

Television Age

P.R.

What's new in news



1-issue report on developments in a dynamic medium

CZXX 066 05980
INDIANA UNIVERSITY LIBRARY

SERIALS DEPT
BLOOMINGTON
IN 47401

25 Years of
Advertising
Contributed
For The Public Good

5,473,581,000 TV IMPRESSIONS

On Behalf Of The U. S. O.

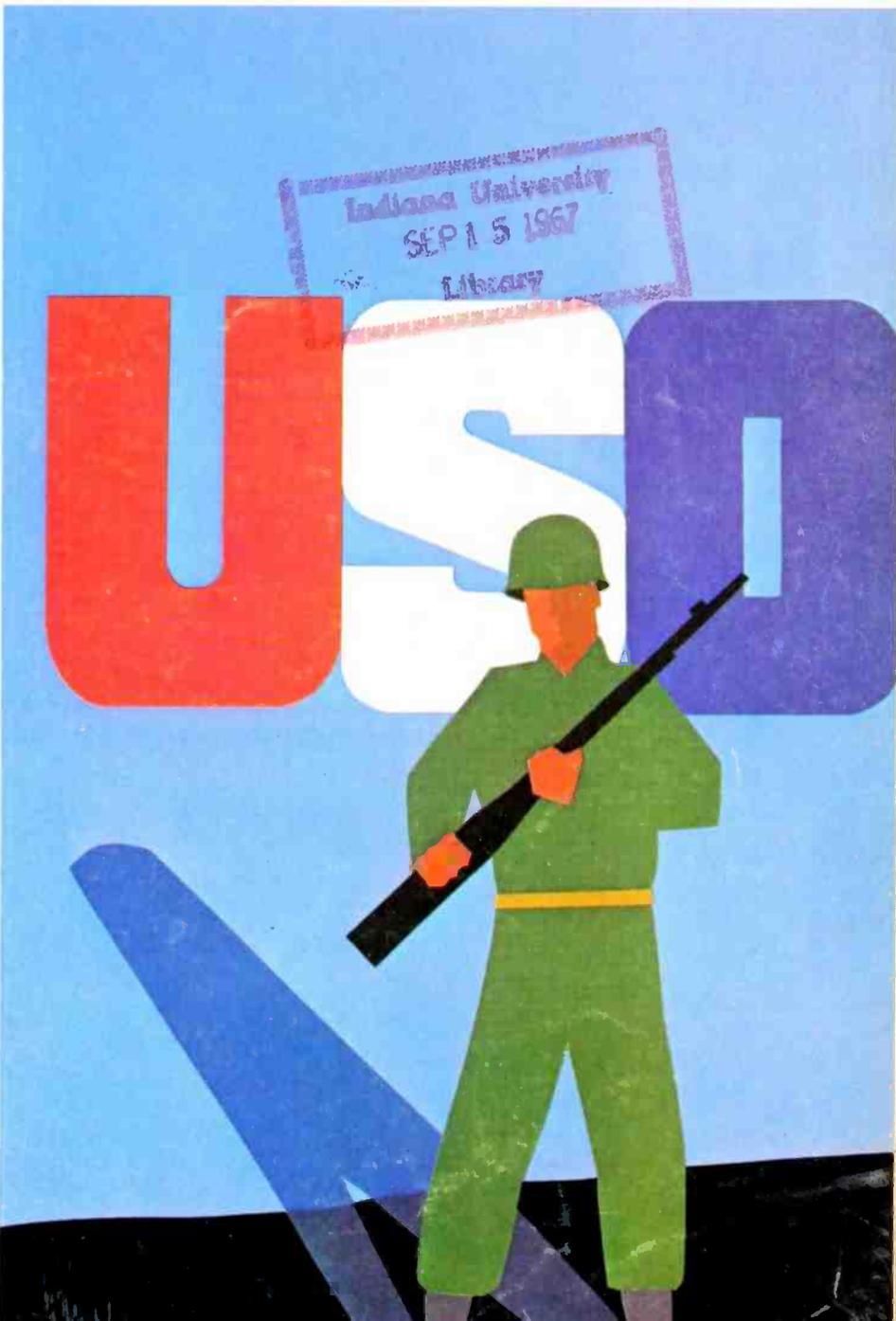
That's the extent to which the Petry represented TV stations impressed the public with the need to help this Advertising Council campaign last year. These stations believe in serving as well as selling.

THE ORIGINAL STATION REPRESENTATIVE



PETRY REPRESENTED TELEVISION STATIONS - RESPONSIBLE AND RESPONSIVE

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



I've been thinking about writing my congressman.

Remember, though, when you write you can expect an answer and that answer isn't always going to be a polite thank you. Your congressman may just write back and ask you to help do something about the problem you brought to his attention. But don't let that stop you. Go ahead and write your letter: Shouldn't there be a traffic light on that bad corner? Don't you think your children's classrooms should be less crowded? And what about a new field for the Little League to play on? Shouldn't more of our tax money be spent on domestic problems instead of manned moon probes? Should our draft laws be more equitable and shouldn't Congress have a uniform code of ethics?

You see, there are lots of things you can care about.

Give yourself half a chance and you can even get involved. Becoming involved means you have to be ready to risk certain things like disappointment and conflict. But the rewards are great. When you help accomplish something worthwhile you really feel good.

Now how many times in your life have you really felt good?

So go ahead and get out that clean white sheet of paper and your trusty ball point and fire away. If you don't know who to write in our area, write us and we'll send you a book called "Who's Who in Public Office," then you'll know.

The ABC Owned Television Stations want you to write.

We are involved in our communities, in our country, in our world. We take sides on important issues. We report them, we editorialize about them and sometimes because there are people who are involved and write letters and talk to other people and make waves, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

Pick a subject and write.

- I think you're doing a lousy job of representing me.**
- I think you're doing a great job of representing me.**
- I think the draft laws should be more equitable.**
- I think smog control and water pollution controls should be mandatory nationally.**
- I have a son who would like to get in the Naval Academy.**

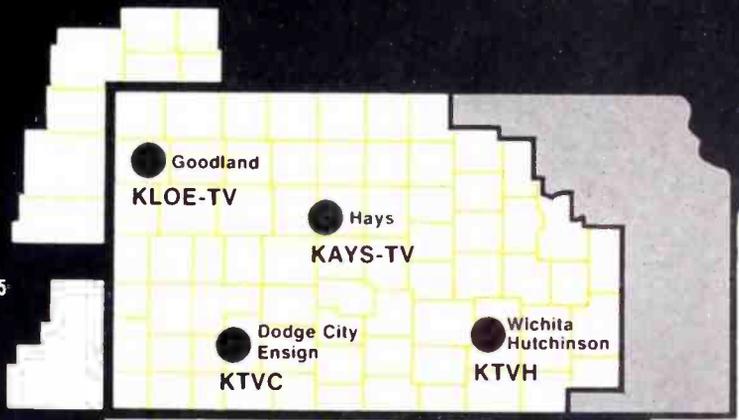
**ABC
Owned
Television
Stations**



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

WHEN YOU'RE IN THE MARKET FOR SALES...

SOURCE
ARB TV COVERAGE/65



THE KANSAS BROADCASTING SYSTEM delivers a sales potential larger than many major markets. Four leading Kansas television stations combine to offer coverage in 88 prosperous counties. Compare the KBS market to the major markets on your 'must buy' lists.

Larger
population than
SAN DIEGO
Metro Area

More
TV Homes than
MIAMI
Metro Area

Larger
TRS than
CINCINNATI
Metro Area

Larger
CSI than
DENVER
Metro Area

ONE ORDER - ONE INVOICE - ONE CHECK

KANSAS BROADCASTING SYSTEM

KTVH
Wichita
Hutchinson

KAYS-TV
Hays



KLOE-TV
Goodland

KTVC
Dodge City
Ensign

Sold nationally by Avery-Knodel, Inc.



Facts in focus...

the NSI BLUE CHIP SUMMARY



Finger-tip information
issued 6 times a year:

- maps of NSI (and/or Metro) areas
- roster of reportable TV stations
- Day part average audience estimates (¼ hr. & cumes)
- and more

all in one handy volume

For complete details
call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • Hollywood 6-4391

SAN FRANCISCO (94104)
68 Post St. • YUkon 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

SEPTEMBER 11, 1967

Television Age

25 THE DYNAMIC MEDIUM

A full dish of news events, spiced with controversy, is spurring tv coverage of world happenings.

28 NEWS UNDER FIRE

Efforts to shackle tv coverage are increasing, says new RTNDA president.

30 PROGRESS AND PROBLEMS

The three network news presidents review accomplishments and tackle questions about proper news treatment.

32 TV'S RISING WASHINGTON STATUS

Congress resisted rise of broadcast press but today video reporters are the fair-haired boys.

34 OF NEWS AND LEAD-INS

An ARB study analyzes the effect of late-evening network programming on the late news.

62 WHAT THE FCC FIGURES SHOW

An analysis of tv revenue data and what they reveal about trends in spot and local advertising.

DEPARTMENTS

10 Publisher's Letter

Report to the readers

37 Viewpoints

Programming pros and cons

12 Letters to the Editor

The customers always write

38 Film/Tape Report

Round-up of news

15 Tele-scope

What's ahead behind the scenes

47 Spot Report

Digest of national activity

17 Business Barometer

Measuring the trends

59 Wall St. Report

The financial picture

21 Newsfront

The way it happened

85 In the Picture

A man in the news

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Circle 7-7660. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.

"Channel 2 did much the best TV job of covering the tragic Newark race riots and generously shared the film last night with non-commercial Channel 13."

BOB WILLIAMS, NEW YORK POST, JULY 15

"WCBS-TV is on the job with Newark riot special. Channel 2 can take a bow for delivering a half-hour report yesterday afternoon on Thursday night's rioting in Newark.... In addition to excellent films of the outburst, the 1 PM telecast, which preempted '2 at One,' showed Governor Hughes' press conference, plus interviews with Negro leaders, Newark's Mayor Hugh J. Addonizio and eyewitnesses. Reporters Chet Curtis and Martin Steadman provided firsthand accounts and gave background...."

KAY GARDELLA, DAILY NEWS, JULY 15

"[WCBS-TV], which has given an outstanding coverage of the tragedy, devoted another special to the gory outbreak during the evening."

BEN GROSS, DAILY NEWS, JULY 17

"The Ch. 2 'Newsmakers' program abandoned a chat about Mayor Lindsay's 'Summer Task Force' and switched to the tragic social battle-ground of Newark."

...The result was a 'live' interview with Mayor Addonizio and Gov. Hughes. Ch. 4 at the time was replaying an old repeat.... Ch. 7 also was preoccupied with programming echoes.... Ch. 2 again wisely dropped a scheduled 'Eye on New York' replay and instead went for an 'Eye on Newark' venture, in which its reporters were given an opportunity to express their viewpoints on the violence.... It was a remarkable day for good local TV journalism on the part of Ch. 2.... By the time Ch. 4 got around to 'special' attention to the Newark story at 11:15 last night, there was another big story brewing, the rail strike...."

BOB WILLIAMS, NEW YORK POST, JULY 17

"The depth and drama of the [WCBS-TV] television coverage impressed New York viewers who registered shock at the graphic depiction of the 'battle zone' a few miles away."

EDITOR & PUBLISHER, JULY 22

"Friday's 6 p.m. news on WCBS-TV had an excellent riot wrapup lasting through the first half hour of the show... well ahead with the up-to-the-minute report."

VARIETY, JULY 26



Proving Ground

It is in time of public emergency that it becomes most clearly apparent why WCBS-TV maintains the largest and most professional local television news staff in the country. Not content to rely on news wire services or simply to broadcast highlights of a major story, WCBS-TV News is able to throw the skills and experience of nearly 150 seasoned news professionals into providing on-the-spot live (and/or film) coverage plus background, cause and effect as well. From many locations at once.

The repeated notice taken by the press of the WCBS-TV News riot coverage confirms what has been apparent for some time to viewers: that WCBS-TV News has set new standards for broadcast journalism, and in doing so has surpassed all others, by far, in the dimensions of its service to the community.



WCBS-TV 02

Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

 **KBOI**
TELEVISION

Channel 2 CBS
BOISE

Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, KID-TV Idaho Falls.



Represented by

PETERS, **G**RIFFIN, **W**OODWARD, INC.

Television Age

VOL. XV

No. 3

Publisher
S. J. Paul

Editorial Director
Alfred J. Jaffe

Managing Editor
Barton Hickman

Senior Editor
Ed Dowling

Associate Editor
Karen Senter

Editorial Assistant
Kathleen Berger

Financial Editor
A. N. Burke

Advertising
Norman Berkowitz

Advertising Director
Mort Miller

Advertising Manager
Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 515-277-2660

South

Herbert Martin

Box 3233A
Birmingham, Ala. 35205
205-322-6528

United Kingdom

F. A. Smyth & Assoc.

35 Dover Street
London, W. 1, England

**Member of Business Publications
Audit of Circulations, Inc.**

BPA

TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York, N.Y. 10020. Phone: Circle 7-7660. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; Canada: \$7; elsewhere: \$15. © Television Editorial Corp. 1967. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.



When hundreds of men were hunting the Mad Mountain Man of Shade Gap, we sent a woman.

William Hollenbaugh was a killer on the loose. With him was Peggy Ann Bradnick, the 17-year-old girl he had kidnaped.

For six days he dragged her through the Pennsylvania mountains.

This seventh day would be his last.

Marie Torre, of Group W station KDKA-TV in Pittsburgh, was covering the story. She had spent the previous night at a police stakeout near Hollenbaugh's cabin.

This morning she was tuned to a police radio when the bulletin came over the air. The Mountain Man had been shot. Peggy Ann was being rushed to a hospital.

Marie drove to the County Medical Center. But a roadblock stopped her near the gates. Police were keeping out the press.

Spotting a carload of volunteer riflemen,

Marie flagged it down and jumped in. Crouched low, she rode through the barricade.

At the hospital, the news was good. Peggy Ann, scratched and bruised, would be all right. In a short time, KDKA-TV viewers saw the familiar, but dirty face of Marie Torre. She was delivering the story they had waited a week to hear.

The Shade Gap kidnaping was a tough assignment. But that didn't stop us from sending Marie Torre up the mountain.

Because Group W stations don't hire women just to cover the stories that are of interest to other women.

As far as we're concerned, a good reporter is a good reporter. Man or woman.

And it didn't take Marie Torre long to prove us right.

KDKA-TV 2 ^{GROUP} **W**
WESTINGHOUSE BROADCASTING COMPANY



The Embassy of Ireland

His Excellency William P. Fay,
Ambassador of Ireland, and Mrs. Fay
in the salon of the Embassy . . .
another in the WTOP-TV series on
the Washington diplomatic scene.

WTOP-TV 
WASHINGTON, D. C.
Represented by TvAR
A POST-NEWSWEEK STATION

Photograph by Fred Maroon



NOON TIME



IS PRIME TIME IN SHREVEPORT!

KSLA-TV's "NOON NEWS" (12-12:30 pm., Mon.-Fri.) DELIVERS MORE HOMES than EITHER OF OTHER TWO STATIONS delivers IN PRIME TIME! (6:30-10 pm, Sun.-Sat.)*

Look at the figures! KSLA-TV's "Noon News" delivers:

97,600 Adults

63,300 Women!

66,900 Homes!

72% Audience Share!

Only KSLA-TV's prime-night figures (6:30-10 pm, Sun.-Sat.) manage to top this noon-time delivery in Adults and Homes!

A Rating Fluke . . . ?

No . . . Things were the same way last Fall!

Interested in some Noon Time Prime? See your H-R-P rep for limited availabilities in this . . . and other prime news blocks.

KSLA-TV 12
SHREVEPORT, LOUISIANA

*A.R.B. Feb.-Mar. '67 (Subject to reasonable error)

Letter from the Publisher

Tv's Awesome Responsibility in Riot Coverage

The coverage of riots or "disturbances" places an awesome responsibility on every station manager in the country. The problems of coverage are not confined to the major markets. Upheavals can and have occurred in cities ranging in size from Bogalusa, La. to Cambridge, Md. to Syracuse, N.Y.

The accusation that television has intensified and, in fact, generated many incidents is not only unfounded but is irrational.

There were riots, disturbances demonstrations going back in history—long before television was ever on the scene. That the medium mirrors society's woes is what gives it such great impact.

On the other hand the medium cannot duck the responsibility on how these disturbances are handled. As a matter of fact, the major news services and the networks have cautioned their newsmen and cameramen to report a racial disturbance in a calm matter-of-fact manner—underplayed rather than overplayed.

NBC News Director Rex Goad, in an interdepartmental memorandum to the network's newsmen, has set up specific guidelines on handling racial disturbances. These guidelines are designed not to curtail coverage but to insure its responsibility. "They are," he points out, "journalistic basics that newsmen know but must not forget in the heat of covering a big story."

"Our job is to report the story, not to promote it. No more predict violence than you would a bank run. Pinpointing a specific location in a riot," he continues, "before police have cordoned it off, may serve only to attract participants and spectators. A riot should not be covered like a football game."

There has been a great deal of discussion these past several weeks as to whether television stations should enter into local informal agreements. The media in some cities have informally agreed not to report a racial disturbance until it is under control. Others have agreed not to broadcast any news or pictures until at least one-half hour after a major disturbance is underway.

The network news chiefs take a broad perspective of these agreements. They feel that these arrangements can be extremely dangerous to free and unfettered coverage of a local catastrophe or a major mishap.

On the other hand station management and individual station news directors feel a grave responsibility to their own community. It would seem that the execution of this responsibility should be firmly in the hands of the individual station managers who will be faced with increasingly difficult decisions.

Television, in fact, can and has exerted great influence in preventing racial disturbances. For example, in Saginaw, Michigan, Tom Eynon, news director of WNEM-TV, was able to convince militant negro leaders to appear on the station and appeal to the negro youths to stay off the streets and to "keep it cool."

As a result, a tense calm prevailed. The previous night eight persons had been wounded, store windows had been broken, fires had been started and the city was almost in a state of siege. It is an accomplishment of which the station can be justly proud.

Cordially,

S. J. Paul

For television news directors: a ticket to broader horizons.

The first international conference for TV news directors will be held in Paris on October 26 and 27 under the auspices of the Radio Television News Directors Association and Time-Life Broadcast.

Virtually every TV news operation in Europe will be represented. We will compare organization, techniques and standards with news professionals who may broadcast in different languages, but who share common problems.

The cost of transportation and lodging is an investment in television news leadership for your station.

For full details, write Richard Krolik, Time-Life Broadcast, Time & Life Building, New York, New York 10020, or call 212-556-4221.

NORTH
SALON
DES CHAMPS
ELYSEES
ATLANTIC
TELEVISION PARIS
NEWS
DIRECTORS OCT
26,27,1967
CONFERENCE
ADMIT
ONE

RTNDA-TIME/LIFE BROADCAST

Finally, a professional-quality 16mm camera with utterly simple, totally reliable automation. The new Canon Scoopic-16 is the perfect tool for sophisticated or novice cameramen who have to shoot instinctively and get it right the first time.

Scoopic-16 combines fully automatic CdS exposure control and an integral 13-76mm zoom lens with reflex viewing, electric drive and automatic loading. It frees you to follow the action and make your shot—no fussing with meter, diaphragm control or lens turret. Even loading, of standard 16mm spools, has been automated.

And Scoopic-16 is engineered for your comfort. Everything about it—from its contoured hand grip with convenient thumb action shutter release to its light weight and balanced design—was planned to give you the ultimate convenience in hand-held action shooting.

If you're the kind of guy who has to go where the action is, you'll want to go there with the new Canon Scoopic-16. It's your kind of camera. By design.

New Canon Scoopic-16: Uses 16mm film, single or double perforated on standard 100' spools. Canon-Zoom lens, f1.6, coated. Zoom range 13-76mm, ratio: 5.84:1, focusing to 5 ft. Fully automated, motorized CdS exposure control system (with manual override) cross couples to all running speeds, all 'f' stops (f1.6-f22), all films ASA 10-320. Selected aperture shows on scale in viewfinder. Running speeds: 16, 24, 32, 48 fps. Self-threading. Thru-the-lens viewing. Built-in focusing glass. Viewing brightness not affected by 'f' stop. Corrective, adjustable eyepiece. Self-resetting film counter. Motor driven by one 12.5V interchangeable, rechargeable nickel cadmium battery (shoots approximately 8 rolls per charge).

See the Scoopic-16 at your dealer's or write for literature. Canon U.S.A., Inc., 550 Fifth Avenue, New York, N. Y. 10036

Canon



**NEW CANON
SCOOPIC-16.
FIRST 16mm
"POINT-AND-SHOOT"
ELECTRIC
CINE CAMERA.**



**Letters
to the
Editor**

H-R Clarifies TARGET Stand

Your article on Media Comp, Inc. (*Newsfront*, TELEVISION AGE, August 14) leaves the impression that H-R Television has endorsed TARGETS as an intermediate phase in our conversion from the pioneer IBM 1401 availability system to our new on-line 360 data communications network.

This is not so. To date, we have received a presentation by Mr. Wyman and Mr. Shepard and are evaluating the possible value of their system to station representatives and stations. Nothing more.

I would also like to correct the misimpression that we are just now installing a 360 system and that our target for going "on air" is late spring of 1969. H-R has been in business with its 360 since March of this year, performing a multiplicity of research and accounting functions. The only area of delay is in respect to our overall communications network, due to the non-availability of certain equipment.

MARTIN E. GOLDBERG, Vice President
*Research and Data Processing
H-R Television, Inc.
New York, N.Y. 10017*

(Ed. Note: The TELEVISION AGE story said H-R is "considering using" TARGETS. The "on air" reference was to the overall communications network.)

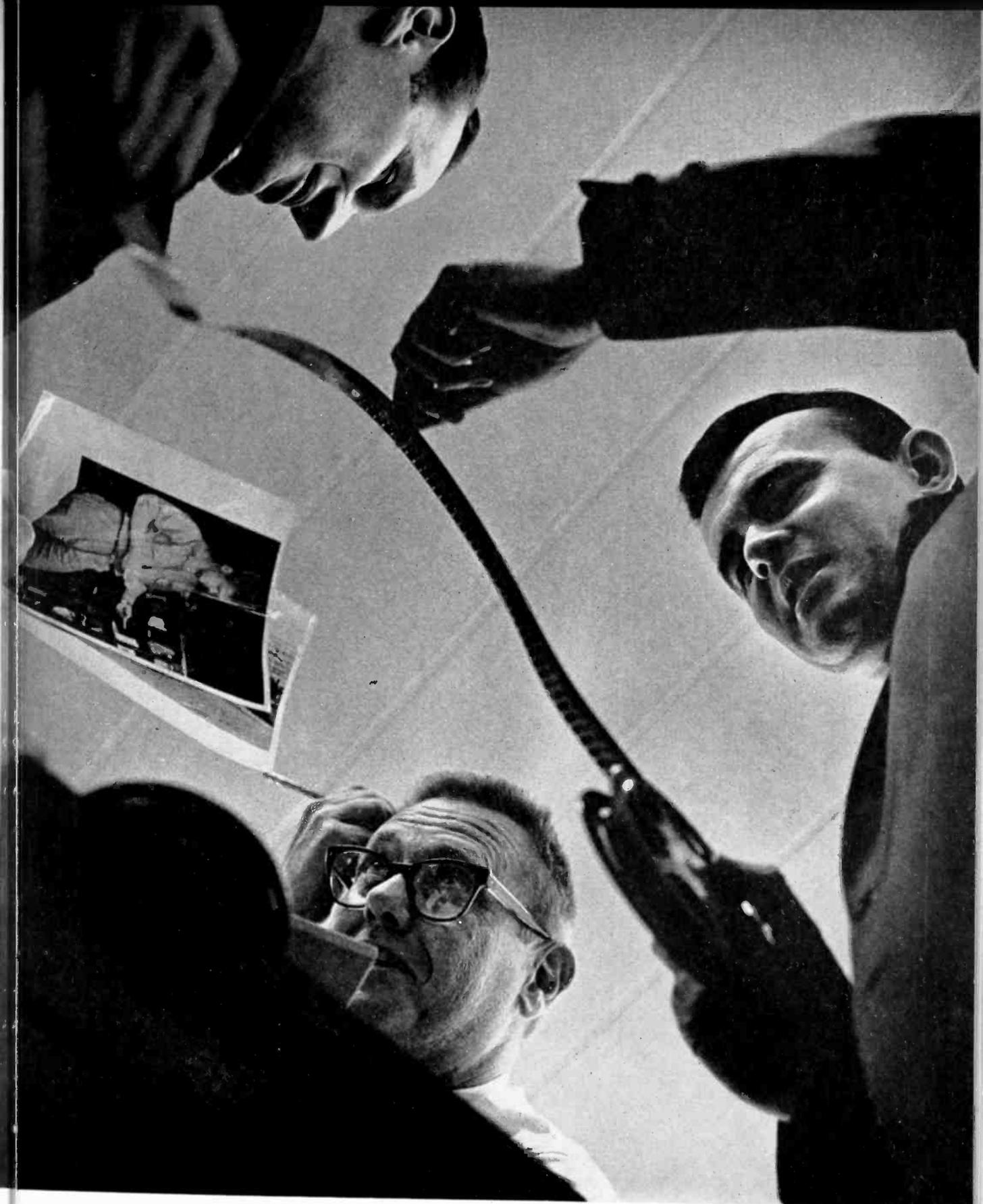
'Better Than The Booklet'

I have just read the two-column box which you devoted to our most recent brochure in your current issue (*Spot Report*, TELEVISION AGE, August 14).

It was handled in a masterful way and did an excellent job of summing up our company's recent activities on behalf of the Spot Television industry—an even better spell-out than the booklet itself.

We are delighted and grateful for this coverage.

ROBERT L. HUTTON JR.
*Vice President
Edward Petry & Co.
New York, N.Y. 10022*



IMMEDIATE...INCISIVE...INCLUSIVE! News: Designed for Milwaukee

WTMJ-TV brings Milwaukeeans news as it happens... from where it's happening! On-the-spot local reporting by helicopter and mobile units. World coverage by wire services, news bureaus, network facilities, sports and weather wires, and video tape. Complete news coverage...fast! Experienced, intelligent reporting and interpreting by the area's largest news staff provides more in-depth broadcasts than any competing station. And 20 years of experience, coupled with Milwaukee's most modern broadcast facilities, give viewers the best rated news*... Designed for Milwaukee.

C. Nielsen Co., Oct. 20-Nov. 2, 10-23, 1966 (5:30-6:30 P.M., Mon.-Fri., and 10:00-10:30 P.M., Sun.-Fri.).

WTMJ-TV
COLOR IN MILWAUKEE



Milwaukee Journal Station • NBC in Milwaukee •

THE BIG NEWS

on WHIO-TV, Dayton, Ohio — 6 p.m. to 7:30 p.m., Mon. thru Fri.
First 90-minute news in Dayton — First full-color news, weather and sports

On the air for one year, this complete 90-minutes of news has increased viewing homes 28 percent* from 6 to 7:30 P.M. with full-color news in a variety and volume never before provided in the Dayton area. Anchor program is Huntley and Brinkley, and in half-hour segments on either side WHIO-TV's favorite news specialists will present complete coverage on sports; state, local and regional news; women's features; a Wright Patterson Air Force Base report; business news; daily filmed reports from Ohio and the Miami Valley; weather and miscellany. With steadily soaring interest in news, news, and more news, THE BIG NEWS offers audiences that are big, alert, affluent, and influential. See Petry for availabilities.

*ARB—MARCH 1966 - MARCH 1967—Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



Represented by Petry



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

European-U.S. News Conference

Fifteen to 20 news directors from U.S. stations are expected to attend the joint confab between American and European electronic newsmen set for Paris on October 26 and 27. Co-sponsored by the Radio Television News Directors Association and Time-Life Broadcast, the Americans will exchange notes with their counterparts from 18 member countries of the European Broadcasting Union. It will be the first such conference held.

Among those definitely attending will be Bruce Dennis, WGN Continental Broadcasting vice president and retiring RTNDA president; Jay Crouse, news director of the WHAS stations, Louisville, and Dennis' successor as RTNDA chief; Theodore N. McDowell, head of news for the WMAL stations, Washington; Thomas Frawley, WHIO-TV, Dayton, O., news director; Ralph Renick, news director of WTVJ, Miami, and Eddie Barker, news head of the KRLD stations, Dallas. From the networks, John Cooper will represent CBS. Others are also expected.

Speakers will include Robert Gamble, news director of WFBM-TV, Indianapolis, who will discuss the news operation of medium-size stations. There will also be his counterpart from a European station. Similarly, talks will be given by newsmen from large stations on both sides of the Atlantic. Talking on legal issues of news coverage will be Theodore Pierson of Pierson, Ball & Dowd. Moderator will be Time-Life Broadcast's Sig Mickelson.

Because the news study group of the EBU will meet two days before the joint conference, European attendance is expected to be high. Organizers of the joint conference are waiting to hear from Intervisio, East European counterpart of the EBU, and are mulling over the best way to approach the Russians. Total attendance is expected to be around 100.

Sokolsky Out of Print

Of the several prestigious print photographers who have branched out into commercials making, one would like to get all the way out of print—Melvin Sokolsky. The fashionable fashion photographer started doing tv commercials three years ago, now finds himself intensely occupied in the field. He now prefers film-making to still work, and would like to concentrate all his energies in cinematography. Far from specializing in fashion, Sokolsky has shot commercials for everything from oleomargarine to Volkswagen to Mobil to dog food.

Jewelry Box Maker New to Spot

Testing out the advantages of spot tv for the first time, The Mele Manufacturing Co., Inc., New York, goes into television this year with a pre-Christmas pitch for its jewelry boxes. The company had its agency, Rumrill-Hoyt, Inc., obtain minute placements in Boston and Rochester. Schedule breaks November 26 and will run from three to four weeks. If sales increase in these markets, the company will probably use more spot next spring, a spokesman said.

Hispanic cooperation

Tv producers in Latin America and Spain are working out possibilities for setting up an association, comparable to America's NAB, that will group tv interests throughout the Spanish speaking world. The group so far has no connection with Olavision, the network-like program supply organization being set up in South America by Movierecord, the Spanish advertising complex. The new group, which includes such prominent figures in western hemisphere tv as Emilio Azcarraga, head of Telesistema Mexicana, and Goar Mestre, head of Proarterl in Argentina, met this summer in Santiago de Compostela, Spain, to discuss common problems. The group will meet again next summer in Buenos Aires.

DDB's New Film and Tape Center

Doyle Dane Bernbach is famous for its "take-it-or-leave-it" stance with clients: "This is our best idea, and if you don't like it, lump it." While other agencies drive their creative types batty with client rejections, some claim, DDB keeps them happy. The catch is that the client doesn't see the work until Bill Bernbach or Bob Gage have okayed it. Now DDB will be on even surer footing vis-a-vis the client when it comes to tv commercials. Instead of putting all their chips on the storyboard, and trusting the DDB producers and the film studios they commission to make the board move, the art directors and copywriters of the agency will be able to work out kinks before the film is assigned.

DDB has carved out a film and tape center on the 22nd floor of its 42nd St. headquarters, and put in a Steenbeck editing machine, a closed-circuit linkup to three screening rooms, a sound-mixing center together with recording studio, and a 16 mm Auricon camera. Client Sony's videorecorder and camera figure in the complex, but so, too, do the products of Ampex and other manufacturers. In the center DDB will be able to test ideas for commercials, check color values against monochrome, cast, and screen.

Six Channels in Pago Pago

There's quite a market for tv in American Samoa, the U.S. trust territory east of the New Zealand-administered Western Samoa, right in the middle of Oceania between Fiji and Tahiti. William Kreitner, NBC-International's director of operations in the Far East and Australasia, reported that six channels are in full operation in Pago Pago, beaming educational tv to school-rooms daytimes and entertainment and documentaries at night. The top programs, the NBC man reported, are *Bonanza* and *Cheyenne*. Next comes *I Spy*, esteemed by Samoans because it's got a non-white in a lead part. *Get Smart* does well, Kreitner said, because the relatively unsophisticated Samoans dig visual humor. And *Hennessey*, he said, is popular because of the islanders' affection for the U.S. Navy. There are no commercials on the air in Pago Pago since Tv of Samoa is operated by the Department of Education.

LOOK WHAT HAPPENED TO US...



JUNE 8, 1966



NOW



Even the worst tornado can be conquered!

The picture (above left) was taken the night that the nation's worst tornado funneled a path of destruction a half mile wide and over twenty miles long through Topeka, Kansas.

Topeka didn't take it sitting down. Its people got to work on a rebuilding spree. The result (above right): A new Topeka, rebuilt and booming!

WIBW-Radio kept on its toes, too! The result: The above Distinguished Service Award presented to us by Sigma Delta Chi for public service.

It is in recognition of warning Topekans 21 minutes before havoc struck, and then continuing all-talk coverage for 23 consecutive hours without a break. Without a commercial.

Miraculously, in a disaster that claimed over 100 million dollars in property damage, only 17 persons died.

As the dominant voice on radio and television in Topeka, we are proud of our public service in helping to save thousands of lives.

We are equally proud to have a hand in the rebuilding of a great city—from one of disastrous destruction to an even more thriving market with growth and sales potential already beyond expectations.

We look forward to other awards for future public service.

But no more tornadoes, please.

For complete story call Avery-Knodel or Topeka 913 272-3456.



TV • Radio • FM
Topeka, Kansas

Broadcast Services of Stauffer Publications

Business barometer

The release of 1966 tv revenue figures by the Federal Communications Commission permits "Business barometer" to adjust its monthly figures for last year and the first half of '67. Hence, the report on July spot business, scheduled for this issue, will appear in the September 25 issue.

The FCC reported that times sales to stations in 1966 for spot and local business plus network compensation came to \$1,462.3 million. This compares with "Business barometer" figures of \$1,446.3 million, a difference of only \$16 million, or 1 per cent. In the network compensation area, FCC reported a '66 total of \$244.2 million, while the "barometer" tally was \$241.2 million, a spread of \$3 million or 1.2 per cent.

The spot and local figures were affected by major revisions by the FCC this year in spot and local totals for the years '61 through '65 (for more details on this unusual revision, see the analysis of FCC data elsewhere in this issue).

The FCC revisions showed that, for the five-year period, spot was understated and local was overstated. Since "barometer" figures for '66 were projected on the basis of '65 FCC data, they were similarly affected.

Adjusted according to the FCC revisions, the "barometer" total for spot was \$846.2 million in '62, compared with the FCC figure of \$871.7 million, a difference of 2.9 per cent. The adjusted

"barometer" total for local business in '66 was \$357.1 million, compared with the FCC figure of \$346.4 million, a difference of 3 per cent.

In comparing half-year totals for '67 vs. '66 in spot, local and network compensation revenue, the adjusted figures reveal trends already pinpointed by previous "barometer" data published this year. Spot revenue is just about even with last year—\$423.4 million in '67, compared with \$423.6 in '66. Local billings through June are \$175.5 million vs. \$163.8 million last year, while network compensation is \$120.0 million ('67) vs. \$120.1 million ('66).

Next issue—a report on spot business in July.

