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700	Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,900	Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100	Rome-Utica, N. Y. (See Utica)	
Lynchburg, Va.—85 WLVA-TV (A)	180,100	N		Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,259,600	Roseburg, Ore.—88 KPIC (N)	19,500
M		Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	472,900	Plattsburg, N. Y.—93 WPTZ (N,A)	*133,500	Roswell, N. M.—91 KSWs-TV (N,C,A)	19,300
Macon, Ga.—80 WMAZ-TV (C,N,A)	119,000	New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	219,400	Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*393,100	S	
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	264,400 †118,700	New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	744,000 †344,800	Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,700	Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	605,700
Manchester, N. H.—93 WMUR-TV (A)	160,100	New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	451,600	Portland, Me.—93 WCHS-TV (N) WGAN-TV (C)	238,300	Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	419,100 †64,400
Mankato, Minn.—89 KEYC-TV (C)	116,600	New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,510,300	Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	499,900	St. Joseph, Mo.—89 KFEQ-TV (C)	147,000
Marion, Ind. WTAF-TV†	††	Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	337,100	Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,900	St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	840,400
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,100	North Platte, Neb.—88 KNOP-TV (N)	26,800	Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	878,200	St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	775,500
Mason City, Iowa—92 KGLO-TV (C)	172,900	O		Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	108,800	St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	477,200 †295,600
Mayaguez, P. R. WORA-TV	•	Oak Hill, W. Va.—83 WOAY-TV (C)	83,800	Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,100	St. Thomas, V. I. WBNB-TV (C,N,A)	•
Medford, Ore.—90 KMED-TV (N,A) KTYM (C,A)	47,300	Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,467,600	Q			
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	496,600	Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	106,000	Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	352,900	Salina, Kan. KSLN-TV† (A)	†•
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,500	Oklahoma City, Okla.—90 KOCO-TV (A) KWTU (C) WKY-TV (N)	355,900	R			
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	267,700	Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	332,300	Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,700	Salinas-Monterey, Calif.—90 **261,600 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	261,600
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	614,200	Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	318,600	Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	134,400	Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	293,200
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	106,000	Ottumwa, Iowa—89 KTVO (C,N,A)	102,300	Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	52,000	San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	671,400 †191,400	P		Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	293,100	San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WQAI-TV (N)	361,800 †•
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	775,500	Paducah, Ky.—85 WPSD-TV (N)	202,000	Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400	San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	364,600
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	*41,100	Panama City, Fla.—81 WJHG-TV (N,A)	93,800	Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	329,400	<ul style="list-style-type: none"> ■ 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 	
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,800	Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,500	Rochester, Minn.—92 KROC-TV (N)	152,300		
Mitchell, S. D.—86 KORN-TV (N)	31,800	Pembina, N. D.—79 KCND-TV (A,N)	*13,900	Rochester, N. Y.—94 WHCC-TV (C) WOKR (A) WROC-TV (N)	337,000		
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRG-TV (C)	274,900	Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**175,800	Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	223,400 †111,700		
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,700	Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,124,100				
Monterey-Salinas, Calif. (See Salinas)							

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,467,600
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	352,000
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C) WTSJ	
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	94,200
Santa Maria, Calif. KCOY-TV (N,C)	†
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	117,300
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,600
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,900 WNEP-TV† (A) (Includes CATV homes)	†287,900
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*608,900
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	‡298,100
Sioux City, Iowa—90 KTIV (N,A) KVTW (C,A)	167,900
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**233,000
South Bend-Elkhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†168,100
Spartanburg-Greenville, S. C.— Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	453,100 †*
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	275,900
Springfield, Ill.—77 WCFS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†175,000
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) **†183,800 (WWLP† operates satellite WRLP† Greenfield, Mass.)	†183,800
Springfield, Mo.—84 KITS-TV (C,A) KYTV (N,A)	154,700
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	377,800
Stockton-Sacramento, Calif.—92 KCHA (N) KOVR (A) KXTV (C)	605,700
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,400

