

Center PR

SEPTEMBER 22, 1969; FIFTY CENTS

IN 47401

BLOOMINGTON

Television Age

The dynamic medium

An in-depth look at journalism forged under fire



THESE ARE SOME OF THE 343 TOP QUALITY COLUMBIA FEATURES THAT HAVE NEVER BEEN SHOWN ON NETWORK TELEVISION

... From Here to Eternity, The Eddy Duchin Story, The Key, Full Of Life, The Last Angry Man, Operation Mad Ball, Middle Of The Night, Bell, Book and Candle, All The Kings Men, On The Waterfront, The Caine Mutiny, Born Yesterday, The Last Hurrah, They Came To Cordura, All The Young Men, Fire Down Below, Member Of The Wedding, The Man From Laramie, Jeanne Eagels, Miss Sadie Thompson, Phffft!, The Harder They Fall, The Long Grey Line, The Four Poster, The Juggler, The Wild One, It Should Happen To You, My Sister Eileen, The Strange One, Abandon Ship, The Solid Gold Cadillac, Salome, It Happened One Night, Lost Horizon, Mr. Smith Goes To Washington.

THESE ARE SOME OF THE STATIONS WHO WILL SOON BE SHOWING THEM IN THEIR MARKETS

... WOR-TV New York, WABC-TV New York, KTTV Los Angeles, KABC-TV Los Angeles, WPHL-TV Philadelphia, WFIL-TV Philadelphia, WHDH-TV Boston, WNAC-TV Boston, CKLW-TV Detroit, KGO-TV San Francisco, KEMO-TV San Francisco, KTVU San Francisco, WTTG Washington, D.C., WKBF-TV Cleveland, WUAB-TV Cleveland, WPGH-TV Pittsburgh, WTAE-TV Pittsburgh, KDTV Dallas, WFAA-TV Dallas, WHCT Hartford, WNHC-TV New Haven, KDNL-TV St. Louis, WXIX-TV Cincinnati, WATL-TV Atlanta, WLBW-TV Miami, KCRA-TV Sacramento, KVVV Houston, WGR-TV Buffalo, WKBW-TV Buffalo, WISN-TV Milwaukee, WSWO-TV Dayton, WTRF-TV Wheeling, WBNS-TV Columbia, WCTU-TV Charlotte, WKZO-TV Grand Rapids, WVUE New Orleans, KCIT Kansas City.

Indiana University
SEP 29 1969
Library

WNHC-TV / New Haven-Hartford

"... reflects a forward-looking, community-minded enterprise."

Abe Ribicoff, U.S. Senator.

"If it were not for your rational and positive approach in the form of editorials and newscasting, the citizens of this state would certainly suffer a great deal from lack of tangible human education."

Fred G. Adams, Special Assistant to the President, University of Connecticut and Chairman, Connecticut Commission on Human Rights and Opportunities.

WLYH-TV / Lancaster-Lebanon

"Lancaster City-County Human Relations Committee would like to commend you and your organization for the objectivity and restraint shown in handling local news during the recent disturbances in Lancaster..."

J. W. deGroot, Jr., Lancaster City-County Human Relations Committee.

"Your editorial support... was very much appreciated. It came at a most appropriate time, when understanding of all the circumstances of the unfortunate incident were at a low state and hostility ran high."

Keith Spaulding, President, Franklin and Marshall College.

WFBG-TV / Altoona-Johnstown

"I would like to call your attention to the film on the Detroit riots which your organization provided for our use without any costs. It is one of our most valuable training aids."

State Police Captain Clifford Yahner, Commander at Hollidaysburg Post.

"The patient's morale has improved. He is 100% surprised and 200% grateful upon receiving the first tape with a message from his favorite mother. And a second tape from a special young lady had him sitting on top of the world."

Bill Garman, 620th Tactical Control Squadron, VIETNAM.

WNBF-TV / Binghamton

"I wish to express my appreciation for the effective cooperation which you gave in publicizing the United States District Court's directive for claims to be filed by people who had been overcharged for certain drugs."

Louis J. Lefkowitz, Attorney General, State of New York.

"The mass impact of television is of paramount importance to hospitals if they are to place their problems and services before the public. This was done during last week, and I think very effectively."

M. C. Stith, Administrator, Charles S. Wilson Memorial Hospital.

KFRE-TV / Fresno

"... heartily commend you on your positive approach to the problems of drug abuse."

John Finlator, Associate Director, United States Department of Justice, Bureau of Narcotics and Dangerous Drugs.

"KFRE Stations are to be commended for their efforts in developing community awareness of the dangers of drug use."

Charles B. Wilkinson, Special Consultant to the President—The White House.

WFIL-TV / Philadelphia

"Mr. Richardson Dilworth has forwarded his copy of the Worldland Workshop describing your pioneer television experiment in reading for three-year old children. In view of your service for twenty-five years to thousands of children in the Philadelphia area via the WFIL SCHOOLHOUSE and OPERATION ALPHABET produced in cooperation with the public and parochial schools, this venture into educational television is no surprise to us."

Mark R. Shedd, Superintendent of Schools, Philadelphia.

"The people of New Jersey as well as Pennsylvania have benefited greatly from the well-balanced programming of WFIL and especially from your extensive, in-depth coverage of current events."

Richard J. Hughes, Governor, State of New Jersey.

**involve
-ment**



Triangle Stations....of course!

**BEST TELEVISION
SPOT NEWS
COVERAGE
IN 13 SOUTHEASTERN STATES
R.T.N.D.A.
AWARD**

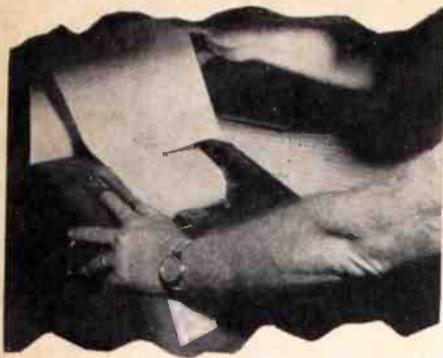
Where are your news spots tonight?

KTRK-TV

HOUSTON, TEXAS

CAPITAL CITIES BROADCASTING CORPORATION
REPRESENTED BY BLAIR-TV.

"Rip and read" won't
get it anymore....



You have to be INVOLVED!

For all of our 16 years WRBL-TV has dominated television news in this area of Georgia and Alabama. Even with twice-daily editorials we recognize the need for in-depth programming which encourages citizen involvement in the affairs of the cities and towns we serve.

Two regularly-scheduled series, "Viewpoint" and "Project 3," probe vital subjects of the day. The dedication of WRBL-TV to this concept has led to the creation of a separate Public Affairs Department. Working with our full-time news staff, it gives fulfillment to our belief...

"YOU HAVE TO BE INVOLVED"



GEORGE GINGELL
Director of
Public Affairs

JACK GIBNEY
Director
of News



COLUMBUS, GEORGIA

SEPTEMBER 22, 1969

Television Age

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A woman's got a right to the news. The minute the kids get off to school.

When you have your hands full trying to feed the kids and get them off to school, you certainly don't have time to get up with what's happening in the world.

Not until they're on their way, can you sit down and listen to what's happened to the world since you woke up. And what you can expect for the rest of the day.

At Group W we believe everyone has a right to the news. Whenever they want it.

And that's what people get on WINS, in New York, KFVB in Los Angeles. And KYW in Philadelphia.

Not the same news over and over. But *new* news. Constantly up-dated. And not just a handful of headlines. We give you commentary. Analysis. Editorials. So you can make some sense of this crazy world.

But the way we broadcast is only part of what makes us different.

It's also the way our audience listens. When you're talking about things

like Vietnam, crime, the weather, and the traffic... people pay attention. Even when the news stops and the commercial goes on.

And since the news keeps happening, they keep listening.

The way we see it, there's no reason why you shouldn't have news the minute you want it.

History doesn't wait for you.

You shouldn't have to wait for it.

News the minute you want it.



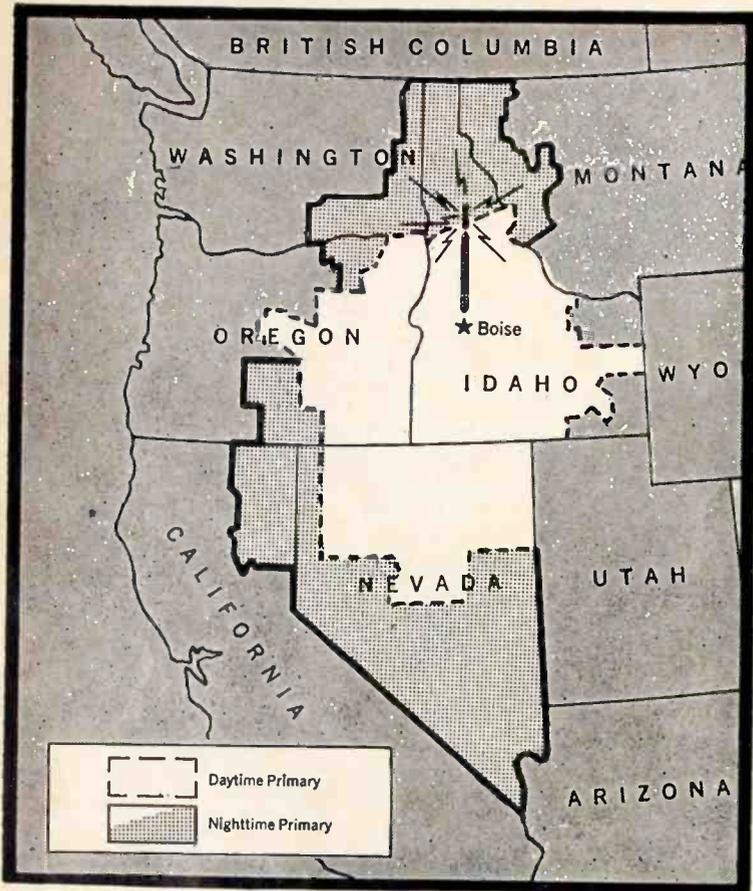
NEW YORK PHILADELPHIA LOS ANGELES
WINS KYW KFVB
ALL NEWS. ALL THE TIME.



WESTINGHOUSE BROADCASTING COMPANY

KBOI

50,000 watts on 670 kc.
(25,000 watts night)



KBOI is the new giant of the west. Its 50,000 watt signal emanating from the capital of the state, Boise, spans a vast empire. . . .

By day, it reaches into every corner of Idaho — the first communication medium to do so — and sends its powerful signal into areas of Utah, Nevada and Washington. By night, it encompasses eight states.

Through its regional news and weather reports, its entertainment, its cultural, informational and public service broadcasts, KBOI will provide a continued and expanded service to the rich, expanding west.

KBOI

BOISE, IDAHO

50 kw on 670 kc daytime
25 kw nighttime
CBS

Represented by:
McGavren-Guild-PGW Radio Inc.

Television Age

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No. 4

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S. J. Paul

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PULSE... newsbeat of the Carolinas

Pulse is WSOC-TV's 6 pm news program. An exciting innovation in local and regional tv reporting. Branches out into comment and public involvement. WSOC-TV has just become a winner of the coveted North Carolina School Bell Award.

Anchorman is news director Doug Bell. Jimmy Kilgo supports with human interest features and weather. Bill Currie scores with the sports slot. Now, for the fifth consecutive time Currie has been named N.C.'s Sportscaster of the Year, becoming a 6-time winner.

Ask us or H-R about adjacencies and participations.

NBC / Represented by H-R

Charlotte's

WSOC-TV



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

On the basis of what I learned at the BPA Convention, sir I know I'm a full-fledged member of the management team and I deserve a raise.



Promotion Manager. Everybody has one but nobody knows just what to do with him. Trainee for sales? A collector of station garbage jobs? A reluctant overhead expense? Thesis of this year's BPA Convention in Philadelphia is that promotion managing is a profession. So Promotion Managers are going to be treated like the professionals they are and be exposed to a brush-up course in the tools of their trade. From type setting to film producing to legal interpretations to the words of selling. Station Managers may attend. Too.

BPA Convention, 1969 Monday, November 10

- 9:15 - 10:45 AM
- How To Listen Effectively
- 11:00 - 12 Noon
- How To Advertise Effectively
- 2:00 - 3:30 PM
- How To Meet Legal Requirements
- 3:45 - 4:45 PM
- How To Be More Creative
- 5:00 - 6:00 PM
- Ask The Experts
- 7:00 - 9:00 PM
- Evening Session - Optional
(film production) How to produce
promotion films with little time
and little money.

Tuesday, November 11

- 9:00 - 12 Noon
- How to Relate to the Black
Community
- 2:00 - 3:00 PM
- (1) Sales Promotion (TVB/RAB)
How to Promote Radio Sales
(concurrent session) How to
Promote TV Sales
- (2) Ask The Experts
- 3:00 PM - Election of Officers
- 7:00 PM
- Banquet - Top Entertainment Unit

Wednesday, November 12

- 9:00 - 1:30 PM
- How to be a Better Manager
- Advance Registration:
BPA member \$55,
non-member \$70.
- Registration at Seminar:
BPA member \$60,
non-member \$75.

Broadcasters Promotion Association
248 East Liberty Street
Lancaster, Pennsylvania 17602

Letter from the Publisher

The FCC renewal form

The vague language and the loopholes of the FCC renewal form have now come back to haunt the entire broadcast industry.

Over the six years that the renewal form was discussed within the FCC and between the Commission and the industry, there were several objections voiced at the time about the incursion into programming by the Commission.

The booby trap in the renewal form is the question of ascertaining and programming community needs. This particular aspect of license renewal has swung the door wide open for minority groups to jump in with "petitions to deny" based on the contention that the station up for renewal had not ascertained and geared its programming to satisfy these community needs. Even the filing by a "party of interest" is open to question. No guidelines have been set up, as Evelyn Eppley, head of the FCC Renewal Branch, has pointed out in an interview with TELEVISION AGE (August 25).

In our opinion, the industry has done a relatively good job in programming to and for the black community. There are exceptions, of course, and there is undoubtedly plenty of room for improvement.

How one station pursued the problem

One of the stations that pursued this particular problem with a constructive and intelligent approach is WFBM-TV in Indianapolis, Eldon Campbell, vice president and general manager, who has had a long record of local involvement with all segments of the Indianapolis community, commissioned a study to determine the influence of television on Negro aspirations and on civil unrest. It sought to answer both social and pragmatic questions, such as, what role can television play to mitigate racial tensions and, also, how television can best orient its programming toward the Negro audience without adversely affecting white viewership?

(Interestingly enough, in general the respondents by far favored the name Negro. The report went on to say that even in the presence of Negro interviewers, the term Negro is preferred over black. The word black is primarily the sign of the militants, and is avoided by the large segments of the Negro population that are less than militant.)

Armed with this voluminous study, the station will program in primetime four half-hours dealing with these basic problems of the Negro community. The first program will be devoted to the overall results of the study. The second will be an in-depth study of housing problems. The third will be devoted to community services, with emphasis on police relations. And the fourth program will be on employment.

The most significant aspect of this effort is that it is not a sometime thing. As a responsible and dedicated broadcaster, Eldon Campbell sought out the needs of his community long before the question was ever incorporated in the renewal questionnaire.

"Indianapolis," he says, "has enjoyed a harmonious relationship between the races, and we believe that our research and the programs which result from it will provide guidelines for the continuance of this spirit of cooperation and good will."

But the biggest deterrent to doing this kind of constructive work is the harassment and obstacles that are placed in the path of the broadcaster by the Government and, to be more specific by the FCC.

Cordially,

S. J. Paul

PUBLIC NOTICE

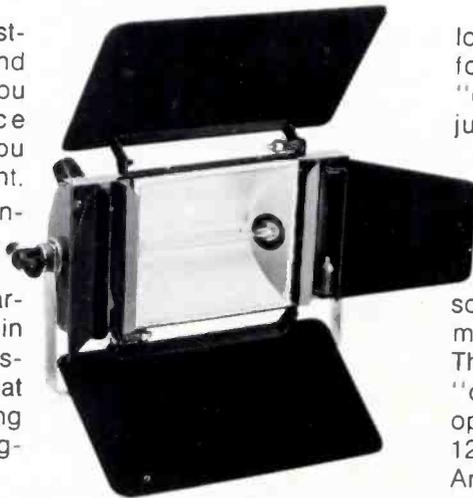
The four CBS NEWSRADIO stations are attracting 40 percent larger audiences than a year ago.* Advertising volume is also up by a high percentage. New audiences. New advertisers. New community importance. That's public notice. And that's why all four stations, WCBS New York, KNX Los Angeles, WBBM Chicago and KCBS San Francisco, will inaugurate all-night NEWSRADIO beginning on January 1, 1970. That will mean even more public notice.

* Source: ARB T.A., total week, 18+, Apr-May 1968/Apr-May 1969, subject to qualifications which CBS will supply on request.

thrust power.



Start with a unique thrust-bearing between yoke and lamp housing that lets you maintain tension once you've set it, even as you constantly rotate the light. But, then, we've got the answer to everybody else's mini. Compact housing that gives you more clearance for greater rotation in yoke. Insulated, heat-resistant adjustment knobs that spell the end to annoying finger burns. And, spring-



loaded hinges on each of four barn doors that ban "creep," and let you adjust them individually for positive lighting control and sharp edge cut-off. The versatile MINI-MAC 1000 is a high-intensity, continuous-duty light source designed for TV and motion picture studio use. The tungsten-halogen "quartz" lamps operate directly on 120 or 230 volts. And, it is available

with a wide variety of individually engineered accessories to fit your exact needs and specifications.

Unique. There's no other mini like it on the market today. You're the one we have to please . . . Write for complete detailed product information on the MINI-MAC 1000 (and 650). BARDWELL & McALISTER, INC., 6757 Santa Monica Blvd., Hollywood, Calif. 90038 (213) 463-3253



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B & Mca — PROVIDING A COMPLETE LINE OF QUALITY LIGHTING EQUIPMENT TO THE MOTION PICTURE • TV • AND STILL PHOTOGRAPHY INDUSTRIES.

More backup keeps us up front with news in Milwaukee

One reason for WTMJ-TV's bigger viewer headcount: a news staff headcount *twice that of our nearest competitor!* Extra manpower gives us extra speed. Last presidential election, for example, our own network team typically kept us thousands of votes ahead in reporting key local races... helped garner 51% of Milwaukee viewers against 26% for the runner-up station.* More backup also means greater depth for such popular features as our News-4 Probe. These documentary series take a penetrating look at

controversial issues as they relate to Milwaukee. WTMJ-TV serves Milwaukee through the most advanced broadcasting facilities around... plus helicopter and mobile units for quick on-the-spot coverage. We can serve you through Harrington, Righter & Parsons.



LOOK FORWARD TO WTMJ-TV
The Milwaukee Journal Station • NBC

WTMJ-TV



*Based on an ARB coincidental weighted composite study of the three Milwaukee tv stations covering election results from 7 to 11 P.M. November 5. Subject to qualifications listed in said report.

WDSU-TV, AM and FM

Before, during and after Hurricane Camille, a voice that said, "Someone cares. Help is coming."

Six days before the full force winds of 180 miles an hour hit the Mississippi Gulf Coast and Southeast Louisiana, WDSU Staff Meteorologist Nash Roberts tracked the terrible storm. On Sunday evening, August 17, he pinpointed its path of entry and said, "Prepare for the worst." It came: the most powerful, destructive hurricane ever to strike the North American continent.

The WDSU broadcast task force had been in action for several days. Cameramen and reporters were on the scene even before Camille hit. The information sent back was telecast to an anxious audience in Louisiana and Mississippi.

Frequent advisory cut-ins started at six o'clock Sunday morning. Pre-emption of regular programming for full hurricane coverage began at 4:30 P.M. and continued until the storm went inland the following day.

The WDSU broadcast system became a combination warning system and communications center for emergency messages. Throughout the long

black night, city officials reassured their citizens that help would come. Entire coastal areas were evacuated inland, with WDSU repeatedly carrying the complete list of shelters.

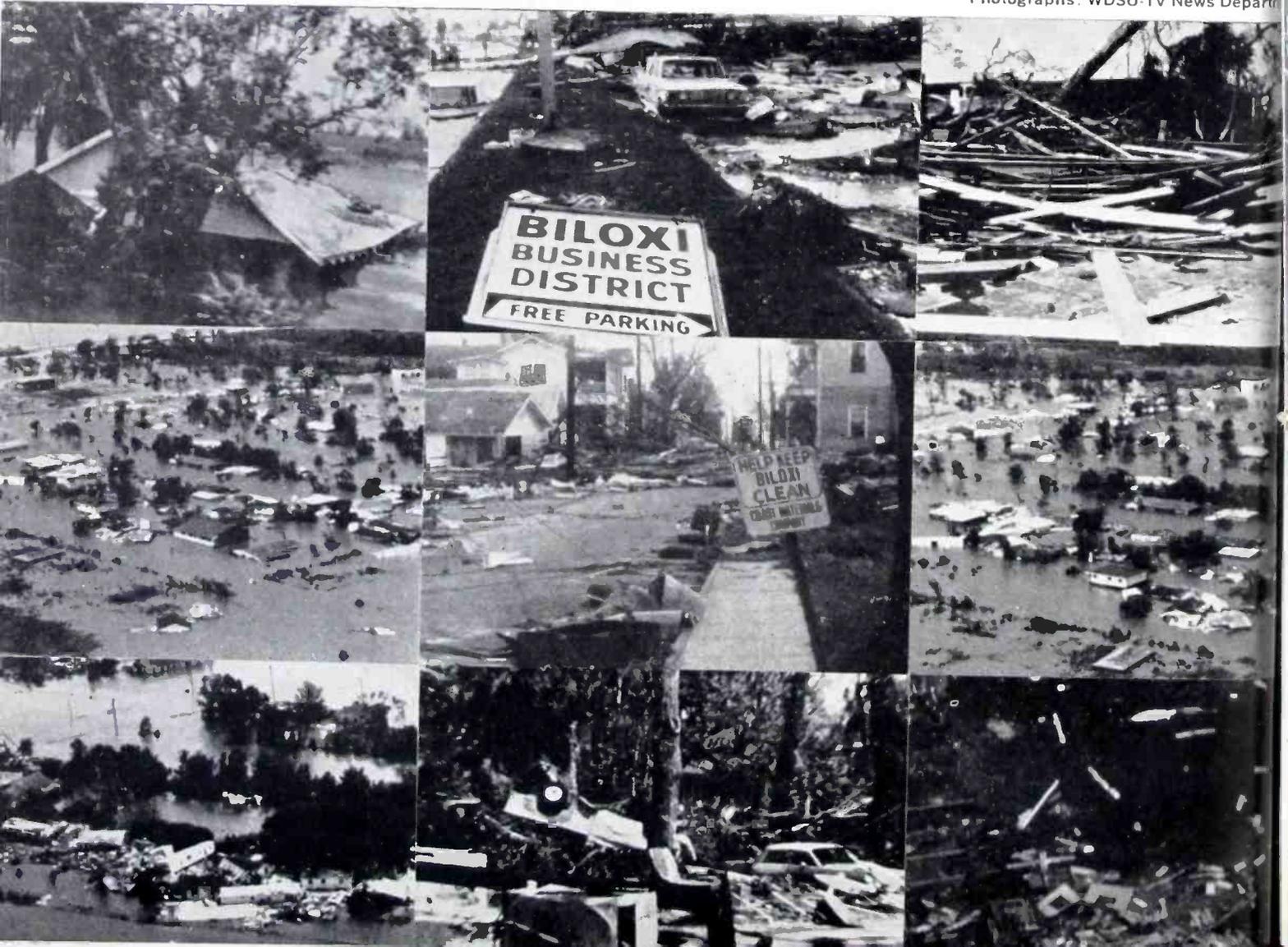
Finally, as film was flown in from stricken areas, WDSU television painted the grim chronicle of an area of America whose devastation was almost total. That same evening viewers watched an hour-long documentary on the catastrophe, "CAMILLE: STORM OF THE CENTURY?" There seemed little reason for the question mark.

*First in service in the New Orleans market: WDSU-TV Channel 6
Represented by Blair Television*

"Nothing is left..... nothing."

—Mississippi Gulf Coast Resident

Photographs: WDSU-TV News Department



New media service won't deal

He won't run a wheeler-dealer or cut-rate operation, says Bud Sawyer, veteran agency media department executive, of his new media planning and buying operation. Sawyer leaves Ted Bates at the end of this month to start his new New York company, The Sawyer Group, Inc.

He has been at Bates four years and previously worked at Dancer-Fitzgerald-Sample and William Esty. In all, he's been in the business 15 years.

Sawyer says his method of compensation will not be related to the negotiated price of spots he buys. What he's saving is that he won't make any more money for himself by buying at lower prices once a fee is settled on between himself and a client.

Since his firm will be doing media planning as well as buying, Sawyer's operation is akin to Dick Gershon's Independent Media Services, rather than those of such middlemen as Sam Wyman's RDR/TBS and Norman King's U.S. Media.

Klauber out at W-7

First to feel the ax on the tv side as a consequence of Kinney National Service taking over Warner Bros.-Seven Arts and the installation of Ted Ashley as chairman and chief executive officer, is Donald E. Klauber, executive vice president of W-7 in charge of worldwide tv operations. Ashley gave Klauber a good send-off, calling him a "leader in the television film industry" and responsible for introducing many new concepts "to the field of film programming and television management."

Klauber entered the industry in 1954, when he joined Associated Artists Productions as an account executive. He later worked for United Artists Associated. Said Klauber: "I have decided to resign because it is the desire of the new management of Warner Bros.-Seven Arts to have their own people in key areas."

Full sponsorship is Saturday 'In'

With advertisers lining up for network Saturday morning participations, the only way, it seems, to be sure you get your message on is to buy full sponsorship of a kids' show. This was the experience of Hasbro Industries, which just sank a healthy chunk of its close-to-\$3 million Fall budget into NBC-TV's *H. R. Pufnstuf*. Hasbro thus becomes the first toy manufacturer in NBC's history to fully sponsor a Saturday morning tv program.

When Hasbro tried to buy participations on the three networks' Saturday a.m. schedules, it found the rolls clogged with other toy manufacturers and 52-week cereal advertisers that its campaign couldn't be accommodated. "Not having been a previous network advertiser put us in a poor position," admits Howard Peretz, Hasbro's vice president of marketing communications.

Though it increased its Fall budget by 50 per cent over the past year, the toy company still had to switch some of its spot tv allocation to the network side to buy full sponsorship. This will mean fewer total dollars for spot, but stronger concentration on selected markets, Peretz adds.

Teletronics switches to service

After one year in business as a producer of video tape commercials, Teletronics International has opted for a different pattern of operation. It will service those in the industry who wish to use its equipment and personnel, but will no longer produce itself.

To support its faith in electronic photography, it has just invested an additional \$1.5 million in its facilities and equipment to create what it considers to be one "of the most advanced tape complexes in the country today," says George Gould, head of the company.

Teletronics is thus following in the footsteps of large commercial firms which have decided to rent and lease their facilities instead of producing spots themselves.

Top newsmen looks ahead

"Campus unrest and the bruising realities of city life provided the major news stories of 1969—Vietnam, Apollo, and a new administration notwithstanding—and we see them continuing as the areas of greatest public concern in the months ahead." This will be the comment of Eddie Barker, retiring president of the Radio and Television News Directors Association at its 24th annual conference in Detroit this week (September 23 through 27).

Barker, news director of KRLD-AM-TV Dallas, believes that the major challenge facing electronic newsmen today is not gathering news but putting each story in proper perspective. To assist in doing this, the RTNDA will hold panel discussions on campus disturbances and urban affairs. Participating jointly with them in these discussions will be the National Broadcast Editorial Conference, consisting of radio and television editorial directors at stations. Among the speakers at the conference will be S. J. Hayakawa, president of San Francisco State College; Herbert Klein, director of communications for the Nixon Administration; and Dr. Frank Stanton, president of CBS, Inc.

Next season, already?

There are increasing indications that networks are trying to build a greater lead time in wrapping up properties for upcoming seasons. With 1969-70 just getting underway, planning is already well along for 1970-71.

CBS-TV has already announced that Andy Griffith will be back on tv with his own series next season, after a two-year hiatus. (Griffith had starred in his own situation comedy from 1960 to 1968.) ABC-TV reports that Pearl Bailey has already been inked for a series starting somewhere between September 1970 and January 1971. NBC-TV, without any firm commitments on the books, has been busy negotiating with several personalities. Among them are Flip Wilson, who has already been lined up for at least one special and is being considered for a series; producer Sheldon Leonard and English actress Millicent Martin, who are working out a series about an airline stewardess; and Roy Rogers and Dale Evans, who may be heading up a weekly country-western variety show.

NBC and CBS agree!

Apollo 11 was one of the great accomplishments of this century. Television coverage of this historic event has been acclaimed as one of the greatest feats of our new, young and vibrant medium. KPRC-TV was privileged to be a part of these great events

August 6, 1969

"This letter is an attempt to briefly express my total respect and admiration for the management and staff of KPRC who were involved in the APOLLO 11 Coverage."

"I don't know how you handled the pool, NBC, and your own operations, but you certainly did. The KPRC people functioned as a cohesive, dedicated, and competent unit. I have never worked with a group of men I admired more or liked better. I think they are unique."

"Thank you and congratulations."

Frederic Rheinstein
Producer
NBC NEWS

August 18, 1969

"As you know, we decimated your operation to provide technical facilities and manpower for the broadcast pool during the historic voyage of Apollo 11. What you may not know is that during the pool operation—the longest and most extensive in the broadcast coverage of space programs—we broke every existing record."

"... it would not have been possible without the versatility of your staff, and what seems to have been a bottomless pit of equipment at our beckon call ... Not only did the show go on, and on, but your men performed in the face of some of the most difficult human and technical problems ... There are no superlatives adequate to describe their work."

Peter M. Herford
Pool Producer, CBS NEWS

KPRC-TV

HOUSTON

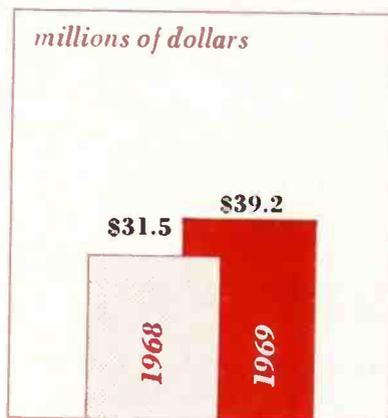
NBC in Houston
Represented nationally
by Edward Petry & Co.

Business barometer

While June was only a so-so month for spot (these days, a 12.3 per cent increase over the year before comes under the so-so category), local business and network compensation hit new peaks. This is not in terms of dollars, of course, since June is the beginning of the summer revenue doldrums in tv, a time when advertisers get the idea that consumers don't want to buy as much as usual. The brisk June showing for local revenue and network compensation is in reference to year-to-year increases.

Local business was up no less than 24.3 per cent, the highest percentage this year and highest local percentage for June in at least a decade. The next best local percentage increase for June was in '64, when it reached 22.4 per cent. The '69 increase brought local June billings close to \$40 million.

LOCAL BUSINESS



June (up 24.3%)

NETWORK COMPENSATION



June (up 12.0%)

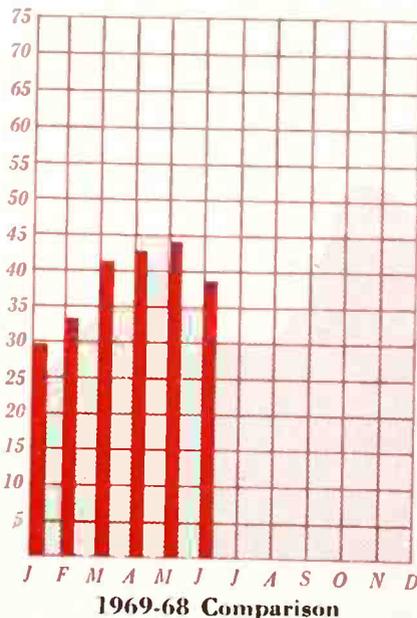
Compared with May '69, the "Business barometer" sample of stations reported a drop in revenue of 15 per cent—as previously indicated, a seasonal factor.

Year-to-year changes by annual station revenue

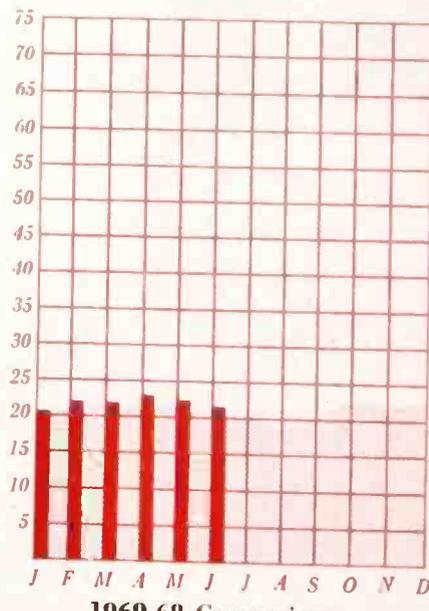
| Stations Size | Local Business | Network Compensation |
|-------------------|----------------|----------------------|
| Under \$1 million | +20.0% | + 6.1% |
| \$1-3 million | +29.3% | +12.1% |
| \$3 million-up | +22.6% | +12.2% |

Network compensation rose 12 per cent over '68's June, reaching a revenue total of \$21.7 million. The station sample also reported a decline from May of 7.2 per cent.

Stations in the \$1-3 million annual revenue category did best in attracting local business in June. They were up 29.3 per cent over '68. Smaller stations were up 20 per cent, larger stations, 22.6 per cent. Local revenue for six months is now \$235.5 million.



1969-68 Comparison



1969-68 Comparison

Next issue: spot revenue figures for July.