Revised Data—Spot, Local, Compensation Revenue

	National Spot		Local Sales		Compensation	
	1966	1967	1966	1967	1966	1967
January	\$55.8	\$57.5	\$23.9	\$26.0	\$19.0	\$19.4
February	66.2	70.3	24.6	25.7	18.6	19.0
March	77.6	77.8	29.4	33.7	21.0	21.0
April	75.0	71.1	29.8	30.8	20.7	21.1
May	76.7	79.9	29.8	31.1	20.5	20.8
June	72.3	66.8	26.3	28.2	20.3	18.7
July	62.8		24.6		19.8	
August	63.6		23.6		19.8	
September	74.1		27.7		20.5	
October	90.7		35.7		21.7	
November	89.8		37.8		21.0	
December	67.1		33.2		21.3	
Total	\$871.7 million		\$346.4 million		\$244.2 million	

(A copyrighted 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.)

LOOK WHAT HAPPENED TO US...



JUNE 8, 1966



NOW



Even the worst tornado can be conquered!

The picture (above left) was taken the night that the nation's worst tornado funneled a path of destruction a half mile wide and over twenty miles long through Topeka, Kansas.

Topeka didn't take it sitting down. Its people got to work on a rebuilding spree. The result (above right): A new Topeka, rebuilt and booming!

WIBW-Radio kept on its toes, too! The result: The above Distinguished Service Award presented to us by Sigma Delta Chi for public service.

It is in recognition of warning Topekans 21 minutes before havoc struck, and then continuing all-talk coverage for 23 consecutive hours without a break. Without a commercial.

Miraculously, in a disaster that claimed over 100 million dollars in property damage, only 17 persons died.

As the dominant voice on radio and television in Topeka, we are proud of our public service in helping to save thousands of lives.

We are equally proud to have a hand in the rebuilding of a great city—from one of disastrous destruction to an even more thriving market with growth and sales potential already beyond expectations.

We look forward to other awards for future public service.

But no more tornadoes, please.

For complete story call Avery-Knodel or Topeka 913 272-3456.



TV • Radio • FM
Topeka, Kansas

Broadcast Services of Stauffer Publications

Business barometer

The release of 1966 tv revenue figures by the Federal Communications Commission permits "Business barometer" to adjust its monthly figures for last year and the first half of '67. Hence, the report on July spot business, scheduled for this issue, will appear in the September 25 issue.

The FCC reported that times sales to stations in 1966 for spot and local business plus network compensation came to \$1,462.3 million. This compares with "Business barometer" figures of \$1,446.3 million, a difference of only \$16 million, or 1 per cent. In the network compensation area, FCC reported a '66 total of \$244.2 million, while the "barometer" tally was \$241.2 million, a spread of \$3 million or 1.2 per cent.

The spot and local figures were affected by major revisions by the FCC this year in spot and local totals for the years '61 through '65 (for more details on this unusual revision, see the analysis of FCC data elsewhere in this issue).

The FCC revisions showed that, for the five-year period, spot was understated and local was overstated. Since "barometer" figures for '66 were projected on the basis of '65 FCC data, they were similarly affected.

Adjusted according to the FCC revisions, the "barometer" total for spot was \$846.2 million in '62, compared with the FCC figure of \$871.7 million, a difference of 2.9 per cent. The adjusted

"barometer" total for local business in '66 was \$357.1 million, compared with the FCC figure of \$346.4 million, a difference of 3 per cent.

In comparing half-year totals for '67 vs. '66 in spot, local and network compensation revenue, the adjusted figures reveal trends already pinpointed by previous "barometer" data published this year. Spot revenue is just about even with last year—\$423.4 million in '67, compared with \$423.6 in '66. Local billings through June are \$175.5 million vs. \$163.8 million last year, while network compensation is \$120.0 million ('67) vs. \$120.1 million ('66).

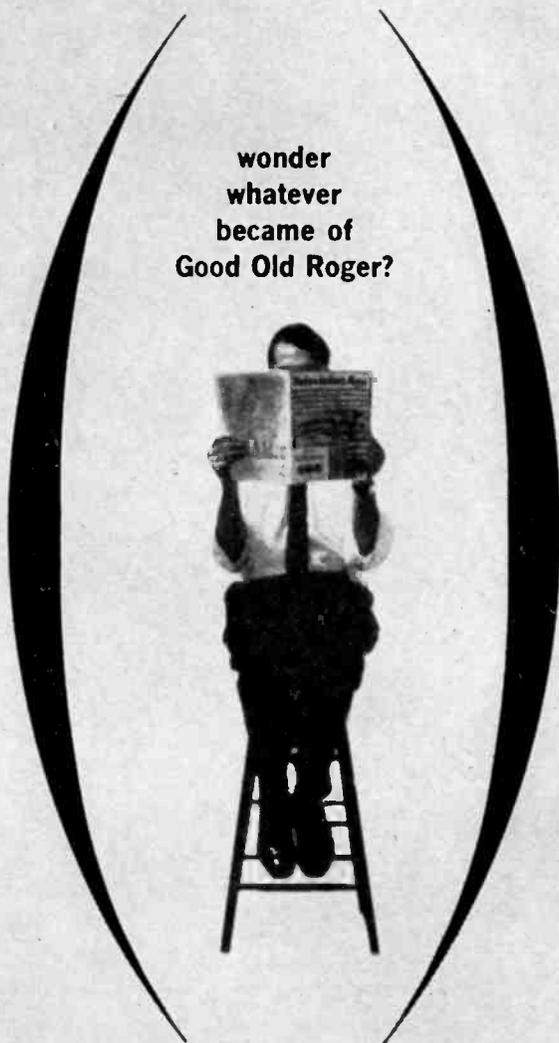
Next issue—a report on spot business in July.

Revised Data—Spot, Local, Compensation Revenue

	National Spot		Local Sales		Compensation	
	1966	1967	1966	1967	1966	1967
January	\$55.8	\$57.5	\$23.9	\$26.0	\$19.0	\$19.4
February	66.2	70.3	24.6	25.7	18.6	19.0
March	77.6	77.8	29.4	33.7	21.0	21.0
April	75.0	71.1	29.8	30.8	20.7	21.1
May	76.7	79.9	29.8	31.1	20.5	20.8
June	72.3	66.8	26.3	28.2	20.3	18.7
July	62.8		24.6		19.8	
August	63.6		23.6		19.8	
September	74.1		27.7		20.5	
October	90.7		35.7		21.7	
November	89.8		37.8		21.0	
December	67.1		33.2		21.3	
Total	\$871.7 million		\$346.4 million		\$244.2 million	

(A copyrighted 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.)

wonder
whatever
became of
Good Old Roger?



You remember Roger—
the kid in the media department.
You know—the kid who always
asked all those questions.

That's right! The eager one.
Always had his nose buried in a
stack of figures or a trade
magazine—usually Television Age.

**Good Old Roger
became the boss.**



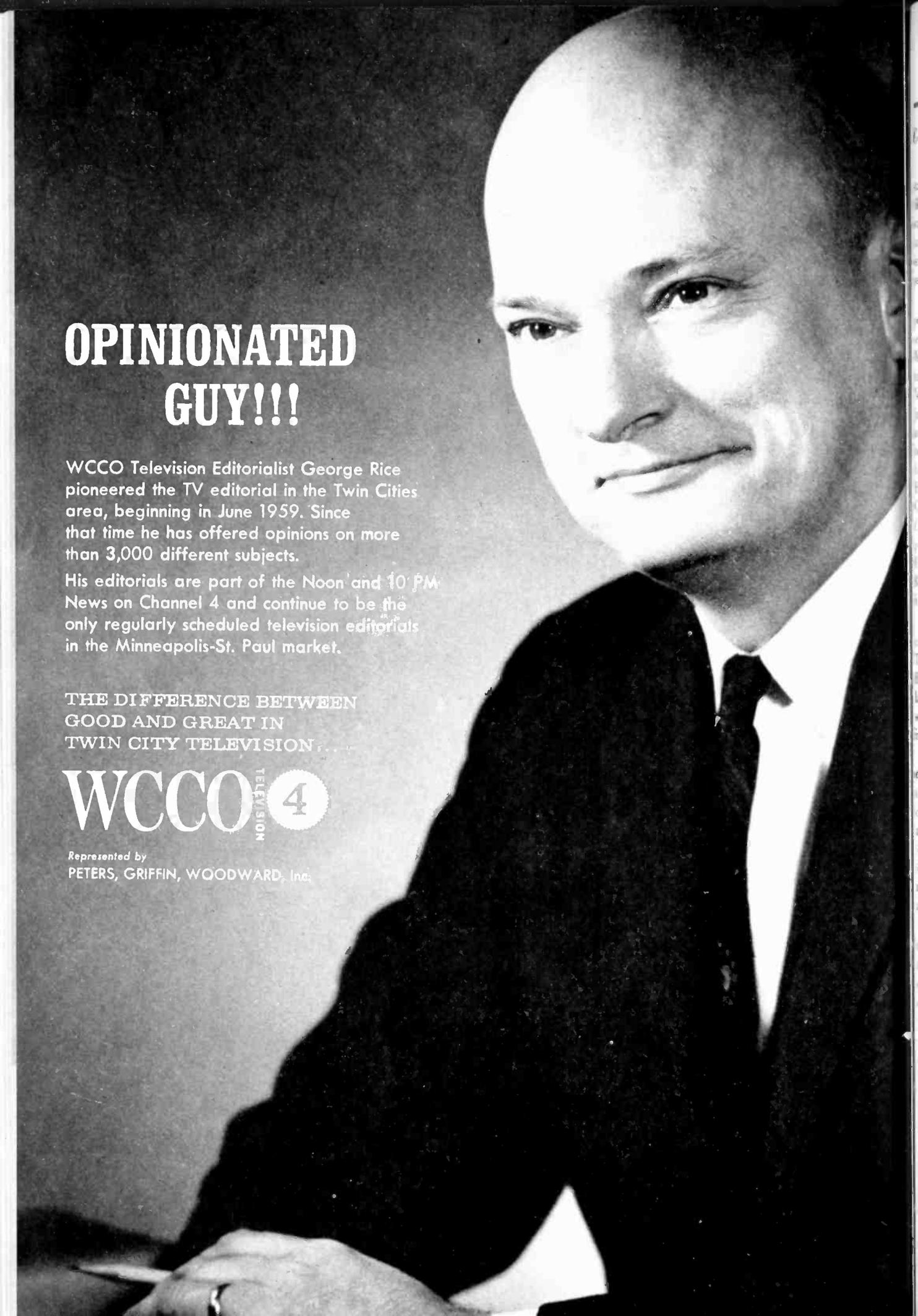
Yep! He's still asking questions.
Still watching the figures . . . still
reading *Television Age*.

Only, now he's running the show.
Come to think of it. He was asking

about you the other day.

Why don't you call on Roger
with your message in *Television Age*
so good old Roger doesn't have to
wonder whatever
became of you?





OPINIONATED GUY!!!

WCCO Television Editorialist George Rice pioneered the TV editorial in the Twin Cities area, beginning in June 1959. Since that time he has offered opinions on more than 3,000 different subjects.

His editorials are part of the Noon and 10 PM News on Channel 4 and continue to be the only regularly scheduled television editorials in the Minneapolis-St. Paul market.

THE DIFFERENCE BETWEEN
GOOD AND GREAT IN
TWIN CITY TELEVISION

WCCO TELEVISION **4**

Represented by
PETERS, GRIFFIN, WOODWARD, Inc.

Color Over Europe

After a six-year war over line standards that at times seemed to be like The Thirty Years War in the way it set European governments at lance point with each other, color tv is at last on the air in at least one part of Europe.

Not surprisingly, the first European nation to inaugurate a color service is a technological innovator—West Germany. Yesterday Germany; tomorrow, Britain, and Holland. The Netherlands will have a three-month jump on the neighboring island across the North Sea, when Dutch tv kicks off September 21. Already, however, there has been color tv in Holland. It's been coming in from Germany since August 25, when *Zweites Deutsches Fernsehen* went polychrome as fillip to the annual Radio and Tv Exhibition in West Berlin. The next night, Germany's first network (ARD) went color too.

Belgians with color sets have been catching the German color shows too. The catch is that there are not many Belgians with color sets, nor Hollanders, nor Britons. But 30,000 color sets are estimated to be in operation in Germany.

Goodman's Speech. At the radio-television fest in Berlin, NBC president Julian Goodman said that "it's a task of broadcasters and politicians to show that global color communications, intelligently administered, can neutralize the perils of parochialism, and perhaps some day nullify them.

"Germany," he said, "may be able to avoid the early years of uncertainty and groping that attended color development in the U.S., because European systems will begin with a backlog of technical assurance and expertise.

"What's more," Goodman told the Germans, "you're starting off with a greater volume of color programming than NBC presented back in 1954.

"It's clear," he added, "why projected set sales figures for your first year of color tv exceed the total number of color sets in America after our first three years."



GOODMAN IN BERLIN

Predicts Big Impact. From that, Goodman predicted color would have a dynamic impact on the economies of Europe starting in the 1970s.

Of course, Goodman's expectations only hold good for those economies with commercial tv. In Europe, that's only Italy, Spain, Germany, Austria, Portugal, Finland, Switzerland, Britain and Ireland. But not France, Holland, Norway, Sweden, Denmark, Greece or Belgium.

Currently, the French Chamber of Deputies is discussing opening up of either of the two French ORIF networks to commercials. Odds are no go-ahead will be given. Of course, a slight stimulus to any European economy may be given by the sales of color sets.

But for those Europeans who are not Germans, flush with the results of an "economic miracle," color sets are hard to come by. In Holland, for example, color sets are selling for \$800; in France, for \$850.

Color In England. BBC will be kicking off color on its second ulf network in December. (Hong Kong, with the new consortium running HKTVB, turns to it in October.) The Soviet Union goes to color on November 7, as an electronic extension of the pyrotechnics attending the 50th anniversary of the Bolshevik Revolution.

To promote polychrome, the BBC is sending a roadshow out to the provinces starting September 25 to herald the advent of tint. However, the roadshow, tied in to sale of color sets, won't hit Scotland until after the color premiere air date. The show will play Manchester and Leeds in November, Newcastle, Birmingham, London and Bournemouth (where the well-heeled retired old folks are), in October, and Croydon, London suburb, this month.

Across the Channel, France is preparing proud panoplies for the premiere of color October 1. Photographed at Versailles, a biography of Louis XIV by Roberto Rossellini will lend a proper air of Gaullist grandeur. More frivolous will be musical comedies produced by Jean-Christophe Averty.

Spanish Tinted Tv. Before long color will come to Spain, where plans are afoot to go color next year; to Sweden ('69), to Poland ('69), and, by decade's end, Italy, Ireland, Denmark, Belgium, Czechoslovakia, Yugoslavia, and Switzerland.

In 1971, a number of other European countries are expected to go color: Finland, Norway, Austria, Hungary, and East Germany. The following year, Monaco and Luxembourg are to go color, a delay which leads observers to ruminate over the effects of the black-and-white advertising from the stations (Tele-Monte-Carlo, Tele-Luxembourg) in the principality and the duchy penetrating a France already blase over color.

Portugal plans to go color in 1973, Greece, in 1990. The Greeks have yet to go on properly with black-and-white.

Color video, as has been made clear by many, is more than a status symbol, more than the monochrome transmitter or the national airline new nations set up soon as they've chucked out the colonial governors. Said Goodman, "It increases the viewer's desire to watch programs; it strengthens his comprehension of the program he watches; it deepens his emotional involvement in what he sees."

Goodman also predicted, in his talk to the Berliners, an increased market for German programs, color this time, in the U. S. That would be a short step up from zero, but for an occasional satellite relay. Goodman foresaw, however, that amplified satellization would bind new world to old by myriad threads, all brightly colored: "The day will come when the terms "color television" and "global television will not describe separate and special dimensions of television; they will describe television itself."

View from Tokyo

Where do children of all ages uniformly agree that *Bewitched* is their favorite tv program? And where is *Popeye* the least-liked show among kids?

Tokyo.

These and other facts about what Japanese youngsters think about U.S. tv shows come out of a recent survey among about 1,100 Japanese school children from 10 through 17. The study was conducted in Tokyo by the National Audience Board and the Japanese Teachers' Council for Better Tv Programs.

Bewitched heads the list of 10 most-liked programs. The others, in order of preference, are: *Time Tunnel*, *Jericho*, *The Fugitive*, *The Littlest Hobo*, *Andy Williams Show*, *Girl from U.N.C.L.E.*, *Flipper*, *I Dream of Jeannie* and *Rat Patrol*.

Best Show. For some unexplained reason, the best-liked show kept its No. One ranking even when the responses were tabulated by three age groups—10-12, 13-15 and 16-17. Once past the top spot, however, differences emerged. Second and third ranking shows among the youngest group were *Flipper* and *The Littlest Hobo*. Among the middle group it was *Time Tunnel* and *Jericho*. And among the oldest it was *Andy Williams* and *The Fugitive*.

Again, in the case of *Popeye*, it was least-liked by all three age groups. Further, it led as the least-liked by a wide margin. And finally, all age groups agreed that the next two ranking shows in the least-liked category were *Batman* and *Mighty Hercules*.

As might be expected, the same shows sometimes popped up in both the best-liked and least-liked listings. Included were *I Dream of Jeannie* and *The Fugitive*.

The children were also asked to name programs they wanted back on the air. Heading the list: *Man from U.N.C.L.E.*, *Burke's Law*, *Laramie*, *Lassie* and *Leave it to Beaver*.

Chief complaints from the young respondents about the two programs they favored least were "not entertaining" and "cheap production." Bad dubbing of programs in general was a major overall complaint.

Purpose of the survey was to provide the teachers' council with use-

ful ammunition in their regular meetings with the three Japanese networks. The aims of the teachers' group are to make television fare in Japan more suitable for children and more in line with Japanese tradition.

About 340 programs of 10 minutes or more are aired each week on the five channels available in Tokyo from 6-11 p.m. About 50 of these are foreign. Kazuo Monma, executive director of the council, said that despite the "considerable number" of foreign programs, there has been no attempt to evaluate public opinion about these programs, Japan learned about the activities of the National Audience Board through articles by Hajime Ishii, an official of the Asian Productivity Organization. Ishii is one of the founders of the Japanese Audience Council, which was organized along the lines of the NAB. His articles about the board appeared in *Chooshisha (The Audience)*, the council's publication.

Culture Corrupted? As in the case of nearly all countries affected by U.S. culture, Japan is concerned about the preservation of its traditions. Writing in *The Viewer*, the NAB's publication, Monma posed two positions that might be taken on this subject. One, that Japanese culture is being corrupted by Western culture as represented by the U.S. (and particularly U.S. tv) and that steps must be taken to preserve it. Two, that as modernization progresses, the cultural traditions of individual countries will disappear, so why not go along with the trend of the times?

Neither position is completely acceptable, said Monma, but both have merit. He stated, "International broadcasting networks are being perfected so that the time is now approaching when one will be able to view events on television the instant they happen—anywhere. I feel that through the medium of television the enormous advances of science will bring the world more and more together in progress toward unification."

But, he adds, it will not do for Japan to "hastily accept so much of American culture that it throws away its own jewels."

Through viewing of U.S. programs, he went on, the Japanese, "whose television viewing is second only to the Americans', without be-

ing in the least aware of it, are increasing our understanding of and familiarity with America." Monma finds that U.S. programs act as a stimulus to Japanese producers and points out there is even criticism that they are becoming blindly imitative.

He concludes there is no simple answer to whether U.S. tv is destroying Japanese culture traditions. "However, at the present time I do not see any destructive trends serious enough to cause that much concern."

Monma was pleased with the results of the survey. "After reviewing the opinions," he said in his report on the study, "It becomes obvious that the children possess more discriminating taste and more superior judgment in evaluating tv programs than adults expected to find." He noted that the negative verdict on *Popeye* came as a surprise to adults and pointed out that the reasons given for disliking it differ by age group. The elementary and junior high school students said it was "not entertaining," while "cheap production" was the common reason among senior high school students.

The widespread criticism of dubbing in the study was not aimed solely at its quality. Some of the older students felt that it was not necessary, saying they preferred the original language spoken in the show.

There was also considerable criticism about programs considered unsuitable to Japanese tastes. The children commented on differences in manners and other habits of everyday life. It was pointed out, for example, that ways in which affection and love are expressed differ in Japan. They also commented on the differences in humor, particularly in comedies.

Council Meetings. The teachers' council holds meetings every three months with the Japanese networks. A dozen meetings have been held so far. At a recent meeting, about 30 educators met with about 10 writers and producers of children's tv programs from the Tokyo Broadcasting System and the Nippon Television Network Corp.

Theme of the discussion was what children think about home dramas. The teachers brought out the point that many children feel that the lives of children on tv shows are often not like those of real children. ■

In Eastern Michigan
 everything points to FIVE
 as the News Source most
 people watch most often.



TV-5 . . . the "first" hand with everyone
 in Eastern Michigan.

Here's the big news on a BIG market:

- 1,632,500 Buy-minded people
- \$4,178,471,000.00 spendable income
- 470,800 TV Homes
- 32nd in the nation in total retail sales
- Michigan's 2nd Market
 (2nd only to Detroit)

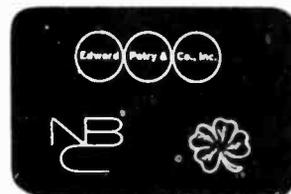
Represented by the Edward Petry Co.

Figures based on Sales Management's 1966 Survey of TV Markets with updated Survey of Buying Power Figures



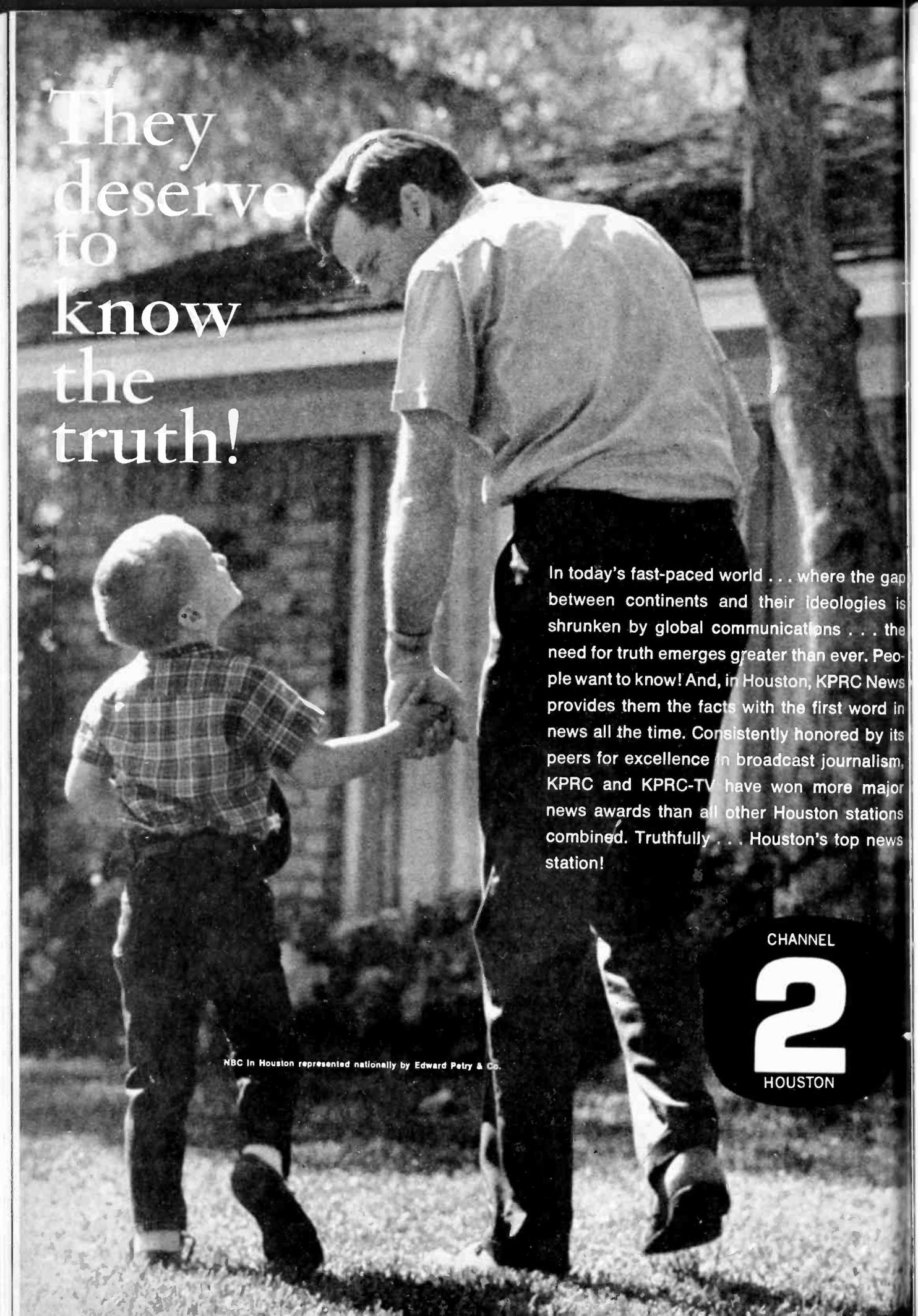
WNEM TV

"Your Good Luck Station"



FLINT - SAGINAW - BAY CITY - MIDLAND

ALL EASTERN MICHIGAN



They
deserve
to
know
the
truth!

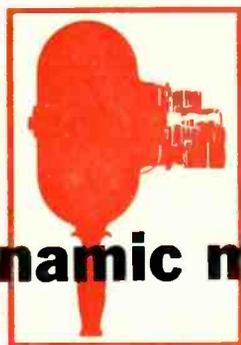
In today's fast-paced world . . . where the gap between continents and their ideologies is shrunken by global communications . . . the need for truth emerges greater than ever. People want to know! And, in Houston, KPRC News provides them the facts with the first word in news all the time. Consistently honored by its peers for excellence in broadcast journalism, KPRC and KPRC-TV have won more major news awards than all other Houston stations combined. Truthfully . . . Houston's top news station!

NBC In Houston represented nationally by Edward Petry & Co.

CHANNEL

2

HOUSTON



The dynamic medium

*A full measure of news events,
spiced with controversy,
is spurring tv coverage
of world happenings*

The total impact of a news medium is not easy to pin down but tv can marshal a host of arguments that point to its ever-increasing role in journalism. This dynamism can be seen on a number of levels—in public opinion polls, in the growing volume of news programming, in the ballooning size of news staffs, in the use of color and, ironically, in the criticism leveled at the medium over its coverage of the civil rights riots of 1967.

Fueling tv's role have been, within the past few months alone, a good quota of dramatic running news stories. Besides the riots, there was the Mid-

east war and the heating up of the domestic dispute over the Vietnam conflict.

Some of the rise in tv news activity is the long-term effect of the half-hour network news strips. These have increasingly become the base around which stations have bolstered local coverage. And, as indicated elsewhere in this issue, the stations themselves are making sizeable contributions to network journalism by supplying newsfilm about local events of national importance.

The current pressures on tv to "cool it" when covering racial disorders are an uncomfortable



News under fire

*Efforts to shackle tv
coverage are increasing
says new RTNDA
president*

By JAY CROUSE

This year may well be known as the year of "open season" on broadcast news. The continuing struggle over free press-fair trial figured prominently in the early part of the year, and appears headed for some sort of showdown when the American Bar Association's House of Delegates convenes in Chicago next February.

The importance of this controversy—and make no mistake about that importance—became lost for a time in the welter of charges and outright fabrications that grew out of broadcasting's coverage of this summer's riots. Unless the industry is successful in fighting off the imposition of restricting codes, covenants, pacts, agreements or what-have-you from outside sources, the question of "Where do we go from here in developing broadcast news?", could well be reduced to "Where will we be allowed to go, where will we be permitted to operate?"

Improbable? Television has been singled out as the principal offender among media in the alleged overplaying of racial violence by senators, congressmen, newspapers and all the rest to such an extent that the

man-in-the-street is viewing with alarm and concern what we're beaming into his home.

Missouri Republican Rep. Durward G. Hall has the dubious distinction of leading this charge. In July, Representative Hall espoused the contention that media, especially the "instant media," could contribute to riots by giving time to direct appeals for violence. He was followed by Louisiana Democratic Rep. Hale Boggs who cited, "the tremendous impact of national television," adding he was "amazed that our vehicles of communication would use their time and effort to put agitators on nationwide television to spread this kind of disorder and incite people to riot in our country."

The ranking minority member of the Communications Subcommittee, Pennsylvania Republican Sen. Hugh Scott, fired off letters to all the networks and two wire services urging the development of a riot coverage code. The senator acknowledged that, "such a code must be consistent with freedom of speech." But, he added, "Concentration on the sensational aspects of the situation and the frequent broadcast of appeals to riot by extremists raises a serious question as to the editorial responsibility and the discretion of the media." He stated the belief that the news media, in many instances, inadvertently contributed to the turmoil.

West Virginia Democratic Rep. Harley Staggers is on record favoring hearings on the charges that, "tv coverage of statements by the Stokely Carmichaels and the H. Rap Browns contributes to riots," and, "early coverage of disturbances helps them grow into full-scale riots."

There were others, but they followed the same vein. And the import of their comments is plainly evident. Any congressional investigation would be aimed in the direction of shackling broadcast news with new fetters, new restrictions that would only serve to deprive the American viewing public of a prime source of information.

Does anyone honestly believe that the Carmichaels or the Browns are going to disappear if they are ignored

*Responsible coverage
of riots (top, scene
from Newark) and
access of tv to
court trials (bot-
tom, Dr. Carl
Coppolino) are issues
facing tv newsmen.*





by broadcast news? On the other side of this coin is the proposition that a certain amount of public protection accrues from accurate reporting of conditions or situations as they develop.

Suppose, for example, there had been no reporting at all of the riots in Newark or Detroit. No reporting by any media. News of these events most certainly would not have been confined to these two cities alone. We in Louisville would have learned of the events just as citizens in Dallas, San Francisco, Portland, Ore. or Portland, Me. But what we would have heard would have been a far cry from what actually transpired. Let's be honest about this. Broadcast news can make the best contribution by complete reporting of all phases of a given situation, whether that situation be a disturbing one, such as a riot, or a re-assuring event.

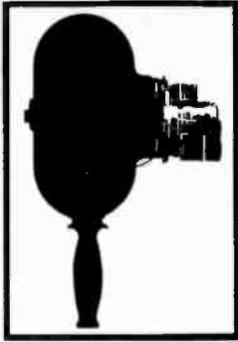
The false charges that have been hurled by the print media are the hardest of all to counter because most newsmen know better. The *Washington Evening Star* identified television as the "principal offender" among media in the overemphasis of racial violence in an editorial last month. The paper charged: "Why should representatives of a tv network, as was the case recently in Cambridge, Md., 'confer' with demonstrators to have them advance their demonstration by two hours so the films could be flown back to New York for the 11 p.m. 'news' show—a show which left the impression with the viewer that he was seeing a film of a spontaneous demonstration?"

Why indeed? As has been pointed out, the incident never occurred. The *Star's* editorial writer apparently believed a story in a previous edition of the paper. And this story was apparently about a report of an incident that may have happened several years ago.

Unfortunately industry spokesmen today must spend a disproportionate amount of their time defending irresponsible and uniformed attacks. A corollary here is that unless broadcast news finally establishes itself on a par with print media as far as

(Continued on page 70)





Progress and problems

*The three network
news presidents review
accomplishments and
tackle questions about
proper news treatment*

ELMER W. LOWER
president, ABC News



In October of 1962, most Americans had a pretty good picture of Adlai Stevenson. And why not? Twice a presidential nominee, a leading spokesman for his party, now U.S. Ambassador to the United Nations, Stevenson was a familiar figure. And his image? Well, he was respected, respectable, and sophisticated—a few cuts above the rough-and-tumble of the political arena. In fact, said many observers, that was the trouble. Adlai Stevenson had no bite.

Could this 10-year-old image be altered in one day? To a large extent it was. For as the Cuban missile crisis erupted, Stevenson confronted the Soviet delegate in a Se-

RICHARD S. SALANT
president, CBS News



News is a special kind of television. It's not bound by box office imperatives, such as audience size. It must be divorced from outside controls. It must perform a function of value to the public, whether the public likes what it sees or not. You might say that sometimes the more the public dislikes what it sees, the better the news. And yet the public must be drawn to the news by some effort to make it appealing.

You can't be concerned with counting the heads in your audience when planning your news programming. Journalism has built up standards over the years and these should not be subject to the moods and

WILLIAM McANDREW
president, NBC News



The two most important running news stories during the past year, Vietnam and racial turmoil in our country, are almost certain to keep correspondents and cameramen busy in the months ahead.

Not only can we expect them to command attention in their own right, but, in addition, they will help to shape the biggest news story of all—politics. The domestic political story is the skeleton on which all news is built.

It's a continuous, repetitive story, but it's one that changes and develops constantly. The war in Vietnam is part of it, and so are taxes, and prices in the supermarket, and riots in our cities. It's the only story we

curity Council session and challenged him to say whether Soviet missiles were—or were not—in Cuba. The scene will long be remembered—Stevenson shouting at the Russian: "Are there, or are there not? Don't wait for the translation—answer right now." The Russian, grinning, nervously laughing, obviously cornered, and there was the answer.

This scene took place—live—on television. It was repeated on newscasts, on special programs, and it was invariably part of the television tributes to Stevenson when he died. That scene to a very remarkable extent changed the whole image of Adlai Stevenson. It could only have happened on television.

passions of the time nor what the greatest number of people want at any particular moment.

If you asked people what they want to see on the news, they might very well say, "Don't depress us with sad scenes of our boys dying in Viet Nam." Or, they might say, "Showing pictures of racial rioting will only encourage others to riot. Don't lend your power to anti-social forces."

So audience size can't be the test for us. Maybe being able to look at ourselves in the mirror each morning is one test. I don't mean that ratings are absolutely disregarded. If our audience is so small that we're yelling down a rainpipe, then we ought

must cover all the time.

Because we are heading into an election year, the political story will be of even greater concern to the networks' news divisions. By the time its climax—Election Night—is reached, NBC News alone will have spent millions of dollars and millions of man-hours in coverage of the primaries, national political conventions and campaigns.

The networks' special coverage of the election story is already underway. NBC News analyzed the Republican Party in a documentary, *The Loyal Opposition*, last July 5. Scheduled for this fall is a one-hour Huntley-Brinkley special report that will show that the 1968 Presidential

On Sunday in March of 1965 Negroes in Selma, Ala., prepared to march to the state capitol. At that point in our history civil rights was a growing issue, but an amorphous one, and no one incident had as yet crystallized the problem. There were newsmen present as the Negro march out of Selma began and there were still cameramen, but most important there were television film cameramen.

The march was broken up by Selma police, and the aftermath, with its picture of injured bodies strewn over the street, had a sharp impact on the public that viewed it on network television that night. Every news medium reported on what hap-

to be concerned.

We certainly need an audience if we're going to communicate. But it never comes down to that in actual practice. I can't recall any decision we've taken where the presumed size of audience was a factor. If you practice good journalism, you'll get an audience. If the audience happens to be real big, that's gravy.