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,500
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	*479,300
T	
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*608,900
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	164,200
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) †295,600 WTVT (C)	477,200
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	**†142,300
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,300
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	413,000
Topeka, Kan.—89 WIBW-TV (C,A,N)	135,500
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**†147,400
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**436,600
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	117,200
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	346,000
Tupelo, Miss.—77 WTWV	58,400
Twin Falls, Idaho—92 KMVT (C,A,N)	32,900
Tyler, Tex.—83 KLTV (N,A,C)	134,700
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	161,800
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,700
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	**†142,300

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOG-TV (C) WTTG	938,700 ††
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	‡219,400
Waterbury, Conn. WATR-TV† (A)	†*
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	317,800
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WSAU-TV (C,N,A)	141,200
Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,100
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	114,600
Weston, W. Va.—84 WDTV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	377,800
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) **†364,200 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV; KUPK Garden City is satellite to KAKE-TV)	**†364,200
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	147,700
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,900 WNEP-TV† (A) (Includes CATV homes)	†287,900
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bismarck, N. D.)	34,000
Wilmington, N. C.—80 WECT (N,A,C) WRWAY-TV (A)	124,200
Winston-Salem-Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	‡404,000
Worcester, Mass. WJZB† (N)	†*
Y	
Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV† Richland, Wash.)	**†100,700
York, Pa.—58 WSBA-TV† (C,A)	†45,300
Youngstown, Ohio—68 WFML-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†181,200
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	‡30,200

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

TV MARKETS	
1-channel markets	108
2-channel markets	59
3-channel markets	70
4-channel markets	20
5-channel markets	4
6-channel markets	2
7-channel markets	1
8-channel markets	1
10-channel markets	1

Total Markets	266
Total Stations	573

Total U.S. Stations	561
(Includes 40 satellites)	
Non-U.S. Stations	2
Stations in U.S. possessions	10

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

WTRF-TV STORY BOARD

7 Time*

MIDDLE AGE! A man has reached middle age when he is warned to slow down by the doctor instead of the police!

wtrf-Wheeling
THE BIGGEST DIFFERENCE between men and boys is the cost of their toys!

Wheeling wtrf-tv
ELECTION YEARS and campaign efforts always seem to end up boosting the merits of a one-party system.

wtrf-tv Wheeling
CONSOLIDATE! Man to psychiatrist: "I'd like to lump all my nagging little worries into one big complex and get it over with."

Wheeling wtrf-tv
SOME GALS are real jewels but they're always looking for better settings.

wtrf-tv Wheeling
WORKER: "Did you say the boss offered you an interest in the business?" CO-WORKER: "Yeah. He said if I didn't take an interest in the business soon, he'd fire me."

Wheeling wtrf-tv
WHAT THIS COUNTRY NEEDS is a ballpoint pen that starts writing when the writer does.

wtrf-tv Wheeling
GAL TO GAL! "To me," said one. "He is a pain in the neck." "Funny," said the other, "I had a much lower opinion of him."

Wheeling wtrf-tv
A PRACTICAL NURSE is one who falls in love with a wealthy patient!

wtrf-tv Wheeling
*FOR SCHEDULES and availabilities that give advertisers the specific audiences they want in the Wheeling/Steubenville TV Market. Your Petty Man will be happy to pinpoint the folks you want to sell from the 529,300 TV Homes reached by WTRF-TV in Wheeling.





THE HEAVY BURDEN THAT TELEVISION CAN'T PUT DOWN

THE primacy of television as a journalistic force, as demonstrated again in the coverage of last month's national election, is now an established condition that newspapermen, magazine men—and television men—must learn to live with. Adjustment to the condition may prove to be more difficult for those in television than for those in rival media, for among the many programming services that television supplies, news creates the most problems and brings in, proportionate to its expense, the least financial revenue.

In talking with a reporter for this magazine, Robert E. Kintner, president of NBC, summed up the dilemma confronting any network that undertakes a serious schedule of news programming through the year. On the average, news shows draw smaller audiences than entertainment shows and thus are less appealing to advertisers. Not only that, they tend to depress the ratings of entertainment shows that follow them. "They affect the advertising buy behind them," Kintner said. "I don't know the answer to this."