Copyright feature of TELEVISION AGE, Business barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

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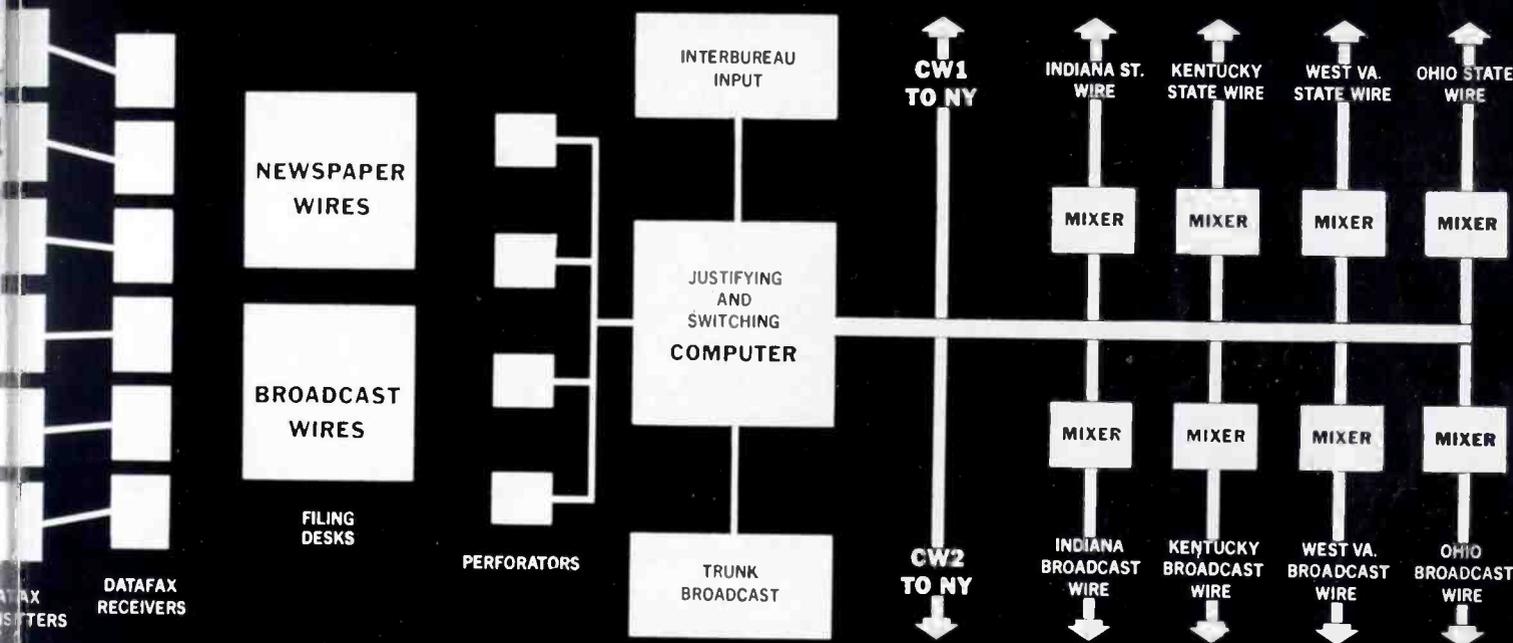


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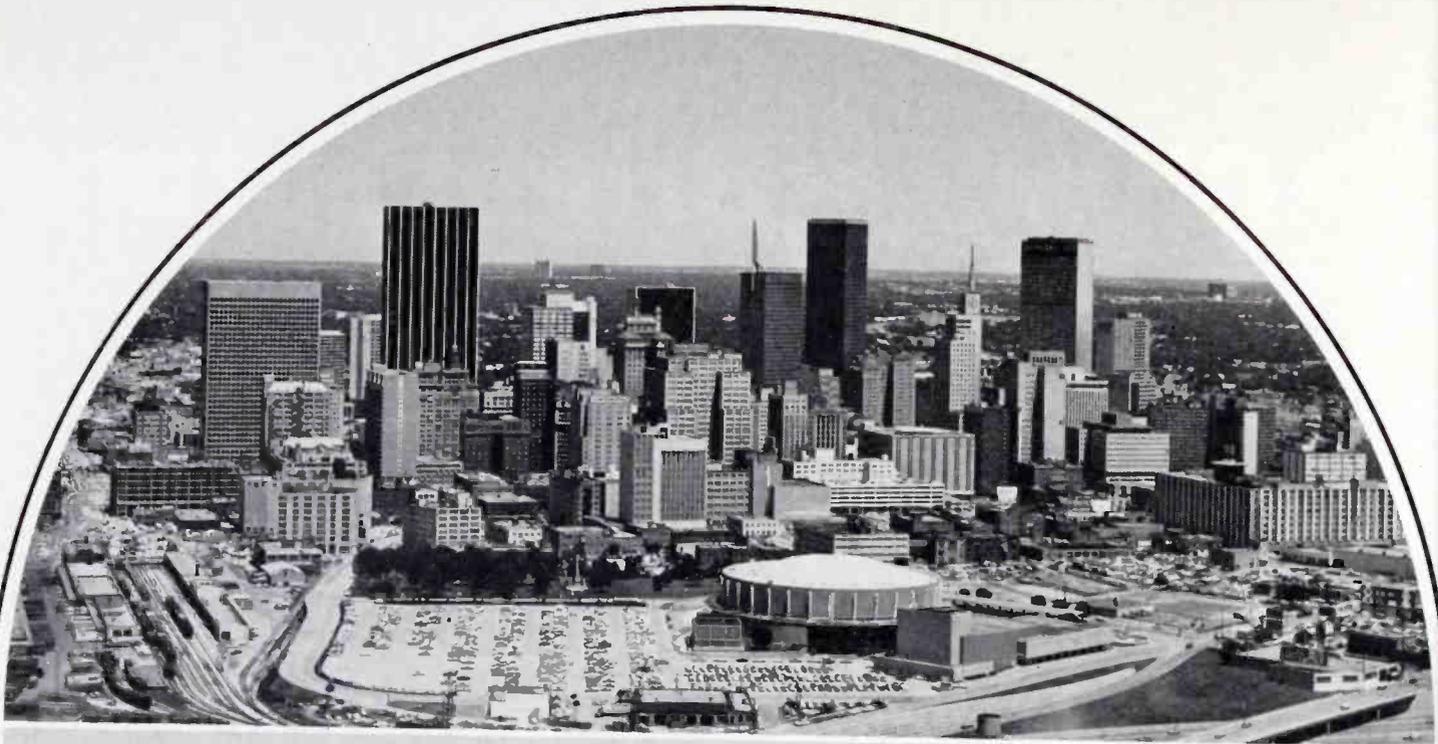
Columbus: A Typical AP Regional Bureau

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From electronic editing, to Data Fax transmission, to those two big news desks sitting side by side in every bureau, to computers that store the national news while our bureaus are concentrating on regional news for you - everything now will be reorganized, computerized and mobilized to give you faster news, more regional

news and all the news of the world and nation. It will be better news, too, because more manpower will now be concentrated where it does you the most good: In news gathering, writing and editing - and right in your own region. By 1970 it will all be completed - then AP, the world's first news service will have done it again. We will have moved ahead of the world's first news service - AP.

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Love and women

It's still a man's world but the women are beginning to make their mark and television may be the place where they make it most clearly.

That's not entirely a supposition, for it appears that among the foremost women in communications, the number in television stands out—nay, dominates the list.

The authority for that is Barbara J. Love, erstwhile editor and writer for CBS-TV program practices and now editor and publisher of *Foremost Women in Communications 1970*, a sort of *Who's Who*, and scheduled for completion in January.

When published, the reference work will contain about 7,000 names of outstanding women in publishing, journalism, broadcasting, advertising, public relations and related fields.

Miss Love's company, Foremost American Publishing Corp., already has more than 6,300 names in hand. A preliminary analysis of this list indicated that some 15 to 20 per cent of the names were making it big in some area of tv.

Advisory board. It may be of some moment that the members of the editorial advisory board, who helped lay out the guidelines for who would be included in the directory, are, for the most part, tv or tv-related people. Of the 12 on the board, the following eight fall in those categories: Muriel Fox Aronson, vice president and radio/tv department head, Carl Byoir & Associates; Joan Ganz Cooney, executive director, Children's Television Workshop; actress Arlene Francis; Pauline Frederick, UN correspondent for NBC; Mark Goodson, partner, Goodson, Tedman Productions; James C. Magerty, vice president, corporate relations, ABC, Inc.; Bess Myerson, Commissioner of Consumer Affairs for New York City and tv commentator and Barbara Walters, hostess of NBC-TV's *Today*. A ninth member, not too distant from the television scene, is Victor G. Bloede, president, Benton & Bowles.

The standards of selection set by the board include professional accomplishments, works of merit, contributions to communications and to the public and recognition from professional groups. The latter, plus universities, publishing houses, media and other groups were contacted to acquire names of women who fit the standards.

Two sections. The directory will be divided into two basic sections. An alphabetical section will contain biographies with the following information: name, present position, company, business address, career history, professional activities, achievements, honors, organizations, awards, education, non-business activities, place and date of birth (perhaps), parents' names, children and home address.

There will also be a geographical index of names, by states and New York City, and within each geographical area, a subject cross-index. The areas of professional concentration will be broken down as follows: (1) artist/designer/photographer; (2) editor/publisher; (3) education/research; (4) marketing/advertising/production; (5) public relations/publicity/promotion; (6) talent/commentator/correspondent; (7) writer. It is interesting to note that while tv performing is recognized, there will be no listing for women whose sole claim to fame is acting in the movies.

The directory will be available for \$25, but libraries will be charged \$15. The pre-publication price is \$18.50.

Wither Academy?

The resignation of Peter Cott as executive director of the National Academy of Television Arts and Sciences after 13 years with it is seen as creating a "moment of truth" for the organization bearing on its future. The Cott resignation is effective January 1 and the choice of his successor will tell a great deal as to where the Academy is going and what role the industry sees for it.

Cott says he resigned as executive

director because the tv industry "couldn't care less" about the Academy beyond seeing it offer awards. He reports that the networks would not help the Academy out of its financial problems by increasing the price they paid for the annual Emmy special, which is the main source of financial support for the organization. Cott also says that when he turned to the Hollywood studios for help, they too, "repudiated the appeal."

Cott observes: "I came to the conclusion reluctantly that a concept as esoteric as the Academy has very little appeal to the tv interests. My resignation, I feel, is a reflection on the state of an industry that has become defensive, crass and hard-nosed."

According to insiders, the Cott resignation expresses a growing split within the ranks of the profession. These people believe this difference of opinion as to the function of the Academy is basically between New York and Hollywood.

Revision failed. It is pointed out that when an attempt was made this year to revise the Emmy show and eliminate certain categories of programs, many of which contained perennial Hollywood winners, the attempt failed, though the new news and public affairs category was considered a step forward. There are also many who do not see the virtue of Academy forums in which issues are debated.

Probably the most controversial aspect of the Academy's function is its publication of the *Quarterly*. The cost of publishing this magazine has increased and there are those within the organization who feel it should be dropped. Others, however, see it as something of a conscience for the industry and believe that it is better for an issue to be aired within the industry through its publication than by outsiders.

The issue then is what role for the Academy? Should it take upon itself the function of acting as a conscience? or should it remain merely a promotion organization akin to the Academy of Motion Picture Arts and Sciences?

Late night 'race'

The Johnny Carson-Merv Griffin-Joey Bishop sweepstakes remain, as yet, a horse race. Carson is the leader, followed by Griffin, and, as expected, Bishop is in third position, but the dominance is not yet such that Carson's position looks impregnable.

The national Nielsen rating for the 12-12:30 a.m. half hour (Eastern Time), the only period in which the three programs can be compared because of their differing sales patterns, gives Carson an 8.2 and a 37 share, Griffin a 4.7 and a 21 share and Bishop a 2.5 and an 11 share. This period covers the August 11 report.

The New York Nielsen for the period August 18 to September 1 is not too far off the national ratings:

| | | |
|---------|-----|----|
| Carson | 6.2 | 25 |
| Griffin | 5.2 | 21 |
| Bishop | 2.0 | 8 |

Last year during a similar period, August 19 to 23, 1968, Carson received a 7.5 rating and a 34.7 share and Bishop a 3.3 rating and a 15.7 share in the national Niensens.

Since neither Griffin nor Bishop can begin to match the Carson station line-up, their ratings suffer accordingly, and their showing is, perhaps, a shade better than it seems.

The CBS-TV sales department is not unhappy over the Griffin ratings since it was promising prospective purchasers of the show a 25 share.

It is not expected that the three programs will sharply increase the amount of late night viewing. In some cities, in fact, total late night viewing may decrease because late night features cannot be seen before 1 a.m.

Alcoa via Hughes

After an absence of three years, the Aluminum Company of America will return to tv early next year with a series of four specials. Most interestingly, the four specials in the *Alcoa Hour* will be produced by *Life* and presented through the facilities of the Hughes Sports Network. That network has already presented specials for Xerox and General Electric.

Alcoa chose the Hughes route in order to retain control of the documentaries which the traditional networks would not permit. Alcoa expects to clear 90 per cent of the tv homes and mainly via affiliates.

The Alcoa offerings will be actuality programs, the first one concerning itself with a boys' camp in Wyom-

ing which builds individualism and individuals. Whenever possible, the specials will be tied into major features that appear in *Life* the same week as they are presented to create something of a synergistic effect.

The first program will be seen the third week in January, the second in late March, the third in September and the fourth in November. Each special will cost between \$200,000 and \$250,000.

Australian tv critic

Complaints about tv seem to be the same the world over. Here are the opinions of noted Australian tv critic Mungo McCallum as stated in the most recent issue of *The Viewer*, the publication of the National Audience Board, a U.S. organization:

"Naturally, the commercial stations are primarily interested in making money for their shareholders. Predictably, most of them do this by catering to the Lowest Common Denominator, and the operative word is *Lowest* not *Common*."

McCallum goes on to characterize Australian tv as "a poor man's rainbow," mainly colored by U.S. imports. He points out that in drama, according to figures assembled by the International Congress of Writers, locally-produced tv work ranges from 70 per cent of air time in Czechoslovakia through 50 per cent in Finland, Sweden and Canada to 2.8 per cent in Australia.

Though Australian tv stations are on the air about 100 hours weekly, he complains, few commercial stations have tried "to build up the local program industry."

MacCallum says, "One or two commercial stations persevere with crime, or "Oz" (caricature Australian) series, but the commercials main contribution has been in sporting telecasts, in folksy give-away programs and in the lightest—or heaviest—of light entertainment. Mainly they buy from the U.S. in a sellers' market on the ground that this is cheaper than nourishing the local product and, anyway, viewers prefer imported work. 'We give people what they want.' This fallacy sounds true when the people are not given anything better; and admittedly the Australian Broadcasting Commission, which shows more local programs than the rest put together, has the *lowest* overall ratings."

ABC a 'pioneer.' The critic explains that the Australian Broadcasting Commission has consistently pioneered and presented Australian public affairs, drama, children's music and "all the programs that can be made with a local voice."

In his opinion, "the ABC's public affairs offerings are acceptable, though seldom distinguished. Its drama shows shaky progress in production and action, but not in scripting, partly because of continuing lack of money to give writers continuing opportunity. Its sporting service is first-rate." To his sorrow, "many people will watch a third grade import re-run on a commercial channel, whereas it rated 3/100ths when shown earlier on the Australian Broadcasting Commission."

McCallum reports that protests are beginning to be made. Writers and actors are supported by the Australian Television Council, which represents a cross-section of viewers, ranging from white collars through housewives organizations, the trade unions, educationists and other groupings and bring sporadic pressure to bear on politicians and managements.

In his view, though, it is "too late to unscramble the egg, we should try to make it taste better." He suggests Australia be given "a bit of discipline, sense of responsibility and encouragement, for talent can produce, more often than not, something fresh and distinctive."

His final word to entrepreneurs is a suggestion made many times before: "Entrepreneurs, from the Australian Broadcasting Commission to the most parochial commercial station, have the same obligation as the honorary doctor in the hospital—to devote some time to what is not profitable."

Yet in spite of his criticism, MacCullum has second thoughts. These were triggered by Arthur Koestler's negative comment: "Australian tv has to be seen to be believed."

"There are laudable facets," replies MacCullum. Not the growing number of filmed dramatic series for the world market, but "a growth in self expression. Through the living camera in documentary, a cross-section of the Australian character is emerging, like a slice of tissue coming into focus under the microscope. This, and the continuing efforts of those behind the cameras and concepts are laudable; seed of hope in a landscape of apathy."

Why KHJ-TV, Los Angeles Bought 437

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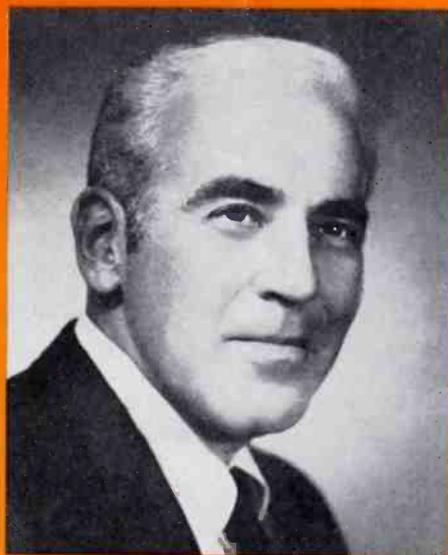
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June 19, 1969

*Refers to a
mild
disturbance*

Mr. Eldon Campbell
Vice President and General Manager
The WFBM Stations
1330 North Meridian Street
Indianapolis, Indiana

*our Public Service
Seminar for
community
organizations*

Dear Mr. Campbell:

Indianapolis, during the first week in June, seemed an improbable place in an uncommon time.

We had our long, hot summer in blackberry winter; Black Panthers working with the Establishment and receiving praise from the police; hundreds of overworked agency personnel working on Saturday and loving it; and we had Liz Carpenter commending our Republican Mayor warmly and misquoting Edmund Burke brilliantly.

Yes, it was an uncommon time.

Only the success of Know How '69 was predictable. We were welcomed warmly, stimulated skillfully, informed authoritatively and we responded brilliantly. We communicated.

Why, in these uncommon times, is Indianapolis such an improbable place? Why do our confrontations between dissidents and authority become productive dialogues; our bombs, Fourth-of-July ladyfingers; and our torches, candles in the dark?

Is it our people? Is it the people in our city who care and the organizations that back them? I think it is.

I think it's such uncommon alliances as The WFBM Stations, The Community Service Council and The Christian Theological Seminary pooling their talents and resources to do their improbable thing. It is every-one who cares enough to try.

Thank you, WFBM, for caring about Indianapolis and trying to an uncommon degree.

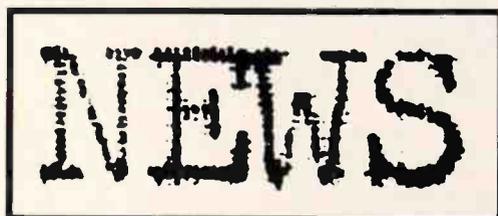
Sincerely,

Virginia R. Heiss

Virginia R. Heiss
Coordinator Social & Tenant Services

cc: Kenneth I. Chapman

The Station that seves best sells best!



Local boys make good

*Sophisticated choice and treatment of subjects,
multi-skilled personnel, and
higher production values are among
key trends in local news*

Local television news is into a new thing—its Age of Sophistication.

Over the past few years, unmistakable signs of increasing maturity in news produced and aired on the local level have been there for the reading—more stations in more markets programming more news; more and better on-air reporters and commentators, with more and better cameramen, writers and editors backing them up; bigger investments in equipment; more attention to production values.

These were the stepping stones to the plateau that lies *beyond* maturity—sophistication—and this is the point at which certain pivotal, trend-

setting stations in some major markets stand today.

Again, the unmistakable signs—a new stress on investigative reporting; a trend toward balanced, unaccented coverage of violence and unrest; an intelligent, professional commitment to report accurately on the quality of urban life; improved suburban coverage; the development of multi-skilled on-air reporters capable of securing, writing and reading their own material; the refinement of production values, even to the level of aesthetics.

As other stations follow the lead of the trend-setters, local news is becoming more and more

of a success story. The indicators are there, in two key areas where the rubber has always met the tv road—audience and sales.

Major market stations are programming more local news. Many have gone to 60 minutes of it in early evening, slotting it back-to-back with the big 30-minute network news vehicles, for a solid 90-minute news block.

(For an in-depth look at the swing to 60-minute local news strips, see *Local news: expensive but expansive*, page 28.)

Why the move to more local news? Why else—it sells better and at a higher cpm than anything else the station could program in early evening. That's one measure of success. Another is in the fact that it's far from rare for a station's early local news to outperform its network news show in terms of audience.

The rep firm of Edward Petry & Co. recently analyzed the relative ability of local news, CBS News (Walter Cronkite) and NBC News (Chet and Dave) to deliver homes in 30 markets. Results of the study, which was based on ARB figures, are illuminating.

The leading local newscast outscored either one or both networks in 19 of the markets. And in some cases, the margin was lopsided—Milwaukee for instance, where the top local news show delivered 209,000 homes, was 627,000 for local, 351,000 for CBS and 78,000 for NBC; or Chicago, where it NBC and 173,000 for CBS.

Perhaps the most significant development that has taken place in local news during the past year is the strong trend toward investigative reporting.

A high sophisticated evolutionary offshoot of the sensational one-shot exposé, professionally executed investigative reporting can move a sta-

tion into a close and mutually rewarding association with its community.

Cuts red tape

One illustration, among many, is WCCO-TV Minneapolis. In the "Action News" segment of its high-rated 10-10:45 p.m. news strip, *The Scene Tonight*, this station has frequently employed investigative reporting on a very local, almost personal level with great effectiveness.

Specialty of "Action News" is cutting through red tape to solve viewers' problem. Examples: Securing dismissal of charges against a woman threatened with arrest for traffic violations she had not committed; helping a mother get aid for her retarded son.

"Action News" is one element in WCCO-TV's *The Scene Tonight* news operation, which makes highly effective use of integrated reports delivered by a team of specialists.

When production is in highly skilled, highly paid hands at a big budget operation, investigative reporting can become sophisticated indeed. Under Jim Greenfield, until lately vice president for news, now foreign editor of *The New York Times*, Group W has displayed a strong orientation to this kind of reporting, and has developed the technique to an impressive degree.

The Corrupt City, a 60-minute "investigatory documentary" broadcast earlier this month on the five Westinghouse stations, was a major league example. It told the unlovely story of Reading, Pa., a town with a checkered past of gambling, prostitution and assorted rackets, and a shady present involving more of the same, plus attempted bribery of public officials.

Produced and written by Paul Altmeier, a former reporter-producer for ABC News, this gutsy show was

apparently well received by local audience in the Westinghouse markets.

At Group W, Greenfield considered investigative reporting to be among the most advanced gambits in the news genre, and the best route a station can take to uniqueness and individuality.

"Big stations in a given market are apt to look pretty much alike," he says, "because they tend to hit the same stories in their daily news strips. So you've got, in effect, three or four cameras and a tangle of microphones recording the same things. The prime way to look different and build an image of helpfulness to the community at the same time is by investigative reporting."

Toughest thing about it, Greenfield goes on, is to break the camera crew and reporters away from the groove of a daily news effort and into the unroutine and patternless investigative idiom.

One technique that has worked well for Greenfield is to select a theme which all the company's markets have in common—city hospitals, for instance—and build around it a 60-minute investigative report of which each station contributes approximately 20 per cent, and which each runs in its entirety.

Likes 'mini-docs'

Investigative reporting is also big at WNBC-TV New York, a market with no dearth of subjects. The main problem faced by tv news director Richard Graf in this area is determining the degree of exposure a subject merits.

Graf, whose chief mission in life is to sharpen his staff's reporting on the quality of local urban life, has focussed WNBC-TV's eye on New York's schools, prisons, hippie communes and welfare system. He's partial to "mini-docs," hard news ap-

one of the most important developments



approaches to significant social and economic trends, and he tries for one of these strong five-to-10-minute vehicles a day.

Some subjects are too big for that, and these he edits into five parts, and strips them. One, a series on teenage addiction, led to the resignation of the city's narcotics commissioner; another, on parking, produced a city investigation of the operation of garages and lots.

The high priority being placed on the investigative reporting phase of news is partly responsible for yet another trend at work on the local level—an upgrading of news staffs. Professional product is only obtainable from professionals. Effective, dependable investigative reporters do not come cheap, yet many major market stations have them on payroll.

They're part of a new breed of local television newsmen, the flower of which is the on-air guy who is versatile and talented enough to be able to go out and cover his story, then write it, then read it.

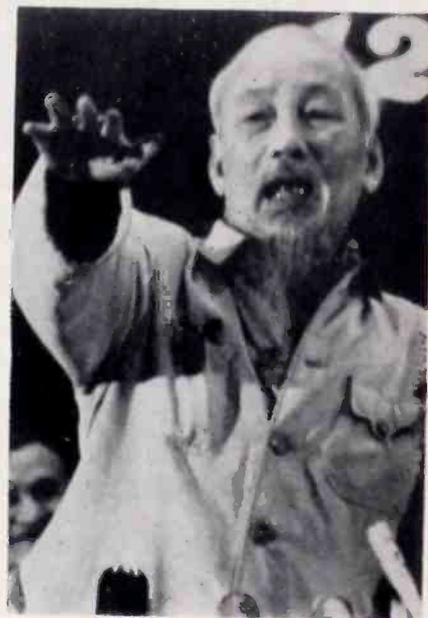
There is, in short, little or no room left in big league local television news for talking heads.

"I want reporters," one news director told TELEVISION AGE, "guys with experience as journalists—and forget the cosmetics. They don't have to be beautiful—just presentable. Brinkley came off a newspaper; so did Cronkite. That's what I mean."

Most stations doing a strong job of news require all their on-air men to go out, from reporters to anchor-men, and they're expected to write at least part of their material. That's how good they've got to be in television news these days.

Finding people of this caliber isn't quite as tough as it would seem. Evidently, television is beginning to develop its own talent, and it's no longer a matter of hiring an ex-radio announcer and hoping he'll look good.

(Continued on page 60)



National-cum-local news is key station parlay. Top, Eisenhower funeral. Above, l., Sen. Edward Kennedy defends himself. Above, Ho Chi Minh's death raises Viet Nam questions. L., outdoor mass after Camille. Below, President Nixon talks to moonmen.



Local news: expensive but expansive

Hour-long station-produced news reports multiply because they are found profitable and practical

The hour-long locally-produced newscast, little more than a neglected waif one year ago, has suddenly developed into robust, thriving maturity.

In the summer of 1968 it would have been hard to turn up more than a handful of hour-long, station-created news shows.

Today, network affiliates and independent stations alike are finding that news is not only accepted but demanded by viewers.

In early fringe alone, more than 40 per cent of the larger stations (those with annual revenues over \$3 million) responding to TELEVISION AGE's news programming survey are blocking out a full hour of locally-oriented news.

Independent stations find it's possible to draw a substantial audience in primetime by attracting early-to-bed viewers at 10 p. m., taking them away from the traditional 11 p.m. news programmed by affiliates.

Smaller stations, of course, with tighter budget and fewer newsworthy events taking place within camera range, couldn't be expected to fill an hour's worth of local news every day. Just the same, 8 per cent of the stations with under \$1 million in annual revenue reported in the poll that they do an hour's worth of local news daily in early fringe. As to medium-sized stations (with \$1-3 million annual sales) they reported that 11.5 per cent of their number are programming hour-long news in early fringe. Many stations, in all size categories, are backing an hour of local news against a half hour network news report, giving them a solid 90 minutes of news in pre-primetime periods.

The reasons for this sudden explosion of longer news format aren't hard to explain. For one thing, news makes money. For another, it's not as difficult to collect an hour's worth of local headlines as most stations

thought originally.

On the first point, news's high ticket value, Laurence H. Rogers II, president of Taft Broadcasting Co., recently pointed out: "News is the biggest revenue producer per rating point of any program on tv."

With its high male adult viewership, appeal to high-income audiences and its "quality" image, news can command a higher per minute rate than just about any show on the air, save football or *Laugh-In*.

Plenty of material

On the second point, the availability of local news, many stations found that once they had opened their eyes to what was going on around them, there was a great deal more to be seen than they ever imagined. Take just one case in point, WESH-TV Orlando-Daytona Beach. Just 18 months ago this station was programming 15 minutes of local news a day. It expanded to 30 minutes, now to 60, by going deeper into the 14 counties within its signal area, actively pursuing news leads. Summarizes Nick Pfeifauf, news director of the station, "The show is a walloping success."

One of the reasons stations have been able to get more solid news material on the air is explained by the news director of a large eastern station.

"Up until recently, tv reporting has been a joke. Most of it was just shoving a mike in front of a guy's face and asking him to say something. But many stations realized that unless they cut a guy loose and send him out to do real investigative reporting, all news sounds more or less alike. Now, there's not only more investigative reporting but better production on the air—wipes, dissolves, tight editing, and so forth."

Even the smaller stations, who can seldom scratch out enough material for a solid hour, find things looking up. A news director for a small-town

Various views of the news: Below: WNEW-TV New York's 10 p.m. report features Bill Jorgensen (r.) with commuter-oriented newscast. Right, top: Oceanography is local news on KOGO-TV San Diego. Right, bottom: On WTRF-TV Wheeling interpreter for the deaf (inset) translates local news into sign languages for benefit of deaf visitors to a convention. Bottom: WHIC-TV Pittsburgh camera crew (L.) records racial conflict.



station said: "Journalism schools are teaching kids to be combination reporter-cameraman and with the lighter, portable sound-on-film equipment now available, stations which can't afford to send out a crew can send out one man to get the pictures and the facts."

Economically, news is a paying proposition, and an hour of news usually pays off better than a half hour. It costs more to produce the longer show, of course, but it doesn't cost twice as much. And, with the eagerness of advertisers to attach their names to the quality aspect of news, it's not regarded as especially difficult to sell this additional half hour. Station managers in most major markets, when asked how their hour-long news shows are doing, responded as if in chorus: "Sold out," "hooked solid," or "S.R.O."

The hour comes easy

With a few painful exceptions, stations which had previously programmed a half hour of locally-originated news found it relatively smooth sailing to drift into an hour.

A good example is WFBM-TV Indianapolis, which decided to try the early evening hour format because, according to Robert Gamble, news and information service manager, "We had more material than we could comfortably use in a half hour."

Though WFBM-TV's hour of local news isn't continuous (the station does what many stations do, wrap two half hour station-produced news programs around the NBC-TV half-hour), the Indianapolis channel still has to produce 60 solid minutes of its own news a day.

Starting in the Fall of 1966, WFBM beefed up its news staff, which originally numbered 27 (serving also AM and FM affiliates). To get the added 30 minutes, WFBM-TV put on three additional fulltime and two part-

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1969— the darkest year

*Incoming president of
Radio Television News Directors
Association tells why he's
pessimistic about outlook
for broadcast journalism*

By J. W. "BILL" ROBERTS

If any year has produced a darker outlook for broadcast journalists than has 1969, I haven't experienced it in nearly 30 years in radio and television news.

The public disapproval and dissatisfaction with broadcast coverage of news—particularly television coverage—deepened. Even worse, the courts, the Federal Communications Commission, and the Congress moved in several ways to make coverage of news more difficult.

The United States Supreme Court on June 9, 1969, issued its decision against the RTNDA challenge to the Fairness Doctrine—a decision which, if carried to its logical conclusion, would take away from the broadcast journalist the right to determine what stories he covers, how he covers them, and what persons in the news he presents on his news programs.

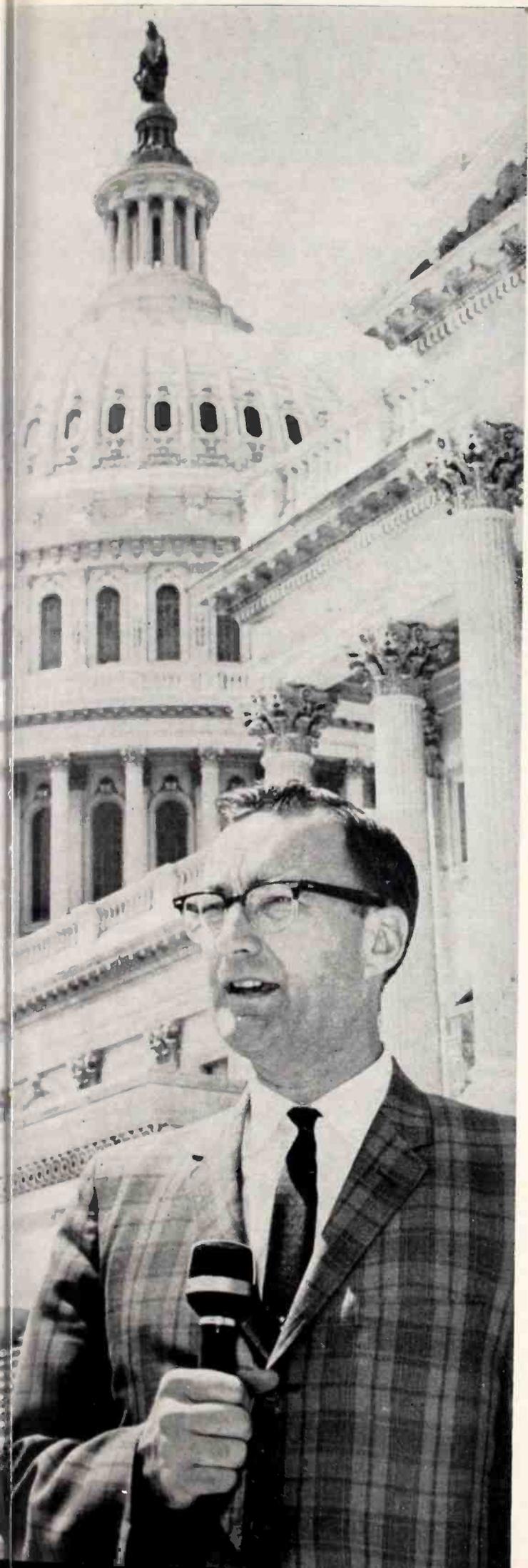
FCC staff lawyers already are declaring that news broadcasters must prepare to defend to the Commission their choices of persons who are chosen to speak on community issues. The FCC attorneys say newsmen must seek out the voices of responsible groups in their communities to voice the issues, and be prepared to defend their choices before the FCC at license renewal time, if challenged by any voices who did not get on the air on an issue.

One FCC staff attorney, Edwin Spievak, recommended that news directors keep memos of staff discussions of such news decisions for future reference in determining who got air time and who did not, and why.