Of course, we'd be very happy if advertisers were standing in line to sponsor anything we offered. But we shouldn't have to worry about that. And we don't. We have a budget and thus, no economic concern. I don't know whether we make money on our advertisers or not. I don't really care. That's a matter of corporate

campaign started a year early as a result of the riots in Detroit.

All of us at NBC enjoy election years in spite of the burden of work they bring. I have been deeply involved in every one of them since 1936, and I look forward to this next one with the same enthusiasm I felt when Franklin D. Roosevelt was seeking his second term.

I think one reason why television journalists enjoy covering the election year developments is that it is natural to like doing things one can do well.

The election year was made to order for television. No other medium can equal television in giving millions a sense of participation in

pened in Selma that day—but only television could have given it the impact it did.

Television did not distort what happened in Selma—nor what happened in the Security Council. It merely *showed* what happened—but it is the nature of the medium that it underlines the exceptional.

And it was no accident that television was there when Stevenson made his attack on the Russian position and when the Selma march turned violent. We had been covering both stories, often live, on a fairly continuous basis.

With television now moving rapidly into its third decade as a mass

(Continued on page 82)

policy.

Our only contact with the sales people is through one sales liaison man. His purpose is to keep abreast of what sales is doing and to let the sales side know what we're doing.

But there's another side to the coin. And that's responsibility. Broadcast news has to bear the burden on two levels: from the point of view of good journalism and from the fact that we are licensed by the public. That means we must be objective, that we must reflect major viewpoints.

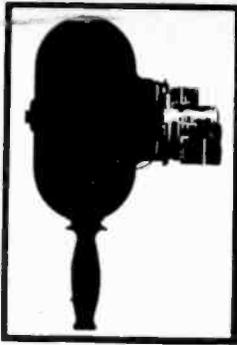
What is objectivity? I suppose in the final analysis that the answer is a philosophical one. The question is

(Continued on page 76)

the election story. There is no better way to make personal evaluations of the candidates than by seeing and hearing them in action on the campaign trail.

The television screen provides a better understanding of a national convention than could be gained from a front row seat, because television news not only covers the events in the main arena—the speeches and demonstrations—but also goes behind the scenes where more important things are likely to be happening. And, on Election Night, viewers get their information on all the major races with the utmost speed and accuracy.

(Continued on page 76)



Tv's rising Washington status

*Congress resisted rise
of broadcast press but
today video reporters are
the fair-haired boys*

By WILLIAM SMALL

It was Joseph Pulitzer who said that accuracy is to a newspaper what virtue is to a lady.

It was Adlai Stevenson who added, "but a newspaper can always print a retraction."

Newspaper men in Washington are slowly retracting some of the precious myths of past years—myths about the competition, television. Not without traces of bitterness do they now concede that a few television reporters are "good enough" to work on a paper. Even more damaging to tradition and galling to ego, they now grumble about the growing influence of electronic journalism in the nation's capital, about television "taking over."

Once newspapers complained of television as a nuisance with those eye-squinting lights, those never-ending cables, and those untrained, naive, golden-voiced correspondents. Now the newspapers complain of television as a different kind of nuisance with those specially-timed appearances by news sources, those accommodating favors, and those pampered, much-courted (still golden-voiced) correspondents.

There was a day, less than 30

years ago, when a network reporter covering Capitol Hill had no more privileges than a tourist. He could walk the Congressional halls but could not enter the Press Gallery. He could sit in the balcony (in the unreserved section) but was bound by the rule banning the taking of notes except in the press section.

Today, the network reporter in Washington finds things different. There are studios just off both House and Senate chambers with direct audio lines, occasional live television cameras and daily film activity. A gallery staff serves him and special seats are reserved for him in that balcony where he now can take notes without leaving the chamber.

In fact, if that reporter is peripatetic enough, he'll find that his network has similar facilities available at the White House, the State Department, the Pentagon and, on occasion, in almost every federal agency, airport facility, historical site, and—when needed—every hotel in Washington. In the more frequently used locations, lines are permanent. In the others, installation is quickly arranged.

How actively is the capital covered by television? The network television "pool" averaged more than one remote every two weeks last year. Individual networks had fully as many "unilateral" television feeds.

The network pool also assigns "mults" to facilitate audio pickups and minimize the number of microphones placed before Presidents or U.S. Senators in committee. Last year, over 550 such "mult" assignments were made.

These are minor manifestations of a growing truth: in terms of news coverage by television, there is more activity in Washington than anywhere else in the world. The exceptions are during those temporary periods of feverish activity in cities temporarily housing a political convention or where there is a race riot or other natural and man-made disasters.

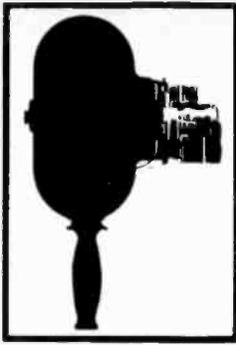
The heart of broadcasting remains in New York and most news produc-

(Continued on page 73)





*Top, first live pickup
 from Senate gallery.
 L. to r., H. R. Bankage,
 Robert McCormack, Richard
 Harkness. Left, CBS'
 Roger Mudd discusses
 Congress. Above, NBC's
 Nancy Dickerson with LBJ.*



Of news and lead-ins

*ARB study analyzes the
effect of late-evening
network programming
on the late news*

Among all the time periods of network programming that local affiliates scan carefully each year, there is one that receives special attention. That's the period which precedes the segment most local stations set aside for news.

The reasons are clear. First, stations are conscious that their local newscasts go beyond the values of public service programming with good advertiser appeal. Those which score audience successes have a major impact on the station's image in the community. News provides the means by which the station can achieve a vital link with its viewers.

Secondly, stations know that the battle to attract a good news audience is made easier when a high share of viewers is already tuned to the lead-in show.

It would be a mistake, however, for station programmers to comfortably assume that in building a newscast audience the lead-in is everything. In fact, much substantiation can be offered to show there is no single pattern to news audience success, unless it is to combine the best of all the many elements which make any program successful.

Nevertheless, lead-ins must be taken into account. This is indicated by observing the audience results from a random selection of any group of markets throughout the country. The American Research Bureau selected for TELEVISION AGE 12 three-station markets, three in each time zone, from the March, 1967, nationwide sweep and analyzed the audiences for the late-evening news periods in connection with their lead-in and following programs. The data were analyzed separately for time zones because late news times differ—11 p.m. in Eastern and Pacific Zones and 10 p.m. in Central and Mountain Zones.

An average of Monday-through-Friday late-news segments showed that two of the three network-affiliated station groups tied for the lead with identical ratings of 15 (see chart). Significantly, the same two station groups also tied in average ratings for lead-in programs, which was 21. In eight out of 12 markets, the leading late news show was preceded by the leader in its time period.

Thus, there is strong evidence of a relationship between lead-ins and late news. There are obviously other factors and the figures shown could be nothing more than a coincidence. It might well be that the stations with the highest-rated network shows happen also to have the most appealing news shows. However, since 60 time periods were involved (12 stations times five days), a certain amount of what researchers call "washing out" may take place, that is, factors which would upset the relationship between lead-in and news period audiences are likely to be offset to a certain extent by factors which support it.

Following Programs

The figures also pointed up a relationship between the late news and the following programs. In nine out of 12 markets, the five-day averages revealed that the leading news period rating was followed by a top-rated show in its time period.

When the data are looked at more closely, the picture is a little different. An analysis of the 60 time pe-

riods shows that the leading news show was preceded by the top program for the lead-in period in 34 cases, or a little over half. In addition, 16 of the 60 leading news programs scored ratings in excess of the lead-in program, indicating that a good news show can attract additional audience to a station at a difficult time (that is, a time when many people are going to bed).

If the chances are about 50-50 that a top-rated lead-in is followed by a top-rated news period, then it can be argued that there is no necessary relationship between the two. However, it should be pointed out that in many cases rankings were determined by only 1 or 2 rating points and that when there are wide differences in ratings the impact of the lead-ins is more noticeable.

For example, on Thursday night in three of the time zones, the one-two-three ranking in lead-ins was followed by the same ranking for the news period. These were the only instances where this occurred and the rating gaps for the lead-ins were much higher than average. The network lead-ins at this time, in order of ranking, were *The Dean Martin Show* (NBC), *The Thursday Night Movie* (CBS) and *Stage '67* (ABC).

Influence of Movies

There is a popular belief, says ARB, that certain program types, such as movies, will insure a strong news audience. Since movies preceded the news in 47 of the 60 periods analyzed, the research firm studied their effect as lead-ins.

It was found that (1) in 36 per cent of the cases, a leading movie was followed by the leading news program, (2) in 21 per cent, the movie led but the news program did not, (3) in 13 per cent, the movie did not lead but the news program did and (4) in the remaining 30 per cent neither movies nor news led in their respective time periods. Conclusion: no relationship between movies' and news' audience levels.

The ARB analysis also pointed up the effect of clock time on late news levels. In the Eastern and Pacific Zones the lead-in show averaged a

17.7 rating, the news segment a 10.1 and the following program a 5.6. Thus, news audiences were roughly 70 per cent off from the network levels. In the Central and Mountain Zones, the comparable figures were 20.5, 17.3 and 10.0. The loss for news is here about 15 per cent.

The clock time difference between the coast regions and the central sections has another effect of interest to buyers of news. And that is the degree to which viewers of the early-evening news also watch the late news.

ARB analyzed two stations in different time zones and found that on a West Coast station the per cent of early news viewers who also watched the late segments clustered around 10. For a Midwest station, however, the figure ranged between 40 and 50 per cent.

Audience Loyalty

Another facet of this situation revealed by ARB research is that, among the 12 markets analyzed for lead-in impact, the leading late-news station was also the leader in early evening news. This may be related to the widely held view that once a station is a leader in news ratings, it is difficult to shake it loose. If true, it is probably connected with the notion that habitual tv viewing to a station is due more to news programming than any other programming area.

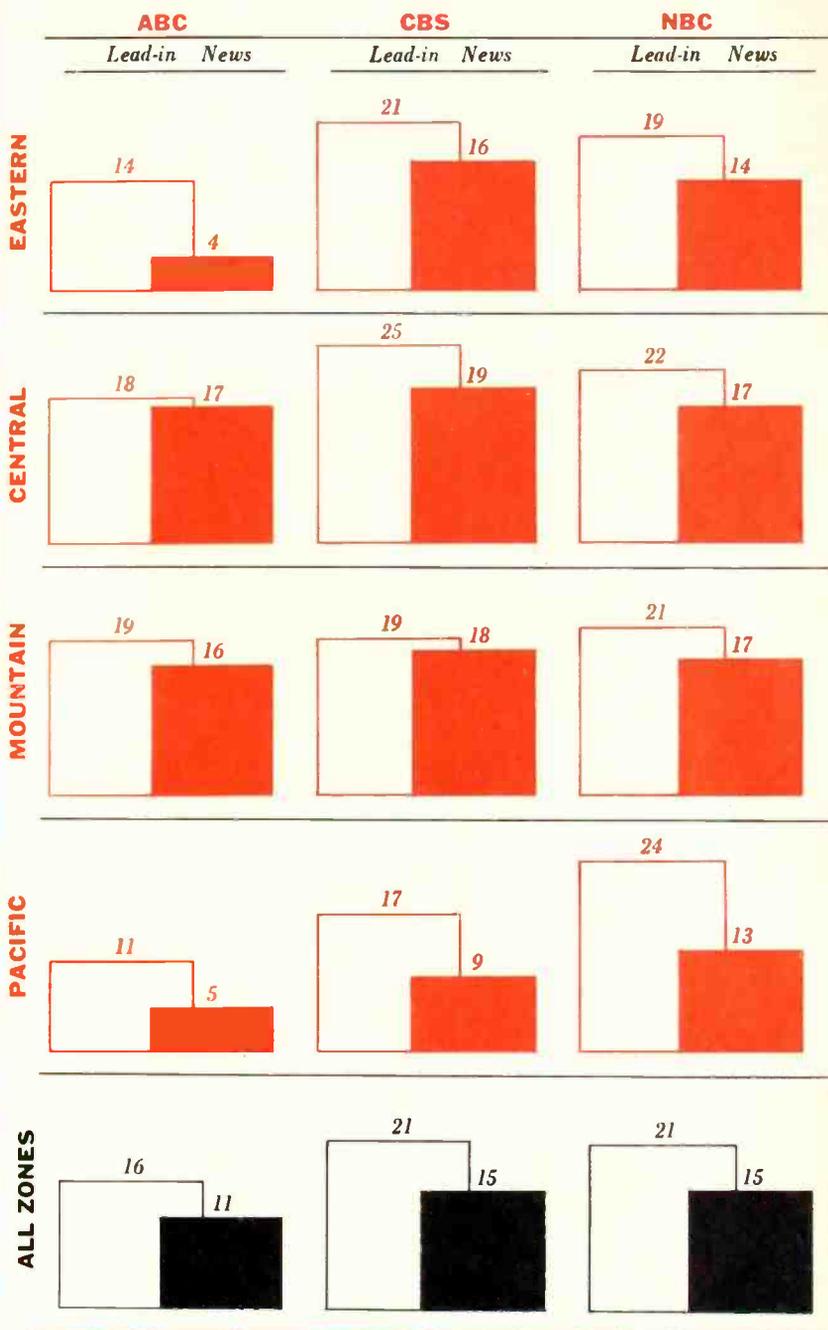
Some notion of this loyalty can be gathered from data on frequency of viewing to news strips. ARB finds that this generally runs between 2.5 and 3 segments per week, with 2.8 a good rule of thumb.

ARB also analyzed the day-by-day popularity of late news and found a variance by time zones. In the East and Pacific Zones, Friday ranks highest of all weekdays, with Thursday and Wednesday following in that order and Monday and Tuesday tying for last place. In the Central and Mountain Zones, the top day was Thursday, with Wednesday, Monday, Friday and Tuesday following in that order. There is no direct relationship between the best-day ranking for lead-in periods and those for news. ■

News audiences: two aspects

Lead-ins and Late News

Monday-Friday average ratings, 3 markets each zone
(News periods: 11-11:30 Eastern and Pacific Zones, 10-10:30 Central and Mountain Zones)



Early and Late News viewing

Per cent of homes viewing early news who also views late news

	Mon.	Tues.	Wed.	Thurs.	Fri.
A West Coast Station	9	10	10	11	13
A Midwest Station	42	50	42	49	42

Source: ARB, March, 1967

We and the Eastern Iowa Market are epiphytic

We derive nourishment from the air. And supply it—to a market which also derives tangible sustenance from industry and agriculture (mostly the former—the ratio was something like 3 to 1 in 1966).

If your impression of Iowa is based on the touching but incomplete sentiment of a well-known song (“That’s where the tall corn grows”), consider:

Less than 30% of Iowa’s labor force is directly employed in agricultural production. The other 70% contributed to Iowa’s \$10.2 billion of

industrial output in 1966. Factory employment averaged better than 200,000 a month in 1966. Of *For-*

time’s top 500 firms, 115 have Iowa locations.

The Eastern Iowa market (WMTland) contains 60% of Iowa’s population and buying power. It includes Cedar Rapids, Iowa City, Waterloo and Dubuque—four of Iowa’s largest population centers.

Practically the only unemployed folks in our market are job placement specialists.

Check the Katz Agency, our national representatives, for further information.

The WMT Stations

Mail Address: Cedar Rapids, Iowa
WMT, WMT-FM, WMT-TV
KWMT, KWMT-FM, Fort Dodge
Represented by The Katz Agency

The Fine Art of Predicting Ratings

In this publication, and in almost every other trade book on television and advertising, there have appeared various sage predictions about the coming television season.

Some of the prognostications are made by computers, programmed by mortals, and some have been presented by methodical researchers using past records and someone's opinion of the new pilots. They all are for the birds.

In the first place any schoolboy can make certain accurate predictions, armed with the facts of past performance, time period expectancies, and probabilities of audience splits between networks.

The real killers are the new shows. No one can accurately predict the success of a series from a pilot—particularly without reference to its environment and the next few episodes.

The predictors always cite their averages. Since the ratio of the networks is pretty constant they only have to balance their predictions with that ratio and they average out all right.

But who ever bought a schedule on averages? The poor bugger who buys has to guess on specific shows in specific competitive positions and that's the chafe.

For example, the anti-predictions of this column are as follows:

Monday

Will the stories of the girl-eating bears in Yellowstone Park cause people to keep their tasty children from watching *Gentle* (man-eating) *Ben*? Damned if I know.

Will *Ed Sullivan*, back to back with the *Smothers Brothers*, have enough hot acts to mop up the night?

Will the movies be good titles?

Tuesday

Will *Cowboy in Africa* be affected by the black power riots? Or will they just look lost?

Will *Carol Burnett* find a format? Supporting players? Gary Moore? A new husband-director-producer? Happiness?

Wednesday

Will *Garrison's Gorillas* reflect the thirst for blood that apparently exists among viewers?

Will Jerry Lewis still be looking for Dean Martin? Will he be able to transpose his movie success to television with a book show?

Will *Dundee and Culhane* go the way of O'Brien?

Thursday

Will Custer's long locks get him the in group?

Will *CBS News Specials* give *Run for Your Life* a longer run?

Will the *Beverly Hillbillies* go on forever?

Friday

Will the joke run out on *Batman*?

Will the Bible belt boycott the *Flying Nun*?

Will Raymond Burr, secretly cured by the *Flying Nun*, ever get out of that wheel chair?

Will anyone care about a lawyer who specializes in getting obvious murderers out of the pokey?

Will Dean Martin wake up?

Saturday

Will the great old movies chopped up into big bits lick the specially made kid shows?

How come all western names sound like grunts and belches?

Will old Mother Bell ever stop amusing itself and give the public something they want and can understand?

Sunday

Will Jackie Gleason lose weight?

Will Lawrence Welk contemporize his show?

Will Saturday night still be the loneliest tv night of the week?

Frivolous though this may seem, the facts are that the real pros of show biz and television know that they can never predict the vagaries of the public.

There is some mystique which occurs that makes a regular viewer react to a performer or to a vehicle and never give him or it another chance.

This occurs early in the season and is generally a mass reaction.

The buyer of television is paying a premium price for movies this year. Why? For safety, that's why. Without knowing the titles, the buyer knows that on the whole the movies will average better than regular programs.

Therefore, since he is being judged on the cost of reaching a thousand homes, he is going to play the game conservatively and accomplish his goal without risk.



GENTLE BEN: DO BEARS EAT BOYS?

The buyer who picks a new show, or a performer trying again, has the odds against him. Chances are only about 1 in 3 that he will be successful on the day of reckoning. All new shows are a hazard unless they have a time period which is foolproof and there aren't many of those around.

Fatigue is another factor that is difficult to predict. Candidates for the meat wagon this year are *Bonanza* and *Hillbillies* in the box cartfigure class. But the

(Continued on page 60)

Film/Tape Report

CBS FILMS PROMOTES BARUCH

CBS Films promoted RALPH BARUCH vice president and general manager. He had been vice president in charge of international sales for CBS Films since 1959. Baruch joined the network syndication division in '54 as an account executive, became an account supervisor five years later. Earlier, Baruch was with SESAC, the Du Mont tv network, and Consolidated Tv Film Sales, a subsidiary of the Los Angeles Times.



BARUCH

As vice president of international sales for CBS Films, Baruch directed the syndication division's sales activities abroad, supervising 25 offices and sales representatives around the world.

Baruch is a governor of the National Academy of Tv Arts and Sciences. He is also active in the International Radio and Tv Society, Broadcast Pioneers, and the Poor Richard Club of Philadelphia.

Educated at the Sorbonne and the Lycee Janson, Baruch speaks fluent French and German. He lives with his wife and children in Manhattan.

Succeeding Baruch as vice presi-



BLOCK

dent for international sales is Willard Block, who had been director of international sales at CBS Films for the past two years. Block joined the company in 1957 as an account executive, became international sales manager in 1960. Earlier, Block was at NBC in network sales.

Succeeding Block as director of international sales is LAWRENCE B. HILFORD, international sales manager since March 1966.

Hilford joined CBS Films in '64 as assistant international sales manager. Before that he was with Screen Gems, as sales manager of Screen Gems (Canada) Ltd.

He started with Screen Gems as assistant to the vice president in charge of sales, and later moved into international operations.

MICHELE LA BELLE

Probably the prettiest lady in the tv distribution field is a young Parisienne named Michele Dmitri. Born into the film business—her father was a representative of a Belgian theater chain, Cobelcine—Mlle. Dmitri has been chosen by Stanley E. Dudelson, first vice president of American International Tv, as AI-TV's European representative.

She will also continue to act as U.S. representative for the film purchasing office of the Office de la Radiodiffusion Television Francaise (ORTF), a post she has held for the past couple of years. Earlier, the Parisienne represented Tv Cinema in Eastern Europe and Africa, concentrating on L'Afrique Latine, the former French territories.

Mlle. Dmitri, who speaks fluent English with a charming slight accent, is also fluent in Russian, Italian, and of course Flemish—she was born in Brussels—and French.

Interviewed recently on a trip to AI-TV's New York headquarters, Mlle. Dmitri spoke of the procedures involved in selling film to the French tv system, and to other quasi-government entities elsewhere in Europe. "There's always a committee," she said. "So the first thing you do, almost invariably, is to set up a screening, not in the bureaucrats' offices, but in a private screening room, and



MICHELE

invite all those who concern themselves with film acquisition.

"For example, if it's a children's film, you must include the officials responsible for children's programming. In France, at the ORTF, there's always a committee and beyond the committee, there's one official who passes on the technical and aesthetic quality of the film, another who handles the financial dealings, yet another who's in charge of purchasing."

However complicated the procedure, Mlle. Dmitri reportedly has managed to succeed with it. Even before her appointment by AI-TV, she had sold a number of American International properties to the ORTF and to the Swiss network.

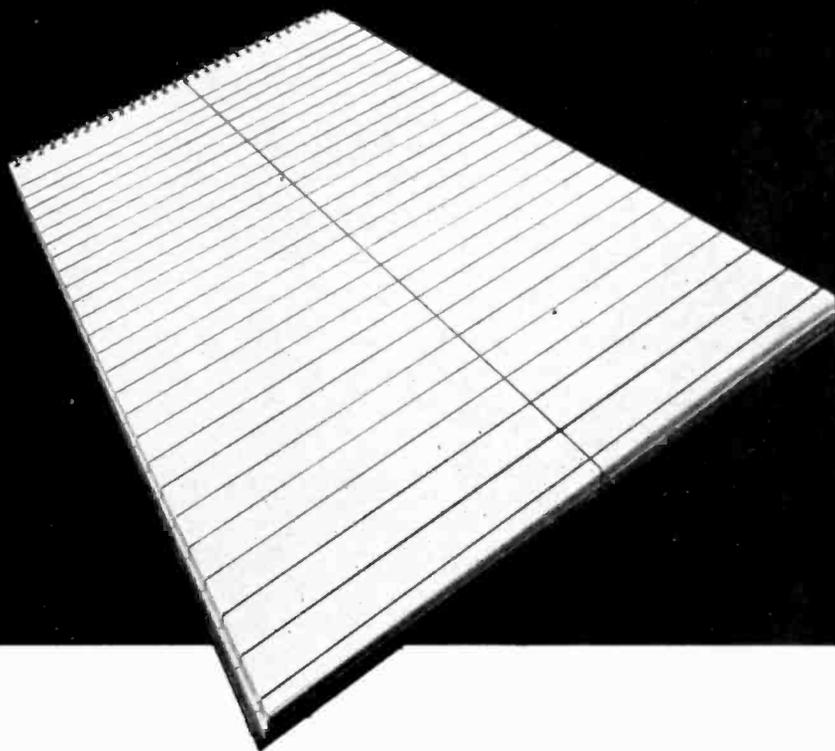
QUICK CUTS

The marriage of Huntington Hartford's Gallery of Modern Art and the tv medium is getting thicker and thicker; before long the two should be nodding serenely and senilely like Darby and Joan.

Last month the mini-museum showed the NBC News triumph of kitsch over kulch, *The Louvre*, an opus distinguished by camerawork (Tom Priestley), but ruined by music (della Joio in joyless vein), by script, (Sidney Carroll) and by organization (Lucy Jarvis?). (But as the closing line says, the museum itself is indestructible, impervious to the ravages of tv producers.)

Next month, the gallery plans to run the winners in Herb Rosen's International Film Tv Festival of New York, and this month, an Ed Sullivan retrospective. Hartford is trying to sell his museum.

This time, we decided to list the professional motion picture equipment you can't buy or rent from Camera Mart.



You say there's nothing on the list? You're right. Because if it's worth renting or buying, we stock it.

But if you should ask for something that we don't have in stock, relax. We'll get that for you, too. Either way, you get what you want at Camera Mart. And that includes lightweight, portable equipment. Things like Arriflex, Eclair, Colortran, Mitchell, Nagra Sound Recorders and Wireless Mike Systems. We also carry Elemack and Colortran Dollies . . . and battery-operated portable Sun Guns and long range Angenieux Zoom lenses and many more.

Now that you know we have everything, you only have part of the story. The rest is the extra service and dependability that can mean the difference between getting the job done right or not . . . service other dealers only talk about. Call us and see.



THE CAMERA MART INC.

1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 ○ 212-757-6977

SALES ○ SERVICE ○ RENTALS



**This is George Nakano, Film Director
Behind him are
Stan Bermann
Herb Skoble
Tone Karnash**

Herb Skoble & Associates 300 East 46 Street Tel. 867-4660

THE DIGGERS

Group W (Westinghouse Broadcasting) is syndicating a series of 40 half hours on archaeology. The series *How It Happened, (The Story of Archaeology)*, is currently running on Group W's KPX San Francisco, at 6:30 in the morning, five days a week.

The programs were produced by Group W in cooperation with the University of Pennsylvania, and were taped by Group W's KYW-TV Philadelphia at the University Museum.

SHAGGY STORY

Karastan Rug Mills, through AC&R, is putting a shaggy tale into some 50 markets this month, a half-hour color film shot in South America by Milton Greene and Joe Eula for The Wool Bureau and the American Wool Council. In the half hour, Candice Bergen sports woolen fashions around South America. The half hour is called *The Girl Game*. Karastan is sponsoring it in the markets.

EL CASO DE CASTRO

National Educational Tv is circulating to etvs a *NET Journal* on Cuba filmed this past summer during the celebration of the anniversary of the start of the Cuban revolution.

Part of the footage is coverage of the summer's meeting of the Organization of Latin American States, Castroite counterpart to the Washington-dominated Organization of American States.

On camera in the NET hour are James Reston, Wilfred Burchett, poet Pablo Armando Fernandez, novelist Edmundo Desnoes, and Stokely Carmichael.

MERV—EILLEUSE!

Yeah. *The Merv Griffin Show* skedaddled up from 98 to 115 markets once it went color, toward the end of last month. Coming into the lineup to swell the strip show sales tally to the 115 market point were 17 stations in the U. S. and Canada: WCAX-TV Burlington, CFCN-TV Calgary, WIS-TV Columbia, WNYP-TV Jamestown, WBIR-TV Knoxville, KPTV Portland, KGSC-TV San Jose, WIBW-TV Topeka, CVCN-TV Kimberly, CFCN-TV Lake Louise, CFWL-TV Parson, KMEG-TV Sioux City, WJBF-TV Augusta, CKBB-TV Barrie, KTSM-TV El Paso, KTHI-TV Grand Forks and WEAT-TV West Palm Beach.

Singer, as usual with its specials, Tony Bennett, et al.), will promote the Ho out of *Don Ho*, around whom singer is building a network special or telecast this coming season.

But so too, it seems, will Ho work singer along every available thread. Some 2300 Singer stores and showrooms around the U. S. will be displaying a line of Don Ho Originals, licensed by the Hawaiian singer's company, Ho-Brown Productions, Inc.

Of course, the display of Ho-licensed Ho originals will plug the upcoming telecast. In the Ho line are aloha shirts, sunglasses, most anything a tourist might want to bring back from Waikiki.

THE MOVIES

Warner Bros.—Seven Arts chalked up seven more sales of its Volume 10 of *Films of The '50s And '60s*. The takers: WTRF-TV Wheeling, WTN-TV Washington, WICU-TV Erie, WEN-TV Temple-Waco, KIII-TV Corpus Christi, KJHI-TV Joplin and WEG-TV Sioux City. So far the bundle has been sold in 107 markets.

FUGIT THE FUGITIVE

When last month Doc Kimble stopped running, on the ABC-TV network in primetime, the ol' doc also aggered to a halt in Canada, Finland, Ireland, Britain, Spain, Mexico, Japan, Germany, Curacao, Colombia, Venezuela, Peru, Panama, Costa Rica, Honduras, and Brazil—all countries in which *The Fugitive* had been running ever since the man with one arm did the doc wrong.

But elsewhere, in countries which ought the Kimble saga later in the game, not running it from the start virtually simultaneously with the U.S. network, the doc will be running for as short as another year as long as two—ABC Films contracts stipulate there's no shortcuts for the doc. Fugit, Fugit, Fugit.

You lose one, you win one. As *The Fugitive* goes out, in comes a new one from Canada. ABC Films is putting a Canadian game show on the road: *It's Your Move*. In a U.S. version produced by the network syndication division in cooperation with flagship WABC-TV New York and Baer Joelson Productions, the show kicks off as a daytime strip

Advertising Directory of SELLING COMMERCIALS

A&W Drive-Ins of Canada • Commercial Music



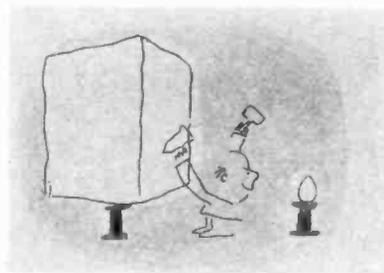
PANTOMIME PICTURES, Hollywood

Chef-Boy-Ar-Oee—Joey Ross • Y & R



COLOZIN PRODUCTIONS, INC., New York

AT&T • N. W. Ayer



PELICAN FILMS, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

American Telephone & Telegraph • N. W. Ayer



WYLOE FILMS, Inc., New York

Clairel-Numero Uno • Foote Cone & Belding



LIBRA PRODUCTIONS, INC., New York

Aqua Velva • Parkson Advertising



VIDEOTAPE CENTER, New York

Cold Power • Norman Craig & Kummel



FORO FILM ASSOCIATES, INC., New York

on the flagship next week (Sept. 18).

The format is proven; it has been used for three years time in Canada, in two weekly half-hours on CTV; daytime and primetime versions. Now in the states it goes on videotape, in color, five times a week.

Filmways, through **Firestone Films Syndication, Ltd.**, scored six more sales of *Pat Boone in Hollywood*, for a 22-market tally to date. The six: KHJK-TV San Francisco, WSBK-TV Boston, KPRC-TV Houston, WSWO-TV Springfield, WCPO-TV Cincinnati, and a network affiliate in Cleveland that wishes not to be named as yet, perhaps to surprise the competition.

GILLIGAN'S ARCHIPELAGO

United Artists Tv has lined up 57 markets for *Gilligan's Island* in syndication this fall, as the show comes off the CBS-TV network after a three year run.

Pierre Weis, executive vice president of UA-TV, said the 57 market tally, attained in the few months since the NAB Convention last April, is a record high in syndication sales in that time.

INDEPENDENT'S WORLD

The way things are going for **Independent Tv Corp.**, sales this year may top four million. ITC president Abe Mandell, looking sanguinely forward from a midyear sales point of some \$2 million, said that at the present clip, sales would top last year's by a third.

One reason for the success, he said, is that the company can guarantee a foreign telecaster a full run of a series, even when he signs up for it prior to world premiere in Britain. No cancellations after 13 weeks, or 26, as often befalls U.S. series, sold abroad before home network kickoff; curtailments which leave the foreign telecasters up in the air.

Independent Tv Corp. launched international syndication of a new Supermarionation-process series, *Captain Scarlet and the Mysterians*, with kickoff sales in Argentina and Uruguay.

ONTO THE ROAD

Warner Bros.-Seven Arts Tv, in cooperation with Israel Motion

Pictures Ltd., is marketing *The Six Day War*, a half-hour film, produced by Zavala-Riss Productions from footage shot by the Israeli Army and from captured Arab newsreel footage. Technical consultant on the film was Gunther L. Less, who has been privy to the workings of Israel's government.

THE DOTTED LINE

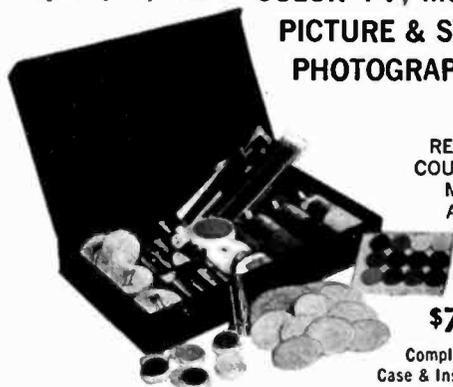
NBC Films sold *Divorce Court* to eight more stations, for a lineup to date of 40 markets running the first-run series this fall. The eight: KGUN-TV Tucson, KHSL-TV Chico-Redding, WHNB-TV Hartford, WEHT Evansville, WDAF-TV Kansas City, WTVN Columbus, WCYB-TV Bristol, and KTNT-TV Seattle-Tacoma.

In other action, the network syndication division sold *Laredo* to WTVC Chattanooga and KTAL-TV Shreveport-Texarkana, *Laramie* to WCTV Tallahassee, *Richard Boone Show* to WTHS-TV Miami and WJCT Jacksonville, *Forest Rangers* to WTVJ Miami and WDBJ-TV Roanoke, *Victory at Sea* to WRFT-TV Roanoke, *Danger Is My Business* to WHNB-TV Hartford, *Profiles in Courage* to

EXCLUSIVE PRODUCTS

NEW! PROFESSIONAL MAKE-UP KIT

Specially Prepared For **COLOR TV, MOTION PICTURE & STILL PHOTOGRAPHY**



By The **RESEARCH COUNCIL OF MAKE-UP ARTISTS, INC.**

\$7500

Complete with Case & Instructions.

Complete New Color Process kit contains over 65 items of foundation bases, eye color, lip color, mascara, lotions, brushes, puffs, etc., plus attractive carrying case and step by step instructions. Includes all make-up required for Ektachrome ECO 7255, EMF 7256, EF 7257 and EF 7258, color negative 5251 and Ansco 242 film stocks. Also ideally suited for color TV and theatrical make-up applications.

Free brochure listing over 250 individually priced items and SMPTE technical paper reprint available.

FREE FOR THE ASKING NEW POCKET SIZE RENTAL CATALOG



Invaluable 48-page reference guide, crammed with the latest 35mm & 16mm cameras, accessories, lighting, sound, editing and related equipment from the World's Largest Inventory of Motion Picture Rental Equipment.

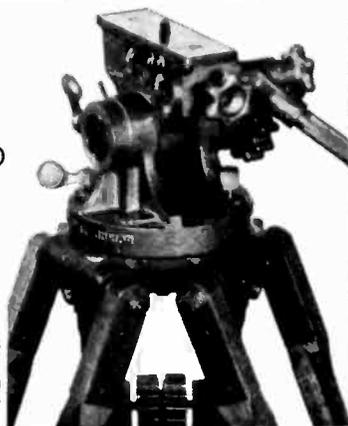


Detailed specification sheets describing our products in full with prices.

