

TELEVISION
THE MANY PLACES TO DO BUSINESS IN TELEVISION AROUND THE WORLD

ТЕЛЕВИЗИЯ
תעודת עיתונות
FJERN SYN
OUTDOOR: THINGS COULD BE BETTER FOR THE OLDEST MEDIUM OF ALL

TELEVISION
ĐIỆN THỊ TELEVISIONE
تلفزيون
TELEVISION'S 5-YEAR TRACK RECORD WITH THE TOP 50 ADVERTISERS

TH ΛΕΟΡΑΣΙΑ
テレビジョン TELEVISION
 Fernsehen है ली वी यन
CLOSEUP: OREN HARRIS, THE MAN TO KEEP AN EYE ON IN WASHINGTON

BIG NEWS

For People Who Believe In **QUALITY!**

NEWSFILM STATION

OF THE
YEAR

AWARDED TO

KPRC-TV

Houston, Texas

In The

20th ANNUAL

PICTURES OF THE YEAR
NEWSFILM COMPETITION

Sponsored By

NATIONAL PRESS PHOTOGRAPHERS
ASSOCIATION

UNIVERSITY of MISSOURI
SCHOOL of JOURNALISM

THE WORLD BOOK
ENCYCLOPEDIA

June

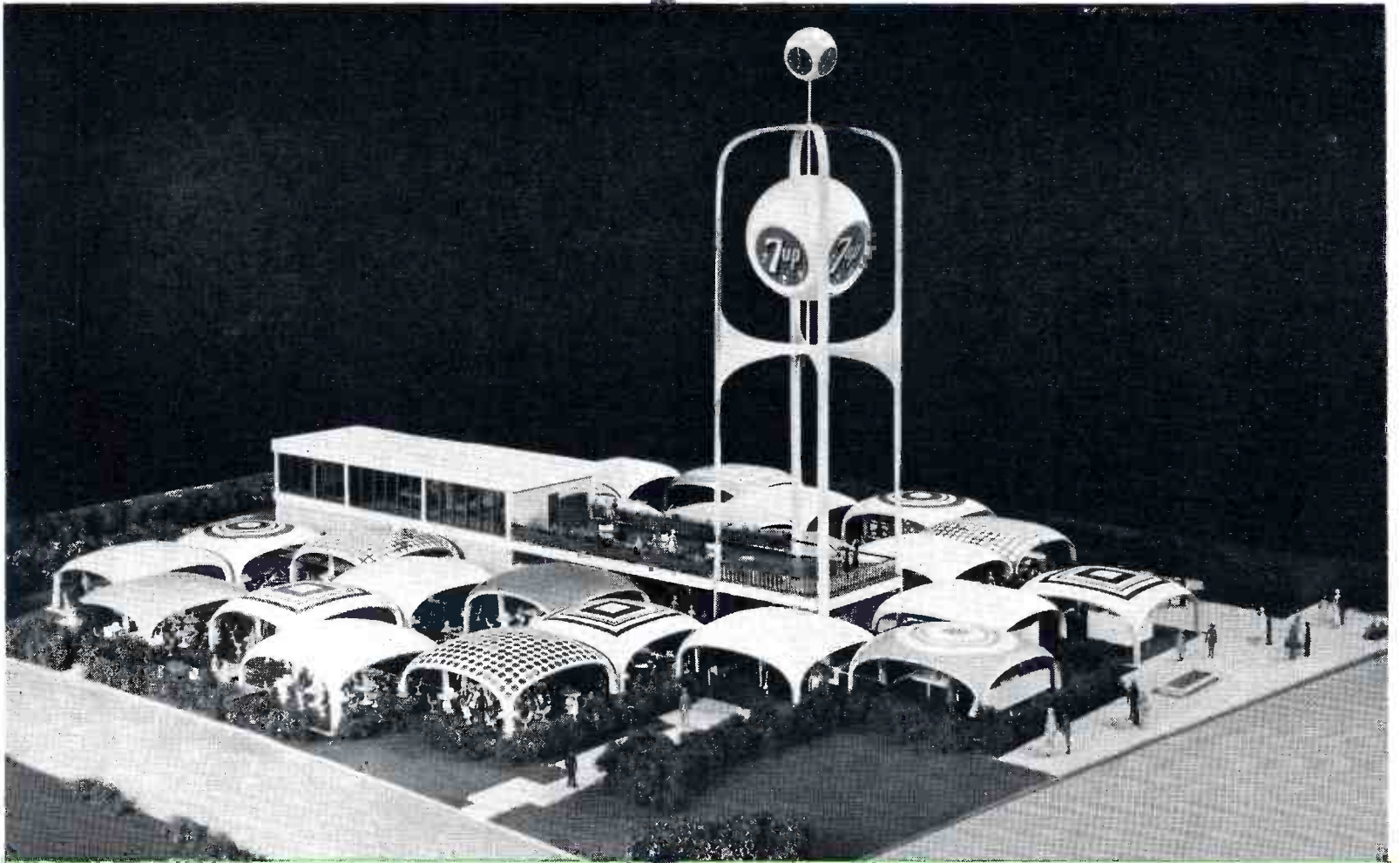
1963

SPOT TV

MODERN SELLING IN MODERN AMERICA

Test market buys and saturation schedules with Spot Television are two dramatic ways in which successful national advertisers are meeting today's sales problems. An increasing number of firms are discovering that Spot TV advertising delivers results far faster than other media. These quality stations offer the best of Spot Television in their markets.

| | | | |
|---------|----------------------|---------|-----------------------|
| KOB-TV | Albuquerque | WVUE | New Orleans |
| WSB-TV | Atlanta | WTAR-TV | Norfolk-Newport News |
| KERO-TV | Bakersfield | KWTV | Oklahoma City |
| WBAL-TV | Baltimore | KMTV | Omaha |
| WGR-TV | Buffalo | KPTV | Portland, Ore. |
| WGN-TV | Chicago | WJAR-TV | Providence |
| WFAA-TV | Dallas | WTVD | Raleigh-Durham |
| KDAL-TV | Duluth-Superior | WROC-TV | Rochester |
| WNEM-TV | Flint-Bay City | KCRA-TV | Sacramento |
| KPRC-TV | Houston | KUTV | Salt Lake City |
| WDAF-TV | Kansas City | WOAI-TV | San Antonio |
| KARK-TV | Little Rock | KFMB-TV | San Diego |
| KCOP | Los Angeles | WNEP-TV | Scranton-Wilkes Barre |
| WISN-TV | Milwaukee | KREM-TV | Spokane |
| KSTP-TV | Minneapolis-St. Paul | WTHI-TV | Terre Haute |
| WSM-TV | Nashville | KVOO-TV | Tulsa |



TELEVISION DIVISION

EDWARD PETRY & CO., INC.

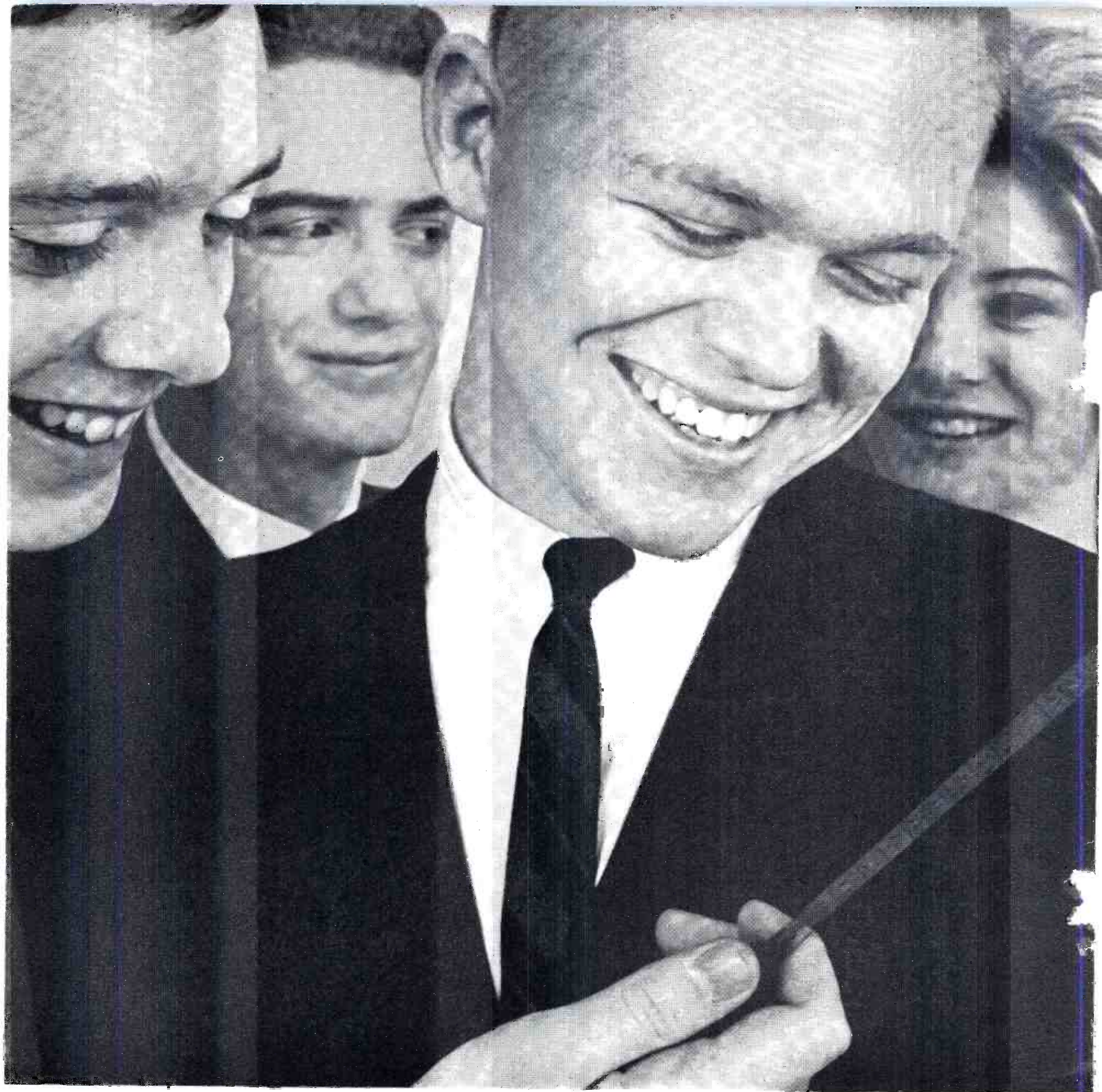
THE ORIGINAL STATION REPRESENTATIVE

MODEL OF SEVEN-UP INTERNATIONAL SANDWICH
PAVILION, NEW YORK WORLD'S FAIR 1964-65

NEW YORK • CHICAGO • ATLANTA • BOSTON

DALLAS • DETROIT • LOS ANGELES

SAN FRANCISCO • ST. LOUIS



PILLARS OF THE COMMUNITY:

**teenagers,
non-delinquent**



Ever stayed awake nights wondering about a teenage son or daughter?

Don't.

Most teenagers are a lot like these Junior Achievers on WANE-TV's "Teen 15" program—basically sound, able citizens.

They handle the whole show from script to airwaves—plan, write, design sets, act, announce and direct, with only occasional backstopping from WANE staffers.

They even sell commercials to local advertisers—and, the way things look now, might

soon be able to pay a 6¢ dividend to their 278 shareholders.



"Teen 15," with all its freshness and charm and warm appeal, helps build a rapport between station and community that is unique.

So do other youth programs on CORINTHIAN air like "The College Choice," "Science Is Fun," "Crime and the Student," "Spotlight on Youth," "School Showcase."

Teenagers who don't make the lurid headlines are the important ones in any community—and CORINTHIAN stations program with them very much in mind.



REPRESENTED BY H-R

-  **KHOU-TV**
HOUSTON
-  **KOTV**
TULSA
-  **KXTV**
SACRAMENTO
-  **WANE-TV**
FORT WAYNE
-  **WISH-TV**
INDIANAPOLIS
-  **WANE-AM**
FORT WAYNE

THE CORINTHIAN STATIONS

RESPONSIBILITY IN BROADCASTING

TELEVISION

THE MARKET OVER THERE *There is now more TV abroad than at home, and the U.S. television industry is following its advance with more than curious interest. Each new market is a potential customer for American exports—programs, equipment, know-how, investment. A revisit to a major area of TV business and opportunity* **43**
Plus a complete listing of all TV facilities outside the United States **85**

THE MEDIA COMPETITION: OUTDOOR *Beset on all sides by opponents both public and professional, the oldest and smallest of the national media has as much trouble staying on the map as it does selling itself to advertisers. Outdoor's growth over the past decade has been only slight, and in the past two years sales have been off. But better days may yet lie ahead as new blood, new ideas take hold. No. 4 in TELEVISION's series on the media competition* **50**

FOOTNOTE ON PAY TV *As part of its pay TV series published in the April and May issues this year, TELEVISION asked readers to select the programs, from an actual schedule, they'd pay money to see on pay TV. The results are on page* **54**

THE TOP 50 ADVERTISERS *An exclusive compilation, for the second straight year, of the leading advertisers of the past five years in six measured media, tracing how television has come to be the most important national medium of most large advertisers* **56**

CLOSEUP: OREN HARRIS *The chairman of the House Commerce Committee has become the most important man in Washington to the television industry. Over the past six years his hand has been felt, in no uncertain manner, at the FCC, at the networks, at stations, among production companies. He's done more to discipline the industry than any other outside influence, yet broadcasters seemingly hold him in awe. A depth investigation of the man and the paradox* **64**

DEPARTMENTS

| | | | | | |
|-----------------------------|-----------|--------------------|-----------|-------------------------------|------------|
| FOCUS ON BUSINESS | 9 | PLAYBACK | 32 | FOCUS ON TELEVISION | 40 |
| FOCUS ON NEWS | 17 | LETTERS | 38 | TELESTATUS | 109 |
| FOCUS ON PEOPLE | 28 | | | EDITORIAL | 114 |

TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

Sol Taishoff President
 Kenneth Cowan Vice President
 H. H. Tash Secretary
 B. T. Taishoff Treasurer

Advisory Board—Broadcasting Publications Inc.

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

TELEVISION MAGAZINE

Sol Taishoff Editor and Publisher
 Managing Editor Donald V. West Kenneth Cowan Vice President-Business Manager
 Senior Editor Albert R. Kroeger Frank Chizzini Advertising Director
 Associate Editor Morris J. Gelman Robert T. Fennimore Advertising Representative
 Staff Writer Deborah Haber Jack L. Blas Adv. Production/Office Mgr.
 Production Editor Irene R. Silver Eileen Monroe Secretary to the Vice President
 Editorial Assistant Francine Hand Carol Meola Assistant
 Art Director Stanley White Harriette Weinberg Subscriptions

Cover • It may come as a surprise to many to find that there are at least 102 other ways to spell television—one for each of the countries where stations are now operating outside the U.S. Twelve of those ways are on this month's cover. You'll find the translations on page 40. You'll find the full story of the television markets abroad on page 43.

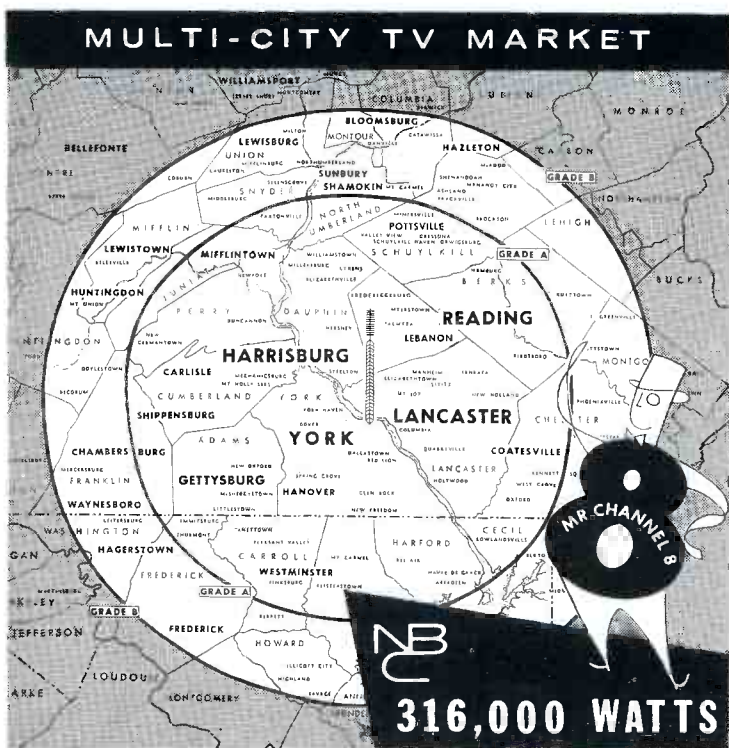


Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York 22, N. Y. Telephone PLaza 3-9944. Single copy, 50cents. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada \$5.50; elsewhere, \$6.00. Printing Office: 3110 Elm Ave., Baltimore, Md. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1963 by Television Magazine Corp.





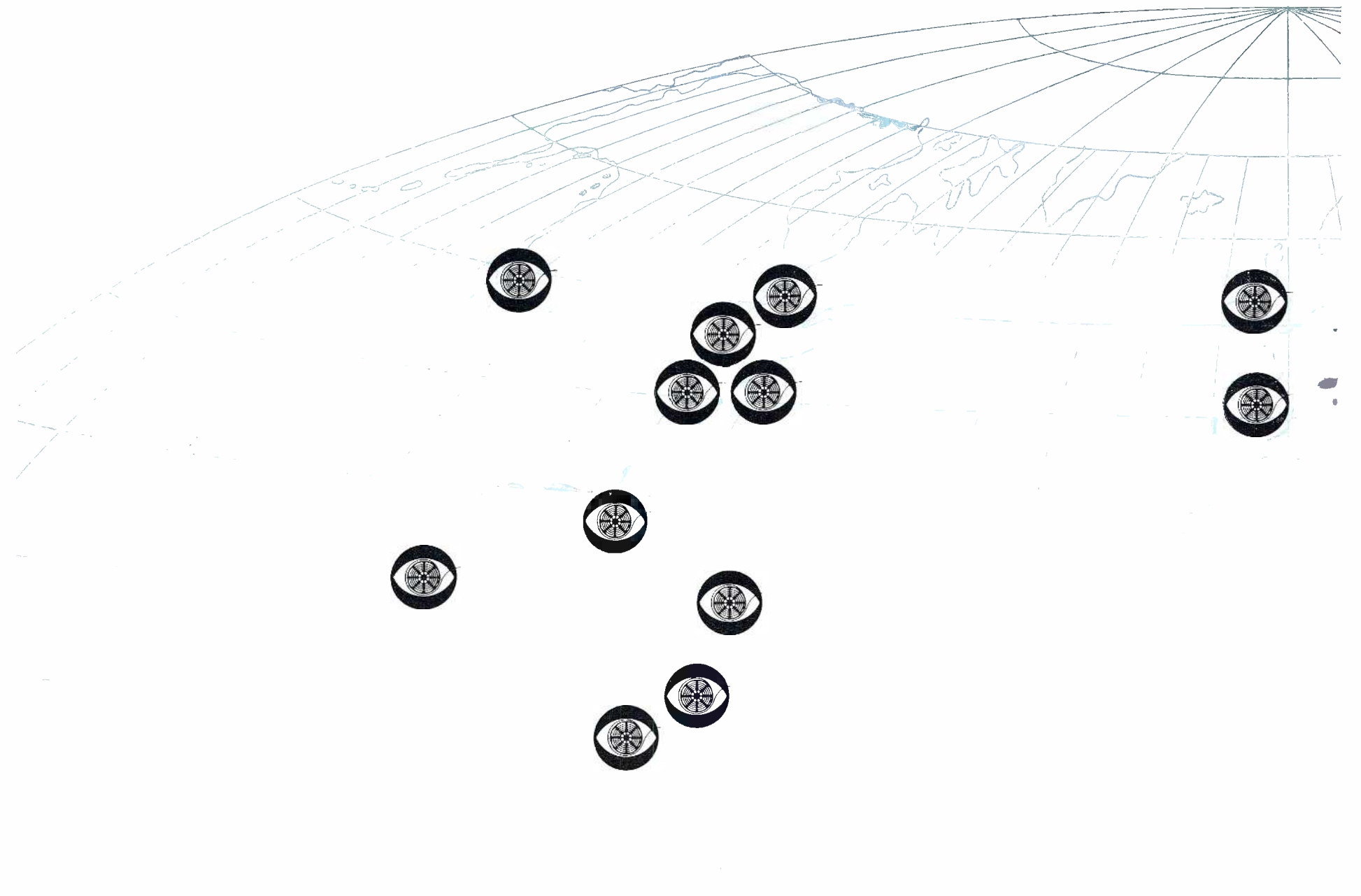
provides the power that makes the sale



In this multi-city market, an advertising schedule without WGAL-TV is like a **MOBILE HOME WITHOUT A CAR**. Put the full sales power of Channel 8 back of your product. WGAL-TV is the only single medium that reaches the entire market and delivers viewers in far greater numbers than all other stations combined.

WGAL-TV
Channel 8
Lancaster, Pa.
 STEINMAN STATION • Clair McCollough, Pres.

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



| | |
|------------------------|--------------------------------------|
| NEW YORK, USA | CBS Films Inc. |
| NEW YORK, USA | Sekiya International New York Inc. |
| TORONTO, CANADA | Page One Limited |
| CALGARY, CANADA | Page One Limited |
| MONTREAL, CANADA | Page One Limited |
| PARIS, FRANCE | Agence Française de Television |
| ZURICH, SWITZERLAND | CBS (Europe) SA |
| DUSSELDORF, GERMANY | CBS (Europe) SA |
| ROME, ITALY | CBS (Europe) SA |
| LONDON, ENGLAND | CBS Limited |
| STOCKHOLM, SWEDEN | Wilfrid Fleisher |
| MADRID, SPAIN | Television Interamericana SA |
| BEIRUT, LEBANON | Medravisión |
| SYDNEY, AUSTRALIA | CBS Films Pty. Ltd. |
| CORAL GABLES, USA | Television Interamericana SA |
| CARACAS, VENEZUELA | Television Interamericana SA |
| BOGOTA, COLOMBIA | Television Interamericana SA |
| SAN JUAN, PUERTO RICO | Television Interamericana SA |
| MEXICO, D.F., MEXICO | Television Interamericana SA |
| MONTEVIDEO, URUGUAY | Television Interamericana SA |
| TOKYO, JAPAN | Sekiya & Co. Ltd. |
| OSAKA, JAPAN | Sekiya & Co. Ltd. |
| SÃO PAULO, BRAZIL | Duas Americas Televisao Filmes SA |
| SEOUL, KOREA | Taiyang Trading Co. Ltd. |
| SALISBURY, S. RHODESIA | African Films & Features (Pvt.) Ltd. |





WORLD-WISE!

**CBS Films,
with 25
international
offices and
representatives
strategically
located
throughout
the world—
from New York
to Tokyo,
from London to
Sydney—is now
distributing 78
properties in
64 countries
outside the U.S....
at the rate of
more than 2,000
half-hours each
week all told!**

CBS FILMS

For the fourth consecutive year Charlotte's WSOC-TV dominates awards in annual Southern News Photography Competition

Do you like to look at the news? Hear about it? If you were one of the some three million people within our viewing area, chances are you would satisfy your liking by setting your dial on Channel 9. Charlotte's WSOC-TV is the news station of the Carolinas.

This year, WSOC-TV cameramen swept eight of the ten first and second place awards offered in the competition open to television photographers throughout the South. This brand of local and regional reporting awards advertisers, too. With big audiences; dependable, able to buy. Let this great area station of the nation induce them to buy from you. Schedule WSOC-TV.

JOHN CLIFFORD

Named "Southern TV Photographer of the year"
1st—General News Film, "Gantt at Clemson"
1st—Feature News, "Last Day of Summer"

MIKE O'HARA

1st—Sports News, "Round the Mountain"

BOB MORSE

2nd—Sports News, "Tally Ho!"

GEORGE CARRAS

2nd—Feature News, "River Boat"

JOHN CLIFFORD—STEVE DELANEY

1st—Team Filming, "The Lord is Dead"

STEVE DELANEY—FRED BARBER

2nd—Team Filming, "Storm"



WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton, WIOD, Miami

FOCUS ON BUSINESS

The siren call of all those statistics is harkened to by television, also

Americans are the most statistically-minded people in history. Everything that concerns them ultimately breaks down to numbers. The Russian's missile strength compared to ours. Who's better, Mickey Mantle or Willie Mays? The reasons for Jayne Mansfield's popularity.

American business, in particular, revolves around numbers. Probably this is so because American business is so introspective, so self-examining, so concerned with what and how it's doing from minute-to-minute, that it can't breathe freely until it knows what the statistics say.

There was once a fruit-and-vegetable man named Bernie (his slogan: "I'm no poet but when you eat my fruit and

vegetables you know it") who had a store in the waterfront section of Brooklyn.

"Bernie," you'd say, "how's business?" "Business is good," he'd say. "In the morning I got a whole stand full of stuff, at night I've got nothing. Business is good."

Or he'd say, "Business is bad. Nobody wants the tomatoes. Nobody wants the apples. All they want is strawberries and strawberries I ain't got."

No numbers were necessary for Bernie. He gauged his economic condition strictly by the laws of supply and demand. Nobody had to tell him how his business was doing. But the rest of the country is not so fortunate. Somebody is always telling the nation's business how it's doing.

■ Take the stock market. Early last month stockholders were told that on the average stocks have shown a solid gain of 21% since the minor crash of 1962. Individual stock groups have scored impressive gains from the end of May period 1962 to the end of May last. Autos speeded up 44%. Air transports zoomed 49%. The fertilizer group—up 46%—has that sweet smell of success.

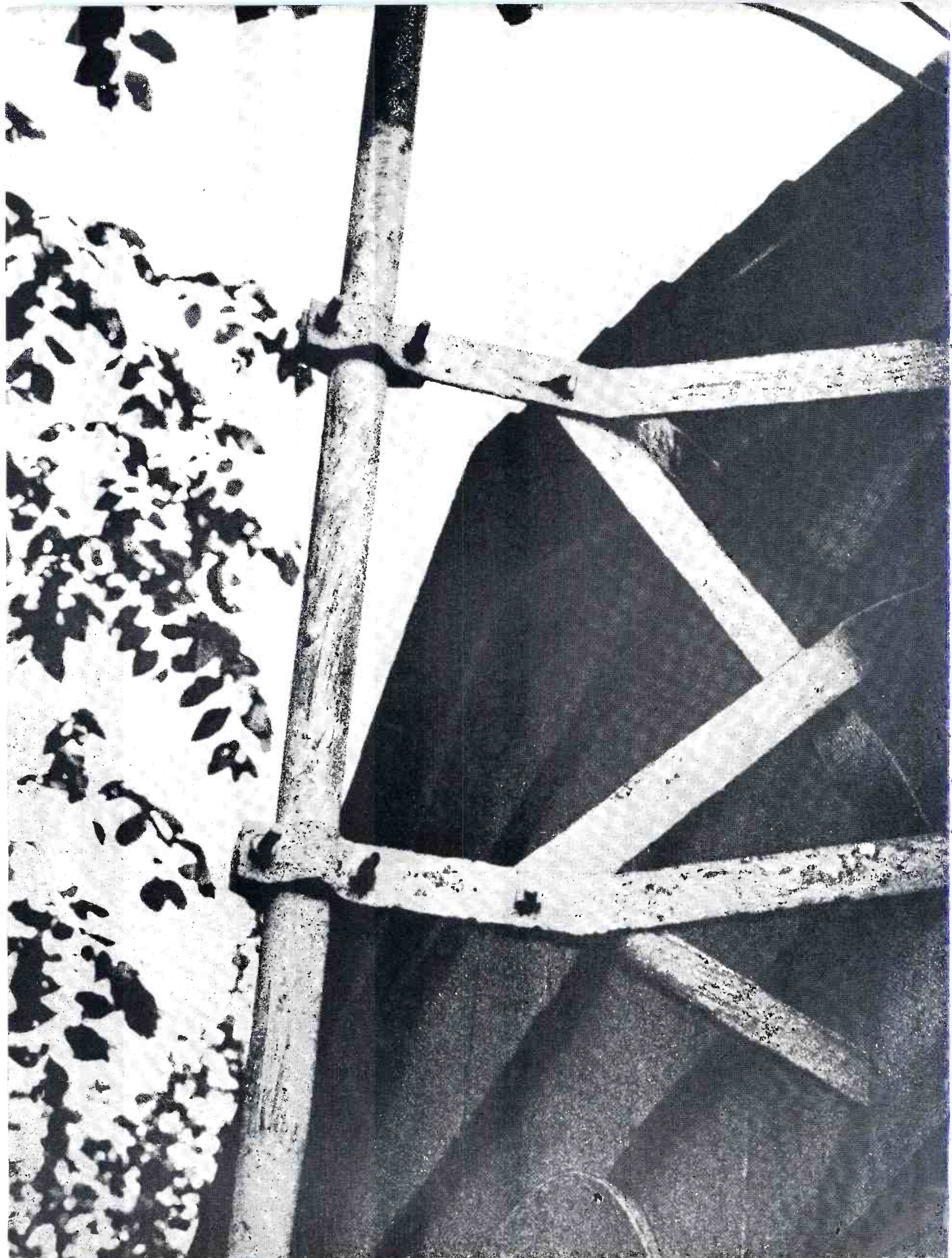
But every blue sky must have its cloudy lining. Steels bent almost 3%. The tire and rubber goods group flattened down nearly 2%. Apparel chains sank 2%.

Reports of this kind are entirely vital for the welfare of U.S. business. Now the auto companies can say, "Our recovery has been heartwarming, but our

15 BIGGEST GAINERS IN SPOT TV EXPENDITURES FOR THE FIRST QUARTER OF 1963

| Advertiser | 1st Quarter 1963 Rank | 1st Quarter 1962 Rank | Change in Rank | 1st Quarter 1963 Expenditures | 1st Quarter 1962 Expenditures | Difference | % of Change |
|---------------------------|-----------------------|-----------------------|----------------|-------------------------------|-------------------------------|-------------|-------------|
| Bristol-Myers Co. | 3 | 5 | + 2 | \$6,691,500 | \$3,324,600 | \$3,366,900 | 101.3 |
| Alberto-Culver Co. | 7 | 17 | +10 | 4,194,400 | 1,998,400 | 2,196,000 | 109.9 |
| Colgate-Palmolive Co. | 2 | 3 | + 1 | 7,391,900 | 5,244,200 | 2,147,700 | 41.0 |
| Mentley & James Labs | 16 | 38 | +22 | 2,612,600 | 954,200 | 1,658,400 | 173.8 |
| International Latex Corp. | 14 | 33 | +19 | 2,759,300 | 1,111,200 | 1,648,100 | 148.3 |
| Campbell Soup Co. | 10 | 20 | +10 | 3,402,800 | 1,906,800 | 1,496,000 | 78.4 |
| William Wrigley Jr. Corp. | 6 | 6 | 0 | 4,685,800 | 3,282,100 | 1,403,700 | 42.8 |
| General Mills Inc. | 12 | 19 | + 7 | 3,278,300 | 1,911,500 | 1,366,800 | 69.9 |
| American Home Products | 8 | 10 | + 2 | 3,789,200 | 2,491,200 | 1,298,000 | 52.1 |
| Simoniz Inc. | 23 | 48 | +15 | 1,708,900 | 755,800 | 953,100 | 126.1 |
| Miles Labs | 13 | 11 | - 2 | 2,978,400 | 2,295,100 | 683,300 | 29.8 |
| Kellogg Co. | 18 | 22 | + 4 | 2,345,700 | 1,722,200 | 623,500 | 36.2 |
| Hudson Pulp & Paper Co. | 37 | 79 | +42 | 1,079,800 | 479,800 | 600,000 | 125.0 |
| Anheuser-Busch Inc. | 25 | 32 | + 7 | 1,705,200 | 1,111,900 | 593,300 | 53.3 |
| Ford Motor Co. Dealers | 28 | 41 | +13 | 1,442,800 | 915,300 | 527,500 | 57.6 |

Source: TvB; N. C. Rorabaugh Inc.



State of the union

The important union between television stations and their communities will be documented for all to see in a massive portfolio, "The Many Worlds of Local TV," to be published in the August TELEVISION.

On display: a cross-country panorama of what the television broadcaster does to provide his community with impressive hours of local programming. This issue will tell the story of how he does it, what he's up against and how well he's met the many challenges of hometown television.

Personal copies of TELEVISION will be received by every member of the U.S. Senate, House of Representatives, the FCC, state governors and communications officials.

Here's the opportunity to tell your story. Reserve space now!

TELEVISION

444 Madison Avenue, New York 22, N.Y.



BUSINESS *continued*

second quarter results should be even more impressive" (actually new car sales have been so spectacular, with more than 280,000 sold in the final third of May—the first time so many had been sold in any 10-day sales period—that those second quarter reports should, indeed, be impressive).

And the steel men can say: "We're going through a retrenching period. We have no reason to doubt the basic soundness of the steel business or the nation's economy."

Who needs the psychiatrist's couch when you have statistics? Statistics are confidence spelled numerically. Statistics are business goals made tangible and less elusive. Statistics are what business isn't—scientific, factual, the sum of sell and buy and trade and keep.

■ Champion statistic-keeper in the media world is the industrious Television Bureau of Advertising. The trade organization is indefatigable, dotting on statistics. One long wall of its Rockefeller Plaza offices is lined with file cabinets and these sepulchers of studies are filled with numbers. They come in all sorts and sizes (i.e., the TV expenditures of approximately 100 insurance companies rose \$5,907,800 to \$20,860,500 in 1962, an increase of 39.5%, a number to fit every occasion. Numbers in television nearly always are on the rise and TvB dispenses them like some cheer leader shouting, "Go, industry, go.")

And the television industry goes. Spot TV billings for the first quarter of the year totaled \$219,771,000, up 20% over a like period last year. Product classifications showed striking percentage gains in the first quarter: transportation and travel up 158%, automotive up 76%, drug products up 35%, cosmetics and toiletries up 26% and clothing, furnishings accessories up 150%.

These are the bare bones of TvB's latest findings. But if you're going to have statistics let's get to the marrow of the situation.

Breaking the numbers down a little finer, some of the more significant statistics come seeping out. The most eye-catching gain made by an advertiser in spot television for the first quarter was by Bristol-Meyers Co., which jumped from fifth to third place in the top 100 with expenditures increasing by more than 100% from \$3.3 million in the first quarter of 1962 to \$6.7 million spent so far this year (see chart; page 9). Alberto-Culver was second, from a dollars-and-cents basis, in the we-like-spot TV parade, also more than doubling its expenditures from the first quarter of last year.

■ Percentage-wise, Colgate-Palmolive,

the third biggest gainer on the list, only went up 41%, but this accounted for a hefty monetary increase of \$2.1 million. More pointedly, this heightening activity by Bristol-Myers, Alberto-Culver and Colgate-Palmolive — the hyphenated three—reinforces a mighty sales explosion in television that's been mushrooming since last year (and has been carefully plotted by TELEVISION MAGAZINE: "Blue Chips For High Stakes," December 1962; "Surging Sales for Colgate," February 1963; "Focus on Business," May 1963)—namely, that new products, new management and new sales philosophies have spurred the three advertisers into becoming television's heaviest spenders of new money.

Using percentage guidelines, Menley & James Labs, no TV advertiser at all just two years ago, registered the most sensational increases. The subsidiary of Smith, Kline & French Labs, Philadelphia, spent \$2.6 million to promote its Contac cold and hay fever pills in the first quarter 1963, 173.8%, or roughly \$1.7 million, more than it put into spot TV in the first quarter 1962.

So keen is competition among big spot TV advertisers, so accentuated their spending, that Miles Labs increased its expenditures by nearly \$700,000 in this year's first quarter and somehow still managed to lose ground. During last year's first quarter the Elkhart, Ind. maker of Alka-Seltzer was the 11th leading spot TV advertiser. This year's position: 13th.

■ For the television industry, the heartening thing about any advertiser expenditures research is that there seems to be a never-ending flow of new money to take the place of the old and departed. In the first quarter of this year, 23 advertisers dropped off the top 100 spot TV advertisers list (cut-off point \$435,400). Most prominent among them was the Nestle Co., White Plains, N.Y., 27th leading spot TV advertiser in the first quarter of 1962, with expenditures of \$1.2 million, and Shell Oil Co., New York, a notoriously in-and-out TV advertiser, which was the 28th biggest spot spender, also with expenditures of \$1.2 million.

Rushing in to take their places this year were 25 advertisers new to the top 100 spot TV list. Spearheading the group is the Chrysler Corp., jumping its position from below 100 last year, with expenditures of less than \$370,000, to a 42nd position with expenditures of just under \$1 million this year.

Overall, spot television advertising showed only one possibly significant downward trend. In 1961 2,265 advertisers bought spot time. Last year only

2,112 advertisers were represented on the medium, a difference of 153. It could be, after all, that ever Niagara has its ebb-tide.

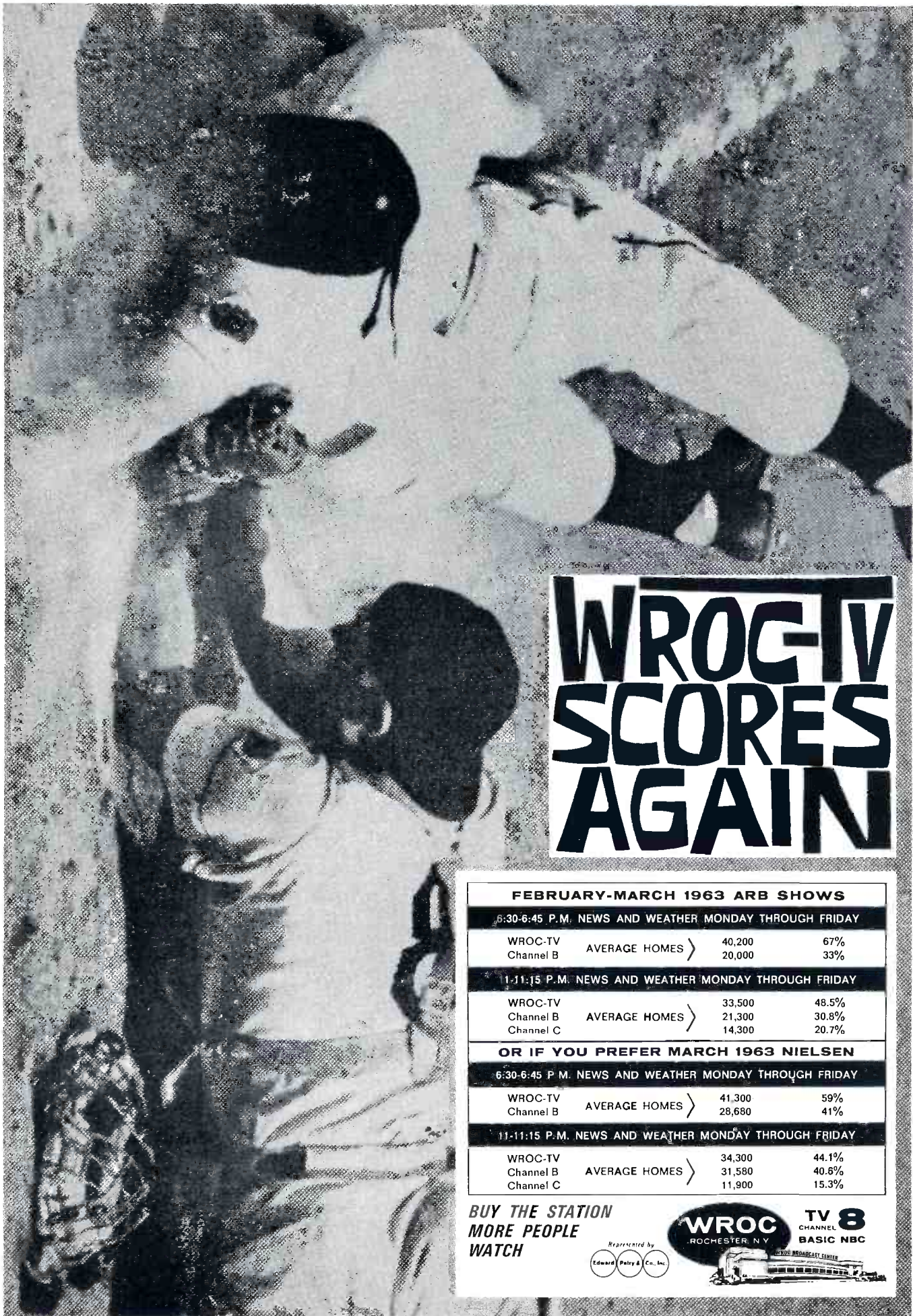
■ TvB's recently released first quarter network figures were not nearly as upbeat as the spot statistics, but they hardly give cause for shrouds and wailing. The first quarter network total was \$204,254,218, over \$9 million more, or a 5% gain, over the previous year's first quarter total of \$194,618,376. The fly in this particular statistical ointment: the rate of gain from 1963 over 1962 was 6.6% less than the rate of gain shown by 1962's first quarter over 1961's like period.

Trends discernible by day parts: all show increases but daytime percentage of change is down 2.4% from the performance of 1962's first quarter over 1961, similarly Monday through Friday is down 8% and nighttime is down 8.7%. Only Saturdays and Sundays daytime billings—probably because they had the most available time—seem to be on an upward swing. Their percentage of change 1962 to 1963: 32.9%; 1962's percentage of change compared to 1961: 9.2%.

TvB's first quarter network statistics also seem to prove that the more time you sell the less time you have to sell. CBS-TV, just off its hottest selling season ever, is still ahead of the network pack in billings—with a \$4.3 million lead over its nearest competitor—NBC-TV but its percentage of gain—2.6%—is the smallest among all the networks. In the first quarter of 1962, CBS, really riding its crest of popularity, was running some \$5.2 million ahead of NBC and was showing a 14.9% gain over the previous year.

NBC's growth rate also shows a decline. It's off 8.4% from 1962-1963 as compared to 1961-1962. With both NBC and CBS these downbeat percentages might be the happy consequences of having almost sold-out schedules last year and thus having little room for improvement this year.

Really showing improvement in its first quarter reports is ABC. With \$55,074,175 in billings registered in this year's first quarter, ABC scored the following gains: a 3.8% increase in growth rate, decreased its billings gap behind NBC by more than \$2 million and CBS by nearly \$3 million, tallied the highest percentage of change over the previous year—9.7%. What does it seem to indicate? Mostly that ABC, after a spotty sales year in 1962 is on its way to better results in 1963, while NBC and CBS continue to roll along their money-making way. END



WROC-TV SCORES AGAIN

FEBRUARY-MARCH 1963 ARB SHOWS

6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

| | | | |
|-----------|---------------|--------|-----|
| WROC-TV | AVERAGE HOMES | 40,200 | 67% |
| Channel B | | 20,000 | 33% |

11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

| | | | |
|-----------|---------------|--------|-------|
| WROC-TV | AVERAGE HOMES | 33,500 | 48.5% |
| Channel B | | 21,300 | 30.8% |
| Channel C | | 14,300 | 20.7% |

OR IF YOU PREFER MARCH 1963 NIELSEN

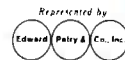
6:30-6:45 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

| | | | |
|-----------|---------------|--------|-----|
| WROC-TV | AVERAGE HOMES | 41,300 | 59% |
| Channel B | | 28,680 | 41% |

11-11:15 P.M. NEWS AND WEATHER MONDAY THROUGH FRIDAY

| | | | |
|-----------|---------------|--------|-------|
| WROC-TV | AVERAGE HOMES | 34,300 | 44.1% |
| Channel B | | 31,580 | 40.8% |
| Channel C | | 11,900 | 15.3% |

**BUY THE STATION
MORE PEOPLE
WATCH**

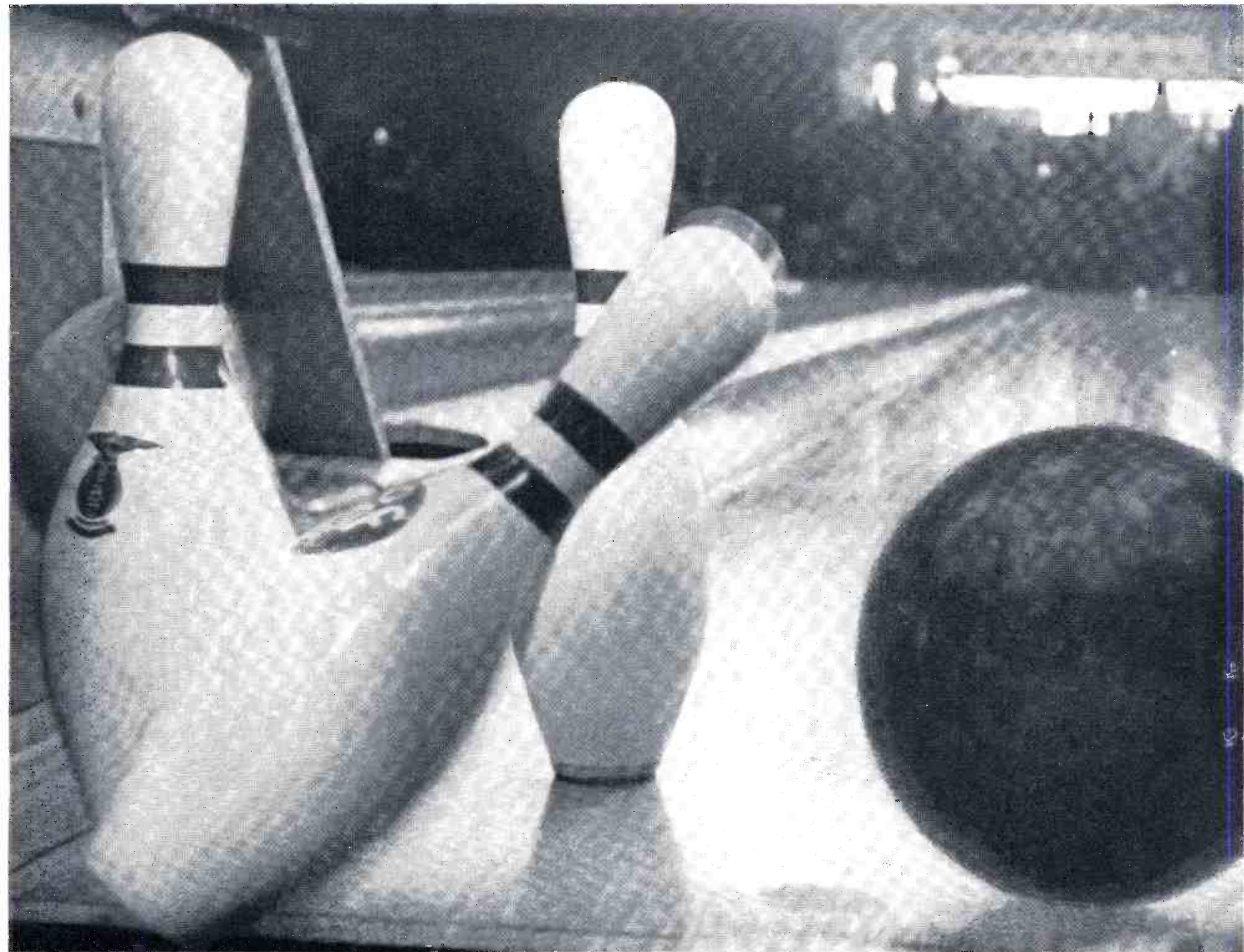


WROC TV **8**
ROCHESTER, N.Y. CHANNEL
BASIC NBC



We think we are entitled to be proud!

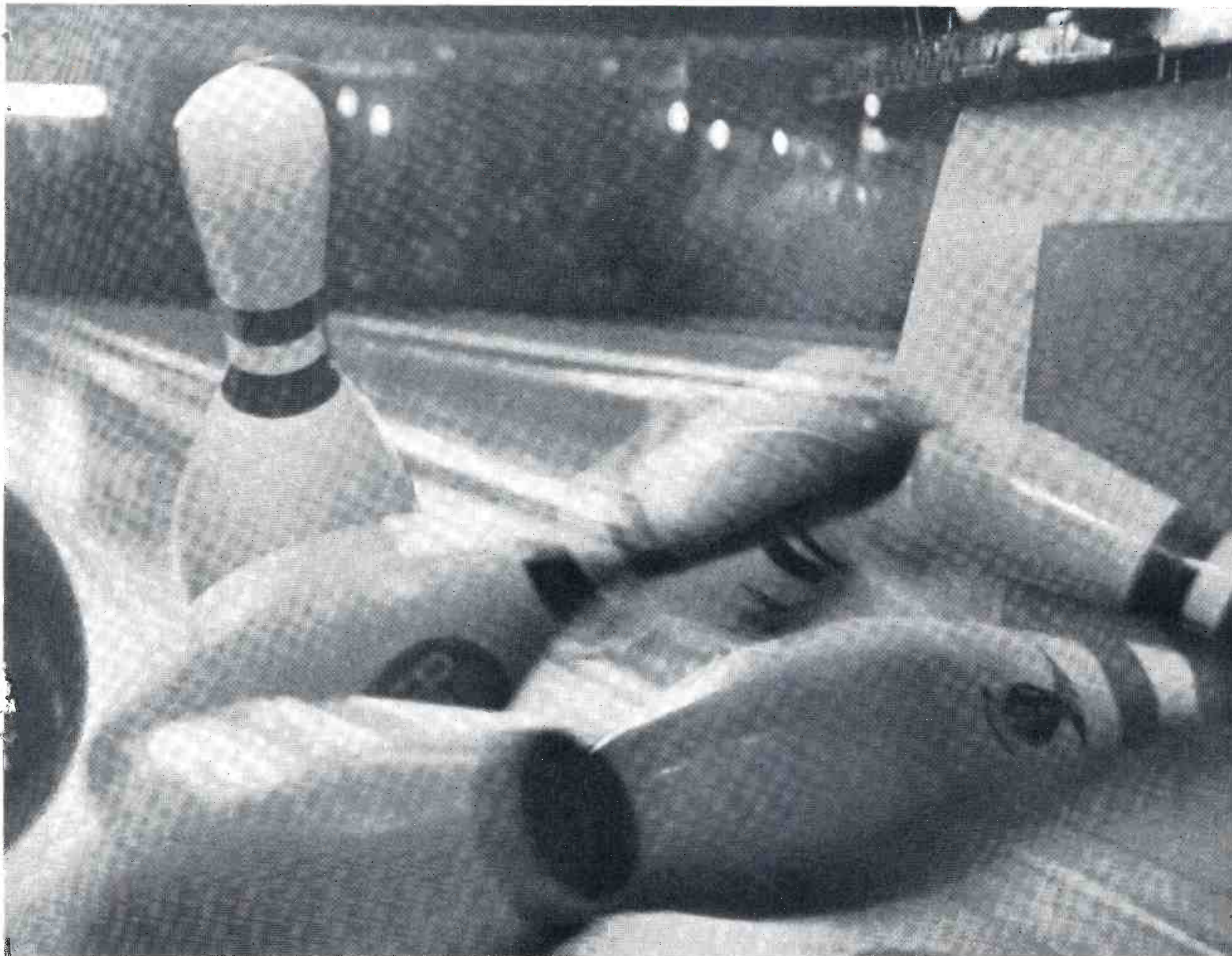
CHAMPIONSHIP BOWLING



26 brand-new one-hour shows (for a Fall start) have been completed with the world's greatest bowlers . . . the finest shows in our history. Fred Wolf, tops in bowling sportscasting, will be at the mike as usual. Stations and sponsors—we still have availabilities.

P.S. **Firestone** will be one of our important sponsors in 150 markets for 26 weeks.

*... is going into its 10th straight year—a record for
filmed shows. We are not only the No. 1 Bowling Show
in America, we have proved that we are the
No. 1 program series in the history of TV syndication.*



WALTER SCHWIMMER, INC.

75 East Wacker Drive, Chicago 1, Illinois • FRanklin 2-4392
527 Madison Ave., New York 27, N.Y. • EL 5-4616

CHAMPIONSHIP BOWLING
Produced in cooperation with
AMF PINSPOTTERS INC.



FIRST-RUN MOVIES
Saturday Night 11 P.M. on the
"BIG MOVIE OF THE WEEK"



"AS YOUNG AS YOU FEEL"
Marilyn Monroe, Monty Woolley

"DON'T BOTHER TO KNOCK"
Richard Widmark, Marilyn Monroe, Anne Bancroft

"SAYONARA"
Marlon Brando, Miyoshi Umeki, Red Buttons, Patricia Owens

"AUNTIE MAME"
Rosalind Russell, Forrest Tucker

"THE OLD MAN AND THE SEA"
Spencer Tracy

"DAMN YANKEES"
Tab Hunter, Gwen Verdon, Ray Walston

"THE SPIRIT OF ST. LOUIS"
James Stewart, Patricia Smith, Murray Hamilton

"BAND OF ANGELS"
Clark Gable, Yvonne De Carlo, Efrem Zimbalist, Jr.

EXCLUSIVE IN BALTIMORE! WMAR-TV is the only station programming late movies 6 nights a week! (Mondays thru Thursdays, "Channel Two Theatre", 11:20 P.M., Fridays, "Films of the 50's", 11:20 P.M.)

No Wonder — In Maryland Most People Watch

WMAR-TV 

Channel 2 — Sunpapers Television
 Television Park, 6400 York Road, Baltimore 12, Md.
 Represented Nationally by THE KATZ AGENCY, INC.

FOCUS ON NEWS

The FCC's "Be Unkind
To Networks Week":
Down with option
time, compensation
plans, VHF drop-ins

■ Newton Minow didn't quite go out like a lamb. Fact is, the FCC roared loudly the week closing Minow's 27th and final month in office, a week just chock full of bad news for the television networks.

The FCC (1) voted to kill network option time, (2) held CBS-TV's affiliate compensation plan a violation of commission rules and (3) buried its proposal to drop short-spaced VHF channels into seven markets—just about killing ABC-TV's hopes for additional "competitive" VHF facilities.

And Minow, in a parting letter to President Kennedy, summed up: what this country needs is an all-powerful one-man FCC, a single administrator and an administrative court.

■ The FCC's action on option time was not unexpected. The drive for restriction or elimination of option time—the device allowing a network to put its programs on at certain hours and make affiliates carry them—dates back to 1954. It has had various FCC and congressional go-rounds, in 1960 was declared necessary to network operations by the FCC, although the permissible amount of option time was reduced.

When Minow was installed as FCC chairman, the option time case bounced back to the commission for reconsideration. A month ago, more than two years later, the FCC took final action, by a vote of 6 to 1 (Commissioner Robert E. Lee dissenting), declared option time "an artificial restraint on access to TV station time."

The networks reserved immediate official comment on the FCC action, but unofficially they feel that life without option time (the order becomes effective September 10) will go on, but with new problems in maintaining stable lineups of stations. Advertisers, too, would be in for complications in network buying.

But it may not be the end of option time yet. The networks are almost certain to appeal the FCC verdict, give option time new life after "death."

Ironic in the whole situation is that the people who pressured most for the end of option time no longer care much about it. Program syndicators, anti-network through their desire to gain access to prime time for the first-run programs they were producing several years ago, are now mostly distributors of network film in off-network runs.

And in 1956 Richard A. Moore, then president of Los Angeles' independent KTTV (TV) and assertedly having trouble finding programing from non-network sources, packed off to Washington to loudly protest network practices and option time.

Moore left KTTV a year ago to develop a pay TV system, and by coincidence, the same day that the FCC was voting down option time, it approved the sale of KTTV (to Metromedia Inc. for \$10,390,000, one of the highest prices ever for a broadcast property).

■ Another action taken by the FCC to encourage competition in TV program supplying was an order holding that the CBS-TV plan of graduated compensation for its affiliated stations violates FCC rules.

The CBS "incentive compensation plan" was found by the FCC to have coercive effects similar to option time's.

It provided a sliding scale of payments, with the affiliate stations to receive more for each program as they used more network offerings.

The scale would run from 10% of the station network rate for the first 60% of the programs they carry and 60% of the rate for the balance of programing accepted.

CBS had hoped that the system, replacing the old flat-rate division of revenues with affiliates, would prove an acceptable substitute for option time. About 24 stations reportedly had signed for the plan. The vote downing it was 6 to 0 (Commissioner Frederick Ford abstained).

■ ABC-TV also felt the sting of the FCC's "be unkind to networks week." The commission finally laid to rest its proposal to drop short-spaced VHF channels into seven markets as a means of providing those areas with a third VHF network outlet. Vote on the controversial issue: 4-3.

Behind the move was the FCC's great and good friend UHF television. To approve VHF drop-ins, the FCC majority feels, would be to impede the development of UHF. And anyway, the FCC maintains, last year's passage of all-channel receiver legislation has changed conditions in television since the commission originally proposed the drop-ins two years ago. It sees the new law promoting the spread of UHF stations.

The FCC, in originally proposing the drop-in plan, was concerned about the immediate need for service in the affected markets as well as ABC's need for additional VHF affiliates. (ABC, of course, was the strongest supporter of the drop-in idea.) Now the commission contends that ABC no longer needs new VHF outlets to improve its competitive position with CBS and NBC.

■ Capping Newton Minow's vocal 27 months in office after turning the FCC chairmanship over to like-minded Kennedy man E. William Henry, was the



St. Constantine's Greek Orthodox Church, Chicago



REVERENTLY...COLORFULLY

It happens on Sunday in Chicago—WGN-Television takes one of the country's few mobile color units to church.

Thus the beauty of worship in Chicago's churches is faithfully mirrored in thousands of homes.

Over the last four years, Sunday church has become an honored television tradition. Yet, it is just one evidence of the depth of interest WGN-Television has in the expanding world of color.

This year we will televise 124 major league baseball games in color, also for the fourth year.

In 1962, WGN-Television—as an independent station—programmed more than 1800 hours of color, much of it locally produced. More than was originated by any other station in the nation.

And we welcome the opportunity to increase our color programming in Chicago this year, as more advertisers turn to color and its growing audience.

WGN believes that color holds television's brightest promise for the future—and we're not waiting.

WGN TELEVISION

2501 BRADLEY PL., CHICAGO 18, ILL.

former chairman's letter to President Kennedy. In it, Minow refined ideas he had expressed before, argued for what amounted to a U.S. communications czar.

Minow urged an end of the multi-member FCC and recommended that the functions of the commission be divided between a single administrator and an administrative court. The administrator would set policy and oversee regulation. The court would hear comparative cases and perform other judicial functions.

"The multi-member agency has great difficulty resolving differences among the members in their approach to basic policies," said Minow in the Kennedy letter. What happens, he added, is that policy is not formulated, it is postponed, and comes about through case-by-case decisions "which all too often means inconsistent decisions with the public and the regulated industry not knowing the ground rules."

Revamping of the FCC has been suggested before. And a congressional movement to improve the administrative and informational procedures of all government agencies is even now underway. What will come of it all nobody knows. But Newton N. Minow—"owed a debt of gratitude by the American people for helping our democracy to identify an important public problem," in the words of House Commerce Committee chairman Oren Harris—is back in private life as v.p. and general counsel of Encyclopaedia Britannica Inc., reportedly at a salary of \$75,000 a year.

■ Away from the FCC in a granite tower in New York, one of the castigated program suppliers last month made a big deal. It's not only going to supply TV stations but movie theaters as well.

NBC-TV revealed that it is collaborating with MCA Inc. on a project under which first-run feature films would be exhibited initially in the U.S. on NBC and subsequently in theatres. Target date for the venture is the fall of 1964. Probable TV slots: *Saturday* or *Monday Night at the Movies*.

Universal Pictures, subsidiary of Decca Records, of which MCA is controlling stockholder, would make the films. They would be low-budgeted (under \$1 million), feature recognized young TV performers but not "stars," run about two hours (less time for commercials).

NBC president Robert Kintner and MCA president Lew Wasserman reportedly have discussed the concept over the past two years. MCA's acquisition of Universal last year pretty much sewed up the "how-to-do" details.

NBC has sparked the feature films on TV idea right along and the NBC-carried *Walt Disney* show, with Disney

splicing his two-parters together for movie sales overseas, evidently proves the TV-to-movies idea workable.

■ CBS-TV isn't taking the game of programing checkers lightly either. One of its recent 1964-65 season moves: talks with Attorney General Robert Kennedy and Senator John L. McClellan (D-Ark.) to clear the way for a proposed series (fictionalized) on the congressional hearings life of McClellan, from the late Senator McCarthy's war with the U.S. Army up through labor and Jimmy Hoffa.

■ The TV networks, in their quest for new programing, now have another source to deal with, a Hollywood biggie but to date, a snail on TV: Paramount Pictures.

Paramount, plagued by an enterprising but costly and sputtering pay TV operation (see "Pay TV: So Near And Yet So Far Away," Parts I and II, TELEVISION MAGAZINE, April and May 1963) and smarting over its first annual revenue losses in 25 years (1962's net losses: \$3.4 million), decided to plunge head-long into commercial television's pot of gold.

Proceeding under the time-honored philosophy of buying what native talent can't produce, the Hollywood film organization last month acquired the company responsible for two of CBS-TV's hit programs—*The Defenders* and *The Nurses*.

In a deal that called for the exchange of stock said to value roughly \$5 million, Herbert Brodtkin's Plautus Productions became a wholly-owned subsidiary of Paramount Pictures Corp. For Brodtkin, president of Plautus when it was privately owned, and for Joel Katz, his executive vice president, the deal doesn't end with the sale of the company. They both become exclusive chattels of Paramount for the next five years, will work on movies as well as TV.

For Paramount, a limping laggard to the other movie companies in the TV production race, association with Brodtkin means eggs in a safer basket. Last year Paramount feature films hardly set any box office records.

Paramount's still-attractive stock has bought it interest in four hour-long network programs for next season. These include, besides the two aforementioned CBS-TV shows, *Espionage*, a new Plautus series scheduled for NBC-TV, and *East Side, West Side*, a new weekly drama filmed by Talent Associates-Paramount Ltd. for CBS-TV. Paramount holds a 50% interest in Talent Associates, which is headed by David Susskind, another long-time independent who also suc-

cumbed to the blandishments of Paramount.

■ Is television a political animal? The Republicans and Democrats seem to think so and they each feel it's growling at their party. The most recent stone-casting is over which political organization is getting the elephant's, or is it donkey's? share of television time.

Representative William E. Miller (R-N.Y.), chairman of the Republican National Committee, told a group of Georgia broadcasters last month that Democrats appear on TV network panel interviews shows more frequently than their GOP counterparts. Miller, who seems to count the TV hours concerned with politics as assiduously as he counts the votes, claimed that major network interview shows from January 1962 to May 1963 devoted considerably more time to Democrats than Republicans. On NBC-TV's *Meet The Press*, he contended, administration spokesmen outnumbered GOP representatives by a two-to-one margin.

ABC-TV's *Issues and Answers* appeared to be even more biased, according to Miller, with GOP people outnumbered three-to-one.

The New York congressman also charged that the now defunct CBS-TV program *Washington Conversation* over a nine-month period showed Democrats leading Republicans two-to-one.

Not to be outdone, Representative Hugh L. Carey (D-N.Y.) conducted a survey of his own with nearly diametrically opposite results. He disclosed that a review of weekend TV programs in New York City last May showed that WOR-TV and WNEW-TV gave Republican spokesmen 205 minutes of exposure compared to the Democrats' allotment of 60 minutes.

Ignoring the opportunity to be diplomatic with a "no comment" reply, WOR-TV general manager Robert Leder commented: "Representative Carey is barking up a very strange tree."

Bennet Korn, president of Metropolitan Broadcasting Television (licensee of WNEW-TV), replied that "a review of issues before Congress indicates that there is no imbalance as alleged . . ."

Actually, the controversy boils down to a tempest in a political propaganda pot. Under Section 315 of the Communications Act, stations are required to grant equal time to candidates and their spokesmen, but "news interviews" are exempt from the rule.

In a later Section 315 development, The House of Representatives two weeks ago voted to suspend the equal time rule for the 1964 Presidential campaign. The bill is now in the Senate. END

Five great cities breathe, live, grow, struggle with their vexing problems...