This is just the beginning. And it doesn't take much imagination to visualize what can happen in a community when the word gets around that every responsible group should have a voice on community issues. Every school board debate over bond issues, teachers and sex education, every city council dispute over where the new highway should go and what the urban renewal project should accomplish, every county supervisor's argument over zoning is going to produce a crowd of angry people who'll claim their ideas weren't represented in the news programs on the issue. Answering complaints before the FCC seems likely to become a full time job for every radio-tv news department in the country.

And that again is only the beginning. It appears that Supreme Court Justice Byron White (who wrote the June 9 decision) and his fellow Justices have been at least partially convinced by the arguments of Professor Joseph Barron of Georgetown University, Washington, D.C. The professor maintains that the First Amendment to the Constitution was not written to guarantee the right of a person to speak his piece without interference from Congressional laws.

Professor Barron says that it's the other way around. The First Amendment guarantees any citizen the *right*



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of access to a public communications medium. And he wasn't just talking about the broadcast media, as the Supreme Court did. The good professor was talking about *all* forms of communication. The American Civil Liberties Union is now moving toward putting the concepts into legal form, through challenges in the courts.

It is doubtful if all these moves would be having much of an effect, however, if it weren't for the continuing dissatisfaction with broadcast news. And there is very little evidence that there was any diminution of that dissatisfaction in 1969.

The dissatisfaction is, in fact, reaching such a peak that one influential leader in Congress, House majority whip Hale Boggs (D-La.), warned newsmen that public opinion will "force" Congress to act to pass stiffer controls on broadcasters, regardless of what the members of Congress desire.

Boggs pointed out that the viewing public usually does not make distinctions in what appears on the tv screen. The public mind, in Congressman Boggs' opinion, links violence in tv entertainment programs with news programs; links statements on talk shows with news programs. The public does not make any distinction. And, in Congressman Boggs' opinion, the public demand for controls over this diet of problems and violence is getting to the point where it cannot be resisted in Congress.

Enter the pot-party

The House Commerce Committee certainly offers proof of that statement. After a staff investigation and report "convicted" WBBM-TV of staging a pot-party for its cameras, a masterful piece of legislation was constructed and introduced in the name of Representative Harley Staggers (D-W.Va.), Committee Chairman. The bill specifically forbids "staging" of news events, but is worded in such a way that a news conference could possibly be called a "staged" event if interpreted the right way.

There's a \$10,000 fine or a year in jail for station operators who violate the "staging" prohibition. And, as the bill is worded, the penalties could be invoked whether or not the station was aware the event had been "staged."

Furthermore, the bill would require that every tv news department keep all out-takes of news film for a period of six months, and to make such unused film footage available for inspection by public authorities. The bill gives the FCC the privilege of controlling this section of the legislation.

If such a bill should become law, the poor old news director will really have to worry about every controversial story that goes on the air, for every news shot left off the air could come back to haunt him under a Federal Communications Commission investigation.

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Elmer W. Lower, ABC News

Network news: past imperfect, present tense, future conditional

The years that were and the one that is, through the eyes of the network news presidents

'The quiet days are behind us'

In the television business, when people remember the "good old days," they are talking about 1959 or 1960.

I think television newsmen might well have been forgiven if, on New Year's Eve, 1969, they didn't harken back to some of those "good old days." We had been through a news year like no other: two conventions—with attendant disturbances—one closely-fought three-way Presidential election campaign; a continuing war in Southeast Asia; a mini-rebellion of a vocal young generation; two shocking assassinations; the resumption of the long-stalled space program; a horrendous civil war in Africa, and a variety of other stories.

We were all, I think, proud of our 1968 record. We had covered all of it, although the obstacles ranged from titanic to insurmountable. And we had done such a good job of it, the snipers were aiming at us now, calling for some sort of "supervision" of television journalism. We were—to slip into the comfort of a contemporary cliché—telling it like it is.

However, the fatigue had to be reckoned with, and I think we can't be faulted with thinking, as the chimes rang out 1968, "Thank God that one's over. Now back to the routine."

Well, we are all still waiting for the routine, I think. Probably it will never come. For if 1969 has shown television newsmen and the American public nothing else, it has shown us that the routine does not exist. The slow years are gone. The quiet days are behind us.

Reminiscence brings back the golden year 1965, when ABC News aired a mere 37 hours and 43 minutes of special, unscheduled news programs, bulletins and special reports. Why, we hardly had to take our feet off our desks back then. And remember 1966, when 43 hours and 46 minutes did the trick at ABC?

I suppose we should have seen the handwriting on the wall—or at least in our annual television report—at the end of 1967, when the total had escalated to 87 hours and 21 minutes.

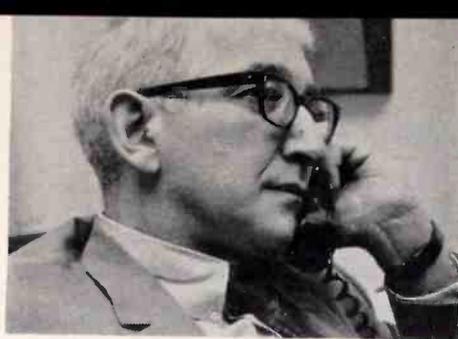
The figures for 1968 were 122 hours, 48 minutes. I will not speculate on this year's total—I make a policy of leaving all prognostications to our national affairs editor, Bill Lawrence who predicted back in 1966 that President Johnson would not seek re-election. But even without predicting hours and minutes, I can foresee a substantial total—including a brace of lunar landings.

Apollo 11, incidentally, received 51 hours and 20 minutes of special coverage, from the astronauts' news conference on July 14 through the end of the state dinner in Los Angeles in the early morning hours of August 14. The actual lunar flight, moon walk, return flight and splashdown received 44 hours and 15 minutes of airtime

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Richard S. Salant, CBS News



Reuven Frank, NBC News

'... not in the tranquilizing business'

'Giant leaps came fast'

I began making notes for last September's TELEVISION AGE News Issue while sitting in a trailer parked inside Chicago's International Amphitheatre, surrounded by the odors of the stock yards, over-fed flies which were no doubt the only creatures happy to be in that neighborhood, and a gnawing presentiment that the coming week would be a tumultuous one for the United States.

It was, but then it had been a tumultuous year. Things look a little brighter for this season. I'm in my own office, although all the lights in the building are not on (to help prevent a power failure) and the air outside is still dirty and the river a block away is still filthy and the traffic is getting worse and the commuter railroads are a disaster area—and the war still goes on. Better?

I think so. At least, things are falling into proper perspective, and more reason has replaced the emotions that surrounded television news in the 1968-69 season.

We helped, at CBS News, with some calm and well-researched studies of our problems, such as the three part *Generations Apart* series this past Spring and "Fathers and Sons" and "Mothers and Daughters" this Summer. We followed-up the Chicago story with several reports, studied the marijuana phenomenon, the effects of inflation on the average family, the welfare "mess," Middle East tensions and the Nigerian-Biafran struggle. We exposed facts about preparations for germ and gas warfare, and about Pentagon spending (in a special three-parter on the *CBS Evening News with Walter Cronkite* and the "Tora, Tora, Tora" story on *60 Minutes*).

The world is, after all, more complex and more fragmented and more shrill than it used to be, and sometimes downright disagreeable, and our coverage of that world is as disturbed a lot of people. But then, we are not in the tranquilizing business; we are in news. We will continue to cover and to disturb, but we will also continue—every Tuesday on *60 Minutes*, *CBS Reports*, *CBS News Specials* and *Who, What, When, Where, Why*; every weekday morning for an hour on the *CBS Morning News*, and every night on the *CBS Evening News* (which will be seen on Sundays, too, starting January 25)—to investigate, to inform, to report, to do what Tom Wicker said in the *New York Times Magazine* we did in Chicago:

"Chicago was where . . . the conflict of 'the comfortable and concerned' came to a head. When it did, the miracle of television made it visible to all—pierced, at last, the isolation of one America from the other, exposed to each the power it faced."

When you have that kind of a "miracle" on your hands, you must place things in perspective, you must "if passion drives," as Benjamin Franklin said, "let reason hold the rein."

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American news is permeating the world. American news standards are permeating the world. Foreign broadcasters are asking for more and more American news. Some foreign countries are getting the kind of stories covered in the U.S. that they must not cover at home. All of this thanks to television—and satellites and ground stations. And somewhere in all of this we may have planted a time bomb.

If you have the satellites—and we have—all you need in addition is a ground station and a television station, and then it is possible to transmit television news (or receive it from) virtually anywhere.

Giant leaps came fast. First, in July, 1962, came the inaugural trans-oceanic satellite tv transmission. The satellite was in orbit, and there could be transmission for a few minutes, say 20, each revolution. At the time, there were only three ground stations in existence: one in France, one in England, and one in Andover, Me.

In April, 1965, Early Bird was launched and it was used for the first time the following month. This was the first commercially available synchronous satellite over the Atlantic, its rotation exactly following the earth's rotation. The fact that it "stands still" makes possible long hours of transmission.

Another big jump came in January, 1968, with the launching of the Lanibird satellite in the Pacific; still another in July of this year, when the Indian Ocean satellite was put into operation.

Now there is an explosion of ground stations throughout the world. Simply put, a ground station is a facility that transmits to or receives from a satellite. Usually the ground station is at a remote location and is fed by land lines from the nearest tv station. By the end of 1968 there were 23 ground stations in operation.

By the end of 1969 there will be 43, in places as remote as Taiwan, Indonesia, Iran, Kuwait, Argentina, Brazil, Chile, Lebanon, Mexico, Morocco, Panama, Peru, the Philippines, Spain and Thailand.

By the end of 1970 it is expected that there will be 66 ground stations, by then in Vietnam, Venezuela, Singapore, Senegal, Saudi Arabia, Nigeria, New Zealand, Malaysia, Korea, Jordan, Jamaica, the Ivory Coast, India, Greece, Ethiopia, Ecuador, Kenya, and Colombia as well.

Most present ground stations are used mainly to receive, so far as television goes. Not many countries spend the money needed to install sending facilities. But by the end of this year, 17 out of 43 ground stations will be able to transmit tv.

Further advance has come with the introduction of portable ground stations. A shipboard-based ground station was first used in October, 1965.

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NEWS

All-news radio says it now

Stations formatted to nothing but news find their specialization costly but rewarding when it's done right

It's no news that all-news radio is very much a going concern. There are eight markets supporting a total of 11 all-news or news-and-information stations.

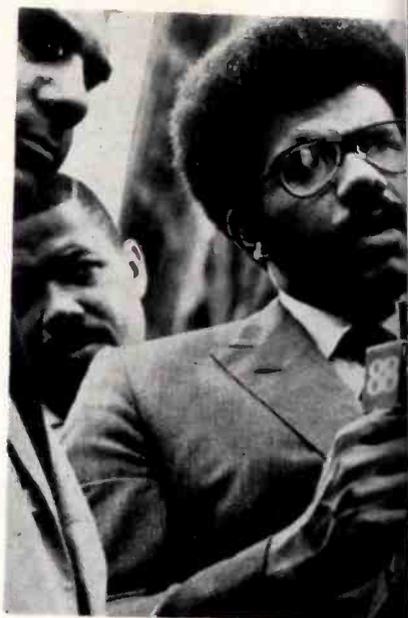
The two-station markets are New York, Washington and Los Angeles. In two of them, New York and Los Angeles, CBS o&o's (company owned stations) and Westinghouse o&o's are competing head-to-head. In Washington, WTOP recently converted to the all-news format, while WAVA, the Arlington, Va., daytimer with an FM adjunct, has been in the all-news business for four and a half years.

All-news radio seems well entrenched and digging in deeper in most of its eight markets. Making the shift to this highly specialized format is a bold, costly move for a station to make, and once committed it's extremely difficult to backtrack to yet another format. But there have been those that have dropped by the wayside—WNUS Chicago and XTRA, the McLendon station that was beamed to southern California, and WII, St. Louis.

Here's the current lineup (in parenthesis are the dates the news stations got that way):

- New York—WINS, Westinghouse (April 19, 1965, which makes it the oldest living all-news station), and WCBS (August, 1967);
- Washington—WAVA (April 23, 1965), and WTOP (April, 1969);
- Los Angeles—KFWB, Westinghouse (March, 1968), and KNX, CBS (April 1968);
- Chicago—WBBM, CBS (May, 1968);
- Philadelphia—KYW, Westinghouse (October, 1965);
- San Francisco—KCBS (May, 1968);
- Denver—KBTR (March, 1967);
- Baltimore—WAYE (March, 1968);

The trend that does seem to be at work is one of steady, if sometimes



All-news radio in action. Left: Ed Bradley, WCBS reporter, tells his story on a New York street. Below: Reporter Bill Smith of WTOP Washington interviews a student demonstrator. Bottom: Gov. Nelson Rockefeller is quizzed by WTOP newsman Brad Sherman in New York.



slow, audience-building and rating improvement on the part of nearly all of the news stations. While none leads its market, a few score consistently in the top four or five.

It's a cume story

Since all-news radio listeners tend to tune in frequently, but for comparatively short periods of time, management, and especially sales management, likes to talk in terms of cume. Here, for example, are ARB total area/total week figures for cumulative audience, 18 and over, for the CBS Newsradio o&o's in the April-May, '68 and April-May, '69 rating periods:

WCBS New York—'68, 2 million; '69, 2.8 million; WBBM Chicago—'68, 1.5 million; '69, 1.6 million; KCBS San Francisco—'68, 732,000; '69, 780,400; KNX Los Angeles—'68, 905,000; '69, 1.4 million.

(For the purposes of this article, the four CBS stations in question are considered news and information, although technically they will not enter that category until January, when American Airlines' *Music 'til Dawn*, a fixture for 16 years, goes off.)

When a station first switches to an all-news or news-and-information format, the consensus says it takes at least a year to start moving—to begin to break traditional listening habits that are programmed for music and news, and start building a significant audience for the new format in town.

WTOP figures to embark on a pattern of growth, since Washington is an ideal all-news market—big, with a cosmopolitan population keenly interested in news and largely comprised of automobile commuters from dozens of bedroom communities in Maryland and Virginia.

Another reason why WTOP figures to make it in all-news is the presence of Larry Israel as chairman of the

station. During his tenure as president of the Westinghouse station group, Israel steered WINS into the all-news format, followed by KFWB and KYW.

One of Israel's first moves at WTOP was to install Jim Snyder as executive news director. Snyder's credits show long service with Westinghouse, including supervision of the company's foreign news bureau for several years; then a move to CBS in Washington, where he produced the Walter Cronkite program for two years.

When a station goes all-news, overhead rises sharply and immediately. Fairly typical was the case of WTOP, where staff doubled, even though the shift was only from talk-news-information to all-news.

With just six weeks to form a full staff, Snyder went recruiting. He found newscasters, writers and editors in Boston, New York, Miami, Baltimore, Los Angeles, Detroit, Philadelphia, Washington and Scranton. He ended up with 23 newscasters, four editors, four writers, 20 engineers and numerous production assistants and copy boys—a total staff of about 100, up from WTOP's original 50, all of whom were absorbed.

Getting ready

Snyder set up a two-day cram course in all-news radio for his staff at American University in Washington just before the switchover. The new format was promoted in newspapers and trade magazines, on billboards and, of course, on WTOP. Particularly effective were "News-boxes," transistor radios adjusted to receive only WTOP, and given to Congressmen and Washington business leaders just after the format change took place.

Billing itself as "WTOP non-stop news," the station clears the CBS news feed every hour (it's an affili-

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The hometown angle

Washington Bureau chief for WGN Continental Broadcasting tells how to find it

By ROBERT FOSTER

Finding the local angle to a Washington story is not as hard as it sounds. Perhaps one of the best examples of localizing Congressional news is the obvious one—the House and Senate Appropriations Committees. Defense spending will affect military installations throughout the country. And the public works appropriations bill touches on every state in the Union.

Another example: The President's Office of Emergency Preparedness recently gave our news bureau a chance to localize the tragedy of hurricane "Camille."

We set up an interview with the director, Brig. Gen. George A. Lincoln (ret.), who was in charge of coordinating federal and state evacuation and clean-up operations following the hurricane's assault on the Mississippi and Louisiana coasts.

Localizing the story for Chicago was relatively simple, as the plane-loads of medicines, clothing and shelter supplies were being sent from Illinois to the disaster sites. A two-minute interview wrapped up the Illinois and Chicago participation in a nutshell.

Localizing the story for KWGN-TV Denver, we thought, might pose a more difficult problem. But we learned the general had married a woman from Denver, has a ranch near there and has children in Colorado colleges. Our "localized" interview was complete when the general told us he was in the Denver area when he first learned of Camille's devastation and was called to mobilize his disaster units.

Ordinarily, in interviewing a Congressman, some kind of reaction is sought. What does a given Congressman think of a certain Congressional development? What does he think should have been done, and what does he propose should be done in the future regarding the topic?

The Midwest is fortunate in having five of the top Congressional leaders from its area. In the Senate, there was, until recently, Illinois' Everett Dirksen, minority leader. In the House, the Midwest has minority leader Gerald Ford of Michigan, minority whip Leslie Arends of Illinois, the Chairman of the House Republican Conference, John Anderson of Illinois and Daniel Rostenkowski, Chairman of the House Democratic Caucus. The Denver area has its leadership representative in Sen. Gordon Allott, Senate Republican policy chairman. And Duluth-Superior has national recognition in such members as Minnesota Sen. Eugene McCarthy and Wisconsin Sen. William Proxmire.

The first thing one has to understand when covering the Capitol is the committee assignment of members. For instance, if there is a dispute between this country and France one doesn't go to a member who, although from your regional area, serves on the House Post Office and Civil Service Committee. He looks for a member from

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Correspondent Foster with House Speaker John McCormack, r.; Sen. Charles Percy, bottom r.; former Rep. Roland Libonati.



if you lived in San Francisco . . .



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

TIME LIFE BROADCAST

major voices and integral parts of



7

Denver

KLZ-TV-AM/FM



10

San Diego

KOGO-TV-AM/FM



23

Bakersfield

KERO-TV



6

Indianapolis

WFBS-TV-AM/FM



8

Grand Rapids

WOOD-TV-AM/FM

Tv news educates the less-educated

Perhaps one of the best aspects of the television industry is its news coverage and in-depth treatment of earnings, wars, and human interest subjects. Very often, however, news is one of the worse aspects, as well. Why the contradiction and whither is network news drifting?

First let's take a look at the people who watch news on television. Certain research tells us that it is predominantly lesser educated and middle and lower income groups. Now this kind of research may be suspect, but, in the first place, it's logical and, in the second place, it's not necessarily all bad.

It stands to reason that viewing news via television is the lazy man's way to do it. The normal standard of a half-hour show can take only a minute or less—allowing for commercial time and other material—to cover each of 20 items. There can in no way be a thorough reporting job on a selective basis or in any depth except in hour features and documentaries. The best job is an admittedly superficial reporting of a synopsis of the news with whatever pictures may be procured to illustrate it.

This method of reporting is not going to be adequate for the kind of educated man who spends an hour with the *New York Times* then reads *Newsweek*, *Time*, or *S News and World Report*. This fellow probably isn't even home from the office when the news is on and, if he comes home later chances are he'll casually listen for the pathos and highlights of news and sports.

The lower income, lesser educated man, on the other hand, has been helped considerably by television, as have the children. These individuals, plus many housewives, may not have had access to a depth treatment of news either by a magazine or any other than a scandal sheet. These are the people television has helped to get a broader picture of the world in synopsis form.

The problems of communicating via news are not at all different from the problems of a hit in show business. The personality is the thing. Over the years, NBC and CBS have been neck-and-neck in the race with some amazingly durable, and now very rich, personalities.

At first, announcers assumed the role of newsmen. Now, newsmen can be their own loveable selves. The improvement is, of course, enormous. News is best when told by people who write it, or make it, or are capable of writing or talking it without notes. Nothing could be more boring than the pear-shaped tones of the fellow whose eyes are following the bouncing ball of the teleprompter.

Of all of the news performers, Walter Cronkite probably emerges as the father-image and the one most beloved by the most people, even though people who rely on television for their news seem to believe—statistically, that is—almost anyone they watch.

Huntley and Brinkley are charming and droll and sometimes stupid sounding. But all in all, this team made NBC strong in news and gave much satisfaction and understanding to the little people of the world.

The shining hour of television probably came with the DeFauver investigation. That is the dramatic, suspenseful

coverage that cannot be duplicated by any other medium. Elections, moon shots, and many other events make American television an outstanding contributor to the culture of its people.

Other detailed coverage on specials like the *National Geographic* brought feature stories with almost the detail of a scientific paper on any of these subjects. Even the network-produced documentaries were white papers on current events. Here, despite the very limited audiences, the medium triumphed over its time restrictions.

Sports over the weekend are also thoroughly covered in the field in as much suspenseful detail as possible. Earlier, sports news, like all news, was necessarily limited to the ticking off of scores and the neglecting of minor sports almost totally.

It is curious to speculate as to why ABC has seemed unable to develop a strong news personality to do battle with its larger and richer competitors. They were able to build a sports image beyond their apparent capacity, for a triumph of sorts over the competition, but somehow the same capacity was lacking in straight news despite many tries. The answer could be that ABC didn't give any personality enough time to emerge. In any event, it is a void which urgently needs filling.

It is interesting to note that television has never developed the personalities in news that radio did. Where are the Winchell's, the Elmer Davis's, the Edwin C. Hills, the Lowell Thomas's, the Fulton Lewis's, the Gabriel Heatter's, or the others who made radio news exciting.

Perhaps television is too cruel a medium to support this sort of dramatization of the news. Perhaps the real



Father-image among news performers?

truth is that these strong personalities are a vanishing breed. Perhaps tv hasn't had time to find them.

In discussing news, it is easy to neglect the one outlet for unhurried and thorough news—the educational station. Here, since time is not a factor, commentators can talk about any subject until they sincerely feel they've covered the total aspects.

Perhaps the most controversial and treacherous element of live news coverage is the horror of wars, the suggestibility of riots, the excessive violence in life and nature, and its influence of all these on the observer for good or evil. No one knows the depth of the psychological influence of the powerful television medium in these areas. It is vital that the answers be researched, and appropriate safeguards be taken.—J.B.

Film/Tape Report

FROM DOWN UNDER

The amount of Australian-produced programming on U.S. television will increase substantially in the coming years, if D. L. Taffner Ltd. has anything to do with it. A former William Morris agent, Donald Taffner now buys American programs for the Independent Tv System, an Australian network, and represents Australian, Canadian and British producers.

Skippy, the Bush Ranger, produced by Norfolk Productions of Australia, is already in 155 markets for Kellogg and was sold by Taffner. He is readying several other series, most of which are action-adventure. These are *Minus Five*, an Australian *Sea Hunt* which takes place around the Great Barrier Reef, and *The Rovers* featuring a wild life photographer and a boy roaming around the Pacific on a schooner.

Next year shooting in Australia will also begin on an hour mystery series based on 35 novels written by Arthur Upfield. These feature a half-caste aborigine named Napoleon Bonaparte as a detective.

Australian-produced shows cost about half that of American shows. Taffner has another edge since these properties will have already been telecast in Australia, with much of their cost already returned. He can, therefore, sell them more cheaply than American programs unless they are off-network. Taffner wisely has decided not to compete against the big network shows. Instead, he is concentrating on the production of simply-conceived programming which stations can use in fringe time periods.

Taffner is also specializing in animated programming and represents Air Programs International of Australia and Halas & Batchelor of Great Britain. Air Programs International is producing an animated version of *A Christmas Carol* which will be ready for sale in America in the 1970-71 season. Halas & Batchelor will also produce an animated version of *Parkinson's Law* for next season.

Taffner also represents Canadian producers. With Manitou Produc-

tions of Ontario, he will be offering *Rainbow Country*, an action-adventure series set in the Lake Huron area, to American television. It will be seen first on Canadian television.

WHITEHALL TEST

Whitehall Pharmacal is testing another property for national spot sponsorship in two markets—New York and Los Angeles. The advertiser has bought a Canadian program, *The Naked Truth*, from Screen Gems, and, if audiences like it, will expand to between 30 and 40 markets.

The property will be offered to stations in a trade-out arrangement similar to *He Said, She Said*, another Whitehall national spot buy. WNEW-TV New York and KLTA Los Angeles give Whitehall two spots per half hour and are entitled to sell the other four in the half hour strip.

CONOCO'S SUPER

The vast amount of work involved in the making of commercials is illustrated in the new minute commercial produced for Continental Oil by Clinton E. Frank through Keitz & Herndon, Dallas. This commercial will be seen in 105 markets this fall.



Shooting the Conoco commercial

The objective was to dramatize the high performance ability of Conoco's new Super gas, which is priced below premium. The device hit upon was a race with a jet airplane. First an airplane had to be "borrowed" at no cost because, unless it could be obtained free, the cost would be prohibitive. Braniff made the plane available. Then negotiations had to be undertaken with the city of Fort Worth to secure necessary clearances for the use of Greater Southwest Airport. A car had to be found with

ground speed comparable to a 720 mph Jet. The Corvette Stingray was chosen.

To make certain the car drive would be able to handle the situation a professional auto racer was needed. He turned out to be a Braniff pilot well-known as a Grand Prix racer. Numerous safety checks were taken. The actual take-off speed of the jet was 138 mph with the car right beside it. The plane lifted off and the car streaked along the runway hitting a top speed of 142 mph. Thus it was demonstrated that Conoco Super gives "more ride for your money."

HIGHER LABOR COSTS

New union contracts, two recently signed, and one to be negotiated this Fall, are making certain that the labor component of commercials and program costs will continue to go upward sharply in 1970.

The Screen Cartoonists, local 841 of the International Alliance of Theatrical Stage Employees, (IATSE) have won a contract which runs until February 1, 1972, with pay increases of 20 per cent for animation directors and as much as 25 per cent in many lower categories. After a 30-day strike, the video engineers at Reeves Telecom received a three-year agreement which averages about 18 per cent in higher pay and fringe benefits. Many of these members of Local 52 (IATSE), will be receiving \$16 each year in salary increases.

Negotiations began September 15 in New York for a new contract to cover actors in film commercials. The present pact between the Screen Actors Guild and the Association of National Advertisers and the American Association of Advertising Agencies ends on November 15. It is expected that the SAG too, will press for a large increase in fees for its members.

SPECIALS RELEASED

Both ABC Films and NBC Films are releasing series of 10 one-hour specials. The ABC property, *The Fabulous Sixties*, highlights the most significant and exciting events of the past decade. Each of these specials focuses upon a different year through

POV

As you see The Directors Center depends upon your point of view. How you use it depends upon your needs.



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If you are a director, you see us as a complete service facility, including stages, equipment and personnel. Our format offers you maximum latitude for everything you do, from evaluation and research thru production and post production.



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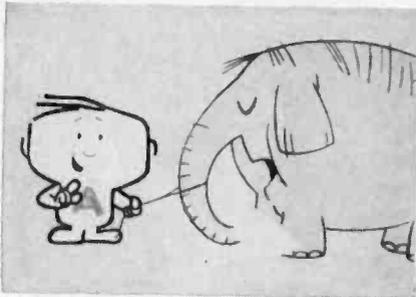
Advertising Directory of SELLING COMMERCIALS

Alka Seltzer • Jack Tinker & Partners



CASCADE CALIFORNIA

American S & L • Lund-Heitman Smith



BANDELIER FILMS, INC., Albuquerque

Cannon Towels • N. W. Ayer



JEFFERSON PRODUCTS, Charlotte

Chase Manhattan Bank • Ted Bates



TELETRONICS INTERNATIONAL, INC.

1960-1969. Though the program is a documentary, special care has been taken to feature personalities and to relate events through their eyes. There is a large amount of footage that consists of segments of theatrical movies and filmed coverage of sports events. In 1960, for example, important attention is given to Marilyn Monroe, to *Ben Hur*, and to *Bonanza*, as well as to the Kennedy-Nixon debates and the end of the Eisenhower era.

The program will also be shown in Canada on the CBT and has been bought by the Canadian National Railway. The producer of *The Fabulous Sixties* is Hobel-Leiterman Productions.

The Ten Greatest, the NBC Films specials, go behind the scenes into the world of off-beat show business. The different programs give inside views of clowns, circuses, girl shows on the midway, county fairs, thrill shows (stunt drivers), animal acts, freak shows, firework parks, amusement parks and catmen. All of the shows have been filmed in color. The producer is Chet Hagen's Colin Productions.

MORE SPECIALS

Four Star International will produce a series of five musical specials featuring Lee Majors as host. Majors made his acting debut in *Four Stars' Big Valley* and since has been starred in features . . . Jersey Joe Walker makes his tv debut in a special produced by Tulchin Productions Ltd featuring George Burns.

RETAIL SYNDICATION

An hour, youth-oriented special specifically created for retailers has passed the test and will be syndicated nationally to department stores beginning in January by Storescope TV Inc. *1970 A.D.—A Film Oddyssey* was shown on KNXT Los Angeles in late August and was very well received under the sponsorship of the May Company of California.

The show consists of five segments depicting the present state of the teen-ager from 15 to 20. Portions of the film can be used for spots, and the film will also be available for in-store use. Storescope TV co-produced the film with Teen Age Fair Inc., a division of Filmways. Storescope is a specialist in retailer use of tv and produces commercials.

PERSONNEL NOTES

PETER MINOR has joined Dan Curtis Productions as vice president in charge of program development. He comes to Curtis from Robert Lawrence Productions, Toronto. Dan Curtis Productions has *Dark Shadows* running on ABC-TV.

WILLIS GRANT, vice president in charge of research and program planning at Screen Gems, has also been named studio executive in charge of current programming. It is expected that Grant will handle communications between the studio and the networks. He will be headquartered in Hollywood.

Aneth United has designated LARRY GRAYSON its vice president and executive producer in charge of live programming and musical specials. He comes to Aneth from the Tropicana Hotel, Las Vegas, where he was associate entertainment director. Aneth United distributes tv programs and is now preparing its first motion picture property.

TONY MONACO has been appointed executive vice president of Ralph Helfer's Africa U.S.A. and vice president of Ralph Helfer Productions.



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NEIL KOBIN**

**RALPH KESSLER PROD.
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NEW YORK, N.Y. 10022
PLAZA 3-8313**

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Helfer is preparing a Saturday morning tv series with an animal theme and tv and theatrical documentaries.

HOYDONCK FORMS

Gertrude Van Hooydonck has formed her own firm, Gertrude Van Hooydonck, Inc. Her company will specialize in the creation of new product concepts and the creative framework in which they are sold. It will also carry the concept through finished commercials. Formerly vice president of creative services at William Esty, Miss Hooydonck created the introduction of Nabisco's Welchandy bar, Wild One, and its new cracker, Duet. She also developed the identity "Country Fresh" for Foxell's face cream. Her office is at 600 Park Avenue.

PROGRAM NOTES

Self Defense for Women a new series of 130 five-minute programs being distributed by Western Video Industries, Inc. The program will star retired U. S. Marine Maj. William L. Maughan, who developed the concept while stationed in Washington, D.C. It will show women how to defend themselves in a variety of situations — purse-snatching, would-be-muggings and other forms of attack.

Norman Corwin has been signed by Four Star International to prepare the English adaptation and narrate *The Seven Seas*, the series of seven hour-long color tv specials. Four Star International and Sam Beckinpah have made a deal with CBS-TV to develop *The Dusters* for the 1970-71 season. It will be the story of two maverick pilots who operate a flying service.

ON THE DOTTED LINE

ABC Films has sold *One Man Show* to 15 markets. Latest sales include KTLA Los Angeles, WTMJ-TV Milwaukee and WAVY-TV Norfolk. The first 13 in this series of 26 color half-hours have already been produced. The series consists of comedians doing their cabaret acts. Among the comedians already filmed are Groucho Marx, Morey Amsterdam, Homer & Jethro, Bob & Ray, Phil Kamen and Jerry Lester.

Demand for MCA-TV's *Leave It to Beaver* continues unabated. The indicated series, most often stripped

Cracker Jacks • DDB



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SPI TELEVISION CENTER, San Francisco

Frito-Lay • Tracy-Locke



GERALD SCHNITZER PRODS., Hollywood

Levi's • Honig, Cooper & Harrington



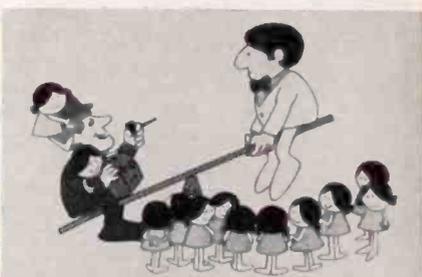
THE HABOUSH COMPANY, Los Angeles

General Tire • D'Arcy



FILMFAIR, NEW YORK

Lutheran Brotherhood Insurance • C-M



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Hardee Food Stores • Lewis



JAMIESON FILM CO., Dallas

M & M/Mars, Inc. • Ted Bates



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Professional movie makers all over the earth have long depended on Kern Switar lenses to deliver consistent color accuracy and maximum sharpness from center frame out. They have come to take for granted the superb quality-control behind this consistency. So, to them, the fact that these lenses survived all NASA's torture tests will come as no surprise.

What may surprise some of them is the happy news that the Switar 10mm, 26mm, 75mm, and 150mm lenses now come equipped with pre-set diaphragm and macro-focusing. And the 26mm now has an aperture of f/1.1—almost a full stop faster than the ordinary—f/1.4.

Switar lenses are the ideal eyes for the world's most dependable 16mm motion picture camera: Bolex—the pro camera that has proven itself from registration claw on out.

Known as the one-man camera, the Bolex will do anything you need it to do. Documentary and news filming with the Vario Switar 86OE automatic, through-the-lens, light metering zoom. Close-up photography. Special effects. Action filming with compact 100 foot load, spring wind, and automatic threading. 12 continuous minutes of shooting with 400 ft. load. Variable speed filming. Sync. sound.

It's so versatile, and so dependable, it quickly becomes an extension of yourself. More than a camera. More like a friend.

For the free 32-page 16mm Product Buying Guide, write Paillard Incorporated, 1900 Lower Rd., Linden, New Jersey 07036. Or for the name of your nearest dealer, call (800) 553-9550, free. In Iowa call collect (319) 242-1867.

BOLEX

Paillard Incorporated: Bolex. Hasselblad. Hermes.

in the late afternoon, is frequently renewed, either by the original purchaser or by a competitor, says the distributor.

