July 1965 Vol.XXII No.7 One Dollar

TELEVISION

MENAT WAR: TV'S NEW BREED OF COMBAT JOURNALIST

CLOSED CIRCUIT TV: A GIANT POTENTIAL STILL MARKING TIME

THE DOLLAR
COMPETITION:
HOW TV'S MAKING OUT
WITH MEDIA'S BIG
SPENDERS

Mort Werner, NBC's peripatetic program chief, boards a jet to Los Angeles

EIGHT DAYS IN
HOLLYWOOD:
THE HARD PURSUIT
OF A PROGRAM
SCHEDULE











The Original Station Representative

TULSA TELEVISION AUDIENCE SUMMARY (cont.) DAY - PARTS 4.00 PM TO 6.30 PM OTHER AVG. SIU 40 6.30 PM TO 10.00 PM AVG. SIU 67 OTHER TOTALS KV00 40 X Y 32 OTHER 1 10 00 PM TO 12:00 AM AVG. SIU 31 OTHER TOTALS 1337 9.00 AM TO MIDNIGHT DIMER 335 1981 KYOO 37 X Y 37 OTHER TOTALS SIGN-ON TO SIGN-OFF 483

AMERICAN RESEARCH BUREAU

Day Part Station Shares And Total Households Reached

Tulsa

Average Week Estimates - Period Ending March 24, 1965

(All times shown herein are Central Standard)

Table 1. Metro Area (Percent)

STATION CHANNÈL NETWORK		l N	ONDAY	THRU FRI	SUNDAY THRU SATURDAY			
		MORNING		AFTER- NOQN	EARLY EVE	EVE	NIGHT	TOTAL DAY
		7 AM 9 AM	9 AM Noon	Noon 4 PM	4 PM 6:30 PM		10 PM 12 Mid	9 AM 12 Mid
		%	%	%	%	%	%	%
6	C	3,5	53	48	24	32	32	35
.8	Α	17	19	26	32	28	29	28
2	Ŋ	47	28	26	(45)	(41)	40	38
U.T.		18	22	27	42	67	34	38
	NETWO	NETWORK 6 C 8 A 2 N	ANNEL MORY 7 AM 9 AM % 6 C 35 8 A 17 2 N 47	ANNÉL MORNING T AM 9 AM 9 AM Noon 6 C 35 53 8 A 17 19 2 N 47 28	MORNING AFTER-NOON T AM 9 AM Noon 4 PM Moon 4 PM Moon	ANNÉL MORNING AFTER EVEL NETWORK 7 AM 9 AM Noon 4 PM 6:30 PM 6 C 35 53 48 24 8 A 17 19 26 32 2 N 47 28 26 45	ANNÉL MORNING AFTER NOQN FEVE EVE EVE EVE 6 C 35 53 48 24 32 8 A 17 19 26 32 28 2 N 47 28 25 45 41	ANNÉL MORNING AFTER EARLY EVE NIGHT NETWORK 7 AM 9 AM Noon 4 PM 6:30 PM 10 PM 12 Mid

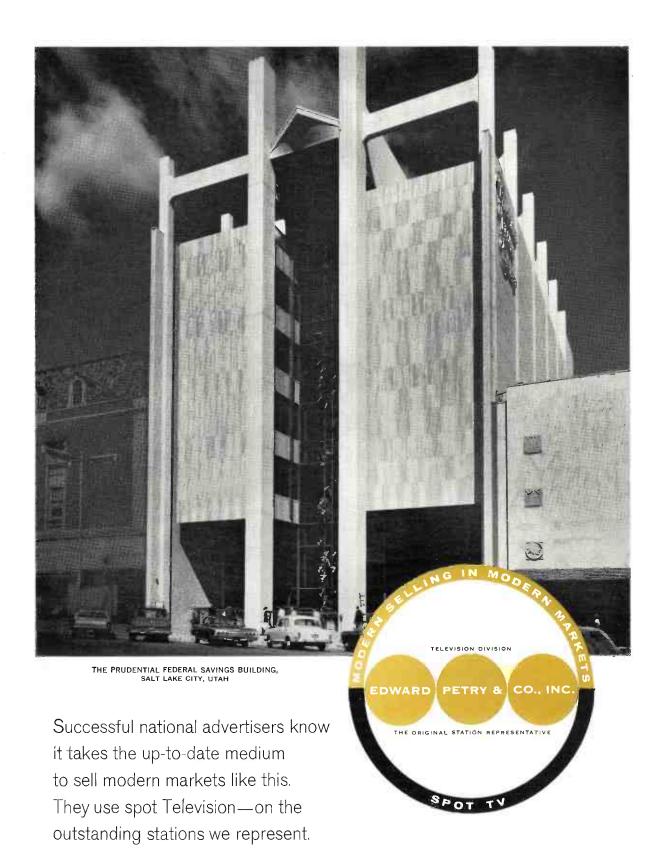
Table 2. Station Totals (Households)

STATION CHANNEL NETWORK		MONDAY THRU FRIDAY				SUNDAY THRU SATURDAY			
		MORNING		AFTER- NOON	EARLY EVE	EVE	NIGHT	TOTAL	
		7 AM 9 AM	9 AM Noon		4 PM 6:30 PM	6:30 PM 10 PM	10 PM 12 Mid	9 AM 12 Mic	
			(000)	(000)	(000)	(000)	(000)	(000)	(000)
Χ	6	C	17	27	36	28	63	26	36
γ	8	A	7	11	21	~40	57	28	31
KV00	2	N	23	18	18	(47)	70	30	35
TOTAL			47	56	75	115	190	84	102

Below minimum Reporting Standards or not regularly scheduled

For a guide to Statistical Accuracy, see back of report.

. NIELSEN .

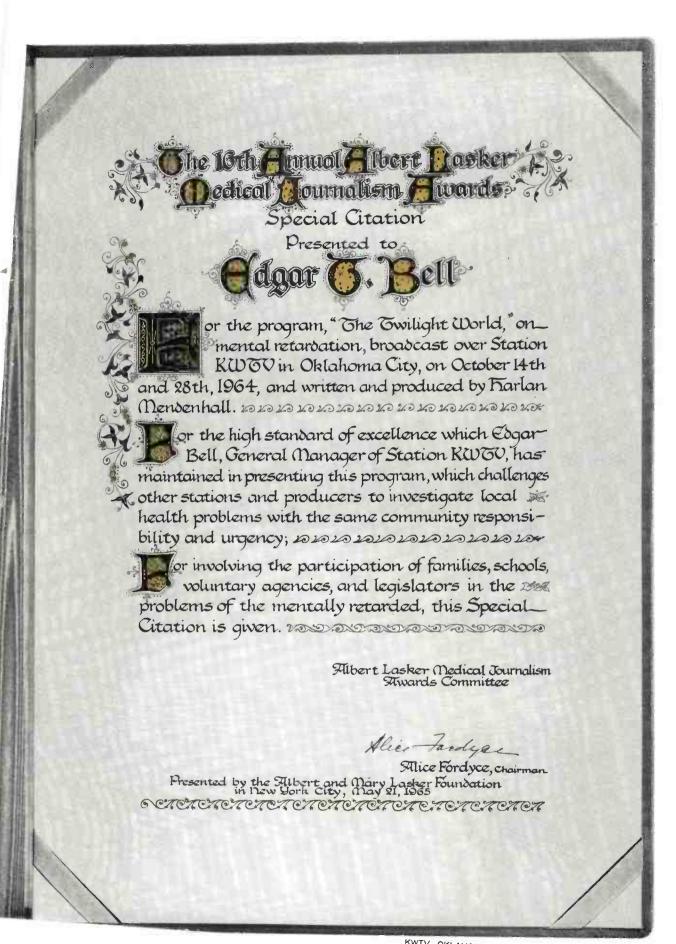


NEW YORK · CHICAGO · ATLANTA · BOSTON · DALLAS · DETROIT · LOS ANGELES · PHILADELPHIA · SAN FRANCISCO · ST. LOUIS



"EDGAR T. BELL

THE 16TH ANNUAL ALBERT LASKER MEDICAL
JOURNALISM SPECIAL CITATION FOR 'THE
TWILIGHT WORLD.' WRITTEN AND PRODUCED
BY HARLAN MENDENHALL. BROADCAST
OVER STATION KWTV. OKLAHOMA CITY.
IN OCTOBER, 1964"



TELEVISION

TELEVISION'S MEN AT WAR Vietnam and the Dominican Republic are half the world apart. Both are an odd combination of action and frustration, wars of logistics and communications as well as of bullets and bombs. This is a story of how the correspondents and film crews of the TV network news organizations are covering both fronts—and getting their hard-won reports back for broadcast in the U.S. It's told in terms of the men themselves, their problems and their rewards.

CLOSED CIRCUIT TV It started before commercial television, and to many it looked like it would be an even bigger industry than its entertainment counterpart. But it isn't—yet. Progress has not matched potential, and this exhaustively-researched special report tells why. It looks at the men and the companies now fighting to make something of CCTV, examines its applications—from military to ad agency, industrial to retail, sports to education—and probes the plans and the possibilities that lie ahead.

THE FIVE-YEAR TOP 50 For the fourth consecutive year TvM has traced the 5-year media spending history of the nation's largest national advertisers—the ones we call The Big Spenders. This exclusive report carries all the facts and figures on these major media users. One trend evident in 1964: television was taking a lessened share of major ad budgets, and newspapers were benefiting

DEPARTMENTS

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TELEVISION MAGAZINE

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Cover • If a rut ever develops in the sky between New York and Los Angeles, television will have helped put it there —and especially that small band of program executives who jet across the continent at the drop of a new idea. In case you've wondered what they do on the western end of the trip, turn to page 50 to get the complete account.



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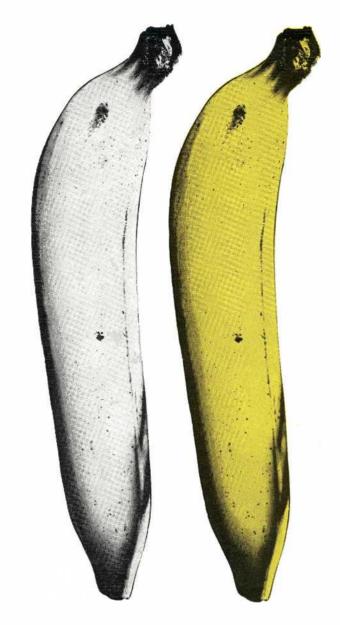
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There's more sell in yellow.

And there's more sell in blue, green, red, orange and purple. **the**So—to help you sell—the stations in the Meredith Bunch are now fully **Meredith**equipped with new color film and slide equipment.

MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

THE MONTH IN FOCUS

Nine note TV impact; Price of Bird soars; So does Gemini cost; Spot also on upside

TELEVISION as a news medium has many virtues, but unobtrusiveness is not among them. It has too much impact to be a shrinking violet, even though the cameras and other instruments it uses continue to get smaller. It was essentially this impact—and not the solvable problem of protruding camera snouts and tangled undergrowth of cords and wires—that concerned the Supreme Court in its narrow reversal of the Billie Sol Estes conviction, a reversal which led to a general impression that the nation's highest court had closed the doors to TV coverage of judicial proceedings.

It was a 5-4 decision. The impact of television was alluded to by both sides of the controversy. Those who favored the admission of television to courts pointed out that the medium is now the primary source of news for many, and therefore the public's right to know is seriously impaired if television coverage is barred. This dissenting view was voiced by Justice Potter Stewart, who said he found "intimations" in the majority opinion "disturbingly alien" to the guarantees against interference with free press and speech. "The suggestion that there are limits upon the public's right to know what goes on in court causes me deep concern," he said.

The justices opposed to TV coverage of the Estes trial focused on the impact of television in the courtroom itself. Justice Tom Clark, who gave the majority view, spoke of the effect the medium's presence might have on the jurors, the witnesses, the trial judge and the defendant.

"Perhaps of the greatest significance" is the impact on jurors, Justice Clark said. "We must remember that realistically it is only the notorious trials which will be broadcast, because of the necessity for paid sponsorship . . . experience indicates that it is not only possible, but highly probable, that it will

have a direct bearing on his (juror's) vote as to guilt or innocence. . . ."

As for the witness, Clark said, "the impact . . . of the knowledge that he is being viewed by a vast audience is simply incalculable. . . ." Not only would some be demoralized or frightened, he said, but others would be cocky and given to overstatement, while memories might falter, accuracy of statements might be severely undermined, and embarrassment might impede the search for truth, as might a "natural tendency" toward overdramatization.

As for the trial judge, Clark said the presence of television would make his most important job—seeing to it that the accused receives a fair trial—more difficult and exacting because he also would have to supervise television. And the awareness of being televised can also be a distraction: "Judges are human beings also and are subject to the same psychological reactions as laymen." This was held "particularly bad" where the judge is elected and telecasting becomes a political weapon.

Finally, as for the impact on the defendant, Clark termed TV's presence "a form of mental—if not physical—harassment, resembling a police lineup or the third degree. The inevitable closeups of his gestures and expressions during the ordeal of his trial might well transgress his personal sensibilities, his dignity, and his ability to concentrate.

... A defendant on trial for a specific crime is entitled to his day in court, not in a stadium, or a city or nationwide arena. ..."

Television has become, indeed, a "nationwide arena," and the Supreme Court's extremely thorough probing of the issues in the Estes trial coverage is a tribute to that fact. The results of the court's examination of the case, with six separate opinions voiced and the one-vote majority gained only by Justice John M. Harlan's carefully qualified decision turning on the "notoriousness" of the Estes trial, show the deep interest the court is taking in communications' young giant.

Although the decision was in part a setback for the cause of television coverage of the courts, it also was a challenge.

■ Early Bird hovers 23,000 miles up. The cost of its use seems to be hovering pretty high too. One of the early shocks: the fee imposed by British postal authorities for the use of the Goonhilly Downs ground station. The rate, which became effective June 14, is \$112 a minute, making the cost for an hour \$6,720. In addition, the U. S.'s Communications Satellite Corp. has filed with the FCC a rate of \$2,400 for the first half-hour and \$475 for each immediately succeeding 15 minutes during non-peak hours for commercial transmissions from the Andover station to Early Bird. This is only one leg

of the two-leg hop across the Atlantic.
As soon as the English ground station fee was imposed, the U. S. networks sharply reduced their use of the satellite.
And CBS News issued this statement:

"We shall have to make future determinations as to the use of Early Bird on a case-by-case basis, depending on the importance or urgency of the news to be transmitted. Certainly, the cost structure proposed for the use of Early Bird militates against its use on a routine basis. Unless urgency requires transmission by Early Bird, we shall have to continue to rely upon air shipments of film and taped coverage of European news."

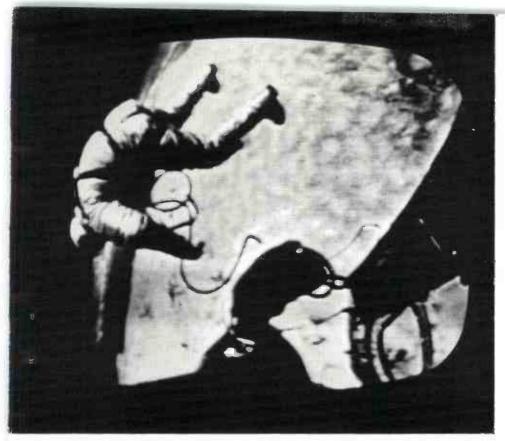
■ The flight of Gemini 4 lasted four days and cost the three networks some \$4,250,000 to cover and \$1,850,000 in commercial preemptions. The next space spectacular may last twice as long from lift-off to splash-down and future flights may take up to two weeks. In other words, the cost of keeping television cameras zeroed in on America's space efforts is rising. Meanwhile, the stretched out viewing time is requiring more and more ingenuity to keep the audience glued to the screen between the time the space craft blasts off and the time it returns at long last to earth.

This is the background to the post-Gemini-4 proposal of Fred W. Friendly, president of CBS's news division, that the three TV networks work out a cooperative arrangement in covering manned space shots. "I think we all did a good job on Gemini 4," he said, "but we could have done a better job. We could serve the public better by working together on the non-competitive parts of these events." (The non-competitive parts are such set pieces as the launching and interviews arranged with the astronauts' wives in which all the networks get essentially the same picture though they man separate cameras.)

"I do not propose to lessen the competition among networks but to increase it," Friendly said. "If we had a reporting pool to which we all would contribute, we could still compete — more than ever — in the interpretation and content of most programs we presented. A reporting pool would overcome what I call the 'beast of burden reporting' — the camera that is manned for 72 hours and you wind up with two minutes of picture."

During the four-day trip of Major James A. McDivitt and Major Edward H. White, CBS spent about \$1.5 million on the coverage and lost about \$800,000 in preempted commercial time. NBC also spent about \$1.5 million and lost \$700,000. ABC spent about \$1.25 million and lost about \$350,000.

■ National and regional advertisers spent 2.1% more for spot TV in this year's first quarter than in first quarter 1964, according to estimates compiled by N. C. Rorabaugh and released by the



Television coverage of such events as Major Edward White's stroll through space during the four-day Gemini flight was breathtaking—and costly for the three networks.

Television Bureau of Advertising. Procter & Gamble again was the leading spot advertiser with expenditures of \$15,760,600. Colgate-Palmolive moved ahead of General Foods as the second-ranking user of spot TV.

Product classes showing substantial gains over the first quarter of '64 included dental, from \$4,331,000 to \$6,810,000 (up 57%); pet, from \$3,642,000 to \$4,361,000 (up 20%); sporting goods, bicycles, toys, from \$2,026,000 to \$3,620,000 (up 79%); tobacco products and supplies, from \$10,414,000 to \$13,226,000 (up 27%), and transportation and travel, from \$4,603,000 to \$5,236,000 (up 14%).

TvB also reported that estimated net time and program billings for network television during April increased 5.4% over April '64. Billings rose from \$98,-107,000 in April of that year to \$103,364,-100 in April of this year. Network billings for the first four months of 1965 rose 2% over the like period of a year ago, increasing from \$405,809,300 to \$414,007,800. Figures were compiled by Leading National Advertisers-Broadcast Advertisers Reports.

■ A coda that could have been titled "Back in Your Old Home Town" was finally written for the Philadelphia channel 3 fight. NBC closed down its broadcast operations in Philadelphia the night of June 18 and resumed the following morning in Cleveland, while Westinghouse Broadcasting Co. did the same route in reverse. Thus one of the longest games of musical chairs in broadcast his-

tory came to an end with everybody back in their original seats. The two companies had traded cities back in 1956, but the Justice Department frowned on the swap, alleging that NBC had used its network power to withhold affiliations to coerce WBC into making the trade. NBC then was going to move out of Philadelphia by trading for RKO's Boston properties. However, the FCC decided the best plan would be for NBC to swap back its Philadelphia stations WRCV-AM-TV for Westinghouse's KYW-AM-FM-TV Cleveland. RKO was going to appeal this decision, but changed its mind, thus bringing the scrap to an end.

WBC said its Philadelphia call letters will be KYW-AM-TV. NBC said it expects its Cleveland call letters will be WKYC-AM-FM-TV as the nearest it can get, with the least confusion, to the old KYW identity. NBC also indicated its top management teams will be maintained. Westinghouse said Frank Tooke, for the last six years area VP in Cleveland, will move to Philadelphia in the same post. Fred E. Walker, named general manager of KYW-TV last March, also will move to Philadelphia in that job. The new general manager of KYW-AM in Philadelphia for Westinghouse will be Richard Harris, who has been general manager of WBC's WBZ Boston.

Also in the month that was:

CBS added six more color shows and ABC two more for next season. About half of CBS's evening entertainment programs will now be in color, and more than a third of ABC's. NBC, of course,

will still lead the color parade with more than 95% of its shows multi-hued. Newly added CBS color shows are: The Ed Sullivan Show, The Andy Griffith Show, Petticoat Junction, Gomer Pyle, Green Acres and The Steve Lawrence Show. The ABC programs are: OK Crackerby! and The Farmer's Daughter.

Sports Network Inc. complained to the FCC that rates American Telephone & Telegraph charges it for transmission of programs are higher than SNI's needs as a part-time user justify. Complaint asked the commission to find that the rates are unjust and discriminatory and to require the carrier to pay damages to SNI.

A complete overhaul of current election procedures was urged by CBS president Frank Stanton at the Cal Tech commencement in Pasadena. He called for the designation of a national election day as a national holiday and a national, uniform 24-hour voting day; automatic, permanent, nationally valid registration of voters and other reforms including use of the latest scientific techniques to facilitate voting.

RCA announced lower optional retail prices on all its home entertainment products effective with passage of the excise tax cut bill by Congress, including a new low starting price for RCA Victor color TV sets of \$349.95. Present starting price is \$379.95.

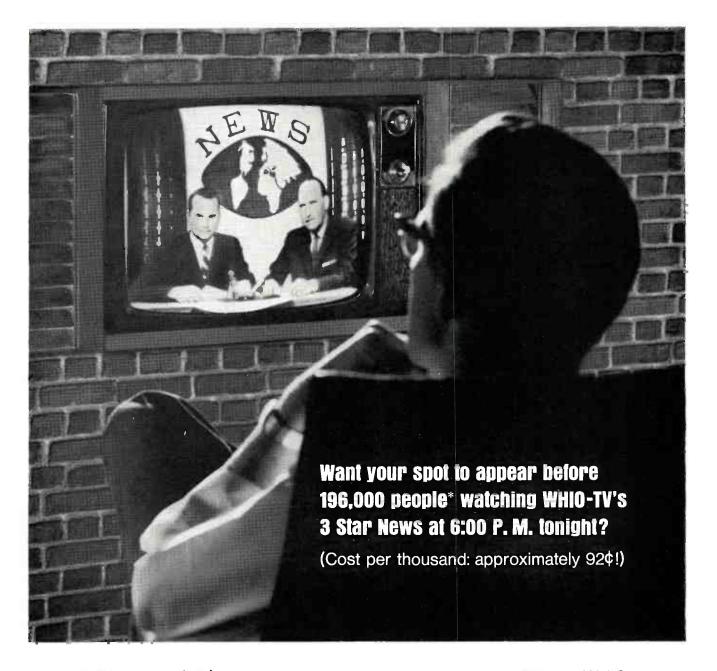
MCA-TV and CBS reported preparation of a two-hour color film made expressly for TV to be aired next season in the network's 9 to 11 p.m. movie slot on Thursday. Michael Dann, CBS-TV vice president-programs, said this type of fare might be developed as a series for the season after next. NBC earlier experimented with made-for-TV motion pictures. CBS's initial effort will be filmed at Universal City studios, Hollywood.

Sony Corp. of America introduced a home video tape recorder costing \$995 and said to be as easy to operate as an ordinary tape recorder. Named the Videocorder, it combines a TV receiver and an audio-video recorder in a single cabinet.

United Press International said it will seek to establish a satellite communications system, either alone or in partnership.

The FCC extended the Hartford, Conn., pay television test being conducted by RKO General Inc. on its WHCT. Extension is for three years or until the commission terminates outstanding pay TV rulemaking, whichever comes first.

Corinthian Broadcasting Corp. and Four Star Television announced production in color of 10 one-hour musical specials to be seen on Corinthian TV stations during the '65'66 season, and at the same time offered for sale in other markets by Four Star Distribution. END



Tom Frawley (left) and Don Wayne report the local news at 6:00 on WHIO-TV, followed by weather, sports and business news before Huntley and Brinkley take over at 6:30. If you want the Dayton market (over \$4 billion in annual disposable income) you need WHIO-TV.

*NIELSEN STATION INDEX ESTIMATE (MARCH '65)

WHIO-TV · CBS · CHANNEL 7 · WHIO-AM-FM · DAYTON, OHIO



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Dakland; WIIC, Pittsburgh

FOCUS ON FINANCE

Best of all times turns to bad for 60 of 68 issues

The boom turned into a bust last month. Of the 68 issues on TvM's index to TV-associated stocks the prices of 60 declined. Some of the drop-offs were startling: C-E-I-R 31/4 points, or 25%; Comsat 143/8 points, or 24%; Rollins Inc. 85/8 points, or 20%; MGA Inc. 75/8 points, or 15%; Metromedia 65/8 points, or 16%; Meredith Publishing 6 points, or 13%; Doyle Dane Bernbach 41/4 points, or 11%; General Electric 93/4 points, or 9% and A. C. Nielsen 51/4 points, or 8%.

TV stocks never had it so bad. It was their worst month of activity since TvM's index was started a year-and-a-half ago. Of the 14 issues in the television-as-a-major-interest category, only 3 advanced. All of the issues in the "service" and "television-with-other-major-interests" categories lost ground during the

measured month.

It could have been even worse. On June 15th, the last day of TvM's most recently measured period, the stock market swung into a vigorous rally at its close. The last minute turnabout was all that kept some issues from registering even lower prices on the index. Capital Cities Broadcasting, Comsat, Storer Broadcasting, Taft Broadcasting, Rollins Inc., GE and RCA, all losers for the month, each gained more than a point on June 15th's trading.

The stock retreat, of course, covered all fronts. It surged in with the new month following in the wake of a cautionary speech by Federal Reserve Board chairman William McChesney Martin Jr. He'd warned of "disquieting similarities" between the present times and the late 1920s. A day later a whirlwind of selling struck the stock market. By the time it was over 1,000 out of 1,193 issues showed losses.

In the past, short-run fluctuations in the financial cycle did not have an immediate effect on TV stocks (the reference is strictly to issues with earnings generated mostly from TV activities). Generally they showed counter-cyclical characteristics, lagging somewhat behind peaks in the overall market, among the last to sink into troughs. They were thinly held, and more significantly, scarcely traded. Changing fortunes

THE TELEVISION MAGAZINE INDEX

to 68 television-associated stocks

to 68 to	elevision	-associated	stock	es s	
	Closing June 15	May 15		Approximate Total Shares Market utstanding Capitalization	
TELEVISION					
American Broadcasting Cos. Inc.	561/4	+ ½ +	- 1	4,629,000 \$260,381,000	
CBS	$37\frac{1}{4}$	- 15/8 -	- 4	19,910,000 741,648,000	
Capital Cities Cox Broadcasting	$\frac{37^{3/8}}{23}$	- 1½ -	- 5 -10	1,357,000 50,718,000 2,652,000 60,996,000	
Gross Telecasting	281/4	$-3\frac{1}{4}$	-10	400,000 11,300,000	
II&B American	4.	- 1/4 -	- 6	2,582,000 10,328,000 2,054,000 69,066,000	
Metromedia Reeves Broadcasting	33 5/8 5 7/8	- 0% - + ½ +	-16 - 2	1,459,000 8,572,000	
Scripps-Howard	24%	- 21/4 -	~ 8	2,589,000 63,107,000	
Storer Subscription TV	$\frac{49}{3\frac{1}{2}}$	- 1½ -	- 3 ⊦87	2,040,000 99,960,000 3,029,000 10,602,000	
Taft	393/8	- 33% -	- 8	1,641,000 64,614,000	
Teleprompter	10	- 33/8 - - 3/4 - - 3/4 -		762,000 7,620,000	
Wometco Total	$33\frac{1}{4}$	- %	- 2	2,222,000 73,882,000 47,326,000 \$1,532,794,000	
Total				¥1,020,000	
TELEVISION WITH OTHER N	1AJOR II				
Avco	$\frac{20\frac{3}{4}}{5\frac{3}{8}}$	$ \begin{array}{cccccccccccccccccccccccccccccccccccc$	-10 -12	13,686,000 \$283,985,000 1,770,000 9,514,000	
Bartell Media Corp. Boston Herald-Traveler	$42^{5\%}$	_ -	- 2	1,770,000 $9,514,000$ $540,000$ $22,680,000$	
Chris-Craft	193/	13/	-12	1,508,000 19,227,000	
Cowles Magazines & Broadcasting General Tire	143/4		- 16 5	2,944,000 43,424,000 16,719,000 369,908,000	
Meredith Publishing	221/8 393/4	. 6	-13	1,331,000 52,907,000	
The Outlet Co.	29%		- 4 -20	505,000 14,961,000	
Rollins Inc. Rust Craft Greeting	$\frac{35}{14\frac{3}{4}}$	- 8% - - 17% -	-20 -11	$2,874,000 \ 727,000 \ 100,590,000 \ 10,723,000$	
Time Inc.	74	$-\frac{178}{712}$	- 9	6,560,000 485,440,000	
Total				49,164,000 \$1,413,359,000	
PROGRAMING					
Allied Artists	21/8	- 1/4 -	-11	932,000 \$1,981,000	
Columbia Pictures	22		- 4	1,804,000 39,688,000	
Desilu Dispoy (Walt)	$\frac{7\frac{1}{8}}{51\frac{3}{4}}$	- 3 ₄ - 51 ₆	-10 -10	1,166,000 8,308,000 1,854,000 95,945,000	
Disney (Walt) Filmways	$13\frac{34}{4}$		-11	656,000 9,020.000	
Four Star TV	6	_ -	- 14	666,000 3,996,000	
MCA Inc. Medallion Pictures	$42\frac{7}{8}$ $5\frac{5}{8}$ $37\frac{7}{8}$	- 75/8 - - 11/9 -	-15 -17	4,681,000 200,698,000 632,000 3,555,000	
MGM Inc.	$37\frac{7}{8}$	- 51/4 -	-12	2,505,000 94,877,000	
National Telefilm	3/8	- 1/8 -	-50 	1,670,000 209,000 2,629,000 1,972,000	
Official Films Paramount	1/8 3/4 561/8		- 1	1,570,000 88,116,000	
Republic Corp.	174	$ \begin{array}{cccccccccccccccccccccccccccccccccccc$	- 6	2,454,000 17,792,000	
Screen Gems Inc. Seven Arts	$\frac{19}{11\frac{1}{2}}$		13 19	3,173,000 60,287,000 2,271,000 26,117,000	
Trans-Lux	11	⊥ 1/. –	+ 2	718,000 7,898,000	
20th Century-Fox United Artists	$\frac{27}{46\frac{3}{4}}$		$^{-12}$	2,755,000 74,385,000 2,011,000 94,014,000	
Walter Reade-Sterling	1	- 3/6	27	1,583,000 1,583,000	
Warner Bros. Pictures	$15\frac{1}{2}$	1%	- 9 - 9	4,850,000 75,175,000	
Wrather Corp. Total	53/8	- ½	- 9	1,753,000 9,422,000 42,333,000 \$915,038,000	
MANUFACTURING					
Admiral Corp.	$\frac{27\frac{3}{4}}{15}$		-11 -12	2,441,000 \$67,738,000 9,250,000 138,750,000	
Ampex Corp. Emerson Radio	15 16	+ 2 -	-12 + 14	2,214,000 35,424,000	
General Electric	961/	$-9\frac{3}{4}$	- 9	90,564,000 8,716,785,000	
Jerrold Corp.	$6\frac{7}{8}$ $39\frac{1}{4}$	- 3/4 - 5	$-10 \\ -11$	2,046,000 14,066,000 7,379,000 289,626,000	
Magnavox 3M	561/4	- 61/	10	53,329,000 2,999,756,000	
Motorola Inc.	863/	- 1/4		6,058,000 525,532,000	
National Video RCA	42 7/8 33 1/9	- 4% - 2%	10 8	1,271,000 54,494,000 57,926,000 1,940,521,000	
Reeves Industries	$33\frac{1}{2}$ $2\frac{1}{8}$	- 3/8	-15	3,237,000 6,879,000	
Westinghouse Zenith Radio	$\frac{4812}{7618}$	$-5\frac{1}{2}$ $-6\frac{5}{8}$	$^{-10}_{-\ 8}$	36,703,000 1,780,096,000 9,317,000 709,257,000	
Total	.0/8	~/8	v	281,735,000 \$17,278,924,000	
SERVICE	10	- 31/4	0.5] FFE 000 \$15 FF0 000	
C-E-I-R Comsat	$\frac{10}{45\frac{5}{8}}$	$-3\frac{1}{4}$ $-14\frac{5}{8}$ $-$	$-25 \\ -24$	1,555,000 \$15,550,000 10,000,000 456,250,000	
Doyle Dane Bernbach	$32\frac{3}{4}$	- 41/4	11	997,000 32,652,000	
Foote, Cone & Belding	145%	13/ .	11 5	2,185,000 31,956,000	
General Artists MPO Videotronics	5½ 7½		– 5 –18	600,000 3,075,000 469,000 3,400,000	
Movielab lnc.	$7\frac{1}{4}$ $9\frac{1}{8}$ $60\frac{1}{4}$	- 11/6	-11	575,000 5,247,000	
Nielsen (A.C.)	$\frac{6014}{012}$	$-5\frac{1}{4}$	- 8 - 7	$\begin{array}{ccc} 1,710,000 & 103,028,000 \\ 779,000 & 6,329,000 \end{array}$	
Papert, Koenig, Lois Total	81/8	- 28	- 1	18,870,000 \$657,487,000	
Grand Total				439,428,000 \$21,797,602,000	
				, ,	



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AMERICAN CANCER SOCIETY

FINANCE continued

washed over them, while battering the more actively traded issues.

TV since has come of age on Wall Street. Issues are more and more seen in the best places, such as the New York Stock Exchange, consequently trading in them is considerably broader. But such popularity, apparently, has its price. Now TV's response to the financial cycle is more precise. Events of last month indicate that television stocks will lag with general market activity, even rise in tune with brief stock market rallies.

STOCKS FELL 9%

As an indication of the extent of last month's slide, paper value of TV-associated stocks fell a somewhat alarming 9%, from a grand total \$24 billion during the April 15-May 14 period to \$21.8 billion during the most recent May 14-June 15 month. Breaking the losses down by categories, the "service" issues dropped \$170.7 million, or 20.5%; the "television" issues were down \$66.1 million, or 11%; the "programing" issues were off \$102.9 million, or 10%; the "television-with-other-major-interests" issues slumped \$150.3 million, or 9.5%; and "manufacturing" issues fell \$1.7 billion, or 9%.

Not all of last month's focus, however, was on sliding fortunes. The Exchange, a monthly publication of the New York Stock Exchange, reported on those aristocrats of success, stocks on the Big Board boasting of annual sales or revenues of \$1 billion or more. General Motors, media's long-time number two advertiser (see story, page 44), placed first with sales of \$17 billion. In all, 69 issues made the listing, but only three of them TV-associated stocks. The three: General Electric with sales of \$4.9 billion, Westinghouse Electric with sales of \$2.3 billion and Radio Corp. of America with sales of \$1.8 billion. Procter & Gamble, TV's biggest advertiser, placed 29th with sales of \$1.9 billion.

There also were some upbeat scraps to be detected in connection with TV's activities on the stock market last month. Six issues showed advances. These included American Broadcasting Co. Inc. up ½ point, or 1%; Reeves Broadcasting up ½ point, or 2%; Subscription TV Inc. up 15/8 points, or 87%; Trans-Lux up ½ point, or 2%, United Artists up 1¼, or 3% and Emerson Radio up 2 points, or 14%.

Obviously, the price increases of even those TV-associated stocks that were able to stem the downward tide were not impressive. Subscription TV's gain was a direct reaction to its recent good news. A superior court ruling in California declared that the state's ban on pay television was unconstitutional. Pay TV in California was outlawed last

November when voters approved by a 2-to-1 margin a measure branding the new medium to be contrary to public policy. In ruling in favor of pay TV, Superior Judge Irving H. Perluss said that the ban "abridges freedom of speech contrary to the guarantees of the First and Fourteenth Amendments." When the court decision was first announced STV jumped from 2 bid to 53¼ bid. Subsequently the California attorney general's office filed notice of appeal and the issued dropped back, closing the month at 31/2 bid.

There was no mystery as to how United Artists was able to make progress despite the market's adversities. Stockholders were told that 1965 earnings will top \$12 million, or more than \$6 a share, sharply higher than last year's record \$9.3 million, or \$4.72 a share. The James Bond trilogy of films and the Beatles' "A Hard Day's Night" help make up what's considered the greatest collection of hit features United Artists has ever had playing at the same time. The film company's TV business also is going good, with revenues from production of television shows ahead of last year's pace. U-A has three new half-hour network film series this coming season. They are Mona McCluskey and My Mother, the Car, both on NBC-TV, and OK Crackerby! on ABC-TV. Holdovers from last season are Fugitive and The Patty Duke Show, both ABC-TV.

BULLISH ABOUT EMERSON

Emerson Radio & Phonograph Co. is another TV-associated stock which forged ahead last month where others stumbled. The company reported that in the 26 weeks ended May 1, its net income after taxes rose to \$1.1 million, or 50 cents a share, from \$923,336, or 42 cents a share, a year earlier.

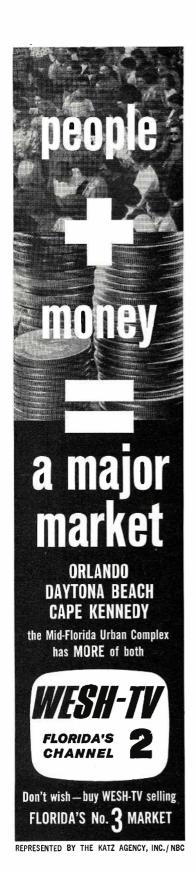
But that was only openers. Later it was revealed that National Union Electric Corp., Stamford, Conn., was making a tender offer to buy at least a majority interest in Emerson Radio at \$18 a share, several points above the thenmarket price. The Abrams family, which manages and controls Emerson Radio, already has agreed to tender 640,000 of their approximately 740,000 shares. National Union, which makes Eureka vacuum cleaners and floor-care products and Armstrong central-heating and air-conditioning equipment, is committed to buy up to 51% of Emerson's shares outstanding. A 51% interest would be more than 1,129,000 shares and would cost National Union an estimated more than \$20 million. When rumors of the tender offer began to circulate, trading in the stock became so unusual that the New York Stock Exchange was forced to halt the activity for half of a session.

Emerson Radio wasn't the only issue to feel the weight of heavy trading. Capital Cities Broadcasting also had a



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

WESTINGHOUSE BROADCASTING COMPANY



FINANCE continued

hectic time of it on the New York exchange.

Moving over from its listing on the American Stock Exchange on June 14, CapCities ran in with NYSE trading which at one point hit 2.06 million shares, the most since 1937. But CapCities director Lowell Thomas got in the "first" 100-share transaction and CCB, the new ticker symbol for the broadcast group, closed the day at 37%, up 13% from its close on the American exchange a day earlier.

The company, however, closed the May 15-June 15 period down 5%. Its broadcast holdings include five VHF, one UHF, six AM and three FM stations.

Wometco Enterprises Inc., traded over-the-counter since 1959, also was approved for listing on the Big Board last month. Trading in the company's class A common stock is scheduled to kick-off July 7. That's a week in advance of Wometco's 40th year in business. Besides TV and radio broadcasting, the company is involved in soft drink bottling, automatic vending and industrial food service, motion picture exhibiting, film production and processing and tourist attractions management.

Another group owner, one, too, that made the move to the Big Board only recently, also found the going tumultuous last month. For a battle is raging in Atlanta and the Cox Broadcasting Corp. is in the middle of it, or at least on one end.

Atlanta has a new \$18 million stadium and a population anxious to flood in to watch professional sports. The American Football League and the rival National Football League each would like to have one of its teams as tenant. And there's the rub for Cox.

AFL owners awarded a franchise to Cox for a record \$7.5 million, with a new AFL club expected to play for Atlanta in the 1966 season. But the franchise award was contingent upon the Atlanta team having a stadium to play in. And Cox was supposed to deliver it, but hasn't.

Arthur Montgomery Jr., chairman of the Atlanta-Fulton County Recreation Authority, which controls the stadium, wants to let the NFL have an equal chance. Last month in Atlanta people were choosing sides, and the NFL seemed to have the edge.

Cox, if the matter is settled in its favor, would include an AFL team as one of its subsidiaries, and perhaps brighten its stock future considerably. But Cox last month was off 10%.