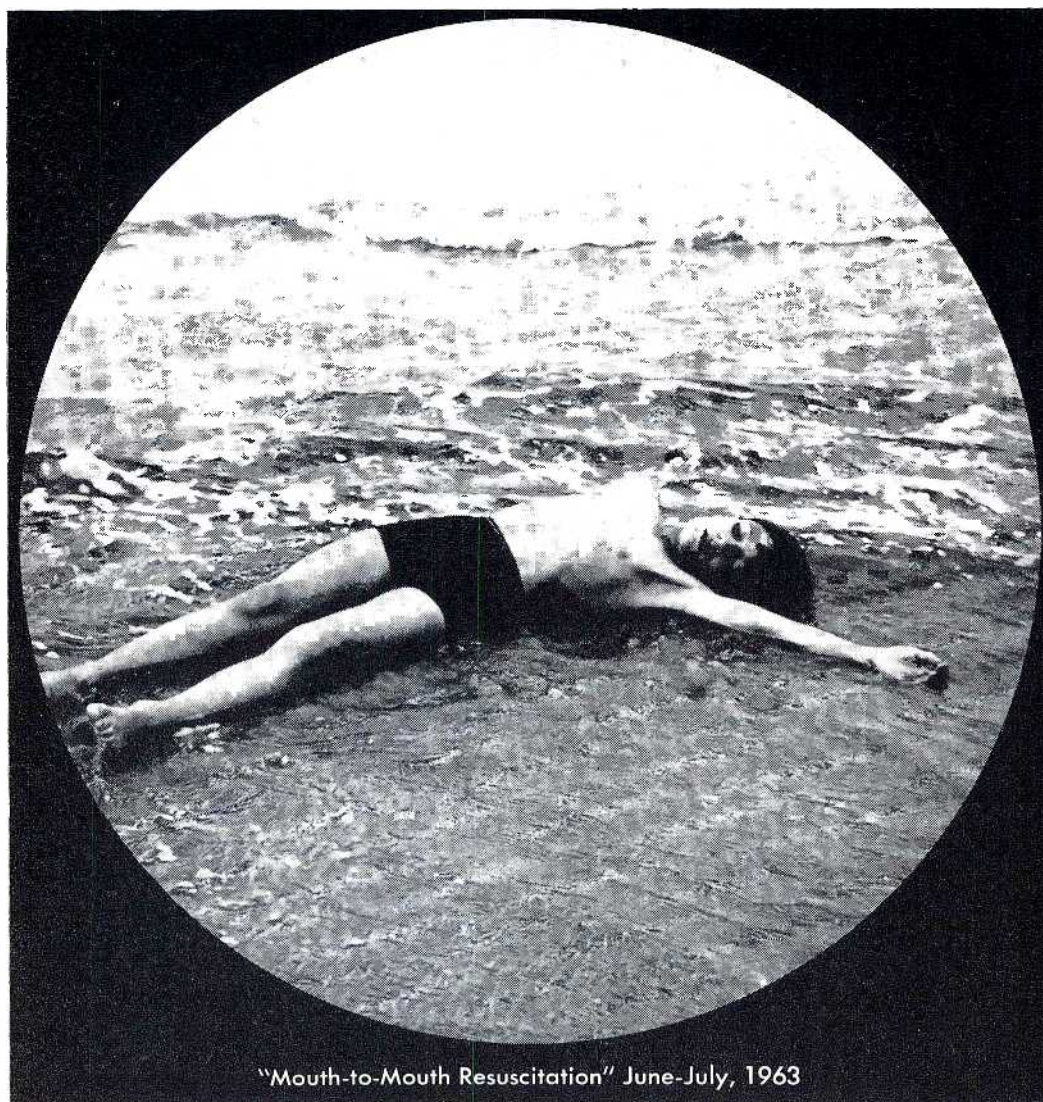


The ABC owned television stations are a vital, living part of the five great cities in which they live—and whom they serve. Like all conscientious citizens, they react when friends and neighbors call for help. To devote themselves to the common interest, to enrich the lives of the people with whom they share the metropolis, is not just part of the job. They look upon it as a full-fledged responsibility to be shared by man and his fellows—for the betterment of all.



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

"If it were within your power to save one life this summer, wouldn't you want to know how?"



"Mouth-to-Mouth Resuscitation" June-July, 1963

A new lifesaving method, mouth-to-mouth resuscitation, already has brought many people "back from the dead." People who apparently had drowned, or were suffocated by smoke inhalation, or seemed fatally overcome by electrical shock, were returned the precious gift of life by quick and proper application of the newly-devised lifesaving method.

Anybody, young or old, could administer it—if only he knew how. Working in collaboration with the Red Cross, Station WABC-TV set about to show and tell the people of Greater New York the proper method of using mouth-to-mouth resuscitation.

Timing their efforts to the swimming season, WABC-TV made a series of 60-second, 30-second and 20-second spots—then used them in a manner unprecedented in TV. They devoted all their Public Service time for one entire week to teaching mouth-to-mouth resuscitation.

This lifesaving project is just one example of how WABC-TV works in collaboration with other community leaders to help bring about the solution to some of the problems of the city and the people it serves.



“Every fourth man in Chicago is a Negro. What is he like? What does he feel? How can Chicagoans learn more about their neighbors?”



“The Fourth Man” September, 1963

In meetings with WBKB, responsible citizens of Chicago had devoted much time and thought to this significant problem. Many suggestions were offered, some approved, others discarded.

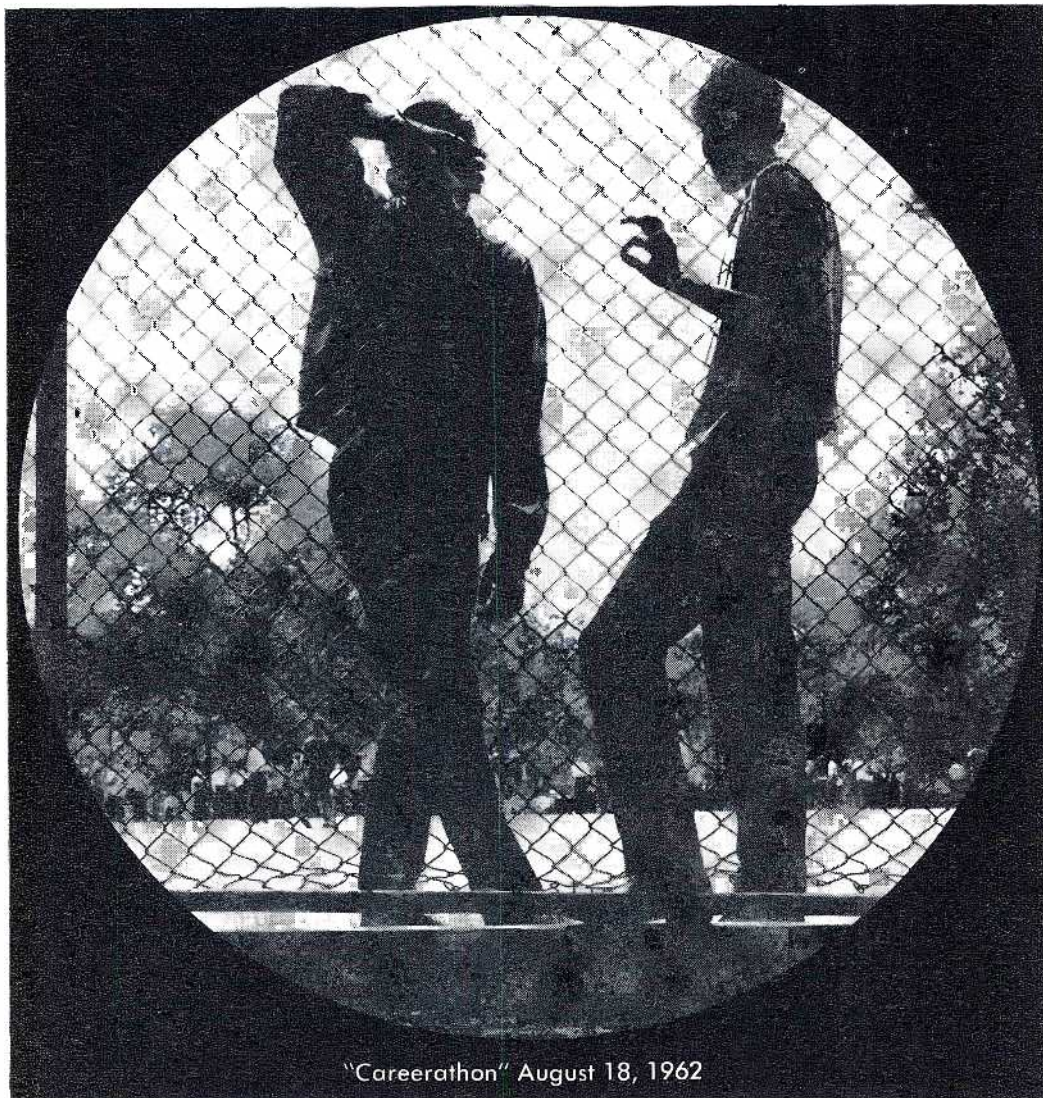
Station WBKB made its contribution to the solution of this problem by producing a film called “The Fourth Man.” In this television essay, they follow the journey of a colored family, the Colberts, from Louisiana to Chicago, where they feel their children will find greater opportunity for leading lives in the American tradition.

Mr. and Mrs. Colbert are college-educated schoolteachers. He is a former U.S. Marine. Both are articulate about the hopes and ambitions they have for their family in their new location. They are also aware of the problems any family faces as strangers in a new community.

This 30-minute film presents to the people of the Chicago area a straightforward social document whose sole purpose is to create an opportunity for greater understanding among its citizens. It is a good example of how Station WBKB works hand in hand with other conscientious individuals and groups in the public interest of the community.



“The dropout problem in Detroit schools is alarming. Can television help explain to boys and girls why they should finish school?”



“Careerathon” August 18, 1962

Television could, indeed. And Station WXYZ-TV devised an effective format for attracting the attention of young men and women of school age. In August, just prior to a new school year, “CAREERATHON” was presented to Detroit.

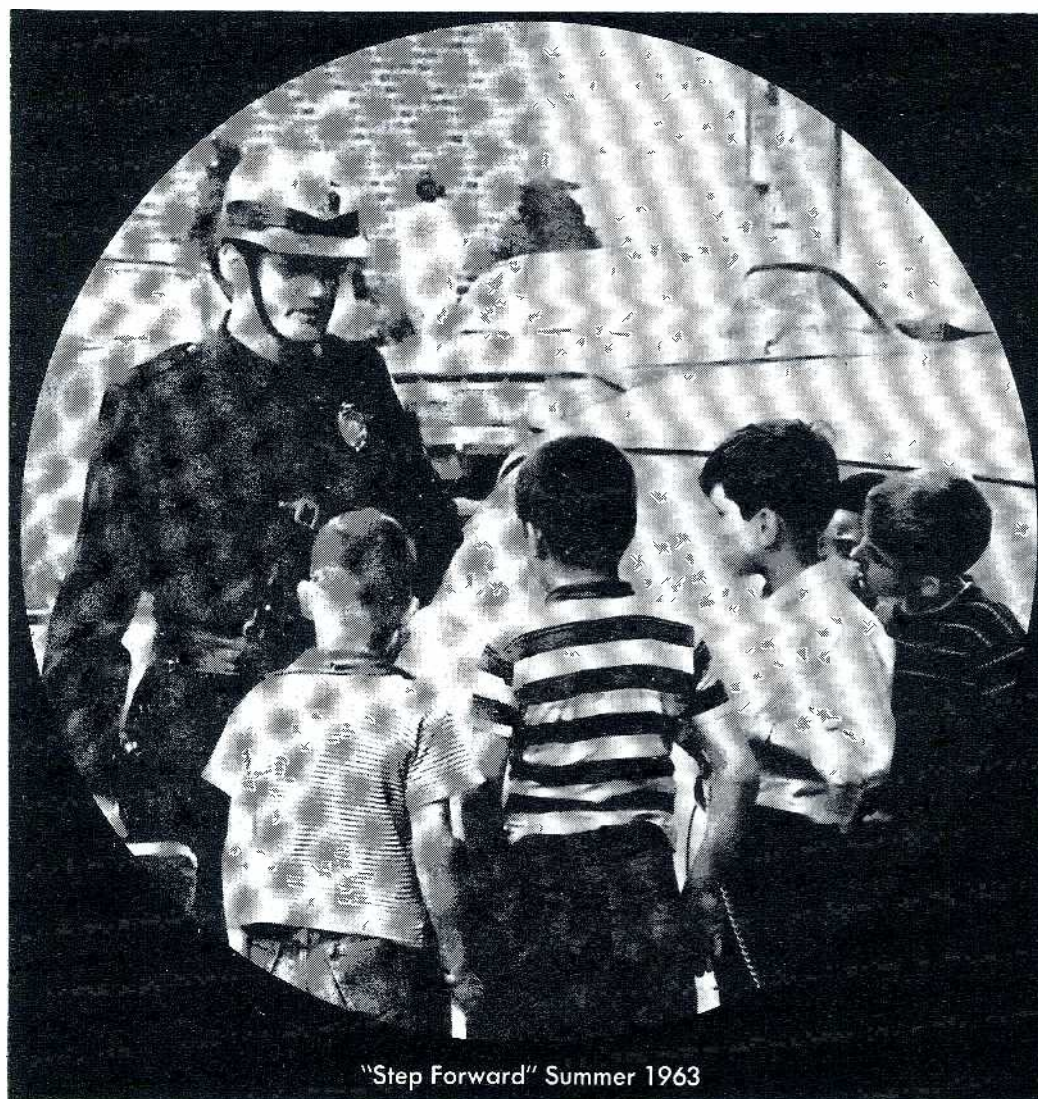
The nucleus of this ninety-minute TV session was a panel of eight prominent Detroiters prepared to answer all questions about schools and careers. The icing on the cake was the setting in the form of a “Sock Hop,” with WXYZ Radio Disc Jockeys presenting musically-famous guest stars to provide music and entertainment.

Two hundred teenagers attended the studio dance. Six hundred queries about school were phoned in. Their answers were heard by thousands of youngsters of school age watching the show.

Dr. Samuel Brownell, Superintendent of Detroit Public Schools, one of the panelists, attributed the decrease in dropouts directly to this promotional effort. CAREERATHON is a good example of the teamwork between WXYZ-TV and its neighbors in the Detroit area.



**"The city is outgrowing
the police force. We need
more officers and we
need them fast!"**



"Step Forward" Summer 1963

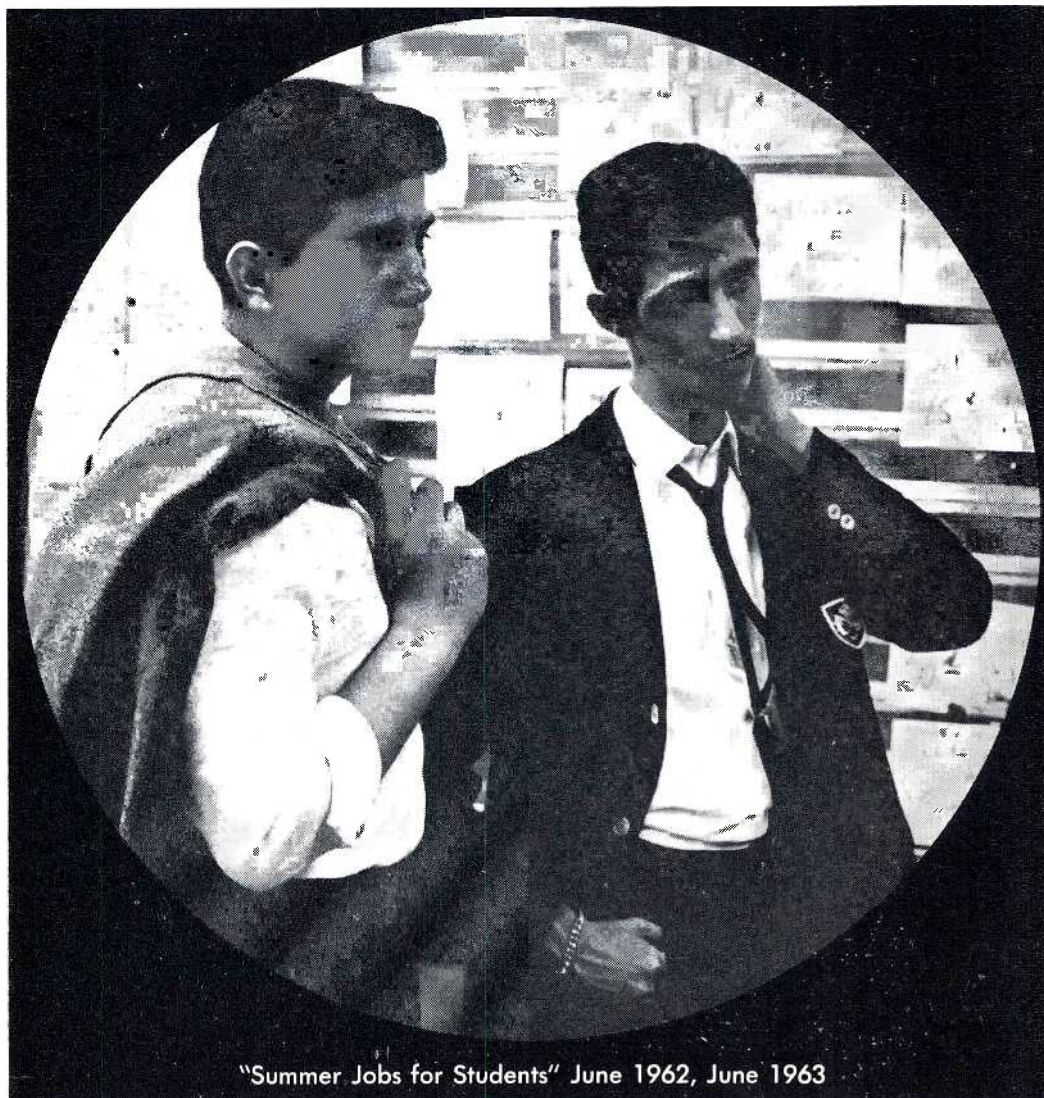
Police Chief William H. Parker sounded the warning, and the responsible citizens of Los Angeles listened carefully to what he had to say.

Station KABC-TV went into action. Labeling its project for police recruitment "Step Forward," the station taped a series of 1-minute and 20-second spots, narrated by Jack Webb, to be saturated throughout KABC-TV's programming. Filmed on location at Police Headquarters and the Police Academy, these spots explain the need for more young policemen, and encourage qualified young men to join the force of one of America's largest cities.

KABC-TV is also using radio to spread the word. And billboards. Posters. Bus cards. And theater trailers. A half-hour documentary film. Newspaper ads. Information brochures. All of the facilities of the station are being put to work to assure the success of this campaign.



"51,700 San Francisco area kids will be looking for jobs this summer. How can we help them?"



"Summer Jobs for Students" June 1962, June 1963

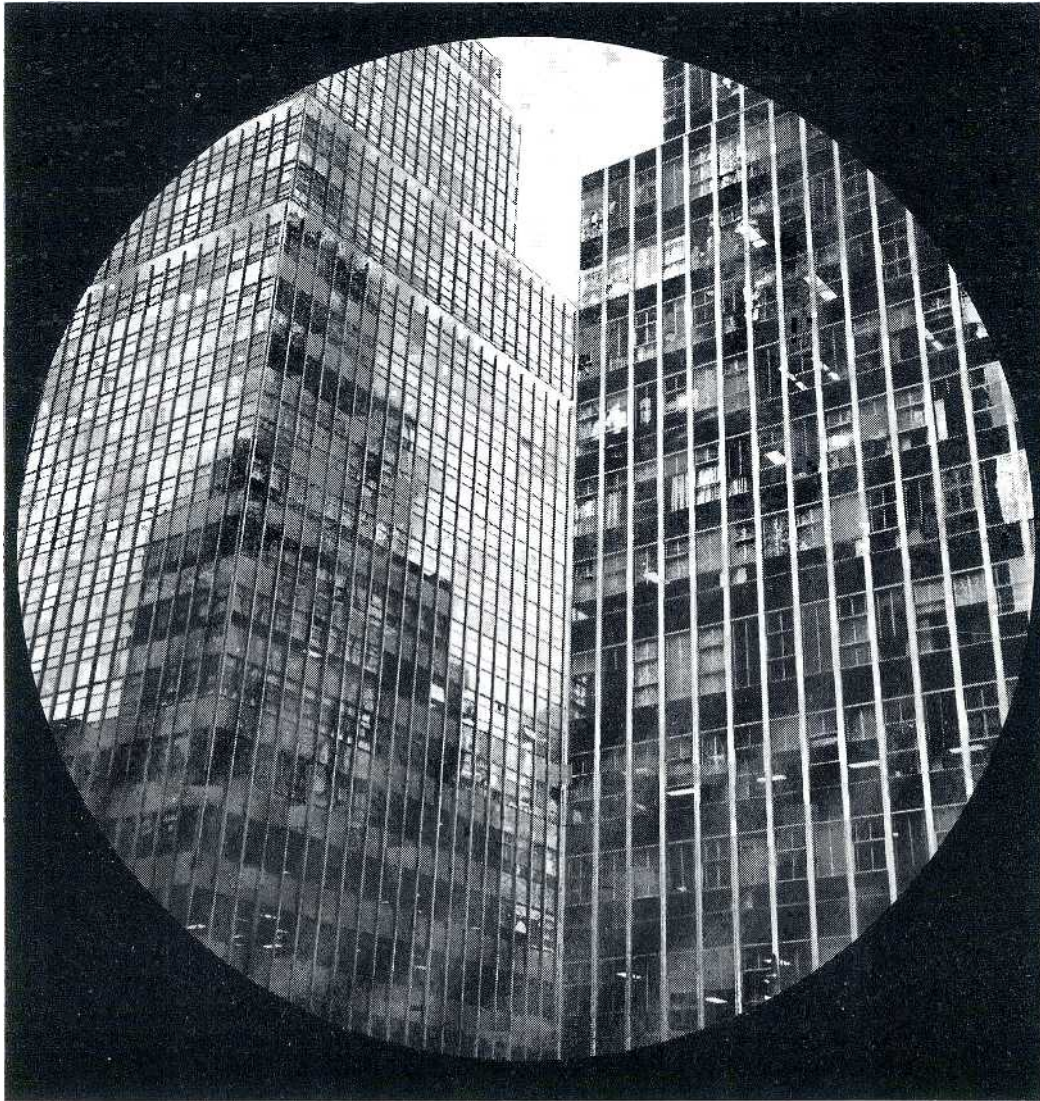
School was letting out. Fifty-one thousand, seven hundred young men and women soon would undertake the grim search for summer work. Jobs were scarce. What contribution could TV make toward helping these young people find employment? Station KGO-TV was an old hand at coping with this kind of problem. In 1961, faced with the very same community crisis, they created a project called, "Summer Jobs For Students." It produced an increase of 63% in summer employment.

In June, 1962, KGO-TV broadened the scope of its activities to meet the need. They telecast special films on the subject, put on a unique one-hour panel program, ran extensive 20- and 60-second spot appeals. The station also worked out a community-wide program with civic officials and the California State Employment Service, and enlisted the wholehearted aid of other area television stations and all other advertising media.

This effort, with KGO-TV in the lead, helped place 15,500 students in summer jobs. For the job it did the station received a special citation from the United States Secretary of Labor, Willard Wirtz, and a commendation from California Governor Edmund G. Brown.



How the people of five great cities help choose their own television programs



In New York, Chicago, Detroit, Los Angeles and San Francisco, the managers of the American Broadcasting Company's owned television stations go to the public and find out what each community feels it needs on television. On the following pages you will discover how the ABC owned television stations help fulfill these serious civic needs.



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

FOCUS ON PEOPLE



DAN MELNICK
Executive Vice President
Talent Associates-
Paramount Ltd.



EDGAR J. SCHERICK
Vice President TV Programming
ABC-TV

When Dan Melnick resigned his post as vice president in charge of nighttime programming at ABC-TV early last month to go into partnership with David Susskind at Talent Associates-Paramount Ltd., talk was that *magna cum laude* Harvard man **Edgar J. Scherick**, ABC-TV vice president in charge of sales, would get the replacement nod. He did. And it was all the way—vice president in charge of TV programming, a title vacant since ABC-TV president Tom Moore gave it up in March 1962 to take over the network from Oliver Treyz.

Scherick, with ABC since February 1961, comes into programming prominence via the sales route Tom Moore himself took. Moore's belief is that the top sales man works closely with programming, knows its operation and objectives as well as anyone. (Into Scherick's old network sales job: **James E. Duffy**, from executive v.p. and national sales director, ABC Radio.)

A sports specialist (he conceived and developed ABC's *Wide World of Sports*), Scherick was with Dancer-Fitzgerald-Sample from 1950 to 1956 in media and account work, became a sports expert for CBS-TV, left to head his own company, Sports Programs Inc., in 1958. This was the jump off for Scherick into ABC via his development of sports programming for the network.

Melnick, 31, had been ABC-TV's program man in league with Moore since early last year, joined the network in 1956 as manager, later director, of program development. At Talent Associates he becomes executive vice president and full partner with Susskind.

Just prior to the changing of the guard in ABC-TV's program department, ABC News got a rearranging. Picked as second in command to news chief Jim Hagerty as a replacement for the resigning **Robert E. Lang**: 11-year ABC veteran **Stephen C. Riddleberger**, president, ABC owned radio stations.

Riddleberger adds vice president and general manager, ABC News to a string of titles that have included, prior to his year as o&o radio chief, vice president ABC owned radio and TV stations, vice president and comptroller of ABC.

Lang, once second man in CBS-TV's news department under Sig Mickelson, joined ABC in December 1961 as associate to newcomer Hagerty, then just setting up shop. Lang's title was later changed to vice president in charge of operations. Lang gave the reason for his resignation as a "difference in philosophy" with Hagerty. Riddleberger, not a newsman but an experienced broadcast administrator, is expected to give ABC News greater pull with affiliated stations. **Robert J. Quinn**, ABC News executive producer, takes on added duties as general operations manager with overall responsibility for on-the-air production and output of the news division, essentially Lang's old function.

STEPHEN C. RIDDLEBERGER
Vice President,
General Manager
ABC News

ROBERT E. LANG
Former Vice President
News Operations
ABC News



HAROLD GRAHAM JR.
Vice President-Programs,
New York
CBS-TV

CBS-TV last month put the finishing touches on Mike Dann's new programming high command, appointed agency man **Harold Graham Jr.** to fill Dann's old slot as v.p.-programs, New York.

Graham, 35 years old next month, has spent almost all of his working years on the television side at McCann-Erickson, had two years out as a program executive with CBS-TV Hollywood.

Graham joined McCann in 1946 as radio-TV producer-director, went with CBS in 1957. He rejoined McCann in 1959 as v.p. and manager of client planning for M-E Productions, in 1961 became executive v.p. of M-E, two months ago made senior v.p. and manager of TV programming when McCann acquired former Ted Bates media chief **Edward A. Grey** as senior v.p., TV programming and media.



GROUP W MEANS INNOVATION . . .

Steve Allen

Take the area of literate comedy. Farce approaching satire. Humor that ranges from slapstick burlesque to pithy commentary. A new dimension to late-night TV. "The Steve Allen Show." On the air over a year. Seen on over 40 major stations coast to coast. It's fast-paced. It's fun. It's a Group W—Westinghouse Broadcasting Company project.

How does Group broadcasting get in-

involved with the production of programs like "The Steve Allen Show"? It's a natural. It's the reason Group stations are organized the way they are. They have creative manpower, management, and financial resources greater than the individual station. They have the local impact no network can match. These resources represent an opportunity as well as a responsibility to serve their

communities in ways neither individual stations nor networks are capable of doing. To develop new areas of programming. To expand existing program content. To add dimension to the broadcasting industry. To serve the interests of their audiences.

Group W means Steve Allen. Sheer entertainment also calls for the vision and flexibility characteristic of Group broadcasting.



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

WESTINGHOUSE BROADCASTING COMPANY



ROBERT M. MCGREDY
Managing Director
TVAR

Westinghouse Broadcasting Co., which recently changed its "communicative name" to Group W, has been busy handing out new appointments. Latest: **Robert M. McGredy**, up from the executive v.p. post with Television Advertising Representatives, Westinghouse-owned sales representative organization, to managing director of TVAR.

McGredy, with TVAR since 1961 and earlier national TV sales manager for Westinghouse Broadcasting, succeeds **Larry H. Israel**, recently appointed executive vice president for station operations of Westinghouse Broadcasting.

TVAR's new chief entered radio in 1946 as sales manager of WROR Washington, switched to WPAT Paterson, N.J., in 1948. He went into TV as sales manager of WCAU-TV Philadelphia in 1950, subsequently became v.p. in charge of the station. He joined Westinghouse in 1958.



DAVID Y. BRADSHAW
Vice President,
TV Dept. Manager
Young & Rubicam

Young & Rubicam has bestowed vice president stripes on its TV department manager, **David Y. Bradshaw**, with the agency since 1951 in varied creative and supervisory posts. He started as supervisor-producer on *We, the People*, was made supervisor in the TV department in 1952 and manager of operations in 1955.

Bradshaw previously had been a director and associate producer with March of Time Motion Pictures and a sound technician with Movietone News.

Y&R also promoted **Sidney Marshall** to vice president in its Hollywood office. He went with Y&R in 1954 as a film traffic man, was made a TV commercial producer in 1958, supervisor of all West Coast commercial production in 1961.

Bradshaw's jump came after **William F. Craig**, associate director in Y&R's TV department, left to become v.p. in charge of Benton & Bowles Hollywood office.



JOHN O. GILBERT II
Vice President, General Manager
WABC-TV New York

WABC-TV New York, without an official general manager since **Joseph Stamler** quit last March over policy differences (Theodore F. Shaker, president of ABC-owned TV stations, filled in), finally got itself a new boss. Appointed last month: **John O. Gilbert II**, formerly vice president and general manager of WXYZ-AM-FM Detroit.

Gilbert, one-time salesman for his father's chocolate company, entered broadcasting in 1953 as a salesman with Knorr Broadcasting's WKRM Jackson, Mich., became general manager of the station in 1954, transferred over Knorr's WKMH Dearborn, Mich., in 1955. In 1959 he joined WBZ-WBZA Boston as sales manager, went with ABC Radio and WXYZ seven months later.

(In a shift on WABC's radio side, **Harold L. Neal Jr.**, vice president and general manager of the New York station, was elected president of ABC owned radio stations, a post formerly held by **Stephen Riddleberger**, new second man at ABC News, preceding page.)



J. L. VAN VOLKENBURG
Former President
CBS-TV

J. L. (Jack) Van Volkenburg, 30-year broadcasting veteran and first president of CBS-TV, died in his sleep June 11 at his home in Merrifield, Minn. He was 59.

Van Volkenburg came out of CBS station administration in 1948 to get the network's television operation underway. From director of operations for CBS-TV he moved to a post as vice president in charge of radio and TV network sales and in 1951 became president of the network, staying with the job until retirement at the close of 1956.

Van Volkenburg joined CBS in 1932 after a tour with the Chicago office of BBDO as radio director. He came out of retirement in 1960 to become president of McCann-Erickson's M-E Productions, retired a second time in 1961.



Tempting Totals

You don't have to rob a bank to strike it rich. Just take a peek at North Carolina's Golden Triangle Market: Total retail sales, over \$1 Billion. Total consumer income, over \$1½ Billion. Total population, over 1,360,000. And it's all yours when you buy WSJS-Television.

North Carolina's
Golden
Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV



Leonard H. Lavin, president of Alberto-Culver Co., before the Sales Executives Club of New York, New York City:

WE believe that we could not construct a sound company in the packaged-goods field today without the means to build fast and build big. And I think we have this means. It is television. . . .

Television has helped to do all this [speaking of the company's success] for Alberto-Culver. What have we done for television? What we have done for television has been to appreciate it and to accommodate ourselves to the medium.

Television has supplied us with a mass audience. Thus the fringe product, the specialty product, has not been for us. It is either a product appealing to a mass audience or it would never be made by Alberto-Culver.

Would we have been successful without television?

It depends on what you mean. Would we have been successful in today's market with mass market packaged goods without television? No. Absolutely not.

Would we have been successful in today's market as the producer of specialty and fringe cosmetic and toiletry products? The company might have survived under those circumstances. But where would you get talented people to work for a company like that?

Would we have been successful as the producer of mass toiletry products if there was no television today? I believe so. But not a big success.

Just a moment ago I mentioned that we have so far earmarked more than 30 million dollars for 1963-64 nighttime network, daytime network and spot television. Do you know what our minimum audience expectations are? We calculate this money will earn Alberto-Culver 30,030,772,200 television viewers. That's as if every man, woman and child among television-owning families were to hear and watch 160 of our commercials. No, I take that back. It will be closer to double 160 since I was referring to television minutes. The fact is that in most of our minute slots we will be running two Alberto-Culver 30-second commercials back-to-back. This is a refinement and an economy in television that Alberto-Culver pioneered.

Am I saying that it would be impossible to buy this kind of impact with any other medium? I'm not saying this. I am making a much more important point, a point that relates to Alberto-Culver's marketing strategy. It wouldn't be impossible to reach the number of people I mentioned above with the frequency I mentioned, it would be something much worse for us—it would be uneconomical.

Am I saying that television is by its nature a more economical buy? Not at all. I am saying that for us relative newcomers to the mass market packaged-goods field, it is more economical.

But this doesn't really tell the story of what television has done for Alberto-Culver. The medium has made it economically possible for us to produce superior products with mass appeal and communicate this superiority to a mass audience.

Television's tremendous power has thus both imposed a condition for success on us and provided us with the very means to meet this condition.

The condition is that to survive in the terrifically competitive packaged-goods field, Alberto-Culver must produce a better product. At the same time, it has allowed us the means to communicate this advantage on an equal footing with the giants of the packaged-goods field. Television has democratized the packaged-goods field. Yesterday's member of royalty is just a private citizen as far as television is concerned. He puts up his money like everybody else and waits his turn in line. And if you happen to have a better product to sell than yesterday's



Some people always make the right impression. Like the high-voltage personalities local audiences will be enjoying this fall on the five CBS Owned television stations. Judy Garland, Danny Kaye, Phil Silvers, Robert Goulet, Gleason, Ball, Sullivan, Skelton, Moore, Hitchcock, Van Dyke and Benny... the greatest names in show business are all part of next season's CBS Television Network schedule. Add a full complement of community-minded local programming and it's easy to see why the CBS Owned television stations consistently lead all others in their markets. Before you set your advertising plans for next season, check with your CTS National Sales representative. He'll be glad to show you how you can make a concrete impression on your customers.

Personality makes the difference!



© CBS TELEVISION STATIONS NATIONAL SALES

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

PLAYBACK *continued*

blue blood and you communicate the fact properly to the public, you're a winner.

The advantage the members of the old royal business houses still have is that they can afford to spend more money on television. Their disadvantage is that they are often committed to older products that may not be the best in their fields. In any event, the momentum they had built up in pre-television days is not the sure protection it once was against the little guys.

There are those who explain the decline of the old royal houses by saying the public is fickle and gullible. I say the contrary is true. The public is intelligent and perceptive and fair, and when it sees a new product that claims to be better and shows itself to be better through the medium of television, the public responds by saying the heck with the old unsatisfactory shampoo I was using or the old hair spray that dulls my hair, let's give this new product a whirl.

Television can, of course, be used unwisely, wrongly and uneconomically. It can be used to fight an invincible opponent. It can be used to peddle a product that has no mass appeal. It can be used indifferently, and thus, perhaps, be rendered uneconomical.

Two challenges with which the medium has presented Alberto-Culver have been: (1.) how to use it as economically as possible, and (2.) how to exploit every advantage that it gives us.

There are two sides to the challenge of using television economically. One concerns the actual buying of television time: do our purchases give us maximum audience for our dollar?

I would like to say here that it is my opinion that a good many people who advertise don't really understand the value of the money they spend in television. They have the mistaken notion that just by buying television they can further the sale of their products, so they don't really work at buying time. They don't work at finding out what combination of shows will give them the maximum mass audience for the product.

Of course, P & G and General Foods and Bristol-Myers (I admire the last company, incidentally, most among all my competitors) do try to make a real investment in the medium. But hundreds of others just float along, aware that television has a great reputation as a mover of goods, but not aware that a dollar spent on program X is worth a dollar and 14 cents spent on program Y.

This habit of a good many advertisers spills over into the area of commercials. They pay lip service to the marketing

precept that they must have the right commercials selling their products, but then they rely on their wives or disinterested gas station attendants to tell them their advertising is good.

As for Alberto-Culver, we sweat at making the right buys. I might point out that our advertising director is not an ex-writer or an ex-salesman—he's a former timebuyer and is, in my opinion, the best in the business. Our current night network buys, for instance, reach three million more homes than the average nighttime buy. Our daytime properties reach a million point one more homes than the average of daytime buys. This efficient use of television money could mean the difference between a product showing a profit or loss. For an advertiser to be oblivious to or unconcerned about the niceties of timebuying is an absurdity. He is paying about \$40,000 for every commercial he runs on a network at night. ■

TWO FACES OF CENSORSHIP

Rabbi Maurice N. Eisendrath, president of the Union of American Hebrew Congregations, before the National Federation of Temple Brotherhoods, Cincinnati, Ohio:

IN a democracy such as our own, all media, the press, the movies, radio and television, are all protected by the First Amendment. The selection of the content of information or programs is left entirely to the owners of the media involved and the government is prohibited by law from interfering in the selection of the content of the information which is furnished to the public by the media.

The general policy against censorship embodied in the First Amendment is also specifically included in the Communications Act. Section 326 of the Communications Act expressly provides that the commission shall have no power of censorship over the communications presented by a broadcast station and no regulation or condition shall be promulgated or fixed by the commission which shall interfere with the right of free speech by means of radio. These provisions place serious limitations on the power of the Federal Communications Commission to control programing or raise the standards of programing. While [ex-] Chairman Minow and his co-workers may, in exceptional cases, take action which does not constitute censorship, the commission has no power with respect to the quality of individual programs and while the commission may encourage broadcasters to improve their programing and may prod them by public declarations, the ultimate power

does not rest with the commission but the broadcaster. . . .

I despise censorship, and I do not believe that those religious organizations which advocate censorship are serving us well. Yet, the truth is that we already have censorship in television—harsh, rigorous and destructive. It is the censorship of the dollar, unchecked by the public interest. It is the censorship of timidity which, because of this dollar dictatorship, stifles most controversial social ideas. We must be as troubled about what does *not* appear on the screen as about what does. . . .

Religious bodies have contented themselves too long with a negative and carping role, too often giving aid and comfort to those who believe censorship is the only solution. We have not sufficiently encouraged the good and creative programing of some brave producers. We have not been imaginative enough nor sufficiently generous with our admittedly limited funds in our own radio and television programing. We have not come forward with our own constructive ideas and suggestions about what should be done. We have not transcended what divides us to unite in beaming our common spiritual values to those who hunger for moral guidance. It should be a part of our high calling as religionists—of all faiths—to summon the moral stamina which will help the American people to put its own house in order—and to make the television screen worthy of a place of honor and dignity in that house. . . .

I submit that television has not been a formidable, positive force for good in American life. Too often, when the balance sheet is struck, it has been a veritable invincible factor in the widespread exploitation of crime and violence. It has glamorized the patterns of behavior which are anti-social. It has contributed to the cheapening of human life and the de-sensitization of the American people. It has pandered to the lowest and meanest tastes and emotions of the public. It has encouraged the American people to squander our leisure in a sodden, bleary-eyed stupor and to wallow in . . . cynicism, violence, vileness and vice. With an admitted minimum of notable and noble exceptions—notable primarily because they have been so exceptional—it has exalted the shoddy and has beamed its message at the moron. Above all, at a time when America faces the gravest, most crucial and decisive ideological contest with a resourceful opponent, our mass media have failed to project the highest aspirations and ideals of the democratic spirit—the ideals which alone distinguish us from the totalitarian foe. ■



60 HOURS
OF PRESTIGE
AND QUALITY
PROGRAMMING
FOR YOUR
STATION

**TELEVISION'S FINEST
SERIES OF DRAMAS...**

NOW IN RELEASE FOR DISTRIBUTION

The
**DICK
POWELL**
Theatre


**HONORED AND ACCLAIMED BY
THE ENTIRE TELEVISION INDUSTRY**

WRITERS GUILD AWARD • SCREEN DIRECTORS
GUILD AWARD • AMERICAN CINEMA EDITORS
AWARD • SCREEN PRODUCERS GUILD AWARD
MOTION PICTURE DAILY'S FAME AWARD • SOUND
EDITORS AWARD • HOLLYWOOD FOREIGN PRESS
ASSOCIATION'S GOLDEN GLOBE AWARD
RADIO-TV DAILY'S ALL AMERICAN AWARD

**PLUS SEVEN EMMY NOMINATIONS
AND ONE EMMY AWARD WINNER**

EVERY PROGRAM INCORPORATES THE LAVISH PRODUCTION QUALITIES, OUTSTANDING STARS
AND SUPERIOR ENTERTAINMENT COMPARABLE TO THAT FOUND IN FINE FEATURE FILMS



| | |
|---|--|
| "PROVEN PROGRAMMING" FROM | |
|  | |
| A SUBSIDIARY OF FOUR STAR TELEVISION | |
| 600 FIFTH AVENUE NEW YORK 20 NEW YORK LT 1-8530 | |



Follow the Sun

Your most pallid time period takes on a vigorous new look. 30 vigorous hours from the top quality studios of **Twentieth Century Fox TV., Inc.**

444 West 56th Street, New York 19, New York—COLUMBUS 5-3320

"FOLLOW THE SUN" Stars **Barry Coe as Ben Gregory**, **Brett Halsey as Paul Templin**, **Gigi Perreau as Kathy Richards**, and **Gary Lockwood as Erick Jason**; And Features Guest Stars Such As... **Keenan Wynn** • **Inger Stevens** • **Everett Sloane** • **Tuesday Weld** • **Charlie Ruggles** • **Dennis O'Keefe** • **Yvonne de Carlo** • **Julie London** • **Martha Scott** • **William Bendix** • **Jayne Mansfield** • **David Janssen** • **Celeste Holm** • **Rhonda Fleming** • **Keith Andes** • **Wally Cox** • **Jim Backus** • **Cesar Romero**



View it on a tv tube and you'll see why today's best-selling pictures are on SCOTCH® BRAND Video Tape

Don't fall into the "April Fool" trap of viewing filmed tv commercials on a movie screen in your conference room! The only sensible screening is by closed circuit that reproduces the film on a tv monitor. Then you know for *sure* how your message is coming through to the home audience.

When you put your commercial on "SCOTCH" Video Tape and view it on a tv monitor, you view things as they really appear. No rose-colored glasses make the picture seem better

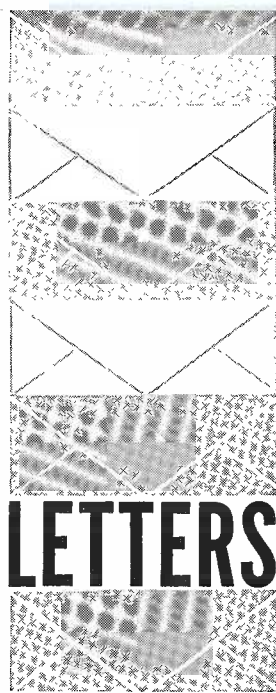
than it will actually be. No optical-to-electronic translation takes the bloom from your commercial or show. Every single image on the tape is completely compatible with the tv tube in the viewer's home.

You've just completed a commercial you think is a winner? Then ask your tv producer to show it on a tv monitor, side-by-side with a video tape. Compare the live-action impact and compatibility that "SCOTCH" Video Tape offers agencies, advertisers, producers, syndicators. Not to mention the push-button ease in creating special effects, immediate playback, for either black and white or color. Write for a free brochure "Techniques of Editing Video Tape", 3M Magnetic Products Division, Dept. MCS-73, St. Paul 19, Minn.



"SCOTCH" IS A REGISTERED TM OF 3M CO. ST. PAUL 19, MINN.

Magnetic Products Division **3M**
COMPANY



LETTERS

COMPUTER COMMENTS

Quite sincerely, I am most impressed [with the story on computers in advertising, June 1963]. Apparently, based on past performance, this is an extremely difficult story to write, and it is my feeling that your job was without question the best that has been done to date. JOSEPH ST. GEORGES *Vice President and Manager, Department of Media Relations & Planning, Young & Rubicam, New York.*

We would like to receive a reprint of the article in the June issue entitled "The Computers Move In On Advertising" by Albert R. Kroeger. LILO THALMANN *Research Librarian, Vick Chemical Co., New York.*

VOCAL INDEPENDENTS

I have received my copy of the June

issue of TELEVISION and found the "Going It Alone" story one of the finest reports on the independent to be published to date. I would appreciate 20 reprints of the independent story for personal distribution here in St. Louis.

Thanks again for the fine reporting job. With help such as you give us, we find "going it alone" a lot easier. ROBERT C. CHOISSER *Promotion Manager, KPLR-TV St. Louis.*

Just saw the June issue on independent stations, "Life Without Networks." Unfortunately, you labeled us a "non-subscriber" to the NAB code. We very definitely are a subscriber, and have been since shortly after we went on the air. In fact, our executive vice president-general manager, Bill Pabst, is chairman of the TV Code Review Board. [Ward D.] Ingram's statement was merely a point of fact, not an implication that we do not subscribe to the code. QUENTIN KELLY *Publicity Director, KTVU San Francisco.*

[Editor's Note: Mr. Ingram had said that KTVU's standards were stricter than the code, a statement often made by non-subscribers but, alas, sometimes made by subscribers as well.]

We would like to order 50 reprints of the article on independent television stations from your June 1963 issue. May I compliment you and the author of this article for a well done piece of work. MILTON H. HOFFMAN *Promotion Director, KCTO Denver.*

... 100 copies. PARKER H. JACKSON *Promotion Director, KHJ-TV Los Angeles.*

... 50 copies. ARTHUR R. HOOK *Pro-*

gram Manager, WTTV Indianapolis-Bloomington.

[Editor's Note: Reprints are available at 35 cents each.]

POP'S POPULARITY

Our client, Coca-Cola Bottling Co. of Los Angeles, was very impressed with the article on the soft drink industry in your May issue. JEFF ROGERS *Honig-Cooper & Harrington, Los Angeles.*

We would like to have three current copies of the May issue of TELEVISION. A client is interested. PETIE HOULE *Media Department, McCann-Erickson, Los Angeles.*

Although it is not listed as one of your available reprints, I would like to know if it would be possible to get two copies of your May 1963 (or is it 1693?) issue. Your article on soft drinks and television was certainly informative and fair to all. PETER WIDMER *Account Executive, Grant Advertising Inc., New York.*

COULD YOU PLEASE LET US HAVE 12 COPIES OF THE MAY ISSUE OF TELEVISION MAGAZINE AS WE ARE MOST IMPRESSED WITH THE ARTICLE ON SOFT DRINKS AND TV. WOULD LIKE TO HAVE FOR SALES PURPOSES AS SOON AS POSSIBLE. DON PEACOCK, WBAL-TV BALTIMORE.

... four copies. LYNN F. AVERY *Sales Manager, WTVM Columbus, Ga.*

The article "Soft Drinks and Television" is extremely interesting. A. L. KIRKPATRICK *Vice President-Sales, National Nugrape Co., Atlanta.*

The material was most interesting and the magazine most impressive! BRADFORD D. ANSLEY *Vice President-Sales, Royal Crown Cola Co., Columbus, Ga.*

THEY'LL PAY

Please send me a reprint of the pay TV articles in the April and May issues—excellent reporting. R. D. AMOS *Vice President, Radio & TV Department, F. H. Hayhurst Advertising, Toronto.*

... 100 copies. LEON N. PAPERNOW *Executive Vice President, H&B Communications Corp., Beverly Hills, Calif.*

... 100 copies. J. E. CONNOR *Antenna-vision Inc., Phoenix.*

... 50 copies. KATE COSGROVE *Time-Life Broadcast, New York.*

... 50 copies. SANDRA FREIER *Oppenheimer & Co., New York.*

[Editor's Note: The two-part pay TV article has been combined into a single reprint available at 50 cents each. Bulk prices on request.]

Please send me TELEVISION MAGAZINE every month

1 YEAR \$5.00
 2 YEARS \$9.00
 3 YEARS \$12.00

Group Rates { \$3.00 each for ten or more
 { \$3.50 each for five or more

Bill Co.
 Bill Me

Add 50¢ per year for Canada, \$1.00 for foreign

Name.....

Company.....

Address.....

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

Send to Home

Address.....

PUBLISHED BY TELEVISION MAGAZINE CORP. • 444 MADISON AVE., NEW YORK 22, N. Y.

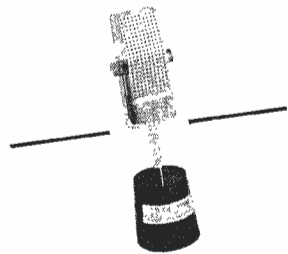


John Mack Carter, Editor of McCall's, presents McCall's "Golden Mike" to Mrs. Helen Ryan of WTHI-TV for outstanding public service in broadcasting.

WTHI-TV is grateful for the recognition accorded the station through the award of McCall's "Golden Mike" to Mrs. Ryan . . . This award encourages WTHI-TV to maintain a level of public service broadcasting which reflects the progressiveness of the community which it serves.

McCall's
awards to women in radio & television
 1962
 to **WTHI-TV**
*for making possible the work of **Helen C. Ryan***
whose unbiased series of public information programs dealing with school re-organization in Terre Haute, Indiana, clarified the issues and broke the deadlock blocking school reforms, and won for Mrs. Ryan McCALL'S AWARD for Service to the Community in General for 1962.

John Mack Carter
 JOHN MACK CARTER, Editor, McCall's



WTHI-TV

**CHANNEL 10
 TERRE HAUTE,
 INDIANA**

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK



Delivers a valuable
program franchise
with an adult audi-
ence at an extremely
low cost-per-thou-
sand.

HERE'S HOW IT WORKS

YOU BUY full sponsorship on
alternate weeks of three 5-
minute weather programs at a
weekly cost of \$3,000.*

YOU GET a one-minute com-
mercial, plus 5-second opening
and closing billboards on the
following schedule:

Week 1:
Saturday 11:10-11:15 PM

Week 2:
Saturday 7:10-7:15 PM and
Sunday 11:10-11:15 PM

Rating, reach and cost-per-
thousand are exceptional.
*(End rate.)

**IT GIVES YOU MORE FOR
YOUR TELEVISION DOLLAR**

Ask your WNBC-TV or NBC Spot Sales
Representative for complete details.

WNBC-TV 4 NEW YORK

FOCUS ON
TELEVISION

RUSSIAN

ТЕЛЕВИЗИЯ

YIDDISH

טעלעוויזיע

NORWEGIAN

FJERN SYN

ARABIC

تلفزيون

SPANISH

TELEVISIÓN

GERMAN

Fernsehen

GREEK

ΤΗΛΕΟΡΑΣΙΣ

VIETNAMESE

ĐIỆN THỊ

JAPANESE

テレビジョン

FRENCH

TÉLÉVISION

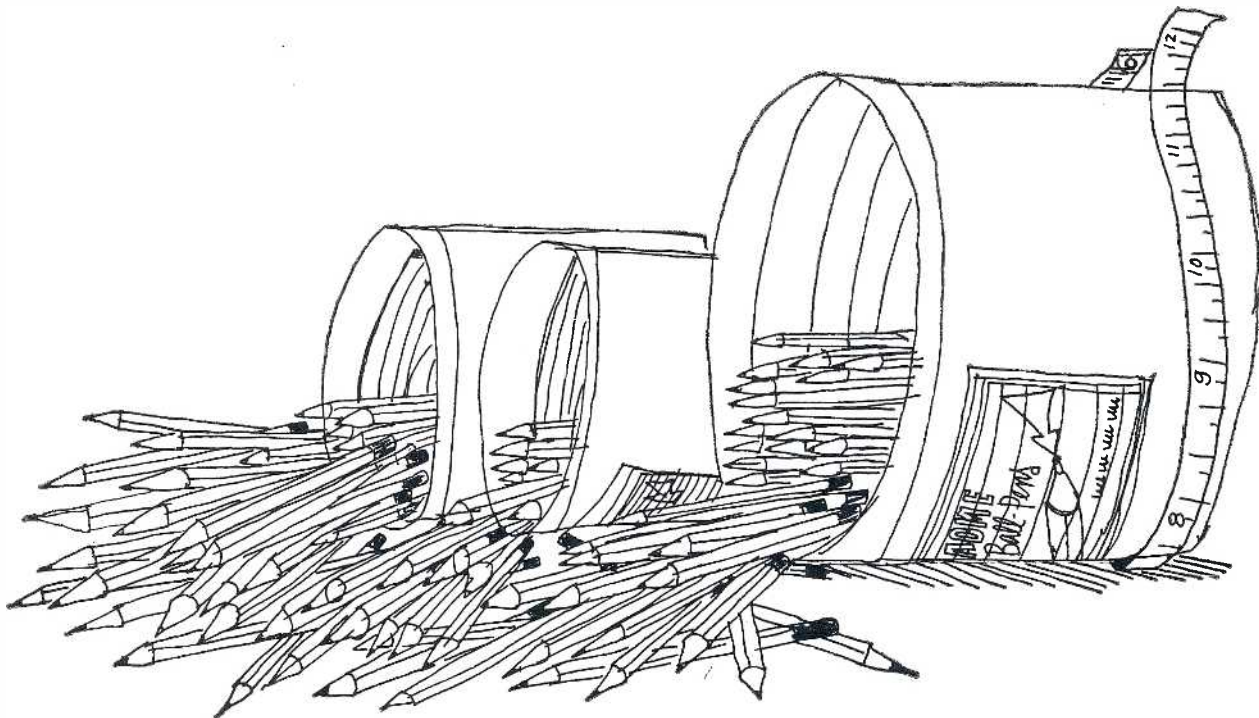
ITALIAN

TELEVISIONE

HINDUSTANI

टेलीवीयन

IT seemed like such a simple idea at first. "Let's find out what the word 'television' looks like in other languages," said art director Stan White as we were planning the cover of this issue. "Swell," we replied—thus innocently stepping into it up to our necks. It didn't take long to find out that no one on the staff could get beyond Spanish and French—and then there was some question about accents. The library was no help either, at least without turning loose a horde of researchers. Colleges? Maybe, but by the time we weaved through all the language schools the August issue would have been upon us. Yet where there's a will, etc. Someone finally suggested the Berlitz language schools. Could they do it? Sure—for four bucks a word, accuracy guaranteed. End of story? Not by a long shot. So now we had the words on 3 x 5 cards, but how would we get them into type? Not all type houses specialize in Hindustani. Finally, White whipped the problem by a combination of hand-lettering, photo-lettering and typography, as you can see above. We haven't gotten all those bills yet.



puzzle:

Does Circular Reasoning Pay?*

“I think,” reported executive secretary Betty Leslie to Dick Stakes, Assistant Treasurer and Controller, “that I have scored a tremendous buying coup.”

“Great,” said Dick, “what was it?”

“You know those ballpoint pens we buy in bulk for the Accounting Department? They used to come in a cardboard tube that was 12 inches around. I ordered some more this morning and the salesman told me they package them in six-inch round tubes now instead, but I could have two of the six-inch tubes for \$5.00, the same thing I used to pay for one 12-inch. I told him it was more trouble to store and open two tubes than one, so he came down to \$4.00 for the two of them. Wasn’t that clever of me?”

“It was clever of somebody,” said Dick. “I think you’ve been taken.”

Had she or hadn’t she, why and by how much? Tell us and win a good ballpoint pen.

**Straight reasoning will lead you to the audience-pleasing spot carriers scattered through our daily programming of comedy, drama, entertainment and information for the whole family. Why not send your product along for the ride? Harrington, Righter & Parsons, Inc. will supply times, rates, availabilities.*

Address answers to Puzzle #80, WMAL-TV, Washington 8, D. C.
Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.

wmal-tv abc

Evening Star Broadcasting Company
WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVB-TV and WSVB, Harrisonburg, Va.

U.S.A. REPRESENTATIVES FOR THE WORLD'S LEADING TELEVISION AND RADIO BROADCASTING ORGANISATIONS

Largest Film Buyers in America

Specialists in programming, management, administration, sales, and station engineering. We do all our own shipping and maintain a complete forwarding division exclusively for the use of our clients.

Established since 1938. First in radio . . . now television.

Our Volume Purchasing enables us to obtain lowest prices from all suppliers.

Clients:

AUSTRALIA: E.M.I. (Australia) Ltd. • Grace Gibson Radio & Television (Pty) Ltd. • Television Corporation Ltd. (TCN Network)

JAPAN: Interlingual Television K.K.

THAILAND: THAI-TV Thailand Television Corp., Bangkok

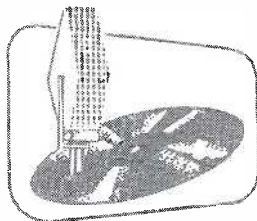
VIRGIN ISLANDS: VITV Virgin Isle TV Cable Corporation

UNITED KINGDOM: Overseas Rediffusion, Malta, Hongkong.

PHILIPPINES: DZTM-TV, Manila

SOUTHERN RHODESIA: RTV, Salisbury

Inquiries Invited



CHARLES MICHELSON, INC.
INTERNATIONAL RADIO TELEVISION

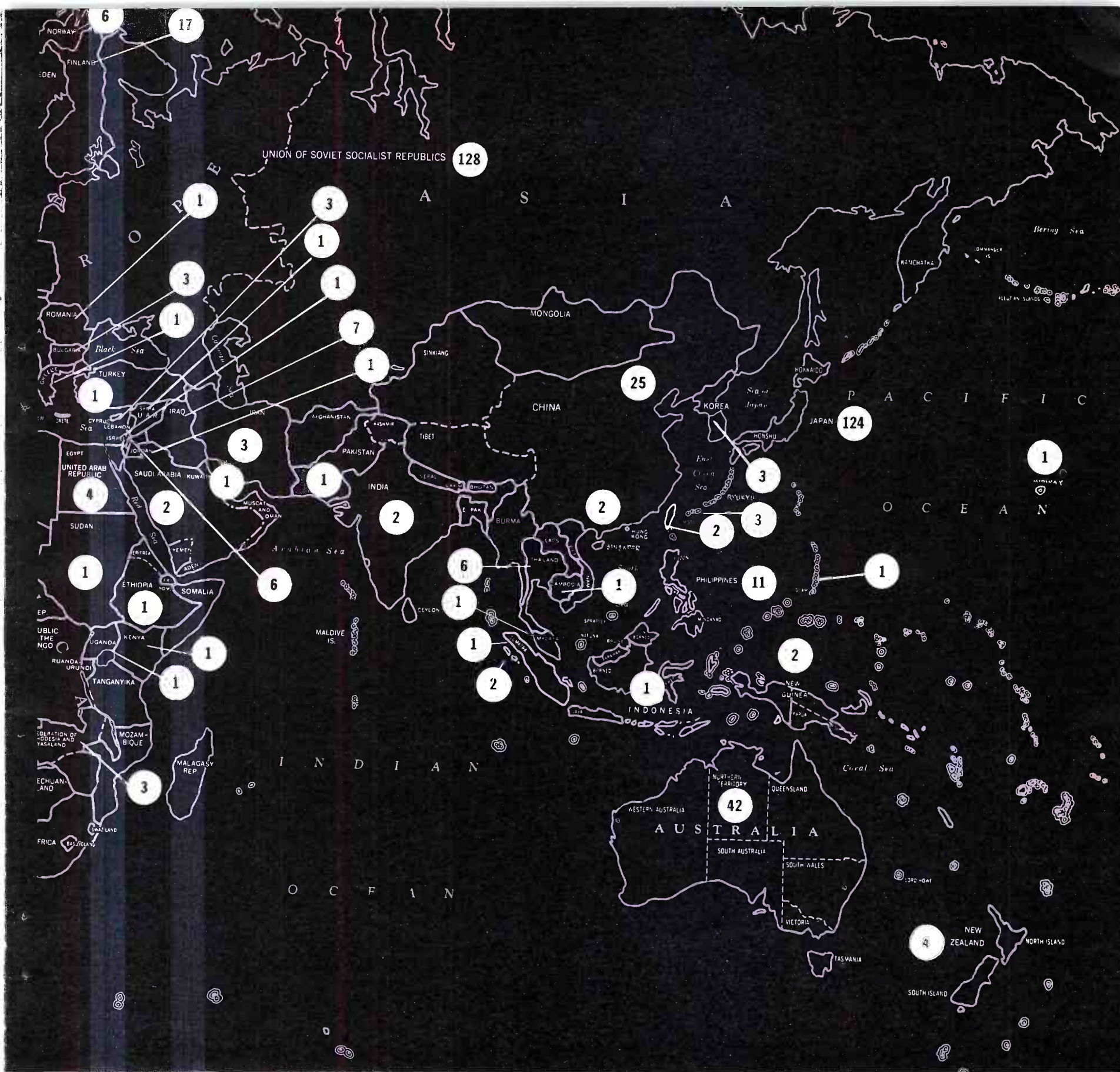
45 West 45th Street • New York 36, N. Y. • U.S.A.
Telephone: PLaza 7-0695 • Cable Address: MIKETEEVEE

TELEVISION

INTERNATIONAL TELEVISION

They don't love us, but they damn well need us! The words of a U.S. program distributor are hard, but they ring true. The hand that feeds is often bitten—but American TV shows, broadcast equipment, engineering skill and investment dollars are flowing overseas this year in record proportions. It's all helping to put overseas TV on its feet. Foreign restrictions, quotas and criticism are part of the game, a game U.S. TV entrepreneurs may make \$100 million on in 1963. The full story is in this special report.





vision is now an "experiment" in Europe, a fact in Japan. In the more advanced TV nations, where as in the U.S. VHF allocations come up to limit, UHF systems are earmarked. And where foreign manufacturers ride spiraling economies, the pressure is great for commercial TV systems to come into existence alongside government systems, long the backbone of foreign broadcasting. The success of commercial television—and advertising—in BBC-dominated Great Britain is a page advertisers in many parts of the world want to copy.

While the \$12 billion annual U.S. advertising expenditure is about twice that of the rest of the world combined,

other countries are recognizing advertising as a potent marketing tool. Western Europe is spending \$4.5 billion annually on advertising and is increasing its rate of expenditure much faster than the U.S. Great Britain's ad industry is growing three times as fast as America's, France's four times and Japan's five.

Beyond this, at least 3,300 U.S. companies have a manufacturing base or some form of direct investment in one or more foreign countries—and most have entered into overseas advertising. Last year 19 U.S. ad agencies, the bulk billing \$20 million or better, were operating abroad.

It's all combined into a powerful spearhead aimed at
Text continues on page 48; sampling of foreign programs is on 46-47

ENGLAND



The BBC's That Was The Week That Was has put the satirical needle so deep in British hides that the tight little isle may never quite recover.

JAPAN



Interview by Meiko Namamura has celebrity-talk format beamed on one of Tokyo's six TV stations.

ARGENTINA



Buenos Aires Teleonce studios can't hold all the kids wanting to see local dance show so they twist in street outside.

THE TELEVISION

FRANCE

Low necklines get high visibility viewing in France. A group of "gypsies" from scene in RFT-TV production of Carmen.





ITALY *It isn't an old Studio One but the drama "Quei Figuri Di Tanti Anni Fa"—roughly "scenes from the past"—a big hit on Radiotelevisione Italiana.*

OTHERS SEE

It's not all U.S. programing abroad. Good, passable or outrageously bad, domestically-produced television in much of the world draws viewers into the same kind of spellbound fascination that greeted U.S. TV efforts in the laughable, lovable—but technically miserable—years of 1948-1949.

Local pride is wrapped in many things, and a nation's own TV system rides higher than a national airline as a mark of having arrived in the sophisticated mid-20th Century.

Sixty-seven nations now comprise the free world market. They talk in 19 basic languages. Their program fare is carried on some 1,500 stations, viewed on some 56 million TV receivers, as many as glow in the U.S.