REQUEST A SET TODAY!

PRO JR. TRIPOD

WORLD'S SMOOTHEST FRICTION HEAD NEW! IMPROVED WITH TEFLON® BEARINGS



The New Mark II Pro Jr. Head with Teflon bearings combines fluid head smoothness with the fast, free movement of a friction head. Features include "T" level; knob for mounting camera; adjustable angle telescoping pan and tilt handle; 3 positions for attaching pan handle; tension control knobs.

The Pro Jr. adjustable V-grooved tripod legs give almost twice the gripping surface as before and greater rigidity at any extension is assured.

MODEL NO.		PRICES
FTH - 8	Head only	\$125.00
FTR - 8	Head with Legs	195.00
FTL - 8	Legs only	85.00
FCEP-14	Fibre Case	22.00

F & B/CECO INC.



Dept. 302 315 West 43rd Street, New York, N. Y. 10036

Cable : CINEQUIP (212) JU 6-1420 Telex: 1-25497

Branches in: Hialeah, Fla. / Washington, D.C. / Atlanta / New Orleans / Cleveland

KGMB-TV Honolulu and *Silent Service* to WJCT Jacksonville.

S.I.N.—Spanish International Network—sold its *Bullfights from Mexico* series to nine stations preparing to go on the air. The licensees taking the colortaped shows (available also in black-and-white): WWOM-TV New Orleans, KDTV Dallas, WAJA-TV Miami, KPAZ-TV Phoenix, KEMO-TV San Francisco, WECO-TV Pittsburgh, KJDO-TV Rosenberg (near Houston), WBMO-TV Atlanta and WSCO-TV Newport (near Cincinnati). The *fiestas bravas* from Plaza Mexico and the Plaza de Toros in Tijuana are currently running on WPHL-TV Philadelphia, WCIU-TV Chicago, WDCA-TV Washington, KGPT-TV Harlingen, KEMX-TV Los Angeles, KWEX-TV San Antonio and WTSJ-TV San Juan.

Wolper Television Sales chalked up a tally of 55 stations in the lineup for the new run of *Truth or Consequences* this fall.

Wolper's general sales manager Wynn Nathan said 26 of the stations were going to run the game show in fringe time, between 6:00 and 7:30 p.m.

The 55-market tally was reached with a bash of midsummer sales, to 14 stations: WBKB Chicago, KFMB-TV San Diego, KOIN-TV Portland, WJAC-TV Johnstown, WMAR-TV Baltimore, WJXT Jacksonville, WHTN-TV Huntington, KTRK-TV Houston, WTVT Tampa, KMEG-TV Sioux City, KTVK Phoenix, WBOC-TV Salisbury, WHAS-TV Louisville and WPTZ-TV Plattsburg.

Meanwhile, Wolper chalked up 29 stations signed for a Christmas special, *The Mean Mr. Firecracker*, with recent sales to WABI-TV Bangor, WSOC-TV Charlotte, WFMV-TV Greensboro, WJXT Jacksonville, WLVA-TV Lynchburg and WESH-TV Portland.

RKO Pictures Co. lined up three more stations in the line of five for *Firing Line with William F. Buckley, Jr.* The takers: WJCT-TV Jacksonville, WSWO-TV Springfield, and WVIE-TV Sacramento, an etv. The talk series was renewed by WCPO-TV Cincinnati, KRMA-TV Denver and KXTV Sacramento.

The reason two Sacramento stations figure in the lineup is because KXTV gave an okay to the syndica-

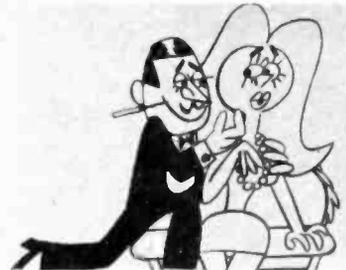
Advertising Directory of **SELLING COMMERCIALS**

CBS Television Network



DOLPHIN PRODUCTIONS, INC., New York

Jello of Canada • McKim Advertising



PAUL KIM & LEW GIFFORD, New York

Dairy Queen • Campbell-Mithun, Inc.



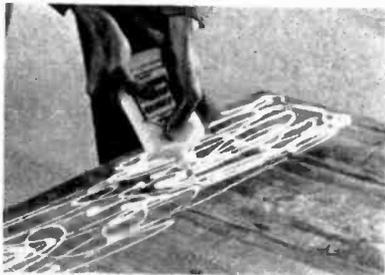
SARRA, INC.

Kenner Toys • Leonard M. Sive



JAMIESON FILM COMPANY, Dallas

Elmer's Glue-All • Conahay & Lyon



FILMEX, INC., New York

Kentucky Fried Chicken • Noble-Dury Associates



FRED A. NILES—Chicago, Hollywood, New York

First Pennsylvania Bank • N. W. Ayer



TOTEM PRODUCTIONS, INC., New York

Lee Pants • Grey Advertising



FILMFAIR, NEW YORK

tion company to let the etv have a run of the first 39 shows in the series.

Elsewhere, **RKO Pictures** sold the *Abbott and Costello* cartoon series to WJW-TV Cleveland and KHBV-TV Henderson-Las Vegas.

Sandy Frank Program Sales sold *America!* to WFLA-TV Tampa, *The American West* to WRoc-TV Rochester, *High and Wild* to KNBC-TV Los Angeles, and KGUN-TV Tucson *The Traveler*.

GYPSY'S NINETEEN

American International Tv tallied up sales after a month in its initial series syndication venture. And lo, *Gypsy* was set for stripping this fall in 19 markets.

Taking *The Gypsy Rose Lee Show*, half hour weekdays across the board, are KABC-TV Los Angeles, WABC-TV New York, WBKB-TV Chicago, WWJ-TV Detroit, WHEN-TV Syracuse, WJAR-TV Providence, KCGM-TV Albuquerque, KBIM-TV Roswell, KHBV-TV Las Vegas, KBTv Denver, KMSP-TV Minneapolis, KPLR-TV St. Louis, KZAZ-TV Tucson, WICA-TV Ashtabula, WSWO-TV Springfield, KGSC-TV San Jose, KVIQ-TV Eureka, WLBW-TV Miami and KGO-TV San Francisco.

ZOOMING IN

BILL VIDAS joined Triangle Program Sales as midwest representative, headquartered in Chicago, where for the past decade he headed his own company, Television Program Service.



MILLER

Official Films awarded a vice presidency to **JAMES P. MILLER**, who has been treasurer and secretary of the company since 1963. Miller joined Official in '61 as assistant controller, became treasurer the next year.

LEE JACKOWAY joined Official as Northeastern sales manager, headquartered in Richmond, Va. Jackoway had been with WLW-D Dayton, and earlier was Southern division manager for Wolper Tv Sales.

LENARD ALBERT MAUGER joined the international sales department of ABC Films as managing director of Far Eastern sales, headquartered in Sydney. Hitherto ABC Films covered the East Asiatic territory from the New York office.

Mauger for the past three years was general manager of Austarama Television Pty. Ltd. Before that he was in New York as director of international operations for three Australian tv outfits: Amalgamated Tv Services, Macquarie Broadcasting Service, and Artransa Films and Radio. Earlier, Mauger was station manager for ATN-Channel 7 in Sydney.

CLOSE-UP

King Features Tv made a co-production deal with Tony Curtis for a series of tv specials about Hollywood, with Hearst columnist Dorothy Manners as host.

Brodax first suggested an inside-Hollywood show to Miss Manners five years ago, when she was Louella Parsons' assistant. Later, when Tony Curtis talked to her about an idea along the same lines, she brought Curtis and Brodax together.

COMMERCIALS MAKERS

Producer-director **BOB SAGE**, former vice president of FilmFair, set up Sage and Associates in Hollywood to make commercials and industrials. Sage was with FilmFair for five years, earlier was with The Peterson Co. and Animation, Inc. At FilmFair he had a hand in the Go Go Goodyear campaign.

In Chicago, still photographer **RIC WAITE** linked up with The Film Makers to work as director-cameraman on a number of assignments. Waite shoots for ads and women's magazines, and has already freelanced a number of commercials, for Rich's in Atlanta, for Serta Mattress, and for Outboard Marine.

HERBERT J. BRAUN moved up to the post of Eastern sales manager at Bebell & Bebell Color Laboratories, heading up sales on the East Coast

for both the motion picture and the still divisions of B&B. Braun joined B&B in '64. He is a founder of Films for Educators, an educational film production house.

On the Coast, **BURKE KAPLAN** joined K&P Enterprises Co. as vice president in charge of sales and production. Before joining the commercials studio, Kaplan was with a UHF operation, and earlier worked in program production at MGM Telestudios. Before that he was assistant national sales manager for KHJ-TV Los Angeles, and made commercials and programs at KTTV Los Angeles.

ERNIE ANDREWS joined DePatie-Freleng as vice president, heading up a team DePatie-Freleng put together to make live-action tv commercials, somewhat a new departure for the cartoon studio. Depatie-Freleng has made live-action commercials before, but never in a big way.

Andrews was a vice president in Hanna-Barbera's commercial division, and before that was in the agency game for over a decade.

SESAC shifted **W. F. MYERS** from the post of director of station relations to that of director of international relations. **SIDNEY H. CUBER** was moved from general sales manager to director of marketing services and **CHARLES SCULLY** was named director of information services.

RUTH DEEN joined Elektra Film Productions as assistant production manager. Miss Deen has worked as a script supervisor on a flock of feature films and tv series, among them *The Defenders*, *Naked City*, *The Nurses*, and *Hawk*.

INTERPOL

Group W has teamed up with London's ABC Television Ltd. to make a series of 13 half hours on *The World of Crime*.

The series will take a look at international narcotics traffic, smuggling, and gambling; "the apparent increase of anti-social trends among young people in different countries;" and recent changes in criminal law around the world.

Programs in the series will be filmed on location in Britain, West Germany, Denmark, Sweden and the U. S. Howard Thomas, managing director of ABC Television in Lon-

Advertising Directory of **SELLING COMMERCIALS**

don, and Robert Noris, managing director of Associated British Pathe, Ltd., distributing organization for ABC-TV Ltd., said they view the co-production as "an ideal example of the kind of international cooperation that enhances tv."

Last fall, ABC-TV Ltd. co-produced with NET in the U. S. a documentary series, *The Struggle for Peace*.

Executive producer for The World of Crime will be Michael Reddington, an Englishman; associate producer will be Walter McGraw, an American. A team of British and American criminologists will participate in the series.

Reddington is supervisor of features for ABC-TV London. McGraw produced *Crime and Punishment*, a Group W radio series: *Profile of a Riot*, on the Watts disturbances, and *The V.D. Epidemic*.



SHAY

ROBERT E. SHAY joined Videotape Center in New York as tape services account executive, in charge of sales for the company's post-production facilities—film-to-tape transfers, duping, electronic editing, physical editing, Tv-ola editing, kinescopes and piggybacking. Shay was program manager of WLW-TV Columbus for five years, and before that was a producer-director at WBZ-TV Boston.

TURISMO

For Ogilvy and Mather and the Economic Development Administration of the Commonwealth of Puerto Rico, EUE/Screen Gems and WAPA-TV San Juan, station owned by Screen Gems, are shooting a series of three 50-second commercials to promote tourism in Puerto Rico.

Linit Fabrics Finish • Lennen & Newell



MUPPETS, INC., New York

Revlon • Grey Advertising



TV GRAPHICS, INC., New York

Lone Star Gas Co. • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Schmidt's Beer • Ted Bates



ELEKTRA FILM PRODUCTIONS, INC., New York

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Sealy, Inc. • Earle Ludgin



SANDLER FILM COMMERCIALS, INC., Hollywood

Ralston-Purina Co. • Foote Cone & Belding



FILMFAIR, HOLLYWOOD

Seven Up International • J. Walter Thompson



MOVIERECORD, INC./STUDIOS MORO, S.A.

Advertising Directory of **SELLING COMMERCIALS**

Snackadoos • Gardner Advertising



PACIFIC COMMERCIALS, Hollywood

Westinghouse



PGL PRODUCTIONS, INC., New York

Whitehall Laboratories "Resdan" • Y&R



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Winston Cigarettes • Wm. Esty & Co.



HERB SKOBLE & ASSOCIATES, New York

The campaign is the first use of tv advertising by the Puerto Rican government. EUE/Screen Gems director-cameraman Mike Nebbia is on location around the island, filming the rain forest of El Yunque, the radiotelescope at Arecibo, the old church at San German, the phosphorescent bay at La Parquera, and other attractions.

SALES TICKER

Firestone Film Syndication Co. picked up distribution rights to *Greatest Fights of the Century*, *Knockout*, and *Cartoon Classics*, from Caxton, Inc., owners of the series.

Len Firestone, president of Firestone Film Syndication, said his company had developed a number of flexible packages for the properties, with the fight film package to include 106 episodes not yet seen on tv, of *Greatest Fights of the Century*.

Firestone also plans to throw in feature-length cartoons to stations taking the *Cartoon Classics* series; he has 23 such features in lengths of from 60 to 90 minutes.

Firestone also remarked that the *Cartoon Classics* could easily be used as segments of a kid show, or could even be run as adult programming in prime time.

Wolper Tv Sales, division of Metromedia, chalked up sales of *The Woody Woodbury Show* to WGN-TV Chicago, WWJ-TV Detroit, WKBS-TV Philadelphia, WTTV Indianapolis, KWGN Denver, WKBC-TV Boston, KPLR-TV St. Louis, KDTV Dallas and WCIX-TV Miami and a number of other stations, in addition to Metromedia outlets which were lined up earlier.

WBC Productions shifted casting operations and talent booking for the *Mike Douglas Show* from New York to Philadelphia, where the show is taped at Group W's KYW-TV.

Joining the operation as talent coordinator is Shelley Andrews, who was with *The Alan Burke Show* and the Barry Gray show in New York.

Her assistant will be Barbara Shotel, who was in the public affairs programming department at KYW-TV.

The ABC Owned tv stations went into co-production with John Guedel on a new show, *The Lid's Off—With Linkletter*. The program will run on the ABC anchors, and will be syndicated to others by Paramount Tv Enterprises.

The network anchor group has five other projects in the works for syndication, in addition to *The Gypsy Rose Lee Show*, distributed by American International Tv, and *Hurdy Gurdy*, distributed by ABC Films.

PEOPLE

GEORGE MOYNIHAN was named general manager of WBC Productions, production and syndication arm of Group W. Moynihan, who had been program manager at Group W's KPX San Francisco, succeeded Chet Collier, who in June moved up to the presidency of WBC Productions. Moynihan, before moving to San Francisco two years ago, was program manager of WBZ-TV Boston and executive producer for Group W in New York.

In Hollywood, M. KENNETH HYMAN took over from Jack L. Warner as executive vice president in charge of worldwide production for Warner Bros.—Seven Arts Ltd.

Hyman, son of the company's board chairman Eliot Hyman, had been headquartering in London as an independent producer, where for MGM-TV he recently produced the current *The Dirty Dozen*.

Earlier, Hyman worked as a producer on *The Hill* (Sean Connery), *Gigot* (Jackie Gleason), *Whatever Happened to Baby Jane?* *The Small World of Sammy Lee*, *She* (Ursula Andress), *One Million Years B. C.* (Raquel Welch), and *The Nanny*.

NAT GREENE joined Coastal Film Service as a sales representative. He has been a film editor in New York for the past 11 years.

LEN FABIAN joined Manhattan Color Laboratory as an account executive.

F. M. "PETE" CLEMENTS, president of Cine Art in Detroit and Hollywood, was elected a director and corporate officer of Producers Studio in Detroit.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The stir created in the trade press recently by statements out of Hockaday Associates, Inc., (subsequently re-named Hockaday DeWolfe Giordano, Inc.) regarding station handling of 30-second rates, has been met with mixed reaction from station representatives. Comments range from strong defense of current pricing practices to a fast put-down of the position taken by Hockaday vice president and media director John Hughes.

"He isn't saying anything new," retorted one rep spokesman, referring to Hughes' statements that (1) local stations are overpricing 30s, (2) they aren't listing 30s on their rate cards, (3) 30-second rates should be fixed, and not preemptible.

"He's just one more person at the agency level trying to get stations to give away 30s," Hughes held that a premium on the 30 is justified, but should not exceed 60 per cent of the minute rate. The 30s are sold at from 60 to 75 per cent of the minute price, and as high as 100 per cent in some markets.

"Many stations do list the 30 on their rate card," said one spokesman countering another of Hughes' points. "Those who don't, don't because they haven't had much demand for them."

Reps say no stabilization of the 30

situation will occur until advertiser interest in the 30 shows it is warranted. "I'd like to see this big market for 30s Hughes talks about," one rep demanded. "We have seen no great swing to 30s. Except among advertisers who have 30s available from piggyback pairs and who use them separately, occasionally, when the 30s are attractively priced, no one is knocking down our doors."

Reps are not pessimistic about the long range future of the 30, however. They still see it as a good selling tool for stations and an effective commercial vehicle for large and small



At SSC&B, Inc., New York, media buyer Roger Staft works on the Noxell and American Cyanamid accounts.

advertisers. They feel it will gain greater advertiser support when the economy and spot business picks up.

So long as interest is scattered and sporadic, they say, negotiation for rates on 30s will continue on a market-by-market basis. "An advertiser might get a 30 at 55 or 60 per cent of the minute rate in a market like Chicago, where demand for 30s is fairly high and stations can afford to make them available—to meet advertiser demand," one rep said. "Or he may have to pay 85 to 100 per cent in a smaller market or in one where 20's are selling well."

When advertisers in a large enough body show significant interest, reps feel, stations will meet the demand by coming together on a more or less "set" rate for 30s and will make them available in fixed positions.

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

Borden Co.

(Ross Roy, Inc., N.Y.)

A seven-week flight for KAVA INSTANT COFFEE breaks October 15, in 15 to 17 selected markets. The new, 90 per cent acid free coffee product was first introduced last March in a seven-week

(Continued on page 48)



COUNT ON KOV FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

You really stimulate sales in the Stockton-Sacramento market when you put your message on television station KOVR. People in this booming \$5.30 billion market* watch KOVR for in-depth, exclusive farm and local news programming, and for high-rated ABC shows. This is the combination that gets your commercials seen . . . in one of America's fastest growing markets.

Data Source: Sales Management's 1967 Copyrighted Survey — Effective Buying Income



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Spot (Continued from page 47)

test flight in Kalamazoo and Phoenix. In addition to renewal buys in those markets, commercials will run in Bay City, Saginaw, Toledo, Ft. Wayne, Detroit, Lansing, Hartford-New Haven, Portland, New York, Boston, Providence, Springfield, Tucson, and Grand Rapids. Day and fringe minutes will be used. Ingrid Thalheimer is the contact.

Bristol-Myers Co.

(Foote, Cone & Belding, Inc., N.Y.)
A nine-week buy for INNOCENT BLONDE and HAIR SO NEW, from Clairol, breaks at issue date. Teens are the target of the fringe piggybacks in 26 top markets. Buying is Margaret Hoeksma.

Bristol-Myers Co.

(Young & Rubicam, Inc., N.Y.)
September 25 is start time on a four-week flight for EXCEDRIN. Fringe minutes, 30's and 45/15 piggybacks will be used in 32 major markets. Buying is Doug Werner.

Brooke Bond Tea Co., Inc.

(Simonds, Payson Co., Inc., Boston)
A seven-week push for RED ROSE TEA breaks October 1. Fringe and day minutes will be used to reach women in 27 markets. Buying is Hartley Baxter.

Carter-Wallace, Inc.

(SSC&B, Inc., N.Y.)
Independent 30's and fringe piggybacks will carry the message for ARRID SPRAY DEODORANT, starting at issue date. Commercials will be in the top 50 markets through December 31. Bob Ubaldo is the contact.

Continental Baking Co., Inc.

(Ted Bates & Co., Inc., N.Y.)
Commercials for MORTON'S FROZEN FOODS break at issue date, September 18, and September 25. The 10 to 13-week buy will use day and some fringe minutes to reach women in 50 major and top markets. Buying are Helen Grady and Travis Moeller.

Corn Products Co.

(Lennen & Newell, Inc., N.Y.)
Commercials for DIET MAZOLA MARGARINE break September 16 and September 18. Fringe and day minutes, 30's, and 1D's will be used in 12 midwest and east coast markets through November 12. Sandy Floyd is the contact.

Corn Products Co.

(SSC&B, Inc., N.Y.)
The Best Foods division has an eight-week buy for NEW SOFT FABRIC SOFTENER, to break September 25. Day and fringe minutes and piggybacks will be used in 26 major markets. Buying is Peter Wolfe.

Curtiss Candy Co.

(Clinton E. Frank, Inc., Chicago)
Commercials for CURTISS CANDY break October 9. Fringe and day minutes will be used in 135 markets for six weeks. Buying are Joan Scholl, Charlotte Tucker, Peg Bartelson, Dick Glitner, and Tom Stumpf.

Faultless Starch Co.

(Bruce B. Brewer & Co., St. Louis)
September 18 is start time on a buy for FAULTLESS STARCH. Fringe and prime 1D's will be used through November 26 in 50 major markets. Buying is Ann Lotko.

Ford Motor Co.

(BBDO, Inc., N.Y.)
This company's Philco division plans a various-product push to break October 9. The eight to 10-week push will use fringe 30's and prime 20's in 15 major markets. Buying is Hal Davis.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)
Commercials for FORTIFIED OAT FLAKES will be in 35 major markets through late September. Fringe minutes and piggybacks are being used. Buying is Jason Roth.

General Foods Corp.

(Ogilvy & Mather, Inc., N.Y.)
Commercials for GREAT SHAKES break at issue date. Independent 30's, early fringe minutes and piggybacks will be used in 50 major markets through March 31. A buy for SHAKE 'N BAKE starts September 25 in from 40 to 50 major markets. The five-week flight will use early and late fringe piggybacks. Buying is Tony Lavelly.

Golden Press

(Geyer, Morey, Ballard, Inc., N.Y.)
Short one to two-week flights for UNIVERSAL HISTORY OF THE WORLD are currently in Mobile, Little Rock, Philadelphia, Luskin, Youngstown, Columbia, S.C., and Nashville. Fringe minutes and prime 20's are being used. Bill Millar buys.

Ideal Toy Corp.

(Grey Advertising, Inc., N.Y.)
A 10-week buy breaks October 2 for these toy products: GIGGLES, TUBSY, RACERIFIC, ACTION HIGHWAY, and CAPTAIN ACTION. About 50 per cent of the 45-market schedule is in piggybacks, with fringe minutes and prime 20's completing the plan. Marge Swallow buys.

Ideal Toy Corp.

(Helfgott & Partners, N.Y.)
Fall activity for this company's game products starts October 2. Commercials for SLAP TRAP, CAREFUL, COLD FEET, SUPER CITY, HANDS DOWN, TIPIT, and KABOOM, will be in 45 markets for 10 weeks. Fringe piggybacks, minutes, and prime 20's will be used. Buying is Isabelle Standard.

Andrew Jergens Co.

(Cunningham & Walsh, Inc., N.Y.)
Plans are still tentative on a fall buy for JERGENS LOTION. Being considered is a schedule to run from October 22 through December 16 and then from January 2 through February 19. Minutes and possibly 20's or 30's will be used probably in from 30 to 40 markets. Mary Carton is the contact.

(Continued on page 53)

One Seller's Opinion . . .

PERCENTAGES VERSUS REAL VALUE

All the recent conversation about the 30-second commercial and rates for 30s seem to have become bogged down in a discussion of percentages. Should the 30 be priced at 50 per cent of the minute rate? Should a percentage ceiling be placed on the 30?

Particularly vociferous on this subject have been several well known media directors who have taken the stand, publicly anyway, that their agencies will not pay more than 50 per cent of the minute rate for a 30-second commercial.

Whether or not they have done this in order to establish some kind of base for bargaining is not the point. The point is that what they should be concerned with is not percentages but the value they will be getting for their money.

The buyer never has evaluated efficiency in terms of percentages. He wants to know what those percentages mean in terms of *real dollar value*. He judges the efficacy of any rate upon what value the spot has in cost efficiency for his product.

He does not ask to pay 33 1/3 per cent of the minute rate for a 20 simply because the 20 is that part of a minute in time. So why should he expect to pay 50 per cent for a 30 just because it is half of a minute?

If he is told to buy 30's strictly according to whether or not they are priced at 50 per cent of the minute rate, furthermore, he is going to run into some real trouble. Suppose that two stations are each offering a 30-second spot at \$150. The two stations deliver target audiences as follows:

Station A: 100,000

Station B: 120,000

The cpm for a 30 on station A is \$1.50, and the rate for the 30 is 50 per cent of the minute rate. Station B has a cpm of \$1.30, but is selling the 30 at 60 per cent. Which would you buy? Obviously, station B is the choice buy.

But suppose the media supervisor sends out a memo stating that no 30-second spots are to be purchased where the rate is more than 50 per cent of the applicable 60-second rate. Let us further suppose that the stations have 60-second rates as follows:

Station A: \$300 CPM: \$3.00

Station B: \$250 CPM: \$2.08

Now which 30 would you buy?

Obviously, using a percentage without evaluating other relative information can be more costly in the long run. Carrying things a bit further, to say that a 30-second spot is half the duration of a minute is *not* to say that it is half the *value* of the minute.

Advertisers are buying 30's and they have been right from the minute 30s began to be offered, because they have found it to be a good selling unit. It gives them back the spot flexibility they found they did not have in many cases where piggybacking necessitated a compromise of target audience for one or another of the brands paired.

Research on the effectiveness of the 30 has proven that it is more than half as effective as the minute. Therefore, although it is half of a minute in time, it is not half a minute in terms of selling value.

In evaluating 30s at their real value, agencies and advertisers must also consider selling, production, and accounting costs which accrue to the station handling 30s. The rates stations are asking are not profiteering rates by any stretch of the imagination.

The 30's are being offered at their real value, and the buyer should be willing to pay whatever that value is. He should continue to evaluate the true worth of a 30-second rate just as he has always evaluated rates in the past, in terms of cost efficiency and audience delivered. And let's have done with debate about percentages.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Put more snap in your western sales. Put your message on KMJ-TV. The San Joaquin Valley's first television station puts first class skills and equipment to work and delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, June 1967



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Agency Appointments

FRANK KIRKPATRICK, account supervisor at Young & Rubicam, Inc., was appointed vice president.

EARL C. LYON, group account management supervisor, and **MALCOLM OCHS**, director of media and research, at Campbell-Ewald Co., Detroit, were named vice presidents.

BRADY BROWN joined Wm. Esty, Inc., New York, as senior vice presi-



BROWN

dent and account supervisor on the Whitehall division of American Home Products Corp. Brown was formerly executive director of the Inter-Public Group subsidiary, Product Development Workshop.

DONALD SALTZMAN was named manager of tv programming and program development at Compton Advertising, Inc., New York. Saltzman was formerly tv program director at Papert, Koenig, Lois, Inc.

F.J. VAN BORTEL and **WINSTON WHITE** were named executive vice presidents of Marplan, White heads research services. Van Bortel is chairman of marketing and product policy committee and manager of Marplan's Chicago office.

CHESTER R. COOPER was named head of the tv and radio department at Gray & Rogers, Inc., Philadelphia. He was formerly director of production.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

Metro effective buying
income up 112.4%

WILLIAM H. MALLISON, vice president at Gardner Advertising Co., was named general manager of the agency's New York division. He was formerly supervisor on the Pet. Inc. account, in St. Louis.

FORREST F. OWEN, JR., was named regional manager of the Minneapolis office of BBDO, Inc. He was recently president of Clyne Maxon, Inc., BBDO subsidiary, during temporary absence of C. Terrence Clyne. Before that, he was regional manager in BBDO's Chicago office.

WILLIAM C. OSBORN joined MacManus, John & Adams, Inc., Bloomfield Hills, Mich., as account executive on the Pontiac account. He was formerly account executive at Benton & Bowles, Inc.

Senior vice president **PHILIP S. BOONE** was named chairman of the executive committee. Dancer-Fitzgerald-Sample, Inc./West, San Francisco, and senior vice president **STANLEY T. PETERSON** became director of DFS/West operations. **LARRY SMITH** was named account supervisor for Ralston Purina Poultry products.

ROBERT B. HYDE, account supervisor, and **RICHARD A. KEBRON, JR.**, account



KEBRON

HYDE

group supervisor, were elected vice presidents at Ted Bates & Co., Inc., New York.

PAUL A. LAWLESS joined Lennen & Newell, Inc., New York, as vice president and associate merchandising director. He was formerly merchandising manager and director of trade relations with the Colgate Palmolive Co.

DOLORES LA FALCE joined J. M. Mathes Inc., New York, as account executive on packaged goods accounts. She was formerly account executive with Rumrill-Hoyt, Inc.

J. BRIAN BARRY, account supervisor at Pritchard, Wood, Inc., New York, was elected a vice president.

ROBERT D. BENTLEY and **JOEL L. UPIN** joined Needham, Harper & Steers, Inc., Chicago, as account supervisors. **SAMUEL N. SCHELL**, account supervisor, was elected a vice presi-



SCHELL

dent. Bentley was formerly an account executive with Leo Burnett Co., Inc. Upin was with Edward H. Weiss & Co.

JAMES J. O'NEAL, management supervisor for Lufthansa German Airlines, Knox Gelatin, United States Travel Service, Bermuda Trade Development Board, and Grace Lines at D'Arcy Advertising Co., Inc., New York, was elected an executive vice president.

GEORGE R. CHRISTIE, JR., joined Lennen & Newell, Inc., New York, as vice president and account supervisor on the National Distillers Products Co. account. He was formerly vice president and supervisor of the same account at the Zlowe Co., Inc.

NORMAN FREEDMAN joined Street & Finney, Inc., New York, as account executive on the Baggies brand. He was formerly with Grey Advertising, Inc.

DAVID N. NELSON joined Clinton E. Frank, Inc., Chicago, as vice presi-



NELSON

dent and account supervisor. He was formerly with Jack Tinker & Partners, New York.

From his New York office at Street & Finney, Inc., new media planner Joel Spiegel spoke about some of the things that prompted his move to planning after three years as a project director in media analysis at Grey Advertising.

"The most challenging aspect of this part of media is that it's a continually changing area," he explained. "New tools of the trade, so to speak, are discovered almost on a weekly basis. Whether these are general media concepts which can be applied to any brand, or new information to be applied to my particular brand, they make my job a dynamic and continual learning process.

The desire to become involved with the workings of one brand or a single group of brands contributed to Spiegel's decision to leave his post at Grey. "At Grey I was working on many brands," he noted, "examining media research techniques that could be applied to all brands. I wanted to stay with one product group long enough to get to know it."

That's the job of a media planner.



Another aspect, equally attractive to Spiegel, was the business knowledge he could gain. "If you get involved in enough different product categories for one client, you learn about the marketing plans and concepts inherent to that particular kind of business. It becomes more than just a strict media operation."

The media planner's interest in marketing concepts comes, no doubt, from his earlier training in marketing and business administration, working for a bachelor of science degree in business administration at

New York University. He never had any doubt about wanting to go into advertising. "It was no accident," he said. "I made my decision in college and this is where I want to stay."

Unlike several media buyers, who have recently expressed the view that the buyer should do his own media planning, Spiegel feels the functions should be kept separate. "The planner should not get involved in buying," he insisted. "If he's on a brand with a high commitment in spot tv, he's going to spend a lot of time buying and not enough of it planning. A planner should use that time to become very closely involved with the marketing people, the account people, and the client."

He agrees, however, that the planner should become enough involved in buying to understand some of the difficulties, to know what is happening, and to see that his plans are properly executed.

Married, Spiegel lives with his wife in Far Rockaway, New York, where he likes to spend his weekends on the golf course.

How the West is ONE...

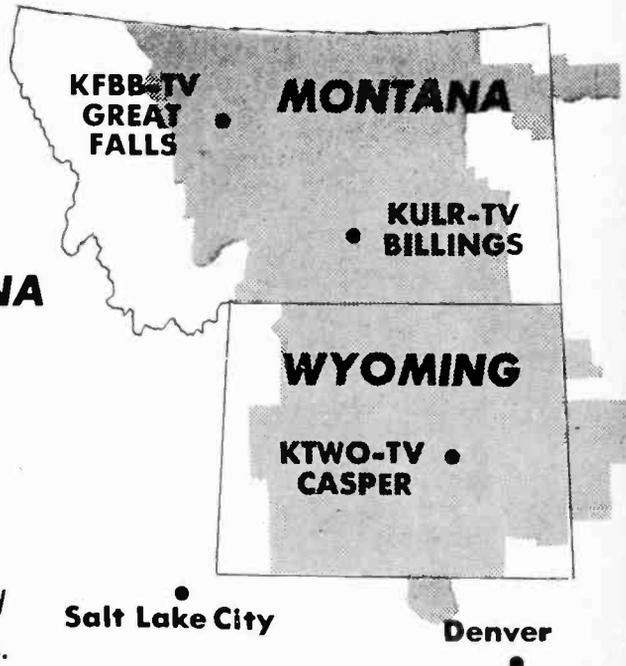
THE Great West Group

SERVING 208,000 TELEVISION HOMES
IN 60 COUNTIES

KFBB-TV, GREAT FALLS, MONTANA

KULR-TV, BILLINGS, MONTANA

KTWO-TV, CASPER, WYOMING



This broad coverage made possible by
114 translators and 37 CATV systems.

GROUP DISCOUNTS AVAILABLE

ASK YOUR MEEKER MAN!

Fringe Benefits

Fringe benefits—media buyers get them by the basketful. They are the winners of color televisions, transistor radios, expensive cameras. They even come in for station-sponsored vacations.

Generally, these "vacations" are in the form of semi-business/social weekends at which station officials wine and dine a group of buyers, before leading them on tour of station facilities.

One station, however, WLCY-TV Tampa-St. Petersburg, and its rep, H-R, decided to change all that. Last month H-R selected, out of a batch of registration cards filled out by media buyers, one winner, to receive an all-expense paid Florida weekend.

The winner, Louise Gainey, of Kenyon & Eckhardt, Inc., New York, accompanied by her buying assistant, Martha Garbold, spent a weekend at the Sheraton Inn, St. Petersburg, where she was entertained by the Hawaiian Outrigger Riders and treated to an indoor "luau." Significantly absent from the weekend plan was the usual tour of station facilities and the sales pitch.

Purpose of the station's Florida Sweepstakes Promotion, an H-R spokesman explained, was merely to say "Thanks for doing business with us." The station plans to play host to a different media buyer each month. Next candidate for the Florida treatment will be Hal Katz, of Grey Advertising, Inc., New York.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

Metro effective buying
income up 112.4%

Spot Billings Per Tv Home

Here is a list of the three-or-more-station markets broken out by the FCC in its annual reports for 1966 and 1965, together with the amount of spot investment per home in each of those markets. The homes figure is based on average viewing in each market according to American Research Bureau reports for March and November, 1966 and 1965, 9 a.m. to midnight.