PROBLEMS AT PARAMOUNT

A more personal conflict raged around Paramount Pictures. The site of the encounter was the company's annual meeting, held in New York. Before the smoke of battle cleared a pointed lesson in how not to win friends but influence people had been delivered.

The plot went like this: Previous to the meeting two dissidents—Herbert J. Siegel and Ernest H. Martin—shouted a call for confrontation, publicly girded for a proxy fight. Its object: to gain control of Paramount Pictures.

Claiming management deficiencies, Siegel (he's chairman of Baldwin-Montrose Chemical, in turn the 70% owner of General Artists) and Martin (of the Broadway producing company of Feuer & Martin) charged that Paramount "has not managed to realize its full potentiality." To set right this situation, they organized a group which offered to pay \$8 million for 125,000 Paramount shares at a price of \$64 a share.

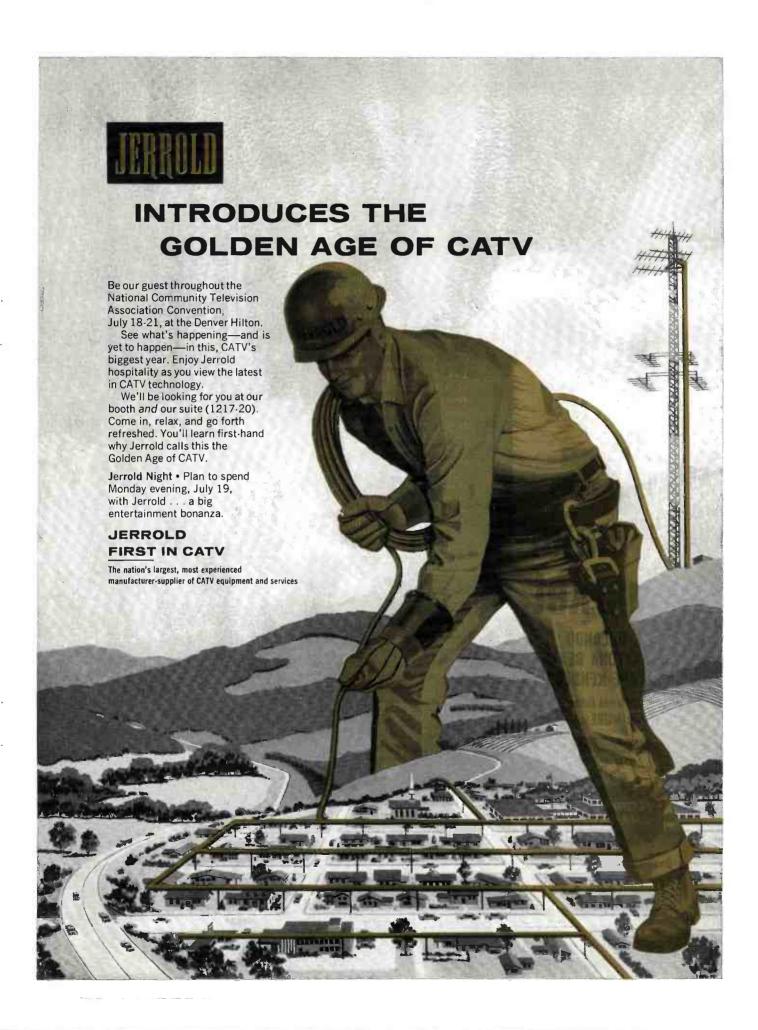
Less than a week after the battle banns were posted, Paramount capitulated. It welcomed Siegel and Martin to the board of the company instead of waiting for shareholders to do the job instead.

No Paramount cliffhanger offered more tension than the opening moments of the annual meeting. George Weltner, president and chief executive officer of the corporation, tried to get the election of directors pushed through as one of the first orders of business. Edwin L. Weisl, chairman of Paramount's executive committee, was Weltner's good right arm in these pressure-packed proceedings and often his suave mouthpiece. Resentful shareholders wanted to ask questions-especially of Siegel and Martin-before voting. The 37-year-old Siegel finally responded to their easilydiverted inquiries. Martin, obviously not the money-man in this alliance, kept quiet.

A HAPPY ENDING

The nuances of the scene kept mounting until for one electric moment the meeting hall palpably crackled with tension. The emotions of many of the 500 shareholders attending seemingly needed only one more spark to ignite completely. Then the somewhat powerful aromatic combination of cold cuts and potato salad drifted into the hall, reminding all that buffet lunch was waiting to be served. Before that message could take full effect, one of Paramount's independent producers, Joseph E. Levine, was lightly persuaded to say a few words. He came off as a portly knight, sans charger, but promising to make sexy pictures for pure profits. The promise of money and food is too much for any stockholders to bear up against, even angry ones. The meeting adjourned for a belated lunch. For Paramount Pictures another production with a happy ending was in the can.

Some miles north of New York, another company having trouble meeting its potential was inviting a broadcaster



FINANCE continued

in to help. With the slogan-conscious, Northeast Airlines rates pretty good. Its "Come on down" (to Miami) TV spots have saturated northern markets for two years. But Northeast's finances, along with its passengers, could stand a little sun. The airline lost \$21 million over the last three years, can't raise credit for new equipment and is in danger of losing its lucrative Florida route.

Still, somebody in Miami likes Northeast, and last month Miami-based Storer Broadcasting acquired an option to purchase 55% interest in the Boston-headquartered airline for \$6.1 million. If the deal comes off, Storer will pick up 973,-226 shares of Northeast stock from the controlling Hughes Tool Co. for \$6.30 a share.

It was expected that Storer would also buy \$9.5 million worth of convertible notes from Hughes, bringing the broadcaster's position in Northeast to \$15.6 million or 80% of the carrier's equity.

At a Boston news conference, the George B. Storers, Sr. and Jr., explained that their company, which earned \$7.2 million last year on gross revenues of \$43.7 million, wanted to expand into new fields. "We think our experience in serving the public in the radio and television field," remarked George Jr., "makes this a natural new area of endeavor for our company.'

Consummation of the purchase, within a 30-day option period, would depend, said Storer, on the orderly and prompt adjustment of the present debt of Northeast, which is estimated to be about \$40 million. Counting this debt adjustment, the total Storer investment could exceed \$25 million.

Despite the acquisition news, Storer stock was down 3% in the May 15-June 15 period, likely a factor of the general market slide. In the two days immediately preceding the purchase announcement, Storer gained better than four points.

Another group owner, RKO General (its parent, General Tire & Rubber dropped 5%), is already diversified into airline operation. In November 1964 RKO purchased a 54.9% interest in Frontier Airlines for \$6.5 million.

FOCUS ON MOTOROLA INC.

A TELEVISION ANALYSIS

N mid-1962 Edward R. Taylor, then executive vice president in charge of the consumer products division of Motorola Inc., said: "When color finally is right, it can add a great deal to TV volume." In mid-1965 that comment qualifies as a masterful understatement.

At the outset of 1965 Motorola was trading at about 95. From that point to the middle of May, monthly jumps of between 4 and 11 points had moved the price up to 1301/2. A recent stock dividend of 50% cut the price by one-third but gave each shareholder 11/2 shares for each held previously. For all purposes save corporate accounting it was equivalent to a 11/2-for-1 stock split.

(The stock suffered a setback in June

along with a generally falling market. In one week of moderately heavy trading [46,500 shares] Motorola moved down 51/4 points to 831/2, adjusted for the stock dividend. The stock is traded on the New York Stock Exchange.)

For 1964 Motorola board chairman Robert W. Galvin (son of the company's founder) could report to shareholders



a gain of 60% in per share earnings, to \$5.12. This was prior to the 50% stock dividend. Revenues have gained more than \$118 million since 1960 and profits by \$8 million. One optimistic report on the company, made by the Francis I. duPont brokerage house, estimates profits for the current year will be up 17% over 1964.

Motorola's enterprises go far afield from the color set business of its consumer products division but it's this sector of operation to which analysts give most credit for the recent soaring gains in the price of Motorola stock. Recent "educated" estimates made by Wall Street security analysts in three different reports on the company show gross revenues of the consumer products division between 30% and 40% of Motorola's aggregate gross \$419 million in (1964).

Motorola's present consumer products boss, Sylvester R. (Ted) Herkes, puts it this way: "All our divisions did well in 1964; consumer products did exceptionally well." Getting credit for much of this success: Motorola's 23-inch rectangular tube color TV model. Says Herkes: "We can't begin to fill the pipelines on these sets." (In addition to this 23-inch color set the consumer products division also manufactures other color and black-and-white receivers, home and portable radios, secondary-market auto radios and stereophonic and hi-fi phonographs.)



ROBERT W. GALVIN

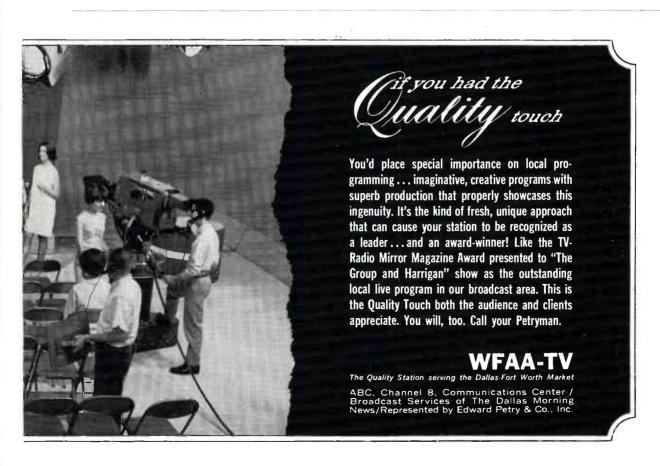


S. R. (TED) HERKES

Last year Motorola's total color set output was 150,000, including 100,000 with rectangular tubes supplied by National Video. RCA also has been a supplier to Motorola with its conventional 21-inch round model. Herkes says the company will be cut from RCA's color tube allocation table after Aug. 19 but will continue to get some color tubes from Sylvania. Motorola expects to go on making 21-inch and 25-inch color sets as well as its own pride, the 23-inch model.

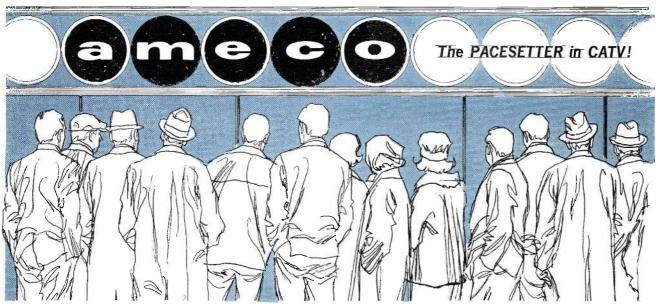
An initial Motorola foray into color set production in 1952-53 aborted. GBS had developed a 19-inch tube which Motorola incorporated into a set retailing at \$999. But, explains Herkes, "color transmission in those days was pretty meager." With no great frequency in color broadcasts developing and public demand too low to permit production levels which might have been attended by lower costs, the company was forced to abandon the project.

Herkes says Motorola thought it would be ridiculous to come back into color 10 years later with a product just like the one it had bowed out with. The result was the development of the rectangular tube. One of its most attractive aspects is a 92-degree deflection angle which permits a tube five inches shorter than conventional units. Of the tube's rectangular shape Herkes says, "After all, the television picture is taken rectangu-



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MOTOROLA continued

larly and transmitted rectangularly. Why shouldn't it be viewed rectangularly?" Anything less is a loss of available picture, he asserts.

Motorola estimates it spent \$6.5 million in development costs by the time it was ready to launch its second drive in the color market, and expects to lay out about \$7 million to get a new Franklin Park (Ill.) color plant going. It's said this facility should be ready for production by July 1966. "We knew," says Herkes, "that by 1966-67 National Video still couldn't possibly supply us with all the tubes we'd need."

The Motorola 23-inch tube now manufactured by National Video sells to set makers for \$122.50 with warranty. This compares to a \$98 price tag on RCA's round, 21-inch, shadow-mask tube. According to Herkes, Motorola now gets \$500, pre-tax, for a table model whose most nearly comparable RCA counterpart brings \$379.

WILL DOUBLE COLOR SET VOLUME

Although Motorola claims to have developed its rectangular color tube it doesn't pretend "there's anything particularly patentable about it," and, in fact, gets no royalties from patents on the design. But Motorola couldn't be happier with the tube's success in the marketplace and, with production racing at full throttle, says it should more than double its color set volume in the current year.

The 150,000 color set figure for 1964, which Motorola acknowledges to be accurate, is data which the company would rather not have parted with. But, Herkes explains, it could be pieced together from information given out by tube suppliers. "You won't find us revealing black-and-white set production figures," he says.

However, black-and-white set sales are a major part of the consumer division's business and the company is especially bullish about a new portable 12-inch b&w model, introduced in 1964, with a side-mounted handle which houses its antenna.

Motorola's activities include operations in five areas outside of consumer products. Its communications division markets mobile and portable two-way radios, car telephones, radio paging equipment, closed circuit television units, hospital communication systems, radio traffic control devices and remote alarm systems. Motorola said this arm of its business set a sales record in 1964.

Another division, which manufactures semiconductor products, introduced over 100 new device types last year and achieved a dollar sales advance of more than 30%.

Motorola's military electronics division has contracted to provide communi-

cations equipment for the government's manned space exploration program, specifically equipment which would be used in project Apollo for transmitting information from the moon to earth. The military division reported bigger profits on lower gross last year, and said the government's defense spending cutbacks had not fallen into its areas of primary interest, though this had increased competition from seriously affected companies who were seeking new fields for expansion.

Motorola's automotive products division rode along with the auto industry's eight-million output in 1964 to set a sales record of its own. Although Ford Motor several years ago acquired the radio-producing Philco Corp., Motorola still remains a substantial source of original equipment radios for Ford.

"Strengthened sales" is the only word on 1964 operating results for the company's solid state systems division.

Against this background of companywide success the credit given to the consumer products division for Motorola's overall improvement must be held in some restraint but it's in this area, most analysts agree, that lies the principal reason for recent earnings success and the biggest base for potential earnings. Motorola had its beginnings in 1928 as a manufacturer of a radio battery-charging device known as an A eliminator. It was founded by Paul Galvin on the shoe-string sum of \$1,300. Today, as a diversified electronics company, it has a market capitalization in the neighborhood of \$525 million. The word Motorola was originally the brand name of an automobile radio built by the Galvin Manufacturing Co.

Difficulties with an early Motorola set, known as Model 55, had their latter-day counterpart in the initial manufacturing problems encountered in the production of Motorola's 23-inch rectangular color set. Only two years ago there were grave doubts about the future of the rectangular tube, but that story had a happy ending. The earlier set had an inadequate power supply and therefore was hooked directly to a car's battery without a fuse. As Motorola president Elmer Wavering related it to a company biographer, "after a few hours operation the vibrator would stick, start to burn up the transformer, then the wires and finally the car." The same biographer reports that one of the "55's" installed in a hearse resulted in a cremation before a more conventional funeral could be

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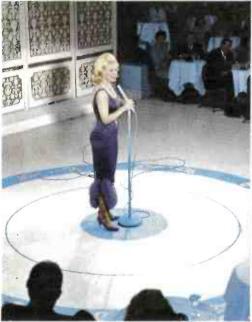


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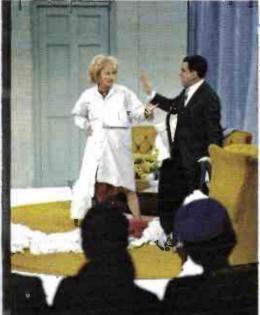
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An Evening with...Dennis Day







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FOCUS ON PEOPLE



FORREST F. OWEN President Wade Advertising

Forrest F. Owen moved up from executive vice president of Wade Advertising, Chicago, to president, succeeding Hal H. Thurber, who resigned shortly after his position was changed from president to vice chairman. Thurber will head a new Chicago office for Lennen & Newell. The realignment at Wade also included the promotion of Louis J. Nelson, senior VP, to executive VP in charge of marketing services; David S. Williams, VP, to executive VP, and Sidney B. McAllister, VP, to senior VP. Tom D. Scholts, vice president at the agency's Los Angeles office, was named West Coast executive VP.



IRWIN SEGELSTEIN



I'P-Programs-New York

Irwin Segelstein moved over from Benton & Bowles to succeed Bruce Lansbury as vice president, programs-New York for CBS-TV. Besides supervising East Coast nighttime activities, Segelstein also will be in charge of daytime, specials and programs produced for the network abroad. Segelstein has been vice president in charge of programing at Benton & Bowles. He joined the advertising agency in 1947 as a member of the radio department. He worked subsequently in television production and later was director of films and then director of programing. Promoted to the post he vacated as programing vice president was Lee Currlin, who joined B&B in 1953 and has been responsible for the administrative and operational supervision of the programing department. Lansbury, once general program executive of CBS-TV Hollywood, was appointed to the New York post in September 1964. His plans were not announced.



LEE CURRLIN VP-Programing
Benton & Bowles



TOHN MONSARRAT Chicago Office Manager
J. Walter Thompson



George C. Reeves, who has been manager of J. Walter Thompson's Chicago office for the last 14 years and a JWT executive vice president, has been appointed vice chairman of the board of the agency. His headquarters will continue to be Chicago, but he will be active in the agency's overall affairs, both domestic and international. John Monsarrat, who joined JWT in 1955 as vice president and account executive, will succeed Reeves as manager in Chicago. He has been VP and management supervisor of the agency in New York.



PETER CHABRIS I'P for Corporate Personnel Interpublic Group of Companies





Carl Spielvogel has been appointed a senior vice president of The Interpublic Group of Companies and will assume responsibility for the newly-created office of planning and development. With the company since 1960, Spielvogel has been a vice president, whose duties included responsibility for corporate personnel. Before joining the company he was the advertising columnist for the "New York Times." At the same time, Peter Chabris, who had been vice president for organization development at Xerox Corp., was named vice president in charge of corporate personnel at Interpublic. Before joining Xerox in 1962, Chabris was assistant director of industrial relations at W. R. Grace & Co.



Four new appointments were made at RKO General Broadcasting and four executive positions were eliminated. Robert J. Leder was appointed executive vice president. He formerly was vice president and division director of RKO General's WOR division. Jerome Bess was named vice president in charge of operations, reporting directly to Leder and with both radio and television responsibilities. David Yarnell, program director for WOR-TV since 1963, was appointed coordinator of new program development. Sam Slate was named assistant to the president and vice president in charge of government and industry relations. Leaving the company are Martin Weldon, director of public affairs; Joe Cook, director of promotion and advertising; Gene King, radio program executive, and Hugh Delregno, who was Slate's assistant.

ROBERT J. LEDER Executive VP RKO General Broadcasting



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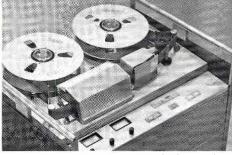
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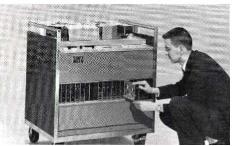
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Ward L. Quaal, executive VP and general manager of WGN Inc., Chicago, has been elected president of the corporation, and Fred M. Thrower has been elected president of WPIX Inc., which operates WPIX-FM-TV in New York. Both operations are owned by The Tribune Co.

Quaal also is president and a director of KDAL Inc. (KDAL-AM-TV Duluth, Minn.), and WGN Televents Inc., CATV system in Houghton-Hancock, Mich., both WGN Inc. subsidiaries, and a director of WPIX Inc., New York. In other WGN Inc. moves, Carl J. Meyers, VP and manager of engineering and planning. was re-elected senior VP, Bruce Dennis, manager of news, and Marvin Astin and Richard Jungers, general sales managers of WGN-AM-TV, respectively, were elected VP's of the corporation. Dennis and Charles E. Gates and Ben Barentson, VP's and station managers of WGN and WGN-TV, respectively, were elected directors on the WGN Inc. board.

Thrower's former title, general manager, has been eliminated. The office of president has been occupied by **F. M. Flynn**, president and publisher of the "New York Daily News" and chairman of the WPIX board of directors. He said the election of Thrower as president of the company "puts greater emphasis on experienced broadcast executives in elected posts of the two WPIX stations." **R. W. Clarke** was elected vice chairman of the WPIX board. He also is editor and VP of the "New York Daily News" and vice president of WPIX.



WARD L. QUAAL President WGN Inc.



FRED M. THROWER President WPIX Inc.

There have been some changes made at King Broadcasting Co., which operates KING-AM-FM-TV Seattle; KGW-AM-TV Portland, Ore., and KREM-AM-TV Spokane, Wash., plus "Seattle" magazine. Henry B. Owen, executive VP of King Broadcasting, was elected vice chairman of the board; Otto P. Brandt, vice president of the broadcasting division, was named executive VP, and Ancil H. Payne, vice president of the business division, named VP and general manager of Portland operations. Also, Eric Bremmer, assistant to the vice president, was named personnel director; Lee Schulman, director of programing for KING-TV, promoted to general manager of the station, and John Fearey, KING-TV operations manager, named director of programing.





HENRY B. OWEN
Vice Chairman
of the Board
King Broadcasting

OTTO P. BRANDT Executive VP King Broadcasting

Frank P. Schreiber resigned as president and general manager of WQAD-TV Moline, Ill., but will continue as a stockholder and director of the corporation, and member of its executive committee as a consultant. Arthur M. Swift succeeds him as executive VP and general manager. He was vice president and general manager of WTCN-AM-TV Minneapolis-St. Paul until it was purchased by Time-Life Broadcast. Since then he has been general executive with Time-Life Broadcast, New York.





FRANK P. SCHREIBER Director WQAD-TV Moline, Ill.

ARTHUR M. SWIFT
Executive VP &
General Manager
WQAD-TV Moline, Ill.

President of Meredith Publishing Co. since 1929, Fred O. Bohen has been elected board chairman and chief executive officer of the company which numbers four TV stations among the broadcast properties owned by its Meredith Broadcasting Co. division. Succeeding Bohen as president is Gordon R. Ewing, vice president and director of corporate planning for all six divisions of the company. The Meredith television stations are KCMO-TV Kansas City, Mo.; KPHO-TV Phoenix, Ariz.; WOW-TV Omaha, Neb., and WHEN-TV Syracuse, N. Y. Meredith also owns four AM and two FM stations.





FRED O. BOHEN

Board Chairman &

Chief Executive Officer

Meredith Publishing Co.

GORDON R. EWING
President
Meredith Publishing Co.

HANDARY PLAYBACK

From Russell Baker's "Observer" column in the "New York Times," "Disorder in the White House":

Like most householders, President Johnson has a foyer. At the White House it is called the West Wing Lobby, but it serves the same function as the ordinary American foyer. It is the place where trouble piles up. In most homes, it is a gathering place for bills, notices of dental appointments and alluring mail offers of magazine subscriptions, new publishing miracles and record hargains.

The man who knows his peace of mind scoops all this trouble out of the foyer once or twice a month and, with eyes shut, carts it hurriedly out to the trash cans.

Not President Johnson. His foyer is filled with newspapers, cameras, people who want him to drop bombs, people who want to slice budgets, people who want to sell new billion-dollar miracles. The President can't keep his mind off it. It fascinates him. When he goes out for a stroll in his garden, he takes it all with him and talks to it.

Then, worst of all, there is that television studio in the White House cellar. The fact about television is that once you get the thing in the house, it gnaws at your peace of mind until you use it.

Let a TV set loose in the house, and you begin wolfing your meals and sitting up all night. Having a TV studio in the house is even worse. If a man has a TV studio in the cellar, it is going to nag him until he uses it. He will spend hours worrying up ideas for special telecasts to interrupt "Bonanza" or thinking of speeches to catch the London pub audience via Early Bird satellite

The President is not going to get any peace of mind until he gets that TV studio out of the White House. Or at least limits himself to one hour a week. The question is: Will the President run his own house or let the house run him?

Humorist-satirist Stan Freberg, in recent years an ad agency boss and broadcast commercial specialist, addressed the Station Representatives Association's annual award lunch in New York—and put the needle into TV advertising. The guts of his gutty speech:

My critics, whom you can count on the fingers of . . . the Mormon Tabernacle Choir, hasten to point out that the reason I stay in advertising is clearly stated in Latin on my letterhead. Under the Great Seal of Freberg Ltd. is indeed a seal, designed by Saul Bass, sporting whiskers and a pair of sunglasses, and the inscription: "Ars Gratia Pecuniae," or "Art for Money's

Sake." Well, I'll admit that's part of it—since I am in the business of selling bizarre ideas at, as any agency can tell you, a bizarre fee. But the thing that really holds me in advertising is the thing that got me into it in the first place. And that is the challenge of proving daily that advertising does not necessarily have to be dull, insipid, nauseating or irritating in order to communicate and thus sell the product.

There is a type of thinking currently popular on Madison Avenue that a viewer will sit enthralled for the full amount of the client's allotted commercial time out of respect for the excruciating amount of money paid for this air time. The sponsor who enjoys this type of Procter and Gamblean thinking is obviously smoking opium. But, unfortunately, most of the time his agency does very little to help him kick the habit.

And so we have the answer as to why most television commercials are so lousy. Reduced to its simplest terms, the problem is compounded thusly: The sponsor, at a loss as to how to communicate his product to people, hires an advertising agency to show him, but still clings to hard sell as a child to a security blanket. The average agency, if it does know how to communicate, rarely deems to fight for anything fresh, wild, inventive or artful, for fear of rocking the boat and/or its 15%.

It seems terribly obvious that if an advertiser wishes to break through the mediocrity barrier, he dare not be anything BUT artful. By the "mediocrity barrier" I refer, of course, to that enormous bulk of audio-visual rubbish which comes spewing forth from the massed media, to the turne of billions of dollars a year, somehow passing for Creative Advertising.

Occasionally, someone manages to break through this wall of trivia with a dazzling display of originality and artfulness. When they do, and their originality is carefully oriented to the product and its specific problems, they cannot help but communicate with the consumer.

Now, how can you be sure that the public is as fed up as Freberg has been claiming all these years? Well, until recently the only recorded statement by the people as to how they felt about commercials was issued by an organization called The League Against Obnoxious Television Commercials. The league's members in 34 states voted for the "terrible ten" and the "decent few" sent along every two months with the organization's newsletter. In the last poll I saw, Procter & Gamble took five out of the ten brickbats.

But the league was, alas, a private and non-official protest. Now, suddenly, in the

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

April 10th issue of the "Saturday Review" comes a report of an official large scale sampling of the people's true feelings by a major company, I quote from the "Saturday Review":

"The North American Newspaper Alliance has conducted an enormous nationwide poll on television programing and commercials, and the most recent results from 5,200 ballots all over the country ought to open eyes along Madison Avenue, particularly among those agencies specializing in TV advertising. American television viewers' reaction to TV commercials is violent and certain, and no holds are barred in the NANA balloting. The most unpopular single product commercial in America today is, this poll shows, Tareyton cigarettes' 'Switch or Fight' theme. The consensus of a poll three times as large as a Nielsen sampling is that the Tareyton TV ad campaign is 'just plain silly.' Some of the loudest hisses, however, are directed at soap and detergent commercials. Many viewers say they 'simply can't stand any more of them.' Most unpopular commercials in this area appear to be the Ajax White Knight and White Tornado and the 'Dash makes your washing machine clean like it's ten feet tall' messages. Crest toothpaste is unpopular for the repetitious nature of its commercials. Anacin and Excedrin are named as the worst offenders among drug products; according to the syndicate's voters, 'they gave more headaches than they cured.' The report goes on to name many other advertising villains."

According to "Freberg's Law," which I have been preaching for the last nine years, the consumers have long since reached the point of commercial saturation, and just dial most everything out, mentally, if not physically. Thus, a major soap company, say, has to spend more and more to reach the poor consumer who is, in the interest of his sanity, slowly building an immunity to commercials, which forces the soap company to have to spend even more, and the consumer. accordingly, to build more immunity. Since advertising then, like the using of narcotics, must be taken in ever-increasing doses, it is easy to see why the annual costs keep soaring in America, until they have become what [has been referred to as] "a \$14 billion sledge hammer to drive a 39¢ thumb-tack."

American manufacturers in their enthusiasm (see greed) will drive us all into the laughing academy if commercials keep accelerating the way they have in the last five years. Companies like Alberto-Culver, Bristol-Myers, Colgate and Procter & Gamble use what I call the "Invasion of Nor-

To page 30



Buy Boston like a Bostonian...Buy WHDH

What's in back of our surge

A youthful outlook

The ABC Owned Television Stations care about young people. We care about their future. But, we don't put off until tomorrow what must be done now. KABC-TV in Los Angeles invited the city's high school seniors to a job seminar at the station.

We told them about careers in broadcasting. We also told them to stay in school if they want those jobs. WXYZ-TV in Detroit and WABC-TV in New York helped fight the school dropout problem with annual "Careerathon" shows. On these programs the youngsters got the kind of entertainment they wanted and the kind of advice they needed.

KGO-TV in San Francisco and WBKB in Chicago have helped place thousands of students in summer jobs by working closely with community leaders and, of course, with the students themselves. The adults in the five great cities we serve have said some very kind things about all of these projects. So have the youngsters.

But, doing things for so many millions of our future citizens is part of our responsibility. That's one of the things behind our surge to the front.





...and another outlook on youth

We care enough about young people to keep up with them. At least we try.

KABC-TV was the first station in the country to sense the excitement inherent in today's young people's music. They came up with a program and called it "Shindig." That was more than a year ago. And just as music styles change, so has the show. Under the direction of the ABC Television Network, it has grown into one of the big hits. And with adults, too! Now there is "Shivaree," also from KABC-TV, and that's a hit in syndication. WBKB in Chicago uses popular music in another way. "Kumsitz" is a youth forum—but not like any you've ever seen before. Students really probe the problems of their own generation but in a setting of their own making, complete with the Watusi, the Frug and the sanction of the Chicago Board of Rabbis. We are sure of one thing. The future will bring more changes in the tastes of young America. The ABC Owned Television Stations will be right there when it happens. Perhaps even a little ahead.

That's what's behind our surge to the front.

ABC OWNED TELEVISION STATIONS WABC-TV, New York • WXYZ-TV, Detroit WBKB, Chicago • KABC-TV, Los Angeles • KGO-TV, San Francisco



mandy" technique, with wave after wave of commercials striking at the viewer's head each evening of his life. He tries hard not to listen, but the dead commercials keep piling up on the front of his forehead until the tanks finally push in right over the tops of them and establish a beachhead in his brain.

Procter & Gamble, for example, is willing to spend more than any other advertiser-over \$100 million a year in television-to be successful at this type of brain-washing. Procter & Gamble's TV ad budget in 1964 was a mind-staggering \$148,783,000. The word "budget" seems rather ludicrous, in context with that nifty sum. But, if an advertiser has that kind of a fortune, then the approach suggested by P&G would be a good one to follow. On the other hand, if a client does not have a private gold mine, it is a foolhardy thing indeed to play the game according to the Hard Sell rule book . . . the costs of media and public apathy being what they are. There are many ways of breaking through the mediocrity barrier to reach the consumer at a far lower cost.

People like William Bernbach, David Ogilvy, Howard Gosage, Steve Frankfurt of Y&R, and many more, have been breaking through with whimsy, beautiful art, arresting photography, and a very few tigers, actually. I have broken through mostly with humor. But all of us share one thing in common. As such, it is best to level with that bright, savvy listener out there. In these days of pushing fraudulent reducing tablets and the shaving of mock sandpaper the use of good old American honesty makes a company stand out in the crowd like a well thumb.

From a syndicated column by Arthur Hoppe, "A Revolting Day in U.S. History," in the "Washington Star."

The following is another chapter of that yet-unpublished textbook: "The History of the World—1950 to 1999."

It was on May 2, 1965, that the first hint was given of the crisis to come. It happened during the third of the President's 17 different speeches explaining his crystal-clear reasons for sending Marines into the Dominican Republic. The Associated Press mentioned the incident only briefly:

"The President was reading from a Teleprompter device. The difficulty arose when a page of his speech which he had already read turned up again on the Teleprompter. Scowling and unable to find his own notes, the President then repeated himself until the speech was back in proper continuity on the Teleprompter."

Little heed was paid to this seemingly minor mishap at the time. Consequently, the nation was woefully unprepared when disaster struck.

The occasion was the rebellion in Nor-

thern Saskatchewan of 17 members of the Doukhobor Freedom Sect, which indulged in nudism. The President was making his 24th television address to the nation explaining why American Marines had therefore seized control of Canada.

He had explained how our Marines were solely there to protect American morality. And also to prevent the spread of nudism in this hemisphere. But he pledged to withdraw them as soon as the Canadians understood democracy.

It was then that he said the immortal words: "Ah cain't jest set on mah rockin' chair and set on mah rockin' chair and set on mah rockin' chair and . . ."

"Good Lord!" cried McGeorge Bundy. "The Teleprompter's stuck again! Push the 'Let-Us-Continue' button."

"I did!" shouted Jack Valenti, ashenfaced. "But the Teleprompter merely threw up the last 16 pages of the text. I told you we shouldn't feed a speech like that into such a sophisticated machine."

"... And set on mah rockin' chair and set on mah rockin' chair and ..." said the President.

"Well, feed in another speech quick," cried Bundy. "And this time have a more sophisticated computer write it."

This was hurriedly done and the President continued smoothly: "... Set on mah rockin' chair while the indomitable essence of human freedom was being crushed. Thus, as a symbolic gesture of existentialist individualism," he said, removing his coat, shirt and tie, "I suggest we all emulate our Doukhobor brethren and ..."

"Look what he's removing now!" groaned Bundy. "That's too sophisticated. If it weren't disrespectful, I'd switch him off."

But it was too late. Millions of loyal Americans across the country followed their President's leadership unquestioningly. As usual. And due to an unfortunate cold snap, thousands froze to death.

Boston blue noses were on the verge of revolt. But at the last minute, a White House janitor, numb with cold, accidentally tripped over an electric cord and thus saved the nation—by unplugging the President.

Dr. Frank Stanton, president of CBS, addressing the 11th annual Career Service Awards dinner in Washington, warned that the Early Bird satellite might become a propaganda vehicle. Said Stanton:

"Early Bird must not be transformed from the unprecedented opportunity into the most universal and pervasive censorship—both affirmative and negative—ever known. Early Bird should not be construed by any government as just another door to be opened when there is a self-serving point to be made and a door to be slammed when that point is in danger of being questioned."

Stanton said that Early Bird should not be limited to arbitrary restrictions

that limit its availability unnecessarily. He pointed out that CBS News was not able to broadcast live the ceremonies at Runnymede, on the dedication of an acre of British soil to the United States as a memorial to President Kennedy, because of Comsat's arbitrary decision that all three networks had to use the satellite together. He said that Comsat's decision seemed "senseless in a practical way and hazardous as a precedent to set. No useful purpose can be served by insisting on saturation as a condition of sight and sound reporting of an event from one country to another."

The use of Early Bird, said Stanton, should be "less declaration and more revelation. It should reveal to us science, the arts, the conflict of ideas, the ways, the customs and diversions of a people—and not just the occasions of state and on a political level."

Remarks of Walter Weir, chairman of the executive committee, West, Weir & Bartel, before the Sixth Annual American TV Commercials Festival award luncheon:

I am not sure that a skillfully produced, highly entertaining, strongly memorable commercial or print ad can be overlooked as a potent influence in the mental process of arriving at a product buying decision.

The people who judged the commercials entered in this year's festival are all professionals in the art of commercial persuasion. None is dedicated to the credo of art for art's sake alone. As a consequence, in arriving at what in their judgment were the year's best commercials, they used as one criterion the degree of persuasion they considered those commercials to have.

If they did, you may well ask why a certain knight in shining armor, exactly like the knight Alice encountered when she went through the looking glass, kept falling off the horse and eventually wound up headfirst in a ditch. The only explanation I can give is to quote the remark Alice wrote into the King's memorandum book about the White Knight's sliding down the poker: He balances (she wrote) very badly.

It was not that the White Knight, like the White Tornado, was not deemed a highly effective mnemonic device—I am confident it was. If every one of the 150 judges involved voted the commercial down, they voted it down because, I submit, in their opinion white knights, like other extreme mnemonic devices (including little hammers. a's and b's coursing through the digestive system, and pendulums) experience great difficulty in remaining in the saddle very long. They are effective, as promotions are effective, but like promotions, they are notably transient.

Just as the mighty muscles of a Mr. Clean could prove remarkably powerless before the turbulence of a white tornado, so the lance of the White Knight will one of these days undoubtedly be broken against the shield of some new champion.

We dug and refilled a 4000-mile trench to protect 9300 communications circuits against disaster

We split the continent with a trench four feet deep to give the United States its first blast-resistant coast-to-coast underground communications cable system.

More than four years ago when the first of 2500 giant reels of coaxial cable started unrolling in New York State, we began an important project that will give added protection to the nation's vital communications.

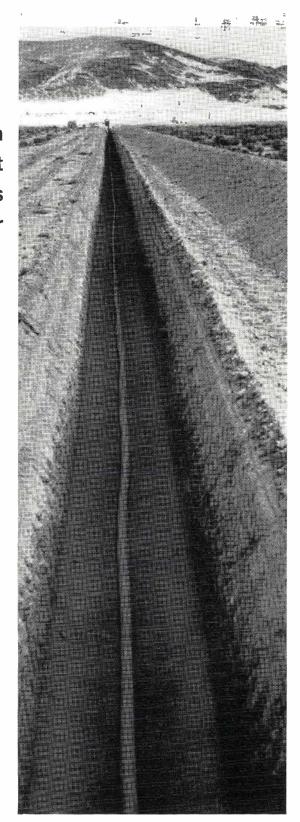
Today, 9300 circuits—available for voice, data, teletypewriter, telephoto—are included on this route. It stretches across 19 states and has 950 buried reinforced concrete repeater (or amplifying) stations.

Spotted strategically along the route about 50 feet below ground level are 11 manned test centers. Also of reinforced concrete, they have automatic air filtration and ventilation and living quarters stocked with emergency food and water.

This vital transcontinental link will serve the needs of government agencies, businesses and individuals.

This is a job that needed the Bell System's unified research, manufacturing and operating capabilities. It is another implementation of a basic Bell System policy: "In communications, the defense of the nation comes first."





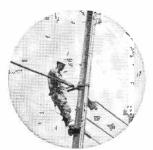


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NCTA CONVENTION

Visit Us At Booths 54-57 And Our Hospitality Suite Both At The Denver Hilton

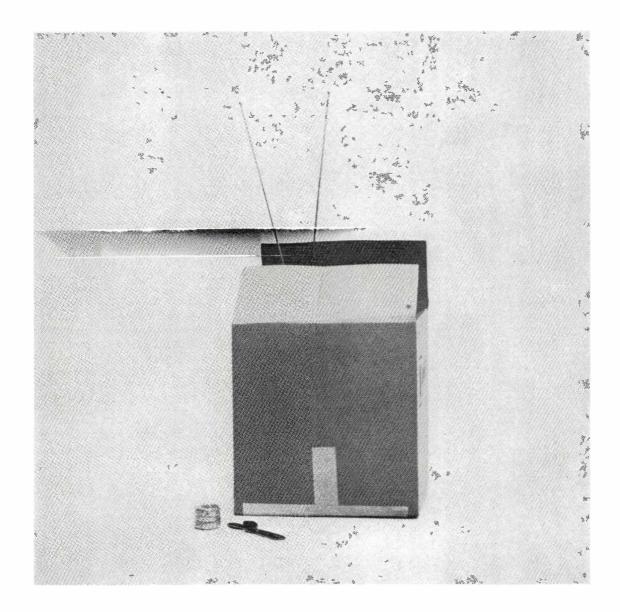
TELEVISION



Not all reporters carry their traveling gear in a Saks Fifth Avenue bag, but this one does. She's Deborah Haber, TvM assistant editor and specialist on the show business side of the television business. The gentleman with her is Mort Werner, who when not escorting our writers is otherwise occupied as vice president in charge of programs for the NBC television network.

