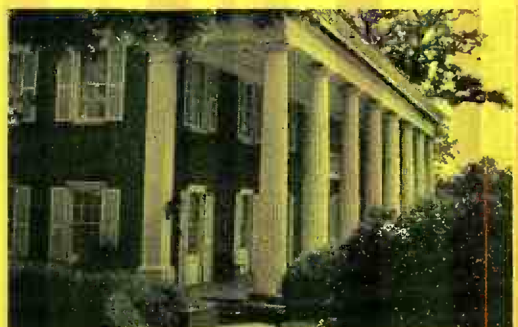
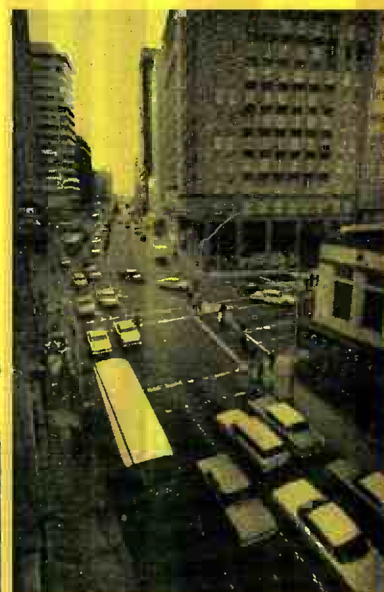
July 1964 Vol. XXI No. 7 One Dollar

TELEVISION

THAT STOP-AND-GO IN TV'S PICTURE: THE DAYTIME VERSION

BIG SPENDERS: 5-YEAR TRACK RECORD IN TV, MAJOR MEDIA

METROMEDIA'S JOHN KLUGE: THE STORY-BOOK CAREER OF A BUSINESS DYNAMO

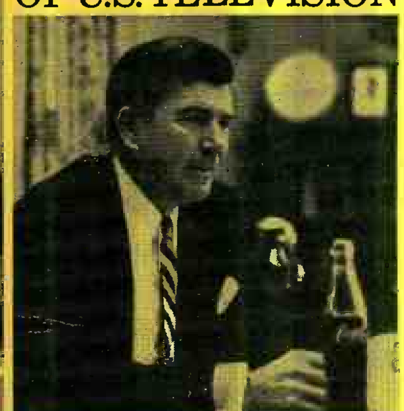


ATLANTA





LIFE IS WIDE AWAKE AND WONDERFUL AT THE SOUTHERN HUB OF U.S. TELEVISION




We always get our man. We get him with a television set and a few brief words. Maybe, a little music. We let him do the listening. We lull him with great entertainment. We give him sporting events, award-winning news coverage, fine NBC programming interspersed with top-notch local shows.

Then, we throw in a sales pitch. We point it right at him. He surrenders everytime.

We could go into a long song and dance about our hand-basted commercials, hand-basted availabilities, and hand-basted prices. but he wouldn't even listen. Anyway, it's all written down in a little booklet carried by every Edward Petry man. Better still, we can capture the Houston Market for you, every man in it. For the Petry man nearest you, please write to KPRC-TV, P. O. Box 2222, Houston, Texas 77001.

Courtesy of Sussex Clothes Ltd.

IF WE SOLD TICKETS
TO ABC'S WIDE WORLD OF SPORTS, THIS

YEAR'S LINE WOULD BE 19,210 MILES LONG

Wide World of Sports is a crowd pleaser. And what a crowd—71,000,000 people so far this year. Here's why ABC's Wide World of Sports draws the biggest weekly gate of any regularly scheduled sports show in television.

ABC's Wide World of Sports covers everything from boxing to billiards, ski jumping to stock car races—70 different sports in all. And it travels all over the world to do it. Wide World crews have covered over 240 events in 26 countries on 6 continents and in 35 American states. Executive Producer Roone Arledge logged almost 300,000 miles last year, himself. It's not unusual for Wide World of Sports to have four or five production crews on the road at once.

Sports fans have learned to look for the unusual and unexpected when Wide World of Sports covers an event. Its crews pioneered the use of portable, hand-held cameras. They hire blimps to carry cameras. They hoist cameras up on 150-foot cranes. They put cameras in sky divers' helmets, in football huddles and on the hoods of Grand Prix cars. They use parabolic and radio frequency microphones to catch all the unique sounds that are part of the intense competition of sport. Techniques which have now been imitated by every major network.

Anchormen Jim McKay and Bill Flemming get expert help with their commentary. Eddie Arcaro helps pick the horse races to be covered and then calls them himself. Stirling Moss is one of the most articulate auto racing commentators in the business. Jack Kramer, Vic Seixas, Bill Veeck, Arnold Palmer, Carol Heiss, Paul Christman, "Sugar" Ray Robinson and Andrea Meade Lawrence are among the other sports greats who have "been there" and now add their knowledge to Wide World's coverage.

The multiple sports events covered in each weekly 90-minute Wide World of Sports telecast help attract one of television's largest unduplicated sports audiences. These viewers have already seen six major world's records smashed this year and the recent stop-action analysis of the Clay-Liston Championship fight was one of the season's most talked-about sports programs.

ABC Sports continues to seek out the most unique, exciting and attractive sports events. Currently, Wide World of Sports viewers are seeing the Indianapolis "500" highlights, National Gymnastic Championships, the English Derby from Epsom Downs, with Arcaro calling the race. They'll be watching the National AAU Men's and Women's Track and Field Championships, the Soap Box Derby, Bill Veeck's pungent commentary on the state of baseball; The Dublin Horse Show and the British Open from St. Andrews, Scotland.

In short, wherever or whenever people gather to watch a game or race, you're likely to find an ABC camera crew.

ABC learned a long time ago that the best way to attract a sponsor is to draw a crowd.

How in the world do you get a line 19,210 miles long?

Simple. Since January 35,500,000 different homes have tuned to Wide World of Sports. Nielsen reports an average of two viewers in these homes (that gives us 71,000,000 people). The "average line" contains 7 people per 10 feet (we figured that out). So you divide .7 into 71,000,000 and come up with 101,428,571 feet *or* 19,210 miles. A remarkable statistic!

ABC Television Network

Source: NTI, Unduplicated Audience, 16 weeks ending April 19, 1964; Average Audience, NTI Reports, Jan. 1-May 1, 1964; Nielsen Audience Composition Report, Jan. 1964. Report data subject to qualifications which are available upon request.

July 1964 • Established 1944, Volume XXI, Number 7

TELEVISION

DEPARTMENTS

Cover: *Atlanta is many things to many people. Some of the images it projects in the television business are shown in the photo montage which fronts this issue. Many of the others are represented in the special 12-page picture report which makes up part of this month's cover story. What isn't shown is written about beginning in the main section.*

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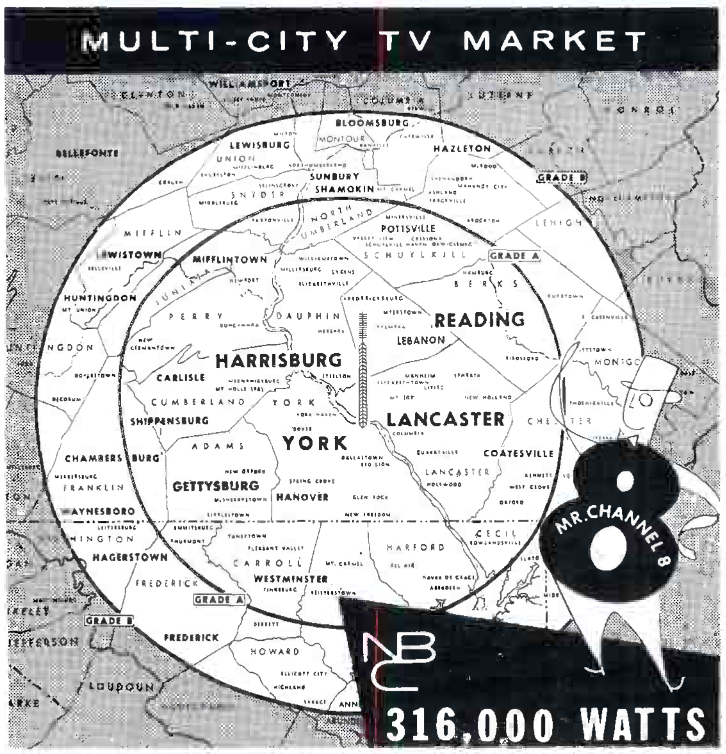

Whatever your business language, WGAL-TV translates it into sales

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

WGAL-TV

Channel 8

Lancaster, Pa.

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FOCUS ON BUSINESS

Color prices cut, TV stocks slide some more, Rollins climbs

LAST month the obvious became more obvious. For years it was obvious that color TV was coming and would be in almost every U.S. TV home someday.

The Radio Corporation of America proselytized relentlessly for just that to happen with reams of promotional copy, heaps of dollars and an endless amount of patience.

Events of recent weeks indicate that at long, long last, if not 1964, then surely 1965, will come to be known as the year of color TV—the year color TV begins to move for a dominant share of the TV receiver market.

The signs were trickling in for months—color set sales climbing steadily, more and more manufacturers tooling up for big color production, more and better color programing all the time—but RCA kicked the floodgates open wide in May when it lowered the prices on its 1965 line (see "Focus on Business," TELEVISION MAGAZINE, June 1964.) As expected, the move was followed by a flurry of others. First Admiral, then Philco and Motorola and Zenith all announced that they have sharply reduced retail prices on their new line of color sets. The reductions in each case were similar to the ones made by RCA.

Motorola Inc., which recently introduced a 23-inch rectangular picture tube, matched the RCA move by offering a line of 21-inch round-tube sets which will sell for $399.95 at the low end. That's about $80 below what the company is currently charging for its lowest price similar color set. In addition Motorola is backing this play with some $2 million worth of network TV promotion. Its color line will be boosted in the fall via a series of 60-second co-op participations (50 seconds for the manufacturer and 10 seconds for the dealer) in 12 ABC-TV programs. Motorola had no expenditures in network TV last year.

Zenith Radio Corp., meanwhile, believed to be the second biggest producer of color television receivers (RCA is estimated to have about a 50% share of the color market with Zenith's share somewhat below 30%) also disclosed that its lowest-price set in the 1965 line will bear a $399.95 price tag. This is a reduction of $50 from the low price in the current line. Zenith, too, took an additional $1 million plunge into network TV by buy-

THE TELEVISION MAGAZINE INDEX

to 65 television-associated stocks

	Closing June 15	Change From May 15 Points	%	Approx. Shares Outstanding	Market Capitalization
TELEVISION					
American Broadcasting-Paramount	37⅜	− ¼	− 1	4,586,000	$ 171,402,000
CBS	44¾	− 2¾	− 6	19,334,000	865,197,000
Capital Cities Broadcasting	28⅛	+ 1½	+ 6	1,425,000	40.078,000
Cox Broadcasting	16½	+ ½	+ 3	2,650,000	43,725,000
Goodwill Stations	27	− ¼	− 1	692,000	18,684,000
Gross Telecasting	23¾	− 1¾	− 7	400,000	9,500,000
Metromedia	32½	+ 1⅛	+ 4	1,817,000	59,053,000
Reeves Broadcasting & Development	2⅞	...	....	1,409,000	4,051,000
Rollins Broadcasting	25¾	+ 7	+ 37	958,000	24,669,000
Scripps-Howard Broadcasting	18⅝	− 1⅛	− 6	2,589,000	48,220,000
Storer Broadcasting	48	+ 3⅜	+ 8	2,008,000	96,384,000
Subscription TV Incorporated	11⅜	+ ¼	+ 2	3,029,000	34,455,000
Taft Broadcasting	33½	+ 4½	+ 16	1,635,000	54,773,000
Wometco Enterprises	31¾	− 1¼	− 4	1,768,000	56,134,000
TOTAL				44,300,000	$ 1,526,325,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	22⅞	+ 2⅝	+ 13	11,257,000	$ 257,504,000
Boston Herald-Traveler	37½	+ 1	+ 3	528,000	19,800,000
Chris-Craft	14⅞	− 1⅛	− 7	1,446,000	21,509,000
Cowles Magazine & Broadcasting	11¼	− 1½	− 12	2,951,000	33,199,000
Crowell-Collier	20	− 1	− 5	3,396,000	67,920,000
General Tire	22⅜	− 1	− 4	16,719,000	374,088,000
McFadden-Bartell	6¼	− ⅜	− 6	1,722,000	10,763,000
Meredith Publishing	29½	− ¾	− 2	1,331,000	39,265,000
Outlet Company	22	+ 1⅜	+ 7	497,000	10,934,000
Rust Craft Greeting Cards	12⅞	− ¼	− 2	727,000	9,360,000
Time Incorporated	46½	+ 7½	+ 19	6,560,000	305,040,000
TOTAL				47,134,000	$ 1,149,382,000
PROGRAMING					
Allied Artists	2	− ¼	− 11	932,000	$ 1,864,000
Desilu	7⅛	− ⅛	− 2	1,214,000	8,650,000
Filmways	7⅝	− ⅝	− 8	619,000	4,720,000
Four Star Television	4¼	− 1⅛	− 21	666,000	2,831,000
MCA	47¼	− 5¼	− 10	4,561,000	215.507,000
MGM	36½	+ 1⅝	+ 5	2,588,000	94,462,000
Medallion Pictures	18⅛	+ ⅞	+ 5	594,000	10,766,000
National Telefilm Associates	7/16	+ ⅛	+ 40	1,670,000	731,000
Official Films	15/16	+ 1/16	+ 7	2,797,000	2,624,000
Paramount Pictures	57	− 2	− 3	1,653,000	94,221,000
Walter Reade-Sterling	2	− ⅛	− 6	1,545,000	3,090,000
Republic Incorporated	7⅞	− ⅜	− 8	2,453,000	19,317,000
Screen Gems	19¼	− 3	− 13	2,538,000	48,857,000
Seven Arts	13⅞	− ⅞	− 6	1,737,000	24,101,000
Trans-Lux Corp.	11⅛	....	...	718,000	7,988,000
20th Century-Fox	22	− 1⅜	− 6	2,701,000	59,422,000
United Artists	33⅜	+ 1⅝	+ 5	1,895,000	63,246,000
Walt Disney Productions	40¼	− 4⅝	− 10	1,780,000	71,645,000
Warner Bros. Pictures	15⅞	− 1¼	− 7	4,850,000	76,994,000
Wrather Corp.	3	− ⅜	− 11	1,753,000	5,259,000
TOTAL				39,264,000	$ 816,295,000
MANUFACTURING					
Admiral	14¾	− ⅛	− 1	2,411,000	$ 35,562,000
Ampex	15⅜	− ⅜	− 2	7,839,000	120,525,000
Emerson Radio	9¾	+ ⅛	+ 1	2,259,000	22,025,000
General Electric	80⅜	− 3⅛	− 4	90,114,000	7,242,913,000
Magnavox	31	− 3¾	− 11	7,365,000	228,315,000
Minnesota Mining & Manufacturing	59½	− 3⅝	− 6	52,525,000	3,125,238,000
Motorola	96½	− 3½	− 4	4,030,000	388,895.000
RCA	32⅜	− ½	− 2	52,520,000	1,700,335.000
Reeves Industries Incorporated	2⅞	− ⅝	− 18	3,237,000	9,306,000
TelePrompTer	7⅝	− ½	− 6	762,000	5,810,000
Westinghouse	30½	− 1¾	− 5	36,258,000	1,105,869,000
Zenith	70½	− 1⅜	− 2	9,199,000	648,530,000
TOTAL				268,519,000	$14,633,323,000
SERVICE					
C-E-I-R Incorporated	13⅛	+ 2	+ 18	1,555,000	$ 20,409,000
Comsat	21¾	..	....	10,000,000	217,500,000
Foote, Cone & Belding	17½	+ 1¾	+ 11	1,741,000	30,468,000
General Artists Corp.	5⅞	− ⅜	− 6	600,000	3,525,000
MPO Videotronics	7¾	− ¾	− 9	469,000	3,635,000
Movielab Incorporated	10½	− ¼	− 2	368,000	3,864,000
A. C. Nielsen	59½	− 2¼	− 4	1,710,000	101.745,000
Papert, Koenig, Lois	10⅜	− 1⅛	− 10	512,000	5,312,000
TOTAL				16,955,000	$ 386,458,000
GRAND TOTAL FOR LIST				416,172,000	$18,511,783.000

Market data prepared by Roth, Gerard & Co.

ing into five NBC nighttime programs for the fall.

Admiral Corp., which unveiled its $399.95 color model as far back as last year, still ushered in its 1965 line with "substantially" reduced distributor and dealer prices. The lowest-priced Admiral color set will still carry the same suggested list price, but it's comparable to a model in the 1964 line that sold for $125 more (as one added feature, it's equipped to receive both VHF and UHF signals). The company also issued new and lower wholesale quotations "to enable the dealers to offer greater trade-in allowances."

The Philco Corp. also slashed the price of its cheapest color TV model down to the $399.95 mark, while revealing that it plans to go into full production of 21-inch color tubes by the fall. In still other developments in the color TV field, Sears, Roebuck & Co. introduced a low-cost Japanese-made 16-inch set made by Tokyo Shibaura Electric Co., developed to provide a more compact receiver at a price approximately $100 under that of current 21-inch color receivers. Sylvania Electric Products Inc., a subsidiary of General Telephone and Electronics Corp., introduced a new color TV set with picture tubes said to be 43% brighter than tubes presently available. These waves of change broke all around Magnavox Co., but the manufacturer held fast to its price line. Magnavox was one of the few set producers to publicly disclaim plans to compete in the low price color TV market.

But Magnavox to the contrary, RCA's price cutting move has apparently thrown the color TV industry into a tizzy. Besides forcing most of the competition to follow with reductions of similar appeal, this tactic virtually assured that media is going to be getting more promotional dollars from the TV set manufacturers. It's all building up to a tremendously competitive situation in a field that RCA once had all to its own. But RCA did not reduce the price of its color tubes, the ones it sells to other manufacturers. RCA supplies nearly all its competitors with some color tubes. Heightened competition might tear away at RCA's dominant share of the color set retail market, but it has to help the company's wholesale sale of color tubes.

All of this competitive business, it seems, is not particularly stimulating to stocks. Of the 12 manufacturing companies carried on the TELEVISION MAGAZINE index to 65 television-associated stocks (another new company, Communications Satellite Corp., was added last month) only one showed a price increase from the previous month. Eight of the 12 companies are in the TV set making business.

The manufacturing firms listed on the index showed losses ranging from Reeves Industries' 18% and Magnavox's 11% change from May 15 levels to the 1% loss registered by Admiral. Emerson Radio, the one gainer up 1%, had a board of directors meeting at which a 10 cents cash dividend was voted. In all it was the worst showing by any TV-associated category since the index was started in January.

Actually it was the second consecutive month of mostly negative readings on the index. The May 15 through June 15 period, however, showed even sharper drops than the previous month. Of the 65 companies surveyed, 49 of them showed losses, 19 registered gains and 3 showed no price fluctuation.

Among the big losers of the month were Four Star Television down 21%, Screen Gems down 13%, Cowles Magazines and Broadcasting down 12% and RCA and Papert, Koenig, Lois, each down 10%.

Rollins Broadcasting's stock jumped seven points, for a 37% increase—the highest shown—during the May 15-June

BUSINESS *continued*

15 survey period, engaged in a conscientious diversification program, has been the hottest stock on the index in recent months. Its price went up 11% from March to April, and 14% from April to May. The stock, selling at 14⅞ on March 14, was selling at 25¾ on June 15.

Other big gainers of the month were Time Inc. up 19%, C-E-I-R Inc. up 18%, Taft Broadcasting up 16%, Avco up 13% and Foote, Cone & Belding up 11%. The publishing and broadcasting empire of Time Inc. was reduced by two last month, as the company cut away some dead wood. *Architectural Forum* was incorporated in *Fortune* magazine's format (another Time Inc. publication) and *House & Home* was sold to McGraw-Hill Inc. Both publications, in the building field, were unsuccessful financially.

CORRECTION: *A misplaced line last month produced incorrect figures on this portion of the* TELEVISION MAGAZINE *Index, which is reprinted here correctly.*

TELEVISION WITH OTHER MAJOR INTERESTS

Avco	20¼	— 2⅛	— 9	11,257,000	227,954,000
Boston Herald-Traveler	36½	+ 3	+ 9	528,000	19,272,000
Chris-Craft	16	— 1½	— 9	1,446,000	23,136,000
Cowles Magazines & Broadcasting	12¾	— 1⅜	— 10	2,951,000	37,625,000
Crowell-Collier	21	— 1⅜	— 6	3,396,000	71,316,000
General Tire	23⅜	— 2¼	— 9	16,719,000	390,807,000
MacFadden-Bartell	6⅞	+ ¾	+ 12	1,672,000	11,495,000
Meredith Publishing	30¼	+ 2½	+ 9	1,331,000	40,263,000
Outlet Company	20⅝	— ¾	— 4	497,000	10,251,000
Rust Craft Greeting Cards	13⅛	— ⅜	— 3	727,000	9,542,000
Time Incorporated	39	— ⅞	— 2	6,560,000	255,840,000
TOTAL				**47,084,000**	**1,097,501,000**

Foote, Cone & Belding Inc., the first giant agency to offer shares to the public, held its first annual stockholders meeting. Robert F. Carney, chairman of the company, predicted that the agency's total billings, including foreign, would increase this year to as much as $180 million, from last year's $157 million.

Subscription Television Inc., the company that hopes to bring a wired pay TV system to California this summer, showed a plus 2% price change from May 15, despite some embarrassing events. Ever since it went into business last year, STV had firmly maintained that it would begin operations in both San Francisco and Los Angeles in July with 20,000 customers in each city. As the months rolled by and it became apparent that the company could not possibly meet these standards, still nothing was conceded. Finally, in recent weeks the estimate of the number of subscribers was revised.

And last month an even fuller acknowledgment was made. Donald H. Kunsman, vice president, operations and finance, of the Santa Monica, Calif., concern, said it will be on the air in Los Angeles July 20 "at the latest" and in San Francisco about Aug. 15. He also said expectations were for about 5,000 homes in each city to have subscribed when operations begin. Once again the over-sell had inflicted a damaging blow to pay TV's image.

The newest addition to the TELEVISION MAGAZINE index is the Communications Satellite Corp., better known as Comsat. Although the company admits that it won't have any revenue until late 1967 and its prospectus states "the corporation may operate at a loss for several years after commencement of full system operations," Comsat can become one of the biggest and most important companies carried on the index. The government-sponsored but privately owned company which will orbit satellites to relay communications signals around the world, made its first public offering on June 2 selling at $20 a share. The stock first zoomed to as high as $27 but settled down to 21¾ by June 15. END

What makes a great salesman?

On a hot July afternoon in 1831, a 22-year-old Virginia farmer gave the first public demonstration of a mechanical reaper that harvested grain four times as fast as a man with a cradle and scythe. This young farmer-inventor was Cyrus Hall McCormick . . . his crude reaper was the beginning of a billion-dollar agricultural implement industry. Yet, McCormick's talent for sales, advertising and marketing proved even greater than his inventive genius.

In the early 1850's, McCormick became the first major manufacturer to introduce consumer credit; a farmer could buy a $125 McCormick reaper for $35 down at harvest time, the balance due December 1. He became the first American manufacturer to guarantee absolute satisfaction or return of purchase price. McCormick was one of the first advertisers to use testimonials. And he was one of the first direct-mail advertisers.

Cyrus McCormick was an innovator who benefited mankind. The Storer stations are innovators, too, with a long list of "firsts" to their credit. Public-interest broadcasts, vital editorials, and programming keyed to local interests not only make them highly respected members of their communities — but turn more listeners and viewers into *buyers*. In Los Angeles, Storer's great salesman is KGBS, an important station in an important market.

STORER
BROADCASTING COMPANY

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

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FOCUS ON NEWS

A pooled election service for the networks; Advice for Emmy; Tobacco and sandpaper

If there's anything more competitive than the networks' programing departments it's the networks' news departments, but last month, in a rare show of three-network unanimity—and economic horse sense—the ABC, CBS and NBC news organizations agreed to pool their resources to form a central vote counting service for U. S. election coverage, starting with the presidential election next Nov. 3.

Soon after the agreement was worked out, the Associated Press and United Press International swelled the authority of the combine by also joining the pool, which was dubbed the Network Election Service.

Pool arrangements, used many times by the networks on space shots and other national events, have been suggested before but never used for election coverage, perhaps the most competitive of all TV news events. Bringing NES to life, however, have been some pressing industry realities.

The network news departments are money losers, and the cost of staffing up for election coverage—with pollsters, clerical help and computers—in an effort to be first with the most, only plunges the news organizations deeper into the red.

In last month's California primary coverage the networks utilized the services of some 90,000 poll watchers to cover the state's 32,000 precincts. It's a costly proposition.

NBC News has spent approximately \$1.5 million in covering the primary campaigns and elections (in New Hampshire, Oregon, Maryland, Illinois and California). CBS News is estimated to have spent \$1.25 to \$1.5 million, and ABC News has reportedly laid out about \$750,000—a combined expenditure of more than \$3.5 million. By the time the 1964 political year is over, the networks' total political coverage bill will hit \$25 million.

Beyond the cost of it all, the flaw in the coverage became apparent during the California primary on June 2 and 3. So many sources were calling the primary results in so many ways, the viewing and listening public became understandably confused. There were conflicting reports as to which candidates were ahead. Dial and channel switchers heard five different versions of how many votes Senator Goldwater and Governor Rockefeller had received at any given time. And CBS confused matters almost from the outset of the coverage by announcing a computer-calculated victory for Goldwater at 7:22 p.m. (Pacific time), before some of the California polls had even closed and with only 2% of the state vote tabulated. ABC declared for Goldwater at 8:12 p.m. but NBC waited until 9:53 p.m., when 75% of the total vote had been tabulated, before committing itself to the Goldwater victory. (The vote, of course, was close and it wasn't until well into the next morning that Goldwater was officially named winner. The early CBS prediction stood up but the network was roundly blasted in the press for the chance it took and the influence it may have wielded on the outcome of the primary.)

William R. McAndrew, executive V.P. in charge of NBC News, got the new election pool idea started. On June 3, the day after the California primary, during a meeting of NBC affiliates in Los Angeles, McAndrew proposed that the three TV networks and the major wire services try to work out an equitable pool arrangement for coverage of the 1966 congressional elections.

Noting the scope and cost of covering the California primary, the NBC News boss said, "This is a tremendous waste of manpower, and of money. This activity is purely for the collection of voting statistics and we all want the figures as rapidly and as accurately as we can get them. Going in together on this job would give each of us better results—and for less money." Left unsaid, but obvious, was that a pool would eliminate much of the audience confusion that had occurred the night before.

CBS News, ABC News, AP and UPI all agreed with the proposal in principle. CBS News chief Fred Friendly, however, contended that there was "ample time" to set up a three-network pool for November, before the 1966 target date suggested by McAndrew. He invited ABC News to join CBS News in a pool arrangement this year if NBC News considered such prompt action unfeasible.

NBC didn't consider it unfeasible, met with its rivals—after a round of who-had-the-pool-idea-first publicity, with Friendly claiming that CBS News had proposed a November network pool to NBC News two months before and ABC saying it had "long" favored pool coverage of elections—and NES was hammered out, with the wire services also joining up.

The five organizations are expected to use 100,000 people to cover the 3,000 counties in all 50 states and the District of Columbia. This is more than 10 times the number of TV reporters employed by the networks during the 1960 election. Total cost of NES is expected to be about \$1.6 million, some \$900,000 less than the networks previously had announced they intended to spend for their separate compilations of the votes.

Each network emphasized it would continue its computerized projections of vote counts from "model" precincts to "call" the winner of the presidential

NEWS *continued*

election and any other race it deems important enough to predict. There'll obviously be no slackening in the TV news competition, with its continuing accent on image and superiority. But the speed-up in the tally of the raw vote may lessen the gap in time between the predictions of winners and the reporting of actual voter preference.

■ Emmy, the tarnished award symbol of the National Academy of Television Arts & Sciences, kept her May 25 date with 29 television award winners and then was hauled into a back room where attempts will be made to polish back some of her former luster.

Programs carried by CBS-TV, an awards boycotter, took 13 Emmys. ABC-TV, another official stay-away, had five of its shows awarded and NBC-TV, the chief defender of the awards as well as the telecaster of the presentation ceremony, figured in nine.

STUDY OF AWARDS GETS BACKING

After that the various pro-Emmy, anti-Emmy factions almost had to stand in line with offers of aid and suggestions for improvement. NBC offered up to $25,000 as its share for an independent study of awards categories and voting procedures. NATAS itself announced plans for a "massive reappraisal of the awards system." ABC indicated satisfaction over NATAS recognition that Emmy has a problem and was willing to help finance an independent improvement study.

The International Radio & Television Society, meanwhile, was trying to get its own search for a suitable new awards system off the ground, and CBS-TV, with its own awards study committee already set up, was waiting to see what the committee comes up with.

Hopefully, someone will prevail within 10 months and the next industry award presentation.

■ The Internal Revenue Service reported last month that cigarette sales declined by 13 billion during the first three months of this year and that "there is no question" that the drop was due at least in part to the surgeon general's report on smoking and health.

To solve some of their problems, the nine major tobacco companies last April drafted a self-regulating advertising code in the face of proposed restrictions on cigarette ads by the Federal Trade Commission. And last month, after a search for a man with stature, they named former New Jersey governor Robert B. Meyner to administer it (see "Focus on People," page 16A).

Meyner, an "on-and-off smoker," has a five-year contract as code boss and a reported yearly salary of $100,000. The code, subject to approval by the Justice Department, will ban advertising aimed at persons under 21 and all claims involving health and the like unless Meyner, whose office will pass on all advertising before its media placement, is satisfied the claims can be verified.

Asked if he thought the code would ward off FTC regulation, Meyner replied, "As one who has been in government, I support the notion that industry should try self-regulation. I think they can do the job, and of course that is the challenge to me." Meyner is now in the process of setting up a New York code office and will regard himself as "a duly appointed judge" charged with administering the rules. One of the rules: a fine of up to $100,000 for any code violator.

The smoking issue was scheduled to come up before Rep. Oren Harris' House Commerce Committee late last month. Four days had been set aside to hear 10 bills proposing seven different approaches to remedying the smoking and health situation. The National Association of Broadcasters, Television Bureau of Advertising and Radio Advertising Bureau all have lined up against FTC rulemaking.

■ The sandpaper case, a phrase that has become synonymous with the use of mock-ups in demonstrations on TV commercials, was back in court again last month, this time the U. S. Supreme Court, which agreed to an FTC request to hear the case, probably this fall or winter.

ARE MOCK-UPS LEGAL AND ETHICAL?

At issue are the ethics and legality of using substitutes (mock-ups) for the real thing to drive home sales points in TV commercials. In 1959 Colgate-Palmolive, via Ted Bates & Co., initiated a TV campaign for Rapid Shave shaving cream that showed a razor easing cleanly over sandpaper soaked by Rapid Shave. The trouble was that a mock-up of plexiglass and sand was used because sandpaper does not appear rough when televised.

The FTC charged public deception and ordered the commercials off the air. C-P and Bates had the order reversed in court—the FTC had tried to make its order cover TV mock-ups of every kind—but the FTC, with another ruling, again ordered the C-P ads pulled. And again, another federal court declared the FTC's decision void.

Now it's up to the Supreme Court to make a final and, for the advertising industry, highly important ruling. END

FOCUS ON PEOPLE

DAN SEYMOUR
President,
Chief Operating Officer
J. Walter Thompson

NORMAN H. STROUSE
Chairman,
Chief Executive Officer
J. Walter Thompson

Dan Seymour has come a long way from radio announcing. Last month he was elected president of the world's largest single advertising agency. At 49, only nine years after joining J. Walter Thompson, Seymour stepped into the chief operating officer's spot as **Norman H. Strouse,** 57, moved up to chairman. Strouse continues as chief executive officer, a post he's held since 1960.

Seymour, after a successful career as a radio-TV performer, entered advertising in 1950 as radio-TV head at Y&R. He joined JWT as radio-TV V.P. in 1955, rose rapidly to top management positions, becoming chairman of the executive committee last year. Strouse joined JWT in 1929, became president in 1955.

ROBERT B. MEYNER
Administrator
Cigarette Advertising Code

The nation's top tobacco companies last month named former New Jersey Governor **Robert B. Meyner** to administer their newly drafted cigarette ad code. Meyner, 56, will be "czar" over what can and can't be done in cigarette advertising until the smoking-health controversy is settled. His contract is for a five-year term and the code goes into effect as soon as he organizes his office in New York.

Meyner, an attorney, was chief executive of New Jersey from 1954 to 1962 and afterward a partner in the Newark law firm of Meyner & Wiley. As code boss, Meyner will check all industry advertising for code infractions, is empowered to fine code violators.

DR. MELVIN S. HATTWICK
Board Chairman
Advertising Federation of America

The Advertising Federation of America at its 60th annual convention in St. Louis last month elected **Dr. Melvin S. Hattwick,** advertising director of the Continental Oil Co., Houston, as its board chairman. He succeeds **George W. Head,** retired manager of advertising and sales promotion for the National Cash Register Co., Dayton, Ohio.

The AFA also elected **Marion Harper Jr.,** chairman-president of the Interpublic Group of Companies Inc., as first vice chairman, and re-elected **Lee Fondren,** station manager of KLZ Denver, as second vice chairman. Sixteen other officers also were elected to the AFA board.

GEORGE WELTNER
President, Chief Executive
Paramount Pictures Corp.

BARNEY BALABAN
Chairman
Paramount Pictures Corp.

Paramount Pictures Corp. last month elected its executive V.P., **George Weltner,** 62, as president and chief executive officer. He succeeds **Barney Balaban,** 76, who was made chairman. Balaban, president since 1936, replaced **Adolph Zukor,** 91, a founder and former president of the film company. Weltner, a sales and foreign distribution specialist, has been 42 years with Paramount, became president of Paramount International Films in 1945, V.P. in charge of world sales in 1955.

JOHN R. ALLEN
V.P., TV-Radio Programing
McCann-Erickson Inc.

McCann-Erickson Inc., billing close to $80 million in TV, last month announced the appointment of **John R. Allen** as vice president in charge of its TV-radio programing division. Allen will have over-all responsibility for TV programing operations on all domestic accounts. He reports to Edward Grey, senior vice president.

Allen was formerly vice president for all M-E home-office accounts. He joined the agency in 1960 after heading up the midwestern division of United Artists-TV. Prior to that he was broadcast program manager for Tatham-Laird and from 1949 to 1954 headed creative broadcast operations of Lever. Bros.

ERNEST S. LEISER
Director of TV News
CBS News

BLAIR CLARK
Director
International Operations
CBS News

HERBERT MITGANG
Assistant to the President
and Executive Editor
CBS News

Fred W. Friendly, four months president of CBS News, wasted little time realigning his staff. He first relieved **John W. Kiermaier** as public affairs V.P., naming him director of vote profile analysis, abolished the public affairs department as such but reshaped it organizationally to take more direct control. Production units are being set up reporting to Friendly through **Herbert Mitgang,** a former *New York Times* editor and writer who joined CBS News in April as assistant to Friendly and executive editor. Mitgang now serves as "creative coordinator" for Friendly and liaison with the production units.

Soon after this, **Blair Clark,** V.P. and general manager of CBS News and division second man under **Dick Salant,** Friendly's predecessor, was assigned as director of international operations in Paris. **Ernest S. Leiser,** assistant general manager, was then given the new post, director of TV news. Mitgang and Leiser between them now split up Clark's former responsibilities, with Friendly in tight over-all control of the division and the intensified contest with NBC News.

EDWARD BLEIER
V.P., Daytime
Programing and Sales
ABC-TV

Edward Bleier, V.P. and general sales manager for ABC-TV since last September, has been promoted to the newly created post of V.P. in charge of daytime programing and sales, part of a "centralizing" in ABC-TV daytime management.

Bleier, 34, has held various account and sales posts with the network since 1952. In his new slot he reports to Edgar Scherick, ABC-TV programing V.P., and James Duffy, V.P. TV network sales.

JEROME R. REEVES
Director of Programing
Corinthian Broadcasting

PAUL G. O'FRIEL
General Manager
KDKA-TV Pittsburgh

Jerome R. (Tad) Reeves, general manager of Westinghouse Broadcasting's KDKA-TV Pittsburgh since 1956, resigned his post last month to join Corinthian Broadcasting, New York, as director of programing for the five-station group. Westinghouse named **Paul G. O'Friel,** general manager of WBZ Boston, to succeed Reeves. Prior to KDKA-TV, Reeves held program and operation posts with WBNS-TV Columbus, Ohio. O'Friel has been with Westinghouse since 1956, WBZ since 1958.

JOHN B. LANIGAN
V.P., General Manager
Videotape Productions, N. Y.

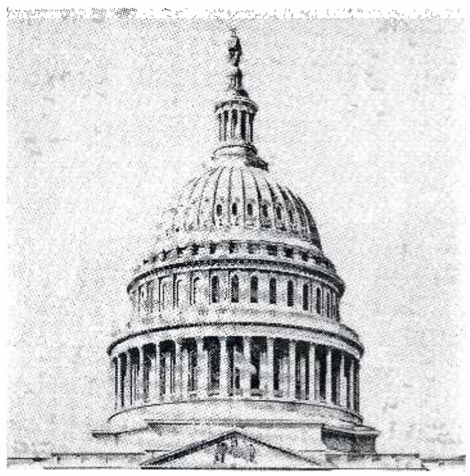
HOWARD S. MEIGHAN
Retiring President & Director
Videotape Productions, N. Y.

Broadcast veteran **Howard S. Meighan,** one of the men who led TV's charge into video tape operations, retired last month as president and director of Videotape Productions, N. Y., his firm becoming a subsidiary of Minnesota Mining & Manufacturing. **John B. Lanigan,** Videotape's V.P.-general manager, becomes operating chief.

JAMES D. SHOUSE
Retiring Chairman and
Chief Executive Officer
Crosley Broadcasting

James D. Shouse, board chairman and chief executive officer of Crosley Broadcasting Corp., Cincinnati, retires this month for reasons of health. He will continue as a V.P. and director of Avco Corp., New York, the parent company, and as a director of Crosley. No successor has yet been named to replace the 61-year-old executive, who joined Crosley as broadcasting V.P. in 1937, became president in 1946 and chairman in 1948.

Washington, D.C. is a singular town; it leads a double life.



And so do we.

Events, words and ideas from the nation's Capital affect almost three billion people on earth (and possibly beyond). But WRC-TV never forgets there's another Washington, D.C., one that is home town to five million people living in this area. And we serve these five million in a personal way.

Reprieve,* a recent half-hour special of ours, got very personal indeed. It was about heart attacks, and its message to past and potential victims was simple but urgent: "Don't be afraid, don't give up after a heart attack!" General Dwight D. Eisenhower isn't seen on television very often; he apparently thought this message important enough to warrant an appearance on *Reprieve*, during which he candidly discussed his own illness.

The Washington Post said, "*Reprieve* is an important program, one that will be useful for many years." We like to think that most of our programs are important, but "useful" is the key word here.

Recognizing the city's global character, WRC-TV fully covers the momentous happenings at The White House, State Department and Pentagon. But we know, too, that the greater Washington area is also a local community, and that those who live here view us as the community-minded station.