Market	1966	1965	Market	1966	1965
Albany-Sch'tady-Troy	39.15	\$36.63	Little Rock, Ark.	20.41	20.39
Albuquerque, N.M.	22.84	20.93	Los Angeles, Cal.	80.46	69.61
Amarillo, Tex.	20.68	18.76	Louisville, Ky.	37.29	38.79
Atlanta, Ga.	53.46	38.91	Madison, Wisc.	26.60	28.36
Bakersfield, Cal.	21.95	21.44	Memphis, Tenn.	31.21	28.43
Baltimore, Md.	50.60	45.93	Miami, Fla.	59.50	51.67
Bangor, Me.	14.41	n.a.	Milwaukee, Wisc.	49.77	44.36
Beaumont- Port Arthur, Tex.	18.32	21.53	Minneapolis-St. Paul	46.16	40.01
Binghamton, N.Y.	25.25	27.74	Mobile, Ala.-Pensacola, Fla.	24.32	22.51
Birmingham, Ala.	37.35	n.a.	Montgomery, Ala.	28.43	27.05
Boston, Mass.	58.22	49.35	Nashville, Tenn.	25.88	22.51
Buffalo-Niagara Falls	35.69	34.48	New Orleans, La.	40.73	38.13
Cedar Rapids- Waterloo, Ia.	28.21	24.93	New York, N.Y.	54.37	49.07
Charleston-Oak Hill- Huntington, W. Va.- Ashland, Ky.	20.60	19.32	Norfolk-Portsmouth- Newport-News- Hampton, Va.	21.49	23.89
Charleston, S.C.	14.01	12.25	Odessa-Midland- Monahans, Tex.	20.18	19.77
Charlotte, N.C.	40.45	39.18	Oklahoma City- Enid, Okla.	51.45	49.52
Chattanooga, Tenn.	18.57	18.44	Omaha, Nebr.	32.57	33.70
Chicago, Ill.	70.40	68.78	Orlando-Daytona Beach Paducah, Ky.-Cape Girardeau, Mo.- Harrisburg, Ill.	19.04	19.31
Cincinnati, Ohio	41.73	37.21	Peoria, Ill.	23.08	26.78
Cleveland, Ohio	46.16	38.70	Philadelphia, Penn.	50.01	45.99
Colorado Springs-Pueblo	23.08	21.81	Phoenix-Mesa, Ariz.	41.99	40.48
Columbia, S.C.	35.68	34.96	Pittsburgh, Pa.	48.15	43.69
Columbus, Ohio	48.23	44.27	Portland-Poland Spgs. Me.	24.98	25.49
Corpus Christi, Tex.	19.46	22.67	Portland, Ore.	45.88	44.98
Dallas-Fort Worth, Tex.	55.33	48.77	Providence, R.I.-New Bedford, Mass.	45.00	40.68
Davenport, Ia. Rock Island-Moline, Ill.	24.97	23.12	Richmond-Petersburg, Va.	26.34	27.78
Dayton, Ohio	37.40	36.28	Roanoke-Lynchburg, Va.	16.64	18.30
Denver, Colo.	50.43	45.72	Rochester, N.Y.	37.29	34.93
Des Moines-Ames, Iowa	36.19	34.27	Rochester-Austin, Minn.- Mason City, Iowa	18.56	15.09
Detroit, Mich.	40.62	37.39	Rockford, Ill.	19.89	n.a.
Duluth, Minn.	21.24	n.a.	Sacramento-Stockton, Cal.	48.81	45.00
El Paso, Tex.	21.12	21.69	Salt Lake-Ogden-Provo	31.24	30.70
Erie, Pa.	21.66	n.a.	San Antonio, Tex.	33.08	33.15
Evansville, Ind.	25.54	22.93	San Francisco-Oakland	86.13	74.73
Fargo Valley City, N.D.	20.94	19.18	Seattle-Tacoma, Wash.	51.55	50.28
Flint-Saginaw-Bay City	38.29	36.27	Shreveport, La.- Texarkana, Tex.	24.47	23.45
Fort Wayne, Ind.	30.18	28.52	South Bend-Elkhart, Ind.	20.66	18.78
Fresno-Hanford-Visalia	37.80	39.58	Spokane, Wash.	26.68	29.31
Grand Rapids-Kalamazoo	41.55	42.21	Springfield-Decatur- Champaign Urbana- Danville, Ill.	32.59	30.46
Green Bay, Wisc.	18.17	18.83	St. Louis, Mo.	54.44	50.46
Greensboro-High Point- Winston Salem, N.C.	27.81	23.24	Syracuse, N.Y.	38.69	39.18
Greenville-Washington, New Bern, N.C.	20.79	19.58	Tampa-St. Petersburg	38.67	36.09
Greenville-Spartanburg, S.C.-Ashville, N.C.	23.61	22.75	Tucson, Ariz.	24.35	22.41
Harrisburg-Lancaster- York-Lebanon, Pa.	37.78	35.98	Tulsa, Okla.	36.37	34.31
Hartford-New Haven-New Britain-Waterbury	66.60	63.76	Washington, D.C.	56.80	51.49
Honolulu, Hawaii	32.33	27.42	Wichita Falls, Tex.- Lawton, Okla.	18.33	18.27
Houston-Galveston, Tex.	59.23	54.70	Wichita-Hutchinson, Kans.	23.56	27.49
Huntsville, Decatur, Ala.	19.95	25.39	Wilkes Barre-Scranton	23.02	19.86
Indianapolis-Bloomington	47.56	41.18	Youngstown, Ohio	22.34	22.77
Johnstown-Altoona, Pa.	23.81	27.17			
Kansas City, Mo.	55.18	51.35			
Knoxville, Tenn.	28.71	27.69			
Las Vegas-Henderson	14.77	14.41			
Lincoln-Hastings-Kearney	25.81	26.62			

Spot (Continued from page 48)

Johnson & Johnson

(SSC&B, Inc., N.Y.)

A various-product push for this company will be in 36 top and major markets through October 1. Women are the target of the fringe minutes, piggybacks and 30's. Buying is Paul Saltin.

Lea & Perrins, Inc.

(J. M. Mathes, Inc., N.Y.)

Commercials for LEA & PERRINS STEAK SAUCE break at issue date. Fringe minutes and prime 20's will be used for from eight to 10 weeks in New York, Houston, Minneapolis, St. Louis, and New Orleans. A possible expansion to three additional markets may come in late fall. Ruth Clinton is the contact.

Lever Bros.

(Daniel & Charles, Inc., N.Y.)

This company is testing a new commercial approach for GLAMORENE, with minutes and piggybacks in St. Louis. The four-week flight breaks at issue date. Expansion to more markets is scheduled for later this fall. Pat O'Rourke is the buyer.

Lever Bros.

(J. Walter Thompson Co., N.Y.)

Minutes and piggybacks will carry the message on LUX LIQUID starting at issue date. The seven-week buy will be in 85 major markets. Buying is Betty Rettig.

Louis Marx & Co., Inc.

(Ted Bates & Co., Inc., N.Y.)

A 12-week buy for MARX TOYS breaks October 1. Kids are the target of the day and early fringe minutes in 40 major markets. Buying is Mary Ohser.

Miles Laboratories, Inc.

(Jack Tinker & Partners, N.Y.)

Fall activity for CHOCKS breaks at issue date. Fringe minutes and 30's will run for about 12 weeks in 50 major markets. Buying are Bernice Gutmann and Jeff Charnik.

Menley & James Labs.

(Foote, Cone & Belding, Inc., N.Y.)

A 29-week push for CONTAC starts at issue date. Fall activity begins in 12 top markets, using prime and fringe 10's. Late fall expansion to southern markets will bring the total to 36. Nadine Martin is the contact.

Mobil Oil Corp.

(Doyle Dane Bernbach, Inc., N.Y.)

The name of this company's new consumer contest is still a secret. Commercials for the contest break September 22 and October 6. The two four-week flights will use fringe minutes and prime 20's in from 70 to 80 markets. Buying is Jerry Levy.

C. F. Mueller Co.

(Needham, Harper & Steers, Inc., N.Y.)

October 2 is start time on a 15-week buy for this company's SPAGHETTI and MACARONI products. Early and late fringe minutes will be used in 40 top markets. Bob Widholm is the contact.

Mohasco Industries, Inc.

(Daniel & Charles, Inc., N.Y.)

Commercials break at issue date for ALEXANDER SMITH CARPETS. The test-market program calls for four to six-week flights in 15 scattered markets to run through November 7. Fringe and day minutes are being used. Buying is Doris Gould.

National Biscuit Co./James O. Welch Co.

(Wm. Esty, Co., Inc., N.Y.)

These companies plan piggyback buys for WELCH'S CANDIES and NABISCO WHEAT AND RICE HONEYS. The five-week flight breaks at issue date in about 35 markets. Buying are Ed Moir and Jerry Harrison.

(Continued on page 54)

Who cares about Flossie Schoonover?

WHO-TV...that's who!

WHO-TV is the only central Iowa television station with a regular schedule of editorials. Why do we editorialize? Because our viewers, like Flossie Schoonover of Davis City, Iowa, want such opinion to help them make decisions on important issues. We care about Flossie, so we give her our opinions in editorials telecast regularly. As a result, Flossie Schoonover—and the rest of our viewers—care about us, too!



WB COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by Peters, Griffin, Woodward, Inc.

WJTV..Sells Metropolitan Mississippi



← Jackson

Metro effective buying income up 112.4%

North American Philips Co., Inc.
(LaRoche, McCaffrey & McCall, Inc., N.Y.)

A one-week flight for NORELCO TAPE RECORDERS breaks September 16. Men are the target of the late fringe minutes in 29 top markets. Buying is Irwin Joseph.

Numetric Corp.
(Pritchard, Wood, Inc., N.Y.)

A 10-week schedule for MR. DIPPY flavor straws breaks at issue date. Fringe and day minutes to reach kids will be in six eastern and two midwestern markets. Fred Corkle is the contact.

Procter & Gamble Co.
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

A three-week flight for DREFT breaks September 18. Fringe minutes to reach women will be in 10 selected markets. Mike Weiner is the contact. Another 10-market buy, for PUFFS, will use fringe and day minutes through December. Buying is John McCurdy.

Quaker Oats Co.
(LaRoche, McCaffrey & McCall, Inc., N.Y.)

A 60 to 70-market buy for LIFE cereal will run in two four-weeks flights. Kids are the target of the first flight, breaking at issue date. The second flight, starting October 1, will reach adults. Fringe and day minutes are planned. John Ward is the buyer.

Quaker Oats Co.
(J. Walter Thompson Co., N.Y.)

A 12-week buy for various Burry biscuit products breaks September 25. Kids are the target of the late fringe and weekend piggybacks in 26 top east

(Continued on page 57)



David C. Adams, r., senior executive vice president, NBC, accepts gold gavel from Orison S. Marden, president, American Bar Association at ABA's Honolulu meeting. Two other tv gavels were won by NBC News and WNBC-TV New York.



Fred E. Walker was named general manager of WLWT Cincinnati. He was formerly general manager of KPX San Francisco.

Media Personals

JOHN ROCKE joined Weightman, Inc., Philadelphia, as a media buyer. He was formerly with J. L. Snyder Associates.

STAN COLBERSON joined Meltzer, Aron & Lemen, Inc., San Francisco, as director of media and marketing. He was formerly director of media and marketing at Lennen & Newell, Inc., L.A.

JOEL SPIEGEL joined Street & Finney, Inc., New York, as media planner on the Baggies account. He was formerly with Grey Advertising, Inc., New York.

CBS Lists New Rates

Latest rate information on CBS network affiliates, released recently, summarizes station rate increases since July 1, 1967, as follows:

KEDA-TV Amarillo, Tex., from \$425 to \$475, effective January 21, 1968.
WAFB-TV Baton Rouge, La., from \$525 to \$575, effective September 17, 1967.

KOOK-TV Billings, Mont., from \$300 to \$350, effective January 21, 1968.
KXLF-TV Butte, Mont., from \$300 to \$350, effective January 21, 1968.
KFVS-TV Cape Girardeau, Mo., from \$775 to \$800, effective October 1, 1967.

WRBL-TV Columbus, Ga., from \$650 to \$700, effective February 18, 1968.
WCBI-TV Columbus, Miss., from \$300 to \$350, effective December 10, 1967.

WBNS-TV Columbus, Ohio, from \$1,200 to \$1,275, effective January 7, 1968.

WTVY Dothan, Ala., from \$350 to \$375, effective October 15, 1967.

KLOE-TV Goodland, Kan., from \$50 to \$75, effective December 24, 1967.

KREX-TV Grand Junction, Colo., from \$200 to \$250, effective January 21, 1968.

KAYS-TV Hays, Kan., from \$130 to \$150, effective October 15, 1967.

KGMB-TV Honolulu, Hawaii, from \$375 to \$400, effective September 17, 1967.

KHOU-TV Houston, Tex., from \$1,425 to \$1,475, effective October 1, 1967.

WHNT-TV Huntsville, Ala., from \$225 to \$300, effective February 18, 1968.

KID-TV Idaho Falls, Ida., from \$300 to \$325, effective January 21, 1968.

WJTV Jackson, Miss., from \$700 to \$750, effective January 7, 1968.

WJHL-TV Johnson City, Tenn., from \$475 to \$525, effective October 15, 1967.

WBIR-TV Knoxville, Tenn., from \$750 to \$800, effective January 7, 1968.

KLAS-TV Las Vegas, Nev., from \$200 to \$250, effective January 21, 1968.

KEYC-TV Mankato, Minn., from \$150 to \$175, effective February 4, 1968.

KNOE-TV Monroe, La., from \$600 to \$625, effective December 24, 1967.

KTVO Ottumwa, Iowa, from \$325 to \$350, effective September 17, 1967.

KOOL-TV Phoenix, Ariz., from \$750 to \$775, effective February 18, 1968.

KOTA-TV Rapid City, S.D., from \$375 to \$425, effective December 24, 1967.

WTVR Richmond, Va., from \$750 to \$825, effective October 1, 1967.

WCEE-TV Rockford, Ill., from \$250 to \$300, effective September 17, 1967.

KSBW-TV Salinas-Monterey, Calif., from \$650 to \$700, effective February 18, 1968.

KSLA-TV Shreveport, La., from \$725 to \$775, effective February 18, 1968.

KELO-TV Sioux Falls, S.D., from \$1,150 to \$1,250, effective February 18, 1968.

WSBT-TV South Bend, Ind., from \$550 to \$575, effective January 7, 1968.

WSPA-TV Spartanburg-Greenville, S.C., from \$675 to \$725, effective January 7, 1968.

WHEN-TV Syracuse, N.Y., from \$1,000 to \$1,100, effective December 10, 1967.

KMVT Twin Falls, Ida., from \$225 to \$250, effective January 21, 1968.

KBLU-TV Yuma, Ariz., from \$75 to \$100, effective November 12, 1967.

WAPI-TV Birmingham, Ala., from \$1,400 to \$1,500, effective February 18, 1968.

WSVA-TV Harrisonburg, Va., from \$300 to \$350, effective October 1, 1967.

New Representatives

WAAV-TV Huntsville, Ala. named Adam Young—VTM, Inc. its national sales representative, effective immediately.

Network Rate Increases

ABC-TV:

WJET-TV Erie, Pa., from \$175 to \$225, effective February 13, 1968.

WRAL-TV Raleigh, N.C., from \$1,200 to \$1,300, effective February 13, 1968.

Buyer's Checklist

WTPA-TV Harrisburg, Pa. from \$500 to \$550, effective February 13, 1968.

WEAR-TV Mobile-Pensacola, Fla., from \$675 to \$725, effective February 13, 1968.

KATV Little Rock, Ark., from \$600 to \$650, effective February 13, 1968.

CBS-TV:

KVOS-TV Bellingham, Wash., from \$125 to \$300, effective September 3, 1967.

WAPI-TV Birmingham, Ala., from \$1,400 to \$1,500, effective February 18, 1968.

WRBL-TV Columbus, Ga., from \$650 to \$700, effective February 18, 1968

WHNT-TV Huntsville, Ala., from \$225 to \$300, effective February 18, 1968.

KOOI-TV Phoenix, Ariz., from \$750 to \$800, effective February 18, 1968.

KSLA-TV Shreveport, La., from \$725 to \$775, effective 18, 1968.

Station Changes

WBOY-TV Clarksburg, W. Va., is a new secondary affiliate of the ABC television network, effective immediately.

A western style welcome for the new television season, with a carnival sub-theme, was used by ABC affiliate WFAA-TV Dallas-Ft. Worth, to promote its fall season program line-up. Station hosted more than 900 clients, advertising agencies, and press at a "Hats Off To A Very Special Season" party at the Sheraton-Dallas Hotel. Highlight of the evening was a



30-minute ABC film, "A Very Special Season," previewing ABC's 11 new shows, 80 specials, and sports coverage. Eleven carnival game booths, representing the 11 new shows, were set up along an Old West-type street. Pictured at the Bumper Game booth are Paul Berry (l.), Paul Berry Advertising, and Jim Pratt, operations Manager, WFAA-TV.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

Metro effective buying
income up 112.4%



FROM DAVENPORT TO:

Chicago	147
Des Moines	165
St. Louis	199
Omaha	282
Minneapolis -St. Paul	291

**"WOC-TV delivers the Q-C market,
free from outside media influence"**

Says Jack Thomsen, WOC-TV News Director

The Quad-Cities*, one of the Printers' Ink 76 Proved Test Markets, passes all the tests you care to give it. The largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis, the Quad-Cities is self-contained, without any outside media influence or interference. Yet, the Quad-Cities is easily accessible via busy Interstate 80 plus two well-known airlines.

Whether you care to test market or do a total market campaign, WOC-TV, as a single dominant media, can give you all the coverage you need without the additional media you would normally associate with a market serving over 1½ million people.

You'll make the right buy when you buy WOC-TV!

WOC-TV... where the NEWS is
WOC-TV... where the COLOR is
WOC-TV... where the PERSONALITIES are...



Serving the Quad-Cities
market from
Davenport, Iowa

*Davenport-Bettendorf, Iowa - Rock Island-Moline-East Moline, Illinois

Exclusive National Representative — Peters, Griffin, Woodward, Inc.

Required Reading

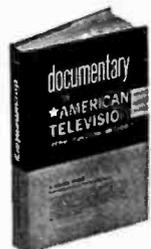
for everyone
who makes his
living in the
television industry.

Published by Hastings House



THE TELEVISION COPYWRITER

How to Create Successful TV Commercials
by Charles Anthony Wainwright, Vice
President and Associate Creative Director,
Tatham-Laird & Kudner, Inc., Chicago
Written by a veteran television commercial-
maker, this book is a thorough and practical
examination of the creative process from
idea to finished film. 320 pages with many
storyboard illustrations, fully indexed. Cloth-
bound. **\$8.95**



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



WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North
Carolina
A realistic, practical book on the craft of
writing for television and radio. Contains
ample, up-to-date illustrative material. 320
pages, sample scripts, review questions, in-
dexed. **\$6.95**

ORDER FORM

BOOK DIVISION, TELEVISION AGE
1270 Avenue of Americas, New York, N. Y. 10020

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95
- DOCUMENTARY IN AMERICAN TELEVISION \$8.95
- TELEVISION STATION MANAGEMENT
 - Paper \$3.95
 - Cloth \$6.95
- WRITING FOR TELEVISION AND RADIO \$6.95

NAME ADDRESS

CITY STATE ZIP

(Please add 50¢ per book for mailing and handling.)

Check enclosed.

Rep Report

ARTHUR RICHARD TRAPP joined Harrington, Righter & Parsons, Inc., New York, as account executive. He was formerly account executive with Edward Petry & Co., Inc.

JERE E. CARMODY joined the Chicago television sales staff of Avery-Knodel, Inc. He was formerly with Allen Torbet Associates and its predecessor, Venard, Torbet & McConnell, Inc.

THOMAS A. BARRETT joined the midwest sales staff of Katz Television in New York. He was formerly national sales manager at WLOS-TV Asheville, N.C.

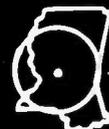
DAVID W. GRACE joined the Chicago sales staff of Blair Television as an account executive. He was formerly with RKO General Broadcasting, Chicago.

Samuel Thurm, advertising vice president at Lever Brothers Co., was named consumer relations vice president responsible for advertising, marketing research, and public relations, and became a member of the manage-



ment committee. Thurm joined Lever Bros. in 1956, as media director, and was appointed general manager of the advertising services division two years later. He had previously held positions in media and research with Young & Rubicam, Inc.

**WJTV..Sells
Metropolitan
Mississippi**



← Jackson

Metro effective buying
income up 112.4%

Spot (Continued from page 54)

and west coast markets. Buying by Doris Corrigan.

Rayette-Faberge, Inc.
(Nadler & Larimer, Inc., N.Y.)

A two-week flight for RAYETTE STRAIGHT SET breaks September 25. Supplementing a network buy, day and fringe minutes will run in New York, Houston, Boston, San Diego, Miami, and Hartford-New Haven. Sue Cradle is the contact.

R. J. Reynolds Tobacco Co.
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Commercials for CAMELS cigarettes will be in 115 markets through December 31. Early and late fringe minutes will be used to reach men primarily. Buying is Steve Lemberg.

Shulton, Inc.
(Benton & Bowles, Inc., N.Y.)

This company's Technique division is introducing SHAMPOO-IN TECHNIQUE hair conditioner. Early and late fringe



George Ketchum (l.), chairman of the executive committee, Ketchum, MacLeod & Grove, Inc., presents gold watch to Jack M. Reeves, vice president and account supervisor in the agency's Pittsburgh office, in recognition of 20 years of service with the ad shop.

FOR SALE... ALL OR PART

300 USED—1/2 HOUR VIDEO TAPES ON ONE HOUR REELS IN INDIVIDUAL FIBER SHIPPING CASES.

OUR NEW SHOWS ARE ON FILM COLOR B & W... AND TAPES ARE IN STORAGE AT PRODUCER'S FILM CENTER HOLLYWOOD, CALIFORNIA.

Submit bid or further information write.

LA LANNE INCORPORATED

5224 Santa Monica Boulevard
Hollywood, California 90029

minute commercials break at issue date in Tampa-St. Petersburg, and San Diego. Elliot Cohen buys.

Stella-D'Oro Biscuit Co., Inc.
(Firestone Associates, Inc., N.Y.)

An eight-week push for BISCUITS, BREADSTICKS, and COOKIES, breaks at issue date. Women are the target of the fringe and day minutes and ID's in the 25 top markets. Dorothy Callenda is the buyer.

Sterling Drug, Inc.
(Benton & Bowles, Inc., N.Y.)

A test of new commercial copy for VANQUISH is currently being conducted in Terre Haute, Indianapolis, Boston, and Houston. Fringe minutes and piggybacks

are being used through February 18. Bob Westover is the contact.

Textron, Inc.
(Sutherland-Abbott, Boston)

Commercials for HOMELITE CHAIN SAWS break September 17 and October 1. The six to 10-week buy will use fringe minutes and prime 20's to reach men in 25 major markets. Buying is John Spoffard.

3-M Co.
(BBDO, Inc., Minneapolis)

An eight-week buy for 3-M RESCUE SOAP PADS breaks at issue date. Fringe and prime 30's and ID's will be used in 21 major markets. Buying is Dennis Nustad.



YOU MAY NEVER SEE A ROSE TREE 40" THICK*—

BUT... Sales Can Be Rosy in the 39th Market with WKZO-TV!

A rose without a thorn—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo

alone, for instance, four new plants have recently created 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

If you like the heady fragrance of climbing sales—now and later on—sow your selling seed via WKZO-TV. Your green-thumbed Avery-Knodel man can give you complete particulars on our rich soil and year-round "growing" season.

And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*There's one at Tombstone, Arizona.
+ARB's 1965 Television Market Analysis.



The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJTA GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

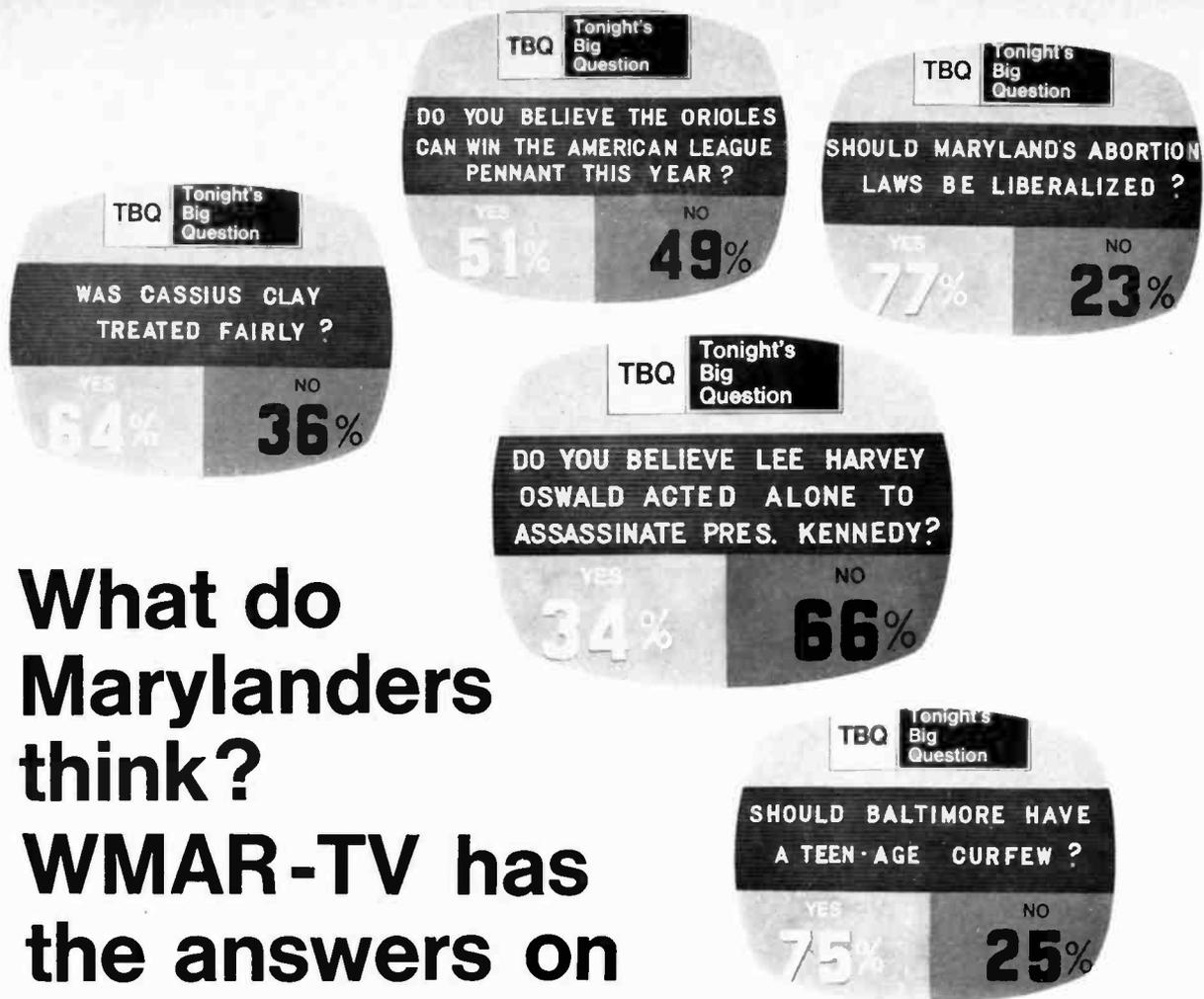
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
WGIN-TV GRAND ISLAND, NEB.

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



**What do Marylanders think?
WMAR-TV has the answers on**



SUCCESS STORY—BALTIMORE STYLE!

■ TONIGHT'S BIG QUESTION: produced by the WMAR-TV News Department. One of its most important aspects is the daily involvement of thousands of Channel 2 Maryland viewers. Every Monday through Friday, in the 7 to 7:30 PM news period — and repeatedly during the evening — a question of current local, national or international concern is asked on the air. Viewers can vote YES or NO by dialing one of two numbers. A battery of telephones takes incoming calls, answers them by recorded voice and automatically records the votes. Results are aired the same night in the 11 PM news period. Viewers of Channel 2 have dialed TONIGHT'S BIG QUESTION 181,397 times in the first eight weeks! Proof again, that Marylanders look to WMAR-TV for the best over-all news programming!

In Maryland
Most People Watch **COLOR-FULL**
WMAR-TV

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



Wall Street Report

Movies' Last Stand. The motion picture industry is now enjoying its last stand as an independent entity in the business world. Gradually this colorful, gossipy, controversial and creative industry is being absorbed by the other segments of U.S. industry.

Just look at the trend. The first major company to be taken over was RKO Radio Pictures which was taken over by General Teleradio, a division of General Tire back in the '50s. And some of the RKO studio properties wound up in the Desilu company.

Universal Pictures went under the control of Music Corporation of America which is expanding to a diversified entertainment company.

G & W Gobbles Paramount. Paramount Pictures was gobbled up by the fast growing Gulf & Western Industries, a company that started out in the automotive parts business.

Control of Warner Brothers has shifted to the Seven Arts Co. United Artists has been absorbed by the TransAmerica Corporation, a giant West Coast financial company.

Now in rapid succession, Time, Inc. has acquired a stock interest in M-G-M; a new group of investors

executive of 20th Century recently registered an offering of 110,000 shares in a secondary offering.

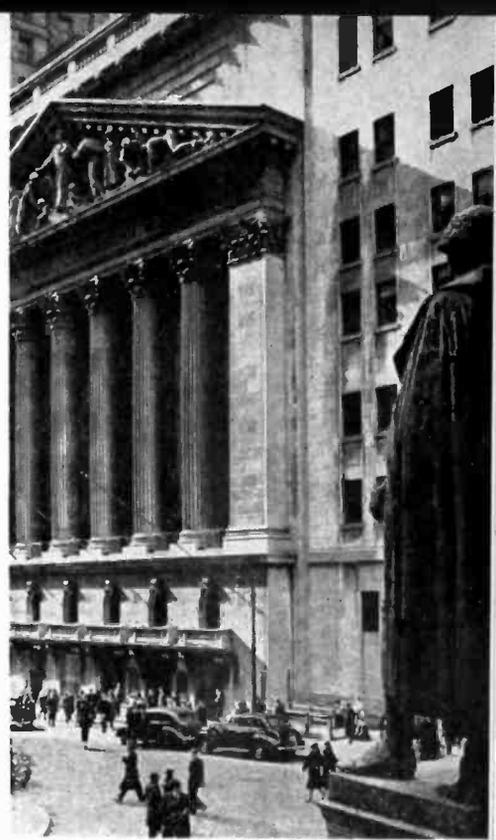
It was reported, however, that there were negotiations underway with some party to acquire the whole block. That would still leave Darryl Zanuck the major shareholder and top officer of the company but it might also indicate the arrival of new forces. The management indicated in late August that it may split its common stock and refinance its convertible debentures.

Another Interpretation. To some observers it looked as if 20th Century was clearing the decks for making some acquisitions of its own instead of awaiting an offer to be merged.

What is the significance of all these moves? And why has it taken so long for other businesses to recognize the basic role and value of the film industry?

To answer the last question first, there existed a general uneasiness about the film industry because it was such a target of publicity.

The business has fed on the shenanigans of both its stars and its executives and, by all accepted norms of the 20s to 40s, it was not a business.



new managements came in.

But tv itself increased the demand for the product of an industry which has enormous know-how in optics, music, sound, and a number of other fields not fully appreciated twenty years ago.

Now the advantages of the industry have come to light with the enormous prices being paid for films for tv. It is clear that motion pictures have an enormous role to play in education, in promotion and advertising.

And late last month it was disclosed that CBS had perfected an electronic-film device which allows the playback of motion pictures or other visual material through a conventional tv set.

This device was first mentioned early in 1966 and its existence was promptly denied by CBS, although in such carefully worded fashion that TELEVISION AGE discounted the denial.

Whether the CBS device, called Electronic Video Recording, will be the effective device for creating a market for movies in the home remains to be seen. Undoubtedly other comparable devices will be brought forth and some may be even more ideally suited to this purpose.

But it demonstrates anew the great market for films, a market that took a long time for the business community to appreciate. ■

1967 Market Data On The Major Film Producers

	Price Range	Dividend	Earnings
Allied Artists	1 $\frac{1}{2}$ - 6 $\frac{1}{4}$	none*	18c-9 mos.
Columbia	33 $\frac{1}{2}$ -52 $\frac{3}{8}$	\$2.11 (incl.	\$1.40-9 mos.
MCA	34 $\frac{3}{4}$ -58 $\frac{3}{8}$	\$2.11 (incl. a 2 $\frac{1}{2}$ % stock)	1.78-6 mos.
M-G-M	32 $\frac{3}{4}$ -61 $\frac{1}{8}$	\$1 (incl. stock)	1.83-9 mos.
20th Century Fox	32 $\frac{3}{8}$ -57 $\frac{7}{8}$	\$1.60	1.28-3 mos.
Warner Bros.	21 $\frac{1}{2}$ -28 $\frac{1}{2}$	\$1.20	86c-6 mos.

*Earnings of Allied Artists have not been enough to cover payments to the preferred stockholders, which gives them the right to elect a majority of the board.

headed by Serge Semenenko, the Boston commercial banker now retired, is seeking to acquire control of Columbia Pictures, and D. Kaltman & Co. has made a tender offer for control of Allied Artists Pictures Corp.

Only One Left. That leaves 20th Century-Fox as about the only major not involved with some major new investment group. And that condition may not last long.

Spyros Skouras, the former chief

Deprecated By Many. It was looked down on as an ephemeral activity in which a hard-headed, practical man would not be involved. The advent of tv changed all that.

Initially, of course, it was assumed that tv meant the death of the motion picture business or the "movies". And to a limited extent it did.

The star system, for example, was killed. The distribution system was also radically altered. Technology was also changed. And above all,

Affiliates Supply News Material To Networks

The following list, compiled from network records, shows stations which supplied news material for network airing during July, 1967 (except the listing for CBS-TV, which covers the period June 8—July 20).

ABC:

Date	Station	Subject
7/1	WSIX-TV Nashville	Dam threatens collapse.
7/1	KTRK-TV Houston	Lurleen Wallace enters hospital.
7/3	WKRC-TV Cincinnati	Riots break out again.
7/4	WXYZ-TV Detroit	Romney and legislators at work.
7/5	WNAC-TV Boston	Elliot crossing Atlantic alone in ketch.
7/5	WXYZ-TV Detroit	Food poisoning affects 53 girls in marching band.
7/6	KGO-TV San Francisco	Ann Pelligrino completes round the world flight.
7/6	WFIL-TV Philadelphia	Helicopters used for rescue work.
7/6	WNAC-TV Boston	Man sets off on solo Atlantic sail.
7/6	WMUR-TV Manchester	Two boys going to Expo via pony cart.
7/7	KONO-TV San Antonio	Ladybird tours Central Texas historical sites.
7/8	KMSP-TV Minneapolis	Hubert Humphrey addresses NEA.
7/9	KTRK-TV Houston	Hospital news conference on Lurleen Wallace tests.
7/9	KTRK-TV Houston	Pro-American rally by DAR and American Legion members.
7/10	KMBC-TV Kansas City	Negro rioting.
7/10	KRTK-TV Houston	Surgery for Lurleen Wallace.
7/11	WLTW Bowling Green	Tornado.
7/11	KRTK-TV Houston	Wallace surgery successful.
7/12	WFAA-TV Dallas	Cowboys quarterback Don Meredith.
7/12	KGO-TV San Francisco	Fonteyn, Nureyev appear in court.
7/12	WVEC-TV Norfolk	Flareup at Newport News shipyards.
7/15	WNAC-TV Boston	NAACP convention.
7/17	WLBW-TV Miami	Dean Rusk speech.
7/17	KGO-TV San Francisco	Railroad strike.
7/18	KTRK-TV Houston	Ernie Terrell in training.
7/19	KRTV Denver	Bus careens off Pikes Peak.
7/19	WXYZ-TV Detroit	NAW news conference.
7/19	KETV Omaha	Coverage KC-135 plane crash.
7/20	WTAE-TV Pittsburgh	Interview ousted Pirates manager Walker.
7/20	KMSP-TV Minneapolis	Rioting in Negro district.
7/25	WAII-TV Atlanta	Martin Luther King news conference.
7/25	WZZM-TV Grand Rapids	Rioting in Negro area.
7/25	KGUN-TV Tucson	Rioting.