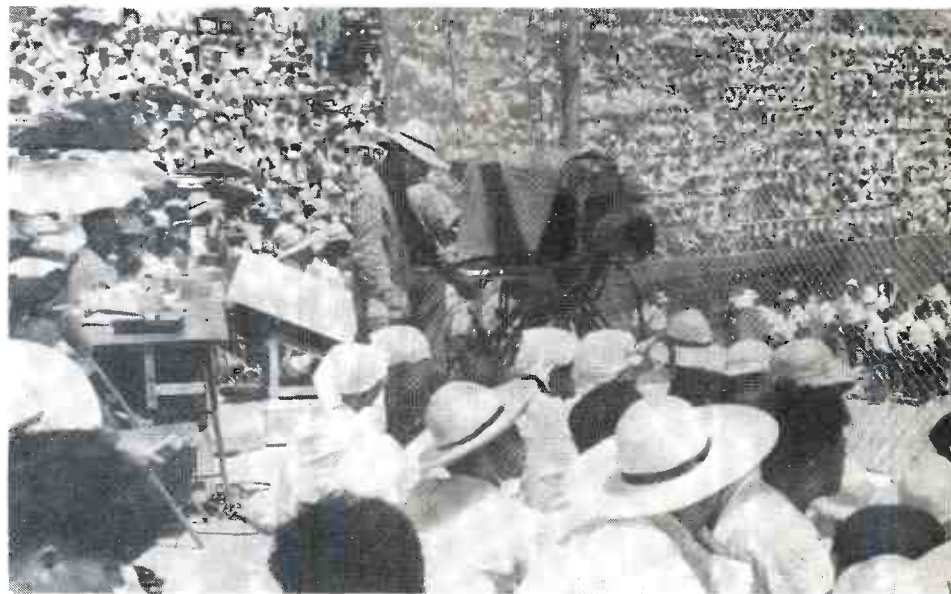
As the video screen passes the theater screen in global importance, teen-agers twist to TV dance party music in Buenos Aires, audiences dote on celebrity interviews in Tokyo, Britons are quietly convulsed by *That Was The Week That Was*. It's a wide world rocking to the rhythm of television.

PHILIPPINES



At DZBB-TV Manila, one of 32 foreign stations linked with ABC International, tots get camera attention on afternoon children's program, seemingly a TV staple the world over.

OKINAWA



They like their baseball in the Ryukyu Islands, and cameras of KSAR-TV Naha, Okinawa bring it to them firsthand.

PANAMA



The name of the show is Dr. Victor M. Blanco, a panel program over TV-2 Panama City, Panama. Much in evidence are sponsor identification signs, for the U.S.'s Glidden paints.

INTERNATIONAL TV *continued*

media exposure and more commercial time on television. And where commercial TV is on, it's going full blast. In Japan, where ad spending last year hit \$676.4 million, television got a 22% share of the spending pie. Japanese TV billing itself was up 28% over 1961. In Australia, ATN, a Sydney TV station, estimates that by 1964 Australian television will be getting \$58.5 million annually or 17% of the predicted \$330.7 million gross ad volume; \$90 million or 23% of the expected gross volume by 1968.

And even in the Soviet Union, where state-controlled television is non-commercial in the purest sense, there are reported rumblings over mounting stocks of some types of consumer goods. To move them, some Soviet trade experts are advocating TV pushes. The communist bloc's 11 million TV receivers may yet see the likes of an old fashioned pitchman.

For the watching U.S. television industry, it's a television world building more and more on the lines of the U.S. model. In it, U.S. assistance and product are more and more called on. Our involvement in the foreign market is more than a dozen years old but only in the last five years has the plunge deepened to sizable proportions. Today we are firmly committed, and in many ways.

Donna Douglas, she of the skin-tight jeans and long blond hair, gets off a plane in Tokyo to start a promotion tour for the Japanese showing of *Beverly Hillbillies* as photographers fight for camera angles.

A. C. Nielsen audimeters click off rating material in Japan, Great Britain and are about to start in West Germany.

Bonanza pulls in big audiences in a score of countries. Seventeen U.S. TV series (out of 37 shows) run weekly in prime time on Buenos Aires' channel 13. Twenty-five (out of 35 shows) bearing Made-in-America labels run weekly in prime time on channel 13 Lima, Peru. Sixty-two U.S. series populate evenings weekly on Tokyo's five commercial stations, with three of them—*Walt Disney*, *Jetsons* and *Ben Casey*—consistently in the top five rated shows category.

Time-Life Broadcasting International set up an experimental TV station in Pakistan, outgrowth of a trade fair exhibit, reached 250 TV sets. And U.S. broadcast engineers are busy plotting systems from Nigeria to Thailand.

It's not all coming up roses. In South America a cascade of political and economic upheavals has turned U.S. program distribution into a jittery mess of credit selling and collection woes. And while in the rest of the world U.S. programming is commanding the best prices ever, quotas and restrictions of various kinds limit free trade.

In Great Britain, where some of the better program prices are obtained, a stiff 14% quota on U.S. product limits sales. Canada maintains a 45% quota, Australia a 40% quota—and key Australian broadcast interests are linked by a cartel-like arrangement that keeps a lid on program prices.

Even in Japan, where strict foreign currency regulations were eased this year to give U.S. program distributors double and triple their former earnings, some stiff complaints are being registered by Japanese broadcasters. Said a Tokyo Broadcasting System executive recently, "Japanese TV stations will not . . . cannot, afford to buy American TV films if the American producers continue to sell their merchandise at outrageous prices."

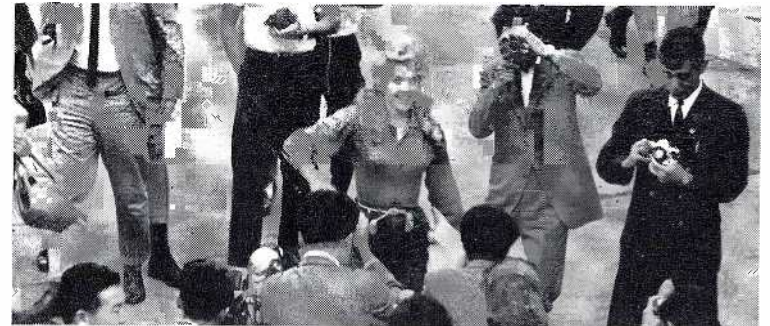
The executive noted that before currency restrictions were eased "only a few 60-minute series cost over \$2,000

per episode." Now, he claims, "\$2,000 for a 30-minute series and \$4,000 for a 60-minute series seem to be the standard going prices." Throw in air freight costs, import duty, customs handling charges, dubbing and incidentals and if "these outrageous prices" continue, Japanese TV stations are "bound to think of spending this money for the making of their own better Japanese television series."

U.S. program exporters know the war between buyer and seller is an unending one. They claim that foreign stations are getting programs cheaply considering that half-hour U.S. production costs run from \$50,000 to \$60,000. "What distributors don't consider," says one American buyer for overseas stations, "is that most of these shows make up their costs in U.S. showings and that overseas earnings are gravy. They ask prices out of line with what the economy of most foreign countries can bear."

Despite the arguments there is one fact that cannot be altered. U.S. programs are the big audience-getters overseas. They are in demand and for their production quality and star names, few countries could themselves produce comparable product at the prices U.S. distributors are obtaining. "They don't love us, but they damn well need us," says the international man with one U.S. distributor.

Just about everywhere it goes overseas the U.S. television industry runs into the exasperating, often embarrassing specter of nationalism—protectionism in quotas, currency restrictions and censorship, harassment in the form of the foreign legislator who deems American influence a corruption of the native culture, the unions who see local labor



disrupted through import, the balance-of-trade pressure groups. And there are even more complex problems.

Two months ago in Montreux, Switzerland, at the International Television Festival (held annually to award the best light entertainment TV programs submitted by broadcasting organizations ranged round the world), CBS won the grand prize Golden Rose trophy in competition with 26 other entrants for its production *Julie and Carol at Carnegie Hall*. The award was unpopular. When Ralph S. Baruch, vice president of CBS Films International, stepped forward to receive the trophy, he was greeted with a storm of booing.

The reaction was painful, more so because other presentations were hailed with courteous applause. The boos were reportedly from the Scandinavian countries (Sweden had a high-hope program entered) but the reaction was more subtle than outright anti-Americanism. The show's performers, talented Carol Burnett and Julie Andrews, were accepted but some had the feeling that the program, made at Carnegie Hall, was basically a presentation designed for theater rather than television, pale stuff alongside the avant-garde flavor of some of the other entries strictly designed in TV format. But TV men can take consolation in that winning U.S. movies are usually booed at the Cannes Film Festival too.

National pride certainly enters the world TV arena. Some of Europe's best TV efforts have drawn heavily on U.S. TV technique and American music and dance. Yet, when an American show wins a top international prize, everybody

**The blond young miss
is a U.S. export, a
TV star. The world may
be able to
spin without her,
but foreign TV can't.**



The appeal of Donna Douglas isn't hard to figure out—it's 36-23-36 poured into television's tightest blouse and levis. Last month she toured the Far East beating the drum for the Beverly Hillbillies and distributor CBS Films. She was mobbed by cameramen at Tokyo airport, hoked it up in comedy skits on Tokyo TV. They loved her. And they love most U.S. shows, the big audience-getters overseas. It's all coming up an estimated \$55 million for U.S. TV distributors this year.



seems shocked. But pride in native culture, language and local achievement doesn't stop squarely with roadblocks in front of U.S. export alone. "A French singer on a concert tour of West Germany," says a U.S. program official, "today must sing three German songs for every French number performed. And the French number may be booed anyway. Nationalism is riding that strongly in some parts of Europe today."

It hasn't helped the U.S. image abroad any that the meat and potatoes of U.S. program export is action-adventure. The action show, full of frank emotion, fist-swinging and pretty girls is easy for the foreign viewer to understand. It is basic, and the U.S. program inventory, like it or not, is crowded with it.

Sig Mickelson, head of Time-Life Broadcasting's international operations and a former president of CBS News, feels that U.S. TV shows, by their very nature, are restricted to what types sell overseas and what types do not.

"Action-adventure," says Mickelson, "has the flavor of the 'chase.' You don't have to translate a lot of words here to get understanding. The pictorial content is meaningful. The 'adult' western or many of our dramas, on the other hand, have psychological situations and subtle dialogue. For the average foreigner it's hard stuff to understand, and much of our comedy, too, is meaningless outside the U.S."

"Many of our variety shows and musical performances have a universal appeal," Mickelson continues. "And documentaries generally do well, particularly when based on international topics." But Mickelson, who knows documentaries, notes that, as in the U.S., their big overseas appeal is with the better educated, more sophisticated viewer.

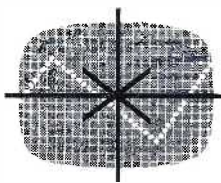
U.S. program distributors, sometimes faced with the foreign critic who asks, "Where are your cultural programs, your variety shows, your specials, your live-tape shows?" know they're locked up at home, namely through the high payment scale demanded by American Federation of Television & Radio Artists' regulations, talent agencies and big-name show people themselves. U.S. filmed programs flow overseas in abundance for the simple reason that present contracts with film unions do not carry the high talent pay costs live-tape programming does. Most big-name talent appearing on live-tape shows demand overseas payment in line with their U.S. prices—and most foreign buyers cannot afford them.

NBC International did distribute *The Perry Como Show* overseas in 16 countries in 1960 because most performers on *Como* agreed to work for an "equitable" fee. But others didn't and some of the *Como* hours played overseas in formats ranging down to 18 minutes. NBI took a loss on its effort. On *The Ed Sullivan Show* some individual acts have been "segmented" out for foreign showings of 15 minutes.

While there has been little more than hand wringing over the situation for years, and a few general discussions, the live-tape program dike may be breaking. CBS Films announced last month that all thirty 1962-63 *Jackie Gleason* hours were purchased by ATN in Sydney, HSV in Melbourne and their affiliated stations in Adelaide and Brisbane, Australia.

CBS Films calls the sale an "experiment to determine whether it is economically feasible to distribute internationally a high-budgeted live-on-tape musical-variety program series." The sale took "months of negotiation" between the Australians, CBS-TV and the Gleason show producers. And while CBS sees no immediate profit in the deal, it

To page 74



OUTDOOR

Although the oldest of advertising media, it still has a long way to go. Part 4 of a series.

BY MORRIS J. GELMAN

OUTDOOR advertising is a medium in violent transition, where the new is replacing the old, the artful the crude. It's a business struggling for middle-class stature in a competitive media world where its standing in the community always has been controversial.

It has been condemned, threatened with dispossession and legislated against. It's not only maligned but also misunderstood, not only charged with being a public nuisance but itself a victim of nuisances purportedly representing the public. In a *laissez faire* economy outdoor advertising spends enormous time, energy and resources fighting for noninterference.

Of all media, all barraged with criticism, it wages the most consistent, compulsive battle of public relations. An important participant in the media competition, it vies more against itself, against its image as seen by advertisers and agencies, than it does against television, radio, magazines and newspaper. Rather than a threat to competing media, it's more often an adjunct.

Among the dozens of media available to advertisers, outdoor falls neither in the vanguard dominated by television nor in the rearguard of matchbook covers and sky-writing. It operates somewhere in between. Currently it's following a downward financial spiral, earning less money the last two years than in preceding years. But though whipped by searching winds of change, outdoor advertising hopes to march tomorrow where the vanguard media camp today. For outdoor such progress is problematical.

With a history that goes back to ancient Egypt, outdoor is the oldest, if not the most venerated, of advertising media. The medium is the center piece for paradox. Used and seen since the beginnings of civilization, it's probably the least publicized and understood of all national mass media. Offering the most prominent of advertising displays, it's frequently overlooked when budgetary allocations are determined. In a business where big is a synonym for billions, it's barely a hundred-million-dollar revenue earner.

The last is not a recent trend to be blamed, as are so many media limitations, on the coming of television. For in modern times, outdoor has always claimed only a modest

share of national ad revenues. As far back as 1935, when radio was still sprouting and television was but an experimental gleam in electronic manufacturers' eyes, outdoor, with annual national billings of \$23.3 million, was getting a scant 2.7% of the total annual volume of national advertising in the U.S. And while television certainly hasn't eased outdoor's way, neither has it measurably blocked the billboard medium's path to gain. Outdoor's share of total national ad expenditures in 1961, some 13 years after the onset of television: 1.7%.

Put quite simply, television and outdoor are not important competitive adversaries. Advertisers hardly ever face the choice of either television or outdoor. Most often it works out to a use of both or one without the other with a minimum of deliberation.

Yet unlike newspapers (where local business accounts for more than 75% of overall earnings), outdoor still is a predominantly national medium. Actually it has been a model of consistency in maintaining a set division of national vs. local business. Last year national revenues amounted to 67.5% of total income, the exact national total registered in 1950.

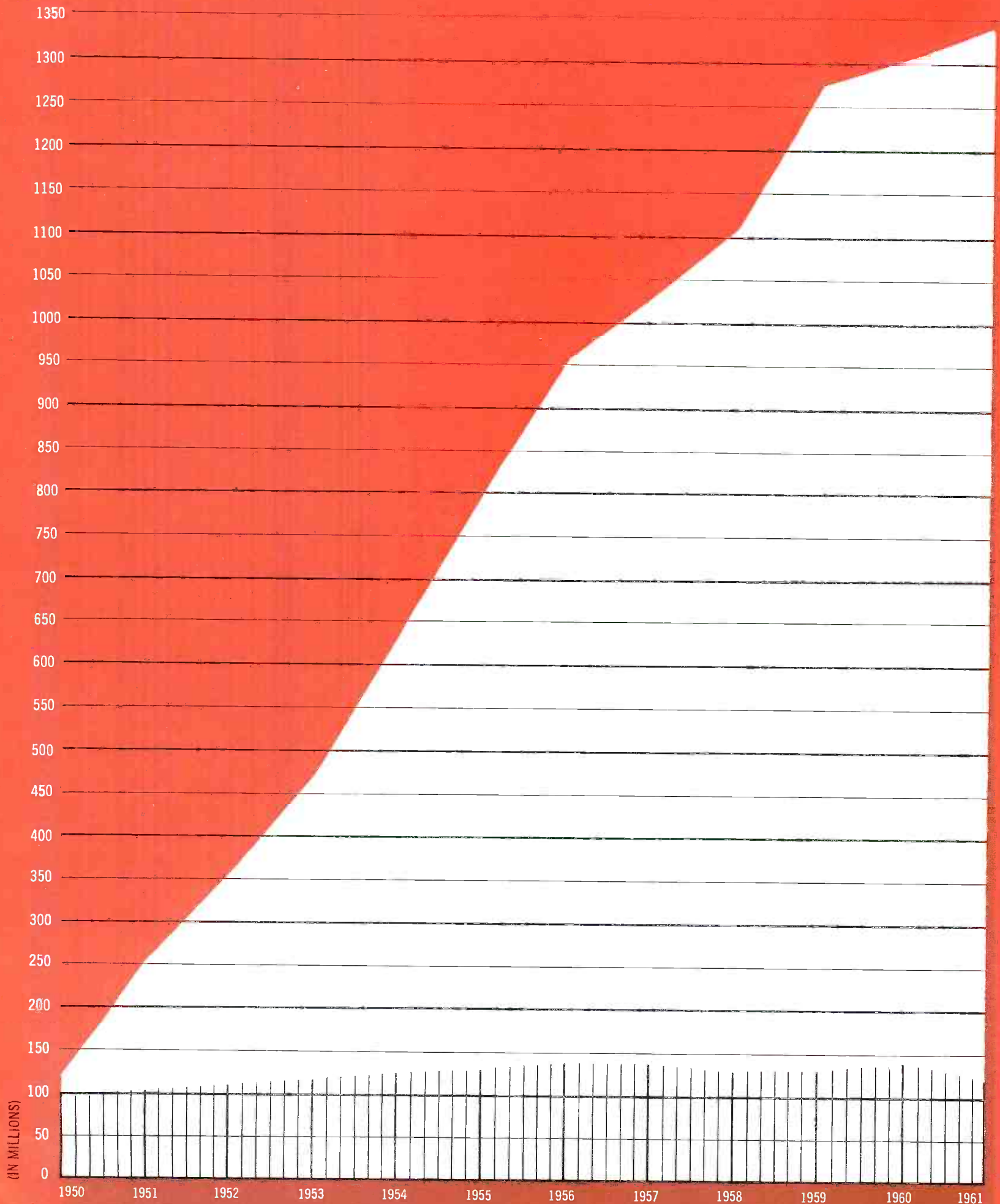
But if national business in the outdoor medium has been successful in fighting off encroachments from the local side, it hasn't been equally as successful in its growth patterns. In the last 12 years, the medium's national revenues have grown some 20%, some 100% less than the growth rate shown by measured media's aggregate national earnings for the same period of time.



This evidence of stunted, if not stunted, growth is the frame for outdoor's none-too-bright financial picture. Last year the medium chalked up \$170.5 million in total advertising volume—\$115.0 million national and \$55.5 million local. It was a \$9.9 million overall drop from 1961—\$6.8 million national and \$3.1 million local—and marked a 10-year low in the medium's fortunes. It also marked the second successive year that local, national and total revenues had decreased from the previous year (see chart, opposite). Since outdoor's peak earning year of 1960, when total volume passed the \$200 million mark for only the second

OUTDOOR AND TELEVISION:

Two Different Worlds

If there's a similarity in the national sales curves of television and outdoor advertising it's that both have risen over the past decade or so—but one by leaps and bounds, the other just gradually. They were still within hailing distance in 1950. Look at them now.



Outdoor  1962 Total Outdoor: \$115,000,000
Television  1962 Total Television: \$1,520,019,138

SOURCE: PRINTER'S INK/McCANN-ERICKSON

OUTDOOR ADVERTISING *continued*

time (the first was in 1956), aggregate revenues have fallen \$32.8 million, national earnings are off \$22.2 million and local income is down \$10.6 million.

This discouraging industry-wide financial slide doesn't mean, of course, that outdoor advertising is a red-ink proposition for everybody connected with it. For in the teeth of the medium's recent revenue losses, individual outdoor entrepreneurs have been scoring some impressive gains. In December 1960, for example, the Gamble-Skogmo Inc. retail-wholesale enterprise of Minneapolis, acquired Walker & Co., a 75-year-old Michigan outdoor advertising company, for roughly \$4.9 million. Some 10 months later, on October 11, 1961, it sold its interest in the company to Naegele Advertising Cos., Minneapolis, for approximately \$8.8 million, the sale amounting to 80% profit over cost.

Gamble-Skogmo's experience is a hint of what the outdoor medium has to offer. There's money to be made in billboards. It's shaky, but not, as some observers have it, a dying industry. It has endured for centuries and it's not likely to pass from the scene without a monumental tussle. As long as people go outside, that's how long the outdoor medium is sure to remain a prominent part of the media competition.

For outdoor does indeed have the ingredients to make for a most interesting and exciting advertising entity. It's big—as big and encompassing as all outdoors. It's colorful, eye-catching and inventive. Outdoor advertising is a highly organized, rigidly standardized, basically urban business, peopled by a good many solid professionals who toil in relative obscurity. Perhaps the simplest form of mass media, outdoor advertising has only recently undergone radical structural change. Its very simplicity of form has worked against drastic innovation.

"Outdoor isn't television or magazines," explains the associate art director of a well-known advertising agency. "You want to be creative in television, you've film and tape and animation and stop action, as well as live action and voice-over to fool around with. You want to be jazzy with magazines and you put in gatefolds, add dutch doors, play with card and booklet inserts, tone it all up with white-on-white color.

"But outdoor," he emphasizes—"that's another flagpole entirely. Mainly you've got posters and you've got painted

bulletins," he says, "and trying to make those cats spit differently, that's a job. That's real creativity. And that's what outdoor has been showing. Now some of the things the outdoor guys have tried are way out, but they've tried. They're not asleep at the switch."

Where then have the outdoor people been remiss? Why is the industry in a slump? Where is it going and who's going with it?

Like any other industry, most of outdoor advertising's present and future answers lie in its past, in the record of its growth, decay and renewal, the revolving cycle of business life. But the outdoor medium's cycle of life is broader than most.

HARDLY BORN YESTERDAY

Says the Association of National Advertisers in its informative book, "Essentials of Outdoor Advertising." "The early history of the outdoor medium is, in reality, the history of mass communication. Until the 15th century, public posting was the only means—other than a public address—of disseminating information on a wide basis."

In all probability, the Egyptians were history's first hucksters. They carved their messages—laws, decrees, treaties and words of caution—into vertical tablets called steles or monumental pillars called obelisks and the audience of the day, one mass nomadic market, read and presumably took heed.

The Romans, we're told, really got into the commercial aspects of advertising. They had chariot races and circuses to promote and what better way than by inscribed placards strategically placed throughout the community.

But according to historical tracts, it was in Pompeii that outdoor advertising really spun into high gear. Every wall and pillar was regarded as a potential billboard. Painted signs identifying establishments came into vogue. The great out-of-doors was one big advertising medium, every pedestrian part of the circulation and most anyone with anything to sell or promote, a practitioner of the business.

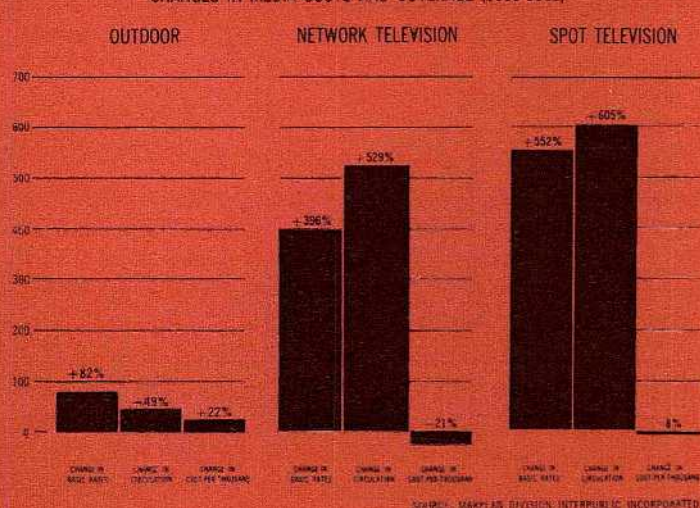
The development of the printing press in the 15th century made possible posted handbills and the growing sophistication of the 17th and 18th centuries gave birth to the outdoor signboard, most of the swinging variety. The invention of the lithographic process spurred still added use of the medium. Illustrated billposters on the walls and fences of European cities were part of the culture of the 19th century. Good locations were fought over with as much fervor as newsboys did for street corners in a later day.

Human nature being the fragile thing that it is, soon the heightening competition of the outdoor medium produced a loosening of scruples. Billposter exposure became a sometime thing. Posters were slapped on top of one another with the abandon of so many cards in a deck. Regulation, the anathema of free enterprisers and the savior of industries, was called into force. Billposters were granted exclusive use of specific walls and fences, thus assuring messages exposure for a fixed period of time.

In the way of good businessmen everywhere, any time, they soon began to improvise on their meal tickets. First up went their names on the posting areas establishing possessor's rights. Then, to take advantage of heavy traffic areas where walls and fences might already have been saturated with posters, they built wooden posting structures of their own simply called billboards.

By the turn of the current century billboards (the des-

CHANGES IN MEDIA COSTS AND COVERAGE (1950-1961)



criptive term has a way of riling sensitive members of the trade who feel that the image it conjures hardly does justice to today's streamlined poster panels) had become fairly standardized. Made of matched lumber with tongue-and-groove construction, they each usually contained several different small-sized posters.

Henry Ford's development and promotion of the Model-T automobile proved the greatest boon to the outdoor medium since Gutenberg invented the printing press. Widespread ownership of automobiles and the improvement of highways allowed it to emerge as a major advertising medium. It took on added dimensions. Galvanized sheet metal panels replaced the board facings of earlier years. Each poster was afforded its own panel and increased in size from 3-sheet dimensions to the 24-sheet poster still standard today. The net result of all this action: each outdoor advertisement became a pictorial portrait, matted and framed and set off as individually as a family photograph on the bedroom dresser.

And as the poster phase of outdoor advertising matured and organized, so too did the other important facet of the business, the painted bulletin (actually there now are four principal forms of outdoor advertising — poster display, painted display, electrical display and of much more recent vintage, rotary cutouts). Here, once again, the industrial revolution worked its wonders. Itinerant sign painters laid down their walking shoes and their handiwork, all but disappearing from the walls, fences and barns of cities and countryside, became individualized.

Because the medium was so open to abuse both from critics and its own members who never let ethics stand in the way of turning a sharp business corner, it gradually became the most introspective and self-regulated of all media. As long ago as 1872, the International Bill Posters' Association of North America was organized in St. Louis to curb malicious competitive practices. Some 19 years later, with the industry already suffering from the slings and arrows of a citizenry outraged at the defacing of their streets and scenery, a voluntary national organization called 'The Associated Bill Posters' Association of United States and Canada was formed to elevate the status of billposting in the community.

It and similar organizations tried to build a protective dike around the medium but they were overwhelmed by persistent waves of private and governmental attacks. In the 1920s and 1930s, for instance, the outdoor industry was constantly harassed by such civic organizations as the National Committee for Restriction of Outdoor Advertising, the Woman's National Farm and Garden Association and the National Council for Protection of Roadside Beauty. Mostly these groups took sniping rather than telling shots at the outdoor business, but occasionally they struck deep. In 1930, the weight and persistence of various anti-billboard organizations forced 258 national advertisers to restrict their theretofore ubiquitous outdoor poster campaigns.

Perhaps the chief target of most outdoor protective organizations among all outdoor users was the Burma-Vita

To page 100

HOW TV DOES BUSINESS WITH OUTDOOR'S TOP 15 ACCOUNTS

| No. | Company | Total Ad Expenditures—1962 | Total TV | % TV of Total | Total Outdoor | % Outdoor of Total |
|--------------|--------------------------------------|----------------------------|--------------------|---------------|-------------------|--------------------|
| 1. | General Motors | \$112,833,567 | \$30,094,201 | 26.7 | \$8,610,749 | 7.6 |
| 2. | Anheuser-Busch | 13,204,239 | 5,467,288 | 41.4 | 4,625,936 | 35.0 |
| 3. | Ford Motor Co. | 67,948,458 | 20,507,863 | 30.2 | 3,994,980 | 5.9 |
| 4. | Distillers Corp.-Seagrams Ltd. | 30,638,269 | 4,635,876 | 15.1 | 3,778,000 | 12.3 |
| 5. | Jos. Schlitz Brewing Co. | 14,612,610 | 9,373,526 | 64.1 | 2,585,688 | 17.7 |
| 6. | Standard Oil Co. (Indiana) | 9,832,609 | 2,873,882 | 29.2 | 2,040,524 | 20.8 |
| 7. | Coca-Cola Co. | 26,484,567 | 18,350,976 | 69.3 | 1,960,120 | 7.4 |
| 8. | Swift & Co. | 10,167,290 | 2,655,803 | 26.1 | 1,934,484 | 19.0 |
| 9. | Pabst Brewing Co. | 7,051,781 | 4,688,194 | 66.5 | 1,752,894 | 24.9 |
| 10. | Standard Oil Co. (New Jersey) | 11,408,562 | 3,314,173 | 29.0 | 1,737,649 | 15.2 |
| 11. | Pepsi-Cola Co. | 14,110,492 | 7,760,050 | 55.0 | 1,614,191 | 11.4 |
| 12. | National Distillers & Chemical Corp. | 15,814,339 | 184,800 | 1.2 | 1,562,764 | 9.9 |
| 13. | Falstaff Brewing Co. | 8,337,785 | 6,209,974 | 74.5 | 1,548,077 | 18.6 |
| 14. | Chrysler Corp. | 41,302,319 | 8,515,844 | 20.6 | 1,438,049 | 3.5 |
| 15. | Theo. Hamm Brewing Co. | 3,988,003 | 2,059,875 | 51.7 | 1,437,167 | 36.0 |
| 16. | Affiliated Distillers | 1,398,607 | | | 1,398,607 | 100% |
| 17. | Richfield Oil Co. | 1,706,961 | 287,500 | 16.8 | 1,209,391 | 70.9 |
| 18. | Morton Salt Co. | 2,936,250 | | | 1,147,711 | 39.1 |
| 19. | Seven-Up | 6,531,149 | 2,921,521 | 44.7 | 1,111,585 | 17.0 |
| 20. | Mars Inc. | 1,847,055 | 650,572 | 35.2 | 1,042,081 | 56.4 |
| 21. | Kellogg Co. | 23,930,438 | 18,181,311 | 76.0 | 1,024,779 | 4.3 |
| 22. | Phillips Petroleum Co. | 4,619,589 | 2,277,180 | 49.3 | 1,019,767 | 22.1 |
| 23. | P. Ballantine & Sons | 4,467,750 | 2,216,143 | 49.6 | 962,842 | 21.6 |
| 24. | Hiram Walker-Gooderham & Worts | 9,118,932 | | | 952,904 | 10.4 |
| 25. | Brown-Forman Distillers Corp. | 5,946,571 | | | 951,800 | 16.0 |
| TOTAL | | 450,248,890 | 153,306,154 | 34.0 | 51,442,737 | 11.4 |

SEQUEL: THE BOX

| | | | | |
|---|--|--|---|---|
| 1 Ingmar Bergman's Academy Award Winning Film VIRGIN SPRING Max von Sydow Birgitta Valberg Restricted Entertainment \$1.00 <input type="checkbox"/> | 2 A new joy comes to the screen GIGOT Jackie Gleason · Katherine Kath Family Entertainment \$1.00 <input type="checkbox"/> | 3 Elia Kazan's production of William Inge's SPLENDOR IN THE GRASS Natalie Wood · Warren Beatty Adult Entertainment \$1.00 <input type="checkbox"/> | 4 Classic beauty SWAN LAKE BALLET Maja Pilsetskaya Nikolai Fadeychev Family Entertainment \$1.00 <input type="checkbox"/> | 5 Tennessee Williams' ROMAN SPRING OF MRS. STONE Vivien Leigh · Warren Beatty Restricted Entertainment \$1.00 <input type="checkbox"/> |
| 6 Winner of 27 awards! ROCCO AND HIS BROTHERS Claudia Cardinale · Alain Delon Restricted Entertainment \$1.00 <input type="checkbox"/> | 7 "Better than Ben Hur" BARABBAS Anthony Quinn Sivana Mangano Family Entertainment \$1.00 <input type="checkbox"/> | 8 Paddy Chayefsky's CATERED AFFAIR Bette Davis · Ernest Borgnine Barry Fitzgerald All Academy Award Winners! Family Entertainment \$1.00 <input type="checkbox"/> | 9 Best funny stuff ever THE GOLDEN AGE OF COMEDY Plus chapter 4 of "Riding with Buffalo Bill" and "Adventures of Capt. Kidd" Children's Matinee 25¢ <input type="checkbox"/> | 10 A drama set against the German occupation of Paris FOUR HORSEMEN OF THE APOCALYPSE Glenn Ford · Ingrid Thulin Adult Entertainment \$1.00 <input type="checkbox"/> |
| 11 Murder, Romance and Mystery THE GAZEBO Glenn Ford · Debbie Reynolds Family Entertainment \$1.00 <input type="checkbox"/> | 12 Action and speed! HOCKEY DIRECT FROM NEW YORK TORONTO VS. RANGERS \$1.50 <input type="checkbox"/> | 13 Directed by Jules Dassin WHERE THE HOT WIND BLOWS Gina Lollobrigida Adult Entertainment \$1.00 <input type="checkbox"/> | 14 "A most impressive cast!" THE STORY OF THREE LOVES Moira Shearer · Kirk Douglas Family Entertainment \$1.00 <input type="checkbox"/> | 15 Conflict and revenge! ANATOMY OF A PSYCHO Ronnie Burns · Pamela Lincoln Adult Entertainment \$1.00 <input type="checkbox"/> |
| 16 Lost treasure in Africa FLIGHT OF THE LOST BALLOON Marshall Thompson Maia Powers Family Entertainment \$1.00 <input type="checkbox"/> | 17 Africa's mightiest mystery EAST OF KILIMANJARO Marshall Thompson · Gaby Andre Family Entertainment \$1.00 <input type="checkbox"/> | 18 Filmed in Capri! 12 great songs! FOR THE FIRST TIME Mario Lanza Johanna van Koczian Family Entertainment \$1.00 <input type="checkbox"/> | 19 Story of Arnold Rothstein KING OF THE ROARING 20's David Janssen · Dianne Foster Adult Entertainment \$1.00 <input type="checkbox"/> | 20 Tense, Taut Drama! SECRET PARTNER Stewart Granger · Haya Harareet Family Entertainment \$1.00 <input type="checkbox"/> |
| 21 Pageantry and action THE MIGHTY CRUSADERS Plus chapter 3 of "Riding with Buffalo Bill" and "Adventures of Capt. Kidd" Children's Matinee 25¢ <input type="checkbox"/> | 22 Thrills on the high seas! RAYMIE Plus chapter 5 of "Riding with Buffalo Bill" and "Adventures of Capt. Kidd" Children's Matinee 25¢ <input type="checkbox"/> | 23 Filmed in Italy and France PIRATE OF BLACK HAWK Mijanou Bardot · Gerard Landry Family Entertainment \$1.00 <input type="checkbox"/> | 24 Married to Murder! BLUEBEARD'S 10 HONEYMOONS George Sanders · Corinne Calvet Adult Entertainment \$1.00 <input type="checkbox"/> | 25 Exciting action drama! DEADLY COMPANIONS Maureen O'Hara · Brian Keith Family Entertainment \$1.00 <input type="checkbox"/> |

This is how TELEVISION's respondents ranked a 25-program pay TV schedule

THIS IS NOT really fair. Subscribers to this magazine are against pay TV."

So commented one reader in responding to TELEVISION MAGAZINE's request, made in connection with the pay TV series which ran in the April and May issues, that readers check off their program preferences against an actual pay TV schedule and mail the answers in to the magazine. And to which charge one might reply: if all of pay TV's prospects are as opposed to that medium as subscribers of this magazine, nail down a franchise right away!

As a matter of fact, TELEVISION's "survey" *wasn't* "fair" in the strictest research sense, nor was it designed to be. The results, the editors know, are

not projectable even to the total universe of this magazine's readers, much less to the total universe of pay TV prospects. But insofar as it did what it was designed to do—to furnish the editors with a response from professionals involved in some way with the television field—it was a smashing success. It yielded this information:

- The average respondent would be willing to pay \$4.79 over a two-week period to watch the schedule of pay TV programs offered. (The 25 programs actually ran on Paramount's Telemeter project in Etobicoke, Ont., February 17-March 2.)

- The most popular entertainment features were those in the area of "adult"

OFFICE ON PAY TV

entertainment. No. 1 in popularity was Ingmar Bergman's "Virgin Spring," while Nos. 3, 5 and 6 were all heavily associated with "adult" themes. The No. 2 favorite, however, was a strictly sentimental movie, "Gigot" with Jackie Gleason, which obviously ranked high for its all-family appeal. The fourth show in popularity was a performance of the Swan Lake ballet.

■ Only 9.5% of the respondents said they'd pay nothing.

The \$4.79 average compares to a maximum of \$23.25 that a reader could have "spent" by choosing every show. Only one of TELEVISION's respondents approached that figure, a reader in Maine who said he'd spend \$22. The second highest response was for \$17.50 from the reader, mentioned earlier, who thought other readers were against the medium.

A random shuffling through the hundreds of responses to TELEVISION's question reveals that:

The director of TV and radio for a top national advertiser in New York would pay \$6. The advertising director of another top account, in Oakland, would pay \$7.

An actress in Burbank would pay \$3 for the schedule—as would a media research director in New York. Another media research director, in Chicago, would go only \$2—the same price level hit by an art director in Tyler, Tex.

An advertising manager in Omaha was interested in \$5 worth, as was an account executive in Los Angeles. In San Francisco a vice president of media was willing to spend \$4. In Cincinnati the treasurer of an agency wouldn't spend anything. Another reluctant to pay was a creative director in Detroit

who found "none of the schedule sufficiently appealing to keep us home." Another reader, who'd already left home and was living in a New York hotel, was piqued enough to volunteer "Let's have pay TV in New York," and to ask for more literature on the subject. A middle ground was suggested by the assistant to a publisher who said he'd pay \$2—"if the weekend were very boring."

Then there was the account executive who said he'd spend \$6.25 if "Rocco and His Brothers" were in Italian and "Virgin Spring" was not dubbed. Less of a purist was the reader who found only Gina Lollobrigida in "Where the Hot Wind Blows" worth paying for and said "the rest is junk."

The most vigorous responses, however, were generally from those who wanted no part of the medium—like the station production director who said "I didn't buy the movie theater so I'll pay to see the movie, but I bought my TV set—savvy?" or the operations manager who said he wouldn't watch pay TV if it were showing the end of the world.

The negatives notwithstanding, it's evident from the response to TELEVISION's informal survey that interest in the subject is keen. It's not hard to understand why. While it must be emphasized again that the response was of the most unscientific sort, and while TELEVISION's subscribers do not at all resemble an average of the consuming public, it's nevertheless fascinating to speculate on the numbers involved. *If* the survey were valid, and *if* it could be projected to the total U. S. TV households universe, the revenue at \$4.79 per home would be \$6,338,338,760 a year.

SECOND ANNUAL REPORT

TELEVISION AND THE BIG SPENDERS

Continuing analysis of the five-year media history of the Top 50 national advertisers shows television continuing its advance in their spending habits. The print media still aren't faring as well.

BY JACK B. WEINER

THINGS have gone well for television among the nation's leading advertisers. The proof is in the figures pulled together in this special 5-year report; the clue to what's been going on is at the top of the list.

For years the leading national advertiser was General Motors, the giant account of the newspaper and magazine industries. Then Procter & Gamble, television's own giant, edged out GM in the annual standings. Now, in this year's 5-year ranking, TV's dominance is so firmly established that P&G has taken over GM's front rank on the 5-year basis as well.

Last July, when TELEVISION MAGAZINE first analyzed the five-year media history of the country's largest advertisers, the golden minimum required for listing among the Top 50 was \$49.8 million. That figure represented the all-media total spent by Jos. Schlitz Brewing Co., the 50th advertiser in last year's listing, during the years 1957 through 1961.

One year and many millions of dollars later the minimum has risen to \$52.7 million. That amount was spent during the years 1958 through 1962 by Pepsi-Cola, number 50 in the newly-compiled listing.

The fact that the minimum has risen, plus the fact that television's performance was again outstanding, adds up to double honors for the medium. Not only was its slice of the pie larger, so too was the size of the pie itself.

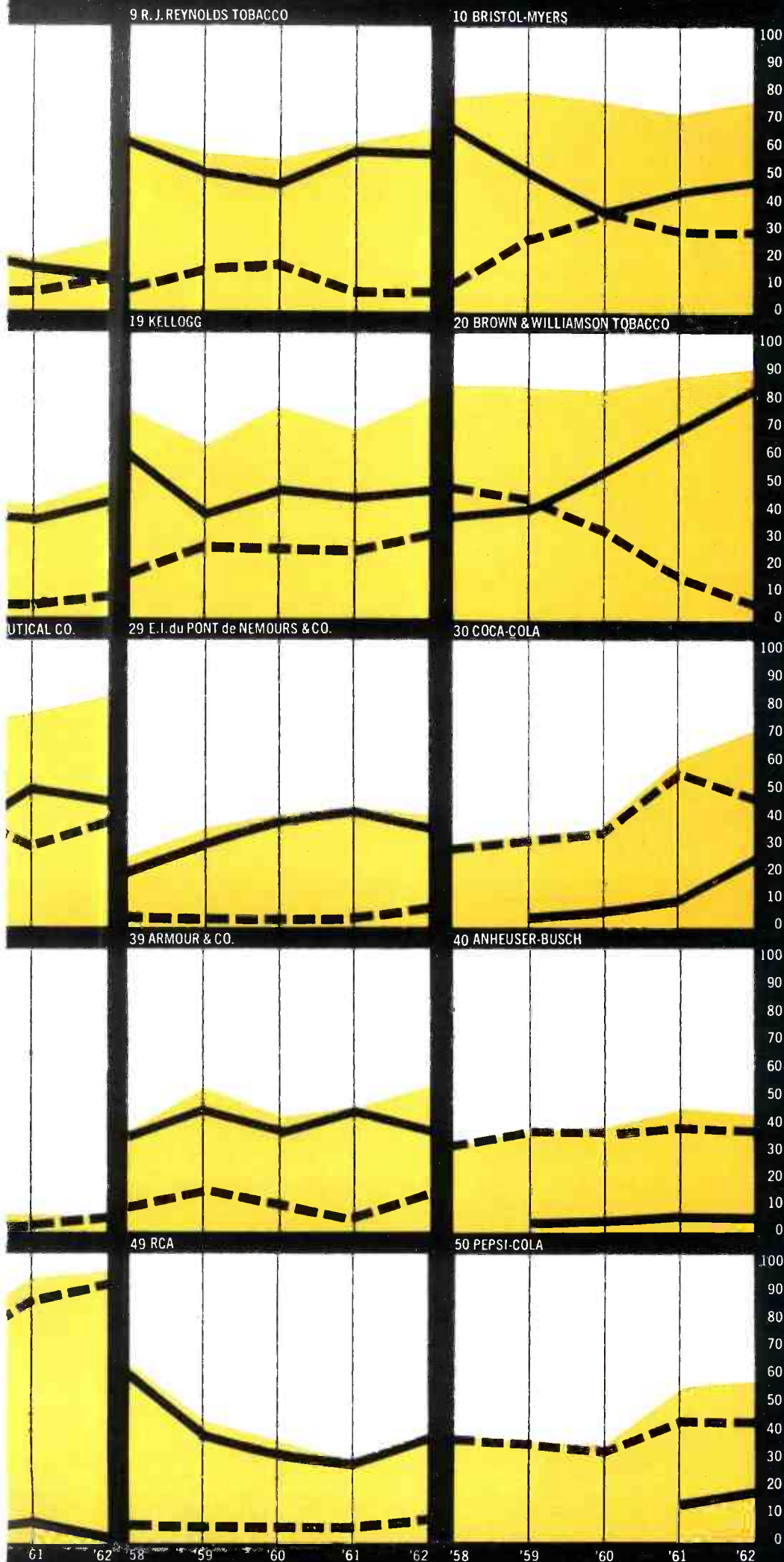
All the above facts have been gleaned from TELEVISION MAGAZINE's exclusive study, published in these pages for the second year in a row. It covers the five-year period from 1958 through 1962 and was compiled from sources which report annual advertising investments in six measured media: television (network and spot), newspapers, general magazines, farm publications, business publications and outdoor.

In the newly-measured listing, a number of changes are immediately apparent. Procter & Gamble moved into first place, edging out General Motors as the number one national advertiser during the five-year period. Revlon and Standard Oil of New Jersey (Humble), numbers 45 and 49, respectively, on last year's list, were outranked in the new compilation; their five-year spending totals fell below the \$52.7 minimum for Top 50 listing. They were replaced

*The exclusive TELEVISION
MAGAZINE research study
which appears on this
six-page pullout is designed
for quick reading and
convenient reference.
IT IS PERFORATED at the
binding so that readers
can remove it from
the issue for mounting on
a wall or for insertion
into permanent media records.*



TELEVISION MAGAZINE TOP 50 NATIONAL ADVERTISERS



The record of how television has done business with the Top 50 national advertisers through the years 1958-1962 is spread out for all to see in this exclusive TELEVISION MAGAZINE Media Strategy analysis. The Top 50 was compiled by TELEVISION on the basis of spending in six measured media for which comparable data was available over the five years: television (network and spot), newspapers, general magazines, farm publications, business publications and outdoor advertising. ■ A quick glance at the graphs at left will show both the magnitude and the direction of TV spending (*in red*) as a percentage of company advertising budgets. The percentages of network TV (*solid black lines*) and spot TV (*dotted black lines*) are also charted. ■ The editors suggest that readers will find this report of continuing usefulness, and have designed the pullout so that it may be detached from the issue for convenient reference; it is perforated at the binding for that purpose. ■ The complete dollars-and-cents media history of the five years is published on the reverse side.

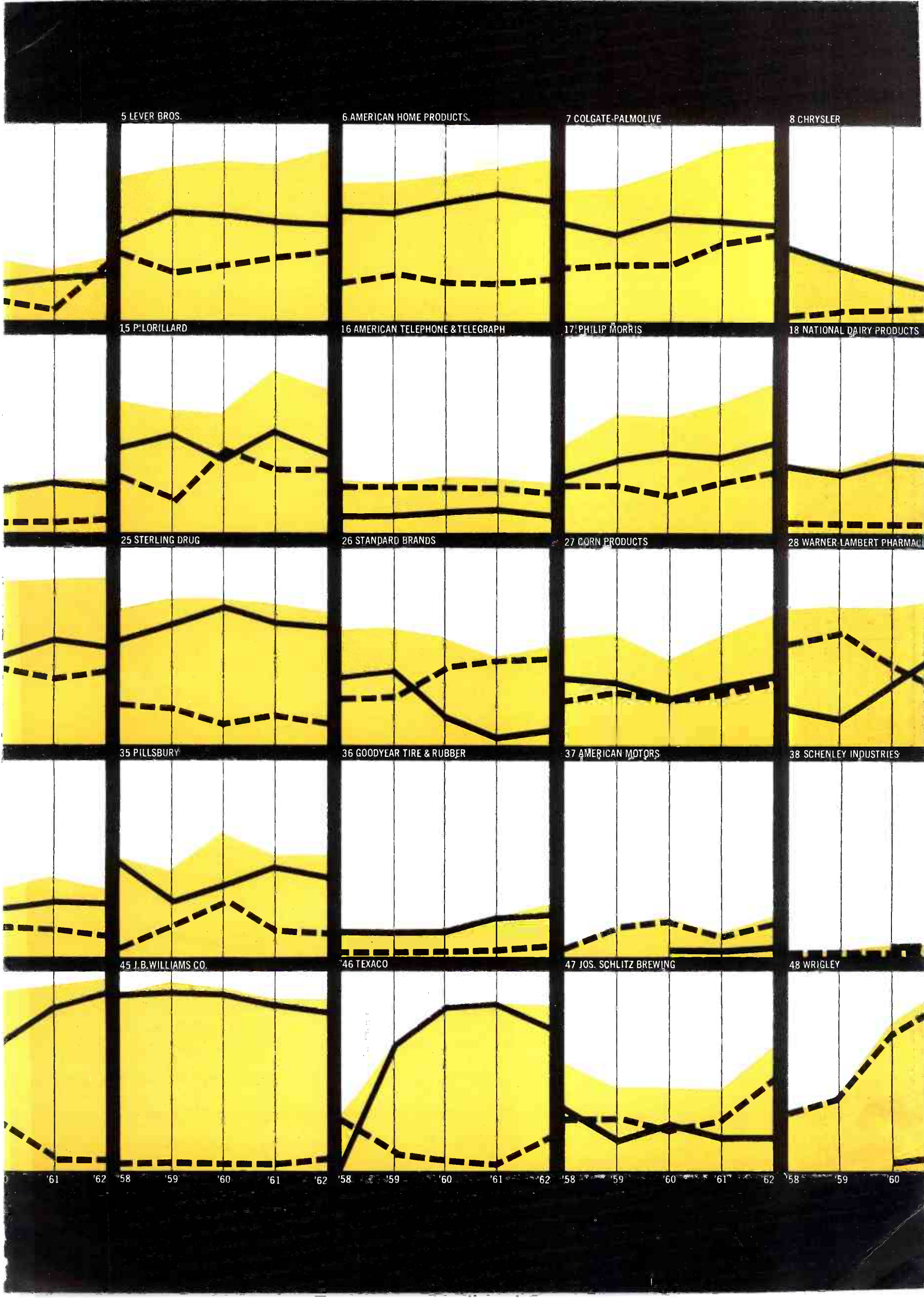
SOURCES:

Network TV — TvB/LNA-BAR
 Spot TV — TvB/Rorabaugh
 Newspapers — Bureau of Advertising,
 American Newspaper Publishers Assn.
 General Magazines —
 Publishers Information Bureau
 Farm Publications — Farm Publication
 Reports, Publishers Information Bureau
 Business Publications — Associated
 Business Publications
 Outdoor — Outdoor Advertising Inc.

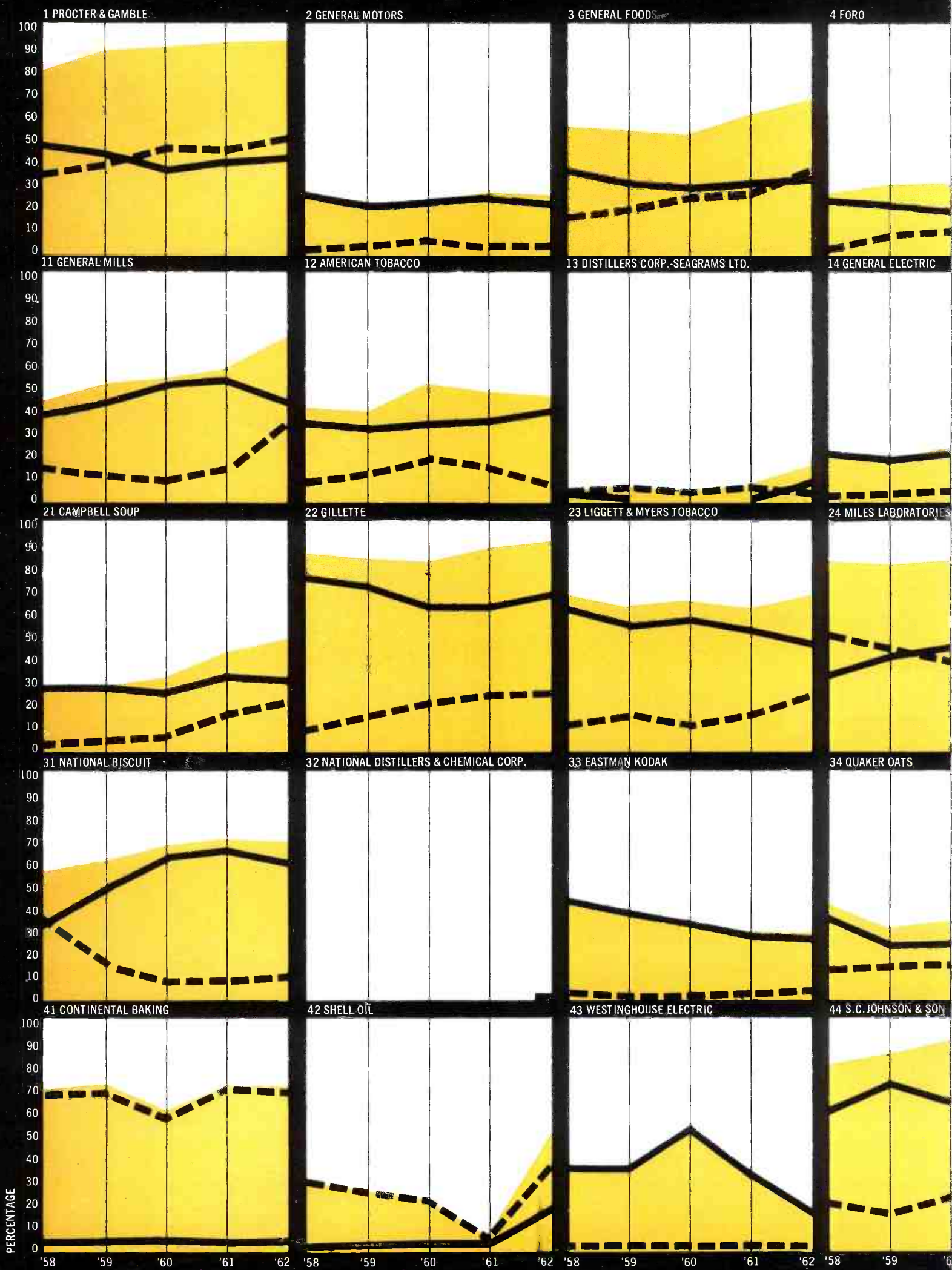
©TELEVISION MAGAZINE CORP.

FIVE-YEAR SPENDING OF THE TOP 50 NATIONAL ADVERTISERS

| Company | Year | TOTAL | NETWORK TV (%) | SPOT TV (%) | NEWSPAPERS | GENERAL MAGAZINES | FARM PUBLICATIONS | BUSINESS PUBLICATIONS | OUTDOOR |
|------------------------------------|-------|---------------|----------------------|-----------------------|-------------------|-------------------|-------------------|-----------------------|-------------|
| 1. PROCTER & GAMBLE | 1961 | \$119,980,393 | \$11,945,864 (10.3) | \$1,700,004 (14.3) | \$2,469,740 | \$5,243,696 | \$88,993 | \$232,100 | |
| | 1960 | 114,524,255 | 105,632,187 (94.9) | 51,927,897 (45.4) | 2,469,740 | 5,243,696 | 88,993 | 232,100 | |
| | 1959 | 109,562,745 | 101,491,119 (92.6) | 46,406,679 (42.5) | 2,469,740 | 5,243,696 | 88,993 | 232,100 | |
| | 1958 | 102,916,190 | 95,340,352 (90.3) | 50,293,532 (47.6) | 2,469,740 | 5,243,696 | 88,993 | 232,100 | |
| | TOTAL | \$422,897,559 | \$41,331,229 (9.8) | \$5,638,647 (13.4) | 9,692,987 | 20,974,178 | 356,975 | 938,300 | |
| 2. GENERAL MOTORS CORP. | 1961 | \$122,227,529 | \$30,094,201 (26.7) | \$2,500,966,779 (8.2) | \$3,333,333 | \$36,725,432 | \$1,444,221 | \$2,944,900 | \$8,610,740 |
| | 1960 | 122,227,529 | 28,333,310 (27.8) | 2,500,966,779 (8.2) | 3,333,333 | 36,725,432 | 1,444,221 | 2,944,900 | 8,610,740 |
| | 1959 | 106,487,039 | 23,892,323 (23.8) | 2,295,933 (21.5) | 2,997,290 (4.9) | 9,298,238 | 2,303,761 | 2,655,300 | 8,008,728 |
| | 1958 | 92,486,506 | 20,217,744 (22.1) | 20,921,744 (22.7) | 3,797,290 (4.6) | 9,194,919 | 2,101,882 | 2,350,000 | 10,546,326 |
| | TOTAL | \$535,750,733 | \$133,642,734 (25.1) | \$11,189,323 (8.3) | 17,158,740 (1.9) | 31,693,336 | 1,620,801 | 2,890,000 | 8,898,446 |
| 3. GENERAL FOODS | 1961 | \$7,943,498 | \$1,436,494 (18.2) | \$19,920,550 (25.1) | \$11,258,358 | \$6,996,478 | \$319,728 | \$29,600 | \$76,779 |
| | 1960 | 5,195,716 | 14,832,924 (28.4) | 14,990,533 (29.1) | 10,173,402 | 9,298,238 | 2,303,761 | 2,655,300 | 8,008,728 |
| | 1959 | 5,195,716 | 16,464,023 (31.6) | 11,081,534 (21.2) | 16,197,391 | 9,194,919 | 2,101,882 | 2,350,000 | 10,546,326 |
| | 1958 | 4,402,606 | 16,438,127 (37.3) | 12,048,137 (27.1) | 4,338,340 (8.1) | 10,682,742 | 1,856,956 | 3,053,300 | 5,439,939 |
| | TOTAL | \$282,257,450 | \$61,841,421 (21.9) | \$20,735,030 (7.3) | 27,273,680 (18.8) | 44,913,718 | 1,965,603 | 277,500 | 6,921,615 |
| 4. FORD MOTOR | 1961 | \$27,362,992 | \$4,582,873 (16.7) | \$28,321,333 (48.9) | \$2,354,678 | \$5,290,794 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 53,518,182 | 45,148,700 (84.4) | 28,761,348 (53.5) | 4,362,114 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 56,767,363 | 46,853,895 (82.5) | 28,109,458 (54.5) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 46,138,960 | 38,537,337 (83.5) | 20,507,683 (53.2) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$277,441,710 | \$187,964,640 (67.4) | \$113,900,600 (41.3) | 27,769,947 | 35,924,470 | 3,941,667 | 302,000 | 734,189 |
| 5. LEVER BROS. | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 6. AMERICAN HOME PRODUCTS | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 7. COLGATE-PALMOLIVE | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 8. CHRYSLER | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 9. R. J. REYNOLDS TOBACCO | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 10. BRISTOL-MYERS | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 11. GENERAL MILLS | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 12. AMERICAN TOBACCO | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 13. DISTILLERS CORP.-SEAGRAMS LTD. | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 14. GENERAL ELECTRIC | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 15. P. LORILLARD | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |
| 16. AMERICAN TEL. & TEL. | 1961 | \$3,166,655 | \$395,411 (12.5) | \$4,151,167 (132.3) | \$1,665,498 | \$5,728,223 | \$154,096 | \$102,600 | \$1,498,049 |
| | 1960 | 29,163,422 | 10,360,411 (35.5) | 8,638,201 (29.3) | 4,560,161 | 4,270,395 | 1,070,300 | 56,300 | 1,404,472 |
| | 1959 | 26,043,794 | 11,520,446 (44.3) | 22,478,524 (86.3) | 3,967,907 | 6,820,355 | 1,889,200 | 103,600 | 1,534,209 |
| | 1958 | 24,743,475 | 14,976,431 (60.5) | 14,351,471 (58.1) | 4,638,493 | 3,592,470 | 1,033,800 | 363,500 | 1,253,229 |
| | TOTAL | \$176,317,678 | \$110,441,117 (62.7) | \$40,767,429 (23.1) | 16,649,691 | 20,292,891 | 3,941,667 | 999,100 | 2,498,049 |