WASHINGTON'S COMMUNITY-MINDED STATION

WRC-TV 4

NBC OWNED

*Produced with the George Washington University Airlie Center

LETTERS

THE DESIGN ISSUE

I have just read the outstanding story on television station design. I feel that you have contributed something really unusual to our industry by your comprehensive presentation. Congratulations on a very fine presentation which I feel confident will be of lasting value to our industry. ROGER W. CLIPP *Vice President-General Manager, Radio-TV Div., Triangle Publications, Philadelphia.*

This weekend I had my first opportunity to read in its entirety your tremendous issue on television station design and construction. This is tremendous and represents another great contribution to our profession. WARD L. QUAAL *Executive Vice President & General Manager, WGN Inc., Chicago.*

You've certainly done a magnificent job—and one that should establish TELEVISION as a permanent ally of any and everyone who is concerned with the development of telecasting facilities. PAUL L. EDEN *Eden & Associates, Cleveland.*

Please add my congratulations to the many I know you will be receiving in response to this outstanding edition. It certainly is in keeping with the great tradition of excellence you have established. STEVE SHANNON *Public Relations Director,* WHEN-TV *Syracuse.*

[**Editor's Note:** A special hard-cover printing of the television station design issue is available at $5 a copy.]

TELECAST IN DEMAND

Could I have a half-dozen reprints of the '64-'65 "Telecast"? This is an excellent feature that your magazine affords the industry, and you should be commended on it. ALFRED J. BRASSARD *Promotion Manager,* WJAR-TV *Providence.*

Please send three copies of the May 1964 TELEVISION MAGAZINE and bill me. Your annual "Telecast" pull-out always generates a great deal of interest, and we never have enough copies to go around. DAVID COURSE *Promotion Manager,* WJRT *Flint, Mich.*

Will you please send me 10 copies of the "Telecast" for the 1964-65 season? ROBERT M. FELDMAN *Promotion Manager,* WHYN-TV *Springfield, Mass.*

[**Editor's Note:** Extra copies are available. See Reprint Checklist, page 22A.]

MEDIA COMPETITION

I should like to compliment you on an outstanding series of articles analyzing national media [The Media Competition Series, September 1962-May 1964]. Your publication is emerging as one of the finest trade magazines in the advertising, marketing and media field. The purpose for my writing is to inquire if you are planning on collecting the series together under one cover in reprint form and, if so, when they would be available and at what cost? ROGER L. BENNETT *Assistant General Manager, Newspaper I, Chicago.*

[**Editor's Note:** The series of eight articles on the media competition is being updated and prepared for publication in book form. Announcement of availability and cost will be made in a subsequent issue. Pre-publication orders, subject to confirmation when price is determined, are being accepted now.]

Many viewers watch Dateline: Chicago and end up saying, "That's terrible!"

Are our feelings hurt?

Not at all. When WNBQ's *Dateline: Chicago* revealed the vice and crime infesting nearby Gary, "terrible" was only *one* of the words viewers used to describe what they saw. And that was fine with us, because it meant they might *do* something about the problem.

That's the motive behind this award-winning, weekly, public affairs program: holding a mirror to the face of the Chicago area. Sometimes the reflection is good, sometimes bad; sometimes funny, sometimes tragic. The program's range is wide as the spirit and the conscience of the living city.

Dateline: Chicago has explored everything from folk singers to fire fighters, from people in school to people in government... whatever interests the eight million persons we serve. And that's not easy to determine, for the people of Chicago are produly cosmopolitan and, at the same time, proudly mid-western.

Producing a complete coverage public affairs television program regularly every week is a tremendous undertaking; and we're the only station in town ever to attempt it. Maybe that's why WNBQ is where you see community service in action in Chicago.

CHICAGO'S COMMUNITY SERVICE STATION

WNBQ 5

NBC OWNED

Reprint Checklist

These Reprints Still Available!

TELECAST: THE 1964-65 SEASON ☐
3pp from May 1964 **25¢ each**

What the networks will program for 1964-65 is identified in this fourth annual TELECAST. The lineup, graphically portrayed in picture format, consists of 90 prime time programs, 35 of them new to TV screens. Each TELECAST block tells the show's title, its sponsors, their agencies, the production cost of a single original in a series and the production parentage behind each show.

THE TWO FACES OF DAYTIME TV ☐
8pp from May 1964 **25¢ each**

Daytime's found its place in the TV sun, but there's still some shade around. A depth report assesses daytime (both programing and sales), analyses how it came to command one out of four network dollars.

EDUCATIONAL TV: 10 YEARS LATER ☐
12pp from February 1964 **25¢ each**

It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems a'plenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

LIFE WITHOUT NETWORKS ☐
16pp from June 1963 **35¢ each**

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

THE COMPUTERS MOVE IN ON ADVERTISING ☐
12pp from June 1963 **25¢ each**

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

COMMUNITY ANTENNA TELEVISION ☐
12pp from June 1962 **25¢ each**

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

TELEVISION MAGAZINE
444 MADISON AVE., N. Y., N. Y. 10022

• **Send quantities checked above to:**

Name ....

Company ....

Address ....

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

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

Bill me ☐

Minimum Order: One Dollar—Postage Additional For Bulk Orders

FOCUS ON TELEVISION

Our gal in Atlanta: *assistant editor Deborah Haber with Donald Heald (l) and Charles Cash, executives at station* WSB-TV.

And our men: *photographers Jay Leviton (l) and Wayne Wilson.*

THERE'S an inside joke around the TELEVISION offices to the effect that the magazine's reporters and writers are known to the outside world only by the backs of their heads—this because "Focus on Television" often pictures our people as they're involved in conversation with a news source, with the camera's attention on the subject of the interview. Not so this month. Assistant editor Deborah Haber, who last appeared in these pages as the back of a head talking to producer Sheldon Leonard in Hollywood (September 1963), is pictured here for all to see, full front, as she researched the Television Atlanta story for this issue. Her picture, and many hundreds more from which the picture portion of that story was drawn, was taken by the Leviton • Atlanta photographic organization, whose work appeared frequently in *Life, Look, Fortune* and other major periodicals before they made it big with TELEVISION. We think they're quite good, and feel readers will agree.

TELEVISION'S editors have been busy in other directions, too. The first hard-cover edition of a TELEVISION special report is about to hit the streets. It's a handsome and durable special edition of the television station design report which appeared in the June issue, is on sale for $5, and can be had by anyone who sends in that amount, or multiples of it, and the coupon on page 45.

An ancient tradition restaged in a new-world setting

as a gift for all Los Angeles.

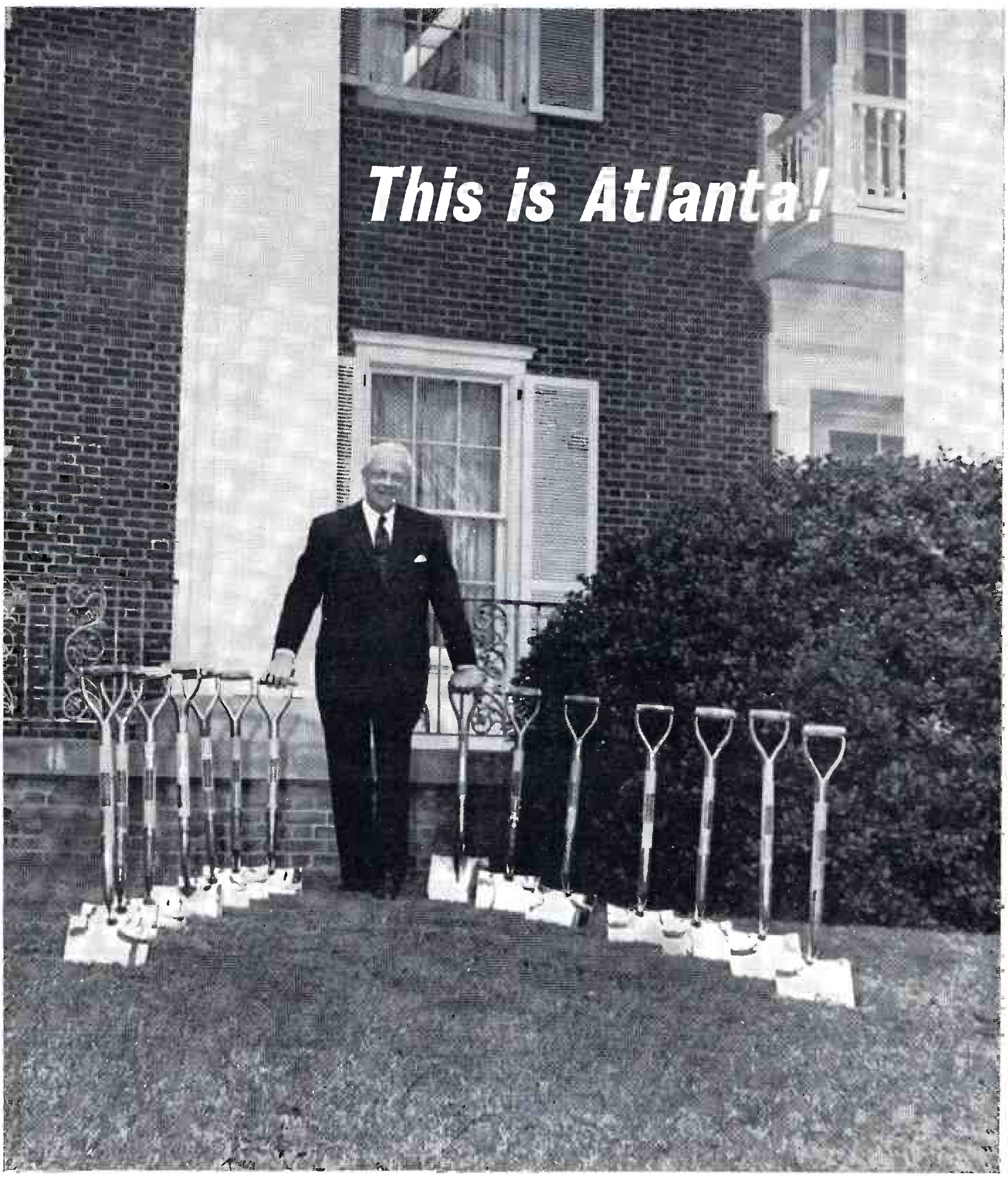
A deep and enduring Spanish-Mexican tradition is part of Southern California's heritage. To show its appreciation of this heritage, Los Angeles' KNBC recreated—for the second year in a row—the timeless, Christmas Eve pageant, "Las Posadas." Broadcast in color, the hour-long program told a three-part story: the Fiesta of Our Lady of Guadalupe; the search ("Las Posadas") of Joseph and Mary for lodging; and, finally, the Great Fiesta that celebrates the end of their arduous journey.

KNBC used Spanish speaking performers exclusively in "Las Posadas." But the message required no translation—and the reaction of viewers and reviewers was unanimously enthusiastic. "Las Posadas" won acclaim for its purpose, its pageantry, and for the excellence of its production. The KNBC color program stands as an excellent example of community-oriented programming. What's more, it shows that ancient traditions can be translated beautifully by our most modern means of communication.

LOS ANGELES' COMMUNITY-MINDED STATION

KNBC 4

NBC OWNED



THE MAYOR DIGS ATLANTA! Mayor Ivan Allen, Jr. at White Columns with his "million dollar shovels"... each representing a million dollar construction project underway in Atlanta. Fourteen silver-plated shovels... fourteen varied million dollar projects coming to a growing Atlanta! Are you using the **growth** market?

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry

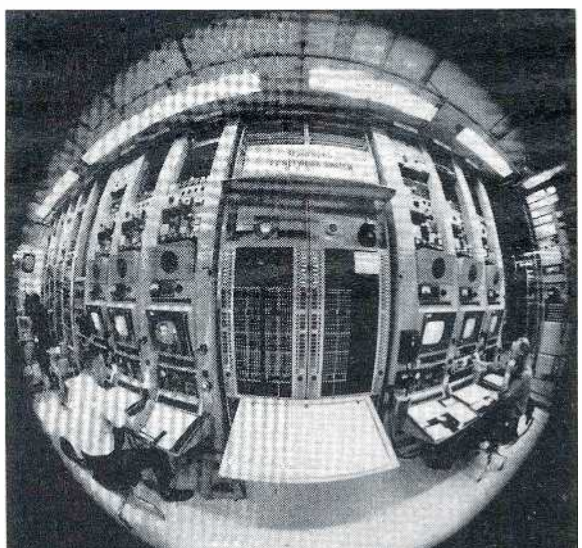
CBC

COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland.

July 1964 Vol. XXI No. 7

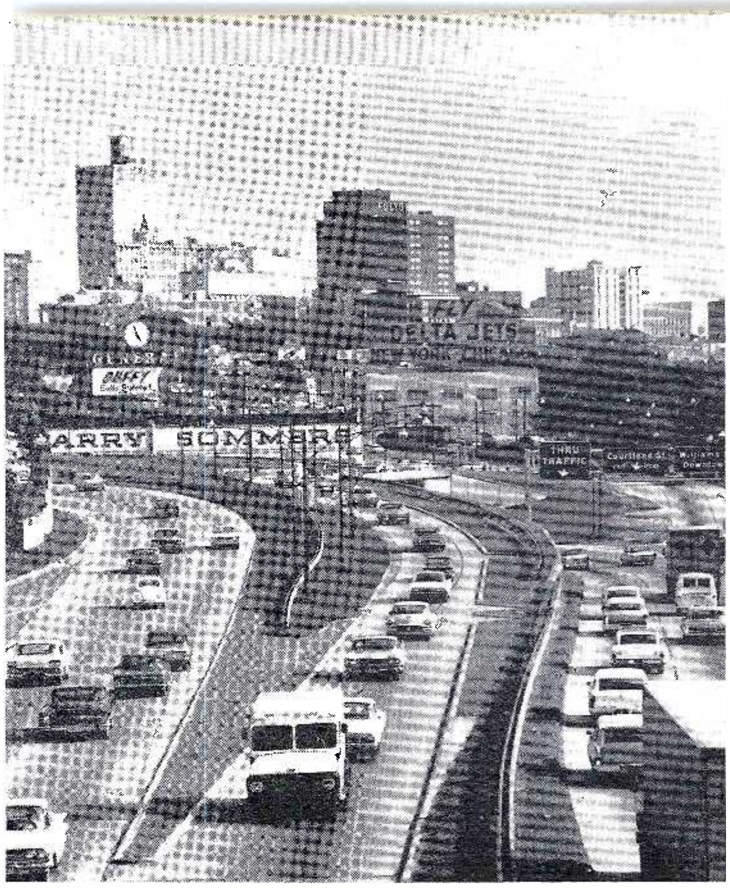
TELEVISION

ATLANTA



American Telephone & Telegraph's television operating center in Atlanta, the channeling headquarters for all network television emanation in the southeast area—south of Louisville, Ky., and Charlotte, N. C., and as far west as Shreveport, La.

Many elements of television channel through Atlanta, from the signals that supply much of the South to the dollars that spread from Atlanta to support TV budgets elsewhere. Atlanta is a hub city, important for itself as a business and industrial complex and for the work it produces in fields like television. This special report, the second on cities where television comes from, captures Atlanta in many of its moods and much of its charm.



THEY'VE FOUND THE GOOD LIFE IN ATLANTA TV

BY DEBORAH HABER

For those who have in mind the stereotype of a sleepy southern town, knee-deep in magnolias and mint julips, Atlanta the reality will come as a surprise. It's as vigorous, as dynamic, as growing as any Yankee metropolis. Perhaps even more so, for whereas a Washington, a New York or a Boston have realized much of their ambition, Atlanta is just beginning to fulfill hers.

The feeling that dominates Atlanta today is "Let's get on with it." Get on with it Atlantans do—some 1,117,000 of them, 300,000 (27%) more than 10 years ago. Following the Chamber of Commerce admonition "Forward Atlanta," the city boasts that $25 billion a year clears through its banks. The southern branches of 385 of the 500 largest and most successful corporations in the United States add their weight to established home-town institutions like Coca-Cola (itself ranked as the 92nd U. S. corporation).

Atlanta is the heart of Georgia—it is the state capital and home of the legislature. But Atlanta's influence doesn't stop at the state line. It is the economic capital of the Southeast, one of the fastest growing sections of the country. Outward from the hub of Atlanta roar seven railroads. Truck, bus and automobile traffic speeds along super-highways where six interstate highways merge. Eight airlines weld the city with jet ties to every place in the world.

Not all of the movement in Atlanta is to the outside. There is much going on within the city, too. New construction is on the boom. The June 1963-May 1964 period saw the granting of $55 million in building permits, as opposed to $39 million in the year-before period. Atlanta ranks sixth in household units authorized in the U. S., exceeded only by Los Angeles, New York, Washington, Chicago and San Francisco. Since 1960 some 56 office buildings have been or are in the process of being added to the Atlanta skyline, in addition to 60 manufacturing plants, 61 warehouses and 17 motels.

Yet beneath the slick and modern thrust of the town there are opposite pulls. There is a solid core of the traditional and the conservative under the progressive tempo. Atlanta may be a southern town in a different mold but it is still very much a southern town. It is the seat of the Baptist Assembly and while it was nice to boast of being a community of churches (there are over 300 in Atlanta) it was not until May this year that one could buy a mixed drink in Georgia. Legally, that is—mixed drinks were for sale but an old statute forbidding them remained on the books. The law is now on the side of the drinkers.

If the citizens of Atlanta didn't take their no-mixed-drinks law seriously, there are other things they do take much to heart. Culture is a byword in Atlanta. Opera Week, the beginning of May, is when the Metropolitan Opera pays the town its annual visit. It's the height of the social season.

The city's cultural attractions aren't all imported, either. There's the Atlanta Art Association. In honor of 122 members killed in the crash of a chartered airliner at Orly Field, Paris, on June 3, 1962, the community has proposed a performing arts center. An anonymous donor has already contributed $4 million and a campaign is in progress to match his contribution.

Atlanta has various orchestras and choral groups in addition to the august Atlanta Symphony. Other cultural highlights include the Atlanta Civic Ballet, the Southern Ballet of Atlanta and three active theater groups in addition to the Piedmont Arts Festival which presents Shakespeare.

There is only one interest that can give cultural pursuits a run for an Atlantan's interest and that's his highly developed sense of civic responsibility. There is in the city a tradition of good works. People in Atlanta are joiners. Whether it's the Boy Scouts, the Chamber of Commerce, a hospital fund, Atlanta's charities and organizations rarely go wanting for a dedicated board of fund raisers.

Perhaps it is because of the tremendous pride that Atlantans take in their home town that they boast the best race relations in the South. The city desegregated its schools without incident in 1961. Atlanta, a city extremely conscious of her image, is anxious to avoid any ugly incidents that would tarnish it.

It's almost a certainty that whatever happens in Atlanta happens on Peachtree Street—there are 32 streets in town with peachtree in the name. But the main Peachtree begins a block north of Five Points, that junction of five broad streets that is the financial hub of Atlanta, rich in banks, insurance companies and office buildings. There's considerable argument about where Peachtree ends but it's generally agreed that it winds its tree-lined way past the statu-

At noon on Peachtree Street it's the custom for the tenants of these modern office buildings to enjoy the sunshine and the sights in their shirt sleeves. Not shown are the pretty girls who help make this pastime so popular in Atlanta.

Miss Sara Patterson, Miss Penny Reinsch (daughter of WSB's J. Leonard Reinsch) and the Marcus Bartletts attend Opera Week on opening night.

esque mansion that is WSB's White Columns, past the somewhat garish and busy Riviera Motel, taking in the modern glass and brick building of Burke Dowling Adams and going past the expressway out to the city limits. Peachtree Street is a tableau of sparkling new office buildings, a stately old church, an ever-presence of pretty young girls and bright young men who take the time to appreciate them.

The going-places feeling is everywhere. From the new construction on Peachtree to the giant ditch that's going to become an $18 million stadium to house a major league baseball club, from the plans for a Press Club to give the ever-growing executive corps a place to call its own, to another newspaper to compete with the Cox-owned *Journal* and *Constitution*. Everywhere Atlanta is almost as much what is going to be as what already is.

THE STATIONS • Atlanta prides herself on being an alert, well-informed community. Television is in no little part responsible for getting her that way. The city is served by three commercial stations and one educational station.

If there is any landmark that says "This is Atlanta" it is the elegant, white-columned mansion set back on a green knoll off Peachtree Street that's WSB. Called "White Columns," WSB's building is an embodiment of the modern and the traditional forces that motivate the city.

WSB-TV was the first television station on the air in Atlanta, transmitting as early as 1949. Marcus Bartlett, now a vice president of Cox Broadcasting's CATV operation and until last September general manager of WSB-TV, remembers WSB-TV's beginning days. "We were the first station on the air. At the time there were very few movies, no network programs and no kinescopes. We had to rely on the few movies that were available, industrial films and the local shows that you could concoct. Back in those days," Bartlett reminisces, "we carried the man-in-the-street type of thing, spelling bees, women's participation shows, high school football, wrestling and almost anything else we could dream up." WSB-TV's grown more sophisticated since then. Today the station boasts a 16-man news department. It's proud of the color facilities that keep humming through 42% of its programs.

At CBS affiliate WAGA-TV, Kenneth L. Bagwell, who spent the last two years putting his station into a competitive posi-

After a leisurely lunch, Burke Dowling Adams art directors Bill Fairfield and Ken Witt stroll back to their nearby office.

Carling Brewing execs Wallace MacDonald (l), Don Lachowski and PGW's Bill Stubbs (r) at lunch.

From noon to 2 Atlanta airport is the busiest in the U. S. Petry's Dick Hughes adds to the record.

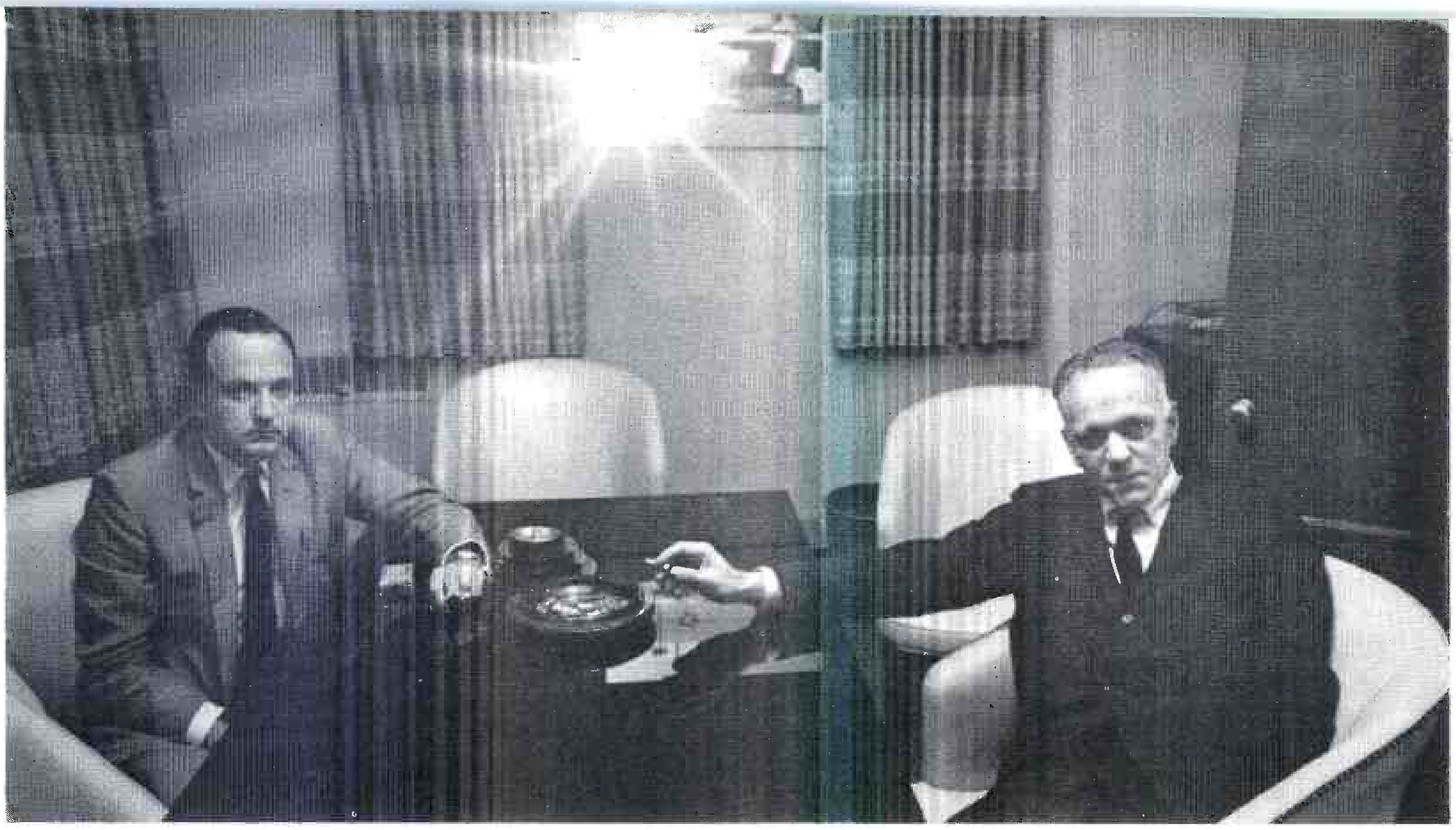
OVERLEAF: A PHOTO ESSAY ON ATLANTA TELEVISION
TEXT CONTINUES ON PAGE 48

AGENCIES

In 1950, total Atlanta advertising billings were only about $10 million. Today it's a different story. Some 60 ad agencies bill nearly $60 million—not including revenue from some eight New York-based branch offices. The largest Atlanta-headquartered agencies, Tucker Wayne & Co., Liller Neal Battle & Lindsey and Burke Dowling Adams, are all television-minded, a media state of affairs shared by smaller local agencies like Lowe & Stevens and Chuck Shields. Atlanta TV advertising operations are still limited, however. As one agency man assesses the situation, "Not all of our clients who should be in television are in it. But we'll get 'em in there."

Robert Schaefer (r) is executive vice president and part owner of Tucker Wayne & Co. Schaefer doesn't like the "local" tag for Tucker Wayne, says "We are a national agency that just happens to be located in the South." With a branch in Jacksonville, two-thirds of C. Massey & Assoc. in Durham, N. C., and growing billings, Schaefer has what to smile about.

Matthew Connor, 42-year-old president of Atlanta's biggest home-based agency, Tucker Wayne & Co., in front of agency's main building.



You have to take a long hard look at your commercials in Atlanta screening rooms, too. Here account executive Howard Watts (l) and TV production and copy chief Richard Short, an ex-easterner, face the "moment of truth" on Tucker Wayne's latest Pharmaco commercial.

Tucker Wayne & Co.

On the death of founder Tucker Wayne in December 1963, the agency was bought by Matthew Connor and Robert Schaefer, who had been with the company 12 years. Since July of 1963 Tucker Wayne has picked up six accounts, a two-thirds interest in a Durham, N. C., agency and increased billings by about $4 million. The owners say it's only the beginning. They're shooting for $25 million in billing in the next five years.

Media director Anne Benton (l) dictates to secretary Gloria Merry. Miss Benton enjoys a reputation as one of Atlanta's savviest buyers. She's also active in outside ad affairs and has organized an agency women's softball team.

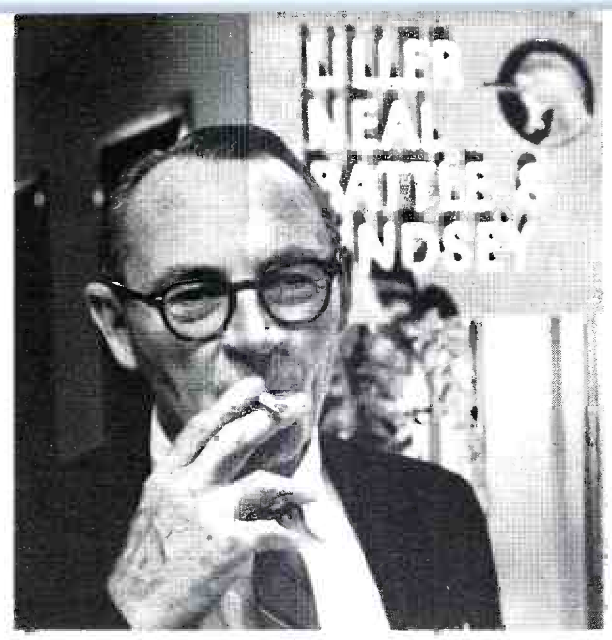
Research director Lou Jacob and secretary Jane Gordon survey latest IBM statistics.

Art director Lew Parker (l) working with V. P. and creative director Hugh Headrick.

Above: assistant media buyer Lynn Shaddan. Below: mail room's O'Neal Pylant dispatches agency memos.

Liller Neal Battle & Lindsey

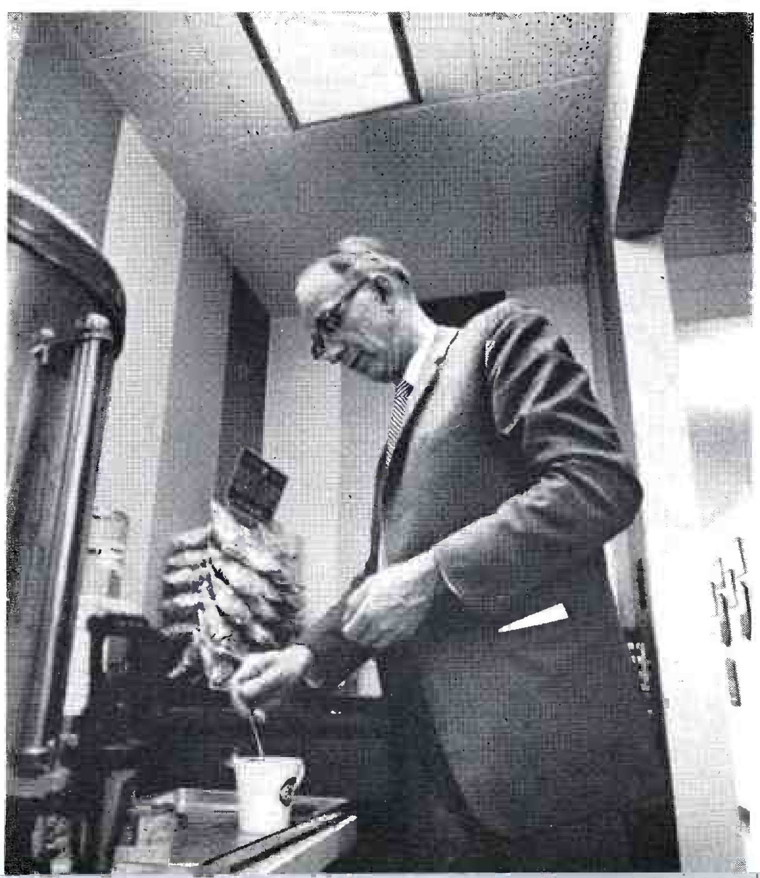
Liller Neal Battle & Lindsey Inc., one of the oldest and most successful advertising agencies in Atlanta, started in 1940 with a staff of four. Today, in addition to LNB&L headquarters in Atlanta, there are branch offices in Richmond, Tampa, New York and Dallas, a staff of 94 and billings of about $8 million. Chairman of the Board C. K. Liller, President William Neal, senior art director and V.P. James Battle and Dan Lindsey, manager of the Richmond office, ride herd on a number of southern blue-chip clients.



C. K. Liller, chairman of the board of Liller Neal Battle & Lindsey, is actively involved in day-to-day agency operations.

Sitting in on LNB&L creative conference are (l to r) art director Robert Hiers, creative director Helen Gordon, account supervisor Charlie Hull, board chairman Liller, copy writer Anne Gilbert and Redfern Meats account executive Jack Burton.

The Atlanta coffee break is usually on the house. Frito-Lay account supervisor Charles Patterson takes his in a CBS Films mug.



Art director Baron Roberts amid the traditional clutter of brushes and paints that surrounds fellow art directors around the world.

D'Arcy

D'Arcy Advertising's Atlanta office boasts an easy-going shop, friendly personnel and all-around southern hospitality. It's much like its competitors in those respects but one thing you won't find here is the traditional Coca-Cola machine; D'Arcy services the Royal Crown Cola Co. The visitor to D'Arcy offices will find receptionist Elizabeth Cassels ready with Royal Crown or Diet-Rite. Other D'Arcy clients include Magic Chef gas and electric ranges and Wakovia Bank.

Media assistant Chris Kress (l) and media director Linda Macklem keep up with news of the television advertising world.

Left to right: D'Arcy production manager Jim Foster, copy chief Jack Kaplan and traffic manager Betsy Sojourner in huddle.

BBDO

No Coke here either. It's BBDO and that's Pepsi-Cola country. Holding the fort for Pepsi, primarily as a service office, the Atlanta staff of BBDO has grown well beyond distribution center status.

Giving clients service they expect falls to account executives like BBDO's Lee Offin.

Art director Rhoda Hunt puts finishing touch to a BBDO storyboard.

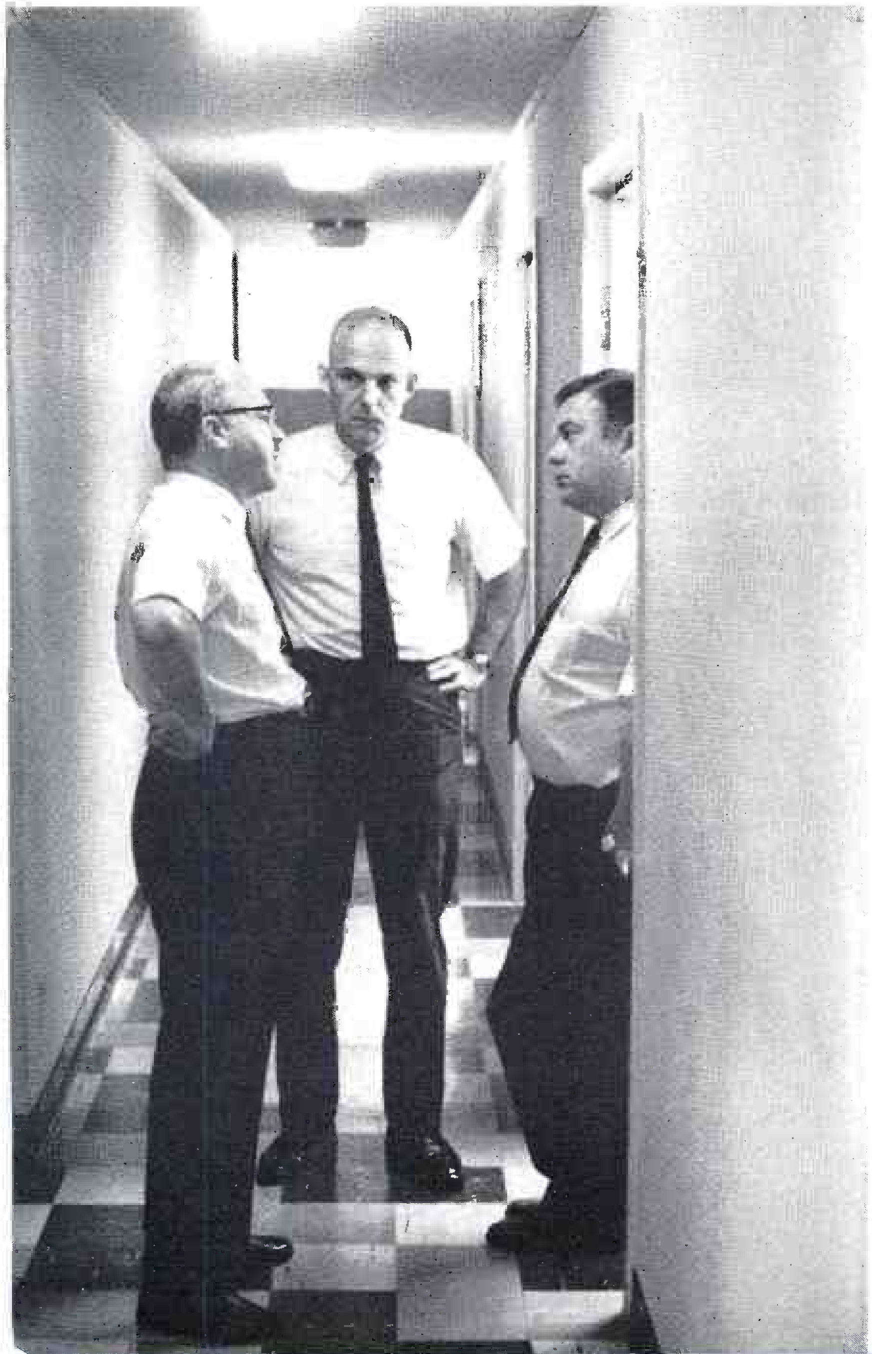
Regional manager Clark Slayman has a firm hold on BBDO's Atlanta activities.

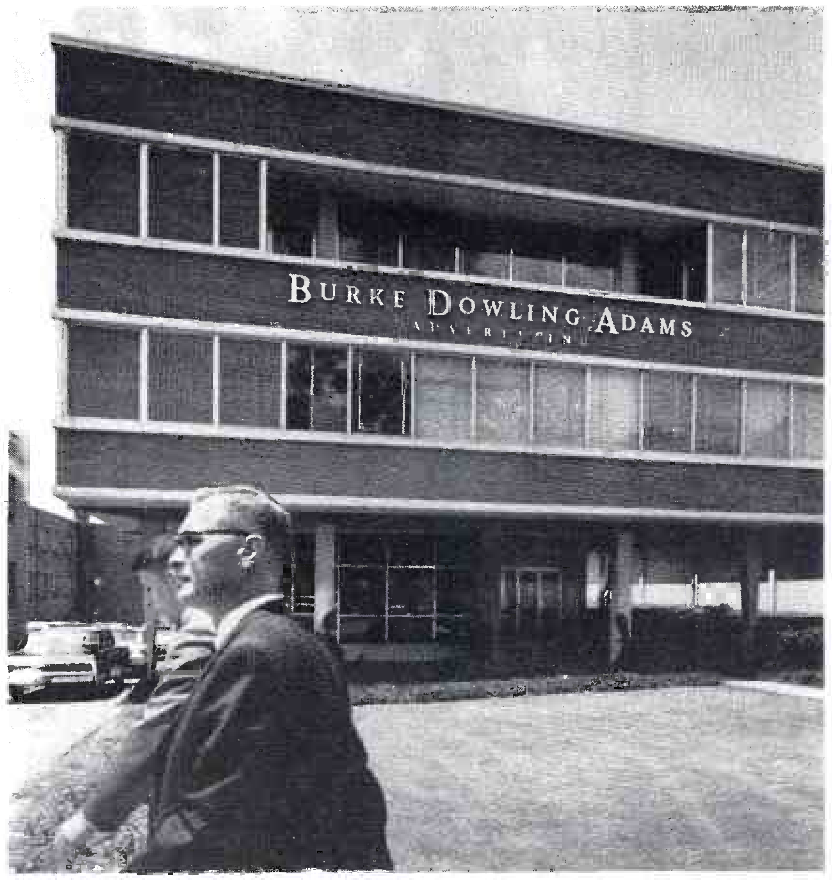
In the shadow of a Delta jet model, B. D. Adams, president of the agency bearing his name, is hard at work on the airline's ad business.

Burke Dowling Adams

Burke Dowling Adams Inc. has Delta Air Lines as the biggest advertising feather in its cap. The agency and client Delta have been increasing television usage yearly. Last year BDA spent about $2 million in radio and TV, plans to do more this year. BDA's television department is coming along fast, is matching increased television spending with increased creative personnel.

Corridor conferees (l to r): senior V.P. and radio-TV head Howard Schriner Jr., account executive Heyward Siddons, production head Bob Hendrickson.





The handsome glass and brick Burke Dowling Adams Inc. building adds to the bright and shiny image of Atlanta's well-known Peachtree Street.

Left: Copywriter Peter Bowles (l) talks shop with timebuyer Martin Hollinger.