7/26	KTVK Phoenix	Rioting in Negro district.
7/27	KOMO-TV Seattle	Boeing tests new version 727.
7/28	KGO-TV San Francisco	Rioting.
7/28	WKRC-TV Cincinnati	Rioting.
7/29	WFIL-TV Philadelphia	Mayor Tate announces partial state of emergency.
7/31	WEAT-TV W. Palm Beach	Riviera Beach rioting.
7/31	KAKE-TV Wichita	Racial disturbances.
7/31	WVLE-TV New Orleans	Civil rights demonstrations.
7/31	WXYZ-TV Detroit	Romney speech.
7/31	WXYZ-TV Detroit	Federal troops pull out of Detroit.

CBS:

Date	Station	Subject
6/26	WWL-TV New Orleans	Gurvitch vs. Garrison.
6/27	WWL-TV New Orleans	Gurvitch vs. Garrison.
7/4	WISN-TV Milwaukee	Rioting at Lake Geneva.
7/11	WJW-TV Cleveland	Bede interview.
7/11	KPIX-TV San Francisco	Fonteyn and Nureyev.
7/19	WBRV Charlotte	Hendersonville plane crash.
7/21	WCCO-TV Minneapolis	Minneapolis situation.

NBC:

Date	Station	Subject
7/3	WSYR-TV Syracuse	Elmira plane crash.
7/6	WSB-TV Atlanta	Cubs vs. Braves.
7/6	WSB-TV Atlanta	Interview Floyd Little and Steve Spurrier.
7/8	WJAR-TV Providence	Newport yacht race.
7/11	KCRA-TV Sacramento	Debbie Meyer swimming star.
7/11	KRON-TV San Francisco	San Francisco subway.
7/11	WFGA-TV Jacksonville	Horse feature.
7/13	WHIC-TV Pittsburgh	National campers convention.
7/14	WKYC-TV Cleveland	Education of Spanish children.
7/16	WDSU-TV New Orleans	Miss. starvation.
7/17	WDSU-TV New Orleans	Cubans.
7/19	WSOC-TV Greensboro	Police arrest 12, Greensboro, N.C.
7/19	WFBC-TV Greenville	Plane crash Hendersonville, N.C.
7/20	KOA-TV Denver	Denver P.G.A.
7/20	WBAL-TV Baltimore	Frank Robinson interview.
7/21	WSOC-TV Charlotte	Sunny Point ammo supply.
7/24	KOA-TV Denver	P.G.A. golf, Denver.
7/24	WSOC-TV Charlotte	Shellfire and aeriels.
7/26	WSOC-TV Charlotte	Seminar on urban problems.
7/26	WDSU-TV New Orleans	New Orleans Saints.
7/26	WCYB-TV Bristol, Va.	Atlanta Falcons training.
7/27	WSOC-TV Charlotte	Maritime industry.
7/27	WHIC-TV Pittsburgh	Willie Stargell.
7/27	WDSU-TV New Orleans	Hearings.
7/28	WDSU-TV New Orleans	Garrison footage.
7/29	WKYC-TV Cleveland	Operation Homemaker.
7/29	WKYC-TV Cleveland	Firestone golf course.
7/31	WBAL-TV Baltimore	Johnny Unitas, Baltimore Colts.
7/31	WSB-TV Atlanta	Tobacco auctions, Ga. and Fla.

Viewpoints (Continued from 37)

soundest buyer will take that chance on the record. A sharp drop-off in either would be a success by average standards.

Specials will cost twice as much per minute this year compared to average minutes on regularly scheduled shows, but the kind of advertiser who uses them is not likely to buy them for their cost efficiency. Their promotional value and importance is the basic *raison d'être*.

A handy way of hiding failure.

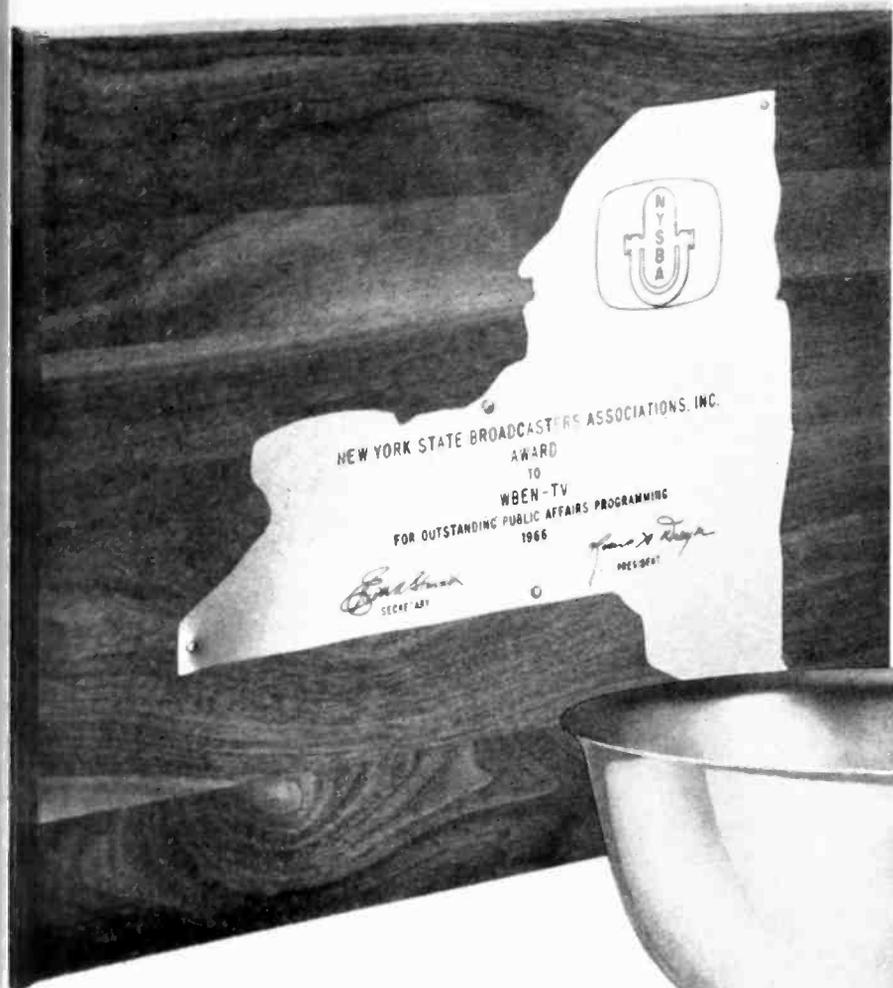
The prediction game is just that. A tidy game with little practical application. A show-by-show competitive prediction is of great interest to the board of directors of the networks because their stock, to a degree, will reflect the early rating success or failure of the averages.

But a buyer who has to pick a schedule for the quarter or for the year can do little about his choice except in the case of total disaster.

One prediction is surefire. Despite much justifiable grumbling about

the sellers' market, and the code, and the cavalier treatment advertisers get from the networks, more advertising dollars than ever will go into the medium. There just isn't any other way to sell as well.

Buyers will look for bargains. Despite even the correct predictions the best way to buy is to get a price lower than the asking price. No one is a failure on television. Even disappointing shows are a smashing bargain at the right price per minute. The trick is to know how to get that price. —J.B.



For the second successive year WBEN-TV has been awarded first prize by the New York State Broadcasters Association for Outstanding Public Service Programming.

To have our fellow professionals so highly regard our efforts to keep our audience enlightened as well as informed is a source of great pride and satisfaction.

Our television cameras, our staff of news writers and reporters will continue to scan the wide range of events, issues and controversies which involve our community and will document and report them in the penetrating format which television so effectively allows. To this we are dedicated.



WBEN-TV

The Buffalo Evening News Station

CH. **4** In Buffalo
CBS Basic

While the 1966 revenue figures released by the Federal Communications Commission were no surprise, the revisions in the spot and local time sales data covering the first half of the 60s gave broadcasters quite a turn. They did not show any reversal of the general trend of spot and local business. If anything, they showed an intensification of the direction these two aspects of station business took.

But the fact they were concentrated in major markets made quite a difference to stations and reps comparing their business in each market with the market as a whole.

The revisions cover 1961 through 1965. The markets involved are all in the top 10—New York, Los Angeles, Chicago, Detroit and San Francisco—all, it has been noted, markets with ABC-owned stations.

The revisions resulted in a boost for spot totals and a drop in local business levels of equal size. Total dollar figures for television were not affected. The effect on total spot and local time sales figures ranged from about \$12 million in 1961 to about \$22 million in 1965. Since spot involves a larger dollar figure than local, the impact of the change on spot is not great. Spot's growth line is merely a little steeper. But the effect on local figures is quite pronounced. In 1965 it amounted to a drop of nearly 7 per cent. The decline in local business in 1961 turned out to be much sharper than previous figures showed. However, the climb has been steady since then.

To provide some further idea of what the revisions mean, if the 1965 figures were to remain unchanged, the five markets would have shown a rise in spot in 1966 of about 25 per cent and a drop in local of about 22 per cent. In New York alone, it would have meant a spot increase of 28 per cent and a local decline of 44 per cent. This com-

pares with the actual changes in the other top 10 markets—Boston, Cleveland, Philadelphia, Pittsburgh and Washington—showing an increase of 13.4 per cent for spot from 1965 to 1966 and a local rise of 17.1 per cent. As a result of the changes, New York, for example, now shows (see pullout chart) a rise in local business over 1965 of 12.5 per cent and a reduced jump in spot of 11.2 per cent.

The overall FCC figures revealed a hefty jump in revenue for tv. Total broadcast revenues came to \$2,203 million, compared with \$1,965 million in 1965, an increase of 12.1 per cent. Profits rose 10 per cent, going from \$447.9 million in 1965 to \$492.9 million in 1966.

The networks and their owned-and-operated stations turned in a 15.6 per cent jump in profits, going from \$161.6 million in 1965 to \$186.8 million in 1966. The 479 other vhf stations recorded a profit jump of 9.4 per cent, rising from \$286.5 million in 1965 to \$313.5 million in 1966.

The uhf stations (figures were available for 114) had their best rise in revenue since the early 50s. The 1966 total came to \$59.8 million, fully 20.3 per cent and about \$10 million above 1965. During the previous four years, uhf revenues had been rising at about \$5 million per year.

However, the overall profit picture was grim, due mainly to the sizable expenses of carrying the new uhf outlets in major markets. Overall, uhf stations lost \$7.4 million in 1966, compared with \$200,000 in 1965.

A review of the past 11 years (see chart) makes clear that spot's rise has been consistently more rapid than the other segments of tv. The 1966 figure (time sales) is nearly triple what it was in 1955 (comparable to an index figure of 392, linked to a base of 100 in 1955). Local

What the FCC figures show

An analysis of television revenue data; what trends are revealed in spot and local advertising

Television A

Television Market	Local			Television Market	%
	1966	1965	%		
Albany-Schenectady-Troy, N.Y.	\$2,144,053	\$1,836,155	16.8	Albany-Schenectady-Troy, N.Y.	10.2
Albuquerque, N.M.	1,809,060	1,666,580	8.5	Albuquerque, N.M.	8.0
Amarillo, Tex.	1,350,050	1,190,188	13.4	Amarillo, Tex.	
Atlanta, Ga.	4,185,017	4,058,734	3.1	Atlanta, Ga.	4.6
Bakersfield, Calif.	844,265	915,285	-6.5	Bakersfield, Calif.	16.5
Baltimore, Md.	4,383,071	3,749,712	16.9	Baltimore, Md.	3.0
Bangor, Me.	662,892	*	*	Bangor, Me.	5.6
Beaumont-Port Arthur, Tex.	1,111,080	1,044,660	6.4	Beaumont-Port Arthur, Tex.	5.6
Binghamton, N.Y.	1,080,745	896,309	20.6	Binghamton, N.Y.	
Birmingham, Ala.	2,192,589	*	*	Birmingham, Ala.	7.0
Boston, Mass.	8,756,162	7,445,535	17.6	Boston, Mass.	3.1
Buffalo-Niagara Falls, N.Y.	3,661,241	3,269,260	12.0	Buffalo-Niagara Falls, N.Y.	6.6
Cedar Rapids-Waterloo, Iowa	998,324	841,527	18.6	Cedar Rapids-Waterloo, Iowa	4.5
Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	1,842,786	1,715,728	7.4	Charleston-Oak Hill-Huntington, W. Va.-Ashland, Ky.	2.0
Charleston, S.C.	1,072,297	931,393	15.1	Charleston, S.C.	4.8
Charlotte, N.C.	2,070,160	1,709,579	21.1	Charlotte, N.C.	7.2
Chattanooga, Tenn.	1,150,777	869,157	32.4	Chattanooga, Tenn.	15.7
Chicago, Ill.	11,863,198	10,876,000	9.1	Chicago, Ill.	
Cincinnati, Ohio	3,438,061	2,902,275	18.5	Cincinnati, Ohio	5.1
Cleveland, Ohio	6,141,209	5,636,960	8.9	Cleveland, Ohio	6.3
Colorado Springs-Pueblo, Colo.	860,282	908,493	-5.4	Colorado Springs-Pueblo, Colo.	2.8
Columbia, S.C.	913,601	740,066	23.4	Columbia, S.C.	6.0
Columbus, Ohio	4,271,791	3,355,155	27.3	Columbus, Ohio	1.8
Corpus Christi, Tex.	920,958	715,383	28.7	Corpus Christi, Tex.	-1.2
Dallas-Fort Worth, Tex.	6,264,593	5,792,417	8.2	Dallas-Fort Worth, Tex.	9.9
Davenport, Iowa-Rock Island-Moline, Ill.	901,186	775,855	19.2	Davenport, Iowa-Rock Island-Moline, Ill.	9.9
Dayton, Ohio	3,240,144	2,663,247	21.7	Dayton, Ohio	5.1
Denver, Colo.	3,051,792	3,019,683	1.1	Denver, Colo.	
Des Moines, Ames, Iowa	1,457,999	1,309,755	11.3	Des Moines, Ames, Iowa	6.9
Detroit, Mich.	7,106,295	7,206,000	-1.4	Detroit, Mich.	*
Duluth, Minn.-Superior, Wis.	849,330	*	*	Duluth, Minn.-Superior, Wis.	8.2
El Paso, Tex.	1,294,016	1,131,651	14.3	El Paso, Tex.	3.4
Erie, Penn.	818,410	*	*	Erie, Penn.	4.0
Evansville, Ind.	1,211,638	1,154,798	4.9	Evansville, Ind.	5.2
Fargo-Valley City, N.D.	1,067,663	820,191	30.2	Fargo-Valley City, N.D.	10.5
Flint-Saginaw-Bay City, Mich.	1,786,190	1,479,365	20.7	Flint-Saginaw-Bay City, Mich.	6.8
Fort Wayne, Ind.	1,085,795	890,670	21.9	Fort Wayne, Ind.	6.1
Fresno-Hanford-Visalia, Calif.	1,636,812	1,375,128	19.0	Fresno-Hanford-Visalia, Calif.	6.8
Grand Rapids-Kalamazoo, Mich.	1,558,221	1,159,676	34.4	Grand Rapids-Kalamazoo, Mich.	
Green Bay, Wis.	1,166,664	866,778	34.6	Green Bay, Wis.	1.6
Greensboro-High Point-Salem, N.C.	1,691,965	1,649,568	2.6	Greensboro-High Point-Salem, N.C.	6.7
Greenville-Washington-Bern, N.C.	890,992	866,082	2.9	Greenville-Washington-Bern, N.C.	6.3
Greenville-Spartanburg, S.C.-Asheville, N.C.	1,610,714	1,017,133	58.4	Greenville-Spartanburg, S.C.-Asheville, N.C.	8.8
Harrisburg-Lancaster-York-Lebanon, Pa.	1,760,926	1,478,367	19.1	Harrisburg-Lancaster-York-Lebanon, Pa.	12.8
Hartford-New Haven-New Britain-Waterbury, Conn.	2,377,684	1,985,138	19.8	Hartford-New Haven-New Britain-Waterbury, Conn.	-1.5
Honolulu, Hawaii	3,056,912	2,460,001	24.3	Honolulu, Hawaii	6.7
Houston-Galveston, Tex.	3,510,232	2,820,990	25.5	Houston-Galveston, Tex.	3.1
Huntsville-Decatur, Ala.	679,974	533,543	27.4	Huntsville-Decatur, Ala.	1.1
Indianapolis-Bloomington, Ind.	5,150,175	3,853,637	33.6	Indianapolis-Bloomington, Ind.	5.9
Johnstown-Altoona, Pa.	865,198	791,190	9.4	Johnstown-Altoona, Pa.	2.3
Kansas City, Mo.	3,340,996	2,615,298	27.7	Kansas City, Mo.	8.5

NATIONAL SPOT

%

.8
5.5
12.1
0
7.4

9.2

9.7

7.3

10.2

8.0

4.6

16.5

3.0

5.6

5.6

7.0

3.1

6.6

4.5

2.0

4.8

7.2

15.7

TOTAL

LOCAL

NETWORK

1964 1965 1966

National Spot

Local

National Spot			Local			
1966	1965	%	1966	1965	%	
\$2,196,525	\$1,971,515	11.4	\$1,018,070	\$967,388	5.2	Knoxville, Tenn.
425,451	392,766	8.3	1,742,893	1,439,868	21.3	Las Vegas-Henderson, Nev.
1,373,198	1,448,299	-5.2	1,095,220	1,022,930	7.1	Lincoln-Hastings-Kearney, Neb.
1,834,918	1,783,828	2.9	1,851,559	1,152,150	60.7	Little Rock, Ark.
83,158,394	67,824,000	22.6	20,587,074	22,041,000	-6.6	Los Angeles, Calif.
4,810,449	4,672,569	3.0	2,444,483	1,916,823	27.5	Louisville, Ky.
1,502,896	1,471,720	2.1	846,714	756,453	11.9	Madison, Wisc.
4,741,837	4,338,005	9.3	2,137,593	1,671,354	27.9	Memphis, Tenn.
11,411,966	9,908,590	15.2	3,807,996	3,454,147	10.2	Miami, Fla.
9,575,697	8,495,310	12.7	4,016,790	4,330,906	-7.3	Milwaukee, Wisc.
10,727,067	9,413,929	13.9	6,652,292	6,426,517	3.5	Minneapolis-St. Paul, Minn.
2,020,755	1,831,310	10.3	1,190,255	1,047,530	13.6	Mobile, Ala.—Pensacola, Fla.
1,003,747	929,163	8.0	981,600	807,132	21.6	Montgomery, Ala.
3,720,953	3,290,342	13.1	2,800,355	2,510,588	11.5	Nashville, Tenn.
6,065,064	5,366,982	13.0	4,429,425	3,467,380	27.7	New Orleans, La.
111,144,061	99,303,000	11.9	12,778,957	10,206,000	25.2	New York, N.Y.
2,776,808	2,650,102	4.8	2,359,206	2,151,333	9.7	Norfolk-Portsmouth-Newport News-Hampton, Va.
734,475	712,592	3.1	837,187	755,345	10.8	Odessa-Midland-Monahans, Tex.
6,019,635	5,823,204	3.4	1,876,429	1,528,394	22.8	Oklahoma City-Enid, Okla.
3,250,916	3,523,204	-7.7	1,796,852	1,718,543	4.6	Omaha, Nebr.
2,574,283	2,258,532	14.0	1,545,012	1,435,918	7.6	Orlando-Daytona Beach, Fla.
1,506,104	1,480,740	1.7	615,087	425,556	44.5	Paducah, Ky.—Cape Girardeau, Mo.—Harrisburg, Ill.
1,414,881	1,557,106	-9.1	1,562,850	1,100,217	42.0	Peoria, Ill.
35,318,293	31,881,559	10.8	9,647,692	7,193,613	34.1	Philadelphia, Penn.
4,597,687	4,169,246	10.3	3,268,679	2,784,562	17.4	Phoenix-Mesa, Ariz.
18,121,798	16,873,662	7.4	5,890,099	5,751,122	2.4	Pittsburgh, Penn.
1,853,468	1,994,875	-7.1	1,231,083	1,029,539	19.6	Portland-Poland Springs, Me.
7,344,713	6,798,344	8.0	3,076,223	2,636,362	16.7	Portland, Ore.
6,174,671	5,735,270	7.7	1,998,524	1,694,251	18.0	Providence, R.I.—New Bedford, Mass.
2,244,133	2,276,405	-1.4	1,518,200	1,523,227	-3	Richmond-Petersburg, Va.
1,359,239	1,398,891	-2.8	1,260,655	1,168,382	7.9	Roanoke-Lynchburg, Va.
3,065,129	2,982,927	2.8	2,061,183	1,954,672	5.4	Rochester, N.Y.
704,985	609,604	15.6	848,468	782,135	8.5	Rochester-Austin, Minn.—Mason City, Iowa
898,979	*	*	1,252,916	*	*	Rockford-Freeport, Ill.
7,873,785	6,880,602	14.4	3,000,872	2,843,601	5.5	Sacramento-Stockton, Calif.
3,158,023	2,981,155	5.9	2,287,588	2,045,366	11.8	Salt Lake City-Ogden-Provo, Utah
3,539,193	3,515,252	.7	2,474,463	2,146,473	15.3	San Antonio, Tex.
33,393,469	28,683,000	16.4	10,276,438	8,217,000	25.0	San Francisco-Oakland, Calif.
10,727,628	9,897,986	8.4	4,335,742	3,188,593	36.0	Seattle-Tacoma, Wash.
2,212,236	2,151,330	2.8	1,455,936	1,159,323	25.6	Shreveport, La.—Texarkana, Tex.
1,256,205	1,181,273	6.3	886,592	706,373	25.5	South Bend-Elkhart, Ind.
2,337,597	2,479,767	-5.7	1,172,932	1,041,130	12.7	Spokane, Wash.
2,701,734	2,610,482	3.5	2,159,973	1,689,321	27.9	Springfield-Decatur-Champaign-Urbana-Danville, Ill.
15,438,269	14,398,535	7.2	3,591,584	2,971,239	20.9	St. Louis, Mo.
5,583,145	5,333,822	4.7	1,643,043	1,373,937	19.6	Syracuse, N.Y.
6,218,802	5,615,238	10.7	2,774,088	2,302,108	20.5	Tampa-St. Petersburg, Fla.
1,010,651	917,545	10.1	1,331,598	1,207,509	10.3	Tucson, Ariz.
3,763,866	3,578,907	5.2	1,902,520	1,391,242	36.7	Tulsa, Okla.
17,954,765	15,058,603	19.2	4,092,515	3,452,151	18.5	Washington, D.C.
888,796	870,546	2.1	1,103,911	1,047,267	5.4	Wichita Falls, Tex.—Lawton, Okla.
2,344,414	2,719,130	-13.8	2,025,778	1,741,099	16.4	Wichita-Hutchinson, Kans.
2,058,104	1,871,276	10.0	1,295,689	1,161,207	11.6	Wilkes Barre-Scranton, Penn.
1,297,787	1,286,480	.9	802,251	660,397	-8.2	Youngstown, Ohio
3,840,859	3,322,863	15.6	769,310	837,869	-8.2	San Juan-Caguas, Puerto Rico
819,590,815	722,600,000	11.3	293,625,997	249,692,000	11.8	Total 3-station markets
52,076,346	64,113,052	-18.8	52,785,966	52,154,031	1.2	Total less than 3 stations
871,667,191	786,698,000	11.1	346,411,963	301,846,000	11.5	Total all markets

While the 1966 released by

munications Comm surprise, the revis and local time sal the first half of the casters quite a tur show any reversal trend of spot and anything, they show tion of the directi pects of station bu

But the fact th trated in major ma a difference to stati paring their busine with the market as

The revisions co 1965. The markets in the top 10—Ne geles, Chicago, I Francisco—all, it markets with ABC.

The revisions re for spot totals and business levels of dollar figures for t affected. The effect local time sales fig about \$12 million \$22 million in 196

volves a larger d local, the impact spot is not great. \$ is merely a little effect on local fig

nounced. In 1965 drop of nearly 7 p cline in local busine out to be much sh

ous figures showe climb has been ste

To provide som what the revisions figures were to re

the five markets w a rise in spot in 1 per cent and a c about 22 per cen alone, it would ha increase of 28 per decline of 44 per

has gone up one and third times (133 per cent, or an Index of 233) its 1955 level while network time sales have doubled.

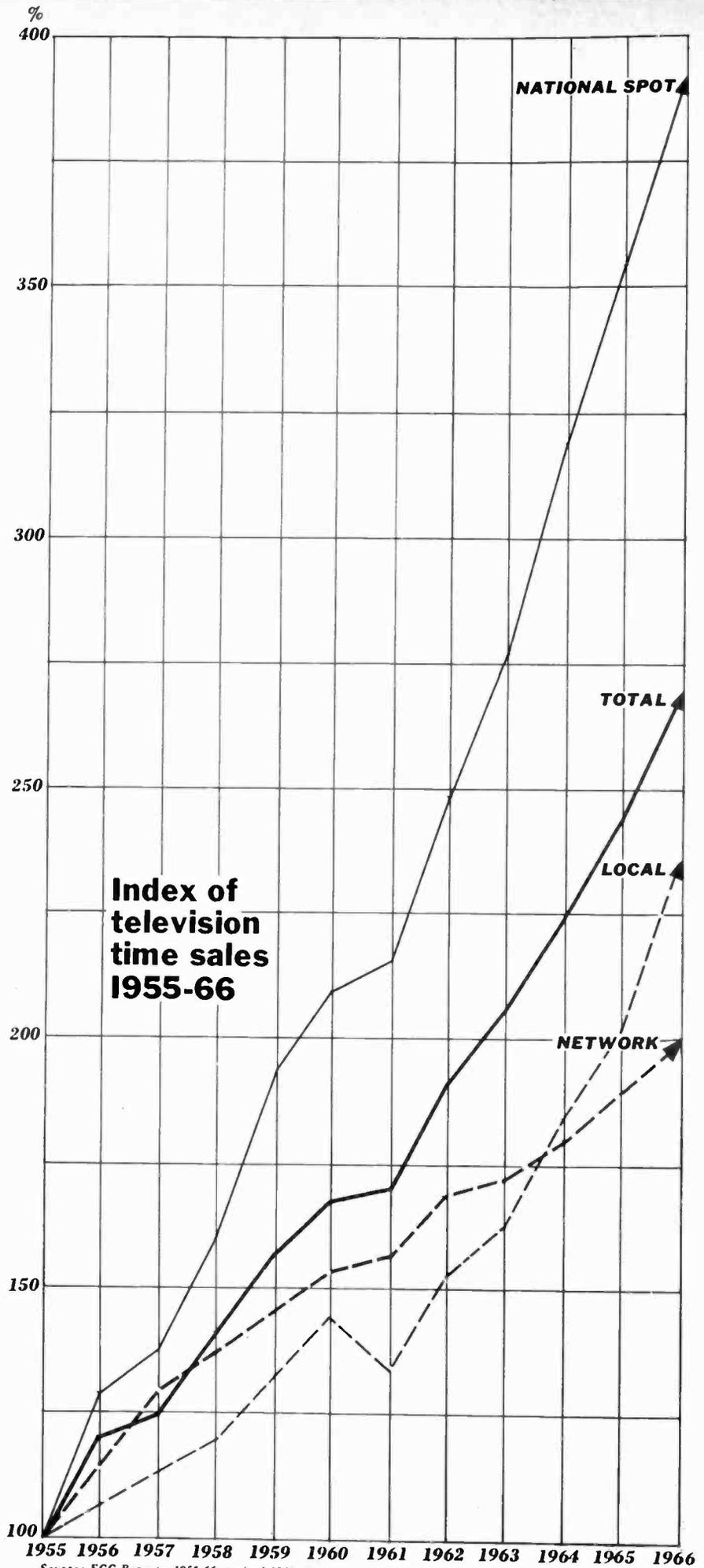
As in 1965, spot time sales were 47 per cent of the total in 1966. This compares with 34 per cent 10 years ago. The network share of time sales slipped a little, dropping from 35 per cent in 1965 to 34 per cent in 1966. The lost 1 per cent went to local, which rose from 13 per cent share in 1965 to 19 per cent in 1966. Ten years ago, the network share was 45 per cent, while the local share was 21 per cent.

The profit-and-loss picture for stations operating a full year was as follows: 87 per cent of vhf stations ended up in the black, the same as 1965. However, only 58.5 of uhf stations showed a profit in 1966. This compares with 66 per cent in 1965. Of the 401 vhf stations reporting a profit, 116 made more than \$1 million last year. Not one uhf outlet cleared that much. The biggest uhf profit-maker fell in the \$400,000-\$600,000 bracket. More than half of the 55 uhfers recording a profit made \$100,000 or less. Sixteen made between \$200,000 and \$400,000.

More than half of the uhf stations showing a loss (39 in all) dropped \$100,000 or more. Eight of them lost \$400,000 or more. Five vhf stations also fell in that loss bracket. Twenty-five vhf outlets lost \$100,000 or more.

It would seem that once a station passes the \$3 million mark in revenues, it can figure on a sure profit. No tv station making that much or more lost money in 1966. However, one station grossing between \$2 and \$3 million lost money and 11 stations grossing more than \$1 million ended up in the red.

The biggest money-making bracket listed by the FCC is \$3 million or more. Thirty-three stations fell in that bracket, 28 of which had reve-



Source: FCC Reports, 1955-66, revised 1961-65

nues of \$8 million or more. There are 34 stations all told which gross \$8 million or more a year.

Television went over the \$1 billion-mark for programming expenses in 1966 for the first time. The figure was \$1,073 million, compared with \$953 million in 1965. The FCC data also showed a sizable increase in general and administrative expenses—from \$51.1 million in 1965 to \$63.6 million last year.

Average expenditures by stations for film went up somewhat in 1966, when the figure was \$237,000 as against \$222,000 in 1965. The uhf average increase was sizable: \$70,761 in 1966 compared with \$48,403 in 1965. The largest stations (broadcast revenues of \$7.5 million and over) actually showed a small decline in the average expenditure for film. Talent costs went up only slightly last year.

Tally Shows Spot Is Up

TELEVISION AGE's tally of spot expenditures per tv family for the three-or-more station markets showed about two-thirds of the markets with per-family spot expenditure increases, about a quarter remaining the same and about one out of seven showing declines. This is calculated on the basis of average viewing through the day, so the per-family figure is related to viewing volume rather than only the number of potential homes.

The biggest dollar increases in this indicator were in the larger markets. The biggest jump was registered by Atlanta, which went from \$38.91 in 1965 to \$53.46 in 1966. (The market showed a 36.1 per cent jump in spot time sales last year.) Among other markets showing increases were Baltimore, \$45.93 to \$50.60; Boston, \$49.35 to \$58.22; Cleveland, \$38.70 to \$46.16; Dallas-Ft. Worth, \$48.77 to \$55.33; Houston-Galveston, \$54.70 to \$59.23; Indianapolis-Bloomington, \$41.18 to \$47.56; Los Angeles, \$69.61 to \$80.46; Milwaukee, \$41.36 to \$49.77; Minneapolis-St. Paul, \$40.01 to \$46.16; New York, \$49.07 to \$54.37; San Francisco-Oakland, \$74.73 to \$86.13 and Washington, \$51.49 to \$56.80.

San Francisco ranks first in per-family expenditures with Los Angeles second and Chicago third (\$70.40). Interestingly, the Hartford-New Haven-New Britain-Waterbury, Conn. complex is fourth (\$66.60). ■

Murrow Anthology—

Proof That Viewers Do So Recognize Integrity

In Search of Light: *the broadcasts of Edward R. Murrow Knopf, \$6.95*

This book shows how good "broadcast journalism" can be; it has never been better than it was when Murrow was reporting, whether from London or from the Graybar building. The sad part is that with Murrow, broadcast news reached heights it has not been able to maintain.

This book should become a landmark in the history of journalism. Every kid in journalism school should be made to read it, and every working newsman should read it if only to get a notion of how good journalism can be, whether it reaches the public in print or over the air.

For, in print form, many of Murrow's reports, written to be spoken, compare with the best reports ever written for print, compare with the classic reports of Jack London, Richard Harding Davis, W. H. Stanley, and the other great correspondents.

Reading Murrow's reports, one is often amazed to think they were written under unusual pressures of time and circumstance, even for broadcasting—before the all clear had sounded, or the Channel cleared on the return flight from Berlin, or later while the telephones were still ringing with calls from Washington trying to prevent a controversial broadcast.

Without pretentiousness or portentousness or pontification (the sort of thing one gets these days from tv newscasters almost from the day their names become well known), Murrow *wrote*—and this must be stressed: the man who took pride in the craft of reporter was, above all else and before all else, a *writer*—Murrow *wrote* the history of the day with a clarity, a simplicity, a modesty, an accuracy, and a pervasive awareness of the context of that history that one rarely finds in the long belabored work of professional historians writing in leisure and tranquillity long after the fires have been put out.

When he wrote, he wrote as one who talked directly, "I-Thou," to his listener—the singular, not the plural. Reading these broadcasts, you feel

Murrow is talking to *you*, to one American citizen, and not to any grandstand, not to any abstraction like *The Big Audience*; you feel Murrow is trying to tell you and to warn you of what really is at stake in the world, and that he is concerned that you get it right.

A phrase that Murrow reserved as his highest accolade, using it only for men who remained steadfast in hopeless situations, who were brave even when they were aware of all the odds, was "four-o'clock-in-the-morning courage."

He saw it in middle-aged air raid wardens trying to defuse an unexploded bomb; he saw it in his friend Jan Mazaryk, staying on as foreign minister of a government usurped by Soviet puppets until flung bodily out the window of his ministry.

The phrase might well be used of Edward R. Murrow. He, too, had the "four-o'clock-in-the-morning courage" to question denial of a passport to U.S. Congressman Leo Isaacson at a time when even the *New York Times* had blessed the withholding; to withstand enormous pressures from the CBS executive suite and from Washington; and to act according to his conscience in a hundred cases where it would have been easier, to most men, to do nothing, or to acquiesce.

But more importantly, he showed such courage in the most central sense of the phrase—he never averted his eyes from the dark clouds gathering and sweeping the world, never turned his head from the storm.