Still, said Kintner, news does deliver to a television network "an intangible value which is really a profit value because of the image it creates. It also has franchise value. It provides a public service, which is what the government licenses us to perform. In broadcasting you're not in business at all without a license."

Kintner's was a pragmatic justification of a craft in which he has a keen professional interest. Kintner was raised in journalism and was an eminent newspaper columnist before he entered the broadcasting business. Television news, Kintner believes, is destined to get more complicated and more expensive. "There is no question," he told our reporter, "that when permanent operation of a satellite communications system is achieved, there will be bigger news operations and more and more interruption of regular schedules for live events of international interest." Also, said Kintner, television news will deal with "more daring subjects than it has dealt with up to now." Kintner faces that future with considerably more equanimity than it is apt to be met with by some other broadcaster whose background lacks orientation toward journalism.

Among a good many television station operators it is felt that the networks, especially NBC and CBS, already place too much emphasis on news. Obtaining clearances for network news programs is among the more abiding difficulties that the station relations departments of the networks face. The affiliate that is asked to air a news show in a period when competing stations will be broadcasting entertainment shows must make its decision in the knowledge that on that night its whole ratings average is likely to diminish and with it the attraction of the station to spot advertisers.

Further, there is, among a body of station managers, the conviction that controversial subjects are already treated in greater detail by their networks than prudent business judgment would dictate. The program on civil rights that comes down the pipe from New York is not apt to receive a universal welcome at all stations.

The problem, of course, is that television must produce a steady flow of news programming week after week if it is to be equipped to produce the major news programs that command large audiences. The television networks could not have organized election coverage programs costing some \$7 million and involving more than 150,000 workers if they had not already had on their news department payrolls an enormous corps of skilled executives, editors, reporters, writers, producers, directors and technical personnel. Without such a corps of professionals at their command, the networks would have been totally unable to make the immediate and total commitment to news coverage that they made on Nov. 22 a year ago when President Kennedy was shot. If television is not to retreat from the position of dominance it has established for itself in the coverage of spectacular events, it must embrace the responsibility of applying equal support to the regular coverage of less dramatic news developments.

"The great strength of NBC News is in management's support," Kintner said to our reporter. The same can be said of any news department of any size that, within its own orbit of interest, is conducting itself with professional attention to the public's need to know what is going on.

WOMEN LOVE THE MEN IN HER LIFE...



...AND THEY LOVE LORETTA, TOO. They love her versatility, her preference in drama, and her taste in leading men — (a love that's verified by ARB, Nielsen, Trendex, and TVQ Reports) — and they'll love you too when you invite Loretta Young into your market 250 times!

That's how many half-hour dramas are now available as *Loretta Young Theatre* moves into syndication for the first time. Loretta's troupe includes Hugh O'Brian, John Hodiak, Gary Merrill, Ralph Meeker, Eddie Albert, and top female stars — Joanne Dru, Diana Lynn, Teresa Wright, Merle Oberon, Nina Foch, and many others. **If you like to be loved . . . call**