Below: BDA's receptionist and greeter, Vici Champion.

McCann-Marschalk

The 10th floor at 615 Peachtree looks as hectic as any address on Madison Avenue. McCann-Marschalk's Atlanta office handles strategy for Fanta Beverage Co., the First National Bank, Scripto Inc., among others. It's a pretty fast pace but M-M staffers still say it's a more relaxed operation than you'll find in New York.

Fanta client meeting brings together (clockwise from left): account executive John Dillingham, senior account executive Bill Fitzsimmons, Fanta ad manager Dick Harvey, and M-M Atlanta account executives J. Harry Sykes and Kathy Mason.

Reception room at McCann-Marschalk.

Charles Richardson (l), head man of M-M Atlanta, and acct. supervisor Doug Smith.

Account supervisor for Scripto Edward Cashore instructs secretary Gloria Turner.

M-E account man Gene Gilmartin (l) with M-M V.P.-media director Gene Cogan.

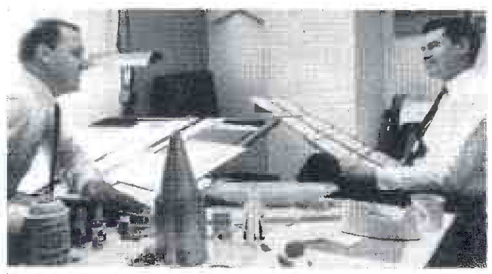
McCann-Erickson

McCann-Erickson's branch in Atlanta has a staff of 28 people dedicated to giving the ultimate in service to the Coca-Cola Co. The job involves constant communication between the client in Atlanta and McCann's home office in New York. Next to the telephone, branch offices list planes as the most-used tools.

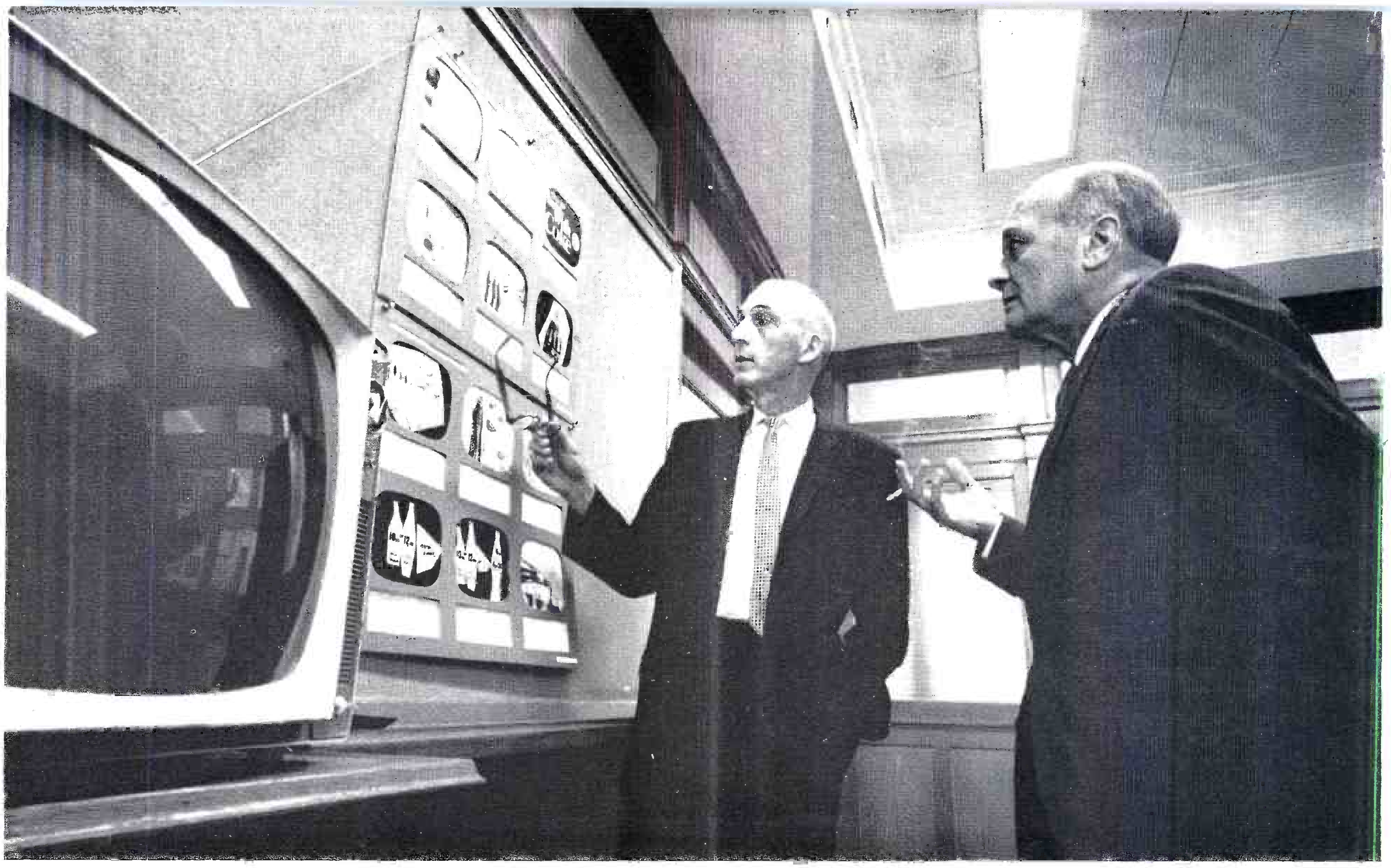
McCann Atlanta starts its morning with an early pause for refreshment at 9 a.m.

Willard (Bill) Mackey (l) manages McCann-Erickson's Atlanta office. Home office instructions are only a phone call away.

Coke account exec Jim Ware (l) and M-E production and traffic manager Ken Work.



Art director Mark Moffett, at drawing board, chats with copy chief Milt Lowe.



In his office, Coca-Cola's Fred W. Dickson (l), V.P.-manager of the ad department, discusses a storyboard with media manager Ed Fritschel.

ADVERTISERS

Atlanta, as the economic center of the Southeast, is host to some of the most famous names in American industry, including branch offices of 383 of the U.S.'s top corporations. Among this traffic are some well-known users of television. On one stretch of highway a beer company, a potato chip manufacturer and a soda maker stand side-by-side, prompting the local remark, "If there's an explosion this will make one hell of a party." At present Atlanta business is having a party of its own. And as the advertisers get richer, so do television budgets get bigger.

J. Paul Austin, 49-year-old Coke president.

Coca-Cola

Coca-Cola is the most popular soft drink in all the world. Over 75 million bottles of Coke are sold daily in 125 countries around the globe. Almost $21 million was spent in television in the U.S. to keep domestic consumption up last year. In Atlanta Coca-Cola is more than liquid refreshment; it's an institution. Atlanta is Coke's home town. The company was founded there in 1892 by wholesale druggist Asa Chandler. While it has grown to become one of the largest corporations in the U.S., Atlantans feel Coke is something that belongs very much to them.

"Togetherness" in ad planning is an important part of Coke's strategy. Shown in one of many meetings between company and agency are (clockwise from left): Stewart Brown, McCann-Erickson V.P. and creative group head; Robert Goergen, M-E account executive in charge of radio-TV; Neal Gilliatt, M-E senior V.P. and senior officer worldwide; Fred Dickson, Coca-Cola V.P. and manager, advertising department; William Backer, M-E V.P. and associate creative director on Coke; Jim Pierson, M-E V.P. and director in charge of New York operations on Coke; Dr. Richard Halpern, director of Marplan Research; Richard Harvey, creative broadcast manager, Coke ad department, and Ed Fritschel, Coke media manager, advertising department.

Delta Air Lines

Delta Air Lines has Atlanta as the hub of its operations. The line is a regular television user and recently launched a campaign selling its new tie-in with Pan American to Europe. Delta's director of advertising, George E. Bounds (below) is proud of how Delta and its ad agency, Burke Dowling Adams, worked together in learning how to use the TV medium.

Rich's

Rich's Department Store is an Atlanta landmark. The firm's television campaign is designed to sell store "image" rather than specific goods. Above: store president Harold Brockey (l) and chairman of the board Richard H. Rich. At left: Lorin Blackstone (l), budget controller, and John Miles, sales promotion director and in charge of Rich's TV.

Fanta Beverage

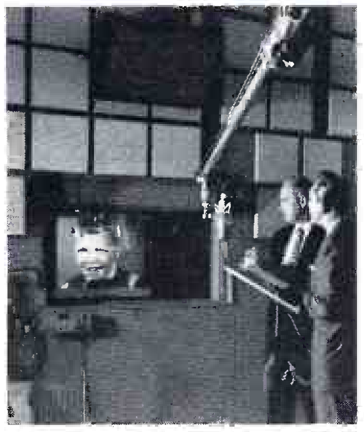
Fanta Beverage Co., a division of Coca-Cola, makes low-calorie Tab, Sprite and Fanta's 13 fruit flavors. The company headquarters is located in the same building as its agency, McCann-Marschalk, but company ad manager Dick Harvey says both agency and client have learned not to waste each other's time. The formula seems to have worked. Last year Sprite won a "Cleo" award as the best soft drink commercial in its class.

Dick Harvey, ad and sales promotion manager for Fanta (l), and Thomas C. Laws Jr., company president, pause for a sip of Sprite.

Ad manager Harvey and sales promotion supervisor D. Forest Jackson (seated) in front of a Fanta premium used in South Africa.

PRODUCTION

Television production in Atlanta is long on ambition but short on prospective business. Local producers are handicapped by agencies that by-pass them to shoot commercials in New York and Hollywood. Despite the producers' position that they can do as good a job as the out-of-town competition, Atlanta agencies take tough assignments elsewhere. One reason cited for the production exodus is that Atlanta's budding actors and actresses often head for Broadway and Hollywood, leaving an in-front-of-camera talent shortage behind them.



Below: The talent shortage curbs one-area specialization in Atlanta. Skip Thomas (l) is shown talking to guest Marshal Lucky Laredo on the set of his Two Bells TV Edition Show. *Thomas is producer and packager of the filmed series as well as an on-screen personality in his own right.*

Above: TV business is hard to come by and producer Frank Willard depends on industrial films for most of his profits. This, however, was a TV job. Willard (l) is shown timing announcer Preston Charles for a Frito-Lay's spot. At top: engineer Larry Rogier rides gain in control room.

STATIONS

Keeping Atlanta's citizens entertained, informed and aware of the issues of the day falls in large part to her television stations. On the job: WSB-TV, WAGA-TV, WAII-TV and educational station WETV.

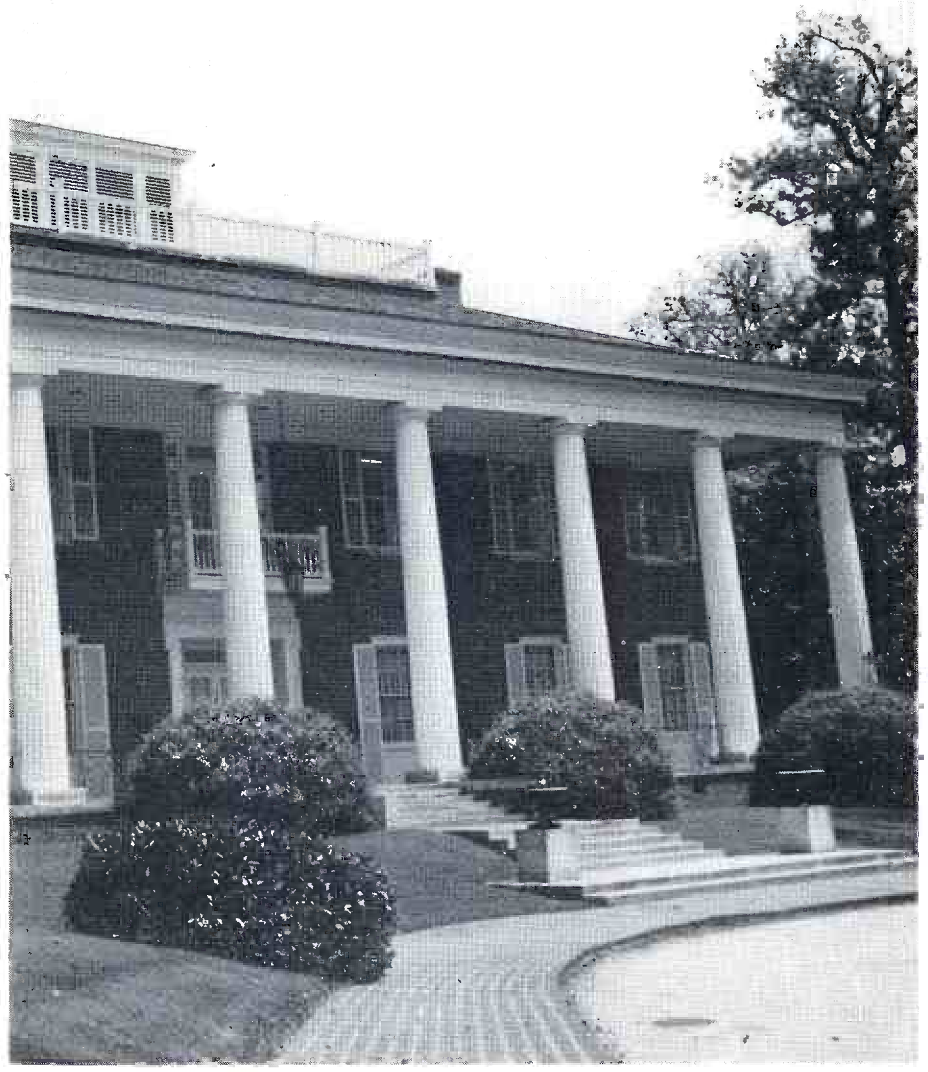
Atlanta's broadcasting chores are made somewhat easier by the community-mindedness of its citizens. Kenneth Bagwell, past general manager of WAGA-TV, points out that Atlanta's young and progressive viewers make it "one of the best places in the country in terms of audience response."

The community spirit is a two-way street. TV people are deeply involved in extra-curricular civic betterment. WSB-TV's Don Elliot Heald states that from the Scouts to church groups, "whatever the organization our people are in it."

Prominent Atlantan J. Leonard Reinsch is president of Cox Broadcasting Corp.

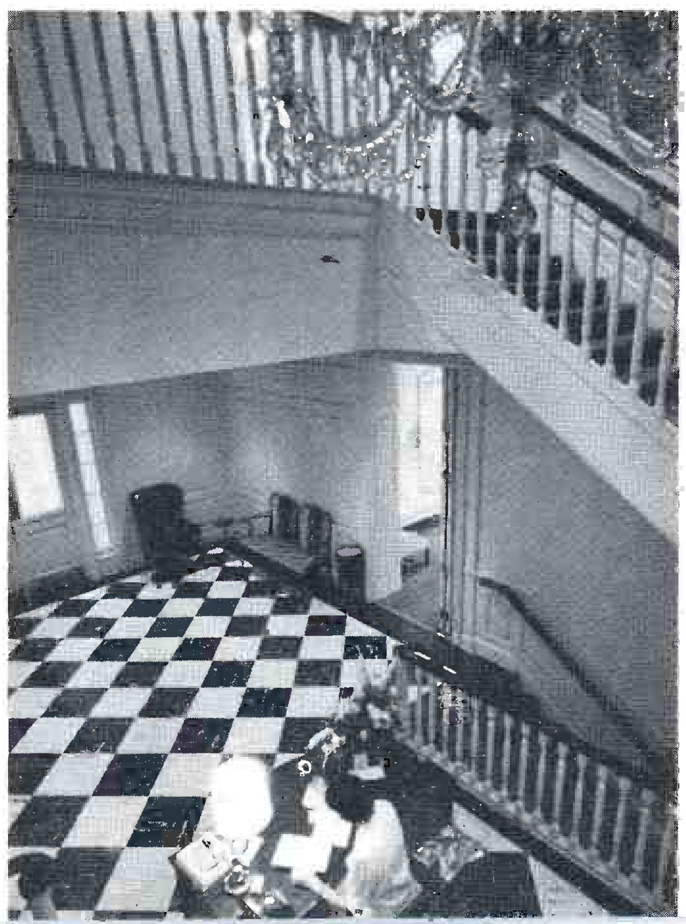
Station Manager Don Elliot Heald (l) is especially proud of WSB-TV's news team. Below: Hectic preparation for a 6 p.m. newscast by Sara Kennedy and Don Stewart. Ray Moore (r), news and local programing director, keeps Atlanta informed on his nightly newscast.

Youngsters wait as long as two years to get tickets to Popeye.



WSB-TV

The majestic "White Columns" of WSB is as much a part of the Atlanta scene as Peachtree Street. Under this roof are housed executive headquarters for Cox Broadcasting, with offices cast in the elegant traditional mold of the reception area pictured at right. Cross a corridor and you'll find ultra-modern studio facilities.

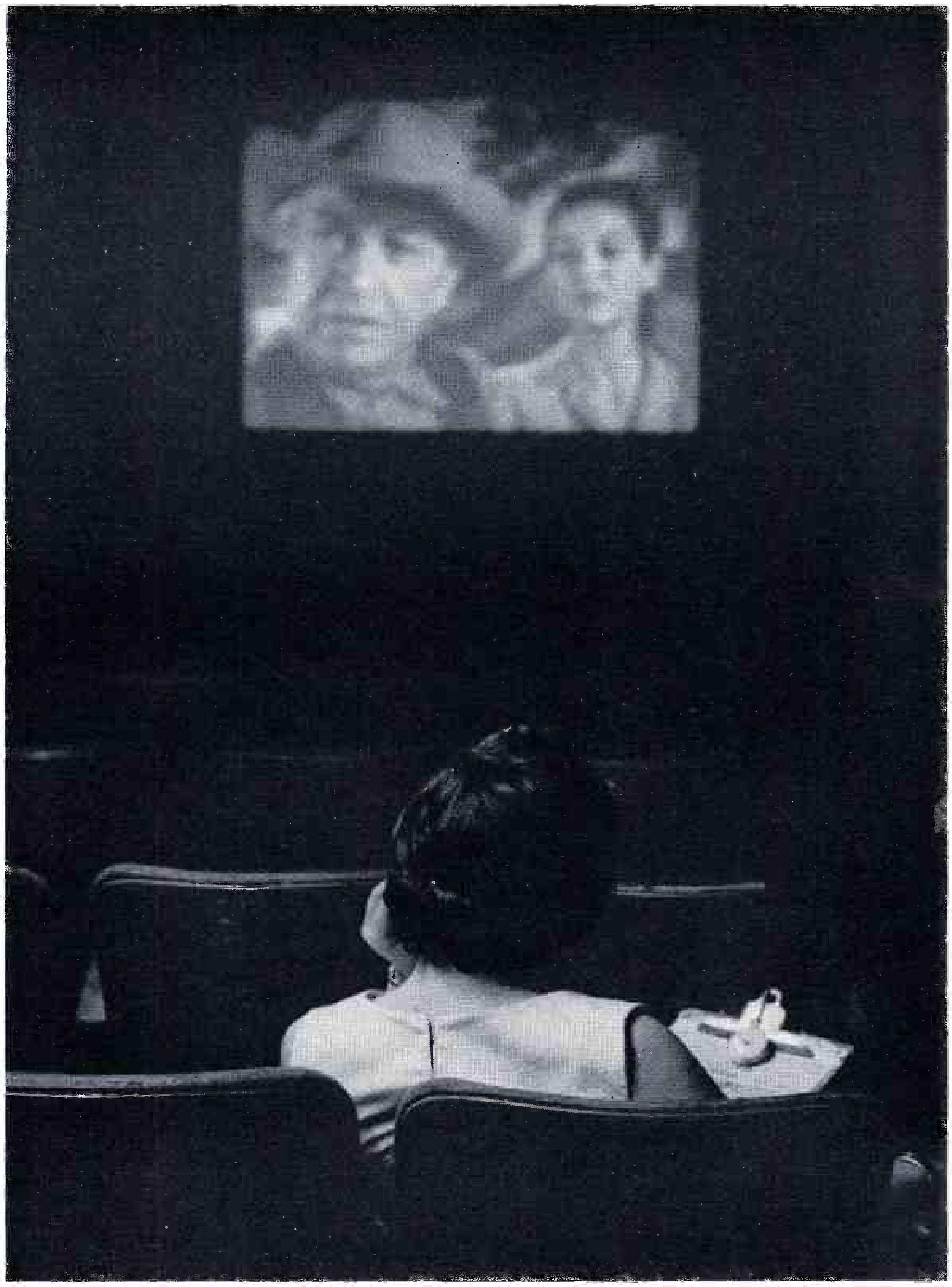


WAII-TV

WAII-TV, Atlanta's ABC affiliate, has had tough sledding as a late entry in the market's station competition. The job of building an image and an audience for WAII-TV falls on the shoulders of station manager Joe Higgins. Under his direction, the station has made noticeable audience gains, has hopes for still more.

V.P. and general manager Joe Higgins is a newcomer to the Atlanta television scene.

Eleanor Knight, popular WAII-TV *weather girl, gets ready for her early evening TV show. She also free-lances in commercials.*



Movies are a staple in almost all local station programing schedules; WAII-TV*'s is no exception. Jackie Smith (above), armed with stop watch, times the station's nightly movie.*

WAII-TV *art department artists Howard Pearson (l) and Red Holsclaw go over material. Pleasant surroundings include photos of ABC-TV stars who appear on the schedule.*

To get noticed, WAII-TV *uses trappings like this red jacket for newsmen.*

WAGA-TV

WAGA-TV, Storer Broadcasting-owned, CBS-affiliated and Atlanta-committed. The station boasts modern facilities, colorcasting, daily editorials, top sports events coverage and vigorous local programing under local program director Paul Shields. In the works: a brand new studio in ante-bellum style to handle the station's burgeoning television activity.

Don Barber hosts WAGA-TV *movies. His wry commentary helps make the shows popular.*

Ken Bagwell (above) recently turned over the general managership to Horace W. Ray.

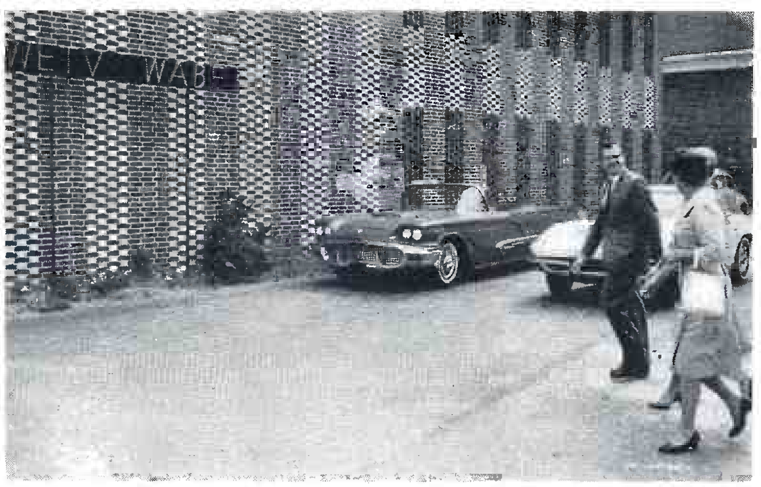
In his control room post, announcer Max Ulrich tensely awaits his cue to go on air.

Charlie Vaughn, WAGA-TV *news photographer, hurries from his police-beat car.*

Georgia peach Linda Ford walks to her office in the station's publicity department.

WETV

Educational station WETV is licensed to the Atlanta Board of Public Schools. It has a staff of 40 full-time paid professionals. The station's executive director, Gil Tauffner, feels WETV is a result of Atlanta's sense of civic responsibility.



On staff at WETV*: artists Jane Tuggle (above left) and Judy Clifton.*

Executive director Gilbert E. Tauffner (left) shows Board of Education members into the station.

Don Gilpin, production manager, is shown at right giving the signal that starts WETV*'s programing day.*

THIRD ANNUAL REPORT

TELEVISION AND THE BIG SPENDERS

Continuing analysis of the five-year 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, and newspapers are on the wane.

The nation's leading advertisers ran true to form in 1963. Over-all advertising media expenditures went up again, television was still dominant, Procter & Gamble was still the number one single media investor. New to the ranks of TELEVISION MAGAZINE's five-year Top 50: Alberto-Culver and Ralston Purina. Out: Westinghouse Electric and Texaco. Those are the high spots of this third-annual report of the five-year media history of the top 50 national advertisers. One trend discernable: a flow of blue chip expenditures away from newspapers. Last year the top 50 national advertisers spent $30.3 million less in newspapers than they did in 1962, a decrease of 15.1%.

TELEVISION MAGAZINE's current top 50 analysis does not reflect, as it has in previous years, outdoor advertising billings. Outdoor Advertising Inc., which traditionally gathered and reported outdoor expenditures by leading national advertisers, did not report such figures for 1963. Thus what had been a compilation of the expenditures by the top national advertisers in six measured media became a five-media tabulation—television (which is broken down between spot and network), newspapers, general magazines, farm publications and business publications.

Yet even with the loss of outdoor expenditures—amounting to more than $38.6 million amassed by the top 50 national advertisers in 1962—the aggregate billings for the five media measured in 1963 topped the six-media total for the previous year. The top 50 national advertisers during the years 1959 through 1963 spent a total of $1.5 billion in measured media advertising last year, an increase of 6.9%, or $975 million more than the top 50 national advertisers during the years 1958 through 1962 spent in 1962.

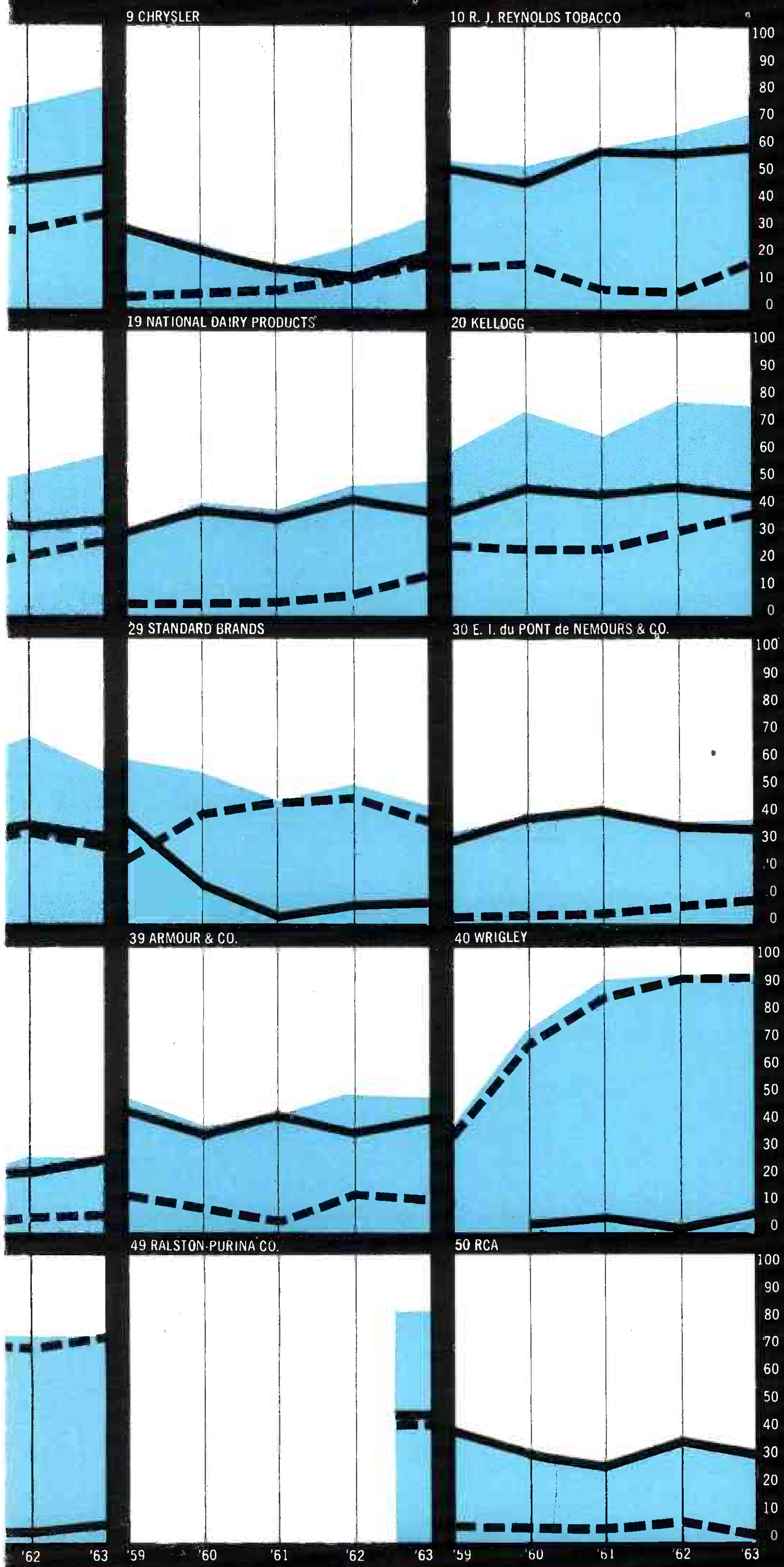
Television continued to grab off more of the top spenders' money in 1963. Last year the top 50 gave television—both spot and network—$984.8 million, 16.7%, or $140.9 million, more than a comparable list of advertisers gave the medium in 1962. The total TV figure for 1963 is more than three times greater than the total billings achieved last year by the big spenders' next most heavily used medium, general magazines.

In all, only newspapers, among the five measured media of last year, fell off from the pace set in 1962. General magazines took away $294.5 million of the top 50 advertisers' expenditures in 1963, 8.8%, or $23 million, more than they were able to snare in 1962. Top 50 expenditures in farm publications last year equaled $8.3 million, a 16.5%, or $1.2 million, increase over the previous year, and business publications billings totaled $27.4 million, a 2.3%, or $626,000, jump.

A breakdown of the top national advertiser lineup shows:

- Of the leading 50 advertisers, 46 had greater total ad

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.*



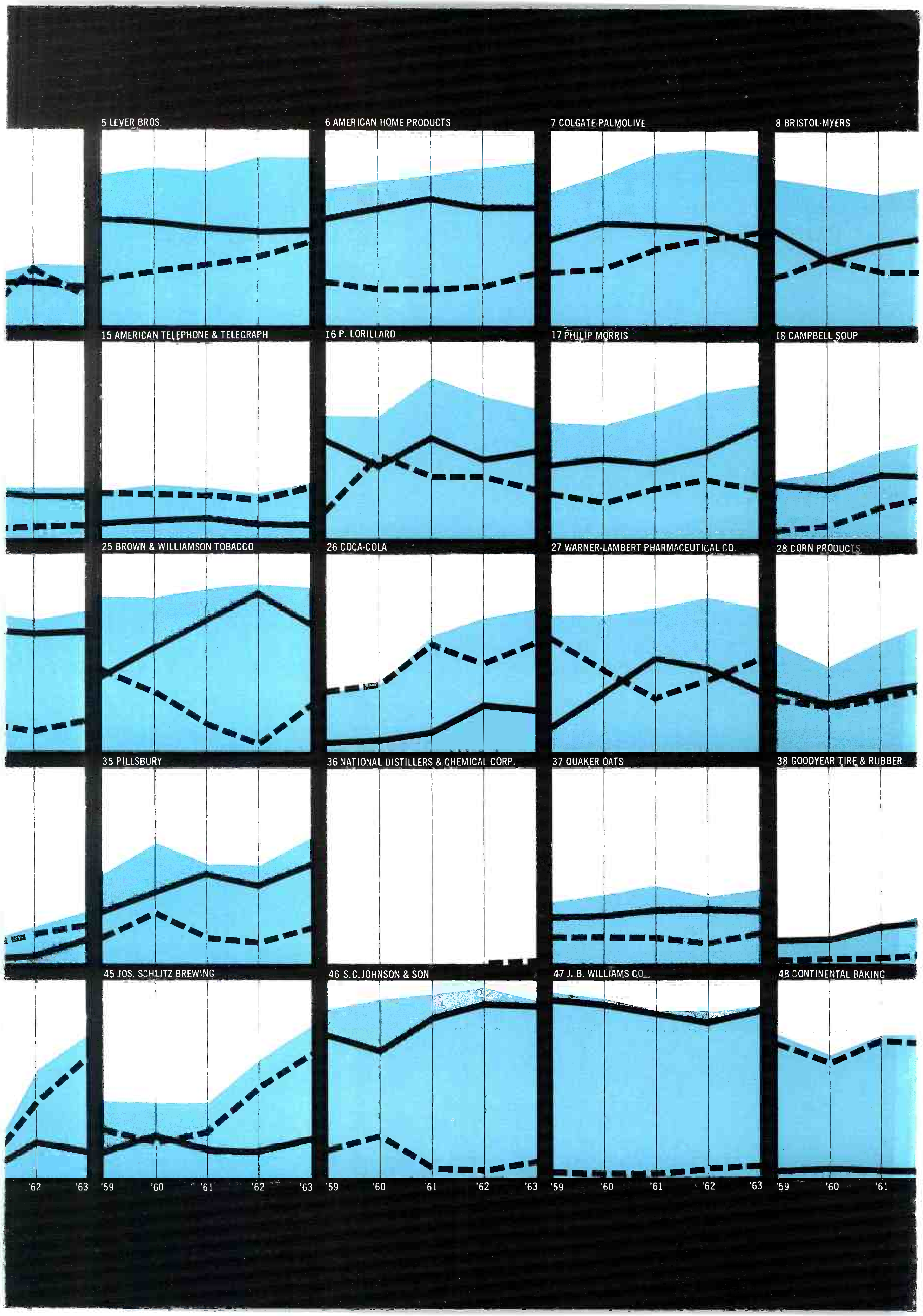
TELEVISION MAGAZINE TOP 50 NATIONAL ADVERTISERS

The record of how television has done business with the Top 50 national advertisers of the years 1959-1963 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 five measured media for which comparable data was available over the five years: television (network and spot), newspapers, general magazines, farm publications and business publications. ■ A quick glance at the graphs at left will show both the magnitude and the direction of TV spending *(in color)* 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, from which the graph information was drawn, is published on the reverse of this page.