Recent buying activity includes 14 renewals and six new deals. New deals are: KTVT Dallas-Ft. Worth, WHCT Hartford, KPLR-TV St. Louis, WWNY-TV Watertown, N.Y., WJHL-TV Johnson City, Tenn. and WOLO-TV Columbia, S.C.

The end of September marks the debut of another long-running property, *Romper Room* on 19 new stations. It is already being presented in 90 U.S. and 56 foreign markets. Among the new purchasers are WOW-TV Omaha, WCR-TV Buffalo, WXIX-TV Cincinnati, WMCV Nashville, WTVR Richmond and WUSN-TV Charleston, S.C. The program and *Romper Room Enterprises* is now owned by Hasbro Industries.

Screen Gems has sold *The Vicki Carr Show*, its eleventh entertainment special, to General Foods for eleven markets. These include WLAC-TV Nashville, WLBW-TV Miami, WCPO-TV Cincinnati, WKJG-TV Fort Wayne and WTVN-TV Columbus, O. Fifty-two other markets have already telecast the complete schedule of other Screen Gems specials.

Sales activity for Metromedia Program Sales specials continues. *Dick Clark's Music Bag* has been sold in 10 markets and *O.J.*, the sports special, in 33. Among the buyers of the Dick Clark program are KBTV Denver, WBEN-TV Buffalo, WWL-TV New Orleans, WLAC-TV Nashville and WTEV-TV New Bedford-Providence. Among the buyers of *O.J.* are WCSH-TV Portland, Me., WIBW-TV Topeka, WROC-TV Rochester, N.Y., WKBS-TV Philadelphia, WHIC-TV Pittsburgh, WMAQ-TV Chicago and KRNT Des Moines.

INTERNATIONAL SALES

In the last two months foreign demand for Warner Brothers-Seven Arts cartoons has been great, says the distributor. *The Bugs Bunny Show* and *Bugs Bunny & Friends* has been sold in 15 countries, among which are Mauritius, Iran, Mexico, Ireland, Australia, Abu Dhabi, Costa Rica, Thailand and Uruguay.

The Porky Pig Show has been sold to seven international purchasers, four of whom are in Australia. *The Road Runner Show* has been bought by 10 foreign buyers. Again, five of

these buyers are in Australia.

ITC GAINS

Independent Television Corp. achieved a significant sales gain in the first quarter of its new fiscal year, its volume increasing 60 per cent compared to the corresponding quarter last year. Such programs as *The Prisoner*, *The Champions*, *Man In A Suitcase* and *The Baron*—the adventure-suspense group—were purchased in 26 more markets, bringing the total sold to 51. New markets include New York, Milwaukee, Kansas City, Omaha, Phoenix, Atlanta, Washington, D.C.

Another of its suspense series, *Secret Agent*, has been sold in 20 of the top 25 cities. Among them are Atlanta, Norfolk, Greensboro-Winston Salem-High Point, N.C. and Manchester, N.H.

In specials, ITC has sold *Showtime*, in another 21 markets, bringing total sales to 76, including Philadelphia, Albany, N.Y., Sacramento, Toledo, San Diego and Tampa-St. Petersburg. *Spotlight*, another of its specials, has been sold in 19 more markets. Total sales of *Spotlight* are 2. New sales were made to stations in such cities as Syracuse, Cincinnati, Tucson and Little Rock, Ark.

D MAKERS



MUMMA

RICHARD MUMMA, director of programming and broadcast affairs at Compton Advertising Inc., has been elected a senior vice president of the agency. Mumma is responsible for program development and production, broadcast business affairs and broadcast traffic operations. He has been with the agency for eight years, previously having been with ABC. North Advertising, Inc., Chicago has elected GARY GREATHOUSE a vice-

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Maxwell House • Ogilvy & Mather



KIM & GIFFORD PRODUCTIONS, INC., N. Y.

F. & M. Schaefer Brewing • BBD&O



WYLDE FILMS, INC., New York

Miles Laboratories' NERVINE • Jack Tinker



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Security Pacific Nat'l Bank • Y & R



PELICAN FILMS, INC., New York

National Beer • W. B. Doner



SANDLER FILMS, INC., Hollywood

Venus/Esterbrook • MacM, J & A



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Features:

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president for his work on the Tom account, and promoted GARY KANEY to creative producer.

ROBERT LYON has joined W. B. Doner, Detroit as senior art director. He was formerly head art director at Doyle, Dane Bernbach, Toronto.



SUCHMANN

At Kenyon & Eckhardt, WILLIAM SUCHMANN has been named group head and vice-president. He will work on the Lincoln-Mercury account. He returns to K&E after eight months at Foote, Cone & Belding, where he was also a group head. GEORGE SERA has joined the same agency as an art director. He comes to K&E from Leo Burnett, where he was art director in charge of Kellogg's Pop Tarts.

At K&E's Detroit office, ERNEST WERTS has joined the creative staff to work on the Lincoln-Mercury. He comes to the agency from the AAAA Careers in Advertising program.

DONALD C. MASTERSON has been appointed an account executive at the Winius-Brandon advertising agency, St. Louis.

A new vice-president and senior account director at Needham, Harper & Steers is DAVID P. HOTZ. He was formerly vice president and management supervisor at Papert, Koenig, Lois.

HIGH FINANCE

Trans-Lux Corp. had a profitable six months in the period ending June 30, 1969. Gross revenue and net income exceeded any comparable period in the company's history.

Gross was \$6,036,693, compared to \$4,247,202 a year earlier; total net income was equivalent to 76 cents a share, of which 51 cents resulted from operations and 25 cents from an extraordinary gain from the sale of hotel properties. The regular quarterly cash dividend of 15 cents

as declared.

In the first six months of 1969, both the gross and net income of Foote, Cone & Belding were down. Gross was \$124,700,000 compared to \$133,200,000 for a like period of 1968; net income was 47 cents a share compared to 50 cents per share for the first half of 1968. In June, C&B received its eighth CATV franchise, Menlo Park, Calif.

EEPEE STRIPES

Phil Conway, of the Cleveland production office of MCA TV, has been named a vice president. He has been with MCA TV for eight years and will continue to work out of the Cleveland office. Also at MCA TV, Michael J. Solomon, has been appointed supervisor of Latin-American activities. He will be headquartered in New York City.

INTERNATIONAL ACQUISITION

Exclusive international distribution rights to *The Secret of Michelangelo* have been acquired by CBS Enterprises Inc. The hour program has been telecast over the ABC-TV network twice. It has won numerous awards, and was produced by Milton Fruchtman for Capitol Cities Broadcasting.

AUSTRALIA BOUND

Peter S. Tannen joins Foote, Cone & Belding Pty. to become national creative director for FCB-Australia. He will be responsible for the creative output of the agency's three Australian offices, Melbourne, Sydney and Adelaide. A native of Brooklyn, Tannen has been a copy group supervisor at Doyle Dane Bernbach.

MARCO APPOINTS

Inmarco, a recently-created fully integrated research organization has named 10 corporate vice-presidents. They are Shim Grudin, Marilyn Beauvoir, Ralph Wells, Gerald Lukeman, Charles Rosen, Val Appel, Robert Sanders, Roger Seltzer, Robert Dubin and Michael Boyd. Mrs. Lanel Jessup will be executive assistant to Pierro Durquis, the president of Inmarco. Inmarco, a wholly-owned subsidiary of Columbia Pictures, now consists of five companies: Audience Studies Inc. which tests commercials and program; Grudin-Appel, which



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Camera Mart also carries a complete line of zoom lens accessories: the Camart lens support bracket, motor drives, Camart sunshade and filter holders, close-up adapters, lens multipliers, data rings, all filters and custom carrying cases and lens extension tubes — for all lenses.



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surveys attitudes and usage; Computer Advisory Services Inc., which produces systems and designs for computer software consumers; Comlab, which specializes in concept, package, advertising and display testing and N. T. Fouriezo and Associates, which handles consumer surveys and store audits.

WORKSHOP ACTIVITY

Innovations, technical and otherwise, have come so quickly in the communications industry that the need for workshops and seminars is manifest. Under its newly-named director

of workshops, Richard S. Christian, Reeves Production Services will hold Production '70, the second edition of a workshop series which began last year and was reported in TELEVISION AGE. There will be 100 persons in each of two completely separate sessions, one for educators and industrial users, and the other for program and commercial producers. The two-day session, October 29 and 30, will cover all phases of production, from preplanning to final editing.

Among subjects to be covered are lighting, color, graphics. Special at-

tention will be given to working with videotape so that costs are controlled.

The International Film & TV Festival will hold seminars on film and videotape when it gets underway early in October in New York. Among the film areas to be covered are new filmmaking techniques and writing music for commercials. The first will be demonstrated by Lenny Hambro and Manny Vardi of Vardi-Hambro Productions; the second by James Lithgow of the Film-makers Distribution Center.

The videotape seminar, which has been extended to two days, will feature such experts as Pablo Ferro of Ferro Productions, Morton Dubin and Henry Oscar of MPO and Donald Collins of TELE-CINE Inc.

SHERMAN'S SUMMER

Summer is traditionally the time to relax but not for composer-producer Garry Sherman of Sherman Kahn Associates. His firm had a full program of summer commercials including Buick, Certs, Ajax, Frigidaire and Coca Cola, but he was also musical supervisor for *Alice's Restaurant*, a feature film, and guest conductor at the Eastman School of Music, handling the baton on his own work, "Idioms." He has also scored *Alice's Restaurant*, produced the cast album of the movie and has a United Artists single of the title song under his name. He will also do musical packages this Fall for the British Petroleum Oil Co. and for Carolina, Mahattma and River brand rice.

COMMERCIALS MAKERS

DEAN O'BRIEN has been appointed vice president of West Coast operations of the newlyformed Directors Center a subsidiary of Electrographic Corporation.

He had been with VPI, another division of Electrographic Corp., for four years as head of production on the West Coast, but last year left to join N. Lee Lacy & Associates to head up its West Coast operations.

Also at the Directors Center, Hollywood, JIM JACOBS, former vice president and director of West Coast production of VPI, moves over to become vice president and executive producer.

Allegro Film Productions, Inc., has added TOM PAUL HOPPE to its staff as a producer of tv commercials, and

NEWPORT FOLK FESTIVAL JULY 20TH ...TMI WAS THERE



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for TOTEM PRODUCTIONS, INC.

BOB MADERO as a writer-producer.

Delta Films International, the Puerto Rican producer of commercials, and industrial films, has a new executive vice president, ROBERT L. FIERMAN, who will direct its entire sales thrust. The company is owned by Pic Productions Inc., a publicly-owned company. Also at Delta Films International, KLAUS WERNER, vice president/liason producer has resigned. His new affiliation is not known.

The former vice president and manager of Benton & Bowles' tv production department, SOL DWORKOW has organized Strawberry Productions with offices at 210 E. 50th St., New York.



BALTIMORE

ANDY BALTIMORE, formerly of Movielab, has joined Pablo Ferro Films as its vice president and sales representative.

H. COLEMAN MITCHELL, JR. has been named vice president/creative director of Lobo Productions Inc. of New Haven.

YVES VEZINA has joined Bill Stokes Associates Dallas as a video tape producer and production manager. He came to his new position from BBDO, Chicago, where he was a broadcast production manager.

INDUSTRIAL TO COMMERCIALS

Libby-Owens-Ford has made a series of commercials from its documentary film, *Safe Home*. These commercials illustrate the value of the L-O-F safer windshield. They are being offered to dealers and distributors for use throughout the United States.

Safe Home won the gold medal award at the Atlanta Film Festival against 82 entries. It was produced by Audio Productions and Fuller & Smith & Ross. It has also been distributed to tv stations for public service showings.

MOVIELAB'S 45th STREET

Frank Berman, executive vice president of Movielabs, Inc., takes charge of its 45th Street division in New York. This division is devoted exclusively to the processing of commercials. The establishment of the East Side plant (formerly the Berkey Technical Laboratory) solely for spot production is expected to make for greater flexibility and efficiency.

ZOOMING IN ON PEOPLE

Video Prints Inc. has appointed AL BENONE vice president in charge of Midwest operations. He has been with VPI in Hollywood since 1963. RICK BENSON will take over as director of operations for Video Prints of California.

The newly-formed Eastern Video Productions has hired ALLEN V. YONETTI as its chief engineer. Yonetti, a pioneer in tape development, is recognized as the first to develop backward video tape to intersync with studio cameras. He was formerly division manager of Video Tape Productions of New York.

The RCA Commercial Electronic

Systems Division has appointed JEROME L. GREVER manager of broadcast Market Administration. He has been product manager for RCA TV cameras for the past five years.

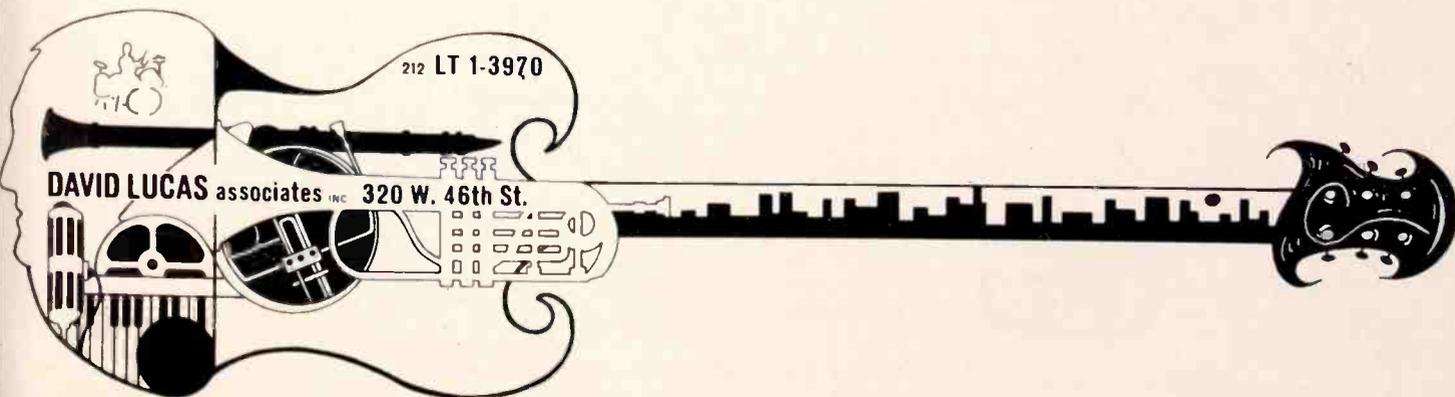
THE EVR FRONT

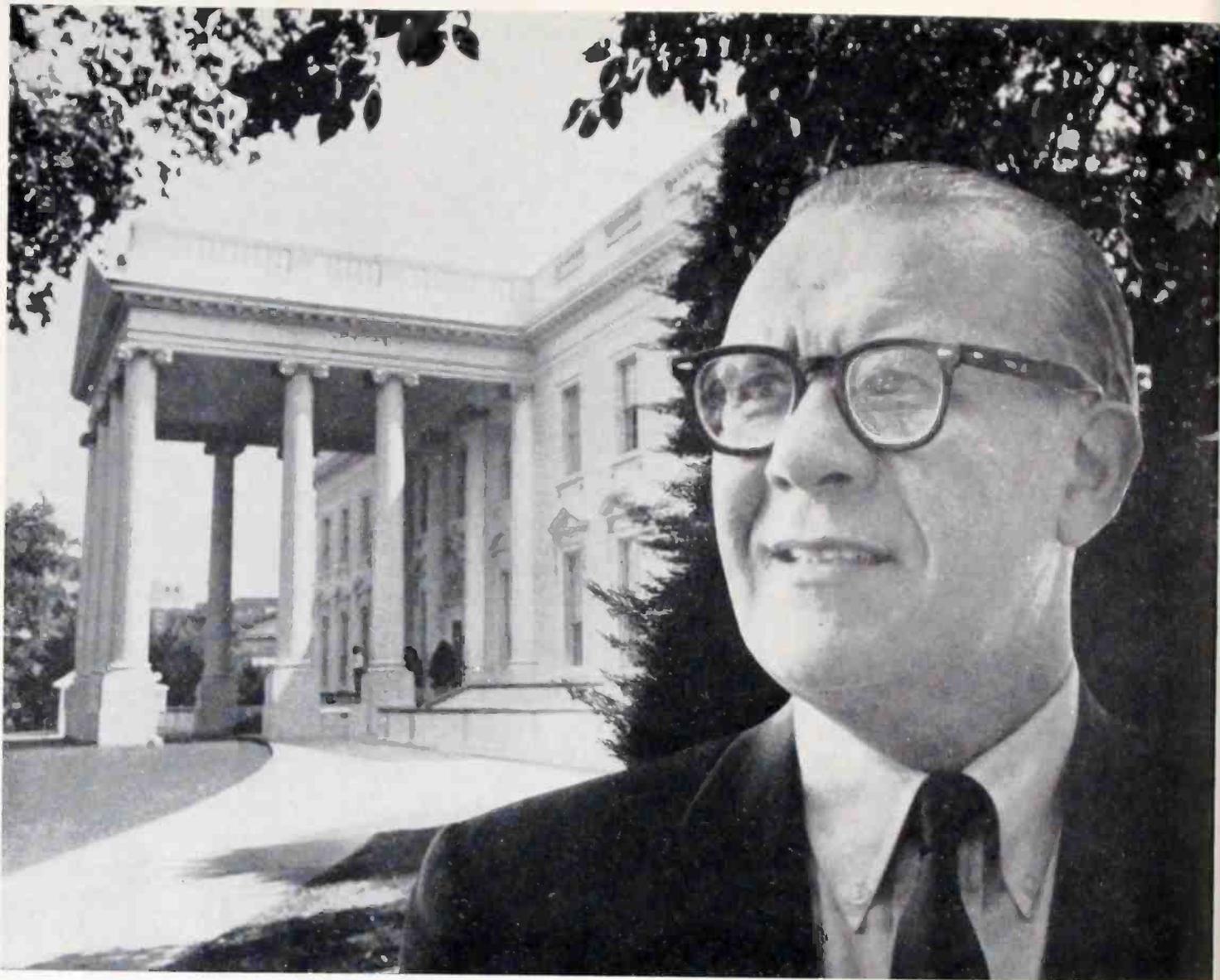
On the CBS-EVR front, steady progress is being made. The CBS-owned medical and textbook company, W. B. Saunders, is introducing a new general college-level chemistry course which has been two years in development at Ohio State University. The course will combine written text with instructional film on EVR cartridges. It will consist of 20 films, produced to illuminate the laboratory manual created by W. B. Saunders. It was introduced at the American Chemical Society Convention in New York early in September.

SCBS-EVR and Motorola, its licensee, are assembling a package of sports subjects on EVR cartridges for distribution to the nation's hospitals. It is being done in conjunction with Uplinger-Verna, producers of sports films. Among the films going on cartridges are *Jogging* starring Jonathan Winters and Rocky Marciano, and *Instant Quarterback*, starring Johnny Unitas. EVR cartridge films are being produced for staff training, hospital supervisory education, nursing training, patient health education and entertainment.

Uplinger-Verna will also convert *A Day at The Derby* and the *Funny Film* series of 200 cartoons to EVR cartridges.

Last week, CBS-EVR was demonstrated to top executives in the Department of Health, Education and Welfare, headed by Secretary of HEW, Robert H. Finch. The demonstration took place in Washington, D.C.





Beat: The House

As a member of the White House press corps, Cliff Evans, chief of RKO General's Washington News Bureau, operates from RKO's desk in the White House press room. But Evans is no stay-at-home. He ranges the capital in quest of national and international news developments of particular concern to the 53 million residents of the 8 major markets served by RKO radio and television stations.

By his unique ability to anticipate, interpret and bring the news "home" to RKO communities, Cliff Evans represents reporting at its best — and best is what RKO General stations deliver.



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| KFRC & KFMS | San Francisco |
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| WHBQ AM & FM | Memphis |

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| | |
|----------------|-----------------|
| WNAC-TV | Boston |
| WHCT | Hartford |
| WOR-TV | New York |
| WHBQ-TV | Memphis |
| CKLW-TV | Windsor-Detroit |
| KHJ-TV | Los Angeles |

SEPTEMBER 22, 1969

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Timebuying services—are they a threat or a blessing to the agency media department?

Lee Gaynor, founder of a new media buying service called Media Partners, Inc., thinks they're not only a blessing, but may very well be a way out of the agency profit squeeze. What's more, he indicates, they could have an effect on changing the method of agency compensation from the present 15 per cent commission system.

Gaynor thinks that timebuying services like his are the logical answer to the "unbelievable paperwork and employee problems" that agencies are encountering in their media departments. As a way out of oppressive costs and diminishing profits of media operations, Gaynor thinks that turning buying functions over to "expert, professional and efficiently run timebuying services can make the whole agency operation more profitable."

Gaynor would like to see the commission system changed so that agencies could revert to a fee or per-hour rate-charging system. In his view, the agency would continue media planning and campaign creation, but turn over the actual buying function to the outside service. Using the experience and knowledge of the expert buyer to negotiate a more efficient buy, the service would save

the client money. The agency would then charge the client so much for the job or so much for time spent, with the service getting its share.

Gaynor seems to feel that services like his, rather than being a threat to agencies' media functions, could be a tremendous help. With a staff of 10 experienced buyers, Media Partners says it has taken on as customers a number of small and medium sized (in the \$15 million a year billing class) agencies, and some advertisers as well.

One problem that's slowing down his sales effort, Gaynor hints, is an instinctive distrust on the part of

perspective customers who haven't been satisfied with buying services in the past.

"From the feedback we've been getting, it seems some agencies and clients are concerned that they won't get complete information on what's being done for them," Gaynor comments. "We're assuring them nothing will be done behind their backs, they're dealing with a totally reputable, honest and reliable firm."

Gaynor was the national sales manager of Rust Craft Broadcasting, and had been a media supervisor at Dancer-Fitzgerald-Sample. His partner is Paul Sulzer, formerly president of Universal Communications and general manager of RDR/TBS, a competitive buying service. Norma C. Strassman, associate media director, was senior buyer at BBDO and head buyer for Malcolm E. Smith.



Joel Kaufman buys for Lincoln-Mercury Dealers Association, Magnavox, Norge, Fedders and American Biscuit Co. at Kenyon & Eckhardt, New York.

Among current and upcoming spot campaigns from advertisers and agencies across the country are the following:

A.M.F. Corp.

(North Advertising, Chicago)
AMF's SNOWMOBILES and SKI DADDLER will be boosted in nation-wide promotions breaking this month and lasting through most of the Winter in colder regions. Prime, early and

(Continued on page 54)

Required Reading

for everyone
who makes his
living in the
television industry.

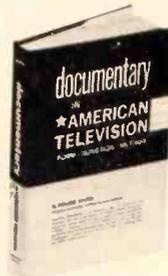
Published by Hastings House

DOCUMENTARY IN AMERICAN TELEVISION

by A. William Bluem, Syracuse University

"Easily the definitive book on the television documentary, this work's value will not be diminished by the passing years." Lawrence Laurent in The Washington Post.

312 pages, 100 photos, notes, 3 appendices, bibliography, index. **\$8.95**



TELEVISION STATION MANAGEMENT

The Business of Broadcasting
edited by Yale Roe, ABC-TV Network

Seventeen industry professionals examine the realities of operating a television station. All phases of operation are thoroughly treated—management, programming, news, advertising, promotion, traffic, technical services, etc. 256 pages.

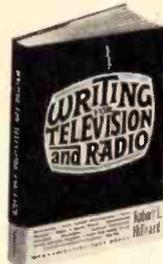
Text Ed. (Paper) \$3.95, Cloth \$6.95



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Media Personals

HANS L. CARSTENSEN has been named senior vice president and director of media and research at N. W. Ayer, Philadelphia. He has been with Ayer since 1948.

CHARLES J. O'DONNELL has joined Bauer Tripp Hening & Bressler, New York, as media director. He was a media group supervisor at Norman, Craig & Kummel, New York, and was media supervisor at Warren, Muller, Dolobowsky, New York.

JOEL T. JOHNSON has been appointed broadcast media director at Kupper/Grant, Hartford. Previously,



JOHNSON

he was an account executive at WHNB-TV New Britain and, before that, served as a field rep for A. C. Nielsen Co.

THOMAS E. HEALEY has joined Compton, New York, as manager of media research. He had been with A. C. Nielsen for the past three years and was a senior research associate at Young & Rubicam, New York.

MIKE MC DONALD has joined Carson/Roberts, Los Angeles, as a media supervisor. He had been with J. Walter Thompson, New York and Los Angeles, most recently as a media planner.

New service

Mary Ellen Wheeling, media director of The Bowes Co., Los Angeles, has left the agency to establish her own independent media consulting service in Los Angeles.

The new firm offers media consultation and planning to both agencies and advertisers on a retainer or project basis. Her first clients, she reports, include two agencies and an advertiser.

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POPPING A NETWORK MYTH

Occasionally, you hear about a sales representative of a network-affiliated station who tries to influence a poor inexperienced buyer with the vague, intangible and esoteric values that his station offers, skipping the true media value performance.

After all, the network rep relates, there is truly some mystical value to a network station. And even if that station's media value is below the competitor's, the simple fact that his is a network affiliate demands a buy. Everyone knows, he'll insist, that his station's viewers are different. They're better . . . Even if we do not have research to prove it, everyone knows.

Recently, an independent research organization completed a study dramatically disproving these mystical contentions. R. H. Bruskin Associates prepared a questionnaire to determine how people select their evening's television viewing and how many stations are regularly viewed in a specific market.

A total of 427 personal, in-the-home interviews were conducted with male and female household heads in the Los Angeles Metropolitan area. Since the study dealt with the respondents' previous day's television viewing habits, and only weekday viewing was examined, no Sunday or Monday interviews were conducted. Market-Math, a statistical consulting firm, was commissioned by Bruskin to prepare a probability sample.

The respondent was asked by the interviewer to relate how his determination for the previous evening's tv entertainment was decided. The answers, based on a methodology of free response ". . . shows clearly that people regardless of sex, education, or income, generally watch programs, not stations. Viewers are selective in their viewing and rely heavily on television weekly periodicals and newspaper listings. Viewers in general do not dial-switch, nor are they overly influenced by another person when selecting their evening's programming."

After determining ways in which the respondent selected his evening's programming, the question was asked, "For each station, please tell me if you watch this channel (list of tv channels is shown to respondent) regularly, occasionally, or not at all."

The results of the survey clearly demonstrate that more than nine out of 10 viewers tune to five or more stations in their market on a regular basis. For a market that has seven VHF stations, with three network-affiliated stations and four self-programmed independent properties, this would seem to prove conclusively that there is no prejudicial pattern to television viewing.

Additionally, the study relates that only 1.2 per cent of the respondents said they viewed the network affiliates exclusively. The study does not reveal, but one might assume, that the percentage of people viewing only the independent stations in the market might be just as high as the percentage attributed to the networks.

A further revelation from the study illustrates that the distribution of regular-plus-occasional viewers to the three network stations and the four independents are similar with respect to sex, education and income. Independent viewers are no different from network viewers, since they are the same people.

This study obviously should provide buyers with some insight into network vs. independent promotions. Network stations should not be bought simply on name alone. Their media value is what counts.

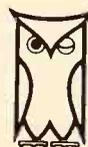
"AFTER ATLANTA WTVM COLUMBUS IS A MUST . . . IT DELIVERS MORE HOMES THAN ANY OTHER GEORGIA TELEVISION STATION"

(ARB MAR. '69 CIRCULATION DATA)

- | | |
|---------------------|-----------------------------------|
| | NET WEEKLY CIRCULATION |
| 1. WSB-TV | 671,300 |
| 2. WAGA-TV | 670,400 |
| 3. WQXI-TV | 595,300 |
| 4. WTVM CIRCULATION | |
| | 242,100 |



WHO'S WHO FOR MOVIES IN DES MOINES?



WHO TV

...that's who!

• COLOR 13 • DES MOINES, IOWA

Spot (From page 51)

late fringe are being used for the 10s, 30s and 60s. Pat Berg is one of the buyers on the account.

Airwick Industries
(Helgott Partners, New York)

A sizeable buy for AIRWICK Products starts on issue date for eight weeks with women, 18-49, the intended viewers. The 60s and 30s were placed by Tom Goodwin.

Borden Co.
(Ross Roy, New York)

A national campaign for INSTANT KAVA starts in about 50 markets on issue date, lasting five weeks. The 30s are being slotted into day and fringe spots, for the edification of total adults. Bill Maher supervised the buy.

Calgon Corp.

(Ketchum, MacLeod & Grove,
Pittsburgh)

An eight-week flight for CALGONITE aimed at total women, begins September 22 in 17 markets. Day, fringe and primetime are being used for the 30s and 10s. Kathy Rankin is one of the buyers on the account.

Chesebrough-Ponds
(William Esty, New York)

October 5 is breaking date for an eastern campaign for Q TIPS, scheduled to run nine weeks in fringe spots. The 30s are expected to win over women, 18-34. Michael Gordon is the buyer.

Chesebrough-Ponds
(William Esty, New York)

Breaking September 28 for six weeks will be a campaign for GROOM & CLEAN primarily in the south, and for seven weeks, mostly in the southwest. The 30s are to run in fringe spots to edify men, 18-34. Susan Feit did the buying.

Citgo Co.
(Grey, New York)

A seven-week campaign for the CITGO CLASSICAL CARS promotion starts October 26 in selected nation-wide markets. The 60s will be seen in fringe time with children, 6-11, and men, 18-49, the prime targets. Millicent Lomax worked on the buy.

Dole Co.
(Foote, Cone & Belding,
San Francisco)

A major nationwide boom for DOLE PINEAPPLE kicks off October 6 for eight weeks, using all time periods to win over women, 18-49. Used will be 60s and 30s. Vivian Batty worked on the buy.

Dubonnet Wine
(Gilbert Advertising, New York)

New York, Los Angeles and San Francisco have been picked as markets for an eight week campaign for

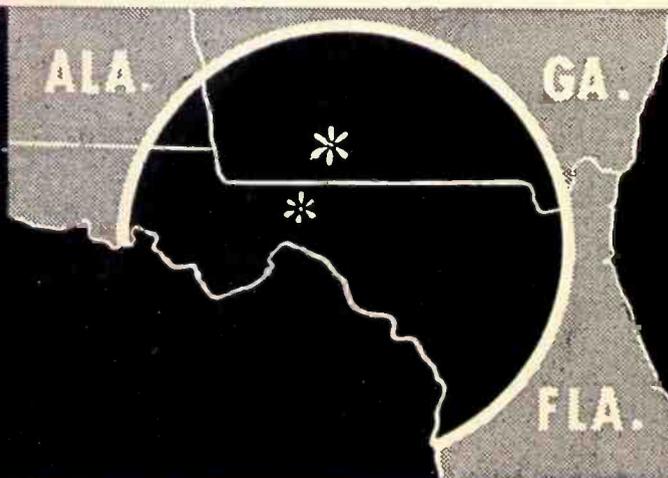
(Continued on page 56)

CAIRO, GEORGIA. A VITAL PART OF

WCTV-land LAND OF YEAR-ROUND GOOD LIVING, GOOD BUSINESS

Cairo has lived up to her recognition in 1967 as a "Certified City" awarded by the Georgia Municipal Association. Singled out for "its superiority as a location for business and industry, as a forward-looking community dedicated to the good life."

The choice was well-placed. Since then Cairo has attracted new industry and construction at a steady rate. Since 1960 retail sales, bank deposits and property evaluation have increased 75% to 100%. Keep up the good work Cairo and Grady County, Georgia, a vital part of WCTV-LAND.



WCTV-6

TALLAHASSEE THOMASVILLE



BLAIR TELEVISION



A CBS AFFILIATE

Jim McCollom is one of many people who is anxiously awaiting the day that Batten, Barton, Durstine & Osborn will go to a completely regional



Times, the *Wall Street Journal* and Schaefer Beer.

Another innovation at BBDO that Jim finds helpful is the agency's use of the computer in buying analyses. Though he doubts that the machine has appreciably cut down his paperwork, its speed in delivering summaries "keeps people on their toes," he says, and has improved the quality of media selection.

"You get an immediate summary sheet listing all demographics viewing the show you've bought," Jim notes. "If you're trying to appeal to one group—for example women, 18-34, you can compare the size of that group with all others. It lets you know if you've bought wisely for the particular product or if you should have gone somewhere else."

Jim, who spent six years at Sullivan, Stauffer, Colwell & Bayles, New York, before he joined LaRoche, now buys television for Philco and Pepsi Cola in New York. He also does a good deal of radio placement. This, he believes, is more challenging than tv buying because there's less emphasis on "efficiency" (which means ratings) and more on "shadings" and "quality."

Jim has a minor bone to pick with reps and stations. "When a salesman comes in from out of town to see me, we ought to be able to carry on a more efficient exchange. He should keep in mind that what I'm interested in is buying good spots at the lowest cost. A station's awards and public service record really aren't pertinent to the buy, and anyone who's interested can look up the ratings himself. The salesman doesn't have to go into great detail on that point."

Jim, a bachelor, lives in Manhattan. His hobbies are bridge and walking.

Rep Report

DICK WALLER has been named a group sales manager for the New York office of Metro TV Sales, moving from a similar position in the Chicago branch. His post in Chicago will be filled by HARVEY COHEN, who has been an account executive for Metro, Chicago for five years. Waller had headed up the Chicago force for the past 16 months, after a year as sales manager for KDKA-TV Pittsburgh. He had also worked for TvAR and KTTV Los Angeles. Cohen, before joining Metro, was in the media department at Wade, Chicago.

BERNARD FLYNN has been promoted to a sales position at Metro, New York, having joined the rep two months ago in a sales development capacity from Ogilvy & Mather.

STUART STRINGFELLOW has been appointed an account executive in the New York office of CBS-TV Stations National Sales. He had been

media buying setup as a few other large agencies have done in the past year or two.

Jim thinks the idea is great. "It will put us in the position to be completely knowledgeable in a market, and bring the word 'negotiation' up from under the table to the top where it belongs."

The regional system is "evolving" at BBDO now, Jim explains, and when it's in full effect he'll be in charge of a five-buyer unit for New York City and State.

"The major advantage of regional buying," continues this 10-year media veteran who joined BBDO last year from LaRoche, McCaffey & McCall, "is that it will save tremendous amounts of time for the client. For example, if he needs to make a buy quickly in a certain market, it won't be necessary to request avails. You'll know instinctively, say, that the first 15 minutes of a certain program will be filled, or that the audience tuned in at that hour isn't the group you want to reach."