This picture was taken in Los Angeles International Airport as Haber and Werner arrived for an eight-day swing of Hollywood's TV production world. Werner was there in his official capacity to oversee the creation of the next two season's worth of NBC entertainment. Haber was there to follow him every step of the way, and produce, with the assistance of photographers Paul Bailey and Bob Ganley, a word-and-picture report on what those many-traveled TV executives (this was Werner's 34th trip to Hollywood since January) do on the West Coast. She succeeded with a vengeance, as the reader will see on the pages between 50 and 65 of this issue.

An historical aside: some years ago another NBC executive, in conversation with another of our editors, delivered his own opinion of the value of travel. Said Sylvester L. (Pat) Weaver at the time: "The great mistake many people in this business make is that they never get out of town. As for myself, I make it a point to go to Hollywood at least twice a year."



Know Anyone Who Stores His TV in the Summer?

It just doesn't happen. Sure, summer audiences are unusual. With new programs and different schedules, it's only natural for viewers to develop distinct summer viewing habits. But, the audience is still there. They still watch. They still buy.

And if you want proof, take a look at the successful television advertisers who regularly combat summer slumps in product sales

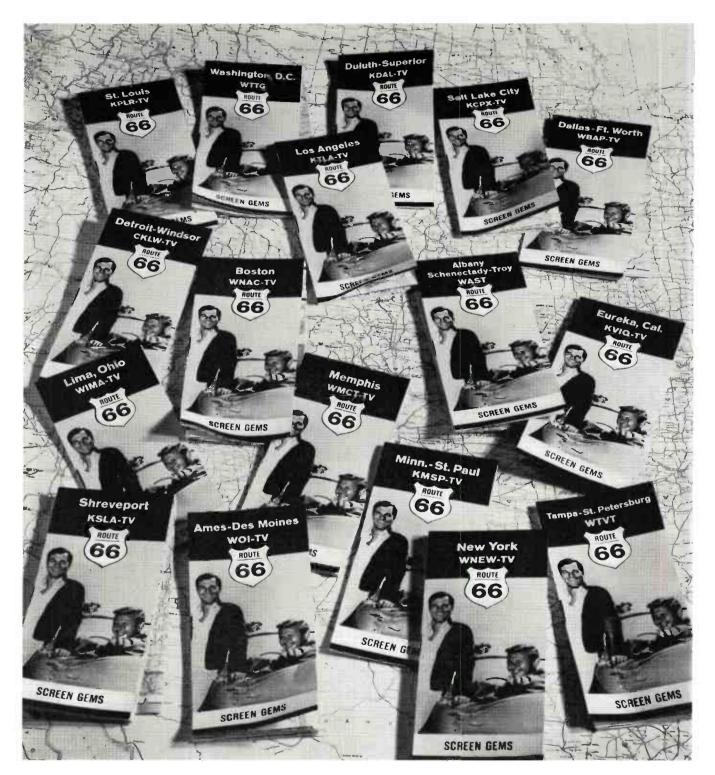
by buying extensive summer schedules. For an even more meaningful evaluation, measure a summer audience. An ARB Overnight Survey on almost any program in any market you choose can be scheduled on short notice . . . an inexpensive and reliable method for obtaining summer estimates — and you get the survey results the very next day!

Summer is short, so plan now

to profit in the months ahead by calling your ARB representative. Buying or selling, do it with confidence this summer . . . do it with ARB telephone coincidental surveys.



4320 Ammendale Road, Beltsville, Md.



A GREAT ROAD SHOW

Wherever it goes, "Route 66", 116 hours of realism and romance, runs competitors off the highway. This four year network favorite, starring George Maharis, Martin Milner and Glenn Corbett is now available for local TV. Great for late afternoon or early evening stripping. For details contact

TELEVISION

The mission of TV newsmen is to cover the world-including the world's wars, of which two are now prominent. In South Vietnam and in Santo Domingo TV crews are on the scene, often under fire, always under pressure to get the story and the pictures home-despite the odds. They do. This account tells how.



TELEVISION'S MEN AT WAR

A new breed of combat correspondent is forging a new kind of reporting that's "90% logistics, 10% journalism"—and all guts



BY ALBERT R. KROEGER

War has become a bore. A stock line in the news processing rooms as editors pour over newly-arrived footage from Vietnam is "same old rice paddies." But if it isn't always "a great moment" on film, it is happening. Men are dying and the TV networks are spending millions of dollars to cover the world's hot spots.

Dateline Saigon was joined two months ago by dateline Santo Domingo. In both places, half the world apart, TV newsmen and camera crews risk their lives on what unfortunately has become a "routine" job—routine only because it's so much a part of the daily news picture.

For television news today, neither Vietnam nor the Dominican Republic have the impact of a Gemini flight, nor anything like the loving coverage given space exploration. It's just a hard, dirty, time-consuming job—being in the right place at the right time with a film crew to catch a fire fight with the Vietcong, for instance, and rushing the film back some 10,000 miles to the U.S. for broadcast the same night in a miracle of logistics. All for a one-minute clip on the evenings news—the "same old rice paddies."

Vietnam today is by no means a "little" war. Last month it heated up considerably. Santo Domingo, relatively quiet now, was torn by two months of sporadically savage fighting. Television news has searched both fronts, battled locale and sometimes closed-mouthed and uncooperative U.S. civilian and military officials on whom it often must depend for information. This is some of the story on what it's been like, and how it's been handled.

BILL CORRIGAN, NBC News director of news operations, has a wry smile when he says of Vietnam, "This war is different from the wars we've all known and loved." Indeed it is.

You can fly round-trip, tourist, to Saigon any day of the week aboard a Pan American jet for \$1,219. Saigon is almost a besieged city, yet it is so peaceful on the surface that travel agencies still book group tours in and out. CBS correspondent Charles Collingwood relates the story about a CBS

News cameraman who swears that as he lugged his beat-up camera cases through the air-conditioned lobby of the Caravelle Hotel, tired and grimy after covering a particularly messy action in the field, he heard one middle-aged lady exclaim to another, "It's disgusting. You'd think there was a war on."

But the fifth floor of the Caravelle, a hotel which houses the Saigon news offices of all three television networks, was rocked by a terrorist bomb earlier this year, and across the street you can still see where they blew up the American officers' quarters in the requisitioned Brinks Hotel.

"The challenge to the reporter in Vietnam," Collingwood has reported, "is this very multi-dimensional nature of the struggle. It only looks simple from places like Paris or Washington. Vietnam itself is a graveyard of preconceptions. I've been there four times now in the last three years, and every time I arrive with one idea, I leave with a mixture of others. Like op art, the secret to understanding Vietnam is to realize that your eye can play tricks on you."

Because the Vietnamese fighting is a shifting thing—you don't know where it's going to start up from one day to another—and because cables back to the U.S. can sometimes take 10 or 12 hours each way and 24 hours can elapse between the time a question is asked and an answer is returned, the TV correspondents are pretty much self-assigning. They have to guess where to be, and spend a day or two arranging for clearance and military transportation.

Even getting into Saigon isn't always a certainty. ABC newsman Bob Young was due into Saigon airport last Feb. 20 to start a six-week tour of duty in Vietnam. His plane had just left Manila when the stewardess cheerily announced, "They're having another one in Saigon. We're going to land in Singapore." "Another one" was the coup that ousted South Vietnamese premier Khanh. Saigon airport was ringed with tanks and being buzzed by Skyraiders. Young got into "peaceful" Saigon the next day with no problem.

Peter Kalischer, CBS News Far East correspondent and





CBS The man ducking bullets is CBS correspondent Bert Quint. In a more peaceful moment he interviews Dominican rebel leader Francisco Caamaño. The Dominican moods contrast oddly.

Bullets and battle reports are the mix. Network newsmen duck one to get the other





ABC It was a boat patrol up a river in the Mekong Delta with a Vietnamese coastal force. ABC News correspondent Lou Cioffi donned black peasant pajamas and did some narration while cameraman Larry Smith filmed. They were ambushed by the Vietcong. Later, a safe but tired Cioffi (left) rests after mission.





NBC TV reporters in Santo Domingo covered both sides of the fighting, rebel and U.S.-supported royalist alike. NBC News correspondent Wilson Hall, for instance, could do a normal backgrounder on a quiet street one day, while on another an NBC crew could be in rebel territory to film the interrogation of a wounded U.S. Marine. The "good guys" and the "bad guys" were not easily sorted out, one of the problems in covering the strange urban guerrilla war. TV correspondents tried to be as conspicuous as possible.

TELEVISION MAGAZINE / JULY 1965

Tokyo bureau chief, has been in and out of Vietnam for CBS since 1961, and even before he joined CBS News he had covered the 1953-54 French-Indochinese war for Collier's. Kalischer was CBS News' key man in Vietnam for two years until Morley Safer opened a Saigon bureau last February and went on full-time duty. (Bernard Kalb, who covers Southeast Asia from Hong Kong for CBS, also has put in tours in Vietnam. Five- to eight-week stretches are normal for the "visitors.")

According to Kalischer, "covering the military operations in Vietnam demands a combination of tact, gall, contacts and steady nerves." He notes the dependence on the military to get around. "There are one, sometimes two, press helicopters, so naturally it's a constant fight for space. We tell them CBS News wants to go and the first thing they try to do is knock off the soundman. We try to stay as light as possible. Away from Saigon and the battle of red tape, it's easier to hitch rides. We make our own deals with American or Vietnamese pilots."

Charles Arnot, ABC News Southeast Asia correspondent and a Vietnam reporter for nearly two years, has noted that covering Vietnam is "90% logistics, 10% journalism." But actually, if it's just a matter of getting from point to point in Vietnam, it isn't too much of a problem. The Army's 8th Aerial Port Squadron makes daily flights from Saigon to major points. And there is even a commercial carrier serv-

ing the country, the French-owned Air Viet Nam, which links the vital Danang air base with Saigon.

Correspondent Arnot has reported on one passenger and cargo-carrying aviation unit in Vietnam, the 1st Platoon, 120th Aviation Company, which passes out a mimeographed sheet to riders. It reads in part: "Welcome aboard. You have the good fortune to be flying first class with the famed Pack Rats . . . our grateful, satisfied customers are legion. Once you have flown with the Pack Rats you will never settle for less . . . tell your friends . . ."

Sometimes the TV newsmen can do the military a favor. Last month ABC News Tokyo correspondent Lou Cioffi, cameraman Ron Headford and soundman Nasaki Shihanna were spending the night with a Marine company at an outpost beyond the American lines at Danang. During the night another Marine unit, under attack, called for a new supply of mortar and illumination shells. The Marines with Cioffi had their two vehicles out of action so the newsmen volunteered the ABC jeep for the job. It got through.

There are some 50 American TV-radio correspondents in Vietnam currently with about 15 or 20 of them in the field (outside Saigon) at any given time. The TV network news organizations may have as many as five newsmen each in Vietnam at a time, at least one full-time camera crew plus local stringers, combination men who can do anything from interpreting to chauffering to operating camera and sound equipment.

In addition, when a network news bureau man from

NBC's fast-moving Ted Yates and his documentary unit specialize in finding the action

In addition to the day-to-day coverage of war, TV newsmen also contribute in-depth. documentary coverage. A specialist in this area is NBC's Ted Yates, whose home base is Washington but whose beat is the world. Yates and his "fire team" (see story, page 75) have touched down in a number of foreign trouble spots, including South Vietnam and the Dominican Republic. Yates usually works in color, a tough, rare ingredient in war coverage.







On patrol with a Vietnamese unit, Yates (left) had to replace a rifleman, hence went armed himself. As a non-combatant it's not supposed to be done, but the VC

are notorious for not knowing the rules of the game. (Above) A film crew sets out to bring back color footage for the "It's a Mad War" documentary. (Below) Logistics are a major problem for the TV newsman. Yates, Alley and their soundman had to take this gear along, too.

The Yates unit goes into action in Santo Domingo (l to r): soundman Al Hoagland, associate producer Bob Rogers, cameraman Dexter Alley.



another area goes into Vietnam, he brings his own camera crew with him. And when the networks have occasion to do specials on Vietnam, additional cameramen fly out from New York or the West Coast. ABC News last month had its Chicago film team in Vietnam for a tour of duty.

Getting TV film footage in the field has been extremely difficult because of the transportation problems for equipment. And sound gear is often forgotten completely. NBC's Bill Corrigan catalogues a typical crew's equipment in Vietnam as five or six Filmo cameras (no sound), one or two Arriflexes (no sound) and perhaps three Auricon sound

HE'S AFTER THE TOTAL STORY

The TV cameraman, according to Corrigan, has a very rough job. "Unlike his wire service counterpart he's not looking just for a shot. He doesn't just bang away roll after roll. He's looking for the total story . . . and it may take 300 or 400 feet of film to get it." And Filmos, Corrigan points out, take only 100 feet of film at a load with a minute or so to change film. The sound cameras take from 400 to 1,200 feet at a load.

"But whether or not he'll use sound film depends on the situation," Corrigan continues. "In a fire fight, probably not. It's more likely he'll have a separate tape recorder along to get a 'wild track.'

"So as it stands," Corrigan goes on, "the TV correspondent has to get his film and then he has to get out with it. If he has time he may write a narration to put with it, or he may simply ad lib a narration. The film means nothing out there. It's only important when they get it back to the States."

If getting the news in the war zones is a problem, and sometime danger, that matter of getting the precious news film and tapes back to the U.S. for broadcast is a battle in itself. It's competitive. It's a race. It has to be done fast or it's stale, or the other network will have it and you won't.

Saigon, well served by air and long a major communications center, is still 12,800 air miles to the west and a 13hour time differential from New York. The Dominican Republic, while in the East Coast time zone and less than 2,000 miles south of New York, has never been big league on communications, has few overseas telephone circuits and, since the rebellion, has had only spotty, military-sanctioned air service. Time and distance are the enemy in Saigon, red tape is the bind in the Dominican Republic.

It takes stamina, ingenuity, a mind for detail, an ability to cope with incessant frustration—a certain kind of guy to pull material back from the war zones. Amazingly, with everything working right, it can be gotten and broadcast the same day from both hot spots.

One of the number of men who make it possible is Clyde Bennett, a soft-spoken South Carolinian, chief of transport for ABC News, an expeditor. He learned his trade at CBS News, put in seven years as a film expeditor there, joined ABC early in 1963. He headquarters in New York, occasionally moves into the field to organize transport out of important news event areas.

Two months ago Bennett returned from a 24-day tour in San Juan, jump-off and jump-out point for Dominican coverage. His job was to set up ABC's film routing out of the Dominican Republic. An unbargained-for part of the assignment: three nervous hours as a captive of junta forces at San Isidro airbase outside Santo Domingo.

Bennett flew into San Juan on April 30-six days after the Dominican fighting broke out-to straighten out the chaotic transport situation. Commercial movement into the Dominican capital had been canceled. Film coming out of Santo Domingo (along with personnel and equipment) had to depend on the Navy, which ran two flights a day, 8 a.m. and 2 p.m., into the San Juan Naval Air Station.

Making his headquarters at a Holiday Inn, Bennett met the flights and hoped ABC newsfilm would be on them, a sometime thing. Checking by telephone with Elliot Bernstein, ABC producer in Santo Domingo, on what to expect was virtually impossible. It meant hours of waiting for a line, often not getting through at all. Bennett lived with the situation for a week, then hit on the better way, a chartered

The ABC expeditor searched the local airports and found a private flyer willing to hire out at \$600 a round-trip to Santo Domingo on a standby basis. Bennett cleared his plan with the U.S. State Department and also got a landing OK from the 82nd Airborne Division's colonel in charge of U.S. operations at San Isidro, the royalist-held air and military training base 10 miles outside Santo Domingo. (San Isidro was headquarters for Brigadier General Elias Wessin y Wessin, the man who brought his forces into the fighting to prevent the political struggle from becoming a communist takeover and the Dominican most responsible for seeking U.S. military intervention.)

Bennett sent his chartered twin-engined Beech off daily at dawn on the three-hour round trip to Santo Domingo. The pilot would meet Bernstein, take on film and messages, leave off items the ABC men had requested from Bennettgroceries, liquor, flashlights, transistor batteries, camp cots and mattresses, thermos bottles.

The plane usually got back to San Juan between 11 a.m. and noon and Bennett was able to rush his film on to a 12:45 Eastern flight or a 1:15 Pan Am jet to New York, the latter getting in at 4:40, in time to make the 6 p.m. taping of ABC-TV's evening news.

It wasn't long before Bill Covell of CBS and Scott Mc-Leod of NBC, Bennett's counterparts in San Juan, asked to come in on the charter. Bennett had no objections-if they would share the costs and allow control to remain with ABC. It worked for a few flights and then the competitive conflicts began piling up. Bennett felt a move was on to "wrest the charter from me." The pilot was asking, "Who controls this airplane?"

A DAY'S WORK

On May 14 the pilot came back to San Juan with an urgent message from Elliot Bernstein. He wanted Bennett to fly into Santo Domingo that afternoon to talk over the situation. Bennett got his passport and "some old chinos" and took off.

He was over Santo Domingo at 1 p.m. A Dominican B-26 buzzed the Beech down at San Isidro and an auto trailed the plane down the taxi strip until it parked. A pistol-toting Dominican soldier then told Bennett and his pilot to get into the car. It wasn't the usual procedure, but Bennett ''wasn't arguing.'

The car drove to a building on one side of the airfield and Bennett and his Puerto Rican pilot were told to get out. Inside, six armed soldiers and a Dominican junta major fired questions at the pilot in Spanish. "Who are you?" "Who gave you permission to land here?" With his pilot acting as interpreter, Bennett, who speaks no Spanish, protested that he had landing permission from the U.S. State Department and the 82nd Airborne field commander.

Bennett's demands to be released were brushed off with

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CLOSED CIRCUIT TV

It came in with the roar of headlines, the smell of success.

It hasn't exactly worked out that way.

Closed circuit television is still reaching for a place in the sun.

Its applications are infinite, its potential a mother lode of

promise, but only the surface has been scratched so far.

BY MORRIS J. GELMAN







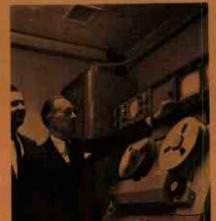




Closed circuit television, the marvelously versatile extension of man's vision, is subject to an endless variety of interpretations. It makes possible individualized electronic classrooms, as shown (1) in working model and "circus" style (2) on exhibit at the World's Fair. It helps solve traffic congestion in Detroit (3) by scanning movement all along an expressway system. Members of Bache & Co. can view stock market quotations (4) within the confines of personal offices. It links









the banking customer in a car (5) with a teller inside the bank (6). It serves the military, steering a Coast Guard patrol boat (7) through a busy channel via a televised radar picture visible even in bright sunlight. Employed industrially (8) it checks production flow. In dangerously radiated areas, it's the eyes (9) for a remote-controlled mobile robot. Even advertising has granted recognition. Agencies such as Campbell-Ewald (10) have systems that include video tape.

 ${f M}$ ore than 18 years ago, David Sarnoff, a formidable visionary, wrote:

"By pushing buttons, tomorrow's business executives will be able to watch the workings of their staff. The factory manager will check up on operations in outlying plants, even those in distant cities, without stirring from his desk... the president of a metropolitan department store, while dictating letters in his 9th-floor office, will find it possible to keep an eye on the progress of a dress sale in the bargain basement... electronic eyes will stare into fiery furnaces, guard atomic-power plants, mount watch in tanks, tunnels, conduits, mines and other dark and dangerous places where no human eye can penetrate..."

All of these commercial-humanitarian blessings — and many more significant ones as well — have come to pass. Just last month, in an application that gives hope of a bright new age, an electro-cardiogram of a passenger on the S.S. France, 2,000 miles at sea, was transmitted to a physician in Paris via the Early Bird satellite. This was closed circuit television, a multi-dexterous, marvelously versatile tool in action. That it was performing a stunt, that a good many of the uses General Sarnoff predicted for it turned out to be virtual one-shot endeavors, is indicative of closed circuit TV's early progress. For in all the literature treating the subject in a comprehensive way, in the comments of people most concerned, the tone is similar: unmistakable disappointment.

Closed circuit television, or CCTV, has evolved in a time of extraordinary technology with feet of iron and impact of clay. Its applications in science, industry, business, education and in the general public interest are endless, awesome. Yet, curiously, what the medium is capable of doing always has overwhelmed everything else about it. Its applications have generated the roar of headlines, the smell of success. Lost in the background have been the mundane problems of everyday use: the feasibility of operation, the question of whether there's a genuine, continual need for it. CCTV's dilemma is that it has consistently promised a great tomorrow and delivered but a plodding today. Surely, it is destined - as almost all have thought to become one of the leading industries of the United States. So far, however, only the surface of its potential has been scratched.

This condition is not necessarily the fault of the medium itself or its technology (although, unquestionably, the latter was slow to mature). More, it's the failing of CCTV's people, its hardware manufacturers, systems engineers, salesmen, promoters and programers. In the past, for the most part, they came looking for a quick sale, a fast buck, reaping where they should have sowed. In a medium that cries out for imaginative, daring use, they too often risked nothing more than the safe and obvious.

Most of all, perhaps, CCTV's stunted growth can be traced to its customers, the business executives, factory managers and department store heads David Sarnoff wrote so hopefully about almost two decades ago. Add to them, among others, the show business entrepreneur, the hospital administrator, the educator.

In general, all have tended to misuse the medium, failed to fully understand its functions, underestimated its true capabilities. The past reveals CCTV being evaluated, time and again, as a gimmick, treated as a gadget, its proper applications left undiscovered. Worse still, many prospective users still are scarcely aware of what closed circuit TV is all about, that it even exists in a state of development that's easily obtainable at costs that are not prohibitive.

"The reason closed circuit television hasn't really gotten off the ground," says New York Telephone Co. communications consultant Edward E. Vorwerk, "is that a lot of people don't, realize how useful it is,"

"One of the things that has held the business back," believes communications designer Sol Cornberg, "is that the big guy — the major hardware manufacturer — has not gone out and created a market."

"In the early days," says Arthur W. Schneider, executive vice president of Commercial Radio-Sound Corp., engineers and manufacturers of sound and communications systems, "the amount of closed circuit equipment was small and what was available wasn't very good. The customer was faced with the burden of having to make constant adjustments."

"Closed circuit television," remarks Eugene J. Vigneron, vice president-general manager, consumer electronics division, Sylvania Electric Products Inc., a subsidiary of General Telephone & Electronics Corp., "was greatly oversold at first. It was sold almost on the basis that it could bake a cake or forecast the weather and as a result it got a bad name."

"Potential customers," explains Edwin F. Caldwell, manager, market research, broadcast and communications division, RCA, "treated closed circuit TV as a plaything. They bought on price — cheap and dirty deals — found the equipment was difficult to maintain and service and quickly got disillusioned."

The sum of these opinions, and a chorus of others that could be cited, confirms that for a number of all-too-apparent reasons, CCTV's progress has been a relatively slow and dissatisfying one. Still, there's also some evidence that now the pace is quickening, that new patterns of growth are being forged.

Says Commercial Radio's Art Schneider: "In the past three or four years there've been changes made. Now everything is transistorized."

Adds RCA's Ed Caldwell: "The transistorized equipment is a great improvement. The customer has awakened to the fact that quality is important . . . The change is really double-pronged, consisting," he emphasizes, "of the gradual enlightment of the potential user (although there's still a long way to go in this direction) and the improvement in the equipment, which is a good deal better than it was in the past."

Says Sylvania's Eugene Vigneron: "Cameras now are smaller, lighter, offer more resolution." He also points out that "previously the manufacturers competed on a strictly hardware basis. Now they sell, as we do, complete closed circuit TV systems."

These, of course, are mostly generalizations. Any appraisal of the closed circuit television business has to be either absolutely sweeping or particularly pointed. For the CCTV business has to be defined, means different things to different people, does not exist in the same encompassing way as does the broadcast business. Probably no other branch of industry is so bewilderingly segmented, divided into so completely diverse kinds of enterprises.

Thus the closed circuit TV business can mean a major all-inclusive electronics manufacturer of broadcast as well as industrial equipment such as General Electric Co. or RCA, or a primarily CCTV systems designer such as Bell Television Inc. or the manufacturer of mostly industrial television equipment such as the Diamond Electronics division of Diamond Power Specialty Corp. or a maker of different kinds of CCTV hardware such as Blonder-Tongue

Labs or the producer of a specific, piece of closed circuit hardware such as Miratel Electronics Inc. (a manufacturer of TV monitors) or a company that deals in large-screen TV projection equipment such as General Television Network or, finally, the producers of large-screen CCTV for business meetings and special events such as Teleprompter Corp. and Theatre Network Television.

For the most part these companies have little in common, pursue separate marketing objectives, are characteristically different one from the other. This is considerably truer, say, than with the organizations that meet in conclave once a year under the auspices of the National Association of Broadcasters. The CCTV business encompasses companies that can be associated only by the most tenuous of ties: that each produces even a single piece of equipment or offers some subordinate service applicable to a closed circuit TV operation. It may be only a zoom lens that constitutes the tie. The company producing it is generally identified as a closed circuit TV entity.

CCTV actually is several different businesses lumped, for easy public edification and editorial convenience, under one umbrella. Until recently (in some circles the misapprehension lingers), closed circuit TV and industrial TV (CCTV and ITV) were considered synonymous.

"In this business, any closed circuit — i.e., nonbroadcast—television system, even if used for education, is referred to as industrial television, or, simply, ITV." That was Fortune magazine's comment on the situation in 1951. It was valid then; it's much less so today. But there's still great confusion about the medium: what it is, what it can do and has done and who it involves.

The definitions of closed circuit television are as varied as the sources from which such information is gleaned. They all make basically the same point.

"It provides an intercom with pictures," explains an encyclopedia. "It's when pictures or programs are sent in a directional pattern from point to point," says a textbook.

Designer-consultant Sol Cornberg defines it in more essential terms: "Closed circuit TV," he says, "is the controlled passing of visual information. Its distribution is available only to those who are privileged."

Adds N.Y. Telephone communications expert Ed Vorwerk: "When the general public has access to the picture that's not closed circuit. When the general public is excluded, that is closed circuit."

Some definitions stress coaxial cable as a necessary interconnecting element in any CCTV system. That formerly was so, still is usually the case, but does not necessarily have to be true.

". . . it is now quite practicable to eliminate coaxial cable interconnections when the originating and viewing locations are inconveniently located with respect to each other," points out Leon A. Wortman in his informative book, "Closed-Circuit Television Handbook" (Howard W. Sams & Co., 1964). "This can be done," Wortman continues, "without losing the characteristic of privacy that is inherent in a closed circuit television system. Special radio links [operating at microwave frequencies] provide the connection between the two points."

The once small, tight world of closed circuit TV, dependent on wire links between points, has opened even wider with the advent of communication by satellites. Last May the Early Bird communications satellite connected Sotheby's, the London art gallery, and its American

subsidiary, the Parke-Bernet Galleries in New York, for an auction sale. Was it a CCTV application? Yes. The picture was broadcast over the public airways in an open circuit, but access to it was private.

Then, why not, the question is often asked, consider pay TV and community antenna television as closed circuit operations? Both, of course, are forms of CCTV.

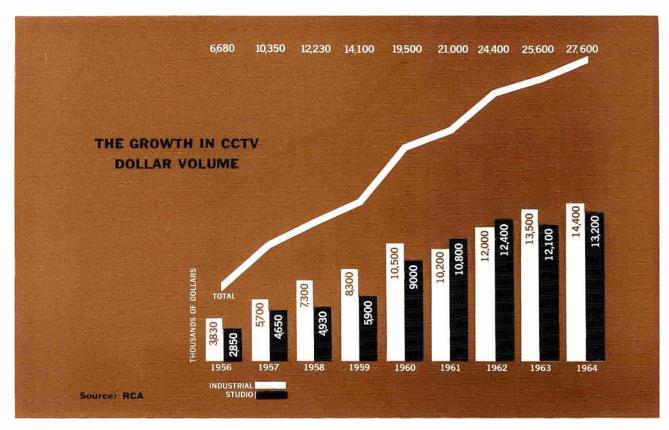
They, however, are geared to extend the range of conventional television broadcasting rather than to provide a separate and distinct service of their own. This study will, consequently, exclude — for the most part — analysis of their operations. (Both media have been covered in depth in past issues of TvM.)

CCTV, of the strictly closed rather than combination of open and closed variety, in its most basic form, is an astonishingly simple and economical operation. Theoretically, it's possible to set up a CCTV system with a mere three units of equipment: a TV camera, a TV receiver and some coaxial cable. The usefulness of the cable, to be sure, can't be counted on, without amplification, beyond about 1,000 feet. But within this limitation a three-unit system will work and can be had at a reasonably inexpensive price. The overall cost if the equipment is bought at the low end of the prevailing market scale: under \$1,000.

In practice, though, most users would demand that even an elementary system contain more accessories. A basic CCTV system, as outlined by General Electric Co. in its sales brochures, includes a TV camera, a lens, a manual panand-tilt mounting unit, video cable (to transmit the camera signal to the monitor) and a monitor. The camera and the monitor designed for this system each has its own power supply. The all-inclusive cost for this type of operation: an estimated \$2,400. The unit-by-unit cost breakdown: \$1,650 for the camera (the transistorized TE-14, GE's biggest-selling and lowest-priced camera), an average \$80 for the lens, about \$200 for the manual pan-and-tilt mount (GE doesn't carry a manual unit but sells a remote one for \$600), \$110 for the video cable at 11 cents a foot for a minimum 1,000 feet and \$360 for the monitor.

According to GE's specifications, a typical advanced system with remotely-controlled accessories would include a camera, a remote zoom lens, a remote pan-and-tilt unit, a remote control box, camera cable (used to hook the camera to the remote control box), video cable and a monitor. Other equipment that could be added to an expanded CCTV system include multiple cameras, camera mounts and housings, amplifiers, audio consoles, faders, multiple monitors, monitor mounts, multiplexers, cabinets, switchers, synch generators, tripods, dollies, various TV projection units, video consoles, kinescope systems and video tape recorders. The last mentioned item probably is CCTV's biggest accessory component and one that is being used increasingly more of late.

The thing that separates the men from the boys in the CCTV field — and frequently decides the question of ultimate profitability for the manufacturer — is whether the closed circuit system is to be designed for studio or general use. Studio use indicates a need for a multiplicity of broadcast quality, viewfinder cameras, switching devices and a host of accessories. It's sure to be a presentation-type of operation, most likely to be used in an educational institution or by the military. There's almost no limit to the money that can be invested in such a system. In an educational environment it could run anywhere between \$50,000 and \$1 million. More specifically, \$100,000 certainly would not be expansive.



For general use, a CCTV system normally does not require the elaborate equipment necessary for broadcast purposes. Vidicon cameras, considerably less expensive (about one-fifth the price), more compact and longer-lived than broadcast's image orthicons (although not as sensitive to live pick-ups) are widely employed in industrial and commercial closed circuit operations for such things as monitoring, surveillance, etc. A CCTV system used for ITV purposes requires an investment of between \$1,500 and \$5,000.

There's no indecision about which type of CCTV equipment, what kind of system — studio or general — a manufacturer would prefer to sell. Some manufacturers ply both fields with equal vigor; others tend to concentrate on one almost to the exclusion of the other.

Among the major CCTV systems and hardware companies competing in the industrial TV market are RCA, Camden, N.J.; General Electric, Syracuse; Motorola, Chicago; Kin Tel division of Cohu Electronics Inc., San Diego; Dage Television Co., division of Dage-Bell Corp., Michigan City, Ind.; GPL division of General Precision Inc., Pleasantville, N.Y.; DuMont Labs, division of Fairchild Camera & Instrument Corp., Clifton, N.J.; Electronics Instruments division of Lear Siegler Inc., Anaheim, Calif.; Blonder-Tongue Labs Inc., Newark, N.J.; Conrac Inc., Glendora, Calif.; Diamond Power Speciality Corp., division of Diamond Electronics, Lancaster, Ohio, and Ampex Corp., Redwood City, Calif. Also Sarkes Tarzian Inc., Bloomington, Ind.; Sylvania Electric Products Inc., Bedford, Mass.; Miratel Electronics Inc., St. Paul, Minn.; Visual Electronics Corp., N.Y.; Precision Instruments Co., Palo Alto, Calif.; Sony Corp., Tokyo, and Raytheon Co., Norwood, Mass.

Among the major competitors in the studio CCTV market are: RCA, General Electric, Ampex, Sarkes Tarzian, Visual Electronics, Sylvania, Blonder-Tongue, Du-Mont Labs, Conrac and Miratel.

A company selling a \$400 camera in the industrial market is leagues removed from GE, which might sell a \$45,000, four-color vidicon film camera system in the studio field. It's probably illogical to equate their situations, somewhat arbitrary to report their growth patterns and trends under a general industry heading.

Similarly, Theatre Network Television, a specialist in large-screen TV displays for business, industry and government for 15 years, sells a thoroughly different kind of closed circuit television to basically different kinds of customers than does Diamond Power Specialty Corp. The latter, also a pioneer in the CCTV field, sells ITV equipment mostly to such customers as power plants, paper mills and factories.

It's not a matter of the twain unwilling to meet or unable to coexist peacefully. More, it's the Madison Avenue cliche situation of apples and oranges: the mix doesn't come off because they're fruit off different trees. Amusingly enough, the various CCTV factions carry out a policy of almost total non-recognition.

"I don't know what you mean by CCTV," the head of a company that arranges closed circuit coverage of special events tells a visitor. "If you mean some guy out in Ohio who makes a \$400 camera that will be used to spy on some poor soul in a supermarket," he asks rhetorically, "I have nothing to do with him."

Counters a well-known CCTV systems designer: "If you're talking about the guys who utilize broadcast equipment and AT&T lines to put on shows, we're not particularly interested in them. They're on the fringes of broadcasting, quasi-theatrical, completely out of our area. We're more interested in how to show plant readings."

To make matters even more perplexing, none of these people — programmer, systems designer, hardware-maker alike — can address themselves to what amounts to a truly specific market. Like the elusive Scarlet Pimpernel of fic-

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TELEVISION AND THE BIG SPENDERS

TvM's exclusive fourth annual report on the five-year media spending history of top U.S. advertisers shows TV off its usual pace, newspapers gaining.