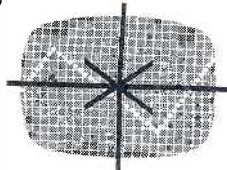


| Year | 1958 | 1959 | 1960 | 1961 | 1962 | TOTAL |
|------------------------------------|-------------------|------------------|-------------------|------------|-----------|-----------|
| 17. PHILIP MORRIS | 1,190,176 (29.6) | 1,700,976 (60.0) | 4,710,800 (23.6) | 27,765,860 | 4,880,808 | 7,544,546 |
| 18. NATIONAL DAIRY PRODUCTS | 36,487,367 (46.4) | 5,931,407 (20.5) | 27,765,860 (23.6) | 27,765,860 | 4,880,808 | 7,544,546 |
| 19. KELLOGG | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 20. BROWN & WILLIAMSON TOBACCO | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 21. CAMPBELL DAIRY PRODUCTS | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 22. GILLETTE | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 23. LIGGETT & MYERS TOBACCO | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 24. MILES LABORATORIES | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 25. STERLING DRUG | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 26. STANDARD BRANDS | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 27. CORN PRODUCTS | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 28. WARNER-LAMBERT PHARMACEUTICAL | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 29. E. I. du PONT de NEMOURS & CO. | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 30. COCA-COLA | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 31. NATIONAL BISCUIT | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 32. NATIONAL DISTILLERS & CHEMICAL | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 33. EASTMAN KODAK | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |
| 34. QUAKER OATS | 1,145,131 (28.5) | 4,857,816 (17.0) | 1,145,131 (28.5) | 4,857,816 | 1,145,131 | 4,857,816 |



| | | | | | | | | | | | | | |
|-------|---------------|---------------|--------|---------------|--------|---------------|--------|---------------|-----------|-----------|-----------|--------------|--------------|
| 1960 | 13,974,656 | 5,384,844 | (38.5) | 3,022,574 | (21.6) | 2,362,270 | (16.9) | 4,192,526 | 173,980 | 122,500 | 25,151 | 4,075,655 | 173,980 |
| 1959 | 12,874,600 | 4,669,746 | (36.3) | 2,810,056 | (21.8) | 1,879,690 | (14.4) | 4,060,609 | 501,000 | 136,827 | 71,028 | 3,435,390 | 501,000 |
| 1958 | 13,363,973 | 6,373,118 | (47.7) | 4,693,728 | (35.1) | 1,679,690 | (12.6) | 3,889,910 | 400,800 | 177,610 | 177,610 | 2,494,734 | 400,800 |
| TOTAL | \$ 72,619,083 | \$ 30,184,147 | | \$ 19,932,627 | | \$ 10,248,520 | | \$ 10,248,520 | | | | \$ 103,700 | \$ 89,913 |
| 1962 | 15,367,399 | 8,234,310 | (53.9) | 6,210,430 | (42.2) | 1,914,310 | (11.7) | 4,823,305 | 91,700 | 14,952 | 14,952 | 2,769,266 | 91,700 |
| 1961 | 17,400,842 | 9,721,012 | (55.9) | 7,691,862 | (43.1) | 2,049,150 | (9.8) | 2,061,002 | 116,900 | 66,390 | 66,390 | 3,300,095 | 116,900 |
| 1960 | 12,845,744 | 8,724,420 | (68.3) | 4,927,510 | (38.4) | 3,847,110 | (29.9) | 2,803,337 | 3,300,095 | 101,919 | 101,919 | 1,978,863 | 89,600 |
| 1959 | 13,753,965 | 6,934,594 | (44.0) | 4,222,514 | (26.8) | 2,712,080 | (17.2) | 2,953,630 | 59,600 | 90,206 | 90,206 | 1,978,863 | 59,600 |
| 1958 | 10,891,689 | 5,730,738 | (52.6) | 5,202,578 | (47.8) | 5,225,160 | (48.8) | 2,953,630 | 59,600 | 90,206 | 90,206 | 1,978,863 | 59,600 |
| TOTAL | \$ 73,260,239 | \$ 39,935,674 | | \$ 28,937,804 | | \$ 11,047,970 | | \$ 11,047,970 | | | | \$ 5,960,887 | \$ 1,087,800 |
| 1962 | 15,672,554 | 4,116,150 | (26.3) | 3,466,750 | (22.1) | 649,400 | (4.2) | 3,078,264 | 501,732 | 666,653 | 666,653 | 5,960,887 | 501,732 |
| 1961 | 14,565,807 | 3,237,706 | (22.2) | 3,024,046 | (20.8) | 213,660 | (1.5) | 3,699,769 | 1,087,800 | 501,732 | 501,732 | 5,960,887 | 1,087,800 |
| 1960 | 12,949,460 | 1,925,198 | (14.9) | 1,819,908 | (14.0) | 1,052,290 | (8.2) | 2,864,944 | 970,100 | 48,870 | 48,870 | 2,864,944 | 970,100 |
| 1959 | 11,972,241 | 1,634,885 | (13.6) | 1,559,205 | (13.0) | 74,980 | (0.6) | 3,207,669 | 688,355 | 614,683 | 614,683 | 3,207,669 | 688,355 |
| 1958 | 11,004,429 | 1,855,975 | (16.9) | 1,779,195 | (16.2) | 74,980 | (0.6) | 2,665,516 | 89,000 | 614,683 | 614,683 | 2,665,516 | 89,000 |
| TOTAL | \$ 66,164,891 | \$ 12,769,214 | | \$ 11,649,104 | | \$ 1,120,110 | | \$ 1,120,110 | | | | \$ 3,638,400 | \$ 407,152 |
| 1962 | 17,470,331 | 3,173,541 | (18.2) | 3,123,420 | (17.9) | 312,420 | (1.8) | 2,870,782 | 279,500 | 363,400 | 363,400 | 2,870,782 | 279,500 |
| 1961 | 15,271,503 | 1,608,521 | (10.5) | 3,323,741 | (21.8) | 1,274,780 | (9.6) | 2,415,867 | 349,500 | 38,567 | 38,567 | 2,415,867 | 349,500 |
| 1960 | 13,711,003 | 3,952,487 | (28.8) | 4,246,297 | (30.9) | 2,826,190 | (20.6) | 9,349,679 | 403,600 | 403,600 | 403,600 | 9,349,679 | 403,600 |
| 1959 | 13,164,689 | 1,928,100 | (14.6) | 1,928,100 | (14.6) | 1,928,100 | (14.6) | 2,325,556 | 366,900 | 366,900 | 366,900 | 2,325,556 | 366,900 |
| 1958 | 6,115,475 | 821,190 | (13.3) | 821,190 | (13.3) | 821,190 | (13.3) | 4,295,899 | 1,370,438 | 1,370,438 | 1,370,438 | 4,295,899 | 1,370,438 |
| TOTAL | \$ 65,716,072 | \$ 10,608,829 | | \$ 13,741,159 | | \$ 9,234,680 | | \$ 9,234,680 | | | | \$ 2,595,333 | \$ 460,000 |
| 1962 | 11,839,363 | 2,719,210 | (23.0) | 2,719,210 | (23.0) | 574,210 | (3.2) | 7,005,214 | 291,000 | 1,398,607 | 1,398,607 | 7,005,214 | 291,000 |
| 1961 | 11,521,133 | 2,985,590 | (25.9) | 2,985,590 | (25.9) | 2,985,590 | (25.9) | 2,780,124 | 380,000 | 1,454,825 | 1,454,825 | 2,780,124 | 380,000 |
| 1960 | 13,336,636 | 83,610 | (0.6) | 83,610 | (0.6) | 83,610 | (0.6) | 8,206,821 | 380,000 | 1,454,825 | 1,454,825 | 8,206,821 | 380,000 |
| 1959 | 12,855,113 | 164,589 | (1.3) | 164,589 | (1.3) | 164,589 | (1.3) | 7,624,421 | 3,854,945 | 1,366,158 | 1,366,158 | 7,624,421 | 3,854,945 |
| 1958 | 13,823,304 | 85,880 | (0.6) | 85,880 | (0.6) | 85,880 | (0.6) | 2,832,737 | 1,035,500 | 1,283,367 | 1,283,367 | 2,832,737 | 1,035,500 |
| TOTAL | \$ 63,829,550 | \$ 1,008,939 | | \$ 136,379 | | \$ 872,560 | | \$ 872,560 | | | | \$ 2,595,333 | \$ 460,000 |
| 1962 | 16,780,607 | 8,705,949 | (51.9) | 6,373,539 | (38.0) | 2,322,230 | (13.9) | 2,838,639 | 268,300 | 268,300 | 268,300 | 2,838,639 | 268,300 |
| 1961 | 14,410,553 | 6,217,130 | (46.4) | 5,491,560 | (40.9) | 725,570 | (5.4) | 4,166,861 | 42,821 | 42,821 | 42,821 | 4,166,861 | 42,821 |
| 1960 | 11,482,057 | 4,948,360 | (43.1) | 3,988,370 | (34.7) | 2,059,990 | (8.4) | 2,059,990 | 388,415 | 181,436 | 181,436 | 2,059,990 | 388,415 |
| 1959 | 10,704,716 | 5,890,528 | (55.0) | 4,599,368 | (42.8) | 1,291,160 | (12.1) | 1,514,650 | 913,600 | 313,600 | 313,600 | 1,514,650 | 913,600 |
| 1958 | 10,508,129 | 4,271,087 | (40.6) | 3,532,737 | (33.6) | 738,350 | (7.0) | 2,265,387 | 1,035,500 | 1,283,367 | 1,283,367 | 2,265,387 | 1,035,500 |
| TOTAL | \$ 62,886,062 | \$ 30,033,054 | | \$ 23,985,634 | | \$ 6,047,420 | | \$ 6,047,420 | | | | \$ 124,700 | \$ 170,000 |
| 1962 | 13,204,239 | 5,487,288 | (41.4) | 4,921,150 | (37.3) | 1,921,150 | (37.3) | 3,058,680 | 91,900 | 170,000 | 170,000 | 3,058,680 | 91,900 |
| 1961 | 13,019,851 | 5,945,648 | (45.4) | 6,933,338 | (53.2) | 4,952,310 | (38.0) | 916,763 | 110,300 | 140,100 | 140,100 | 916,763 | 110,300 |
| 1960 | 12,336,338 | 4,879,482 | (39.4) | 4,478,427 | (36.2) | 4,232,910 | (34.2) | 996,641 | 140,100 | 140,100 | 140,100 | 996,641 | 140,100 |
| 1959 | 11,685,201 | 4,468,677 | (38.2) | 3,434,427 | (29.9) | 4,122,250 | (35.3) | 1,274,218 | 134,200 | 145,615 | 145,615 | 1,274,218 | 134,200 |
| 1958 | 10,263,530 | 3,058,690 | (29.8) | 3,058,690 | (29.8) | 3,058,690 | (29.8) | 1,479,731 | 116,700 | 116,700 | 116,700 | 1,479,731 | 116,700 |
| TOTAL | \$ 60,559,159 | \$ 23,519,786 | | \$ 22,929,476 | | \$ 21,820,310 | | \$ 21,820,310 | | | | \$ 91,900 | \$ 170,000 |
| 1962 | 9,183,132 | 6,637,145 | (72.5) | 3,556,560 | (39.2) | 3,556,560 | (39.2) | 2,268,687 | 81,300 | 1,329,517 | 1,329,517 | 2,268,687 | 81,300 |
| 1961 | 11,683,947 | 3,049,453 | (26.1) | 2,913,352 | (24.9) | 1,725,677 | (15.8) | 1,223,677 | 78,300 | 2,049,916 | 2,049,916 | 1,223,677 | 78,300 |
| 1960 | 10,463,158 | 6,473,117 | (61.9) | 2,933,851 | (28.0) | 5,879,280 | (56.2) | 1,767,225 | 75,000 | 75,000 | 75,000 | 1,767,225 | 75,000 |
| 1959 | 14,842,138 | 11,582,615 | (78.0) | 7,761,355 | (52.2) | 10,806,480 | (72.8) | 2,177,571 | 36,300 | 36,300 | 36,300 | 2,177,571 | 36,300 |
| 1958 | 13,039,738 | 9,994,171 | (76.4) | 7,402,261 | (56.7) | 9,223,910 | (70.7) | 1,732,210 | 1,413,608 | 204,913 | 204,913 | 1,732,210 | 1,413,608 |
| TOTAL | \$ 59,214,113 | \$ 43,726,501 | | \$ 29,607,871 | | \$ 40,765,620 | | \$ 40,765,620 | | | | \$ 1,133,110 | \$ 269,583 |
| 1962 | 10,803,373 | 5,415,071 | (50.1) | 5,415,071 | (50.1) | 5,415,071 | (50.1) | 3,194,669 | 269,583 | 269,583 | 269,583 | 3,194,669 | 269,583 |
| 1961 | 14,179,143 | 7,707,337 | (54.4) | 3,285,537 | (23.2) | 4,421,800 | (31.2) | 1,133,110 | 295,000 | 426,710 | 426,710 | 1,133,110 | 295,000 |
| 1960 | 11,704,814 | 3,084,978 | (26.4) | 2,744,028 | (23.4) | 2,810,950 | (24.0) | 3,145,404 | 259,000 | 3,543,731 | 3,543,731 | 3,145,404 | 259,000 |
| 1959 | 10,163,356 | 2,666,035 | (26.2) | 1,121,185 | (11.0) | 2,553,850 | (25.1) | 2,566,606 | 427,500 | 3,282,063 | 3,282,063 | 2,566,606 | 427,500 |
| 1958 | 11,041,136 | 3,326,302 | (30.1) | 2,672 | (0.0) | 3,326,302 | (30.1) | 2,465,433 | 325,000 | 3,227,880 | 3,227,880 | 2,465,433 | 325,000 |
| TOTAL | \$ 57,891,822 | \$ 15,323,123 | | \$ 15,323,123 | | \$ 12,687,170 | | \$ 12,687,170 | | | | \$ 1,700,000 | \$ 76,436 |
| 1962 | 7,333,121 | 1,368,311 | (18.7) | 1,195,491 | (16.3) | 1,195,491 | (16.3) | 1,558,008 | 2,665,000 | 2,665,000 | 2,665,000 | 1,558,008 | 2,665,000 |
| 1961 | 9,309,045 | 3,650,938 | (39.2) | 3,479,578 | (37.4) | 1,725,600 | (17.5) | 1,909,881 | 2,600,000 | 2,600,000 | 2,600,000 | 1,909,881 | 2,600,000 |
| 1960 | 16,131,027 | 9,139,685 | (56.7) | 8,825,165 | (53.4) | 3,142,290 | (19.5) | 2,385,188 | 1,946,700 | 1,946,700 | 1,946,700 | 2,385,188 | 1,946,700 |
| 1959 | 11,793,946 | 5,208,955 | (44.1) | 3,166,205 | (27.0) | 4,275,000 | (37.2) | 2,212,959 | 1,938,800 | 1,938,800 | 1,938,800 | 2,212,959 | 1,938,800 |
| 1958 | 12,034,649 | 4,770,411 | (39.6) | 4,639,231 | (38.5) | 4,639,231 | (38.5) | 3,061,347 | 1,930,500 | 1,930,500 | 1,930,500 | 3,061,347 | 1,930,500 |
| TOTAL | \$ 56,991,788 | \$ 24,138,500 | | \$ 23,305,670 | | \$ 8,822,630 | | \$ 8,822,630 | | | | \$ 65,000 | \$ 59,100 |
| 1962 | 11,180,662 | 10,759,866 | (96.6) | 10,759,866 | (96.6) | 610,840 | (5.5) | 80,131 | 939,665 | 939,665 | 939,665 | 80,131 | 939,665 |
| 1961 | 14,438,561 | 13,851,030 | (95.4) | 12,320,500 | (86.7) | 1,060,500 | (7.3) | 303,785 | 303,785 | 303,785 | 303,785 | 303,785 | 303,785 |
| 1960 | 11,891,151 | 10,916,907 | (91.8) | 5,103,747 | (42.9) | 2,813,160 | (23.7) | 616,383 | 616,383 | 616,383 | 616,383 | 616,383 | 616,383 |
| 1959 | 9,315,001 | 8,234,585 | (88.3) | 7,125,705 | (76.5) | 1,098,880 | (11.8) | 762,439 | 62,400 | 56,000 | 56,000 | 762,439 | 62,400 |
| 1958 | 8,681,106 | 7,055,837 | (81.3) | 5,242,277 | (60.4) | 1,813,560 | (20.9) | 601,999 | 56,400 | 56,400 | 56,400 | 601,999 | 56,400 |
| TOTAL | \$ 55,506,481 | \$ 50,574,225 | | \$ 43,177,285 | | \$ 7,396,940 | | \$ 7,396,940 | | | | \$ 50,000 | \$ 50,000 |
| 1962 | 12,911,623 | 11,501,039 | (88.6) | 10,668,109 | (82.2) | 832,930 | (6.4) | 142,035 | 142,035 | 142,035 | 142,035 | 142,035 | 142,035 |
| 1961 | 11,138,318 | 9,905,537 | (88.9) | 9,347,727 | (84.1) | 537,810 | (4.8) | 1,126,731 | 1,060,000 | 1,060,000 | 1,060,000 | 1,126,731 | 1,060,000 |
| 1960 | 8,351,389 | 7,809,466 | (93.4) | 7,629,626 | (91.4) | 1,738,840 | (21.2) | 5,335 | 183,906 | 183,906 | 183,906 | 5,335 | 183,906 |
| 1959 | 11,418,889 | 11,077,037 | | | | | | | | | | | |

Television Magazine
MEDIA STRATEGY
Number 25



by Wm. Wrigley Jr. Co. and Pepsi-Cola, new to the list this year and ranked 48th and 50th.

Since the main purpose of the continuing study is to measure and interpret the performance of television in the economic arena—to see how it's faring in the unending competition among media for larger shares of advertiser budgets—other conclusions can be drawn. The breakdown:

Of the 50, 32 spent more in 1962 in the six measured media than they did in 1961.

Of the 50, 35 spent more in television in 1962 than they did the previous year; 15 spent less. On a percentage-of-budget basis, 34 increased TV's share, 16 decreased it.

Only 24 spent more in newspapers; 25 spent less (one advertiser spent no money in the medium in either 1962 or 1961).

Thirty-two spent more in general magazines in 1962 than they did in 1961; 17 spent less and one spent nothing during either year.

Only 19 spent more in farm publications, while 14 spent less; 17 spent nothing during either 1962 or 1961.

Thirty-three increased their spending in business publications during 1962; six decreased it while one stayed the same. Ten spent nothing during either year.

Only 21 of the Top 50 increased their spending for outdoor advertising, while 16 decreased it. Thirteen spent nothing in the medium during either 1962 or 1961.

Other conclusions can be drawn from the basic data itself. Certain of those conclusions have been excerpted in the thumbnail analyses of the Top 50 advertisers which appear below:

No. 1—Procter & Gamble: The nation's largest advertiser, both for 1962 and the newly-compiled five-year listing, remains television's best customer. In 1961 television was the beneficiary of 94.9% of P&G's ad dollars—\$108.6 million for TV from a \$114.5 million total. For 1962 the company's total expenditures increased to almost \$120 million. And though TV's percentile share was slightly less than for 1961 (93.3%), total TV dollars increased by more than \$3 million. The bulk of the increase went to spot television, while P&G's spending in network—\$51.7 million—remained virtually the same as for the previous year.

No. 2—General Motors: This advertiser continues to favor magazines and newspapers over television. Still, TV received more GM dollars in 1962 than in 1961 (\$30,094,201 and 26.7% vs. \$28,833,310 and 27.8%). General Motors' TV expenditures totaled more than the TV dollars spent by Ford, Chrysler and American Motors combined. GM is by far the largest advertiser in newspapers, general magazines, business publications and outdoor. It increased its spending in all four media during 1962.

There's a gap of more than \$200 million between the five-year media totals of the first two advertisers and the remaining 48. From number three down, however, the descent is less precipitous. The list goes as follows:

No. 3—General Foods: Though GF increased its overall ad spending by only \$1 million during 1962 (\$60,637,987

vs. \$59,534,829), television claimed some \$3.5 million more than in 1961. The added TV money came mainly from decreased spending in general magazines, down to \$6,996,478 in 1962 from 1961's \$9,298,223, with another cut in the budget for outdoor (\$1,160,564 in 1961; \$76,779 last year). General Foods spent 68.2% of its total ad dollars in television during 1962, almost equally balanced between network (32.1%) and spot (36.1%). The company moved up a notch in the five-year listing, was number four last year.

No. 4—Ford Motor: Ford moved down by one in the overall compilation, despite the fact that its total spending increased in 1962 by more than \$15 million. TV's share increased slightly, from 28.4% in 1961 to 30.2% in 1962. Total TV dollars were up to \$20,507,863 from \$14,832,924. Ford increased its spending in both network and spot. Magazines and newspapers received the biggest boost outside TV, up \$6.5 million and \$3 million, respectively. One of outdoor's best customers, Ford spent \$3,994,980 in that medium during 1962, an increase of almost half a million over the 1961 figure.

No. 5—Lever Bros.: Ranked the same as last year, Lever decreased its total spending by some \$4 million, down to \$53,599,631 from 1961's \$57,362,992. TV, which has claimed increasingly larger shares of Lever dollars, was the recipient of 85.5% in 1962 (\$45,852,873), more on a percentage basis than in 1961 (83.2%) but less in actual dollars (\$47,738,418). The medium's share in earlier years was 84.4% (1960), 82.5% (1959) and 75.8% (1958). Lever Bros. decreased its spending in newspapers by more than half, from \$5,353,579 in 1961 to \$2,354,678 in 1962.

No. 6—American Home Products: Total spending remained about the same for this advertiser, which also ranked number six in last year's list. American Home spent more in spot television (\$11,428,750 vs. 1961's \$8,713,090) with some of the dollars coming from general magazines, down by more than \$1.5 million. Network television's share of American Home dollars was off slightly at 61%, while spot increased from 16.2% to 21.1% of total budget. Television's share, overall, rose to 82.1% from 1961's 79.1%.

No. 7—Colgate-Palmolive: This advertiser increased its total spending in 1962 by more than \$10 million, with virtually all of the new dollars going to television; it's now the medium's No. 2 advertiser, behind P&G. The medium received \$47,316,619 (94.2%) in 1962, compared with \$36,503,110 (91.7%) in 1961. Bulk of the TV dollars went to spot, which has claimed steadily increasing shares of the company's total ad budgets (from 19.1% in 1957 to 45.3% last year). Colgate-Palmolive was ranked number eight last year, moved up one in the new listing.

No. 8—Chrysler: Down a notch from last year, Chrysler increased its total spending by more than \$8 million. Newspapers received many of the new dollars, up to \$19,795,969 from 1961's \$14,102,825. TV also was boosted, up from \$6,620,217 (19.9%) to \$8,515,844 (20.6%). TV's share of

To page 96



BROADCAST PIONEERS
SPECIAL CITATION

TO
HOWARD L. OREN HARRIS

MEMBER OF THE
INTERNATIONAL BROADCASTING ASSOCIATION
OF THE
COUNCIL OF REPRESENTATIVES

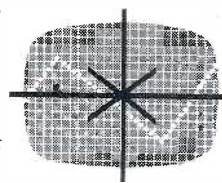
FOR HIS FIDELITY AND SERVICE IN PROMOTING THE
INTERESTS OF THE BROADCASTING INDUSTRY
DURING THE YEARS OF HIS LEADERSHIP IN THE
INTERNATIONAL BROADCASTING ASSOCIATION
AND HIS CONTRIBUTION TO THE BROADCASTING
INDUSTRY THROUGH HIS WORK AS A MEMBER OF
THE COUNCIL OF REPRESENTATIVES AND AS
PRESIDENT OF THE ASSOCIATION IN 1954-1955
AND 1956-1957.

THIS CITATION IS PRESENTED TO HIM BY THE
BROADCAST PIONEERS OF AMERICA
ON THE OCCASION OF HIS 60TH BIRTHDAY
MAY 15, 1958

WALTER D. WATSON
PRESIDENT
BROADCAST PIONEERS OF AMERICA
MAY 15, 1958

Television Magazine
MEDIA STRATEGY

Number 25



by Wm. Wrigley Jr. Co. and Pepsi-Cola, new to the list this year and ranked 48th and 50th.

Since the main purpose of the continuing study is to measure and interpret the performance of television in the economic arena—to see how it's faring in the unending competition among media for larger shares of advertiser budgets—other conclusions can be drawn. The breakdown:

Of the 50, 32 spent more in 1962 in the six measured media than they did in 1961.

Of the 50, 35 spent more in television in 1962 than they did the previous year; 15 spent less. On a percentage-of-budget basis, 34 increased TV's share, 16 decreased it.

Only 24 spent more in newspapers; 25 spent less (one advertiser spent no money in the medium in either 1962 or 1961).

Thirty-two spent more in general magazines in 1962 than they did in 1961; 17 spent less and one spent nothing during either year.

Only 19 spent more in farm publications, while 14 spent less; 17 spent nothing during either 1962 or 1961.

Thirty-three increased their spending in business publications during 1962; six decreased it while one stayed the same. Ten spent nothing during either year.

Only 21 of the Top 50 increased their spending for outdoor advertising, while 16 decreased it. Thirteen spent nothing in the medium during either 1962 or 1961.

Other conclusions can be drawn from the basic data itself. Certain of those conclusions have been excerpted in the thumbnail analyses of the Top 50 advertisers which appear below:

No. 1—Procter & Gamble: The nation's largest advertiser, both for 1962 and the newly-compiled five-year listing, remains television's best customer. In 1961 television was the beneficiary of 94.9% of P&G's ad dollars—\$108.6 million for TV from a \$114.5 million total. For 1962 the company's total expenditures increased to almost \$120 million. And though TV's percentile share was slightly less than for 1961 (93.3%), total TV dollars increased by more than \$3 million. The bulk of the increase went to spot television, while P&G's spending in network—\$51.7 million—remained virtually the same as for the previous year.

No. 2—General Motors: This advertiser continues to favor magazines and newspapers over television. Still, TV received more GM dollars in 1962 than in 1961 (\$30,094,201 and 26.7% vs. \$28,833,310 and 27.8%). General Motors' TV expenditures totaled more than the TV dollars spent by Ford, Chrysler and American Motors combined. GM is by far the largest advertiser in newspapers, general magazines, business publications and outdoor. It increased its spending in all four media during 1962.

There's a gap of more than \$200 million between the five-year media totals of the first two advertisers and the remaining 48. From number three down, however, the descent is less precipitous. The list goes as follows:

No. 3—General Foods: Though GF increased its overall ad spending by only \$1 million during 1962 (\$60,637,987

vs. \$59,534,829), television claimed some \$3.5 million more than in 1961. The added TV money came mainly from decreased spending in general magazines, down to \$6,996,478 in 1962 from 1961's \$9,298,223, with another cut in the budget for outdoor (\$1,160,564 in 1961; \$76,779 last year). General Foods spent 68.2% of its total ad dollars in television during 1962, almost equally balanced between network (32.1%) and spot (36.1%). The company moved up a notch in the five-year listing, was number four last year.

No. 4—Ford Motor: Ford moved down by one in the overall compilation, despite the fact that its total spending increased in 1962 by more than \$15 million. TV's share increased slightly, from 28.4% in 1961 to 30.2% in 1962. Total TV dollars were up to \$20,507,863 from \$14,832,924. Ford increased its spending in both network and spot. Magazines and newspapers received the biggest boost outside TV, up \$6.5 million and \$3 million, respectively. One of outdoor's best customers, Ford spent \$3,994,980 in that medium during 1962, an increase of almost half a million over the 1961 figure.

No. 5—Lever Bros.: Ranked the same as last year, Lever decreased its total spending by some \$4 million, down to \$53,599,631 from 1961's \$57,362,992. TV, which has claimed increasingly larger shares of Lever dollars, was the recipient of 85.5% in 1962 (\$45,852,873), more on a percentage basis than in 1961 (83.2%) but less in actual dollars (\$47,738,418). The medium's share in earlier years was 84.4% (1960), 82.5% (1959) and 75.8% (1958). Lever Bros. decreased its spending in newspapers by more than half, from \$5,353,579 in 1961 to \$2,354,678 in 1962.

No. 6—American Home Products: Total spending remained about the same for this advertiser, which also ranked number six in last year's list. American Home spent more in spot television (\$11,428,750 vs. 1961's \$8,713,090) with some of the dollars coming from general magazines, down by more than \$1.5 million. Network television's share of American Home dollars was off slightly at 61%, while spot increased from 16.2% to 21.1% of total budget. Television's share, overall, rose to 82.1% from 1961's 79.1%.

No. 7—Colgate-Palmolive: This advertiser increased its total spending in 1962 by more than \$10 million, with virtually all of the new dollars going to television; it's now the medium's No. 2 advertiser, behind P&G. The medium received \$47,316,619 (94.2%) in 1962, compared with \$36,503,110 (91.7%) in 1961. Bulk of the TV dollars went to spot, which has claimed steadily increasing shares of the company's total ad budgets (from 19.1% in 1957 to 45.3% last year). Colgate-Palmolive was ranked number eight last year, moved up one in the new listing.

No. 8—Chrysler: Down a notch from last year, Chrysler increased its total spending by more than \$8 million. Newspapers received many of the new dollars, up to \$19,795,969 from 1961's \$14,102,825. TV also was boosted, up from \$6,620,217 (19.9%) to \$8,515,844 (20.6%). TV's share of

To page 96



inten

BROADCAST PIONEER
SPECIAL CITATION

TO
HONORABLE OWEN HARRIS

AWARDED BY THE
INTERNATIONAL ASSOCIATION OF BROADCASTERS
OF THE
CLASS OF REPRESENTATIVES

FOR HIS PIONEERING CONTRIBUTION TO THE
DEVELOPMENT OF THE BROADCASTING INDUSTRY
AND HIS LEADERSHIP IN THE ESTABLISHMENT
OF THE INTERNATIONAL ASSOCIATION OF BROADCASTERS
AND HIS CONTRIBUTION TO THE WELFARE OF THE
BROADCASTING INDUSTRY AND HIS LEADERSHIP
IN THE ESTABLISHMENT OF THE INTERNATIONAL
ASSOCIATION OF BROADCASTERS

THE INTERNATIONAL ASSOCIATION OF BROADCASTERS
WAS FOUNDED IN 1929 AND HAS SINCE THAT TIME
BEEN A LEADING ORGANIZATION IN THE
FIELD OF BROADCASTING

OWEN HARRIS
INTERNATIONAL ASSOCIATION OF BROADCASTERS
1929-1930

THE ASSOCIATION OF BROADCASTERS



OREN HARRIS

TV'S HON. HAIR SHIRT

BY EDWIN H. JAMES

SOME 200 members and guests of the Broadcast Pioneers, a stately order of old frontiersmen in television and radio, gathered at a luncheon in Washington last month to pay tribute to an unlikely object of their affections. After several of the nation's most prominent broadcasters had lavished compliments upon him, the guest of honor was given a bronze plaque weighing 42 pounds, or 30 more than could have been lifted by most of those at the luncheon. Inscribed on the plaque was an effusion of praise for, of all people, Oren Harris, chairman of the Interstate and Foreign Commerce Committee of the United States House of Representatives.

A more bewildering testimonial could hardly be imagined, unless Al Capone, Frank Nitti, Mad Dog Coll and their associates had banded together in honor of Eliot Ness. Over the past six years Oren Harris had caused broadcasting more trouble than any other man in Washington. In direct consequence of investigations conducted under his command, television station licenses have been revoked, a member of the Federal Communications Commission has been prosecuted for taking bribes, a chairman of the FCC has been drummed out of office for accepting hospitality from a venerated broadcaster, public idols that were built by television have been smashed, one network president has lost his job and others of still higher status have been humbled.

Even as Harris was being eulogized by the Broadcast Pioneers last month, broadcasting was in a turmoil over his latest investigation. To his list of exposures of cherished institutions — the acquisition of television stations by trickery or political influence, the rigging of television quiz shows, the heaping of payola upon broadcasting by record companies clamoring to get music on the air — Harris had added another. He had revealed imperfections in radio and television ratings. The effect on broadcasters could not have been more traumatic if Harris had discovered that General Sarnoff's commission was faulty, that Frank Stanton's Ph.D. thesis was written by a ghost or that Leonard Goldenson was really a popcorn machine.

Yet there in the ballroom of Washington's new International Inn on that bright June day was a smiling Oren Harris with a 42-pound plaque attesting to the gratitude of broadcasters. "Can you imagine," whispered one non-Pioneer, "how big a plaque they'd have given him if one of them had been hanged"?

Hanging would have been little worse than the fates that

have befallen some who have appeared before Oren Harris in a hearing.

Richard A. Mack, a Florida Democrat appointed to the FCC by President Eisenhower, resigned after Harris threatened to introduce a resolution impeaching him. Later Mack and a crony, Thurman Whiteside, were indicted and tried for conspiring to rig the award of channel 10, Miami, to National Airlines, the winning applicant among four that had competed for the facility. The trial ended in a hung jury. By then Mack's health was broken. When last heard of, he was a part-time handyman in a Florida motel. Whiteside was retried and acquitted but apparently got little consolation out of being set free. He committed suicide.

Six television station grants were called back for rehearing by the FCC as a sequel to the Harris committee's disclosures of off-the-record contacts between commissioners and station principals or purported go-betweens. Two grants were revoked. National Airlines lost its Miami station, which was worth, by conservative estimate, at least \$6 million at the time. Biscayne TV Corp. lost its channel 7 in Miami, which was worth even more (although Biscayne got back \$3.4 million by selling its physical plant to its successor). Three stations were restored to original owners, but only after protracted and expensive hearings. One case is yet to be resolved.

Charles Van Doren, an English instructor at Columbia University and son of the distinguished historian, Mark Van Doren, won \$129,000 on *Twenty-One*, an immensely popular NBC-TV quiz program, in 1957, was then hired by NBC as a \$50,000-a-year commentator, meanwhile got a Ph.D. and promotion to an assistant professorship and was sitting on top of the world until Nov. 2, 1959, when he appeared before Oren Harris. Within minutes Van Doren's career was wrecked. He confessed that he had been given all the answers to the questions that were asked him in 14 weeks of appearances on *Twenty-One*. Van Doren was fired by NBC and Columbia University. It was three years before he was able to get a job, and that an obscure one in a book publishing company.

Van Doren's confession pulled the plug on a conspiracy of silence that had defied earlier investigations of the quiz shows. Harris was able to prove that all the big ones had been fixed—including the \$64,000 *Question*, the original that started the quiz fad. Within a month, Louis G. Cowan resigned as president of the CBS Television Net-

Harris likes to refer to himself as “a country boy of humble origins”—and he is

work. Before joining CBS, Cowan, as an independent producer, had created *\$64,000 Question*. Although he was never implicated in the rigging of the show, he charged that Frank Stanton, president of the parent CBS Inc., had forced him to resign. Stanton retorted that he was worried about Cowan's health. (Cowan had been excused from testifying before Harris on a doctor's statement that he was suffering a thrombosis of the leg.) Cowan has never returned to the broadcasting business.

It was a little more than a year before another name was added to the Harris casualty list. The resignation of John C. Doerfer, Republican chairman of the FCC, was accepted as “wise” by President Eisenhower after a Harris subcommittee had questioned Doerfer about a six-day vacation that he and his wife had spent in Florida aboard the Storer Broadcasting Co.'s yacht, *Lazy Girl*, and about the flight of the Doerfers to and from Florida in the Storer company plane. After leaving government on March 14, 1960, Doerfer opened a law office in Washington. Although he undeniably had a special expertise to offer persons who were in trouble at the FCC, it was a couple of years before he landed a client. For a while he was an advisor to a plastics firm in which Storer had an interest.

So far nobody has killed himself or gone on relief as a result of Harris's latest investigation—into the ratings services that are the ultimate thumbs-up or thumbs-down for television programs. But then the investigation has not yet been closed. Harris has said that the disclosures to date remind him of the quiz-rigging he turned up in 1959. That remark has chilling implications.

If Harris's trail is littered with the broken bodies of broadcasters and their friends, why do the survivors persist in touching their caps as he passes? Clear answers to that question are difficult to come by.

One broadcaster who has studied Harris at close range says: “It's hard not to like him. You don't instinctively distrust or feel inferior to him. Oren is a plain guy who has never thrown off the characteristics of his modest beginnings.”

A network executive with experience in Washington has postulated: “Maybe he serves as an industry conscience. I grant you that if this feeling exists, it is subliminal. But just maybe he gives the industry some relief from its guilt complexes.”

Somehow neither of those answers seems to get to the heart of the Harris riddle. Harris may indeed be thought of by some as an amiable Jiminy Cricket with an Arkansas drawl, but there is more to him than that, although he himself takes pains to cultivate an image of homely virtue and open-faced simplicity.

“I am a country boy,” Harris says, “of humble origins.” He says it with precise inflection, as though he had memorized the phrase and trained himself to use it on occasions when listeners need to be disarmed. He is entitled to say it more naturally. Harris was indeed born on an Arkansas farm a mile from the village of Belton, which was so small that natives meant Nashville, Ark. (pop. 3,500), 10 miles away, when they spoke of going to town.

Harris, who was born Dec. 20, 1903, was the third of four children of Homer and Bettie Lee Harris. The oldest, Willie, now 63, is now Oren's administrative assistant. A

sister, Obara, 61, is a widow who still lives on the old Harris place. The youngest brother, Homer, now 49, works for the Lion Oil Co. in El Dorado, Ark.

The Harris farm consisted of two pieces, one of 160 acres and the other of 90 acres, separated by land belonging to others. Some of the acreage was still uncleared, and to add to the meager income received from cotton and cantaloupes, the two principal crops, Harris's father taught school from time to time. When young Oren entered it, the school was contained in one room. By the time he had completed the elementary grades, it had become a three-room establishment.

Harris had to wait to get to high school. Educational facilities within commuting range of his home ended at the eighth grade, and hard times prevented his boarding out in some distant community that had a high school. Harris was going on 16 when the hard times got harder. As he now recalls it:

“I can still remember in 19 and 19 (it is a Harris habit to state dates that way, with an “and” between the figures). That was the year the cotton market broke. Cotton farmers all over the South hit the wall.”

The Harris family was caught with some 40 bales of cotton that in normal times would have commanded 35 cents or more a pound (there are 500 pounds to a bale). “Some of it went for four cents,” he remembers.

Four-cent cotton never sent anyone to school. Harris was almost out of his teens before he got to high school in Prescott, Ark., some 25 miles from his home, and he was 22 when he entered Henderson-Brown College (since renamed Henderson State) in Arkadelphia, Ark. Having taken so long to get to college, Harris set out to make up for lost time. By taking a heavy academic schedule and attending summer school he graduated in three years.

PLAYING BOTH SIDES OF THE FENCE

A classmate, Ed Williamson, who is now chief clerk of the House Commerce Committee which Harris heads, recalls that Harris displayed political ambitions and talents from the beginning of his college career. Harris started out by being elected president of the freshman class and kept running for and winning other offices throughout the rest of his undergraduate years. “Henderson was a Methodist school,” Williamson says, “and Oren is a Baptist. We accused him of picking Henderson so he could get both the Baptist and Methodist votes. A fellow who did that could just about write his own ticket in Arkansas.”

It is still no political handicap in Arkansas to be active in Baptist affairs. Since Harris's first election to Congress, word has gotten back home from time to time that he teaches Sunday school at the Calvary Baptist Church in Washington and that his wife is among that institution's most active parishioners.

Upon graduation from Henderson-Brown, Harris wanted to study law. He had picked up such academic momentum while completing four years of undergraduate work in three that he looked for a law school that was as speedy as he was. He found it in Lebanon, Tenn., at Cumberland University. Cumberland specialized in turning fledglings into legal eagles in one year.

At Cumberland Harris found time for play as well as



Just another pretty face

Until Repertoire Workshop.

Of the thousands of show business hopefuls who each year struggle for recognition, Marlyn Mason is one of the lucky ones. She's been signed for a starring role on Broadway this fall. Soon everyone will know her face and name.

For Marlyn, the big break came when she made a hit in an original television revue, locally-produced by KNXT Los Angeles, for showing on Repertoire Workshop, a 35-week series of half-hour shows devoted

to drama, music, poetry, dance and other art forms. Produced jointly by the five CBS Owned television stations (seven half hours from each station) and broadcast on all five stations, Repertoire Workshop is specifically designed to give unknown and lesser-known local talent a chance to be seen and heard by vast audiences, via the leading television station in each of five of the nation's largest, most important cultural centers. *Time* called the series "... more than praiseworthy," and *Saturday Review* hailed the

project as "... an ambitious and worthwhile non-network enterprise."

Meantime, Repertoire Workshop continues week after week to provide a television showcase for more new faces in all the creative and performing arts ... helping gifted performers, like Marlyn Mason, make the long, hard climb from "nobody" to "somebody."

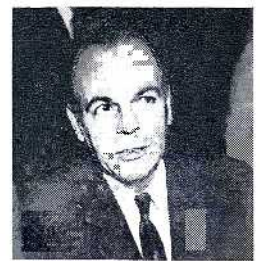
● CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc., operating WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis.



Charles Van Doren was the most spectacular victim of a Harris investigation. With him fell the image of the TV industry.

Harris has left a littered trail of broken bodies, ruined



When Harris zeroed in on the FCC, resignations followed quickly. Richard Mack (top) was first to go, his career and his life in shambles. Chairman John Doerfer, who opposed Harris openly at a CBS meeting, found himself out of a job within two weeks.

CLOSEUP: OREN HARRIS *continued*

work. He joined a social fraternity, Sigma Alpha Epsilon, and grew a mustache that gave him an air of devil-may-care urbanity. Before returning home with his diploma, Harris shaved. Decent folks would never have trusted a lawyer who had gone away to school and come back looking like a riverboat gambler.

Another student at Cumberland during part of the time that Harris was there was LeRoy Collins, who was to become president of the National Association of Broadcasters 30 years later. Neither recalls the other from student days, although both were SAE's. Considering the tenure of acquaintances at Cumberland, it is understandable that memories of them would be fleeting.

Harris passed the Arkansas bar examination and was licensed to practice in September 1930. He moved to El Dorado to join a law firm headed by a friend of his father. El Dorado (which is pronounced "Elder Raider" in Arkansas) has been Harris's legal residence ever since.

Private practice for a novice lawyer proved unrewarding in those Depression years. In January 19 and 33, as Harris puts it, he got an appointment as a deputy district attorney in Elder Raider and began to think of politics as a career. "I could see that possibility," he says. "My grandfather had been a judge in that judicial district during the 18 and 80's. My father had been superintendent of schools in my home county of Hempstead, and my brother Willie had been a county officer there. I had gone to high school at Prescott in Nevayda county (spelled "Nevada"). I had married a girl whose family was prominent in Arkadelphia, and I was not unacquainted there myself." In 1936 Harris ran for the office of district attorney and was elected. He was re-elected in 1938. By 1940, when his second term expired, he had managed to extend his contacts throughout the four counties of the district attorney's jurisdiction and beyond. He ran for Congress and won. He is now in his 11th term.

Harris's first 16 years in Congress were spent in relative obscurity. Like most members of the House he was scarcely known to the general public outside his district. On Jan. 3, 1957, his accumulation of seniority finally paid off in his appointment as chairman of the Commerce Committee. He now had the springboard that was to propel him to national prominence, but a year would pass before

he discovered how to get from it the maximum bounce to the ounce.

In his first year as chairman of the House Commerce Committee Harris worked hard at being the broadcasters' best friend. The biggest issue before the industry in that period was subscription television which the FCC proposed to authorize on a trial basis and to which all three television networks and their affiliated stations were violently opposed. Harris, at the prodding of network representatives, wrote a series of letters to the FCC suggesting it lacked the authority to approve pay TV trials. In defiance of Harris's suggestions, the FCC on Oct. 17, 1957, announced that effective the following March it would accept applications for subscription operations. It might as well have slapped Harris in the face while he stood in the well of the House.

A future turn of personal fortune for one man may have been foreshadowed by the confrontation of the congressman and the regulatory agency. The chairman of the FCC that defied Oren Harris was John C. Doerfer, who was then new on the job.

Once the FCC announcement was out, Harris called hearings on subscription television, and the industry brought up its biggest guns. Coincidentally television stations across the nation opened up with editorial campaigns that stirred up hundreds of thousands of letters from indignant citizens who feared that free TV was being taken away. Supported by the public outcry, Harris got a resolution through his committee telling the FCC to suspend action until the Congress could decide if the commission had the authority to activate pay TV. A similar resolution was passed by the Senate Commerce Committee. This was more power than the commission could buck. The FCC pulled back its pay TV notice.

OTHERS IRONS IN THE FIRE

Harris had no chance to savor his victory in the subscription television dispute. While he, as chairman of the parent Commerce Committee, had been preoccupied with the campaign against pay TV, a subcommittee he had appointed to investigate the FCC and the other regulatory agencies had been getting out of hand. In the very week that the Commerce Committee voted out its resolution against pay TV, the subcommittee was making a national name for itself with a hearing in which members of the

careers in his wake as he rose to pre-eminence as the industry's watchman



The latest scalp on the Harris belt belongs to the ratings industry, whose reputation was undermined both publicly and professionally as a result of the Commerce Committee's questioning of rating procedures and techniques. A. C. Nielsen (three of its executives are pictured testifying at left), as the largest rating company, had most to lose. Harris says he's not yet finished with that case.



FCC were accused of malfeasance, fraternization with the industry and the fraudulent collection of government expenses for trips on which broadcasters picked up the tabs.

If Oren Harris searched the newspapers for word that he had stemmed the tide of subscription television, he found instead headlines excitedly describing the great work of subordinates who owed him their jobs. Suddenly Bernard Schwartz, Morgan Moulder and the oddly named Legislative Oversight Subcommittee had become household words from coast to coast while Oren Harris, although dear to the hearts of television broadcasters, had a public recognition factor of zero outside Elder Raider, Arkadelphia, Belton, Nevayda County and the rest of the fourth congressional district of Arkansas.

The Oversight Subcommittee was created in 1957 to oversee the work of the regulatory agencies, the FCC, the Federal Trade Commission, the Civil Aeronautics Board, the Federal Aviation Agency, the Federal Power Commission, the Interstate Commerce Commission and the Securities and Exchange Commission. Under the chairmanship of Representative Morgan Moulder (D-Mo.), and with an appropriation of \$250,000, the subcommittee hired Dr. Bernard Schwartz, head of the Comparative Law Institute of New York University, as chief counsel and set to work on an investigation centering on the FCC and FTC.

In January 1958 Schwartz submitted to the subcommittee a memorandum urging immediate hearings into FCC practices and the deportment of FCC members. Although Schwartz was supported by Moulder and Representative John Moss (D-Calif.), the other subcommittee members voted him down in favor of a general hearing on the functions of all the agencies. Schwartz began leaking information to the newspapers and implying that he had evidence of a scandal that the subcommittee was trying to suppress. When the *New York Times* appeared with a complete report of Schwartz's charges of skulduggery, Harris, as chairman of the parent committee, began maneuvering to get the investigation back under control.

It boiled down to a struggle between Harris and Schwartz. In Moulder, Schwartz had an ineffective ally.

The two antagonists had been born to detest each other: Harris, at the age of 54, the practical politician, conservative by nature, retaining traces of a farm boy's suspicions of big-city ways; Schwartz, 20 years younger, a professor with little experience off the campus, opinionated, arrogant;

Harris, a southern Baptist, a joiner of the Masons, the Shrine, the Knights of Pythias, the Lions and Sigma Alpha Epsilon, the man who raced through college, once he got there, so he could go out and make his mark; Schwartz, uneasy in the company of those outside his calling, a Jewish scholar who went to school to stay; Harris, in his 50's, erect and ever ready for the camera's flash; Schwartz, in his 30's, slouched in rumpled clothes, peering at an unattractive world through glasses as thick as bottle bottoms.

Neither man won all he wanted, but neither lost all he could have.

VERBOSITY FINDS A WAY OUT

Harris shouldered Moulder aside and assumed the chairmanship of the subcommittee. At a public hearing he called Schwartz to account for statements he had made. Had Schwartz been quoted correctly as saying: "They could convict me for contempt of Congress, for I have nothing but contempt for most members of this committee"?

"I am given to witticisms," Schwartz replied. "I am an egghead."

Before he was through Schwartz had insulted almost every member of the subcommittee who was present. Of himself he had a higher opinion. He was, he said, "one of the foremost authorities" on the regulatory agencies. "I think it is fair to say, and I am not boasting or anything, that despite my age, anyone who knows anything about this subject would place me among the first five leading authorities in the country."

Harris let Schwartz talk himself out of the job. The subcommittee voted to fire its chief counsel, and afterward Moulder formally resigned the chairmanship. The risk Harris ran at that point, of course, was that Schwartz would deliver all the evidence he had accumulated to the nearest reporter for a large-circulation newspaper. To forestall the transfer of the investigation from the subcommittee room to the news organs of the country, Harris subpoenaed Schwartz to appear as a witness. He knew that the most dramatic case in Schwartz's possession was that of FCC Commissioner Richard A. Mack.

As anticipated, Schwartz stated his testimony by presenting cancelled checks indicating that Mack had been in the steady pay of Thurman Whiteside, a Miami attorney, who Schwartz alleged had been acting for National Airlines, winner of channel 10, Miami. Although Schwartz talked

The way Harris managed the Doerfer resignation showed a mastery of the quiet kill

about other things too, the Mack revelations gave the news media all they could handle for the moment. Harris at last had Schwartz under control, but he also had opened an investigation that now had to be pursued to a logical conclusion.

Two weeks later Mack was called as a witness. Although he stuck to his story that Whiteside's checks had been gifts or loans, it was brought out that Mack had an interest in a Miami insurance agency that wrote policies for the National Airlines station. After Mack was questioned for a day and a half, Harris issued a judgment. "I do not like to say this," said Harris, "but we have heard you, we have heard you through. I feel sorry for you, Mr. Mack. In my opinion you are to be pitied, because I think you have been used as a tool in this unfortunate mess. It seems to me that the best possible service that you could render now as a member of the Federal Communications Commission would be to submit your resignation."

By that time Mack was groggy from the questioning. "Mr. Chairman," he said, "I will certainly most seriously consider your remark."

The Mack case sticks in Harris's mind, even though others that developed later were more spectacular. It was the point at which Harris proved he had the native cleverness and political savvy to subdue a rebellious committee. It also involved a victim of a weakness that Harris's Baptist upbringing has taught him to deplore. Although Harris is by no means a teetotaler, he tends to believe that souls can be lost in the bottle. "Mack," he recently said, "had gone from bad to worse. I knew the man had indulged to such an extent that he was irrational. It was a case to be pitied more than anything else."

Pity has not always been Harris's dominant emotion when calling a witness to a hearing, as John C. Doerfer discovered one bleak day in March 1960. Among broadcasters Doerfer had become a popular FCC chairman. His views on regulation coincided with the industry's.

In a speech at a Washington meeting of presidents of state broadcaster associations, Doerfer made the mistake of criticizing some regulatory recommendations that had been proposed by Harris's Oversight Subcommittee. Four days later at a convention of CBS-TV affiliated stations, also in Washington, Harris tore into Doerfer (who was in the audience) for minimizing the extent of deceptive practices that the subcommittee had discovered. Invited to reply, Doerfer accused Harris of quoting him out of context.

The weakness of Doerfer's position was known at the time to Oren Harris and his investigators but to few others. Doerfer and his wife had just returned from a Florida vacation as guests, all the way, of George Storer, head of the broadcasting company that bears his name. Slightly more than two years earlier Bernard Schwartz had questioned Doerfer at length about another Florida visit as a guest of Storer as one of several trips that Doerfer had made under the sponsorship of broadcasters. On the earlier occasion Doerfer was saved by the Schwartz-Harris wrangle. He was forgotten in the turmoil that led to the dismissal of Schwartz and the introduction of the Mack case.

Four days after their dust-up at the CBS-TV affiliates meeting, Doerfer appeared before Harris at a hearing that had been scheduled some time before. Meanwhile, there

had been leaks in the press about the Florida trip. Doerfer had been asked to deliver a progress report on steps the FCC was taking to clear up payola and other deceptions the Oversight Subcommittee had uncovered. At the opening of the hearing, Harris greeted him as he would any friendly witness, let him read an extensive statement he had prepared and asked a number of questions about matters then before the FCC. In their turn of seniority, alternating between Republican and Democrat, other members questioned Doerfer at length, without so much as a personal reference. When John Moss's turn came, it became obvious that he had drawn the assignment of doing Doerfer in. Moss, a skillful interrogator, led Doerfer through a series of questions that were calculated more to confuse than clarify the recent actions of the FCC that had been under discussion. He toyed with Doerfer until he finally got to the point and the whole story was laid bare. Harris had not asked a question on the subject.

This time Harris let publicity do the work of forcing an FCC member out of office. The Doerfer hearing had taken place on a Friday afternoon. Over the weekend editorials in influential newspapers began calling for his ouster. On Wednesday Doerfer called on Eisenhower and got what amounted to an invitation to resign. When Doerfer's letter of resignation had not arrived by 10 o'clock the next morning, a White House car was sent to his home to pick it up. Harris had said not a word since the hearing the previous Friday.

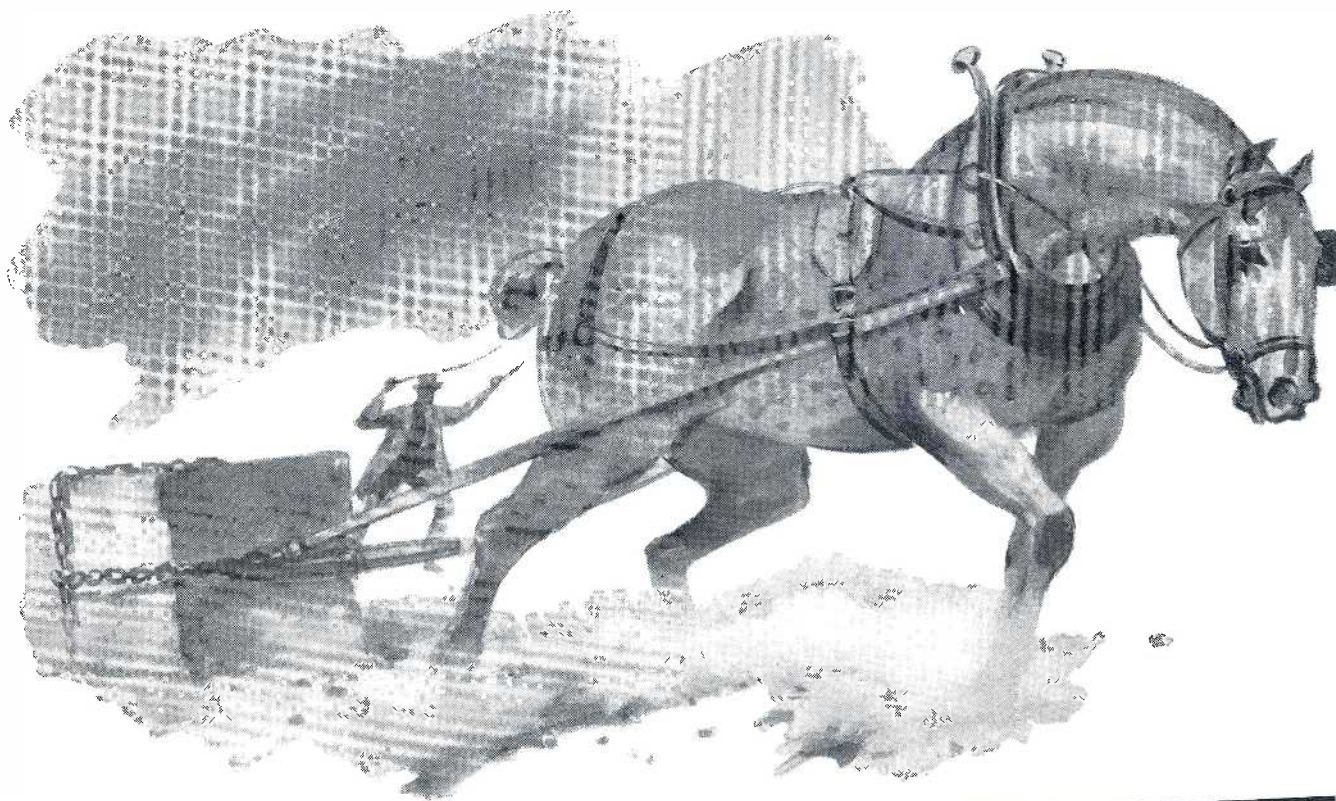
ONCE BURNED

By the time he got to the Doerfer case, Harris had become adept in the art of publicity management. He had learned it the hard way. In some news accounts of his dispute with Bernard Schwartz, Harris came off as a political hack who was being showed up by a political scientist. In a later incident Harris was splattered by a mess stirred up by another member of his staff. It occurred during the Oversight Subcommittee's investigation of the relationship between Sherman Adams, Eisenhower's trusted aide, and Bernard Goldfine, a Boston textile manufacturer who had troubles with the Federal Trade Commission. One of Harris's investigators, Baron Shacklette, and a Drew Pearson writer, Jack Anderson, were caught bugging Goldfine's hotel suite. Shacklette was allowed to resign. The Harris of a later and wiser period would have fired him summarily.

It was a much wiser Oren Harris who presided at the television quiz hearings in the autumn of 1959. A Richard Maney or Russell Birdwell in their prime could not have set things up more shrewdly.

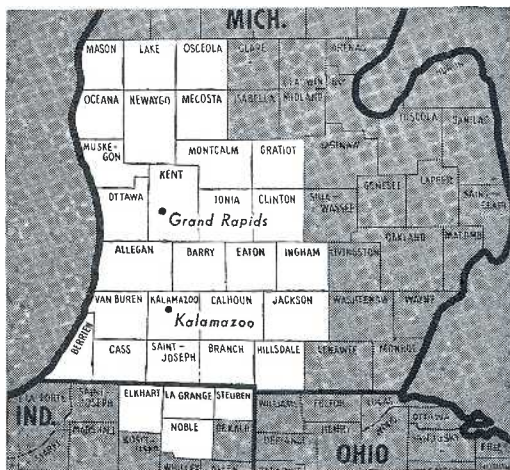
On Oct. 6, 1959, in a public hearing before Harris and his Oversight Subcommittee, Herbert Stempel, who had won \$49,000 in eight appearances on NBC-TV's *Twenty-One*, testified the show had been rigged. Stempel had made the same statement before, in secret testimony before a New York grand jury that was later leaked and in conversations with New York newspapermen. This time, however, he had a forum that demanded attention.

Stempel said that he was finally told he would lose to Charles Van Doren. He could not swear that Van Doren too had been coached, but it was a logical assumption. Daniel Enright, the producer of the show, told Stempel in



YOU MAY NEVER SEE A 2-TON HORSE* —

**WKZO-TV MARKET
COVERAGE AREA • NCS '61**



*Dr. LeGear (1902-1919), a record-breaking 1½-ton Percheron, was 21 hands (7 ft.) high.

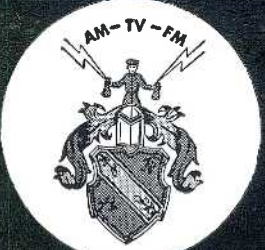
**BUT... WKZO-TV Outpulls 'Em All
in Greater Western Michigan!**

When it comes to television viewing in Michigan outside Detroit, WKZO-TV doesn't horse around!

WKZO-TV's heavy-draft performance runs through just about every page of the March '63 NSI. It shows the WKZO-TV track record averaging 39% more homes than Station "B," 7:30 p.m.-11 p.m., Sunday through Saturday.

And ARB (March '63) shows WKZO-TV pulling hard during daytime, too; for example, averaging 75% more homes than Station "B," 9:00 a.m.-noon, weekdays.

Let Avery-Knodel tout this champion to you! *And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*



The Felzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJEF GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTW-FM CADILLAC

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Van Doren began: "I would give almost anything I have to reverse the course"

advance that he would tie Van Doren twice, at a score of 17 to 17, and be beaten the third time by 18 to 10. (On *Twenty-One* questions had point values of 1 through 11, in order of their difficulty.)

A couple of days after Stempel testified, Van Doren sent a telegram to Harris attesting to his innocence. Then he vanished for a week. Van Doren's disappearance added an air of mystery to a story that already had all the other ingredients that rated page one even in conservative newspapers. It was a classic for publicity manuals. Van Doren even made the cover of *Life*.

On Nov. 2, 1959, the Oversight Subcommittee room was jammed with reporters and photographers. A little before 10 a.m. the massive doors between the committee chambers and the hearing room swung open, and Oren Harris led Charles Van Doren in. He paused long enough for the swarming photographers to collect a massive record of the occasion (no pictures are permitted during sessions of House committees) before seating him as a witness.

Harris administered the oath in slow and measured tones. When he said: "So help you, God," he sounded as if he had worked out a deal with the Deity.

Van Doren sat down. "May I ask first, sir, if I may have a glass of water," he said. "I am sorry to trouble you." Then he began reading the statement he had prepared.

"I would give almost anything I have," he said, "to reverse the course of my life in the last three years. I cannot take back one word or action; the past does not change for anyone. But at least I can learn from the past.

"I have learned a lot in those three years, especially in the last three weeks. I've learned a lot about life. I've learned a lot about myself, and about the responsibilities any man has to his fellow men. I've learned a lot about good and evil. They are not always what they appear to be. I was involved, deeply involved, in a deception. The fact that I, too, was very much deceived cannot keep me from being the principal victim of the deception, because I was its principal symbol . . ."

It was all anticlimax after that. Harris had succeeded in breaking a case that had buffaloed the New York district attorney. A special New York grand jury had heard 200 witnesses in 59 sessions and was unable to come up with clear evidence that the quizzes had been fixed. As a sequel to the Harris disclosures, Van Doren and 19 other contestants pleaded guilty to perjury. They drew suspended sentences from judges who figured they had already been punished enough.

Harris's interest in ratings, which his Investigations Subcommittee has been exploring in hearings beginning last March, originated during his Legislative Oversight Subcommittee's hearings on the quiz shows. In the quiz hearings many witnesses testified that quizzes were rigged for maximum theatrical effect in an effort to keep the ratings high. "It became abundantly clear," Harris explained last month in a speech to the Sales Executives Club of New York, "that the fate of individual contestants and of the programs themselves depended on the ratings, and often on very small, and thus statistically meaningless, margins."

In the hearings this year, the Harris staff has disclosed enough shortcomings in all the ratings services to set the industry's teeth on edge. The National Association of

Broadcasters has formed a Rating Council to set up systems of auditing the commercial services and establishing standards they must meet. There is no doubt that the broadcasters will take action; Harris has threatened to introduce regulatory legislation if they don't.

For all the furor that Harris's many investigations have kicked up and the human wreckage that has been left in their wake, astonishingly little legislation has come out of them. The reason is that Harris is content to stir up the problems and then let the industry itself settle them. One Washington network executive recently observed: "The ratings thing is typical. Oren is giving the industry a chance to arrive at its own solution. Others on the subcommittee were pretty vocal in their demands for government regulation, but now they've calmed down. I have no doubt that's because of missionary work by Oren."

The real secret of the broadcasting industry's general affection for Harris may be that its power centers have never been disrupted by anything he has done. Van Dorens may fall, Macks may be sent into limbo, raters may be discredited or even put out of business, but the profits of television continue to rise. The few broadcasters who have been hurt as a consequence of Harris actions may have been as much the victims of accident as of design. It is doubtful, for example, that at the outset of the Mack hearings Harris realized they would ultimately lead to the FCC's revocation of station licenses including the one held for channel 7 in Miami by Biscayne TV Corp.

One of the stockholders in Biscayne was Niles Trammell, former president of NBC and an old friend of Frank M. (Scoop) Russell, who was NBC's Washington lobbyist for 29 years until he retired in 1958 to set up a Washington consultancy with NBC as a principal client. Among all the people in broadcasting Russell is closest to Harris. It was Russell who counseled Harris during one brief period when Harris was a broadcaster himself.

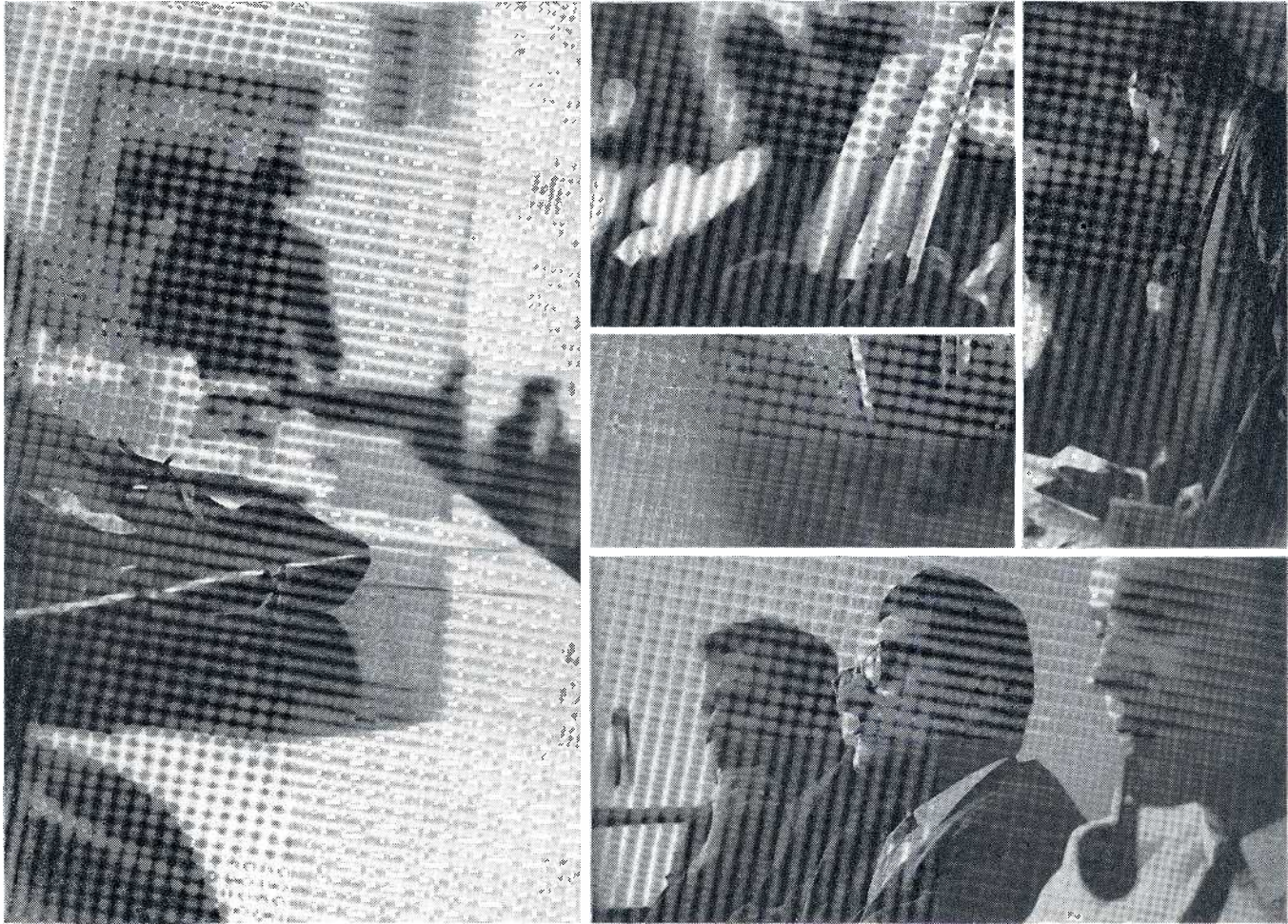
On Jan. 29, 1957, less than a month after he became chairman of the Commerce Committee, Harris bought 25% of the stock of KRBB (now KTVE), the television station in his home town of El Dorado. Harris paid \$500 cash and signed a \$4,500 note, a bargain considering the station's primary NBC affiliation and its plans to build facilities that would extend its coverage to include Monroe, La., a larger market than El Dorado.

Just as Harris's Oversight Subcommittee was beginning its investigation of scandals at the FCC, Drew Pearson in his syndicated column reported that Harris had a conflict of interest himself in his ownership of a piece of the station. Harris is acutely sensitive to publicity of that kind. He sold back his stock for, according to FCC records, exactly what he had paid for it. If he had held it a couple of years longer, he would have realized a handsome capital gain. In 1960 the station was sold for \$1.1 million.

So far as is known the El Dorado deal was as close as Harris has come to making any big money out of his association with broadcasters. In election campaigns, which occur every two years, he can count on some contributions from persons in the industry, but to all appearances his needs are modest and his aspirations satisfied. He may not be the biggest man on Capitol Hill, but he is certainly the biggest to come out of Belton, Ark.

END

What can one company do to improve audience measurement?



INTENSIFY METHODS RESEARCH!

A good research service doesn't just happen. It takes months — sometimes years — of development and continuing refinement and improvement. It takes meetings and component testing and more meetings and more testing to reach out for solutions to some of the problems of audience research. We may never solve them all to perfection.

