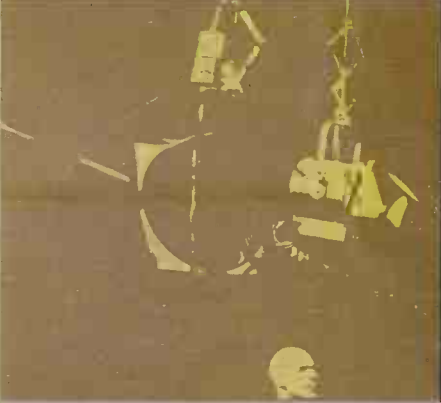


TELEVISION

7

THE
MANY
WORLDS OF
LOCAL TV





Out of the Case and On the Air in Six hours



To put a TV color camera chain on the air the day you get it is quite a feat, but KLFY, Lafayette, La., did it. Of course, it was a Norelco 3-Plumbicon* PC-70 Camera. That made the original setup and checkout easier because the Norelco is inherently simpler than any 4-tube camera.

KLFY has since discovered that everyday setup is likewise fast and simple. Maintenance is low,

reliability is high. And why not? There's one less of everything electronic in the Norelco, and what there is has been designed to give you the sharpest, and the most faithful color picture the state of the art permits.

Check into the PC-70, and very likely you'll soon be checking one out in your studio. Write us or our sales representative, Visual Electronics.

*Registered trademark for television camera tubes.



KLFY-TV News Director Dud Lustrapes interviewing Mr. Herbert Brown, Chairman of the Board of local advertiser Brown's Thrift City Pharmacies

Thomas G. Pears, Gen. Mgr., KLFY, Lafayette, La.:

“Although we had done some prewiring, we were amazed at the speed with which we got our new PC-70 chain in operation. It was delivered right on schedule and a factory representative was on hand to help with the installation. The picture is great!”



<p><i>Awarded to Philips for Outstanding Achievement in Engineering for the Development of the Plumbicon Tube</i></p>	 <p>Emmy David Sarnoff Gold Medal</p>
<p>Norelco</p>	<p>PHILIPS BROADCAST EQUIPMENT CORP.</p>

299 Route 17, Paramus, New Jersey 07652

TELEVISION

COVER: In pictures and text TELEVISION presents its seventh annual survey of local program production. Main findings: Local has hit highest level in four years, majority of programs are in color, fewer stations are editorializing. Photo credits for the cover are on page 30.



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WASHINGTON

1735 DeSales Street, N.W. 20036; phone (202) 638-1022.
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Why the sudden race by the networks to place programs in the post prime-time hours? One reason: Affiliates are running out of low-cost programs for the midnight hours.

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THE GREAT WASHINGTON FUMBLING ACT

How could so many highly placed, highly paid men drop the ball as often as they did in the proposed ABC-ITT merger?

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TV PREPARES FOR A NEW SEASON

A photographic study of the 1967-68 season.