When the regional system is installed fully, Jim will be handling several local accounts like First National City Bank, The *New York*



STRINGFELLOW

in the network's Los Angeles office after selling for KABC-TV Los Angeles and KCO-TV San Francisco.

WILLIAM MADDEN has joined the New York sales staff of Katz-TV West. He had been with Savalli/Gates and, before that, was with Grey and Compton, New York.

JOSEPH MARCOE has joined the New York office of Savalli/Gates from Grey, New York, where he was an assistant group head.

ROBERT H. BARTON has left Metro TV Sales to become a New York account executive in the Gold group of stations for Harrington, Righter & Parsons.

Rep revise

The "Buyer's Checklist" of September 8 erroneously stated that WAJA-TV Miami had appointed Savalli/Gates its national sales representative. Actually, Savalli/Gates is handling only the Spanish programming on the station. Edward Petry & Co. will continue to handle all other programming.

Buyer's Checklist

New affiliates

KTXL-TV Sacramento will be available for NBC network programming on an occasional basis, with a base hour rate of \$150, effective immediately.

WJLY-TV Jacksonville, Illinois, became an affiliate of the ABC Television network, effective immediately.

Agency Appointments

ROBERT M. TRUMP, a director and senior vice president of Foote, Cone & Belding, Chicago, has been elevated to vice chairman of the board of the agency's parent company, FC&B Communications, Inc. He will work with the chairman and president on corporate management, planning and development of new programs.

VINTON H. HALL, senior vice president and senior account director at Needham, Harper & Steers, Chicago, has been transferred to the NH&S west coast office in Los Angeles as general manager. He joined the agency in 1954 as a vice president.

DR. THEODORE FRANKLIN DUNN has joined Benton & Bowles as



DUNN

senior vice president, director of research. He was previously re-

search services director at Kenyon & Eckhardt, New York, and a vice president and communications director at Ted Bates, New York.

JOHN G. NOAKES, GEORGE J. RENNER, JR., and MICHAEL RAWITZ have been named vice presidents at Ted Bates, New York. Noakes, who assumes the post of account supervisor, had been an account executive since 1967. Renner joined Bates two years ago after three years with Sullivan, Stauffer, Colwell & Bayles, New York. Rawitz joined the agency last year after having been an account executive at McCann-Erickson, New York. He is an account supervisor.

PERCIVAL S. HILL and RICHARD F. TOBIN have been named vice presidents of MacManus, John & Adams, New York. Hill came to MJ&A early in 1969 from Ross-Roy, New York, where he was a vice president and management supervisor. Tobin joined the agency in 1968 from West, Weir & Bartel, New York.

MALCOLM SELSDON has been appointed a vice president of Leo Burnett-LPE International. He had been the international coordinator for the agency's worldwide network.

JAMES B. BALDWIN, formerly senior market planner for N. W. Ayer, Philadelphia, is transferring to the agency's Boston office as an account executive.

BUYS IN BRIEF

PANASONIC, after almost 10 years as a national advertiser, will use television for the first time this Fall. Planned is a major network and spot campaign, going into 59 major markets, starting in September and running through mid-December. Fringe and primetime will be bought to demonstrate particular products. Sports and news on a local basis will also be used. *Ted Bates*, New York, handles the account.

Olympic Figure skating champion Peggy Fleming will appear in a series of spot ads for K MART DISCOUNT STORES. *Ross Roy*, Detroit, is the agency.

Spot ads in the top 22 markets will be used to push GENERAL ELECTRIC housewares in the pre-Christmas season. GE expects to reach 80 per cent of the consumers in these markets with an average 7.5 commercials. In the top 22 markets, 49 per cent of all U.S. retail sales are reported. *Clyne Maxon* is the agency.

CHICKEN DELIGHT is launching its first nationwide advertising program with television spots this Fall. The chain's "Don't cook tonight. . ." will take second place to a new theme, "There's a Great Chef near you. . ." *Chicken Delight.* *Sperry-Boom, Inc.*, Chicago, is the agency.

Spot (From page 54)

DUBONNET WINES, breaking in mid-October and using 60s, 30s and 10s to reach adults, 18-49. Ned Gelband arranged the buy.

DuPont Co.

(*Batten, Barton, Durstine & Osborn*, New York)

About 50 national markets are being tried in a major promotion for DuPont ZEREX anti-freeze which broke shortly before and on issue date. Men, 18-49, are the intended targets, with fringe and weekend sports the chosen time periods for the 30s. Phyllis Stollmack is one of the buyers on the account.

Emerson Television

(*Daniel & Charles*, New York)

Starting on October 6 for six weeks will be a national campaign for EMERSON COLOR TV, embracing about 70 markets. The 60s, in fringe spots, are expected to sell men, 18-49. Lydia Blumenthal executed the buy.

Economic Labs

(*N. W. Ayer*, New York)

More than 20 markets, mostly in the midwest and far west, will be tested in a campaign breaking September 29 for JET DRY and DIP IT. The four-week promotion, using 60s and 30s in early and late fringes, is aimed at total women. John Long is one of the buyers on the account.

Exquisite Form Industries

(*Logo Advertising*, New York)

Breaking just prior to issue date was an eight week buy for EXQUISITE FORM FOUNDATIONS, to run in 58 markets for the edification of women over 30. Day, early and late fringe are being used for the IDs. Hy Finkelstein engineered the buy.

Goldseal Champagne

(*Gilbert Advertising*, New York)

GOLDFEAL CHAMPAGNE will be advertised in two upper New York State markets for four weeks from November 24. The 60s will be shown in fringe spots, for adults, 18-49. Ned Gelband made the buy.

Jolly Jumper Products

(*Redmond, Marcus & Shure*, New York)

Starting September 22 in Chicago and Milwaukee will be a six week campaign for JOLLY JUMPER, a child's exerciser. On October 6, another set of 60s will be seen in Detroit, Indianapolis and Grand Rapids. Day, fringe and primetime are being used, with women, 18-34, the key audience. Chris Stiglich did the buying.

Kiekhaefer Motors

(*Gardner*, St. Louis)

More than 30 nation-wide markets have been picked to launch a campaign for MERCURY SNOW VEHICLES, kicking off on September 29 in some markets, October 6 and 13 in others, to run through various dates in December. The 30s will be shown in late news, weekend sports and late fringe. Men, 18-34, are

In memoriam

Katz Calendar, a standard aid to advertisers, agencies and broadcasters, died this month at age 25, a victim of changing broadcast buying patterns.

Originally designed for quick calculation of renewal and campaign end-dates when radio schedules normally ran in 13, 26, 39 and 52 week cycles, its usefulness diminished as the pattern of buying time in short-er flights became accepted.

Daniel Deneholz, Katz's vice president for research and promotion and "father" of the Calendar, intoned philosophically, "It served the industry well, but it outlived its usefulness."

It is survived by Katz's Spot Budget Estimator, Spot Cost Summary and Spot TV Cost per Rating Point Guide.

the selected audience. Robert Quaglia did the buying.

Kinney Shoes

(Frank Soudon, New York)

Two flights for KINNEY SHOES, Fall and Christmas promotions, are slated for more than 25 markets. The first flight runs from September 24 to October 28, the second from November 19 to December 23. Day, prime and fringe are being used for the 60s and 30s, with women and men, 18-34 the selected audience. Freddi Cohen made the buy.

Noxell Corp.

(William Esty, New York)

Two four-week flights for NOXEMA INSTANT SHAVE break on issue date and on November 24 in selected markets, using 60s and 30s in fringe to garner men, 18-34. Lawrence Birdsell did the buying.

P.D.R. Corp.

(Campbell-Mithun, Minneapolis)

Western and southern markets will be tried in a major campaign for P.D.R.'s JET-X SPRAYER, breaking November 23. Day, prime and fringe are being used for the 60s and 30s. Rudi Marti placed the buy.

Pillsbury

(Batten, Barton, Durstine & Osborn, New York)

PILLSBURY SPACE FOOD STICKS are being boomed in a campaign starting September 29 in 30 markets. To run till December 7, the 60s and 30s are being shown in day, early fringe and primetime, with children, 6-17, and adults, 18-49, the target groups. Bill Frank made the buy.

Prince Macaroni Co.

(Venet Advertising, New York)

An eight-market promotion for PRINCE MACARONI breaks during September and runs through April in eight major markets. Prime, day and fringe spots are being bought for the 60s and 30s, with women, 18-49 the primary target. Betty Onstead organized the buy.

Quaker Oats Co.

(Walter Thompson, Chicago)

QUAKER JEMIMA FROZEN WAFFLES are being promoted in a series of flights running nation-wide from now until early 1970. The 30s are being slotted in early and late fringe, to attract women, 18-49. Margaret Marino organized the buy.

CM Corp.

(Weiss & Geller, New York)

Breaking on September 29 is a nine-week flight for SHETLAND FLOOR CARE coming in more than 30 markets. The 60s and 30s will run in day spots to attract women, and in fringe to influence men during the gift-buying season. Barbara Feldman is the buyer.

CM Corp.

(Weiss & Geller, New York)

DOCTOR SILEX will be promoted in a flight starting September 29 and lasting till November 30 in more than 60 markets. Being used are 60s and 30s in day and fringe spots, with women and men the selected audiences. Jack Geller coordinated the buy at Weiss & Geller.

ed the buy at Weiss & Geller.

Stokeley Van Camp

(Lennen & Newell, New York)

A nation-wide campaign for STOKELEY VAN CAMP PORK & BEANS breaks October 6 for four weeks, using day and prime spots for the 20s and 10s. Women 18-49, are the selected audience. Marion Jones arranged the buy.

Toro Mfg. Corp.

(Campbell-Mithun, Minneapolis)

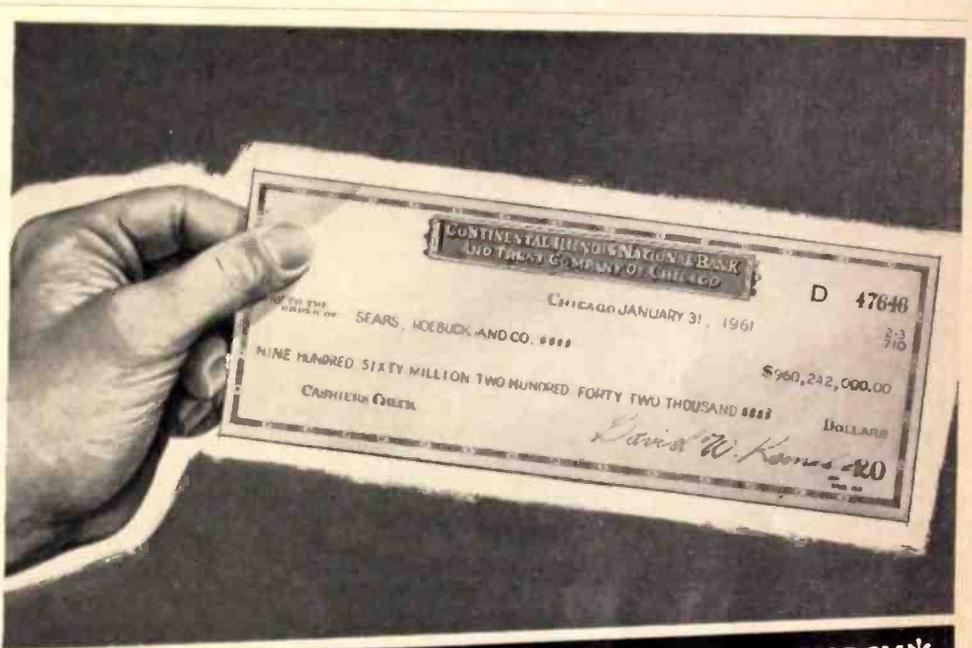
Toro's SNOW PUP snowthrower will receive a heavy promotion this Fall and Winter with spots in about 19 snow

belt markets. Some 15 to 20 announcements a week for a two week period are planned per market, with individual distributors advising the agency when to begin the spots, depending on snow forecasts. The 30s are aimed primarily at older men. Rudi Marti does the buying.

F. W. Woolworth

(Frank Soudon, New York)

A three-week promotion for SHAZZAN HALLOWEEN COSTUMES breaks October 9 for three weeks in about 40 markets, utilizing day, early fringe and late fringe 60s to reach women, 18-34 and total children. Gale Gilchrist worked on the buy.



YOU MAY NEVER SEE A \$960,242,000 CHECK*

BUT . . . in the 38th TV market you'll see retail sales 2 1/2 times as big

WKZO-TV MARKET COVERAGE AREA • ARB



With 2 1/4 billion dollars in retail sales and half a billion in food alone, the Grand Rapids-Kalamazoo market is 33rd in total retail sales.

WKZO-TV is first, with a 49% prime-time share in this 3-station market, giving you one of the lowest costs-per-thousand in the top 50 markets.

Ask Avery-Knodel how you can cash in.

Source: SRDS and ARB, Feb./March 1968.

*A Chicago bank purchased the accounts receivable from a giant retailer in 1961 for this amount.



The Folger Nations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEM GRAND RAPIDS-KALAMAZOO
WWAB/WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC TRAVERSE CITY
WVUT-TV SAGAT STE MARIE
WOLR-TV LINCOLN NEBRASKA
WBVH-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

IN MARYLAND MOST PEOPLE WATCH WMAR-TV NEWS



THE "NEWSWATCH" AIR TEAM — (From left to right) David V. Stickle, Director of Public Affairs; Perry Andrews, Weatherman; Ron Meroney, Weatherman; Lowell James, On-the-scene Reporter; George Rogers, News Director; Jack Bowden, News Reporter; Chuck Richards, News Reporter; Jack Dawson, Sports Director; Bill Burton, Outdoor Editor; Susan White, Feature Reporter; George Collins, Associate Editor, not included in photo.

NEWSWATCH is Baltimore's most popular television news program. It should be—it offers the viewer the best talent and facilities in this market. Check the March, or May, ARB and NSI ratings for average ¼-hour homes, early and late, Monday through Friday.

In Maryland

Most People Watch **COLOR-FULL**

WMAR-TV 

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

Audience data, if any, used herein are based on standard measurement surveys and are subject to the limitations of the original source. They are estimates only which are not accurate to any precise mathematical degree.

Wall Street Report

Analysts impressed. Motorola, one of the many manufacturers aiming to put color tv into every American home, has impressed Wall Street analysts lately with its gains on a couple of fronts. Sales and earnings appear to be back on a steady, upward path, after slipping badly a couple of years ago. At the same time, the stock has been trading on the New York Stock Exchange at about \$128 a share, not far from its 1969 peak of \$134 and respectably ahead of the year's low, which was \$102.75.

With a couple of reservations, the analysts are generally optimistic about Motorola, and some are recommending purchases of the stock. The reservations concern probable fierce competition among makers of color tv sets, as well as a technical matter—the relatively high price per share of Motorola. A few years ago, in fact, when sales were still less than \$700 million, the stock was changing hands on the Big Board for more than \$233 a share. This kind of share price can be a considerable deterrent for a small investor. To deal in a round lot, thus paying the lower brokerage fees on such lots, the investor has to come up with more than \$23,000.

Split coming? As one Wall Street professional said, "Even an institution that's wheeling and dealing in

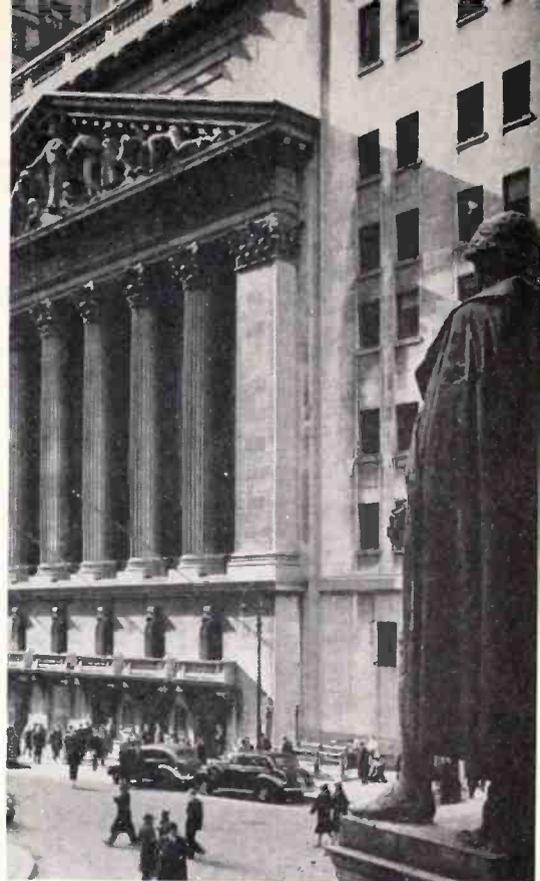
for one. Maybe they will one of these days, but they don't talk about it. They've only got about 6 million shares outstanding."

Nevertheless, the consensus is that the company has resumed the profitable growth it showed in the early part of the 1960s, and that the stock is likely to follow the same trend. At recent levels, the shares have been selling for about 30 times the latest year's earnings, but Motorola has always had a relatively high price-earnings ratio. A couple of years ago it was up to a multiple of 47.

The profit-per-share hit a record \$5.40 in 1966, but then sagged to \$3.08 in 1967. Last year it recovered to \$4.61. Early this year, earnings looked as though they might soften again, but sales and income suddenly spurted. Wall Street now believes that Motorola might get the profit line back above \$5 this year, if there is no serious collapse of big-ticket appliance sales.

Volume, which was \$775 million last year, should sail easily over the \$800 million level again assuming no serious setback for appliances. Sales in the first half were \$406 million, on which the after-tax income was \$14.8 million, or \$2.41 a share.

Consumer products, notably tv sets, radios and phonographs, provide the biggest segment of Motorola's volume but it is also the world's largest pro-



electronics items for aerospace applications, control and information systems and some military ordnance. Radios and tape players for cars and trucks are made by a separate division which produces other automotive products like alternators and ignition systems.

Another product that could make a big contribution to earnings is the CBS electronic video recording player, but it is so far untested in the broad marketplace. CBS has agreed to have Motorola make and distribute the device, which might be described as the tv equivalent of the record player.

Up to now, the Motorola products best known to the public probably are the big-ticket, color tv sets in the Quasar line.

Reservation voiced. In general securities analysts say they no longer doubt that color tv is going to become a standard household item, far more commonplace than the second car. However, one of them voiced a fairly widespread reservation about Motorola when he commented: "As the color set gets to be a standard item, the thrust will have to be to cheaper models. Motorola's expertise is in the big-ticket sets. Sales are bound to go up for the expensive models, but not as much as for portables. It's the old story—you can sell Cadillacs to some people, but you can sell an awful lot more Chevrolets." ■

MOTOROLA, INC.

Income Data (adjusted)

| Year Ended Dec. 31 | Sales (\$ Million) | Operating Income as % of Sales | Net Income (\$ Million) | Net Income as % of Sales | Earnings Per Share Amount | Earnings Per Share Annual Change |
|--------------------|--------------------|--------------------------------|-------------------------|--------------------------|---------------------------|----------------------------------|
| 1968 | \$775.12 | 11.0% | \$28.26 | 3.6% | \$4.61 | +49.7 |
| 1967 | 629.98 | 9.4 | 18.82 | 3.0 | 3.08 | -43.0 |
| 1966 | 682.37 | 11.6 | 32.95 | 4.8 | 5.40 | +3.3 |
| 1965 | 516.97 | 13.5 | 31.84 | 6.1 | 5.23 | +53.4 |

hundreds of thousands, so it isn't affected directly, might be put off by a feeling that the stock isn't quite as readily marketable as something around 40 or 50 bucks a share.

"I know that many people have asked the Motorola directors why they don't split the stuff, say, three

ducer of civilian communications equipment, two-way radios for police and fire departments, taxi fleets, railroads, utilities and similar users. The company dominates this market and the division earns its highest percentage per sales dollar.

Other lines include semiconductors,

Trends (From page 27)

Big stations are establishing yet another trend in on-air personnel—the use of specialists who are uniquely equipped to understand and communicate the urban problems that are getting more complex with each passing day.

Here and there among major markets during the past year, education editors have begun appearing on the local tube to examine local school crises in the context of the massive upheaval that is jarring public schools, parochial schools and colleges alike.

"Sure, it costs money," a news vice president remarks, "but are we going to do the job or aren't we?"

Some stations have added science editors, and from them are getting very hip coverage in areas as vital as space, health in the ghetto, abor-

tion, the pill, even welfare. These people are joining the arts editors, who have themselves taken on an added dimension, courtesy of the sex explosion on screen and stage and in print.

"We've got these people," says Lee Hanna, director of news at WCBS-TV New York, "plus a full-time legislative reporter at the capital in Albany. The point is that today you've got to have guys with savvy and sources, men who go far beyond yesterday's casual, all-around reporter."

Hanna talks of an "inter-face" among all these areas. "Our specialists have a lot to say to each other, and they say it on the air."

The station brings some of them together in its local news shows, most of them in weekly documentary series, and all of them in year-end

reports.

The past year has seen the evolution of a sophisticated approach to the coverage of violence by local television. Stations in cities where civil disorder is an old and continuing story are becoming careful about what they cover and how they cover it.

News directors, chary about falling into the trap of putting minor incidents on the tube and finding too late that they have, in the process, helped build them into major confrontations, are taking time to check out leads with care before ordering coverage.

The trend is to cover violence "as worth" with no intent to inflame, and, in the case of some stations, with a conscious effort not to.

Says news director Elliot Bernstein of KGO-TV San Francisco, "We've stopped chasing police calls, unless it shapes up as a major story. We're out of the cops-and-robbers business."

Beyond that, KGO-TV is extremely careful where it places stories in a news show. "We don't lead with inflammatory stories when we can help it. If it's a major piece, that's another matter. And we're careful how we label a lead story on a disorder—we don't use the word 'riot' any more."

The full story

Along with other bellwether stations, KGO-TV guards against shilling for elements that are out to create violence. News conferences obviously called for the purpose of engendering violence through the technique of threatening it are not being covered by these stations.

Westinghouse, often in the vanguard where new developments are concerned, may find itself there again before long—and this time in the area of local violence coverage—if a radically new approach currently under consideration by management is adopted.

The premise supporting the potential new format is simply this: Make a sincere effort to tell a story involving violence *accurately and fully* not piecemeal as the elements happen to break.

Former Group W exec Greenfield put it this way for TELEVISION AGE: "The camera lens is a limited instrument; since it concentrates on only one thing at a time, it often seems

Local news outpulls network news in some markets

| Market | Local News | NBC News | CBS-News |
|----------------|----------------|----------------|----------------|
| | Homes (000) | Homes (000) | Homes (000) |
| Albuquerque | 40 | 35 | 29 |
| Atlanta | 149 | 159 | 119 |
| Baltimore | 110 | 87 | 104 |
| Charleston | 31 | 29 | 37 |
| Chicago | 627 | 351 | 173 |
| Dallas | 127 | 92 | 100 |
| Davenport | 62 | 40 | 43 |
| Dayton | 87 | 84 | 90 |
| Denver | 101 | 75 | 65 |
| Duluth | 37 | 19 | 43 |
| Fresno | 49 | 67 | 39 |
| Houston | 114 | 111 | 84 |
| Huntington | 136 | 144 | 45 |
| Milwaukee | 126 | 81 | 58 |
| Minneapolis | 209 | 68 | 78 |
| Nashville | 118 | 100 | 96 |
| Oklahoma City | 124 | 101 | 45 |
| Omaha | 56 | 41 | 32 |
| Orlando | 63 | 59 | 63 |
| Peoria | 43 | 32 | 25 |
| Phoenix | 65 | 39 | 47 |
| Providence | 80 | 77 | 83 |
| Richmond | 70 | 43 | 81 |
| Sacramento | 147 | 145 | 56 |
| St. Louis | 225 | 147 | 114 |
| Salt Lake City | 64 | 38 | 39 |
| San Antonio | 71 | 51 | 45 |
| San Francisco | 297 | 187 | 191 |
| Springfield | 30 | 34 | — |
| Wilkes-Barre | 43 | 35 | 47 |

This table, taken from recent report by Edward Petry & Co., shows that in 19 of the 30 markets studied, the leading local newscast delivered larger number of homes than NBC (Huntley-Brinkley) or CBS (Cronkite). Local figures include both early and late evening news. Table is based on ARB reports for February-March, 1968-69.

"If we have to go out and find a witness even the cops can't find... we'll do it."

One of our photographers crouched down in a parked car for six and a half hours, his camera trained on an abandoned car fifteen feet away, then he got the film he set out to get. He shot footage of a crime as it was happening. He had caught a car stripper in the act.

And that's what WABC-TV's news reporters and cameramen are all about. We're too impatient to wait for the news to come to us. And we go to the news. As a result we got an interview that nobody else might have tried for.

Shortly after Sheila Pappas was acquitted of the murder of her husband, she was whisked away by a WABC-TV news team and housed in a secret hotel room.

Every other news reporter in the City of New York was searching for Sheila Pappas. They all got to see her at 6:45 that evening when she appeared live in our Eyewitness News studio.

We follow up and bird dog a story until it "breaks!"

One of our Eyewitness News correspondents, Milton Lewis, broke a story that told how an executive assistant to Bronx borough president, Herman Badillo, was on the "take". Badillo fired the assistant. The man later pleaded guilty and was sentenced.

When we did a seven part series on medical quackery, we didn't stop until, with a hidden camera and a concealed microphone, we gave the people of New York a chance to see this racket actually in operation.

What's it all add up to? News. Rock 'em, sock 'em eyewitness exclusive news. The kind that the people of New York eat up. And now they know where they can find it.

Only on WABC-TV. Kenneth H. MacQueen
Vice President and General Manager



WABC-TV NEW YORK  AN ABC OWNED TELEVISION STATION

to distort a story. When a civil disorder occurs, we feel it's possible to resist the temptation to become captives of the emotions of the moment, and to tell a broader, more meaningful story, simply by taking an hour or two to talk about it, think about it, and put together something that's closer to the *whole* picture.

"If the cameras happen to be on the scene when violence breaks out, you have no choice, of course, but to shoot it as it happens."

Camera not infallible

Greenfield anticipates the obvious journalistic objection to this method of operation. "You're not telling it like it is," they'll scream," he remarks. "But our point is that the camera, alone and unaided, is not always able to tell it like it is.

"At this point," he says, "we see nothing wrong with not carrying blood and guts live, but trying to put the violence into context by fitting all the elements of the story together, and *then* running it."

Although Westinghouse has not tried this approach to the sensitive problem of violence, it's entirely possible that it may.

Several other important trends in local news coverage surfaced during the past year. Among them:

- Suburban coverage. Several stations have recently opened news bureaus in heavily populated suburban areas which are reached by their signals and also—more than coincidentally—by often prosperous suburban newspapers.

Northwest passage

On board the ice-breaking super tanker *S. S. Manhattan*, now on an historic voyage to the rich oil fields of Alaska's North Slope, is a news team from KPRC-TV Houston.

News director Ray Miller and news writer Frank Dobbs are filming a documentary on the epic voyage for Fall showing under the sponsorship of a Houston bank.

KPRC-TV cameramen are shooting some of their footage from a helicopter which is also making the trip aboard the ship, the largest merchant vessel to fly the American flag.

- Higher production values. Wider use is being made of such elements as Chroma key, which allows dramatic full-screen visuals to be inserted behind the news talents, slides, maps and smaller stills. One station is using artists' portraits of personalities in the news, as a way of liberating itself from the dreary head-and-shoulders shots the morgue used to unearth.

WCBS-TV is pioneering highly creative use of film in its news shows in the form of brief but striking film essays on such subjects as rain, trees, Spring. It's a matter of shooting and using beautiful film for beauty's sake. This station, as well as KNXT Los Angeles and WBBM-TV Chicago, has achieved dramatic results with pure film editorials, whose only audio is music.

Other stations, meanwhile, are discovering that film is not always necessary, and have gone on the air successfully with stories that do not have visuals.

- Color is a foregone conclusion. WNBC-TV doesn't shoot news in black and white any more, even the late-breaking stuff. The station processes its own color film, can push 100 feet through the lab in 20 to 30 minutes.

Problems aplenty

The local television news business is far from free of problems. Besides the obvious and primary ones of what and when to cover, which apply to every station, there are problems which are distinctly local in nature. Stations serving hyphenated markets—Minneapolis-St. Paul, Tampa-St. Petersburg, Dallas-Fort Worth, Norfolk-Portsmouth-Newport News, for example—find it necessary to maintain full-timers to cover each section of the hyphen, and this costs money.

One of the most pressing and ever-present problems of running a strong local news operation is money. News budgets, always high, can become astronomical if they're not closely controlled. News directors yearn for the day when management will be able to buy lightweight, portable color cameras with videotape back-packs at something more reasonable than the present basic cost of \$50,000 and up.

The added expense of launching a big league operation in local news is aptly illustrated by the experience of WMAR-TV Baltimore when it over-

hauled its news department, beginning a little over a year ago.

Added to the staff were the former editor of the country's largest circulation black newspaper, a woman commentator who specializes in special assignments on location, some overseas; two news editors, both of whom go on-air, and an assignment editor.

Management bought two new station wagon mobile units (it already had three), and equipped them all with two short wave circuits—one to receive messages from headquarters, the other designed for on-air transmission direct from the wagon.

Finally, each of WMAR-TV's seven news cameramen was given a full set of equipment—no more trading.

In a bold move to increase the effectiveness of its news by solidifying its continuity, the station terminated all sponsorships in its early evening 7-7:30 block in favor of participating advertisers exclusively.

"Now," vice president and general manager Don Campbell told TELEVISION AGE, "we drop commercials in where they happen to fit the format, and nowhere else."

Campbell was prepared to face the fact that the move might cost the station money, since production charges would no longer be billable to advertisers, but as it turned out, no losses occurred. If they had, Campbell would not have sweated it.

"You just don't break out the cost of doing news. If you did, it would turn out to be a loser every time. But that's the price you pay for performing the most important function in the tv business—local news."

Jack Harris, president and general manager of KPRC-TV Houston, agrees, "It's impossible," he says, "to figure out how much a news department is costing you—because if the news is important, you just go ahead and cover it."

As the major developments in news, Harris sees greatly improved quality of product, the increasing importance of the position news occupies within the community, and growing dedication on the part of station management to news.

Harris is a believer in better news, rather than simply more news. "The hour newscast is, in itself, not necessarily the answer," he says. "News programming should be qualitative, not quantitative." ■

"Our reporters say we make Vince Lombardi look like Snow White"

Our reporters are right. We're tough. We have to be. Our staff, right down to the secretaries, is tough. And if we ride ourselves hard it's because we all realized a long time ago that in the business of getting the news it just doesn't pay off if you come in second. And so everything we do is geared to come first.

And if there's a story out there in the Bay Area that needs telling, you can be sure we'll tell it. First.

KGO-TV has an investigative reporter who's part of our Newsbeat team. His name is Dick Carlson, and he epitomizes our crew. In the last few months Dick Carlson uncovered the embezzlement of more than \$500,000 in Federal funds from the Association of Bay Area Governments. His investigation led to the arrest of the embezzler by the FBI.

Carlson also disclosed the shake down of San Francisco bars by a veteran police sergeant. The sergeant was arrested and suspended from the force.

Carlson disclosed that a course in guerilla warfare was being taught in a local college classroom.

Every day we push Carlson and his investigative staff to go out and get more and more scoops, more exclusives, more on the spot stories. And if you think we're pushing Dick Carlson too hard, you'd better know that there's a guy who's pushing Carlson even harder than we are. Carlson. Carlson is one reporter who thinks we make Vince Lombardi look like Snow White.

But when you look at the latest news ratings for KGO-TV San Francisco you'll realize what all of us realize. We're starting to win. So it's all worth it.

David M. Sacks
Vice President and General Manager



KGO-TV SAN FRANCISCO  AN ABC OWNED TELEVISION STATION

time news workers.

Filling the hour took some imagination. The first half hour show, from 6-6:30, starts with two or three minutes of national and international headlines from newswire or network sources and reports from the parent Time-Life five-man Washington bureau with a midwest or Indiana angle. A weather report follows the national segment.

After this comes a locally-produced report, lasting from three to eight minutes. This can be a "today" feature, but more likely it's a researched piece which has been in preparation for some time. The subject is usually developed from an issue of current concern, given a local twist. Recently, for instance, the station did an investigation into the problems of adopted children, taking as a launching point a sensational state-wide case in which an adopted child killed another child.

Documentaries in this segment bring the time to 6:25 when a business report originates from the studio. "The main reason we got into business news," reveals Gamble, "is that we signed a yearly contract with several advertisers for the spot."

At 6:30, the network feed starts and runs to 7, when the local station begins its second news leg. This seg-

ment includes area and state news and updating of earlier stories. Following this is a three-minute editorial, then three minutes of weather and five minutes of sports.

Surveying his station's two-year experience with hour-long news, Gamble makes this point: "The biggest trap that any station is going to encounter when expanding its news is the temptation to make all stories that much longer."

It's strength, not length

But, he adds, length alone doesn't make a longer news show better. What does attract an audience is depth reporting and a strong editorial policy by the station. "We try to gear our editorial policy in with the news," Gamble explains. "Naturally, we don't editorialize, but we try to give the viewer sufficient background so he'll know what we're talking about in our editorials."

How has the hour-long format paid off for WFBM-TV? Says Gamble, "Ratings have been overwhelming since we started. Any station could do it by investing in more manpower. Frankly, I can't understand why more stations don't go to hour-long news."

The reason is because news is expensive to collect. One reliable source estimated that, between them, WCBS-TV and WNBC-TV spent \$14 million on their New York news operations alone

last year. An independent, WNEW-TV New York, transformed a slide/narration news format into a 50-man news foundry practically overnight at a pre-startup cost of over \$1 million.

Naturally, these are extreme cases. New York costs are not indicative of those of the nation as a whole. But newsmen, cameramen and technicians are well paid in major markets for their services, and equipment, studio space and film aren't exactly cheap anywhere. Many stations are filming exclusively in color, and processing in their own laboratories.

On the other hand, most stations with newsrooms sufficient for getting out a 30-minute locally-originated news show, can double their production with a 33 per cent, or less, increase in staff.