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

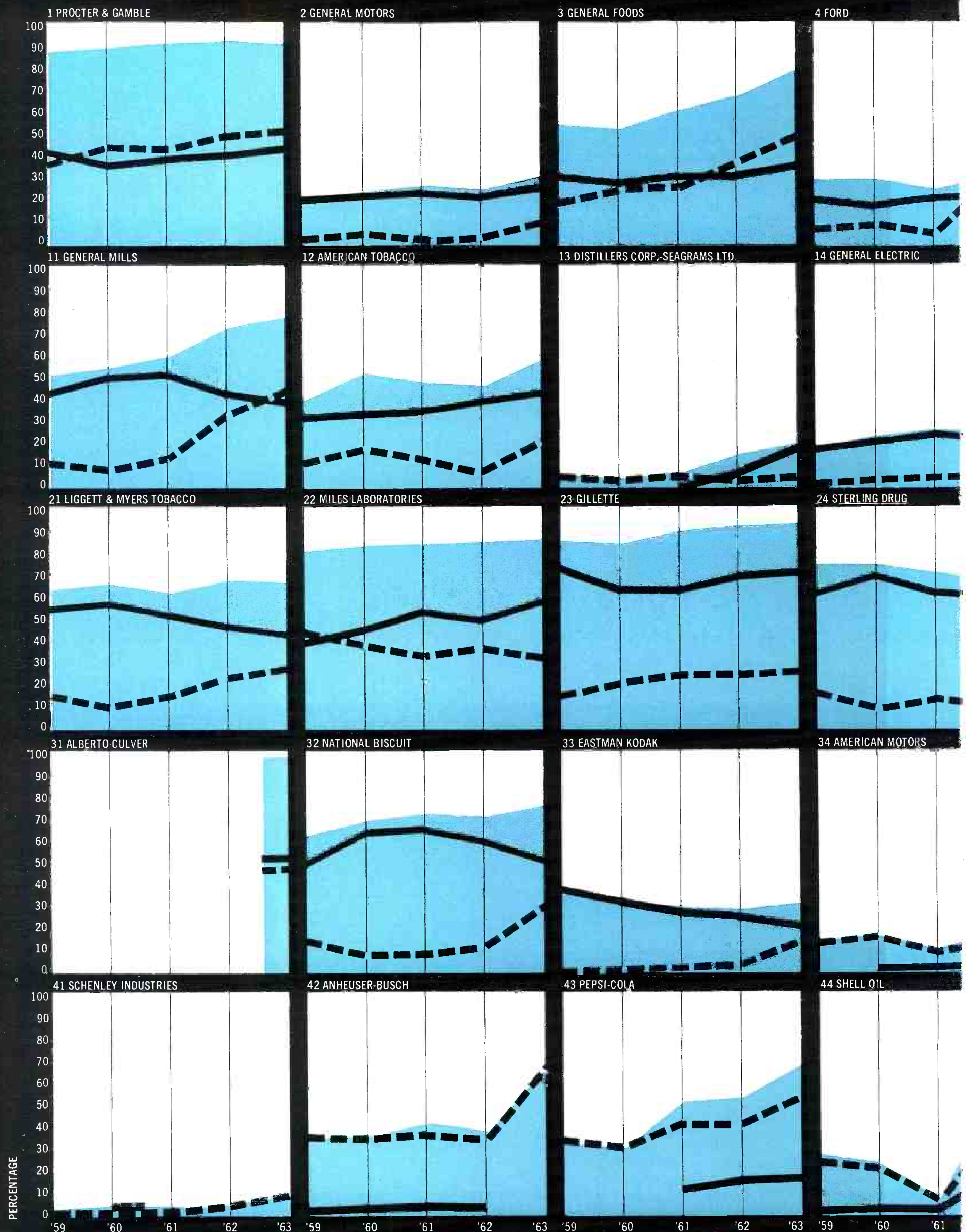
FIVE-YEAR SPENDING OF THE TOP 50 NATIONAL ADVERTISERS

		TOTAL	TOTAL TV (%)	NETWORK TV (%)	SPOT TV (%)	NEWSPAPERS	GENERAL MAGAZINES	FARM PUBLICATIONS	BUSINESS PUBLICATIONS	OUTDOOR
1. PROCTER & GAMBLE	1963	$140,082,138	$130,449,160 (93.1)	$ 59,871,100 (42.7)	$ 70,578,060 (50.4)	$ 1,437,194	$ 7,854,640	$ 99,744	$ 241,400	—
	1962	119,980,393	111,945,864 (93.3)	51,700,004 (43.1)	60,245,860 (50.2)	2,469,740	5,243,696	88,993	232,100	—
	1961	114,454,259	108,632,187 (94.9)	51,927,897 (45.4)	56,704,290 (49.5)	2,465,523	3,142,853	2,696	211,000	—
	1960	109,562,745	101,491,119 (92.6)	46,406,679 (42.3)	55,084,440 (50.2)	4,276,067	3,556,864	3,695	235,000	—
	1959	105,616,190	95,340,352 (90.3)	50,293,552 (47.6)	45,046,800 (42.6)	6,249,563	3,566,075	—	460,200	—
	TOTAL	$584,387,400	$547,858,682	$260,199,232	$287,659,450					
2. GENERAL MOTORS	1963	$109,757,579	$ 34,148,450 (31.1)	$ 26,319,300 (24.0)	$ 7,829,150 (7.1)	$30,912,795	$40,340,306	$1,293,328	$3,062,700	—
	1962	112,833,567	30,094,201 (26.7)	24,480,201 (21.7)	5,614,000 (5.0)	33,014,060	36,725,432	1,444,225	2,944,900	8,610,749
	1961	101,716,092	28,333,310 (27.8)	23,811,830 (23.4)	4,521,480 (4.4)	29,652,721	32,309,761	1,146,272	2,265,300	8,008,728
	1960	122,227,529	28,982,323 (23.7)	22,985,033 (18.8)	5,997,290 (4.9)	40,354,817	37,963,619	1,578,844	2,831,600	10,516,326
	1959	106,487,039	23,819,034 (22.4)	20,021,744 (18.8)	3,797,290 (3.6)	38,622,558	29,420,343	1,612,051	3,179,000	9,834,053
	TOTAL	$553,021,806	$145,377,318	$117,618,108	$ 27,759,210					
3. GENERAL FOODS	1963	$ 62,788,521	$ 50,439,780 (80.3)	$ 21,143,000 (33.7)	$ 29,296,780 (46.7)	$ 5,630,827	$ 5,957,584	$ 521,530	$ 238,800	—
	1962	60,637,987	41,357,044 (68.2)	19,436,494 (32.1)	21,920,550 (36.1)	11,658,358	6,996,478	319,728	229,600	76,779
	1961	59,534,829	37,877,683 (63.6)	20,021,513 (33.6)	17,856,170 (30.0)	10,773,402	9,298,223	221,957	203,000	1,160,564
	1960	65,084,760	37,164,388 (57.1)	18,623,648 (28.6)	18,540,740 (28.5)	16,197,397	9,194,991	210,182	258,900	2,058,902
	1959	60,358,624	35,489,721 (58.8)	20,890,321 (34.6)	14,599,400 (24.2)	13,738,272	10,295,444	225,466	248,000	361,721
	TOTAL	$308,404,721	$202,328,616	$100,114,976	$102,213,640					
4. FORD MOTOR	1963	$ 67,000,123	$ 20,555,350 (30.7)	$ 11,775,800 (17.6)	$ 8,779,550 (13.1)	$22,909,286	$21,039,960	$1,521,427	$ 974,100	—
	1962	67,948,458	20,507,863 (30.2)	14,990,533 (22.1)	5,517,330 (8.1)	22,325,496	19,297,231	1,094,888	728,000	3,994,980
	1961	52,195,716	14,832,924 (28.4)	11,081,554 (21.2)	3,751,370 (7.2)	15,810,694	16,151,048	1,309,053	560,000	3,531,997
	1960	53,815,502	16,464,023 (30.6)	11,159,933 (20.7)	5,304,090 (9.9)	18,669,074	10,882,179	1,580,575	700,000	5,519,651
	1959	54,402,606	16,438,127 (30.2)	12,048,187 (22.1)	4,389,940 (8.1)	19,679,542	10,682,742	1,856,956	305,300	5,439,939
	TOTAL	$295,362,405	$ 88,798,287	$ 61,056,007	$ 27,742,280					
5. LEVER BROS.	1963	$ 53,593,511	$ 46,992,020 (87.7)	$ 25,201,200 (47.0)	$ 21,790,820 (40.7)	$ 1,620,655	$ 4,938,584	$ 42,252	—	—
	1962	53,599,631	45,852,873 (85.5)	26,222,433 (48.9)	19,630,440 (36.6)	2,354,678	5,290,794	—	—	101,286
	1961	57,362,992	47,738,418 (83.2)	28,761,548 (50.1)	18,976,870 (33.1)	5,353,579	4,270,995	—	—	—
	1960	53,518,182	45,148,700 (84.4)	28,613,140 (53.5)	16,535,560 (30.9)	5,162,958	3,189,259	17,265	—	—
	1959	56,767,363	46,853,895 (82.5)	32,734,955 (57.7)	14,118,940 (24.9)	6,876,767	2,976,280	60,421	—	—
	TOTAL	$274,841,679	$232,585,906	$141,533,276	$ 91,052,630					
6. AMERICAN HOME PRODUCTS	1963	$ 60,178,807	$ 51,460,610 (85.5)	$ 36,151,400 (60.1)	$ 15,309,210 (25.4)	$ 1,931,889	$ 5,439,094	$ 122,814	$1,224,400	—
	1962	54,189,751	44,480,175 (82.1)	33,051,425 (61.0)	11,428,750 (21.1)	2,649,957	5,728,223	154,096	1,177,300	
	1961	53,901,953	42,624,300 (79.1)	33,911,210 (62.9)	8,713,090 (16.2)	2,446,114	7,382,347	217,339	1,070,300	161,553
	1960	54,824,858	42,788,167 (78.0)	33,376,057 (60.9)	9,412,110 (17.2)	3,460,401	6,820,355	289,043	1,189,200	277,692
	1959	51,568,538	38,767,078 (75.2)	28,109,458 (54.5)	10,657,620 (20.7)	3,967,967	6,483,084	516,557	1,013,800	820,052
	TOTAL	$274,663,907	$220,120,330	$164,599,550	$ 55,520,780					
7. COLGATE-PALMOLIVE	1963	$ 58,230,366	$ 51,784,170 (88.9)	$ 24,076,000 (41.3)	$ 27,708,170 (47.6)	$ 1,841,294	$ 4,498,202	—	$ 106,700	—
	1962	50,255,630	47,316,619 (94.2)	24,538,799 (48.8)	22,777,820 (45.3)	1,665,498	1,107,124	63,789	102,600	—
	1961	39,806,427	36,503,110 (91.7)	21,513,940 (54.0)	14,989,170 (37.6)	2,113,767	1,042,951	53,299	93,300	—
	1960	41,411,194	33,930,510 (81.9)	22,511,280 (54.4)	11,419,230 (27.6)	4,560,161	2,747,867	69,056	103,600	—
	1959	49,531,959	36,358,414 (73.4)	22,478,524 (45.4)	13,879,890 (28.0)	7,300,542	5,352,667	156,836	363,500	—
	TOTAL	$239,235,576	$205,892,823	$115,118,543	$ 90,774,280					
8. BRISTOL-MYERS	1963	$ 63,936,879	$ 51,093,390 (80.0)	$ 31,137,100 (48.7)	$ 19,956,290 (31.2)	$ 1,921,447	$10,664,311	$ 86,931	$ 170,800	—
	1962	53,166,655	39,511,443 (74.3)	24,867,463 (46.8)	14,643,980 (27.5)	3,628,908	9,711,823	49,481	164,200	100,800
	1961	35,607,589	24,719,622 (69.4)	15,133,172 (42.5)	9,586,450 (26.9)	4,061,139	6,623,652	2,676	149,300	51,200
	1960	29,163,564	20,916,848 (71.7)	10,747,288 (36.9)	10,169,560 (34.9)	1,785,538	6,255,306	14,472	165,800	25,600
	1959	26,043,794	20,361,357 (78.2)	12,616,707 (48.4)	7,744,650 (29.7)	909,483	4,631,454	—	141,500	—
	TOTAL	$207,918,481	$156,602,660	$ 94,501,730	$ 62,100,930					
9. CHRYSLER	1963	$ 42,669,355	$ 13,547,020 (31.7)	$ 7,243,100 (17.0)	$ 6,303,920 (14.8)	$17,492,417	$11,044,938	$ 184,980	$ 400,000	—
	1962	41,302,319	8,515,844 (20.6)	4,129,324 (10.0)	4,386,520 (10.6)	19,795,969	10,499,477	202,980	850,000	1,438,049
	1961	33,245,875	6,620,217 (19.9)	4,151,167 (12.5)	2,469,050 (7.4)	14,102,825	10,546,995	96,366	475,000	1,404,472
	1960	43,329,957	10,360,411 (23.9)	8,638,201 (19.9)	1,722,210 (4.0)	18,091,428	12,746,684	268,225	350,000	1,513,209
	1959	43,339,667	11,520,446 (26.6)	9,507,266 (21.9)	2,013,180 (4.6)	17,193,094	12,178,515	388,383	766,000	1,293,229
	TOTAL	$203,887,173	$ 50,563,938	$ 33,669,058	$ 16,894,880					
10. R. J. REYNOLDS TOBACCO	1963	$ 42,238,693	$ 30,514,070 (72.2)	$ 24,509,800 (58.0)	$ 6,004,270 (14.2)	$ 4,315,205	$ 6,918,547	$ 490,871	—	—
	1962	42,307,890	27,522,719 (65.1)	24,644,839 (58.3)	2,877,880 (6.8)	7,448,513	6,702,891	500,779	—	162,988
	1961	37,534,422	24,040,662 (64.0)	21,740,922 (57.9)	2,299,740 (6.1)	7,515,104	5,511,125	467,531	—	—
	1960	34,134,163	20,064,986 (58.8)	15,891,416 (46.6)	4,173,570 (12.2)	8,485,691	5,222,030	361,456	—	—
	1959	33,873,265	20,376,277 (60.2)	16,123,827 (47.6)	4,252,450 (12.6)	8,192,351	4,843,251	461,386	—	—
	TOTAL	$190,118,433	$122,518,714	$102,910,804	$ 19,607,910					
11. GENERAL MILLS	1963	$ 37,206,197	$ 29,423,250 (79.1)	$ 13,960,400 (37.5)	$ 15,462,850 (41.6)	$ 2,716,833	$ 4,611,194	$ 14,920	$ 440,000	—
	1962	29,792,651	21,868,394 (73.4)	12,197,994 (40.9)	9,670,400 (32.5)	3,777,751	3,574,716	10,835	435,000	126,405
	1961	37,761,622	23,289,821 (61.7)	19,017,741 (50.4)	4,272,080 (11.3)	11,480,033	2,452,459	—	360,000	179,709
	1960	29,958,422	17,221,517 (57.5)	14,651,707 (48.9)	2,569,810 (8.6)	6,715,579	5,351,066	136,448	403,500	130,312
	1959	30,229,439	16,156,947 (53.4)	12,919,237 (42.7)	3,237,710 (10.7)	7,064,547	6,317,093	211,833	388,500	90,519
	TOTAL	$164,948,331	$107,959,929	$ 72,747,079	$ 35,212,850					
12. AMERICAN TOBACCO	1963	$ 32,669,358	$ 19,602,800 (60.0)	$ 13,678,400 (41.9)	$ 5,924,400 (18.1)	$ 5,632,833	$ 7,407,025	$ 26,700	—	—
	1962	29,634,661	14,199,473 (47.9)	11,845,533 (40.0)	2,353,940 (7.9)	6,613,396	7,999,024	53,400	—	769,368
	1961	25,990,424	13,639,986 (52.5)	9,402,316 (36.2)	4,237,670 (16.3)	3,528,025	7,719,304	214,750	—	888,359
	1960	29,175,160	15,758,575 (54.0)	9,701,965 (33.3)	6,056,610 (20.8)	5,543,039	6,714,711	242,480	—	916,355
	1959	31,532,793	13,348,880 (42.3)	9,881,440 (31.3)	3,467,440 (11.0)	9,257,883	7,192,259	219,428	—	1,514,343
	TOTAL	$149,002,396	$ 76,549,714	$ 54,509,654	$ 22,040,060					
13. DISTILLERS CORP.-SEAGRAMS LTD.	1963	$ 29,577,325	$ 5,764,260 (19.5)	$ 4,916,800 (16.6)	$ 847,460 (2.9)	$11,693,167	$11,827,398	—	$ 292,500	—
	1962	30,638,269	4,635,876 (15.1)	3,245,836 (10.6)	1,390,040 (4.5)	10,286,912	11,687,481	—	250,000	$ 3,778,000
	1961	30,244,841	2,767,730 (9.1)	—	2,767,730 (9.1)	11,416,373	12,216,993	—	320,000	3,523,745
	1960	26,878,730	1,597,570 (5.9)	—	1,597,570 (5.9)	11,654,170	10,876,273	—	220,000	2,530,717
	1959	28,291,637	2,476,860 (8.8)	503,350 (1.8)	1,973,510 (7.0)	11,373,763	11,994,197	7,650	250,000	2,189,167
	TOTAL	$145,630,802	$ 17,242,296	$ 8,665,986	$ 8,576,310					
14. GENERAL ELECTRIC	1963	$ 27,915,056	$ 7,377,660 (26.4)	$ 5,698,500 (20.4)	$ 1,679,160 (6.0)	$ 4,339,032	$11,545,865	$ 353,299	$4,299,200	—
	1962	28,817,277	8,110,219 (28.1)	6,258,229 (21.7)	1,851,990 (6.4)	5,773,441	10,184,087	249,530	4,500,000	—
	1961	24,655,897	7,584,072 (30.8)	6,080,992 (24.7)	1,503,080 (6.1)	5,176,624	7,143,540	188,661	4,563,000	—
	1960	29,784,261	7,799,008 (26.2)	5,745,718 (19.3)	2,053,290 (6.9)	7,559,832	9,547,245	278,476	4,599,700	—
	1959	31,666,263	6,632,854 (20.9)	6,194,634 (19.6)	438,220 (1.4)	7,591,773	12,905,441	476,195	4,060,000	—
	TOTAL	$142,838,754	$ 37,503,813	$ 29,978,073	$ 7,525,740					
15. AMERICAN TEL. & TEL.	1963	$ 30,077,963	$ 8,796,200 (29.2)	$ 1,493,400 (5.0)	$ 7,302,800 (24.3)	$ 5,521,246	$14,890,791	$ 161,826	$ 707,900	—
	1962	30,507,106	8,617,367 (28.2)	1,986,527 (6.5)	6,630,840 (21.7)	5,409,367	14,789,667	92,995	680,700	917,010
	1961	27,175,289	7,970,190 (29.3)	2,244,150 (8.3)	5,726,040 (21.1)	4,719,333	13,003,818	300,914	618,800	562,184
	1960	25,683,384	7,565,664 (29.5)	1,904,364 (7.4)	5,661,300 (22.0)	5,428,587	10,768,628	479,521	815,000	625,984
	1959	22,912,502	6,443,170 (28.1)	1,406,190 (6.1)	5,036,980 (22.0)	5,987,885	8,819,431	504,997	550,000	607,019
	TOTAL	$136,356,194	$ 39,392,591	$ 9,034,631	$ 30,357,960					
16. P. LORILLARD	1963	$ 28,254,759	$ 19,427,890 (68.8)	$ 12,551,700 (44.4)	$ 6,876,190 (24.3)	$ 2,839,373	$ 5,987,496	—	—	—
	1962	31,186,063	22,920,380 (73.5)	13,083,710 (42.0)	9,836,670 (31.5)	5,217,723	2,623,581	—	—	424,379
	1961	25,309,214	21,609,920 (85.4)	13,606,870 (53.8)	8,003,050 (31.6)	2,007,261	1,358,141	—	—	333,802



5 LEVER BROS.
6 AMERICAN HOME PRODUCTS
7 COLGATE-PALMOLIVE
8 BRISTOL-MYERS
15 AMERICAN TELEPHONE & TELEGRAPH
16 P. LORILLARD
17 PHILIP MORRIS
18 CAMPBELL SOUP
25 BROWN & WILLIAMSON TOBACCO
26 COCA-COLA
27 WARNER-LAMBERT PHARMACEUTICAL CO.
28 CORN PRODUCTS
35 PILLSBURY
36 NATIONAL DISTILLERS & CHEMICAL CORP.
37 QUAKER OATS
38 GOODYEAR TIRE & RUBBER
45 JOS. SCHLITZ BREWING
46 S.C. JOHNSON & SON
47 J. B. WILLIAMS CO.
48 CONTINENTAL BAKING
'62 '63 '59 '60 '61 '62 '63 '59 '60 '61 '62 '63 '59 '60 '61 '62 '63 '59 '60 '61

	1960	24,961,375	16,186,911 (64.8)	7,755,281 (31.1)	8,431,630 (33.8)	5,100,677	3,328,776	—	—	345,011
	1959	25,505,747	17,002,728 (66.7)	12,825,558 (50.3)	4,177,170 (16.4)	6,779,442	1,410,619	—	—	312,958
	TOTAL	$135,217,158	$ 97,147,829	$ 59,823,119	$ 37,324,710					
17. PHILIP MORRIS	1963	$ 25,102,519	$ 20,249,060 (80.7)	$ 14,255,400 (56.8)	$ 5,993,660 (23.9)	$ 627,567	$ 4,225,892	—	—	—
	1962	24,426,945	18,300,913 (74.9)	11,345,323 (46.4)	6,955,590 (28.5)	1,145,131	4,857,816	—	—	123,085
	1961	25,231,347	16,148,631 (64.0)	9,774,471 (38.7)	6,374,160 (25.3)	2,768,775	6,077,739	130,177	—	106,025
	1960	25,824,151	15,395,008 (59.6)	11,245,448 (43.5)	4,149,560 (16.1)	5,776,265	4,517,451	—	12,000	123,427
	1959	21,610,599	12,982,348 (60.1)	8,595,078 (39.8)	4,387,270 (20.3)	4,923,560	2,834,981	324	—	869,386
	TOTAL	$122,195,561	$ 83,075,960	$ 55,215,720	$ 27,860,240					
18. CAMPBELL SOUP	1963	$ 30,800,517	$ 17,861,340 (58.0)	$ 10,158,500 (33.0)	$ 7,702,840 (25.0)	$ 3,575,208	$ 9,116,969	—	$ 247,000	—
	1962	27,514,603	14,226,690 (51.7)	8,255,230 (30.0)	5,971,460 (21.7)	3,840,295	8,621,957	—	237,500	588,161
	1961	23,453,839	10,700,933 (45.6)	7,334,363 (31.3)	3,366,570 (14.4)	3,256,621	9,189,067	—	210,000	97,218
	1960	20,527,544	6,568,140 (32.0)	5,304,700 (25.8)	1,263,440 (6.2)	4,619,378	8,991,565	—	155,300	193,161
	1959	17,633,517	5,258,735 (29.8)	4,766,675 (27.0)	492,060 (2.8)	4,906,207	7,155,760	154,749	—	158,066
	TOTAL	$119,930,020	$ 54,615,838	$ 35,819,468	$ 18,796,370					
19. NATIONAL DAIRY PRODUCTS	1963	$ 22,900,903	$ 11,379,230 (49.7)	$ 8,669,000 (37.9)	$ 2,710,230 (11.8)	$ 5,159,876	$ 6,099,683	$ 71,614	$ 190,500	—
	1962	23,163,009	11,278,867 (48.7)	9,494,747 (41.0)	1,784,120 (7.7)	5,682,942	5,713,041	304,959	183,200	—
	1961	25,486,458	10,312,916 (40.5)	8,905,956 (34.9)	1,406,960 (5.5)	7,776,366	7,040,377	156,799	200,000	—
	1960	22,738,452	9,742,461 (42.8)	8,529,811 (37.5)	1,212,650 (5.3)	6,022,399	6,267,562	332,028	194,900	179,102
	1959	22,015,870	7,922,187 (36.0)	6,395,377 (29.0)	1,526,810 (6.9)	6,545,894	6,325,250	268,239	196,000	758,300
	TOTAL	$116,304,692	$ 50,635,661	$ 41,994,891	$ 8,640,770					
20. KELLOGG	1963	$ 27,136,890	$ 21,043,970 (77.5)	$ 11,562,600 (42.6)	$ 9,481,370 (34.9)	$ 1,316,764	$ 4,433,606	$ 140,450	$ 202,100	—
	1962	23,930,438	18,181,311 (76.0)	11,119,691 (46.5)	7,061,620 (29.5)	1,160,824	3,328,659	64,865	170,000	1,024,779
	1961	21,615,721	15,000,228 (69.4)	9,021,448 (41.7)	5,978,780 (27.7)	1,339,356	3,669,993	95,060	150,000	1,361,084
	1960	20,855,832	15,695,586 (75.3)	9,900,196 (47.5)	5,795,390 (27.8)	992,889	2,572,947	71,830	125,300	1,397,280
	1959	21,766,988	13,442,861 (61.8)	7,454,261 (34.2)	5,988,600 (27.5)	3,927,363	2,750,251	152,209	120,000	1,374,304
	TOTAL	$115,305,869	$ 83,363,956	$ 49,058,196	$ 34,305,760					
21. LIGGETT & MYERS TOBACCO	1963	$ 27,071,867	$ 18,577,750 (68.6)	$ 11,389,700 (42.1)	$ 7,188,050 (26.6)	$ 3,228,338	$ 5,224,759	$ 41,020	—	—
	1962	22,399,646	15,541,925 (69.4)	10,497,725 (46.9)	5,044,200 (22.5)	2,281,145	4,400,776	75,800	—	100,000
	1961	21,445,687	13,904,761 (64.8)	11,059,411 (51.5)	2,845,350 (13.3)	3,234,764	4,219,904	96,258	—	—
	1960	18,614,825	12,534,604 (67.3)	10,991,624 (59.0)	1,542,980 (8.3)	2,792,485	3,197,856	11,690	—	78,190
	1959	22,302,172	14,540,097 (65.2)	11,591,507 (52.0)	2,948,590 (13.2)	3,262,609	4,280,859	28,180	—	190,427
	TOTAL	$111,834,197	$ 75,099,137	$ 55,529,967	$ 19,569,170					
22. MILES LABORATORIES	1963	$ 22,233,678	$ 19,644,560 (88.4)	$ 12,676,600 (57.0)	$ 6,967,960 (31.3)	$ 859,659	$ 1,198,059	—	$ 531,400	—
	1962	20,215,847	17,170,706 (84.9)	9,797,666 (48.5)	7,373,040 (36.5)	1,416,001	1,118,340	—	510,800	—
	1961	22,626,505	19,580,969 (86.5)	11,944,179 (52.8)	7,636,790 (33.7)	1,278,605	1,189,566	—	464,400	112,965
	1960	19,699,214	16,972,436 (86.2)	8,839,446 (44.9)	8,132,990 (41.3)	1,335,705	741,467	—	538,200	111,406
	1959	17,793,708	15,251,345 (85.7)	7,420,515 (41.7)	7,830,830 (44.0)	1,636,860	444,203	2,500	458,800	—
	TOTAL	$109,895,530	$ 88,620,016	$ 50,678,406	$ 37,941,610					
23. GILLETTE	1963	$ 24,932,293	$ 23,675,990 (95.0)	$ 17,653,000 (70.8)	$ 6,022,990 (24.2)	$ 586,147	$ 670,156	—	—	—
	1962	21,761,699	20,253,559 (93.1)	14,932,879 (68.6)	5,320,680 (24.5)	834,398	673,742	—	—	—
	1961	21,769,387	19,276,324 (88.5)	14,213,894 (65.3)	5,062,430 (23.3)	1,844,144	648,919	—	—	—
	1960	19,343,654	16,148,212 (83.5)	12,075,302 (62.4)	4,072,910 (21.1)	1,939,254	1,256,188	—	—	—
	1959	19,217,678	16,387,524 (85.3)	13,642,174 (71.0)	2,745,350 (14.3)	1,977,553	852,601	—	—	—
	TOTAL	$106,924,911	$ 95,741,609	$ 72,517,249	$ 23,224,360					
24. STERLING DRUG	1963	$ 21,772,137	$ 15,977,940 (73.4)	$ 13,296,500 (61.1)	$ 2,681,440 (12.3)	$ 2,212,933	$ 2,919,695	$ 278,569	$ 383,000	—
	1962	18,701,366	12,893,577 (68.9)	11,228,597 (60.0)	1,664,980 (8.9)	2,729,887	2,543,631	165,971	368,300	—
	1961	21,306,619	16,081,946 (75.5)	13,073,366 (61.4)	3,008,580 (14.1)	2,608,237	2,081,787	202,849	331,800	—
	1960	21,782,851	17,544,809 (80.5)	15,358,919 (70.5)	2,185,890 (10.0)	1,763,927	1,984,590	120,925	368,600	—
	1959	20,993,578	16,636,373 (79.2)	12,975,463 (61.8)	3,660,910 (17.4)	2,017,570	1,924,450	100,985	314,200	—
	TOTAL	$104,556,551	$ 79,134,645	$ 65,932,845	$ 13,201,800					
25. BROWN & WILLIAMSON TOBACCO	1963	$ 19,815,936	$ 16,951,060 (85.5)	$ 12,868,300 (64.9)	$ 4,082,760 (20.6)	$ 771,512	$ 2,070,452	$ 2,112	$ 20,800	—
	1962	16,019,369	14,142,536 (88.3)	13,316,966 (83.1)	825,570 (5.2)	851,288	886,390	—	20,000	119,155
	1961	20,683,141	17,597,611 (85.1)	14,132,771 (68.3)	3,464,840 (16.7)	3,052,480	33,050	—	—	—
	1960	25,062,597	20,319,349 (81.1)	12,533,149 (50.0)	7,786,200 (31.1)	4,316,227	422,971	4,410	—	—
	1959	21,565,288	17,845,593 (82.8)	8,592,953 (39.8)	9,252,640 (42.9)	2,063,356	1,619,203	11,255	—	25 881
	TOTAL	$103,146,331	$ 86,856,149	$ 61,444,139	$ 25,412,010					
26. COCA-COLA	1963	$ 28,119,339	$ 20,990,080 (74.6)	$ 5,770,000 (20.5)	$ 15,220,080 (54.1)	$ 1,884,630	$ 5,153,199	$ 9,030	$ 82,400	—
	1962	26,484,567	18,350,976 (69.3)	5,975,506 (22.6)	12,375,470 (46.7)	1,062,463	5,019,768	12,040	79,200	1,960,120
	1961	19,739,217	12,723,615 (64.5)	1,978,475 (10.0)	10,745,140 (54.4)	1,785,266	3,062,659	—	70,000	2,097,677
	1960	12,050,228	4,748,550 (39.4)	561,080 (4.7)	4,187,470 (34.7)	956,556	3,860,797	—	76,000	2,408,325
	1959	11,856,521	3,943,140 (33.3)	375,180 (3.2)	3,567,960 (30.1)	1,197,957	4,264,663	—	72,800	2,377,961
	TOTAL	$ 98,249,872	$ 60,756,361	$ 14,660,241	$ 46,096,120					
27. WARNER-LAMBERT PHARMACEUTICAL	1963	$ 24,700,539	$ 18,832,130 (76.2)	$ 7,511,900 (30.4)	$ 11,320,230 (45.8)	$ 494,246	$ 3,374,163	—	$2,000,000	—
	1962	21,927,585	17,665,092 (80.6)	9,509,622 (43.4)	8,155,470 (37.2)	481,658	2,951,785	75,240	633,600	120,210
	1961	15,249,512	11,721,228 (76.9)	7,538,138 (49.4)	4,183,090 (27.4)	1,023,174	1,881,350	47,760	576,000	—
	1960	16,798,421	11.766,820 (70.0)	5,464,060 (32.5)	6,302,760 (37.5)	1,218,265	3,173,336	—	640,000	—
	1959	18,334.659	13,053,414 (71.2)	2,362,794 (12.9)	10,690,620 (58.3)	1,817,364	2,913,681	—	550,200	—
	TOTAL	$ 97,010,716	$ 73,038,684	$ 32,386,514	$ 40,652,170					
28. CORN PRODUCTS	1963	$ 21,043,486	$ 11,839,390 (56.3)	$ 6,234,300 (29.6)	$ 5,605,090 (26.6)	$ 2,245,022	$ 6,482,580	$ 201,494	$ 275,000	—
	1962	23,753,262	15,833,971 (66.7)	8,330,491 (35.1)	7,503,480 (31.6)	2,826,079	4,574,664	201,947	200,000	116,601
	1961	21,081.036	12,710,389 (60.3)	6,583,819 (31.2)	6,126,570 (29.1)	3,988,950	3,899,832	90,786	50,000	341,079
	1960	15,516,583	7,079,906 (45.6)	3,342,356 (21.5)	3,737,550 (24.1)	4,498,483	3,442,979	98,502	55,000	341,713
	1959	15,058,780	8,747,887 (58.1)	4,521,697 (30.0)	4,226,190 (28.1)	1,459,015	4,040,299	147,950	253,900	409,729
	TOTAL	$ 96,453,147	$ 56,211,543	$ 29,012,663	$ 27,198,880					
29. STANDARD BRANDS	1963	$ 19,644,747	$ 8,457,740 (43.1)	$ 1,365,400 (7.0)	$ 7,092,340 (36.1)	$ 3,378,359	$ 7,607,597	$ 201,051	—	—
	1962	21,761,150	10.761,234 (49.5)	1,445,824 (6.6)	9,315,410 (42.8)	3,540,868	6,608,291	128,492	—	722,265
	1961	18,846,341	9,284,680 (49.3)	532,360 (2.8)	8,752,320 (46.4)	4,940,468	4,477,572	143,621	—	—
	1960	18,264,839	10,364,220 (56.7)	2,887,140 (15.8)	7,477,080 (40.9)	3,465,145	4,194,052	241,422	—	—
	1959	16,704,212	10,389,650 (62.2)	6,254,610 (37.4)	4,135,040 (24.8)	3,388,216	2,087,900	362,984	—	475,462
	TOTAL	$ 95,221,289	$ 49,257,524	$ 12,485,334	$ 36,772,190					
30. E. I. du PONT de NEMOURS & CO.	1963	$ 20,001,001	$ 7,894,340 (39.5)	$ 6,531,900 (32.7)	$ 1,362,440 (6.8)	$ 2,529,383	$ 5,418,563	$ 358,715	$3,800,000	—
	1962	17,158,510	6,722,135 (39.2)	5,691,155 (33.2)	1,030,980 (6.0)	2,737,449	4,578,115	212,328	2,700,000	208,483
	1961	18,186,206	7,444,698 (40.9)	7,081,668 (38.9)	363,030 (1.0)	2,344,265	4,746,465	255,130	3,000,000	395,648
	1960	20,193,611	7,958,352 (39.4)	7,558,622 (37.4)	399,730 (2.0)	2,460,342	5,383,174	259,634	3,499,000	633,109
	1959	15,761,575	5,165,744 (32.8)	4,684,494 (29.7)	481,250 (3.1)	1,806,412	5,565,963	289,793	2,637,000	296,663
	TOTAL	$ 91,300,903	$ 35,185,269	$ 31,547,839	$ 3,637,430					
31. ALBERTO-CULVER	1963	$ 30,652,397	$ 30,448,980 (99.3)	$ 16,014,400 (52.2)	$ 14,434,580 (47.1)	$ 34,406	$ 169,011	—	—	—
	1962	24,622,429	24,477,005 (99.4)	13,322,015 (54.1)	11,154,990 (45.3)	—	20,424	—	$ 125,000	—
	1961	13,961,455	13,961,455 (100)	8,811,365 (63.1)	5,150,090 (36.9)	—	—	—	—	—
	1960	10,064,198	10,064,198 (100)	8,822,038 (87.7)	1,242,160 (12.3)	—	—	—	—	—
	1959	6,675,537	6,675,537 (100)	5,140,407 (77.0)	1,535,130 (23.0)	—	—	—	—	—
	TOTAL	$ 85,976,016	$ 85,627,175	$ 52,110,225	$ 33,516,950					
32. NATIONAL BISCUIT	1963	$ 17,916,150	$ 14,019,300 (78.2)	$ 9,044,400 (50.5)	$ 4,974,900 (27.8)	$ 493,011	$ 3,076,014	$ 18,125	$ 309,700	—
	1962	16,446,669	11,794,231 (71.7)	10,081,721 (61.3)	1,712,510 (10.4)	753,079	3,553,859	47,700	297,800	—
	1961	17,552,199	12,891,872 (73.4)	11,362,302 (64.7)	1,529,570 (8.7)	1,265,566	3,080,161	44,400	270,200	—
	1960	16,202,617	11,669,252 (72.0)	10,347,922 (63.9)	1,321,330 (8.2)	1,065,049	3,162,396	47,620	258,300	—
	1959	14,485,927	9,730,022 (67.2)	7,599,142 (52.6)	2,130,880 (14.7)	2,500,723	2,001,065	12,917	241,200	—
	TOTAL	$ 82,603,562	$ 60,104,677	$ 48,435,487	$ 11,669,190					
33. EASTMAN KODAK	1963	$ 17,883,757	$ 5,593,570 (31.3)	$ 3,610,600 (20.2)	$ 1,982,970 (11.1)	$ 1,883,260	$ 8,056,927	—	$2,350,000	—
	1962	15,752,352	5,321,990 (33.8)	4,076,090 (25.9)	1,245,900 (7.9)	1,715,891	6,714,471	—	2,000,000	—
	1961	16,120.052	5,389,755 (33.4)	4,758,165 (29.5)	631,590 (3.9)	2,039,963	6,690,334	—	2,000,000	—
	1960	15,613,801	5,602.314 (35.9)	5,271,794 (33.8)	330,520 (2.1)	1,833,495	6,377,992	—	1,800,000	—
	1959	14,461.387	5,767,735 (39.9)	5,660,265 (39.1)	107,470 (0.7)	1,965,392	5,076,217	2,043	1,650,000	—
	TOTAL	$ 79,831,349	$ 27,675,364	$ 23,376,914	$ 4,298,450					