		TOTAL	TOTAL TV (%)	NETWORK TV (%)	SPOT TV (%)	NEWSPAPERS	GENERAL Magazines
1. Procter & Gamble	1964 1963 1962 1961 1960 TOTAL	\$147,837,376 140,082,138 119,980,393 114,454,259 109,562,745 \$631,916,911	\$136,767,000 (92.5) 130,449,160 (93.1) 111,945,864 (93.3) 108,632,187 (94.9) 101,491,119 (92.6) \$589,285,330	\$ 66,327,300 (44.9) 59,871,100 (42.7) 51,700,004 (43.1) 51,927,897 (45.4) 46,406,679 (42.3) \$276,232,980	\$ 70, 439, 700 (47.6) 70,578,060 (50.4) 60,245,860 (50.2) 56,704,290 (49.5) 55,084,440 (50.2) \$313,052,350	\$2,046,662 1,437,194 2,469,740 2,465,523 4,276,067	\$8,713,416 7,854,640 5,243,696 3,142,853 3,556,864
2. General Motors Corp.	1964 1963 1962 1961 1960 TOTAL	\$137,486,476 109,757,579 112,833,567 101,716,092 122,227,529 \$584,021,243	\$ 29,257,130 (21.3) 34,148,450 (31.1) 30,094,201 (26.7) 28,333,310 (27.8) 28,982,323 (23.7) \$150,815,414	\$ 20,519,900 (14.9) 26,319,300 (24.0) 24,480,201 (21.7) 23,811,830 (23.4) 22,985,033 (18.8) \$118,116,264	\$ 8,737,230 (6.4) 7,829,150 (7.1) 5,614,000 (5.0) 4,521,480 (4.4) 5,997,290 (4.9) \$ 32,699,150	\$41,266,990 30,912,795 33,014,060 29,652,721 40,354,817	\$45,861,192 40,340,306 36,725,432 32,309,761 37,963,619
3. General Foods	1964 1963 1962 1961 1980 TOTAL	\$ 74,816,133 62,788,521 60,637,987 59,534,829 65,084,760 \$322,862,230	\$ 60,642,000 (81.1) 50,439,780 (80.3) 41,357,044 (68.2) 37,877,683 (63.6) 37,164,388 (57.1) \$227,480,895	\$ 26,566,300 (35.5) 21,143,000 (33.7) 19,436,494 (32.1) 20,021,513 (33.6) 18,623,648 (28.6) \$105,790,955	\$ 34,075,700 (45.5) 29,296,780 (46.7) 21,920,550 (36.1) 17,856,170 (30.0) 18,540,740 (28.5) \$121,889,940	\$6,660,506 5,630,827 11,658,358 10,773,402 16,197,397	\$6,798,105 5,957,584 6,996,478 9,298,223 9,194,991
4. Ford Motor	1964 1963 1962 1961 1960 TOTAL	\$ 80,574,243 67,000,123 67,948,458 52,195,716 53,815,502 \$321,534,042	\$ 20,086,110 (24,9) 20,555,350 (30.7) 20,507,863 (30.2) 14,832,924 (28,4) 16,464,023 (30.6) \$ 92,446,270	\$ 9,348,100 (11.6) 11,775,800 (17.6) 14,990,533 (22.1) 11,081,554 (21.2) 11,159,933 (20.7) \$ 58,355,920	\$ 10,738,010 (13.3) 8,779,550 (13.1) 5,517,330 (8.1) 3,751,370 (7.2) 5,304,090 (9.9) \$ 34,090,350	\$20,979,915 22,909,286 22,325,496 15,810,694 18,669,074	\$23,294,410 21,039,960 19,297,231 16,151,048 10,882,179
5. American Home Products	1964 1963 1962 1961 1960 TOTAL	\$ 65,375,347 60,178,807 54,189,751 53,901,953 54,824,858 \$288,470,716	\$ 54,022,130 (82.6) 51,460,610 (85.5) 44,480,175 (82.1) 42,624,300 (79.1) 42,788,167 (78.0) \$235,375,382	\$ 35,556,100 (54.4) 36,151,400 (60.1) 33,051,425 (61.0) 33,911,210 (62.9) 33,376,057 (60.9) \$172,046,192	\$ 18,466,030 (28.2) 15,309,210 (25.4) 11,428,750 (21.1) 8,713,090 (16.2) 9,412,110 (17.2) 5 63,329,190	\$1,388,023 1,931,889 2,649,957 2,446,114 3,460,401	\$5,790,106 5,439,094 5,728,223 7,382,347 6,820,355
6. Lever Bros.	1964 1963 1962 1961 1960 TOTAL	\$ 61,404,515 53,593,511 53,599,631 57,362,992 53,518,182 \$279,478,830	\$ 52,587,720 (85.6) 46,992,020 (87.7) 45,852,873 (85.5) 47,738,418 (83.2) 45,148,700 (84.4) \$238,319,731	\$ 27,630,800 (45.0) 25,201,200 (47.0) 26,222,433 (48.9) 28,761,548 (50.1) 28,613,140 (53.5) \$136,429,121	\$ 24,956,920 (40.6) 21,790,820 (40.7) 19,630,440 (36.6) 18,976,870 (33.1) 16,535,560 (30.9) \$101,890,610	\$1,365,409 1,620,655 2,354,678 5,353,579 5,162,958	\$7,279,761 4,938,584 5,290,794 4,270,995 3,189,259
7. Bristol-Myers	1964 1963 1962 1961 1960 TOTAL	\$ 74,682,986 63,936,879 53,166,655 35,607,589 29,163,564 \$256,557,673	\$ 55,077,610 (73.7) 51,093,390 (80.0) 39,511,443 (74.3) 24,719,622 (69.4) 20,916,848 (71.7) \$191,318,913	\$ 33,473,700 (44.8) 31,137,100 (48.7) 24,867,463 (46.8) 15,133,172 (42.5) 10,747,288 (36.9) \$115,358,723	\$ 21,603,910 (28.9) 19,956,290 (31.2) 14,643,980 (27.5) 9,586,450 (26.9) 10,169,560 (34.9) \$ 75,960,190	\$1,465,598 1,921,447 3,628,908 4,061,139 1,785,538	\$14,505,404 10,664,311 9,711,823 6,623,652 6,255,306
8. Coigate-Palmolive	1964 1963 1962 1961 1960 Total	\$ 66.694,063 58,230,366 50,255,630 39,806,427 41,411,194 \$256,397,680	\$ 55,760,120 (83.6) 51,784,170 (88.9) 47,316,619 (94.2) 36,503,110 (91.7) 33,930,510 (81.9) \$225,294,529	\$ 23,470,300 (35.2) 24,076,000 (41.3) 24,538,799 (48.8) 21,513,940 (54.0) 22,511,280 (54.4) \$116,110,319	\$ 32,289,820 (48.4) 27,708,170 (47.6) 22,777,820 (45.3) 14,989,170 (37.6) 11,419,230 (27.6) \$109,184,210	\$1,429,073 1,841,294 1,665,498 2,113,767 4,560,161	\$7,215,470 4,498,202 1,107,124 1,042,951 2,747,867
9. Chrysler	1964 1963 1962 1961 1960 TOTAL	\$ 64,265,527 42,669,355 41,302,319 33,245,875 43,329,957 \$224,813,033	\$ 19,939.640 (31.0) 13,547,020 (31.7) 8,515,844 (20.6) 6,620,217 (19.9) 10,360,411 (23.9) \$ 58,983,132	\$ 11,847,200 (18.4) 7,243,100 (17.0) 4,129,324 (10.0) 4,151,167 (12.5) 8,638,201 (19.9) \$ 36,008,992	\$ 8,092,440 (12.6) 6,303,920 (14.8) 4,386,520 (10.6) 2,469,050 (7.4) 1,722,210 (4.0) \$ 22,974,140	\$18,913,146 17,492,417 19,795,969 14,102,825 18,091,428	\$11,608,069 11,044,938 10,499,477 10,546,995 12,746,684
10. R. J. Reynolds Tobacco	1964 1963 1962 1961 1960 TOTAL	\$ 66,837,132 42,238,693 42,307,890 37,534,422 34,134,163 \$223,052,300	\$ 39,217,670 (58.7) 30,514,070 (72.2) 27,522,719 (65.1) 24,040,662 (64.0) 20,064,986 (58.8) \$141,360,107	\$ 23,161,600 (34.7) 24,509,800 (58.0) 24,644,839 (58.3) 21,740,922 (57.9) 15,891,416 (46.6) \$109,948,577	\$ 16,056,070 (24.0) 6,004,270 (14.2) 2,877,880 (6.8) 2,299,740 (6.1) 4,173,570 (12.2) \$ 31,411,530	\$7,229,619 4,315.205 7,448,513 7,515,104 8,485,691	\$7,613,967 6,918,547 6,702,891 5,511,125 5,222,030
11. General Mills	1964 1963 1962 1961 1960 TOTAL	\$ 42,707,758 37,206,197 29,792,651 37,761,622 29,958,422 \$177,426,650	\$ 33,127,630 (77.6) 29,423,250 (79.1) 21,868,394 (73.4) 23,289,821 (61.7) 17,221,517 (57.5) \$124,930,612	\$ 14,143,300 (33.1) 13,960,400 (37.5) 12,197,994 (40.9) 19,017,741 (50.4) 14,651,707 (48.9) \$ 73,971,142	\$ 18,984,330 (44.5) 15,462,850 (41.6) 9,670,400 (32.5) 4,272,080 (11.3) 2,569,810 (8.6) \$ 50,959,470	\$3,355,450 2,716,833 3,777,751 11,480,033 6,715,579	\$4,549,547 4,611,194 3,574,716 2,452,459 5,351,066
12. American Tobacco	1984 1963 1962 1961 1960 TOTAL	\$ 49,630,488 32,669,358 29,634,661 25,990,424 29,175,160 \$167,100,091	\$ 30,755,620 (62.0) 19,602,800 (60.0) 14,199,473 (47.9) 13,639,986 (52.5) 15,758,575 (54.0) \$ 93,956,454	\$ 20,074,900 (40.4) 13,678,400 (41.9) 11,845,533 (40.0) 9,402,316 (36.2) 9,701,965 (33.3) \$ 64,703,114	\$ 10,680,720 (21.5) 5,924,400 (18.1) 2,353,940 (7.9) 4,237,670 (16.3) 6,056,610 (20.8) \$ 28,253,340	\$4,276,433 5,632,833 6,613,396 3,528,025 5,543,039	\$7,285,380 7,407,025 7,999,024 7,719,304 6,714,711

The history of how the Top 50 national advertisers of the years 1960-1964 allocated their media budgets is shown in this annual TvM analysis. The list was compiled on the basis of spending in seven media with outdoor figures available only for the first three years of the period and radio reporting for the first time in 1964. The measured media and their reporting sources: Television—TvB/LNA-BAR-Rorabaugh; Newspapers—Bureau of Advertising, American Newspaper Publishers Assn.; General Magazines—Publishers Information Bureau; Farm Publications, PIB; Business Publications—American Business Press Inc.; Radio—RAB, and Outdoor—OAI.

P	FARM UBLICATIONS	BUSINESS PUBLICATIONS	OUTDOOR	RADIO
		₹ 255 000		\$ 243,000
	\$ 41,398 [99,744 88,993 2,696	241,400		\$ 243,000
PROT	88,993 2 696	232,100 211,000 235,000		
-	3,695	241,400 232,100 211,000 235,000		
	\$1,053,664 1,293,328	\$3,246,500 3,062,700 2,944,900 2,265,300 2,831,600		\$16,801,000
	1,444,225	2,944,900	\$8,610,749	
	1,146,272	2,265,300	8,008,728	
	1,0/0,044	2,031,000	10,516,326	
	\$ 256,422 521,530 319,728 221,957 210,182	\$ 253,100 238,800 229,600 203,000 258,900		\$ 206,000
	521,530 319 728	238,800	¢ ``76`770	
	221,957	203,000	1,160,564	
	210,182	258,900	2,058,902	
	\$1,405,808	\$2,495,000		\$12,313,000
	1,521,427	974,100		412,010,000
	1,094,888	728,000 560,000	\$3,994,980 3 531 997	
	\$1,405,808 1,521,427 1,094,888 1,309,053 1,580,575	\$2,495,000 974,100 728,000 560,000 700,000	5,519,651	
	122,814	1.224.400	174144	\$2,771,000
	154,096	1,177,300	e '101'ero	
	289,043	\$1,298,100 1,224,400 1,177,300 1,070,300 1,189,200	277,692	
	\$ 50,424 42,252	\$ 56,200		\$ 65,000
			\$ 101,286	
	17,265			*****
	17,265			
	\$ 67,374 86,931 49,481 2,676 14,472	\$*181,000 170,800 164,200 149,300 165,800		\$3,386,000
	49,481	164, 200	\$ 100,800	
	2,676	149,300	51,200	
	14,4/2	165,800	25,600	
	,	\$ 499,400 106,700 102,600 93,300 103,600		\$1,790,000
	\$ 63,789	106,700		
	\$ 63,789 53,299 69,056	93,300		
	69,056	103,600		
	\$ 106.672	\$ 424,000	*****	\$13,274,000
	\$ 106,672 184,980 202,980 96,366 268,225	\$ 424,000 400,000 850,000 475,000 350,000	61 420 040	
	96.366	475,000	1,404,472	
	268,225	350,000	\$1,438,049 1,404,472 1,513,209	
	\$ 449.876			\$12,326,000
	490 871		\$ 162,988	
	500,779 467,531 361,456	*****	\$ 162,988	
	361,456			
	\$ 26,131	\$ 550,000		\$1,099,000
	\$ 26,131 14,920 10,835	\$ 550,000 440,000 435,000	111111-	\$1,033,000
	10,835	435,000 360,000	\$ 126,405 179,709	
	136,448	360,000 403,500	\$ 126,405 179,709 130,312	
	\$ 61,055			\$7 752 ppn
	26,700	******	\$ 769.368	\$7,252,000
	53,400		\$ 769,368	
	\$ 61,055 26,700 53,400 214,750 242,480		888,359 916,355	

The 50 leading national advertisers of the past five years invested a record \$1.8 billion in six major media last year — up 20%, or \$300 million, from \$1.5 billion spent by a counterpart top 50 in 1963. The \$1.8 billion represents roughly 13% of the total volume by all advertisers in 1964. These are some of the key findings in Television Magazine's fourth annual report on trends in media allocations.

The expenditures were in spot and network television, general magazines, newspapers, farm publications, business publications and radio. The newly-measured listing does not reflect outdoor advertising billings, which, for the second consecutive year, were not reported. Radio expenditures, made available for the first time in many years, have been added in the new tabulation. Advertising figures listed take into account gross space and time costs only.

Procter & Gamble, which toppled General Motors from first place in these compilations in the 1958-1962 measured period, continued to lead in the 1960-1964 period with a \$631.9 million total, up 25.2%, or \$147.5 million, from the previous survey. General Motors found the gap between it and P&G widening but still came in second with a 5.6% increase over the \$553 million it spent in the 1959-1963 period. General Foods boosted its expenditures by \$14.5 million, a 4.7% increase, to remain in third place.

Biggest gain in the top 10 was by Bristol-Myers, whose total soared 23.4% as it advanced from eighth to seventh. Of the 10, all showed increases with American Home Products moving up from sixth to fifth. Lever Bros. and Colgate-Palmolive, however, each dropped back a notch from fifth to sixth and seventh to eighth, respectively.

Of the overall top 50, 44 registered increases in total expenditures, while 6 showed losses. (The record for the 1959-1963 period: 46 up, 4 down.) The outstanding gainer among them was Coca-Cola, whose total showed a hefty 35.3% increase. William Wrigley Jr., up 29.6%, and Alberto-Culver, up 28.4%, were next in line.

The three leading liquor advertisers all trimmed their media expenditures in 1964. Schenley Industries was down 3.1%, Distillers Corp.-Seagrams Ltd. was down 2.2% and National Distillers & Chemical Corp. was down 1.8%. The other three advertisers whose total expenditures dipped were General Electric, down 3.5%, Miles Labs, down 2.9%, and J. B. Williams, down .5%. This slippage occurred despite the current survey's taking into account six measured media compared with the five of last year.

One advertiser was added to the 50 leaders' list in the 1960-1964 period. The newcomer was Scott Paper, rising to the 49th spot on the wings of an impressive 9.8% increase in total expenditures. Dropping out was Continental Baking, in 48th place during the previous five-year period, off 4.8% in overall billings.

The most surprising fact of all: The top 50 national advertisers for the most recently-measured five-year period did not continue the pattern of media allocations followed by most major advertisers for a long string of years in the past. Television got a decreasing share of advertisers' dollars in 1964.

Last year the top 50 advertisers for the 1960-1964 period gave television — both spot and network — some \$1.1 billion. It was the first time TV attracted more than \$1 billion in billings from such a compilation of advertisers. The medium's total was 8.8%, or \$86.6 million, more than it got from a like group of advertisers in 1963. TV's share of the top 50's total investment in the six major media was 59.5%.

Yet in last year's survey the top 50 gave television \$984.8 million, 16.7%, or \$140.9 million, more than a comparable

		TOTAL	TOTAL TV (%)	NETWORK TV (%)	SPOT TV (%)	NEWSPAPERS	GENERAL Magazines
13. American Tel. & Tel.	1964 1963 1962 1961 1960 TOTAL	\$ 36,637,264 30,077,963 30,507,106 27,175,239 25,683,384 \$150,080,956	\$ 10,366,000 (28.3) 8,796,200 (29.2) 8,617,367 (28.2) 7,970,190 (29.3) 7,565,664 (29.5) \$ 43,315,421	\$ 3,048,900 (8.3) 1,493,400 (5.0) 1,986,527 (6.5) 2,244,150 (8.3) 1,904,364 (7.4) \$ 10,677,341	\$ 7,317,100 (20.0) 7,302,800 (24.3) 6,630,840 (21.7) 5,726,040 (21.1) 5,661,300 (22.0) \$ 32,638,080	\$5,774,397 5,521,246 5,409,367 4,719,333 5,428,587	\$14,918,004 14,890,791 14,789,667 13,003,818 10,768,628
14. Distillers CorpSeagrams Ltd.	1964 1963 1962 1961 1960 TOTAL	\$ 25,051,388 29,577,325 30,638,269 30,244,841 26,878,730 \$142,390,553	5,764,260 (19.5) 4,635,876 (15.1) 2,767,730 (9.1) 1,597,570 (5.9) \$ 14,765,436	\$ 4,916,800 (16.6) 3,247,836 (10.6) \$ 8,162,636	\$ 847,460 (2.9) 1,390,040 (4.5) 2,767,730 (9.1) 1,597,570 (5.9) \$ 6,602,800	\$13,176,058 11,693,167 10,286,912 11,416,373 11,654,170	\$11,565,330 11,827,398 11,687,481 12,216,993 10,876,273
15. P. Lorillard	1964 1963 1962 1961 1960 TOTAL	\$ 30,839,699 28,254,759 31,186,063 25,309,214 24,961,375 \$140,551,110	\$ 19,209,590 (62.3) 19,427,890 (68.8) 22,920,380 (73.5) 21,609,920 (85.4) 16,186,911 (64.8) \$ 99,354,691	\$ 12,770,500 (41.4) 12,551,700 (44.4) 13,083,710 (42.0) 13,606,870 (53.8) 7,755,281 (31.1) \$ 59,768,061	\$ 6,439,090 (20.9) 6,876,190 (24.3) 9,836,670 (31.5) 8,003,050 (31.6) 8,431,630 (33.8) \$ 39,586,630	\$1,972,015 2,839,373 5,217,723 2,007,261 5,100,677	\$5,879,094 5,987,496 2,623,581 1,358,141 3,328,776
16. General Electric	1964 1963 1962 1961 1960	\$ 26,579,947 27,915,056 28,817,277 24,655,897 29,784,261	\$ 5,252,370 (19.8) 7,377,660 (26.4) 8,110,219 (28.1) 7,584,072 (30.8) 7,799,008 (26.2)	\$ 3,972,400 (14.9) 5,698,500 (20.4) 6,258,229 (21.7) 6,080,992 (24.7) 5,745,718 (19.3)	\$ 1,279,970 (4.8) 1,679,160 (6.0) 1,851,990 (6.4) 1,503,080 (6.1) 2,053,290 (6.9)	\$3,194,135 4,339,032 5,773,441 5,176,624 7,559,832	\$12,855,911 11,545,865 10,184,087 7,143,540 9,547,245
17. Campbell Soup	TOTAL 1964 1963 1962 1961 1960	\$137,752,438 \$ 33,661,706 30,800,517 27,514,603 23,453,839 20,527,544	\$ 36,123,329 \$ 16,744,080 (49.7) 17,861,340 (58.0) 14,226,690 (51.7) 10,700,933 (45.6) 6,568,140 (32.0)	\$ 27,755,839 \$ 9,277,800 (27.6) 10,158,500 (33.0) 8,255,230 (30.0) 7,334,363 (31.3) 5,304,700 (25.8)	\$ 8,367,490 \$ 7,466,280 (22.2) 7,702,840 (25.0) 5,971,460 (21.7) 3,366,570 (14.4) 1,263,440 (6.2)	\$2,853,705 3,575,208 3,840,295 3,256,621 4,619,378	\$8,946,921 9,116,969 8,621,957 9,189,067 8,991,565
18. Coca-Cola	TOTAL 1964 1963 1962 1961 1960	\$135,958,209 \$ 46,461,508 28,119,339 26,484,567 19,739,217 12,050,228	\$ 66, 101, 183 \$ 29,552,100 (63.6) 20,990 (880 (74.6) 18,350,976 (69.3) 12,723,615 (64.5) 4,748,550 (39.4)	\$ 40,330,593 \$ 3,761,000 (8,1) 5,770,000 (20,5) 5,975,506 (22,6) 1,978,475 (10,0) 561,080 (4,7)	\$ 25,770,590 \$ 25,791,100 (55.5) 15,220,080 (54.1) 12,375,470 (46.7) 10,745,140 (54.4) 4,187,470 (34.7)	\$3,177,184 1,884,630 1,062,463 1,785,266 956,556	\$8,337,944 5,153,199 5,019,768 3,062,659 3,860,797
19. Philip Morris	TOTAL 1964 1963 1962 1961 1960	\$132,854,859 \$25,057,077 25,102,519 24,426,945 25,231,347 25,824,151	\$ 86,365,321 \$ 21,360,050 (85.2) 20,249,060 (80.7) 18,300,913 (74.9) 16,148,631 (64.0) 15,395,008 (59.6) \$ 1,453,662	\$ 18,046,061 \$ 18,058,500 (72.1) 14,255,400 (56.8) 11,345,323 (46.4) 9,774,471 (38.7) 11,245,448 (43.5)	\$ 68,319,260 \$ 3,301,550 (13.2) 5,993,660 (23.9) 6,955,590 (28.5) 6,374,160 (25.3) 4,149,560 (16.1)	\$1,096,790 627,567 1,145,131 2,768,775 5,776,265	\$2,537,937 4,225,892 4,857,816 6,077,739 4,517,451
² 0. Kellogg	TOTAL 1964 1963 1962 1961 1960	\$125, 642, 039 \$ 31, 969, 711 27, 136, 890 23, 930, 438 21, 615, 721 20, 855, 832	\$_91,453.662 \$ 24,035,570 (75.2) 21,043,970 (77.5) 18,181,311 (76.0) 15,000,228 (69.4) 15,695,586 (75.3)	\$ 64,679,142 \$ 12,477,900 (39.0) 11,562,600 (42.6) 11,119,691 (46.5) 9,021,448 (41.7) 9,900,196 (47.5)	\$ 26,774,520 \$ 11,557,670 (36.2) 9,481,370 (34.9) 7,061,620 (29.5) 5,978,780 (27.7) 15,795,390 (27.8)	\$1,610,926 1,316,764 1,160,824 1,339,356 992,889	\$4,485,157 4,433,606 3,328,659 3,669,993 2,572,947
21. National Dairy Products	TOTAL 1964 1963 1962 1961 1960	\$125,508,592 \$ 29,666,072 23,037,607 23,163,009 25,486,458 22,738,452	\$ 93,956,665 \$ 11,060,590 (37.3) 11,379,230 (49.4) 11,278,867 (48.7) 10,312,916 (40.5) 9,742,461 (42.8)	\$ 54,081,835 \$ 7,761,800 (26.2) 8,669,000 (37.6) 9,494,747 (41.0) 8,905,956 (34.9) 8,529,811 (37.5)	\$ 33,874,830 \$ 3,298,790 (11.1) 2,710,230 (11.8) 1,784,120 (7.7) 1,406,960 (5.5) 1,212,650 5.3)	\$6,172,884 5,159,876 5,682,942 7,776,366 6,022,399	\$8,262,107 6,099,683 5,713,041 7,040,377 6,267,562
22. Liggett & Myers Tobacco	TOTAL 1964 1963 1962 1961 1960	\$124,091,598 \$ 27,394,445 27,071,867 22,399,646 21,445,687 18,614,825	\$ 53,774,064 \$ 16,225,850 (59,2) 18,577,750 (68,6) 15,541,925 (69,4) 13,904,761 (64,8) 12,534,604 (67,3)	\$ 43, 381, 314 \$ 10, 568, 600 (38.6) 11, 389, 700 (42.1) 10, 497, 725 (46.9) 11, 059, 411 (51.5) 10, 991, 624 (59.0)	\$ 10,412,750 \$ 5,657,250 (20.7) 7,188,050 (26.6) 5,044,200 (22.5) 2,845,350 (13.3) 1,542,980 (8.3)	\$2,646,999 3,228,338 2,281,145 3,234,764 2,792,485	\$6,470,770 5,224,759 4,400,776 4,219,904
23. Gillette	TOTAL 1964 1963 1962 1981 1960	\$116,926,470 \$ 27,377,571 24,932,293 21,761,699 21,769,387 19,343,654	\$ 76,784,890 \$ 25,391,710 (92.7) 23,675,990 (95.0) 20,253,559 (93.1) 19,276,324 (88.5) 16,148,212 (83.5)	\$ 54,507,060 \$ 18,361,100 (67.1) 17,653,000 (70.8) 14,932,879 (68.6) 14,213,894 (65.3)	\$ 22,277,830 \$ 7,030,610 (25.7) 6,022,990 (24.2) 5,320,680 (24.5) 5,062,430 (23.3)	\$ 521,225 586,147 834,398 1,844,144	3,197,856 \$1,108,636 670,156 673,742 648,919
24. Warner-Lambert Pharmaceutical	1964 1963 1962 1961 1960	\$115, 184, 604 \$ 32, 404, 348 24, 700, 539 21, 927, 585 15, 249, 512 16, 798, 421	\$ 25,091,740 (77.4) 18,832,130 (76.2) 17,665,092 (80.6) 11,721,228 (76.9)	12,075,302 (62.4) \$ 77,236,175 \$ 10,483,200 (32.4) 7,511,900 (30.4) 9,509,622 (43.4) 7,538,138 (49.4)	4 072 910 (21.1) \$ 27,509,620 \$ 14,608,540 (45.1) 11,320,230 (45.8) 8,155,470 (37.2) 4,183,090 (27.4) 6,302,760 (37.5)	1,939,254 \$ 647,099 494,246 481,658 1,023,174	1,256,188 \$2,372,589 3,374,163 2,951,785 1,881,350 3,173,336
25. Alberto-Culver	TOTAL 1964 1963 1962 1961	\$111,080,405 \$31,114,708 30,652,397 24,622,429 13,961,455	11,766,820 (70.0) \$ 85,077,010 \$ 29,464,190 (94.7) 30,448,980 (99.3) 24,477,005 (99.4) 13,961,455 (100)	5,464,060 (32.5) \$ 40,506,920 \$ 17,366,800 (55.8) 16,014,400 (52.2) 13,322,015 (54.1) 8,811,365 (63.1)	6,302,760 (37.5) \$ 44,570,090 \$ 12,097,390 (38.9) 14,434,580 (47.1) 11,154,990 (45.3) 5,150,090 (36.9)	1,218,265 \$ 70,713 34,406	3,173,336 \$ 606,805 169,011 20,424
26. Sterling Drug	1964 1964 1963 1962 1961	\$110,415,187 \$110,415,187 \$26,314,096 21,772,137 18,701,366 21,306,619 21,782,851	\$108,415,828 \$17,777,430 (67.6) . 15,977,940 (73.4) .12,893,577 (68.9) .16,081,946 (75.5)	8,822,038 (87.7) 5 64,336,618 \$ 13,462,500 (51.2) 13,296,500 (61.1) 11,228,597 (60.0) 13,073,366 (61.4) 15,358,919 (70.5)	1, 242, 160 (12.3) 5 44,079,210 5 4,314,930 (16.4) 2,681,440 (12.3) 1,664,980 (8.9) 3,008,580 (14.1) 2,185,890 (10.0)	\$1,564,963 2,212,933 2,729,887 2,608,237 1,763,927	\$3,334,002 2,919,695 2,543,631 2,081,787
27. Miles Laboratories	1960 TOTAL 1964 1963 1962 1961	\$109,877,069 \$109,877,069 \$21,948,561 22,233,678 20,215,847 22,626,505 19,699,214	17,544,809 (80.5) \$ 80,275,702 \$ 19,130,820 (87.2) 19,644,560 (88.4) 17,170,706 (84.9) 19,580,969 (86.5) 16,972,436 (86.2)	\$ 12,279,700 (56.0) 12,676,600 (57.0) 9,797,666 (48.5) 11,944,179 (52.8)	\$ 6,851,120 (31.2) 6,967,960 (31.3) 7,373,040 (36.5) 7,636,790 (33.7)	1,763,927 \$ 319,983 859,659 1,416,001 1,278,605 1,335,705	1,984,590 \$1,806,458 1,198,059 1,118,340 1,189,566
28. Brown & Williamson Tobacco	1960 TOTAL 1964 1963 1962 1961	\$19,699,214 \$106,723,805 \$24,869,474 19,815,936 16,019,369 20,683,141	16,972,436 (86.2) \$ 92,499,491 \$ 20,669,240 (83.1) 16,951,060 (85.5) 14,142,536 (88.3) 17,597,611 (85.1)	\$,839,446 (44.9) \$ 55,537,591 \$ 15,487,400 (62.3) 12,868,300 (64.9) 13,316,966 (83.1)	8,132,990 (41.3) \$ 36,961,900 \$ 5,181,840 (20.8) 4,082,760 (20.6) 825,570 (5.2) 3,464,840 (16.7)	1,335,705 \$1,207,705 771,512 851,288 3,052,480	741,467 \$2,642,529 2,070,452 886,390 33,050
29. Corn Products	1960 TOTAL 1964 1963 1962	25,062,597 \$106,450,517 \$ 21,484,162 21,043,486 23,753,262	20,319,349 (81.1) \$ 89,679,796 \$ 10,517,740 (49.0) 11,839,390 (56.3) 15,833,971 (66.7)	14,132,771 (68.3) 12,533,149 (50.0) \$ 68,338,586 \$ 4,876,900 (22.7) 6,234,300 (29.6) 8,330,491 (35.1)	7,786,200 (31.1) \$ 21,341.210 \$ 5,640,840 (26.3) 5,605,090 (26.6) 7,503,480 (31.6)	\$1,312,869 2,245,022 2,826,079	\$7,829,683 6,482,580 4,574,664
30. Standard Brands	1961 1969 TOTAL 1964 1963	21,081,036 15,516,583 \$102,878,529 \$ 22,182,826 19,644,747	12,710,389 (60.3) 7,079,906 (45.6) \$ 57,981,396 \$ 10,974,320 (49.5) 8,457,740 (43.1)	6,583,819 (31.2) 3,342,356 (21.5) \$ 29,367,866 \$ 4,016,100 (18.1) 1,365,400 (.7.0)	6,126,570 (29.1) 3,737,550 (24.1) \$ 28,613,530 \$ 6,958,220 (31.4)	3,988,950 4,498,483 \$4,180,112 3,378,359	3,899,832 3,442,979
31. E. I. du Pont de Nemours & Co.	1962 1961 1960 TOTAL 1964	21,761,150 18,846,341 18,264,839 \$100,699,903	10,761,234 (49.5) 9,284,680 (49.3) 10,364,220 (56.7) \$ 49,842,194 \$ 6,507,120 (32.7)	1,445,824 (6.6) 532,360 (2.8) 2,887,140 (15.8) \$ 10,246,824 \$ 5,250,800 (31.4)	7,092,340 (36.1) 9,315,410 (42.8) 8,752,320 (46.4) 7,477,080 (40.9) \$ 39,595,370	3,540,868 4,940,468 3,465,145	7,607,597 6,608,291 4,477,572 4,194,052
Co. 21 1 da i one de Nemours & Co.	1963 1962 1961 1960 TOTAL	\$ 19,901,366 20,001,001 17,158,510 18,186,206 20,193,611 \$ 95,440,694	7,894,340(39.5) 6,722,135(39.2) 7,444,698(40.9) 7,958,352(39.4) 36,526,645	5, 230, 800 (31.4) 6, 531, 900 (32.7) 5, 691, 155 (33.2) 7, 081, 668 (38.9) 7, 558, 622 (37.4) \$ 33, 114, 145	\$ 256,320 (1.3) 1,362,440 (6.8) 1,030,980 (6.0) 363,030 (1.0) 399,730 (2.0) \$ 3,412,500	\$1,549,444 2,529,383 2,737,449 2,344,265 2,460,342	\$6,962,709 5,418,563 4,578,115 4,746,465 5,383,174

TV	AND	THE	RIC	SPENDERS	continued
J. V	AIND		DIO	OLENDERO	COMMUNICA

FARM PUBLICATIONS	BUSINESS PUBLICATIONS	OUTDOOR	RADIO
\$ 87,463			\$4,741,000
\$ 87,463 161,826 92,995 300,914 479,521	\$ 750,400 707,900 680,700 618,800 815,000	\$ 917,010	
479,521	815,000	\$ 917,010 562,184 625,984	
	\$ 310,000	*****	
	\$ 310,000 292,500 250,000 320,000	\$3,778,000 3,523,745 2,530,717	
	220,000	2,530,717	
\$ 53,000	*****	*****	\$3,726,000
******		\$ 424,379	
*****		\$ 424,379 333,892 345,011	
\$ 473,931	\$4,098,600		\$ 705,000
353,299 249,530	4,299,200 4,500,000		
\$ 473,931 353,299 249,530 188,661 278,476	\$4,098,600 4,299,200 4,500,000 4,563,000 4,599,700		
	\$ 400,000		\$4,717,000
	247,000 237,500	\$ 588,161 97,218 193,161	
	\$ 400,000 247,000 237,500 210,000 155,300	193,161	
\$ 7,980	\$ 87,300		\$5,299,000
\$ 7,980 9,030 12,040	\$ 87,300 82,400 79,200 70,000	1,960,120 2,097,677 2,408,325	
	76,000	2,408,325	
	\$ 45,300		\$ 17,000
130,177		\$ 123,085 106,025 123,427	
130,177	12,000	123,427	
\$ 153,258	\$ 214,200	***	\$1,470,000
\$ 153,258 140,450 64,865 95,060 71,830	\$ 214,200 202,100 170,000 150,000 125,300	1,024,779 1,361,084 1,397,280	
71,830	125,300	1,397,280	***
\$ 318,591	\$ 201,900		\$3,650,000
\$ 318,591 208,318 304,959 156,799 332,028	\$ 201,900 190,500 183,200 200,000 194,900		
332,028	194,900	\$ 179,102	
\$ 15,826	\$ 60,000		\$1,975,000
\$ 15,826 41,020 75,800 96,258 11,690		\$ 100,000	
11,690	*****	78,190	
*****	*****		\$ 356,000
\$ 10,920	\$3,975,000	*****	\$ 307,000
75,240 47,760	2,000,000 633,600 576,000 640,000	\$ 120,210	
47,700	640,000		
	\$ 140,000		\$ 833,000
	125,000		*****
	******	•••••	
\$ 194,701 278,569 165,971 202,849 120,925	\$ 406,000 383,000 368,300 331,800 368,600		\$3,037,000
165,971 202,849	368,300 331,800		
120,925			
	\$ 563,300 531,400 510,800 464,400 538,200		\$ 128,000
	510,800 464,400	\$ 112,965	
	538,200	111,406	
\$ 2,112	\$ 20,800 20,000	*****	\$ 350,000
	20,000	\$ 119,155	
4,410		******	
\$ 140,370 201,494	\$ 291,500 275,000		\$1,392,000
\$ 140,370 201,494 201,947 90,786 98,502	\$ 291,500 275,000 200,000 50,000 55,000	\$ 116,601 341,079 341,713	
98,502	55,000	341,713	
\$ 165,775 201,051			\$2,438,000
128,492		\$ 722,265	
128,492 143,621 241,422			******
\$ 350,093	\$3,800,000		\$ 732,000
358 715	3,800,000 2,700,000 3,000,000 3,499,000	\$ 208,483 395,648 633,109	
212,328 255,130 259,634	3,000,000 3,499,000	395,648 633,109	
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FARM

BUSINESS

list of advertisers gave the medium in 1962. TV's share of the total advertising dollar was 65.7%, more than 6% more than it was able to grab off in 1964.

Newspapers, on the other hand, had a reverse turn of fortunes. In the last media analysis blue chip advertisers were on an unmistakable swing away from the dailies. In 1963 the top 50 spent \$30.3 million less in papers than they did in 1962, a decrease of 15.1%. But in 1964 total expenditures in newspapers shot up to \$212.8 million, an increase of 6%, or \$12.1 million. The medium's share of total advertising investment, however, decreased from 13.4% in 1963 to 11.8% in 1964.

General magazines showed a 11.3% increase in expenditures obtained from the top 50 last year, compared to a 8.8% increase in 1963, increasing its billings \$33.4 million from \$294.5 million to \$327.9 million. Like newspapers and television, general magazines also saw its share of total advertising investment slip. In 1963, magazines got 19.6% of the grand total, the second largest share (next to television's). Last year, magazines, still second to TV, garnered 18.2% of total business.

For business publications, the trend, in all respects, was up. The top 50 advertisers spent \$34.4 million, or \$7 million, more for space in this medium in 1964 than they did in the previous year. This represented a 25.5% gain in billings. In 1963, by comparison, business publications registered an increase only 2.3% over 1962. The business publications medium also managed to enlarge its share of the total advertising kitty, if ever so slightly. It upped its share to 1.9% last year from 1.8% in 1963.

Expenditures by the top 50 advertisers in farm publications dropped by 12%, or some \$1 million, from \$8.3 million to \$7.3 million last year. The medium had previously been on the rise with 1963 figures showing a 16.5%, or \$1.2 million, increase over 1962. Farm publications' share of total top 50 advertiser business, small to start with, shrunk to minute proportions. The medium received .5% of the \$1.5 billion spent by the top 50 in 1963 and .4% of the \$1.8 billion spent last year.

Radio came up with respectable figures in its first year in the survey. The top 50 advertisers gave radio total billings of \$130.3 million in 1964. The medium's share of total advertising expenditures was 7.2%.

A breakdown of the top national advertiser lineup shows:

Of the leading 50 advertisers, 42 spent more in six measured media in 1964 than they did in five measured media the previous year. More significantly, 8 advertisers spent less in 6 media than they did in 5 (1963's record: only 28 advertisers spent more than they did in 1962).

• Of the 50, 32 spent more in television in 1964 than they did the previous year, 18 spent less. (1963's record: 40 spent more, 10 spent less.) On a percentage-of-budget basis indications are that the situation is considerably more serious for television, that its growth rate among major advertisers may be on the wane. Only 12 of the top 50 advertisers increased TV's share of their budget in 1964, while 38 advertisers decreased that share (1963's record: 36 increased their share, 14 decreased it).

• Of the 50 top advertisers, 24 spent more in newspapers, 25 spent less, with one advertiser not changing its position. This marked a striking return of recognition for newspapers (1963's record: 14 spent more, 35 spent less, 1 no change).