Aside from increased costs, another obvious reason that some stations haven't stretched their news time is simply because their market doesn't seem to want it. One station in a major midwestern market expanded its early fringe news to an hour, then, within six months, retrenched to half an hour. Several stations, successful with hourly early evening news, tried to expand their late night news shows to 60 minutes. In most cases they bombed, because viewers don't seem to respond to drawn out news reports at bed time.

One man's opinion

One station in a medium-sized market backed off from the suggestion of an hour news show because the manager couldn't envision what would go into it. "Features by our staff would be too expensive," he reported. "And who knows, the stuff might be so deadly dull it would drive people away."

Despite the many reported successes of hour-long news, one station, KATU-TV Portland, Ore., is finding that it takes time to build an audience for its new 60-minute newscast. With five cameramen and eight reporters contributing to it, the show might have to go another year before it makes a dent in the market, according to William Hubbach, station manager.

Technological developments, such as portable equipment, and the growing numbers of film-oriented newsmen, have, however, helped stations expand their news coverage in two ways—by reducing costs and producing better quality news, with a re-



In a field in Yugoslavia is John Hlavacek, special traveling foreign correspondent for KMTV Omaha, during tour behind Iron Curtain.

"The white glove school of news reporting never made a station go like we're going." *Chicago is the town where they wrote "The Front Page."*

Chicago is the town that had a couple of young reporters called Ben Hecht and Charles MacArthur. Chicago is a great news town. So it's only natural that the people of Chicago would take to the new television news concept that we feature on WLS-TV. What's WLS-TV news like? It's definitely not "white glove." It's more like the old days when a reporter went out and got the news instead of sitting back and reading it from a wire service report or a police bulletin.

We tell our reporters you really can't describe a fire unless you've felt the heat of it. As when our reporters go out they get near the heat of a fire, or the heat of a student riot.

When they come back, they come back with the news. All of it. The kind of news the people of Chicago want, on film and told by eyewitnesses.

And our Eyewitness News team delivers the news the way the people of Chicago want to hear it. Honestly, with a sincere feeling for the viewer.

The critics say it's a "warmer," "friendlier" type of news program. Well it is, because this is the way we feel toward the people of Chicago. Does this feeling of mutual respect and admiration work?

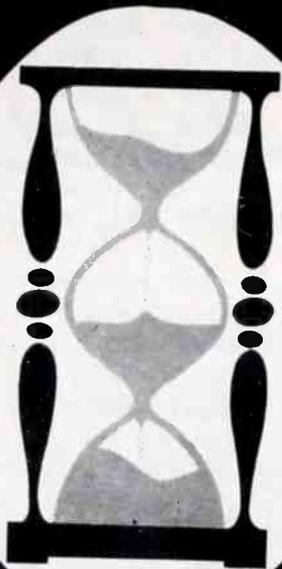
Just look at the news ratings for WLS-TV. Then you'll know what we mean when we say the white glove school of news reporting never made a station go like we're going.

Richard A. O'Leary
Vice President and General Manager



WLS-TV CHICAGO  AN ABC OWNED TELEVISION STATION

hottest news in Denver!



The 90 minute news hour!

5:00 - 6:30 p.m.
Monday thru Friday

And look
at KLZ-TV's
local news
record in Denver!

11:00 a.m. — 63% Share
5:30 p.m. — 56% Share*
10:00 p.m. — 49% Share

*Adults! May, 1969 ARB.

*Any audience-sized data are estimates only
subject to errors and limitations in indicated
sources.

KLZ **TIME LIFE** 7

BROADCAST

TELEVISION CBS in Denver

See your KATZ man for more on the
KLZ-TV news leadership story in Denver.

sulting public acceptance of local output.

These same improvements, though, are not without their penalties, especially to smaller stations. Successful newsmen have a tendency to be gobbled up by larger stations, and station managers complain that as news becomes more important, it's harder to keep good men.

This is particularly frustrating, some station men point out, because the personality of a newscaster is bound in tightly with success.

"The personality of the anchor man is very important," notes one astute observer. "An unpleasant or unlikeable character can kill a show. He can cost the station thousands, even millions, of dollars."

The formats differ

The format is equally important. Pfeifauf, of WESH-TV, attributes the success of that station's news to the brevity of each report. "A person in any one of the 14 counties we cover can sit through reports from all of them without getting bored, though only one item might be of interest to him," he notes.

Other stations have hit on a variety of methods for handling the hour-long newscast in an engrossing way. KCAU-TV Sioux City, intersperses straight news with guest commentaries by area newspaper editors and publishers, and airs spontaneous discussions among its newsmen, weathermen and sportscasters about the day's news or any other subject that comes up among them.

KMTV Omaha has had notable success with its roving correspondent, John Hlavacek, who sends back Iowa-interest reports from all parts of the world. Hlavacek has interviewed Iowa servicemen fighting in Vietnam, and talked farming with Yugoslavian field hands.

KTVU Oakland-San Francisco offers viewers a magazine format, with special reports every week on a wide range of cultural, educational or newsworthy topics, with guest authorities brought in for open-end discussions.

Other stations have found that comradely chit-chat between the newscasters makes more successful reporting. Still others prefer a more hard-boiled approach.

Fleshing out the hour can sometimes be a formidable problem. Many

stations have bought syndicate strips, like the five-minute Pat Harvey commentary, which run daily. Others have bought minidocumentaries from other stations, like KCRA-TV Sacramento, which report sales of its features to stations in New York, Los Angeles and a half dozen other major markets.

Another California station, KOGO-TV San Diego, feels that the best way to fill out its news hour is to mine the natural resources of its own community. Carl Sisskind, news director explains that San Diego, as the country's ocean science "capital" (it's the training center for Apollo recovery teams and a center for scuba diving), has a natural affinity for anything oceanographic.

Hence, the station has been sending camera crews to the ocean floor in a two-man submersible vehicle, recording tv footage at 2,000 feet.

One of the station's proudest achievements is a five and one-half minute underwater film run as straight news on the hour-long newscast. "The ocean is as untapped for television today as anything else was in 1948," says Sisskind.

One of the most news-oriented stations is KNBC-TV Los Angeles, which blocks not one, but *two*, hours of local news in early fringe time. With a network half hour interjected, this block extends to a full two and a half hours of consecutive news a day, starting at 5 p.m. and lasting till 7:30.

How to fill two hours

Says Bob Mulholland, NBC-TV's director of tv news, West Coast, of the station's achievement: "It's a monumental task getting that much local news each day. It presents enormous production and control problems. At first, we wondered, could we fill it? Could we generate enough news and control it?"

In the beginning, Mulholland admits, KNBC-TV dished up considerable repetition from one newscast to the other, but this has diminished.

"The secret of filling two hours of local news a day," he says, "is to do enough advance planning and have a strong staff." To Mulholland, that means a staff of 140 in the NBC West Coast news department.

One of the most popular (and most costly) ingredients on the KNBC-TV format is a separate unit which produces filmed documentaries for a

"Of course our news has to be different, the way we get it is different!"

There's no city in the world

where local news is as important as it is in Detroit. A rumor, one silly little rumor, can make this town blow up, again. So it's our responsibility as a leading Detroit broadcaster not just to be fast, but for the sake of a lot of people we must be completely accurate. We must cover the news as it happens. We must work fast. So fast that a rumor won't have time to get started.

When a call came over our police wires that there was a shooting on Oakland Street, our Newsbeat reporters and photographers were there within three and a half minutes and we took an exclusive film of a bank robber caught inside of the Detroit Bank & Trust, and of his dead partner outside of the bank door.

We must be close to the people of Detroit. So close that when they have something important to say, we'll be the people they'll say it to.

When Dawn Basom was found murdered in the Ann Arbor Ypsilanti area, her mother would talk to no other reporter in Detroit but WXYZ-TV's Eric Smith. She agreed to give reporter Smith an exclusive interview because night after night she had watched Smith's intelligent, understanding way of treating the people he interviews. When Judge Crockett refused to talk to any other reporters about the New Bethel incident, he did agree to give an exclusive interview to WXYZ-TV's Don Haney.

And so every day we reach the people of Detroit with a very special kind of news. It's warm, it's exclusive, and above all, it's accurate.

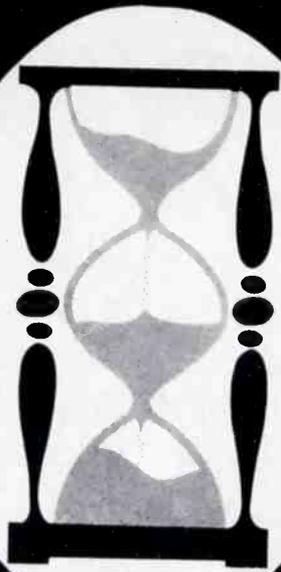
And every day the people of Detroit let us know how they feel about us. If you want to know how they feel about us just check the latest news ratings on WXYZ-TV.

Donald F. Keck
Vice President and General Manager



WXYZ-TV DETROIT  AN ABC OWNED TELEVISION STATION

hottest news in Denver!



The 90 minute news hour

5:00 - 6:30 p.m.
Monday thru Friday

And look
at KLZ-TV's
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11:00 a.m. — 63% Share
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*Adults! May, 1969 ARB.

Any audience-sized data are estimates only
subject to errors and limitations in indicated
sources.

KLZ **TIME LIFE** **7**
BROADCAST

TELEVISION CBS in Denver

See your KATZ man for more on the
KLZ-TV news leadership story in Denver.

feature called *Closeup*. This unit consists of one fulltime reporter, one producer, one assistant producer, one cameraman, one sound man, one editor, two staff assistants and one researcher.

The crew shoots from 8,000 to 10,000 feet of film per week, of which only about 900 feet are used. Recent explorations covered growing old in California (nine parts) and why girls come to Hollywood (three parts).

Hour news in prime

As far as hour-long news in prime-time is concerned, one of the most successful is WNEW-TV's 10 p.m. news report with Bill Jorgensen. This program, according to the station, regularly outpulls one flagship's 11 p.m. news and sometimes outpoints the other two.

Richard Ballinger, WNEW-TV's director of advertising and promotion, feels the program's earlier starting time affords it an hour's jump over the competition for the commuter audience, which normally goes to bed earlier than the urbanites.

Viewer demographics for the show are particularly advantageous from a sales point of view, Ballinger believes. "We think we're reaching the under-49, plus-\$10,000 group," he says. "We're sold out at rates not much cheaper than the flagships."

Jets fly the news

WNEW-TV, like other major market stations, relies heavily on jets for same-day delivery of fast-breaking-news film from services, affiliates, bureaus and correspondents. Almost anything shot in the U.S. can go on air the same day.

Many stations employ stringers overseas, whose reports generally make the next-day report. WNEW keeps a man in Israel, and KNBC alerted NBC's European desk to watch for Mayor Tom Yorty on a recent visit abroad. Result: "local" news of international origin.

With the many varieties of hour-long news shows and various degrees of success, there seems to be no common thread among them. Except, perhaps, one pointed out by KOGO-TV's Sisskind.

"The very essence of success for this type of programming," he notes, "is the cooperation and understanding of a sympathetic general manager."

RTNDA (From page 31)

It is pleasant to be able to report, however, that there seems to be little effort in the Commerce Committee to push for action on this dandy little time-bomb. In fact, hearings have not yet been scheduled. And until hearings are scheduled, the legislation will sit quietly in a committee pigeonhole. But as long as the 91st Congress is in session, there is always the possibility of action. Especially if public dissatisfaction with news coverage continues to grow.

Most of us at the RTNDA Convention in Chicago in 1966 chuckled when Mayor Richard Daley complained because tv newsmen flocked to cover a group demonstrating around the mayor's house in a dispute over housing policies in Chicago. The portly mayor lamented that there were more newsmen than demonstrators at the affair, and said we should be covering more important things. We chuckled because this raised a new standard of news judgment—coverage by amount of demonstrators. But we chuckled too soon.

It's pretty obvious from the complaints any tv newsmen receives these days that a good many of his neighbors and friends are fed up with watching riots, disturbances and demonstrations on newscasts—particularly demonstrations, whether for a good cause or a bad one. Many viewers just don't want to watch anything along that line. In fact, their reaction is strongly negative because so many of the areas on which we report in this field present disturbing, even threatening, problems, ideas, or implications to the viewer.

And in resenting the demonstrators and the ideas and implications they present, the viewer tends to link them to the man and the station showing him these unpleasant facts. Add to this the fact that these unpleasant pictures are presented usually in rather dramatic fashion with a cacophony of shouts, sirens, and bullhorns blaring against a pattern of flashing police lights or flickering flame.

The negative reactions are easy to explain, but hard to deal with. And with the courts, and the Commission telling us as newsmen to do more in reporting community controversy,

"When one of our reporters
comes back with blood on
his shirt, he doesn't feel
sorry for himself...

It's his job." Getting the news in Los Angeles
is not an easy job these days and
when you're committed to getting it first and fast, it can be a pretty
dangerous job.

KABC-TV reporters know this. KABC-TV reporters accept this. When our Eyewitness
News team goes out to cover a student demonstration they know that if a melee
develops, they've got to be in the thick of the battle. We demand this of
our news team. Because the people of Los Angeles demand it of us.

When the recent floods threatened our city and the outlying areas, our
reporter and news camera teams sped out at a time when no one
would dare leave their homes. They drove on roads that were considered
dangerous and impassable. They went into homes that were literally
clinging to mountainsides by a thread.

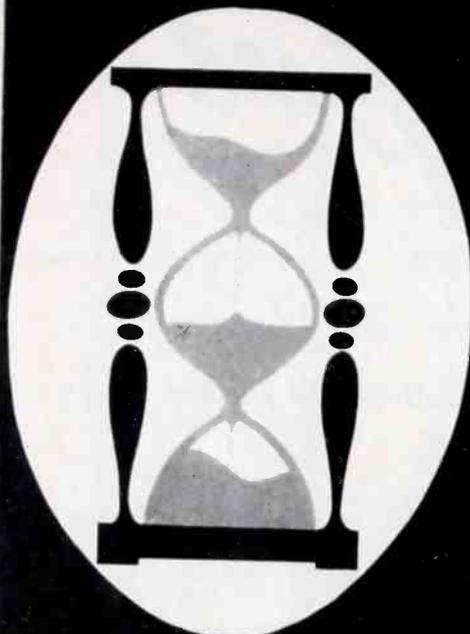
When they were finished, they presented to the people
of Los Angeles the first comprehensive half hour film
show of the year of the great floods.

The people of Los Angeles appreciate this kind of
commitment to news coverage. Their appreciation can
be seen the next time you look at the news
ratings on KABC-TV. John J. McMahon
Vice President and General Manager



KABC-TV LOS ANGELES  AN ABC OWNED TELEVISION STATION

hottest news in Denver!



The 90 minute news hour!

5:00 - 6:30 p.m.
Monday thru Friday

And look
at KLZ-TV's
local news
record in Denver!

11:00 a.m. — 63% Share
5:30 p.m. — 56% Share*
10:00 p.m. — 49% Share

*Adults! May, 1969 ARB.

Any audience-sized data are estimates only subject to errors and limitations in indicated sources.

KLZ **TIME LIFE** **7**
BROADCAST

TELEVISION CBS in Denver
See your KATZ man for more on the
KLZ-TV news leadership story in Denver.

while the viewing public wants to see less, the atmosphere is ripe for demands for further control of news from each side. The prospect is not a pretty one. This is the major problem with which we will have to deal, not only in 1970, but for as far into the future as it is now possible to see.

And the answers to the problem are not easy to find. My personal belief is that our best interests will be served by a calm objectivity toward any controversial story. This, rather than a passionate commitment to one side or the other.

All this is the dark side of the picture. There have been some encouraging developments for broadcast journalists during 1969, although admittedly they were far outweighed by the adverse developments. Nevertheless, the encouraging events were important and should be noted.

High point of 1969

Most important of all was the fact that the major trial of the year from point of view of public interest was carried live on television—although hardly anyone knew about it. The trial of Sirhan Sirhan for the assassination of Senator Robert Kennedy was televised, live, from beginning to end, but the only persons who saw it were the newsmen and women who could not get into the courtroom itself.

In a decision that will influence the conduct of important trials far into the future, Superior Court Judge Herbert V. Walker of Los Angeles permitted a closed-circuit tv camera set up in his courtroom specifically to accommodate the many reporters unable to get into the room because of the small space allowed the press.

The overflow of reporters watched the trial in a courtroom four floors beneath the room where Sirhan was being tried. The tv camera was concealed in an air conditioner. The principals in the trial wore lavalier microphones. Judge Walker says that although everyone in the trial knew that the trial was being televised none of the participants paid any attention at all to the camera.

"I didn't have the feeling that anyone was hamming. . . . I couldn't see anyone in the whole courtroom reacting. . . . And I watched the law-

yers and witnesses and jurors because I wanted to know if there was any reaction. But no one as far as I could see was even aware of it. And it was no secret. It was in the papers, and it was shown on the air where the camera was." That's the testimony of presiding judge Herbert V. Walker.

Incidentally, as the trial proceeded, the judge allowed some persons other than reporters—lawyers, law students, judges and "others who have court interests"—to watch the tv screens in the reporters' room.

In his discussion of the matter, Judge Walker made a very important

Feeding time

About three-fifths of affiliate stations—346 in all—subscribe to the news syndication service offered to them by ABC-TV, CBS-TV, and NBC-TV. This service provides affiliate stations with closed circuit story feeds, usually between 5 and 5:30 p.m. Monday through Friday.

The 130 CBS-TV affiliates which subscribe to this service receive their feed, which consists of from eight to 10 stories, between 5 and 5:15 p.m. Before the switchover in 1961 to this electronic feed, CBS had a service which supplied film to 125 stations, some of which are not CBS affiliates. The cost of the current service, CBS says, is comparable to that being paid by affiliates of other networks.

NBC has recently increased their feed from 5-5:15 p.m. to 5 to 5:30. Since NBC started its service in 1961, it has grown from 58 stations to the present 115 subscribers.

NBC has an agreement with each individual affiliate not to publicize the rate that they are paying.

ABC, on the other hand, has stated that it charges its subscribers 15 per cent of the class A hourly rate. This service started in 1965 with 33 subscribers, has grown to 101. Between 5 and 5:30, 12 to 15 stories go out and one or two stories are sent nightly between 11 and 11:30.

7 FIRST WITH 90 MINUTES OF AUTHORITATIVE NEWS

| | | | | |
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|  DICK BIESER News Director |  TOM HAMLIN Sports Director |  WALTER CRONKITE |  DON WAYNE News Editor |  LYLE STIEG News-Sports |
|  MIKE BRIGNER Day Editor |  ED KRAHLING City-County-Government | |  ANDY CASSELLS Springfield News-Features |  JOE WISSELL Reporter-Photographer |
|  CHUCK UPTHEGROVE Reporter-Photographer |  JACK HURLEY Downtown Dayton | |  TOM FRAWLEY Washington News Bureau |  BOB TAMASKA News Film Supervisor |
|  GEORGE MOYER News Reporter |  SKIP HAPNER Reporter-Photographer | REGIONAL CORRESPONDENTS ROGER SHARP—Springfield KEITH WOLFRAM—Middletown BOB CROFT—Lima DEAN SHAFER—Wilmington DOC BOSWORTH—Columbus |  GIL WHITNEY Regional News |  LINDA HOEFLING News Coordinator |

Miami Valley viewers with a need to know what's happening locally, regionally, nationally or around the world pick WHIO-TV. Here's the award-winning first team with complete coverage of news, sports,

weather and business. A full hour of local, regional and state reporting split by the highly-regarded CBS Evening News with Walter Cronkite. To keep up with the fast-changing world around you, watch—

THE BIG NEWS

WHIO-TV—6-7:30 p.m. Monday thru Friday



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

point. One of the defense lawyers, Grant Cooper, who had sat in the tv room for a couple of hours, told the judge the public ought to be admitted to it when there was room.

Said Judge Walker, "I think he's right. Eventually it may happen . . . I think the public should know what goes on in the courtroom, and this is certainly a way to let them see it without disturbing the court in any way."

Hooray for the judge

These words should be engraved on a gold tablet and presented to the American Bar Association. Judge Walker's precedent will be of great value to broadcast newsmen in future trials of wide public interest. The Sirhan Sirhan trial is a case of tremendous importance to those of us in and out of RTNDA who have been fighting for years to obtain permission to bring microphones and cameras into courts.

There also seems to be a brighter possibility that camera and microphone coverage of Congress will be broadened. Under present rules, the House of Representatives bars cam-

eras and microphones from any committee meeting, and from all but very special sessions of the House (usually joint sessions for presidential messages, or opening day ceremonies).

There's considerable talk in the House now, particularly among the younger members, of permitting radio and television coverage of House Committee hearings, and possibly even sessions of the House itself.

It has always seemed rather ironic to me that Congress has been among the last to recognize radio and television, and to permit cameras and microphones in its deliberations. The Senate still bars all cameras and microphones from its sessions, but permits coverage of some committee hearings under permission of the committee chairman.

If the House should relax its rigid prohibition, it will be another large step forward. Right now, the climate seems favorable for action, but the ruling against cameras and microphones, made by House Speaker Sam Rayburn in the years just after World War II, is still admired by many of the Congressional veterans, so our high hopes may come to naught.

New ethics committee

RTNDA itself has begun efforts in two areas to counter the growing dissatisfaction with broadcast news. President Eddy Barker appointed an Ethics Committee designed specifically to meet the growing challenge. The committee has set itself the goal of attempting to point to specific problems of ethics in broadcast journalism, concentrating heavily on the charges of staging and faking of news; not only to point to the guilty but to clear the innocent. The committee hopes to conduct its own investigations of complaints from viewers.

And Barker has set up a new committee to grapple with the problems presented by the U.S. Supreme Court decision on the Fairness Doctrine. This committee is just beginning to plan its course for dealing with what could become a difficult situation.

These committees will continue their activities in the coming year, as will the Freedom of Information Committee and other segments of RTNDA. ■

Lower of ABC (From page 32)

over the ABC-TV network. Five hours and 20 minutes were devoted to the parades and the dinner on the August 13 national day of celebration.

Reciting numbers is a dull, if convenient, way of telling the story. Hidden behind those numbers for the years 1965, 1966, 1967, and 1968 are triumphs and tragedies, the very stuff of our history. And also hidden behind those numbers are millions of viewers—both in this country and around the world—who partook of those triumphs and tragedies, who saw history being made, thanks to television.

As the number of hours and minutes devoted to "breaking history" grew, so did our audience's dependence on television to bring them that history.

People—not just newsmen—began to feel cheated if they weren't privy to the happenings of the world. It is becoming a right, I think—the right to view the major events of our times. Never before in history have so many people been able to see, electronically first-hand, those events which will influence not only their lives, but the lives of their children and their children's children. And because they now know they can see virtually anything, they expect to see *everything*.

After all, if we can place a television camera on the moon and show man's first step on that barren satellite of the earth, why is it not possible to place a television camera in the United States House of Representatives, where men elected by our audience are making decisions which affect every American?

Why, if we can show Armstrong and Aldrin doing their kangaroo-hop on the lunar surface, can't we show the full United States Senate debating foreign policy?

Obviously, the technology exists for us to cast our impartial, neutral eye into the chambers of government. The way exists. The will does, too—on our side. But, unfortunately, the moon was a much more receptive target for our cameras than is Capitol Hill. The Senate allows individual committees to admit our cameras. The full Senate bars us, as does the House. Only when extraordinary joint sessions are held—such as a State of the Union Message from the President—can we show our audience what

About the Author

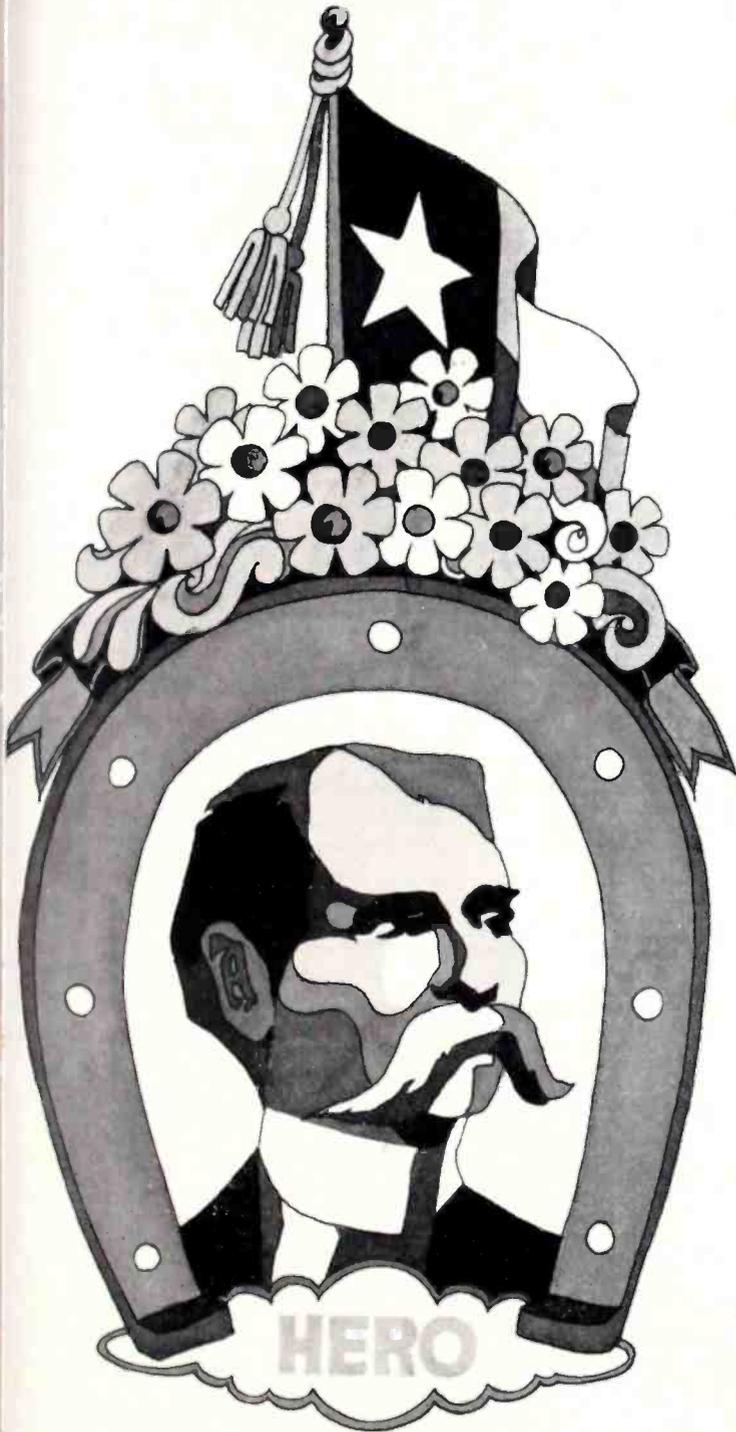


J. W. "Bill" Roberts, president-to-be of the Radio Television News Directors Association, is a Middle-wester by birth and a product of Middle-western broadcasting.

He got his start in broadcasting early in the Second World War. After discharge from the Army, he returned to woc Davenport, Ia. Three years later, he joined WMT Cedar Rapids, Ia.

Roberts was selected to head the Washington Bureau of the Time-Life stations in 1958.

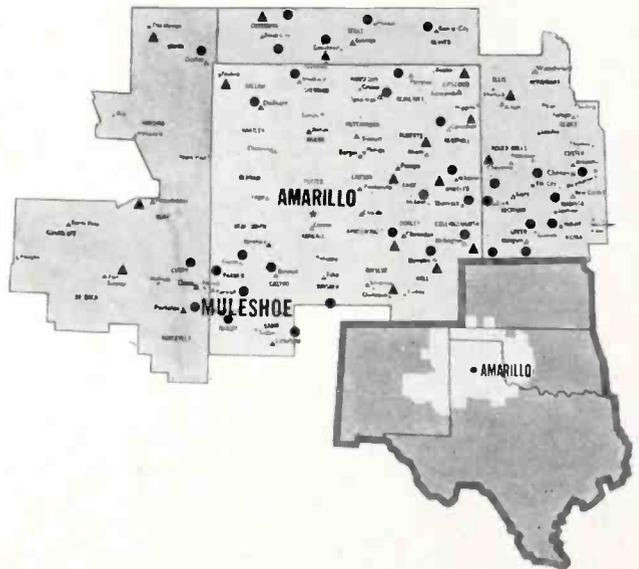
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all their elected representatives are doing. And what they normally are doing on those occasions, is listening.

In many state and city legislatures, too, cameras are barred and television stations, which are expected to perform public services for their audiences on local levels, are unable to bring their viewers closer to the inner workings of representative government.

I think, however, that this new right I have referred to—this right to view history as it happens—will soon overwhelm the ancient, discriminatory patterns of exclusion, and that the video journalists will someday be able to go anywhere the public has an interest and protect that public interest by showing their vast audience what the guardians of that interest are doing. It will happen sooner or later—I prefer to hope it will be sooner.

Am I, then, rejecting the nostalgia I expressed earlier for the good, old (read quiet) days? You bet I am. The year 1968 may have been hectic, but it was stimulating. It may have been a challenge, but there was ample reward, once we geared up and met that challenge. And 1969 is proving to be the same way.

Some viewers, of course, don't appreciate the effort. There was a letter from a lady saying that while she agreed that Apollo 11 was historical, why did it have to pre-empt her favorite soap opera? Just as there are these who do not avail themselves of the right of free speech, so not everyone is ready for the right to view history.

The overwhelming proportion of our mail on the moon flight however, was most favorable. The mail ran close to 80-to-1 in favor of the mas-

sive coverage of that history-making space odyssey.

One letter I'm particularly fond of came from a 12-year-old in Estherville, Iowa. He wrote, "I was greatly pleased with your coverage of the moon walk. I can't understand some Americans complaining of missing programs. This is a great turning point in our—man's—history. Our destiny will be guided by the great success we are having." The youngster signed himself "A Satisfied Viewer." He made me "A Satisfied Broadcaster."

I would be an even more satisfied broadcaster if I did not see a haunting, alien spectre on the horizon. That is the threatening hint of censorship.

I noted earlier that there was some sniping at us following our 1968 performance, that there were rumblings about "supervision" of news in the government-regulated broadcasting industry. I noted, too, that both houses of Congress, in their own way, censor us by abrogating our audience's right to view them—their elected representatives—at work.

I think it is becoming eminently clear that the American people—and to a lesser extent, the people of Western Europe and Japan—are becoming aware of the newly-evolving right to view contemporary history.

I do not think that a people with the democratic traditions we cherish will stand by in silence while their right is tampered with—even if it is a new, unwritten right.

Earlier, when I was giving the highlights of that unprecedented news year, 1968, I cited a number of the major stories—war, assassinations, riots, rebellion. These were not the most uplifting stories to cover. They

did not portray our fellow men in their best light.

To some, our reportage of such events is a deliberate harping on the bad news, on the violent.

I was quite concerned with this charge. There is an obscenity about violence, just as there is about pornography. Were we television newsmen becoming the pornographers of violence? Were we allowing on our screens—under the guise of news stories—film which could corrupt and distort viewers' minds?

To satisfy my own curiosity, I had a survey done of all ABC News coverage from September 1, 1967 to August 30, 1968. The results: 91 per cent of the stories we reported on had nothing at all to do with violence. And of the remaining nine per cent, the actual depiction of acts of violence on the screen was extremely rare.

To pinpoint one favorite target of our critics, the Democratic National Convention of 1968, I personally screened tapes of all our coverage of that event and I found that, by actual minute-and-second count, only 1.1 per cent of our total coverage of the Chicago convention was devoted to film or tape of disorders involving the police and demonstrators.

And the Federal Communications Commission evaluated our coverage of Chicago and found we achieved "fairness and balance."

This year, what has the story been thus far?

Our greatest extended coverage was of the most positive news story of the century—the Apollo 11 lunar landing. No violence, no bloodshed—just "one small step for a man, one giant leap for mankind." Substantial coverage is planned for Apollo 12, too.

We have, I think, by our extended coverage of history-making moments, not only helped create the concept of a new right-to-participate in our audience, but also we have brought Americans—and much of mankind—together. For sitting in their homes or in central locations across the nation and throughout the world, people of all stations and conditions of life have shared with one another the epoch-making events of their day.

The whole world is beginning to share mankind's great adventures. As the medium which brings those adventures to the world, television can look forward to no more quiet years.

The "good old days" have been replaced by the "great news days." ■



We're always available . . . It's still—"Here today—Here tomorrow."

one stop . . . that's all! 21 WEST 46TH ST • JU 2-3744

Salant of CBS (From page 33)

We'll have more studies of the issues and events that tear apart our society and that heal it, too. We plan to look at efforts toward political convention reform, the plight of parochial schools, the drug industry, the life of the grape worker, the role of the philanthropic foundations in American life, and various aspects of the Vietnam War and America's changing role in it. We will continue with Lyndon B. Johnson's story of his Presidency, the first broadcast of which was seen while two Americans were on the moon on July 21.

Stories behind the news

60 Minutes will continue to come up with the stories that are often overlooked but are the kind that help people to understand the big issues better. The list is a long and fascinating one, but I keep thinking of an upcoming report on wounded GI's after their return from Vietnam. Like this Summer's "Fathers and Sons" and "Mothers and Daughters," it brings one of the big issues down to an understandable and often poignant level, beyond statistics, speeches and press releases. It's the kind of thing that *60 Minutes* with its flexible magazine format, does so well. And obviously, from audience measurement figures, the viewers are concerned and interested—and watching.

Tom Wicker's reference to the "miracle" of television strikes most of the broadcasting professionals around here as a mite outdated, the kind of thing you heard in 1948. It takes something like Apollo 11 to remind us all that it is, indeed, a miracle. To have been a part of that story, and to have brought it to the American people and to people all over the world via television, was the event that has put an optimistic glow into the dawn of this coming season. Apollo flights and moon pictures will be a big part of our 1969-70 season.

This past season has been one of success for CBS News in every area—audience measurement, for one, where the *CBS Evening News with Walter Cronkite* (and the Saturday edition with Roger Mudd), *60 Minutes* and coverage of just about every special event had more people watching the CBS Television Network than any other; in innovation, with *60 Minutes*, with the *CBS Morning News* with Joseph Benti (expanded to one

hour each morning) and more investigative reporting on the *Morning* and *Evening News* broadcasts; in commitment, with a CBS News team putting out amazing effort and bringing back television journalism that I honestly believe has reached new excellence. But then I have a bias.