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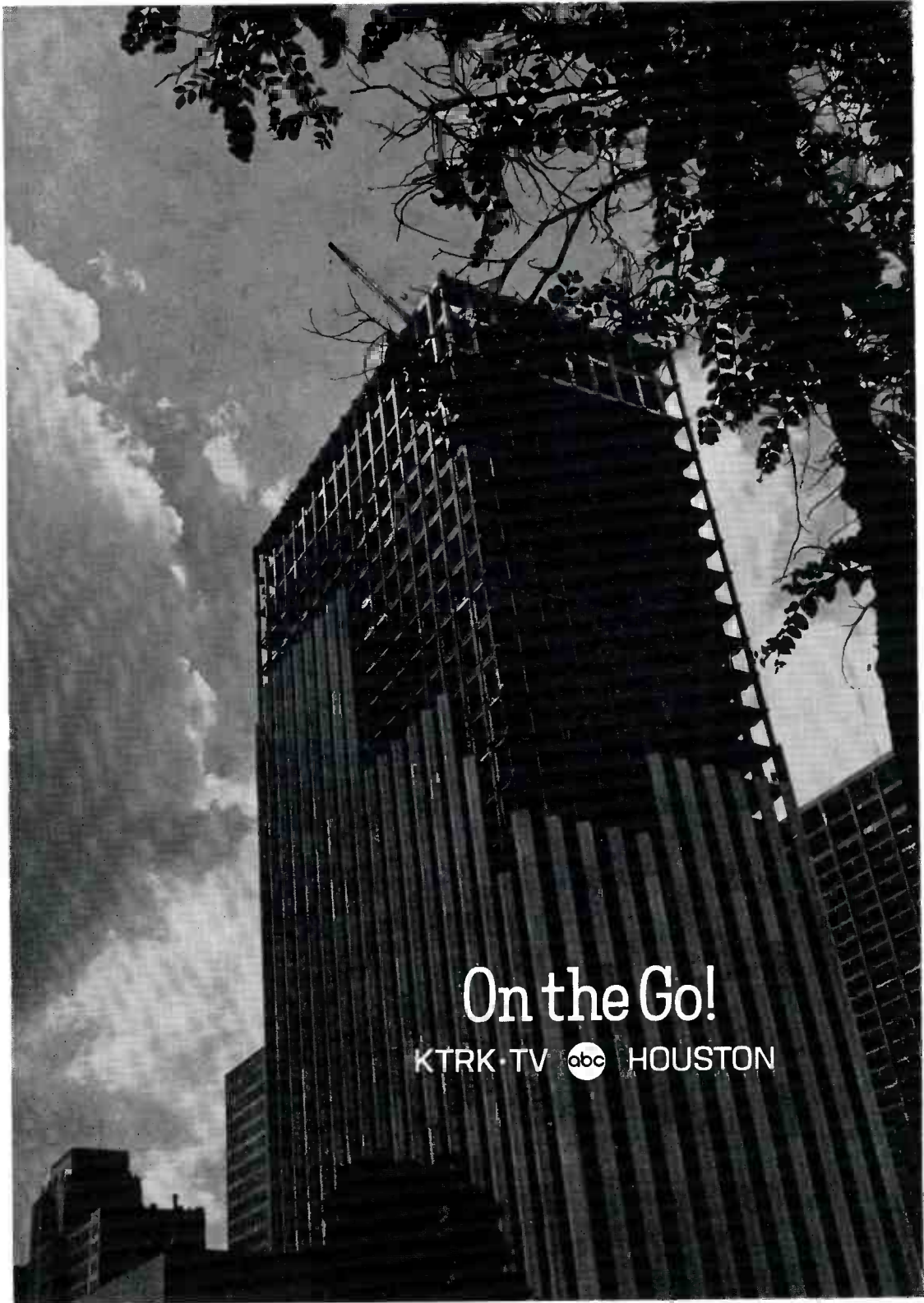
CHARLIE'S REVOLUTION

Lord Hill, the head of Britain's commercial TV system dropped a bomb that is still reverberating when he realigned the country's television franchises.

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On the Go!
KTRK-TV  HOUSTON

THE MONTH IN FOCUS

TV caught in a fairness doctrine vise, United Network ends after one month

The more things change in television these days the more they stay the same. July was loaded with examples.

First Commissioner Robert E. Lee was leaving the FCC, then he was staying on for another seven-year term. President Johnson prevailed upon Lee to change his mind about quitting the commission and thus avoided the ticklish problem of appointing a new man to sit in regulation of an industry that includes Johnson family properties. More significantly the reappointment seemed likely to perpetuate a division on regulatory philosophy that frequently sees Lee siding with Commissioners Hyde, Loevinger and Wadsworth against Bartley, Cox and Johnson, a four-to-three split that favors looser rather than tighter regulation.

Another change that was beginning to look more like no change at all was the one proposed for the National Association of Broadcasters television-code time standards that would check commercial activity by limiting the number of program interruptions rather than the number of commercials while retaining maximum commercial-time restrictions.

The NAB television board, meeting in Williamsburg, Va., decided it couldn't decide what to do, put the problem before a special committee for further deliberation. There seemed to be no hurry. The committee would meet within three months to discuss the matter, then the association's TV board and TV code board would meet to achieve a final resolution.