• Of the 50 leading advertisers, 35 spent more in general magazines, 15 spent less. There was little change from the

		TOTAL	TOTAL TV (%)	NETWORK TV (%)	SPOT TV (%)	NEWSPAPERS	GENERAL Magazines
32. National Biscuit	1964 1963 1962 1961 1960 TOTAL	\$ 20,649,956 17,916,150 16,466,669 17,552,199 16,202,617 \$ 88,767,591	\$ 15,239,820 (73.8) 14,019,300 (78.2) 11,794,231 (71.7) 12,891,872 (73.4) 11,669,251 (72.0) \$ 65,614,475	\$ 10,336,600 (50.1) 9,044,400 (50.5) 10,081,721 (61.3) 11,362,302 (64.7) 10,347,922 (63.9) \$ 51,172,945	\$ 4,903,220 (23.7) 4,974,900 (27.8) 1,712,510 (10.4) 1,529,570 (8.7) 1,321,330 (8.2) \$ 14,441,530	\$ 428,167 493,011 753,079 1,265,566 1,065,049	\$3,333,169 3,076,014 3,553,859 3,080,161 3,162,396
33. American Motors	1964 1963 1962 1961 1960 T OT AL	\$ 20,833,591 17,247,902 17,450,331 13,274,574 15,711,003 \$ 84,517,401	\$ 2,772,070 (13.3) 4,771,650 (27.7) 3,737,541 (21.4) 1,608,521 (12.1) 3,252,487 (20.7) \$ 16,142,269	\$ 2,488,200 (11.9) 1,589,300 (9.2) 614,121 (3.5) 333,741 (2.5) 426,297 (2.7) \$ 5,451,659	\$ 283,870 (1.4) 3,182,350 (18.5) 3,123,420 (17.9) 1,274,780 (9.6) 2,826,190 (18.0) \$ 10,691,610	\$8,275,579 8,691,087 10,071,156 8,970,686 9,399,679	\$5,698,342 3,407,265 2,870,782 2,415,867 2,670,770
34. Wm. Wrigley Jr. Co.	1964 1963 1962 1961 1960 TOTAL	\$ 26,586,713 18,949,921 16,221,616 11,867,865 10,846,222 \$ 84,472,337	\$ 22,277,950 (83.8) 18,033,390 (95.2) 15,289,928 (94.3) 11,117,550 (93.7) 8,426,468 (77.7) \$ 75,145,286	\$ 695,700 (2.6) 780,500 (4.1) 256,908 (1.6) 1,018,800 (8.6) 616,248 (5.7) \$ 3,368,156	\$ 21,582,25C (81.2) 17,252,890 (91.0) 15,033,020 (92.7) 10,098,750 (85.1) 7,810,220 (72.0) \$ 71,777,130	\$ 91,459	\$ 723,763 916,531 931,688 750,315 807,869
35. Eastman Kodak	1964 1963 1962 1961 1960	\$ 18,241,349 17,883,757 15,752,352 16,120,052 15,613,801	\$ 6,030,490 (33.1) 5,593,570 (31.3) 5,321,990 (33.8) 5,389,755 (33.4) 5,602,314 (35.9)	\$ 4,383,100 (24.0) 3,610,600 (20.2) 4,076,090 (25.9) 4,758,165 (29.5) 5,271,794 (33.8)	\$ 1,647,390 (9.0) 1,982,970 (11.1) 1,245,900 (7.9) 631,590 (3.9) 330,520 (2.1)	\$2,204,799 1,883,260 1,715,891 2,039,963 1,833,495	\$7,515,060 8,056,927 6,714,471 6,690,334 6,377,992
36. Quaker Oats	TOTAL 1964 1963 1962 1961 1960	\$ 83,611,311 \$ 16,787,467 14,638,793 15,926,280 17,449,572 13,974,656	\$ 27,938,119 \$ 10,222,440 (60.9) 5,821,180 (39.8) 5,920,693 (37.2) 7,832,446 (44.9) 5,384,844 (38.5)	\$ 22,099,749 \$ 4,788,000 (28.5) 3,863,000 (26.4) 4,328,263 (27.2) 5,078,006 (29.1) 3,022,574 (21.6)	\$ 5,838,370 \$ 5,434,440 (32.4) 1,958,180 (13.4) 1,592,430 (10.0) 2,754,440 (15.8) 2,362,270 (16.9)	\$1,924,984 3,503,029 3,786,390 4,108,469 4,192,526	\$3,372,660 4,898,722 5,614,937 4,946,989 4,075,655
37. Pillsbury	TOTAL 1964 1963 1962 1961 1960	\$ 78,776,768 \$ 16,456,357 13,922,118 16,367,999 17,400,842 12,845,744	\$ 35,181,603 \$ 11,516,290 (70.0) 9,386,190 (67.4) 8,824,910 (53.9) 9,721,012 (55.9) 8,774,420 (68.3)	\$ 21,079,843 \$ 8,633,100 (52.5) 7,133,200 (51.2) 6,910,540 (42.2) 7,671,862 (44.1) 4,927,310 (38.4)	\$ 14,101,760 \$ 2,883,190 (17.5) 2,252,990 (16.2) 1,914,370 (11.7) 2,049,150 (11.8) 3,847,110 (29.9)	\$3,572,054 3,519,174 4,823,305 4,803,912 1,827,032	\$ 793,493 901,770 2,526,171 2,769,266 2,061,002
38. National Distillers & Chemical	TOTAL 1964 1963 1962 1961 1960	\$ 76,993,060 \$ 14,621,091 13,575,360 15,814,339 15,612,877 15,025,143	\$ 48,222,822 \$ 91,900 (0.6) 269,810 (2.0) 184,800 (1.2)	\$ 35,276,012	\$ 12,946,810 \$ 91,900 (0.6) 269,810 (2.0) 184,800 (1.2)	\$6,099,901 5,908,573 6,469,848 7,222,667 6,539,919	\$7,494,290 6,956,009 7,215,030 6,888,286 6,077,070
39. Pepsi-Cola Co.	TOTAL 1964 1963 1962 1961 1960	\$ 23,045,781 15,306,551 14,110,492 10,412,397 10,220,894	\$ 546,510 \$ 13,769,610 (59.7) 10,332,510 (67.5) 7,760,050 (55.0) 5,570,626 (53.5) 3,119,040 (30.5)	\$ 2,791,700 (12.1) 2,466,700 (16.1) 2,018,650 (14.3) 1,234,276 (11.9)	\$ 546,510 \$ 10,977,910 (47.6) 7,865,810 (51.4) 5,741,400 (40.7) 4,336,350 (41.6) 3,119,040 (30.5)	\$2,489,020 2,756,336 2,458,129 2,021,999 4,105,105	\$3,457,566 1,949,761 2,030,022 1,822,651 1,699,135
40. Armour	TOTAL 1964 1963 1962 1961 1960	\$ 73,096,115 \$ 15,103,690 16,073,880 16,780,607 13,410,553 11,482,057	\$ 40,551,836 \$ 7,497,540 (49.6) 7,900,640 (49.2) 8,705,949 (51.9) 6,217,130 (46.4) 4,948,360 (43.1)	\$ 8,511,326 \$ 7,216,400 (47.8) 6,356,400 (39.5) 6,373,599 (38.0) 5,491,560 (40.9) 3,988,370 (34.7)	\$ 32,040,510 \$ 281,140 (1.9) 1,544,240 (9.6) 2,333,350 (13.9) 725,570 (5.4) 959,990 (8.4)	\$1,762,546 2,450,412 2,868,639 2,185,322 2,053,573	\$3,957,863 5,195,557 4,676,167 4,166,861 3,884,155
41. Goodyear Tire & Rubber	TOTAL 1964 1963 1962 1961 1960	\$ 72,850,787 \$ 15,111,864 13,655,996 15,672,954 14,565,807 12,949,460	\$ 35,269,619 \$ 4,117,530 (27.2) 3,584,210 (27.0) 4,116,150 (26.3) 3,237,706 (22.2) 1,925,198 (14.9)	\$ 29,426,329 \$ 3,620,900 (24.0) 3,363,900 (24.6) 3,466,750 (22.1) 3,024,046 (20.8) 1,819,908 (14.0)	\$ 5,843,290 \$ 496,630 (3.3) 320,310 (2.3) 649,400 (4.2) 213,660 (1.5) 105,290 (0.8)	\$4,591,550 3,946,032 3,678,264 3,699,769 3,596,620	\$4,876,036 4,356,383 5,960,887 6,038,780 5,864,944
42. Anheuser-Busch	1964 1963 1962 1961 1960	\$ 71,956,081 \$ 15,645,469 10,429,988 13,204,239 13,019,851 12,386,338	\$ 17,080,794 \$ 7,125,540 (45.5) 6,728,970 (64.5) 5,467,288 (41.4) 5,645,648 (43.4) 4,879,483 (39.4)	\$ 15,295,504 \$ 1,124,700 (7.2) 546,138 (4.1) 693,338 (5.3) 646,573 (5.2)	\$ 1,785,290 \$ 6,000,840 (38.4) 6,728,970 (64.5) 4,921,150 (37.3) 4,952,310 (38.0) 4,232,910 (34.2)	\$ 497,337 871,864 905,700 916,763 996,641	\$2,217,092 2,699,454 2,080,615 1,930,851 1,905,241
43. Jos. Schlitz Brewing	TOTAL 1964 1963 1962 1961 1960	\$ 64,685,885 \$ 13,775,736 12,123,859 14,612,610 12,963,810 10,371,227	\$ 29,846,929 \$ 9,885,490 (71.8) 9,635,730 (79.5) 9,373,526 (64.1) 5,663,148 (43.7) 4,810,530 (46.4)	\$ 3,010,749 \$ 2,656,600 (19.3) 2,184,000 (18.0) 2,382,126 (16.3) 2,056,398 (15.9) 2,625,530 (25.3)	\$ 26,836,180 \$ 7,228,890 (52.5) 7,451,730 (61.5) 6,991,400 (47.8) 3,606,750 (27.8) 2,185,000 (21.1)	\$ 196,181 405,602 473,841 1,119,356 534,045	\$2,356,065 2,082,527 2,179,555 2,112,393 1,930,610
44. Ralston-Purina	TOTAL 1964 1963 1962 1961 1960	\$ 63,847,242 \$ 17,235,762 15,139,679 10,750,700 10,892,583 9,390,519	\$ 39,368,424 \$ 13,978,700 (81.1) 12,689,480 (83.8) 8,913,289 (82.9) 8,113,120 (74.5) 6,742,580 (71.8)	\$ 11,904,654 \$ 7,001,500 (40.6) 6,481,900 (42.8) 4,823,719 (44.9) 6,153,180 (56.5) 6,067,040 (64.6)	\$ 6,977,200 (40.0) 6,207,580 (41.0) 4,089,570 (38.0) 1,959,940 (18.0) 675,540 (7.2)	\$ 607,013 535,918 444,185 1,072,441 676,674	\$1,260,658 961,287 403,642 293,636 222,225
45. Shell Oil	TOTAL 1964 1963 1962 1961 1960	\$ 63,409,243 \$ 13,794,317 11,491,091 10,803,373 14,179,143 11,704,814	\$ 50,487,168 \$ 8,693,530 (63.0) \$,352,760 (72.7) 5,475,071 (50.7) 770,737 (5.4) 3,084,978 (26.4) \$ 26,377,076	\$ 30,527,339 \$ 1,074,700 (7.8) 1,312,100 (11.4) 1,918,511 (17.8) 328,557 (2.3) 274,028 (2.3) \$ 4,907,896	\$ 19,909,830 \$ 7,618,830 (55.2) 7,040,660 (61.3) 3,556,560 (32.9) 442,180 (3.1) 2,810,950 (24.0) \$ 21,469,180	\$1,183,447 1,437,285 3,194,669 11,013,193 3,145,404	\$1,917,723 1,172,761 1,133,110 1,318,843 1,528,126
46. RCA	TOTAL 1964 1963 1962 1961 1960 TOTAL	\$ 61,972,738 \$ 16,591,147 11,583,308 10,792,293 8,685,731 12,237,814 \$ 59,890,293	\$ 3,820,670 (23.0) 3,634,560 (31.4) 4,087,440 (37.9) 2,372,533 (27.3) 4,290,547 (35.1) \$ 18,205,750	\$ 3,783,900 (22.8) 3,537,800 (30.5) 3,409,790 (31.6) 1,941,883 (22.3) 3,735,367 (30.5) \$ 16,408,740	\$ 36,770 (0.2) 96,760 (0.8) 677,650 (6.3) 430,650 (4.9) 555,180 (4.5) \$ 1,797,010	\$7,309,670 3,364,477 2,784,834 1,980,627 3,269,720	\$4,372,407 3,867,771 3,231,119 3,605,071 3,923,797
47. Schenley Industries	1964 1963 1962 1961 1960	\$ 11,028,171 11,166,696 11,833,364 11,731,133 13,556,636	\$ 509,920 (4.6) 767,680 (6.9) 374,210 (3.2) 298,590 (2.5) 85,670 (0.6)		\$ 509,920 (4.6) 767,680 (6.9) 374,210 (3.2) 298,590 (2.5) 85,670 (0.6)	\$5,668,720 6,073,379 7,005,214 5,608,534 8,206,851	\$3,831,531 3,725,637 2,595,333 2,780,118 3,429,290
48. S. C. Johnson & Son	TOTAL 1964 1963 1962 1981 1980	\$ 59,316,000 \$ 10,826,296 10,809,514 11,180,662 14,438,561 11,891,151	\$ 2,036,070 \$ 10,291,240 (95.1) 9,966,860 (92.2) 10,795,866 (96.6) 13,581,030 (94.1) 10,916,907 (91.8)	\$ 9,192,600 (84.9) 9,434,000 (87.3) 10,185,026 (91.1) 12,520,530 (86.7) 8,103,747 (68.1)	\$ 2,036,070 \$ 1,098,640 (10.1) 532,860 (4.9) 610,840 (5.5) 1,060,500 (7.3) 2,813,160 (23.7)	\$ 33,699 80,131 494,646 354,980	\$ 429,657 775,054 239,665 303,785 616,589
49. Scott Paper Co.	TOTAL 1964 1963 1962 1961	\$ 59,146,184 \$ 13,375,969 12,824,751 11,560,136 9,817,588	\$ 55,551,903 \$ 6,376,730 (47.7) 7,191,980 (56.1) 8,645,646 (74.8) 7,951,947 (81.0)	\$ 49,435,903 \$ 1,942,600 (14.5) 4,315,000 (33.6) 6,173,126 (53.4) 5,980,927 (60.9)	\$ 6,116,000 \$ 4,434,130 (33.1) 2,876,980 (22.4) 2,472,520 (21.4) 1,971,020 (20.1)	\$2,282,704 1,443,323 1,303,974 682,879	\$4,519,158 3,943,630 1,418,472 1,049,662
50. J. B. Williams	1960 TOTAL 1964 1963 1962 1961	8,456,662 \$ 56,035,106 \$ 11,138,878 12,188,607 12,981,623 11,138,318	5,524,138 (65.3) \$ 35,690,441 \$ 10,580,940 (95.0) 10,925,590 (89.6) 11,501,039 (88.6) 9,905,537 (88.9)	4,020,948 (47.5) \$ 22,432,601 \$ 9,806,200 (88.0) 10,430,900 (85.6) 10,668,109 (82.2) 9,367,727 (84.1)	1,503,190 (17.8) \$ 13,257,840 \$ 774,740 (7.0) 494,690 (4.1) 832,930 (6.4) 537,810 (4.8)	\$ 302,170 1,064,817 1,288,539 1,126,731	1,886,951 \$ 170,768 53,200 142,045 106,050
	1960 Total	8,351,389 \$ 55,798,815	7,803,466 (93.4) \$ 50,716,572	9,367,727 (84.1) 7,629,626 (91.4) \$ 47,902,562	173,840 (2.1) \$ 2,814,010	542,388	5,535

	BUSINESS Publications	OUTDOOR	RADIO
\$ 36,500 18,125	\$ 328,300 309,700		\$1,284,000
18,125 47,700 44,400 47,620	\$ 328,300 309,700 297,800 270,200 258,300		
47,620	258,300		
	\$ 400,600		\$3,687,000
*****	377,900 363,400	\$ 407,452	
\$ 38,567	\$ 400,600 377,900 363,400 279,500 349,500		
			\$2 E9E 000
******			\$3,585,000
*****	******	\$1,520,426	*****
		\$1, <i>32</i> 0,420	
******	\$2,491,000 2,350,000 \$2,000,000 2,000,000 1,800,000		*****
	\$2,000,000 2,000,000		
	1,800,000		
\$ 191,383	\$ 391,000		\$ 685,000
\$ 191,383 185,862 87,400 78,144 25,151	408,600	\$ 108,260	
25, 151	\$ 391,000 230,000 408,600 340,300 122,500	\$ 108,260 143,224 173,980	
\$ 14.520	\$ 107 000		\$ 453,000
7,194	107,800 103,700 91,700 116,900	t 20 012	*****
14,952 66,390	91,700 116,900	\$ 89,913	
\$ 14,968 31,897 25,800 2,627	\$ 825,000 426,000 350,000 250,000 500,000		\$ 110,000
31,897 25,800	350,000 250,000	\$1,562,764 1,226,124 1,905,527	
2,627	500,000	1,905,527	
\$ 115,885 112,044	\$ 155,700		\$3,058,000
106,800	141,300	\$1,614,191	
106,800 113,787 2,100	\$ 155,700 146,900 141,300 125,000 117,500	\$1,614,191 758,334 1,178,014	
\$ 143,041			e1 447 000
\$ 143,041 248,271 261,552 142,581 181,456	\$ 295,700 279,000 268,300 237,200 302,600		\$1,447,000
142,581	237,200 303,600	\$ 461,459 111,913	
		111,913	
\$ 353,748 519,371	\$ 900,000 1,150,000 1,251,000 1,087,800 970,100		\$ 273,000
519,371 666,653 501,752 543,728	1,251,000 1,087,800		
543,728	970,100	48,870	
	\$ 137,500		\$5,668,000
	124,700	\$4,625,936 4,416,289 4,464,873	
	\$ 137,500 129,700 124,700 110,300 140,100	4,416,289 4,464,873	
			\$1,338,000
		\$2 585 688	
		\$2,585,688 4,068,913 3,096,042	
		0,000,012	
\$ 599,691 742,894 601,972 653,898 825,536	\$ 222,700 210,100 202,000 157,500 140,000		\$ 567,000
601,972 653,898	202,000 157,500	\$ 185,612 601,988 783,504	
020,000		783,504	*****
\$ 324,617 258,285 269,583 219,618 145,555	\$1,225,000 270,000 304,200 265,000 255,000		\$ 450,000
269,583 219,618	304,200 265,000	\$ 426,740 591,752 3,545,751	******
145,555	255,000	3,545,751	
	\$1,078,400		\$ 10,000
	716,500 688,900		
\$ 3,750	\$1,078,400 716,500 688,900 727,500 750,000	*****	
	\$ 750,000 600,000 460,000		\$ 268,000
	460,000 291,000 380,000	\$1,398,607 2,752,891 1,454,825	
•••••	380,000	1,454,825	*****
	\$ 71,700		
	\$ 71,700 67,600 65,000	******	111111
\$ 2,675	59,100		
A			
\$ 14,377 73,218 26,044	\$ 183,000 172,600		
	166,000 133,100 158,400		*****
	158,400	*****	
	\$ 85,000	*****	
	145,000 50,000		
	*****	*****	

TV AND THE BIG SPENDERS continued

previous year (1963's record: 34 spent more, 16 spent less).

• Of the top 50, 13 spent more in form publications.

• Of the top 50, 13 spent more in farm publications, 21 spent less, 16 showed no change in 1964 (1963's record: 17 spent more, 18 spent less, 15 showed no change).

• Business publications again paced the field. Of the top 50 advertisers, 37 increased their spending in this medium during 1964, only 6 decreased their spending, with 7 showing no change during the year (1963's record: 33 spent more, 8 spent less, 9 showed no change).

Despite television's failure to tighten its already-tight stranglehold on the nation's major ad budgets, it still showed phenomenal strength. Of the top 50 advertisers for the 1960-1964 period: 49 used television (Distillers Corp.-Seagrams Ltd. was the exception); 38 considered TV their basic medium, placing more money in it than in any other; 30 spent more than 50% of their budget in TV; 22 spent more than two-thirds in TV; 14 spent more than 80% in TV; 5 spent more than 90% in TV; 36 spent more than \$10 million in TV; only 3 spent less than \$1 million in TV.

In comparison, of the top 50 advertisers for the 1960-1964 period: only 7 spent more than \$10 million of their budget in general magazines; only 4 spent more than \$10 million in newspapers and radio.

Each year it becomes more expensive to join the exclusive listing of the top 50 advertisers over a five-year period. In July 1962, when TvM first analyzed the five-year media history of the nation's largest advertisers, the minimum required for listing among the top 50 was \$49.8 million. The minimum rose to \$52.7 million and \$53.5 million in succeeding years. The 50th advertiser listed for the 1960-1964 period is J. B. Williams. The bottom-rung figure is now \$55.8 million, about \$2.3 million more than the previous bottom figure.

Of the top 50 advertisers for the 1960-1964 period, 16 improved their position on the listing last year, 22 lost ground while 12 maintained position. Among the advertisers which improved their positions were: Coca-Cola, up eight spots; Alberto-Culver and William Wrigley Jr., both up six; Ralston-Purina, up five; RCA and Pepsi-Cola, both up four; Warner-Lambert, up three; Joseph Schlitz Brewing and AT&T, both up two, and American Home Products, Bristol-Myers, P. Lorillard, Campbell Soup, American Motors and Ouaker Oats, all up one.

Among the advertisers which slipped back on the listing were: Schenley Industries, down six; Miles Labs, down five; Brown & Williamson, J. B. Williams and Goodyear Tire & Rubber, all down three; S. C. Johnson, Eastman Kodak, Pillsbury, Sterling Drug, National Dairy, Philip Morris, General Electric, and National Distillers & Chemical, down two, and Shell Oil, Armour, E. I. duPont, Standard Brands, Corn Products, Liggett & Myers Tobacco, Lever Bros., Colgate-Palmolive and Distillers Corp.-Seagrams Ltd., all down one.

Capsule analyses of the top 50 advertisers follow:

No. 1—Procter & Gamble: Ranked the same as last year. Five-year total expenditures in all media up 25.2%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 2—General Motors: Ranked the same as last year. Five-year total expenditures in all media up 5.6%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in news-

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BY DEBORAH HABER

THE WEST COAST

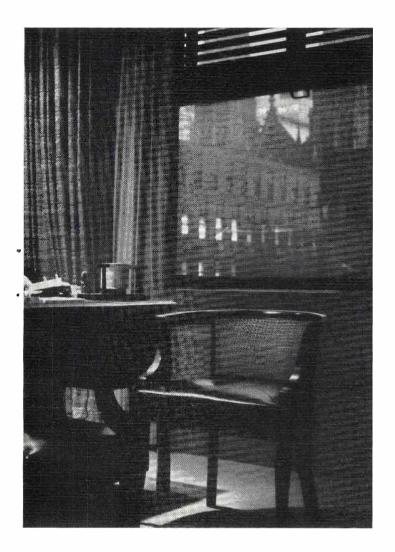
Two years ago Television Magazine told the story of a day in the life of a TV network. The subject of the articlewhich took 14 pages to tell-was NBC, the day chosen Feb. 12, 1963. Virtually every principal executive of the network was pictured in that report. One, however, was conspicuously absent. The story, which wouldn't have been complete without him, ran only a picture of his empty desk. That picture appears above.

Anne Koyce, shown as she readied her boss's desk for his return, was then and is now secretary to the NBC vice president for programs, Mort Werner. He, then and now, is almost as frequently away from his Rockefeller Center office as he is in it. More often than not, when Werner's away he's in Hollywood. That's where he was for the eight days beginning Friday, May 21, and ending Saturday, May 29, this year. This time, however, a TvM editor was with him. It will take 16 pages of this issue to tell the story of his activities in behalf of NBC on those eight days.

ORT WERNER takes TWA's flight 9 from New York to I Los Angeles as casually as commuters take the morning train. As NBC's vice president in charge of programing he's made the 2,453-mile trip from his Manhattan headquarters to his Hollywood supply line 33 times since the first of the year. On May 21 he made it 34.

This trip had a dual purpose. The first was to see how production was shaping up on shows for the 1965-66 television season (25 of NBC's 30 prime-time series originate there). The other, and more important, was to tap possibilities for 1966-67 and beyond. "There used to be a pilot 'season,'" says Werner, "but no more. Now there's continual development 12 months a year."

Werner makes every minute count, including the flight out. While fellow passengers are watching the in-flight movie he's reading scripts. While they're chatting he's dictating memos (to be flown back to New York that night). If he is talking it's probably business; because the New



SHUTTLE

York-L.A. shuttle is almost as heavily trafficked with TV executives as the New Haven's Westport-Manhattan run, Werner rarely lacks for someone to do business with. On this trip it was Bill Self, executive VP of 20th Century-Fox TV.

On arrival in Los Angeles the merry-go-round begins in earnest. Werner's met at the airport by Jim Seaborne, manager of film programs, who briefs him on the way to the hotel. It's Werner's habit not to drive his own car; he's picked up by different NBC men daily and gets reports from each.

The news of Werner's arrival may fall short of the excitement stirred up by Cleopatra's entry into Rome, but to the town's film suppliers it's an important occasion nonetheless. The phone starts ringing as soon as he enters his Bel-Air bungalow. Although he tries to listen to everyone, his calls are carefully screened at the switchboard to keep interuptions to a minimum. (The Bel-Air, to whom Werner is a VIP client, puts on an extra operator when he checks

Network programing's a full-time job on each side of the continent. To one man at all of the networks falls the job of handling both at once. Here's how one does.

in. Also part of the service: an RCA color set in his suite, cleaning and storing of his West Coast wardrobe.)

The first man Werner wants to talk to is Grant Tinker, vice president in charge of programs for the West Coast. He and his program department are NBC's "first line of defense." It's their job to weed out program ideas, keep an eye on all phases of production. Tinker is Werner's "right arm" on the West Coast and his constant companion for the duration of his stay.

Once into the routine Werner's daily duty starts early. He's usually up at 5:30, a life-long habit that enables him to work uninterrupted by telephone calls. The habit is especially useful in Hollywood where he can conduct business with New York already three hours ahead and into its working day. His mornings start with his own brewed instant coffee, a spate of dictation, some script reading and then a hike to a Westwood diner. It's one of the few restaurants where Werner can get a 6 a.m. steak, "fuel for the rest of the day." The conferences usually begin at 8.

The subject of those conferences is invariably the future; program executives have little time for the present, let alone the past. As Werner puts it, "You have to have an instantaneous reaction to tomorrow. You have to be able to cut the cloth to a pattern that's going to be popular in 1966. The danger is that you'll be doing yesterday's TV." It's a danger that Werner has been able to side-step most of the time. His instincts, to which he credits many of his decisions, have been good enough to keep him in his job for four years and to give NBC a nip-and-tuck lead in the ratings race. In the network programing game the stakes are high and failure is the only unforgivable sin. Turnover is notoriously high.

At this stage of the game Werner gives little thought to failure (except for "inventorying" a few series against the possibility of a disaster somewhere in the schedule). It's pre-production time and everything is a potential hit. Werner and Tinker make the rounds to view rough-cuts, making constructive criticism of what they see. They listen earnestly to the producers pitching pilot ideas. They ride out the awful moments when the lights go up on a bomb and the creator asks, "What do you think of it?" (Werner usually answers in the gentlest way honesty will permit.) They fend off the over-zealous who want a pilot commitment on the basis of a script outline, and give a more diplomatic veto to the producer who wants a series commitment without a pilot.

By week's end Werner hasn't had time for so much as one quick dip in the luxurious Bel-Air pool. His evening entertainments have consisted of nothing more exciting than several quiet dinners with television figures who mix business with pleasure—and then the talk was more shop than social. Even his one side trip to Las Vegas was nine parts work to one part play.

But it's worth it. When Werner boards the flight back to New York eight days later he's been exposed to over 70 pilot ideas, at least half promising. He's carrying 24 scripts, 15 story outlines. Any one could be tomorrow's *Bonanza*.



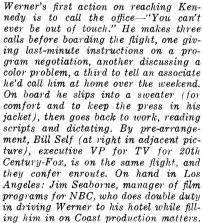
FRIDAY On a day when most executives' weeks were drawing to a close, Mort Werner's was just beginning. It was Friday, May 21, and Werner was on his way to Hollywood and eight long and arduous days doing his job: coaxing NBC-TV's program product out of the minds of the creators and shepherding it through the agonies of production. It's a job that finds Werner away from his home far more than he's in it—the year wasn't yet half over, and this was his 34th trip West.





Werner leaves Scarsdale at 11 a.m. He's already put in over five hours of work that day, and many more lie ahead. An NBC limousine picks him up for the trip to Kennedy airport and a 12:30 flight to Los Angeles. An executive privilege: the right to keep working even while commuting.





EAST COAST PICTURES BY BOB GANLEY WEST COAST PICTURES BY PAUL BAILEY









Werner checks in at the Bel-Air Hotel at 3:42 p.m., then goes to his bungalow to take the first of over 250 phone calls (all carefully screened) he'll get during that week.



At 5 p.m. work begins in earnest as Werner and his West Coast "right arm," Grant Tinker (center), meet in the Bel-Air Lounge with Desilu's Oscar Katz (left), executive vice president, and Herb Solow (foreground), the studio's director of program development.







Then it's off, on foot, to Westwood, 2½ miles away, where Werner has a dinner date at 7:30 with Bob Lewine, vice president of Creative Management Associates Ltd., at El Toril, a small Mexican restaurant off the U.C.L.A. campus. At 9:30, carrying out the other half of his "early to rise" dictum, Werner's at the Bel-Air and abed.



THE WEEKEND Saturday and Sunday had a casual look about them, but business was never far away. After starting off pleasurably with an early-morning music session with old friend Joe Greene, Werner progressed to a day of busy, if not hectic, meetings. That night he was off to Las Vegas to catch Danny Thomas's act at the Sands. On Sunday he would spend most of the day in negotiations with T&L Productions on various program ventures. In between: more phone calls, 39 on Saturday alone.

After a first breakfast in Westwood (where he can get a steak at 6 a.m.), Werner returned to his room, got in almost two hours of script reading, then had his second breakfast with Joe Greene (left) and his third—just coffee—with Tom McDermott, president of Four Star Television. From then until that night Werner was practically immobile—all he did was take calls, meet again with Bob Lewine of CMA and then have dinner at Trader Vic's with Dick Linkroum of United Artists. At 10 p.m. Werner flew to Las Vegas and at midnight was ringside at the Thomas show. At 1 a.m. the action moved backstage.







Enjoying one of programing's lighter moments: Werner in conversation with Tinker, Mrs. Tinker (actress Mary Tyler Moore) talking across the room to Danny Thomas, Mrs. Sheldon Leonard talking with William Morris agent Norman Brokaw, and Sheldon Leonard helping fill the room with cigar smoke.





The early-rising Werner (he was up at 7) takes in a side of Las Vegas many visitors never see: Fremont St. with the lights off. The town has been lucky for him; he married his wife there in 1939, then won \$800 at the tables. This time he walked away with \$300.

Duty calls. At noon Werner and Tinker meet with Thomas, Leonard and Brokaw in Thomas's suite at the Sands. Their business: discussions on T&L's I Spy, debuting this fall, and a new program possibility for 1966-67.



After the conference, at 2:30, Werner, the Tinkers and the rest of their party head for the Las Vegas airport and a plane to Los Angeles. But still they work; even casual conversation in the aisle can lead to a new program deal.



DANY HOUSE
THE MANY H



TELEVISION MAGAZINE / JULY 1965

MONDAY The pace quickens. Werner breakfasts first with Screen Gems and Metro-Goldwyn-Mayer, lunch with a reporter, a round of meetings at Universal City, cocktails with Paisano Productions and, after dinner, dictation to New York. The tempo is normal, but there's one difference. Werner's "early to bed" routine was broken by an invitation to screen a new program idea at a major movie studio. He didn't get back until 1 a.m.



This booth will see a lot of action before the week's out. Present (see picture at right): Jackie Cooper, TV production head for SG, Herbert Hirschman, producer, and Harry Ackerman, executive producer, both of Screen Gems' The Wackiest Ship in the Army.







Above: Part of a programer's job is press relations. This lunch, with Daily Variety columnist Jack Hellman at the Brown Derby, resulted in an item that Thursday.

Left: Dr. Kildare, going to serial form this fall, is under discussion at MGM with Alan Courtney (left) and Bruce Colon. Also on the agenda: a pilot that may be "inventoried" for fall—that is, produced as a standby in case of some disaster.





The NBC team goes to Universal at 2, tours the lot with Dick Irving (right), executive producer of Laredo, and Frank O'Connor, Universal's liaison man with the network. They also check progress on the set with stars Neville Brand (left) and Peter Brown.

At the Polo Lounge of the Beverly Hills Hotel, at 5, Werner and Tinker have cocktails with Gail Patrick Jackson and Corny Jackson of Paisano Productions, arrange for another meeting at the Jackson home Tucsday.





10 a.m.: Werner and Tinker see the Screen Gems delegation on their way in the Bel-Air drive.



At 3 Werner and Tinker meet with Lew Wasserman, president of MCA Ltd. and one of the most powerful men in show business. MCA's Universal TV is NBC's largest single supplier of programs, will field six different series amounting to as many hours a week on the schedule this fall.



TUESDAY From the day's first conversation (with New York at 5:30) to its last, Werner's involved constantly with people and ideas. A meeting of special significance Tuesday was that with Paisano Productions (producers of the *Perry Mason* series on CBS), exploring a new program possibility. The session brought out a hefty contingent of NBC West Coast brass, including Tom Sarnoff, VP, West Coast operations, and John Hinsey, who's head of NBC Productions.



The phone follows Werner wherever he goes. He takes this call, from Herb Rosenthal, his New York "right hand," in the Bel-Air booth.



After breakfast, Werner and Dick Linkroum, West Coast VP for program development for United Artists-TV, drive to the Beverly Hills. Linkroum is an old friend, but their meetings this trip are the first opportunity they've had to meet since he's held his present capacity.



Even a chance meeting can lead to a new deal, and breakfast is a favorite time for it with the Coast show business crowd. Werner humped into a contingent of Filmways TV executives at the Polo Lounge that morning, here is in conversation with Al Simon (left), executive producer, and Martin Ransohoff, president of Filmways.

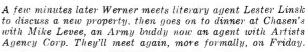


The day's major event: this meeting at the Jacksons' home in Beverly Hills. Mrs. Jackson presides from a wingback rocker over a group including (clockwise from foreground) Hinsey, Art Seid (Paisano producer), Jackson, Ernest Frankel (Paisano story editor), Art Marx (Paisano producer), Sarnoff, Werner and Tinker. The subject under discussion is the possibility of a joint venture.

Tom Sarnoff and Corny Jackson share a laugh on the way out. Back at the Bel-Air Werner runs into Charles Mortimer, TV head for Wm. Esty, and compares notes on two new shows R. J. Reynolds has on the NBC schedule this fall.











TELEVISION MAGAZINE / JULY 1965

WEDNESDAY

This is Werner's sixth day on the Coast and the pace shows no sign of slackening. Wednesday was like all the other days, except perhaps a little more so—meetings, screenings, auditions, reports. The 1966-67 season is over 15 months away, but the NBC program team must have pilot possibilities for that season narrowed down to about 30 "live ones" by mid-November 1965. Thus does the unrelenting cycle of TV entertainment success and failure keep pressure up and airlines busy.



An 8:30 breakfast in the Polo Lounge brings a pitch from the newly formed Qualis Productions and its agent, General Artists TV. Left to right: Tim Scott of Qualis, Herman Rush, president, and Harold Graham of GAC-TV, and Fred Brogger of Qualis.





This is the weekly program briefing, today involving 13 of NBC's key executives. Reports are heard on all shows—daytime, nighttime, specials—originating in Hollywood for NBC. Tinker presides over this 10 a.m. meeting, but Werner sits in when he's on the Coast.

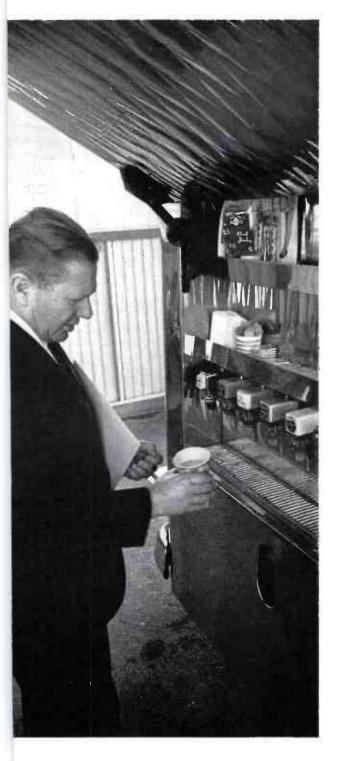


On the go again, Werner is handed a message by Tinker's secretary, Blanche Runge. With him is Dean Craig, manager of daytime programs. They then proceed to the NBC lounge at 11:20 for a demonstration reading of a new daytime show by M.C. Monty Hall, panelists Stubby Kaye and Lee Ann Meriwether and partners Clive Wayne and Peck Nagle, Forty minutes later Werner says goodbye to Hall (left) and agent Jimmy Saphier, representing the new package.





After returning to Tinker's office to compare impressions and make some suggestions on the show, Werner starts moving again. His first stop is at the soft drink wagon on NBC's back lot (the "NBC commissary"), his second on the set of Truth or Consequences with M.C. Bob Barker. Then Werner, accompanied by Tinker and Jerry Stanley, NBC's director of program administration, drives over to Warner Brothers for a meeting with William Orr, executive vice president in charge of television; Hugh Benson, Orr's executive assistant; Pete Robinson, a new associate in the creative area of program development, and Dick Beuel, executive assistant on program development. It's the first of several meetings between NBC and Warner's that week.









The party is surrounded by make-believe as they tour the Warner lot. Left to right: Benson, Beuel, Werner and Orr. Their talks go on into lunch at the Warner commissary attended by (clockwise) Robinson, Benson, Werner, Orr, Stanley and Tinker. The discussion centers around Hank, a Warner comedy set for the network this fall, and several properties the studio has on the drawing boards for 1966-67. Warner's anxious for a pilot commitment from NBC, but doesn't get one at this session.



Back at the NBC lounge, at 2 o'clock, Werner and Bob Finkel (center). executive producer of an upcoming Julie Andrews special—it's targeted for a Nov. 28 air date—wait for a tape run-through of the show with Charles Tucker, a Britisher who is Miss Andrews' business manager.





An instant opinion of the show's qualifications is apparent on the faces of Miss Andrews, co-star Gene Kelly, Werner and (at left) writer Bill Persky as they post-mortem the tape preview.



At 4:40 Werner, Tinker and Don Bays (left), NBC manager of film program operations, are at Desilu Cahuenga with producer Sheldon Leonard to screen a rough-cut of I Spy, an hour adventure debuting this fall. Then Werner's off to the offices of the William Morris Agency for a meeting with president Abe Lastfogel (right) on terms of another new project for Morris clients Leonard and Danny Thomas.



TELEVISION MAGAZINE / JULY 1965



THURSDAY

By this stage of the trip Werner has heard more than 50 ideas for possible pilots for the 1966-67 season. Eight of the 30 or so pilots NBC will need for that season have been decided upon; their script delivery dates are being firmed up now. Nor is the upcoming season out of mind. When Werner sees the Jeannie rough-cut today he'll have touched base with every new show bought by NBC for fall.



The day begins with another 5:30 awakening, proceeds quickly to typing up notes, dictating memoranda and, of course, handling those transcontinental phone calls. (When Werner's out West he usually calls the Coast from 10 to 15 times a day; the other way takes about half that many.) Werner has only one "official" breakfast this day: with John Graves of the NBC program department. At 9:30 there's another meeting in Tinker's office with Tom Sarnoff, Larry Bubb, business affairs expert, and John Hinsey.



On his way to a lunch date at Universal City Werner runs into Burt Mulligan, coordinator for Young & Rubicam on the Chrysler Theater.

Tinker and Werner have lunch at the Sun Room with agent Jimmy Saphier (left) and producer Jesse Oppenheimer. They're talking over a pilot possibility from Bob Hope Enterprises.





After lunch Werner drops by the bungalow office of Roy Huggins, executive producer of the Run for Your Life series, to talk about casting and budget problems on the show. The first is under control, the second isn't. Huggins is another long-time associate; he was producer of the Maverick series when Werner was handling it as VP in charge of advertising for Kaiser Industries.



Screening the Jeannie rough-cut (left to right): Sheldon, film editor Bill Martin, Tinker, Cooper, assistant film editor Norman Wallerstein (in striped shirt) and Werner.

At 3 that afternoon Werner and Tinker arrive at Screen Gems, which is producing I Dream of Jeannie, Wackiest Ship in the Army and Camp Runamuck for NBC's 1965-66 season. They're met by Jackie Cooper, TV production head for SG. Before proceeding to a screening they hear a new idea from producer Sidney Sheldon.





The business day almost behind him, Werner gets in one more meeting at the home of David Dortort, producer of Bonanza, No. 1 TV hit.



FRIDAY As the week goes into the homestretch, Werner tries to tie up as many loose ends as possible. "There's so much to do," he says. "Everybody wants to see you in this job. How can you not listen?" Werner sends postcards reminding people of things left undone, remembers to send gifts to the operators. Then he listens some more.



Back in Tinker's office Werner listens to a taped idea for a new 20th Century-Fox musical show brought to him by Jack Good, producer of Shindig. is the next studio that day. At breakfast in the





First conference of this business day comes even before breakfast. Norman Glenn, executive VP for programs for United Artists-TV, has flown to the Coast to go over a sudden emergency with Werner, catches him at the Bel-Air before his first scheduled meeting.

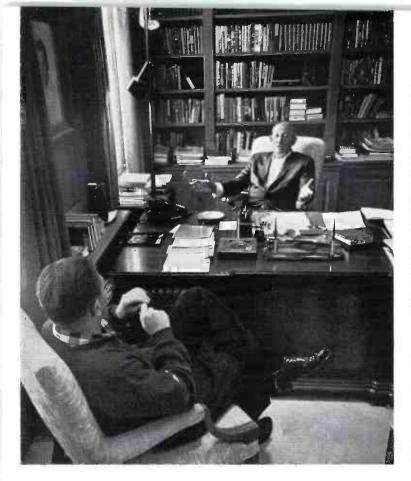


Another program comes in for NBC consideration, this one a daytime game



TELEVISION MAGAZINE / JULY 1965

Werner takes time out near the windup of his tour for a haircut at the Beverly Hills. It's one of his few non-business moments of the eight days.





The last business meeting of the western swing finds Werner in the offices of producer Aaron Rosenberg (picture at left), whose Daniel Boone (a joint venture with 20th Century-Fox) will go into its second season on NBC this fall. Rosenberg describes two new projects to the network programing head, finds him interested enough to ask for scripts on them. Mike Levee of Artists Agency Corp., Werner's Tuesday dinner companion, also attends.

Just before leaving Werner drops in on producer Martin Melcher (top), who shares office space with Rosenberg. Melcher's wife is actress Doris Day, to whom Werner says hello after a telephone introduction. Miss Day has resisted TV's blandishments—so far.

The battle's almost over, but the war's far from won. Werner will return another day

ALMOST OVER

Eight days and 38 meetings later, Werner heads east. By now the trip had added over 70 new program ideas to his planning inventory—and cut 4½ pounds from his weight. It's a rugged pace, but he thrives on it.



A weary Mort Werner leaves the Bel-Air Saturday morning on his way to International Airport and home. In the bag he takes with him on the plane is a healthy stack of scripts to read during the 4½ hours back to New York.



TELEVISION MAGAZINE / JULY 1965



Among the Top 50 Coca-Cola showed the biggest increase in total expenditure—35.3%

papers, general magazines and business publications was up, expenditures for farm publications were down.

No. 3—General Foods: Ranked the same as last year. Five-year total expenditures in all media up 4.7%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 4—Ford Motor: Ranked the same as last year. Five-year total expenditures in all media up 8.8%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and business publications was up, expenditures in newspapers and farm publications were down.

No. 5—American Home Products: Up one position. Five-year total expenditures in all media up 5%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines and business publications was up, expenditures for newspapers and farm publications were down.

No. 6—Lever Bros.: Down one position. Five-year total expenditures in all media up 1.7%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines, farm publications and business publications was up, expenditures for newspapers were down.

No. 7-Bristol-Myers: Up one position. Five-year total expenditures in all media up 23.4%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines and business publications was up, expenditures for newspapers and farm publications were down.

No. 8—Colgate-Palmolive: Down one position. Five-year total expenditures in all media up 7.2%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines and business publications was up, expenditures for newspapers were down.