1 PROCTER & GAMBLE
2 GENERAL MOTORS
3 GENERAL FOODS
4 FORD
11 GENERAL MILLS
12 AMERICAN TOBACCO
13 DISTILLERS CORP.-SEAGRAMS LTD.
14 GENERAL ELECTRIC
21 LIGGETT & MYERS TOBACCO
22 MILES LABORATORIES
23 GILLETTE
24 STERLING DRUG
31 ALBERTO-CULVER
32 NATIONAL BISCUIT
33 EASTMAN KODAK
34 AMERICAN MOTORS
41 SCHENLEY INDUSTRIES
42 ANHEUSER-BUSCH
43 PEPSI-COLA
44 SHELL OIL
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PERCENTAGE
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34. AMERICAN MOTORS	1963	$ 17,247,902	$ 4,771,650 (27.7)	$ 1,589,300 (9.2)	$ 3,182,350 (18.5)	$ 8,691,087	$ 3,407,265	—	$ 377,900	—
	1962	17,450,331	3,737,541 (21.4)	614,121 (3.5)	3,123,420 (17.9)	10,071,156	2,870,782	—	363,400	407,452
	1961	13,274,574	1,608,521 (12.1)	333,741 (2.5)	1,274,780 (9.6)	8,970,686	2,415,867	—	279,500	—
	1960	15,711,003	3,252,487 (20.7)	426,297 (2.7)	2,826,190 (18.0)	9,399,679	2,670,770	38,567	349,500	—
	1959	13,164,689	1,928,100 (14.6)	—	1,928,100 (14.6)	8,507,433	2,325,556	—	403,600	—
	TOTAL	**$ 76,848,499**	**$ 15,298,299**	**$ 2,963,459**	**$ 12,334,840**					
35. PILLSBURY	1963	$ 13,922,118	$ 9,386,190 (67.4)	$ 7,133,200 (51.2)	$ 2,252,990 (16.2)	$ 3,519,174	$ 901,770	$ 7,194	$ 107,800	—
	1962	16,367,999	8,824,910 (53.9)	6,910,540 (42.2)	1,914,370 (11.7)	4,823,305	2,526,171	—	103,700	89,913
	1961	17,400,842	9,721,012 (55.9)	7,671,862 (44.1)	2,049,150 (11.8)	4,803,912	2,769,266	14,952	91,700	—
	1960	12,845,744	8,774,420 (68.3)	4,927,310 (38.4)	3,847,110 (29.9)	1,827,032	2,061,002	66,390	116,900	—
	1959	15,753,965	6,934,594 (44.0)	4,222,514 (26.8)	2,712,080 (17.2)	5,305,357	3,300,095	101,919	112,000	—
	TOTAL	**$ 76,290,668**	**$ 43,641,126**	**$ 30,865,426**	**$ 12,775,700**					
36. NATIONAL DISTILLERS & CHEMICAL	1963	$ 13,575,360	$ 269,810 (2.0)	—	$ 269,810 (2.0)	$ 5,908,573	$ 6,956,009	$ 14,968	$ 426,000	—
	1962	15,814,339	184,800 (1.2)	—	184,800 (1.2)	6,469,848	7,215,030	31,897	350,000	1,562,764
	1961	15,612,877	—	—	—	7,222,667	6,888,286	25,800	250,000	1,226,124
	1960	15,025,143	—	—	—	6,539,919	6,077,070	2,627	500,000	1,905,527
	1959	15,944,682	—	—	—	8,069,376	5,445,668	2,075	450,000	1,977,563
	TOTAL	**$ 75,972,401**	**$ 454,610**		**$ 454,610**					
37. QUAKER OATS	1963	$ 14,638,793	$ 5,821,180 (39.8)	$ 3,863,000 (26.4)	$ 1,958,180 (13.4)	$ 3,503,029	$ 4,898,722	$ 185,862	$ 230,000	—
	1962	15,926,280	5,920,693 (37.2)	4,328,263 (27.2)	1,592,430 (10.0)	3,786,390	5,614,937	87,400	408,600	108,260
	1961	17,449,572	7,832,446 (44.9)	5,078,006 (29.1)	2,754,440 (15.8)	4,108,469	4,946,989	78,144	340,300	143,224
	1960	13,974,656	5,384,844 (38.5)	3,022,574 (21.6)	2,362,270 (16.9)	4,192,526	4,075,655	25,151	122,500	173,980
	1959	12,874,600	4,669,746 (36.3)	2,810,056 (21.8)	1,859,690 (14.4)	4,060,609	3,435,390	71,028	501,000	136,827
	TOTAL	**$ 74,893,901**	**$ 29,628,909**	**$ 19,101,899**	**$ 10,527,010**					
38. GOODYEAR TIRE & RUBBER	1963	$ 13,655,996	$ 3,684,210 (27.0)	$ 3,363,900 (24.6)	$ 320,310 (2.3)	$ 3,946,032	$ 4,356,383	$ 519,371	$1,150,000	—
	1962	15,672,954	4,116,150 (26.3)	3,466,750 (22.1)	649,400 (4.2)	3,678,264	5,960,887	666,653	1,251,000	—
	1961	14,565,807	3,237,706 (22.2)	3,024,046 (20.8)	213,660 (1.5)	3,699,769	6,038,780	501,752	1,087,800	—
	1960	12,949,460	1,925,198 (14.9)	1,819,908 (14.0)	105,290 (0.8)	3,596,620	5,864,944	543,728	970,100	48,870
	1959	11,972,241	1,634,185 (13.6)	1,559,205 (13.0)	74,980 (0.6)	3,207,669	5,421,891	658,955	1,003,400	46,141
	TOTAL	**$ 68,816,458**	**$ 14,597,449**	**$ 13,233,809**	**$ 1,363,640**					
39. ARMOUR	1963	$ 16,073,880	$ 7,900,640 (49.2)	$ 6,356,400 (39.5)	$ 1,544,240 (9.6)	$ 2,450,412	$ 5,195,557	$ 248,271	$ 279,000	—
	1962	16,780,607	8,705,949 (51.9)	6,373,599 (38.0)	2,332,350 (13.9)	2,868,639	4,676,167	261,552	268,300	—
	1961	13,410,553	6,217,130 (46.4)	5,491,560 (40.9)	725,570 (5.4)	2,185,322	4,166,861	142,581	237,200	461,459
	1960	11,482,057	4,948,360 (43.1)	3,988,370 (34.7)	959,990 (8.4)	2,053,573	3,884,155	181,456	302,600	111,913
	1959	10,704,716	5,890,528 (55.0)	4,599,368 (42.8)	1,291,160 (12.1)	1,544,650	2,211,944	141,994	915,600	—
	TOTAL	**$ 68,451,813**	**$ 33,662,607**	**$ 26,809,297**	**$ 6,853,310**					
40. WM. WRIGLEY JR. CO.	1963	$ 18,949,921	$ 18,033,390 (95.2)	$ 780,500 (4.1)	$ 17,252,890 (91.0)	—	$ 916,531	—	—	—
	1962	16,221,616	15,289,928 (94.3)	256,908 (1.6)	15,033,020 (92.7)	—	931,688	—	—	—
	1961	11,867,865	11,117,550 (93.7)	1,018,800 (8.6)	10,098,750 (85.1)	—	750,315	—	—	—
	1960	10,846,222	8,426,468 (77.7)	616,248 (5.7)	7,810,220 (72.0)	91,459	807,869	—	—	1,520,426
	1959	7,294,626	2,749,420 (37.7)	—	2,749,420 (37.7)	1,444,073	712,744	—	—	2,388,389
	TOTAL	**$ 65,180,250**	**$ 55,616,756**	**$ 2,672,456**	**$ 52,944,300**					
41. SCHENLEY INDUSTRIES	1963	$ 11,166,696	$ 767,680 (6.9)	—	$ 767,680 (6.9)	$ 6,073,379	$ 3,725,637	—	$ 600,000	—
	1962	11,833,364	374,210 (3.2)	—	374,210 (3.2)	7,005,214	2,595,333	—	460,000	1,398,607
	1961	11,731,133	298,590 (2.5)	—	298,590 (2.5)	5,608,534	2,780,118	—	291,000	2,752,891
	1960	13,556,636	85,670 (0.6)	—	85,670 (0.6)	8,206,851	3,429,290	—	380,000	1,454,825
	1959	12,885,113	164,589 (1.3)	136,379 (1.0)	28,210 (0.2)	7,624,421	3,354,945	—	375,000	1,366,158
	TOTAL	**$ 61,172,942**	**$ 1,690,739**	**$ 136,379**	**$ 1,554,360**					
42. ANHEUSER-BUSCH	1963	$ 10,429,988	$ 6,728,970 (64.5)	—	$ 6,728,970 (64.5)	$ 871,864	$ 2,699,454	—	$ 129,700	—
	1962	13,204,239	5,467,288 (41.4)	546,138 (4.1)	4,921,150 (37.3)	905,700	2,080,615	—	124,700	4,625,936
	1961	13,019,851	5,645,648 (43.4)	693,338 (5.3)	4,952,310 (38.0)	916,763	1,930,851	—	110,300	4,416,289
	1960	12,386,338	4,879,483 (39.4)	646,573 (5.2)	4,232,910 (34.2)	996,641	1,905,241	—	140,100	4,464,873
	1959	11,685,201	4,468,677 (38.2)	343,427 (2.9)	4,125,250 (35.3)	1,374,218	1,252,001	—	134,200	4,456,105
	TOTAL	**$ 60,725,617**	**$ 27,190,066**	**$ 2,229,476**	**$ 24,960,590**					
43. PEPSI-COLA	1963	$ 15,306,551	$ 10,332,510 (67.5)	$ 2,466,700 (16.1)	$ 7,865,810 (51.4)	$ 2,765,336	$ 1,949,761	$ 112,044	$ 146,900	—
	1962	14,110,492	7,760,050 (55.0)	2,018,650 (14.3)	5,741,400 (40.7)	2,458,129	2,030,022	106,800	141,300	1,614,191
	1961	10,412,397	5,570,626 (53.5)	1,234,276 (11.9)	4,336,350 (41.6)	2,021,999	1,822,651	113,787	125,000	758,334
	1960	10,220,894	3,119,040 (30.5)	—	3,119,040 (30.5)	4,105,105	1,699,135	2,100	117,500	1,178,014
	1959	8,808,516	2,984,590 (33.9)	—	2,984,500 (33.9)	3,222,211	1,519,925	12,660	112,500	956,630
	TOTAL	**$ 58,858,850**	**$ 29,766,816**	**$ 5,719,626**	**$ 24,047,190**					
44. SHELL OIL	1963	$ 11,491,091	$ 8,352,760 (72.7)	$ 1,312,100 (11.4)	$ 7,040,660 (61.3)	$ 1,437,285	$ 1,172,761	$ 258,285	$ 270,000	—
	1962	10,803,373	5,475,071 (50.7)	1,918,511 (17.8)	3,556,560 (32.9)	3,194,669	1,133,110	269,583	304,200	426,740
	1961	14,179,143	770,737 (5.4)	328,557 (2.3)	442,180 (3.1)	11,013,193	1,318,843	219,618	265,000	591,752
	1960	11,704,814	3,084,978 (26.4)	274,028 (2.3)	2,810,950 (24.0)	3,145,404	1,528,126	145,555	255,000	3,545,751
	1959	10,163,356	2,666,035 (26.2)	112,185 (1.1)	2,553,850 (25.1)	2,566,606	1,093,547	127,605	427,500	3,282,063
	TOTAL	**$ 58,341,777**	**$ 20,349,581**	**$ 3,945,381**	**$ 16,404,200**					
45. JOS. SCHLITZ BREWING	1963	$ 12,123,859	$ 9,635,730 (79.5)	$ 2,184,000 (18.0)	$ 7,451,730 (61.5)	$ 405,602	$ 2,082,527	—	—	—
	1962	14,612,610	9,373,526 (64.1)	2,382,126 (16.3)	6,991,400 (47.8)	473,841	2,179,555	—	—	2,585,688
	1961	12,963,810	5,663,148 (43.7)	2,056,398 (15.9)	3,606,750 (27.8)	1,119,356	2,112,393	—	—	4,068,913
	1960	10,371,227	4,810,530 (46.4)	2,625,530 (25.3)	2,185,000 (21.1)	534,045	1,930,610	—	—	3,096,042
	1959	7,787,151	3,585,927 (46.0)	1,410,407 (18.1)	2,175,520 (27.9)	295,724	1,991,886	—	—	1,913,614
	TOTAL	**$ 57,858,657**	**$ 33,068,861**	**$ 10,658,461**	**$ 22,410,400**					
46. S. C. JOHNSON & SON	1963	$ 10,809,514	$ 9,966,860 (92.2)	$ 9,434,000 (87.3)	$ 532,860 (4.9)	—	$ 775,054	—	$ 67,600	—
	1962	11,180,662	10,795,866 (96.6)	10,185,026 (91.1)	610,840 (5.5)	80,131	239,665	—	65,000	—
	1961	14,438,561	13,581,030 (94.1)	12,520,530 (86.7)	1,060,500 (7.3)	494,646	303,785	—	59,100	—
	1960	11,891,151	10,916,907 (91.8)	8,103,747 (68.1)	2,813,160 (23.7)	354,980	616,589	2,675	—	—
	1959	9,315,001	8,224,585 (88.3)	7,125,705 (76.5)	1,098,880 (11.8)	271,447	762,499	470	56,000	—
	TOTAL	**$ 57,634,889**	**$ 53,485,248**	**$ 47,369,008**	**$ 6,116,240**					
47. J. B. WILLIAMS	1963	$ 12,188,607	$ 10,925,590 (89.6)	$ 10,430,900 (85.6)	$ 494,690 (4.1)	$ 1,064,817	$ 53,200	—	$ 145,000	—
	1962	12,981,623	11,501,039 (88.6)	10,668,109 (82.2)	832,930 (6.4)	1,288,539	142,045	—	50,000	—
	1961	11,138,318	9,905,537 (88.9)	9,367,727 (84.1)	537,810 (4.8)	1,126,731	106,050	—	—	—
	1960	8,351,389	7,803,466 (93.4)	7,629,626 (91.4)	173,840 (2.1)	542,388	5,535	—	—	—
	1959	11,418,389	11,077,037 (97.0)	10,658,987 (93.3)	418,050 (3.7)	324,452	16,900	—	—	—
	TOTAL	**$ 56,078,326**	**$ 51,212,669**	**$ 48,755,349**	**$ 2,457,?20**					
48. CONTINENTAL BAKING	1963	$ 9,850,034	$ 7,366,460 (74.8)	$ 296,500 (3.0)	$ 7,069,960 (71.8)	$ 2,134,244	$ 310,940	$ 3,490	$ 34,900	—
	1962	9,185,132	6,657,145 (72.5)	337,115 (3.7)	6,320,030 (68.8)	2,266,087	—	—	91,900	170,000
	1961	11,683,947	9,049,453 (77.5)	513,523 (4.4)	8,535,930 (73.1)	1,223,677	—	—	81,300	1,329,517
	1960	10,463,158	6,473,117 (61.9)	593,837 (5.7)	5,879,280 (56.2)	1,767,525	94,300	—	78,300	2,049,916
	1959	14,842,138	11,582,615 (78.0)	776,135 (5.2)	10,806,480 (72.8)	2,177,571	86,500	—	75,000	920,452
	TOTAL	**$ 56,024,409**	**$ 41,128,790**	**$ 2,517,110**	**$ 38,611,680**					
49. RALSTON-PURINA	1963	$ 15,139,679	$ 12,689,480 (83.8)	$ 6,481,900 (42.8)	$ 6,207,580 (41.0)	$ 535,918	$ 961,287	$ 742,894	$ 210,100	—
	1962	10,750,700	8,913,289 (82.9)	4,823,719 (44.9)	4,089,570 (38.0)	444,185	403,642	601,972	202,000	185,612
	1961	10,892,583	8,113,120 (74.5)	6,153,180 (56.5)	1,959,940 (18.0)	1,072,441	293,636	653,898	157,500	601,988
	1960	9,390,519	6,742,580 (71.8)	6,067,040 (64.6)	675,540 (7.2)	676,674	222,225	825,536	140,000	783,504
	1959	8,917,806	6,222,860 (69.8)	4,414,520 (49.5)	1,808,340 (20.3)	860,455	213,083	839,687	142,000	639,721
	TOTAL	**$ 55,091,287**	**$ 42,681,329**	**$ 27,940,359**	**$ 14,740,970**					
50. RCA	1963	$ 11,583,308	$ 3,634,560 (31.4)	$ 3,537,800 (30.5)	$ 96,760 (0.84)	$ 3,364,477	$ 3,867,771	—	$ 716,500	—
	1962	10,792,293	4,087,440 (37.9)	3,409,790 (31.6)	677,650 (6.3)	2,784,834	3,231,119	—	688,900	—
	1961	8,685,731	2,372,533 (27.3)	1,941,883 (22.3)	430,650 (4.9)	1,980,627	3,605,071	—	727,500	—
	1960	12,237,814	4,290,547 (35.1)	3,735,367 (30.5)	555,180 (4.5)	3,269,720	3,923,797	3,750	750,000	—
	1959	10,204,736	4,343,366 (42.6)	3,841,836 (37.6)	501,530 (4.9)	1,748,709	3,579,245	844	472,100	60,472
	TOTAL	**$ 53,503,882**	**$ 18,728,446**	**$ 16,466,676**	**$ 2,261,770**					

expenditures in the 1959-63 period than in the 1958-62 period.

- Of the 50, 28 spent more in 1963 in five measured media (again one less medium than in 1962) than they did the previous year.
- Of the 50, 40 spent more in television in 1963 than they did the previous year; 10 spent less. On a percentage-of-budget basis, 36 increased TV's share, 14 decreased it.
- Only 14 spent more in newspapers; 35 spent less. One advertiser—William Wrigley Jr. Co.—has spent no money in the medium since 1960.
- Of the 50 leading advertisers, 34 spent more in general magazines; 16 spent less.
- Only 17 spent more in farm publications, while 18 spent less; 15 spent nothing during 1963.
- Business publications fared well. Of the top 50 advertisers, 33 increased their spending in this medium during 1963, 8 decreased their spending and 9 spent nothing during the year.

Leading the list for the third successive year—and for the second time in a row on a five-year basis—was Procter & Gamble, which throughout the 1959-63 period never failed to give television less than 90% of its total ad budget. Over the five-year stretch P&G has made more than a half billion dollars investment in television.

In July 1962, when TELEVISION MAGAZINE first analyzed the five-year media history of the country's largest advertisers, the magic minimum required for listing among the Top 50 was $49.8 million. In 1962 the minimum rose to $52.7 million. Last year the top 50 base jumped again—this time, however, by less than a million dollars—to $53.5 million. That figure represented the all-media total spent by Radio Corporation of America, the 50th advertiser in 1963's listing, during the years 1959 through 1963.

For Westinghouse Electric and Texaco the minimum figure represented a stumbling block. Their five-year spending totals fell below the mark. They were replaced by Alberto-Culver and Ralston Purina. Alberto-Culver zoomed into a 31st ranking, while Ralston Purina edged into the 49th spot.

Other companies which improved their positions were: Wrigley up eight spots, Pepsi-Cola up seven, Bristol-Myers up two, American Telephone & Telegraph up one, Campbell Soup up 3, Liggett & Myers Tobacco up two, Miles Laboratories up two, Coca-Cola up four, Warner Lambert Pharmaceutical up one, American Motors up three and Joseph Schlitz Brewing up two.

Companies which failed to maintain their positions included: Chrysler Corp. down one, R. J. Reynolds Tobacco down one, P. Lorillard down one, National Dairy Products down one, Kellogg Co. down one, Gillette down one, Sterling Drug down one, Brown & Williamson Tobacco down five, Corn Products down one, Standard Brands down three, E. I. duPont de Nemours & Co. down one, National Biscuit down one, National Distillers & Chemical down four, Quaker Oats down three, Goodyear Tire & Rubber down two, Schenley Industries down three, Anheuser-Busch down two, Shell Oil down two, S. C. Johnson & Son down two, J. B. Williams down two, Continental Baking down seven and RCA down one. Of the top 50 leading advertisers in 1963, 15 retained their 1962 rankings.

Many conclusions can be deducted from a study of the 50 charts which form one side of the pullout presented with this analysis. Others can be drawn from the raw material which appears on the reverse side of the pullout. Some evaluations are made in the capsule analyses of the Top 50 advertisers which appear below.

No. 1—Procter & Gamble: The first of the big spenders continued to smile on television. In 1963 the company's total expenditures increased to more than $140 million, a $20 million gain over the previous year. Television was the beneficiary of $18.5 million of that increase and is now getting a more than 93% share of P&G's total ad dollars. Spot TV took away $10.3 million of the increase, while network TV jumped $8.2 million, about the same ratio by which P&G favors spot TV on an over-all basis.

No. 2—General Motors: For the first time this perennially top-ranking advertiser invested more heavily in television than in newspapers. General magazines still get the largest percentage of the automobile maker's expenditures, but TV is fast catching up. In 1959, the first year of the current survey period, GM was putting 36.3% of its money into newspapers, 27.6% into general magazines and only 22.4% into TV. Last year TV got a 31.1% share, general magazines were up 36.8% and newspapers had a fading 28.2%. General Motors was the number one advertiser in general magazines in 1963, the top newspaper advertiser, the number three spender in farm publications, the fourth-ranking media investor in business publications, the 15th leading spot TV advertiser and the number four ranking network TV advertiser.

No. 3—General Foods: TV enforced its dominant position with GF from 68.2% in 1962 to 80.3% last year. Newspaper spending, however, fell off sharply—more than 50%—from $11.7 million to $5.6 million. General magazines also were down $1 million. Over-all, GF is following an upward curve; it increased its all-media spending $2.1 million.

No. 4—Ford Motor: This company's advertising has followed a seesaw pattern. In 1959 its all-media expenditures were up over the figure accounted for in 1958. In 1960 and 1961 Ford's total ad investment went progressively down, but in 1962 it set a record high of almost $67.9 million. Last year, however, total spending was off some $900,000. Still, all media showed gains, with television retaining its now consistent 30% share. The auto company was the business paper medium's biggest spender. The only large-scale shift was one away from network TV towards spot TV. The answer to what became of the missing ad expenditures lies with the unreported outdoor figures. In 1962, Ford gave outdoor almost $4 million, enough to make it the medium's third leading advertiser.

No. 5—Lever Bros.: Ranked the same as last year, Lever decreased its total spending, but only by a microscopic $6,000. Again, as with Ford, the addition of outdoor billings would probably make Lever an advertiser on the wing instead of one on a slight decline. TV continues to play an important role in Lever's advertising picture. The medium claimed a larger share of the soap company's dollars last year and also increased its percentile hold of total expenditures. Both newspapers and general magazines, however, were losers.

No. 6—American Home Products: This advertiser decreased its spending last year in every medium except television and business publications. The latter medium benefited by less than $50,000 but television got a $7 million boost. The increase was divided four to three in favor of spot, though in aggregate network TV receives a 60.1% share of AHP's total TV expenditures.

No. 7—Colgate-Palmolive: Riding the crest of a new products' revolution, Colgate-Palmolive, which increased

To page 51

PART 3: TV'S FLICKERING IMAGES

12:00:33 — 5 Sec. Nabisco Billboard	12:00:38 — 60 Sec. Nabisco	12:01:38 — 4 Min. 6 Sec. Program	12:05:44 — 60 Sec. Oreo	12:06:44 — 3 Min. 16 Sec. Program	12:10:00 — 2 Sec. Logo	12:10:02 — 30 Sec. Alberto VO-5	12:10:32 — 2 Sec. Logo	12:10:34 — 2Min.46 Sec. Program
12:24:15 — 5 Sec. Contac Billboard	12:24:20 — 1 Min. 42 Sec. Program	12:26:02 — 60 Sec. Contac	12:27:02 — 1 Min. 21 Sec. Program	12:28:23 — 5 Sec. Contac Billboard	12:28:28 — 18 Sec. Credits	12:28:46 — 10 Sec. Promo	12:28:56 — 2 Sec. CBS ID	12:28:58 — 60 Sec. Wonder Bread
12:38:30 — 10 Sec. Program	12:39:40 — 30 Sec. DuPont Teflon	12:40:10 — 25 Sec. Program	12:40:35 — 5 Sec. Logo	12:40:40 — 5 Sec. Chiquita Banana Billboard	12:40:45 — 2 Sec. Logo	12:40:47 — 6 Min. 22 Sec. Program	12:47:09 — 60 Sec. Chiquita Banana	12:48:09 — 4 Min.30 Sec. Program
12:55:03 — 13 Sec. Titles	12:55:16 — 5 Sec. Betty Crocker Billboard	12:55:21 — 30 Sec. Betty Crocker	12:55:51 — 2 Min. 46 Sec. Program	12:58:37 — 30 Sec. Wondra Flour	12:59:07 — 11 Sec. Credits	12:59:18 — 5 Sec. Wondra Flour Billboard	12:59:23 — 5 Sec. Promo	12:59:28 — 60 Sec. Gaines Meal
1:20:34 — 1 Min. 14 Sec. Program	1:21:48 — 60 Sec. Kellogg's Froot Loops	1:22:48 — 2 Sec. Logo	1:22:50 — 1 Min. Program	1:23:50 — 10 Sec. Logo	1:24:00 — 60 Sec. Am. Dental Assn.	1:25:00 — 2 Sec. Ch. 5 ID	1:25:02 — 20 Sec. Promo	1:25:22 — 3 Sec. Titles
1:29:59 — 20 Sec. Promo	1:30:19 — 5 Sec. Ch. 5 ID	1:30:24 — 2 Sec. Logo	1:30:24 — 8 Sec. Titles	1:30:34 — 6 Min. 51 Sec. Program	1:37:25 — 10 Sec. Logo	1:37:35 — 60 Sec. Laddie Boy	1:38:35 — 3 Sec. Promo	1:38:38 — 5 Sec. Martin's Paint Billboard
1:49:43 — 6 Min. 7 Sec. Program	1:55:50 — 60 Sec. Martin's Paint	1:56:50 — 60 Sec. Promo	1:57:50 — 10 Sec. Food Fair ID	1:58:00 — 2 Sec. Ch. 5 ID	1:58:02 — 15 Sec. Logo	1:58:17 — 43 Sec. Program		1:59:00 — 5 Min. 59 Sec. Program
2:28:40 — 2 Sec. WABC-TV ID	2:28:42 — 60 Sec. Promo	2:29:42 — 16 Sec. Public Service Promo	2:29:58 — 2 Sec. WABC-TV ID	2:30:00 — 1 Min. 36 Sec. Program	2:31:36 — 5 Sec. Titles	2:31:41 — 5 Sec. Calgon Bouquet Billboard	2:31:46 — 5 Sec. Clairol Billboard	2:31:51 — 5 Sec. Hunt's Catchup Billboard
2:45:30 — 55 Sec. Peace Corps	2:46:25 — 5 Sec. Logo	2:46:30 — 9 Min. 55 Sec. Program	2:56:25 — 1 Min. 22 Sec. Credits	2:57:47 — 60 Sec. Social Security	2:58:47 — 60 Sec. Wham-O Frisbee	2:59:47 — 13 Sec. Promo	3:00:00 — 2 Sec. Logo	3:00:02 — 13 Min.46 Sec. Program
3:20:00 — 7 Min. 37 Sec. Program	3:27:37 — 60 Sec. Radio Free Europe	3:28:37 — 15 Sec. Program	3:28:52 — 42 Sec. Credits	3:29:34 — 20 Sec. Promo	3:29:54 — 6 Sec. Ch. 11 ID	3:30:00 — 33 Sec. Program	3:30:33 — 60 Sec. Drake's Funny Bones	3:31:33 — 27 Sec. Titles

These are some of the images which crossed TV screens in New York City on the afternoon of June 5, 1964. They were transmitted by six commercial stations between 12 noon and 4 p.m. Each frame represents either a program or a non-program element broadcast during that period, and each is identified by the time it went on the air and its duration. The stations are channel 2 WCBS-TV, channel 4 WNBC-TV, channel 5 WNEW-TV, channel 7 WABC-TV, channel 9 WOR-TV and channel 11 WPIX. The monitoring of them was done by U.S. Tele-Service, New York, in conjunction with TELE-

These two pages tell in pictures part of the story of daytime television in New York City from

The daytime's a busy time, too. These pictures were viewed on six New York City channels monitored June 5 from 12 noon to 4 p.m.

VISION editors. The times attributed to each unit may vary a few seconds from the actual time each was aired—everything in the log was made to balance—but in all other respects the editors believe the report to be exact. The pictures show all of the individual program and non-program elements which appeared that afternoon, identify them and tell how long each sequence lasted. This TELEVISION report does not purport to tell the entire story of daytime programing; it is, however, valid as an actual account of what six New York stations did on one afternoon in 1964.

12 noon to 4 p.m. on June 5, 1964. The next two pages, using charts and text, tell still more.

PROGRAM BLOCKS ARE SHOWN IN BLACK, NON-PROGRAM BLOCKS IN COLOR

THE DAYTIME LOOK IN PROGRAM, NON-PROGRAM SCHEDULING

This is the program/non-program pattern telecast by New York's six commercial stations from 12 noon to 4 p.m., June 5, 1964. Black bars are program units. Color bars are combinations of the non-program units which appeared between program units. The afternoon's longest uninterrupted program stretch was for 20 minutes 30 seconds of movie on channel 7 between 2:07:21 and 2:27:51. The longest stretch of non-program material was 3 minutes 37 seconds on channel 9 between 2:56:25 and 3:00:02. The frequency of interruption, going from program to non-program and back again, changes 18 times on channel 2, 13 times on channel 4, 19 times on channel 5, 9 times on channel 7, 7 times on channel 9 and 10 times on channel 11. The most crowded non-program sequence occurred in a 3 minute 12 second span on channel 4 at 12:54:25 between the close of NBC-TV's Truth or Consequences *and the start of a newscast. It contained 12 individual elements.*

The daytime picture is even choppier than prime time's or late night's

TELEVISION MAGAZINE took a graphic look at an evening of prime time programing, 7:30 to 11 p.m., on all six commercial stations in New York City in its March 1964 issue. It followed in April with a report on the post-prime time hours, 11 p.m. to 1 a.m., using three New York stations as its example. This month TELEVISION completes the time cycle with a study of daytime television, 12 noon to 4 p.m., again monitoring all six New York commercial stations, this time using June 5 afternoon programing.

The monitoring, commissioned by TELEVISION and performed through the facilities of U.S. Tele-Service Corp., is graphically detailed on the preceding two pages in picture form and on the facing page in chart form. The pictures show all of the individual program and non-program elements which appeared that afternoon, identify them and tell how long each sequence lasted. The charts depict the flow of the various program and non-program elements in a time perspective.

There must be some initial disclaimers. TELEVISION does not purport to tell the entire story of daytime programing—the morning hours, heavy with children's programing, network series repeats and shows like NBC-TV's *Today,* may present a different picture than the afternoon lineup. Further, this is only an account of what six New York stations did over one four-hour afternoon period; it is not projectable to the TV universe except in general.

This report is believed exact in number and sequence of program/non-program elements, but not in precise times. TELEVISION, as in its two previous monitoring reports, arbitrarily assigned a length of 2 seconds to the smallest units monitored and a length of 5 seconds to all billboards, for instance, while those units might actually have varied from those figures. Everything in the log was made to balance, thus a few seconds may have been added to or subtracted from either program or non-program units.

The daytime accounting involved channel 2 WCBS-TV, channel 4 WNBC-TV, channel 5 WNEW-TV, channel 7 WABC-TV, channel 9 WOR-TV and channel 11 WPIX. Roughly 40 minutes of monitoring was given to each channel, starting with channel 2 at 12 noon and concluding with channel 11 at 4 p.m. The mixture of network and local origination carried by the six stations—three network-owned outlets, three independents—comes close to the nationwide picture.

During the individual monitoring periods, WCBS-TV was on with *Love of Life,* a serial, a news report and *Search for Tomorrow,* a serial. WNBC-TV was carrying *Truth or Consequences,* a game show, a news report and *Women on the Move,* a discussion program. WNEW-TV had a cartoon program, news and a movie. WABC-TV aired a movie and *Day in Court,* a drama series. WOR-TV had a movie, news and a documentary film. WPIX was carrying a travel documentary and *William Tell,* an adventure series.

The basic conclusion about daytime programing is that it is a lot choppier than either prime time or late night. It was found in prime time that networks and stations tend to stack commercials, promos, logos and other non-program elements together in extended blocks between program units. In post-prime time, the non-program segments are less extended but more frequent. Daytime program interruption is both frequent and often long—a 3 minute 12 second interruption on WNBC-TV stacked with 12 non-program elements, a 2 minute 38 second break on WNEW-TV housing 6 non-program elements, a 3 minute 37 second break on WOR-TV containing 5 non-program elements.

Daytime also is a lot more flexible on time cues for various non-program units than at night. At one point in WNEW-TV's afternoon movie, the movie logo was on for 13 seconds, at another point for 15 seconds and at still another point the screen was in black for 5 seconds. One WABC-TV movie logo was also held for 13 seconds. (Sometimes the logos are stretched to accommodate voice-over announcements.) The daytime hours are also heavy in public service commercials and announcements; four of these alone were monitored in the 40 minute stretch on WNEW-TV.

Over the individual monitoring periods the frequency of interruption, going from program to non-program and back again, changed 18 times for WCBS-TV, 13 times for WNBC-TV, 19 times for WNEW-TV, 9 times for WABC-TV, 7 times for WOR-TV and 10 times for WPIX. The longest stretch of program time was 20 minutes 30 seconds in WABC-TV's movie, the next longest, 13 minutes 46 seconds, in WOR-TV's 3 p.m. news show.

Extracting only the program units from the daytime programing of the six stations shows the following picture:

WCBS-TV: 9 program excerpts totaling 28 minutes 29 seconds for the 39 minutes 30 seconds monitored. The program percentage: 72%.

WNBC-TV: 7 program excerpts totaling 30 minutes 58 seconds for the 39 minutes 30 seconds monitored. The program percentage: 77.8%.

WNEW-TV: 10 program excerpts totaling 27 minutes 15 seconds for the 40 minutes monitored. The program percentage: 67.9%.

WABC-TV: 5 program excerpts totaling 32 minutes 9 seconds for the 40 minutes monitored. The program percentage: 80.2%.

WOR-TV: 4 program excerpts totaling 33 minutes 16 seconds for the 41 minutes monitored. The program percentage: 80.9%.

WPIX: 5 program excerpts totaling 32 minutes 35 seconds for the 40 minutes monitored. The program percentage: 80.9%.

This is how non-program elements were grouped by the six stations during the same period, by number of elements in each group:

WCBS-TV: 4, 1, 3, 1, 1, 6, 1, 10, 1. Total: 9 groups, 28 non-program elements.

WNBC-TV: 1, 3, 1, 12, 8, 1. Total: 6 groups, 26 non-program elements.

WNEW-TV: 1, 2, 5, 1, 1, 8, 6, 6, 5. Total: 9 groups, 35 non-program elements.

WABC-TV: 6, 6, 5, 2. Total: 4 groups, 19 non-program elements.

WOR-TV: 4, 5, 7. Total: 3 groups, 16 non-program elements.

WPIX: 1, 3, 2, 1, 6. Total: 5 groups, 13 non-program elements.

What all the program interruption talk is about has now been documented, by day-parts, in the three TELEVISION monitoring reports. This is the state of the art—and its commerce—as developed until now. Many pressures are working to change it. END

CLOSEUP

JOHN KLUGE

THE MAN BEHIND

"I always looked forward to tomorrow. And the day that I disliked the most was Sunday. In other words I couldn't wait till Monday morning started."
John Kluge speaking of his boyhood

"For John Kluge there's a great big wonderful world out there and 24 glorious hours in a day."
Alfred R. Johnson, special assistant to John Kluge.

"John is never happier than when he's wrestling with a problem, and while he does have certain avocations, John will be busy even if there's nothing immediately pressing on the horizon, because he's always inquiring, he's always testing, he's always trying to improve—trying to figure out why a thing should be and isn't or maybe why it shouldn't be when it is. John's mind is probably one of the most active I've ever run across."
Richard L. Geismar, vice president-treasurer, Metromedia Inc.

"John is a magnificent example of a man who is single-purposed. All that he does leads to where he must be the biggest."
Frny Tannen, owner of WDMV Pocomoke City and president of WYRE Annapolis, Md.

"John Kluge is the most completely competitive man I ever saw."
Mark Evans, vice president, public affairs, Metromedia.

"Kluge can't be president of the United States because of his birth, but he won't stop far short of it."
Educational consultant Clarence E. Lovejoy in his book, "So You're Going To College," Simon & Schuster, 1941.

FROM the pages of Columbia College's 1937 yearbook peer: the strong-featured face of a boy destined to become an eminent philosopher; the sleek countenance of a celebrated restaurateur's son, now himself the theater's favorite host; the dashing likeness of a future department store chain executive. Each, by inheritance or credentials, seemed candidates as "most likely to succeed." Of the 275 members of that graduating class, the one who probably succeeded most appeared unlikely for the role.

His picture stamped him as Saturday's child, doomed to work for his living. He looked out on the world through rimless glasses, his face, with broad features and loosely combed hair the color of a hay stack, caught with a boyish look of loneliness and longing. He was not voted the most popular, the most intelligent, the hardest worker, the handsomest in the class. He belonged to no clubs, fraternities, societies, committees. His sole show of promise was discernable in the set of his lips, the determined thrust of his chin. He's mentioned only once in the book. The cutline under his graduation picture identifies him simply as John W. Kluge, Ferndale, Mich.

Some four years of 20-hour work days after that picture was taken, John Kluge had a partnership in a prospering paper company; nine years later he was part-owner of a new 1,000 watt daytime radio station; 10 years later he added a New England food company to his command; 19 years later he was also running one of the leading food brokerage firms in the country; 21 years later he had the controlling interest in one TV and seven radio stations.

Today, 27 years later, John Kluge is board chairman and president of Metromedia Inc., an ever-expanding company with gross revenues of more than $69 million last year. In this capacity he controls the nation's largest (in numbers) multiple broadcast station organization, with five VHF, two UHF, six AM and six FM stations under its banner; the biggest outdoor advertising company in the country; the Ice Capades; the activities of a scenic California mountain top; a budding transit advertising firm and two station representative sales organizations. Additionally, Kluge personally owns or has substantial interests in at least nine privately-run companies which in aggregate grossed more than $35 million last year. He has real estate in more than a half-dozen states and runs a stable of harness racing horses. Saturday's child has worked for his living and come of age full of grace.

The career of John Kluge is almost a cliche—the fatherless immigrant boy struggling to learn a new language,

THE MIDAS TOUCH

BY MORRIS J. GELMAN

BIG LEAGUERS

1975

Today: 23 fine youngsters. Tomorrow: Leaders, either among South Florida's burgeoning population or elsewhere in the Nation. We're positive it'll happen because we've come to know these children and their Moms and Dads (and their neighbors, too!). Sure, they comprise part of the audience served by WLBW-TV, but then, we've always considered our audience more like members of the Channel Ten Family. — And what parent isn't convinced his kids are something special?

Anyway, getting back to the above photo, our teams never heard of "community participation." They just like to play baseball.

Represented by HR Television, Inc.

10 WLBW-TV MIAMI TAKE TEN and SEE

WLBW-TV abc Affiliated with WCKY 50KW CINCINNATI, OHIO **MIAMI, FLORIDA**

A consistent rulebreaker, he bought Mt. Wilson with an eye on the moon

working at all kinds of jobs to finance an education, winning scholarship awards, going out into the sales world and pitching better than the best of them, turning financial genius and resurrecting failing businesses, amassing great wealth and property and channeling some of these riches into a patronage of the arts.

It's the stuff movies are made of, but with a twist; almost everything Kluge does is with a twist. *Forbes* magazine said it with economy in its March 1, 1963, issue. "By breaking all the rules of fiscal prudence," read the subhead to a piece on the man. "Metromedia's John Kluge almost overnight has made himself a major force in broadcasting."

John Kluge has been breaking rules—fiscal and otherwise—for most of his 50 years. He shows a consistent record of doing the unexpected, scorning the safe approach and courting the risky one. He talks big but has an even bigger track record. What would be swagger in most men seems in him an expression of sincerity and reasonable confidence.

Consider the case of Mt. Wilson. In 1963 Metromedia, to the considerable puzzlement of the business community, acquired a company which owned 720 acres atop Mt. Wilson in Southern California, about 30 minutes from Los Angeles. Some 110,000 people annually visit the 5,713 ft. peak, which overlooks Los Angeles and Catalina and San Jacinto islands. In addition, transmitters for two Los Angeles television stations—KNBC-TV and Metromedia's own KTTV—are on the land, along with a small hotel and a plot leased to the Mt. Wilson Observatory.

The reaction of some people—especially rival broadcasters —was "what for?" and "who needs it?"

"The purchase of Mt. Wilson was much more than met the eye. Within 15 months, we'll make 100% a year on our investment," answers John Kluge, a stickler for planning who breaks almost everything down into three phases—the immediate, the intermediate and the long range. "The immediate is that there are 110,000 people going up there now paying 25 cents, without any promotion at all, for the view. We're going to clean it up a little bit and promote and tie-in when the view is excellent and also tie in the low points of people going up. In other words, there are certain seasons when there are more people going up and we'll promote in the off-season. And we'll move the number going up there from 110,000 to 330,000 and we'll charge 50 cents."

That's Kluge's immediate plan. His intermediate plan calls for the sale of TV antenna and observatory land leases on Mt. Wilson to reduce Metromedia's initial investment. But he reserves his real brain waves for the future.

"The long-range plan," he points out, "is that we will probably bring water in and develop the top of the mountain. After all, it's only 18 miles from the heart of Los Angeles, one of the great views in the world, in one of the great, great growth cities of the world. So there is long-range investment and also opportunity. Looking at it with the eye of the late 70's, when the moon project will have been much more developed, we'll bring that moon project right down to this earth from Mt. Wilson.

"Our own TV antenna is up there," Kluge adds, "and that secures our land for us. We will sell our land to our own profit-sharing or pension-sharing plan so that we will be able to reduce Metromedia's *per se* investment in the mountain and at the same time produce income for the profit sharing-pension plan. We will have our cake and eat it a little bit, too."

And still Kluge is not through with plans for what seemed like a harmless if somewhat guileless purchase of mountain-top property.

"It's the only place near Los Angeles that gets snow," continues Kluge. "This is a great fascination. When we can mix the snow with the moon project we get some very interesting and exciting things for children which we can and will do."

Expansive thoughts, wild yonder projections—they're typical of the man. They're also responsible for some of the reaction to him. "When I think of John Kluge," says one who's observed his operations for years, "'I always think of him boarding a plane with a ticket to Brazil in one hand and an attache case full of money in the other." Or, as another long-time observer of the broadcast and financial fields puts it, "I equate John Kluge with Bill Zeckendorf. Like Zeckendorf [controlling stockholder in Webb & Knapp Inc., a real estate corporation now in critical condition because of debt], Kluge overextends himself, has bigger eyes than he has stomach to digest."

The analyses are colorful, but questionable. There's nothing in Kluge's background to suggest he would welsh on a stockholder. And while he's a man of considerable enthusiasm, he doesn't, as Bennet H. Korn, president of Metromedia's Metropolitan Broadcasting Television division, says, "talk in terms of blue sky. Everything he says is all practical talk. He always has his feet on the ground." Or, as *Broadcasting* magazine said in its Jan. 23, 1961, issue: "John Kluge's track record in meeting his projections has been within 1% accuracy."

Still the feeling persists. There's so much of the super-salesman, the inspired promoter, the spellbinder in Kluge, that it many times conspires to befog his convincing sincerity, his sincere conviction. In a time when the confidence man has come to flower, when the big sell-empty deed is standard operating procedure, even seeing isn't necessarily believing.

The Kluge image in Wall Street was tarnished somewhat by a 1960 financial forecast that went awry. Because Metromedia at the time was generally unknown in the financial community, Kluge had scheduled a series of security analysts' meeting to tell people about his plans and prospects. In the course of his talks, he said that the company would earn $1.25 per common share in 1960, up 25 cents from the $1 earned in 1959. Metromedia actually earned $1.01.

Recounting the experience, Metromedia's vice president and treasurer Richard L. Geismar explains: "The fourth quarter in this business is extremely important. It's the biggest single quarter and the fourth quarter of 1960 just turned soft. We made our prediction in July of 1960. This led into the 1961 business slow-down. It affected everybody. It's the last time we ever made formal long-range predictions. We just didn't live up to what we said was going to happen that year. We goofed." Some Wall Streeters, on the lookout for promises unfulfilled, are still grumbling over being led astray.

But the Kluge-Metromedia flubs have been the exception, the coups the rule.

Kluge's March 1960 acquisition of the Foster & Kleiser

A classic case: How Kluge got a $30 million billboard business for almost nothing

outdoor advertising division of W. R. Grace & Co. for $13,627,125 in cash had all the suggestions of a colossal blunder. "Why buy outdoor advertising, when the medium is at its lowest ebb?" "What is a broadcaster doing dabbling with billboards?" That was the nature of the head-scratching that greeted the transaction.

Alfred R. Johnson, special assistant to Kluge, who currently is overseeing the changeover of Metromedia's TV stations to automatic operation, tells why, scoffers to the contrary, the F&K purchase was a "classic" maneuver.

"It was the low point in history for billboards when John bought Foster & Kleiser," Johnson points out. "But John sees what most people don't see. What he saw was a company with 30,000 panels worth some $1,000 a panel. He paid approximately $14 million for the panels, including $2 million in cash and receivables, so he was already ahead of the game.

"John is a born financier," Johnson emphasizes. "He knows how to equate what a business is doing with what the condition of the market is. He has a knack for buying properties cheap and building them up. John looks at a balance sheet and sees people and events and everything. With Foster & Kleiser he saw we had the second largest company in the country—the largest on the West Coast—operating in about 400 markets. John observed the distances some of these markets were away from their home base and he began selling off the country plants. He picked up about $3 million for them [in the process he cut back his operation to 30 key markets, consequently losing 19% of F&K's volume]. He decided he could live without the Phoenix and Fresno branches so he sold them for another $5 million."

But this stroke was not yet completed. "When you buy a business," Johnson explains, "you pick up its depreciation. You don't pay tax between depreciation and profit [depreciation against F&K's billboards was taken at a fast 26 2/3% the first year and slightly smaller write-offs in the succeeding three years].