NBC FILMS

30 Rockefeller Plaza / Circle 7-8300



Robert Preston



Gene (Burke's Law) Barry



Craig (Mr Broadway) Stevens



James (Virginian) Drury



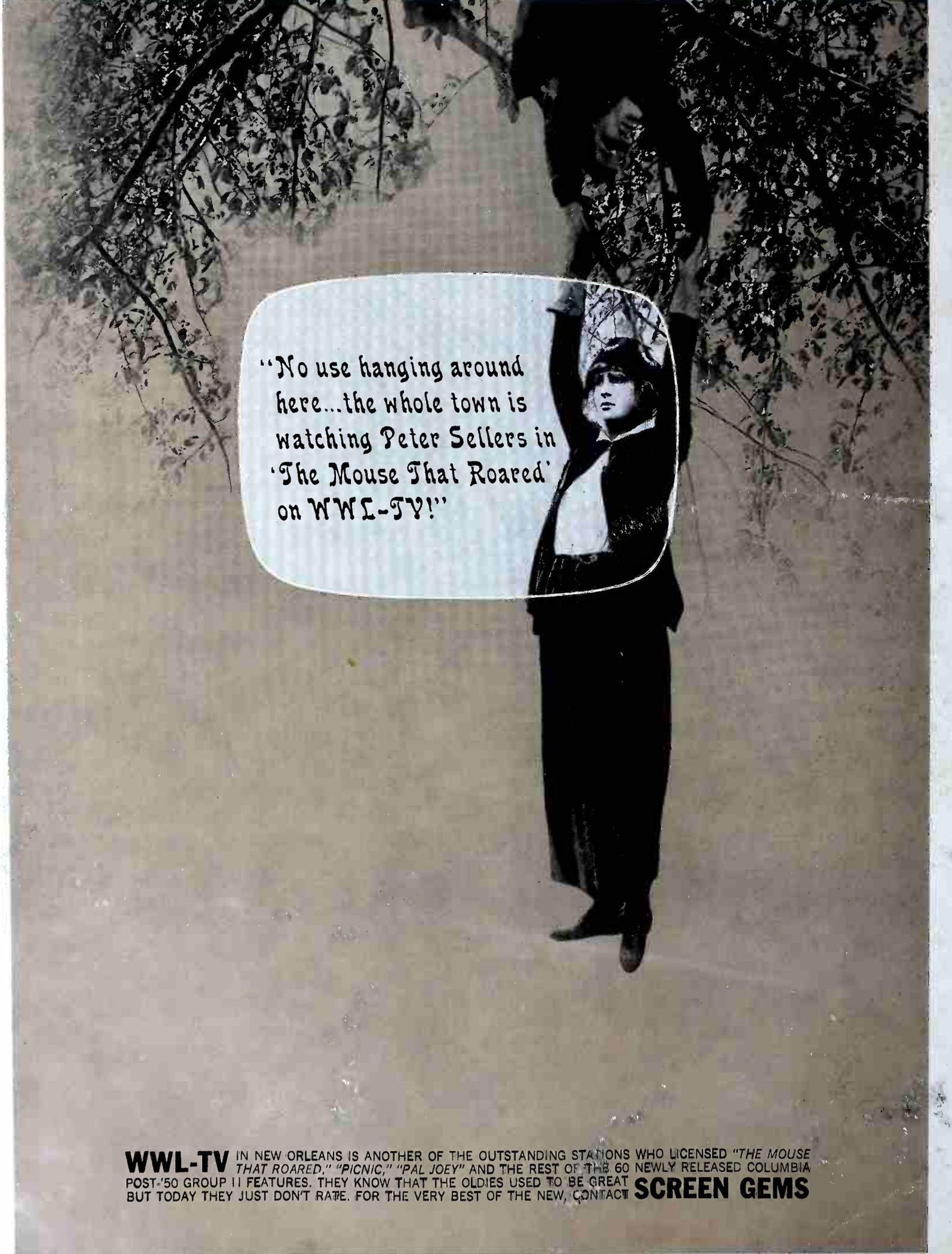
Dean Jagger



Ricardo Montalban



Hume Cronyn



"No use hanging around here...the whole town is watching Peter Sellers in 'The Mouse That Roared' on WWL-TV!"

WWL-TV IN NEW ORLEANS IS ANOTHER OF THE OUTSTANDING STATIONS WHO LICENSED "THE MOUSE THAT ROARED," "PICNIC," "PAL JOEY" AND THE REST OF THE 60 NEWLY RELEASED COLUMBIA POST-'50 GROUP II FEATURES. THEY KNOW THAT THE OLDIES USED TO BE GREAT BUT TODAY THEY JUST DON'T RATE. FOR THE VERY BEST OF THE NEW, CONTACT **SCREEN GEMS**