No. 9—Chrysler: Ranked the same as last year. Five-year total expenditures in all media up 10.3%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 10-R. J. Reynolds: Ranked the same as last year. Five-year total expenditures in all media up 17.4%. Total

billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers and general magazines was up, expenditures for farm publications were down.

No. 11—General Mills: Ranked the same as last year. Five-year total expenditures in all media up 7.6%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, farm publications and business publications was up, expenditures for general magazines were down.

No. 12-American Tobacco: Ranked

1964's TOP 50 NATIONAL ADVERTISERS

1904 S TOP 30 NATIONAL ADV	EKIISEKS
	1964
	ALL MEDIA
ADVERTISER	EXPENDITURE
1. Procter & Gamble	\$147 837 376
4. General Foods 5. Bristol-Myers	74,816,133
5. Bristol-Myers	74,682,986
6. R. J. Reynolds	66,837,132
7. Colgate-Palmolive	66.694,063
8. American Home Products	65,375,347
9. Chrysler	64.265,527
10, Lever Bros	. 61,404,515
11. American Tobacco	49,630,488
12. Coca-Cola	46,461,508
13. General Mills	42,707,758
14. AT&T	36,637,264
15, Campbell Soup	33,661,706
16. Warner Lambert Pharmaceutical	
17. Kellogg	
	30.839,699
19. P. Lorillard	
20. National Dairy Products	
21. Liggett & Myers	27,394,445
22. Gillette	27,377,571
23, Wm, Wrigley Jr. Co	
24. General Electric	
25. Sterling Drug	26,314,096
26. Philip Morris	
27. Distillers CorpSeagrams Ltd.	25,051,388
28. Brown & Williamson	
29. Pepsi-Cola	23,045,781
30. Standard Brands	22,182,826
31. Miles Laboratories	
32. Corn Products	
33. American Motors	
34, National Biscuit	
35. E. I. du Pont de Nemours & Co.	
36. Eastman Kodak	
37. Ralston-Purina	
38. Quaker Oats	
39. Borden Co	
39. Borden Co	
40. RCA	
41. American Cyanamid	16,499,099
42. Pillsbury	16,456,357
43. Anheuser-Busch	15,645,469
44. Goodyear Tire & Rubber 45. Armour	. 15,111,864
45. Armour	15,103,690
46, Gulf Oil	14,985,/53
47. National Distillers & Chemical	
48. Nestie Co	
49. Shell Oil	. 13,794,317
50. Jos. Schlitz Brewing	
TOTAL	\$1,800,734,300
	. , , ,

the same as last year. Five-year total expenditures in all media up 12.1%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in farm publications was up, expenditures for newspapers and general magazines were down.

No. 13—American Telephone & Telegraph: Up two positions. Five-year total expenditures in all media up 10%. Total billings for 1964 rose. TV expenditures increased. TV's share of total

billings decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 14—Distillers Corp. Seagrams Ltd.: Down one position. Five-year total expenditures in all media down 2.2%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings also decreased. Spending in newspapers and business publications was up, expenditures for general magazines were down.

No. 15-P. Lorillard: Up one position. Five-year total expenditures in all media up 4%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in business publications was up, expenditures for newspapers and general magazines were down.

No. 16—General Electric: Down two positions. Five-year total expenditures in all media down 3.5%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and farm publications was up, expenditures for newspapers and business publications were down.

No. 17—Campbell Soup: Up one position. Five-year total expenditures in all media up 13.4%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in business publications was up, expenditures for newspapers and general magazines were down.

No. 18—Coca-Cola: Up eight positions. Five-year total expenditures in all media up 35.3%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 19—Philip Morris: Down two positions. Five-year total expenditures in all media up 2.8%. Total billings for 1964 fell. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers and business publications was up, expenditures for general magazines were down.

No. 20-Kellogg: Ranked the same as last year. Five-year total expenditures in all media up 8.8%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines, farm publications and business publications was up.

No. 21 – National Dairy Products: Down two positions. Five-year total expenditures in all media up 6.7%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in newspapers, general magazines, farm publications and business publications was up.

No. 22 - Liggett & Myers Tobacco: Down one position. Five-year total expenditures in all media up 4.6%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and business publications was up, expenditures for newspapers and farm publications were down.

No. 23-Gillette: Ranked the same as last year. Five-year total expenditures in all media up 7.8%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines was up, expenditures for newspapers were down.

No. 24-Warner-Lambert Pharmaceutical: Up three positions. Five-year total expenditures in all media up 14.5%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers, farm publications and business publications was up, expenditures for general magazines were down.

No. 25-Alberto-Culver: Up six positions. Five-year total expenditures in all media up 28.4%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in newspapers, general magazines and business publications was up.

No. 26-Sterling Drug: Down two positions. Five-year total expenditures in all media up 5.1%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines and business publications was up, expenditures for newspapers and farm publications were

No. 27-Miles Laboratories: Down five positions. Five-year total expenditures in all media down 2.9%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and business publications was up, expenditures for newspapers were down.

No. 28-Brown & Williamson Tobacco: Down three positions. Five-year total expenditures in all media up 3.3%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers and general magazines was up, expenditures for farm publications and business publications were down.

No. 29-Corn Products: Down one position. Five-year total expenditures in all media up 6.7%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and business publications was up, expenditures for newspapers and farm publications were down.

No. 30-Standard Brands: Down one position. Five-year total expenditures in all media up 9.2%. Total billings for

1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers was up, expenditures for general magazines and farm publications were up.

No. 31-E. I. du Pont de Nemours & Co.: Down one position. Five-year total expenditures in all media up 4.5%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines was up, expenditures for newspapers and farm publications were down.

No. 32-National Biscuit: Ranked the

same as last year. Five-year total expenditures in all media up 7.5%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines, farm publications and business publications was up, expenditures for newspapers were down.

No. 33-American Motors: Up one position. Five-year total expenditures in all media up 10%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in general magazines and busi-



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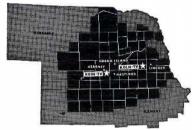
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10 p.m. NEWS

(Nov. 1964 ARB)

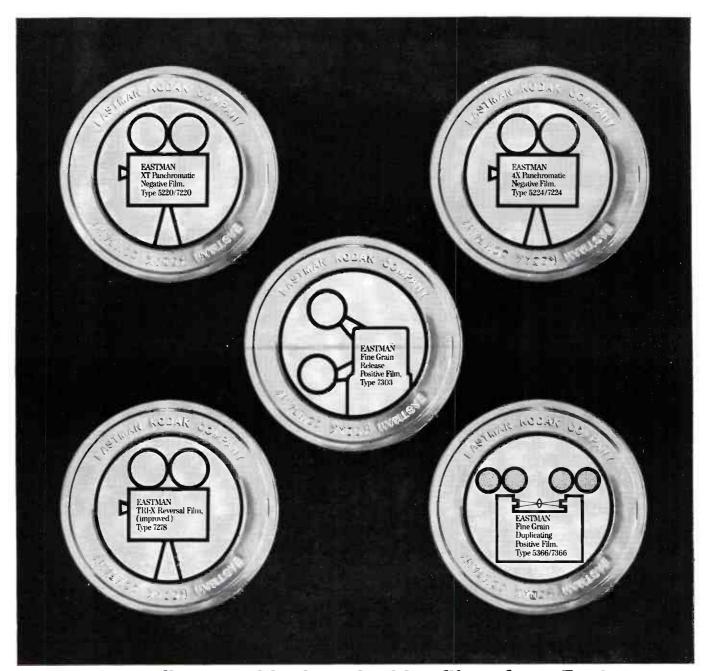
(KOLN-TV/KGIN-TV) 63,400
OMAHA "A" 61,100
OMAHA "B" 41,600
OMAHA "C" 39,200
LINCOLN-LAND "B" 13,000

LINCOLN-LAND "B"13,000 LINCOLN-LAND "C"12,800

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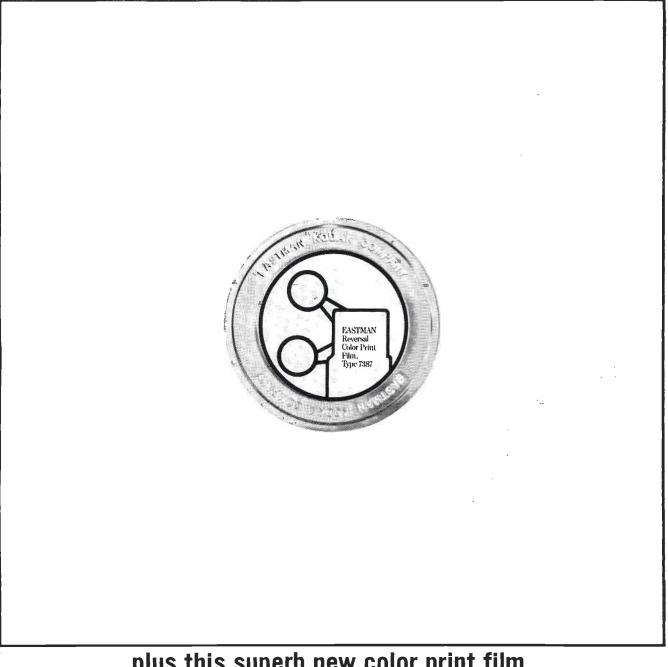
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THE BIG SPENDERS continued

ness publications was up, expenditures for newspapers were down.

No. 34—Wm. Wrigley Jr. Co.: Up six positions. Five-year total expenditures in all media up 29.6%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Expenditures for general magazines were down.

No. 35 — Eastman Kodak: Down two positions. Five-year total expenditures in all media up 4.8%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers and business publications was up, expenditures for general magazines were down.

No. 36—Quaker Oats: Up one position. Five-year total expenditures in all media up 5.2%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in farm publications and business publications was up, expenditures for newspapers and general magazines were down.

No. 37 — Pillsbury: Down two positions. Five-year total expenditures in all media up 1%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers and farm publications was up, expenditures for general magazines and business publications were down.

No. 38 — National Distillers & Chemical: Down two positions. Five-year total expenditures in all media down 1.8%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 39 — Pepsi-Cola: Up four positions. Five-year total expenditures in all media up 24.1%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines, farm publications and business publications was up, expenditures for newspapers were down.

No. 40 – Armour: Down one position. Five-year total expenditures in all media up 6.4%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings increased. Spending in business publications was up, expenditures for newspapers, general magazines and farm publications were down.

No. 41 — Goodyear Tire & Rubber: Down three positions. Five-year total expenditures in all media up 4.7%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billing also increased. Spending in newspapers and general magazines was up, expenditure for farm publications and business publications were down.

No. 42 - Anheuser-Busch: Ranked

the same as last year. Five-year total expenditures in all media up 6.9%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in business publications was up, expenditures for newspapers and magazines were down.

No. 43 – Jos. Schlitz Brewing: Up two positions. Five-year total expenditures in all media up 10.2%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines was up, expenditures for newspapers were down.

No. 44 — Ralston-Purina: Up five positions. Five-year total expenditures in all media up 15.1%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 45 — Shell Oil: Down one position. Five-year total expenditures in all media up 6.3%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in general magazines, farm publications and business publications was up, expenditures for newspapers were down.

No. 46—RCA: Up four positions. Fiveyear total expenditures in all media up 12%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings decreased. Spending in newspapers, general magazines and business publications was up.

No. 47 — Schenley Industries: Down six positions. Five-year total expenditures in all media down 3.1%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings also decreased. Spending in magazines and business publications was up, expenditures for newspapers were down.

No. 48 – S. C. Johnson & Son: Down two positions. Five-year total expenditures in all media up 2.6%. Total billings for 1964 rose. TV expenditures increased. TV's share of total billings also increased. Spending in newspapers and business publications was up, expenditures for general magazines were down.

No. 49 – Scott Paper: New to listing. Five-year total expenditures in all media up 9.8%. Total billings for 1964 rose. TV expenditures decreased. TV's share of total billings also decreased. Spending in newspapers, general magazines and business publications was up, expenditures for farm publications were down.

No. 50-J. B. Williams: Down three positions. Five-year total expenditures in all media down .5%. Total billings for 1964 fell. TV expenditures decreased. TV's share of total billings increased. Spending in general magazines was up, expenditures for newspapers and business publications were down. END

The TV newsman must come back with a picture . . . he can't get it at the hotel bar

a repeated, ". . . but you're not being held . . . we just want to find out who gave you landing permission." It went on like this. Bennett asked if he could call the U.S. embassy, was told that there was no way to get in touch with the embassy at that time. "How about the 82nd Airborne field commander?" Bennett asked. "Same thing," he was told.

Finally, with Santo Domingo's 6 p.m. curfew approaching, Bennett said he thought he could clear the whole thing up if he could be taken to the 82nd Airborne's PIO officer at San Isidro. The Dominicans relented, put him into a jeep with a junta lieutenant ("He wore an old Houston Colt .45 baseball cap,' Bennett recalls) and they rattled off on a six-mile trip to 82nd Airborne headquarters.

Bennett found the PIO, an Army captain who "agreed" to help if Bennett would take a message back to his family living in San Juan. Trailed by two jeep loads of carbine-slung paratroopers, and not at all reassured with the instructions - "We'll cover you if you have to escape" - Bennett rejoined his airport hosts. The PIO vouched for Bennett, the junta major told him "in the future, land at the international airport," and one of the Dominican soldiers scowled and said, "This will teach you to come to Santo Domingo."

THE PRODUCER WAS WAITING

Back at his plane, Bennett found producer Bernstein waiting with a "Where the hell have you been?" inquiry. The two men had a quick conference and straightened out the matter of the charter and Bennett winged back to San Juan and the peaceful frenzy of 10- to 17-hour working days. He was relieved on May 23 by his traffic assistant, Edgar Rodriguez.

The matter of where to land in Santo Domingo was never really straightened out. On May 24 CBS cameraman Dick Perez and his crew were refused entrance after flying to the junta-controlled international airport in a chartered plane. They were told by an immigration official that the government had placed a ban on any further newsmen entering the Dominican Republic.

Perez returned to San Juan to await further orders. Another CBS news team headed by correspondent Robert Schakne was denied entrance later the same day, and also had to return to San Juan and wait for a military lift.

Logistics are better in Vietnam. With Saigon so well serviced by commercial air carriers (Pan Am, Qantas, Air France and a number of other lines) and the U. S. government's big Military Air Transport Service (MATS), getting newsfilm out of Vietnam hasn't been a

great problem. Mid-morning footage shot in Saigon has a chance of being broadcast the same evening in the U.S. (see box, page 72). NBC, for instance, had footage of the aftermath of the March 30 U. S. embassy bombing in Saigon by 11:30 a.m. Vietnam time, got it on a military plane for Guam and Hawaii, trans-shipped to Los Angeles. It was processed and edited in Los Angeles, fed into the 11 p.m. news circuit to affiliates, went network the next morning on the Today show.

To aid the filing of film, the network news operations men in New York keep their Saigon bureaus supplied with daily flight plans of the airlines. Film goes on whichever plane arrives soonest in either Seattle, San Francisco, Los Angeles or New York. And it can come via Tokyo, Hong Kong, Bangkok, Manila, Honolulu or around the other way, through Paris. (Getting film shot in "interior" Vietnam to Saigon is another story. Military aircraft are usually depended on and this can take time.)

Most of the Vietnam (and Santo Domingo) film comes in raw and unedited to New York or the West Coast, often with a "wild track" - sound on a tape recorder which the editor must bring into rough sync with the film. It calls for swift handling.

To speed incoming footage onto the air, the network news departments maintain crack processing and editing crews. NBC has what it calls a "crash unit" stationed at Kennedy International to meet and handle incoming shipments. The prime target for the rush film reports is the Huntley-Brinkley show. If that program is missed, the film can be used on the local wnbc-tv 11 p.m. newscast and fed into the network line for pickup by affiliates in their own news programs, or video taping for later replay. A typical notification to affiliates might say "There will be two minutes of coverage from Vietnam coming up on the line at 11:02:45 EDT.'

IT HAS ITS REWARDS

The coverage in Vietnam, and in Santo Domingo, can be personally rewarding. Unlike wire service material, which can be rewritten, the TV film and tape reports can't. The stories sent back remain the correspondents' own. But getting those stories can be risky.

One TV journalist points out that the biggest difference in the requirement for the TV reporter vs. the typical print media reporter is that the TV man must come back with a picture. He can't get it at the hotel bar. Nor can he report on the basis of a DOD (Department of Defense) briefing.

Most TV newsmen covering the war

fronts have found their relations very cordial with the print competition. There is the realization, especially toward the equipment-encumbered cameramen, that these guys are on the firing line. Some live the part.

ABC News cameraman Larry Smith, who recently traded Vietnam duty for a Santo Domingo assignment, wore Army fatigue clothing, Army Ranger campaign hat, carried an automatic rifle and had "Larry Smith ABC News Hollywood" emblazoned on a chest patch. A Castrotype beard completed the guise and a Le Mans approach to jeep driving hammered home the image.

There is humor and something of the feeling of a "game" being played, but Vietnam can pull you up short all of a sudden.

WHO'S FIGHTING THE VIETCONG?

Last March Morley Safer of CBS News spent three fairly uneventful days operating out of a special forces camp at Ben Cat in Vietcong-infested Binh Duong province. South Vietnamese troops and a team of Nungs-Chinese mercenaries working for the U.S.-were raiding Vietcong-controlled villages in the area.

There was little field action but back at Ben Cat a Nung officer refused to salute a Vietnamese officer. The Vietnamese then drew his pistol. When the other Nungs heard about it, and when some of the Vietnamese army troops walked over to the Nung barracks, a scuffle started. The Vietnamese officer himself came over, again drew his pistol, and the Chinese opened up "with every-

The Vietnamese officer fell dead, hit a half a dozen times in the head. American special forces advisors were in the middle of the fight trying to break it up. Reported a bitter Safer: "Just a minor incident in this frustrating war . . . and the one question that occurred to us all as we were huddled in the supply room was . . . who was shooting at the Viet-cong?"

ABC's Lou Cioffi, who started with CBS News, is a veteran reporter of the Korean war (where he was wounded), the Suez invasion, the Budapest uprising and the Algerian revolts. He's had close calls in Vietnam. Several months ago, in the Mekong Delta, Cioffi donned a pair of the black pajamas worn by Vietnamese peasants (and also by the Vietcong) and went inland up a river with a similarly-clad South Vietnamese paramilitary coastal patrol, a so-called "junk force.'

The junkmen ran into a Vietcong ambush and Cioffi was 10 minutes under heavy fire before part of the junk force succeeded in circling around the VC and

Morley Safer: "No government or military press agent ever gives the whole truth"

dispersing them. Sniper fire continued for most of the trip.

Cioffi was impressed by the heroism of these ragtag junkmen and the leadership of their Vietnamese Navy lieutenant. He sadly cabled ABC News a week later that almost all the men of the unit he had traveled with, including their lieutenant, had been wiped out in another ambush.

Covering the political situation in Saigon usually doesn't involve bullets, but it poses other problems. Kalischer of CBS News notes one example: "A tipster calls and says such-and-such a high school is going out. Depending on the mood of the rioters, the cameraman and I get right in the melee and film close-ups. If for some reason they don't want to be filmed, we have to do the story on the run, dodging behind trees and cars.

"You're faced with the question," says Kalischer, "do you stand with the police and become the target of rioters throwing rocks, or with the demonstrators and get tear gas, or in the middle and get both? That's one of the problems we have covering for television."

Another problem that has been present from time to time in Vietnam is controlled access to the news. Each day at 5 p.m., in the briefing room of the U.S. Information Service in Saigon, newsmen gather and U.S. military and government spokesmen practice what they call

their policy of "total disclosure." Only sometimes, when battles are going badly or the South Vietnamese political situation is sticky, newsmen feel the briefings are less than total.

The South Vietnamese themselves rarely brief the press and, when they do, newsmen have said the information is scanty and in many cases completely false. On the subject of news management in Vietnam, Morley Safer pessimistically noted several months ago: "The present set-up with the present people is the best in a bad situation. There is no such thing as a good spokesman... and no government or military press agent ever gives the whole truth."

ABC's Charles Arnot, 48, has been covering the world's wars for over 25 years, with UP and INS in World War II and the immediate post-war years, with ABC News since 1958. He and his wife make their home in Bangkok and he has been a Vietnam regular since 1962. Early last month Arnot felt that restraints on newsmen in Vietnam was a relatively dead issue. He said there is absolutely no prior restraint exercised over audio reports from Vietnam and "if we're being monitored . . . we don't know about it."

Arnot has seen what he calls four phases of government attitudes toward newsmen over the past three years. In 1963—and no reporter has been expelled

by the South Vietnamese since the Diem government was overthrown that year—it was concealment, with the Vietnamese government and the U.S. military officials highly sensitive about adverse criticism. Then, according to Arnot, a "reveal" policy was adopted by the U.S. government when it was felt that the American people should be made to understand that the war could last indefinitely. Last February it was "conceal" again as U.S. planes began bombing North Vietnam—and loose information then might have compromised military security.

Two months ago Arnot believed another period of "reveal" was in effect, but with some of the military disasters of mid-June in South Vietnam, press management and his view might have changed. Newsmen in Vietnam, Arnot footnotes, must get accreditation from the government, which requires a pledge not to make derogatory remarks about the South Vietnamese regime but, according to the ABC newsman, this is a vestige of the Diem days and is now a formality.

The news concealment flap of last February and March centered on the Danang airbase, which was virtually closed to the press for a period. ABC News correspondent Bob Young, who spent four out of his six weeks in Vietnam at Danang covering the initial Marine landings and military buildup

The Impossible Takes 20 Hours

It isn't an everyday event, but it can be done—film shot in the morning in South Vietnam making the TV network news between 6 and 7 o'clock the same night back in the U.S. It takes organization, teamwork—and luck.

Clyde Bennett, chief of transport for ABC News, one of the men responsible for transporting news film, video tapes and radio tapes as rapidly as possible from the scene of a news event to a point where they can be broadcast, reconstructs a "typical" Vietnam filming-to-U.S. broadcast sequence:

A bomb blast in Saigon or a military action close to the city is filmed by an ABC News crew at 11 a.m. Saigon time (10 p.m. NYT). The correspondent on the scene rushes the film to Saigon Airport by helicopter and cables ABC News in New York and Tokyo that the film is being shipped out of Saigon on the first available flight to Tokyo.

The film is put on an Air France flight leaving Saigon at 1:15 p.m. Vietnam time (12:15 a.m. NYT). It arrives in Tokyo-3,000 miles away—at 8:50 p.m. Japan time (7:50 a.m. NYT), where it is met by an ABC News Tokyo staffer. Following a specially prepared airlines schedule that Bennett has previously provided all ABC overseas bureaus, the film is placed on a Northwest Orient Air-

lines flight in Tokyo at 9:45 p.m. Japan time (8:45 a.m. NYT) and ticketed for ABC News in New York.

By this time Bennett, in New York, has phoned the ABC-TV affiliate in Seattle, KOMO-TV, advising it to intercept the film package when the plane makes its scheduled stop-over at Seattle International Airport at 1:15 p.m. PCT (4:15 p.m. NYT). U.S. Customs officials at the airport also are alerted of the urgent film shipment by Bennett and asked to clear the film as quickly as possible.

A motorcycle courier, waiting at the air terminal in Seattle as the plane touches down after its 7,250-mile flight from Tokyo, gathers up the film and rushes it to komo-tv, five miles away. There, the film is processed and screened by 2 p.m. PCT (5 p.m. NYT). A komo-tv news editor then phones Walter Pfister, the producer of ABC-TV's 15-minute Peter Jennings with the News program—taped at 6 p.m. NYT for national showings in local time between 6-7:30—and discusses the film content and editing

The film is then edited and transmitted from Seattle to New York via coaxial cable for use on the Jennings newscast. Time elapsed: 20 hours. Mileage: 10,250 miles by air, five miles by motorcycle, 3,325 miles by coaxial cable.

there, like Arnot and others, believes there was a legitimate reason for the closing of the airfield, although the

affair was exaggerated.

Young says that in the first days of the bomb strikes at North Vietnam out of Danang it was common for correspondents to quiz the free-talking American pilots about their missions. But one correspondent made the mistake of quizzing a South Vietnamese air force lieutenant colonel who happened to be in charge of the base. The colonel blew his top about security leaks and closed the base, and this Vietnamese base completely surrounded the inner U.S. base.

"Not only was the way in to the American field blocked off," says Young, but pressure built up and "the Americans closed their mess and officers club to correspondents as well." It all blew up into a well-reported story when one night five U.S. TV and print correspondents charged through the base gate. They were picked up by U.S. Air Force MP's and detained for 50 minutes. The correspondents claimed that they were just trying to get to the Marine compound, which wasn't off limits. The affair finally blew over but the strain that exists between the news managers and the news gatherers is ever present.

The broadcast newsmen are provided with a single radio circuit at the government's overseas communications office in Saigon for two-hour periods in the morning and evening. The morning circuit, which usually opens at 6:30 or 6:45, travels via Oakland, Calif. The evening radio reports, starting at about 7 p.m., travel to the U.S. in the opposite direction, via Paris.

The network news operations always keep at least one man in Saigon to work the government briefings and file material over the radio circuits. Film reports, of course, are flown out on a firstflight-leaving basis. And no correspondent on regular Vietnam assignment is solely a TV hand. Radio pieces are a big part of the job.

HURRY UP AND WAIT

Few of the broadcast newsmen have been satisfied with the lines of communication out of Saigon. The radio circuit periods must accommodate, in addition to the three network news organizations, a UPI audio report, the BBC, Mutual and Radio Press International. And Charles Arnot points out that in the monsoon period that hits Vietnam, radio transmission is sometimes impossible and scrambling to get a clear circuit becomes a major problem.

But if overseas communications have been inadequate, South Vietnam's internal communications are something of a joke. Bob Young calls the telephone in Vietnam "a wild experience." The country is dotted with microwave hookups "and the telephone exchanges," says Young, "have code names like Falcon, Tiger, Cobra, Sugar Foot, Rose Ann. The sound levels get bad going through several of these wacky exchanges and if you're in Danang around 4 p.m. trying to telephone stuff back to Saigon to make the radio circuit, with all kinds of rushhour traffic, you don't talk, you scream."

Vietnam is a place where a TV cameraman can wait two weeks to get action footage, although skirmishes may have taken place within five miles of him every day. It's where civilians rent you jeeps and where the two-hour flight from Saigon to Danang sometimes takes seven hours. It's also where you can eat a great meal in one of Saigon's luxury hotels and an hour and a half later be looking out the hatch of a Huey while a gunner next to you sprays a field in the Mekong Delta with automatic rifle fire.

No newsman has been lost vet in Vietnam, which may be comforting to the two score broadcast men now serving there. And from the looks of the Vietnam war, the network news departments will be staffing the Southeast Asia hot spot for a long time to come.

While the TV news buildup and coverage in South Vietnam has been a long-term, organized thing, the revolt in the Dominican Republic came almost overnight.

The Dominican Republic, quiet as a news center since the assassination of long-time Dominican dictator Rafael Trujillo in 1961, and the ouster by the Dominican military of president Juan Bosch in 1963, exploded again as followers of the deposed Bosch demonstrated for his return on April 24. The political struggle soon turned into clash of arms as Dominican forces with various interests turned on each other and a call went out for U.S. intervention. It's been urban guerrilla war in Santo Domingo, the Dominican Republic's capital city,

Coverage of the Caribbean republic, which lies just 100 miles west of Puerto Rico, normally falls to TV news' Latin American correspondents, most of whom base in Rio, far to the south. Miami is 800 miles from Santo Domingo; San Juan is 200 miles. Network news stringers in both spots are the more likely hands for ordinary coverage. But when the Dominican revolt flared, and its magnitude became known, network news had to rush for coverage.

Bert Quint is credited by CBS News as being the first TV newsman to get into the Dominican Republic (beating NBC and ABC by at least a day) and the first TV journalist to film an interview with the rebel forces. He spent 28 days in Santo Domingo before rotating out to take part in a May 31 CBS News special on the Dominican situation. Quint was lucky in Santo Domingo and admits to being "scared." The bullets came close.

On Saturday, April 24, the start of the Dominican revolt, Quint and a twoman film crew were in Port-au-Prince, Haiti, to do a story on Haitian strongman Francois "Papa Doc" Duvalier, who was rumored about to declare himself emperor, a hike from his "President For Life" status.

Haiti, which shares an uneasy border with the Dominican Republic on the same island, was 34-year-old Quint's first assignment as a CBS News correspondent. He had been a stringer for CBS News since 1961, operating out of Mexico City. On April 7 he had been named to share Latin American coverage (Mexico, Central America and the Caribbean) with CBS News' South American correspondent Robert Schakne, who works out of Rio.

GETTING THERE'S HALF THE FUN

Quint heard about the Dominican revolt on radio and knew that he was the CBS newsman closest to the scene. Port-au-Prince's one international telephone circuit was jammed but Quint finally got a call through to New York. Bob Little, CBS News' assistant assignment manager, had been busy in New York trying to get through to Quint. They hooked up and Little told Quint to get across the island-fast.

That proved some doing. The straightline route across the border was out, so Quint decided to follow a triangular path-via Puerto Rico. The only regular commercial flight to San Juan that Quint could book out was two days off. He had thought of driving by auto but the police told him he would be stopped at the border. He tried to get an American private flyer to "drop us anywhere on the other side" but was turned down. He had to wait the two days.

By the time Quint got into San Juan the city was already filling up with newsmen (a 160-man press corps was finally involved). It was April 27, Tuesday, and U.S. Marines were landing in Santo Domingo to "protect foreign nationals" and evacuate civilians who wanted to leave. No newsmen were then being let in by the military. Quint, however, wasn't being put off.

With his film crew and New York Herald Tribune correspondent Barnard Collier, a friend of Quint's, the CBS newsman "made a deal" with a private flyer for \$2,000-and against all aviation regulations-to fly into the Dominican Republic. The plan was to sneak in low under radar and land on a road. At the last minute the pilot backed out.

On the 29th, with his crew and 19 print newsmen, Quint took a chance. The Navy had set up a landing ship shuttle between San Juan and Santo Domingo-LST's were bringing out civilians and returning with Marines. The Navy said newsmen could accompany them. Quint and the others went

One difficulty of the Dominican war: telling the "good guys" from the "bad guys"

aboard the LST Wood County for the trip. (Most of the San Juan news pack, however, didn't want to risk the time and uncertainty of a sea trip. They stayed on in Puerto Rico hoping for a quick start of the air lift.)

From the Wood County, as it neared Santo Domingo, Quint and the other newsmen were "high-lined" over to the aircraft carrier Boxer and then immediately flown off by helicopter to an evacuation staging area at the Embajador Hotel in Santo Domingo's "international safety zone."

Quint set up headquarters at the Embajador, the press hotel, and was soon out covering the town and the fighting then raging. His first report and the first TV film out of the Dominican Republic made the Friday, April 30, CBS Evening News with Walter Cronkite.

Quint was to put in 10 days as CBS's only correspondent in Santo Domingo before other CBS newsmen began flooding in. By May 20 CBS News had 18 correspondents and film crew members in the city. In addition to Quint, Bob Schakne, Lew Wood of CBS News' southern bureau and reporters Sam Roberts and Bill Plante were in on daily coverage. Charles Kauralt and Eric Sevareid were in for special coverage.

In addition to interviewing most of the key figures in the early days of the Dominican fighting, Quint got the first TV film of Col. Francisco Caamaño Deño, commander of the rebel forces, in his downtown Santo Domingo stronghold.

OFF TO SEE THE REBELS

Transportation in Santo Domingo was at a standstill. There were few taxis, little gas. The first newsmen who tried to get into the rebel sector of the city were either stopped by U.S. or junta forces or shot at by the rebels. After probing the "corridor" separating the opposing forces with cameraman Carl Sorensen on May 3, and getting some interviews with Dominicans living in the area, Quint the next morning decided to try bursting through into rebel territory.

Quint speaks Spanish. He also has a relative living in Santo Domingo. On May 4 he borrowed the relative's car but found it low on gas. Accompanied by Sorensen, he pulled into a gas station, but was told there was no gas to be had. At the station, Quint fell into conversation with a young Dominican who turned out to be a rebel sympathizer. The man said he'd get Quint gas—and also get him into rebel territory. Taking over the wheel, the pro-rebel found some of his friends, who drained the tanks of

several cars in the area, then cautiously began rounding corners into the downtown area, leaning out of the car to give a pumped arm rebel recognition signal at every turn.

Quint and company wound up at Independence Park in rebel Santo Domingo, got film of Caamaño taking oath as provisional president of the Dominican Republic and interviews with his followers. It made Cronkite's May 5 evening news report.

Bert Quint had covered Central American revolts, "35 cent wars," as he calls them, but he found the real thing in Santo Domingo. He was caught in a rocket attack by junta air force F-51's, was near a junta truck when it was ambushed by the rebels. After a while he began wishing that he'd get "nicked by a bullet so I could get the hell out of there."

One disruption of Quint's personal life: forgetting his wedding anniversary. It took a \$116 phone call to Mexico City from Santo Domingo to put things right when he did remember. (The Quints finally managed a few days together—in New York—last month.)

ABC News' early coverage team in Santo Domingo included Merwin Sigale, Latin American correspondent operating out of Miami, and Washington correspondent John Casserly. They were later backed up by New York newsman Don Farmer and others who have rotated in. Two to three film crews at a time have also covered.

NBC News rushed three correspondents into the Dominican emergency, Tom Streithorst from Rio, Dick Valeriani from Washington and Wilson Hall from New York. Bernie Diederich, NBC News' prime stringer for the Dominican Republic, also was on the scene plus three camera crews. At the coverage peak, NBC News had 22 men on Dominican assignment.

While covering Vietnam has its problems, covering Santo Domingo is perhaps even wilder and more confusing. In most wars you can only cover the side you're accredited to. In Santo Domingo, the "enemy," the rebels, invite coverage of their side-if you can get through to them. (Early in the fighting, two Miami Herald reporters, riding a taxi back from an assignment covering the rebels, were shot at a roadblock when their driver panicked and refused to obey an order to halt. Correspondents after that, who had been renting taxis—at \$30 a day began renting them without their drivers.)

Another difficulty of the Dominican war has been the problem of telling the "good guys" from the "bad guys." The closeness of the correspondents' vantage

point makes it hard for them to step back and get perspective. "Hence," says Bill Corrigan of NBC News, "the usual practice of newsmen at the scene leaving the matter of interpretation to those back home, and just concentrating on covering the day-to-day operations in front of them."

Dick Valeriani of NBC News, the second TV newsman to get into Santo Domingo, chartered a plane in San Juan, set down in the Dominican Republic unannounced and undirected amid a swarm of other flights bringing in troops the morning of April 30.

Valeriani reportedly was the broadcast corps expert on getting material out of Santo Domingo by telephone. He knew all of the telephone operators by name and was able to get calls through when nobody else could, once just stepped into a pay phone booth, put in a dime, and got straight through to New York.

NO TIME FOR NICETIES

Wilson Hall, an old Latin American news hand and "dustup" coverer going back to the Korean action, says that the modus operandi for a TV reporter in Santo Domingo is trying to predict the hottest spot and be there before the action starts.

Unlike the print media reporter who can write a magnificent account of a battle he missed by 20 minutes, the TV reporter has to be there while it happens or he doesn't have the picture. But you don't have time for textbook procedure. "You don't stand up and try to describe the fight while it's going on," says Hall. "You just turn on your tape recorder and let it pick up the actual sounds of the battle. Then you put in the narration later."

Hall, who flew into Santo Domingo in a Navy plane on the afternoon of April 30th, remembers going by a bunch of Marines who, seeing the NBC equipment, yelled "What the hell are you guys doing down here?" His answer: "This is what we're paid for."

Asked if he carries a weapon into combat situations, Hall answers no. But he does carry an army knife with a can opener, "the most important thing not to leave behind." The problem with carrying a weapon, says Hall, is being caught with it if you're captured. Then you're considered a spy, and you may have to take the rap. But there's a feeling in Vietnam, Hall explains, that you'll be considered fair game anyway, "which is why some correspondents and cameramen go armed."

The uniform for correspondents in Santo Domingo, says Hall, "is the loudest sport shirt you can find." Cars are marked prominently with "Prensa"

(press), "NBC," etc. And when correspondents come back at night in rented cars, invariably after curfew, they turn on headlights, dome lights, make noise and drive very slowly so not to be mistaken for marauders.

John Casserly of ABC News had his closest scrape in daylight. He had gotten through into rebel territory with his cameraman when a band of rebel troops picked him up and accused him of photographing rebel defense installations. He hadn't been, but the rebels were not taking the denial. They were on the verge of getting rough when one rebel sentry came by and said Casserly was OK, he had seen another crew do the filming. The ABC man was let go.

One of the most important tools correspondents must have is money, ready cash. Moving out from New York or a bureau office, they take plenty with them. In Santo Domingo it was needed; inflation sets in quickly in a combat zone. A bar of soap was going for \$5. Meals were a fixed \$4.40 at the Embajador—for Spam. Bribing is the order of the day, "and there's no American Express," says Wilson Hall, who had money shipped into him in Santo Domingo, along with Caopectate and other essentials.

The work hours for the Dominicanstationed correspondents are long, up early, out on the street, doing tapes and narrations at night and then being ready to make the 5 a. m. radio circuit again. After two weeks or so "you've had it" and must be relieved to get rest. CBS News' Bert Quint says that even two hours on the street in Santo Domingo seemed like a long day.

Clearly, the gathering, expediting, processing and airing of the TV news from Vietnam and Santo Domingo is a mammoth job. That it's done to the depth it is is another credit on the news side of network television. It costs over \$1,200 just to fly one newsman into and out of Saigon from New York; about \$120 for the round trip to San Juan. It costs ABC News alone \$32,000 a month to operate its Saigon bureau, and a similar amount is currently going to ABC News Santo Domingo operations.

Elmer Lower, president of ABC News, the only one of the network news chiefs to personally tour one of the war fronts this year, spent five days in Vietnam early last March as part of a Middle and Far Eastern "assessment" swing. He wanted to find out the strength of ABC News' overseas coverage and see if it could be bolstered.

Lower did find that the news operation in Vietnam works best with a regular rotation of newsmen, most of whom are married and have families. "Guys work better with a break," he says, "and one month on, one month off seems to be the best pattern."

ABC News recently rotated its Berlin correspondent, Russ Jones, into Vietnam for a tour of duty and is about to hire a new correspondent to stay in Saigon—"a young, eager bachelor" is the way Lower puts the requirement.

The ABC News boss says his Vietnam correspondents also need "more information from home on how their material is being used." This is a morale as much as an instructional factor.

Lower notes that the daily ABC News programs want more Vietnam film material, but the problem, he says, is trying to get new visual slants on material, phases of the war that haven't become overworked. "Vietnam gets to be routine," says Lower, "but there's still no substitute for the guy who will dig." Lower is hoping that some of the new portable lightweight cameras and sound equipment being developed will cut the burden of lugging gear and improve coverage, especially in soundfilm.

The network newsmen are in Vietnam to stay, and as the action intensifies there, coverage will intensify. And they'll be around the Dominican Republic as long as there's a story. It may be "routine," but that film clip on the evening newscast has its own story behind it, and it shouldn't be overlooked.

HAS CAMERA, WILL TRAVEL

Ted Yates, a 34-year-old ex-Marine who saw his first war in Korea, responds eagerly to the sound of gunfire anywhere on the globe. He's already cut out a special reputation for himself among TV's new generation of correspondent-producers and, if he lives long enough, will undoubtedly enlarge upon it.

Yates' specialty is the TV documentary, of all kinds. He's done them on subjects as diverse as "Lewis & Clark" and "The Science of Spying," the first an historical re-creation and the second a modern-day business thriller. On May 28 NBC-TV aired his latest war documentary, titled "Santo Domingo: War Among Friends." It was the second such hour Yates had contributed to the medium in recent months. The first, "Vietnam: It's a Mad War," was telecast Dec. 1, 1964.