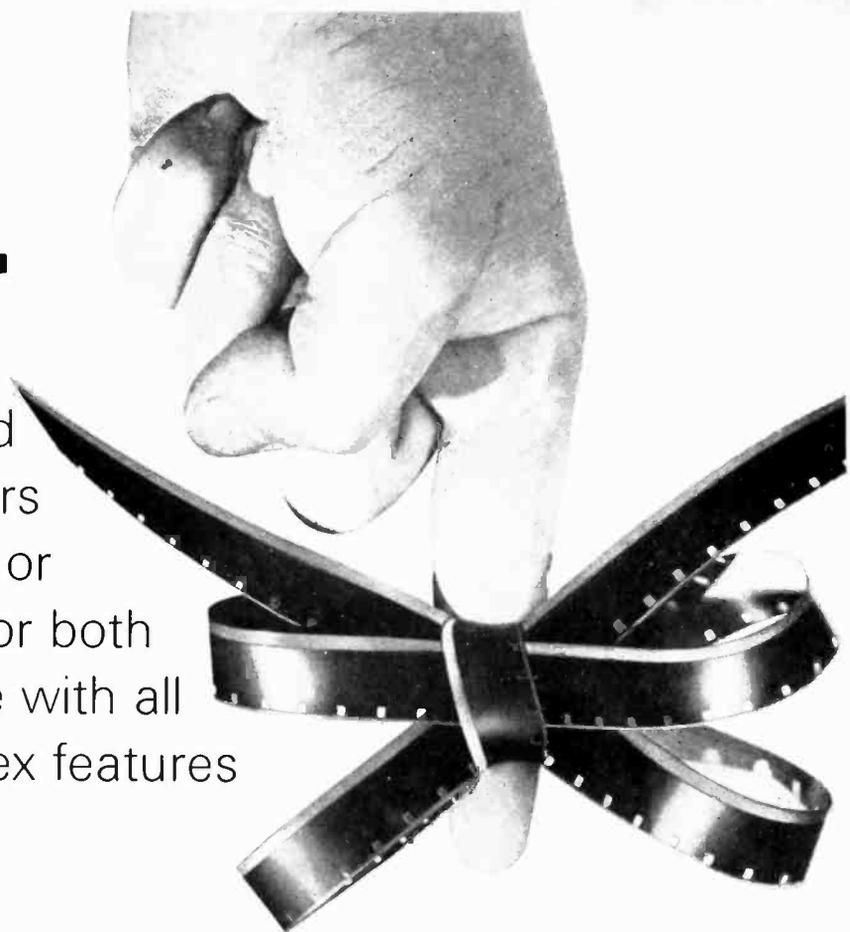
Most of the broadcasts in the book under review are radio broadcasts; the editor points out that that's where Murrow had a chance to use language.

So, through his language, you can relive the days of the Blitz, FDR's death, Potsdam, Korea, the Army-McCarthy hearings, all those yesterdays in all their immediacy, felt, perceived, and recorded by an uncommonly gifted participant—yes, a participant, no mere observer.

Through Murrow's language, you see it now, you hear it now, and, what is perhaps the greatest measure of his craft, you feel it now.—E.D.

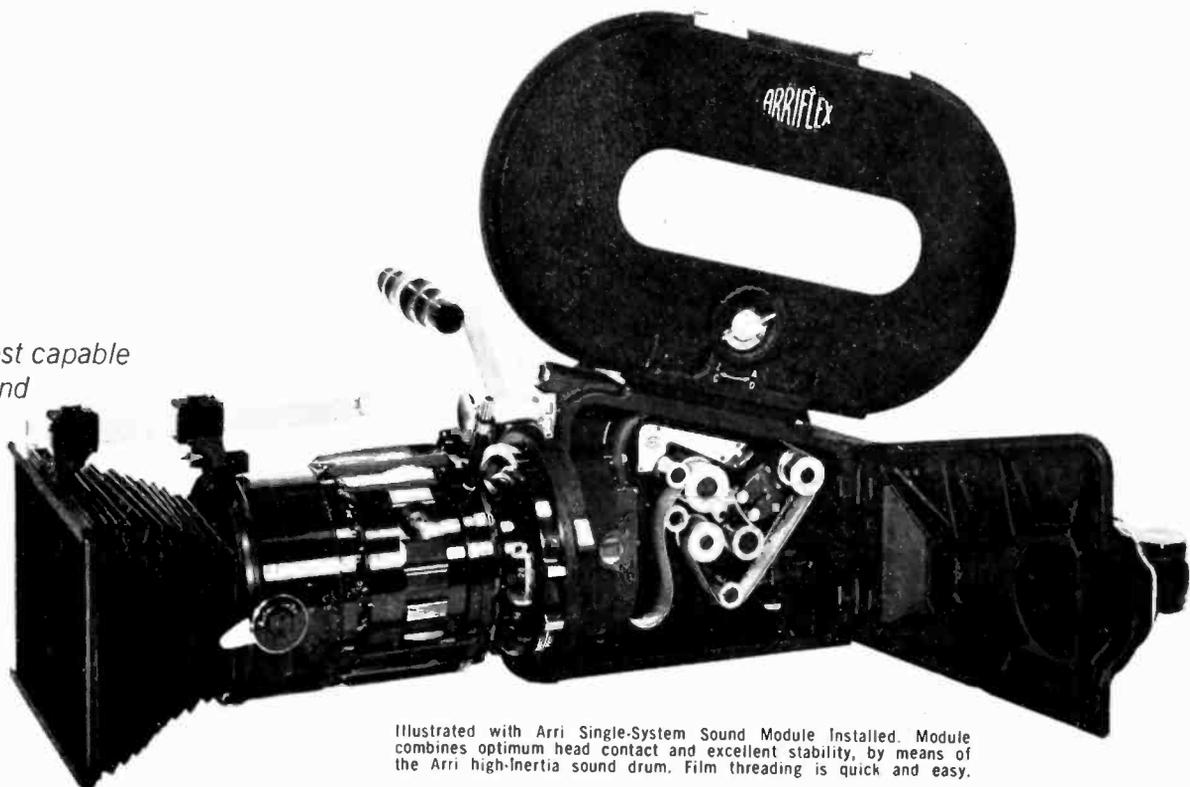
remember...

there's only one portable silenced camera that offers **double-system** or **single-system** or both at the same time with all the proven Arriflex features



ARRIFLEX® 16BL

the most capable portable sound camera in the world!



Illustrated with Arri Single-System Sound Module Installed. Module combines optimum head contact and excellent stability, by means of the Arri high-inertia sound drum. Film threading is quick and easy.

Write for 10-page brochure

ARRIFLEX CORPORATION OF AMERICA

25-20 Brooklyn-Queens Expressway West, Woodside, N.Y. 11377

journalistic freedoms are concerned, our future course could be drastically curtailed.

It is heartening to note the celerity and firmness with which the major networks rejected Senator Scott's call for a code of emergency procedure. All responsible broadcast news organizations have quietly, but effectively, drawn up their own set of guidelines to aid them in difficult situations. But the fact of the matter is that no code with other stations, networks or media would be workable. And what most of the critics overlook is that this type of arrangement would only lead to news management of the worst sort.

This is really the crux of why the Radio-Television News Directors Association disagrees with the ABA over the free press-fair trial issue. This struggle is heading for a conclusion early next year. Media representatives and bar association spokesmen have been working singly and

jointly in attempts to reach an understanding. Agreement, however, is not possible when you have opposing viewpoints, and such is the case here.

The ABA is pushing adoption of the Reardon Report. This was issued almost a year ago and calls for the sharpest restrictions in reporting of crime news. Justice Paul C. Reardon is chairman of the special Free Press-Fair Trial Committee. It is his contention that all his committee is doing is, "cleaning the bar's own house." Justice Reardon professes to be perplexed at the opposition posed by broadcast news to his committee's proposals.

'Management of The News'

If the bar association were indeed just "cleaning its own house," there could be no grounds for objection from the media. But the Reardon Committee report, if adopted, would bar prosecutors, lawyers, judges and police from giving out any but the barest information in a criminal case

at the arrest, the pre-trial hearing and the trial of a suspect. It's RTNDA's position that the Reardon Committee report amounts to an invitation to "judicial management of the news." Adoption of the recommendations contained in the Reardon Report would cause all news media great trouble in getting facts about criminal cases from law enforcement officers, court officials and lawyers for the defense and prosecution.

Briefly, the recommendations, if adopted by the ABA, would forbid all such officials under threat of contempt penalties, to release or authorize the release of "any extra-judicial" statement, which the Reardon Committee defines as anything that goes beyond the public record, or when it is not necessary to inform the public that an investigation is underway. The committee recommendations would even forbid the defendant's guilt or innocence or other matters relating to the merits of the case from being discussed.

The recommendations also would allow any defendant the privilege of barring the public (including newsmen) from any part or all of any pre-trial hearing, or allow a judge to take such action on his own. And the committee's recommendations conclude with a provision to allow judges to hold in contempt any newsmen who, in the opinion of a court, circulate statements during a criminal trial "reasonably calculated" to affect the outcome of the trial or "seriously threatening to have such an effect."

Too Little Crime News?

Many members of the bar have been complaining that broadcast news doesn't pay enough attention to crime news. It is RTNDA's conviction that adoption of the Reardon Report will result in effectively cutting off broadcast news coverage of criminal news.

There are responsible industry leaders now who are advocating we drop the ages-old battle against the ABA's Canon 35, which prohibits cameras in the courtroom. The feeling is that the bench and bar need the camera and microphone more than the electronic media need access to the courtroom. There is merit to that line of reasoning. It is not too

(Continued on page 72)

CREDO

of the Radio Television News Directors Association

The Radio Television News Directors Association believes that the broadcasting of factual, objective and timely news is the finest public service radio or television stations can perform. An important objective for which every radio and television station should strive is a newsroom competently staffed and honestly operated, with every effort made to give its listeners and viewers complete, prompt and intelligently-screened newscasts.

In the furtherance of this belief and this objective, RTNDA subscribes its allegiance to these Standards of Practice. Furthermore, RTNDA insists on the compliance of its members with these Standards of Practice.

Standards of Practice

1. The news director, as a key figure in the broadcasting industry, has the public interests as his foremost responsibility. His principal purpose is to keep the public well-informed.
2. Complete coverage of the news is the news director's prime objective, and the emphasis should be on scope and understanding, particularly as it concerns the news within his own listening area.
3. Material selected for newscasts must be judged on its news merit alone.

4. News presentation must be accurate, factual, in good taste, and without bias. Writer and newscaster should co-operate to avoid sensationalism in reporting, writing, editing and broadcasting.

5. The use of the word "Bulletin" should be limited to label only those reports of such transcendent interest that they warrant interruption of the regular broadcast schedule. The word "Flash" must not be used contrary to its historic meaning in news usage.

6. Commentary and analysis must be clearly identified in all news broadcasts.

7. Editorial material must not be mixed with factual news reporting and, when it is used, it must be clearly labeled.

8. The race, creed, color or previous status of an individual in the news should not be mentioned unless it is necessary to the understanding of the story.

9. No story, either wire copy or locally written, should be used until the newscaster has read it understandingly. The only acceptable exception would be a late-breaking story of such importance that the news director or newsmen on duty considers it a "must" for a news program already on the air.

some time now Bolex has been making and selling (at 1/4 to 1/3 less than any one else) the best professional 16mm cine system you can buy.

ONE MAN OPERATION.—Bolex H-16 cameras have become famous for their ruggedness, dependability, quality optics and light weight, making them perfect for one man (Fig. 1) filming operations and eliminating the need for any kind of back-up.



FIG. 1

FILM CAPACITY.—The only thing that Bolex H-16 cameras could be faulted on is that they only had a 100 ft. film capacity.

400 FT. MAGAZINE.—That's why we introduced the Bolex 400 ft. film magazine to both the H-16 REX-5 and the H-16 M-5 in the Bolex H-16 cine system.

SYNCHRONIZATION.—Used with the Bolex constant speed motor (24 FPS) with its output for lip-sync on 1/4 inch tape and automatic built-in clap-stick for easy synchronization, the 400 ft. magazine with either the H-16 REX-5 or the H-16 M-5, offers the professional user in any branch of motion picture production, science, industry or education unlimited versatility and scope.

THE TWO BASIC CAMERAS.—The H-16 REX-5 is a three lens turret camera which offers reflex viewing and focusing on ground glass, allowing the photographer complete control of composition, framing and correct evaluation of depth of field. The H-16 M-5, built with economy in mind, is a single lens camera with viewing through a removable optical finder mounted on the top of the camera. The H-16 M-5 takes all standard "C" mount lenses or Pan Cinor or Angenieux zoom lenses, both equipped with reflex viewing and focusing.

LENSES AND ACCESSORIES.—There are 10 fixed focal length lenses from 10mm to 80mm in the H-16 system, and 7 zoom lenses giving a wide range of zooming ratios from 5 to 1 up to 10 to 1, including the Vario Switar 86EE, the world's first and only fully automatic 16mm variable focal length lens, with zoom from 18 to 86mm. Many accessories are available in the H-16 system including motors, close-up attachments, grips, matte box, titler, light meter, carrying cases and both optical sound and optical/magnetic sound projectors.

MANY APPLICATIONS.—Because of its ruggedness, compactness and light weight a single operator can use the Bolex H-16 system for any of the following applications:

- Sports filming, including coaching and training films, for club and school use.*
- Medical photography, surgical and research filming, Cinephotomicrography.*
- Advertising, promotion and TV work for both studio and location shooting.*
- Travel and educational filming.*
- Wild life and nature photography.*
- Amateur film making.*
- Industrial filming, including training, recording, research and work study films.*
- Memomotion and traffic flow studies.*
- Periodic industrial data recording.*
- Underwater filming, (with housing).*
- Time lapse studies.*
- Remote control filming.*
- Instrumentation recording.*
- All types of sound work.*



FIG. 2

The H-16 REX-5 camera (Fig. 2), with 400 ft. magazine, 24 FPS constant speed motor, detachable take-up motor on magazine eliminating the use of old fashioned take-up belts. The H-16 REX-5 offers reflex viewing and focusing on ground glass. Variable shutter. Filter slot. Accurate automatic dual frame counters and registrator claw for picture steadiness.

Shown on the camera is a Vario Switar 86EE zoom lens with automatic exposure control and a zoom range of 18 to 86mm. Maximum aperture f/2.5.

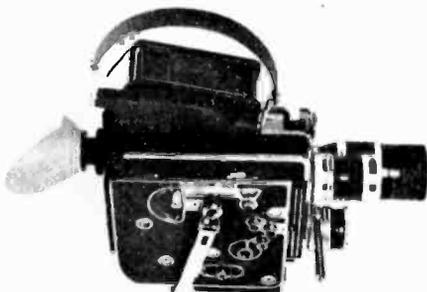


FIG. 3

The H-16 REX-5 (Fig. 3) shown without 400 ft. magazine. The camera takes 100 ft. film loads and has all of the traditional Bolex features such as filter slot, variable shutter for fades, dissolves and greater exposure control, automatic loading and provision to accept the 400 ft. magazine if desired. Lenses shown are Switar 10mm f/1.6, 25mm f/1.4, 75mm f/1.9.

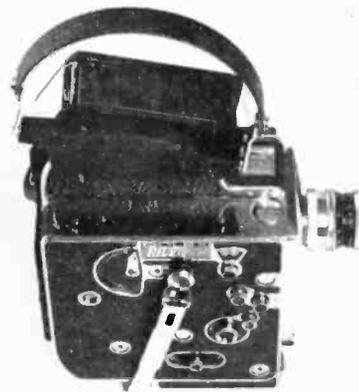


FIG. 4

The Bolex H-16 M-5 (Fig. 4), with single lens mount, an extremely economical, professional quality 16mm camera equipped with such features as variable speeds, single frame shooting, footage and frame counter, unlimited film rewind and automatic threading.

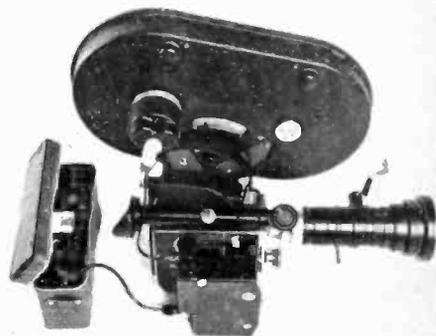


FIG. 5

The H-16 M-5 (Fig. 5) can also be used in conjunction with the 400 ft. magazine, 24 FPS constant speed motor and rechargeable battery pack. This is an ideal set-up for sports filming where a large film capacity is desirable to avoid loss of action footage.

BOLEX*

SEND FOR BOOKLET.—If you would like a free 32 page technical booklet on filming for television and a Bolex 16mm catalogue write: Paillard Inc., 1900 Lower Rd., Linden, N. J. 07036

*A division of Paillard Incorporated, manufacturers of Hermes office machines.

far-fetched to conceive of the time when members of the bar will be seeking broadcast coverage of courtroom activities.

These then are some of the pressing problems that could inhibit the orderly development of broadcast news. Notice I said *could*. I don't believe the future growth of this one-eyed giant we fondly call electronic journalism will be retarded by anyone. The American public has grown to know and trust what they see and hear via broadcast news. They have come to expect excellence, and I believe the industry has grown right along with that trust and is providing the viewing public with a high-quality product. Certainly we have our critics. We always will. We always should. All we ask is that the criticism be responsible.

'No Different Than Print'

The role of broadcast news is no different than the print media. A couple of years ago I wrote the chapter "The News Department" for the book, *Television Station Management*. The role of broadcast news as stated then has not changed. Nor will it change.

I said then: "The role of broadcast news is the same as printed news—to inform the public. This is journalism and trained journalists must do the job. Basically the only difference between the newspaper reporter and the electronic journalist is equipment. Both deal in facts. Both weave these facts into a report, or story. Both communicate this finished product, the story, to the general public. We in electronic journalism have a distinct advantage over our newspaper colleagues. Our facts are fleshed out with the sight and sound of the story, which breathes life into our reports. The television viewer not only hears what we are talking about, he sees the story developing as we sketch it for him.

"This type of reporting really is not so excitingly new that it can't be easily defined. It is basic communication. And it demands that the practitioners be good reporters first. Electronic journalism today, and even more so in the future, needs qualified, competent newsmen. The plain fact is that our business is con-

stantly changing due to improved equipment and techniques. It takes a knowledgeable man just to keep pace with the constantly changing methods, but a trained and capable reporter or news writer can always find a good slot in a television newsroom."

What then does the future hold? Improved techniques certainly. Improved technical know-how and equipment are also on the way. Improved facilities are in the future for all of us. But these are the trappings. These are the tools with which we do our jobs and any improvements will only enable us to perform with a greater degree of efficiency, and thereby produce an improved product.

The real improvement in broadcast news, however, will still be made by people—by the practitioners of the art. These improvements are being made every day in every section of the country. They are coming through better editorializing. They are showing up on home screens all over the nation as thorough, investigative reporting. The public is being served a varied fare of well-done documentaries.

There are more hours per week

devoted to general new programming in 1967 than there were in 1966 and the trend continues upward. At WHAS-TV we just launched an hour-long local news format in the evening. This continuing expansion of news programming by the networks and local stations alike means a continuing demand for qualified people.

The half-hour news format inaugurated by CBS-TV in September of 1963 was viewed with skepticism by many at the outset. Now there is serious discussion within the industry about 30 minutes not being long enough. Length alone is not the answer. Substance is the key. And broadcast news is producing substantive news programming to such a degree that additional time is being sought.

All Is Not Rosy

Perhaps this paints too optimistic a picture of broadcast news today. Obviously, all is not rosy. There are still too many radio and television stations that give less than lip service to their commitment to public service programming. Even the most dedicated broadcast newsman will be the first to agree that his ability to do his job to the best of his talents will be sharply curtailed by a lack of adequate financial backing.

Certainly, money makes the difference. I'm not talking here solely about financial reward for the individual. I am emphasizing the fact that station managements are becoming increasingly aware that it takes sizable amounts of money to mount a good newsroom. I am also underscoring the belief that news operations ought not be predicated on the premise that they have to show a net profit consistent with the rising graphs of other station departments.

There are, quite obviously, still too many stations—radio and television—that insist that their news departments carry an equal share of the corporate fiscal load. The plain fact of the matter is that the station's image in the market it serves is closely connected with the news job it does. The news department is the one department of the station that has the opportunity to portray the station to the public every day.

And this is precisely what RTNDA is all about. RTNDA is now of age. Since an inauspicious beginning in Cleveland back in 1946, we have

About the Author

Jay Crouse, new president of the Radio-Television News Directors Association, is news director of the WHAS stations, Louisville. He has been with



them as a newsman since 1952, and as news director since 1962. His news operation won the RTNDA national award for Reporting of a Community Problem in 1964 for a three-part documentary on the soil erosion, floods, etc., caused by poor control of strip and auger mining in Eastern Kentucky.

grown in number to more than 1,100 strong. We have altered our constitution and strengthened the organization. We have become international in scope. But we have never lost sight of our goal, the improvement of broadcast journalism. We shall never cease the crusade for more freedom of information and better access to the news.

RTNDA has gone to court protesting the FCC's order adopting provisions of the fairness doctrine as a Commission rule. RTNDA is asking that the order be set aside as a violation of the constitutional First Amendment guarantee of free speech and free press. A victory would place broadcasters more in line with print media in so far as journalistic freedoms are concerned.

We now have the Carnegie and Ford Foundations looking over our shoulders. Congress is in the midst of legislating a Corporation for Public Broadcasting. And the Public Broadcast Laboratory is a reality. Out of all these developments will come new ideas, new approaches, new techniques and improvements that will help shape tomorrow's approach to broadcast news. ■

Small (Continued from page 32)

tion is there but the busiest place or news coverage is Washington.

Though percentages vary as news from Vietnam or the Middle East or the central city (be it Watts or Detroit) pops into prominence, most major newscasts return to Washington news for perhaps 30 per cent of their overall fare. In terms of news specials, ranging from inaugurations (Presidential) to joint meetings (Congressional) and from weddings (Luci) to hearings (Fullbright), Washington provides, happily or unhappily, the majority of interruptions in network schedules.

The record is studded with spectacular performances, none more historic than the role played by the Washington news bureaus during the famous "four days" following the Kennedy assassination. Those dark days in November of '63 came as close as television ever will to making newspapers superfluous.

With the exception of the AP, UPI, local Washington newspapers (including that local favorite, *The New York Times*), the networks have the largest staffs, the greatest output,

and the most prestige in this capital.

Washington network news coverage is directed by John Lynch at ABC (across from the Mayflower on Connecticut Ave.), by myself at CBS (a few blocks away along M St. and "restaurant row") and Bill Monroe at NBC (on Nebraska Ave., a few miles to the northwest). Each bureau has over one hundred people on staff, ranging from the Brinkleys and Severeids to copyboys and studio technicians.

In addition to directing their own coverage, the bureau chiefs are

members of a formal pool with a rotating chairmanship. It is this pool which coordinates and assigns constant coverage of major events, including Presidential appearances (a conference telephone line connects pool members and the White House). These men also represent the networks in arranging coverage of events at the "Hill."

In addition to the networks, many news operations are active in Washington to serve station groups. There are also a few one-man bureaus covering for individual stations and, on

CF₂ ULTRASONIC CLEANER for MOTION PICTURE FILM

Presented The Academy of Motion Picture Arts and Sciences Award of Merit for Outstanding Technical Achievement.



Ultrasonic energy is the most effective and economical way to thoroughly and rapidly clean motion picture film without mechanical scrubbing and wiping. The cold boiling effect (cavitation) of ultrasonic energy performs the entire operation. Only the solvent touches the film and a forced air, flash dry-off removes all solvent and residue.

- Restores clarity and sound to maximum quality.
- Enhances the entertainment value of motion picture film and improves commercials.
- Assures static free film with color balance undisturbed.
- Cuts projector maintenance costs . . . no dirt or dust carried into gates and orifices . . . less breakdowns.
- Completely automatic . . . requires only loading and unloading.
- Costs only 1/20 of a penny per running foot to operate.
- Used by every major motion picture lab in the world.

DESCRIPTIVE BROCHURE WILL BE SENT ON REQUEST.

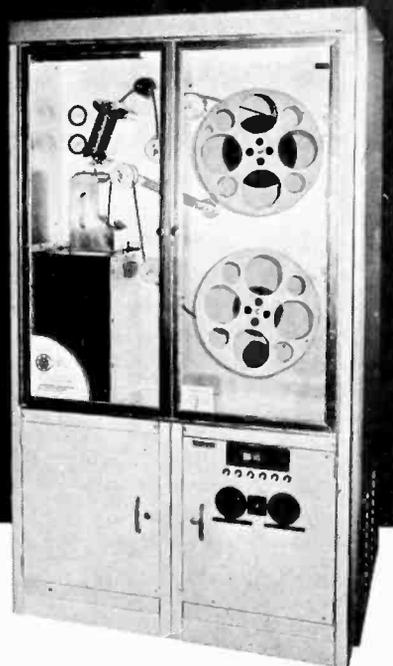
Patents

USA—2,967,119 Luxembourg—37,634
Belgium—582,469 Great Britain—909,421
France—1,238,523 Other World Pats. Pend.

LIPSNER-SMITH CORPORATION

7334 No. Clark St., Chicago, Ill. 60626
Telephone: 312—338-3040

7427



occasion, other individual stations set up small bureaus. Most local Washington stations staff Capitol Hill. Also active in news coverage are a number of foreign broadcast bureaus.

When a Washington story attracts special local interest, quite a few stations from one area may set up a temporary Washington staff. Several from Connecticut covered the Dodd censure case. In addition, individual stations frequently fly in correspondents to do interviews or discussion programs with local congressmen.

Banquet Held Each Spring

All of these (and a number of others who keep membership in the Congressional Radio and Television Galleries for prestige purposes) gather at the dinner each spring. The first annual banquet dinner of the House and Senate Radio and Television Gallery was held in 1940 at the Mayflower. Bob Menaugh, supervisor of the House Gallery since its inception, remembers that part of the entertainment was feeding in a broadcast of *The Shadow*. One hundred persons were present and Gen. George C. Marshall was the speaker.

Today 900 to a 1,000 broadcasters and special invited guests attend the annual dinner. Every President since FDR has attended one or more of these banquets and the room glitters with cabinet members, military chiefs, members of the Supreme Court and enough legislators to form a working majority of both houses of Congress. Entertainment ranges from Bob Hope to local types like Liz Carpenter or Everett Dirksen.

One of the unique aspects of the broadcast dinner is a network "gag" film. It is a compilation of earthy Washington humor with stings for the most prominent of the guests in the audience. In addition, the gag reel pokes fun at the news broadcasters themselves. Many a goof committed in innocence is in the film to the dismay of correspondents who thought the matter swept away on the cutting room floor. Networks themselves are kidded. In 1966, the running gag throughout the film was Senator Dirksen plaintively asking, "And where is CBS? Has anyone seen CBS?"

It was 101 years after printed

media that electronic newsmen won entrance to the congressional galleries. The first Press Gallery goes back to 1838 and the 25th Congress when local newspapers were given floor privileges. A year later, six out-of-town reporters were similarly accommodated. Exactly 100 years later, radio reporters gained access.

A committee of four organized the effort. Led by the late Fulton Lewis, Jr. (who became first president of the Radio Correspondents Gallery), it included Fred Morrison of the now defunct Transradio Press Service (he is presently in charge of public relations for the Republican National Committee), Albert Warner of CBS (later to go to *U.S. News and World Report*) and Carleton Smith of NBC (later an NBC vice president). After the gallery committee was formed, Smith was replaced by William McAndrew (erroneously listed in one of the early membership lists as "Tom" McAndrew).

This small group prevailed upon Rep. John J. ("Jack") Dempsey of New Mexico to put through an enabling resolution in April 1939. Five days later, Iowa Sen. Guy Gillette offered a similar Senate measure and the Radio Gallery was in business.

About the Author

William J. Small has been a radio-tv news director for most of his working life. He is now news director and bureau chief of CBS News, Washington, having come to CBS in the capital



in 1962. Previously he was news director of the WHAS stations, Louisville, and before that was director of news for WLS Chicago. He began his career in Texas, working for both radio stations and newspapers.

Radio was not new to the Congress. The opening of Congress in 1923 was broadcast, as was President Coolidge's State of the Union message to that Congress two days later, on December 6. Actually, one month earlier, radio had carried ex-President Woodrow Wilson's Armistice Day message. In February 1924, Wilson's funeral services were broadcast and in March of the following year, Coolidge's inauguration.

In 1939, however, the broadcaster became a congressionally recognized force. On June 26 of that year H. R. Baukage of NBC gave the maiden broadcast from a gallery "studio."

The original gallery had 26 members. Today there are almost 450 active members of the Radio and Television Gallery, and broadcasts are conducted daily by all networks and many others.

Message from FDR

When the gallery had its formal opening in July 1939, FDR sent a message hailing its members as "pioneers in a great adventure." With a suspicion shared by political figures ever since, the President added that he urged them to be "fair" in their coverage.

Television came later, Harry Truman delivering the first State of the Union telecast in January of 1947. That same year saw the first televised hearing—that of a House Labor Committee. The main witness was colorful Jimmy Petrillo, grand master of all union musicians.

The real impact of televised hearings, including the great political impact, became evident in 1951 when the late Estes Kefauver held his crime investigation hearings. Early the following year, Speaker Sam Rayburn forbade television from covering Un-American Activities Committee hearings in Detroit.

Republicans were upset by the Rayburn ruling, in part because a member of the committee, Rep. Charles E. Potter, was a potential candidate for a Michigan Senate seat. Potter's supporters called it an underhanded means of keeping their man off television in his home state.

In Washington, Minority Leader Joe Martin Jr., asked for a formal ruling. Speaker Rayburn said the rules of the House are the rules of its committees "and as far as the

Chair knows, there is no rule granting the privilege of television."

Since Senate committees establish their own parliamentary procedures, the Senate continued to permit television but the now famous Rayburn Rule became the law of the House. There was an exception to come a year later when the GOP won control of the 83rd Congress. Joe Martin became Speaker and, without formal ruling, allowed House committees to permit television but in 1954 the Democrats regained control. They reverted to the earlier ban under Rayburn himself and since his death, under Speaker John McCormack.

A few Senate committees also have such a ban. Committee Chairmen Eastland (Judiciary) and Russell (Armed Services) forbid cameras while in session. A third, equally powerful figure relented last year when Senator John Stennis permitted tv coverage of his Preparedness Subcommittee. He later expressed pleasure with the performance by the network pool. In August of 1967, Senator Eastland invited television for the first time as he conducted hearings on urban race riots.

On the House side, however, it is still "stake-out" in the hall outside and no television inside. One can make a case for this contributing to diminishing House influence on the national scene. Not many House members are true national figures. Ironically, Adam Clayton Powell is almost the only exception, though some Representatives are known for their specialties (i.e., Wilbur Mills in tax legislation, John Moss for freedom of information activity,

Gerald Ford for party activity, etc.).

In contrast, many Senate figures are household names (Dirksen, Fulbright, Kennedy Ted and Kennedy Bob, Mansfield, Morse, etc.) and even freshmen can achieve quick national prominence (Percy, Brooke, etc.).

Without comparable exposure to television, the House is destined to growing obscurity. This is unfortunate. Its work is of equal importance, and coverage of the committee, since the floor of the House has limited debate, is all the more vital. One can see the same witnesses say the same things before two committees. On the House side, it is worth a mention; on the Senate side, it can create a national stir.

Some day television news will help bring the House into the contemporary scene. That day can't come too soon.

There are other barriers (visual as well as sound) for television news to crack. The Pentagon is still largely newspaper-oriented (despite large investments in broadcast services). The Pentagon has decision makers in Public Information largely from newspaper backgrounds and most suffer the disease of newsmen-made-bureaucrats: they outdo traditional bureaucrats as protectionists defending the alleged "national good." Many federal agencies remain nervous about cameras, and a few greybeards (of all ages) fail to see the importance of the television news audience.

Though the nature of the medium and its working materials leave conquests yet to be made, television in Washington has travelled far in a very short time. Time and technology will carry it further. ■

Dynamic (Continued from page 27)

restrict news coverage are mainly reaction to the omnipresent tv newsmen, the viewer's attitude toward video is one of increasing trust and reliance. This is shown in the continuing studies of public attitudes by Roper Research Associates for the Television Information Office.

A key question about news asked in five separate studies from 1959 to 1967 showed a growing number of people getting most of their news from tv. In the former years, newspapers ranked first, with tv second; this year the ranking was reversed.

The latest tally showed that 64 per cent of the respondents listed tv among the media from which they "usually get most of (the) news about what's going on in the world today." The figure for newspapers was 55 per cent. Radio was third with 28 per cent, while other sources received small percentages.

Another indication of tv's standing as a news medium was in the answers to a question about which of four media—tv, newspapers, magazines and radio—would be believed in case of conflicting reports among them.

Again, newspapers ranked first—as most believable—in 1959 with tv second. In 1967, tv topped the other media by a wide margin, with newspapers second and the other two media ranking a poor third and fourth.

This increasing trust and reliance in tv by its viewers is the answer, broadcasters feel, to any criticism about the way the medium practices journalism and is proof that tv newsmen and executives are carrying out their public service responsibilities as they should be. ■

Misplaced Decimal

A misplaced decimal point gave a ten-fold pay raise (on paper only) to the 14,267 servicemen and dependents at Pope Air Force Base near Fayetteville, N.C., two weeks ago. In the Special Report on the Military Market (TELEVISION AGE, August 28), the tabular data included with the story listed the military payroll at Pope AFB as \$180 million a year. The figure should have been \$18 million.

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

WCTV 6

TALLHASSEE THOMASVILLE

BLAIR TELEVISION A Division of John Blair & Company

CBS

NBC News began planning its 1968 political coverage immediately after the 1966 off-year elections. The coverage will follow the pattern that repeatedly has proved successful. There will be some modifications and, we hope, some improvements, but we are not contemplating any startling innovations, simply because we see no need for any.

Both Areas Important

The increased emphasis on politics should not lessen the need or obligation to continue extensive coverage of Vietnam or racial strife. Both of these news areas are likely to remain active. Both pose problems for newsmen.

Vietnam is not an easy story to cover. It's not even one story, but many, with ramifications throughout the world. I think television news has succeeded fairly well in explaining and interpreting a complex and often confusing situation.

However, neither the reporters at the scene nor the men behind desks in network news are fully satisfied with the effort, and a great deal of thought is given constantly to finding ways to do the job better.

In my opinion, network news coverage on the racial picture has been an outstanding example of responsible journalism. I am fully aware of occasional charges that the presence of tv cameras tends to incite violence, but I have seen no evidence of their validity.

No one has ever been able to show any connection between the fact that we covered a riot in one city with the outbreak of another riot somewhere else.

This does not mean that we are unmindful of the potential danger of a medium with the impact that television has. We are continually on guard against publicity seekers who would like to use television for their own advantage.

We know, for example, that some demonstrations in the South were staged early enough in the day so that film could make northbound planes and arrive in time to be shown on nationwide evening news programs.

But, it is not always easy to distinguish between a staged incident

and a real one. If now and then we inadvertently aid the cause of someone looking for personal aggrandizement, we feel this is a lesser evil than failing to give the public the facts about a newsworthy event.