Now, at ARB, this activity is being intensified, particularly in our search for possible biases and sources of error both in sample selection and in recording within the sample homes. This pursuit strikes at what is currently the most important area for improvement in audience research.

This operating philosophy of research and development has always been a part of ARB. It had a great deal to do with our decision to double samples. It accounted for the recent completion of a comprehensive study, The Influence of Non-Cooperation in the Diary Method of Television Audience Measurement, soon to be published in book form.

There have been other advancements which you have seen reflected in the service offered by ARB over the years. There will be more.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

An expanding overseas station roster gives U.S. distributors a lot of potential buyers

hopes additional sales in other foreign markets will put the project in the black.

Charles Michelson, president of Charles Michelson Inc., which represents 34 station groups and stations ranged from Gibraltar to Hong Kong, Africa to the Philippines, buys programs for its stations from all U.S. sources, is optimistic about the apparent breakthrough in tape shows. Michelson last month completed a deal with Van Bernard Productions, Red Skelton's production company, for thirty-two 1962-63 *Red Skelton Shows* to be shown in Australia.

"With Gleason and Skelton showing in Australia, some Judy Garland specials playing overseas and William Morris selling *Sing Along With Mitch*, I'd say stars are now taking more recognition of the overseas market," says Michelson. "It is a breakthrough, and an important one for quality."

THE IMAGE ABROAD

Live-on-tape shows will not flood the foreign market. There are not that many of them produced domestically and their cost overseas (with expensive tape conversion to the various screen line standards) is said to be from 25% to 50% higher than film shows. The *Gleason Show* does not feature guest stars and while the *Skelton Show* does, they are not usually top names—lower scale talent agreeing more readily to dollar returns. But despite these factors, the taped shows can only help boost the U.S. television image abroad. And it needs boosting.

U.S. programing men dealing overseas agree that former FCC chairman Newton Minow's attacks on programing have hurt us overseas. "You hear the phrase 'vast wasteland' used against you over and over again," says one distributor. "The theme of underdeveloped nations of Asia and Africa, just beginning to acquire TV service, gaining a lopsided notion of Western culture by seeing too many U.S. TV presentations is valid but overplayed. More to the point is the possible hurt being done commercial TV. Most foreign countries lean to the BBC-type broadcasting approach . . . respectability. If they get the idea firmly implanted that commercial systems like those of the U.S. produce junk, then second systems in developed TV countries and initial systems in emerging countries could be doomed for commercial TV."

To the U.S. TV viewer the bulk of the programing he watches is escapism. To the foreigner viewing the same programing it is a mirror of national values. And he may be getting false values out of some U.S. product. The problem for

the U.S. program producer is to satisfy his own market first but also take into account a program's effect around the world. There is doubt that the feat can be brought off to please everyone with regularity.

OVERSEAS RAPS

TV programing men go along with the cause of program improvement but they feel they've been taking some strong raps overseas by a body they feel should be looking out for their interests instead of hindering them—the U.S. government.

John G. McCarthy, president of the Television Program Export Assn., a former head of the foreign department in Hollywood's Johnston Office and a State Department official for four years (minister in Paris), blasted Washington for its television attitude in a speech made several months ago. Said McCarthy:

"The repeated attacks by Washington on the U.S. television industry . . . congressional hearings, FCC hearings, and the blanket indictment of the industry by the FCC, has had widespread repercussions in foreign markets everywhere. In addition, the continual fomenting of popular discontent by Washington with the TV industry and the repeated indications that the only hope for better TV lies through the government is an inhibiting and discouraging factor in the growth of television in many markets."

McCarthy then ticked off the "benefits" the U.S. government is receiving from the U.S. television industry. Among them: a major contribution to the maintenance of high retail sales "at a time when high retail sales have been the strongest factor in helping the administration to weather recessionary trends in the economy"; millions in tax dollars; earnings in the millions overseas "to meet desperate U.S. balance of payments difficulty. . . ."

And more: a carrier of the Presidential image and his policies "to over 60 countries in a way that a hundred embassies and a dozen USIA's could never achieve;" an assist to American exporters in a thousand different ways "by portraying American products every day of the week to hundreds of millions of potential purchasers all over the world. . . ."

"In return for such contributions," the TPEA chief continued, "it just doesn't make sense to me to revile the programs of the industry and hold them up to international scorn and contempt; or harass and badger the industry with highly-publicized hearings; or dangle the sword of Damocles over networks and stations on non-renewal of licenses

unless TV programing is recast in the image that a small group of men in Washington deem desirable."

And McCarthy concluded, "If Washington continues on its present course *vis-a-vis* the television industry, we shall see increasingly in foreign markets the attitude that [our] programs carry some kind of stigma and that the audiences . . . must be protected from such tainted merchandise. The vast majority of our customers overseas are governments or quasi-governmental agencies. Therefore, the utterances of U.S. government officials are taken very seriously. Many of these utterances . . . are made for domestic consumption . . . however, their words do not stop at the water's edge."

Whatever our program image overseas, it hasn't so far seemed to hurt the foreign grosses. They stood at about \$40 million in 1961, climbed to roughly \$45 million last year and TPEA predicts overseas earnings this year of approximately \$55 million, "conservatively." While the income per negative on each program series is relatively small, a growing volume of new business is putting U.S. program distributors up to record international volume.

John McCarthy notes that U.S. distributors are now selling their product in 66 countries, including the Iron Curtain nations of Poland and Yugoslavia. In terms of revenue he sees the best market currently as Canada followed by Australia, Japan, United Kingdom, West Germany.

NEW STATIONS A'BORNING

In terms of the future, an expanding overseas station roster gives U.S. distributors a lot of potential buyers. USIA records indicate 158 new free world stations went into operation last year. Germany and Italy, currently with government run television, are considering commercial systems. The Swiss government recently outlined plans for a commercial system, and advertising (estimated income from commercials: \$3.5 million) will probably be introduced to Swiss TV screens next year.

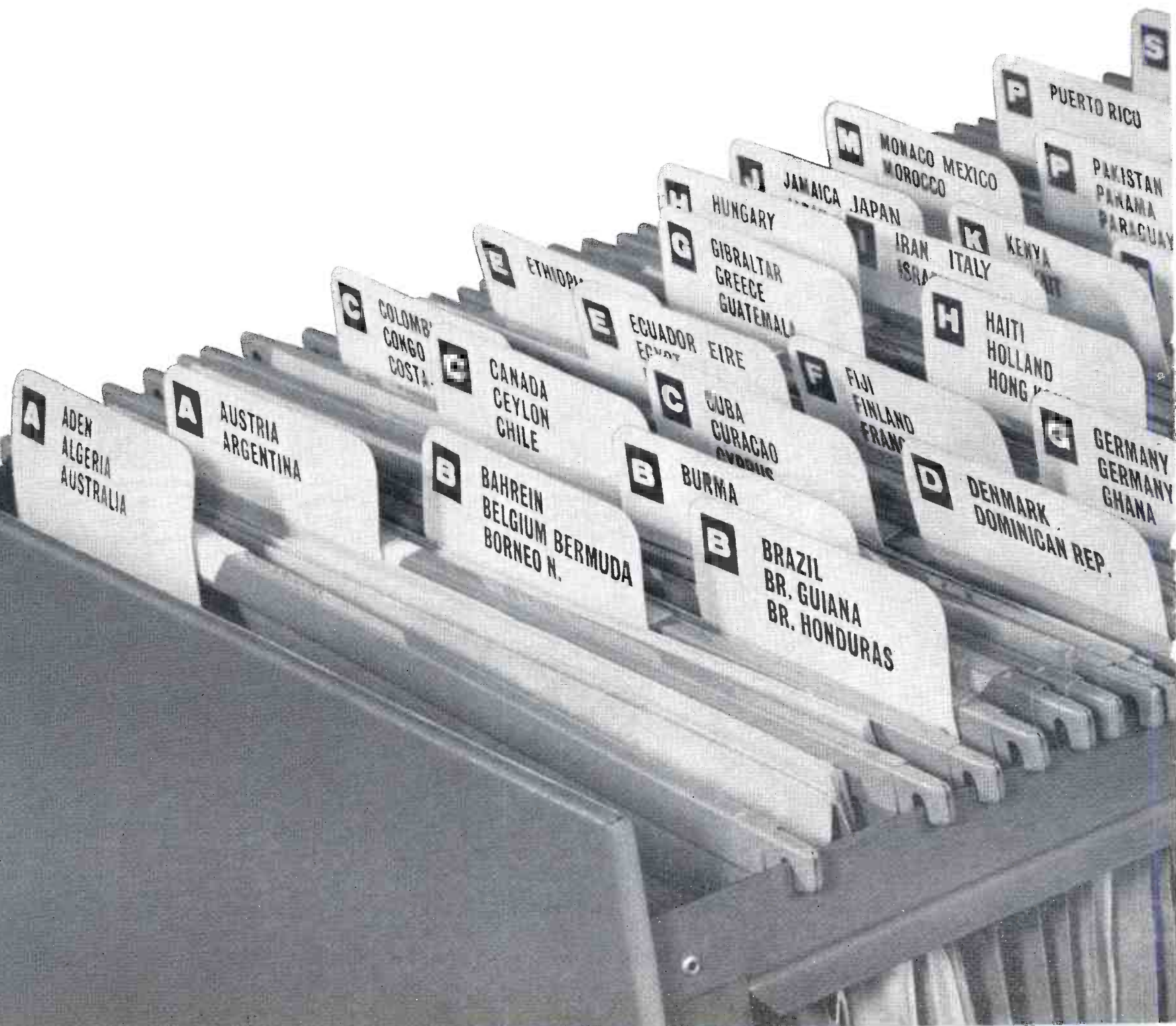
In the Netherlands a TV syndicate has been formed by an association of cinema exhibitors, producers and distributors to gain them participation in the operation of an anticipated second—and commercial—Dutch TV network. (Said one report on the syndicate: ". . . representatives of the film industry will seek to regulate programing and advertising messages so as to minimize the inevitable harm done the cinema box office.")

And in Australia this year, third commercial TV channels have been assigned in Sydney and Melbourne (with NBC



In the land of the Kabuki—western world theatrics now shares the stage with the ancient art of Japanese playmaking. The new power, television, has shaped modern patterns in Japan's dissemination of news, culture, and information. NBC International has been the leading contributor in this advance. It continues to be—not only in Japan, but the whole world over. Our specialists are welcome advisors in areas of programming, production, and technical development. Recognized as professionals in the television communities of five continents—their success has created a willing, mutually satisfying exchange of programs between nations. Let them open the door to foreign markets for you—help you sell programs in every category. To become part of this world-wide design . . . call **NBC International**

30 ROCKEFELLER PLAZA, NEW YORK, NEW YORK
OFFICES AND REPRESENTATIVES WORLDWIDE



BBC TV
enterprises

**CURRENT
WORLD
SALES**

(Television and
Non-Theatric)

- V VENEZUELA
- V VIETNAM
- Z ZANZIBAR
- S SUDAN
- S SWITZ.
- S SWEDEN
- Y YUGOSLAVIA
- S SOUTH AFRICA
- S SOUTH KOREA
- T TRINIDAD
- T TUNISIA
- T TURKEY
- U UGANDA
- U U.S.A.
- U URUGUAY
- R RHODESIA
- R RYUKYU IS.
- T TANGANYIKA
- T THAILAND
- T TAIWAN
- S SIERRA LEONE
- S SINGAPORE
- S SOMALIA
- S SPAIN
- N NORWAY
- N NYASALAND
- P PHILIPPINES
- P POLAND
- P PORTUGAL
- N NEW ZEALAND
- N NIGERIA
- L LEBANON
- L LIBYA
- L LUXEMBURG
- I INDIA
- I INDONESIA
- I IRAQ
- G GERMANY E.
- G GERMANY W.
- G GHANA
- R REP.

“Western Europe today adheres to a monopolistic or governmental TV approach”

getting a 5% interest in the Sydney operation) and hearings are opening for additional commercial channels in three other Australian cities.

For U.S. program distributors, competitive TV systems mean competitive pricing, more dollars under free trade systems. While individual distributors can wheel and deal on their own, their voices singly don't carry much weight overseas. Most of the diplomacy and “enabling actions” that clear paths for U.S. salesmen to sell have been left to two lobby groups, Television Program Export Assn. under John McCarthy and Motion Picture Export Assn. under former NBC executive and one-time head of Screen Gems international division William H. Fineschriber Jr.

While the two groups show occasional flares of domestic rivalry, seek credit as the “real” instigator for each break in an overseas quota, censorship program or newly-warmed attitude, both are actually pulling for the same goals and to both go varying shares of credit.

TPEA, now three years old, includes as members ABC, CBS, NBC, MCA, NTA, Desilu, Four Star and Danny Thomas. MPEA's membership includes Allied Artists, Walt Disney, Paramount, 20th Century-Fox, Universal, Warner Bros., Screen Gems, MGM and United Artists, the last three former TPEA members also who dropped out of TPEA earlier this year to stay exclusively with MPEA.

A surface reason for Screen Gems, MGM's and UA's break with TPEA would appear as a move to eliminate any duplication that existed and to save on membership fees. Says an executive with one of the companies: “We're hopeful that eventually one trade organization can speak for our industry. We joined MPEA first and we left TPEA because we felt it was just duplicating MPEA's efforts. Our leaving TPEA was no fault of anything that group has done.”

INCOMPATIBILITY

But the split probably goes deeper than this. “Motion picture interests have invested heavily in television,” says one TV export man, “but the two media are not compatible in many situations. The composition of TPEA now shows almost a pure television-oriented membership. MPEA, on the other hand, represents companies with historic ties to Hollywood.

“MPEA,” this executive continues, “has to look out for overseas motion picture exhibitors who deal with Hollywood. And I don't think MPEA will be behind many bills in foreign lands that

benefit TV to the detriment of motion picture interests. Both organizations are probably just coming down to a better alignment of interests.”

To MPEA, its declared interests are officially with television. Less than 10% of its members' business overseas is reportedly in feature film vs. 90% in telefilm. “Our projects,” says Bill Fineschriber, “are in exactly the same areas as those of TPEA. We have no problem on joint efforts. We have the same objectives for different memberships.”

Both associations have been tackling foreign barriers since 1959. Some that have fallen: Italian allocations on dollar exchange, South American dubbing legislation, a string of price ceilings in Japan, U.S. program resistance in Germany, Brazil's Quadros decree which would have restricted U.S. programs to one-half hour in prime time, stiff USIA criteria for program selling in Poland and Yugoslavia.

The Japanese situation, now healthy in the eyes of U.S. distributors, was helped along by repeated representations of both MPEA and TPEA made to the Japanese government. In 1959 there was a blanket Japanese ceiling price on imported U.S. telefilm of \$300 per half-hour, a strict limitation on the number of programs that could be imported, and a total dollar allocation of \$1.1 million for all U.S. imports.

MPEA and TPEA pressure helped lift the ceiling to \$500 per half-hour for 1960-61 and the total dollar allocation to \$2.05 million. In 1961-62 the ceiling prices and the limitation on the number of films imported were eliminated and the total dollar allocation was raised to \$3 million. This was raised again to \$3.3 million in 1962-63 and today the ceiling has just about been eliminated.

Currently TPEA and MPEA have their attention riveted on the General Agreement on Tariffs and Trade (GATT), a 37-nation world negotiating body designed to hammer out world trade practices supported by subscribing governments. A television amendment to the GATT—which, if passed, would request the lowering of “unreasonable” protective quotas on TV program import, set up open markets for the producers, distributors and broadcasters of all countries—comes up for a full membership vote this month in Geneva.

John McCarthy feels that by bringing governmental uniformity through GATT to program distribution, broadcasters around the world will be free “to select programs from all sources” on an open market basis such as exists in the U.S.

If the TV amendment passes GATT, U.S. TV exporters, for instance, could

petition the U.S. Government to ask Great Britain to lower its “unreasonable” 14% quota on U.S. TV product. Barriers are not likely to come tumbling overnight, but the U.S. Government comes into the picture as a trade ally.

Fineschriber feels that passage of the GATT TV clause will bring more pressure for free trade but that it will be no panacea. “We can use the government more energetically in our dealings and this will give us prestige,” he says.

Lloyd Burns, vice president in charge of international operations at Screen Gems, top grossing U.S. distributor overseas, has feelings similar to Fineschriber's. He says, “GATT will help solve some of our problems, but it is up to us individually to improve our position.” With or without GATT, Burns maintains he has “always been bullish on the export market.” It's “done nothing but improve in volume every year.”

Improve it has but most U.S. program distributors won't really be happy until commercial TV systems are blooming overseas. “Western Europe,” says McCarthy, “today adheres to a monopolistic or governmental TV approach. We are at their mercy on price in a buyer's market. And we won't have a satisfactory picture until competitive commercial TV is introduced.” McCarthy sees it as vastly unfair “when a half-hour British show is sold for \$35,000 in the U.S. while one of our half-hours commands only \$2,500 to \$3,000 in the United Kingdom.”

DICTATOR OF PROGRAMING

Fineschriber, too, notes the tough times in Europe. “The man in charge of Danish television,” says the MPEA executive, “is a former university professor appointed by the Danish government as a virtual dictator of programing. What goes on television in Denmark is in line with his personal tastes. He is a culture advocate and it's pretty hard to sell him action, especially when Denmark programs only three or four hours of TV a day. We don't have many weapons against this kind of man.”

But Fineschriber sees commercial television in Europe as “the wave of the future” as audiences and programing sources are built up. “Holland is planning a commercial system and I see Belgium and the Scandinavian countries going commercial also. And if the commercial boys want audiences, they will want our product.”

How long will overseas television want U.S. program product, taking into account that developing foreign systems will one day be on firmer footings? Always, believe U.S. distributors. They

“... Unquestionably the funniest, zaniest, most hilarious TV program series ever produced for children—and it’s all brand new!”

DICK CARLTON, Vice-President & General Sales Manager, Trans-Lux TV

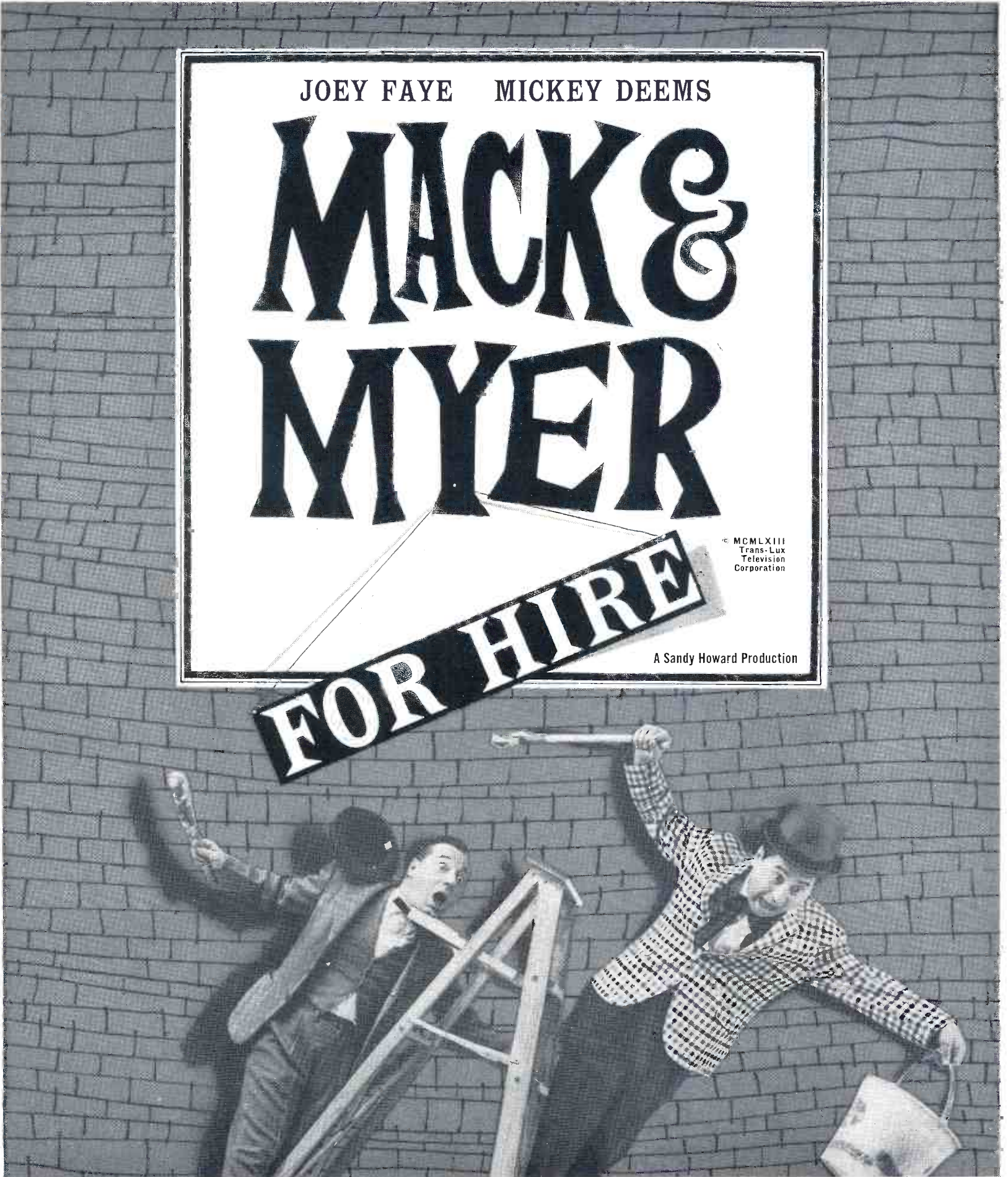
JOEY FAYE MICKEY DEEMS

MACK & MYER

© MCMLXIII
Trans-Lux
Television
Corporation

A Sandy Howard Production

FOR HIRE



200 separate programs! 11½ minutes each! Screen it now! Audition prints available immediately.
TRANS-LUX TELEVISION CORPORATION NEW YORK • CHICAGO • HOLLYWOOD • MIAMI BEACH

U.S. program men see more demand for U.S. product overseas in the coming years

will produce more of their native product but it is doubtful if they will ever match U.S.-type per show production costs of \$40,000, \$70,000 or \$140,000 when they can obtain these shows at relatively low rents. "They just won't be able to get U.S.-type production quality as cheaply themselves," says one distributor.

If anything, U.S. program men see more demand for U.S. product overseas in the coming years. Says Sig Mickelson: "The U.S. has seen much of its television development already while the major growth outside the U.S. is still to come. We will always be ahead and we will always be looked to as a source of supply."

Says Screen Gems' Lloyd Burns: "In overall market situations we may see the per cent of our product usage drop on any one station or network. But the drop will be more than compensated for by the opening of more stations and networks. In other words, we may see individual decreases while overall volume continues to rise."

Program dealing overseas sometimes presents odd situations. A half-hour show may be sold to a British station for \$2,000. But a few hundred miles away in Ireland, the same show may be selling for as little as \$27.50 "just to get started in the market." (Ireland, with only one station in 1961, added six more last year.) African nations, too, pick up TV shows for fantastically low prices.

Dealing under price ceilings, poor convertability circumstances or blocked funds situations also adds odd twists. Motion picture organizations ran into these problems long before television—and found their way out of them. Getting blocked funds out of foreign countries became a specialty with experts in Hollywood's Johnston office. To recover money in Finland, bibles printed there were taken in payment, sold in New York for U.S. dollars. To get funds out of Sweden, cash deals were made by Hollywood with shipping interests to get tankers repaired in Swedish yards.

A television problem on sales to Egypt concerns that nation's lack of foreign exchange, which makes it "impossible" for Egyptian stations to buy U.S. product. One gimmick that was worked out, however, had a Swiss group, building a pharmaceutical plant in Egypt, buy programs for U.S. dollars in New York, sell them to Egyptian television for Egyptian pounds which were used in turn by the Swiss to pay off construction of their plant.

And smuggling prints into some countries is not unheard of.

U.S. distributors are currently taking

a beating in South American nations with inflation-torn economies. They'll stay with these markets, however, because of their TV potential and expanding station-building programs. Peru added 11 stations last year, Brazil already has 52 stations operating.

Just about every U.S. TV production company is selling just about every one of its film programs overseas, right down to current network runners. Actually, many distributors find a scarcity of product to sell, so much has been sold already. MGM-TV has already sold *Mr. Novak* in Canada before the show airs on NBC-TV this fall, and this situation is not uncommon.

Ralph Baruch, director of international sales for CBS Films (about 73 programs running in 64 countries), finds that where once foreign stations tended to buy U.S. programs on the basis of their American rating showing, "this is becoming less and less a sales factor."

"The *20th Century* program," says Baruch, "gets low U.S. ratings, partially a factor of its time period. But it is doing big overseas. Foreign buyers buy by a show's content now, what they think will do well for their audiences. England once bought top rated shows but found many of them didn't do as well as their U.S. record. Lessons have been learned." There is always the exception, however, and Baruch notes that the *Beverly Hillbillies* is sold strongly "on the basis of how well it has done in the U.S.," which, of course, has been terrific.

Baruch, who stoically suffered through the booing at Montreux for the *Julie and Carol at Carnegie Hall* award, is happy over the breaking loose of live-on-tape shows—*Julie and Carol* getting talent rerun clearance for European showing and the *Jackie Gleason Show* sale in Australia. He sees long, hard individual negotiations with talent to get more tape shows moving overseas and feels strongly that "talent is gypping itself" in holding out for stiff foreign returns.

NOT AS GOOD AS THEY LOOK

And Baruch maintains that U. S. foreign grosses are not as good as they look on paper. "If we do a million dollar business in Great Britain," says Baruch, "this is not a million dollars cleared. Sales costs, producer's share, maintaining overseas offices and staffs, etc., are very expensive. In the end we may retain only \$100,000."

"Grosses per individual negatives," the CBS international man continues, "have not grown as much as is being made out. With the increase in overseas broadcast hours and channels, we are selling more

individual programs but income has not kept up with overseas circulation increases."

Foreign buyers would have an answer for Baruch. A little is better than nothing! Buyer for overseas stations Charles Michelson says of U.S. television interests, "It's been all take and no give up to date." Michelson believes, from his side of the fence, that U.S. distributors do not take into account what foreign economies can bear, think of everything in U.S. economic terms.

"The activities of the TV export associations and the U.S. distributors," says Michelson, "have been limited to trying to get more out of foreign stations than anything else. They do not appear to be aware of any other activity when actually they have a wonderful opportunity to pioneer American television overseas by offering consultation services, sending top production personnel on world tours to assist and lecture. They are only interested in getting as many dollars as possible without giving of themselves."

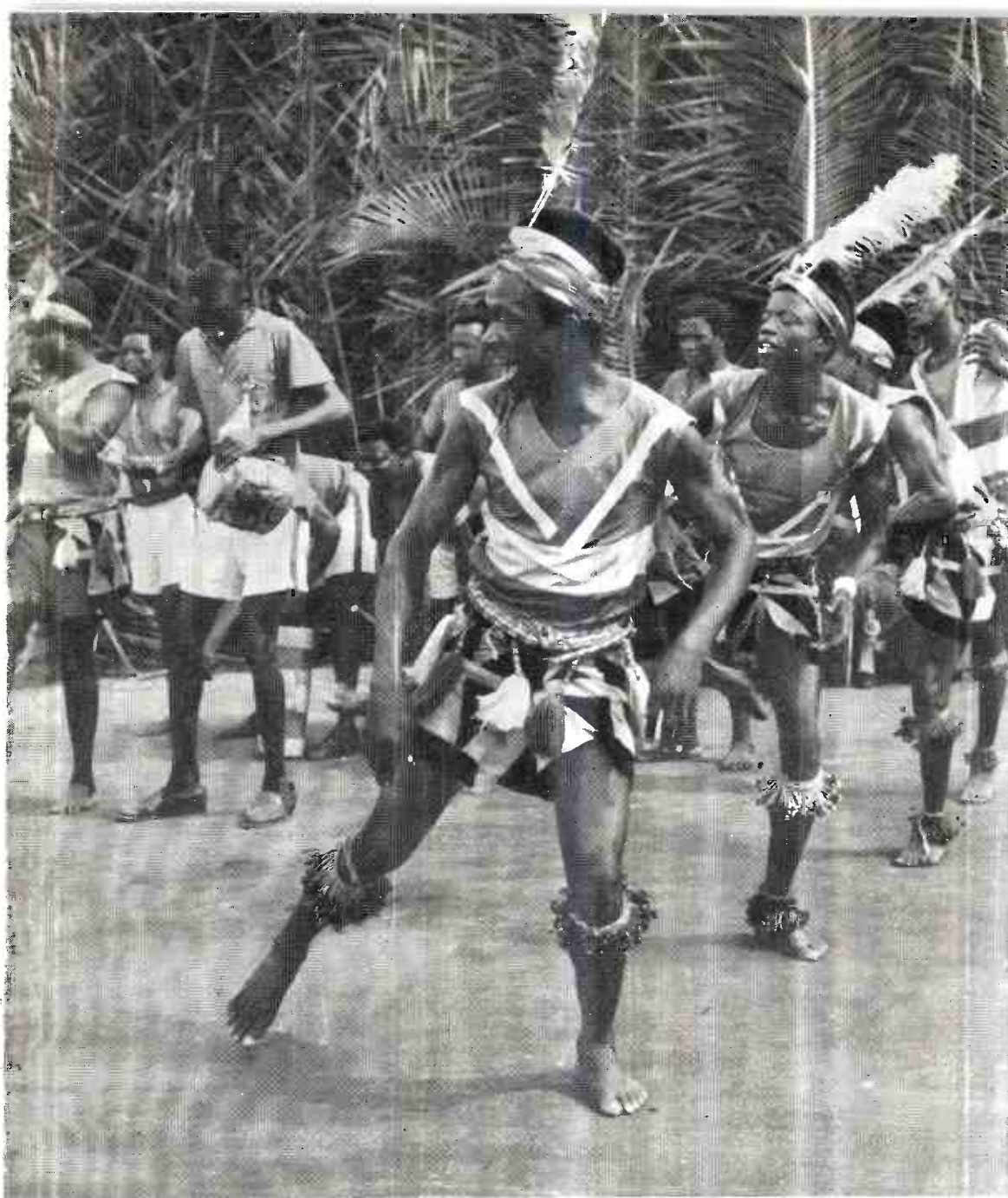
And Michelson believes, if distributors do not, that the current peak prices prevailing for U.S. product may be due for a tumble. "Prices right now are spiraling," says Michelson, "but six months from today they may be knocked back 50% or more, or limitations on the dollars that can be taken out of a country may be stiffened."

"In Japan," continues Michelson, "sales of \$4,500 to \$5,000 for an hour show are being made vs. old limits of \$2,000 to \$2,500. But this does not mean that Japanese stations can afford it. They must maintain the program levels they've built up. But they may not keep up with the higher dollar pace for too long a time."

And, Michelson adds, if U.S. distributors are counting on a surge in world commercial television to carry them on to greater sales, "they must remember that overseas advertising income levels are low. And overseas advertisers are at least seven to 10 years behind the U.S. in the use of advertising as a business tool."

Michelson represents one Australian station group which some U.S. distributors have called part of an Australian "cartel" formed to defeat competitive bidding on U.S. programs. Says Michelson: "Pressures by American film suppliers to increase their Australian prices without regard to the local economy has forced some Australian broadcasters to establish ceiling prices in certain instances. It is no cartel, just an association formed for a specific purpose."

"Australia in size is larger than the



Nigeria, just getting under way with its government-run Nigerian Television Service, called on NBC International to help get things rolling. NBC chairman Bob Sarnoff signed the contract with Nigeria's director of information, NBI personnel moved in, helped build and program NTS's channel 10 in Lagos, will move out again as NBI-trained Nigerians take over. The opening day ceremonies (pictured on the left) literally brought dancing in the streets.

U.S., but in population it is less than greater New York City. It cannot afford some of the king-sized prices being asked."

On the Australian situation, MPEA's Fineschriber says distributors, "are not facing a cartel in its hard and fast sense. The big boys are just doing more forcibly what they have always been doing . . . agreeing not to bid against each other . . . trying to hold to set prices. Australia, per capita, is still our best market, and with country stations set to come into the Australian TV picture, it will get more competitive."

One major U.S. distributor also is not greatly disturbed by the Australian situation. "On a per negative basis," he says, "individual distributors have been able to exceed some of the 'set' prices. It is not a cartel in a firm sense. But it isn't a normal situation and it is mildly coincidental that so many of their bid prices are similar."

A number of American producers have found ways around quota limitations in various countries via the overseas co-production route. "It's a matter of foresight," says Mickelson, who earlier this year was in on a deal with Translux Television Corp. on the production

of Translux's *The Mighty Hercules* cartoon series.

"We thought we might get in on the Canadian production quota if we had the show's sound track prepared in Canada. The producer took the idea to Ottawa and they accepted it. And we were given not 50% but a 100% Canadian content credit—and Commonwealth status for the sale of the show."

Screen Gems also has overseas productions, started probing opportunities in 1961. Lloyd Burns says, "we started modestly in Canada producing a children's program called *Pickaletter*, a five-minute film show." Screen Gems now has 52 programs in the series, has sold them in some 20 U.S. markets, 25 more markets around the world, including birthplace Canada.

Soon after *Pickaletter* production, SG started a five-minute tape show in Canada featuring Canadian journalist Pierre Berton. The program was expanded to an hour interview format, now runs five hours a week on Canadian television and ranks as one of the most popular shows in the country. SG has plans for a Canadian-produced panel show, two game shows. All will be 100% Canadian, accepted as quota.

Flushed with its Canadian success, SG now has a seven-minute children's program on a co-production basis in Australia, is looking for more production opportunities in Japan and Latin America.

When U.S. program men are asked the chances for foreign shows getting U.S. sales, they generally say, "If they're quality we'll buy them." But the fact is that outside of a few foreign cultural offerings, plays and documentaries, U.S. television has given few foreign productions a nod.

"The problem here," says Lloyd Burns, "is that foreign producers still work for their local markets, do not or cannot tailor-make shows for our tastes. Their U.S. sales are accident by accident, not by design."

Sig Mickelson at Time-Life Broadcasting, involved with several overseas stations and production companies, says his organization will try to stimulate its stations into future production for the U.S. market, but "we are in a minority position. It's hard to make foreign stations conform to U.S. practices and tastes." And Mickelson adds, "language and dubbing problems make the job doubly difficult" for foreign, non-English speaking producers to get their shows accepted in the U.S. As with foreigners trying to understand one of our psychological dramas, how would the average U.S. viewer react to a Japanese Kabuki drama?

A certain amount of foreign product has had success in the U.S., almost all of it British made. The *Third Man* series has had successful U.S. syndication. Shakespeare via the *Age of Kings* dramas and others has had a chance on

Foreign programing strength is in shows of a national character—music, drama

some group stations. Independent Television Corp., a subsidiary of Britain's Associated TV, made a sale to CBS-TV on its *Danger Man* series. And various foreign-made, child-appeal shows are in U.S. syndication.

ITC, a British operation selling in the U.S. as well as the rest of the world, draws on world syndication, can work without network sales. And ITC properties, made in England for the most part, get a large play in the Commonwealth markets. (U.S. distributors make a point of saying that they do have world competition through the likes of ITC and that the U.S. is not the only program source.)

Some foreign TV networks have set up offices in the U.S. for selling their product. have been making some sales, notably to educational stations. Britain's Granada TV Network in New York currently offers 27 series (mostly British made) plus six specials and documentaries for U.S. sale. With its New York office open for 18 months, Granada has found slow going. Granada agent Kay Campbell calls the U.S. market "tough." It "takes a long time to break in," she says, "and the coming year will tell the story." Miss Campbell, however, calls her U.S. prices good and getting better.

Presently, with the exception of Great Britain, most TV nations cannot program broadly for themselves or fill a full broadcasting day, much less think of programing with U.S. market sales in mind. Their initial strength is in shows of a national character—music, drama, local culture generally.

But the U.S. has so expansive a world eye that it has started producing a number of its network shows abroad. *Fair Exchange* was partly produced in Great Britain last season. On the network calendar for fall, *Espionage* and *Harry's Girls* are shooting in European locations, may even eventually qualify as foreign content shows under foreign quotas.

The American overseas involvement does not limit itself, of course, to programing. Upwards of a dozen U.S. companies have money and know-how invested in stations and supporting services in some 30 countries. For the most part they receive no immediate return, plan to operate in the red for many years before getting substantial benefits.

These operations are delicate for they involve foreign ownership. The investors are careful to explain themselves as "partners in progress" and to staff up overseas with foreign nationals to avoid criticism. They are for the most part limited partners, for in almost all cases foreign law limits outside ownership.

So far the big U.S. investors in the

foreign broadcasting market have been the three TV networks, Time-Life Broadcasting International and to lesser extents Screen Gems, Macfadden-Bartell Broadcasting and Warner Bros.

ABC International, formed in 1959 as a subsidiary of American Broadcasting-Paramount Theatres, is by far the most ambitious investor. National Broadcasting International, following parent RCA and RCA International into foreign markets, is strengthening its foreign ties. CBS Inc. is just getting its feet wet.

ABC today has minority interests or representation in 32 TV and eight radio stations in 20 countries reaching an estimated 14 million homes. Concentration has been on Latin American investment and commercial opportunities.

For the foreign stations affiliated with it, ABC International offers what it calls a "world-wide service contract," a three-pronged service offering (1) program buying from all sources, (2) sales representation selling any time the stations do not and (3) a right to option time and certain pre-emption rights for advertising clients.

ABC has a rate guide on all its stations, can sell U. S. advertisers an hour on JOEX-TV Tokyo (about \$2,500), a half-hour on NWS-9 Adelaide, Australia (about \$392) or 15 minutes on WNTV Lagos-Ibadan, Nigeria (about \$67.68), combinations of everything, its seven South American stations as a package, a one-hour, one-time shot in all markets for \$12,626.96.

MANAGEMENT SERVICES

National Broadcasting International, a division of NBC Enterprises, has "financial arrangements and associations," "equity investments" and contracts with about a dozen foreign stations and broadcasting operations in 15 countries. It emphasizes its facilities and management services, which range from design layout to installation of equipment, training of personnel and, if clients wish, direction of station operation.

NBI currently has management contracts in England with TWW, an independent program contractor, and in Nigeria with the government-run Nigerian Television Service. NBI last fall helped build NTS's channel 10 station in Lagos from the ground up, is now helping program it and training Nigerian personnel to take over—to "put us out of business," as NBI men are fond of saying.

NBI, formed in 1957, claims it is in the black with "one of the best returns in the company." The division, with station investments in Mexico, Argentina, Australia, Kenya, Gibraltar and such other exotic spots as Aden and Mauri-

tius, also makes film sales, claims 68 film series now selling overseas.

CBS Inc., with no formal international division, operates through president Merle S. Jones' CBS Television Stations division, with CBS Films on the program selling side. It is one of the major owners of Proartel, a program production company in Buenos Aires which serves the channel 13 station there and a number of other South American stations. In addition, CBS is part owner of another production company, Pantel, in Lima, Peru, which serves channel 13 in Lima and other stations.

CBS also owns a minority interest in a Trinidad television company and station, has a mutual assistance agreement with Italy's RAI Network. And like almost all of the U.S. broadcast investors, it is busy scouting further foreign opportunities.

Time-Life Broadcasting International owns a minority interest (an estimated 2%) in CLT Beirut, Lebanon—a two channel TV station—owns half interest in Du-Mont Time Production Co. in Cologne, Germany and late last year acquired a minority interest (alongside CBS) in Proartel, the Argentine production company. And last month Time was close to closing additional investments in Peru and Venezuela.

Macfadden-Bartell Corp., U. S. publishing and broadcasting group, owns Telecuracao, a station in Curacao, Netherland Antilles, will open another station, Telaaruba, in two months on Aruba in the same Caribbean island chain.

Screen Gems owns WAPA-TV San Juan, Puerto Rico, and has an interest in A.I.C. Dubbing Co. in San Paulo, Brazil. And Warner Bros. has a 25% interest in ABC Television, British commercial programing contractor.

The broadcast investors are banking on the growth potential of their overseas holdings. Pay-outs are usually years off, but with their U. S. station holdings up to FCC limits, foreign enterprise is one way for the big U. S. broadcasters to tap a source they know can be rich. Even so, foreign investment can be a gamble.

Says Donald W. Coyle, head of ABC International, "When we made the decision to go into the international business we made a decision to take risks. We have to wait out our stations' growth periods but as it turned out, all but two of our stations have improved their positions."

As NBC International president Joe Klein outlines NBI's aims overseas: he wants (1) "to get a fair return on investment," (2) "to engage in areas where we can make a positive contribution and where stable political and economic con-

ditions exist" and (3) "to gain prestige for our organization."

Klein says, in answer to criticism that NBI goes through doors opened by RCA's world electronic business, that it isn't so. "We try to disassociate from RCA. As management service advisers we try to get the best equipment for each job at the best prices, from anyone."

All the networks, in similar fashion, emphasize that their associated foreign stations are not a captive market for their own film product. ABC International says that it actually buys more programming from CBS and NBC film divisions than from ABC Films. CBS records show only six CBS shows playing on its Pantel-programmed station in Lima vs. 23 shows from other U. S. sources; 12 CBS shows playing the Proartel-programmed station in Buenos Aires vs. 27 shows from other American producers.

Don Coyle feels that there are "not too many more investment opportunities" around overseas, "certainly there will not be as many in the next five years as there were in the last five. Where to invest will be a matter of experience."

It also will be a matter of staying with the good things. ABC International has reported that its six-station Central American Television Network (CATN) has blossomed from a five-station hookup reaching 48,000 TV sets in May 1960 to a 111,000 set draw by last month, a

131% increase. And ABC has pulled in better than 75 international advertisers as program sponsors for stations.

At Time-Life Broadcasting International Sig Mickelson believes that TV overseas has enormous potential, especially in what might be termed backwoods areas. Last year TBI was called in to establish an experimental TV station by the government of Pakistan as part of a trade fair exhibit. With two TBI men acting as consultants, the station was equipped and programmed (CBS, Screen Gems, Encyclopaedia Britannica and BBC shows plus local live), ran four hours a day, reached 250 TV sets—but huge audiences per set. Advertising time was sold to local manufacturers and retailers and booked solid.

The station shut down last January because of no firm plans by the Pakistan government to run it, but to Mickelson the experiment proved several things. "I'm convinced," he says, "that small stations like these can operate successfully with a minimum of facilities and studio equipment. Local personnel can learn station operation swiftly. Advertising can be sold and there is no intellectual protest against advertising of the kind found in developed countries."

While Mickelson sees a ravenous appetite for television building in the under developed nations, he also sees great pressures running for commercial TV in

Europe. "European cultural and artistic groups feel that there are too few outlets on the Continent for talent to display itself. Dramatic, music and art groups are starting to bring intense pressure for commercial TV.

With television booming or about to around the world, and satellite communications a reality, the dream of an international TV network linking many nations on one hookup comes in for more and more speculation. But it is discounted as impractical as far as everyday programming is concerned.

Most U. S. programming men see international TV as a straight news and special event movement, transmissions of the kind already performed by the Telstar and Relay communication satellites. This kind of international television is here. Not only was Major Gordon Cooper's 22-orbit space flight seen via Relay transmission in Europe, ABC, long with hopes of a Western Hemisphere network, brought off Cooper coverage in a live, simultaneous transmission joining stations in Mexico, Canada and the U.S.

The networks planned to transmit at least a dozen prime time news specials from Europe via Telstar II when President Kennedy visited NATO capitals late last month. CBS has also announced telecast of a "town meeting of the world" via Telstar on July 10 with three elder

THE RADIODIFFUSION-TELEVISION FRANCAISE

THE FRENCH BROADCASTING SYSTEM IN NORTH AMERICA

Announces

That its New Studios and Offices are now Located

at Rockefeller Center

In the Sperry Rand Building

1290 Avenue of the Americas

30TH FLOOR

TEL. LT 1-1771

Program men doubt if entertainment will make it simultaneously onto world screens

statesmen of the world—Dwight Eisenhower, Anthony Edén and Jean Monnet—taking part.

While instant news clearly has a place in the international TV picture, program men doubt if entertainment fare, outside of an occasional special, will ever make it simultaneously onto world screens. Says Merle Jones of CBS: "Not only do the problems of language and line count conversion come up with the international network idea, but the differences in time zones further complicate things.

"I'm afraid international networks will be built on actuality programming, climax in such events as space shots, elections and major news breaks. Problems in this world have a habit of being solved and anything is possible. But any kind of substantial international network still looks five years away. And in five years we'll have jets able to span the Atlantic in two and a half hours . . . and we'll be able to fly finished TV product between nations quite rapidly."

All this leads many TV communications men to believe that international television comes down to straight program exchange and physical doctoring, not instantaneous transmission of other than instant news.

The thought of satellite beaming of entertainment programs leads one program man to this conclusion: "Creators of program material around the world are not going to sacrifice rights to their shows without reimbursement. I see gigantic problems in this area of who is going to pay whom for what."

TWO-WAY STREET

Merle Jones believes that world TV can be a two-way street, feels that foreign import can get just as big as its quality and the depth of foreign skill can make it. And he sees straight program exchange between nations, a technique CBS has been engaged in, as a major force in future world television.

CBS is in its third year with the *International Hour*, the International Program Exchange series arranged by the network's station division with overseas broadcasters. In 1961 seven foreign broadcasters contributed programs in return for WCBS-TV's *The American Musical Theatre* series. In 1962 eight broadcasters joined the exchange for WCAU-TV's *Eugene Ormandy's Sound of America*. This year 13 broadcasters (representing 11 countries, 200 TV stations and a potential audience of 150 million) get a WBBM-TV-produced jazz show.

CBS's five stations in turn this year (in Saturday and Sunday daytime slots, a sometimes criticized slotting for "the

best" overseas has to offer) are programming the shows from the exchange broadcasters, hour music and dance programs produced in Canada, Mexico, West Germany, France, Japan, Switzerland, Ireland, Holland, Australia and Yugoslavia. (WETA-TV, Washington, D. C., educational station, also is getting the international showcase.)

Perhaps U.S. television's longest running contribution to overseas broadcasting has been a straight business enterprise, and one of unquestionable value, the export of TV equipment, a broad range of items from transmitters and tubes to TV studio equipment and general parts. RCA claims the lead in this area. Britain's Marconi is probably second in the world market.

U. S. Department of Commerce figures for broadcast equipment export break down into many categories, but taking into account most of the TV equipment areas, this export was roughly \$19.3 million in 1961, \$14 million last year. This market has been rough. Foreign competition in electronics mounts yearly, has shaved U. S. TV equipment export \$6 million in the last three years.

The U. S. TV equipment export is a small part of total electronic export (up from \$613 million in 1961 to an estimated \$747.1 last year), but most of the overseas business is being done in television studio equipment and parts, an indication of station facilities and programming growth.

The export of television receivers, a category apart from TV equipment, is on the downtrend. Manufacturers in emerging TV markets find the field profitable and are quick to produce and compete. U. S. receiver exports (radio and television) were valued at close to \$50 million in 1961, dropped to \$43.7 million last year. The drop is deceptive, however, in that U. S. firms are shipping more set parts and chassis for assembly overseas. Some U. S. set manufacturers, too, have foreign plants whose output does not show up in export figures.

FOREIGN COMPETITION

"Foreign competition," says one broadcast electronics man, "is rough, and getting rougher, especially from Japan and Germany. But we're not doing badly, especially is some of the more advanced equipment. And don't forget the dollars that fail to show up in the export tables. Licensing arrangements with European companies, patents, etc., bring in nice returns."

The manager of broadcast and TV equipment sales for one American electronics major, calls Europe his prime business area with Latin America, Afri-

ca and the Middle East showing good call for individual items. Sales of video tape machines and transistor recorders are starting to go very well, and Europe is starting up in initial color equipment demand. Japan has just ordered a number of video tape and film recorders to handle its forthcoming Olympic games coverage.

"Foreign competition," says the export man "continues to be rough but we're able to support our marketing effort with quality, and this decides our success." He further notes that while new African countries have strong past colonial ties to Europe, and to European manufacture, "we are getting our share of the market."

EXPECTED DEMAND FOR UHF

RCA recently announced that it was going back into production of UHF transmitters (to keep up with the expected demand in UHF recent U. S. legislation is expected to bring about) and equipment men feel that while UHF isn't a market overseas right now, they note that England and Italy have been planning UHF systems. UHF may prove a good future market in the more developed nations as second and third station services come in.

Another growing business is developing in the sale of facilities packages—putting new stations up and getting them on the air. American firms in on this are RCA and Visual Electronics and General Electric is just starting. Marconi and EMI in Europe are also active.

Visual has been doing most of its work in South America, sold seven switching systems in Brazil, film equipment to Peruvian satellite stations, just finished the complete furnishing of a new station built in Lima right down to the TV cameras, a \$250,000 job.

Visual had four of its engineers assigned to the Lima job, hired an American living in Lima to supervise the initial operation of the station and the training of personnel. (According to a Visual executive, many former Cuban broadcasters are scattered around South America right now lending valuable experience to get new stations going.)

The U. S. television industry is now deeply involved in the world market in programming, advertising, station and allied investment, equipment. It's in for profit and prestige on a communications revolution it created within its own borders and now exports. It has problems but it's beating most of them. It's going to be overseas for a long time to come and for a very simple reason: it's needed.

END

AROUND THE WORLD WITH TELEVISION

From Albania to Yugoslavia—a complete, up-to-date listing of 1,143 TV facilities in 102 nations outside the United States, including those on-the-air, under construction, planned, inactive and experimental. Compiled by official U. S. government agencies.

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|--|--------------|---|-------------|-------------|---------------|--------------|-------------------------------------|-------------|-------------|
| ALBANIA 1 station (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | Brisbane | ABQ | Australian Broadcasting Commission | 64.25 mc | 100 kw |
| Tirana | — | Government | 59.25 mc | 20 w | Brisbane | BTQ | Brisbane TV Ltd. | 182.25 mc | 100 kw |
| ARGENTINA 8 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames) | | | | | Brisbane | QTQ | Queensland Television Ltd. | 196.25 mc | 100 kw |
| Algiers | — | Radiodiffusion Television Algerienne (govt) | 203.45 mc | 500 w | Canberra | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Constantine | — | Radiodiffusion Television Algerienne (govt) | 177.15 mc | 50 w | Canberra | CTC | Canberra Television Ltd. | 182.25 mc | 100 kw |
| Oran | — | Radiodiffusion Television Algerienne (govt) | 186.55 mc | 50 w | Darling Downs | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Oran | — | Radiodiffusion Television Algerienne (govt) | 212.85 mc | 500 w | Darling Downs | DDQ | Darling Downs TV Ltd. | 209.25 mc | 200 kw |
| ARGENTINA 8 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames) | | | | | Hobart | ABT | Australian Broadcasting Commission | 64.25 mc | 100 kw |
| Buenos Aires | LS82 | Government | 175.25 mc | 40 kw | Hobart | TVT | Tasmanian Television Ltd. | 175.25 mc | 50 kw |
| Buenos Aires | LS83 | Cia. Argentina de Television S.A. | 187.25 mc | — | Launceston | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Buenos Aires | LS84 | Dicon Difusora Contemporanea S.A. | 199.25 mc | — | Launceston | TNT | Northern Television Ltd. | 196.25 mc | 100 kw |
| Buenos Aires | LS85 | Rio de la Plata TV S.A. | 211.25 mc | — | Lismore | — | Australian Broadcasting Commission | 175.25 mc | 100 kw |
| Cordoba | LV80 | Universidad Nacional de Cordoba | 193.25 mc | — | Lismore | RTN | Richmond Tweed TV Ltd. | 189.25 mc | 100 kw |
| Cordoba | *LU1HTV | Telecolor S.A. | 211.25 mc | — | Melbourne | ABV | Australian Broadcasting Commission | 64.25 mc | 100 kw |
| Mar del Plata | LU86 | Difusora Marplatense S.A. | 181.25 mc | — | Melbourne | HSV | Herald Sun Television Pty. Ltd. | 182.25 mc | 100 kw |
| Mendoza | LV89 | Juan Gomez | 175.25 mc | 2 kw | Melbourne | GTV | General Television Corporation Ltd. | 196.25 mc | 100 kw |
| AUSTRALIA 42 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Newcastle | NBN | Newcastle Broadcasting & TV Corp. | 86.25 mc | 100 kw |
| Adelaide | ABS | Australian Broadcasting Commission | 64.25 mc | 100 kw | Newcastle | †— | Australian Broadcasting Commission | 102.25 mc | 100 kw |
| Adelaide | ADS | Television Broadcasters Ltd. | 182.25 mc | 100 kw | Orange | — | Australian Broadcasting Commission | 57.25 mc | 100 kw |
| Adelaide | NWS | Southern Television Corporation Ltd. | 196.26 mc | 100 kw | Orange | CBN | Country Television Services Ltd. | 189.25 mc | 100 kw |
| Ballarat | — | Australian Broadcasting Commission | 86.25 mc | 100 kw | Perth | ABW | Australian Broadcasting Commission | 64.25 mc | 100 kw |
| Ballarat | BTV | Ballarat & Western Victoria TV Ltd. | 175.25 mc | 100 kw | Perth | TVW | TVW Ltd. | 182.25 mc | 100 kw |
| Bendigo | — | Australian Broadcasting Commission | 57.25 mc | 100 kw | | | | | |
| Bendigo | BLV | Bendigo and General Victoria Telecasters Ltd. | 189.25 mc | 200 kw | | | | | |

CODE:

* Experimental † Planned
** Under Construction †† Inactive

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|------------------------|---|-------------|-------------|
| Rockhampton | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Rockhampton | RTQ | Rockhampton Television Ltd. | 182.25 mc | 100 kw |
| Shepparton | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Shepparton | GMV | Goulburn Murray Television Ltd. | 175.25 mc | 100 kw |
| Sydney | ABN | Australian Broadcasting Commission | 64.25 mc | 100 kw |
| Sydney | ATN | Amalgamated Television Services Pty. Ltd. | 182.25 mc | 100 kw |
| Sydney | TCN | Television Corporation Ltd. | 196.25 mc | 100 kw |
| Townsville | — | Australian Broadcasting Commission | 86.25 mc | 100 kw |
| Townsville | TNQ | Telecasters North Queensland Ltd. | 182.25 mc | 100 kw |
| Traralgon | — | Australian Broadcasting Commission | 95.25 mc | 100 kw |
| Traralgon | GLV | Gippsland Latrobe Valley Telecasters Ltd. | 209.25 mc | 100 kw |
| Wollongong | WIN | TV Wollongong Transmissions Ltd. | 95.25 mc | 100 kw |
| Wollongong | — | Australian Broadcasting Commission | 138.25 mc | 100 kw |
| AUSTRIA 12 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Bregenz | — | Oesterreichischer Rundfunk (govt) | 175.25 mc | 80 kw |
| Gaisberg | — | Oesterreichischer Rundfunk (govt) | 196.25 mc | 60 kw |
| Graz | — | Oesterreichischer Rundfunk (govt) | 189.25 mc | 60 kw |
| Hauser Kaibling | — | Oesterreichischer Rundfunk (govt) | 217.25 mc | 10 kw |
| Innsbruck | — | Oesterreichischer Rundfunk (govt) | 62.25 mc | 60 kw |
| Klagenfurt | — | Oesterreichischer Rundfunk (govt) | 210.25 mc | 30 kw |
| Kleine Muegel | — | Oesterreichischer Rundfunk (govt) | 203.25 mc | 10 kw |
| Lichtenberg | — | Oesterreichischer Rundfunk (govt) | 182.25 mc | 60 kw |
| Semmering | — | Oesterreichischer Rundfunk (govt) | 210.25 mc | 5 kw |
| St. Polten | — | Oesterreichischer Rundfunk (govt) | 49.75 mc | 60 kw |
| Vienna | — | Oesterreichischer Rundfunk (govt) | 175.25 mc | 60 kw |
| Vienna | — | Oesterreichischer Rundfunk (govt) | 495.25 mc | 400 kw |
| AZORES 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Lages Field, Terceira | CSB218TV | AFRTS U.S. Air Force | 181.25 mc | 50 w |
| BELGIUM 8 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames; French language stations 819 lines) | | | | |
| Antwerp | (Flemish) | Belgische Radio en Televisie (govt) | 48.25 mc | 100 w |
| Brussels | (French) | Radiodiffusion Television Belge (govt) | 189.25 mc | 5 w |
| Brussels | (French) | Radiodiffusion Television Belge (govt) | 196.25 mc | 100 kw |
| Brussels | (Flemish) | Belgische Radio en Televisie (govt) | 210.25 mc | 100 kw |
| Brussels | (Flemish) | Belgische Radio en Televisie (govt) | 217.25 mc | 5 w |
| Liege | (French) | Radiodiffusion Television Belge (govt) | 55.25 mc | 100 kw |
| Neufchateau | ** (French) | Radiodiffusion Television Belge (govt) | 217.25 mc | 10 kw |
| Ruiselede | (Flemish) | Belgische Radio en Televisie (govt) | 48.25 mc | 100 kw |
| BERMUDA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Hamilton | ZBMTV | Bermuda Radio & Television Co. Ltd. | 193.25 mc | 4 kw |
| BOLIVIA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| La Paz | †— | Television Boliviana S.A. | — | 5 kw |
| BRAZIL 52 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Bauru S.P. | — | Bauru Radio Clube S.A. | 55.25 mc | 2 kw |
| Belem P.A. | — | Radio Marajoara Ltda. | 55.25 mc | 500 w |
| Belo Horizonte M.G. | Radio Inconfidencia TV | Governo do Estado de Minas Gerais | 55.25 mc | 10 kw |
| Belo Horizonte M.G. | PRH6TV | Radiotelevisao Itacolmi (Radio Guarani) | 67.25 mc | 31 kw |
| Brasilia D.F. | — | Radio Nacional de Brasilia (govt) | 61.25 mc | 2 kw |
| Brasilia D.F. | — | Televisao Brasilia | 83.25 mc | 1 kw |
| Brasilia D.F. | — | Radio Rio Ltda. | 181.25 mc | 200 w |
| Campos R.J. | — | Radio Rio Ltda. | 181.25 mc | 1 kw |
| Conselheiro Lafaiete M.G. | TV | Radio Rio Ltda. | 205.25 mc | 10 kw |
| Curitiba P.R. | — | Radio Televisao Parana S.A. | 83.25 mc | 2 kw |
| Curitiba P.R. | TV Paranaense | Sociedade Radioemissora Paranaense Ltda. | 205.25 mc | 10 kw |
| Feira de Santana B.A. | **— | TV Feira de Santana S.A. | 61.25 mc | — |
| Fortaleza C.E. | — | Ceara Radio Clube S.A. | 55.25 mc | 500 w |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|--|--------------|--|-------------|-------------|
| Goiania G.O. | — | Rad. Difusora e Televisora Anhanguera S.A. | 55.25 mc | — |
| Goiania G.O. | — | Radio Clube de Goiania S.A. | 67.25 mc | — |
| Guaratingueta S.P. | — | Radio Rio Ltda. | 205.25 mc | 1 kw |
| Juiz de Fora M.G. | — | Radio Rio Ltda. | 77.25 mc | 1 kw |
| Londrina P.R. | †— | Televisao Coroados | 61.25 mc | — |
| Nova Friburgo R.J. | — | Radio Rio Ltda. | 61.25 mc | 1 kw |
| Porto Alegre R.S. | — | Radio Televisao Piratini S.A. | 77.25 mc | 6 kw |
| Porto Alegre R.S. | — | Radio Difusora Porto Alegense Ltda. | 193.25 mc | 25 kw |
| Porto Alegre R.S. | — | Radio Sociedade Gaucha S.A. | 205.25 mc | 10 kw |
| Recife P.E. | — | Empresa Jornal do Comercio S.A. | 55.25 mc | 18 kw |
| Recife P.E. | — | Radio Clube de Pernambuco S.A. | 83.25 mc | 10 kw |
| Resende G.A. | TV Itatiaia | Radio Rio Ltda. | 549.25 mc | — |
| Ribeirao Preto S.P. | — | Radio Difusora Sao Paulo S.A. | 61.25 mc | 2 kw |
| Rio de Janeiro G.A. | — | Radio Mayrink Veiga S.A. | 55.25 mc | 10 kw |
| Rio de Janeiro G.A. | *— | Radio Globo S.A. | 67.25 mc | 25 kw |
| Rio de Janeiro G.A. | PRG3TV | Radio Televisao Tupi S.A. | 83.25 mc | 25 kw |
| Rio de Janeiro G.A. | †— | Radio Nacional (govt) | 175.25 mc | 25 kw |
| Rio de Janeiro G.A. | PRD8TV | Radioemissora Continental S.A. | 187.25 mc | 10 kw |
| Rio de Janeiro G.A. | **— | Diario Carioca Ltda. | 199.25 mc | 25 kw |
| Rio de Janeiro G.A. | — | Radio Rio Ltda. | 211.25 mc | 5 kw |
| Salvador B.A. | — | Televisao Itapoan S.A. | 77.25 mc | 2 kw |
| Santos S.P. | — | Radiodifusora de Sao Paulo S.A. | 181.25 mc | 10 kw |
| Sao Paulo S.P. | PRE4TV | Sociedade Radio Cultura S.A. | 55.25 mc | 15.5 kw |
| Sao Paulo S.P. | PRF3TV | Radiodifusora Sao Paulo S.A. | 67.25 mc | 6 kw |
| Sao Paulo S.P. | — | Radio Televisao Paulista S.A. | 77.25 mc | 5 kw |
| Sao Paulo S.P. | PRB9TV | Radio Record S.A. | 175.25 mc | 5 kw |
| Sao Paulo S.P. | PRG9TV | Radio Excelsior S.A. | 187.25 mc | 500 w |
| Sao Paulo S.P. | †PRA6TV | Radio Gazeta (Fundacao Casper Libero) | 199.25 mc | 10 kw |
| Sao Paulo S.P. | **PRH9TV | Radio Bandeirantes S.A. | 211.25 mc | 25 kw |
| Sao Paulo (beamed Valinhos) | PRF3TV | Radio Difusora Sao Paulo S.A. | 483.25 mc | 50 kw |
| Sao Paulo (beamed Campos de Jordao) | PRB9TV | Radio Record S.A. | 489.25 mc | 50 kw |
| Sao Paulo (beamed Piracicaba) | — | Radio Televisao Paulista S.A. | 501.25 mc | 50 kw |
| Sao Paulo (beamed Valinhos) | PRB9TV | Radio Record S.A. | 519.25 mc | 50 kw |
| Sao Paulo (beamed Campos de Jordao) | PRF3TV | Radio Difusora Sao Paulo S.A. | 525.25 mc | — |
| Sao Paulo (beamed Piracicaba) | PRB9TV | Radio Record S.A. | 537.25 mc | 50 kw |
| Sao Paulo (beamed Valinhos) | — | Radio Televisao Paulista S.A. | 555.25 mc | 50 kw |
| Sao Paulo (beamed Campos de Jordao) | — | Radio Televisao Paulista S.A. | 561.25 mc | — |
| Sao Paulo (beamed Piracicaba) | PRF3TV | Radio Difusora Sao Paulo S.A. | 573.25 mc | 50 kw |
| Volta Redonda R.J. | — | TV Volta Redonda | 181.25 mc | — |
| BULGARIA 3 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | |
| Plovdiv | †— | Government | — | 5 kw |
| Sofia | — | Government | 183.25 mc | 500 w |
| Varna | †— | Government | — | 5 kw |
| CAMBODIA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Phnompenh | — | Government | 175.25 mc | 5 kw |
| CANADA 80 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Antigonish, N.S. | CFXU-TV | Atlantic Television Co. Ltd. | 187.25 mc | 73 kw |
| Barrie, Ont. | CKVR-TV | Ralph Snelgrove Television Ltd. | 61.26 mc | 100 kw |
| Brandon, Man. | CKX-TV | Western Manitoba Broadcasters Ltd. | 77.26 mc | 54 kw |
| Burnaby, B.C. | CHAN-TV | Vantel Broadcasting Co. Ltd. | 181.26 mc | 164 kw |
| Calgary, Alberta | CHCT-TV | Calgary Television Ltd. | 55.26 mc | 100 kw |
| Calgary, Alberta | CFCN-TV | CFCN Television Ltd. | 67.25 mc | 55 kw |
| Carleton, Que. | CHAU-TV | La TV de la Baie des Chaleurs Inc. | 77.25 mc | 52.5 kw |
| Charlottetown, (Prince Edward Island) | CFCY-TV | The Island Radio Broadcasting Co. Ltd. | 211.26 mc | 38.6 kw |
| Corner Brook, Nfld. | CBYT | Canadian Broadcasting Corp. | 77.25 mc | 197 w |
| Cornwall, Ont. | CJSS | Cornwall Broadcasting Ltd. | 181.26 mc | 130 kw |
| Cranbrook, B.C. | CBUBT | Canadian Broadcasting Corp. | 193.25 mc | 1 kw |
| Dawson Creek, B.C. | CJDC-TV | Radio Station CJDC Ltd. | 77.25 mc | 5 kw |
| Dryden, Ont. | CBLAT | Canadian Broadcasting Corp. | 187.24 mc | 8.9 kw |
| Edmonton, Alberta | CFRN-TV | Sunwapta Broadcasting Co. Ltd. | 61.25 mc | 180.3 kw |
| Edmonton, Alberta | CBXT | Canadian Broadcasting Corp. | 77.26 mc | 318 kw |
| Flin Flon, Man. | CBWBT | Canadian Broadcasting Corp. | 193.26 mc | 6.8 kw |
| Goose Bay, Nfld. | CFLA-TV | Canadian Broadcasting Corp. | 181.25 mc | 359 w |
| Grand Falls, Nfld. | CJCN-TV | Newfoundland Broadcasting Co. Ltd. | 67.25 mc | 8.6 kw |
| Grand Prairie, Alberta | CBXAT | Canadian Broadcasting Corp. | 193.24 mc | 36 kw |
| Halifax, N.S. | CBHT | Canadian Broadcasting Corp. | 61.25 mc | 56 kw |
| Halifax, N.S. | CJCH-TV | CJCH Ltd. | 77.25 mc | 52.8 kw |
| Hamilton, Ont. | CHCH-TV | Niagara TV Ltd. | 199.26 mc | 230 kw |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|--|---------------|--|-------------|-------------|---|--------------|------------|-------------|-------------|
| Jonquiere, Que. | CKRS-TV | Radio Saguenay Ltd. | 205.26 mc | 20 kw | Changsha | *— | Government | 57.75 mc | — |
| Kamloops, B.C. | CFCR-TV | Twin Cities Television Ltd. | 67.25 mc | 950 w | Chengtu | *— | Government | 57.75 mc | — |
| Kelowna, B.C. | CHBC-TV | Okanagan Valley TV Co. Ltd. | 55.25 mc | 3.7 kw | Chiamusssu | *— | Government | 49.75 mc | — |
| Kenora, Ont. | CBWAT | Canadian Broadcasting Corp. | 181.25 mc | 555 w | Foochow | *— | Government | 93.25 mc | — |
| Kingston, Ont. | CKWS-TV | The Frontenac Broadcasting Co. Ltd. | 199.24 mc | 130 kw | Fushun | *— | Government | 49.75 mc | — |
| Kitchener, Ont. | CKCO-TV | Central Ontario Television Ltd. | 211.26 mc | 325 kw | Harbin | *— | Government | 49.75 mc | — |
| Lethbridge, Alberta | CJLH-TV | Lethbridge Television Ltd. | 175.25 mc | 96.1 kw | Hofei | *— | Government | 85.25 mc | 50 w |
| Lloydminster, Alberta | CHSA-TV | CHSA TV Ltd. | 55.25 mc | 14.63 kw | Kirin | *— | Government | 49.75 mc | — |
| London, Ont. | CFPL-TV | London Free Press Printing Co. Ltd. | 193.25 mc | 325 kw | Kweiyang | *— | Government | 93.25 mc | — |
| Matane, Que. | CKBL-TV | La Cie. de Radiodiffusion de Matane Ltd. | 187.24 mc | 153 kw | Lanchow | *— | Government | 49.75 mc | — |
| Medicine Hat, Alberta | CHAT-TV | Monarch Broadcasting Co. Ltd. | 83.24 mc | 5.7 kw | Nanking | *— | Government | 49.75 mc | — |
| Moncton, N.B. | CKCW-TV | Moncton Broadcasting Ltd. | 55.25 mc | 25 kw | Peking | *— | Government | 57.75 mc | 5 kw |
| Moncton, N.B. | CBAFT | Canadian Broadcasting Corp. | 199.25 mc | 10.06 kw | Peking | *— | Government | 77.25 mc | — |
| Montreal, Que. | CBFT | Canadian Broadcasting Corp. (French) | 55.25 mc | 100 kw | Shanghai | *— | Government | 93.25 mc | 500 w |
| Montreal, Que. | CBMT | Canadian Broadcasting Corp. (English) | 83.24 mc | 43.8 kw | Shengyang | *— | Government | 93.25 mc | — |
| Montreal, Que. | CFTM-TV | Tele Metropole Corp. | 193.25 mc | 325 kw | Sian | *— | Government | 49.75 mc | — |
| Montreal, Que. | CFCF-TV | Canadian Marconi Co. | 205.25 mc | 325 kw | Taiyuan | *— | Government | 57.75 mc | — |
| Moose Jaw, Sask. | CHAB-TV | Radio Station CHAB Ltd. | 67.24 mc | 48 kw | Teintsin | *— | Government | 77.25 mc | — |
| North Bay, Ont. | CFCH-TV | Television Advertising Co. Ltd. | 193.24 mc | 28.5 kw | Tsinan | *— | Government | 77.25 mc | — |
| Ottawa, Ont. | CBOT | Canadian Broadcasting Corp. | 67.26 mc | 50.1 kw | Tsingtao | *— | Government | — | — |
| Ottawa, Ont. | CBOFT | Canadian Broadcasting Corp. | 187.26 mc | 31 kw | Tsitsihar | *— | Government | 57.75 mc | — |
| Ottawa, Ont. | CJOH-TV | Bushnell TV Co. Ltd. | 211.25 mc | 152 kw | Wuhan | — | Government | 93.25 mc | — |
| Pembroke, Ont. | CHOV-TV | The Ottawa Valley Broadcasting Co. Ltd. | 77.26 mc | 19.1 kw | | | | | |
| Peterborough, Ont. | CHEX-TV | Kawartha Broadcasting Co. Ltd. | 205.26 mc | 102 kw | | | | | |
| Port Arthur, Ont. | CKPR-TV | Thunder Bay Electronics Ltd. | 55.25 mc | 55.4 kw | | | | | |
| Prince Albert, Sask. | CKBI-TV | Central Broadcasting Co. Ltd. | 77.25 mc | 61 kw | | | | | |
| Prince George, B.C. | CKPG-TV | CKPG Television Ltd. | 61.25 mc | 220 w | | | | | |
| Quebec, Que. | CFCM-TV | Television de Quebec Ltd. | 67.25 mc | 100 kw | | | | | |
| Quebec, Que. | CKMI-TV | Television de Quebec Ltd. (English) | 77.25 mc | 13.85 kw | | | | | |
| Red Deer, Alberta | CHCA-TV | CHCA Television Ltd. | 83.26 mc | 13.2 kw | | | | | |
| Regina, Sask. | CKCK-TV | TransCanada Communications Ltd. | 55.25 mc | 100 kw | | | | | |
| Rimouski, Que. | CJBR-TV | Lower St. Lawrence Radio Inc. | 61.24 mc | 49.3 kw | | | | | |
| Riviere du Loup, Que. | CKRT-TV | Radio CJFP Ltd. | 175.25 mc | 39 kw | | | | | |
| Rouyn, Que. | CKRN-TV | Northern Radio/Radio Nord, Inc. | 67.25 mc | 115 kw | | | | | |
| Saint John, N.B. | CHSJ-TV | New Brunswick Broadcasting Co. Ltd. | 67.26 mc | 100 kw | | | | | |
| St. John's, Nfld. | CJON-TV | Newfoundland Broadcasting Co. Ltd. | 83.26 mc | 21 kw | | | | | |
| Saskatoon, Sask. | CFQC-TV | A. A. Murphy & Sons Ltd. | 181.26 mc | 180 kw | | | | | |
| Sault Ste. Marie, Ont. | CJIC-TV | Hyland Radio-TV Ltd. | 55.24 mc | 28 kw | | | | | |
| Sherbrooke, Que. | CHLT-TV | La Tribune Ltd. | 175.25 mc | 170 kw | | | | | |
| Stephenville, Nfld. | CFSN-TV | Canadian Broadcasting Corp. | 181.25 mc | 294 w | | | | | |
| Sturgeon Falls, Ont. | CBFST | Canadian Broadcasting Corp. | 175.25 mc | 9.75 kw | | | | | |
| Sudbury, Ont. | CKSO-TV | CKSO Radio Ltd. | 77.25 mc | 72 kw | | | | | |
| Swift Current, Sask. | CJFB-TV | Swift Current Television Co. Ltd. | 77.25 mc | 13.3 kw | | | | | |
| Sydney, N.S. | CJCB-TV | Cape Breton Broadcasters Ltd. | 67.25 mc | 100 kw | | | | | |
| Three Rivers, Que. | CKTM-TV | Television St. Maurice Inc. | 211.24 mc | 42.5 kw | | | | | |
| Timmins, Ont. | CFCL-TV | J. Conrad Lavigne Enterprises Ltd. | 83.25 mc | 100 kw | | | | | |
| Toronto, Ont. | CBLT | Canadian Broadcasting Corp. | 83.25 mc | 99.5 kw | | | | | |
| Toronto, Ont. | CFTO-TV | Baton Aldred Rogers Broadcasting Ltd. | 187.25 mc | 325 kw | | | | | |
| Trail, B.C. | CBUAT | Canadian Broadcasting Corp. | 199.25 mc | 187 w | | | | | |
| Vancouver, B.C. | CBUT | Canadian Broadcasting Corp. | 55.26 mc | 47.6 kw | | | | | |
| Victoria, B.C. | CHEK-TV | CHEK TV Ltd. | 83.25 mc | 100 kw | | | | | |
| Windsor, Ont. | CKLW-TV | Western Ontario Broadcasting Co. Ltd. | 187.24 mc | 178 kw | | | | | |
| Wingham, Ont. | CKNX-TV | Radio Station CKNX Ltd. | 181.24 mc | 90 kw | | | | | |
| Winnipeg, Man. | CBWT | Canadian Broadcasting Corp. | 61.25 mc | 57.8 kw | | | | | |
| Winnipeg, Man. | CBWFT | Canadian Broadcasting Corp. | 83.24 mc | 2.87 kw | | | | | |
| Winnipeg, Man. | CJAY-TV | Channel Seven TV Ltd. | 175.26 mc | 325 kw | | | | | |
| Yorkton, Sask. | CKOS-TV | Yorkton TV Co. Ltd. | 61.25 mc | 5 kw | | | | | |
| CANARY ISLANDS 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Las Palmas | †— | Government | — | — | | | | | |
| CHILE 3 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Santiago | — | Universidad de Chile | 187.25 mc | 3 kw | | | | | |
| Santiago | — | Universidad Catolica de Santiago | 211.25 mc | 3 kw | | | | | |
| Valparaiso | — | Universidad Catolica de Valparaiso | 181.25 mc | 500 w | | | | | |
| COMMUNIST CHINA 25 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Anshan | *— | Government | 57.75 mc | — | | | | | |
| Canton | — | Government | 57.75 mc | 1 kw | | | | | |
| Changchun | — | Government | 57.75 mc | 1 kw | | | | | |
| | | | | | TAIWAN CHINA 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Taipei | — | Taiwan Television Enterprise Ltd. | — | 5 kw | | | | | |
| Taipei | *Educa-tional | Ministry of Education Government | 199.25 mc | — | | | | | |
| | | | | | COLOMBIA 6 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Barranquilla | **— | Radiotelesora Nacional (govt) | — | — | | | | | |
| Bogota | HJRNTV | Radiotelesora Nacional (govt) | 181.25 mc | 100 kw | | | | | |
| Bucaramanga | — | Radiotelesora Nacional (govt) | 193.25 mc | 40 kw | | | | | |
| Ibague | — | Radiotelesora Nacional (govt) | 187.25 mc | 40 kw | | | | | |
| La Orqueta | — | Radiotelesora Nacional (govt) | 175.25 mc | 60 kw | | | | | |
| Santa Marta | — | Radiotelesora Nacional (govt) | — | 200 kw | | | | | |
| | | | | | CONGO (WEST) 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Brazzaville | — | Government | — | 2 kw | | | | | |
| | | | | | COSTA RICA 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| San Jose | TITCRTV | Telesora de Costa Rica S.R. Ltda. | 175.25 mc | 3.2 kw | | | | | |
| San Jose | TIC TAC TV | Arnoldo Vargas V. | 187.25 mc | 1.2 kw | | | | | |
| | | | | | CUBA 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Guantanamo Bay | — | AFRTS U.S. Navy | 181.25 mc | 200 w | | | | | |
| Havana | CMBFTV | Government | 67.25 mc | 125 kw | | | | | |
| Havana | CMQTV | Government | 83.25 mc | 125 kw | | | | | |
| | | | | | CYPRUS 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Kantara | †— | Cyprus Broadcasting Corp. | 196.25 mc | 40 kw | | | | | |
| Nicosia | — | Cyprus Broadcasting Corp. | 48.25 mc | 1.5 kw | | | | | |
| Troodos Mt. | †— | Cyprus Broadcasting Corp. | 182.25 mc | 40 kw | | | | | |
| | | | | | CZECHOSLOVAKIA 10 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | |
| B. Bystrica | — | Ceskoslovenska Tele-vize (govt) | 183.25 mc | 10 kw | | | | | |
| Bratislava | — | Ceskoslovenska Tele-vize (govt) | 59.25 mc | 10 kw | | | | | |
| Brno | — | Ceskoslovenska Tele-vize (govt) | 199.25 mc | 10 kw | | | | | |
| C. Budejovice | — | Ceskoslovenska Tele-vize (govt) | 59.25 mc | 10 kw | | | | | |
| Hradec Kralove | — | Ceskoslovenska Tele-vize (govt) | 175.25 mc | 10 kw | | | | | |
| Kosice | — | Ceskoslovenska Tele-vize (govt) | 175.25 mc | 10 kw | | | | | |
| Ostrava | — | Ceskoslovenska Tele-vize (govt) | 49.75 mc | 10 kw | | | | | |
| Pizen | — | Ceskoslovenska Tele-vize (govt) | 207.25 mc | 10 kw | | | | | |
| Usti Nad Labem | — | Ceskoslovenska Tele-vize (govt) | 223.25 mc | 8 kw | | | | | |
| Zbraslav (Prague Area) | — | Ceskoslovenska Tele-vize (govt) | 49.75 mc | 30 kw | | | | | |
| | | | | | DENMARK 8 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Aalborg | — | Danish State Radio (govt) | 175.25 mc | 15 kw | | | | | |
| Aarhus | — | Danish State Radio (govt) | 196.25 mc | 10 kw | | | | | |
| Bornholm | — | Danish State Radio (govt) | 175.25 mc | 10 kw | | | | | |
| Copenhagen | — | Danish State Radio (govt) | 62.25 mc | 10 kw | | | | | |
| Holsterbro, Vestjylland | — | Danish State Radio (govt) | 210.25 mc | 60 kw | | | | | |
| Naestved, Sydsjaelland | — | Danish State Radio (govt) | 182.25 mc | 10 kw | | | | | |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|--|--------------|--|-------------|-------------|---|--------------|---|-------------|-------------|
| Odense, Fyn | — | Danish State Radio (govt) | 189.25 mc | 10 kw | Grenoble | — | Radiodiffusion Television Francaise (govt) | 199.70 mc | 40 w |
| Sonderjylland | — | Danish State Radio (govt) | 55.25 mc | 60 kw | Le Mans | — | Radiodiffusion Television Francaise (govt) | 212.85 mc | 10 kw |
| DOMINICAN REPUBLIC 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Lille | — | Radiodiffusion Television Francaise (govt) | 185.25 mc | 20 kw |
| Santa Domingo | HISDTV | Radio Santo Domingo Television | 67.25 mc | 16 kw | Limoges | — | Radiodiffusion Television Francaise (govt) | 52.40 mc | 20 kw |
| Santa Domingo | HINTV | Radio HIN Television | 175.25 mc | 1 kw | Lisieux | *— | Radiodiffusion Television Francaise (govt) | 173.40 mc | 3 w |
| EQUADOR 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Lyon | — | Radiodiffusion Television Francaise (govt) | 212.85 mc | 20 kw |
| Guayaquil | HCPTETV | Prima Television Ecuatoriana | 67.25 mc | 2 kw | Marseille | — | Radiodiffusion Television Francaise (govt) | 186.55 mc | 10 kw |
| Quito | HCJBTV | World Radio Missionary Fellowship Inc. | 55.25 mc | — | Metz | — | Radiodiffusion Television Francaise (govt) | 173.40 mc | 10 kw |
| EL SALVADOR 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Mulhouse | — | Radiodiffusion Television Francaise (govt) | 186.55 mc | 20 kw |
| San Salvador | YSUTV | Radio Television YSU S.A. | 67.25 mc | 66 kw | Nancy | — | Radiodiffusion Television Francaise (govt) | 177.15 mc | 50 w |
| San Salvador | YSEBTV | Television Salvadorena S.A. | 83.25 mc | 1.5 kw | Nantes | — | Radiodiffusion Television Francaise (govt) | 65.55 mc | 20 kw |
| Santa Ana | YSDRTV | Television Salvadorena S.A. | 181.25 mc | 6 kw | Nice | — | Radiodiffusion Television Francaise (govt) | 203.45 mc | 3 w |
| ETHIOPIA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Niort | — | Radiodiffusion Television Francaise (govt) | 177.15 mc | 20 kw |
| Asmara (Kagnew station) | KANUTV | AFRTS U.S. Army | 1.48 mc | 120 w | Paris | — | Radiodiffusion Television Francaise (govt) | 185.25 mc | 20 kw |
| FINLAND 17 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Perigueux | *— | Radiodiffusion Television Francaise (govt) | 212.85 mc | 3 w |
| Helsinki | Suomen TV | Oy Yleisradio Ab (govt) | 182.25 mc | 10 kw | Perpignan | — | Radiodiffusion Television Francaise (govt) | 212.85 mc | 500 w |
| Helsinki | Tesvisio | Oy Tevisio Ab (commercial) | 196.25 mc | 40 w | Reims | — | Radiodiffusion Television Francaise (govt) | 164.01 mc | 10 kw |
| Helsinki | *Suomen TV | Oy Yleisradio Ab (govt) | 495.25 mc | — | Remiremont | *— | Radiodiffusion Television Francaise (govt) | 203.45 mc | 3 w |
| Helsinki | *TES TV | Oy Tesvisio Ab & Helsinki Tech School | 583.25 mc | — | Rennes | — | Radiodiffusion Television Francaise (govt) | 164 mc | 20 kw |
| Joutseno | Suomen TV | Oy Yleisradio Ab (govt) | 210.25 mc | 10 kw | Rouen | — | Radiodiffusion Television Francaise (govt) | 199.70 mc | 10 kw |
| Koli | Suomen TV | Oy Yleisradio Ab (govt) | 196.25 mc | 5 kw | Strasbourg | — | Radiodiffusion Television Francaise (govt) | 164 mc | 3 kw |
| Kuopio | Suomen TV | Oy Yleisradio Ab (govt) | 189.25 mc | 45 kw | Toulouse | — | Radiodiffusion Television Francaise (govt) | 164 mc | 500 w |
| Lahti | Suomen TV | Oy Yleisradio Ab (govt) | 203.25 mc | 15 kw | Troyes | *— | Radiodiffusion Television Francaise (govt) | 52.40 mc | 20 kw |
| Lapua | Suomen TV | Oy Yleisradio Ab (govt) | 175.25 mc | 80 kw | Villeneuve'surlet | *— | Radiodiffusion Television Francaise (govt) | 212.85 mc | 3 w |
| Oulu | Suomen TV | Oy Yleisradio Ab (govt) | — | 60 kw | GABON 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Pori | Suomen TV | Oy Yleisradio Ab (govt) | 203.25 mc | 200 w | Libreville | **— | Government | — | — |
| Rauma | Suomen TV | Oy Yleisradio Ab (govt) | 175.25 mc | 200 w | GERMANY EAST 13 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Tammela | Suomen TV | Oy Yleisradio Ab (govt) | 210.25 mc | 200 w | Berlin | — | German Democratic Republic | 175.25 mc | 100 kw |
| Tampere (Ylosjarvi) | Suomen TV | Oy Yleisradio Ab (govt) | 196.25 mc | 100 kw | Berlin | — | German Democratic Republic | 535.25 mc | 100 w |
| Tampere | Tamvisio | Oy Tamvisio Ab (commercial) | 210.25 mc | 1 kw | Brocken | — | German Democratic Republic | 182.25 mc | 100 kw |
| Turku | Tesvisio | Oy Tevisio Ab (commercial) | 175.25 mc | 200 w | Cottbus | — | German Democratic Republic | 62.25 mc | — |
| Turku | Suomen TV | Oy Yleisradio Ab (govt) | 189.25 mc | 25 kw | Dequede | — | German Democratic Republic | 519.25 mc | — |
| FRANCE 39 stations (Standards: 14 mc bandwidth, 819 lines, 25 frames) | | | | | Dresden | — | German Democratic Republic | 210.25 mc | 100 kw |
| Ajaccio | — | Radiodiffusion Television Francaise (govt) | 65.55 mc | 50 w | Goerlitz | — | German Democratic Republic | 182.25 mc | 200 w |
| Amiens | — | Radiodiffusion Television Francaise (govt) | 203.45 mc | 20 kw | Helpferberg | — | German Democratic Republic | 55.25 mc | 30 kw |
| Aurillac | — | Radiodiffusion Television Francaise (govt) | 203.45 mc | 500 w | Inselsburg | — | German Democratic Republic | 175.26 mc | 100 kw |
| Bordeaux | — | Radiodiffusion Television Francaise (govt) | 199.70 mc | 500 w | Karl Marx Stadt | — | German Democratic Republic | 196.25 mc | 3 kw |
| Bourges | — | Radiodiffusion Television Francaise (govt) | 190.30 mc | 20 kw | Leipzig | — | German Democratic Republic | 203.25 mc | 100 kw |
| Brest | *— | Radiodiffusion Television Francaise (govt) | 212.85 mc | 5 kw | Marlow | — | German Democratic Republic | 196.26 mc | 10 kw |
| Caen | — | Radiodiffusion Television Francaise (govt) | 52.40 mc | 20 kw | Schwerin | — | German Democratic Republic | 217.25 mc | 100 kw |
| Cannes | — | Radiodiffusion Television Francaise (govt) | 173.40 mc | 3 kw | GERMANY WEST 98 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Chamonix | — | Radiodiffusion Television Francaise (govt) | 173.40 mc | 3 w | Aachen | — | Westdeutscher Rundfunk | 495.25 mc | 200 w |
| Cherbourg | — | Radiodiffusion Television Francaise (govt) | 212.85 mc | 500 w | Aachen | — | Allgemeiner Rundfunk Deutschland/Deutsches Bundespost | 599.25 mc | 500 kw |
| Clermont | — | Radiodiffusion Television Francaise (govt) | 173.40 mc | 10 kw | Aalen | — | Sueddeutscher Rundfunk | 196.257 mc | 20 kw |
| Dijon | — | Radiodiffusion Television Francaise (govt) | 199.70 mc | 10 kw | Augsburg | — | Allgemeiner Rundfunk Deutschland/Deutsches Bundespost | 487.25 mc | 500 kw |
| Epinal | — | Radiodiffusion Television Francaise (govt) | 212.85 mc | 40 w | | | | | |
| Gerardmer | *— | Radiodiffusion Television Francaise (govt) | 212.85 mc | 3 w | | | | | |
| Gex | — | Radiodiffusion Television Francaise (govt) | 177.15 mc | 25 kw | | | | | |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|--------------|---|-------------|-------------|--|--------------|-----------------------------------|-------------|-------------|
| GUATEMALA 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | | | | | |
| Guatemala City | TGBOLTV | Television Guatemala S.A. | 61.25 mc | 5 kw | Martina Franca | — | Radio Televisione Italiana (govt) | 559.25 mc | — |
| Guatemala City | TGWTV | Television Nacional de Guatemala (govt) | 181.25 mc | 300 w | Messina | — | Radio Televisione Italiana (govt) | 535.25 mc | — |
| Guatemala City | TGTTV | Humberto Cordon C. | 199.25 mc | 2 kw | Milan | — | Radio Televisione Italiana (govt) | 201.25 mc | 24 kw |
| HAITI 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | | | | | |
| Port au Prince | Tele Haiti | Tele Haiti, S.A. | 77.25 mc | 2.5 kw | Milan | — | Radio Televisione Italiana (govt) | 511.25 mc | — |
| HONDURAS 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | | | | | |
| Tegucigalpa | †— | Radio Centro & La Voz de Honduras | 61.25 mc | — | Monte Argentario | — | Radio Televisione Italiana (govt) | 183.75 mc | 2.5 kw |
| Tegucigalpa | HRTGTV | Cia. Televisora Hondurena S.A. | 77.25 mc | 2 kw | Monte Argentario | — | Radio Televisione Italiana (govt) | 495.25 mc | — |
| HUNGARY 4 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Budapest | — | Government | 49.75 mc | 30 kw | Monte Beigua | — | Radio Televisione Italiana (govt) | 559.25 mc | 60 kw |
| Szeged | — | Government | — | — | Monte Caccia | — | Radio Televisione Italiana (govt) | 53.75 mc | 34 kw |
| Szekesfehervar | — | Government | — | — | Monte Caccia | — | Radio Televisione Italiana (govt) | 503.25 mc | 400 kw |
| Szombathely | — | Government | — | — | Monte Cammarata | — | Radio Televisione Italiana (govt) | 53.75 mc | 35 kw |
| ICELAND 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | | | | | |
| Keflavik | — | AFRTS, U.S. Air Force | 181.25 mc | 50 w | Monte Cammarata | — | Radio Televisione Italiana (govt) | 575.25 mc | — |
| INDIA 2 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Bombay | †— | Government | — | — | Monte Conero | — | Radio Televisione Italiana (govt) | 183.75 mc | 24 kw |
| Delhi | — | Government | 62.25 mc | 5 kw | Monte Conero | — | Radio Televisione Italiana (govt) | 511.25 mc | 20 kw |
| INDONESIA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Djakarta | RRITV | Government | — | 10 kw | Monte Faito | — | Radio Televisione Italiana (govt) | 62.25 mc | 40 kw |
| IRAN 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | | | | | |
| Abadan | — | Habib Onnah Sabet | 61.25 mc | 20 kw | Monte Faito | — | Radio Televisione Italiana (govt) | 487.25 mc | 1,400 kw |
| Teheran | — | Habib Onnah Sabet | 61.25 mc | 4 kw | Monte Favone | — | Radio Televisione Italiana (govt) | 535.25 mc | — |
| Teheran | — | AFRTS, U.S. Army | 181.25 mc | 500 w | Monte Lauro | — | Radio Televisione Italiana (govt) | 192.25 mc | 2 kw |
| IRAQ 7 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Al Basra | **— | Government | — | — | Monte Lauro | — | Radio Televisione Italiana (govt) | 495.25 mc | — |
| Al Mawsil | **— | Government | — | — | Monte Limbara | — | Radio Televisione Italiana (govt) | 210.25 mc | 3 kw |
| As Samawah | **— | Government | — | — | Monte Limbara | — | Radio Televisione Italiana (govt) | 559.25 mc | — |
| Baghdad | — | Government | 196.25 mc | 5 kw | Monte Luco | — | Radio Televisione Italiana (govt) | 487.25 mc | — |
| Baqubah | **— | Government | — | — | Monte Nerone | — | Radio Televisione Italiana (govt) | 53.75 mc | 34 kw |
| Kirkuk | **— | Government | — | — | Monte Nerone | — | Radio Televisione Italiana (govt) | 567.25 mc | — |
| Shinaghah | **— | Government | — | — | Monte Peglia | — | Radio Televisione Italiana (govt) | 210.25 mc | 32 kw |
| IRELAND 7 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Cork | **— | Telefis Eireann (govt) | 175.25 mc | — | Monte Peglia | — | Radio Televisione Italiana (govt) | 551.25 mc | — |
| Dublin | — | Telefis Eireann (govt) | 184.75 mc | 50 kw | Monte Pellegrino | — | Radio Televisione Italiana (govt) | 210.25 mc | 8 kw |
| Dublin | — | Telefis Eireann (govt) | 207.25 mc | 100 kw | Monte Pellegrino | — | Radio Televisione Italiana (govt) | 519.25 mc | 40 kw |
| Gort | **— | Telefis Eireann (govt) | 53.75 mc | — | Monte Penice | — | Radio Televisione Italiana (govt) | 62.25 mc | 100 kw |
| Kilkenny | **— | Telefis Eireann (govt) | 191.25 mc | — | Monte Penice | — | Radio Televisione Italiana (govt) | 487.25 mc | 1,800 kw |
| Sligo | **— | Telefis Eireann (govt) | 204.75 mc | — | Monte Sambuco | — | Radio Televisione Italiana (govt) | 210.25 mc | 35 kw |
| Sligo | **— | Telefis Eireann (govt) | 215.25 mc | — | Monte Sambuco | — | Radio Televisione Italiana (govt) | 519.25 mc | — |
| ISRAEL 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Jerusalem | †— | Government | — | — | Monte Scuro | — | Radio Televisione Italiana (govt) | 201.25 mc | 8 kw |
| ITALY 70 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | | | | | |
| Aosta | — | Radio Televisione Italiana (govt) | 519.25 mc | — | Monte Scuro | — | Radio Televisione Italiana (govt) | 527.25 mc | — |
| Bologna | — | Radio Televisione Italiana (govt) | 527.25 mc | — | Monte Serpeddi | — | Radio Televisione Italiana (govt) | 543.25 mc | 250 kw |
| Catania | — | Radio Televisione Italiana (govt) | 527.25 mc | — | Monte Serra | — | Radio Televisione Italiana (govt) | 175.25 mc | 270 kw |
| Catanzaro | — | Radio Televisione Italiana (govt) | 543.25 mc | — | Monte Serra | — | Radio Televisione Italiana (govt) | 519.25 mc | 200 kw |
| Cimo Penegal | — | Radio Televisione Italiana (govt) | 519.25 mc | — | Monte Soro | — | Radio Televisione Italiana (govt) | 183.75 mc | 5 kw |
| Col de Courtil | — | Radio Televisione Italiana (govt) | 575.25 mc | — | Monte Soro | — | Radio Televisione Italiana (govt) | 559.25 mc | — |
| Como | — | Radio Televisione Italiana (govt) | 535.25 mc | 3 kw | Monte Venda | — | Radio Televisione Italiana (govt) | 175.25 mc | 100 kw |
| Florence | — | Radio Televisione Italiana (govt) | 535.25 mc | 15 kw | Monte Venda | — | Radio Televisione Italiana (govt) | 503.25 mc | 1,000 kw |
| Gambarie | — | Radio Televisione Italiana (govt) | 175.25 mc | 19 kw | Monte Vergine | — | Radio Televisione Italiana (govt) | 175.25 mc | 1 kw |
| Gambarie | — | Radio Televisione Italiana (govt) | 511.25 mc | 200 kw | Monte Vergine | — | Radio Televisione Italiana (govt) | 551.25 mc | — |
| L Aquila | — | Radio Televisione Italiana (govt) | 495.25 mc | — | Paganella | — | Radio Televisione Italiana (govt) | 471.25 mc | — |
| Martina Franca | — | Radio Televisione Italiana (govt) | 175.25 mc | 220 kw | Pescara | — | Radio Televisione Italiana (govt) | 543.25 mc | 30 kw |
| | | | | | | | | | |
| | | | | | IVORY COAST 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| | | | | | Abidjan †— Government — — | | | | |
| | | | | | | | | | |
| | | | | | JAMAICA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| | | | | | Kingston **— Jamaica Broadcasting Corp. — — | | | | |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|-----------------------|--|-------------|-------------|
| JAPAN 124 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Akita | JOUK-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 5 kw |
| Akita | JOTR-TV | Akita Broadcasting System | 211.25 mc | 5 kw |
| Aomori | JOGR-TV | Radio Aomori Broadcasting Co. Ltd. | 91.24 mc | 5 kw |
| Aomori | JOTG-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 5 kw |
| Aomori | JOTC-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 177.25 mc | 5 kw |
| Asahikawa | JOCG-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Asahikawa | JOKY-TV | Sapporo Television Co. Ltd. | 189.25 mc | 1 kw |
| Asahikawa | JOOG-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Asahikawa | JOHE-TV | Hokkaido Broadcasting Co. Ltd. (HBC) | 211.25 mc | 1 kw |
| Bofu | JOUG-TV | Broadcasting Corporation of Japan (NHK) | 199.24 mc | 1 kw |
| Bofu | JOPF-TV | Radio Yamaguchi Broadcasting Co. Ltd. | 211.24 mc | 1 kw |
| Fukui | JOFG-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 3 kw |
| Fukui | JOPR-TV | Fukui Broadcasting Co. Ltd. | 211.24 mc | 3 kw |
| Fukuoka | JOIF-TV | Kyushu Asahi Broadcasting Co. Ltd. | 91.25 mc | 10 kw |
| Fukuoka | JOLK-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 10 kw |
| Fukuoka | JOFR-TV | RKB Mainichi Broadcasting Corp. | 171.25 mc | 10 kw |
| Fukushima | (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 3 kw |
| Fukushima | JOFP-TV | Broadcasting Corporation of Japan (NHK) | 199.24 mc | 3 kw |
| Fukushima | JOWR-TV | Radio Fukushima Broadcasting Co. Ltd. | 211.24 mc | 3 kw |
| Hakodate | JOVK-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 1 kw |
| Hakodate | JOHO-TV | Hokkaido Broadcasting Co. Ltd. (HBC) | 183.25 mc | 1 kw |
| Hakodate | JOVB-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 205.25 mc | 1 kw |
| Hamamatsu | JODC-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Hamamatsu | JODG-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 1 kw |
| Hamamatsu | JOVO-TV | Radio Shizuoka Broadcasting Co. Ltd. | 183.25 mc | 1 kw |
| Hiroshima | (Educational) | Broadcasting Corporation of Japan (NHK) | 91.25 mc | 10 kw |
| Hiroshima | JOFK-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 5 kw |
| Hiroshima | JOER-TV | Radio Chugoku Broadcasting Co. Ltd. | 171.25 mc | 5 kw |
| Hiroshima | **— | Hiroshima TV Broadcasting Co. | 217.25 mc | 10 kw |
| Hitachi | *— | Broadcasting Corporation of Japan (NHK) | 705.25 mc | 100 w |
| Iida | JONK-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 250 w |
| Kagoshima | JOCF-TV | Radio Minami Nihon Broadcasting Co. Ltd. | 91.25 mc | 5 kw |
| Kagoshima | JOHG-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 5 kw |
| Kagoshima | (Educational) | Broadcasting Corporation of Japan (NHK) | 177.25 mc | 5 kw |
| Kanazawa | JOJK-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 1 kw |
| Kanazawa | JOMR-TV | Hokuriku Broadcasting Co. Ltd. | 183.25 mc | 3 kw |
| Kanazawa | (Educational) | Broadcasting Corporation of Japan (NHK) | 193.25 mc | 3 kw |
| Kochi | JORK-TV | Broadcasting Corporation of Japan (NHK) | 171.24 mc | 1 kw |
| Kochi | JORB-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 183.25 mc | 1 kw |
| Kochi | JOZR-TV | Radio Kochi Broadcasting Co. Ltd. | 193.25 mc | 1 kw |
| Kofu | JOKG-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 3 kw |
| Kofu | JOJF-TV | Radio Yamanashi Broadcasting Co. Ltd. | 177.24 mc | 3 kw |
| Kokura | JOSK-TV | Broadcasting Corporation of Japan (NHK) | 183.25 mc | 1 kw |
| Kokura | (Educational) | Broadcasting Corporation of Japan (NHK) | 211.25 mc | 1 kw |
| Kumamoto | (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Kumamoto | JOGK-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Kumamoto | JOBF-TV | Radio Kumamoto Broadcasting Co. Ltd. | 211.25 mc | 1 kw |
| Kushiro | (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Kushiro | JOPG-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Matsue | JOTK-TV | Broadcasting Corporation of Japan (NHK) | 183.25 mc | 1 kw |
| Matsuyama | JOZK-TV | Broadcasting Corporation of Japan (NHK) | 183.24 mc | 5 kw |
| Matsuyama | JOAF-TV | Nankai Broadcasting Co. Ltd. | 205.24 mc | 5 kw |
| Misawa | — | AFRTS U.S. Air Force | 825.25 mc | 30 w |
| Miyazaki | JOMG-TV | Broadcasting Corporation of Japan (NHK) | 193.25 mc | 1 kw |
| Miyazaki | JONF-TV | Radio Miyazaki Broadcasting Co. Ltd. | 205.25 mc | 1 kw |
| Miyoshi | **— | Radio Chugoku Ltd. | 205.25 mc | — |
| Morioka | JOQG-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 3 kw |
| Morioka | JODF-TV | Iwate Broadcasting Co. Ltd. | 183.25 mc | 3 kw |
| Morioka | JOQC-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 193.25 mc | 3 kw |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|-----------------|-----------------------|---|-------------|-------------|
| Muroran | JOIT-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Muroran | JOLY-TV | Sapporo Television Co. Ltd. | 189.25 mc | 1 kw |
| Muroran | JOIU-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Muroran | JOQF-TV | Hokkaido Broadcasting Co. Ltd. (HBC) | 211.25 mc | 1 kw |
| Nagano | JONK-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Nagasaki | JOAG-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Nagasaki | JOUR-TV | Nagasaki Broadcasting Co. Ltd. | 177.25 mc | 1 kw |
| Nagoya | JOFX-TV | Shin Tokai Television Co. Ltd. | 91.24 mc | 10 kw |
| Nagoya | JOCK-TV | Broadcasting Corporation of Japan (NHK) | 103.24 mc | 10 kw |
| Nagoya | JOAR-TV | Chubu Nihon Broadcasting Co. Ltd. (CBS) | 177.25 mc | 10 kw |
| Nagoya | (Educational) | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 10 kw |
| Nagoya | **— | Chukyo Television Co. Ltd. | 211.25 mc | — |
| Niigata | JOQT-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 5 kw |
| Niigata | JODR-TV | Radio Niigata Inc. | 177.25 mc | 5 kw |
| Niihama | JOZQ-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 250 w |
| Obihiro | JOOG-TV | Broadcasting Corporation of Japan (NHK) | 171.25 mc | 1 kw |
| Oita | JOIP-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 3 kw |
| Oita | JOGF-TV | Oita Broadcasting Co. Ltd. | 177.25 mc | 3 kw |
| Okayama | (Educational) | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 10 kw |
| Okayama | JOKK-TV | Broadcasting Corporation of Japan (NHK) | 177.25 mc | 5 kw |
| Okayama | JOYR-TV | Sanyo Broadcasting Co. Ltd. | 211.25 mc | 5 kw |
| Onomichi | JODP-TV | Broadcasting Corporation of Japan (NHK) | 189.25 mc | 1 kw |
| Onomichi | **— | Radio Chugoku Ltd. | 205.25 mc | — |
| Onomichi | **— | Hiroshima TV Broadcasting Co. | 217.25 mc | 1 kw |
| Osaka | JOBK-TV | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 10 kw |
| Osaka | JOOR-TV | Mainichi Broadcasting Co. Ltd. | 171.25 mc | 10 kw |
| Osaka | JONR-TV | Osaka TV & Asahi Broadcasting Co. (ABC/OTV) | 183.25 mc | 10 kw |
| Osaka | JODX-TV | Kansai Telecasting Corp. | 193.25 mc | 10 kw |
| Osaka | JOIX-TV | Yomiuri Television Broadcasting Corp. | 205.25 mc | 10 kw |
| Osaka | JOBB-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 217.25 mc | 10 kw |
| Otsu | *— | Broadcasting Corporation of Japan (NHK) | 705.25 mc | 30 w |
| Sapporo | JOHR-TV | Hokkaido Broadcasting Co. Ltd. (HBC) | 91.25 mc | 10 kw |
| Sapporo | JOIK-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 5 kw |
| Sapporo | JOKX-TV | Sapporo Television Co. Ltd. | 177.25 mc | 10 kw |
| Sasebo | JOAT-TV | Broadcasting Corporation of Japan (NHK) | 193.25 mc | 1 kw |
| Sendai | JOIR-TV | Tohoku Broadcasting Co. Ltd. | 91.25 mc | 10 kw |
| Sendai | JOHK-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 5 kw |
| Sendai | JOHB-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 177.25 mc | 10 kw |
| Shimonoseki | **— | Yamaguchi Broadcasting Co. Ltd. | 171.25 mc | — |
| Shizuoka | (Educational) | Broadcasting Corporation of Japan (NHK) | 97.25 mc | 1 kw |
| Shizuoka | JOPK-TV | Broadcasting Corporation of Japan (NHK) | 199.25 mc | 1 kw |
| Shizuoka | JOVR-TV | Radio Shizuoka Broadcasting Co. Ltd. | 211.24 mc | 1 kw |
| Takamatsu | JOKF-TV | West Japan Broadcasting Co. Ltd. | 199.25 mc | 5 kw |
| Tokushima | JOJR-TV | Shikoku Broadcasting Co. Ltd. | 91.25 mc | 1 kw |
| Tokushima | JOXK-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 1 kw |
| Tokyo | JOAK-TV | Broadcasting Corporation of Japan (NHK) | 91.25 mc | 50 kw |
| Tokyo | JOAB-TV (Educational) | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 50 kw |
| Tokyo | JOAX-TV | Japan Television Network Co. (NTV) | 171.25 mc | 50 kw |
| Tokyo | JOKR-TV | Tokyo Broadcasting System Inc. (TBS) | 183.25 mc | 50 kw |
| Tokyo | JOCX-TV | Fuji Television Co. Ltd. | 193.25 mc | 50 kw |
| Tokyo | JOEX-TV | Nippon Kyoiku Television Ltd. | 205.25 mc | 50 kw |
| Tottori | JOJX-TV | Nihonkai Television Co. Ltd. | 91.25 mc | 1 kw |
| Tottori | JOLG-TV | Broadcasting Corporation of Japan (NHK) | 183.25 mc | 1 kw |
| Toyama | JOLR-TV | North Japan Broadcasting Co. Ltd. | 91.25 mc | 3 kw |
| Toyama | JOIG-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 3 kw |
| Toyama | (Educational) | Broadcasting Corporation of Japan (NHK) | 205.25 mc | 3 kw |
| Tsuruoka | JOJP-TV | Broadcasting Corporation of Japan (NHK) | 103.25 mc | 1 kw |
| Utsukushigahara | JOSR-TV | Shinetsu Broadcasting Co. Ltd. | 211.25 mc | 1 kw |
| Wakamatsu | JOHT-TV | Broadcasting Corporation of Japan (NHK) | 91.25 mc | 1 kw |
| Yahata | **— | Kyushu Asahi Broadcasting Co. Ltd. | 97.25 mc | — |
| Yahata | JOFO-TV | RKB Mainichi Broadcasting Corp. | 193.25 mc | 1 kw |
| Yahata | JOHX-TV | The Television Nishi Nippon Corp. | 205.25 mc | 1 kw |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|--|-----------------------------|---|-------------|-------------|
| Yamagata | JOJG-TV | Broadcasting Corporation of Japan (NHK) | 193.25 mc | 1 kw |
| Yamagata | JOEF-TV | Yamagata Broadcasting Co. Ltd. | 205.25 mc | 3 kw |
| Yonago | JOHF-TV | Radio Sanin Broadcasting Co. Ltd. | 205.25 mc | 1 kw |
| JORDAN 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Amman | †— | Government | — | — |
| KENYA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Nairobi | — | Kenya Television Network Ltd. | 62.25 mc | 15 kw |
| KOREA (SOUTH) 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Madison | AFKN-TV | AFRTS U.S. Air Force | 843.25 mc | 100 w |
| Seoul | AFKN-TV | AFRTS U.S. Army | 61.25 mc | 500 w |
| Seoul | HLCK-TV | Government | 187.25 mc | 12 kw |
| KUWAIT 1 station (Standards: 7 mc bandwidth, 625 lines, 30 frames) | | | | |
| Kuwait | — | Government | — | — |
| LEBANON 6 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Baalbek, Beka | †(Arabic, French & English) | Television Company of Lebanon (TCL) | 62.25 mc | — |
| Beirut | (Arabic) | Television Company of Lebanon (TCL) | 189.25 mc | 10 kw |
| Beirut | (French & English) | Television Company of Lebanon (TCL) | 203.25 mc | 10 kw |
| Beirut | (Arabic, French & English) | Tele-Orient | 217.25 mc | — |
| Tripoli | †(Arabic) | Television Company of Lebanon (TCL) | 48.25 mc | — |
| Tripoli | †(French & English) | Television Company of Lebanon (TCL) | 62.25 mc | — |
| LIBYA 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Tripoli | — | AFRTS U.S. Air Force | 181.25 mc | 100 w |
| LUXEMBOURG 1 station (Standards: 7 mc bandwidth, 819 lines, 25 frames) | | | | |
| Dudelage | — | Cie. Luxembourgeoise de Telediffusion | 189.26 mc | 100 kw |
| MALAYA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Kuala Lumpur | †— | Government | — | — |
| MALTA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Valletta | — | Malta Television Service Ltd. | 210.25 mc | 4.8 kw |
| MARIANA ISLANDS 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Guam | KUAM-TV | Radio Guam (H. M. Engel & P. Berg) | 181.25 mc | 436 w |
| MEXICO 31 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Chihuahua, Chih. | XERA-TV | Televisora de Chihuahua S.A. | 199.25 mc | 400 w |
| Ciudad Juarez, Chih. | XEPM-TV | — | 55.25 mc | — |
| Ciudad Juarez, Chih. | XEJ-TV | Mexican Broadcasting Co. S. A. | 77.25 mc | 3.65 kw |
| Ciudad Madero/Tampico, Tams. | XHGO-TV | Televisora Del Golfo S.A. de C.V. | 175.25 mc | 4 kw |
| Ciudad Obregon, Son. | †— | Telesistema Mexicano S.A. | — | — |
| Colima, Col. | XHCC-TV | Television de Colima S.A. de C.V. | 77.25 mc | 1 kw |
| Culiacan, Sin. | †XHBL-TV | Enrique Maximiliano Gomez Blanco | 83.25 mc | — |
| Durango, Dgo. | †XHA-TV | Alejandro O. Stevenson Torrijos | 199.25 mc | — |
| Guadalajara, Jal. | XEWO-TV | Televisora de Occidente S.A. | 55.25 mc | 15 kw |
| Guadalajara, Jal. | XHT-TV | Televisora Tapatia S.A. | 83.25 mc | 5.7 kw |
| Hermosillo, Son. | XEWH-TV | Televisora de Hermosillo S.A. | 83.25 mc | 1.6 kw |
| Matamoros, Tams. | XELD-TV | Television de Matamoros S.A. | 175.25 mc | 2.9 kw |
| Mazatlan, Sin. | †— | Telesistema Mexicano S.A. | — | — |
| Merida | XHY-TV | Televisora de Yucatan S.A. | 61.25 mc | 25 kw |
| Mexicali, B.C. | XEM-TV | Televisora de Mexicali S.A. | 61.25 mc | 5 kw |
| Mexico City | XEW-TV | Telesistema Mexicano S.A. | 55.25 mc | 5 kw |
| Mexico City | XHTV | Telesistema Mexicano S.A. | 67.25 mc | 14.5 kw |
| Mexico City | XHGC-TV | Telesistema Mexicano S.A. | 77.25 mc | 5 kw |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|---------------------|--|-------------|-------------|
| Mexico City | XEIPN-TV (cultural) | Instituto Politecnico Nacional | 199.25 mc | — |
| Mexico City | †XHTC-TV (color) | Roberto Najera Martinez | 483.25 mc | 10 kw |
| Monterrey, N.L. | XEFE-TV | Cadena Televisora Del Norte S.A. | 61.25 mc | — |
| Monterrey, N.L. | XET-TV | Television Del Norte S.A. | 83.25 mc | 120 kw |
| Monterrey, N.L. | XENL-TV | Cadena Televisora Del Norte S.A. | 193.25 mc | 5 kw |
| Nogales, Son. | XHFA-TV | Felipe Arreola G. | 55.25 mc | 10 kw |
| Nuevo Laredo, Tams. | XEFE-TV | Nuevo Laredo Television S.A. | 199.25 mc | 1.5 kw |
| Reynosa, Tams. | **XERV-TV | Telesistema Mexicano S.A. | 187.25 mc | 5 kw |
| Tijuana, B.C. | XETV | Radio Television S.A. | 83.25 mc | 40 kw |
| Tijuana, B.C. | XEWT-TV | Televisora de Calimex, S.A. | 205.25 mc | 5 kw |
| Torreón, Coah. | XELN-TV | Televisora de La Laguna S.A. | 67.25 mc | 1 kw |
| Tuxtla Gutierrez, Chis. | **XHAC-TV | Amador Coutino Coss | 77.25 mc | 2 kw |
| Veracruz, Ver. | **XHFM-TV | Carlos Ferraez Matos | 55.25 mc | — |
| MIDWAY 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| — | — | AFRTS, U.S. Navy | 199.25 mc | 25 w |
| MONACO 2 stations (Standards: 14 mc bandwidth, 819 lines, 25 frames) | | | | |
| Monte Carlo | †— | Tele Monte Carlo | 52.40 mc | 50 kw |
| Monte Carlo | — | Tele Monte Carlo | 199.70 mc | 50 kw |
| MOROCCO 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Casablanca | — | Government | 211.25 mc | 1 kw |
| NETHERLANDS 5 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Goes | — | Nederlandse Televisie Stichting (govt) | 189.25 mc | 20 kw |
| Lopik | — | Nederlandse Televisie Stichting (govt) | 62.261 mc | 100 kw |
| Markelo | — | Nederlandse Televisie Stichting (govt) | 189.25 mc | 30 kw |
| Roermond | — | Nederlandse Televisie Stichting (govt) | 175.25 mc | 50 kw |
| Smilde | — | Nederlandse Televisie Stichting (govt) | 182.25 mc | 40 kw |
| NETHERLANDS WEST INDIES 2 stations (Standards: 6 mc bandwidth, 625 lines, 25 frames) | | | | |
| Aruba | †PJA-TV | Netherlands Antilles Television Co. Ltd. | 83.25 mc | — |
| Curacao | PJC-TV | Netherlands Antilles Television Co. Ltd. | 181.25 mc | 2 kw |
| NEW ZEALAND 4 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Auckland | AKTV2 | New Zealand Broadcasting Corp. | 55.25 mc | 10 kw |
| Christchurch | CHTV3 | New Zealand Broadcasting Corp. | 62.25 mc | 10 kw |
| Dunedin | DNTV2 | New Zealand Broadcasting Corp. | 55.25 mc | 1 kw |
| Wellington | WNTV1 | New Zealand Broadcasting Corp. | 45.25 mc | 10 kw |
| NICARAGUA 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Managua | YNSA-TV | Television de Nicaragua S.A. | 83.25 mc | 6 kw |
| Managua | YNSA-TV | Television de Nicaragua S.A. | 181.25 mc | 300 w |
| NIGERIA 4 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Enugu | — | Eastern Nigeria Broadcasting Ltd. | 48.25 mc | 10 kw |
| Ibadan | WNTV | Western Nigeria Radiovision Service Ltd. | 62.25 mc | 1.5 kw |
| Kaduna | — | The Broadcasting Corp. of Northern Nigeria | 62.25 mc | 40 kw |
| Lagos | — | Nigerian Broadcasting Corp. (govt) | 210.25 mc | — |
| NORWAY 6 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Bergen | — | Norsk Rikskringkasting (govt) | 203.25 mc | 140 kw |
| Bokn | — | Norsk Rikskringkasting (govt) | 196.25 mc | 15 kw |
| Hovdefjell | — | Norsk Rikskringkasting (govt) | 189.25 mc | 30 kw |
| Kongsberg | — | Norsk Rikskringkasting (govt) | 62.25 mc | 100 kw |
| Melhus | — | Norsk Rikskringkasting (govt) | 48.25 mc | 5 kw |
| Oslo | — | Norsk Rikskringkasting (govt) | 182.25 mc | 100 kw |
| PAKISTAN 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Karachi | †— | Government | — | — |
| PANAMA 7 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Chilibre | HOHM RPC-TV | Corpn. Panamena de Radicdifusion S.A. | 67.25 mc | 2 kw |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|------------------------------|--|-------------|-------------|--|--------------|--|-------------|-------------|
| Chitre | †HOF33 RPC-TV | Corpn. Panamena de Radiodifusion S.A. | 77.25 mc | 500 w | Mayaguez | WORA-TV | Supreme Broadcasting Co. Inc. of Puerto Rico | 77.25 mc | 100 kw |
| David/Boquete Highway | †— | Samudio, Esquivel & Tribaldos | — | — | Ponce | WRIK-TV | Ponce Television Corp. | 175.25 mc | 1.41 kw |
| David | †HOH4 RPC-TV | Corpn. Panamena de Radiodifusion S.A. | 83.25 mc | 500 w | Ponce | WSUR-TV | American Colonial Broadcasting Corp. | 187.25 mc | 2.73 kw |
| Panama City | †HOU34-TV | Televisora Nacional S.A. | 55.25 mc | 500 w | Roosevelt Roads | — | AFRTS U.S. Navy | 181.25 mc | 10 w |
| Panama City | †HP5C-TV | Televisora Nacional S.A. | 83.25 mc | 500 w | San Juan | WKAQ-TV | El Mundo Inc. | 55.25 mc | 100 kw |
| Sona | †HOF34 RPC-TV | Corpn. Panamena de Radiodifusion S.A. | 175.25 mc | 275 w | San Juan | WAPA-TV | Ponce de Leon Broadcasting Co. Inc. of P.R. | 67.25 mc | 56.2 kw |
| PANAMA CANAL ZONE 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | RHODESIA & NYASALAND 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Ft. Clayton | CFN-TV | AFRTS U.S. ARMY | 181.25 mc | 200 w | Bulawayo | — | Rhodesia Television Ltd. (RTV) | 55.25 mc | 3 kw |
| Ft. Davis | CFN-TV | AFRTS U.S. ARMY | 193.25 mc | 200 w | Kitwe | — | Rhodesia Television Ltd. (RTV) | 62.25 mc | 2 kw |
| PERU 15 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | RUMANIA 1 station (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | |
| Arequipa | — | Televisora sur Peruana S.A. | 55.25 mc | 100 w | Bucharest | — | Government | 59.25 mc | 20 kw |
| Arequipa | Radio Continental TV | — | 83.25 mc | — | RYUKYU ISLAND 3 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Chimbote | **— | Genaro Delgado Brant E Hijos | 187.25 mc | — | Naha, Okinawa | KSDW-TV | Okinawa Television Broadcasting Co. Ltd. | 193.25 mc | 5 kw |
| Cuzco | **— | Televisora sur Peruana S.A. | 67.25 mc | — | Naha, Okinawa | KSAR-TV | Ryukyus Broadcasting Corp. Ltd. | 205.25 mc | 5 kw |
| Ica | **— | Genaro Delgado Brant E Hijos | 187.25 mc | — | Okinawa | — | AFRTS U.S. Air Force | 181.25 mc | 5 kw |
| Iquitos | †Radio Atlantida/Victoria TV | Jose E. Caverio A. | 83.25 mc | — | SAUDI ARABIA 2 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Lima | Radio Victoria TV | Jose E. Caverio A. | 55.25 mc | 30 kw | Daharan | ARAMCO-TV | Arabian American Oil Co. | 55.25 mc | 12 kw |
| Lima | Radio America TV (cultural) | Cia. Peruana de Radiodifusion S.A. | 67.25 mc | 5 kw | Daharan | — | AFRTS U.S. Air Force | 181.25 mc | 100 w |
| Lima | Radio El Sol TV | Ministerio de Educacion (govt) | 175.25 mc | 100 w | SENEGAL 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Lima | **— | Cia. Peruana de Radiodifusion S.A. | 187.25 mc | 10 kw | Dakar | †— | Government | — | — |
| Lima | **— | Cia. Televisora Excelsior | 199.25 mc | — | SIERRA LEONE 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Lima | Radio Panamericana TV | Genaro Delgado Brant E Hijos | 211.25 mc | 4 kw | Freetown | — | Government | 48.25 mc | — |
| Piura | **— | Genaro Delgado Brant E Hijos | 175.25 mc | — | SINGAPORE 2 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Tacna | **— | Televisora sur Peruana S.A. | 55.25 mc | — | Singapore | — | Singapore Government | 175.25 mc | — |
| Trujillo | — | Genaro Delgado Brant E Hijos | 55.25 mc | — | Singapore | **— | Singapore Government | 196.25 mc | — |
| PHILIPPINES 11 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | SPAIN 6 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Cebu City, Cebu | DYCB-TV | Alto Broadcasting System | 61.25 mc | 5 kw | Barcelona | — | Radio Nacional de Espana (govt) | 62.25 mc | 24 kw |
| Cebu City, Cebu | — | Manila Times | 211.25 mc | — | Bilbao | — | Radio Nacional de Espana (govt) | 62.25 mc | — |
| Clark Field | — | AFRTS U.S. Air Force | 181.25 mc | 200 w | Madrid | — | Radio Nacional de Espana (govt) | 48.25 mc | 200 kw |
| Davao City, Mindanao | DXTV | Inter Island Broadcasting Corp. | 211.25 mc | — | Madrid | — | Radio Nacional de Espana (govt) | 62.25 mc | 2 kw |
| Manila | DZAQ-TV | Bolinao Electronics Corp. | 61.25 mc | 7.6 kw | Sevilla | **— | Radio Nacional de Espana (govt) | 55.25 mc | — |
| Manila | DZTM-TV | Associated Broadcasting Co. (Manila Times) | 77.25 mc | — | Zaragoza | — | Radio Nacional de Espana (govt) | 55.25 mc | 6 kw |
| Manila | DZBB-TV | Republic Broadcasting System | 175.25 mc | — | SUDAN 1 station (Standards: — mc bandwidth, 625 lines, 25 frames) | | | | |
| Manila | DZXL-TV | Chronicle Broadcasting Co. | 187.25 mc | 1.4 kw | Khartoum | — | Government | — | — |
| Manila | DZRP-TV | Republic of the Philippines (govt) | 193.25 mc | — | SWEDEN 39 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Manila | DZRH-TV | Manila Broadcasting Co. | 199.25 mc | — | Ange | — | Sveriges Radio Television (govt) | 196.25 mc | 1.5 kw |
| Manila | DZTV | Inter Island Broadcasting Corp. | 211.25 mc | 5 kw | Arvidsjaur | — | Sveriges Radio Television (govt) | 175.25 mc | 15 kw |
| POLAND 18 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | Baekefors | — | Sveriges Radio Television (govt) | 196.25 mc | 60 kw |
| Bialystok | — | Government | 191.25 mc | — | Boden | — | Sveriges Radio Television (govt) | 62.25 mc | 60 kw |
| Bydgoszcz | — | Government | 175.25 mc | — | Bollnaes | — | Sveriges Radio Television (govt) | 182.25 mc | 15 kw |
| Gdansk | — | Government | 77.25 mc | 4.6 kw | Borlaenge | — | Sveriges Radio Television (govt) | 210.25 mc | 25 kw |
| Kalisz | — | Government | 59.25 mc | — | Emmaboda | — | Sveriges Radio Television (govt) | 196.25 mc | 15 kw |
| Katowice | — | Government | 191.25 mc | 200 kw | Gaellivare | — | Sveriges Radio Television (govt) | 203.25 mc | 60 kw |
| Kielce | — | Government | 49.75 mc | 200 w | Gaevle | — | Sveriges Radio Television (govt) | 203.25 mc | 15 kw |
| Koszalin | — | Government | 223.25 mc | — | Goeteborg | — | Sveriges Radio Television (govt) | 203.25 mc | 60 kw |
| Krakow | — | Government | 207.25 mc | 80 w | Halmstad | — | Sveriges Radio Television (govt) | 189.25 mc | 15 kw |
| Lodz | — | Government | 175.25 mc | 4 kw | Haparanda | — | Sveriges Radio Television (govt) | 196.25 mc | 60 kw |
| Lublin | — | Government | 199.25 mc | 10 kw | Hoerby | — | Sveriges Radio Television (govt) | 48.25 mc | 100 kw |
| Olsztyn | — | Government | 175.25 mc | 1 kw | Kiruna | — | Sveriges Radio Television (govt) | 182.25 mc | 60 kw |
| Poznan | — | Government | 183.25 mc | 500 w | Lycksele | — | Sveriges Radio Television (govt) | 196.25 mc | 1.5 kw |
| Rzeszow | — | Government | 223.25 mc | — | Malmoe | — | Sveriges Radio Television (govt) | 210.25 mc | 1 kw |
| Srem | — | Government | — | 150 kw | PORTUGAL 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | |
| Szczecin | — | Government | 223.25 mc | — | Coimbra | — | Radiotelevisao Portuguesa | 55.25 mc | 60 kw |
| Trzeciewiec | — | Government | — | — | Lisbon | — | Radiotelevisao Portuguesa | 189.25 mc | 100 kw |
| Warsaw | — | Government | 59.25 mc | 8 kw | Porto | — | Radiotelevisao Portuguesa | 203.25 mc | 100 kw |
| Zielona Gora | — | Government | 77.25 mc | — | PUERTO RICO 12 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| PORTUGAL 3 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Aguadilla | WOLE-TV | Western Broadcasting Corp. of Puerto Rico | 205.25 mc | 17.8 kw |
| POLAND 18 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | Aguadilla | AHD-TV | AFRTS U.S. Air Force | 513.25 mc | 100 w |
| Bialystok | — | Government | 191.25 mc | — | Caguas | WKBM-TV | American Colonial Broadcasting Corp. | 199.25 mc | 155 kw |
| Bydgoszcz | — | Government | 175.25 mc | — | Fajardo | WSTE-TV | Continental Broadcasting Corp. | 211.25 mc | 31.6 kw |
| Gdansk | — | Government | 77.25 mc | 4.6 kw | Mayaguez | WIPM-TV | Department of Education of Puerto Rico | 61.25 mc | 35.5 kw |
| Kalisz | — | Government | 59.25 mc | — | TELEVISION MAGAZINE / July 1963 | | | | |
| Katowice | — | Government | 191.25 mc | 200 kw | 93 | | | | |
| Kielce | — | Government | 49.75 mc | 200 w | | | | | |
| Koszalin | — | Government | 223.25 mc | — | | | | | |
| Krakow | — | Government | 207.25 mc | 80 w | | | | | |
| Lodz | — | Government | 175.25 mc | 4 kw | | | | | |
| Lublin | — | Government | 199.25 mc | 10 kw | | | | | |
| Olsztyn | — | Government | 175.25 mc | 1 kw | | | | | |
| Poznan | — | Government | 183.25 mc | 500 w | | | | | |
| Rzeszow | — | Government | 223.25 mc | — | | | | | |
| Srem | — | Government | — | 150 kw | | | | | |
| Szczecin | — | Government | 223.25 mc | — | | | | | |
| Trzeciewiec | — | Government | — | — | | | | | |
| Warsaw | — | Government | 59.25 mc | 8 kw | | | | | |
| Zielona Gora | — | Government | 77.25 mc | — | | | | | |

| CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) | CITY | CALL LETTERS | LICENSEE | VIDEO FREQ. | Power (ERP) |
|---|---------------|--|-------------|-------------|---|--------------|---|-------------|-------------|
| Mora | — | Sveriges Radio Television (govt) | 196.25 mc | 3 kw | Aberdeen | — | Independent Television Authority | 194.757 mc | 400 kw |
| Motala | — | Sveriges Radio Television (govt) | 189.25 mc | 3 kw | Ashkirk | **— | British Broadcasting Corp. | 45 mc | — |
| Naessjoe | — | Sveriges Radio Television (govt) | 210.25 mc | 60 kw | Ballachulish | **— | British Broadcasting Corp. | 51.75 mc | 56 w |
| Norrkoeping | — | Sveriges Radio Television (govt) | 175.25 mc | 60 kw | Belfast | — | British Broadcasting Corp. | 44.993 mc | 12 kw |
| Oerebro | — | Sveriges Radio Television (govt) | 48.25 mc | 60 kw | Belfast | — | Independent Television Authority | 194.743 mc | 100 kw |
| Oernskoeldsvik | — | Sveriges Radio Television (govt) | 182.25 mc | 3 kw | Birmingham | — | British Broadcasting Corp. | 61.75 mc | 100 kw |
| Oestersund | — | Sveriges Radio Television (govt) | 62.25 mc | 60 kw | Bolton (Lancashire area) | — | Independent Television Authority | 194.75 mc | 100 kw |
| Pajala | — | Sveriges Radio Television (govt) | 189.25 mc | 15 kw | Brighton | — | British Broadcasting Corp. | 51.757 mc | 300 w |
| Skelleftea | — | Sveriges Radio Television (govt) | 182.25 mc | 10 kw | Brynychain, N.W. Wales | **— | Independent Television Authority | 199.75 mc | 10 kw |
| Skoevde | — | Sveriges Radio Television (govt) | 55.25 mc | 15 kw | Caldbeck, Cumberland | — | Independent Television Authority | 204.75 mc | 100 kw |
| Solleftea | — | Sveriges Radio Television (govt) | 189.25 mc | 15 kw | Caradon Hill, Cornwall | — | Independent Television Authority | 209.75 mc | 200 kw |
| Stockholm | — | Sveriges Radio Television (govt) | 62.25 mc | 60 kw | Cardiff | — | British Broadcasting Corp. | 66.75 mc | 100 kw |
| Storuman | — | Sveriges Radio Television (govt) | 210.25 mc | 60 kw | Cardigan | — | British Broadcasting Corp. | 56.757 mc | 1 kw |
| Sundsvall | — | Sveriges Radio Television (govt) | 175.25 mc | 60 kw | Carlisle/Cumberland | — | British Broadcasting Corp. | 61.757 mc | 16 kw |
| Sunne | — | Sveriges Radio Television (govt) | 189.25 mc | 60 kw | Channel Islands | — | British Broadcasting Corp. | 61.757 mc | 1 kw |
| Sveg | — | Sveriges Radio Television (govt) | 55.25 mc | 60 kw | Chillerton Down, Isle of Wight | — | Independent Television Authority | 204.75 mc | 100 kw |
| Tasjoe | — | Sveriges Radio Television (govt) | 203.25 mc | 60 kw | Douglas, Isle of Man | — | British Broadcasting Corp. | 66.757 mc | 2.8 kw |
| Uppsala | — | Sveriges Radio Television (govt) | 182.25 mc | 3 kw | Dover | — | British Broadcasting Corp. | 51.743 mc | 1 kw |
| Vaennaes | — | Sveriges Radio Television (govt) | 48.25 mc | 60 kw | Dover | — | Independent Television Authority | 199.714 mc | 100 kw |
| Vaesteras | — | Sveriges Radio Television (govt) | 196.25 mc | 10 kw | Durham | — | Independent Television Authority | 189.757 mc | 100 kw |
| Vaestervik | — | Sveriges Radio Television (govt) | 182.25 mc | 25 kw | Edinburgh | — | British Broadcasting Corp. | 56.75 mc | 100 kw |
| Vaexjoe | — | Sveriges Radio Television (govt) | 175.25 mc | 5 kw | Enniskillen, N.I. | **— | British Broadcasting Corp. | 86.75 mc | 3.4 kw |
| Visby | — | Sveriges Radio Television (govt) | 203.25 mc | 25 kw | Flintshire | **— | Independent Television Authority | 204.75 mc | 25 w |
| SWITZERLAND 12 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Fort William | **— | British Broadcasting Corp. | 66.75 mc | 1.6 kw |
| Bantiger | — | Swiss Broadcasting Corp. (govt) | 48.25 mc | 30 kw | Fremont Point, Jersey | — | Independent Television Authority | 194.75 mc | 10 kw |
| Bantiger | (Provisional) | Swiss Broadcasting Corp. (govt) | 210.25 mc | 2 kw | Huddersfield (Yorkshire area) | — | Independent Television Authority | 199.737 mc | 200 kw |
| Basel | — | Swiss Broadcasting Corp. (govt) | 210.25 mc | 10 kw | Inverness | — | British Broadcasting Corp. | 51.743 mc | 1 kw |
| La Dole | — | Swiss Broadcasting Corp. (govt) | 62.25 mc | 100 kw | Inverness | — | Independent Television Authority | 209.75 mc | 50 kw |
| Les Ordons | — | Swiss Broadcasting Corp. (govt) | 189.243 mc | 6 kw | Kinlochleven | **— | British Broadcasting Corp. | 45 mc | 3 kw |
| Monte Ceneri | — | Swiss Broadcasting Corp. (govt) | 175.25 mc | 4.5 kw | Larnarkshire (Edinburgh/Glasgow area) | — | Independent Television Authority | 199.73 mc | 475 kw |
| Monte San Salvatore | — | Swiss Broadcasting Corp. (govt) | 210.25 mc | 10 kw | Llandrindod Wells, Wales | — | British Broadcasting Corp. | 45 mc | 1.3 kw |
| Niederhorn | (Provisional) | Swiss Broadcasting Corp. (govt) | 224.25 mc | 5 kw | London | — | British Broadcasting Corp. | 45 mc | 200 kw |
| Saentis | — | Swiss Broadcasting Corp. (govt) | 189.25 mc | 20 kw | London | — | Independent Television Authority | 194.757 mc | 120 kw |
| Uetliberg | — | Swiss Broadcasting Corp. (govt) | 55.25 mc | 60 kw | London | *— | British Broadcasting Corp. | 654.25 mc | 10 kw |
| Val de Travers | *— | Swiss Broadcasting Corp. (govt) | 175.25 mc | 45 w | Londonderry, N.I. | — | British Broadcasting Corp. | 51.757 mc | 1 kw |
| Valzeina | — | Swiss Broadcasting Corp. (govt) | 210.25 mc | 5 kw | Manchester | — | British Broadcasting Corp. | 51.75 mc | 100 kw |
| SYRIA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Mendlesham | — | Independent Television Authority | 204.743 mc | 200 kw |
| Damascus | — | Government | 175.25 mc | 10 kw | Midlands/Hints Netherbuton, Orkney Islands | — | Independent Television Authority | 189.75 mc | 400 kw |
| THAILAND 6 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Newcastle | — | British Broadcasting Corp. | 66.743 mc | 12 kw |
| Bangkok | HST-TV | Thailand Television Co. Ltd. | 67.25 mc | 27 kw | Norwich | — | British Broadcasting Corp. | 56.757 mc | 40 kw |
| Bangkok | HSA-TV | Royal Thai Army (Signal Corps) Public Relations dept. (govt) | 175.25 mc | 60 kw | Oban | **— | British Broadcasting Corp. | 61.75 mc | 1.6 kw |
| Haadyal | — | Thailand Television Co. Ltd. | — | — | Oxford | — | British Broadcasting Corp. | 51.733 mc | 700 w |
| Khon Kaen | — | Thailand Television Co. Ltd. | — | — | Pembrokeshire | **— | Independent Television Authority | 189.75 mc | 100 kw |
| Lampang | **— | Thailand Television Co. Ltd. | — | — | Peterborough | — | British Broadcasting Corp. | 66.757 mc | 1 kw |
| Songkhla | **— | Thailand Television Co. Ltd. | — | — | Plymouth | — | British Broadcasting Corp. | 51.743 mc | 16 kw |
| TRINIDAD 1 station (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | | Presely | — | Independent Television Authority | 189.75 mc | 100 kw |
| Port of Spain | — | Trinidad and Tobago Television Co. Ltd. | 55.25 mc | 15 kw | Redruth, Cornwall | — | British Broadcasting Corp. | 45.047 mc | 10.3 kw |
| TURKEY 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Rowridge, Isle of Wight | — | British Broadcasting Corp. | 56.743 mc | 100 kw |
| Istanbul | *— | Istanbul Technical University | 62.25 mc | 100 w | St. Hilary | — | Independent Television Authority | 199.75 mc | 20 kw |
| UGANDA 1 station (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Selkirk | — | Independent Television Authority | 214.722 mc | 25 kw |
| Kampala | †— | Government | — | — | Stockland Hill, Devonshire | — | Independent Television Authority | 194.75 mc | 100 kw |
| U.A.R. (EGYPT) 4 stations (Standards: 7 mc bandwidth, 625 lines, 25 frames) | | | | | Strabane, N.I. | **— | Independent Television Authority | 189.75 mc | 90 kw |
| Alexandria | — | Government | 182.25 mc | — | Wick | — | British Broadcasting Corp. | 45 mc | 7 kw |
| Cairo | — | Government | 175.25 mc | 10 kw | URUGUAY 4 stations (Standards: 6 mc bandwidth, 525 lines, 30 frames) | | | | |
| Cairo | — | Government | 189.25 mc | — | Montevideo | — | Elvira Salvo de | 67.25 mc | 32 kw |
| Cairo | — | Government | 203.25 mc | 30 kw | Montevideo | **— | Martinez Arboleya Servicio Oficial de Difusion (govt) | 77.25 mc | 5 kw |
| UNITED KINGDOM 55 stations (Standards: 5 mc bandwidth, 405 lines, 25 frames) | | | | | Montevideo | — | Soc. Anonima Emisoras de Tele y Anexos | 193.25 mc | 2.50 kw |
| Aberdeen | — | British Broadcasting Corp. | 61.743 mc | 12 kw | Montevideo | — | Dama so Larranga S.A. | 205.25 mc | 64 kw |
| USSR 128 stations (Standards: 8 mc bandwidth, 625 lines, 25 frames) | | | | | Abakan (Russia) | — | Government | 49.75 mc | 2 kw |
| | | | | | Akhalsikhe (Georgia) | — | Government | — | — |
| | | | | | Aktjubinsk (Kazakh) | — | Government | 49.75 mc | — |

TV's 1962 performance in the competition for ad budget share—outstanding

Chrysler ad dollars, and especially the network share, has been off in recent years.

No. 9—R. J. Reynolds: Ranked in the same spot as last year, this company increased its total spending by almost \$5 million during 1962. The increase was spread fairly evenly among all media, except for business publications, which once again received nothing. The company spent \$162,988 in outdoor last year, had spent nothing in that medium during the four preceding years. TV spending was at its highest point since 1957, up to 65.1% (\$27,522,719) of total budget (\$42,255,427).

No. 10—Bristol-Myers: This advertiser increased its total spending considerably last year, up to \$53,166,655 from 1961's \$35,607,589. Television received most of the new money, with the hefty increase of almost \$15 million divided fairly evenly between network and spot. TV's share of Bristol-Myers ad dollars was up to 74.3%, compared with 69.4% in 1961. The company was ranked number 13 last year, moved up three notches.

No. 11—General Mills: Down a notch from last year, General Mills decreased its overall spending by \$8 million. Network TV received \$5 million fewer dollars than in 1961 (\$12,197,994 vs. \$19,017,741) while spot received \$5 million more (\$9,670,400 vs. \$4,272,080). Though total TV expenditures decreased on a dollar basis (\$21,868,394 last year vs. \$23,289,821 in 1961), the medium's percentile share increased, was up to 73.4% compared with 61.7% a year earlier. Newspapers suffered the greatest cutback, down to \$3,777,751 from 1961's high of \$11,480,033.

No. 12—American Tobacco: This company increased spending in newspapers by more than \$3 million (\$6,613,396 compared with \$3,528,025 in 1961), raised its total expenditures by the same amount. TV received \$14,199,473, or 47.9% of American Tobacco's total budget, compared with \$13,639,986 and 52.5% in 1961.

No. 13—Distillers Corp.—Seagrams Ltd.: This advertiser's total spending increased slightly in the \$30 million-plus bracket it reached in 1961. TV spending increased, on both a dollar and share basis—\$4,635,816 and 15.1% in 1962 compared with \$2,767,730 and 9.1% in 1961. After a lapse of two years, the company once again invested in network television (\$3,245,836). The company's TV spending was primarily for products of its Pharmacrast division (Coltene, Fresh deodorant, Ting, Allerest). Most of this advertiser's dollars are spent in newspapers and general magazines.

No. 14—General Electric: Down two

notches from a rank of 12 last year, GE increased its total spending by more than \$4 million, added half a million to 1961's TV investment (\$8,110,219 vs. \$7,584,072). Despite TV's dollar gain, the medium's percentile share decreased, from 30.8% to 28.1%. As in previous years, GE spent most of its ad dollars in magazines (\$10,184,087), newspapers (\$5,773,441) and business publications (\$4,500,000). The company's expenditures in magazines rose more than \$3 million in 1961 and accounted for most of the dollar increase.

No. 15—P. Lorillard: Up from 18th place last year, this large tobacco advertiser raised total spending from \$25,309,214 in 1961 to \$31,186,063 in 1962. Newspapers registered the largest gain, up to \$5,217,723 compared with \$2,007,261 in 1961. Though the company increased TV investments by more than a million dollars (\$22,920,380 vs. \$21,609,920) the medium's percentile share dropped substantially, down to 73.5% from 85.4% the previous year.

No. 16—American Tel. & Tel.: This communications giant increased its total expenditures again in 1962, from \$27.2 million to \$30.5 million. Television moved up slightly in dollars, while slipping in share. Magazines continued to claim most of AT&T's ad dollars, up to \$14.8 million in a steadily ascending spiral over the years (\$7.5 million in 1957 and 1958, \$8.8 million in 1959, \$10.8 million in 1960, \$13 million in 1961). Last year AT&T's rank was No. 15.

No. 17—Philip Morris: Television rated higher than ever in this company's advertising activities during 1962, up to \$18,300,913 from \$16,148,631 the year before. The medium's share increased too—up to a new high of 74.9% of total budget. TV's share in previous years was 64% (1961), 59.6% (1960), 60.1% (1959), 47.2% (1958).

No. 18—National Dairy Products: This company reduced overall spending by over \$2 million. As a result, though TV dollar expenditures were up less than \$1 million (\$11,278,867 vs. \$10,312,916 in 1961), the medium's share increased from 40.5% to 48.7%. Most of the TV money was spent for Kraft, long-time network sponsor of the *Perry Como Show*. Decreases were suffered by both newspapers (down to \$5.7 million from 1961's \$7.8 million) and general magazines (\$5.7 million compared with \$7 million in 1961). National Dairy Products dropped two places in the listing, was 16th last year.

No. 19—Kellogg: Up from 23rd place last year, this advertiser increased TV spending by more than \$3 million (\$18,-

181,311 vs. \$15,000,228). The medium's share of Kellogg's dollars rose also, to 76% from 1961's 69.4%. Spending in newspapers and general magazines remained about the same (\$1.2 million and \$3.3 million, respectively, in 1962).

No. 20—Brown & Williamson: This tobacco advertiser reduced total spending by more than \$4 million in 1962, down to \$16,019,369 from 1961's \$20,638,141. Television continued to rate extremely high, however. Though the medium received fewer dollars (\$14.1 million vs. \$17.6 million) its share of B&W's total dollars rose to 88.3%. The company was ranked 17th in last year's listing.

No. 21—Campbell Soup: During 1962 television received more than half of Campbell's \$27.5 million ad expenditure, up to \$14,226,690 (51.7%) compared with \$10,700,933 (45.6%). Though spending in magazines decreased somewhat, that medium is still held in high regard by Campbell. During 1962 Campbell spent \$8.6 million in general magazines, \$3.8 million in newspapers. The company was ranked 24th last year, moved up three notches.

No. 22—Gillette: This company's TV spending is now at an all-time high. Last year Gillette spent \$20,253,599—or 93.1%—of its total budget (\$21,761,699) in television. Most of the dollars went to network (\$14.9 million, or 68.6%) and sports program sponsorship for which Gillette is well-known. During the past five years Gillette total spending has remained relatively constant, hovering just above and below the \$20 million mark. Last year Gillette was ranked 20th.

No. 23—Liggett & Myers Tobacco: Television claimed \$15.5 million and 69.4% of L&M dollars in 1962, compared with \$13.9 million and 64.8% the previous year. Bulk of the TV money was spent in network, as it had been in previous years. Spot television, however, registered a large gain in both dollars and share (\$5,044,200 and 22.5% in 1962 compared with \$2,845,350 and 13.3% in 1961). Liggett & Myers was ranked in 22nd place last year.

No. 24—Miles Laboratories: Down a notch from last year's ranking, Miles Labs decreased total spending in 1962 to \$20.2 million from 1961's \$22.6 million. The dollar cutback was felt mainly by television, down to \$9,797,666 from \$11,944,179 in 1961. Though TV's percentile share decreased somewhat (84.9% vs. 86.5%) it still claimed most of the company's ad dollars, as it has for the past six years.

No. 25—Sterling Drug: This advertiser was listed in 21st place last year, and

decreased its total expenditures from \$21,306,619 to \$18,701,366. The dollar loss was felt only by television, down to \$12.9 million and 68.9% compared with 1961's \$16 million and 75.5%. The company's spending in other measured media remained practically the same as the previous year.

No. 26—Standard Brands: In the same rank as last year, SB increased total spending from \$18,846,341 to \$21,761,150. The new money was spread fairly evenly among general magazines and spot and network television, with outdoor coming in for some new spending. TV claimed about half of the company's ad dollars (49.5%).

No. 27—Corn Products: Ranked three places higher than last year, this company continued to place most of its dollars in television. Last year TV received \$15.8 million, or 66.7%, of this advertiser's total expenditure of \$23.8 million. TV's share of the 1961 total of \$21 million was \$12.7 million, or 60.3%.

No. 28—Warner Lambert Pharmaceutical: The new compilation shows a considerable increase in total spending by this company—\$21.9 million in 1962 compared with \$15.2 million in 1961. TV's share rose, too, in both dollars and percentage—from \$11.7 million and 76.9% in 1961 to \$17.7 million and 80.6% in 1962. Warner Lambert decreased newspaper advertising last year, increased spending in general magazines from \$1.9 million to \$2.9 million. The company dropped one place in the Top 50 listing.

No. 29—E. I. duPont de Nemours & Co.: Television's share of the chemical giant's ad dollars decreased somewhat in 1962, down to \$6.7 million and 39.2% from \$7.4 million and 40.9% the previous year. Spending in newspapers and general magazines remained at the same level, with 1962 figures of \$2.7 million and \$4.6 million, respectively. DuPont continued to invest relatively heavily in business publications, though the \$2.7 million investment for 1962 represented a \$300,000 decrease compared with the previous year. The company was ranked in 28th place last year.

No. 30—Coca-Cola: Up three notches in the listing, Coke increased TV spending from \$12.7 million and 64.5% in 1961 to \$18.4 million and 69.3% in 1962. Bulk of the TV dollars continue to go to spot. General magazines gained too; the 1962 investment was \$5 million compared with \$3 million in 1961.

No. 31—National Biscuit: Ranked in the same spot as it was last year, Nabisco's total spending decreased from \$17.6 million to \$16.4 million. Network television, though still favored by the company, took all of the loss, down to \$10.1 million and 61.3% from 1961's \$11.4 million and 64.7%. Combined, network

and spot dollars accounted for 71.7% of Nabisco's total budget.

No. 32—National Distillers & Chemical: New to television in 1962 for its Cinzano vermouth (\$184,800 or 1.2% of total budget in spot television) this company places the great bulk of its ad budget in newspapers (\$6.5 million), general magazines (\$7.2 million) and outdoor (\$1.6 million). ND&C was ranked 29th last year, dropped three notches.

No. 33—Eastman Kodak: Up one in the listing, this large company decreased total spending slightly in 1962, down to \$15.8 million from 1961's \$16.1 million. TV received almost a third of Eastman Kodak's dollars—\$5.3 million and 33.8%. The company is a heavy investor in general magazines (\$6.7 million) and business publications (\$2 million).

No. 34—Quaker Oats: Total spending by this advertiser decreased from \$17.4 million in 1961 to \$15.9 million in 1962. TV suffered the greatest loss, down to \$5.9 million and 37.2% from \$7.8 million and 44.9%. General magazines gained, while newspapers showed a relatively small decrease. Quaker Oats was ranked 32nd last year, dropped two places.

No. 35—Pillsbury: Up one place in the listing, Pillsbury spent more than half of its ad dollars in television (\$8.8 million and 53.9% of \$16.4 million). The total expenditure for 1962 was a decrease over 1961's \$17.4 million.

No. 36—Goodyear Tire & Rubber: This advertiser spends the greatest portion of its dollars in general magazines, invests about one quarter (26.3%) in television. Total spending increased from \$14.6 million in 1961 to \$15.7 million in 1962. Goodyear was ranked 34th last year.

No. 37—American Motors: This company increased its total spending from \$13.3 million in 1961 to \$17.5 million in 1962, became even warmer to TV. Total TV investment in 1962 was \$3.7 million, or 21.4%, a healthy increase from 1961's 12.1% and back ahead of 1960's 20.7%. The major part of American Motors' ad dollars was spent in newspapers—\$10 million in 1962. The company was listed in 43rd place last year, moved up six notches.

No. 38—Schenley Industries: Down three places from last year, this advertiser increased total spending—all the way from \$11.7 million to \$11.8 million. Newspapers claimed the bulk of that total (\$7 million) while TV received only 3.2% (\$374,210).

No. 39—Armour: This advertiser spent \$8.7 million, or 51.9% of its total budget of \$16.8 million, in television during 1962. Most of the TV money (\$6.4 million or 38.4%) went to network television. Spending in newspapers and general magazines remained rela-

check our "ratings," too,
before buying or selling
a broadcast property

Join the hundreds of satisfied clients who have benefited from Blackburn's *Total View* of all media. Our analysis of the ever-changing market puts all of the facts—pro as well as con—in proper perspective.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

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

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

ATLANTA: Healey Building, JA 5-1576

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

"You can count
the great restaurants in America
on the fingers of one hand!"



Restaurant Voisin is one of them.
Open every day for luncheon, cocktails and dinner.
30 East 65th St. For reservations: Michel, LE 5-3800

THE TOP 50 *continued*

tively level (\$2.9 million and \$4.7 million, respectively), while outdoor was eliminated. Armour spent \$461,459 in that medium during 1961. The company was ranked 41st last year, moved up to 39th place in 1962.

No. 40—Anheuser-Busch: Spending by the beer advertiser—both in total and in media shares—remained unusually constant in 1961 and 1962. In 1962 the total remained at the \$13 million level; TV's share stayed at \$5.5 million, or 41.4% and newspapers, general magazines, business publications and outdoor received practically the same dollars they did in 1961. Anheuser-Busch is one of the largest outdoor advertisers, with an expenditure of \$4.6 million in that me-

dium during 1962. The company was ranked 42nd in last year's Top 50 compilation.

No. 41—Continental Baking: This advertiser decreased its total spending from \$11.7 million in 1961 to \$9.2 million in 1962. Bulk of the loss fell to TV, whose share diminished from \$9 million to \$6.7 million. However, on a percentage basis, television continued to claim most of Continental Baking's ad dollars (72.5%). The company was ranked 37th last year, dropped four places.

No. 42—Shell Oil: This advertiser moved heavily into newspapers in 1961, spending more than \$11 million in that medium while TV investments were cut to practically zero (\$770,737 or 5.4%). The tables turned in 1962. Television

received \$5.5 million or 50.7% of the \$10.8 million total in '62, while newspaper spending dropped to \$3.2 million. Spending decreased overall, down some \$3.4 million from 1961's total of \$14.2 million. Shell was ranked 40th in last year's Top 50 compilation.

No. 43—Westinghouse Electric: Down five places from last year, Westinghouse decreased its total spending from \$9.3 million to \$7.3 million. TV took most of the loss, down to \$1.4 million and 18.7% from \$3.7 million and 39.2%. In 1960 the company spent more than 55% of its budget in television. It cut back on spending sharply both during 1961 and 1962.

No. 44—S. C. Johnson & Sons: Up four places from last year's listing of 48, this long-time TV user now spends virtually



BY THEIR NUMBERS YE SHALL KNOW THEM

By GENE GODT

WHATEVER your channel number, if you're one of the 577 commercial television stations operating in the United States and possessions today, you share it with as many as 47 other stations operating somewhere else. Some are big, some are small, but they all shake down to a channel number—the largest common denominator in television.

Giant or pygmy, the single image each station puts on display most often is that channel number—from 120 to 160 times between the average sign-on and sign-off. Why? Part of it's the legal requirement. [FCC rules specify an aural and visual identification at beginning and end of the broadcast day, either an aural or visual ID on the hour.] But most of all, it's because that's how most of the viewers know you. Ask the fellow on the street if he watches your station, and identify it by call letters only. He'll probably reply: "What channel is that?"

Alas, there's little station loyalty in television. A radio station today comes up with a sound, and some people like it enough to select that station and go about their business all day without touching the tuning knob—just enjoying the sound of their favorite station. But television, no. Check those rating figures. Look at the big switches from channel to channel practically every half-hour. Folks think in terms of programs, and they think of programs in terms of the channel number.

The author, now advertising and sales promotion manager of KYW-TV Cleveland, has long been prominent in broadcast promotion circles; at one time he wrote a monthly column on that subject in TELEVISION MAGAZINE. He is an ex-president of the Broadcasters Promotion Association.

And so the channel number carries the burden. If you're lucky, and skillful, you can imbed your channel number in the subconscious to such an extent they'll equate the word "television" with your channel number, will check your channel almost automatically on those infrequent occasions when they just want to "see what's on TV."

What makes a channel number memorable and distinctive and individual and all the things station managers or owners insist their programming be? It isn't the numeral itself; that to a large extent is out of your control. It's the way you display that channel number. It's technique, style, taste—ubiquitousness, if there is such a word. Just as in cooking or dancing the twist: it really isn't what you have, it's what you do with it.

Audio, of course, is a part of the opportunity to "do something" with a channel number. In the case of channel 3 [the author's station] many stations emphasize the number with an audio phrase ("There's more to see on Channel 3" is by far the most popular). This is as it should be: the most effective communication on television has always been a meaningful combination of the seen and the heard, and to neglect one is to forfeit a part of the available influences. Nevertheless, the video part of the average television station's identity has apparently been most neglected. The design frequently is not consistent and not thoroughly implemented.

The channel number is the trademark, and every criterion of a good solid trademark applies. It must be instantly recognized even if the viewer gets to look at it only two seconds out of a shared ID spot. It must be flexible, with the figure and its surrounding design or background equally effective in print or on the TV screen with its various tones of gray. It must say the same thing in a whisper when it's greatly reduced that it says with a shout on an outdoor billboard, or full-screen on TV. It must lend itself to use with other elements in an ad or a printed piece. It must stand alone if necessary.

And you, to make it meaningful, must use it memorably, in a variety of ways. Take a tip from the great trademarks of television—the various network identifications. On neckties, wallpaper, record jackets, ash trays, sales brochures, calling cards, lapel buttons, news cars, remote trucks, printed adver-

all of its dollars in the medium. In 1962 S. C. Johnson spent \$10.8 million in TV, or 96.6% of a total expenditure of \$11.2 million. TV's percentage has risen steadily during the past six years: 1957 (62.7%), 1958 (81.3%), 1959 (88.3%), 1960 (91.8%), 1961 (94.1%).

No. 45—J. B. Williams: Spending by this advertiser increased from \$11.1 million in 1961 to almost \$13 million in 1962. Television received most of the new dollars, \$11.5 million and 88.6%, compared with \$9.9 million and 88.9% the previous year. The company was ranked 44th in the Top 50 compilation of last year.

No. 46—Texaco: Ranked the same as in last year's listing, Texaco decreased total spending from \$12.2 million to \$9.9 million. Television continued to

rate very high in the company's ad plans, and received \$8.4 million or 84.7% of Texaco's total budget.

No. 47—Jos. Schlitz Brewing: Ranked last in 1962's Top 50 listing, Schlitz increased TV spending considerably this past year. The medium's share of total expenditures came to \$9,373,526, or 64.1%. This compared with \$5,663,148 and 43.7% in 1961. Spot got most of the increase.

No. 48—Wm. Wrigley Jr. Co.: Brand new to the Top 50 list this year, Wrigley is among TV's most loyal fans. Of a total expenditure of \$16.2 million in 1962, the company spent \$15.3 million, or 94.3%, in television, mostly in spot. The total ad expenditure in 1962 represented a considerable increase over 1961's expenditure of \$11.9 million. In that

year, too, Wrigley spent most of its advertising dollars in television—\$11.1 million, or 93.7%.

No. 49—RCA: Down two places from last year's ranking, RCA increased total spending from \$8.7 million to \$10.8 million. TV's share increased in both dollars and percentage—to \$4.1 million and 37.9% from \$2.4 million and 27.3%. Most of the TV money was spent in network.

No. 50—Pepsi-Cola Co.: Another newcomer to join the Top 50, this advertiser increased its spending by a sizable amount during 1962—to \$14.1 million from 1961's \$10.4 million. TV's share rose proportionately, up to \$7.8 million and representing 55% of the total. The 1961 TV figure was \$5.6 million, or 53.5%. END



tisements, they all spell the same thing and with an absolute minimum of waste motion: **IDENTITY.**

The challenge is not an easy one to meet. Consider these propositions: Can I make the channel number an integral part of the overall identifying design, and thus turn a stark figure into a distinct entity meaning my station? Will it lend itself to presentation in color? And how about the possibility of some limited animation, to take advantage of TV's movement? Can it reproduce in print so clearly that the various screen sizes of print reproduction won't turn it into a blob of nothing? On the simpler reproduction devices—such as Ditto or Mimeograph or even smaller offset presses—will it come out crisp, clean and unmistakably my station? And can it be simple enough and effective enough that the device based on my channel number can be used consistently throughout all its exposures and thus multiply its single thrust again and again? And does this symbol give the impression of the smart, modern alertness good television connotes?

This last is in the somewhat nebulous area of "image," a subjective word the exact definition of which varies with the definer. In the case of channel number presentation, "image" revolves somewhere around the projection in graphic form of certain personality advantages the television station has acquired beyond its mere presentation of sound and pictures, whether due to the character of those appearing on its programs or the station management's reputation for skill. Thus television as an industry has an image, as do networks and as do individual stations—all gained by effectively doing something, and not by simple default.

The fact that a few television stations around the nation have solved the challenge to their channel number is proof there are many versions which answer most or all of the built-in problems. But the truly startling fact is that perhaps as many as nine out of 10 television stations do not recognize there is a challenge—stations which go blithely on day after day with five or six versions of their channel numbers put to various uses, achieving no consistency of effect, or which introduce a new channel number logo every six months, throwing away any familiarity they may have achieved in the minds of viewers.

There are, to provide a practical example, 44 television stations in the United States, Alaska, Hawaii and Puerto Rico assigned television channel number 3*. All have a vested interest in their channel number beyond the primary importance of its recognition and retention by their audiences, for its "low on the dial" position in the VHF spectrum possesses a built-in coverage advantage over higher-channel-number competitors most time-buyers recognize as a basic plus. These channel 3's were asked to send samples of the channel 3 identifications they use to reach several million people watching television every day. Eighteen replied promptly with samples of the figure 3 they currently use on the air and in various printed pieces. And while several of the respondents stipulated their samples were not all of the figure 3's they used, some 35 versions of 3's were counted.

Among the comments which accompanied the replies, the most popular was "If you are putting together a portfolio of channel 3 identifications, I certainly would like to see the results." The second most prevalent comment was "We have never done very much with our 3." One pointed out that "No art work is enclosed, because whatever 3 you might have seen, we have probably used it," going on to explain the single continuing channel identification of his particular station has "been as much with audio as with video." The influence of the block-letter channel numbers supplied by at least one network for channel identification in printed advertisements was strong. A great many of the stations indicated they were using strong dominant figures which had a tendency to retain cohesive identity even on sets in fringe areas or sets imperfectly adjusted.

There has come to be a dawning recognition in television of the fact that, as in advertising, the consistent image is the persistent image. The most-exposed facet of that image is obviously, for many, not at all consistent. It may well be time to take a fresh view of the way you use the channel number you share with nobody else in your market. Look at your channel identification. Everybody else does—repeatedly. END

*There are 39 stations on channel 2, 48 on channel 4, 47 on channel 5, 43 on channel 6, 42 on channel 7, 39 on channel 8, 36 on channel 9, 43 on channel 10, 37 on channel 11, 38 on channel 12 and 44 on channel 13. These channel designations, plus all the UHF channels, are listed in the *Broadcasting Yearbook*.

Outdoor uses a vernacular completely its own—it's not easy to comprehend the medium

Co. of Minneapolis. Starting in 1926, the brushless shaving cream manufacturer dotted the roadsides of more than 45 states with red-and-white Burma-Shave signs. Run out on several spaced signposts, the advertisements became more familiar landmarks than the Florida palm trees or the midwest plains. One of the still-remembered sample ads: "The Bearded Lady . . . Bought A Jar . . . And Now She Is . . . A Movie Star . . . Burma-Shave." At one period the shaving cream company was using some 250 such jingles around the country.

The Burma-Shave campaign still haunts the outdoor advertising industry. The signs on which the jingles appeared were never considered part of the medium. Non-standardized, it's claimed they were sometimes allowed to deteriorate. Yet even today, while mention of the magazine medium to consumers will trigger an identification with *Life*, *Look* and the *Saturday Evening Post*, the prestige publications, mention of outdoor advertising invariably comes back with a Burma-Shave association. The highly ethical, standardized medium, with its emphasis on posters and signs strictly maintained, became indiscriminately linked with every mongrel hamburger, motel and promotional sign and poster that clutters the roadside.

REASON FOR BEING

Thus the outdoor medium's regulatory and public relations battles were irrevocably set in motion. For unlike all other mass media, with the exception of direct mail, outdoor advertising commands no significant loyalty from its circulation. People don't pay or go out of their way to see it. There is no editorial or program content to grip their attention and win respect and support. If every outdoor sign in the country should be pulled down tomorrow, the action would undoubtedly be greeted with a loud hurrah of consumer approval and no more than a bare murmur of public disapproval. (A convincing case could be made to the effect that the public vitally relies on signs for direction, etc., and doesn't realize how dependent it is, but the evidence remains that any sense of loss would not come until months after outdoor advertising disappears.) It's the price a medium pays when sell rather than information and/or entertainment is its reason for being.

In 1925, the poster advertising and painted outdoor advertising factions of the medium, anxious to consolidate their forces and standardize their services further, merged respective trade organiza-

tions and formed the Outdoor Advertising Association of America Inc., one of the quartet of industry-wide organizations still active. The OAAA, controlled by the sellers of outdoor advertising, was charged with bringing greater uniformity and stability to the medium.

Less than six years after the OAAA came into being, another trade group, Outdoor Advertising Inc., was organized to publicize and sell the medium nationally. It, too, was and is seller controlled. As helpful as these organizations both proved, they were not equipped to cope with the industry's then-great media polemic: its highly tenuous circulation and coverage claims. According to billboard proponents of the time, no matter who you were or what you were doing, if you were out-of-doors, you were considered circulation for outdoor advertisements.

But advertisers demanded specifics. For until 1933, outdoor advertisers were never sure how many people were seeing their ads. At the instigation of the American Association of Advertising Agencies and the Association of National Advertisers, and with the cooperation of the OAAA, the question was tackled head-on. Research was started at Harvard's Bureau for Street Traffic Research and in June 1933, the Traffic Audit Bureau was established, as a non-profit association. Modeled after the Audit Bureau of Circulation (used by newspapers and magazines), TAB computed the circulation of billboards by counting everything and everybody that passed a specific outdoor advertisement. Although it includes media as well as advertisers and advertising agencies among its membership, the TAB always has been controlled by the buyers of outdoor space (operational machinery is in the hands of the buyer).

Before TAB began its audits, outdoor ads were charged standard per month rates, but subsequently rates were based on the bureau's calculations and varied according to circulation.

The most unusual outdoor advertising bureau of all—in fact unique among all media—is the National Outdoor Advertising Bureau Inc. It was formed in 1915 by several advertising agencies seeking to provide more effective service to clients using the outdoor medium. In essence NOAB is an advertising agency cooperative—agencies are stockholders in the corporation—whose primary task is service, rather than sales promotion.

And so fitted for the competitive fray with heavier trade organization armament than any other medium commands, outdoor advertising resolutely charged into contemporary times. It proved to

be the charge of a very light brigade, one that almost ended as disastrously as Tennyson's in the Crimea.

Up until the 1920s there were three main ways for advertisers to reach people—newspapers, magazines and outdoor signs and posters—all visual. During this time Detroit was grinding out automobiles and the country became a mobile market. More and more the things that Americans did took them out of the home. Outdoor advertising was in its element and it prospered.

NEW MEDIA ON THE SCENE

The coming of the electronic media—radio and television—in more recent years affected outdoor's progress not so much because it took such bigger bites of advertising budgets (billboards would not have obtained television's revenue millions under any circumstances), but rather by limiting its horizon and minimizing its importance. The indoor electronic media became a way of life and there was no way of effectively combating its obvious appeals to the eyes, ears, mind and heart. Television, and to a lesser degree radio, grew so big that by comparison outdoor advertising was doomed to almost diminutive status thereafter.

But the sign medium's growth was stymied even more by its own failure to recognize sociological, economical and media signs of the times. To this day it has not completely overcome its destructive, past shoddy image. Not only the general public, but agencies and advertisers as well have distorted views of the medium. Many media people don't understand what outdoor advertising does or hopes to do. They are unfamiliar with its language, methods, aims, advantages and achievements. If outdoor advertising's story has been properly told, it either hasn't had many listeners, or it just hasn't made much of an impression.

And in truth, outdoor's story is not the easiest media tale to comprehend. The medium uses a vernacular completely its own and its characteristics are considerably involved. Poster panel advertisers, for example, don't purchase spots or pages, space is bought in "showings." A showing consists of a number of posters believed necessary to make an effective impression in a market. A 100-showing is the standard unit of sales and it's geared to provide enough panels to assure daily optimum coverage for the advertising message in a market. This could mean as few as two panels—one unilluminated, one illuminated—in Gloucester, Mass., at a cost of \$100 a month (according to the ANA's 1959-



MMI

FOSTER AND KLEISER
OUTDOOR ADVERTISING
Los Angeles-Long Beach,
San Francisco-Oakland,
Seattle-Tacoma, San
Diego, Portland, Ore.,
Sacramento. National
and Regional Offices:
New York, Los Angeles,
Chicago, Detroit, San
Francisco, Seattle, San
Diego, Portland, Ore.

METROPOLITAN
BROADCASTING TELEVISION
WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.

KOVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

METROPOLITAN
BROADCASTING RADIO
WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

METRO TV SALES
METRO RADIO SALES
New York, Los Angeles,
Chicago, Philadelphia,
Detroit, San Francisco,
St. Louis
ICE CAPADES, INC.

The wonder of communication



Down through the ages, man has sought to communicate in a variety of ways, ranging from hieroglyphics on temple walls to beaming off satellites. In modern times, a direct way to communicate with large numbers of people takes the form of outdoor advertising. Metromedia, Inc. owns Foster and Kleiser Outdoor, the nation's largest outdoor

advertising enterprise. Operating in major West Coast cities, Foster and Kleiser offers superb outdoor facilities to reach the Pacific Coast's expanding markets... quickly, dramatically and efficiently. As a growing communications, broadcasting and entertainment complex, Metromedia also owns important television and radio

stations in major U. S. cities. Recently, we acquired Ice Capades, Inc., one of the country's most successful touring attractions. Through these various avenues of direct communication, Metromedia reaches millions of people day after day with the very finest information, entertainment and educational programs. **METROMEDIA**

Not many in media can tell the difference between poster panels and pasted handbills

1961 study of "Outdoor Advertising Circulation and Rate Relationships") to as many as 452 panels—224 unilluminated, 228 illuminated—in the Los Angeles-Long Beach metro market at a cost of \$28,976 a month. A 50-showing provides one-half as much coverage as a 100-showing.

Outdoor advertising companies are not known as stations or publications, they are called "plant" owners. "The plant," the ANA reminds in its "Essentials of Outdoor Advertising," "is not a factory. It is the structure which the outdoor advertising company maintains and leases to advertisers for their outdoor message."

The outdoor advertising industry is made up of some 330,000 poster and paint panels serviced by 700 independent outdoor companies having plants in 15,000 cities and towns comprising 11,000 markets across the country. The 24-sheet poster panel, or billboard, certainly is the most common form of outdoor use. They always measure 12 feet in height and 25 feet in length. Formerly made up of 24 separate sheets of paper, the 24-sheet posters now, thanks to the development of improved lithographic presses, are pieced together with 7 to 10 sheets of paper. In 1956 30-sheet paper posters, offering a copy area 25% greater than 24-sheet advertisements, came into wide use. Together the 24-sheet and 30-sheet posters are said to account for about 75% of national outdoor ad revenues. Much less frequently used are 6-sheet and 3-sheet poster panels. Posters are located on space that the outdoor company owns or leases and copy for them is nearly always changed on a monthly basis.

VARYING SIZES AND SHAPES

Painted displays vary in size and shape. Three structures—the deluxe urban bulletin, the highway bulletin and the streamliner bulletin—however, are standardized. Some painted displays are created at work benches and later put together at the exposure site, while others are painted directly on the panel boards. The number of copy changes for painted displays, which most often are sold for three-year periods, varies according to contract but usually works out to three repaintings a year. It's estimated that painted displays bring in from 15 to 20% of the volume of all standardized national outdoor advertising.

Basically, then, the outdoor advertisement is either of the poster-type pasted to a metal surface or the bulletin-type with the ad message painted directly on the display surface. Ads may be illuminated (mostly by fluorescent lighting)

or not. Illuminated panels are concentrated at points which are exposed to a heavy flow of after-dark traffic. The cardinal rules for outdoor messages: make them bright, bold, brief, breezy. They are designed to be understood by travellers easily to make a speedy impression.

These are the very general fundamentals of outdoor advertising. They are among the best kept secrets in ad media. Says the outdoor advertising specialist in a moderate-sized midwest agency: "We've got about 150 people working in my shop. Ask any of them about outdoor advertising. Outside of myself and maybe three others, 90% of them could not tell you the difference between a poster panel and a pasted handbill."

This lack of communication between outdoor advertising and the inter-media, as well as outside world, has cost the medium dearly. The desecration-of-American-roads charge has never ceased to hound the industry. In 1958 citizen outcries evolved into government regulation, as Congress, under the Eisenhower administration, passed legislation controlling outdoor advertising. In enacting Eisenhower's 41,000-mile federal highway program, a provision was included which provides a bonus to states that prohibit the building of any structures within 660 feet of new roads (the provision was later renewed under the Kennedy administration). Once again, and most sweepingly this time, the standardized outdoor medium had been painted with the same condemning brush as its less responsible compatriots.

Along with its seeming inability to get its particular story told, the outdoor medium, until recently, has been not alert enough or unable or unwilling to roll with the punches of history.

Commented *Fortune* magazine in 1950: "For all the millions spent on outdoor advertising . . . poster design is, if anything, less original today than it was 30 years ago."

This was the tone of general media opinion until the last few years. True, the lack of poster plant facilities during World War II and the difficulties of expanding in the post-war period sidetracked the medium's growth for a time, but these were not entirely adequate excuses for outdoor's long stagnation period. Throughout the years of advertising's greatest growth, outdoor advertising, despite a few marginal structural changes such as new Raymond Loewy-designed poster panels, remained the same basic medium it was in the 19th century.

"Outdoor plant owners were real estate and sign oriented, not media

oriented," says the vice president of an advertising agency with an important billboard-user client. "They grew fat and prosperous on their real estate holdings and dealings and they let the sell part of the business go to pot. The whole medium was rife with absentee ownership and it almost seemed as if no one was pulling the reins."

OUTDOOR BRINKSMANSHIP

Faced with disinterest if not outright opposition from outside its business universe and inertia from within, the outdoor medium has rallied from the brink of chaos to achieve patterns of improvement and success. Helped by a recent wholesale infusion of new blood—in individual plant ownerships and trade organizations—the industry has taken significant strides towards becoming a better looking and more efficient medium. Considerable efforts have been made to adjust and modernize. Out have gone old, worn-out, unsightly outdoor structures and in have come new or remodeled ones. During the first six months of last year, Outdoor Advertising Inc. claims 29,983 poster panels, or 10% of the medium's total, were replaced with new structures and an additional 32,639 panels were converted—13,380 to the streamlined Loewy trim and 19,259 with fluorescent illumination.

The great increase in illumination has spearheaded the medium's recent upgrading. Billboards have been getting brighter—more than twice as bright as they used to be, thanks to fluorescent lighting—thus enhancing their circulation and appeal. The West Coast outdoor company Foster & Kleiser has been a leader in developing new lighting techniques. For bulletin illumination F&K pioneered in the use of reflective floodlamps and bottom lighting, both methods reportedly providing extra clarity and brightness. For poster panel illumination the same company, working with Columbia Electric Manufacturing Co., designed a fluorescent fixture said to furnish totally uniform lighting patterns.

Foster & Kleiser also trail-blazed in other directions. After conducting studies in its Phoenix, Ariz., plant in 1960, the outdoor advertising company decided it was possible to pre-assemble one-piece poster panels in the shop, instead of on site. Now pre-fabricated, the panels are transported to field locations in a quick operation that saves money as well as time.

Still another F&K innovation: assembly line pre-pasting of 24- and 30-sheet posters in the plant. Packed in a polyethylene bag they arrive on location

ready for what is claimed to be "the cleanest and most durable posting yet developed."

But Foster & Kleiser hasn't been the only inventive company in the crowd. In 1961, the D'Arcy Advertising Co., St. Louis, one of the strongest and sharpest outdoor advertising agencies in the business, helped develop the printed bulletin, a technique for posting printed copy on billboards. Working for Anheuser-Busch on a campaign for Budweiser beer (number two outdoor advertiser last year), D'Arcy, after extensive experimentation, learned to use the brewer's same ad message, design and color interchangeably from magazines to outdoor posters without modification.

Actually the medium has become so change conscious that it has taken on aspects of an innovation race, with each plant owner trying to out-design (or out-gimmick, as detractors have it) the other. There's been a great urge and impulse to attempt new things. In the past three years animated versions of Danny Thomas, Betty Hutton and Ann Sothorn have winked (by a process known as Vari-View) from General Foods' outdoor boards, whiskey has poured from cutouts of liquor bottles and three-dimensional roasts have whetted the appetites of passing motorists. Mylar (a synthetic film used to accentuate displays), Quartzlite (a thin-beamed light thought to offer greater power and life than fluorescents), Day-Glo (luminescent panels) and Tri-Vision (a mechanical device that allows for a succession of illustrations) have become tested tools of the trade.

The sell in outdoor advertising has been remodeled, too. Overlays adapt posters to a foreign language or ethnic illustration, showings are staggered to build up to pyramids of great intensity, and advertisers are allowed to buy coverage of greater than 100-showings in order to saturate a market. Economical rotary plans enabling cut-out and free-standing letters to move periodically to cover a market are now also common availabilities. Outdoor advertising messages, always dependent on the market circulating towards them, have at last learned to circulate on their own.

But the really exciting thing that is happening to outdoor advertising, the trend that promises to push the medium to respectable heights, has been the continual exodus of the old-time real estate-attuned plant owners and executives and the influx of bright, aggressive interests and personnel with media backgrounds. Key event in this small-scale revolution (industry observers estimate that some 60% of outdoor advertising plants have been taken over by new management in the last three years) was Metromedia Inc.'s purchase in 1960 of the important San Francisco-based

billboard firm (it was then the second largest outdoor ad company in the country) of Foster & Kleiser from W. R. Grace & Co. for \$14 million.

Metromedia, which also owns the Metropolitan Broadcasting stations (seven TV and four radio stations, with two more AM stations awaiting FCC approval of purchase), has brought considerable media savvy to F&K and the outdoor advertising industry. As already shown the outdoor company has been a front-runner in the innovations race since coming under the Metromedia banner. (F&K says it's developed into the largest billboard operation in the country claiming to have just passed the previous leader General Outdoor Advertising, with Naegele Cos. third and John Donnelly & Sons, Boston fourth.) Last year Foster & Kleiser, under the leadership of its progressive president Ross Barrett, accounted for about 40% of Metromedia's \$53.1 million in gross revenues and approximately 20% of its net earnings of \$2.5 million, or some \$20 million in volume and a half million dollars in profits.

From March 5, 1962, through October 1, 1962, Foster & Kleiser, in the interests of operating efficiencies, embarked on a campaign of consolidation and centralization. During the seven-and-a-half month period, the outdoor company spun off 13 packages of advertising structures comprising 380 different markets, including Phoenix and Fresno. Metromedia realized some \$8 million for these dispositions, and since the structural value of the outdoor properties the corporation had bought in 1960 were valued at \$12 million (the other \$2 million was for trucks and such), it has consequently recovered about two-thirds of its original investment. Foster & Kleiser, which overall has a total count of about 22,000 outdoor structures located in some 30 markets, now is consolidated in and concentrating on eight major West Coast areas.

NEW BLOOD

New blood of a different type has taken over control of the former giant of outdoor advertising, General Outdoor Advertising Co., Chicago. A publicly owned firm, listed on the New York Stock Exchange (1962 revenues: \$41.4 million; net income: \$1.4 million), General Outdoor used to account for about 30% of the national volume of outdoor advertising in the country. By the end of 1960, it had 57 branches, serving an area of over 1,700 cities and towns, and owned 600 pieces of real estate.

In the spring of last year, Gamble-Skogmo Inc., a sprawling Minneapolis merchandising company (with more than 2,200 outlets serving communities of 5,000 to 20,000 population in 23 states and Canada; 1962 net sales: \$174.4 mil-

lion, net income \$11.3 million) gained control of the outdoor advertising concern. Almost immediately, as part of a diversification plan (it needed the money to buy a Canadian firm having 344 company and franchise stores), Gamble-Skogmo began selling off its newly-acquired outdoor plants.

By last April, Gamble-Skogmo had spun off 24 General Outdoor plants over widely scattered territory for a sales profit of more than \$15 million. Trade speculation has it that soon all of General Outdoor's branches will be sold. While surface evidence seems to condemn Gamble-Skogmo's action as cold-bloodedly destructive to the medium, on a long-range basis the spinning off of its and Foster & Kleiser's outdoor properties should, and already has to some extent, proved beneficial.

LOCAL OPERATION

Most of the plants spun off now are being operated locally. The properties obviously needed more vigorous, more direct handling. Local sales had to be encouraged and that was difficult to do from a central office located hundreds of miles from the scene. The new people getting into the business have been of an exceptional character. The first of General Outdoor's properties to go, for example, was its St. Louis plant, bought by Campbell-Mithun Inc., Minneapolis, one of the important advertising agencies in the country, for \$2.9 million.

Outdoor advertising people were greatly cheered when a businessman such as Ray Mithun (Campbell-Mithun's chairman of the board) joined their ranks. They also feel that Rollins Broadcasting's (seven AM and three TV stations, with one UHF application awaiting FCC action) involvement in the medium two summers ago—by the purchase of outdoor plants in 100 locations in Texas from Tribble Outdoor Advertising (a perfect example of the changing of the guard since Tribble had been in the same family hands for about half a century) for \$3.2 million—is another indication that people with sharp media knowledge are not counting the outdoor business out and eventually will infuse it with new and constructive concepts. Rollins since has established new plants in Wilmington, Del.

Some other representatives of the new wave sweeping the outdoor industry: E. A. Cashin, formerly executive vice president, Batten Barton, Durstine & Osborn, now chairman of the board, Naegele Advertising Companies, and Charles T. Skelton, previously associate media director, Young & Rubicam Inc., now heading the New York office of Western Outdoor Markets, a sales representative organization.

Even the medium's conservative trade organizations have been affected by this

The tide is against them but outdoor companies are not conceding to competing media

general management and manpower turnover. Last April, Outdoor Advertising Inc., the medium's national sales and promotional organization, brought in a new president with a substantial media background. He's Robert P. Mountain, formerly senior vice president and chairman of the plans review board, McCann-Erickson Inc., and for 23 previous years was associated with Young & Rubicam. At the latter agency, Mountain was for a time vice president and director of the radio and television department.

SOME NEW TRICKS

With a solid knowledge of what makes radio and television click, Mountain was called in to help teach the old dog that outdoor advertising had become some new tricks. Commented Mountain soon after his appointment: "In many respects the outdoor medium is one of the new frontiers of advertising today. Its great unused—and sometimes badly used—values demand a new creative approach in copy, merchandising and marketing strategy."

From the current lay of the land, Mountain has a lot of climbing to do before he surmounts his problems. His own organization, OAI, has just undergone intensive reorganization after members had complained persistently about the inadequate selling job it was doing. Outdoor Advertising Inc., however, doesn't take orders for individual members, it sells billboards as an effective sales medium to national advertisers—particularly to 200 of the biggest users or potential users—and promotes the industry's image at large (it also, when asked, will provide creative service, along with cost and space estimates).

To carry out these sometimes monumental tasks, the trade organization currently operates on an annual budget of about \$2 million (almost twice that of the Television Bureau of Advertising). This large sales and promotional expenditure (it's somewhat reduced this year from former years) indicates the kind of monetary ammunition needed to counter regulatory pressures and points out the perverse equation characteristic of advertising media: the less sales you've got, the more money you have to spend to get them.

The OAI sales force numbers between 25 and 30 men who work out of offices in Atlanta, St. Louis, Detroit, Chicago and New York. Five other offices were recently closed down as a result of a large-scale breakout of regional representatives established by and working for individual plant owners. In all, though,

OAI represents about 90% of the standardized outdoor advertising industry.

The National Outdoor Advertising Bureau also has had a change of leadership in the last year. He's Benedict J. Egan Jr., president and general manager of the unusual corporation. A home-trained executive—he joined NOAB some 24 years ago—Egan still qualifies for inclusion among the new generation of outdoor advertising leaders.

He controls an influential force. Although it's not a requisite for belonging, most of NOAB's more than 125 agency members are stockholders. Included are some 80% of all agencies billing more than \$25 million a year. The reason for such rare unanimity of action: most agencies are not equipped to or would rather not handle outdoor advertising campaigns direct. Said one agency media man last month: "Servicing an outdoor campaign is more trouble than it's worth. We can spend as much, if not more, time, money and effort with a million dollar TV series. So what's the percentage?"

NOAB makes the percentage more equitable. It motors the tons of paperwork through from contract signing for space to billing to the forwarding of reports and measurement checks. It makes information available to its member agencies on rates, available space and market statistics.

MEDIA SPECIALIST

NOAB thinks of itself as a media specialist working as an adjunct of the agency. For its troubles, the organization shares in its members' commission. Outdoor billing is commissionable at the rate of 16-2/3%, instead of the traditional agency commission of 15% (the additional money covers travel expenses, a big item in outdoor campaigns), and NOAB retains 3-2/3% to finance its operations.

The corporation's board of directors is composed of 47 agency brass, including the presidents of the top four agencies in total billings. Headquarters are in New York and regional offices are maintained in Chicago, Detroit, San Francisco and Los Angeles. Last year about 36%, or some \$67.3 million of outdoor billings, was served through the agency-owned and controlled organization.

Charles B. Burkhart, president of the Outdoor Advertising Assn. of America, Chicago, in office since the first of last year, is still another new trade helmsman. Like the NOAB's Benedict Egan, Burkhart is a familiar personage in the industry (he was formerly executive vice president of Naegle Advertising Cos.), graduated to more important leader-

ship. The OAAA's first full-time paid president (last March the association also installed a new chairman of the board, Walter A. Schmid), he's charged with upgrading outdoor advertising to a level where it's more generally accepted as a primary medium. The association Burkhart heads is the typical trade organization concerned mostly with standards and practice.

The new face in the president's office at the Traffic Audit Bureau Inc. (again a newly-created post) belongs to Harold H. Jaeger, wearing the mantle of command only since last September. He, too, is a recruit from another medium, formerly having been president of Newspaper Color Advertising Inc. Previous to that, among other stops along the employment trail, Jaeger was an executive at such agencies as J. Walter Thompson, Compton Advertising and Geyer, Morey, Madden & Ballard Inc.

Of all the medium's trade organizations, TAB, perhaps, was in need of the most extensive remedial action. Its numbers long had been suspect by some advertisers who believed that buying outdoor exposure was comparable to fishing in a rain barrel: your line is out but it's anybody's guess as to who sees it and as to what it reels in. Remarked a television industry spokesman, an avowed disbeliever in the virtues of outdoor advertising, the other week: "You want to know the main reason outdoor has trouble selling? Not many advertisers know or believe what they're getting. The medium's measurements and research are just plain terrible."

CHRONIC PROBLEM

The statement points up the outdoor medium's chronic problem of how to pinpoint a constantly moving audience and how to translate individual motorists in terms of households reached and with how much frequency. To the TAB, now newly reorganized, has fallen the brunt of solving this problem. The bureau's main tasks are to audit the circulation values of individual outdoor structures and to examine outdoor circulation and traffic characteristics in select markets. More importantly and specifically, TAB today wants to learn "who is in the car, not just how many cars are going by." To this end, TAB has been conducting pilot studies in the hope they will culminate in industry-wide adoption of new measuring procedures. In these studies, two-man teams are used to collect data. One member of the team records license plates and the other the total number of people in each passing vehicle. In the interest of economy, feasibility and accuracy, each field surveyor dictates infor-

mation into portable tape recorders. The ultimate goal of these innovations: achievement of acceptable measurements and comparability with other advertising media.

And no longer is TAB the only research card in the outdoor advertising deck. People in the trade now frequently cite studies made by the Daniel Starch and Staff business research organization, establishing that eight out of 10 persons read and remember outdoor posters. They are also particularly eager to mention a Wilbur Smith Associates study which found, after examining two million vehicles in 15 cities over a four-year period, that outdoor's reach averages 94% of the automobile-owning households with an average frequency of 21 times per month for a number 100 showing, at a cost-per-thousand of 60 cents.

Possibly the most significant research development of this renaissance period was the commissioning, in 1960, of the A. C. Nielsen Co. by Foster & Kleiser to determine the potential reach and frequency of poster showings in Los Angeles county, the nation's premier outdoor market. It marked the first time that a national marketing research organization of Nielsen's high and accepted caliber had been used to compile outdoor advertising information.

Where has this impressive show of rejuvenation taken the outdoor medium? On the right track, building up steam, but still not moving even close to modest revenue goals or potentials. OAAA president Charles Burkhart delineated the situation most bluntly in a speech made before association members in Chicago last year.

If present sales trends continue, the outspoken trade organization official cau-

tioned, "outdoor advertising will disappear by 1985."

Yet the medium has its share of prime supporters—Anheuser-Busch gives it 35% of its ad expenditures, while Richfield Oil directs a whopping 70.9% share its way—but they add up to an extremely limited group, who put considerably more money into competing media. The top 25 national advertisers in outdoor, for instance, last year accounted for \$51,442,737 (see chart, page 53)—a drop off of almost \$2 million from the previous year—some 38% more than was spent by the next top 75 national outdoor advertisers. Much more meaningful, however, is comparing outdoor's expenditure record with other media. The first three national advertisers in outdoor advertising—General Motors, Anheuser-Busch and Ford Motor—billed \$4.6 more in network and national spot television last year than the entire list of top 25 outdoor supporters spent on billboard advertising.

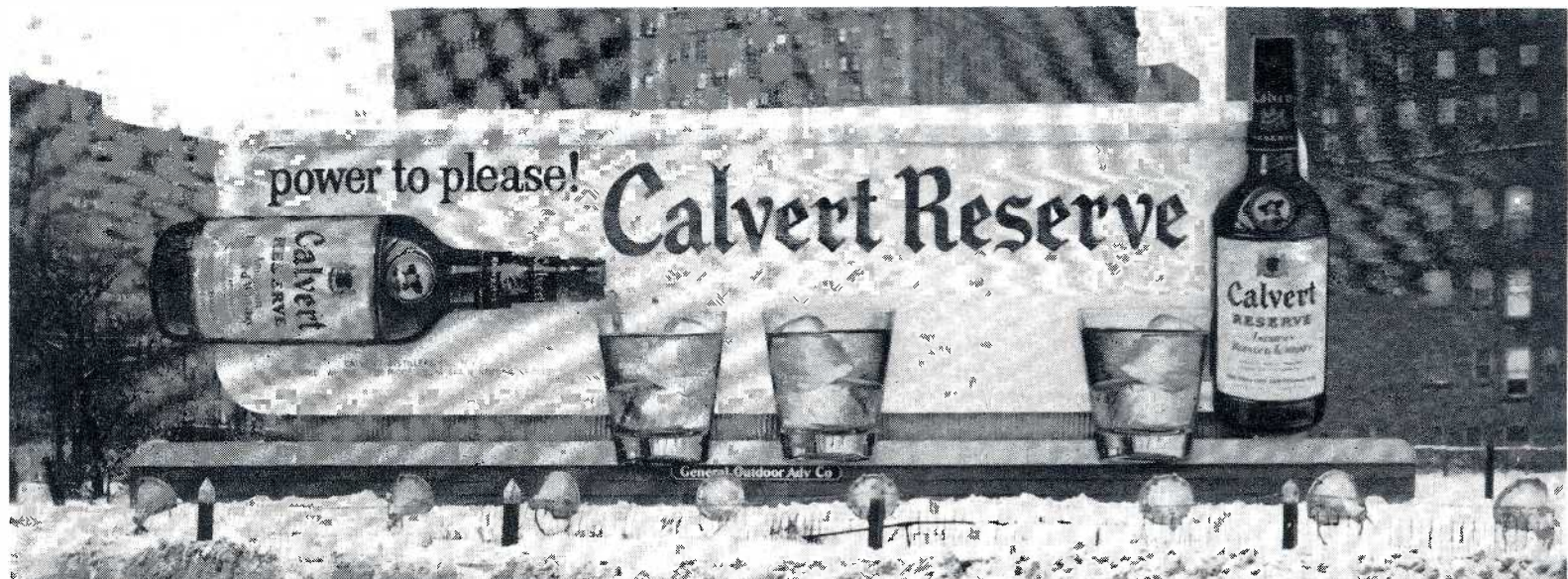
Carrying the analysis out further, the top 11 national billboard clients put a greater percentage of their ad budgets in television than they did in the outdoor medium. Out of the top 25 national outdoor advertisers, only seven—TV didn't get a penny from three—favored outdoor with a greater percentage of their ad expenditures than they did television. The situation among the top 50 national advertisers in six measured media (see story, page 56) is only slightly more encouraging to outdoor adherents. In 1962, 21 of the top 50 advertisers in the nation spent more money in outdoor than they did in 1961, 16 spent less than they did the year before and 13 didn't use the outdoor medium during either year. The heaviest users of outdoor: giant au-

tomobile manufacturers, gasoline and oil companies, brewers, alcoholic beverages, soft drinks, food products and, on a local basis, radio and television stations.

Still, though they are pushing against a seemingly negative tide, outdoor companies have not conceded a sale to competing media (intra-media competition is not a dramatic issue, with most outdoor markets, as is true with newspapers, having but a single major operator in business). Of late outdoor people have been able to attract such first-time national users as Polaroid Corp., U.S. Tire, Newport cigarettes and National Biscuit Co. to their fold. Again these are not advertisers who are likely to take sizable revenues away from other media, particularly television, in order to indulge in billboard exposure. For the most part they are advertisers who are adding a little something to their overall ad budgets in order to accommodate a desire for a more complete, and perhaps more effective, media mix.

And it's media mix that outdoor sells most persistently. Proponents of the medium are unanimous in denying that they harbor any animosity towards TV.

Explains a spokesman for General Outdoor Advertising Inc.: "We accept the principle that television dominates much of the family's time in the home because of the entertainment and education that it provides. It is not only the major channel of advertising communication with the family generally, but in some instances it perhaps is the family's only conscious contact with advertising *in the home*. If this is true, then we in outdoor advertising say that the advertiser who uses television consistently should select a complimentary medium which offers comparable impact and



Typical of outdoor's new advertising creativeness: the cut-out rotary bulletin. The painted display is the standard-size, but a third dimensional effect is achieved with the large irregular

cut-out showing the pouring Calvert whiskey bottle. Shifting the advertisement to strategic painted display locations gives the advertiser exposure in all important segments of the market.

OUTDOOR ADVERTISING *continued*

penetration of the market in the non-competitive area outside the home. That is outdoor advertising's function in the media mix."