Says Yates on the subject: "There's something hysterical about warfare. Words don't mean a damn thing in describing it. Not only that, but we've become insulated against war because of too many words. What I try to do, with pictures, is to put philosophy and debates about war into perspective."

Also, says Yates of the Santo Domingo emergency: "The greatest casualty of Santo Domingo was objectivity." In this he refers to the stories filed by newsmen on the actions there, and specifically to criticism of how the war was going. "You can't run an orderly emergency," says Yates. "They are shooting at people who aren't used to being shot at, and things get out of hand."

Yates arrived in Santo Domingo on May 1, one week after the first rumble of trouble from there. He arrived courtesy a Navy supply plane less than 24 hours after he'd made the decision to go. The quickness of his move is indicative of the standing his unit holds in the NBC News organization. He decided (at his home base in Washington, D.C.) on Friday morning that a documentary on the Dominican crisis needed doing, cleared it with New York at noon and by the end of

the day had team members on the way from the West Coast (cameraman Dexter Alley) and Washington (himself, associate producer Bob Rogers and soundman Al Hoagland). Says Yates of this crew: "This is my fire team."

Yates in lavish in his praise for this crew as well as for

others who cover combat situations. "The cameraman has to be a muscle-bound genius," he says. "He has to go into action carrying 35 to 40 pounds of camera, film, batteries. The camera is both unwieldy and delicate, and he can't be shaking when he uses it. He often gets hurt; all he sees of the action is through his eyepiece, and if he's not careful he can walk off a cliff. He can also be galvanized by the action and forget the danger to himself. That's why a director should always be with him. He also has to work like hell. Most action starts at first light, so you have to get moving by around 4 a.m. Then when you come back you have to clean and maintain the equipment, label and chronicle the footage, reload. Fewer and fewer cameramen are willing to do it. He has to see the whole scene, too. A TV picture should be built like a declarative sentence-with a subject, a verb, et cetera. That's what makes the difference between the good and the bad. The cameraman has to have an instinctive film sense. He has to do all this in minutes, and while everything is happening. When you have a guy like Alley or Julian Townsend it's

like being able to hire Michelangelo."

Yates calls himself "a package wrapper." As a producer-director of hour specials—his official designation—he has a franchise that allows him to delegate as much as he wants to or do as much as he wants to. He usually chooses to do, says he hires himself out to his crew, carefully goes over what he wants before they start shooting. "You don't shoot a fire fight the same way you do the can-can," says Yates. "You have to know your direction ahead of time. If you don't know where you're going, of course, any road will take you there."

Yates usually knows.

A CCTV setup can be used throughout the industrial complex as a daily tool

tion: They seek it here; they seek it there; those poor, frustrated CCTV'ers seek it everywhere. And CCTV is everywhere, but it's seen considerably more in occasional or indifferent use than as a permanent or long-lasting installation. Older in concept than commerical broadcast TV, closed circuit television, on what should be its glory road, is still vainly seeking a mass market.

Comments RCA's Joe Caldwell: "The market is fragmented into so many different markets, that it's very expensive for any manufacturer to sell effectively to any one of them, especially to the ITV."

Adds Leo M. Storey Jr., General Electric's manager of CCTV sales: "You can go all the way down the scale, from level after level after level of equipment. Each one is different, each one limited, segmented. Every application in this business is custom-made. We're always trying to sell a system, never a product."

Sums up Commercial Radio's Art Schneider: "Every closed circuit job is a different job. You have to look for the requirements of the customers and try to satisfy those individual needs."

An apocryphal situation, perhaps, can best illustrate the marketing problems faced at least by CCTV's manufacturers. It takes place in an industrial park, headquarters for a sprawling manufacturer. Some 10,000 people are employed there, working in more than a dozen buildings housing various of the company's operations. This should be closed circuit's stamping ground, a place where it's a natural fixture.

CCTV'S MANY USES

For CCTV, acknowledged to be an ideal means of extending vision, can be used throughout the industrial complex as a daily tool. By watching TV a man sitting in a central security office can guard the gates to the park. In a like manner pilferage on the loading dock can be controlled. A CCTV setup can provide remote observation of production performance in hazardous areas. In the production of precision mechanisms a TV camera can peer through a telescope, throw an enlarged picture on a TV screen and in the process increase the chances of accuracy.

CCTV also can help speed the inspection process on the assembly line. It can be used to improve communications between various company departments. The engineers, for example, may want to check a drawing with the production people five buildings away. Trainees can be instructed via closed circuit telecasts, while the morale of older hands in the shop conceivably can be bolstered by motivational programs broadcast

over the CCTV system. Finally (though not to suggest that all possible applications have been exhausted), the head of the company, wanting to reach his 10,000 workers at the same time, delivers his message, in color, on closed circuit television, after first holding a meeting with his key distributors in major cities. The distributors can take part in the proceedings by means of large-screen presentations located in hotel ballrooms across the country.

Individually, all of these applications are not only feasible, they're in long-time practice. That they have or are coming into use within a single corporate environment is extremely doubtful.

For how do CCTV enterprises reach this colossal sales prospect? Can they offer a line of goods or services that will meet all CCTV needs? Can the same vidicon camera handle a relatively simple security responsibility, withstand the possible environmental hazards (such as excessive dust and heat) it must face doing remote surveillance tasks, produce the high resolution picture needed for monitoring precision work and still have enough sensitivity to do justice to an instructional program or business meeting? Are there salesmen sufficiently knowledgeable, with particularly rounded personalities, to sell the supervisor of guards, as well as the director of the engineering department, the loading dock foreman and the company president?

The answer to all these questions, of course, is a negative one. If an affirmative answer were possible, closed circuit television might not find a mass market so elusive.

The challenge for the industry is to reach the market that does exist, to pinpoint applications and to develop some kind of distribution organization schooled in selling individual systems and programs to meet individual requirements. That this challenge generally has not been met is obvious after even a casual look at the sales record compiled by CCTV equipment-makers over the years. The brine in this pickle is that with probably but one exception, closed circuit TV is no company's meal ticket, merely its adjunct. Indicative of this situation was a widely circulated trade report of a few years back that no manufacturer of ITV equipment had made a profit in this field as of 1963.

CCTV financial figures are hardly precise. One of the medium's more prominent problems is the absence of a trade organization devoted solely to representing its interests. Financial data involving the business is not assiduously mined. Sales of systems and hardware

to commercial customers are not separated from those to industrial plants. Normally, studio sales are buried in broadcast equipment reports and not credited to the CCTV business. The sale of a video tape recorder to a university for use in an educational CCTV system might wind up reported under factory sales of consumer electronic products. No agency measures the sales beat of companies such as Theatre Network Television and Teleprompter. Thus the volume of business generated by CCTV as applied in business communications is anybody's guess.

EIA TELLS ONLY HALF THE STORY

The Electronic Industries Assn. has a committee which oversees CCTV manufacturing affairs and the same trade organization annually compiles and publishes factory sales of CCTV and supporting equipment. But EIA's figures include only sales billed of monochrome, non-broadcast, vidicon-type equipment. It's equivalent, say some CCTV professionals, to telling only half the story.

According to EIA's tabulations, CCTV has been growing steadily, if erratically, since 1956 (the year such data was first compiled.) The annual rate of growth of the business fluctuated drastically from a high of better than 63% in 1956-57 to a low of less than 2% in 1962-63. Last year's growth rate was only 3%, an indication, it would seem, that CCTV might already have spouted and now is in a time of sputter. That's difficult to believe and is more likely an indication of how little of its potential CCTV has been able to realize so far.

The current EIA report shows that total annual sales of CCTV equipment amounted to more than \$17 million in 1964, with 74% of that figure spent for camera units alone. Supporting equipment accounted for the remaining 26% of billings.

Eager to reveal a more complete record of CCTV equipment sales activity, RCA's broadcast and communications division has produced its own survey of the market (see chart, page 43). Billings of both industrial and broadcast equipment, including TV tape recorders, are covered in this compilation. In addition there's a break-out of broadcast billings from industrial sales. According to RCA's research, the probable size of the CCTV market was about \$28 million last year. This total was divided roughly half and half between studio and industrial sales. The studio gross, however, was established on the strength of far fewer CCTV installations than accounted for the industrial gross.

It used to be that the promoters of large-screen CCTV presentation would

take a stab at estimating the size of their business. Apparently they no longer want to play this game. Still, in 1957 it was reported that staged CCTV telecasts grossed about \$3.2 million. A year later the business was said to have registered a \$4 million volume.

If normal growth for these booming economic times are granted during the intervening years, the presentation end of the CATV industry may now be billing \$12 million annually (although talks with trade sources and a general survey of the field indicates that's an inflated figure). Adding equipment and presentation billings together would give CCTV grand total billings of no more than \$40 million. That's pitifully small compared to, say, the factory sales of monochrome and color TV receivers, which totaled more than \$1.3 billion in 1964

Yet CCTV's people are not really discouraged. Some think their equipment business eventually will generate more volume than is piled up by camera, tube and assorted electronic hardware sales to broadcast stations.

Compared to the predictions made for closed circuit television in the distant past, that last one is mild.

In the industry's early years it was not only generally voted most likely to succeed, there also was strong conviction that it would end up as a baby sitter in every home in the land and, if nothing else, as a watchman in every office. Still very much in its infancy, CCTV may yet get to monitor the stage that's the world and all the strutting and fretting that takes place on it. In any event, it's better to enter overblown than stillborn.

The precise time of CCTV's opening curtain has not been recorded. What is known is that closed circuit TV is no mere spinoff of entertainment TV. It might very well be the other way around.

In 1951, Fortune magazine quoted RCA's Vladimir K. Zworykin, a midwife if not a progenitor to television technology, as saying: "Twenty-five years ago, we never dreamed of Howdy Doody on television. We always thought television would find its highest value in science and industry."

TV's history documents this point. When AT&T researcher H. E. Ives, a man responsible for pioneer work on a complete electronic TV system, wanted to test his theories of wire transmission, he sent a closed circuit TV picture of then Secretary of Commerce Herbert Hoover from Washington to New York in 1927 in a public demonstration.

Some seven years later, Dr. Zworykin himself, apparently bent on harnessing TV for science and industry, proposed development of a "radio-controlled torpedo with an electric eye," equipped with an iconoscope TV camera. The "torpedo" would actually be a ballistic

missile guided by a television camera in its nose, adjusted to produce an electronic image of the target. Under the pressure of impending war, RCA, which four years previously had created the first CCTV system designed specifically for aircraft use, tested the first three of Zworykin's TV-guided missiles in November 1941. Further developments along these lines were continued throughout the war, culminating in the Glomb, a TV-guided, radio-controlled glider bomb.

When the war ended, the closed circuit TV business, for practical purposes, came rushing in with a flurry of publicity. From the start it was a race as to who was going to dominate the new communications, the boys in the power plant boiler room or the budding Ziegfelds looking to add another business to the no business that's show business.

Actually, the first two large-scale applications of the medium that can be documented took place in neither of the two contested arenas. Instead, Gimbel's department store in Philadelphia operated an intra-store closed circuit TV system for 10 hours daily for a three-week period in the fall of 1946. The object was to divert store traffic to those sales stations usually neglected by customers. Using RCA Victor equipment and engineering supervision, Gimbel's originated programs every half-hour from its instore auditorium. Receivers were placed strategically throughout the store so that as many as 500 persons could watch a single performance. In that way an estimated 250,000 persons saw a selection of programs that included fashion shows, beauty tips and household hints during the first week of operation. The main fare, however (in an early rearing of commercial TV's head) was product demonstration.

About the same period in TV history, live color pictures were shown to news media in a demonstration that was staged in the CBS television laboratory on the fifth floor of that network's New York building, with the transmission piped by coaxial cable to a viewing room

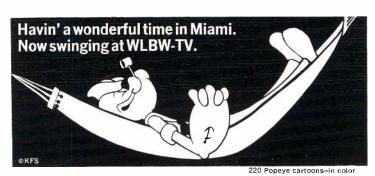
on the sixth floor. In another important event of that fall, CCTV was used for the first time as a negotiating tool in a business deal. A contract between executives of Chevrolet and the Allen B. DuMont Labs covering the sale of broadcast time was completed, though the principals were in different cities at the time, by means of closed circuit coaxial cable. Each group-Chevrolet in Washington, D.C., and DuMont in New York-viewed twin screens with the signed contracts televised at each end of the circuit and then superimposed on a monitoring panel to produce a single document with both signatures.

Yet the jockeying among those who would capitalize on the new communications force was really no contest. CCTV began largely as a means of presenting sports events to a paying public in theaters. More specifically, it presented boxing bouts, the event which could spur the most fanfare and produce the heftiest booty. But in following this course, closed circuit TV has come up with a chronic black eye.

In 1949, an eager former Navy ensign and cum laude graduate from Harvard named Nathan L. Halpern broke away from the promising confines of CBS, where he was assistant to Frank Stanton, to arrange what was reported to be the first closed circuit telecast for public admission at a theater. The telecast carried the Ezzard Charles-Jersey Joe Walcott heavyweight championship fight via coaxial cable from Chicago to 4,500 fans at the Fabian Fox theater in Brooklyn.

With this experience in hand, Halpern founded Theater Network Television Inc., a company whose income is dependent solely on CCTV sales (the claim is made that this is the only major firm devoting 100% of its time to closed circuit TV activities). TNT became specialists in large screen TV displays, in producing group viewing telecasts.

In the beginning sports were the primary product shown via the large screen process. Events were transmitted by means of closed circuit to motion picture theaters in areas where they were





A profitable CCTV and sports partnership depends on the ability of the home team to win

not being carried by licensed stations. That's the way the public got to know about CCTV and that identification, for the most part, has endured. Even today, the section about television in Collier's Encyclopedia devotes a brief 11 lines to closed circuit operations, all of them about its use as a big screen projection medium in the entertainment and busi-

ness meeting fields.

The association with sports has generally been profitable, but just as often unfortunate. Time and again, fans paying an average \$5 a ticket to view closed circuit telecasts of prize fights in theaters complained about seeing out-offocus and fuzzy images. More seriously, the theater communicators helped promote a series of so-called championship fights which, billed as exciting human dramas, more often than not turned out to be farcical. After Sonny Liston and Cassius Clay engaged in a one-round debacle last May, Broadcasting magazine editorialized: ". . . closed circuit television and pay TV were knocked for box-office loops . . ." by that performance.

In Ira Gershwin's immortal words: "It ain't necessarily so." More than 600,-000 fans in 257 arenas and theaters across the country paid more than \$3 million to watch Liston and Clay frolic. When television is piped into theaters, cash receipts rather than critical reviews determine repeat performances. A closed circuit telecast of a prize fight event grosses multi-millions of dollars. It takes a lot of equipment sales and business meeting promotions to bill as much.

As was inevitable-considering money's fascination - CCTV and sports attracted a slew of quick-buck sharpshooters. Making a minimum investment, often using inexpensive and inadequate equipment, they steal into the night after making a fast score. Many legitimate business men, witness to such methods, no doubt have come away convinced that closed circuit TV is more ploy than tool.

With boxing tapping a generous flow of closed circuit TV coin, other sports promoters naturally have tried to draw from the same well. But they've met only with sometime success. International Telemeter, as a by-attempt of its pay-TV-in-the-home experiment in that region, has been bringing a schedule of National Hockey League games into Toronto theaters. The telecasts, projected on giant Eidophor screens, have done good business when the home-Toronto team is winning and indifferent business when the team is on a losing streak.

This experience stresses a key point about sports and CCTV when they are associated in season-long, team relationships: profitability of the partnership depends on the ability of the home team

Last winter, CCTV promoters, impressed with the sudden national craze for pro football, decided to televise into theaters on an admissions basis some of those home games that the broadcast networks were not permitted to carry because of blackout rules. The problem was that the teams they chose to cover turned out losers. The venture, as a result, suffered a similar fate.

On the other hand, MCA-TV has been televising the Indianapolis Memorial Day auto race into theaters and arenas for the last two years with apparent increasing success. The four-hour event, said to be the longest CCTV sports project ever undertaken, is in the nature of a spectacle rather than a contest and is not generally available to home TV

Teleprompter Corp. and TNT are the most consistent—and personally com-petitive—purveyors of the large-screen CCTV concept. Teleprompter's mainspring, Irving B. Kahn (he's chairman of the board and president), had a taste of closed circuit operations as early as 1948. That summer, Kahn, then a vice president of 20th Century-Fox, negotiated what was probably the first intercity closed circuit telecast in history, a pickup of the Joe Louis-Joe Walcott fight. The transmission, undertaken by Fox, was between New York and Philadelphia (supposedly it was to be shown before paid audiences in a theater and hotel, both in Philadelphia, but ran into legal difficulties). Some eight years later, Kahn, now at Teleprompter, jumped into the CCTV field with both feet by buying out Sheraton Hotel's closed circuit system, an operation designed to handle business meetings.

Like TNT, Teleprompter has been active in the field of sports coverage, starting with the closed circuit telecast of the Ray Robinson-Carmen Basilio fight in 1958 (employing 200 largescreen units in 143 cities and attracting 363,000 paying customers). But all the companies in the large-screen CCTV field (at peak activity there were as many as 12, but they come and go all the time) -whether producers of events or manufacturers of TV projection equipment, such as Giant-View division of Meilink Steel Safe Co.-soon found that the scope of the business so widened and shifted that more than 90% of it

involved business and related meetings. Though limited by the number of large screen projectors available throughout the nation, the CCTV producers by the mid-50s were able to put together a network involving as many as 200 different cities for private, simultaneous shows. The longest and most far-flung network Teleprompter ever threw together, for example, was 230 locations in the U.S. and Canada for the second Floyd Patterson-Ingemar Johansson fight in 1960. But sports events are by no means the only events offered at what amounts to a table d'hote for group communications. Among other offerings are auctions, new product introductions, sales stimulation and incentive programs, direct sales pitches to customers, marketing, advertising and merchandising plans, public relations and corporate promotions, stockholder meetings, fund raising and benefits and political gatherings.

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And a majority of the leading companies in the country have come to sample the fare at least once. They pay an estimated \$1,800 to \$2,000 per city for any network greater than 10 cities. The chances are they never get away any cheaper than \$1,200 per city no matter how modest or extravagant their network hookup. Production costs for a large screen CCTV show can run anywhere from \$40,000 to \$100,000, depending on the ambitions involved.

The use of closed circuit television as a means of entertaining and informing an audience has provided some big paydays for some people. For those who have used the technology in industry, the payoff has been more gradual, less dramatic. From the start it was apparent that CCTV was going to have trouble getting meaningful attention from industry.

"Most serious-minded businessmen viewed its future dimly and dubbed it simply a novelty, a gimmick or a useless toy," reported Radio-Electronics magazine in a reflective piece. By 1951 only four companies—RCA, Du Mont, Remington-Rand and Diamond Power Specialty Corp.—had industrial TV equipment on the market. And some of these manufacturers were not offering industry anything but high-priced studio "chain" equipment, which with camera, power supply and control board could amount to about \$15,000.

Understandably, there were few takers at those prices. Six years after the war, Fortune magazine could find that: "In peacetime industry only the electric utilities have any sizable number of ITV systems in use."

RCA's Dr. Zworykin had an explanation for ITV's slow progress. "The entertainment use of television," the great man of electronics told *Fortune*, "is too successful." He believed that if the studio equipment business were less booming, more effort might be given to creating a demand for ITV equipment and to answering it.

The judgment, obviously, was justified. The art of the CCTV business at the time wasn't good. Much of the equipment being sold bore the same nomenclature as units used in TV station operations. With the exception of possibly Diamond Power, manufacturers, at best, were selling ITV customers scaled-down studio cameras. Difficult to maintain, they were a far cry from perfection. Customers has to seek protection for emergencies through service contracts that cost as much as \$1,000 a month.

Still, the total number of manufacturers handling CCTV hardware kept increasing, with some occasionally dropping out of the business after a short time and others coming in. The "Closed-Circuit Handbook" lists 44 CCTV sources of supply as of 1964, ranging

from makers of audio amplifiers to zoom lens producers. McGraw-Hill's Electronic Buyers' Guide for 1964-65 shows 74 companies involved in the manufacture of CCTV systems, 26 more than were listed in 1961-62. Despite this evidence of constant growth, ITV was a long time in developing. GE, for instance, didn't start selling the ITV field until the mid-50s and Sylvania first made the move in 1959.

Tactically, the manufacturers, who in the long run made the ITV a going business with their investments in research and development, erred because with few exceptions they sold individual pieces of hardware, not complete systems. An RCA full-page advertisement which ran in jobber trade publications in the fall of 1953 was the forerunner of a fresh sales approach as it proclaimed a new technological development.

"It's arrived," the ad announced. "TV for business, industry or home at a downto-earth price. RCA's 'private-wire' TV eye." The "TV eye" camera was the something new. It weighed less than five pounds and used a vidicon tube. The vidicon, operating on a photoconductor rather than the photoemissive principle of other tubes, was years being perfected. It was to play an indispensable part in ITV's future.

RCA's CCTV system also included a control unit able to feed an RF signal directly to any standard TV receiver. The suggested dealer net price for the system, complete with vidicon, but less lens, was \$950.

The package obviously wouldn't qualify for sophisticated usage, but it was an innovation and the price was reasonable for the time. RCA had high hopes of attracting a sizeable market with the offer, yet the equipment just molded on dealers' shelves.

Dismayed but not deterred, hardware manufacturers lingered on in the field and with the passing of time most of CCTV's hardware showed definite improvement. Manufacturers began building cameras smaller and more rugged. Weather-proof and hazard-proof camera case housings were devised. Even watercooled lenses were perfected to permit high-temperature operations. Finally, in 1960, GE engineers presented the market with the TE-9, a closed circuit camera designed to function at top efficiency under extreme conditions of vibration and noise. A self-contained, single-unit piece of equipment, TE-9 uses only one sub-miniature tube in its circuits. It was probably the first transistorized TV camera to be put into production.

Currently transistorized units are the standard for the entire industry and, by what seems to be representative consensus, they have had the effect of an adrenalin shot. Summarized Chemical Engineering magazine in 1958:

"From 1950-1955, manufacturers were

concerned chiefly with improving their product and surveying the market. The five years which the industry spent in research and development yielded a better and less expensive product. Equipment now being offered in the industrial field is comparable in quality and price to the TV sets sold for home viewing. Receivers have been improved in quality and greatly simplified. Whereas closed circuit monitors once were bulky, with so many dials and controls that only an expert could operate them, those now on the market have no more knobs than a living-room set. Finally, incorporating such innovations as remote camera control, automatic adjustment to changing light conditions, and multiple and telephoto lenses, closed circuit systems have been made much more flexible.'

The same publication estimated that while there were only 250 total CCTV installations in the country in 1952, there were as many as 5,000 in 1956. The reasons for CCTV installations changed drastically over the years as well. In the early 50s a good many of them were checking flame conditions in furnaces, the water level in boiler drums and the nature of the smoke leaving power plant stacks. Today CCTV is being used in thousands of ways.

In September 1961, Electronics magazine published a chart showing a comprehensive rundown of actual CCTV applications (the list was updated from one originally appearing in a book, "Closed Circuit Television Systems Planning," by Mayers & Chipp, published by John F. Ridder Publisher Inc., 1957). The compilation revealed an aggregate of 111 different businesses, industries, establishments and institutions using CCTV systems. The statistical breakdown of applications: a total of 45 using it for training purposes, 46 for production control, 46 for surveillance, 72 for property protection, 59 for material handling, 49 for dangerous viewing, 71 for remote observation, 24 for traffic control, 40 for process control, 42 for work coordination, 64 for centralized record viewing, 15 for merchandising, 12 for display, 58 for silent paging, 23 for accommodation of overflow crowds, 4 for protection of homes and apartment houses, 45 for information, 11 for TV and stage rehearsals, 28 for general action monitoring and 7 for community anten-

Statistics alone, however, hardly give a clue as to CCTV's qualitative worth. Last year a hospital in Virginia installed a CCTV system which televises hospital chapel services and other special programs for patients and allows them to see telecasts of their children in the lobby. Through the use of CCTV, students have gained a close-up view of a dentist repairing an upper incisor and a pathologist examining a lymph node for malignancy. In an even more bene-

Closed circuit telecasts by th broadcast networks to their affiliates are commonplace

ficial application of CCTV techniques, doctors at Canada's McGill University have discovered early breast malignancies with the aid of a GE vidicon camera fitted with a zoom lens.

From the sublime, CCTV has also viewed the prosaic, if not the ridiculous. In the pre-Castro days the Riviera Hotel in Havana had a two-way CCTV hookup from the casino to upstairs rooms which permitted guests to watch the wheel and call in their bets. CCTV's cameras also have nailed a lady shoplifter in Ohrbach's department store in New York and watched cell blocks in a Dallas jail.

Its uses in commerce are endlessly ingenious. A photographer in Miami has devised a way to give his customers immediate positive proofs on the screen of his closed circuit monitor. The banking industry first used CCTV as a convenience, installed CCTV systems to avoid time-wasting and traveling between their headquarters and branches, now find it more valuable for signature and balance sheet verifications between offices. Other banks have started "drive-in banking by TV." All that's needed is a CCTV camera and screen, a pneumatic tube system and a two-way telephone hookup.

CCTV HAS BEEN EVERYWHERE

Like Kilroy, CCTV has been everywhere. Underground cameras have checked dump operations more than 1,000 feet deep for a Tennessee Coal & Iron mining project, while moisture-proof ones have worked hundreds of feet below the water's surface to direct oil drilling equipment into place on the ocean floor and to help lay pipelines on river and lake bottoms.

The military long has enlisted the aid of closed circuit TV techniques in defense of the country. Dr. Zworykin's work on the Glomb is one item of evidence. As follow-up to that experimentation, armed forces pilots can now guide such missiles as the Condor, Cyclops and Walleye by watching their course on a TV screen rather than visual sighting on a "tail light." To point out only one of many such strategic networks, CCTV links the Air Force Systems Command in Washington with its 13 divisions and centers throughout the country. Its purpose: to expedite key decisions. When the Atomic Energy Commission couldn't get the precise depth perception required for correct positioning of coded parts in reactor components, closed circuit TV was called into action. It permitted the accuracy required via a full-color stereo system.

CCTV even has helped unsnarl that knottiest of predicaments, the traffic jam. A 14-camera GE closed circuit TV system provides the visual communications for operations of the traffic controls along a 3.2-mile stretch of freeway in Detroit.

In one of its more publicized commercial uses, CCTV has become a feature of the well-appointed hotel room. Hotels all over the country have not merely equipped every room with TV sets, they've set aside one band as a hotel channel for the transmission of messages and announcements. Teleguide, probably the biggest operation of this kind, reaches about 50 leading Manhattan hotels via underground coaxial cable. The three-channel CCTV operation is on the air 18 hours a day, with live, filmed and slide projection programs covering sightseeing, shopping and public service information. In this way Teleguide, a division of Sterling Information Services Ltd., claims it reaches an audience of 125,000 businessmen, tourists and conventioneers a week. For a one-time rate of \$20 an advertiser such as Kiekhaefer Corp., makers of Mercury outboard motors, can reach conventioneers attending the New York boat show with a one-minute announcement over the closed circuit system.

As ultimate proof of its universality, the closed circuit form of television has proved effective on the home grounds of TV's most proficient exponents. In 1959 NBC for the first time used TV closed circuit to break a radio story. A total of 136 NBC-TV affiliated stations were linked on a 26-minute closed circuit telecast so that the stations' radio affiliates could be told about a new network program that would be introduced into their schedules.

Closed circuit telecasts by the broadcast networks to their affiliates are commonplace by now. But CCTV has a more immediate position in network operations. It's used internally within all three network headquarters buildings in New York. At CBS, for instance, there's an extensive CCTV distribution system within the network's new \$30 million, 38-floor headquarters location. The new system differs only in degree from one in use at CBS's long-standing 485 Madison Avenue structure. In the new operation, two closed circuit feedson channels 3 and 6-are distributed to some 300 receivers in 250 locations around the building (some locations have multiple set-ups). CBS also has lines to its new broadcast center some eight blocks away. Signals from the broadcast center are transmitted through the N.Y. Telephone Co.'s switching center. Classified programing and interoffice material, meant only for top executive level perusal, is distributed on a frequency below the VHF band via two additional CCTV channels that can he

picked up only with special monitors.

As is true with CBS, the other networks have CCTV systems designed to meet particular building and operational specifications. ABC, also operating on channels 3 and 6, has a master antenna system which distributes to about 100 key office TV receivers. When the network moves into its new building on the Avenue of the Americas, across from the CBS building, in the fall, it will have telephone line connections through the switching center to its present headquarters on West 66th Street. ABC's internal CCTV system will be able to feed 12 different programs at once, five on CCTV channels, over one cable.

AGENCIES USE CCTV TOO

Some of America's most informed people, members of the advertising community, have known about closed circuit TV for many years but are just getting around to recognizing it for its proper worth. Currently, a growing number of them are operating sometimes elaborate systems for a variety of reasons: facilitating conferences, to help make casting decisions, for researching product questions and measuring consumer attitudes and for the production of electronic storyboards and experimental commercials.

Ted Bates has a dual system which can feed 50 locations CCTV signals within its own Tishman building offices in New York. It also can pick up off-the-air feeds. Included in the Bates' operation are a live RCA camera of broadcast quality, 35mm, 16mm and slide projectors, a multiplexer, power supply and amplifier equipment. The cost for setting up this fairly sophisticated system: \$100,000, plus \$200 per month for service and maintenance.

At Benton & Bowles, CCTV comes out of a "small but adequate" studio (about 20 feet by 20 feet) and is directed from a "spacious" control room. Among the equipment involved in the operation are a 16mm film chain, a slide chain, two live Dage vidicon cameras and an audio and video console. The system operates for the most part within the confines of the agency's own facilities. Presentation unit chief Art Richards considers CCTV both "an important money and time saver."

Grey Advertising has been involved in CCTV operations only since last December, but already it's one of the better outfitted and more functional systems on agency row. More than \$100,000 has been invested by Grey in its CCTV facilities. The physical layout includes two screening rooms, control and editing rooms and a studio. The editing room doubles as a film and tape library.

Grey's system includes a relatively com-

prehensive array of components: a GPL control board, a live GPL vidicon camera, an eight-position console, an Ampex tape deck, a turntable and 8mm, 16mm and 35mm film chains. The agency's multiplexer can mix signals from any of the three film chains and feed them to either of the two screening rooms. Besides distributing video from the live camera, the control board can pick off any network feeds and distribute them to about 30 receivers and monitors situated strategically around the agency.

At Grey, CCTV has been used for oncamera casting, for talent auditions, for spot checking of commercial prints, for previewing of new network shows and for trying out creative ideas. (Technique for the last-mentioned use, it's explained, "works because it simulates exactly

what's seen at home.")

Additionally, when the agency's executive committee meets on Mondays, all completed commercial work is fed via the CCTV system into the board room for its review. In a like way, when chairman of the board and chief executive officer Arthur C. Fatt wanted to talk to all Grey employes several months ago, his address was carried over the CCTV system into conference rooms and offices

all over the agency. In Detroit, Campbell-Ewald, first wired for CCTV operations in 1962, used to have a coaxial link with wibk-TV so that tapes could be fed directly from the station to the agency. About a year and a half ago, however, the agency purchased its own video tape machine, an Ampex transistorized VR 1100, and now uses it to play back commercials, to study, for example, the personality of a newscaster that one of its accounts sponsors, and for general off-the-air checking. Since its purchase the tape machine had recorded 294 hours of playback material as of mid-June. It has proved to be an invaluable component in the CCTV op-

At the hub of the system are three major control rooms and an RCA 201 broadcast film camera chain, which can project 35mm and 16mm films and 2-inch by 2-inch slides over three CCTV channels to monitors and receivers in 26 locations in the General Motors and adjoining Argonaut buildings where the agency maintains offices. C-E's facilities also include two Dage studio vidicon cameras, Ampex audio tape recorders, a Gates custom-built console which houses remote control units for every machine and a Dage modulator and generators and RCA scope equipment.

Campbell-Ewald's plant is laid out over a large area, occupying one floor in the GM building and five floors in the Argonaut building. CCTV, keeping staffers at their desks when they otherwise would be walking to and from, links the six floors in the two buildings effectively. Additionally, C-E occupies three floors

in the nearby Stevenson building. By the middle of this month, it too should be incorporated in the agency's CCTV system, with these offices receiving RF service from the other locations via the switching center of the local telephone company.

In C-E's operation, CCTV's value as a money-saver-thanks largely to its use in conjunction with the tape recordercan be sharply illustrated. The agency paid \$10,000 for a three-year contract with the Bell Telephone Co. when its wire link with WJBK-TV (a distance of two-blocks) was installed and in operation. It also paid \$100 an hour of playback for use of the tape facilities. Now, though the purchase of the machine represents an investment of almost \$30,000, the video recorder has about paid for itself since it has provided nearly 300 hours of playback material (of course, C-E is watching more tape than previously as a result of owning its own equipment).

Overall, the agency's CCTV system, which takes four men to keep in operation, cost about \$150,000. But the emphasis isn't on money. CCTV is there to help the agency's creative people make better commercials.

As of June, a total of 17 agencies, stations, advertisers, film and tape producers and other related broadcasting field organizations were not only in CCTV operations but had lines that terminate at the New York Telephone Co.'s Tele-Center on East 56th Street. They include: J. Walter Thompson, Dancer-Fitzgerald-Sample, McCann-Erickson, Young & Rubicam, Foote, Cone & Belding, Lever Bros., Clairol, Sports Network, Reeves Sound Studios, Videotape Productions of New York, Sports Programs, wcbs-Tv and WABC-TV. The Tele-Center facilities allow Sports Network, for example, to send a taped program open for sponsorship to J. Walter Thompson for consideration.

Television Advertising Representatives, on the other hand, operates a CCTV system but doesn't have to go through the telephone company switching center to reach two of the biggest agencies. It has direct lines to both Benton & Bowles and Ted Bates, both in the same building with TvAR.

same building with TvAR.

The New York Telephone Co. has been offering its relay service for about four years without what could be considered outstanding success. "We're limited fundamentally by economics," a spokesman explains. Still, things seem to be looking up for the switching facility. By the end of the year, the company estimates, about 15 more circuits should be coming out of there.

The phone company always is scouting for new customers. It questions renting agents and architects of new buildings to determine whether potential users of CCTV facilities are likely to be

moving in. When a reasonable expectation of use exists, the company puts in a composite cable with the capacity to handle CCTV feeds. In less certain situations it still may leave sufficient ducts for the eventualities of the future.

As of last June, the Television Bureau of Advertising was New York Telephone's latest subscriber. TvB, which already has gotten great mileage for members out of its RCA color TV tape recorder, hooked the unit up to the Tele-Center in hopes of expanding its use as a sales tool. Now the video tape machine can be patched into the New York offices of any of the companies that already have their own lines to the switching center. TvB is in effect the middleman for its members. The new CCTV system allows TvB members to display their taped product to some of the city's leading advertisers and agencies. TvB can transmit to as many as six of them at one time in either black-and-white or color.

Walter M. Vetter, director, member sales presentations, is coordinating the project for the trade organization. He's trying to convince more agencies and station reps to join what hopefully could be an actual CCTV network for advertising people.

The charge for use of the existing system for agencies and companies already hooked into the switching center is TvB's usual one of \$25 per half-hour for the tape unit, plus a \$5.60 patching fee paid to New York Telephone for the connection through Tele-Center to a specific company. For a company not already part of the network, the price is much steeper. There are two basic charges: an initial, one-time cost to install a line from the subscriber's building to the switching center (this contingent on distance and height of floor and whether or not a line to someone else in the building already has been installed) and also a monthly or per-use line charge.

The one-time charge to run a cable from Tele-Center to TvB, where no previous lines existed, was \$1,500. Line charges normally will amount to \$270 a month for video and \$12 a month for audio.

TvB isn't the only organization trying to marshal advertiser media into more useful operation of CCTV systems. Advertising Information Center, a newly formed division of Whitehall Madison Associates, currently is offering to coordinate, edit and produce two hours of programing daily and send them to subscriber agencies which have lines to the telephone company's switching center. The program format, taped and shown three times a day, would include a onehour media news segment and a second hour consisting of "presentation programing." The schedule is available to advertisers for 30-second announcements on a minimum run of one announcement per day, five per week. The rate: \$25 an announcement or \$250 per week.

The subscription charge to agencies for the programing service—if they are not already linked to the switching center—is \$96 a week or \$5,000 a year. This rate includes all installation and patch charges.

CCTV, it can be seen, has been run up the agency flagpole and won at least serious recognition, if not complete acceptance. The medium's marks in the educational field are more promising. Some say this is where CCTV really proves itself, that it may even be the yellow brick road to a wonderful new world of greater universal wisdom.

"Closed circuit television is possibly the only sensible way to meet the future," says Sol Cornberg, formerly director of studios and planning for NBC, now a specialist in designing educational audiovisual networks. "There's no other way to meet the problem of education," he explains. "We are producing students faster than we are producing school-rooms and qualified architects and teachers"

What does Cornberg suggest doing about it? What has he done?

He's come up with a startling and imaginative concept: individual electronic classrooms called study carrels (prototypes can be seen in the Federal Pavilion at the New York World's Fair). The carrel provides for individual student booths complete with TV monitor, microphone, speaker and a telephonetype dial in a control panel. During scheduled periods students have the opportunity to dial a sequence of numbers, as indicated in a list of program availabilities, by so doing have access to a virtual treasure chest of stored information.

"What does this mean in terms of education?" asks Cornberg rhetorically. "It



Your gift speaks for America when you feed hungry people with \$1 Food Crusade packages through CARE, New York 10016.

means," he emphasizes, "efficiency. It means, too, that an instructor can put his time to other use. He need not deliver the same routine lecture time and again. He can record it, both visually and aurally, and then have it stored."

Cornberg's carrels already are in use in several schools including Michigan's Grand Valley State College. Evangelist Oral Roberts' Oklahoma Christian College, now being constructed, will contain some 1,000 student carrels when completed.

In a more orthodox way, CCTV has been providing other schools and colleges with an economic means of giving graphic instruction to different classes, often in different buildings, at the same time. On many occasions it has brought educational programs from the schools to local community centers.

The first public school CCTV system began operation in Pocatello, Idaho, in early 1956. The first state-sponsored educational CCTV system was established in Georgia a year later. Probably the biggest localized classroom tie-in by CCTV was in Hagerstown, Md., where an exhaustive effort was made to test the potential of TV teaching. A five-year experiment, it was conducted from 1956 to 1961. At its peak, it linked together some 18,000 students at every grade level in all of the county's 48 schools. Among conclusions reached after evaluating the project: Pupil achievement can improve significantly when TV is used consistently as a teaching aid.

At this stage, there are about 400 CCTV operations in the U.S. serving school systems and universities. "Hardly a classroom building on the higher or secondary level of schooling is now in construction without some consideration of how best to distribute instructional television signals to various classrooms throughout the building. The climate for the use of television in education has warmed up considerably." That's the expert opinion of educators Lawrence F. Costello and George W. Gordon as set forth in their book, "Teach With Television" (Hastings House Publishers, 1965).

Is the overall climate for closed circuit television as warm? It does not appear to be yet—the cockeyed optimists in the crowd will have to face it—a ripsnorting business. That probably goes for many of its interpretive uses.

It's a business where a salesman for a major equipment maker admits that one out of four of his camera sales is for a "dummy" unit, one that's just a shell, designed to convince the potential pilferer that somebody up there is watching.

What does this suggest about CCTV? "When 'dummy' cameras are sold," says Sol Cornberg, "and people encouraged to use them, the fellows who sell CCTV are in a sense saying that the working camera doesn't really do its job. This

says something—perhaps not encouraging—about the potential mass user, and also about the fellow who is more for the buck than for the art."