The delay was attributed by a TV-board member to "confusion in our minds over just what the new standards will do and how they will operate," but the code proposal had evoked dissenting opinion from major advertising groups. The American Association of Advertising Agencies had attacked the new plan and the Association of National Advertisers presented an antithesis as a counter proposal: No restrictions

should be made on how commercial time is split up.

Proponents of over-the-air pay television, sitting on their hands for years, waiting for authorization of pay systems on a national scale, were rewarded with the first official report of how their future ought to look—it looked quite restricted. Recommendations in the form of a final FCC order submitted by three commissioners made it clear that they expect subscription television—if it ever lives—to live on mass-appeal programming, specifically movies and sports, not on specialized programming. So the commissioners moved to insure that pay TV wouldn't siphon off the staples of conventional television; suggested that movies for pay be restricted to relatively new films. Generally movies that had been in theater distribution more than two years before the pay-TV date would be barred. There would be a waiver for 12 vintage films yearly, films more than 10 years old.

Pay television, which has never given a hint of profitability in any of its commercial tests seems hobbled indefinitely, both in the marketplace and at the commission. Indeed the commission seems even less interested in giving pay TV a foothold than many had supposed. One of the three commissioners who signed the initial report, James Wadsworth, said his signature meant something short of approval and later listed a number of doubts he has about it, starting with insufficient evidence of public demand for a pay service.

■ The Senate Commerce Committee's Subcommittee on Communications digested a number of bills related to the knotty political broadcasting problem, but gave no indication of what sort of legislation it might report out. The bills ranged all the way from a proposal by Senator Joseph Clark (D-Pa.) that broadcasters be made to give free time to candidates for political office to Vance Hartke's (D-Ind.) bill that would permanently repeal Section 315 of the Communications Act. Such a change would allow broadcasters to offer time to major-party candidates without fear of demands from other office seekers whether they represented the People's Peanut Pickers or Concerned Citizens for Microskirts.

Senator James Pearson (R-Kan.) introduced a bill that would permanently repeal the applicability of Section 315 to presidential and vice-presidential campaigns. Communications Subcommittee Chairman John Pastore (D-R.I.) thinks the repeal should carry beyond presidential and vice-presidential contests to congressional and gubernatorial races.

Added to that mix is the bill of Hugh Scott (R-Pa.), ranking minority member of the subcommittee, that takes an

"equitable time" approach for minority-party candidates. Lesser candidates would be allotted time commensurate with their parties' showings in the previous election.

Nothing in this medley of political-broadcasting legislation is new material. It has been considered and reconsidered and now comes the time again for consideration.

■ Application of the FCC's fairness doctrine to advertising, specifically to cigarette advertising, continued to draw fire from the agency community. The board of the American Association of Advertising Agencies and its broadcast-policy committee advised the FCC that it had no business fiddling in the field of advertising, "an area where [it] has neither authority nor competence."

AAAA President John Crichton said his group agreed with the position taken by CBS that the commission's cigarette ruling is inconsistent with the fundamental objectives of the fairness doctrine and that, if allowed to stand, cannot reasonably be restricted to one product alone . . .

Comparable positions have been taken by the Association of National Advertisers, the National Association of Broadcasters, NBC and ABC.

■ Broadcasters and community antenna television operators, not always on talking terms, met in Washington to discuss the selection of a test market where the economic impact of cable TV on broadcasting could be examined.

■ The proposed ABC-International Telephone & Telegraph Corp. merger has moved out of the FCC meeting room into the federal courtroom.

The Justice Department has appealed the FCC's second 4-to-3 vote approving the merger to the U.S. Court of Appeals for the District of Columbia. To help speed the legal proceeding the parties concerned agreed to withhold consummation of the merger until after the court rules. It is expected to do so by November. (See page 46).