"Foster & Kleiser," Johnson adds, "had 10 branches. The former owner never had the courage to make the move, but John moved. He combined San Francisco and Oakland and now we have only three branches—Los Angeles, San Francisco and Portland, Ore. [thereby reducing F&K's staff from 1,250 employes to 650].

"So in effect," Johnson points out, "John got the billboard business for nothing. By this time [27 months after purchase] he had 18,000 panels all right in the heart of some of the biggest markets in the country. Now last year he goes and buys all of General Outdoor Advertising's New York and Chicago area plants [for more than $13.5 million], goes back up to 30,000 panels, operates in most of the important markets and becomes the largest outdoor advertising company in the United States."

Recalling the same F&K maneuverings, John Kluge said last month: "From a marketing point of view this transaction became very important because it gave us a solid foothold in the West. The General Motors that we sell on radio is the same General Motors we sell in outdoor. So sure it's a different medium, but it's no more different than an apple and orange. They're both fruit. It's not a boat and an orange."

According to Kluge, Foster & Kleiser now "is an efficient operation and becoming even more efficient." All of the billings lost through the sale of the division's non-metropolitan advertising structures have been regained. "We streamlined personnel, high administrative overhead and procedures," says Kluge, "to where the company finally in 1963—three years after we took over—made more money in one month than it used to make in a whole year." Today F&K is believed to account for substantially more than 40% of Metromedia's gross and more than 20% of its profit.

But it's not Foster & Kleiser or Mt. Wilson or necessarily his numerous other non-station dealings on which Kluge's reputation rests. Broadcasting is the heart and sinew of Metromedia and it's how he's dealt with station acquisitions and development that best epitomizes Kluge the sure-handed, perceptive manipulator of business properties.

What Kluge did was to take over control of a generally futile broadcasting company (one of its four properties—radio station WNEW New York—contributed 99% to its net) and in less than five years boost its billings to $69.7 million in 1963. On an increase in gross sales for fiscal 1959 of $2.1 million over fiscal 1958, Kluge, who took the helm as chief executive in March 1959, steered the company to a point where it showed an increase in net income of more than $600,000 for the period. Even more impressively, he added depth and breath and imagination and enormously more prestige to the company. He changed it from a drifter to a fast-stepping, powerful force in the communications field.

He did it simply, boldly, aggressively. He came, he saw, he looked carefully and he bought. In 1959 alone, his first year in office, he entered into agreements to purchase six broadcasting properties for amounts aggregating more than $9.7 million. He then began dealing for higher stakes, executing a $10,250,000 broadcast purchase in 1960 and three more broadcast transactions adding up to almost $16.8 million in 1963.

All told, this peripatetic, modern-day version of David Harum spent Metromedia dizzy to the tune of $36,755,164 to acquire 14 AM-FM-TV outlets in the last five years (for a complete accounting of Kluge's moves see box page 47). In the process he pushed the company into a dominant market position. Metromedia now owns TV and radio stations in the top two markets in the country—thus forming an East Coast-West Coast axis—has a TV station in the nation's political capital and radio-TV outlets in a key midwest center.

Kluge's buys have been geared toward steadily improving the basic strength of the company over the long haul and particularly to upgrading its radio-TV holdings. Sometimes this means paying more for a property than its balance sheet would seem to indicate. KOVR Sacramento, Calif., for instance, which Kluge bought for about $3 million in 1959, had a book value at the time in deficit of $1,466,969.

"Basically," Kluge told a gathering of Chicago security analysts on April 7 this year, "we are an operating company. We are not traders. Yet we are not afraid to dispose of those operating units that don't fit into our over-all philosophy or further our marketing techniques." That last statement apparently applied with KOVR. An agreement to sell the station to the McClatchy newspaper interests for $7,650,000 was made last year. Thus Metromedia will realize a more

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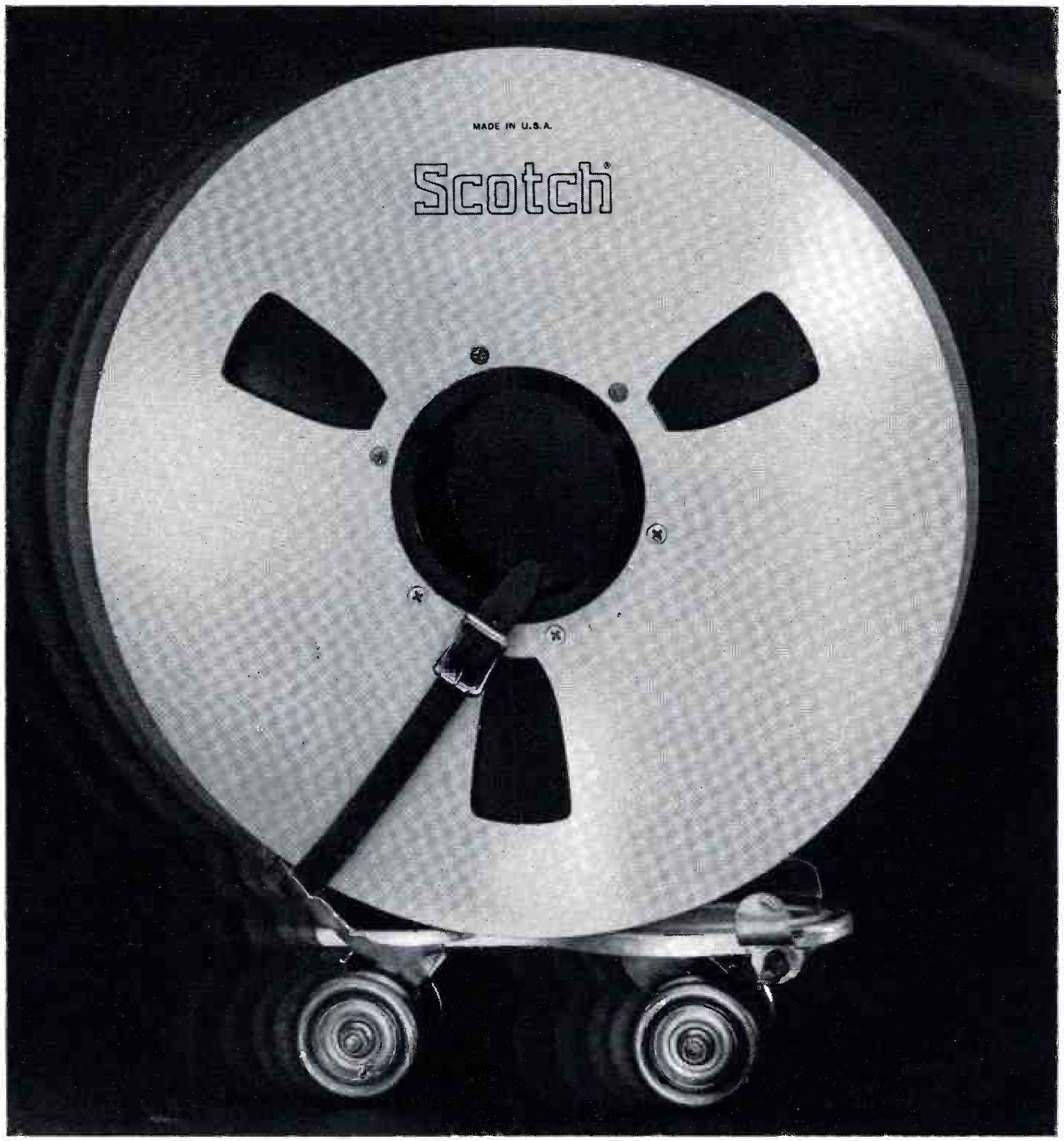
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than $4.5 million profit, assuming the transaction receives Federal Communications Commission approval.

Still, KOVR is the exception. For the most part Kluge has worked hard to build an acquired property and stay with it. WHK-AM-FM in Cleveland was losing $10,000 a week when Kluge came to Metromedia (or Metropolitan Broadcasting, as it was then known) in 1959. He immediately changed the management of the stations and rearranged personnel. Once the basic operating problems were taken care of, WHK slipped into gear. It began showing a profit by the end of that year.

KMBC-TV was trailing in Kansas City when Kluge bought it in 1960 for $10.2 million (along with its sister AM-FM stations). He quickly sold off some expendable station assets, which brought the purchase price down some $2 million. He then sank a bundle of money into the station to improve its efficiency and programing and wound up doubling its profits and moving it into competitive contention in the market.

"I learned at an early age," says John Kluge, "that I could not conscientiously get with something or behind something or become completely enthusiastic without a quality approach. I've tried to carry it right through Metromedia. I always felt this principle in doing business—that you had to build something. I was not interested in a quick dollar and I never have been.

"You know," he adds, "that doesn't mean that our stockholders are not getting a fair shake, but it does mean that we don't run the well dry. We're building a company and not a crash program of quick dollars."

Acquisition is always near the surface at Metromedia. The Kluge buy-and-build philosophy has but one limitation. "We have to be financially sound," he stresses, "and we have to have a digestive process so that our financial appetite is not greater than our ability to operate well the assets that we have. It isn't just the dollars that we would have to borrow. It's also our own ability to digest these activities, so that we aren't really always looking for the next acquisition. We look at the next acquisition but always keep in mind whether the acquisitions we have are performing as well as they ought to."

WHAT CATCHES KLUGE'S EYE

What attracts Kluge to an acquisition? His station purchases have usually shared the characteristic of having had less than satisfactory earnings. Their attraction is largely in opportunities for growth and expansion. "We buy partly on potential," Kluge acknowledges. "Quite often in today's television market," he continues, "you buy more on potential than one's conservatism should allow. But you have to make up for this by just running faster and really doing more with the property. You're in effect giving the seller the kind of price that he ought to have when the potential has been achieved, but you're actually doing it on his present-day figures. Then you still have to achieve those figures."

Such unflinching attitudes about risk combined with his equally straightforward familiarity with debt have combined to make Kluge somewhat of an enigma on Wall Street. The financial community hasn't found a pigeon hole for him yet.

What really makes financial men nervous about Metromedia's situation is the amount of debt it has. For Metromedia never uses its own money on shopping sprees if somebody else's money is in ready circulation. Almost all of the company's expansion has been financed through borrowings from banks, insurance companies and other lending institutions. In addition, Metromedia has frequently assumed debts outstanding on purchased stations.

Typically, to finance last year's purchase of KTTV Los Angeles, Metromedia authorized notes of $7.5 million due in 1978 payable at 5 3/4% a year interest. The company got $5,750,000 of the total amount from four insurance companies and $1,750,000 from the pension trust fund of the Bethlehem Steel Corp. In all, Metromedia currently has long-term debt in excess of $47 million (nearly $52 million if film contract obligations, essentially an inventory item, are considered).

The import of these numbers has not failed to register on security analysts. Said a Carl M. Loeb, Rhoades & Co. report issued early this year about the Metromedia stock: "They must . . . be regarded as speculative in view of the company's heavy debt burden and the operating leverage inherent in the broadcasting industry."

Metromedia treasurer Dick Geismar has an answer to this finding and in the process explains Kluge's and the company's thinking about debt.

"Sure we had $47 million worth of debt at year's end," he comments, "but it's spread over 15 years. And we'll have a cash flow this year in the neighborhood of $12 milllion [1963's cash flow was $8.4 million]. The important thing is the cash flow to debt service ratio. That's what I look at," he says with emphasis. "That's what John looks at.

"We have a cushion there in case of any kind of downturn," he continues. "We can always pay off our annual installment of the debt. You want to take a $12 million cash flow," he points out, "that's a four-year pay-out on all the debt which has 15 years to run.

"Now," he adds, "being in a service business and not having much brick and mortar our so-called stated equity—our book equity—figures are low and many of your traditional stock analysts look at that debt-equity ratio. Sure we have a lot of debt. We use debt like an elevator. We incur it very fast and we pay it down very fast.

"We were the first company in this industry—back in 1960—that got insurance money. Our interest rate has been coming down every time we have borrowed and the amount we borrow has been going up.

"We have a sort of philosophy around here," Geismar says. "We never sit on excess cash. We have a revolving line of credit—$25 million. When I have excess cash, I send the bank a check and when I need money I have them send me a check. For this company it's a wonderful way to take care of your short term needs. You're never sitting on cash that's not working for you."

Still, Metromedia does not pay attractive stock dividends. The 15 cents paid out per share of common stock in 1959 went up to only 40 cents a share in 1963. Dick Geismar acknowledges that dividends are liable to remain low.

"Very frankly," he explains, "we plow our money back into the next stage of our expansion. In terms of three-four-five per cent yield, I think it's going to be a long time before this company shows that type of thing. In terms of people needing current income, this is not the type of situation they want to get into."

Kluge himself feels that Metromedia may appear to be doing things in an unorthodox manner on the outside but actually is following a quite normal pattern inside.

"There might have been a feeling of insecurity a few years back when this company first went into the outdoor field and people were wondering how that relates to radio and television," he says, "but I don't believe so now. I think a stockholder feels more and more secure if he sees the management establish more and more of a track record."

Kluge is realistic enough to know that his practice of taking money "that is more than the normal expectancy of profit" and using it to build up and develop new assets is not always understood or appreciated by financial people.

"This is the reason why," he explains, "you see our net may not sometimes keep up with what it would be if we were doing this completely orthodox like. This is the thing that sometimes may give reason for perhaps some one on Wall Street not quite being able to make us out. They may feel we're somewhat mavericks. But there is nothing maverick," Kluge emphasizes, "about hard-headed business sense. And there's nothing maverick about coming up with a kind of profit that over a period of years has been shown and will continue to be shown."

MORE PRO THAN CON

Actually, at this stage of Metromedia's development, there probably are more boosters of the company on Wall Street than there are detractors. The same Loeb, Rhoades report that cautioned investors about the speculative nature of the stock also pointed out that the issues "appear attractive at 15 times projected 1964 profits."

Loeb, Rhoades on another occasion: "Management has demonstrated its creativity and ability to stay ahead of competition." In fact, Loeb, Rhoades has gone on to give an even cleaner bill of health: "Properties are purchased on the basis of three to seven year pay-back without undue regard for reported earnings over the near term. In this manner," the report pointed out, "as the debt incurred for the purchase is retired and interest cost declines, the benefits to stockholders are magnified. While this approach might be hazardous in a less defensive business, it makes good sense in the advertising field where steady growth provides an upward pull which, when added to proven management, reduces the risk considerably."

Speaking on this same point Kluge says: "Basically this is how the stockholders get a leverage on their investment. If we just issued stock then their investment would be diluted. This way we at least minimize the dilution and at the same time achieve the leverage for them."

John Kluge is a uniquely endowed businessman. His credentials as a salesman, trader and financial expert seem in unusually sound order. But there are still other dimensions to Kluge—dimensions often lacking in other highly-charged, highly successful, high-status men.

Bennet Korn spoke about this other side of John Kluge last month.

"He has a reputation as a financial genius," says Korn, "but that's the surface. Figures don't change unless you pick the people who change concepts. John has a tremendous appreciation for good work . . . articulates his ideas very clearly to his employes and will trust them. He understands the human equation."

Mark Evans, Metromedia's vice president of public affairs, has known Kluge for 13 years. He sometimes plays golf and gin rummy with him on weekends. His view of the man is from close-up.

"One of his great secrets," says Evans, "is his fantastic perception. He has an uncanny ability to pick people. He knows how to build confidence in people. Money is not his goal, not that it isn't a happy by-product. His real thrill is in seeing people progress."

Quoting the people who know him may not be the proper way to assess John Kluge. None are reluctant to speak. Many have reason to be flattering. Some may feel their jobs depend on their show of admiration. But all display such a spontaneous reaction, such a single-mindedness of direction that it tends to add up to some valid conclusions. Kluge obviously gets the total allegiance of his people. They respect him, respond to him and make comments about him that are little short of raves.

It's not difficult to see why. Kluge, possessed by a restless nature and relentless drive, does not involve himself very much with the day-to-day operations of any of his many business projects. He would rather see the forest and let subordinates nurse the individual trees. This kind of administration, since it's a truism of labor relations that a worker's sense of well-being increases proportionately with the diminution of his supervision, makes for happy subjects.

Kluge, in the words of Bennet Korn, "gives the man the ball and lets him run with it." Divisional autonomy is very much the rule in any Kluge endeavor. In the broadcast area, for example, the basic relationship is for each station manager to give Korn a monthly report with a carbon copy going to Kluge. Any letter that comes to Kluge concerning television is passed on to Korn immediately for proper comment or action. Although Kluge's "very astute" in programing, according to Korn, "he doesn't make suggestions prior to the fact." Apparently Kluge rarely trespasses these boundaries. "He's the most correct man I ever met," says Korn. "He has a perfect record for the eight years I've worked with him."

The aforementioned WHK housecleaning episode to the contrary, there's nothing typical about how Kluge will deal with people once he's taken over a new property. At KOVR no personnel changes were made. At Foster & Kleiser no changes were made for more than a year, but since that time a considerable number of people have been discharged.

"We try to indoctrinate the people we inherit in our way of thinking and operation," remarks Metromedia's Dick Geismar. "John wants to have people to whom he can delegate the authority and the responsibility. That's the basis on which this company is run. Sure he wants to be aware of what's going on," Geismar assures, "but the decision—not the major policy decision—but the operating decision 99 times out of 100 rests with the man who is running the operation."

Geismar, who's been with Metromedia and its predecessor companies since 1948, thinks his humaneness is the most underrated facet of the Kluge personality.

"There are so many stories that typify the man and his incisiveness, yet," says Geismar, "it's his humane qualities—the things that he's done regarding people—which are really John's greatest forte, greater than all the other things. The man is really people oriented."

Perhaps the last word on the nature of Kluge's relationship with his employes should go to a man no longer immediately beholden to him. Erny Tannen started as an announcer with WGAY Silver Spring, Md., the first Kluge radio station, on Dec. 7, 1946. When he set off on his own in January 1960, he was managing director of all the Kluge stations.

"John Kluge," says Tannen, who is now owner of WDMV Pocomoke City and president of WYRE Annapolis, both Maryland, "has a magnificent sense of being sensitive to people. He's very generous to competence, very impatient with incompetence. He's not a fraud. Kluge's a very sincere guy."

The humility that Kluge is credited with is not likely something he turns on and off as expediency dictates, though he is the most pragmatic of men. It's just as unlikely to be a pose suggested by public relations counselors. The business world, it's no great secret, tends to be somewhat cynical about men who are different. People, prompted by Hollywood, have formed an image of magnates, especially of the self-made breed, and they don't like to find that they've been deceived. Kluge really doesn't fit the mold. He's not inaccessible, aloof, domineering, ruthless, coarse—adjectives lace curtain millionaires are supposed to wear to bed. There's substantial evidence to believe that, instead, he's the antithesis, in many respects, of the man people who don't know him believe him to be. The reasons may be in his background.

John Werner Kluge was a victim long before he was a victor. He was born in Chemnitz, a city in East Germany, now behind the Iron Curtain, on Sept. 21, 1914, just about a month after his engineer-father was killed fighting in one of the early battles of World War I. He had no brothers or sisters. In 1922, at the age of 8, his mother having then married a visiting American contractor, he was bundled off to a new home in the U.S.

It was a frightening time for the youngster, but a story Kluge now tells with some embarrassment suggests that the timbre found in the man was even then being forged in the boy.

"Here's a side story I'm not too proud of," Kluge relates. "I hope I can't be accused of having done it at a later time in life. I systematically picked my stepfather's pocket in Europe over a period of six months and had cached enough money so that when we came to New York, my mother looked under my bed and here were all these marks piled up because I determined that if I didn't like the place, I'd turn right around and go back."

The family settled in the Detroit area and Kluge lived there through his youth. Work and study took up his early school years. He had to master a new language and he had his future fortune to look to. His chief outside interest was geology, a hobby that was to cost him $500 hard-earned dollars when he was 16. He invested the money with a fast-talking promoter who had a device that not only was going to find oil in Canada but package it as well.

"I learned from that experience," says Kluge today. "I learned to be a little more cautious. But not so overcautious," he hastens to add, "that I looked at every proposition with a negative attitude."

He attended Detroit's Northwestern High School, where he came to know what he terms "one of the rare portraits one has in life." Gracia Gray DaRatt taught in the business

Kluge had it figured in 1943–service industries would be solid giants by 1960

division of the high school. She was a woman of bearing, a lady, whose kindness exudes even from a magazine picture taken of her many years ago.

She singled out young Kluge and one of his classmates, Joseph Brechner, now president and general manager, WFTV Orlando, Fla., as bright boys and gave them special attention and encouragement. Kluge began doing chores around her home and finally lived in her house when he attended Detroit's Wayne University on a scholarship.

Gracia Gray DaRatt obviously meant something very special to Kluge. He doesn't speak much about her today, but enough to mention that she was "a woman of great purpose and great philosophy." She died in 1953, at the age of 77, on the night Kluge purchased KXLW, a radio station in St. Louis. He vividly recalls, still with considerable emotion, receiving the message about her death after he signed the papers completing the transaction.

New York had always had a fascination for Kluge and he took advantage of another scholarship to transfer from Kent to Columbia College, the men's division of Columbia University. Already the wide-angled, far-reaching Kluge antennae were out. The "wheels," which one of his associates today says "are always spinning," were already in gear. Asked why he switched to Columbia, he answers: "Because I think I had a natural understanding of certain basics about New York. One of them was that the competition for ideas, for services, for anything is greater in New York where you have a tremendous mass of people. Secondly, the opportunity, if you were interested in sales or marketing or anything else, the opportunity is greatest, too. The competition is greatest but the opportunity is greatest, so that any other city to me was secondary and this pertained to education. I always felt, very frankly, that Columbia had the most to offer because it was not something which was removed from the marketplace, but was in the middle of the largest marketplace. And so I was able to go to school here and at the same time get involved in knowing New York and it seemed to me I was getting a college education both ways by going to Columbia."

Kluge studied banking and economics at the school and was practicing the basics of both in his own time. He had bills and debts and he set up shoe, garment and stationery businesses and worked as a meal pricer in a dining hall to pay them off.

The best portrait available of Kluge at college was provided by educational consultant Clarence E. Lovejoy in his book, "So You're Going To College," published by Simon & Schuster in 1941. Lovejoy, who had the opportunity to observe Kluge during his Columbia years, wrote in a chapter devoted to working students: "I have seen working boys come and go at Columbia but never a greener freshman than John Kluge . . . he spoke perfect English but paused before each sentence. I wondered why until I sensed he was probably retranslating the language . . . he was German-born and German-raised . . . his German soldier father had been killed in the opening month of the first World War. He did everything and knew everybody in no time. He had more acquaintances than the campus proctor. The son of a president of China was his buddy and wanted him to quit college and go to the orient. But Kluge was out for an education. He was several hundred dollars in debt to a Detroit benefactor. No job was too hard, too menial . . . Kluge would wash anything from windows to babies . . . he would sell anything and succeed in doing so. He was first in the queue when jobs were being given out. He paid back all his loans before graduation and had a bank balance of his own. Kluge can't be president of the United States because of his birth but he won't stop far short of it."

During his college years Kluge had absolutely no financial backing. He graduated from Columbia in 1937 with an associate bachelor's degree. He accomplished this completely through scholarships and working every spare minute he could find. On the night of his graduation he was already at work in Holyoke, Mass., for Otten Brothers, a company with headquarters in Detroit, engaged in the business of converting envelopes and cards back into usable paper. Kluge learned the business from the shipping department on up. He worked a continuous schedule, often putting in 20-hour days, every day in the week. By 1941, four years after his college commencement, he had doubled the company's sales, acquired a vice presidency and had a one-third share of the business.

MAKING GOOD OF ADVERSITY

Kluge had one primary goal in view at that point—he knew he wanted to be in business for himself. But a bigger business, World War II, had to be served first. Kluge joined the army as a private in 1941 and rose to the rank of captain, first serving as head of the order battle section and then attached to G-2 of the War Department's general staff in Washington. Kluge has the facility of drawing something of value out of almost any situation; the war gave him time to think.

Kluge explains how it was when he was stationed in the remote Aleutian Islands from 1942 through 1943:

"As I sat in the Aleutians," he recounts, " I tried to figure out what my business objectives were. One of the things I realized is that I wanted to be primarily in the service industries because I felt that by the time the 60's rolled around the service industries would come into their own. I felt enough people would have had the washing machine and the carpet cleaner and a number of those things and then what do you do with the additional dollars that you earn? You primarily use it for service industries."

There was still more to be considered. "I felt also," he explains, "that being in business for myself, that the more business that we did the more of a warehouse that we would have to build. And the more accounts receivable we had with goods built in them, which we had to hold until that receivable was paid, the more inventory as such we'd have with more machinery to process that inventory. Then we'd have to go to the bank to borrow money to pay our taxes because we did so much business.

"From a stockholder's point of view," Kluge concluded, "the only thing that's meaningful is one line—you don't have to be very astute about finance to know this—the line known as cash. You have to recognize that the company has to have ingredients within it that are profitable and have a long-range profit picture as well as a long-range growth picture."

Kluge was to put these feelings into practice immediately when he returned to civilian life. He had moved to Washington, where he renewed acquaintances with his old Detroit high school classmate Joe Brechner, then already a 10-year veteran of the radio business and head of radio for the Veterans Administration. The year was 1945 and the newspapers were full of stories of how radio was a sure-fire money-maker. One day Kluge read a story in the *Wall Street Journal* which suggested that a radio station could be started for $10,000. The thought excited Kluge and he broached it to Brechner. "It's impossible," was Brechner's reaction, but both men put body and soul into making the impossible a reality.

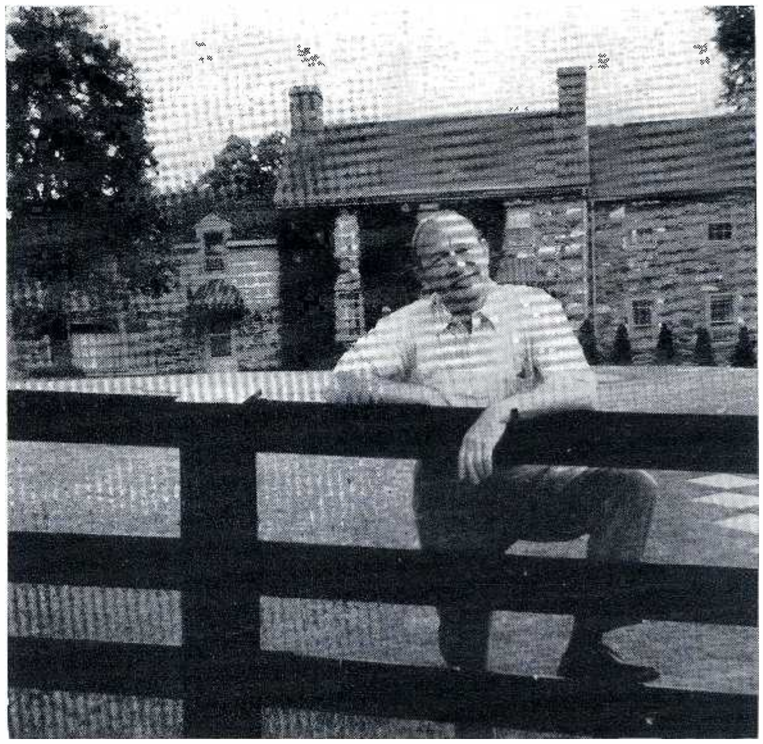
Brechner was to write two entertaining pieces for the *Saturday Evening Post* about the wild implausibilities that followed. "I said to myself," remembers Kluge, "how do you get experience? You get experience by spending the next 10 or 15 years working in a radio station for someone else or by going right in and meeting tomorrow's problems on a tomorrow's basis. But I thought it would cost $15,000 at most to put a station on the air. Instead it cost $90,000."

The station Kluge and Brechner gave birth to was a 1,000 watt daytimer with the call letters WGAY, covering the District of Columbia market from the suburb of Silver Spring, Md. WGAY, which in essence was the first big step in both Kluge's and Brechner's careers, did not come to life without pain. To raise capital, Brechner and Kluge sold stock and formed the Tri-Suburban Broadcasting Corp. But one of their biggest problems was a religious widow who owned two vital acres of property and wasn't sure she should sell. Kluge, the master salesman, was given the formidable task of convincing her.

The episode was recounted in full in Brechner's first *Saturday Evening Post* article. Kluge convinced the widow that she let the Bible decide. He then picked up the holy book, turned to a blank page at the back and recited "an unprinted prayer from his own heart, 'The Lord's ways are definite. Give us poor miserable beings strength and wisdom to follow thy ways." The widow, of course, sold.

WGAY began operations on Dec. 7, 1946. Rarely has such a small radio station taken the air with such aggressive promotional and selling tactics. Prizes were given away, the station was aggrandized at community meetings, while a concentrated effort was made to make WGAY an influential part of the market. Kluge, rounding into his prime form, signed up $50,000 worth of advertising contracts in less than a month's sales effort before the station went on the air. Thanks considerably to Kluge's sales agility WGAY made more than $200,000 its first year of operation. Although Kluge no longer owns the station, the land and building are still his and have proved to be among his best investments. Bought and developed for about $60,000 in 1946, they are now worth more than $200,000.

But Kluge was not interested in spending his lifetime with one property or with becoming a day-to-day broadcaster. "Kluge's basic forte," comments Joe Brechner, "is in business administration, in which he shows excellent judgment." The daily operations of WGAY were left to Brechner, while Kluge scouted around for another business prospect. He found it at a cocktail party in the person of a fellow who spoke about a fabulous company in Texas called Frito-Lay Inc. (another example of the "wheels" always spinning). The company produced a corn chip called Fritos (actually it was Frito at first and reportedly Kluge was responsible for adding the "s"), which Kluge had tasted when in the service. Deciding it had an excellent taste and believing that the country was getting more and



John Kluge, like his properties, is now spread coast-to-coast, having dwellings in New Hampshire, New York, Washington (D.C.), Virginia and California. A 1,000 acre farm in Waterford, Va. (above), is where he spends many relaxed weekends.

more snack conscious, he bought a franchise and set up shop in Boston with the New England Fritos Corp.

At the time Kluge was already in the food business manufacturing a mayonnaise called I-Car-De. Before the war it was a brand so popular that General Foods reportedly offered its then owners $1.25 million for it. But it lost its standing during the war years. Kluge picked it up cheap in hope of the product regaining its lost appeal. He got some distribution for the brand, but it didn't sell enough to be counted a success.

Kluge got a longer run out of his Fritos franchise but it also can not be rated among his triumphs. North of the Mason-Dixon it didn't have the same acceptance it had below the line. Kluge spent eight intensive months in New England getting his plant organized and generally getting the company on its feet. During that time he also got 100% distribution for the brand, selling all the major chains.

Kluge's assistant Al Johnson, who started with the New England Fritos Co. in 1947, remembers how his boss sold hotels and snack bars and recalls being assigned to supermarkets where he was instructed to throw a sample bag of Fritos in every shopping order that passed over the checkout counter.

"John never likes to do things in small ways," Johnson explains. "Within one year he had about 40 trucks."

In those days Kluge was showing his ingenuity at every turn. He discovered a Fritos-type product with a cheese base and started manufacturing Chee-tos. He also added a Mexican snack called Pep-it-tos to his line. Perhaps more importantly, with his knack for getting products on store shelves, he became a distributor for such firms as Standard Brands, Simon & Schuster Inc.'s "Golden Books" and "Golden Records" and Thomas D. Richardson Co. candies. By 1948 he was handling about 30 items for other companies

Kluge's outside-Metromedia interests involve billing on $34 million a year

and his New England enterprises *en toto* were doing about $1 million a year.

Al Johnson lived through those immensely active years with Kluge. He's still in awe of what he saw.

"You had to be there to see how resourceful John was," Johnson says. "We started to grow and the teamsters' union came. John had the ability to charm even those hard-boiled guys.

"John would be at the warehouse early in the morning," Johnson continues in another direction. "He'd see the trucks leave at 6 a.m. He'd still be there at night, checking in sales for the day. It would be 8 or 9 p.m. before he finished. And he didn't just do this for weeks, he did it for months.

"How can I convey to you what a human being he is?" Johnson asks. "He thought nothing about getting a broom and sweeping the warehouse, burning rubbish, unloading trucks. He'd even pitch in and do some billing. There was nothing the guy wouldn't do. He never set himself apart from the rest."

Kluge devoted most of his energies to New England Fritos for four years before shifting his attention to another project.

"He stuck with it," points out Johnson, "long enough to pay off all our bills and make some money."

But during his involvement with food distribution, Kluge was struck with the role of food brokers, free-wheeling agents who represented manufacturers, taking away fat commissions for their service. The beauty of the food broker to Kluge's thinking was that he had no investment in inventory.

In 1951 Kluge returned to Washington and started a food brokerage business on $5 worth of capital. He took just two items which he had been handling in New England to Washington with him, Scuffy shoe polish and Holiday coffee, one of the first of the soluble brands, then a pilot project of the National Research Institute.

Associates remember Kluge operating from his house for a time, taking a case of goods to a buyer. It might have been a tough sell at first, but Kluge apparently knows what it takes to put something over. His unfailing flair for promotion was a big help.

He was soon able to open an office on Connecticut Avenue, an office that was to be the talk of the town. Food brokers, in the early 50's at least, were not the most progressive business breed. The calling has been in existence for a long time but its mode of operation has not changed significantly over the years; many food brokers still have offices equipped with roll-top desks.

But the Kluge office had peach-colored decor with wall-to-wall carpeting in every room and new desks and cabinets. The walls of the conference room were covered with colored maps and population charts. Original paintings hung from other walls around the office. A live tree was planted in the reception area and there was a fully-equipped kitchen and first-rate cook on the premises. If Kluge took on a new line, he'd invite the buyers over and demonstrate for them how the product tasted.

"You've got to give them something to talk about," Al Johnson remembers as one of Kluge's cardinal rules.

By 1955 Kluge was the exclusive Washington broker for such an important company as Libby, McNeil & Libby foods. Among others he also handled were Durkee's spice line, College Inn food products, A. E. Staley Mfg. Co., Mission Pak Co. and Pal dog foods.

About this time Kluge sold the New England Fritos Co., which by then was producing profits so small it was really just exchanging dollars, to the New York Fritos Co. All of the stockholders of the firm reportedly came off well as a result of the sale.

"If John had stayed," remarks Al Johnson, "the company would really have gone over the top. But he didn't buy the business with the idea that he would devote his life to it."

By 1956 his food brokerage operation was established firmly enough so that Kluge could look for a more intriguing ship to master. Meanwhile he had to find a replacement captain. He met a 27-year-old food broker named David Finkelstein, who had interests in Baltimore. It was a meeting that produced a feeling of mutual respect. They merged their companies and today Kluge is director and president of Kluge & Co. in Washington and chairman of the board and treasurer of Kluge, Finkelstein & Co., Baltimore. The companies are among the leaders in their markets, which account for 2½% of total food sales in the nation. They've doubled their billings since 1956 and now have joint sales of about $23 million.

Actually Kluge kept in daily touch with the food business until 1959. From that time on, however, he has left the day-to-day operation to Finkelstein, calling two, three times a week and making personal visits on the average of every two-and-a-half, three weeks.

"John Kluge," says Finkelstein, "is the best thing that ever happened to me. I gained a world of experience in finance from him. I also benefited from rubbing shoulders with his enthusiasm. He's dynamic, with plenty of foresight. He's not just a pick-up-the-order-today kind of guy."

On his own, Kluge imports four different coffees from foreign ports and sells them here. In all he does billing on about $34 million from all his representation businesses.

These were the years Kluge was really diversifying his interests. Invited to a house for dinner one night, he noticed how the silver shone. "What do you use?" he asked his hostess. "International Silver Polish," was her reply, "but you can only buy it in department stores."

Al Johnson picks up the story from there. "John," he relates, "was never a man to wait till tomorrow. I've never seen a man like John who acts so quick. He's never too late for anything.

"Next day," Johnson continues, "he's on a plane flying to Meriden, Conn., the home of the International Silver Co. He convinced them he should have exclusive rights to sell their product to grocery chains. He worked it out so that he would buy the stuff from them and sell it and make his profit on the sales. He would pay freight, shipping and billing. He immediately set up the Silver City Sales Co. The next day he was all day on the phone and had signed up some major distributors, because he's pretty familiar with who's the best broker in various cities. Not long after that he was renting warehouses in Los Angeles and Portland, Ore., and shipping the polish by steamer cars. He turned it into a helluva good business.

"When John takes over something and applies himself,"

CLOSEUP: JOHN KLUGE *continued*

Johnson continues, "there isn't any doubt how it's going to come out."

Kluge belonged to the reserve officers club in Washington. He knew a young man there just to say hello. This acquaintance told him one day of a fellow who owned a printing business and wanted to retire. The acquaintance wanted to buy the business but didn't have the capital. Without going through any mental gymnastics, Kluge, typically, looked at the company's balance sheets and put up the capital. Then he heard of another printing plant owner retiring and he bought that business. Later he merged the two companies—Graphic Arts Press and Washington Planograph Co.—into one flourishing enterprise which produces *Diplomat* magazine and does a lot of government work.

Kluge was also busy picking up a lot of real estate. In almost every state where he ran a business he also owned property. His best-known land was the "Garden of Eden," an area in Northern Florida believed by some to be the very place alluded to in the Bible. He donated this land eventually to the Church of the Latter Day Saints.

But all of these ventures, profitable as they have been, were just flanking movements to Kluge's main business drive. By 1952, WGAY a rousing success, Kluge decided to move into broadcasting in an even more heavily concentrated way.

Mark Evans, who was to become associated with several of his other deals, remembers Kluge asking him for a $25,000 investment in a radio station. Evans "begged, borrowed and stole" to get the money because he "believed in" Kluge. The station they bought was KXLW Clayton, Mo., a 1,000 watt daytimer broadcasting into the St. Louis market. Kluge followed this acquisition in succeeding years with the purchase of WKDA Nashville, WILY Pittsburgh, WTRY-AM-FM Bellaire, Ohio, WLOF Orlando, Fla, KNOK Fort Worth, KOME Tulsa and WINE-AM-FM Buffalo.

They were all radio stations, but in 1958 he got a big piece of his first TV station, WLOF-TV Orlando, Fla. He had controlling interest in all of the radio stations and with his wife he was the largest stockholder in Orlando TV. (He had to divest himself of all these properties when he bought into Metromedia.)

The radio stations were mostly low-power, almost exclusively daytime-only stations, some of which featured programs geared for minority audiences and all of which were bought relatively cheaply. The station in Bellaire was a mistake and was quickly sold. The Tulsa and Buffalo stations didn't do very well, but the others showed robust profits. The Fort Worth station was billing $11,000 a month when Kluge bought it. Within two-and-a-half years its revenues were up to $25,000 a month and some months were even topping $30,000.

Until 1959, Kluge was only a weekend broadcaster. His chief activity was in the marketplace, in food and food merchandising endeavors. He never used the contacts he had in the food business in behalf of his radio stations.

"I did not want to dissipate them," he explains.

By 1958 Kluge had it made, was already a millionaire and could have lived profitably performing a holding action,

Kluge feels that by 1969 Metromedia could have revenues totaling $153 million

but he decided to look for an opportunity in a special kind of company.

"I was interested in going into a publicly-held company, not necessarily in broadcasting," he recalls, "because I wanted to put many years of experience in marketing, in sales, in administration and my background in finance together to some use for a much larger arena."

Says Al Johnson, "John was fully developed in 1947 to do what he did. He only needed time. I never saw a man come to a career so well prepared."

The company Kluge began dickering with in 1958 and joined in 1959, seemed made for him. It had started its existence as the DuMont Television Network, the broadcast division of Allen B. DuMont Laboratories Inc., in 1948. As a network in competition with ABC, CBS, and NBC it never rose to any consistent level of prominence artistically or financially. In September 1955 it was set up as a separate corporation known as DuMont Broadcasting Corp., when the parent management, not having much of a feeling for the broadcast business, decided to spin broadcasting operations off from manufacturing activities. A two-for-five stock distribution took place with shares in the new company spun off to those stockholders who held DuMont Labs stock.