TELEVISION AGE asked us, for this special issue, to talk of "developments and trends in the 1969-1970 season." The CBS News story—and I've been pretty unblushing, so I might as well go on—will be to improve and enlarge upon the developments and innovations that it created in the 1968-69 season. The excellence of Apollo 11 coverage will be reflected in future flights, I'm sure. *60 Minutes* will continue to bring new ideas to the production of a television magazine and, more important, to its content. There will be more of the thoughtful and lucid CBS News specials like last year's *Justice Black* and the *Bill of Rights* and this month's *The Ordeal of Anatoly Kuznetsov*. And *CBS Reports* will probe and ponder, investigate and inform as it has since 1959.

Also, there will be *Challenge*, a series of special broadcasts concerned with the limitless world of adventure and with man's endless passion for responding to the challenges of his

time, wherever they may occur, whatever they may be. They will be produced by the same group that has been responsible for the *Twentieth Century* and the *21st Century*, and broadcast as CBS News specials in pre-empted time periods.

And, then, there's *A Day in the Life of the United States of America*. We're calling it a unique and unprecedented journal, on film, of the sights and sounds, the places and people of this nation, from sunrise on the coast of Maine to sunset on the most western coast of Hawaii, on Sunday, July 20, 1959—the day man first set foot on the moon. It will be a moon-day television version in its way, of Dos Passos' *42nd Parallel*.

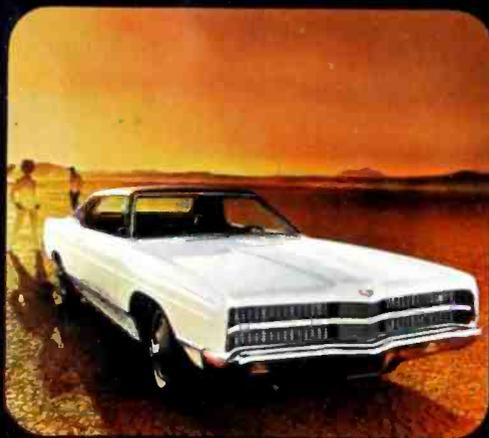
A Day in the Life . . . is about America, about the kind of people who can send men to the moon. It is one of the things that an organization with the journalistic, technical and artistic competence of CBS News can do. And not only that, we can bring it into the homes of millions of those Americans.

A miracle? Perhaps. Whatever it is, I'm proud of the people around here who can make these things possible—and who thus make me look good. Which may well be the *real* miracle. ■



Second annual Local Tv Commercial Competition staged by WROC-TV Rochester for commercials produced in Rochester, Buffalo and Syracuse turned up these winners (l. to r.): Robert MallHarry, Hutchins Advertising Agency, and Robert McQuade, Rochester Savings Bank; David Sprenger, also of Hutchins, and William Myers, Lincoln Rochester Trust Co.; hosts Ellen Howe and F. Chase Taylor, WROC-TV; A. E. Withers, Rochester Telephone Co., and Earl Holdren, Wolff Associates. Local winners are entered in Television Bureau of Advertising's national competition, results of which will be announced at TvB's annual meeting, October 19-23, at Shoreham Hotel, Washington.

**How to show
the best profit picture
in town.**



**Get the VHF transmitter
with the best specs
in the world.**

...or is the medium that sells—and pays—and the
...Maxim-Air can make the most of it!

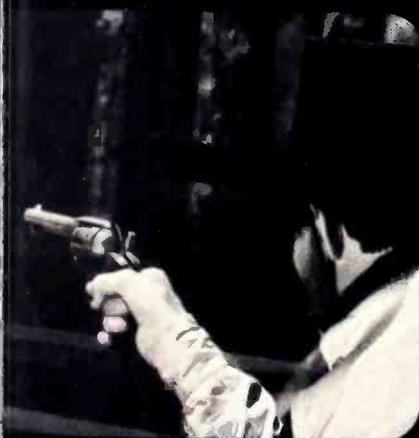
The solid-state Maxim-Air TT-30FL is twice as good
...he transmitter you're now using. It can help you
...act more sponsors by providing you with a promot-
...e difference they can see and appreciate—
...best and most stable color signals in town!

What's more, you can forget about having to make
...ates or make-up commercials. Maxim-Air not only
...ers you 100% better specs (and performance) than
...other VHF made—but 100% redundancy as well!
...it's right, there are two of them (15-KW each).

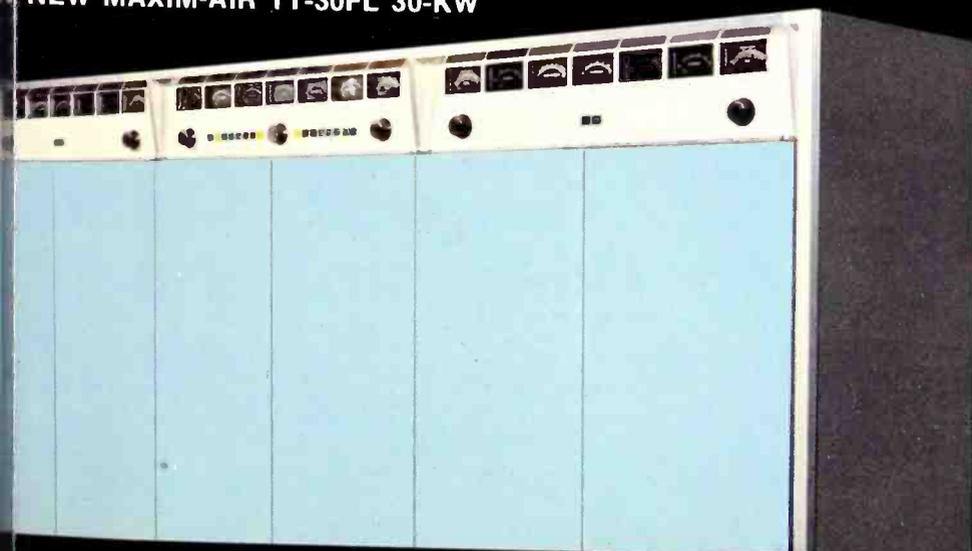
You can forget about black-outs seconds before a
...touchdown, or smack in the middle of a \$10,000
...commercial. If anything ever goes wrong with one
...15-KW, the other one takes over—instantly, *auto-*
...*matically!* The odds against going off the air with
...Maxim-Air are virtually infinitesimal!

For a better profit picture, put a better picture on
...the home-TV. Color it Maxim-Air!

For the complete Maxim-Air story, call your local
...RCA Broadcast Representative or write: RCA
...Broadcast Equipment, Building 15-5, Camden,
...New Jersey 08102.



NEW MAXIM-AIR TT-30FL 30-KW



RCA

RCA... Totally Responsive

And more, the first use of a temporary ground station on land came last year, during the visit of Pope Paul VI to Bogota, Colombia. That event also marked the first use of another ground station was temporarily constructed this year when the Pope went to Uganda.

We are getting more speed and suppleness all the time.

In October, 1968, the three American tv networks signed a five-year lease for a transportable ground station that fits into a cargo plane. Last year it fitted only into a C130 Hercules, a big cargo plane that had to be chartered. This past Summer, it could be fitted into a regular commercial cargo plane.

More use of satellites

Meanwhile satellite use steadily grows. In 1967, transmission to NBC from the Pacific totaled 15.8 hours; from the Atlantic, 33 hours. That same year, NBC fed out to the Pacific 6.1 hours; to the Atlantic, 10.3 hours.

In 1968, transmission to NBC from the Pacific was 20.2 hours; from the Atlantic, 52.8 hours. During the same period, NBC fed to the Pacific 13.1 hours; to the Atlantic satellite, 107.7 hours.

This year, great chunks of Apollo 11 tv coverage went out live to all of Europe and to Japan, Korea, the Philippines, Thailand. Had the Soviet Union launched the Apollo 11 mission, we can be sure it would not have been seen live on television; not while the possibility of failure existed. The U.S. uniquely believes in allowing coverage.

The tremendous burst of interest of foreign broadcasters in American news has been a matter of the past two years, chiefly. Interest used to be sporadic; now it is very big and continuous. On election night of 1964, for example, we had BBC and CBC taking some of our NBC News television coverage. On election night in 1968 we had the Japanese, the Philippine Islands, and just about all the European broadcasters with booths in the convention halls in Chicago and Miami Beach using our satellite coverage.

But cooperation is by no means all one way—though we seldom ask, for

example, for the use of the European Broadcasting Union coverage. More frequently we rent its tv broadcast facilities and equipment. And so with the Japanese NHK. During President Nixon's Asian tour this year, we used the facilities of Manila. We send our own people to do the coverage.

But not always. During President Nixon's visit to Rumania this year we took the Rumanian state television coverage—its live product with our men's voices over, plus some supplementary coverage.

All this is not free. We share part of the costs of the foreign broadcasters when we use their facilities or coverage—as they do with us when they use ours.

Quite apart from Apollo-size and Presidential-election-size stories, foreign countries are getting substantial doses of American news by television in other ways.

Example: Through contract with Visnews, which arranges distribution, NBC News offers satellite transmissions daily to every country that has a ground station that can receive from a satellite over the Atlantic, Pacific or Indian Oceans. More than 100 satellite transmissions of NBC News coverage are made to subscribers each year. (At present, NBC News supplies more communications satellite feeds to foreign countries than any other broadcast news organization.)

Five owners of Visnews

Owners of Visnews are the BBC, Reuters news agency, the Australian Broadcasting Commission, the CBC, and the New Zealand Broadcasting Corporation. All of NBC News' tv coverage is available as part of the Visnews Service. (No domestic report, no piece of Vietnam film, no NBC News story of any kind has ever been withheld from a foreign country.)

Satellite feeds are offered daily to 422 stations encompassing all of the Japanese tv networks. In Europe they are offered to every country except Portugal. In Australia every station but one is serviced.

Visnews blankets a total of 78 countries with 123 tv organizations.

Currently, it is negotiating with all stations in Japan and Australia for a daily satellite feed. Minimum time on satellite is 10 minutes. By feeding

the Pacific satellite with a 10-minute news package from NBC News, and other Visnews sources coming into New York, the satellite can be fed at midnight, New York time—having scooped up all the news from NBC News in the United States and having news from all of Europe flown in the same day.

This would reach Australia and Japan at 2 p.m. and 1 p.m., respectively, their local time—in time for their evening news telecasts: "today's news today—every day of the week." The greater part of that news via satellite will be American news.

The anatomy of news

What is American news? It is not venal. It does not do things purely for its own gains. It is the product of the sum of many subjective decisions, made according to some image of what the public wants and the conditioned impulses of journalists of how they should act and conduct themselves.

Its journalists do not act from self-interest.

Its reporters demand access to facts and events for no other reason than that they are who they are. (Except in the United States, reporters, with exceptions, have no status.)

It is governed by the tastes and ethics passed on through what is essentially oral tradition.

It reacts to conditioned criteria of importance and public interest.

It is hemmed in by some law, but not much.

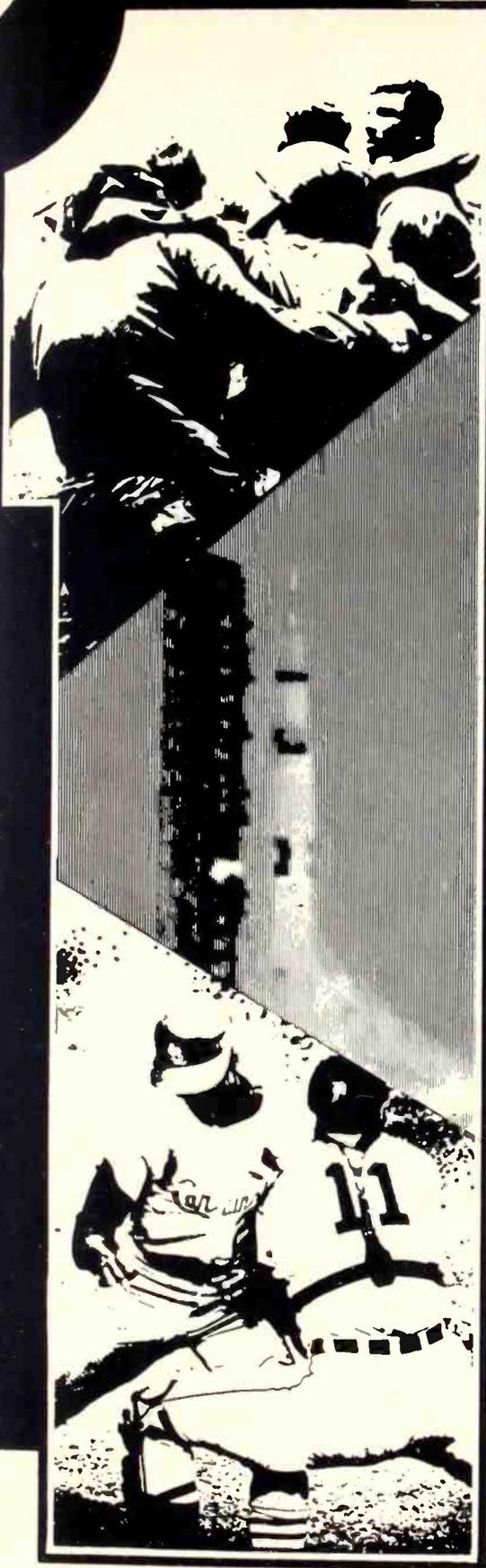
It always responds, consciously or subconsciously to the need to be current, to be relevant to the public and what it cares about, to be involving.

It is interesting. Being interesting is very much a part of why journalists do what they do.

It is, in part, entertainment, as entertainment has been part of journalism in all media in all times of history.

All of this is true of newspapers in this country. And it is just as true of journalism on television. Television merely took over and took on the established newspaper practice in the United States. We refuse to recognize any difference in the rules.

There is no other country in the world where access to news is as free as it is in the United States. As for the news we put out, we put it out because we think it ought to be put out.



WIIC-TV First in news

IN THE NATION

National Headliners Club Award for
"Consistently Outstanding Newscasting"

IN PENNSYLVANIA

Pennsylvania Associated
Press Broadcasters Award
for the "State's Top TV News Operation"

IN PITTSBURGH

Golden Quill Awards for
"Spot News Reporting"

There's a reason why TV11 News is First.
See your Blair TV representative.

SWITCH TO 11
WIIC-TV
NBC IN PITTSBURGH



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

If it happens, it's news. And the only reason we would not put it out is that it is not interesting or we have something more interesting.

Such is the nature of American network television today that even its most economically successful activity in news could be easily replaced with something that is not news which could make more money. And the biggest, most difficult activities—covering national political conventions and space launchings—go on at huge money losses.

This system of journalism—a journalism impelled by internal needs and supervised by internal controls—is what we call free journalism. It is our system, so ingrained that nobody thinks about it very much. We grew up with it, and that is the way it is.

But that is the way it is in very few other countries. That is the way it exists as the structure of journalism by television in even fewer countries.

Precious little freedom

In most countries in the world today, this free journalism—journalism without directed purpose—is abhorrent. In Spain, journalists are expected to advance established religion and government; in China, to rally the people; in the Soviet Union, to contribute to the progress of Socialism and avoid the frivolous. These purposes exist in constitutions and in press laws promulgated by people who believe in them.

Our views—that the public is entitled to information freely obtained, that the press has the right to check on government, that journalists have the right to be free even when outrageous—run counter to that.

About the time bomb.

There is going to be more American news transmitted by satellite in 1970 and more in 1971 and more in 1972. It is going to get more expensive. (We already have a news bureau in every important capital; not a reporter and a secretary only, but a full staff.) Management will scream. But we are going to do it. We will do it because there is competitive pressure. And I think this is pretty good.

I suspect that our American example of news coverage by television will be—like the Declaration of Independence—an explosive element in foreign societies. They are going to want free news—and as much access to their own news as to ours. ■

Washington

(From page 36)

the House Foreign Affairs Committee. With the Chicago area, it is not difficult to find members on all committees of both Houses.

Congressmen as a group are no different than lawyers, doctors or bricklayers. Each member is an individual and each has his own traits.

Some members are more than willing to be interviewed—some, in fact, are over-eager to be seen by the constituency back home.

Others are willing, but there is difficulty in setting up the time because of their heavy committee work. This is especially true of members with high seniority on committees. They certainly want to cooperate, but you have to do your share of cooperating, too.

For some members, it's a matter of their disposition on a given day. Congressmen have difficulties with their wives, for instance, just as much as men in other fields. You'll find a member one day throwing out his hand in greeting, and the next day he'll walk right by you with his mind miles away.

There is a group of members who want to talk only if the topic is relatively non-controversial. The example which always comes to mind on this subject, was the release of the Warren Report.

We asked one member if he would comment on it, immediately after its release. "Let's skip this one, Bob," he replied. "It's a little sticky." Granted, time proved him correct with the disputes that eventually came up on the Warren Report, but there was certainly nothing controversial at the time of its publication, nor any indication whatsoever that there would be.

And then there is a small group which under no circumstances wants to do an interview. One can only summarize this very, very small group as coming from the school that believes that if you don't say anything, you'll never have to regret saying the wrong thing.

But the great majority of members and those holding other high governmental positions are willing to talk if they have the time. If they don't want to be interviewed they will almost always tell you off the record why they want to pass it up. You will find in Washington, as in other cities,

that it is one thing to have a person talk for newsmen from the wire services or newspapers, and it is another thing to have them talk for radio or television.

As a rule members are easy to contact, either directly or through their press aides. Committee work of the members makes it necessary to go through the press aides quite often. Senators have more committee assignments than do members of the House and as a result it is often more difficult to set a time for an interview with a member of the Senate.

The stations in Chicago, Denver and Duluth leave the day-to-day assignments to the Washington News Bureau—with exceptions, of course.

They certainly alert us if a mayor or governor is due in the Capitol or they will point out if there is high interest locally in an upcoming committee hearing.

Television coverage

Speaking of committees, the Houses are divided on the subject of coverage by television. The Senate leaves the matter up to the individual committee chairman, and the subcommittee chairman, as to whether sound-on-film (SOF) shooting will be allowed during testimony and discussion. In almost cases, where no SOF filming is allowed, the committee chairman will allow some silent footage until the gavel is brought into use.

The House, on the other hand, allows no SOF shooting of committee sessions. In these instances, silent film is shot prior to the committee going into session. However, in the event committee work is not shot SOF, permission is almost always granted to set-up in the hallway outside of the committee chamber for interviews with the parties interested in the proceedings, including, of course, those who testified.

If a member has a speech impediment, he is naturally going to be hesitant about doing an interview. If, in the rare event, his grammar is bad, this usually will not stop him from doing an interview. Why? Because he's been talking that way for a long time and sees nothing wrong with his delivery.

If someone is camera-shy, or is afraid of becoming panic stricken or speechless, a little bit of encouragement will usually work. The best line I have heard in a case like this, and

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I have used it, is to explain that it's as if we were sitting in a living room at home and just casually talking. He has to be convinced that a camera has never bitten anyone and there is no reason why it will happen today. But realizing that a person is following the line of public life and politics makes you understand that there is a degree—no matter how small—of extrovert in that person.

If you are particularly concerned that an interviewee will go on too long—based upon experience—it doesn't hurt to say you've only got 100 feet left in the magazine, you are fighting a deadline, and the subject has to be wrapped up rather quickly.

There is no more a set formula for questioning people in Washington as there is elsewhere. The first reaction question is usually, "Why?" Somewhere along the line, another question is bound to be, "What do you think will happen next?"

Occasionally, you have to call a member off the floor to ask about a subject he is unaware of. An example of this would be to approach a member of the House Armed Services Committee, and inform him about a story which has just broken on fighting in South Viet Nam. You obviously have to fill him in on the report before he can analyze or comment.



Douglas D. Bales (standing) has been named executive director of the newly established news division of WSJS-TV-AM-FM Winston-Salem. Bales, shown here with Wayne Willard, managing editor of the stations' news operation, had been director of special productions.

The House of Representatives provides the best facilities for filming. In the House Radio-tv Gallery, located almost directly above the chamber, three studios are available for cameras. Two are small, but the third is quite large, and as many as twelve cameras were in use on at least one occasion for a news conference in this studio. While the small studios provide for only a curtain or wall background, at least five backgrounds can be used in the big studio, including a desk with books behind it, a large colored map of the world, and large doors. There is also a large, attractive studio available in the Sam Rayburn House Office Building.

The Senate Radio-TV Gallery, on the other hand, is very small, although efforts have been underway for some time to increase the size of this facility. If necessary, more than six crews can be jammed into this small space; but it's a very, very tight squeeze. Two backgrounds are available.

Shooting at White House

Camera crews at the White House find things more confining, with one asphalt-paved center outside the West Wing set aside for interviews and "stand-up" work. The East Room and the Fish Room are used for Presidential news conferences. However, since almost all stations have network or UPI Films affiliations, the Presidential news conferences almost always are left to these organizations.

On occasion, there will be addresses by the President to groups in the Rose Garden, and ceremonies on the South Lawn. Here, of course, the space is not limited, and a good deal of silent coverage is given by regional bureaus.

Most Federal agencies are not equipped for film coverage of news conferences, but there are exceptions.

One executive agency geared for filming interviews is the Department of Defense. Pentagon coverage, usually, for obvious reasons, is confined to one area, and the subject involved in the news briefing is brought to the reporters. The Pentagon studio is large enough to accommodate a dozen cameras, and some 100 people. It is adequate now, but with the sudden influx of independent bureaus, it may be outmoded in the near future. Set-ups are permitted for feature interviews.

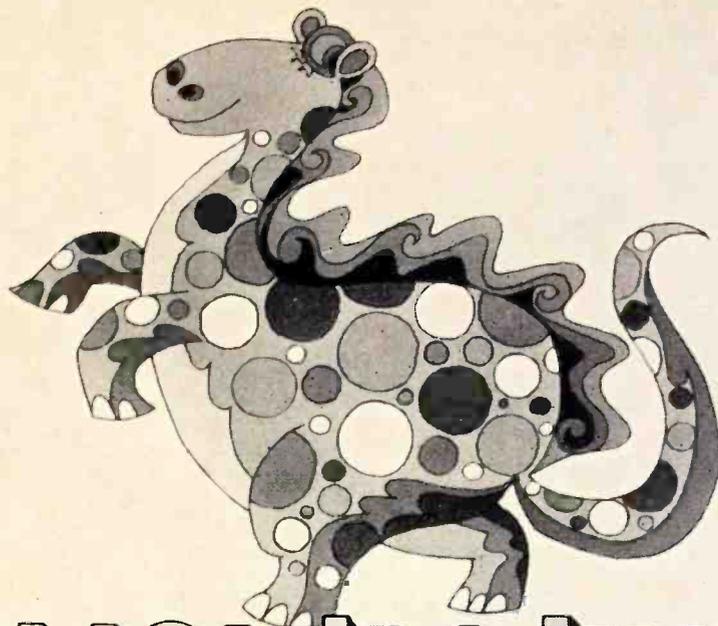
WGN-Continental, like the other regional bureaus, prefers to use the facilities of the House of Representatives. When in session, the House almost always convenes at Noon. As a consequence, it is more convenient for the members to be interviewed either just prior to the session, during the session—especially during a quorum call—immediately after an

Washington bureaus

A number of station groups have news bureaus in Washington and activity there is increasing. Cox opened a bureau a few months ago. It's headed by Thomas J. Frawley, who has two correspondents and a cameraman. Metromedia is represented by their national correspondent, Rolland Smith; Mike Buchanan, news director of WTTG, serves as bureau chief. The Norton stations correspondent is Dave Henderson. John Chambers represents the GE stations. RKO General's man is Cliff Evans, who has one of the 39 news desks in the White House, and is the only group correspondent to have one except for Westinghouse. Time-Life Broadcast's bureau is topped by J. W. "Bill" Roberts (see story by him in this issue), aided by two correspondents and a cameraman. Triangle's bureau chief Anne Blair also has two correspondents assisting her. Westinghouse, the first non-network group to set up a Washington Bureau (1956), has 12 correspondents, including men assigned to the Capitol, White House, Pentagon and State Department; the bureau chief is Sid Davis. WGN Continental's Washington bureau chief is Robert Foster (see story by him in this issue).

While bureaus cover both tv and radio, there is usually more emphasis on radio, because of the portability and economy of sound equipment. Among those maintaining sound facilities in the White House are Metromedia, RKO General, Storer and Westinghouse. Many, if not most of the groups, hire camera crews for tv coverage. This is true even of a bureau as large as that of Westinghouse.

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important vote is tallied, or when the House adjourns. With few exceptions, members of the Senate understand the reasons for our preferring to set-up in the House, and are willing to come over to the other side of the Capitol for an interview.

A regional bureau just doesn't have the staff to do investigative work, so the emphasis, after top priorities are given to Congress and the Executive branch, is directed at features.

As in any other field of reporting, the longer you are established the more contacts you have. Tips are given quite often by members of Congress and by those working at various agencies.

Our list of photographic equipment is short. For silent film coverage we use the Bell & Howell 70-DR 16 mm camera equipped with 10 mm, 25 mm and 50 mm lenses.

Our sound work is done with the Auricon pro-600, equipped with the Angenieux 12-120 zoom lens. We use both 400-foot and 1200-foot Auricon magazines, with either core or 100-foot reel takeups. Sound is handled by the standard Auricon amplifier, and magnetic sound heads.

Our film stock is Kodak-EF-B Ektachrome color film, with magnetic stripping. All film shot by the bureau is shot raw and processed in Chicago, Denver and Duluth.

One problem you don't have with a Washington News Bureau is makeup. With one, or possibly two, exceptions over a five and a half year period, no member of either House has requested to use makeup.

The ever-present problem of the regional bureau is shipment of film. You are forever at the mercy of the weather, as the regional bureau must rely on air shipment to the station. Film must be at the airport well ahead of flight time, and then there is a delay at the destination until the film has been taken to and sorted out by air express.

The following on how Washington coverage looks from the local station point of view was written by Robert D. Manewith, director of news of WGN-TV-AM Chicago.

There are many fast breaking local stories where we need comment from Washington authorities. Frequently Mayor Daley and Governor Ogilvie take newsmaking trips to Washington. We always tip off the Washing-

ton Bureau, and a WGN Bureau man is usually the first to greet these officials at the airport.

The Bureau also gets local requests from Wayne Vriesman of KWGN-TV Denver and Bill Krueger of KDAL-TV Duluth.

The time element

The basic problem for our home office, in dealing with its own Washington material, is getting the material to Chicago in a timely manner. We are at the mercy of traffic jams around two of the five most congested airport areas in the country. We are also at the mercy of the airline schedules, which in their turn, are at the mercy of the air congestion around these two airports, and the weather.

A courier must get from Capitol Hill to National Airport and place our package in the hands of an Air Express agent before lock-out, one hour prior to flight time. Another courier must be waiting at the Air-Ex office in Chicago when the plane lands, at which time an agent he hopefully has cajoled or rewarded, will actually go to the plane for our package, rather than forcing us to

About the author



Robert Foster has had but one job in broadcasting—with the WGN stations, Chicago. His career began in 1943 when he started as a copy boy for the WGN news department.

In 1955, Foster left WGN and became public relations consultant to the Illinois Secretary of State. He remained in that job five years, but rejoined WGN in 1960. He is the only broadcast newsman to be elected to the Illinois Legislature Correspondents Association.

wait for routine unloading. Then, the courier has to get away from O'Hare Field and get into the city with the film.

The distance between the two cities is almost insignificant, in comparison with the time it takes for the couriers and express agents to complete their tasks.

Oh, for the days of the picture-phone and the miniature vtr, when we can get *sound* and picture from Washington as easily as we do sound alone for WGN Radio. With a combined news operation, our Washington Bureau covers for radio as well as television, phone-feeding its tape. And, therein lies a story.

It was a rainy day in Washington. Bob Foster had walked out of the office and crossed the street, to cut through the lobby of the Mayflower Hotel, a rainy-day, sheltered route to the cab stand and a taxi to Capitol Hill. Like many another reporter, Bob got his start in sports. He worked with the WGN-TV crew handling White Sox games when Paul Richards was with our South Side heroes in the early '50s.

Now, it's maybe 15 years later. Bob Foster has left sports reporting, spent a few years covering Springfield, the state capital, for WGN, and has been assigned to open and operate our Washington Bureau.

A baseball scoop

Paul Richards is long gone from the White Sox. In fact, he was just gone from Baltimore Orioles. Foster spotted Richards as he came out of a phone booth in the lobby. Old friends . . . a chance meeting. "Sorry to hear you're out of work, Paul," Bob says. "Got anything in mind yet?" Just so happens Richards was talking to Judge Roy Hofheinz down Houston way, and had just agreed to take over the Astros. Foster reached down for the switch on his tape recorder. "Could you tell me that again, Paul? Your friends and fans in Chicago would be interested."

A rainy day, a short-cut to keep dry, and a chance meeting in a hotel lobby. Perhaps it wasn't the sports story of the year, but it was a scoop—and for a Washington correspondent. That is, a "Washington reporter" who was a reporter first, merely assigned to cover Washington instead of Waukegan or the World Series . . . always a reporter. ■

STATION AWARD WINNERS IN NEWS AND PUBLIC AFFAIRS

The following is a list of major awards to television stations in the areas of news and public affairs over the past 12 months. Details on the donors, qualifications and

deadline dates of submission are included in the publication, "Awards, Citations and Scholarships in Radio and Television," published by the National Association of

Broadcasters, Washington, D.C.

The following listing also includes awards presented by state broadcasters associations of the AP and UPI.

Ak-Sar-Ben—Community Service Award—to KMTV Omaha for *The Opportunity Line*.

Automotive Safety Foundation—Alfred P. Sloan Award for Highway Safety—to WLWT Cincinnati for *The Last Prom* and *Two Wheels to Eternity*; WEHT-TV Evansville for "Why" (news segment).

Catholic Broadcasters Association—Gabriel Award—to WKYC-TV Cleveland (two awards) for *The Healer*, and for consistent high quality programming; to WJAR-TV Providence for *A City Called Hope*.

Freedoms Foundation at Valley Forge—George Washington Honor Medal Award to KSL-TV Salt Lake City (two awards) for *This Is My Country* and *Mid-day*; KIRO-TV Seattle for *Seattle Salutes the Congressional Medal of Honor Society*; KRON-TV San Francisco for *This Land*; WBZ-TV Boston for *Do You Have a Minute for the Minutemen?*; WFBM-TV Indianapolis for *Voice From the Ballot*; WFIL-TV Philadelphia for *High School Mock Election*; WFLA-TV Tampa for *Commentary on Our National Anthem*; WHC-TV Pittsburgh for *On My Honor*; WITN-TV Washington for *Pilgrimage to Bath*; WKRC-TV Cincinnati for *Destination Washington*; WKYC-TV Cleveland for *The Great War—50 Years After*; WMAQ-TV Chicago for *The Giants and the Common Men*; WQXI-TV Atlanta for *Old Glory's Still There*; WRC-TV Washington for *Encore Americana*; WSPD-TV Toledo for *Lest We Forget*; WTIC-TV Hartford for *The Other Voices*; WTVM Columbus for spot announcement campaign in voting; WWJ-TV Detroit for *Michigan Story: Henry Ford The Man*.

Georgia Association of Broadcasters—Television Station of the Year Award—to WAGA-TV Atlanta.

Greater Montana Foundation—Tv Station of the Year Award to KGVO-TV Missoula for *The Rocky Mountain Laboratory*; XLF-TV Butte for excellence of programming and service.

Institute for Education by Radio-Television—Ohio State Award—to KRON-TV San Francisco for *California*; WCBS-TV New York for *Limbo*; WKCT-TV Miami for *Partners in Crime*; WDSU-TV New Orleans for *A Place Called Parish Prison*; WFIL-TV Philadelphia for *Assignment: The Young Greats*; WKYC-TV Cleveland (two awards) for *Montage* series and *Montage: The Proud Past*; WNBC-TV New York for

The Great Swamp; WTVJ-TV Miami for *The Friendly Menace*.

National Academy of Television Arts and Sciences—Station Award—to WHA-TV Madison for *Pretty Soon Runs Out*; Special Citation to WFIL-TV Philadelphia for *Assignment: The Young Greats*.

National Conference of Christians and Jews—National Brotherhood Award—to WCBS-TV New York for *A City Divided*; WJZ-TV Baltimore for *The Other Americans*.

National Headliners' Club—Headliner Medal—to WKCT-TV Miami for outstanding editorials; WFIL-TV Philadelphia for *Something for Nothing*; WHC-TV Pittsburgh for outstanding newscasting.

National Press Photographers Association—Newsfilm Station of the Year Award—to WHDH-TV Boston.

Radio-Television News Directors Asso-

ciation—RTNDA News Award—to KNBC Los Angeles for spot news; WDSU-TV New Orleans for editorials. **The Edward R. Murrow Documentary Award** to KNXT Los Angeles.

Sigma Delta Chi—Award for Distinguished Journalism Service—to KNXT Los Angeles for reporting; WIBW-TV Topeka for public service; WOOD-TV Grand Rapids for editorializing.

The following News Awards were made by state broadcasters associations of the Associated Press.

California: To KGO-TV San Francisco for *Bob Fouts Sports*; KNTV San Jose (two awards) for spot news and documentary; KNXT Los Angeles (two awards) for regularly scheduled news program and documentary; KPDX San Francisco (two awards) for news analysis and spot news.

Chesapeake: To WMAL-TV Washington for public affairs; WRC-TV Washington for in-depth reporting.

Florida: To WFGA-TV Jacksonville (four awards) for editorial, news reporting, sports and special; WFLA-TV Tampa (two awards) for documentary and features.

Ohio: To WKYC-TV Cleveland (two awards) for regular news and spot news; WLWC Columbus for investigative news reporting; WSPD-TV Toledo for editorials; WTVN-TV Columbus for news specials.

Pennsylvania: To KDKA-TV Pittsburgh and WDAU-TV Scranton for editorializing; KDKA-TV and WNEP-TV Scranton for public affairs; WFIL-TV Philadelphia for farm news; WHC-TV Pittsburgh (two awards) for reporting and sports.

Texas: To KTRK-TV Houston and KFDX Wichita Falls for news specials; KFDX and KPRC Houston for editorials; KFDX and WFAA-TV Dallas for newscasts; KJAC-TV Port Arthur and WOAI San Antonio for features; KGNC Amarillo and WFAA-TV Dallas for extraordinary news event.