■ Spot television has fallen on hard times—the market is soft. If that seems like old news, it is. But last year at this time the diagnosis was "a temporary setback" and the prognosis was for full recovery as soon as spot readjusted to the new competitive pressures of network salesmanship. But spot is still languishing with the same symptoms and the graph of its growth chart is strikingly close to a horizontal line. This doesn't mean spot isn't profitable. It does mean that station business is as sluggish as it has been in years and a number of national sales representatives are saying that the boom days of spot TV are gone forever, that from

To page 8

ST. LOUIS, July 1 - - - - (KSD-TV)

When President Johnson came to St. Louis to drop in on the DEMOCRATIC GOVERNORS' CONFERENCE, KSD-TV, Channel 5, was the only St. Louis television station to give him complete LIVE coverage.

Live pickup from Lambert St. Louis Municipal Airport.

Live audio helicopter report over the President's motorcade.

Live pickup from Eighth and St. Charles Street.

Live from the lobby of the Mayfair Hotel.

Live pickup of President Johnson's press conference.

*Live pickup from the famous St. Louis Gateway Arch.

*President Johnson didn't visit the Arch! But KSD-TV was ready for him there, too!

We like that kind of challenge.

**ST. LOUIS'S STATION FOR
COMPLETE NEWS COVERAGE...**

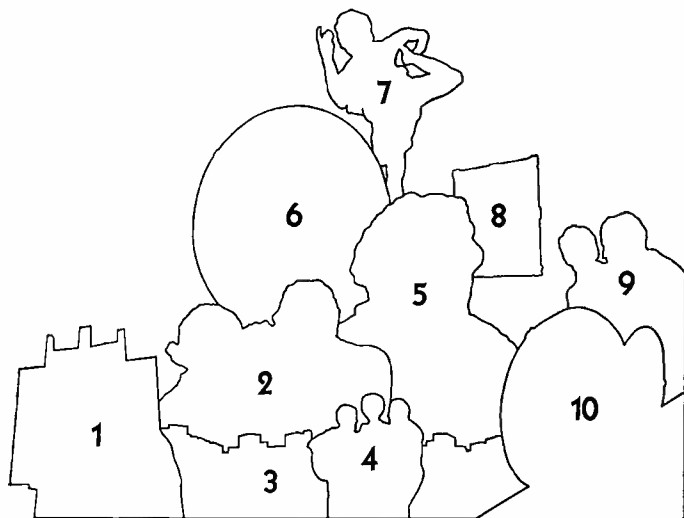


But what have we done for New York, Los Angeles, Chicago, Philadelphia, and St. Louis lately?

Season after season, the five CBS Owned television stations provide viewers with the finest local programming in all broadcasting. Individually, each regularly prepares and broadcasts a wealth of community-oriented programs. In addition, as a

group the stations co-produce large-scale, wide-scope series and specials of mutual interest to all five communities.

Recently, for example, the stations presented *Eye on Art*, a five-part series of hour-long color programs which comprised a sweeping survey of current art trends in five major patron cities. Narrated by such "name" personalities as Edward G. Robinson, Vincent Price and Alexander Scourby, the programs attracted large audiences and such favorable press comments as *Variety's* "written with insight...filmed exquisitely...a treat to



1. WBBM-TV "Eye on Art: Artist Seymour Rosafsky.
2. WCBS-TV "Repertoire Workshop: Stud. Kitch. Apt." Actors Ruth Buzzi and Charles Nelson Reilly.
3. WCAU-TV "Eye on Art: Signature Against the Sky." Bryn Mawr College dormitory by architect Louis I. Kahn.
4. WBBM-TV "Repertoire Workshop: Oscar Brown and His Friends." Entertainers Louis Henrique, Jean Pace and Oscar Brown, Jr.
5. KNXT "Repertoire Workshop: The Wake of Mollie McCabe." Actress Marjorie Bennet.
6. KMOX-TV "Eye on Art: The St. Louis Scene." Moderator Vincent Price.
7. WCAU-TV "Repertoire Workshop: Mojuba!" Dancer Ione Nash.
8. KNXT "Eye on Art: Los Angeles...Through the Looking Glass." Narrator Edward G. Robinson (self-portrait shown).
9. KMOX-TV "Repertoire Workshop: Spirit of Fifty-three." Actors Ruth Burke Harvey and Tom Brooks.
10. WCBS-TV "Eye on Art: The Walls Come Tumbling Down." Artist Robert Rauschenberg.



the eye and the intellect."