It's also a business where only four years ago a small but aggressive manufacturer put a reasonably good camera on the market priced at well under \$1,000, sent out 27 men to sell the dickens out of it only to discover that he would have been better off fielding a football team for all the business they were able to stir up.

Does this suggest that even when the price is right and the sales effort is strong, the market is not there to respond? "You just don't go out and make a closed circuit sale every week," explains Commercial Radio's Art Schneider. "You have to demonstrate your pants off."

Yet there are some upbeat signs along the way. National General Corp. of Los Angeles has glamourized the cause of large-screen CCTV showings in theaters with such presentations as the Beatles and Nat Halpern of TNT speaks like a winner, not a loser. CCTV sales at Sylvania, apparently, keep growing steadily each year and GE claims its TE-14 camera alone brings in \$1 million worth of business. And now there's another new promising camera in the field. Introduced by RCA, it's designed to give industrial users performance of broadcast reliability.

As of now the feeling persists that many of the CCTV people are waiting for the future. They're either in the business because the pressures of competition demand it or because the promise of the eventual payoff looks too grand for them not to be at least at the starting gate. There are exceptions, of course. But many seem to be playing a holding action pow.

When a definite trend sets in—as witness color TV events—they'll tool up in a big way, go and sell in the best traditions of creating consumer demand. Then watch the market burst open.

That trend is likely to make itself known first in the educational field. The transportation and hospital markets also look good. But the professionals in the business scoff at the thought that closed circuit is going to baby-sit for Junior and guard the front door of every home in the land. The extent of the service rendered will not justify the economics. If they're wrong and Big Brother does join the family, he'll come as an invited guest, asked in because he performs necessary tasks.

And there's another field of use down the road for CCTV: as a bridge between people and computers. When the cathode ray tube starts reading out the mass memories of computer circuits, closed circuit television will be something business and industry must watch. Maybe that's when it starts becoming a bigger money-maker than broadcasting.

TELEVISION MAGAZINE'S ELESTATI



U.S. households now number

U.S. TV households now number

U.S. TV penetration is

57,100,000

52,500,000

92%

How things stand in television markets and coverage as of July 1965

HE 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 mazagine'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. Tele-VISION MAGAZINE'S formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5%cutoff or a 50% cutoff, for example - are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	=26,900
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellit San Angelo, Tex.)	*** 81,900 e Kacb-TV
Ada, Okla.—85 KTEN (A,N,C)	81,100
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio-45 WAKR-TV† (A)	†75,800
Albany, Ga.—76 WALB-TV (N,A,C)	155,800
Albany-Schenectady-Troy, i	N. Y.—93
WAST (A) WRGB (N) WTEN (WTEN operates satellite Mass.)	** 438,500 (C) NCDC Adams,
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A)	171,600 KOB-TV (N)
Alexandria, La.—80 KALB-TV (N,A,C)	108,800
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT	*** 111,800 Walker, Minn.)
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	318,100
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) (KFDA-TV operates satellit Clovis, N. M.)	**1 38,100 KVII-TV (A) te KFDW-TV
Ames-Des Moines, Iowa— WO1-TV (A) KRNT-TV (C) W	93 295,700 HO-TV (N)
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,700
Anderson, S. C. WAIM-TV (A,C)	٠
Ardmore, Okia.—83 KXII (N,A,C)	68,600

Augusta, 6a.—80 WJSF (N,A) WRDW-TV (C,A,N) Austin, Minn.—91 KMMT (A) Austin, Tex.—84 KHFI-TV† KTBC-TV (C,N,A) Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A) Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C) Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes) Baton Rouge, La.—84 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Bay City-Saginaw-Fiint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 KYOS-TV (C) Big Spring, Tex.—91 KWAB-TV (C,A) Billings, Mont.—83 KOOK-TV (C,A) Billings, Mont.—89 KOOK-TV (C,A) Billings, Mont.—80 KOOK-TV (C,	Market & Stations % Penetration Ho	TV iuseholds
MMMT (A) Austin, Tex.—84 150,000 KHFI-TV† KTBC-TV (C,N,A) 1†	Augusta, Ga.—80 WJBF (N,A) WRDW-TV (C,A,N)	= 197,200
B Bakersfield. Calif.—78	Austin, Minn.—91 KMMT (A)	189,700
Bakersfield. Calif.—78 #140,100 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A) Baltimore, Md.—93 #788,100 WBAL-TV (N) WIZ-TV (A) WMAR-TV (C) Bangor, Me.—92 107,500 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes) Baton Rouge, La.—84 253,500 WAFB-TV (C,A) WBRZ (N,A) Bay City-Saginaw-Flint, Mich.—94 422,400 †64,900 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Beaumont-Port Arthur, Tex.—89 176,600 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 *52,300 KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N) Billoin, Miss.—89 48,800		
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WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes) Baton Rouge, La.—84 253,500 WAFB-TV (C,A) WBRZ (N,A) Bay City-Saginaw-Flint, Mich.—94 422,400 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Beaumont-Port Arthur, Tex.—89 176,600 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 *52,300 KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 62,800 KOOK-TV (C,A) KULR-TV (N) Billoxi, Miss.—89 48,800	Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (I	=788,180 C)
WAFB-TV (C,A) WBRZ (N,A) Bay City-Saginaw-Flint, Mich.—94 422,400 †64,900 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Beaumont-Port Arthur, Tex.—89 176,600 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 *52,300 KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 62,800 KOOK-TV (C,A) KULR-TV (N) Billoxi, Miss.—89 48,800	Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,500
#64,900 WJRT (A) WKNX-TV† (C) WNEM-TV (N) Beaumont-Port Arthur, Tex.—89 176,600 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 *52,300 KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 62,800 KOOK-TV (C,A) KULR-TV (N) Biloxi, Miss.—89 48,800	Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	253,500
Beaumont-Port Arthur, Tex.—89 176,600 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) Bellingham, Wash.—91 *52,300 KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N) Billoxi, Miss.—89 48,800		†64,900
KVOS-TV (C) Big Spring, Tex.—91 21,800 KWAB-TV (C,A) Billings, Mont.—83 62,800 KOOK-TV (C,A) KULR-TV (N) Biloxi, Miss.—89 48,800	Beaumont-Port Arthur, Tex.—89	176,600
Billings, Mont.—83 62,800 KOOK-TV (C,A) KULR-TV (N) Biloxi, Miss.—89 48,800	Bellingham, Wash.—91 KVOS-TV (C)	*52,300
KOOK-TV (C,A) KULR-TV (N) Biloxi, Miss.—89 48,800	Big Spring, Tex.—91 KWAB-TV (C,A)	21,800
	Billings, Mont83 KOOK-TV (C,A) KULR-TV (N)	62,800
	Biloxi, Miss.—89 WLOX-TV (A)	48,800
Binghamton, N. Y.—91 245,400 †50,900 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (E)	,	†50,900
Birmingham, Ala.—85 483,700 WAPI-TV (N) WBRC-TV (A)	Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	483,700

- Major facility change in market subsequent to latest county survey measurement date.
- t UHF.
- Incomplete data. t. U H.F. incomplete data.
- ‡ New station; coverage study nat cam-pleted.
- t‡ U.H.F. new station; coverage study not completed,
- * U.S. Coverage only.
- Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)

Asheville, N. C.-Greenville-Spartanburg, 455,800

S. C.—86 45 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A)

Includes circulation of satellite (or booster). *** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellit Williston, N. D., and KMOT	■***49,200 es KUMV-TV Minot, N. D.)
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind	717,400
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,600
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A) (KTVB operates satellite K La Grande, Ore.)	***86,300 TVR-TV
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) W WNAC-TV (A)	1,854,300 IHS-TV† †‡
Bowling Green, Ky. WLTV	‡
Bristol, VaJohnson City-Ki Tenn.—80 WCYB-TV (N,A) WJHL-TV (C	189,500
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite o Tex.)	42,100 f KWTX-TV W aco,
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) W	*606,700 /KBW-TV (A)
Burlington, Vt.—92 WCAX-TV (C)	*172,500

More selling opportunities for you on the West Coast

TELEVISION STATIONS

EUREKA-Ch. 3 MEDFORD-Ch. 5 KLAMATH FALLS-Ch.2



A \$848.985.000 EBI market on the California-Oregon border reached only from within

adam young Inc. New York, Chicago, Atlanta, Boston, Dallas. Detroit, Los Angeles, St. Louis, San Francisco

TV Households
TY (A,C) satellites KUMV-TV nd KMOT Minot, N. D.)
-93 717,400
olis, Ind.)
84 133,600
***86,300 3 (N,A) tellite KTVR-TV
1,854,300 TV (C) WIHS-TV† †‡
‡
n City-Kingsport, 189,500 HL-TV (C,A)
42,100
tellite of KWTX-TV Waco,
*606,700 TV (N) WKBW-TV (A)
*172,500

Market & Stations

Butte, Mont.-85

C Cadillac-Traverse City, Mich.-89 **148,000 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)

KXLF-TV (C,N,A)

Caguas, P. R. WKBM-TV

Cape Girardeau, Mo.-86

Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)

Cedar Rapids-Waterloo, lowa—92

KCRG-TV (A) KWWL-TV (N) WMT-TV (C)

(WCHUT is a satellite to WICS† Springfield,

Charleston, S. C.—79 142 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)

Carlsbad, N. M.—90

KAVE-TV (C,A)

Casper, Wyo.—84 KTWO-TV (N.C.A)

Champaign, III.—91 WCHU† (N) WCIA (C)

% Penetration

T۷

Households

58,700

248,100

14,000

*71,300

=46,000

319,000

342,400

Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSOC-TV (N,A) †‡

Charleston-Huntington, W. Va.—85 429,700 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)

Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A) 221,300

Cheyenne, Wyo.—87 **94,200
KFBC-TV (C,N,A)
(Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)

Chicago, III.—94 WBBM-TV (C) WBKB (A) WCIU† WGN-TV WMAQ-TV (N) 2,378,500

Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N) 135,700

Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N) **=**807,900

Clarksburg, W. Va.—85 WBOY-TV (N,C) 90,600

Cleveland, Ohio-95 1,371,300 KYW-TV (N) WEWS (A) WJW-TV (C)

Colorado Springs-Pueblo, Colo.—90 110,400 KKTV (C) KOAA-TV (N) KRDO-TV (A)

Columbia-Jefferson City, Mo.—87 **136,200 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)

Columbia, S. C.—81	230,500
WOLO-TV† (A) WIS-TV (N) WNOK-TV†	† 40,800 (C)
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	234,800
Columbus, Miss.—75 WCB1-TV (C,A,N)	70,200
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	516,200
Cocs Bay, Ore.—80 KCBY (N)	15,100

Market & Stations

% Penetration

Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)

=117.500

T۷

Households

Dallas-Ft. Worth, Tex.—90 809,500 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)

D

Davenport, Iowa-Rock Island-Moline, 321,800 III.—93 3 WOC-TV (N) WHBF-TV (C) WQAD-TV (A)

Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) WLWD (N,A)

Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A) 329,100

Decatur, Ala.—51 WMSL-TV† (N,C) 146,900 Decatur, III.—83 †130.000 WTVP† (A)

Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N) 407,700

Des Moines-Ames, Jowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)

Detroit, Mich.—95 *1,6 WJBK-TV (C) WKBD-TV† WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.) *1,639,400

Dickinson, N. D.—84 KDIX-TV (C,A) 19,800 Dothan, Ala.—78 WTVY (C,A) 111.500

Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A) 167,000

Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N) 355,700

Ε

Eau Claire, Wis.—91 94,300 WEAU-TV (N,C,A) El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A) 162,200 Elk City, Okla. ‡

Elkhart-South Bend, Ind.-70 †169,200 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)

EI Paso, Tex.—90 *1 KELP-TV (A) KROD-TV (C) KTSM-TV (N)

Market & Stations % Penetration	TV Households
Ensign, Kan.—87 KTVC (C)	41,700
Erie, Pa.—83	182,600
WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	†63,500
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	102,200
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	56,600
Evansville, IndHenderson, Ky.—	86 225,300 †118.100
WEHT-TV† (C) WFIE-TV† (N) WTV	

Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,600
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	160,100
	422,400 †64,900
Florence, Ala.—72 WOWL-TV† (N,C,A)	†23,000
Florence, S. C.—78 WBTW (C,A,N)	153,900
Ft. Dodge, low2—67 KQTV† (N)	†30,500
Ft. Myers, Fla.—83 WINK-TV (A,C)	36,200
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,200

Ft. Wayne, Ind.—82 †186.700 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)

Ft. Worth-Dallas. Tex.—90 809,500 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A) 809.500

Fresno, Calif.—87 #1201,100 KAIL-TV† KDAS† (Hanford) KFRE-TV† (C) KICU-TV (Visalia) KJEO-TV (A) KMJ-TV (N)

G

Glendive, Mont.—80 KXGN-TV (C) 4,000 Grand Junction, Colo.—84 KREX-TV (C,N,A) **30,500 (Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—93 **=**588,000 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Great Fails, Mont.—86 KFBB-TV (C,A) KRTV (N) (Includes CATV homes)

Green Bay, Wis.—94 33 WBAY-TV (C) WFRV-TV (N) WLUK-TV (A) 334,300

- Major facility change in market subsequent to latest county survey measurement date,
- Incomplete data.
- t. U.H.F. incomplete data.
- New station: coverage study not completed.
- †‡ U.H.F. new station; coverage study not campleted.

 * U.S. Coverage only.
- *** Includes circulation of satellite (or booster),
- *** Does not include circulation of satellite.



Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
Greensboro-High Point-Wins N. C.—87 WFMY-TV (C) WGHP-TV (A) \	= 407,40 0	Holyoke-Springfield, Mass WHYN-TV† (A) WWLP† (N) (WWLP† operates satellit		Kansas City, Mo.—91 KCMO-TV (C) KMBC-TV (A)	640,800 WDAF-TV (N)	M	110.000
Greenville-Spartanburg, S. (N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	CAsheville, 455,800 †•	Greenfield, Mass.) Honolulu, Hawaii—87 KGMB-TV (C) KHVH-TV (A) KTRG-TV (Satellitos: KHRC-TV H		Kearney, Neb.—89 KHOL-TV (A) (Operates satellite KHPL-T Neb., and KHQL-TV*** Albi Klamath Falls, Ore.—87	ion, Neb.)	Macon, Ga.—80 WMAZ-TV (C,N,A) Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A)	119,800 266,00 0 †119,6 0 0 WMTV† (N)
Greenville-Washington-New WITN (N) WNBE-TV (A) WNG	=221,100	(Satellites: KHBC-TV H Wailuku to KGMB-TV. KN KHVO-TV Hilo to KHVH; KALA-TV Wailuku to KON	KALU-TV Hilo and	KOTI (A,C) Knoxville, Tenn.—80	27,300 253,300 †49,000	Manchester, N. H.—93 WMUR-TV (A)	161,100 117,000
Greenwood, Miss.—65 WABG-TV (C,A,N)	61,800	Houston, Tex.—90 KHOU-TV (C) KPRC-TV (N) Huntington-Charleston, W.		WATE-TV (N) WBIR-TV (C) \		Mankato, Minn.—89 KEYC-TV (C) Marion, Ind. WTAF-TV†	†‡
н		WCHS-TV (C) WHTN-TV (A) Huntsville, Ala.—45	+ WSAZ-TV (N) ■†21,900	L		Marquette. Mich.—89 WLUC-TV (C,N,A)	62,200
Hannibal, MoQuincy, III.— KHQA (C,A) WGEM-TV (N,A)	91 167,300	WAAY-TV† (A) WHNT-TV† (Hutchinson-Wichita, Kan	_90 ■**366.700	La Crosse, Wis.—90 WKBT (C,A,N)	=114,400	Mason City, Iowa—92 KGLO-TV (C)	173,600
Harlingen-Weslaco, Tex.—7 KGBT-TV (C,A) KRGV-TV (N,A	8 *70,400 A)	KAKE-TV (A) KARD-TV (N) (KGLD-TV Garden City, KC and KOMC-TV Oberlin-Mc	KTVH (C) CKT-TV Great Bend, Cook, satellites to	Lafayette, Ind. WFAM-TV† (C)	†•	Mayaguez, P. R. WORA-TV	•
Harrisburg, III.—87 WSIL-TV (A)	***200,500	KARD-TV; KUPK-TV Garde to KAKE-TV)	en city is satellite	Lafayette, La.—86 KATC (A) KLFY-TV (C,N) (Includes CATV homes)	173,300	Medford, Ore.—90 KMED-TV (N,A) KTVM (C,A)	47,500
(WSIL-TV operates satellite Poplar Bluff, Mo.) Harrisburg, Pa.—84	†136.900	ı		Lake Charles, La.—84 KPLC-TV (N)	110,400	Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WRE Meridian, Miss.—76 WTOK-TV (C,A,N)	498,500 C-TV (C) 119,800
WHP-TV† (C) WTPA† (A) Harrisonburg, Va.—81	79,800	Idaho Falis, Idaho—89 KID-TV (C,A) KIFI-TV (N)	69,600	Lancaster-Lebanon, Pa.—9 WGAL-TV (N) WLYH-TV† (C)		Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-	274,300
WSVA-TV (C,N,A)	·	Indianapolis, Ind.—93 WFBM-TV (N) WISH-TV (C) (See also Bloomington, In		Lansing, Mich.—95 WILX-TV (N) (Onondaga) W.	391,300 JIM-TV (C,N)	Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTV	639,100
Hartford-New Haven-New Bi Conn.—94 WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	ritain, 751,000 †348,300	J		Laredo, Tex.— 79 KGNS-TV (C,N,A)	14,700	Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KV (Monahans)	=108,800
Hastings, Neb89 KHAS-TV (N)	101,000	Jackson, Miss.—75 WJTV (C,A) WLBT (N,A)	= 243,100	La Salle, III. (See Peoria, II Las Vegas-Henderson, Nev KLAS-TV (C) KORK-TV (N) K	—91 60,400	Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	677,4 0 0 †193,000
Hattiesburg, Miss.—79 WDAM-TV (N,A)	= 51,800	Jackson, Tenn.—80 WDXI-TV (C,A)	66,100	Lawton, Okla. (See Wichita	Fails, Tex.)	Minneapolis-St. Paul, Minn.— KMSP-TV (A) KSTP-TV (N) WO	- 92 781,500 CCO-TV (C)
Hays, Kan.—87 KAYS-TV (C) (Operates satellite KLOE-TV	** 65,200 / Goodland, Kan.)	Jacksonville, Fla.—84 WFGA-TV (N,A) WJXT (C,A)		Lebanon, Pa. (See Lancaste	+76 700	Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C.A)	*41,300
Helena, Mont.—84 KBLL-TV (C,A,N)	8,000	Jefferson City-Columbia, M KRCG-TV (C,A) KOMU-TV (I (KRCG-TV operates satelli Sedalia, Mo.)	N,A)	WKYTT (A,C) WLEX-TV† (N,I Lima, Ohio—70 WIMA-TV† (A,N)	†48,600	(KMOT-TV is satellite to KF N. D.)	YR-TV Bismarck,
Henderson, KyEvansville, I WEHT-TV† (C) WF1E-TV† (N)	†118,100	Johnson City-Kingsport, Te Va.—80	ennBristo!, 189,500	Lincoln, Neb.—90 KOLN-TV (C)	**223,700	Missoula, Mont.—86 KGVO-TV (C,A,N)	61,100
Henderson-Las Vegas, Nev KLAS-TV (C) KORK-TV (N) KS	-91 60,400	WCYB-TV (N,A) WJHL-TV (C	C,A)	(Operates satellite KGIN- Neb.)	TV Grand Isla n d,	Mitchell, S. D.—86 Korn-TV (N)	31,800
High Point-Greensboro-Wins	ton Salem,	WARD-TV† (C,A) WJAC-TV (Little Rock, Ark.—83 Kark-TV (n) Katv (a) Kthv	252,600 / (C)	Mobile, Ala.—86 Wala-TV (n) Wear-TV (a) (p Wkrg-TV (c)	278,700 ensacola)
N. C.—87 WFMY-TV (C) WGHP-TV (A) \	=407,400 WSJS-TV (N)	Jonesboro, Ark. KAIT-TV Joplin, MoPittsburg, Kan.	.—88 153,200	Los Angeles, Calif.—93 Kabc-TV (A) KCOP KHJ-TV K KMEX-TV† KNBC (N) KNXT (2,864,500 (POL-TV† †‡ (C) KTLA KTTV	Moline-Rock Island, IIIDave Iowa—93 WQAD-TV (A) WOC-TV (N) WH	321,800
Major focility change quent to latest county ment date.	in market subse- , survey meosure-	KOAM-TV (N,A) KODE-TV (C		Louisville, Ky.—88 Wave-tv (N) Whas-tv (C) Wlky-tv† (A)	459,100 †‡	Monroe, LaEl Dorado, Ark KNOE-TV (C,A) KTVE (N,A)	-78 162, 20 0
† U.H.F. Incomplete data. † U.H.F. incomplete data † New station: squares		KINY-TV (C,A,N)		Lubbock, Tex.—90 KCBD-TV (N) KLBK-TV (C,A)	=134,300	Monterey-Salinas, Calif. (See	
New station; coverage pleted. U.H.F. new station; cocompleted. U.S. Coverage only.	overage study not	K Kalamazoo-Grand Rapids, N	Mich —93	Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700	Montgomery, Ala.—78 WCOV-TV† C) WKAB-TV† (A) WSFA-TV (N)	152,680 =155,500
** Includes circulation booster). *** Does not include circul	1	WKZO-TV (C) WOOD-TV (N)	= 588,000	Lynchburg, Va.—85 WLVA-TV (A)	181,600	Muncie, Ind.—60 WLBC-TV† (N,A,C)	= †24,100

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THE BIG BEAT IS BIG BUSINESS 8pp from June 1965 25¢ each

Numerically, American teen-agers make up the smallest segment of the TV audience. Monetarily, smallest segment of the TV audience. Monetarily, these same teen-agers spring for \$12 billion a year. Television has always programed for the tots but has generally ignored 12- to 17-year-olds—until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along.

THE SURGE OF TV'S EARLY YEARS 12bb from December 1964

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. Eighty-one charts depict television's past, present and future.

COMMUNITY ANTENNA TELEVISION

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In June 1962, it was clear that broadcasters could
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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

855 from May 1964

Septrom May 1964

25¢ each
For almost two years TELEVISION MAGAZINF examined 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 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. these major media.

PUTTING A PRICE ON TELEVISION MARKETS 4pp from May 1964

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.

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 a plenty 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.

TELEVISION MAGAZINE

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Market & Stations τv Households

Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N) 476,000

New Bern-Greenville-Washington, **=221.10**€ N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)

New Haven-New Britain-Hartford.

Conn.—94 WHCT+ WHNB-TV+ (N) 751,000 †348,300 WNHC-TV (A) WTIC-TV (C)

456,900 New Orleans, La --- 88 WDSU-TV (N) WVUE (A) WWL-TV (C)

New York, N. Y.—94 5,561,900 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX-TY

Newark, N. J. WNJU-TV† (Linden) †±

Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A) 338.400

North Platte, Neb.—88 KNOP-TV (N) 26.800

0

Oak Hill, W. Va.—83 WOAY-TV (C) 83 800

Oakland-San Francisco, Calif.—91 1,366,100 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU

Odessa-Midland, Tex.—89 =1 KMID-TV (N) KOSA-TV (C) KVKM-TV (A)

Okłahoma City, Okła.—90 KOCO-TV (A) KWTV (C) WKY-TV (N) 357,900

Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C) 334 200

Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A) 329,100

Ottumwa, Iowa—89 KTVO (C,N,A) 102,300

Р

Paducah, Ky.---85 WPSD-TV (N) **=202,400**

Panama City, Fla.-81 **=95,200** WJHG-TV (N.A)

Parkersburg, W. Va.--54 WTAP-TV† (N.C.A) †24,600 Pembina, N. D.—79 KCND-TV (A,N) *13,900

Peoria, III.—78 **176,600 WEEK-TV† (N) WMBD-TV† (C) WTYH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, III.)

Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WIBF-TV† WRCV-TV (N)

Phoenix-Mesa, Ariz.—88 274,300 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)

Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A) 153,200

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Market & Stations

τv Households

Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAF (A) 1,264,700

Plattsburg, N. Y.—93 WPTZ (N.A) **■*134 000**

Poland Spring, Me.—93 *: WMTW-TV (A) (Mt. Washington, N. H.) *394.800

Ponce, P. R. Wrik-TV Wsur-TV

Port Arthur-Beaumont, Tex.—89 1 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N) 176,600

Portland, Me.—93 WCSH-TV (N) WGAN-TV (C) 239.100

Portland, Ore.—90 50 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV 502,700

Presque Isle, Me.—90 WAGM-TV (C.A.N) 24,000

Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) 884,100 (New Bedford, Mass.)

Pueblo-Colorado Springs, Colo.—90 110,400 KKTV (C) KOAA-TV (N) KRDO-TV (A)

Q

Quincy, III.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A) 167,300

R

355,700 Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)

Rapid City, S. D.—86 ***60,100 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.)

Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A.N) 135,700 Reno, Nev.—86 KCRL (N) KOLO-TV (A.C) 52,800

Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) 308.300 (Petersburg, Va.)

Riverton, Wyo.—84 KWRB-TV (C,A,N) 13,600

Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N) 338,300

Rochester, Minn.-92 152,900 KROC-TV (N)

Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N) 339,000

225,500 †112,700 Rockford, III.—94 WREX-TV (A,C) WTVO† (N)

Rock Island-Moline, Ill.-Davenport, 321,800 lowa--93 Whbf-TV (C) Woc-TV (N) WQAD-TV (A)

Rome-Utica, N. Y. (See Utica)

Market & Stations % Penetration

TV Households

Roseburg, Ore.-88 19,600 KPIC (N)

Roswell, N. M.—91 KSWS-TV (N.C.A) **=19,500**

S

Sacramento-Stockton, Calif,-92 614.000 KCRA-TV (N) KOVR (A) KXTV (C)

Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N) 422,400 †64,900

St. Joseph, Mo.—89 KFEQ-TV (C) 147.300

St. Louis, Mo.—92 853,900 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)

St. Paul-Minneapolis, Minn.—92 781,500 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV

St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C) 491,600 †304,800

St. Thomas, V. I. WBNB-TV (C,N,A)

Salina, Kan. KSLN-TV† (A)

Salinas-Monterey, Calif.-90 **264,900 KSBW-TV (C,N)
(See also San Jose, Calif.)
(Includes circulation of optional satellite,
KSBY-TV San Luis Obispo)

†35,000 Salisbury, Md.—66 WBOC-TV† (A,C,N)

296,100 Salt Lake City, Utah-89 KCPX (A) KSL-TV (C) KUTV (N)

San Angelo, Tex.—85 29,700 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene,

San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N) **=365,500**

San Diego, Calif.—94 *371,500 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)

San Francisco-Oakland, Calif,—91 1,366,100 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU

360,300 San Jose, Calif.-93 KNTV (A,N) (See also Salinas-Monterey, Calif.)

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

Major facility change in morket subsequent to latest county survey measurement date.
 t 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.

booster).

TELEVISION MAGAZINE / JULY 1965

** Includes circulation of satellite (or *** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
San Luís Obispo, Calif. (See Salinas-Monterey)		T		Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOP-TV (C) WI	9 58,400 †‡	Z	
Santa Barbara, Calif.—91 KEYT (A,N)	95,800	Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOI KTNT-TV KTVW-TV	* 613,900 Mo-TV (A)	Washington-Greenville-New N. C.—83		Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	≡ †26,0 0 0
Santa Maria, Calif. KCOY-TV (N,C)	#	Tallahassee, FlaThomasvillo WCTV (C,A)	e, Ga .—77 165,800	WITN (N) WNBE-TV (A) WNC Waterbury, Conn.		TV MARKETS 1-channel markets	
Savannah, Ga.—81 WSAV-TV (N,A) WTOC-TV (C,A)	118,100	Tampa-St. Petersburg, Fla.— WFLA-TV (N) WSUN-TV† (A)	-88 491, 6 00 †304,800	WATR-TV† (A) Waterloo-Cedar Rapids, low:		2-channel markets 3-channel markets 4-channel markets	59 71
Schenectady-Albany-Troy, N. Y. WAST (A) WRGB (N) WTEN (C) WTEN operates satellite Mass.)	**438,500	WTVT (C) Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A)	™ ***143,000	KCRG-TV (A) KWWL-TV (N) W Watertown-Carthage, N. Y. (See Carthage)		5-channel markets 6-channel markets 7-channel markets	
Scranton-Wilkes-Barre, Pa.—8 WBRE-TV† (N) WDAU-TV† (C) V		(KWTX-TV operates satellite Tex.) Terre Haute, Ind.—91	KBTX-TV Bryan,	Wausau, Wis.—91 WAOW-TV (A) WSAU-TV (C,N	141,500)	9-channel markets 10-channel markets	
(Includes CATV homes) Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO	*613,900	WTHI-TV (C,A,N) Texarkana, Tex.	152,000	Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A		Total Markets	581
KTNT-TV KTVW-TV		(See Shreveport) Thomasville, GaTallahassee	. Fla.	West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	118,500	Total U. S. Stations (Includes 42 satellites) Non-U. S. Stations	
Selma, Ala.—76 WSLA-TV (A)	11,200	(See Tallahassee) Toledo, Ohio—94	415,500	Weston, W. Va.—84 WDTV (A)	93,800	Stations in U.S. possessio	ns 10
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarka KTBS-TV (A)	=299,600 ana, Tex.)	WSPD-TV (A,N) WTOL-TV (C,1) Topeka, Kan89		Wheeling, W. VaSteubenvil WSTV-TV (C,A) WTRF-TV (N,A		 Major facility change quent to latest county ment date. U.H.F. 	n market subse- survey measure-
Sioux City, Iowa—90 KTIV (N,A) KVTV (C,A)	168,100	WIBW-TV (C,A,N) Traverse City-Cadillac, Mich.	.—89 **148,000	Wichita-Hutchinson, Kan.—9 KAKE-TV (A) KARD-TV (N) KT (KGLD-TV Garden City, KCK	VH (C)	 Incomplete data. U.H.F. incomplete data New station; coverage 	
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters ence, S. D., and KPLO-TV R	**233,600 KDLO-TV Flor-	WPBN-TV (N,A) WWTV (C,A) (WPBN-TV operates satellite boygan; WWTV operates sa Sault Ste. Marie, Mich.)	e WTOM-TV Che- tellite WWUP-TV	and KOMC-TV Oberlin-McCo to KARD-TV; KUPK-TV Gard lite to KAKE-TV)	ok are satellites	pleted. †‡ U.H.F. new station; co- completed * U.S. Coverage only. ** Includes circulation	
South Bend-Eikhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) V	†1 6 9,20 0	Trov-Albany-Schenectady, N. WAST (A) WRGB (N) WTEN (C (WTEN operates satellite	Y.—93) **438,500 WCDC Adams,	Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KS (Lawton)	148,800 GWO-TV (A)	booster). *** Does not include circula	ntion of sarellite.
Spartanburg-Greenville, S. C <i>I</i> N. C.—86 WFBC-TV (N) WISE-TV† (N)	Asheville, 455,800	Mass.) Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KV	119,800 (OA-TV (N)	Wilkes-Barre-Scranton, Pa.— WBRE-TV† (N) WDAU-TV† (C (Includes CATV komes)		WTRF-TV	STORY BOARD
WLOS-TV (A) WSPA-TV (C) Spokane, Wash.—89	277,900	Tuisa, Okia.—89 KOTV (C) KTUL-TV (A) KVOO-	347,900 TV (N)	Williston, N. D.—84 KUMY-TV (N) (KUMY-TV is a satellite marck, N. D.)	34,300 of KFYR-TV Bis-	indicated wilf a house standards of does that	approval is quick with the word ''in a doesn't meet to of our great societ mean it's an 'o
KHQ-TV (N) KREM-TV (A) KXLY [.] Springfield, III.—7 <i>1</i>	-TV (C) **†176,000	Tupelo, Miss.—77 WTWV	58,400	Wilmington, N. C.—80 WECT (N,A,C) WWAY-TV (A)	125,200	"IN"* house? SIGN ON A BIRDBATH Cheep!"	
WICSŤ (N) (Operates satellites WCHU† (WICD-TV† Danville, III.)		Twin Falls, Idaho—92 KMVT (C,A,N)	33,200	Winston-Salem-Greensboro-F N. C.—87	ligh Point, ■407.400	Wheeling-Steu CUT-UP! The pizza parlo "Do you want this large or twelve pieces?" The pi "Oh, eight pieces will be	benville r proprietor aske pizza cut in eig zza patron replie
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) WWLP† operates satellite	·	Tyler, Tex.—83 KLTV (N,A,C)	135,000	WFMY-TV (C) WGHP-TV (A) V Worcester, Mass.	VSJS-TV (N)	"Oh, eight pieces will be twelve." Upper Ohio Valley UPS AND DOWNS! There's horseback ride to make	TV Market
field, Mass.)		U		WJZB† (N)		National Report Floring National Report TO JOLLY PATIE the big happy family at big happy family at hom	Dotes
Springfield, Mo.—84 KTTS-TV (C,A) KYTV (N,A)	155,700	Utica-Rome, N. Y.—93 WKTV (N,A)	162,400	Υ		cates an ulcer." Petry Coded R INS AND OUTS! "Hope today," said mama kang, the children have to play in	
Steubenville, Ohio-Wheeling, W WSTV-TV (C,A) WTRF-TV (N,A)	378,800	,,		Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (**† 101,200 A,N)	the children have to play in Wheeling w IVY LAGGER a Harvo a bare trap.	trf-tv
Stockton-Sacramento, Calif.— KCRA (N) KOVR (A) KXTV (C)	92 614,000	V Valley City-Fargo, N. D.—87	1 60 ,100	(KIMA-TV† operates sat Lewiston, Idaho, KEPR-TV KNDO-TV† operates sate Richland, Wash.)	ellites KLEW-IV † Pasco, Wash.; ellite KNDU-TV†	Tops in Pron AMERICANS CARRY their last year they drank of beer.	share of the lot two billion gallo
Superior, WisDuluth, Minn.— KDAL-TV (C,A) WDSM-TV (N,A)		KTHI-TV (Å) KXJB-TV (C) WD;		York, Pa.—58 WSBA-TV† (C,A)	†45,700	wtrf-tv Whe STATISTICS show there a America than bathtubs . you don't have to be clea	re more TV sets , that proves th n to be entertaine
Sweetwater, Tex.—91 KPAR-TV (C,A)	59,100	w		Youngstown, Ohio—68 WFMJ-TV† (N) WKBN-TV† (C	† 182,500) wyty† (A)	See your Petr *SELLING the Wheeling-S dience is not only our bus sure. The audience react most-pleasing to alert ad	iness, it's our pfe on we develop vertisers, too. We
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WS (WSYR-TV operates satellite W	*482,000 YR-TV (N) /SYE-TV Elmira	Waco-Temple, Tex.—87 KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite	=***143,000	(Includes CATV homes) Yuma, Ariz.—84	=30,600	CHANNEL SEVEN	WHEELING,



THE GREAT BIG PANIC BUTTON IN THE SKY

In the three months that it has been in operation, the Early Bird satellite has proved the technological feasibility of wide-range television transmission. It is only a matter of time—less, certainly, than the remaining term of the average vice president's mortgage—before more sophisticated versions of Early Bird can be made to hang in space and generate television signals receivable in every dwelling in the United States.

The implications boggle the imagination.

One friendly neighborhood space station, operating on astro-channel 2, could do the work now done collectively by wcbs-tv New York, wbbm-tv Chicago, knxt Los Angeles and the some 40 other earthling stations that now occupy that frequency in the United States. In fact the space station could do more. It could reach all the many places that no present channel 2 station reaches and all the places now out of range of any television signal. Astrochannel 2 would be as handily available to the Ozark mountaineer and the Wyoming sheepherder as to the Park Avenue psychiatrist.

One space station could provide the total network service now provided by ABC-TV or CBS-TV or NBC-TV plus the 200-odd stations affiliated with each. Three space stations, it requires no computer to calculate, could supply all the network service now supplied by all three networks and all their affiliates. The cost of building the station and putting it in orbit would be considerably less than that of buying an existing VHF in a major market. Brigadier General David Sarnoff, RCA chairman, has put a probable price tag of \$10 million on a full-feathered Early Bird and \$5 million on the ground station that would pump signals up to the satellite for relay to home receivers. The \$15 million package price for a transmission system capable of saturating the nation looks like nickels and dimes when compared to the \$20.5 million that Cox Broadcasting Company paid for one station, wiic Pittsburgh, in the most recent transfer of a big-city VHF network affiliate. The disparity in costs is even wider than those figures

indicate. Sarnoff was speaking of a satellite that would contain three space stations—capable of blanketing the United States with three complete network schedules.

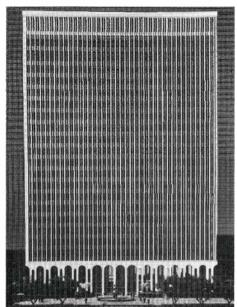
To television venturers the economic attractions of satellite television have already become apparent. Leonard Goldenson, president of ABC Inc., has proposed to launch a private satellite to feed ABC-TV's affiliated stations, replacing circuits now supplied by AT&T. The signals generated by Goldenson's bird would be too weak to be picked up by home antennas but strong enough to be used by stations that installed special receiving arrays. Goldenson figures to save \$6 million in network distribution charges just in the first year of operation of such a system.

If Goldenson pursues his plan, the other networks can hardly stay aloof, and neither can AT&T nor the Communications Satellite Corp., which was created by federal law to operate commercial transmissions in the sky. The first resolution of national policy on the use of satellites for domestic television transmission will probably emerge from Goldenson's proposal. If such use is to be permitted at all, will it be a substitute for AT&T network service, an operation owned by the networks themselves or by Comsat, or a function assigned to some kind of consortium in which all interested parties participate?

Those questions by themselves will be difficult enough to answer, but they are likely to look easy when conflicting interests within the television and communications businesses and the government come to grips with the larger problem of satellite-to-home TV.

Is it in the national interest to permit some space stations to operate, serving the whole country, and if so, who is to own them? Can a mixture of space stations and conventional stations be created under circumstances that will be viable for both?

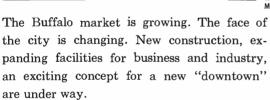
Before those questions are answered, Early Bird may begin to look like the forerunner of a breed of canary that may be big enough to swallow the cat.



Manufacturers and Traders Trust Company Building



the place to grow with growing Buffalo



This activity reflects the vitality of this community and the prosperity of its people. It represents, too, a tremendous buying potential that can best be tapped through the



Erie County Savings Bank and Downtown Shopping



Merchants Mutual Insurance Company Building

coverage and penetration of the market's major selling medium — WBEN-TV.

WBEN-TV pioneered television in Western New York — and has maintained leadership both in share of audience and audience loyalty. Channel 4 comes in strong and clear in 18 counties of Western New York and Northwestern Pennsylvania. It's a market that last year topped over 4.1 billions in retail sales.

Want to go places and grow? Go on Channel 4 . . . in going, growing Buffalo

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Fifteen minutes before their home looked like this, the Bohknes were watching television. And we are very glad they were.

On Sunday evening, April 11th, the Bohkne family was watching "Lassie" on WISH-TV, unaware that a severe storm was racing through North Central Indiana.

Suddenly our tornado warning interrupted the show.

Mr. Bohkne immediately cleared the access to the crawl space under the house.

As the family saw the funnel cloud coming across the sky,

Mr. Bohkne helped his wife, baby, young son and daughter CORINTHIAN into the crawl space. Minutes later, the house was completely demolished as you see it here.

It's good to know that the Bohkne family, like millions of families everywhere, are safeguarded by community responsibility in broadcasting.

The Corinthian stations take pride in being a part of it.