Paramount Pictures owned stock in DuMont Labs and as a result of the spin-off got about 21% of the stock in DuMont Broadcasting. In addition, thanks to a one-for-three rights offering made in 1957 when DuMont Broadcasting bought WNEW radio, Paramount got more stock in the company.

WNEW WAS THE STAR

The purchase of WNEW was the one good thing that had happened to the company up until that time. Comments Metromedia's Dick Geismar, who lived through the company's complete metamorphosis: "When DuMont Broadcasting was set up it was a company with two stations which were losing money [WTTG Washington, D. C., and WNEW-TV —then WABD-TV—New York], which had just lost their network affiliation, had no cash and had a $500,000 bank loan for working capital—no cash, no profitable operations and nothing but headaches."

The company changed its name to Metropolitan Broadcasting in 1958, the year it bought WHK Cleveland, because it was felt DuMont was an unfortunate name as far as agency people were concerned.

When Kluge bought into the company in 1958 its stock was selling for about $8 a common share. Kluge and his associates—most of them from the Baltimore-Washington area, including David Finkelstein, Mark Evans and H. H. Thompson (Kluge's brother-in-law) —paid about $11 a share and got what amounted to 24% of Paramount's stock in the company.

To the untrained eye it looked like the last company anybody would want to buy into. By that time it was more than $3 million in debt to the banks and only WNEW radio, of its four entities, was profitable. But Kluge thought the timing was just right. "TV stations were continually raising rates and becoming more and more of an umbrella for independent operations," he says today. "With profits that could be generated from other areas by just a little more push and a program of continual reinvestment, I could see how it could make a great deal of difference."

The difference Kluge made, of course, was spectacular. Bennet Korn, who was to continue under the new rule to handle the company's broadcast properties, remembers the first time that he met John Kluge. He, along with Richard D. Buckley, then president of Metropolitan Broadcasting (now majority stockholder in the Buckley-Jaeger radio stations) and John V. B. Sullivan, then and now general and sales manager of WNEW-AM-FM, were invited to the Kluge home in Washington.

"From his home," Korn recalls, "I knew he had taste and warmth. I felt relaxed and happy that the man could communicate and I looked forward with great expectations to the change."

Dick Geismar had an even more revealing first meeting (the first other than a hurried handshake and a hello). A few weeks after being installed as chairman of the board in the spring of 1959, Kluge asked Geismar to meet him at 7 a.m. in a restaurant in Pennsylvania Station. He had just come in from Washington and wanted to assure Geismar, who was thinking of quitting, that his future was with the company.

Geismar quickly found out, too, that Kluge was going to launch an all-out acquisition program, preferably in big markets. What changed Kluge from essentially a small market radio station operator into a basically big market TV broadcaster? Says Geismar: "John's feelings were that in media there was going to be, insofar as national advertisers were concerned, heavier and heavier concentration of their efforts in the major markets. That the major facilities, which continue to deliver audiences, would feel the effects least on the negative side and most directly on the positive side. He also felt that even though he was buying into a company that had two independent stations, that independent TV would at some time in the not too distant future become quite profitable in major markets and that there was a latent profit potential here that hadn't yet been tapped and the time to buy things was when nobody else wanted them."

Under Kluge's administration, Metromedia Inc.—the company changed its name once again, this time on March 28, 1961, as a prelude to diversification—has hardly taken a faltering step in five years. Today its stock sells for about $30 a share on the New York Stock Exchange (the company made the switch from an over-the-counter stock to the Big Board on June 22, 1962), its highest price in the pre-Kluge days being 13.

Kluge predicts that Metremedia's gross revenues, which totaled $69,733,339 in 1963, will shoot up to $90 million in 1964. He also expects net earnings for calendar 1964 to rise by 10 to 13% over 1963's net income of $3,966,340. He further predicts that whereas 1962 produced $53 million in revenues, it would not be wrong to preface a 1 to the 53 five years from now. And he adds, "$153 million is not a figure I'm particularly happy with."

Kluge is paid a salary of $125,000 a year by Metromedia Inc. as part of a contract that has eight-and-a-half more years to run. But there should be a long way to go before Kluge retires. Now a springy 50 years of age, blessed with an ingratiating grin that must have put the lock on many a sales pitch, the slight-built, trim, somewhat Nordic-looking business man thinks young and surrounds himself with young people. The average age of his food company employes is about 35 and at Metromedia Kluge's 50 years rank him as an elder executive.

Kluge disdains formal meetings, thinks that a three-minute telephone conversation accomplishes the same thing. He places a great deal of emphasis on making decisions and on research. About the latter he says: "As long as we spend valid dollars and evaluate each situation we ought to continually pinpoint more and more answers, which in effect give a basis in fact. This is a company by confidence, by the people who buy us . . . I don't want our salesman to go without the tools that any logical buyer should ask to see."

Kluge hasn't reached the status of elder industry statesman yet, but he does have opinions of an industry-wide nature. Speaking, for example, about UHF he says: "I think UHF will definitely develop, but its like anything else, it's going to take time—maybe 10 years. It could even be much longer. It has to do with the kind of operator running the UHF station. If you had aggressive, effective operators the public would not ask what is UHF and what is VHF, especially when the dual set is out. The public will ask is this the kind of program I want to watch?"

THE KLUGE TRACK RECORD

In a 5-year period, John Kluge has built a reputation as a master trader. Acquisitions have been the key to Metromedia's growth. With the exception of shortwave station WRUL, *which was sold at a substantial profit, all his purchases have been money-makers. This is the box-score of Kluge's dealings in the marketplace:*

Date	*Property Purchased*	*Purchase Price*
10/15/59	WTVH Peoria, Ill.	$ 610,000
10/16/59	WIP-AM-FM Philadelphia	$ 4,787,500
11/18/59	KOVR Sacramento	$ 2,947,664
12/3/59	WRUL	$ 800,000
12/10/59	WTVP Decatur, Ill.	$ 570,000
12/17/59	Foster & Kleiser	$13,627,125
12/26/60	KMBC-AM-FM-TV Kansas City	$10,250,000
1/14/63	KTTV Los Angeles	$10,390,000
3/11/63	KLAC-AM-FM Los Angeles	$ 4,500,000
4/23/63	Ice Capades	$ 5,000,072
5/16/63	WCBM-AM-FM Baltimore	$ 1,900,000
11/4/63	All New York & Chicago outdoor advertising plants of General Outdoor Adv.	$13,500,000
2/26/64	720 acres atop Mt. Wilson	Undisclosed
	Total	$68,882,361

Date	*Property Sold*	*Sales Price*
12/28/62	WRUL	$ 1,772,000
1960-1962	Outdoor advertising plants representing 19% of total outdoor advertising sales volume	$ 3,000,000
10/63	KOVR Sacramento	$ 7,650,000 (Pending FCC Approval
	Total	$12,422,000

He's even more vocal on the subject of everybody's polemic, pay TV. "When and if it comes, pay TV," he says, "will be one additional factor insofar as competition with commercial TV is concerned." However, he thinks, "it's a healthy situation to expose commercial television to competition. I don't argue with this point at all and as one of the networks said, you can't say in effect competition is very good for radio to have and competition is very good for newspapers to have, but when you get to commercial TV, that's when you can't have competition."

He believes further that if pay TV comes on big, that "maybe the television operators as such ought to have either jointly or individually an opportunity at pay TV." He is concerned that those who want to get TV free may be denied either the quantity or quality of product they expect by a growing pay TV medium. Instead, he thinks the economics of pay TV should supply the dollars to pay for free TV service. "Now this is not unlike what has happened in FM for the last 20 years," he points out. "The AM stations have carried FM."

John Kluge begins each work day early—sometimes as early as 6 a.m.—reads all the local newspapers and likes to walk to work (a distance of about 20 blocks when he's in New York), by as many different routes as he can devise. He conducts most of his business by telephone, leaving the office about 6 p.m. His work day usually doesn't end that early as he will often meet with business associates for dinner or go over papers at home into the late evening.

There is divided opinion among his associates on one score—some say he's introverted, others that he's extroverted. It's reported that he will make faces at himself in the mirror when he's depressed and that five years ago he stood on his head in the lobby of Washington's staid Mayflower Hotel to show how he dilutes the effects of overeating.

He doesn't make small talk. His abundance of energy is the wonder of Metromedia but some associates have seen him sleep for 12 consecutive hours (one friend claims knowledge of a full day's stay in bed) —"recharging the battery," they call it. Kluge also is reputed to have an unusual ability to relax. "Never saw such a person for it," comments Mark Evans. He does most of his relaxing on a 1,000 acre farm—100 of them in lawn—in Waterford, Va., near Leesburg. He has a 10-room house, more than 200 years old, on the property, several other houses, a "fun" barn and a guest house. The main house has the bearing of an English estate and contains many antiques. Kluge also has an eight-room apartment in a handsome old building on Washington's Connecticut Avenue and a town house-type apartment done in golds and oranges in New York's Waldorf Towers. In addition he has an old, big house surrounded by a spectacular array of fir trees in Wolfeboro on Lake Winnipesaukee, New Hampshire. Last year he purchased Frank Sinatra's mountain top house in Beverly Hills. The house is three years old, offers a magnificent view, was built to Sinatra's personal specifications, is oriental in tone and has lush landscaping. It comes replete with personal barber's chair, separate cabana with full screen and projection equipment, a sauna and, of course, a swimming pool.

Kluge has an enduring interest in art. He has been collecting paintings for 15 years, primarily the works of younger artists. Several years ago he discovered a young French sculptor-painter named Jacques Fabert working on the West Coast and in need of financial aid. Kluge became his patron and today owns many of Fabert's paintings. The relationship continued, according to one Metromedia insider, until Fabert, a cubist, "went too far out."

There are many other young artists represented in Kluge's collection, the criterion being that if the man has purpose and potential, Kluge is intrigued. He has a number of Naondos, a Van Dyke, a Gainsborough and some of the works of Luis Cuevas.

John Kluge married Theodora Oden Thomson Townsend on March 8, 1947, in Woodbury, N. J. Mrs. Kluge was married previously, her husband, the son of a former U. S. senator, having been killed in an accident. She had three children from that union, Diane Townsend Mulqueen Bourland, 28, a housewife; Jeanette Townsend Brophy, 26, also a housewife, and Peter Lockwood Townsend, 23, a

CLOSEUP: JOHN KLUGE *continued*

student finishing studies at the University of Pennsylvania.

Kluge likes to keep his weekends free. Says his valued administrative assistant Pat Peterson: "The majority of his weekends spent in one spot are on his farm—JK's first love. The better part of the weekend is related to activities to do with the soil. I guess this is typically German." Miss Peterson lists the following things that Kluge might do on a weekend: checking fences, checking the tires of an old fire engine, selecting an area to house Tennessee walking horses, checking on how many bricks it will take to rebuild an old warehouse, selecting landscaping and looking for antiques."

Miss Peterson points out that Kluge just bought an old organ, which was traded for an old horse. "He was trying to buy with old dollars," she quips. His other activities are swimming, ping-pong, golf (he has a putting green on the farm), pool (at which he's expert) and tennis.

"I would say that basically John's friends on a social basis," observes Pat Peterson, "are for the most part in some way connected with Metromedia's development or related to one of JK's other personal businesses. With John it is difficult to separate work and play because he'd rather be talking business. It can be relaxation for him," she explains, "simply to change from the problem at hand to a fresh one."

The Kluges do a good deal of entertaining on the farm, serving buffet luncheons out-of-doors and such. Included among the people Kluge sees most often outside the business element are his brother-in-law, H. H. Thompson; Ted Prentis, a long-time friend from Columbia University days when he helped Kluge get jobs; Barney Breeskin, a Washington public relations executive; Walter Braunschweigers, retired vice president of the Bank of America; Allen B. Crow, retired president of the Detroit Economic Club, and Dr. Theodore Reed, director of the National Zoo in Washington. A very special friend is Mrs. Katharine P. Murphy, said to be "83 years young," an authority on antiques who did the cabin on Kluge's Virginia property as an authentic early American slave cabin.

What does the future hold for John Kluge and Metromedia? Kluge says he looks forward to having his full complement of TV and radio stations, to being more heavily involved in the entertainment business, and also to being heavier in display advertising. He thinks the future of advertising is in better research and says ". . . our research budgets will become larger. They are going to keep pace with the growth of the business. I look forward to the day when we'll be able to spend $5 million on advertising marketing research alone."

He also says, "We're service-minded, media-minded, entertainment-minded. We're not a manufacturing company. We're going into the service industries. We'll employ our stockholders' interests to the best advantage. We will diversify in related service areas."

Since he's been removed from the Kluge influence for a considerable spell, Erny Tannen may be especially qualified to give an objective sum-up to the Kluge profile.

"There are two kinds of people in the world," he suggests, "existers and achievers. Most of us are existers; John Kluge is an achiever. He's not driven by a desire to make money. Kluge gets his excitement by taking risks and each time the risk has to be a little bigger."

Then Tannen adds: "His career is not at an end at all. So far he's maybe only taken the first step."

Watch out, world. Here comes John Kluge. END

TELEVISION ATLANTA *from page 3*

tion against WSB and who most recently has been transferred to Storer's WJW-TV Cleveland as vice president in charge says that "Today television is a bright medium here. It's one of the finest cities in the country in terms of audience."

When Bagwell first came to Atlanta he inherited a far-behind, second-place station. Today, he says, thanks to strong counter-programing, local sports events and an over-all program competitiveness, WAGA-TV has made substantial audience gains. Bagwell insists that WAGA-TV's job doesn't end with merely entertaining, adds that keeping a community well-informed is part of the station's over-all job—helped by daily editorials. Additionally, WAGA-TV is programing in color, something on the rare side for a CBS affiliate, but Bagwell explains that "WAGA-TV is concerned with our local scene, color is part of it and we're going to program in color with or without the network. We're an alive, aggressive station. While it costs a fortune to program color and we get almost nothing back on the investment, it's a part of the image. We won't be left at the gate."

Mild-mannered, soft-spoken station manager Joseph Higgins had his work cut out for him at WAII-TV. When he came to take over the station in October 1963 more than just the station call letters had to be changed. He remembers that the first rating book was "lower than anything in history." It took until March this year to make any gains, but program changes, particularly in the 5 to 7:30 p.m. time period, have helped WAII-TV make audience inroads.

It's been a tough fight for Higgins and company. At WAII-TV the struggle for an image has involved any number of promotional stunts. The news department is decked out in red jackets, the TV remote bus is red and the theme is: "The boys in the red jackets will be remembered." But Higgins has learned the Atlanta facts of life in his brief tenure at WAII-TV. "This is a community that you're not going to set on its ear. They accept you slowly and you have to wait your turn. They want to see what kind of a guy you are, how consistent you are in your behavior before they fully accept you."

The community spirit runs strong in Atlanta. As much a measure of it as anything else is the fact that the city boasts an educational station. WETV programs some 10½ hours a day from its small but spankingly up-to-date headquarters somewhat out of the heart of town on Bismark Road. To Dr. Gilbert Tauffner, director of WETV, the biggest headache is finding enough programing to fill the day.

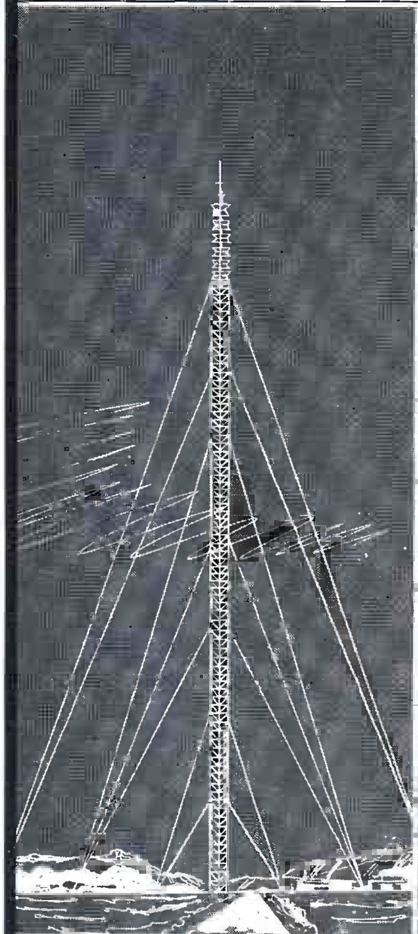
THE ADVERTISERS • There is probably no business better-known or better-accepted as "being Atlanta" than the Coca-Cola Co. And in Atlanta, Coca-Cola is not just a soft drink; it's a way of life. It is not unusual for a visitor to any one of the offices around town—with the possible exception of a rival soft drink agency—to find the natives drinking Coca-Cola first thing in the morning.

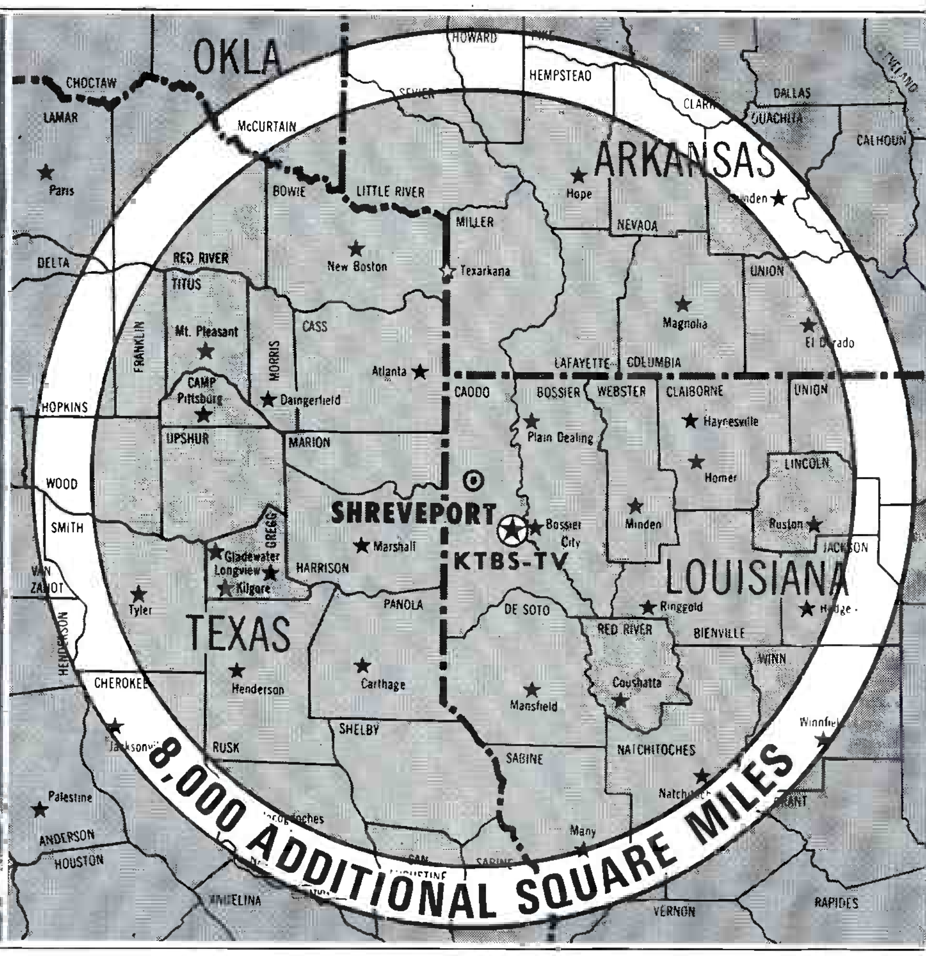
McCann-Erickson is responsible for the $28 million Coca-Cola account. While most of the television creative work is handled out of McCann-Erickson in New York, the branch office in Atlanta has a staff of 28 dedicated to servicing the company. They're engaged in the preparation of promotional packaging and supplimentary advertising, are responsible for day-to-day client contact and maintain some 17 creative people devoted to live radio-and TV.

Constantly deepening the rut in the sky between New York and Atlanta are air-borne contigents from McCann

SPECIFY **KTBS-TV**

Now...reach the full Shreveport market area with KTBS-TV





*Station has established added coverage with **new 1800′ tower!***

(Current rating books do not reflect this added coverage)

KTBS-TV is the only station now reaching the entire expanded Shreveport, Louisiana market area. Its newly-constructed 1800-foot tower is the tallest in the area, has been in operation since June 1 and has enlarged the station's reach from 371,700[1] to 431,700 TV homes[2], an increase of 60,000 TV homes. Some 8,000 square miles have been added to its coverage in Louisiana, Texas, Arkansas and Oklahoma. *Since the tower is located at the previous tower site, receiving antennas do not have to be re-oriented.* Specify **KTBS-TV**, Channel 3, Shreveport, Louisiana, for coverage that exceeds any other medium in this four-state area.

1 ARB, November 1963.
2 ARB TV Homes Estimates, September 1963 to August 1964

KTBS-TV—FIRST
In Total Homes Reached
In Shreveport Area*

	KTBS-TV	Station X	Station Y
4-6:30 P.M.—Mon.-Fri.	**44,200**	32,700	26,500
6:30-10 P.M.—Sun.-Sat.	**53,400**	51,400	47,100

**Nielsen Station Index, February 23-March 22, 1964*

E. Newton Wray, President and General Manager

KTBS-TV CHANNEL 3 abc

SHREVEPORT LOUISIANA

THE KATZ AGENCY, INC.
National Representatives

and Coke. Fred W. Dickson, Coke's vice president and manager of the advertising department, feels this kind of busy traffic is a blessing. "The great advantage in being in cities the size of Atlanta is that you can live here and still get the whole perspective of the market and of the whole country. We're only a few hours from New York by plane. Because of this, if anything comes up at McCann in New York, they can be down here by the end of the day. Or we can be in New York." Dickson calls this "the best of two possible worlds. We can get in and out and retain our outside viewpoint."

The Fanta Beverage Co. division of Coca-Cola has an even faster communication arrangement with its agency, McCann-Marschalk — they're but five floors apart in the same building. Fanta's advertising and sales promotion manager, Richard Harvey, says the arrangement is "great for convenience" but adds that "both client and agency have learned not to waste a lot of time with each other."

Burke Dowling Adams has handled the Delta Air Lines account for 15 years. It's seen the account through all measure of media and has been moving more deeply into television. Delta's director of advertising, George E. Bounds, explains that both client and agency had to "learn to use television together." He points with pride to the continuing buildup in the television department of BDA.

Another Atlanta landmark and television user is Rich's department store. The multi-million dollar enterprise is the largest department store in the South, second largest in the nation. But Rich's means more than clothes to Atlantans; it is an established part of the community, sponsor of annual community activities like the flower shows held in the store. Rich's television campaign is an extension of a reputation built on the confidence of satisfied customers. The store has a regular spot campaign, slotted in prime-time breaks of 40 seconds across-the-board. But the Rich's strategy is not to advertise products. As sales promotion director John Miles puts it, "Pitchmen and potato peelers don't sell merchandise at any rate worth mentioning." The Rich's store uses television as institutional advertising, to tell the story that "we are part of the community" and create confidence in the image. Only once a year does Rich's advertise specific merchandise and that is the store's annual sale.

THE AGENCIES • Those who search out a Peachtree Street advertising crowd a la New York's novel-famous Madison Avenue-set will be disappointed. Though advertising people usually know each other, whether from the spirit of keeping abreast with what the competition's up to or because of the intra-agency traffic that's a natural part of this business, they don't "hang around" together.

Atlanta has its share of night clubs but the advertising-television man is rarely found in them. He generally leaves the chorine kicks to the out-of-town salesman and does his entertaining at his country club—there are 11 of them in Atlanta —or at home.

He makes less of a production of his lunch than his New York counterparts, too. There are, of course, longer business-social type lunches at popular spots like the *Coach and Six*, the *Rendezvous Room* at the Biltmore Hotel and *Fan & Bill's* or in the private and august confines of the *Commerce Club* or *Capital City Club*. But as McCann-Erickson's senior vice president and manager of the Atlanta office, Willard Mackey, puts it, more often than not lunch is a hamburger or hot dog and a Coke eaten in 10 or 15 minutes at speedy service luncheonettes like *The Varsity* or the *Yellow Jacket*. One restaurant even promises that if your meal isn't served in five minutes it's on the house.

NATIVE ATLANTANS HARD TO FIND

One thing that Atlanta television people have in common with New Yorkers is the fact that it's almost as hard to find a native-born Atlantan as it is to find a native-born New Yorker. The fact is that some 75% of Atlanta comes from someplace else.

One thing the transplanted Atlantans share with the native-born is a giant enthusiasm for the town they live in. As New Yorker Richard Short, head of television production and copy chief at Tucker Wayne, puts it, he has merely to look out his office window at the tranquil beauty of the green trees growing there to think of at least one good reason to stay in Atlanta. Or as BBDO creative director Bill Foster, another Yankee transplant, puts it, "Atlanta has everything New York has except for the subways."

Prior to 1945 there were 10 advertising agencies in Atlanta. Today there are 60, committed in varying degrees to television advertising. Most dedicated to the TV proposition, however, are the branch offices of the New York-based agencies and such home-town-agencies-made-good as Tucker Wayne & Co., Liller Neal Battle & Lindsey and Burke Dowling Adams.

The advertising climate in Atlanta is somewhat different from that in New York. The competitive spirit is still there but it's honeyed over with a surface friendliness that seems to take some of the sting out of the competitive slings and arrows. As one local ad man put it, "They'd cut your heart out for business here, just like they do up North—they just smile a little more while they're doing it."

And a smile is as much a part of the Atlanta scene as Peachtree Street. From the dignified receptionist at Coca-Cola who offers any one who has to wait longer than five minutes his choice of Coke, Tab, Sprite or any of Fanta's 13 flavors, to the ad manager of Delta Air Lines who greets you in shirtsleeves with a hearty handshake, the old southern saying, "You have to howdy before you holler," is one that's paid mind to in Atlanta.

Apparently the howdying doesn't interfere with the hollering in Atlanta ad circles. Billings excluding the branch office billings approach the $60 million mark. At Tucker Wayne & Co. president Matthew Connor and executive vice president Robert Schaefer look after $11 million in billing, some 50% of it in broadcast media. The dynamic young executives can look at a burgeoning ad business that recently acquired a two-thirds interest in C. Massey & Associates in Durham, N. C., now boasts of being the biggest agency in the South. Tucker Wayne is bursting its britches in more ways than billings, having gone from one main office to spread out over four. And the agency is rich in creative talent, simmering with imported talent from all over the South as well as a number of New Yorkers come South.

William Neal, president of Liller Neal Battle & Lindsey, oversees some $8 million in billings, 40% of it in radio and television. He's an old hand in the agency business and has watched Liller Neal grow hand-in-hand with all business growth in Atlanta — "Liller Neal bills more today than all the advertising agencies in Atlanta billed in 1940." Neal also points out that one advantage to using his agency is that there are no creative limitations. "We can go anywhere to get the best."

PRODUCTION'S LIMITED

Going elsewhere has been a problem that most Atlanta TV people have had to face. Atlanta's production facilities are limited. Much of the local acting talent heads out for the bright lights of New York and Hollywood. More often than not an ad campaign conceived in Atlanta is produced in New York, much to the chagrin of local producers like Skip Thomas and Frank Willard. Willard has the only production studio in town, says that "short of making a cigarette jump off the roof, dance around the room, stand on its head and get back into the pack, we can do anything they do in New York. But what we're up against is a lot of free-lance operators in town who aren't any good but who work cheap. When the agencies have little money to spend they get them.

When they have a big budget, they go to New York. We're somewhere in between so we get squeezed out." To insure he doesn't get squeezed out too far, Willard supplements his commercial production work with industrial films. It's the industrial film part that Willard calls the real backbone of his business.

While Willard's complaint is that agency people go elsewhere too often to produce their films, their standard lament is that there aren't enough places in town to go to get the kind of commercial work they need. The only video tape center, part of the Protestant Radio & TV Center, went out of business last year. Now Atlanta's three television stations allow agencies to tape commercials on their facilities, usually at night when they're not otherwise in use, and for a fee. It's not a situation that either party enjoys but short of flying to New York to do a 10-second spot it is the most convenient solution.

NO SHORTAGE ON SAVVY

But if Atlanta is somewhat short in production facilities it's extra rich in savvy media buyers.

Media people like Tucker Wayne's Anne Benton, Liller Neal's Pamela Steward, McCann-Marschalk's Gene Cogan, know their markets and buy everywhere in the United States. Tucker Wayne's Benton says that media buyers in Atlanta are probably tougher than anybody else on reps. "Our clients don't have tremendous budgets to spend and they want every penny squeezed out of them. Reps here can't just sell on the basis of rating points. They have to give complete detailed service — that's what our clients buy."

Ready to serve Miss Benton and any of the other media buyers in town are some 35 rep firms. Every large and important rep in the country has a branch office in Atlanta. Personable Bill Stubbs, vice president of television for the Peters, Griffin, Woodward office, says a rep's biggest headache isn't having to give heavy service, but rather the movement of accounts away from town when they become big. "When a new product changes hands in New York it will go from one agency to another across the street. It stays in New York. When a new product leaves an agency in Atlanta it leaves town." But Stubbs isn't too concerned about business movement. Atlanta is growing so fast, is so rich in new business that, as Stubbs says, "Something else always comes along to take the place of anything that moves away."

The Petry Co.'s Dick Hughes echoes Stubbs' thought, claims that it's somewhat frustrating to lose an account that goes out of the area. "But something always moves in." And Hughes, like Stubbs, feels that something new will continue to move in, that "Atlanta is going one way and that's up. Television in the area will go up with the town."

THE WAY OF LIFE • The Atlanta businessman delights in playing the role of "Ahm just a poor country boy." More than one out-of-towner has fallen for the line and been outdone. For underneath that soft and reassuring drawl there generally beats a business acumen as sharp and swift as any Yankee trader's.

It's a more outwardly relaxed, less formal television business in Atlanta than one finds in New York. Titles aren't the thing and people don't self-consciously point them out. As Tucker Wayne's Bob Schaefer puts it, "Our clients would think we were ridiculous if we did." The lines that divide one agency department from another are less finely drawn, there's less one-area specialization and more dual-purpose hands.

Conspicuous for its almost total absence is the lack of any resentment toward the giant New York television complex. The attitude is pretty much summed up by "Atlanta is not New York and nobody cares." As Ken Bagwell put it, "We're not in a race with anybody here except ourselves."

GOOD TO VISIT, GREAT TO LIVE

But the race *is* on in Atlanta. Growth and change are the constants that Atlantans inside and outside the television business are proud to live with. From the out-of-town rep who was transferred to Atlanta over his protests but now doesn't ever want to leave, to the pretty secretary who had her fling in New York and is now happy to be back in her thriving home town, Atlanta is a good place to visit, a great place to live.

One agency art director put the case for Television Atlanta this way. "I have had job offers to go to New York. But look what I have here. A thriving town. A foot in the door of a growing business in a growing town. I have a beautiful home, my kids go to fine schools, the climate's terrific. It's a wonderful community and I'm a part of it. Why, I'd have to be crazy to give that up and go fight it out in that jungle up North." END

TOP 50 *from page 23*

its total spending in 1962 by more than $10 million, added another $8 million in 1963. Unlike 1962's increase, however, when virtually all of the new dollars went to TV, last year's additional billings had to be shared by television with general magazines. TV came away with $4.4 million of the increase and general magazines, which previously barely had claim on Colgate as a million-dollar backer, garnered a whopping $3.4 million. This division left television, for the first time since 1960, with a less than 90% share of Colgate's ad budget, a trend forecast by TELEVISION MAGAZINE more than a year ago (see "Surging Sales for Colgate," February 1963).

No. 8—Bristol-Myers: Number 13 in this analysis in 1962, number 10 last year, Bristol-Myers is the only member of the Top 10 elite to make an improvement in its ranking. Up $17.5 million in total spending in the last survey, Bristol-Myers spent an additional $10.7 million in 1963. These are the most impressive dollar gains rolled up by any advertiser over the last two years. TV, getting a 69.4% share of Bristol-Myers' expenditures in 1961, is now burgeoning with an 80% share. Last year's total TV billings were up $11.5 million over 1962, some of it gotten at the expense of newspapers, which lost about $1.7 million of Bristol-Myers' money.

No. 9—Chrysler: Pushed back a notch in the rankings by Bristol-Myers' surge, Chrysler, nonetheless, showed no slack in the upward trend which started in 1962. Its total spending increased by only $1.4 million, but television, billing as much as $15 million in 1958 and as little as $6.6 million in 1961, was handed an extra $5 million in expenditures. Paying for this bonanza, to some extent, were newspapers, farm publications and business papers, all down from 1962 totals.

No. 10—R. J. Reynolds: Also dropped down a peg by Bristol-Myers' move, this leading tobacco company fell off a bit in its total spending, from $42.3 million in 1962 to $42.2 million last year. Television, however, continued to increase its commanding share of Reynolds' ad budget. Newspapers were not so fortunate, losing some $3.1 million of the tobacco company's money last year.

No. 11—General Mills: Ranked in the same spot as last year, this company increased its total spending by $7.4 million during 1963. The increase went overwhelmingly to TV, with all media, excepting newspapers, sharing somewhat in the new wealth. Television's share of the General Mills budget has climbed from 53.4% in 1959 to a resounding 73.4% in 1963.

No. 12—American Tobacco: This advertiser, which increased its spending in newspapers by more than $3.1 million in 1962, reversed that trend last year. Newspaper billings fell off some $1 million. But not so TV, which has been in a steady climb with the company since 1961. Last year American Tobacco increased its TV expenditures by about $5.4 million, almost $3 million more than its all-media spending increased.

No. 13—Distillers Corp.-Seagrams Ltd.: This company's total spending decreased more than $1 million, falling just below the $30 million-plus status it reached in 1961. TV spending has increased enough to grab off an almost 20% share, remarkable with a company whose major revenues come from the sale of hard liquor, products which cannot use television as an advertising vehicle. The company's TV spending was primarily in behalf of brands of its Pharmacraft division (Coldene, Fresh deodorant, Ting and Allerest). The bulk of its dollars go to newspapers and general magazines.

No. 14—General Electric: Business publications' second best friend (only American Cyanamid spends more), General Electric invested $4.3 million in the medium in 1963 (down $200,000 from the previous year). That's more than half as much as TV, which slipped off some $700,000, gets. A decrease also was suffered by newspapers. As is standard with GE, general magazines came away with the biggest share of the ad dollar. The company's expenditures in magazines rose by about $1.3 million last year.

No. 15—American Telephone and Telegraph: The big daddy of all communications companies moved up a spot in the five-year rankings despite a decrease in its all-media totals from $30.5 million in 1962 to $30.1 million in 1963. Television moved up slightly in both dollars and share. Most of this spending is in spot, channeled through the numerous regional Bell System subsidiaries. The major share of the advertiser's expenditures continue to go into general magazines.

No. 16—P. Lorillard: Up to 15th from 18th place in 1962, P. Lorillard dropped off a slot in 1963. The cigarette company decreased its all-media expenditures by almost $3 million. More significantly, its TV expenditures were down $3.5 million. For the first time since a high of 85.4% was reached in 1961, TV's percentile share fell below 70%. Newspapers also came up a loser with P. Lorillard in 1963, slipping off $2.4 million, with general magazines picking up all this money as well as some of the billings lost by television.

No. 17—Philip Morris: Unchanged in ranking from last year, Philip Morris smiled on television more than ever. Its total TV expenditures were up nearly $2 million, from $18.3 million in 1962 to $20.2 million in 1963. This represents about 75% of Philip Morris' all-media spending, which rose last year by only $700,000. Both newspapers and general magazines lost some of the company's expenditures, with newspapers having their billings pared almost in half.

No. 18—Campbell Soup: Up from 21st place last year, this advertiser raised total spending from $27.5 million in 1962 to $30.8 million in 1963. Television registered the largest gain, up to $17.8 million, compared with $14.2 million in 1962. The medium's percentile share, in a sharp climb since 1959 when it stood at 29.8%, reached a new high at 58% (network TV claims one-third of total expenditures, spot TV one-half). General magazines, always popular with Campbell's, showed a $500,000 billings' gain.

No. 19—National Dairy Products: Falling off its 1962 pace by a spot, National Dairy reduced over-all spending for the second successive year. Television held its own with the food company, actually increasing its billings by $100,000. However, there was a general shift by the advertiser away from network TV to spot. General magazines and business publications each increased their dollar share of National Dairy's budget, while newspapers and farm publications suffered decreases.

No. 20—Kellogg: In 1962 Kellogg increased its total spending by $2.3 million and moved from 23rd place to 19th place. In 1963 the same advertiser increased its total spending by $3.2 million and fell back a notch; that's the ad biz. Television got just about all that increase in both years, with much of the money going to spot. General magazine outlays, too, have increased consistently over the years.

No. 21—Liggett & Myers Tobacco: Of all cigarette companies, Liggett & Myers showed the greatest increase in advertising spending last year. Its ad expenditures are now at an all-time high, up $4.7 million in 1963. Television took $3 million of that increase and general magazines took another $800,000. Newspapers were off almost $950,000 and farm publications were down $35,000.

No. 22—Miles Laboratories: This important TV advertiser advanced its position two notches last year with an increase in all-media spending of $2 million. Since the company's TV billings went up $2.5 million and its general magazine expenditures showed a trifling increase of $80,000, some medium had to be hurting. Newspapers were the victims, taking three quarters of a million dollar cut. Television's percentile share of Miles Labs business reached a peak of more than 88%.

No. 23—Gillette: With this advertiser, it's a television story all the way—TV is now getting 95% of the budget. Fractional percentages allotted to newspapers and magazines have declined even further. Though Gillette increased its total expenditures by $3.1 million in 1963—network getting more than $2 million and spot the rest—it was pushed back a notch.

No. 24—Sterling Drug: This company was listed in 25th place last year but increased its total expenditures $3.1 million, from $18.7 million to $21.8 million. The dollar gain was felt overwhelmingly by television, the electronic medium absorbing the increase almost entirely. Newspapers and general magazines exchanged billings; money lost by newspapers was gained by magazines.

No. 25—Brown & Williamson: This tobacco advertiser, which rounded out the top 20 list in 1962, rounds out the top 25 rankings in 1963. Although committing most of its advertising money to TV in each of the last five years—always better than 80%—Brown & Williamson showed a definite liking for the general magazine medium last year. Magazines more than doubled their B&W billings, jacking them up from $900,000 to $2.1 million. Television billings also went up—some $2.9 million—but its percentile share was off almost 3%.

No. 26—Coca-Cola: The king of the soft drink makers, up three places in last year's analysis, jumps another four notches in the current survey. Its TV spending has increased spectacularly in the last three years. In 1960 the medium was getting only 40% of over-all expenditures; now it's coming away with 75%. As has always been the case with Coke, the bulk of the TV dollars go to spot. The company is also following an upward trend to general magazines, although a slight one.

No. 27—Warner Lambert Pharmaceutical: The new compilation shows a substantial increase in total spending by this company, about $2.8 million. It was good enough to move Warner Lambert ahead a peg in the standings. TV's share went up $1.1 million, but its percentile share fell off by more than 4%. The significant shift of billings was from network TV to spot. Warner Lambert gave network $2 million less in 1963, spot $3.1 million more.

No. 28—Corn Products: Here's another downbeat TV situation. Corn Products, in 27th place in the last analysis, spent $4 million less in TV in 1963. General magazines and business publications profited partially from the move, the former medium gaining nearly $2 million in additional billings last year. The company's over-all decrease amounted to $2.7 million. Corn Products TV expenditures are split almost 50/50 between spot and network.