The NBC News policy for covering an explosive situation is simply to use common sense and good judgment. Our film crews go out in unmarked cars. Our reporters and cameramen work as unobtrusively as possible without missing the action. We do not depend on film alone; we use words behind the pictures, and these keep the story in balance.

The third most important news story in the past year was that which unfolded in the Middle East. This presented the threat of a world crisis for a time, but, fortunately, the war between Israel and the Arab states did not become a larger conflict, as many feared it might. Nevertheless, the tensions in the Middle East will require close watching.

The nation's space program, which suffered a setback because of the tragic accident in which three astronauts lost their lives, will resume prominence in the news. NASA plans call for the Apollo 4 mission, using the huge Saturn 5 rocket, within a few weeks.

We can expect increased use of satellites as a part of regular news coverage as well as for special events as soon as they become more available and the rates go down.

One of the most gratifying things to those of us who are in broadcast

journalism is the growing interest of viewers in this kind of programming. The size of the audience for many of the network news specials during the past year exceeded all expectations. It is a trend that I believe will continue. ■

Salant (Continued from page 31)

not easy to resolve. There is no doubt that any journalist has to select facts, has to decide what is important and what is not, has to emphasize some facts and play down others.

A newsmen must ask himself, however, whether he's a journalist enough to include all the *relevant* facts, even if they work against him.

If you accept that and can put aside personal feelings, then I'd say you're objective. That's not a 100 per cent definition, but, after all, we're dealing with human beings.

I can hear somebody say we took a point of view in the four-part series on the Warren Report. True, we came to certain conclusions. It is also true that for the first time in our history we stated our conclusions in our own name.

In this case, we felt it was warranted. We weren't dealing with general ideas or with political philosophy. We weren't for or against any public policy. It was a controversy over *facts*, not ideas. We researched the facts and told the public our conclusions. I'll grant it was unusual for us to go beyond the common practice of talking to experts and participants by setting up our own research studies. But that doesn't make it any the less journalism.

I think the Warren Report series is the most significant thing we've done—certainly during the past season. It was independent, investigative reporting on a scale never done before. I don't know if we changed anybody's mind.

In the first place, we weren't aiming to reach the Warren Report buffs, who've long made up their minds about the assassination. We wanted to reach average people—people who had heard all kinds of opinions about what really happened but had no way of evaluating the complexities.

Of course, it's hard to measure the extent to which a program can

(Continued on page 78)

Huntley-Brinkley Sandwich

Among the examples of stations increasing news programming is WHIO-TV Dayton, which has put the *Huntley-Brinkley Report* in between two half hours of locally-originated news programming. The station had previously programmed local and regional news, sports, business news and interviews from 6 to 6:30. This was retained and a half hour beginning at 7 was added with local and regional news, sports, weather and features. The station reports increased audiences for each of the three half hours.

WFIL-TV does not have a copyright on Television Instant Poll

Last February, for the first time in the history of television, WFIL-TV involved its viewers by the thousands as participants in its nightly news.

Through Television Instant Poll (TIP), the 7 O'Clock News audience is asked to vote "yes" or "no" on a topic of current interest.

They respond by calling batteries of "yes" and "no" phones which are answered automatically and registered on an electronic counter.

The results of the voting are broadcast on the 11 O'Clock News the same night.

After the very first program, WFIL knew it had really started something. (Other stations had asked viewers to respond, but never on a regular, scheduled nightly basis.) A Philadelphia judge cited a TIP vote in pronouncing sentence. Stations in various parts of the country asked us about TIP and several started their own version. Tonight's Big Question in Baltimore. Television Audience Poll in Pittsburgh. And by the time this ad appears, a station in Washington will

also have started a nightly audience television poll.

On August 24th, TIP was expanded to a two-station hook-up for one night. Both WFIL-TV and WHIC-TV, Pittsburgh, asked their respective eastern and western Pennsylvania audiences whether Robert Kennedy should be drafted as a candidate for President in 1968.

The result: just about the same for both cities. More than six out of ten voted "no."

WFIL-TV is proud to have originated TIP. We believe in it as a tool of democracy in action, that its instant playback will involve the voter in local, state and national issues to an extent no one has yet imagined. And that the power of television's numbers, profiling the voice of the people every night, will engender respect and attention on the part of public officials.

As responsible broadcasters, we are glad to share TIP with any interested station. To find out how it works, call or write Pat Polillo, News Director, Area Code 215, TRinity 8-9700.



A TRIANGLE GROUP STATION

WFIL-TV 6

As we go to press, WLBW Miami, WJW Cleveland and WGAN Portland, Me. have started TIP.

change a person's mind. Anyway, our purpose isn't to change people's minds.

We get letters, but I don't pay much attention to them. Letters are not representative. They're just from people who like to write letters. It's very hard to keep a complete record. Some letters come to the affiliates, some come here. The reporters get letters addressed to them. Walter Cronkite got about three-quarters of the mail that came in on the Warren Report series. I've been asking one of my men to keep track of the mail and its general tone. But he hasn't had time. We don't have too many people around here. I like to keep management and supporting functions thin.

The Warren Report series brings up another point about tv news—its length. Some people may have thought the series was the first of a new type of news special—one that goes on and on, night after night.

It's not that way at all. This series happened to need four nights, so we gave it four nights. I hope it hasn't started a trend. I would resist, for example, news programs that go on for four, three, even two hours. That requires a lot of attention. I don't think people will pay attention to a news show that long. It would make me restless.

Writing with Impact

I don't pretend to understand Marshall McLuhan but I feel that a writer has to adjust in working in tv. He has to write for the eye and the ear. And it must be memorable. The viewer can't go back to read something he didn't recall or didn't understand. So the medium controls content to that extent.

I feel we've neglected writing in tv. Eric Sevareid spends a lot of time writing his two or three minutes that will be on the air. We've been focusing on word content, but I'm talking about the marriage of content and style.

Do our words lack impact because of the way we write tv news or because the picture is distracting? I'm inclined to think it's the former: Words and pictures can complement each other very well. This area of "multi-channel communication" is

very interesting. It seems to be true that if the picture is not related to the words the viewer doesn't hear them.

I can recall an example of this in a documentary on DeGaulle some years ago. There was a section about the secret army organization that was opposing French withdrawal from Algeria. One of the leaders of this group was describing their objectives. It was done voice-over while pictures of riots in Algeria were on the screen. Since there was no direct connection between the words and the pictures, the results were distracting. Because this is true, the writing must follow the pictures in most cases.

There was an interesting study done some time ago on army training films. Two versions were made. In one, Hollywood people were hired to make some dramatic footage—pictures of combat, and so forth. The information was given voice-over. The other version was the straight lecture type. Later, a test was made to see which version put across the most information. The winner was

the straight lecture. This doesn't mean that you can't be interesting when you're trying to inform an audience. There must be some kind of compromise between stimulating the viewer and giving him the facts.

I would like to see more personal journalism around. On television, most of your material is by-lined, anyway, in a sense, since the announcer is only anonymous when you can't see his face. I don't go for group-think journalism. That's not good for anybody. If there's more room for news on tv, there will be "columnists" in time. I hope we get more Ed Murrows around.

Some people feel that the personal side of visual journalism has to be visual—in other words, the personal camera. But the camera can't say enough. There has to be content and thoughts, expressed in words. A tv journalist cannot be just a cinematographer. If he's not a journalist, too, he'll get into re-enactments and staging. You won't know where the facts begin and fiction ends. ■

Tv Members of Congressional Galleries

Below is a listing of tv broadcasters with newsmen entitled to admission to the Radio and Television Correspondents' Galleries in Congress. Not listed are the networks and vhf stations located in Washington, all of which also have newsmen entitled to admission to the galleries.

CBS Television Stations: WCBS-TV New York, KNXT (TV) Los Angeles, WBBM-TV, Chicago, WCAU-TV, Philadelphia, KMOX-TV, St. Louis, (Lincoln M. Furber, John H. Mulera, Joseph Neil, George M. B. Reading, Mary Worth Warren, Philip Ford Young III).

The Evening Star Broadcasting Co. Washington News Bureau: WCIV-TV Charleston, WLVA-TV, Lynchburg, WWL-TV, New Orleans; also covers for WMAL-TV, Washington, which has own news bureau (William H. Bahruth, Charles H. Brager, John R. Harter, Paul D. Young).

Metromedia, Inc.: WNEW-TV New York, WTTG (TV) Washington, KTTV (TV) Los Angeles, KMBC-TV Kansas City (Daniel M. Blackburn, Pye Chamberlayne, Kathleen Mary Day, Florence S. Lowe, F. M. "Jim" Randolph, Walter C. Rodgers).

RKO General Broadcasting: WOR-TV New York, WNAC-TV Boston, KHJ-TV Los Angeles, WHBQ-TV Memphis, WHCT (TV) Hartford, CKLW-TV Windsor (Clifford Evans).

Storer Broadcasting Co.: WJBK-TV Detroit, WJW-TV Cleveland, WSPD-TV Toledo, WITI-TV Milwaukee, WACA-TV

Atlanta, WSBK-TV Boston (Fay Gillis Wells, Linton Wells).

Time-Life Broadcast, Inc.: KJLZ Denver, WOOD-TV Grand Rapids, KOGO-TV San Diego, KERO-TV Bakersfield, WFBM-TV Indianapolis (R. Norris Brock, Carl C. Coleman Jr., Lucille Enid Larkin, J. W. "Bill" Roberts).

Triangle Stations, Inc.: WFIL-TV Philadelphia, WFBC-TV Altoona, WLYH-TV Lancaster-Lebanon, WYBF-TV Binghamton, WNHC-TV New Haven, KFRE-TV Fresno (Anne Denton Blair).

WAVE-TV Louisville (David E. Henderson).

WDSU-TV New Orleans (Roulhac Hamilton).

Westinghouse Broadcasting Co. Inc.: WBZ-TV Boston, KYW-TV Philadelphia, KPIX-TV San Francisco, KDKA-TV Pittsburgh, WJZ-TV Baltimore (Stanley Brooks, Peter R. Clapper, Sid Davis, Rod MacLeish, Richard Rosenkranz, Arthur Schreiber).

WGN Continental Broadcasting: WGN-TV Chicago, KWGN-TV Denver, KDAL-TV Duluth (Robert F. Foster, Henry O. Wilson).

WTVD-TV Durham (Jack Williams).



If you're a promotion man, you should be exploring the changing role of promotion in the exploding field of communications. You should meet with other promotion experts together to share their know-how and professional savvy. You should head on to Toronto this fall for the 1967 BPA Seminar . . .

MAN: The Communicator.

Head on to Toronto . . . where the promotion is! With ANNUAL SEMINAR, ROYAL YORK HOTEL, TORONTO, CANADA, OCTOBER 16-18, 1967.

For the full story contact BPA. NON-MEMBERS: Come join us. Registration fee applies to your membership dues!

 **Broadcasters Promotion Association**
1812 Hempstead Road
Lancaster, Pennsylvania 17601

Get your registration in now . . . while you are thinking about it! Early registrations save you money!

CHECK ONE:
Voting Member Affiliate Member Associate Member Non-Member
Advance Registration: BPA Member \$50.00, Non-Member \$65.00
Registration at Seminar: BPA Member \$55.00, Non-Member \$70.00
Are you bringing your wife? Yes _____ No _____

Name _____
Station or Firm _____
Address _____
City _____ State _____

Attached is my check for \$ _____ as my advance registration fee.
Mail this registration form with your check to BPA address above.

What would induce 17 busy media and advertising executives to meet again and again to evaluate media promotion campaigns?



MAL OCHS
Dir., Media & Research
Campbell-Ewald



RUDY WAHLIG
Media Director
Doremus & Company

DANIEL McGRATH
Assoc. Media Director
Tatham-Laird & Kudner



DOROTHY SHAHINIAN
Media Department
ITSM Div. of
McCann-Erickson



JOAN STARK
Asst. Grp. Head,
Media Dept.
Grey Advertising, Inc.



J. (Jack) T. D. CORNWELL
Mgr., Adv. &
Sales Promotion
Celanese Chemical Co.

BRUCE SMALL
Asst. V. P. & Mgr.,
Spt. Bdcst. Unit
Ted Bates



TERRY PELLEGRINO
Asst. to Sr. V. P. &
Media Dir.
Young & Rubicam



WILLIAM SCHINK
V. P. & Sr. Media Cons.
G. M. Basford



THURMAN PIERCE
Assoc. Media Director
J. Walter Thompson

Here's what one said

"I consented to serve on the Gold Chevron Award Panel more for my own sake and the improvement of the profession than for Standard Rate . . . We all want to help improve the quality of the information upon which we base our buying. The people who take the trouble and time to fashion worthwhile campaigns in SRDS should receive due recognition."

What is the Gold Chevron Award?

- It is *not* a prize for winning a contest.
- It is a mark of recognition, by agency media executives, advertising managers and advertisers' media analysts, of a medium's effort to provide the kinds of information they need to help them buy.
- It can be earned by *any* medium whose Service-Ad program in SRDS, in the estimation of the panelists, does a better-than-average job of meeting the informational requirements of people who use SRDS.

What's unique about it?

The Award criteria are *not* based on art techniques or scintillating prose. They are *not* based on a campaign's suitability to sales objectives. They *are* based on how well the service advertising campaigns are oriented to the buyers' needs — how complete the media information is . . . how useful in helping them plan media campaigns and buy wisely.

ROBERT WIDHOLM
Media Group Supervisor
Needham, Harper &
Steers



WARREN REBELL
V. P. & Acct. Exec.
Campbell-Ewald



GRACE PORTERFIELD
Buying Group Manager
Ted Bates



ARNOLD KICZALES
gr., Creative Serv.
nde Div.,
tion Carbide



DAVID D. KEEGAN
Media Coordinator
Thomas J. Lipton



RICHARD TREA
Media Director
Richard K. Manoff, Inc.



JOSEPH H. NEWMAN
Media Director
Marsteller, Inc.

Who benefits (besides Award winners)?

- ALL media have access to the panelists' analyses of media campaigns (anonymously, of course). It can help them orient their own sales approaches more closely to buyers' prime interests, hence make their own Service-Ads more effective.
- Buyers will find much more useful information in SRDS where they want it and use it.

There are no "entries"

Media do not "enter" campaigns for "judging." Gold Chevron Awards are made on the basis of continuing scrutiny by Chevron Award Panelists of continuing campaigns in SRDS.

COMING

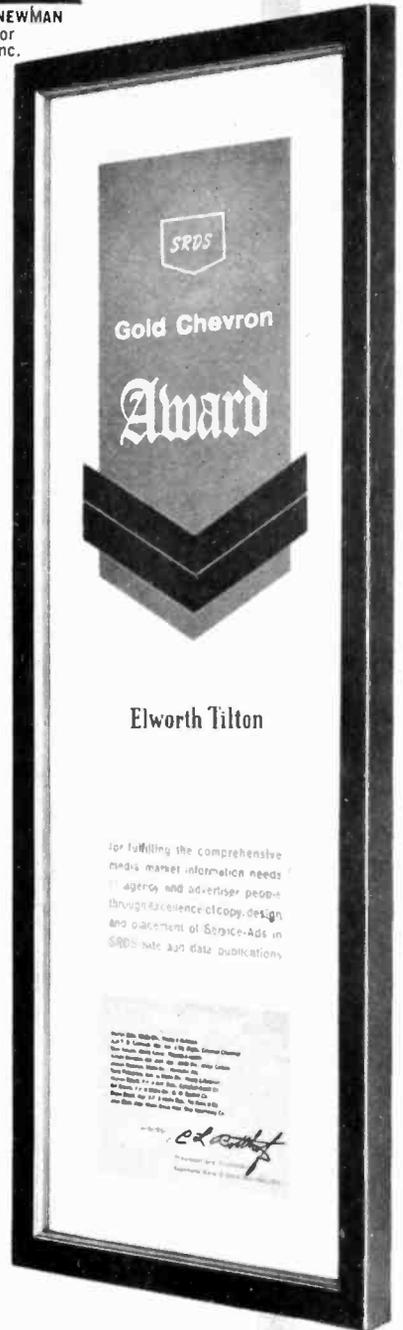
forthcoming ads significant observations and suggestions of the panel will be reported, verbatim. How can media use their Service-Ads to best advantage? What points are more significant than others? How can even the Award-winning campaigns be improved? Watch for future SRDS reports in this publication.

**IN SRDS
YOU ARE THERE**
selling by helping people buy



SRDS

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Road, Skokie, Illinois 60076
312-YOrktown 6-8500
Sales Offices: Skokie • New York • Los Angeles



medium, there's much debate about the proper role of tv news. I mention the two incidents above not because they are unusual, but because they are common. They are the common illustrations of the special contribution that television makes to the business of news.

But it takes only a little reflection to see that being in the right place at the right time is not the most important contribution, dramatic and eye-catching as it may be. More important is that television signals the significance of a news event simply by covering it. Nothing extraordinary may happen, but the event as a whole is brought to the attention of viewers who ordinarily would never get around to reading about it, and who would not stay peeled to their radio for long periods.

The Mid-east Debates

Take this year's United Nations' debates on the Middle East crisis. The Security Council sessions were covered in detail and over live television for the most part. No single speech or incident stands out from those debates—the way the Stevenson challenge stood out years before. Many of the speeches were overlong, over-detailed and boring. Most were one-sided, one way or the other, and some were distastefully bitter. Yet on television the Security Council sessions remained fascinating throughout and as they unfolded revealed a realistic, if grim view of international politics today.

The point is that only television could have done that. No reading of the proceedings of the Council could have brought across the drama, the emotion of those meetings. And realistically, how many read the transcripts of those speeches—in the few newspapers where excerpts of any length are available?

It's clear then that television gave significance to the Security Council sessions simply by being there, and at the General Assembly debate that followed. Television is a volatile medium, however, and what I've just said cannot be applied unthinkingly. The most recent example, of course, is the series of riots that hit the cities this past summer. Blanket coverage of the riot situations would have been unwise and, perhaps, unfair.

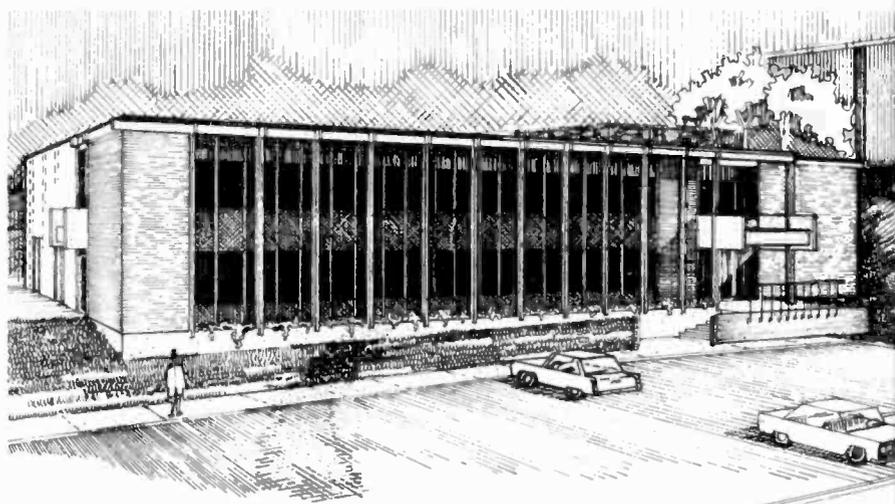
There was thorough coverage, of course, but controlled by the judgment and perspective of news producers and executives.

In a Security Council meeting the television camera is an unseen witness—but not on a riot street. This danger was noted by ABC's vice president in charge of corporate relations, James Hagerty, when in a letter to Senator Hugh Scott concerning riot coverage he noted: "... our news crews have been instructed

by our news executives to do all in their command to avoid being part of a news event rather than the chroniclers of it." With very few exceptions, we succeeded in this.

The other principal emergency news event that arose this year was the death of the three astronauts in their capsule during a dry run. The tragedy was covered in a variety of special programs, special reports, on news programs, etc. The funerals of

(Continued on page 84)



New \$500,000 studio for WRCB-TV Chattanooga is expected to be ready January 1968, according to Jack N. Berkman, president of Rust Craft Broadcasting. To be built on two-acre tract immediately across Tennessee River from downtown section of city, studio will contain latest in color equipment, including color processing, said Harry D. Burke, vice president and general manager of the NBC affiliate.



View of \$3 million building complex to be built by K1Z-TV-AM-FM, Denver. Hugh Terry, president and general manager of stations and head of Western Division of Time-Life Broadcast, said new center will triple present facilities. Demolition of buildings on present site, adjacent to stations' current quarters, began after Labor Day. Target for completion is late 1968. The tv stations will have three studios, largest of which is bigger than combined present studios, Terry said. New communications center of nearly 90,000 square feet will include film and tape production facilities.

Q. Why didn't 9,643,862 media impressions work?

A. Simple!... inadequate distribution!

The end result of all advertising is measured by a very simple common denominator . . . SALES.
 The media investment can only pay off where the buying decisions are made . . . in the store.
 Nearly 7 out of every 10 purchases result from the decision made in the store.

ALL PRODUCTS AVERAGE PER CENT OF PURCHASES

Specifically Planned	Generally Planned	Substitute	Unplanned	Store Decisions
31.1	17.2	1.8	49.9	68.9

Du Pont Consumer Buying Habits Study

MSI timely, actionable, in-market distributional intelligence is available to qualified advertisers:

Distribution (in-stock or out-of-stock) WITH NAMES AND ADDRESSES OF OUT-OF-STOCK STORES.

Number of items on the shelf.

Number of shelf facings.

Shelf position (top, eye-level, waist-level, bottom).

Special displays (aisle-end, bins, etc.).

Point-of-purchase devices (special attention-getters, such as shelf talkers, window streamer, store banner).

Date each store was checked.

Price of item, store-by-store.

MSI serves the following quality media with actionable in-market distributional data:

Atlanta	WAGA-TV	Storer TV Sales
Atlanta	WQXI-Radio	Robert E. Eastman Co.
Baltimore	WITH-Radio	Robert E. Eastman Co.
Buffalo	WGR-Radio	Katz Agency
Charleston, S.C.	WUSN-TV	Eastman TV
Charlotte	WBT-Radio	Blair Radio
Charlotte	WBT-TV	TvAR
Chicago	WBKB-TV	ABC TV Spot Sales
Chicago	MacFadden Pub.	MB Sales Corp.
Cincinnati	WSAI-Radio	Robert E. Eastman Co.
Cleveland	WIXY-Radio	Robert E. Eastman Co.
Columbus, O.	WBNS-Radio	Blair Radio
Denver	KBTV-TV	Peters, Griffin, Woodward
Denver	KBTR-Radio	Avery-Knodel, Inc.
Detroit	WXYZ-Radio	Blair Radio
Detroit	MacFadden Pub.	MB Sales Corp.
Duluth	WDIO-TV	Eastman TV
Florence, S.C.	WBTW-TV	Blair Television
Hartford	WPOP-Radio	Blair Radio
Huntington/Charleston	WHTN-TV	Eastman TV
Kansas City	KMBC-TV	Metro TV Sales
Knoxville	WKGN-Radio	Robert E. Eastman Co.
Los Angeles	KGIL-Radio	Robert E. Eastman Co.
Los Angeles	MacFadden Pub.	MB Sales Corp.
Miami	WGBS-Radio	Major Market Radio
Milwaukee	WITI-TV	Storer TV Sales
Minneapolis/St. Paul	KRSI-Radio	Areawide Communications
New York City	WPAT-Radio	Katz Agency
New York City	MacFadden Pub.	MB Sales Corp.
Norfolk	WNOR-Radio	Robert E. Eastman Co.
Oklahoma City	KTOK-Radio	Robert E. Eastman Co.
Portland, Ore.	KPOJ-Radio	Edward Petry & Co.
Raleigh/Durham	WTVD-TV	Blair Television
Richmond	WLEE-Radio	Robert E. Eastman Co.
Richmond	WXEX-TV	Eastman TV
St. Louis	WIL-Radio	Edward Petry & Co.
San Francisco	KKHI-Radio	Robert E. Eastman Co.
San Francisco	KGO-TV	ABC TV Spot Sales
Springfield, Mo.	KTTS-TV	Eastman TV
Washington, D.C.	WTTG-TV	Metro TV Sales
100 Cities (Discount Stores)	The Discount Merchandiser	MB Sales Corp.



MEDIA SURVEY INC

444 MADISON AVENUE
NEW YORK, N. Y. 10022

(212) PLaza 1-1660 Teletype No. 710-581-6776

the three astronauts were carried live. Coverage was full. In fact, more than one NASA official thought the tragedy was *over-covered*, in the sense that it cast such a pall of failure over the program.

Of course, at that point the program *had* failed and the tragedy that struck seemed to many to be pointless. But what would the space program—and the astronauts—have meant to the public if television had not devoted so much time to it for the past two years? Don't mistake my point. The other media would have done a good job in involving the public interest. But for sheer vicarious excitement, can anything match the moment of blast-off on television, or the moment of splash-down and recovery?

Third Case of Judgment

Of course, there were periods in between blast-off and recovery when very little happened, but to have covered only the beginning and the end would have been to distort the purpose of the mission. This is in a sense a third case in which judgment determines what kind of coverage is appropriate.

Every executive in tv news spends long hours pondering just what the function of video journalism is. But one thing, at long last, is clear: it is no longer a step-child to print.

I don't say this just because television can now offer news coverage comprehensive enough to keep any citizen informed of the major issues. I say it because we have learned how to use television as a news medium. A great deal has been written about television news' role in the coverage of the riots this summer. Most writers have explored the possibility that tv somehow prolonged the disturbances, but practically no one has come to that conclusion after looking into the matter. *The New York Times'* Jack Gould, in a long column analyzing the problem, concluded that tv journalists and their film crews played it just about right this summer.

On the other hand, television news *did* bring across the dimension of what happened, did convey the mindless passion that gripped many of the looters and hoodlums, and did show (in pictures that no other med-

ium could translate) that the most pitiful victims of the disorders were Negroes themselves.

I think it's safe to say that the picture most Americans have of the riots and their aftermath is one they got from television—for the most part—and not from the print media. On the other hand, the public's picture of the outbreak of fighting in the Middle East was formed for the most part by newspapers and radio. This, of course, is television's congenital problem, and will be until transoceanic satellites are as common as AT&T land lines in the U.S.

Nevertheless, when film started arriving from the Middle East, the war certainly took on a new dimension for many viewers.

Next year, men will again be orbiting the earth on their way to the moon. It will be largely a television story. The presidential elections and campaigns will excite the country, and it will be essentially a television story. A President will be elected, and it will be a television story.

The fact that these *will* be television stories is perhaps the best indication that television news has come of age. ■

Urges Care In Using Ad Spending Estimates

Competitive expenditures in advertising must be used with care, says Needham, Harper & Steers in its latest marketing services newsletter.

Network television data come from two published reports—Leading National Advertisers (LNA) and Broadcast Advertising Reports (BAR), which are similar in their content, data-gathering processes and cost estimates, NH&S points out. The reports come out monthly, detail the number of network minutes by brand and program and are obtained by monitoring the direct eastern feeds of the three networks. These monitored tapes are then checked against monthly network schedules to adjust for regional activity, the agency explains in the newsletter.

Program costs are an average of estimates from the networks and five advertising agencies. Therefore, says NH&S, reported expenditures "are liable to differ from actual dollars spent since the program costs are rough estimates and do not take into account the many 'package buys' characteristic of network sales."

As for spot expenditures, which come from LNA/Rorabaugh, the agency says they must be used with "extreme care." It gives these reasons: (1) Not all stations report to the service, (2) costs are based on one-time rates and do not take into account discounts and deals, and (3) brand identification is often incomplete and sometimes grouped in miscellaneous categories that are difficult to break out.



John Hlavacek, foreign correspondent for KMTV Omaha films a wagon-load of Bulgarian farm workers during tour of eastern Europe. He shot footage for six half-hour specials for airing in early Fall. Together with wife, Pegge Parker, also an accredited foreign correspondent, and four of their children, he toured, in addition to Bulgaria, Yugoslavia, Poland, Rumania, Czechoslovakia and East Germany.

In the picture



CLIFFORD BOTWAY

New Tinker partner

Clifford Botway had been a vice president and associate media director for 14 years—five at Dancer-Fitzgerald-Sample, nine at Ogilvy & Mather—when he was asked, by the principals in Jack Tinker & Partners, to join their operation as media director and associate partner.

According to Botway, they offered him not only a chance to move up and a chance to work with a bright new agency, but “the opportunity to have the media investment given a voice at the very top level of management.” That was something new in media, he suggested.

“The character of agencies is changing to a degree,” Botway explained, “and the responsibility of media departments to clients is changing drastically. I was most anxious to be in an environment where I could influence that change and participate in it more actively.”

The change, he feels, has to do with increasing client awareness that effective advertising has as much to do with how and where the money is spent as it has to do with how the product story is told. As a result, he says, media departments are becoming more important in the total advertising picture and experienced media men are gaining long deserved prestige.

“It’s very lucky for an individual to be in the media business today,” he observed, “because in some respects, we are the comers. We’ve been in a depressed industry for years, and the world is waking up to us all at once.”

The Tinker shop is in the forefront of that awakening, the media director feels. The fact that Botway became a full partner in the firm a little over a month ago may well be proof of that. Botway sees his appointment as a “recognition within the management of this company of the importance of where the money is spent and how much ought to be spent.

“I have advised some of our clients to spend less money on certain campaigns,” he said, “and there is no argument on that kind of advice between the media department and top management, because the media department is *in* top management.”

The increased importance of the media function at Tinker has resulted in a new attitude toward media personnel. “We are attracting brighter, better, more intelligent advertising and financial consultants, as opposed to media clerks,” Botway emphasized. “And for those people smart enough to realize that the consultant is in and the clerk is out, there is obviously a very exciting future.

“It always amuses me when media directors lament the fact that they can’t get good people, or that buyers jump from agency to agency,” he mused. “We’re flooded with good people. Our people don’t leave us because when we do get them, we don’t make clerks out of them. They find a position of importance in an agency where they’ll be listened to.”

At Tinker, media buyers do their own planning. They carry those plans to the client, present them, and explain them. “This is an advantage to the client, because he is exposed to the thinking of the people who *did* the thinking without the risk of multi-stage misinterpretation, and it benefits our people in that they are working in a real situation. If their work is not satisfactory, they know it from the man who pays the bills.”

Botway sees this technique of operation as a direct outgrowth of what he calls Tinker’s creative invention, which is to have the people who *write* the copy communicate directly with the client. “It also reduces the personnel load at the agency,” he added.

If advertisers are placing more

emphasis on media and demanding more experienced media personnel, as Botway says they are, does this mean that other agencies will remodel their operation along the lines pursued by Tinker? They’ll have to, Botway feels.

“Clients, who are primarily businessmen, have an absolute awareness of the ability of the people they are doing business with, and agencies won’t be able to live with bad media departments anymore. If they’re going to attract more able people, they’ll have to change their method of operation. This is a body blow to many agencies modelled along more classic lines of organization, where the media function is split up among buyers, planners, assistant media directors, associate media directors, and what have-you. Let’s face it. Reorganization is expensive.”

At the helm of an agency media department which feels it is already in step with the changing attitude toward media operations, Botway is an enthusiastic spokesman for change and a campaigner for equality between media and creative departments. “Agencies must recognize that using their dollars advantageously in reaching consumers is as important as what they say to the consumers,” he insists. ■

Who says tv skirts the burning issues of our time? Why, a glance at the fall schedules show that, far from being an "escapist" medium, tv is facing controversial subjects with no holds barred.

Some of the controversial subjects and the shows that apparently deal with them:

Birth control—*Accidental Family*.
Ronald Reagan and racism—*Cowboy in Africa*.

LSD and religion—*The Flying Nun*.

Hippies—*Gentle Ben*.

Repeal of the 24th Amendment in favor of unlimited terms for Lyndon B. Johnson—*The Second Hundred Years*.

DeGaulle in Quebec—*Mission Impossible*.

Dean Rusk and the intellectuals—*Get Smart!*

Psychosis in American life—*Manix* (Manics, get it?)

Urban renewal—*Rat Patrol*.

Lady Bird's beautification program—*Green Acres*.

The nudity movement—*Cimarron Strip*.

The brain drain—*Star Trek*.

Synthesis of the sexes—*He and She*.

The Chinese H-bomb—*Run for Your Life*.

The miniskirt issue—*Petticoat Junction*.

The new super narcotics—*Iron Horse*.

Summit conferences—*Off to See the Wizard*.

Extortion in New Orleans—*Garrison's Gorillas*.

Amphetamine addict—*Flipper*.

What to do with our senior citizens—*Mothers-in-Law*.

Mrs. John F. Kennedy—*That Girl*.

At New York's School of Visual Arts, a training ground for agency art directors and commercials makers, there were signs of an approaching hegemony of the art director in the course catalogue. For example, course E-205 was entitled "Don't Call Me An Art Director"... "Call Me

a Complete Advertising Man." Course E-317, called "Who Are You? What Can You Do? A Class in Un-learning," aims to teach participants to "try to start thinking of ourselves as different from everyone else." Lots of luck, fellows. ■

* * *

Schizophrenia in prime time: The 90-minute series based on *Anatomy of a Murder* which MGM-TV is preparing for future network presentation may reflect the fact that, as a nation, we are often schizophrenic, so much so that we take it for granted. Producer Ingo Preminger said the main character in the series will be a small town criminal lawyer who travels "wherever a case appeals to him, although by nature he would prefer to stay home, fishing."

The actor who gets the role will have a tough time figuring out the character's "motivation."

* * *

Montreal-born, erstwhile "French" bombshell Fifi D'Orsay, who has never seen Paris and who admits to being 63, said the other day on *The Merv Griffin Show*, "I was once a sexpot, but now I'm a sexagenarian."

We're happy to see that in getting older, Fifi is not changing her outlook.

* * *

The hour-long space adventure series, *Thunderbird*, filmed in Britain with "supermarionettes, revolves around the intrepid astronaut Jeff Tracy and his five sons, all members of International Rescue, a hush-hush organization of the 21st Century with hideaway cliff-faced headquarters somewhere in the Pacific, always on the alert to spot trouble and protect humanity.

Featured are five super scientific machines, which are the real stars. Thunderbird I is a fast scout vehicle. Thunderbird II is a huge transport craft which carries an underwater rocket. Thunderbird IV. Thunderbird III flies deep into space and Thunderbird V is a monitor satellite.

We think the only answer to scientific escalation on tv is unilateral withdrawal.



"Can I see what's on the other channels while he's running bases?"

KSTP-TV is...

TOTAL COLOR

**IN THE TWIN CITIES AND
HAS BEEN FOR 6 YEARS
LIVE • FILM • SLIDES • TAPE**

Ask Petry



**COLOR TELEVISION
MINNEAPOLIS ST. PAUL**

**HUBBARD BROADCASTING, INC.
KSTP-AM • FM • TV/KOB-AM • TV/W • GTO-AM**

HOW THE "BIG TUBE" IMPROVES COLOR TV PICTURES

It's like using a larger negative in photography to increase resolving power and produce pictures with more punch. The TK-42's big 4½-inch tube operates over a broad contrast range, adding snap and sparkle. Result: You get pictures that please both advertisers and audience.



The Most Trusted Name in Electronics