Another example of this philosophy but with a cutting edge appeared in a recent issue of a trade magazine.

"TV and Outdoor—a smart combination!" a full-page color advertisement sponsored by Outdoor Advertising Inc. said. "Work them together in your media mix. TV for demonstration impact. Outdoor for persistence. Outdoor's persistence . . . its continuity of sell turns your TV idea into a 30-day commercial. Outdoor does this in full color and big size, close to the point of sale."

The ad also contained the main points of outdoor's general sales campaign. Mass coverage at low cost, with the Wilbur Smith research thrown in as evidence, is stressed over and over. Possibly it has become the medium's primary sales persuader.

Repetition is another outdoor sales argument that often comes to the fore. The theme for this tact: "The advertiser's message is delivered to a mass audience over and over again during a 30-day period." Outdoor's flexibility pitch takes an indirect slap at television. Advertisers are told that with billboards they can put their emphasis wherever they want without "spillover or waste."

Some other outdoor virtues claimed by

outdoor salesmen and frequently cited: rapid penetration into local markets for advertisers with limited budgets, like politicians running for office, who want to build up a sustained and intensive campaign over a short time; the advantages of color and product realism.

And how does television feel about outdoor advertising as a media rival? According to a spokesman for the Television Bureau of Advertising: "We make no direct presentations against the outdoor medium. They're too small. We wouldn't want to dignify them with our attention."

It seems to be the general consensus among broadcasters, at least those that know anything at all about the medium, that the outdoor industry is so swamped with problems that it has all that it can do to keep from sinking into a business morass of no return. And surely the medium is besieged with a legion of detractors and distractions.

Items: From 1959 through the spring of 1962, 18 states adopted the restrictive federal law for advertising near interstate roadways. From 1955 through 1962, states with all-inclusive regulatory laws increased from 19 to 26. From 1947 through 1962, cities with zoning ordinances increased from 87 to 875. (In Oregon, however, where the billboard control issue was put to public vote, it was defeated in 1960 by a nearly two-to-one margin.)

Item: Earlier this year the New York State Thruway Authority published a study, made by a consultant engineer firm, which reported that the relative number of "driver-inattention" accidents increased in billboard areas. (Outdoor defenders say the study "could not show a cause and effect relationship.")

Item: Last month, the New York State Thruway Authority tore down 53 large advertising displays it considered offensive along the state's 559-mile super-highway. (Most of the billboards were motel and restaurant signs, not considered part of the standardized outdoor medium.)

Item: The cons had it over the pros at the first poster seminar held in New York last November. Said French-born illustrator Tomi Ungerer: "Standards are low, very low . . ." ". . . there has been some improvement shown in outdoor standards . . . "but posters are still as bad as ever" . . . and . . . "The U.S. landscape has been nightmared and sabotaged by this type of advertising."

Free-lance photographer Art Kane asked his audience of outdoor advertising men to "stop appealing to vulgar instincts." He later added: ". . . If sell we must on the nation's highways, let's do it with taste."

To parry such sharp barbs, the outdoor medium offers its code of good practices and public service record. The mem-

bers of OAAA have pledged "strict adherence" to the medium's code of practices, nine regimens which mostly call for observance of zoning and other civic laws, respect for scenic beauty and dedication to the building of only attractive displays. Public service is a big point of pride with most outdoor advertising people. The bulk of their support goes for traffic safety programs, but it's claimed that since 1950, the industry has donated more than \$35 million worth of space to public service messages of all kinds.

What's ahead for outdoor advertising? Some exciting advances seem surely to be in store. The oldest advertising medium in creation finally is catching up with the scientific '60s. Already Foster & Kleiser is experimenting with an electronic approach to billboard reproduction. The development, which would introduce the concept of time segment sales into the medium, calls for the scanning of copy at a central point which would then be electronically reproduced at a remote point. Theoretically copy could be changed almost instantaneously and as frequently as desired.

Even a casual observer of the industry can't miss a sense of added vitality.

"At this moment, outdoor advertising needs a breath of fresh air," Robert Pliskin, vice president and executive art director, Benton & Bowles, said at last year's outdoor advertising seminar.

The fresh air seems to be here now and to be blowing across the entire medium with what seems to be more than mere breath velocity.

ERA OF PROFESSIONALISM

"We're entering an era of professionalism in the outdoor industry," said Walter Schmid upon taking over as chairman of the OAAA. "More and more outdoor companies are being managed by professional ad men and managers."

Decentralization is transforming the medium. The big companies have spun off their unprofitable operations, which now have a better chance of success under local management. The local sell is becoming an increasingly important factor. Several regional sales organizations have already been established to concentrate on selling the medium to local and regional advertisers.

Outdoor advertising is cashing in on some long overdue bets, but it isn't going to be a cakewalk. It still has an awesome selling job to do. But outdoor thinks it's now moving in the right direction. It's repositioned, has new capital and is being led by more vigorous knowledgeable marketing men. It might be several years yet before the medium starts counting the blessings of its new look, but the expectation of solid improvement is not unrealistic. If you put an industry in a stew and stir it up, something is bound to come of it. END

DINING
at New York's elegant
MALMAISON
is a delightful experience

**MALMAISON
RESTAURANT**

10 East 52nd St., New York
LUNCHEON... COCKTAILS... DINNER
At the piano: Jules Kuti, 5 to 11 P.M.
PLaza 1-0845 • Closed Sundays

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **55,820,000** U.S. TV households now number **50,894,000** U.S. TV penetration is **91%**

*How things stand
in television markets
and coverage
as of
July 1963*

THE three statements above comprise the first set of facts about U. S. television presented each month in "Telestatus." There are 311 other sets, all having to do with the 311 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

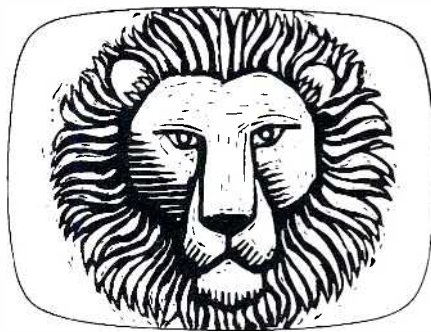
There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage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

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

| Market & Stations % Penetration | TV Households |
|---|------------------|
| A | |
| Aberdeen, S. D.—83 KXAB-TV (N,C,A) | 25,600 |
| Abilene, Tex.—86 KRBC-TV (N) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.) | ***81,800 |
| Ada, Okla.—82 KTEN (A,C,N) | 83,400 |
| Agaña, Guam KUAM-TV (C,N,A) | †† |
| Akron, Ohio—45 WAXR-TV† (A) | †72,000 |
| Albany, Ga.—80 WALB-TV (A,N) | 164,400 |
| Albany-Schenectady-Troy, N. Y.—93 WTEN (C) WAST (A) WRGB (N) (WTEN operates satellite WCDC Adams, Mass.) | **428,000 |
| Albuquerque, N. M.—84 KGGM-TV (C) KOAT-TV (A) KOB-TV (N) | 167,600 |
| Alexandria, La.—80 KALB-TV (A,C,N) | 107,500 |
| Alexandria, Minn.—81 KCMT (N,A) | 103,900 |
| Alpine, Tex. KVLF-TV (A) | ††† |
| Altoona, Pa.—89 WFBG-TV (A,C) | 309,400 |
| Amarillo, Tex.—88 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) | 124,000 |
| Ames, Iowa—91 WOI-TV (A) | 286,500 |
| Anchorage, Alaska—93 KENI-TV (A,N) KTVA (C) | 23,400 |
| Anderson, S. C. WAIM-TV (A,C) | †† |
| Ardmore, Okla.—81 KXII (N) | 78,100 |
| Asheville, N. C., Greenville-Spartanburg, S. C.—85 WISE-TV† (C,N) WLOS-TV (A) WFBC-TV (N) WSPA-TV (C) | 448,700 †† |
| Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N) | 597,600 |
| Augusta, Ga.—82 WJBF-TV (A,N) WRDW-TV (C) | 202,200 |

| Market & Stations % Penetration | TV Households |
|---|--------------------|
| Austin, Minn.—89 KMMT (A) | 182,600 |
| Austin, Tex.—84 KTBC-TV (A,C,N) | 146,200 |
| B | |
| Bakersfield, Calif.—93 KBAK-TV† (C) KERO-TV (N) KLYD-TV† (A) | 143,200 †68,900 |
| Baltimore, Md.—93 WJZ-TV (A) WBAL-TV (N) WMAR-TV (C) | 789,100 |
| Bangor, Me.—88 WABI-TV (A,C) WLBZ-TV (N,A) (Includes CATV Homes) | 102,400 |
| Baton Rouge, La.—85 WAFB-TV (C,A) WBRZ (N,A) | 292,600 |
| Bay City-Saginaw-Flint, Mich.—93 WNEM-TV (N) WKNX-TV† (C) WJRT (A) | 398,300 †61,700 |
| Beaumont-Port Arthur, Tex.—88 KFDM-TV (C) KPAC-TV (N) KBMT-TV (A) | 168,200 |
| Bellingham, Wash.—89 KVOS-TV (C) | *49,300 |
| Big Spring, Tex.—87 KWAB-TV (A,C) | 20,800 |
| Billings, Mont.—83 KOOK-TV (A,C) KULR-TV (N) | 60,500 |
| Biloxi, Miss. WLOX-TV (A) | ††† |
| Binghamton, N. Y.—90 WNB-TV (C) WINR-TV† (N) WBJA-TV† (A) | 236,600 †49,600 |
| Birmingham, Ala.—79 WAPI-TV (N) WBRC-TV (A,C) | 443,800 |
| Bismarck, N. D.—83 KXMB-TV (A,C) KFYR-TV (N,A) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.) | ***46,900 |
| Bloomington, Ind.—90 WTTV (See also Indianapolis, Ind.) | 673,200 |
| Bluefield, W. Va.—82 WHIS-TV (N,A) | 139,100 |
| Boise, Idaho—88 KBOI-TV (C) KTVB (A,N) | 82,200 |
| Boston, Mass.—94 WBZ-TV (N) WNAC-TV (A,C) WHDH-TV (C,N) | 1,819,600 |

See footnotes on page 111.



View from the Lion's Den

The New Wave in Kids

■ At times it seems we're being inundated by kids. Moppets or monsters, there are more of them today than ever before. Good for a laugh, a Good Humor, a good night kiss and at times good for nothing. The wiles, the gall and guile of kids communicate, however. Probably a very basic reason why the medium of TV and kids has clicked so big. The new TV season is going to have two new waves of kids breaking on the home screen. Not just new faces, but new TV experiences that will really communicate with kids—and with adults.

■ Strangely, the waves are 100 years apart from each other. Kids of another era are Jaimie McPheeters and the four Kissel boys; Lamentations, Micah, Deuteronomy and Leviticus. Already you suspect something out of the ordinary! It's true. And it's grand. *THE TRAVELS OF JAIMIE MCPHEETERS* goes back to the gold rush days, to spirit and humor and adventure of Huck and Tom, Twain and Harte. Jaimie's a true gem to TV—transplanted right out of Robert Lewis Taylor's Pulitzer Prize novel. Everyone's going to wish he could have been Jaimie on his big adventure West.

■ This is a *really* big show. Big cast. Big entertainment. Big premiere is Sunday, September 15 at 7:30 NYT on ABC-TV.

■ An interesting aside about the scope of this series is that the Kissel kids are played by the *Osmond Brothers*, the quartet that made a hit on the Andy Williams Show (and have recorded an album of those songs on the MGM label). They also do Jaimie's theme, which should roll over the air waves to a hit this fall.


■ And then there's the other new show about kids—the contemporary story of high school students and their teachers. It has the real beat of our times. (But not beat kids.) You'll see them in their natural habitat through the experiences of their young English teacher. That young teacher is *MR. NOVAK*, which is also the name of the series. It comes on strong 7:30 NYT Tuesdays, NBC-TV, September 24. Altogether, it's a bright crop of kids in TV's future, the stations and the viewers.

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Bristol, Va.-Johnson City-Kingsport, Tenn.—78 WCYB-TV (A,N) WJHL-TV (A,C) | 190,800 |
| Bryan, Tex.—80 KBTX-TV (A,C) | 45,300 |
| Buffalo, N. Y.—94 WBEN-TV (C) WGR-TV (N) WKBW-TV (A) | *585,300 |
| Burlington, Vt.—88 WCAX-TV (C) | *162,700 |
| Butte, Mont.—82 KXLF-TV (A,C,N) | 55,700 |
| C | |
| Cadillac, Mich.—88 WWTV (A,C) (Operates satellite WWUP-TV Sault Ste. Marie, Mich.) | ***116,000 |
| Caguas, P. R. WKBM-TV | †† |
| Bowling Green, Ky. WLTV | ††† |
| Cape Girardeau, Mo.—80 KFVS-TV (C) | 239,200 |
| Carlsbad, N. M.—87 KAVE-TV (A,C) | 13,000 |
| Carthage-Watertown, N. Y.—91 WCNY-TV (A,C) (Includes CATV Homes) | *92,200 |
| Casper, Wyo.—83 KTWO-TV (A,N,C) | 44,100 |
| Cedar Rapids-Waterloo, Iowa—91 KCRG-TV (A) WMT-TV (C) KWWL-TV (N) | 307,500 |
| Champaign, Ill.—89 WCIA (C) WCHU† (N)† (†See Springfield listing) | 328,700 |
| Charleston, S. C.—82 WCSC-TV (C) WUSN-TV (A) WCIV-TV (N) | 144,100 |
| Charleston-Huntington, W. Va.—83 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N) | 428,800 |
| Charlotte, N. C.—86 WBTV (C,A) WSOC-TV (N,A) | 613,800 |
| Chattanooga, Tenn.—83 WDEF-TV (A,C) WRCB-TV (N) WTVC (A) | 210,600 |
| Cheboygan, Mich.—85 WTOM-TV (N,A) (See also Traverse City) | 36,600 |
| Cheyenne, Wyo.—85 KFBC-TV (A,C,N) (Operates satellite KSTF Scottsbluff, Neb.) | **90,600 |
| Chicago, Ill.—95 WBMM-TV (C) WBKB (A) WGN-TV WNBQ (N) | 2,318,500 |
| Chico, Calif.—87 KHSL-TV (A,C) | 130,400 |
| Cincinnati, Ohio—91 WCPO-TV (C) WKRC-TV (A) WLWT (N) | *758,700 |
| Clarksburg, W. Va.—85 WBOY-TV (A,C,N) | 95,000 |
| Cleveland, Ohio—94 WEWS (A) KYW-TV (N) WJW-TV (C) | 1,311,200 |
| Clovis, N. M.—83 KICA-TV (A,C) | 19,900 |

| Market & Stations % Penetration | TV Households |
|--|---------------------|
| Colorado Springs-Pueblo, Colo.—87 KKTU (C) KRDO-TV (A) KOAA-TV (N) | 99,800 |
| Columbia-Jefferson City, Mo.—84 KOMU-TV (A,N) KRCG-TV (A,C) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.) | **130,400 |
| Columbia, S. C.—82 WIS-TV (N) WNOK-TV† (C) WCCA-TV† (A) | 228,900 *†39,300 |
| Columbus, Ga.—80 WTVM (A,N) WRBL-TV (C) | *187,800 |
| Columbus, Miss.—79 WCBI-TV (C,N,A) | 76,300 |
| Columbus, Ohio—92 WBNS-TV (C) WLWC (N) WTVN-TV (A) | 488,400 |
| Coos Bay, Ore.—79 KCBY-TV (N) | 13,700 |
| Corpus Christi, Tex.—87 KRIS-TV (N) KZTV (C,A) | 112,400 |
| D | |
| Dallas-Ft. Worth, Tex.—90 KRDL-TV (C) WFAA-TV (A) WBAP-TV (N) KTVT | 774,600 |
| Davenport, Iowa, Rock Island, Ill.—92 WOC-TV (N) WHBF-TV (A,C) | 333,500 |
| Dayton, Ohio—93 WHIO-TV (C) WLWD (A,N) | 508,100 |
| Daytona Beach-Orlando, Fla.—92 WESH-TV (N) WDBO-TV (C) WFTV (A) | 339,400 |
| Decatur, Ala.—49 WMSL-TV† (C,N) | †41,800 |
| Decatur, Ill.—83 WTVP† (A) | †126,600 |
| Denver, Colo.—91 KBTU (A) KLZ-TV (C) KOA-TV (N) KCTO | 380,300 |
| Des Moines, Iowa—91 KRNT-TV (C) WHO-TV (N) | 268,000 |
| Detroit, Mich.—96 WJBK-TV (C) WWJ-TV (N) WXYZ (A) WJMY-TV† | *1,614,700 ††† |
| Dickinson, N. D.—81 KDIX-TV (C) | 18,500 |
| Dothan, Ala.—78 WTVY (A,C) | 114,900 |
| Duluth, Minn.-Superior, Wis.—88 KDAL-TV (C) WDSM-TV (A,N) | 161,800 |
| Durham-Raleigh, N. C.—85 WTVB (C,N) WRAL-TV (A,N) | 355,700 |
| E | |
| Eau Claire, Wis.—86 WEAU-TV (A,C,N) | 88,800 |
| El Dorado, Ark.-Monroe, La.—80 KTVE (A,N) KNOE-TV (A,C) | 169,400 |
| Elk City, Okla. KSWB-TV | ††† |
| Elkhart-South Bend, Ind.—66 WSJV-TV† (A) WSBT-TV† (C) WNDU-TV† (N) | *†144,200 |
| El Paso, Tex.—88 KELP-TV (A) KRDD-TV (C) KTSM-TV (N) | *110,900 |

| Market & Stations % Penetration | TV Households |
|--|---------------------|
| Enid, Okla. (See Oklahoma City) | |
| Ensign, Kan.—83 KTVC (C) | 37,500 |
| Erie, Pa.—91 WICU-TV (A) WSFE-TV† (C,N) (Includes CATV Homes) | 173,300 †61,400 |
| Eugene, Ore.—88 KVAL-TV (N) KEZI-TV (A) | 93,500 |
| Eureka, Calif.—86 KIEM-TV (A,C) KVIQ-TV (A,N) | 55,800 |
| Evansville, Ind.-Henderson, Ky.—83 WFIE-TV† (N) WTVW (A) WEHT-TV† (C) | 217,700 †116,000 |
| F | |
| Fairbanks, Alaska—85 KFAR-TV (A,N) KTVF (C) | 10,900 |
| Fargo, N. D.—84 WDAY-TV (N) KEND-TV (A) (See also Valley City, N. D.) | 151,800 |
| Flint-Bay City-Saginaw, Mich.—93 WJRT (A) WNEM (N) WKNX-TV† (C) | 398,300 †61,700 |
| Florence, Ala.—70 WOWL-TV† (C,N,A) | †21,800 |
| Florence, S. C.—80 WBTW (A,C,N) | 157,300 |
| Ft. Dodge, Iowa—64 KQTV† (N) | †29,500 |
| Ft. Myers, Fla.—91 WINK-TV (A,C) | 35,600 |

**THE
NEW STANDARD
OF THE
MID-SOUTH**



MONROE EL DORADO

The source of finest entertainment, news and public service in the ARK-LA-MISS Area.

The station which moves merchandise for its advertisers.

Call Venard, Torbet, and McConnell for availabilities.

*John B. Soell, Vice President
and General Manager*


| Market & Stations % Penetration | TV Households |
|---|------------------|
| Ft. Smith, Ark.—76 KFSA-TV (C,N,A) | 68,400 |
| Ft. Wayne, Ind.—80 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A) | †168,600 |
| Ft. Worth-Dallas, Tex.—90 WBAP-TV (N) KRLD-TV (C) WFAA-TV (A) KTVT | 774,600 |
| Fresno, Calif.—73 KFRE-TV† (C) KJEO-TV† (A) KMJ-TV† (N) KAIL-TV† KICU-TV† (Visalia) | †196,100 |
| G | |
| Glendive, Mont.—83 KXGN-TV (C,A) | 3,900 |
| Grand Forks, N. D.—88 KNOX-TV (A,N) | 38,300 |
| Grand Junction, Colo.—82 KREX-TV (A,C,N) (Operates satellite KREY-TV Montrose, Colo.) | **28,500 |
| Grand Rapids-Kalamazoo, Mich.—92 WOOD-TV (N) WKZO-TV (C) WZZM-TV (A) | †560,300 |
| Great Falls, Mont.—85 KFBB-TV (A,C) KRTV (N) (Includes CATV Homes) | 57,700 |
| Green Bay, Wis.—90 WBAY-TV (C) WFRV (N) WLUK-TV (A) | 313,000 |
| Greensboro-Winston-Salem, N. C.—87 WFMY-TV (A,C) WSJS-TV (N) | 396,900 |
| Greenville-Spartanburg, S. C., Asheville, N. C.—85 WFBC-TV (N) WSPA-TV (C) WLOS-TV (A) WISE-TV† (C,N) | 448,700 †† |
| Greenville-Washington, N. C.—84 WNCT (A,C) WITN (N) | †219,400 |
| Greenwood, Miss.—78 WABG-TV (C) | 77,500 |
| H | |
| Hannibal, Mo.-Quincy, Ill.—87 KHQA (C,A) WGEM-TV (A,C) | 160,500 |
| Harlingen-Weslaco, Tex.—81 KGBT-TV (A,C) KRGV-TV (A,N) | *70,900 |
| Harrisburg, Ill.—81 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.) | ***192,900 |
| Harrisburg, Pa.—83 WHP-TV† (C) WTPA† (A) | †130,300 |
| Harrisonburg, Va.—78 WSVA-TV (A,C,N) | 69,300 |
| Hartford-New Haven-New Britain, Conn.—95 WTIC-TV (C) WNHC-TV (A) WHNB-TV† (N) WHCT† | 732,500 †337,500 |
| Hastings, Neb.—86 KHAS-TV (N) | 103,500 |
| Hattiesburg, Miss.—87 WDAM-TV (A,N) | †56,800 |
| Hays, Kan.—80 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.) | **60,600 |
| Helena, Mont.—85 KBLL-TV (C,N) | 7,800 |
| Henderson, Ky.-Evansville, Ind.—83 WEHT-TV† (C) WFIE-TV† (N) WTVW (A) | 217,700 †116,000 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Henderson-Las Vegas, Nev.—92 KORK-TV (N) KLAS-TV (C) KSHO-TV (A) | 54,800 |
| Holyoke-Springfield, Mass.—91 WWLP† (N) WHYN-TV† (A,C) (WWLP operates satellite WRLP†, Greenfield, Mass.) | **†182,100 |
| Honolulu, Hawaii—88 KGMB-TV (C) KONA-TV (N) KHVH-TV (A) KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALA Wailuku to KONA-TV) | **144,100 |
| Hot Springs, Ark.—82 KFOY-TV (N) | 13,800 |
| Houston, Tex.—89 KPRC-TV (N) KTRK-TV (A) KHOU-TV (C) | 521,900 |
| Huntington-Charleston, W. Va.—83 WHTN-TV (A) WSAZ-TV (N) WCHS-TV (C) | 428,800 |
| Huntsville, Ala.—43 WAFG-TV† (A) | †19,100 |
| Hutchinson-Wichita, Kan.—87 KTVH (C) KAKE-TV (A) KARD-TV (N) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites of KARD-TV) | †353,600 |
| I | |
| Idaho Falls, Idaho—88 KID-TV (A,C) KIFI-TV (N) | 65,500 |
| Indianapolis, Ind.—91 WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.) | 695,700 |
| J | |
| Jackson, Miss.—84 WJTV (C) WLBT (A,N) | †275,100 |
| Jackson, Tenn.—76 WDXI-TV (A,C) | 64,200 |
| Jacksonville, Fla.—87 WJXT (C,A) WFGA-TV (N,A) | 271,500 |
| Jefferson City-Columbia, Mo.—84 KRCC-TV (A,C) KOMU-TV (A,N) (KRCC-TV operates satellite KMOS-TV Sedalia, Mo.) | **130,400 |
| Johnson City-Kingsport, Tenn.-Bristol, Va.—78 WJHL-TV (A,C) WCYB-TV (A,N) | 190,800 |
| Johnstown, Pa.—91 WARD-TV† (A,C) WJAC-TV (N,A) | 580,200 †† |
| Joplin, Mo.-Pittsburg, Kan.—82 KODE-TV (A,C) KOAM-TV (A,N) | 144,600 |
| Juneau, Alaska—69 KINY-TV (C) | 2,400 |
| K | |
| Kalamazoo-Grand Rapids, Mich.—92 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A) | †560,300 |
| Kansas City, Mo.—90 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N) | 615,700 |
| Kearney, Neb.—86 KHOL-TV (A) (Operates satellite KHPL-TV Hayes Center, Neb.) | **101,200 |
| Klamath Falls, Ore.—88 KOTI-TV (A,C,N) | 27,000 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Knoxville, Tenn.—77 WATE-TV (N) WBIR-TV (C) WTVK† (A) | 248,100 †44,100 |
| L | |
| La Crosse, Wis.—87 WKBT (A,C,N) | 110,600 |
| Lafayette, La.—83 KLFY-TV (C) KATC (A) (Includes CATV Homes) | †120,800 |
| Lake Charles, La.—83 KPLC-TV (N) | 105,100 |
| Lancaster-Lebanon, Pa.—89 WGAL-TV (N) WLYH-TV† (C) | 573,400 †117,900 |
| Lansing, Mich.—93 WJIM-TV (C,A) WILX-TV (N) (Onondaga) | 371,100 |
| Laredo, Tex.—80 KGNS-TV (A,C,N) | 14,500 |
| La Salle, Ill. (See Peoria, Ill.) | |
| Las Vegas-Henderson, Nev.—92 KLAS-TV (C) KSHO-TV (A) KORK-TV (N) | 54,800 |
| Lawton, Okla. (See Wichita Falls, Tex.) | |
| Lebanon, Pa. (See Lancaster, Pa.) | |
| Lexington, Ky.—56 WLEX-TV† (N) WKYT† (A,C) | †72,400 |
| Lima, Ohio—68 WIMA-TV† (A,C,N) | †45,800 |
| Lincoln, Neb.—87 KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.) | **208,500 |
| Little Rock, Ark.—80 KARK-TV (N) KTHV (C) KATV (A) | 239,000 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Los Angeles, Calif.—97 KABC-TV (A) KCOP KHJ-TV KTLA ††† KNXT (C) KNBC (N) KTTV KMEX-TV† KIIH-TV† | 3,112,000 |
| Louisville, Ky.—84 WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A) | 423,300 ††† |
| Lubbock, Tex.—88 KCBD-TV (N) KLBK-TV (C,A) | 123,900 |
| Lufkin, Tex.—80 KTRE-TV (N,C,A) | 58,800 |
| Lynchburg, Va.—85 WLVA-TV (A) | 175,400 |
| M | |
| Macon, Ga.—83 WMAZ-TV (A,C,N) | 120,000 |
| Madison, Wis.—88 WMTV† (N) WISC-TV (C) WKOW-TV† (A) | 250,800 †109,900 |
| Manchester, N. H.—90 WMUR-TV (A) | 152,700 |
| Mankato, Minn.—85 KEYC-TV (C) | 110,500 |
| Marinette, Wis. (See Green Bay) | |

- Major facility change in market subsequent to latest county survey measurement date.
- Market's coverage area being re-evaluated.
- † U.H.F.
- †† Incomplete data.
- ††† New station; coverage study not completed.
- * U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- **† Does not include circulation of satellite.



WAVE RADIO AND TV

ARE

IN VARIABLY

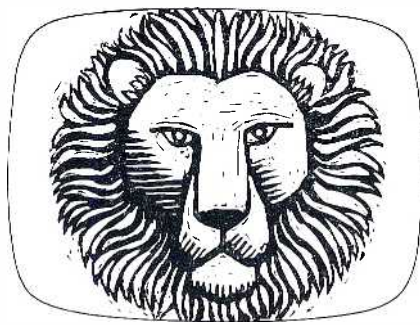
EFFECTIVE

LOUISVILLE

BOTH NBC

BOTH REPRESENTED BY THE KATZ AGENCY

(Antique type from the Robinson-Pforzheimer Collection.)



View from the Lion's Den

International Velvet

■ Selling made-in-America television programs around the world is becoming a very busy business. The rough edges in communication have been smoothed. Even the TV trade papers are rushing out special international issues (four here and two overseas have knocked on our door in the past month). This is an enlightening experience as well as lucrative business. It's not the same as selling in South Dakota.

■ MGM-TV programs are now sold in 32 countries. Our man in Manila, or Paris, or Mexico City, or Tokyo has been busy on the spot—to say nothing of our sales manager in New York, Dick Harper. (We wonder if the phone company shouldn't look into the market for an international Yellow Pages.) But how do you sell your programs world-wide? MGM-TV with its own foreign sales force plus the International Division add up to 158 world-wide offices. That's a good spread in the market place. Also, that Metro-Goldwyn-Mayer movie image makes excellent background music for the television era. Add a wide variety of programming (not counting movies) that's available and it's a world of TV entertainment from which the overseas buyer has to choose. All from a single source.

■ Some interesting choices have been made. Somehow, you can picture *National Velvet* jumping across a New Zealand television screen. And there's a sort of ultimate logic in finding *Northwest Passage* playing in the Far East. But how does an unveiled daughter in *Father of the Bride* come through in Bagdad? Do the Italians like *Sam Benedict* because he works in San Francisco, the home of Joe DiMaggio? There's the interesting case of the *Eleventh Hour* in Nigeria. Should the *Thin Man* series with Peter Lawford be counted as unofficial Peace Corps efforts in Argentina, Peru and Uruguay? A good sales point was made in selling landlocked Hungary *The Islanders*.

■ Interesting this international TV business. *Our Gang* in Rhodesia. *Cero Uno* in Venezuela (that's the Spanish title for a new series not yet released in the U.S.A.). *Cartoons* in Arabic, German, Japanese and Finnish. Which is a good place to end up.

| Market & Stations % Penetration | TV Households |
|--|---------------------|
| Marion, Ind. WTAF-TV† | ††† |
| Marquette, Mich.—88 WLUC-TV (C,N,A) | 60,300 |
| Mason City, Iowa—89 KGLO-TV (C) | 167,400 |
| Mayaguez, P. R. WORA-TV | †† |
| Medford, Ore.—89 KBES-TV (A,C) KMED-TV (N) | 43,900 |
| Memphis, Tenn.—81 WHBQ-TV (A) WMCT (N) WREC-TV (C) | 499,200 |
| Meridian, Miss.—82 WTOK-TV (A,C,N) | 131,200 |
| Mesa-Phoenix, Ariz.—89 KTAR-TV (N) KTVK (A) KPHO-TV KOOL-TV (C) | 257,900 |
| Miami, Fla.—95 WCKT (N) WLBW-TV (A) WTVJ (C) | 676,800 |
| Midland-Odessa, Tex.—91 KMID-TV (A,N) KOSA-TV (C) | 109,200 |
| Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV† | 652,000 †172,800 |
| Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV | 758,000 |
| Minot, N. D.—82 KXMC-TV (A,C) KMOT-TV (A,N) | *38,600 |
| Missoula, Mont.—84 KMSS-TV (A,C) | 58,100 |
| Mitchell, S. D.—84 KORN-TV (A,N) | 31,500 |
| Mobile, Ala.—84 WALA-TV (N) WKRG-TV (C) WEAR-TV (A) (Pensacola) | 283,900 |
| Monahans, Tex.—88 KVKM-TV (A) | ■33,400 |
| Monroe, La.—El Dorado, Ark.—80 KNOE-TV (A,C) KTVE (A,N) | 169,400 |
| Monterey-Salinas, Calif. (See Salinas) | |
| Montgomery, Ala.—75 WCOV-TV† (C) WSFA-TV (N,A) | 166,300 †46,700 |
| Muncie, Ind.—59 WLBC-TV† (A,C,N) | †23,100 |
| N | |
| Nashville, Tenn.—80 WLAC-TV (C) WSIX-TV (A) WSM-TV (N) | 447,300 |
| New Haven-New Britain-Hartford, Conn.—95 WNHC-TV (A) WTIC-TV (C) WHNB-TV† (N) WHCT† | 732,500 †337,500 |
| New Orleans, La.—89 WDSU-TV (N) WVUE (A) WWL-TV (C) | 440,400 |
| New York, N. Y.—95 WABC-TV (A) WNEW-TV WCBS-TV (C) WOR-TV WPIX WNBC-TV (N) | 5,557,900 |
| Norfolk, Va.—86 WAVY (N) WTAR-TV (C) WVEC-TV (A) | 314,500 |
| North Platte, Neb.—86 KNOP-TV (N) | 26,200 |

| Market & Stations % Penetration | TV Households |
|--|------------------|
| O | |
| Oak Hill, W. Va.—81 WOAY-TV (A,C) | 89,500 |
| Oakland-San Francisco, Calif.—93 KTVU KRON-TV (N) KPIX (C) KGO-TV (A) | 1,424,600 |
| Odessa-Midland, Tex.—91 KOSA-TV (C) KMID-TV (A,N) | 109,200 |
| Oklahoma City, Okla.—88 KWTW (C) WKY-TV (N) KOCO-TV (A) (Enid) | 350,600 |
| Omaha, Neb.—91 KMTV (N) WOW-TV (C) KETV (A) | 326,000 |
| Orlando-Daytona Beach, Fla.—92 WDBO-TV (C) WFTV (A) WESH-TV (N) | 339,400 |
| Ottumwa, Iowa—87 KTVO (C,N,A) | 103,200 |
| P | |
| Paducah, Ky.—80 WPSD-TV (N) | ■193,300 |
| Panama City, Fla.—83 WJHG-TV (A,N) | ■29,700 |
| Parkersburg, W. Va.—54 WTAP† (A,C,N) | †22,700 |
| Pembina, N. D.—82 KCND-TV (A) | *14,700 |
| Peoria, Ill.—77 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.) | **†168,700 |
| Philadelphia, Pa.—95 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N) | 2,103,300 |
| Phoenix-Mesa, Ariz.—89 KOOL-TV (C) KPHO-TV KTVK (A) KTAR-TV (N) | 257,900 |
| Pittsburg, Kan.—Joplin, Mo.—82 KOAM-TV (A,N) KODE-TV (A,C) | 144,600 |
| Pittsburgh, Pa.—93 KDKA-TV (C) WIIC (N) WTAE (A) | 1,252,200 |
| Plattsburg, N. Y.—89 WPTZ (A,N) | ■*125,300 |
| Poland Spring, Me.—90 WMTW-TV (A) (Mt. Washington, N. H.) | *330,800 |
| Ponce, P. R. WSUR-TV WRIK-TV | †† |
| Port Arthur-Beaumont, Tex.—88 KBMT-TV (A) KPAC-TV (N) KFDM-TV (C) | 168,200 |
| Portland, Me.—91 WCSH-TV (N) WGAN-TV (C) | 230,900 |
| Portland, Ore.—91 KGW-TV (N) KOIN-TV (C) KPTV (A) KATU-TV | 478,400 |
| Presque Isle, Me.—87 WAGM-TV (A,C,N) | 23,000 |
| Providence, R. I.—95 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.) | 713,300 |
| Pueblo-Colorado Springs, Colo.—87 KOAA-TV (N) KKTU (C) KRDO-TV (A) | 99,800 |
| Q | |
| Quincy, Ill.—Hannibal, Mo.—87 WGEM-TV (A,N) KHQA-TV (C,A) | 160,500 |
| R | |
| Raleigh-Durham, N. C.—85 WRAL-TV (A,N) WTVD (C,N) | 355,700 |

| Market & Stations % Penetration | TV Households |
|---|--------------------------------|
| Rapid City, S. D.—86 KOTA-TV (A,C) KRSD-TV (N) (KOTA-TV operates satellite Hay Springs, Neb.) (KRSD-TV operates satellite Deadwood, S. D.) | **57,100 KDUH-TV KDSJ-TV |
| Redding, Calif.—87 KVIP-TV (A,N) | 84,000 |
| Reno, Nev.—90 KOLO-TV (A,C) KCRL (N) | 50,000 |
| Richmond, Va.—87 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.) | 305,300 |
| Riverton, Wyo.—83 KWRB-TV (C,N,A) | 12,800 |
| Roanoke, Va.—85 WDBJ-TV (C) WSLS-TV (A,N) | 327,100 |
| Rochester, Minn.—89 KROC-TV (N) | 146,200 |
| Rochester, N. Y.—94 WROC-TV (N) WHEC-TV (C) WOKR (A) | 331,100 |
| Rockford, Ill.—92 WREX-TV (A,C) WTOV† (N) | 211,900 †106,700 |
| Rock Island, Ill.—Davenport, Iowa—92 WHBF-TV (A,C) WOC-TV (N) | 333,500 |
| Rome-Utica, N. Y. (See Utica) | |
| Roseburg, Ore.—84 KPIC-TV (N) | 18,500 |
| Roswell, N. M.—88 KSWV-TV (A,C,N) | ■15,600 |
| S | |
| Sacramento-Stockton, Calif.—93 KXTV (C) KCRA-TV (N) KOVR (A) | 605,200 |
| Saginaw-Bay City-Flint, Mich.—93 WKNX-TV† (C) WNEM-TV (N) WJRT (A) | 398,300 †61,700 |
| St. Joseph, Mo.—85 KFEQ-TV (C,A) | 143,700 |
| St. Louis, Mo.—91 KSD-TV (N) KTVI (A) KMOX-TV (C) KPLR-TV | 852,500 |
| St. Paul-Minneapolis, Minn.—92 WTCN-TV WCCO-TV (C) KSTP (N) KMSP-TV (A) | 758,000 |
| St. Petersburg-Tampa, Fla.—92 WSUN-TV† (A) WFLA-TV (N) WTWT (C) | 488,000 †304,700 |
| St. Thomas, V. I. WBNS-TV (C,N,A) | †† |
| Salina, Kan. KSLN-TV† (A) | ††† |
| Salinas-Monterey, Calif.—89 KSBW-TV (A,C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo) | **232,900 |
| Salisbury, Md.—68 WBOC-TV† (A,C) | †34,400 |
| Salt Lake City, Utah—91 KSL-TV (C) KCPX (A) KUTV (N) | 268,900 |
| San Angelo, Tex.—84 KCTV (A,C) KACB-TV (N) | 29,500 |
| San Antonio, Tex.—86 KENS-TV (C) KONO (A) WOAI-TV (N) KWEX-TV† | ■348,400 †† |
| San Bernardino, Calif. KCHU-TV† | ††† |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| San Diego, Calif.—98 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana) | *343,500 |
| San Francisco-Oakland, Calif.—93 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU | 1,424,600 |
| San Jose, Calif.—95 KNTV (A,C,N) (See also Salinas-Monterey, Calif.) | 327,200 |
| San Juan, P. R. WAPA-TV (A,N) WKAQ-TV (C) | †† |
| San Luis Obispo, Calif. (See Salinas-Monterey) | |
| Santa Barbara, Calif.—90 KEYT (A,C,N) | 78,100 |
| Savannah, Ga.—84 WSAV-TV (N,A) WTOG-TV (C,A) | 118,800 |
| Schenectady-Albany-Troy, N. Y.—93 WRGB (N) WTEN (C) WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | **428,000 |
| Scranton-Wilkes-Barre, Pa.—81 WDAU+ (C) WBRE-TV+ (N) WNEP-TV+ (A) (Includes CATV Homes) | †292,800 |
| Seattle-Tacoma, Wash.—93 KING-TV (N) KOMO-TV (A) KTNT-TV KTVW-TV KIRO-TV (C) | *599,000 |
| Selma, Ala.—74 WSLA-TV (A) | 13,800 |
| Shreveport, La.—84 KSLA (C) KTBS-TV (A) KTAL-TV (N) (Texarkana, Tex.) | ■299,300 |
| Sioux City, Iowa—89 KTIV (A,N) KVTU (A,C) | 165,500 |
| Sioux Falls, S. D.—86 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D. and KPLO-TV Reliance, S. D.) | **225,000 |
| South Bend-Elkhart, Ind.—66 WNDU-TV+ (N) WSBT-TV+ (C) WSJV-TV+ (A) | ■†144,200 |
| Spartanburg-Greenville, S. C.— Ashville, N. C.—85 WSPA-TV (C) WFBC-TV (N) WLOS-TV (A) WISE-TV+ | 448,700 †† |
| Spokane, Wash.—87 KHQ-TV (N) KREM-TV (A) KXLY-TV (C) | 265,600 |
| Springfield, Ill.—75 WICS+ (N) (Operates satellites WCHU+ Champaign, and WICD-TV+ Danville, Ill.) | **†167,900 |
| Springfield-Holyoke, Mass.—91 WHYN-TV+ (A,C) WWLP+ (N) (WWLP+ operates satellite WRLP+ Greenfield, Mass.) | **†182,100 |
| Springfield, Mo.—78 KTTS-TV (C) KYTV (A,N) | ■128,900 |

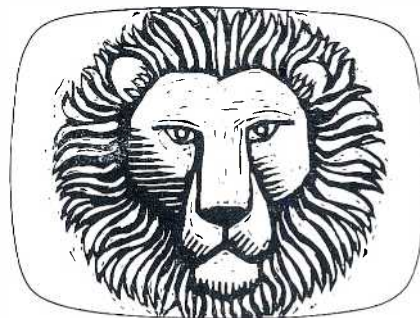
- Major facility change in market subsequent to latest county survey measurement date.
- Market's coverage area being re-evaluated.
- + U.H.F.
- +† Incomplete data.
- +†† New station; coverage study not completed.
- * U.S. Coverage only.
- ** Includes circulation of satellite (or booster).
- **† Does not include circulation of satellite.

| Market & Stations % Penetration | TV Households |
|--|---------------------|
| Stuebenville, Ohio—90 WSTV-TV (A,C) | 451,500 |
| Stockton-Sacramento, Calif.—93 KQVR (A) KCRA (N) KXTV (C) | 605,200 |
| Superior, Wis.-Duluth, Minn.—88 WDSM-TV (N,A) KDAL-TV (C) | 161,800 |
| Sweetwater, Tex.—89 KPAR-TV (A,C) | 57,600 |
| Syracuse, N. Y.—93 WHEN-TV (C) WSYR-TV (N) WNYS-TV (A) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.) | **470,100 |
| T | |
| Tacoma-Seattle, Wash.—93 KTNT-TV KTVW-TV KING-TV (N) KOMO-TV (A) KIRO-TV (C) | *599,000 |
| Tallahassee, Fla.-Thomasville, Ga.—81 WCTV (C) | 185,100 |
| Tampa-St. Petersburg, Fla.—92 WFLA-TV (N) WTWT (C) WSUN-TV+ (A) | 488,000 †304,700 |
| Temple-Waco, Tex.—85 KCEN-TV (N) KWTX-TV (A,C) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | ■***140,400 |
| Terre Haute, Ind.—87 WTHI-TV (A,C) | 184,100 |
| Texarkana, Tex. (See Shreveport) | |
| Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee) | |
| Toledo, Ohio—92 WSPD-TV (A,N) WTOL-TV (C,N) | 394,400 |
| Topeka, Kan.—87 WIBW-TV (C,A,N) | 130,200 |
| Traverse City, Mich.—88 WPBN-TV (N,A) (WPBN-TV operates S-2 satellite WTOM-TV Cheboygan) | ■***41,300 |
| Troy-Albany-Schenectady, N. Y.—93 WRGB (N) WTEN (C) WAST (A) (WTEN operates satellite WCDC Adams, Mass.) | **428,000 |
| Tucson, Ariz.—88 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N) | 112,300 |
| Tulsa, Okla.—86 KOTV (C) KVOO-TV (N) KTUL-TV (A) | 328,300 |
| Tupelo, Miss.—80 WTWV (N) | 62,700 |
| Twin Falls, Idaho—88 KLIX-TV (A,C,N) | 30,700 |
| Tyler, Tex.—83 KLTU (A,C,N) | 136,700 |
| U | |
| Utica-Rome, N. Y.—94 WKTV (A,C,N) | 163,000 |
| V | |
| Valley City, N. D.—84 KXJB-TV (C) (See also Fargo, N. D.) | 152,600 |
| W | |
| Waco-Temple, Tex.—85 KWTX-TV (A,C) KCEN-TV (N) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.) | ■***140,400 |

| Market & Stations % Penetration | TV Households |
|---|------------------|
| Washington, D. C.—91 WMAL-TV (A) WRC-TV (N) WTOP-TV (C) WTTG WOOK-TV+ | 915,800 †† |
| Washington-Greenville, N. C.—84 WITN (N) WNCT (A,C) | ■219,400 |
| Waterbury, Conn. WATR-TV+ (A) | †† |
| Waterloo-Cedar Rapids, Iowa—91 KWVL-TV (N) KCRG-TV (A) WMT-TV (C) | 307,500 |
| Watertown-Carthage, N. Y. (See Carthage) | |
| Wausau, Wis.—87 WSAU-TV (A,C,N) | 133,100 |
| Weslaco-Harlingen, Tex.—81 KRGV-TV (N,A) KGBT-TV (A,C) | *70,900 |
| West Palm Beach, Fla.—91 WEAT-TV (A) WPTV (N) | 116,400 |
| Weston, W. Va.—84 WJPB-TV (A) | 98,800 |
| Wheeling, W. Va.—89 WTRF-TV (A,N) | 312,700 |
| Wichita-Hutchinson, Kan.—87 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites of KARD-TV) | ■**353,600 |
| Wichita Falls, Tex.—87 KFDX-TV (N) KSYD-TV (C) KSWO-TV (A) (Lawton) | 144,600 |
| Wilkes-Barre-Scranton, Pa.—81 WBRE-TV+ (N) WNEP-TV+ (A) WDAU-TV+ (C) (Includes CATV Homes) | †292,800 |
| Williston, N. D.—81 KUMV-TV (N,A) | 30,500 |
| Wilmington, N. C.—83 WECT (A,N,C) | 127,800 |
| Winston-Salem-Greensboro, N. C.—87 WSJS-TV (N) WFMY-TV (A,C) | 396,900 |
| Worcester, Mass. WWOR+ (N) | †† |
| Y | |
| Yakima, Wash.—73 KIMA-TV+ (C,N) KNDO-TV+ (A) (KIMA-TV+ operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV+ Pasco, Wash.; KNDO-TV+ operates satellite KNDU-TV+ Richland, Wash.) | **†93,700 |
| York, Pa.—58 WSBA-TV+ (A) | †44,300 |
| Youngstown, Ohio—68 WFMJ-TV+ (N) WKBN-TV+ (C) WKST-TV+ (A) (Includes CATV Homes) | †176,800 |
| Yuma, Ariz.—83 KIVA (C,N,A) | 27,400 |
| Z | |
| Zanesville, Ohio—51 WHIZ-TV+ (A,C,N) | †19,400 |

| TV MARKETS | |
|--|-----|
| 1—channel markets | 167 |
| 2—channel markets | 60 |
| 3—channel markets | 66 |
| 4—(or more)—channel markets | 18 |
| Total U. S. Markets | 311 |
| Commercial stations U. S. & pos- sessions | 577 |

METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Won't Even Fade Away...

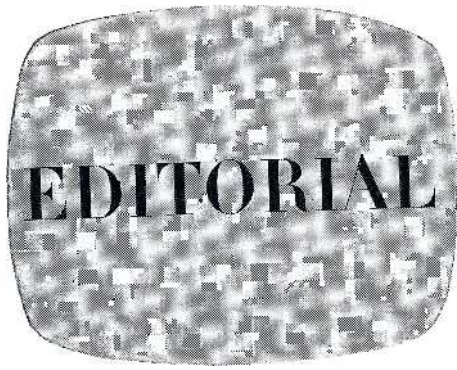
■ In the days of booming film production in Hollywood, the studios produced hundreds of pictures a year. A surprising percentage was really good entertainment. A lot of television stations discovered this, too, when they bought those pre '48 libraries. In the next 12 months a good many contracts will be running out on the MGM pre '48 features. *What to do about it?*

■ Well, good old movies never die. They don't even fade. The public continues to have a "thing" about Hollywood. Networks and advertisers make hay with TV specials about Stars, Eras and Academy Awards. The many fine films from the Fifties (though more limited in number) continue to draw big audiences at most any hour. And prime-time pictures haven't dented the stay-up habits of late show fans. So stations shouldn't turn away from what can be a continuing program mainstay and money maker—that good pre '48 feature film.

■ *Examples* are easy to track in New York City with its daily ARB ratings. On WCBS-TV, top pre '48 MGM features played on the Early and Late Show racked up some pretty remarkable figures. Do you like 12.4, 7.0, 12.3? That's the dimensions of the ratings for the third, fifth, and seventh run of *Boom Town*. This in a period of 33 months. Or take the *Hucksters*, which premiered with 18.6 and was delivering a 10.6 exactly eight runs and four years later.

■ Redressing pre '48 pictures does wonders, too. Four films were "packaged" by WCBS-TV as Adventure Film Classics and sold to a toy client as pre-Christmas specials on Sunday afternoons last season. A similar idea, called Family Classics, broke viewing habits in Chicago and put WGN-TV in a prime rating position Friday evenings.

■ *An offer* of a detailed list of more such situations and results has been made by Dick Harper over the phone to many clients who are already renewing their pre '48 deals. He'll gladly send it to anyone else who drops a note to him at MGM-TV, 1540 Broadway, NYC. Ask for "The Boom Town Bedtime Story."



THE PENALTY OF KEEPING THE PUBLIC IN THE DARK

TELEVISION today is in deeper trouble than most of its leaders recognize. It's trouble originated in its failure to win the confidence of the nation's intellectual elite. The disenchantment of the elite has been exploited by opportunistic politicians and rival organs of communication. The longer this process is allowed to go on, the wider the erosion of public confidence in television will inevitably spread. If the industry's leaders are aware of the process at all, or of its consequences, they have given little indication of an ability to cope with it.

The current turmoil over ratings is a case in point.

It can be traced to the members of the intellectual establishment who cannot bring themselves to think that popular tastes are really popular. The egghead who was appalled by the Milton Berle of 1950 or the *Wagon Train* of 1960, *The Untouchables* of 1961 or the *Beverly Hillbillies* of 1962 is unwilling to admit that millions of his fellow citizens can so consistently feel otherwise. Long before Oren Harris discovered how to make political capital out of them, ratings had been written off as nonsense by more erudite, if less influential, men. Harris merely gave official sanction to existing doubts about the validity of ratings. When the Harris hearings started, Herblock of the *Washington Post*, the intellectuals' favorite political cartoonist, was ready with a drawing of a gaggle of charlatans reading tea leaves and peering into crystal balls before a disbelieving House committee.

Now that the Harris committee has exposed to public view a few examples of questionable practices in the ratings system, the industry is responding with a plan that will magnify the impression that something has been wrong. Through the National Association of Broadcasters, television has set up a Rating Council that will audit the work of existing services and develop new methods of audience research. This project lends professional confirmation to what had been no more than amateur speculation that ratings all along have needed auditing and improvements in technique. It corroborates the egghead's conviction that nobody really watches *Beverly Hillbillies* and that the program therefore ought to be replaced by something meatier.

Yet the industry now has no alternative to a pro-

gram of rating reform—except added regulation by the government. By default it allowed questions about ratings to go unresolved until they grew into an issue big enough to give a congressional committee an excuse to investigate ratings and the Federal Trade and Communications Commissions a reason to assume jurisdiction over their use. In all those years that criticism of the ratings was building up, television did little to validate the ratings and less to explain to those outside the industry why the principle of ratings makes sense. What the leaders of television have failed to realize—in the ratings situation, in the quiz scandals of 1959, in all the other conditions that have led to their embarrassment—is that the internal functions of television are matters of national concern. To the degree that television attempts to keep those functions secret, to the same degree it invites misunderstanding and doubt.

If television is to arrest the erosion of public confidence in its motives and operations, it must do a better job of communicating information about itself. Trade associations may be of some help in the communication process, but the individual network or station is likely to be more effective in speaking of its own work—not only through traditional channels of public relations but also through the imaginative use of its own facilities.

Television is a primary subject of continuing reportage in all the other journalistic media. It is ignored only by itself. If television were to begin to speak candidly about itself to its own audience, people would quit thinking it had things to hide.

Why not a *CBS Reports* that explained the risks and the rewards in the creation of a television film series? Why not an NBC-TV *White Paper* that laid out the struggle between the government and broadcasters for editorial control or an ABC special on the contributions and the influence of the advertising agency? Television ought to liberate its own journalists to cover the medium in which they work, as objectively and penetratingly as they cover other subjects. The longer television is banned as a subject for television journalism, the more it will be suspected of fearing to expose its inner workings to its own cameras' unblinking eyes.



Cameras and TV Tape Recorders by RCA! Creative Technique by MGM Telestudios!

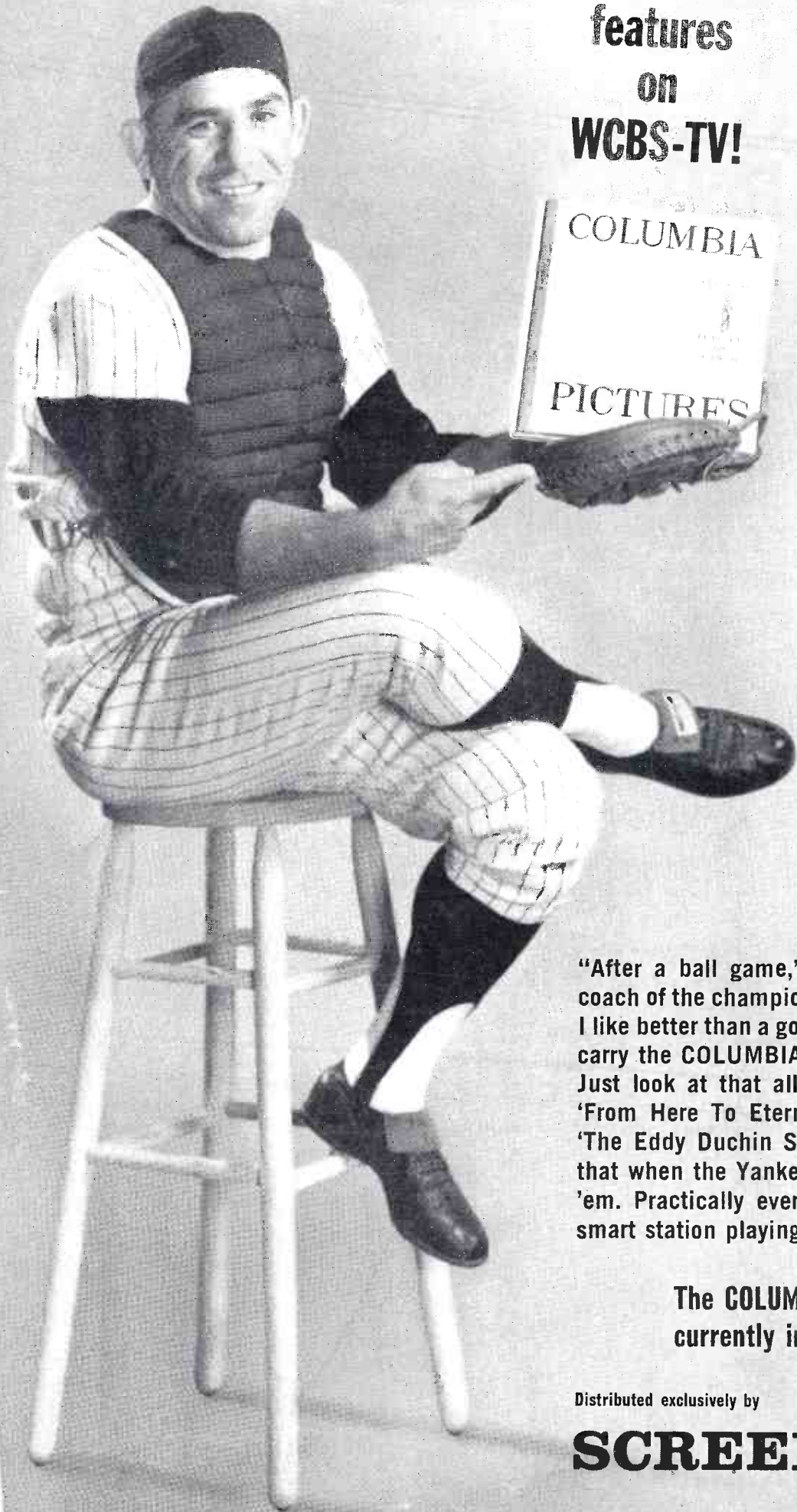
The TV commercial has been described as "60 seconds of perfection." Many of them are. And that's why MGM Telestudios decided to "go RCA, All The Way." MGM Telestudios originated many of tape's advanced production techniques. George K. Gould, President, says, "Our new production techniques have just about passed the capabilities of our original equipment. The RCA TK-60 cameras and TR-22 recorders we are installing are truly "new generation" equipment. Their expanded technical performance will allow video tape to continue its dynamic development as one of television's prime production tools."

RCA Broadcast and Television Equipment, Camden, N. J.



The Most Trusted Name in Television

I
love
catching
those
COLUMBIA
features
on
WCBS-TV!

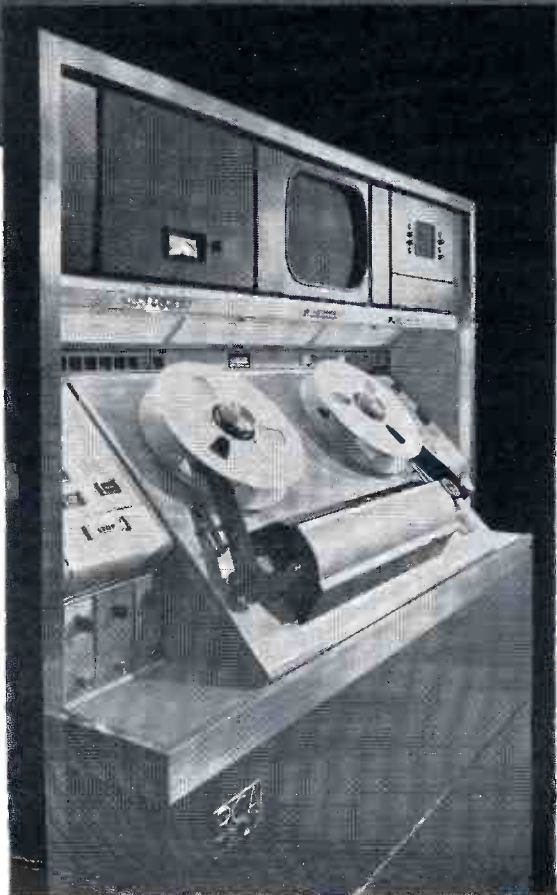


"After a ball game," says Yogi Berra, legendary player-coach of the champion New York Yankees, "there's nothing I like better than a good movie on TV. And the stations that carry the COLUMBIA features have it all over the others. Just look at that all-star line-up! — 'On The Waterfront,' 'From Here To Eternity,' 'The Caine Mutiny,' 'The Key,' 'The Eddy Duchin Story.' And the nice thing about it is that when the Yankees are on the road, I can still watch 'em. Practically everywhere I hang my spikes, there's a smart station playing the COLUMBIA features."

The COLUMBIA features can be seen
currently in more than 130 markets.

Distributed exclusively by

SCREEN  GEMS, INC.



Cameras and TV Tape Recorders by RCA! Creative Technique by MGM Telestudios!

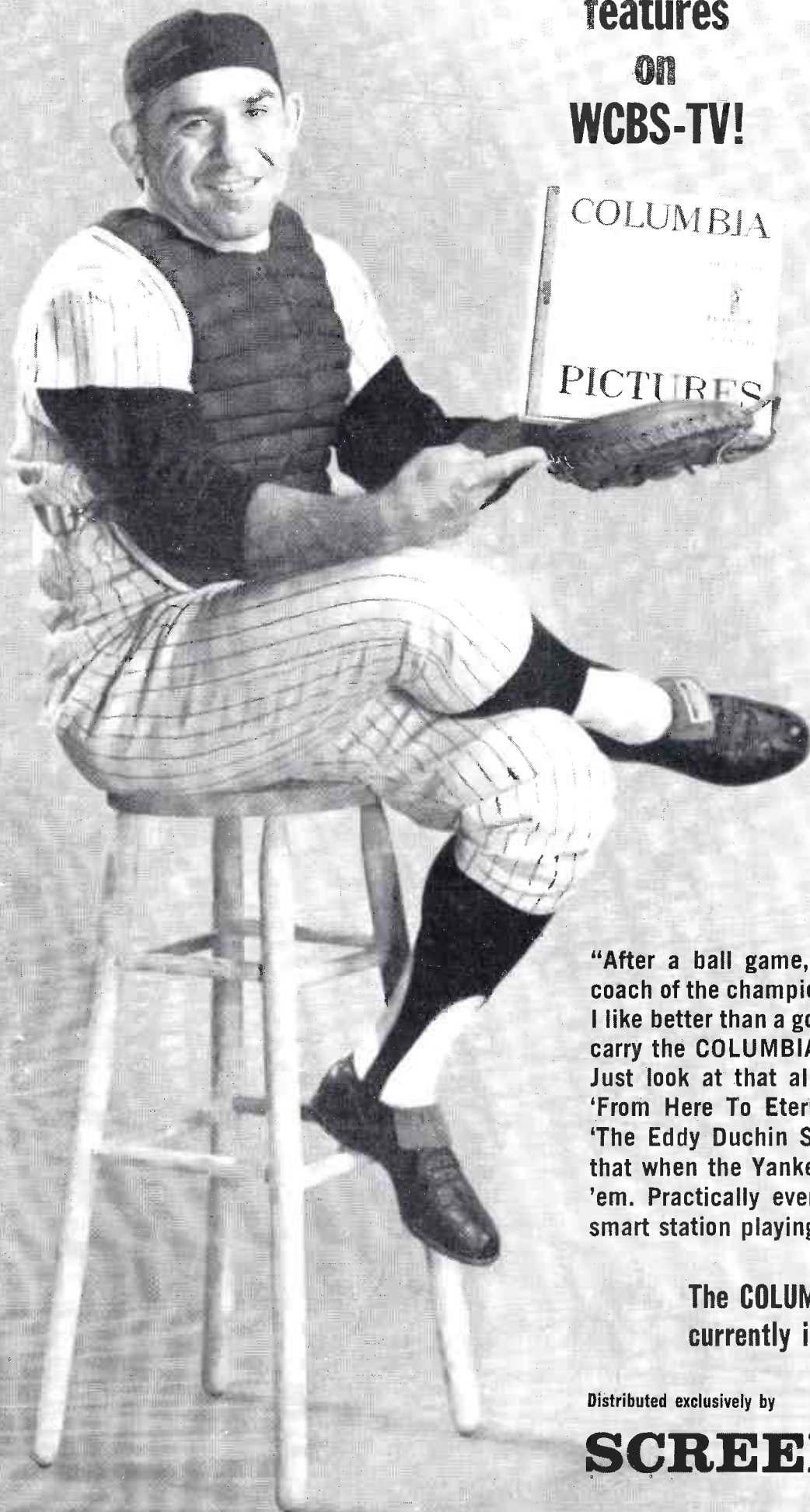
The TV commercial has been described as "60 seconds of perfection." Many of them are. And that's why MGM Telestudios decided to "go RCA, All The Way." MGM Telestudios originated many of tape's advanced production techniques. George K. Gould, President, says, "Our new production techniques have just about passed the capabilities of our original equipment. The RCA TK-60 cameras and TR-22 recorders we are installing are truly "new generation" equipment. Their expanded technical performance will allow video tape to continue its dynamic development as one of television's prime production tools."

RCA Broadcast and Television Equipment, Camden, N. J.



The Most Trusted Name in Television

I
love
catching
those
COLUMBIA
features
on
WCBS-TV!



"After a ball game," says Yogi Berra, legendary player-coach of the champion New York Yankees, "there's nothing I like better than a good movie on TV. And the stations that carry the COLUMBIA features have it all over the others. Just look at that all-star line-up! — 'On The Waterfront,' 'From Here To Eternity,' 'The Caine Mutiny,' 'The Key,' 'The Eddy Duchin Story.' And the nice thing about it is that when the Yankees are on the road, I can still watch 'em. Practically everywhere I hang my spikes, there's a smart station playing the COLUMBIA features."

The COLUMBIA features can be seen
currently in more than 130 markets.

Distributed exclusively by

SCREEN  GEMS, INC.