No. 29—Standard Brands: Here again TV took a backward step last year—the medium saw about $2.3 million of its billings fade away. Almost all of it came out of spot. Network TV, although decreasing slightly in dollar share, actually increased in percentile share. The big gainers were general magazines, up $1 million, and farm publications, up $73,000. All-media spending was down $2.2 million. This cost Standard Brands three lengths in the Top 50 derby.

No. 30—E. I. duPont de Nemours & Co.: Television's share of the chemical giant's ad dollars increased somewhat in 1963, up to $7.9 million and 39.5% from $6.7 and 39.2% the previous year. DuPont's spending with other media, newspapers excepted, increased. Business publications, which always get a big play from this advertiser, boosted billings last year to a five-year high of $3.8 million, a $1.1 million gain over 1962. DuPont's total spending climbed by $2.8 million, not good enough to enable the company to maintain its 29th-place finish of the last compilation.

No. 31—Alberto-Culver: A newcomer to the Top 50 ranking, Alberto-Culver rocketed past 40% of the established echelons to reach its present position of prominence. The toilet requisites company is the fastest expanding big advertiser in all media. Alberto-Culver is also TV's brightest success story—more than 99% of the company's $30.7 million ad budget is devoted to the purchase of TV time. There's a fairly even distribution of this money between spot and network with the latter medium rating the nod. In 1963, for the first time, Alberto-Culver channeled some billings into newspapers and more than a token expenditure into general magazines.

No. 32—National Biscuit: Ranked a spot below last year, National Biscuit increased total spending from $16.4 to $17.9 million. The big change involved network and spot TV. Network's percentile share, at a peak of 64.7% in 1961, fell off to 50.5% last year. Spot, at a low of 8.2% in 1961, rose to a peak of 27.8% in 1963. National Biscuit's spending with other media remained relatively constant.

No. 33—Eastman Kodak: In the same rank as last year, this company showed increases all the way down the line (it doesn't use farm publications). Total spending was up $2.1 million, total TV almost $300,000, newspapers about $200,000, general magazines $1.3 million and business publications $350,000. With Kodak, as with several others among the Top 50, there was a shift of network TV money to spot; network's total was down $500,000 for the year and spot's total was up $800,000.

No. 34—American Motors: This automotive company, which as recently as 1961 seemed to be shunning television, has changed its media strategy. Newspapers still get the biggest piece of the company's ad budget, but they lost considerable influence last year. The medium's American Motors' billings fell off from $10.1 million in 1962 to $8.7 million in 1963. Concurrently, TV's dollar share was climbing from $3.7 million in 1962 to $4.8 million in 1963. General magazines also appear to figure more importantly in the company's media plans.

No. 35—Pillsbury: This advertiser continues to spend the bulk of its ad dollars in television ($9.4 million, 67.4% of its $13.9 million)—this despite its decreasing total spending in 1963 by some $2.5 million. TV didn't suffer from that cutback at all, picking up about $600,000 in additional billings. General magazines and newspapers, however, experienced losses, the former $1.6 million and the latter $1.3 million.

No. 36—National Distillers & Chemical: It used to be that this company did not give television any ad money. In 1962 it began promoting its Cinzano vermouth brand via spot TV to the squeaky tune of 1.2% of its total budget. Last year that promotional tune went up an octave but still not loud enough for any hit parade. Spot TV in 1963 took away 2% of National Distillers' budget. Newspapers and general magazines are the big swingers with this advertiser, but saw their billings totals shrink as the company decreased its all-media spending by some $2.2 million.

No. 37—Quaker Oats: Here's another advertiser that cut back on total spending in 1963. Farm publications was the only medium not to feel the pinch; they picked up $98,000 worth of new expenditures last year. TV was the most modest loser, falling off 1962's pace by less than $100,000.

No. 38—Goodyear Tire & Rubber: This advertiser, which used to spend the greatest portion of its dollars in general magazines, now divides its budget in almost equal thirds among three media: magazines get a 31.9% share, newspapers a 28.9% share and TV a 27% share. Total spending, however, decreased substantially from $15.7 million in 1962 to $13.7 million in 1963. Some $400,000 of that decrease was suffered by television.

No. 39—Armour: Only general magazines and business publications, among media forces, did well with this company last year. Television saw its share of the company's budget fall below the 50% mark as it dropped $800,000 in billings. Magazines were up $500,000, business publications were up $11,000, while newspapers were down $400,000 and farm publications fell off $13,000. The company held the same rank in the 1962 compilation.

No. 40—Wm. Wrigley Jr. Co.: This company runs Alberto-Culver a close second as both a totally committed TV supporter and a fast-spending advertiser. Not even listed in the Top 50 compilation two years ago, Wrigley moved up eight places last year. Television commands more than 95% of an ad budget that has no allowance for any other medium with the exception of general magazines (little more than $900,000 last year). TV spending increased $2.8 million in 1963, with almost all of it going into spot. Network manages to claim only 4.1%.

No. 41—Schenley Industries: Down six places since 1961 and three places since last year, Schenley decreased total spending by about $600,000. Television was not affected, actually registering a $500,000 gain, but then Schenley, like the other major distillers, is not a major TV user; the medium is allocated only 6.9% of the ad budget. Newspapers command the company's greatest loyalty. General magazines also are used extensively.

No. 42—Anheuser-Busch: As this company is one of the largest outdoor advertisers, figures showing its total spending off last year by about $2.8 million have to be evaluated with that in mind. In 1962 Anheuser-Busch's outdoor expenditure was $4.6 million. Even with the drop in all-media billings, TV did all right. It picked up an added $1.2 million worth of the brewer's money in 1963, all of it funneled into spot TV (Anheuser-Busch did not use network at all last year). The company was placed 40th in last year's ranking.

No. 43—Pepsi-Cola Co.: Like Alberto-Culver and Wrigley, Pepsi is on the move. A newcomer to the Top 50 listing last year, it jumped seven spots in 1963. Not only is this advertiser's overall spending on the increase (up $1.2 million), but television keeps grabbing a bigger chunk of the new business (up $2.5 million). It now accounts for more than 67% of the total budget, with newspapers and general magazines sharing the bulk of the remainder.

No. 44—Shell Oil: The object of media's most controversial story of recent vintage when it became an almost total television defector in 1961, Shell's ad money is again safely back in the electronic medium's camp—TV now gets an impressive 72.7% share of the oil company's expenditures, up from 1962's 50.7% share. Newspapers, once riding high with a more than $11 million allocation and a 77.7% share, are now reduced to a $1.4 million (down $1.8 million from 1962) or 12.5% share of Shell's business.

No. 45—Jos. Schlitz Brewing: This beer advertiser dropped down $2.5 million in over-all spending in 1963, but still managed to increase its Top 50 standing by two notches. TV was not hit by the decrease, picking up an extra $250,000 in billings last year. Spending in general magazines and newspapers remained constant, but affecting the all-media total was the anywhere from $2 to $4 million the company puts into the outdoor medium annually.

No. 46—S. C. Johnson & Son: Once spending virtually all of its dollars in TV, S. C. Johnson made a couple of changes in 1963. It cut back total spending by $300,000, went out of newspaper completely (it was only a minimal $80,000-plus advertiser previously), increased its general magazine support by $500,000, while decreasing its TV investment about $800,000. Yet television still commands more than 92% of the total budget, with the major share of that figure going to network.

No. 47—J. B. Williams: This is the most consistent ad investment story of the lot. J. B. Williams consistently gives television a dominant 85% or higher share of its ad allocations. Last year TV's dollar figures fell down by some $600,000 but its percentile share increased to 89.6% from 1962's 88.6%. Other individual media expenditures remained relatively constant.

No. 48—Continental Baking: This advertiser increased all-media spending by $700,000 in 1963, but it was not enough to keep it from tumbling seven places in the Top 50 rankings. TV claims most of Continental Baking's ad dollars, 74.8%, up 2.3% over 1962. General magazines, which hadn't gotten any of Continental's expenditures since 1960, were given a small but encouraging $311,000 investment.

No. 49—Ralston Purina: Another newcomer to join the select circle of leading advertisers, Ralston increased its spending by a sizable amount during 1963—to $15.1 million from $10.8 million. TV's share rose almost proportionately, up to $12.7 million and representing more than 83% of the total. The 1962 TV figure was $8.9 million, or 82.9%.

No. 50—RCA: The parent company of one of TV's reigning networks almost got crowded off the Top 50 list this time around; it's down one place from last year's 49th place finish. RCA increased total spending some $800,000 in 1963. TV's share, however, decreased in both dollars and percentage—by $400,000 and 6.5%. Newspapers and general magazines each picked up about half a million dollars in the shuffle. END

TELEVISION MAGAZINE'S
TELESTATUS®

How things stand in television markets and coverage as of July 1964

U.S. households now number	U.S. TV households now number	U.S. TV penetration is
56,567,000	51,513,000	91%

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 267 other sets, all having to do with the 267 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

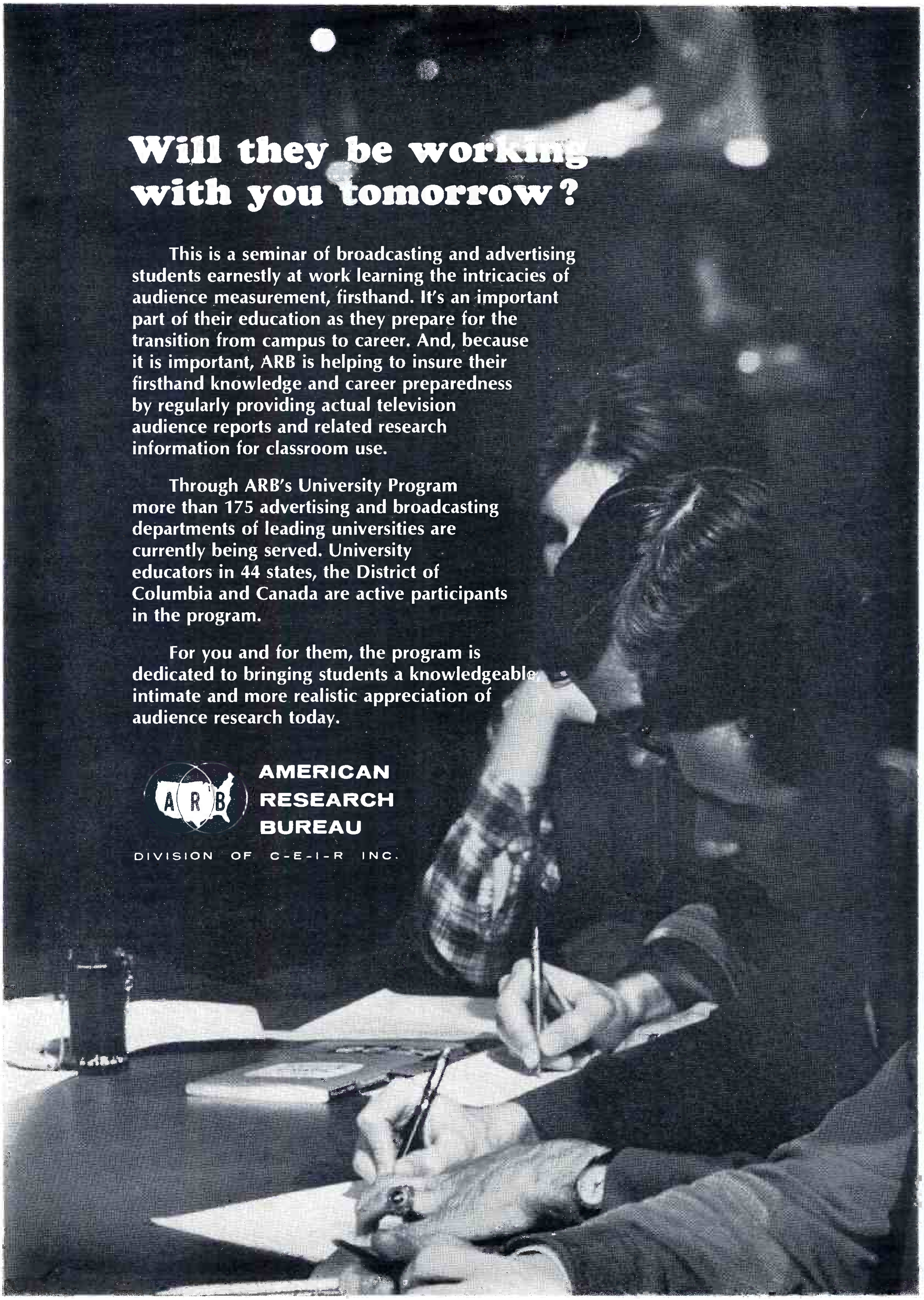
The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE'S formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	**81,000
Ada, Okla.—85 KTEN (A,N,C)	80,900
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†74,700
Albany, Ga.—76 WALB-TV (N,A,C)	153,900
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,300
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	166,300
Alexandria, La.—80 KALB-TV (N,A,C)	108,000
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,400
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	316,500
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**135,300
Ames, Iowa—93 WOI-TV (A)	294,200
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	76,500
Asheville, N. C.-Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	451,400 †•
Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)	615,500
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,300
Austin, Minn.—91 KMMT (A)	188,500
Austin, Tex.—84 KTBC-TV (C,N,A,)	148,100
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†123,700
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	762,200
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	106,900
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	300,000
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	417,000 †64,100
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	173,500
Bellingham, Wash.—91 KVOS-TV (C)	*51,800
Big Spring, Tex.—91 KWAB-TV (C,A)	21,500
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,100
Biloxi, Miss.—89 WLOX-TV (A)	47,300
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	243,800 †50,400
Birmingham, Ala—85 WAPI-TV (N) WBRC-TV (A)	478,600

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	■***48,900
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	709,500
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,400
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A)	85,300
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	1,836,300
Bowling Green, Ky. WLTV	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	188,100
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	41,900
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*600,100
Burlington, Vt.—92 WCAX-TV (C)	*171,400
Butte, Mont.—85 KXLF-TV (C,N,A)	58,200
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) (WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	**153,700
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	247,500
Carlsbad, N. M.—90 KAVE-TV (C,A)	13,800
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,000
Casper, Wyo.—84 KTWO-TV (N,C,A)	45,300
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	316,900
Champaign, Ill.—91 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Springfield, Ill.)	339,800
Charleston, S. C.—79 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	140,700
Charleston-Huntington, W. Va.—85 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	427,700
Charlotte, N. C.—87 WBTV (C,A) WSOC-TV (N,A)	625,200
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	219,200
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,100
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU† WGN-TV WNBQ (N)	2,343,200 †‡
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,500
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	■797,000
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,500
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,351,800
Colorado Springs-Pueblo, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	107,800
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**134,800
Columbia, S. C.—81 WCCA-TV† (A) WIS-TV (N) WNOK-TV† (C)	■227,900 †40,000
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	231,600
Columbus, Miss.—75 WCBI-TV (C,A,N)	69,900
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	509,400
Coos Bay, Ore.—80 KCBY (N)	14,900
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	■115,400
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	794,500
Davenport, Iowa-Rock Island-Moline, Ill.—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,900
Dayton, Ohio—94 WHIO-TV (C,A) WLWD (N,A)	528,600
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	310,500
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,000
Decatur, Ill.—83 WTVP† (A)	†129,000
Denver, Colo.—92 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	395,100
Des Moines, Iowa—93 KRNT-TV (C) WHO-TV (N)	274,200
Detroit, Mich.—95 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A)	*1,610,100
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	110,400
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,100
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	351,000
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,000
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	161,400
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—68 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	■†153,200
El Paso, Tex.—90 KELP-TV (A) KROD-TV (C) KTSM-TV (N)	*112,700
Ensign, Kan.—87 KTVC (C)	41,400
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	181,300 †63,000
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,000
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	54,900
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	224,600 †117,600
F	
Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,300
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,400
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	417,000 †64,100
Florence, Ala.—72 WOWL-TV† (N,C,A)	†22,700
Florence, S. C.—78 WBTW (C,A,N)	153,000
Ft. Dodge, Iowa—67 KQTV† (N)	†30,400
Ft. Myers, Fla.—83 WINK-TV (A,C)	33,800
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	75,900
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†181,100

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.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This is a seminar of broadcasting and advertising students earnestly at work learning the intricacies of audience measurement, firsthand. It's an important part of their education as they prepare for the transition from campus to career. And, because it is important, ARB is helping to insure their firsthand knowledge and career preparedness by regularly providing actual television audience reports and related research information for classroom use.
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What the networks will program for 1964-65 is identified in this fourth annual TELECAST. The lineup, graphically portrayed in picture format, consists of 90 prime time programs, 35 of them new to TV screens. Each TELECAST block tells the show's title, its sponsors, their agencies, the production cost of a single original in a series and the production parentage behind each show.

THE TWO FACES OF DAYTIME TV ☐
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Daytime's found its place in the TV sun, but there's still some shade around. A depth report assesses daytime (both programing and sales), analyses how it came to command one out of four network dollars.

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

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• **Send quantities checked above to:**

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

Bill me ☐

Minimum Order: One Dollar—Postage Additional For Bulk Orders

Market & Stations % Penetration — TV Households

Ft. Worth-Dallas, Tex.—90 794,500
KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)

Fresno, Calif.—87 ▪†198,400
KAIL-TV† KDAS† (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJEO-TV† (A) KMJ-TV† (N)

G

Glendive, Mont.—80 4,000
KXGN-TV (C)

Grand Junction, Colo.—84 **30,100
KREX-TV (C,N,A)
(Operates satellite KREY-TV Montrose, Colo.)

Grand Rapids-Kalamazoo, Mich.—93 ▪581,100
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Great Falls, Mont.—86 61,000
KFBB-TV (C,A,N) KRTV (N)
(Includes CATV homes)

Green Bay, Wis.—94 331,900
WBAY-TV (C) WFRV (N) WLUK-TV (A)

Greensboro-High Point-Winston-Salem, N. C.—87 ▪401,600
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Greenville-Spartanburg, S. C.-Asheville, N. C.—86 451,400
WFBC-TV (N) WISE-TV† (N) †•
WLOS-TV (A) WSPA-TV (C)

Greenville-Washington-New Bern, N. C.—83 ▪218,200
WITN (N) WNBE-TV (A) WNCT (C)

Greenwood, Miss.—65 61,700
WABG-TV (C,A,N)

H

Hannibal, Mo.-Quincy, Ill.—91 167,000
KHQA (C,A) WGEM-TV (N,A)

Harlingen-Weslaco, Tex.—78 *69,900
KGBT-TV (C,A) KRGV-TV (N,A)

Harrisburg, Ill.—87 ***199,900
WSIL-TV (A)
(WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)

Harrisburg, Pa.—84 †135,200
WHP-TV† (C) WTPA† (A)

Harrisonburg, Va.—81 68,100
WSVA-TV (C,N,A)

Hartford-New Haven-New Britain, Conn.—94 739,200
WHCT† WHNB-TV† †342,400
WNHC-TV (A) WTIC-TV (C)

Hastings, Neb.—89 105,900
KHAS-TV (N)

Hattiesburg, Miss.—79 ▪51,600
WDAM-TV (N,A)

Hays, Kan.—87 **65,000
KAYS-TV (C)
(Operates satellite KLOE-TV Goodland, Kan.)

Helena, Mont.—84 7,900
KBLL-TV (C,A,N)

Market & Stations % Penetration — TV Households

Henderson, Ky.-Evansville, Ind.—86 224,600
WEHT-TV† (C) WFIE-TV† (N) †117,600
WTVW (A)

Henderson-Las Vegas, Nev.—91 56,700
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

High Point-Greensboro-Winston Salem, N. C.—87 ▪401,600
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Holyoke-Springfield, Mass.—90 ▪**†182,800
WHYN-TV† (A) WWLP† (N)
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Honolulu, Hawaii—87 **146,000
KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV
(Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)

Houston, Tex.—90 544,400
KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)

Huntington-Charleston, W. Va.—85 427,700
WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)

Huntsville, Ala.—45 ▪†21,300
WAAY-TV† (A) WHNT-TV† (C)

Hutchinson-Wichita, Kan.—90 ▪**362,400
KAKE-TV (A) KARD-TV (N) KTVH (C)
(KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV.)

I

Idaho Falls, Idaho—89 68,700
KID-TV (C,A,N) KIFI-TV (N)

Indianapolis, Ind.—93 733,600
WFBM-TV (N) WISH-TV (C) WLWI (A)
(See also Bloomington, Ind.)

J

Jackson, Miss.—75 ▪241,500
WJTV (C,A) WLBT (N,A)

Jackson, Tenn.—80 65,900
WDXI-TV (C,A)

Jacksonville, Fla.—84 268,800
WFGA-TV (N,A) WJXT (C,A)

Jefferson City-Columbia, Mo.—87 **134,800
KRCG-TV (C,A) KOMU-TV (N,A)
(KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)

Johnson City-Kingsport, Tenn.-Bristol, Va.—80 188,100
WCYB-TV (N,A) WJHL-TV (C,A)

Johnstown, Pa.—93 579,000
WARD-TV† (C,A) WJAC-TV (N,A) †•

Jonesboro, Ark. ‡
KAIT-TV

Joplin, Mo.-Pittsburg, Kan.—88 153,000
KOAM-TV (N,A) KODE-TV (C,A)

Juneau, Alaska—69 2,600
KINY-TV (C,A,N)

Market & Stations % Penetration — TV Households

K

Kalamazoo-Grand Rapids, Mich.—93 ▪581,100
WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)

Kansas City, Mo.—91 632,100
KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)

Kearney, Neb.—89 ▪**105,700
KHOL-TV (A)
(Operates satellite KHPL-TV Hayes Center, Neb.)

Klamath Falls, Ore.—87 27,100
KOTI (A,C)

Knoxville, Tenn.—80 251,300
†48,500
WATE-TV (N) WBIR-TV (C) WTVK† (A)

L

La Crosse, Wis.—90 114,200
WKBT (C,A,N)

Lafayette, Ind. †•
WFAM-TV† (C)

Lafayette, La.—86 ▪126,400
KATC (A) KLFY-TV (C,N)
(Includes CATV homes)

Lake Charles, La.—84 108,800
KPLC-TV (N)

Lancaster-Lebanon, Pa.—91 588,100
WGAL-TV (N) WLYH-TV† (C) †122,000

Lansing, Mich.—95 386,200
WILX-TV (N) (Onondaga) WJIM-TV (C,N)

Laredo, Tex.—79 14,600
KGNS-TV (C,N,A)

La Salle, Ill. (See Peoria, Ill.)

Las Vegas-Henderson, Nev.—91 56,700
KLAS-TV (C) KORK-TV (N) KSHO-TV (A)

Lawton, Okla. (See Wichita Falls, Tex.)

Lebanon, Pa. (See Lancaster, Pa.)

Lexington, Ky.—60 †75,700
WKYT† (A,C) WLEX-TV† (N,C)

Lima, Ohio—70 †48,200
WIMA-TV† (A,N)

Lincoln, Neb.—90 **214,900
KOLN-TV (C)
(Operates satellite KGIN-TV Grand Island, Neb.)

Little Rock, Ark.—83 251,100
KARK-TV (N) KATV (A) KTHV (C)

Los Angeles, Calif.—93 2,776,500
KABC-TV (A) KCOP KHJ-TV †‡
KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV

Louisville, Ky.—88 453,700
WAVE-TV (N) WHAS-TV (C) †‡
WLKY-TV† (A)

▪ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Lubbock, Tex.—90 KCBD-TV (N) KLBK-TV (C,A)	▪131,600
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,600
Lynchburg, Va.—85 WLVA-TV (A)	179,100
M	
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,500
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	263,400 †118,000
Manchester, N. H.—93 WMUR-TV (A)	159,500
Mankato, Minn.—89 KEYC-TV (C)	116,400
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000
Mason City, Iowa—92 KGLO-TV (C)	172,500
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—90 KBES-TV (C,A) KMED-TV (N,A)	47,100
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	495,300
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,300
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	262,900
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	595,400
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	▪104,000
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	667,300 †190,300
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	771,500
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFYR-TV Bismarck, N. D.)	*41,000
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,600
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRG-TV (C)	272,300
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,400
Monterey-Salinas, Calif. (See Salinas)	
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV†(A) WSFA-TV (N)	151,600 †54,900
Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,800
N	
Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	470,900
New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	▪218,200
New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	739,200 †342,400
New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	448,000
New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,472,200
Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	336,300
North Platte, Neb.—88 KNOP-TV (N)	26,800
O	
Oak Hill, W. Va.—83 WOAY-TV (C)	83,700
Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,453,000
Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	▪104,000
Oklahoma City, Okla.—90 KOCO-TV (A) KWTV (C) WKY-TV (N)	354,500
Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	336,700
Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	310,500
Ottumwa, Iowa—89 KTVO (C,N,A)	102,300
P	
Paducah, Ky.—85 WPSD-TV (N)	▪201,800
Panama City, Fla.—81 WJHG-TV (N,A)	▪92,800
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,400
Pembina, N. D.—79 KCND-TV (A,N)	*13,900
Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**†175,200
Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,110,500
Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	262,900
Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,000
Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,256,400
Plattsburg, N. Y.—93 WPTZ (N,A)	▪*133,100
Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*392,000
Ponce, P. R. WRIK-TV WSUR-TV	•
Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	173,500
Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	237,800
Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	498,000
Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,800
Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	874,100
Pueblo-Colorado Springs, Colo.—90 KKTV (C) KOAA-TV (N) KRDO-TV (A)	107,800
Q	
Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,000
R	
Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	351,000
Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,400
Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,500
Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,400
Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	289,500
Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400
Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	327,900
Rochester, Minn.—92 KROC-TV (N)	151,900
Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	335,700
Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	222,100 †111,000
Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	344,900
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—88 KPIC (N)	19,400
Roswell, N. M.—91 KSWS-TV (N,C,A)	▪19,200
S	
Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	636,200
Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	417,000 †64,100
St. Joseph, Mo.—89 KFEQ-TV (C)	146,900
St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	831,200
St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	771,500
St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	466,200 †288,300
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salinas-Monterey, Calif.—90 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	**259,300
Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,700
Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	291,200
San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	▪359,200 †•
San Bernardino, Calif. KCHU-TV†	†‡
San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*359,000

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

Market & Stations % Penetration — TV Households

San Francisco-Oakland, Calif.—91 1,453,000
KGO-TV (A) KPIX (C)
KRON-TV (N) KTVU

San Jose, Calif.—93 346,100
KNTV (A,N)
(See also Salinas-Monterey, Calif.)

San Juan, P. R. •
WAPA-TV (N,A) WKAQ-TV (C)

San Luis Obispo, Calif.
(See Salinas-Monterey)

Santa Barbara, Calif.—91 93,100
KEYT (A,N)

Santa Maria, Calif. ‡
KCOY-TV (N,C)

Savannah, Ga.—81 116,600
WSAV-TV (N,A) WTOC-TV (C,A)

Schenectady-Albany-Troy, N. Y.—93 **435,300
WAST (A) WRGB (N)
WTEN (C)
(WTEN operates satellite WCDC Adams, Mass.)

Scranton-Wilkes-Barre, Pa.—82 †287,700
WBRE-TV† (N) WDAU-TV† (C)
WNEP-TV† (A)
(Includes CATV homes)

Seattle-Tacoma, Wash.—92 *605,500
KING-TV (N) KIRO-TV (C) KOMO-TV (A)
KTNT-TV KTVW-TV

Selma, Ala.—76 11,200
WSLA-TV (A)

Shreveport, La.—84 ▪297,100
KSLA (C) KTAL-TV (N) (Texarkana, Tex.)
KTBS-TV (A)

Sioux City, Iowa—90 167,800
KTIV (N,A) KVTV (C,A)

Sioux Falls, S. D.—88 **232,700
KELO-TV (C,A) KSOO-TV (N,A)
(KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)

South Bend-Elkhart, Ind.—68 ▪†153,200
WNDU-TV† (N) WSBT-TV† (C)
WSJV-TV† (A)

Spartanburg-Greenville, S. C. Asheville, N. C.—86 451,400 †•
WFBC-TV (N) WISE-TV† (N)
WLOS-TV (A) WSPA-TV (C)

Spokane, Wash.—89 274,400
KHQ-TV (N) KREM-TV (A)
KXLY-TV (C)

Springfield, Ill.—77 **†174,400
WICS† (N)
(Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)

Springfield-Holyoke, Mass.—90 ▪**†182,800
WHYN-TV† (A) WWLP† (N)
(WWLP† operates satellite WRLP† Greenfield, Mass.)

Springfield, Mo.—84 ▪135,600
KTTS-TV (C,A) KYTV (N,A)

Steubenville, Ohio-Wheeling, W. Va.—92 459,200
WSTV-TV (C,A) WTRF-TV (N,A)

Stockton-Sacramento, Calif.—92 636,200
KCRA (N) KOVR (A) KXTV (C)

Superior, Wis.-Duluth, Minn.—89 166,100
KDAL-TV (C,A)
WDSM-TV (N,A)

Sweetwater, Tex.—91 58,200
KPAR-TV (C,A)

Syracuse, N. Y.—94 **476,700
WHEN-TV (C) WNYS-TV (A) WSYR-TV (N)
(WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)

T

Tacoma-Seattle, Wash.—92 *605,500
KING-TV (N) KIRO-TV (C) KOMO-TV (A)
KTNT-TV KTVW-TV

Tallahassee, Fla.-Thomasville, Ga.—77 163,200
WCTV (C,A)

Tampa-St. Petersburg, Fla.—88 466,200 †288,300
WFLA-TV (N) WSUN-TV† (A)
WTVT (C)

Temple-Waco, Tex.—87 ▪***141,800
KCEN-TV (N) KWTX-TV (C,A)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Terre Haute, Ind.—91 192,100
WTHI-TV (C,A,N)

Texarkana, Tex.
(See Shreveport)

Thomasville, Ga.-Tallahassee, Fla.
(See Tallahassee)

Toledo, Ohio—94 411,300
WSPD-TV (A,N) WTOL-TV (C,N)

Topeka, Kan.—89 134,900
WIBW-TV (C,A,N)

Traverse City-Cadillac, Mich.—89 **153,700
WPBN-TV (N,A)
WWTV (C,A)
(WPBN-TV operates satellite WTOM-TV Cheboygan; WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.)

Troy-Albany-Schenectady, N. Y.—93 **435,300
WAST (A) WRGB (N)
WTEN (C)
(WTEN operates satellite WCDC Adams, Mass.)

Tucson, Ariz.—87 115,400
KGUN-TV (A) KOLD-TV (C)
KVOA-TV (N)

Tulsa, Okla.—89 344,700
KOTV (C) KTUL-TV (A) KVOO-TV (N)

Tupelo, Miss.—77 58,300
WTWV

Twin Falls, Idaho—92 32,800
KMVT (C,A,N)

Tyler, Tex.—83 134,400
KLTV (N,A,C)

U

Utica-Rome, N. Y.—93 161,300
WKTV (N,A)

V

Valley City-Fargo, N. D.—87 159,400
KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)

W

Waco-Temple, Tex.—87 ▪***141,800
KCEN-TV (N) KWTX-TV (C,A)
(KWTX-TV operates satellite KBTX-TV Bryan, Tex.)

Washington, D. C.—91 927,800 †‡
WMAL-TV (A) WOOK-TV†
WRC-TV (N) WTOP-TV (C) WTTG

Washington-Greenville-New Bern, N. C.—83 ▪218,200
WITN (N) WNBE-TV (A) WNCT (C)

Waterbury, Conn. †•
WATR-TV† (A)

Waterloo-Cedar Rapids, Iowa—92 316,900
KCRG-TV (A) KWWL-TV (N)
WMT-TV (C)

Watertown-Carthage, N. Y.
(See Carthage)

Wausau, Wis.—91 141,000
WSAU-TV (C,N,A)

Weslaco-Harlingen, Tex.—78 *69,900
KGBT-TV (C,A) KRGV-TV (N,A)

West Palm Beach, Fla.—86 112,000
WEAT-TV (A) WPTV (N)

Weston, W. Va.—84 93,800
WJPB-TV (A)

Wheeling, W. Va.-Steubenville, Ohio—92 459,200
WSTV-TV (C,A) WTRF-TV (N,A)

Wichita-Hutchinson, Kan.—90 ▪**362,400
KAKE-TV (A) KARD-TV (N)
KTVH (C)
(KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)

Wichita Falls, Tex.—90 147,100
KAUZ-TV (C) KFDX-TV (N)
KSWO-TV (A) (Lawton)

Wilkes-Barre-Scranton, Pa.—82 †287,700
WBRE-TV† (N) WDAU-TV† (C)
WNEP-TV† (A)
(Includes CATV homes)

Williston, N. D.—84 33,900
KUMV-TV (N)
(KUMV-TV is a satellite of KFYR-TV Bismarck, N. D.)

Wilmington, N. C.—80 123,500
WECT (N,A,C)

Winston-Salem-Greensboro-High Point, N. C.—87 ▪401,600
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)

Worcester, Mass. †•
WWOR† (N)

Y

Yakima, Wash.—73 **†100,400
KIMA-TV† (C,N) KNDO-TV† (A,N)
(KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)

York, Pa.—58 †45,100
WSBA-TV† (C,A)

Youngstown, Ohio—68 †180,300
WFMJ-TV† (N) WKBN-TV† (C)
WYTV† (A)
(Includes CATV homes)

Yuma, Ariz.—84 ▪30,000
KBLU-TV (C) KIVA (N,A)

Z

Zanesville, Ohio—53 †25,900
WHIZ-TV† (N,A,C)
(Includes CATV homes)

TV MARKETS

1-channel markets	110
2-channel markets	62
3-channel markets	68
4-channel markets	18
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1

Total Markets	267
Total Stations	566
Total U.S. Stations (Includes 39 satellites)	556
Non-U.S. Stations	1
Stations in U.S. possessions	9

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• Incomplete data.
†• U.H.F. incomplete data.
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EDITORIAL

MAYBE THE GREEN LIGHT SHOULD BE ON LONGER

In this issue TELEVISION presents the conclusion of a three-part study of interruptive elements in television programing. Prime time, late evening and afternoon periods have been examined, and this magazine now leaves the problem where it found it: unresolved and unlikely to be perceptibly relieved by any of the current efforts to do something about it.

To review our presentations in the March, April and current issues is to be persuaded that the incidence of stop and go in television programing has become inexorably fixed. It is almost mechanistic, as though every human hand could be lifted from master control and the billboards, credit crawls, promotional announcements and commercials would still appear on cue at precise and frequent intervals.

The system may have grown beyond the powers of anyone to control it. As matters now stand all the major elements in broadcasting have publicly agreed that clutter ought to be reduced, but none has so far volunteered to start by pruning to any marked degree his own contributions to the clutter. The Association of National Advertisers has proposed a 50% reduction of non-program elements in prime time, but commercials are not among the elements that the ANA would eliminate. The National Association of Broadcasters has modified its television code to discourage the proliferation of some types of credits and announcements, but the modifications promise to put no crimp in the broadcasters' own on-the-air audience promotion. If the problem of clutter is uppermost in broadcasters' minds, it can be at least temporarily dislodged. At a convention of NBC-TV affiliated stations last month, the affiliates petitioned the network to increase the length of station breaks within several evening programs so the stations would have more 20-second commercials to sell in prime time.

It is possible, of course, that there is no real reason that broadcasters or advertisers should be concerned at all about the number or frequency of non-program elements. There is no definitive research available to indicate whether the audience in the main is disenchanted, dismayed or pleased by the present configuration of program and non-program elements. What little investigation has been made of the audience's reaction has indicated only that traditional suppositions about that reaction are unreliable. A recent study sponsored by two well-known advertising agencies, Foote, Cone & Belding and Needham, Louis & Brorby, found that the commercials in the middle of programs leave no stronger impression on housewives than the commercials at the opening or close. This discovery conflicts with the historic advertiser belief that the middle commercial has special power because it traps the viewer while attention is still riveted on the show it interrupts. It also tends to discredit the theory—upon which all television schedules have been built—that mid-program commercials are an absolute advertising necessity.

The latter discovery, if it can be confirmed by further research, could do much to relieve television of what we suspect may be the one major disfiguration in present schedules: the fixed requirement that all programs, no matter what their type or content, must be interrupted at stated intervals to accommodate extraneous messages.

As we have said before, there are many television programs, probably the vast majority, that suffer little if at all from commercial interruptions. There are some, however, that suffer a great deal. If television is to reach toward its creative potential, it must allow for variations from the norm. It must in special circumstances let the writer write beyond the conventional point at which he now must cut away from the tender scene of lovers in each other's arms to give the deodorant manufacturer his turn at the audience.

In the present order of things, as TELEVISION's inspection of the schedules has clearly shown, the sponsor's turns are very nearly dominant.

TV TAPE DISTINCTION AT WOC-TV

Deluxe TR-22's in dual set-up assure convenience and versatility in taping of programs and commercials

For TV taping of distinction—it's the RCA TR-22 deluxe TV tape recorder. Two of them mean twice the production versatility! At WOC-TV in Davenport, their new two-recorder Tape Production Center provides for immediate review of taped programs and commercials. They can be perfected for broadcasting . . . ready for on-air presentation in a matter of minutes. Also, using two recorders, WOC can record on one while the other is on air, for greater convenience and speed.

In the words of Vern Gielow, Production Director, WOC, "Our new building is not merely a large and elegant physical plant—it's an efficient production facility. That's why we proudly bring clients in, show them our equipment and demonstrate our TR-22 TV tape recorders and TK-60 cameras. Their striking design and brilliant performance never fail to impress our clients."

If all this has made an impression on you, we suggest you let RCA be of service. Call your Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.

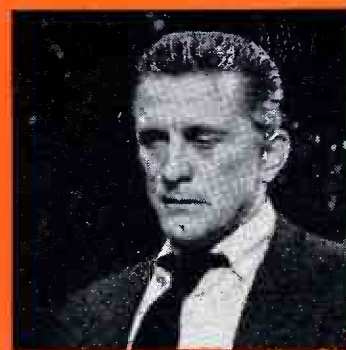
RCA® **The Most Trusted Name in Television**

Only in the newly released COLUMBIA POST-'50 GROUP II feature films can you find great names like these!

DAVID WILSON

TULLY BASCOMBE

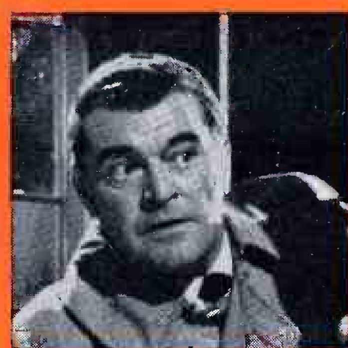
JOEY EVANS



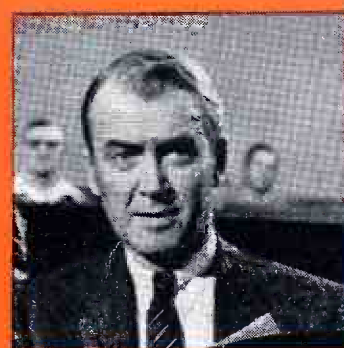
LARRY COE

JANE OSGOOD

HAL CARTER

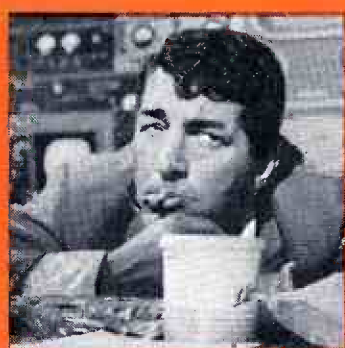


OLIVER BRANWELL



PAUL BIEGLER

FRANK HARRIS



MIKE HANEY

MADGE OWENS

BORIS MITROV

For availabilities, and the titles of the outstanding films in which these great stars appeared as the above named characters, contact

SCREEN GEMS