Virginia: WCYB-TV Bristol (two awards) for documentary and editorials; WTAR-TV Norfolk (two awards) for news operation and sports coverage; WTVR-TV Richmond for spot news story.

The following awards were presented by the New England broadcasters of United Press International.

WBZ-TV Boston (two awards) for *Beggar at the Gates* and *Boston—A Part of that Dream*; WHDH-TV for election coverage (combined award with WHDH-AM); WHYN-TV Springfield for editorial; WNAC-TV Boston for *Gibson Girl*.

ARB Awards

A slightly different type of award has been given this year by the American Research Bureau. To recognize some of the more imaginative applications of research, ARB has inaugurated an Innovators Awards Program. Awards were for effective research utilized in any phase of station operation.

Winners of the ARB Innovators Awards are KABC-TV (two awards) and KTTV Los Angeles, WNAC-TV Boston, WJW-TV Cleveland, KOGO-TV San Diego, WTTG Washington, KHOU-TV Houston, WSB-TV Atlanta, KXTV Sacramento, KRON-TV San Francisco, WKOW-TV Madison, WMT-TV Cedar Rapids-Waterloo, KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney, Neb., KNTV San Jose, WFBG-TV Altoona, WRCB-TV Chattanooga and James Landon of Cox Broadcasting, only individual cited.

Entries exemplified effective use of research in any phase of station operations.

ate), gives weather every seven minutes, time checks every three minutes and headline summaries every 15. Two-minute information segments, dropped in at 15 and 45 each hour, may consist of sports, commentary, analysis or special interviews. A piece by a feature reporter who specializes in off-beat material is run three times a day.

WTOP carries 16 commercial minutes per hour, instead of the 18 recommended by the NAB Code. "We feel 16 is the right amount for our format," says Snyder.

Competitor WAVA puts primary stress on local news, rather than on international stories or national material remote from Washington.

Says Tom Hoyt, vice president in charge of sales, "There are three governments here, all of them local to us. Congress runs Washington, and then we've got suburban Virginia and suburban Maryland. We cover them all—and some of the stuff we treat as local news for local listeners ends up making national headlines.

"In any case, we think it works better when we tell people what's happening that affects their daily lives."

In line with its aggressive sound, WAVA puts no quality restrictions on the commercial jingles it accepts—the more up-tempo, the better.

WAVA is on the air from 6 a.m. until sunset. Then WAVA-FM, which is all-news 24 hours, takes over, until 6 a.m.

WAVA is no exception to the rule that drive time—normally 6-10 a.m. and 3-6 p.m.—is easy to program and comparatively easy to sell. It's housewives' time—10 a.m.-3 p.m.—where difficulties in both areas arise. And it's even so for the big guys, the powerful network and group all-news o&o's.

John Callaway, vice president of program services. CBS Radio, considers housewives' time "a very challenging area." Says Callaway, "We view news as reporting on the reality of what's happening. War is a reality, sure—but so is a book. so is a play, so is a restaurant. When you give immediacy to them, you're in soft news—and this is a significant part of our approach to housewives' time."

On the four CBS Newsradio com-

pany-owned stations—WCBS, WBBM, KNX and KCBS—a maximum of 10 minutes each hour in housewives' time is devoted to features—dining, theatre reviews, child care, books, travel, health, entertainment. Features last two minutes or less when locally produced, three and one-half minutes when produced by the network ("Dimension," which is aired in five-minute blocks including two commercials, a 60 and a 30).

Here's a typical cycle in housewives' time, noon-1 p.m. on WBBM:

- CBS news;
- Local news;
- Weather;
- Stock market report;
- Editorial;
- Locally produced feature/headlines;
- News summary;
- *Direct Line*;
- Book reviews;
- CBS *Dimension* in Hollywood.

Direct Line is the WBBM version of what may be CBS Newsradio's proudest accomplishment—its local ombudsman operations.

"Call them investigative reporters, and you'll get the picture," says Callaway. "Their job is to intercede on behalf of the little people who have otherwise insoluble problems."

Full-time ombudsmen are on the staffs of all four all-news stations. Problems submitted by mail are screened, and the most serious are aired on several special feature segments daily (*The Action Reporter* on KNX, *File 74* on KCBS). The idea seems to be clicking best in Chicago, where WBBM has been averaging 1,000 calls and 500 letters a day since the series went on the air last January.

Callaway expects big things of the ombudsman technique, as reporters looking into minor wrongs are beginning to uncover evidence of major frauds, fund mismanagement, and so on.

The CBS Newsradio stations place local news in a dominant position. "Local presentation and coverage are number one with us," Callaway says. "When they're bolstered with strong news from the network, so much the better."

As a fast, dependable way of beefing up local stories with relevant material from its other markets, CBS instituted its "private line news exchange" (PLNX), a 24-hour broad-

cast quality telephone line used to exchange voice reports, actuality cuts conversation or live programming among stations. It is, in effect, an extra-network source to help fill the great demand for fast urban reporting.

"Let's say there are simultaneous teachers' strikes in Los Angeles, Chicago and New York," Callaway theorizes. "Through PLNX, our news broadcasters in each city can exchange enough information to enable each of them to round out his local story with parallel material from the other two strike scenes."

When the Apollo II crew was whirled from New York to Chicago to Los Angeles in a single day, WBBM used PLNX to pick up pre-arrival color from WCBS, WCBS used it to get followup material from WBBM, and both picked up the color of the West Coast arrival from KNX. When the state dinner began, the network took over and fed all the company stations and affiliates.

CBS stations exchange some 1,500 reports a month via PLNX, and the weekend news magazine feed uses it to distribute special reports.

Drive time is an all-news radio station's meat—the type and pace of coverage for which the operation is, or should be, staffed, equipped and geared. Like the others, the CBS Newsradio stations keep drive time material short and fast.

As Callaway puts it, "This is the time when the water's running, the motor's running and the people are running."

News stories are kept short—always under two minutes; ideally, 60 seconds. Features are few and brief. There's at least one time and temperature check every two to three minutes. Since a good male audience is a certainty, sports are turned over every 30 minutes. Station editors are offered two or three overseas or Washington closed-circuit feeds from CBS news, which they may or may not clear. News broadcasters increase their pace.

Then, at 10 a.m. a subtle change to the slower pace and softer news of housewives' time. At 3 in the afternoon, it's back to drive time, but home-oriented this time (heavy on the traffic reports, advance word on upcoming night ball games, stress on interpretation of news stories that broke earlier in the day).

AT 3 A.M. THINGS ARE JUST GETTING STARTED.



While most of us are sleeping over here, a student riot might be starting in Japan. Or a volcano erupting in Italy. Or sextuplets being born in Australia.

WTOP Radio in Washington is paying attention—and reporting.

We report the news nonstop, dawn to dawn.

And because we never stop, we can report things as soon as they get started.

Whatever time it happens to be.

WTOP RADIO
NONSTOP NEWS
A Post-Newsweek Station

"Our ads in SRDS work for buyers and work for us"



PHILADELPHIA INQUIRER sales and sales promotion execs discuss the philosophy and the strategy of selling by helping people buy

Bach: "We know that in Standard Rate we are in a buyer's book, so we put information in our SRDS ads that we wouldn't include in ads run elsewhere."

"We know that this works out for buyers and for us because we get orders from agencies we very seldom see; sometimes agencies we never heard of because they did not previously have accounts using newspapers; and we know they had to get their information from Standard Rate & Data."

"It isn't often that we can trace an actual sale to an ad. But I can remember one instance where we received a contract and a letter from an agency in the middle West who said that the information in our ad caused him to change his mind and buy the INQUIRER instead of a competitor."

"We have been in every issue of Standard Rate & Data for the twenty-two years I've been here and I guess the INQUIRER advertised in Standard Rate long before that."



McBride: "This suggests an interesting point. When Len told me about this meeting it crossed my mind that I had never questioned advertising in Standard Rate, year in and year out. We have lots of discussions, sometimes



even arguments, about other publications we contemplate using. But I just okay Standard Rate as I have every year and I don't think it ever occurred to any of us not to use it."



White: "We don't question it because it is so different. It's the only one that is used by buyers for buying information and why would anyone question wanting to be represented in a buyer's reference book?"

"I think of the Standard Rate & Data audience as a captive audience. If anyone is interested in newspapers he has to look up information in Standard Rate."

Bach: "Captive audience is a good term. They'll open Standard Rate to look things up in the listing; they'll turn to the Philadelphia market and look at listings of newspapers there; and you capture the captive audience by giving supplemental information that amplifies what's in the listing."



"This is one of the big reasons we spend the money we do in promotion. It wouldn't be feasible to have a large enough sales staff to be in constant contact with all agencies and advertisers all over the country. But there's not the slightest doubt but what they'll use Standard Rate if they are contemplating newspaper advertising and if Philadelphia and its suburbs represents one of their markets."



Left to right: Mr. Leonard Bach, Promotion Director;
Mr. Lyman B. McBride, Advertising Director;
Mr. William White, Advertising Promotion Manager



White: "In Standard Rate we reach people who know they are going to do some newspaper advertising or at least want to compare it with other kinds of advertising. Therefore we want to be sure we have the right message at this 'point of purchase.'"

When you put your product on a shelf you want people to have good information about it."

McBride: "Well I certainly hope so. I wouldn't want to see us fail to take advantage of the opportunity to present full information when schedules are being prepared by advertisers."



Bach: "In SRDS we try to present information that's going to be helpful to the user who's looking for information that will help him in his planning and in making his final decision."

McBride: "Are there any important papers in the country that don't use SRDS? I can't imagine it. There's so much a newspaper has to say."

White: "There sure is. For example, we do a lot of research and at one time



we were presenting some very specific and somewhat detailed information on 'Exposure/Ratings' of advertising in the INQUIRER. We knew that it would be a long time before our salesmen could get around to everybody

with all this information, so we put the highlights in our ads in Standard Rate. Standard Rate is the only place where we could run this detailed information with assurance that people would be interested enough to read it. We have found that buyers are very interested in things the INQUIRER will do for its advertisers besides effectively covering the market."



McBride: "We are putting considerable emphasis on the theme that the INQUIRER is the paper that gets results and this can be detailed more in SRDS than it can in a magazine ad."

"I think our advertising salesmen understand why we are in SRDS. The basic information about the INQUIRER is in the listing and then our ad attempts to strengthen this information just as the salesman attempts to expand upon the circulation and strengthen the understanding of our values. What we do in SRDS is closer to what our salesmen do than is generally true of other forms of promotion."

Bach: "I don't know how much of the credit can go to SRDS, but I'd like to mention that we have just completed the best advertising year in the INQUIRER'S history. I do know that being in SRDS helps all of the pieces fall into place."



STANDARD RATE & DATA SERVICE, INC.

the national authority serving the media-buying function

Walter E. Botthof, Chairman of the Board

5201 Old Orchard Road, Skokie, Illinois 60076

312-YO 6-8500

Sales Offices: Skokie • New York • Los Angeles

At 6 p.m., the subtle change again to softer material, slower delivery (phone interviews between an anchor man and people in the news, mini-documentaries, analyses). Yet spot news continues in a hard vein, essentially for listeners who cannot stay up for the big nighttime tv newscasts.

Westinghouse is the father of all-news radio as it exists today. It took WINS New York and KYW Philadelphia into that format back in 1965. Why the move? Let Joel Chaseman, president of the Westinghouse Radio Station Group, tell it:

"In both markets, we had bought stations which were undistinguished combinations of music and news, each fighting a pack of hungry competitors, sound-alikes. WINS was down near the bottom of the top 10, and KYW ranked below police calls.

"We asked ourselves a lot of questions—'Where is society headed? What kind of communications do people need? How do we fit into their life-style? How are we going to distinguish ourselves in a crowded spectrum?'"

"All-news seemed to be the best answer. There was no comparable service in either New York or Philadelphia, and we knew that both were sophisticated enough to warrant this kind of an operation."

Chaseman thought the same way about KFWB, and added it to Group W's all-news bag in March of last year.

The company's original goals of landing 25-30 per cent of all adults per market, and holding them for an average of an hour a day, have already been met or are close to it. The April-May '69 ARB rating book shows the Westinghouse all-news stations reaching about 27 per cent of the adults in New York, 26 per cent in Philadelphia and 22 per cent in Los Angeles. And listeners are tuned in for about 52 minutes a day, average for the three stations.

Westinghouse maintains a 24-hour broadcast line connecting its Washington news bureau with the stations. Greenfield believes in the need to control and be responsible for an independent source of reporting, rather than be entirely dependent on the wire services. This line, he feels, gives the Group W stations a source that can't be duplicated, and a way of imparting a dimension to the news beyond straight reporting.

Using the line, stations are often able to trade pieces of original news, offering and asking—and, in the process, creating a customized news service. All of the 90 or so pieces moved daily are in the form of individual units which each station can arrange to fit its audience.

Westinghouse is not adding outside subscribers to its Washington line, and has no plans to do so.

He's proud of his guys

Chaseman is proud of the all-news operation. "The guys at the stations have learned how to deal with the same story from different angles, so that even if the story is treated often, they get depth, different viewpoints from different world capitals, variety enough to keep it from becoming monotonous. We do it by building a cumulative story on capsules, interpretations and commentary."

He's quick to add, however, that in order to keep a rein on costs in all-news radio, management must also have a nice sense of when to stop developing a story.

Here, Chaseman is not alone. All who have gone into all-news or news and information radio can testify that it's an extremely expensive proposition.

Most of the extra investment goes into staff, and not only in terms of quantity, but quality as well (gone are the days of the "news reader" who simply applied his sonorous tones to a script written by somebody else; today's expert all-news broadcasters are often called on to cover, write *and* read their own stories). A lot of money also goes into equipment—mobile units, tape recorders and tape playback gear.

Over at CBS, it's estimated that it costs about 150 per cent more to run a news station—and run it right—than to drift along in a music format.

In the past, news radio operators confessed to finding national advertisers an extremely tough nut to crack. That's changed: Now they're selling national accounts—not as many as they'd like, perhaps, but they're selling them.

When WCBS New York did a breakout of its current national advertisers for TELEVISION AGE, it found that 53 per cent fell into that category, as against 47 per cent local. Among the station's best national

categories are travel (the five news stations repped by CBS Radio Sales—the four CO's and WTOP—have a total of 31 airlines, and a per station average of 14), tobacco/drugs, automotive/oil, household goods and publications.

Leading local categories are theatre/entertainment, restaurants/resorts, financial, car dealers, retailers.

In general, all-news radio has made very slight inroads in youth products (the kids' bag is contemporary music) or in cosmetics. Package goods aimed solely at women are a tough sale. Package goods as a category, always a problem for radio, are even more of a problem in all-news. Most toothpastes are after the young (again contemporary music).

One bright spot in the toilet goods field is Colgate, which has become a major user of radio over the past couple of years, and gives every indication of continuing.

Media men are very much aware of all-news radio, and do not hesitate to buy it when and where they need the coverage. Not surprisingly, they usually buy it as part of a multi-station package designed to deliver the maximum audience in a market within the demographics they're after.

This much is considered axiomatic in most agency media departments: When you hit a listener on an all-news station, you hit a listener who's really listening, because this is foreground radio as opposed to the background environment of conventional music and news.

Could all-news or news and information make it in other markets, major markets like Detroit, Boston, Pittsburgh, Atlanta?

Probably. In fact, in any of the top 20 there should be a way of tailoring it to each market and bringing it off, providing the broadcasters were willing and able to invest the money and imagination necessary to do it right.

And how do you do it right? "Put blood, sweat and smell into it," says Group W's Chaseman, "and people will listen. Build it out of current things that are relevant to the daily lives of those you're addressing, and they'll listen. Keep it fresh, keep it happening, and never let it become a matter of last year's goals for last year's audience." ■

In the picture

He's interested in birds, but he's not an ornithologist. He has a passion for ancient history, but he's not an archeologist. He likes to cook, but he's not a chef. He loves the ballet, but he's not a critic.

Give up? He's **David Charles Adams**, who has just returned to NBC as executive vice president after a year's leave of absence to enjoy the good life.

Adams took off on an "open-ended sabbatical" last year at the age of 55, leaving a job that paid more than \$100,000. Part of the time was spent in travel. Adams has an insatiable curiosity for foreign places and over the years has kept extensive notebooks, written by hand, on the countries he's visited.

His appetite for information and details, it need hardly be added, is clearly apparent in his job, too. Back in the 50s, he wrote a history of NBC network operations, going back to the beginnings of the radio network. Roscoe Barrow, who while dean of the University of Cincinnati Law School, headed the commission studying FCC regulation of the networks, said at the time it was the most comprehensive job on the subject he'd ever seen.

A lawyer by training, Adams has been operating at the top levels of NBC management for years. He has not been highly visible, to put it mildly, and that's no accident. Adams has no hankering for the throne. Despite this fact, there have been many rumors in the past on that very subject.

Nevertheless, when it was announced recently that NBC president Julian Goodman was assuming the responsibilities of chief executive officer hitherto held by chairman Walter D. Scott, the rumor mills routinely ground out talk about Adams being readied for the top spot.

Underlining the fact that Adams wants to stay just where he is, is the fact that he comes back to NBC with no staff responsibilities. When he took his leave of absence he supervised NBC's law department, Washington office, program standards and

practices, research and planning, station relations and advertising, publicity and promotion.

Adams remains on the board of directors and will report to Goodman. In the words of last month's press release, "he will be engaged primarily in policy and planning matters and will undertake special assignments at the direction of NBC management."

This will not be the first time Adams has been without organization responsibilities. For example, during the 50s, when RCA president Robert W. Sarnoff was NBC executive vice president, Adams reported to him as staff vice president, serving as a kind of project and planning officer. Adams has also been referred to as a "troubleshooter" and "roving executive."

He was born in Buffalo March 5, 1913, was educated in the public schools of that city and was graduated *summa cum laude* from the University of Buffalo in 1934.

Adams had no idea of what he wanted to do for a living when he got out of Buffalo. A local attorney, who knew a good thing when he saw it, offered to help Adams through Buffalo U. Law School in return for a part-time clerking job. The brilliant young student figured that a law education wouldn't hurt (it was during the Great Depression), agreed to the offer and was graduated number one in his class.

He, of course, entered practice with his patron but didn't like it. Washington was the Mecca of many young lawyers in those days and in 1941 Adams went there to find a job. After a lot of footwork, and just as he was ready to give up and return to Buffalo, three offers turned up—one from the FCC, one from the Labor Department and one from the Office of Price Administration.

He chose the FCC, not because he had any particular interest in broadcasting but because he met people there he liked. As a matter of fact, he had little direct contact with broadcasting during his stint with the



David Charles Adams

End of an open-ended sabbatical

FCC. He spent his entire time with the Commission in its common carrier division. Interrupted by two years in the army, Adams remained at the FCC until 1947 when he came to NBC.

Adams was brought to NBC by Charles R. Denny, Jr., who had served as FCC chairman and who left the Commission in 1947 to come to work for NBC as general counsel. Adams was made assistant general counsel but the next year he was named vice president and general attorney of a sister division, RCA Communications.

This was a short-lived detour as six months later Denny called again, having been made NBC executive vice president. Adams was made his assistant and thereupon began his career of special assignments, which he has carried out with such competence.

Formally speaking, he was named NBC director of special projects in 1952, vice president in charge of network administration in 1953, staff vice president in 1954, executive vice president, corporate relations, in 1956, to the board of directors in 1958, and senior executive vice president in 1959.

Adams returns to broadcasting in a period of turmoil and there will be plenty for him to do. But, whatever it is, he'll make sure there's time for the *other* things, too. ■



Thank You, Omaha

The Omaha market has done a lot of growing since September 1, 1949. Since our first official broadcast day, so has KMTV.

When you've been a vital part of Omaha's progress for that long, there should be a celebration.

Ours started with a record number of entries from seven states taking part in the KMTV 20th Anniversary Amateur Open Golf Tournament.

PGA star Bob Rosburg played an exhibition match and described the amateur action for viewers.

Our 20th Anniversary Party at Omaha's Rosenblatt Stadium drew a capacity crowd to see The Young Americans, NBC's Rosey Grier and American Association baseball.

For those who couldn't get in, we colorcast the entire five-hour show.

That night, we presented a prime-time recollection of the highlights of KMTV's first 20 years. There were many.

KMTV and the Omaha market will continue to be synonymous with the exceptional.

KMTV

NBC for Omaha and Lincoln
Represented by Edward Petry and Co.

MAY BROADCASTING COMPANY
KMTV, Omaha • KGUN-TV, Tucson
KMA, Shenandoah • KFAB AM-FM, Omaha

Inside the FCC

Interview at the White House

At the outer White House gate, you are checked by a security guard who phones ahead. Then you walk up the asphalt driveway and into the executive wing of the White House. Your name is on a card for an appointment with the presidential aide, Peter M. Flanigan. You are then turned over to another security guard, who calls for an escort to accompany you into a small four-passenger elevator, up one floor, past a Xerox machine and into an anteroom.

All around you is the whirr of typewriters, and a busy, youngish staff.

After a short wait, you are ushered into Flanigan's office. By size and decor of the office, you quickly conclude that Flanigan is a part of the inner circle of White House aides. He is, in fact, the chief talent scout for the Administration's top jobs, among which were the two vacancies on the Federal Communications Commission. Flanigan himself is reflective of the new look around the White House.

Handsome, articulate and carefully tailored, he brings impeccable credentials to the job. He was a fighter pilot in the Pacific in World War II. One of the button-down brigade out of Princeton (class of '45), after the war he headed toward Wall Street where he joined the investment banking firm of Dillon, Read.

(Over the years, more top executives from Dillon, Read have gone to Washington than from any other Wall Street firm. These have included such luminaries as James Forrestal, Douglas Dillon, Paul Nitze.)

Flanigan became a vice president of the firm in 1954. His association with President Nixon has extended over a number of years. In 1959, he organized New Yorkers for Nixon. He was active in the 1960 campaign, and formed the nationwide Volunteers for Nixon-Lodge. He left Dillon, Read the early part of last year to work in the 1968 campaign, serving as Deputy Campaign Manager.

Over the past several months, he has made an intensive study of the personnel situation at the regulatory agencies—particularly at the FCC.

Tough job to fill. Flanigan acknowledged that the Chairmanship of the Commission has certainly been the most difficult administration job to fill. The President gave orders that he wanted a man who was not only qualified, but one tough enough to make internal changes in the agency.

"There are many problems," Flanigan said, "in filling a Chairman's job. After all, the FCC is a creature of Congress and an arm of the legislative branch. However, in policy matters, the agency must reflect the views of the Administration."

"How about the Division Heads?" Flanigan was asked. "This is really up to the Chairman," he replied. "A strong Chairman should be able to give the entire Commission leadership and guidance. I find that the middle management group in the Government is, for the most part, comprised of knowledgeable public servants. How-

ever, the drive and inspiration have got to come from the top."

Flanigan paid special tribute to Rosel Hyde. "He not only made a definitive contribution to the entire regulatory structure of communications, but he also was extremely cooperative in agreeing to serve past the expiration of his term."

At times, it has been felt that Chairman Hyde was too conciliatory toward his opponents. A person of high moral standards, he has had to buck heads with individuals on the Commission—primarily Commissioner Nicholas Johnson, who has an extremely low appraisal of everyone on the Commission—with the exception of himself.

Hyde has said that from time to time, in order to get the votes, he has had to make concessions and to compromise his objectives. History will prove whether that approach is more effective than a frontal attack.

The appointment of Dean Burch may well stimulate a polarization within the Commission, with Burch at



TELEVISION AGE Publisher Sol J. Paul interviews presidential aide Peter M. Flanigan in the White House.

one end and Johnson at the other. However political this polarization may be, it remains to be seen how the new Chairman can cope with the problem of a Democratic majority on the Commission until June 30 of next year, when Commissioner Kenneth Cox will be replaced by a Republican.

There were about 200 applicants for the job—80 per cent of these, Flanigan said, could be eliminated because of non-qualification. The remainder were screened, checked, double-checked, and finally came down to about a half-dozen.

When Senator Barry Goldwater (R.-Ariz.) told the White House that Dean Burch would be available for a top Administration spot, the upcoming vacancy of James J. Wadsworth's was suggested. Word came back that Dean Burch would consider only the Chairman's job.

Robert Wells, a small station owner from Garden City, Kan., was then proposed for the Wadsworth vacancy. Bob Wells was campaign manager for Senator Robert Dole (R.-Kan.). Wells also told the White House that he would prefer the Chairman's job but would be happy to fill the Wadsworth vacancy.

Inside the FCC (From page 93)

Dean Burch will be faced with some immediate administrative problems. The morale at the Commission is at low ebb. Many of the division and bureau heads are uneasy about their jobs.

One of the biggest problems the new Chairman will face will be plugging the leaks at the Commission. (Interestingly enough, the leaks on the appointments of both Burch and Wells were widespread four weeks before they were announced by the White House. Since several persons on the Hill and within the Administration were consulted, the news got around Washington very quickly. Among those consulted was former CBS executive Frank Shakespeare, now head of the USIA.)

Earlier this year the Commission toughened its rules on safeguarding agenda material against disclosure be-



Dean Burch, incoming Chairman of the FCC.

fore official adoption.

Last February, a stern memo went out to all FCC staffers on the subject. The memo spelled out what information should not be made available to the press. It warned that sub rosa disclosure would subject FCC staffers to a "variety of disciplinary actions" including Federal criminal penalties. The memo had some effect on stemming the flow of unauthorized information, but the leaks have continued. It is felt that many of these leaks emanated from Commissioners' offices.

The Commission has been bitterly assailed from time to time by some Congressmen for not being able to seal the pipelines. Obviously, a law maker on the House or Senate Commerce Committee is upset when he learns of a contemplated FCC action through another source.

There are other, more important reasons for strict security. As is the case with other Federal regulatory positions, many FCC decisions can have an effect on the stock market, and persons privy to the Commission's sources conceivably could cash in on tips based on privileged material.

In Washington, where political speculation is a major industry, there will be great discussion as to why President Nixon selected Dean Burch for one of the most sensitive posts in the Federal bureaucracy.

In the first place, Burch was not one of the so-called "Arizona Mafia." A confidant and close personal friend of Senator Goldwater, (he had been the Senator's administrative assistant on Capitol Hill), he is regarded as a pragmatic person. He has never been blamed for the

split in the Republican party after the Goldwater campaign.

A tip-off to his political philosophy was given in a speech before the National Press Club after the 1964 campaign, when he said that he regarded his job more as that of an organizer and administrator than as a spokesman of a particular philosophy. He was and is a practitioner rather than a theorist.

Burch is credited with being a very able head of the National Committee. The Committee staff was purged of dissidents and without fuss by Burch when he took over. The organization functioned smoothly and efficiently in what Burch regarded as its primary task, raising funds for the campaign. He succeeded in raising several millions, leaving the Republican coffers more than \$1 million in the black.

His subsequent ouster as National Chairman was not the result of any personal rancor against him or the job he did. At the time, Nixon himself said Burch "as a professional national chairman has done an efficient and effective job".

Several qualifications are regarded as figuring in Nixon's decision to pick Burch to chairman the FCC. During the 1964 campaign, he displayed the ability of a tough but fair-minded leader who demanded and received loyalty from party workers.

Johnson's accomplishment. Nick Johnson has accomplished one thing—he has caused a breakdown in morale in the Commission's lower echelons. He recently charged that the FCC staff was marked by an "incestuous relationship" with the broadcasting industry, and he bitterly complained that he received little cooperation from the Commission professionals. Also, there are some top FCC staffers whose fealty to Johnson and his regulatory ideology is obvious. Burch's ability to take care of this personnel problem can be inferred from his handling of the National Committee.

Burch's legal ability is highly rated. As a graduate of the University of Arizona Law School, he has successfully pursued the practice with the Tucson firm of Dunseath, Stubbs and Burch in between his political stints. He can be expected, as he gains expertise in Commission affairs, to be a worthy opponent at FCC meetings to Johnson. Johnson monopolizes discussions at Commission meetings and he seems to have gathered Commissioner H. Rex Lee into his orbit to a large extent.

Also, Burch knows his way around Capitol Hill, having been Goldwater's senatorial assistant from 1955 through 1959.

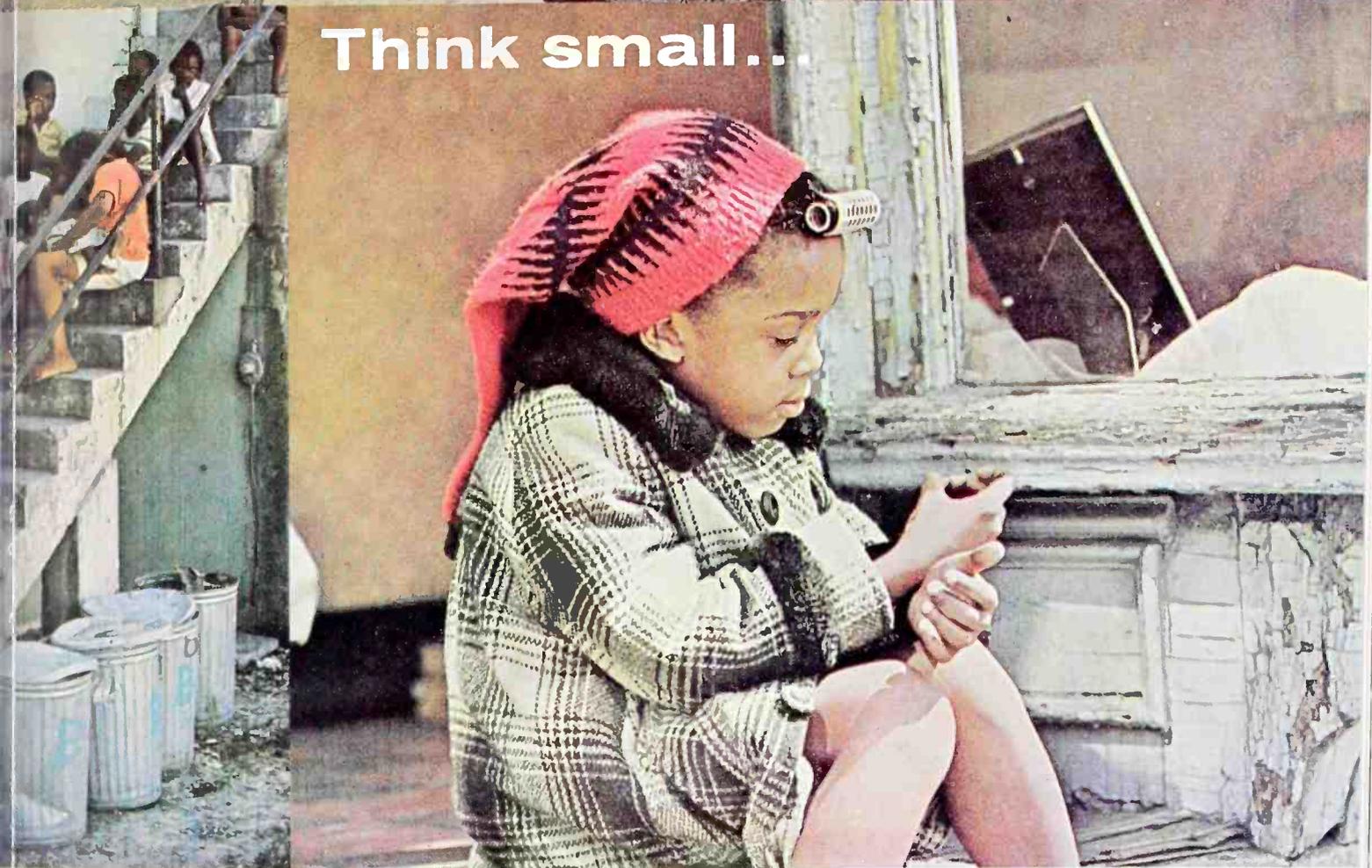
How good a Chairman he will make remains to be seen.

Former FCC Chairman, Newton Minow, in a letter to *The New York Times*, characterized Dean Burch as "a person with an incisive mind. I have seen him demonstrate fairness and courage."

One top FCC official commented, "They are throwing the guy into a snake pit!" However, one of the legal aides at the Commission, a Democrat, made the statement that he felt that Dean Burch would be the best Chairman in the history of the Commission. ■



Think small..



Concern for human needs on the part of Storer stations with special attention to young people, did not wait a governmental "war on poverty". Today's increased needs have merely served as an incentive to increase the emphasis. In Detroit, WJBK-TV's "Sores of Discontent" provides a continuing forum for religious and social workers, students and ordinary citizens who have no other way to speak out. In New York, Milwaukee, Miami, Atlanta and Boston, Storer stations are constantly adding editorial and

documentary ammunition for the continuing campaign to upgrade substandard living conditions. Cleveland's WJW-TV climaxed a comprehensive anti-poverty program with a child-oriented documentary which won "best of year" honors from Ohio's Associated Press. In Toledo, WSPD-TV added a practical bonus to its extensive editorial coverage by donating sports equipment for underprivileged youth. Such all-out involvement in community problems takes a lot of doing. But in the guidelines

provided for Storer stations, things that might be considered very "special" elsewhere are accepted routine. That's why Storer stations stand out . . . and another reason why it's good business to do business with Storer.



| | | | | | | |
|--------------------|---------------------|--------------------|-------------------|------------------------|-------------------|----------------------|
| ATLANTA WAGA-TV | CLEVELAND WJW-TV | DETROIT WJBK-TV | TOLEDO WSPD-TV | MILWAUKEE WITI-TV | MIAMI WGBS | NEW YORK WHN |
| LOS ANGELES | CLEVELAND WJW-TV | DETROIT WJBK-TV | TOLEDO WSPD-TV | CLEVELAND WCLW (EM) | BOSTON WSBK-TV | PHILADELPHIA WIBG |

WGN

*...the most
respected call letters
in broadcasting*

WGN CONTINENTAL BROADCASTING COMPANY

- **Chicago:** WGN Radio, WGN Television, WFMT Radio,
WGN Continental Productions Company
- **Duluth-Superior:** KDAL Radio and KDAL Television
- **Denver:** KWGN Television
- **Michigan and California:** WGN Televents, community antenna television
- **New York, Chicago, Los Angeles and San Francisco:**
WGN Continental Sales Company