Then there is Repertoire Workshop, the continuing series designed to showcase young creative and performing talent from the stations' broadcast areas, now in its fifth season. During its run, the Workshop has chalked up an impressive number of "firsts," the end result of more than 16,000 auditions of performers and scripts!

The future promises a great deal more. More impressive five-station projects, both on and off the air, which reflect their deep

community involvement. More programs of the surpassing quality which has just won for the stations 6 coveted Ohio State Awards—including 5 of the 8 local commercial television station awards made!

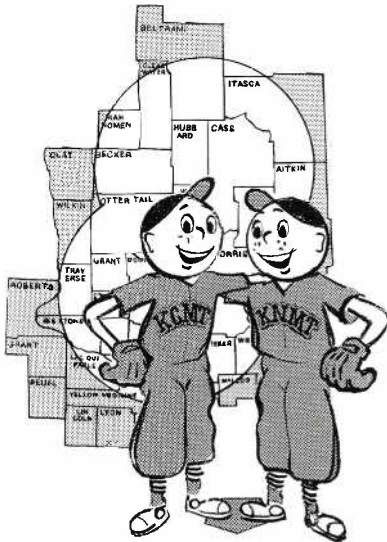
What have we done lately? Keep in touch and you'll see.

©CBS Television Stations

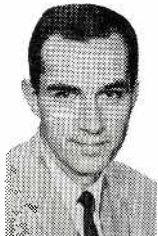
CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES,
WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS



MINNESOTA'S AWARD WINNING TV TWINS



THRIVE on LOCAL PUBLIC SERVICE



Jon Haaven, KCMT/KNMT News Director, builds news programs, special features and local documentaries that keep Mid-Minnesota viewers informed, intelligent, aware of the world around them... and also win awards like these:

- ★ **Best Coverage, Single News Story** . . . 1960 and 1962 . . . from Associated Press, Minnesota.
- ★ **Editorial, First Place 1966** (Six state area) . . . Northwest Broadcast News Assn.
- ★ **Liberty Bell Award, U. S. Savings Bonds Division, 1966.**
- ★ **General Excellence, TV News, 1962-1963** . . . Northwest Broadcast News Assn.

KCMT/KNMT dominate a 34-county area . . . provide exclusive and vital coverage not available from Minneapolis, Duluth or Fargo, with over 80% audience share in 11-county area and over 60% share of audience in a 20-county area. (ARB TV Coverage/65)

KCMT / KNMT

Channel 7 Channel 12
Alexandria Walker

NB

Represented by

AVERY-KNODEL, INC.

MONTH IN FOCUS *from page 4*

here on spot will be lucky if it gets average increases over 5%.

■ The bill to establish a Corp. for Public Television came before the House Commerce Committee and ran into some congressmen who didn't like its name, even some who didn't like its face. Communications Subcommittee Chairman Torbert Macdonald (D-Mass.) didn't like the implication that commercial television was something other than public television and called the bill "very vague, very general." Ranking minority member of the Commerce Committee William Springer (R-Ill.) struck at the major hole in the administration's bill when he demanded to know how much federal money was going to be required to keep the proposed corporation running and said he would take a dim view of a bill that lacked figures. Springer criticized Health, Education and Welfare Department witnesses for asking Congress to authorize "a blue-sky proposition."

■ The Federal Trade Commission began an investigation of improper use of ratings and audience hyping, a step it has been threatening to take for a long time. The FTC mailed investigative letters to a dozen or so broadcasters (most of them TV) asking what rating service they subscribe to, when audience surveys are made and what sort of contest and promotional activity the stations indulge in coincident with survey periods. The FTC chose its targets through its own monitoring of trade advertising and from complaints.

FTC members say the agency gets

dozens of complaints every month from broadcasters protesting practices of their competition.

■ The FCC announced its intention to undertake a formal study into the future of broad-band communications needs, looking toward a day when home communications centers may be glutted with electronic signals from television programs to facsimile newspapers and computer-stored information. The commission staff was advised to give priority to the study that might result in a brand new regulatory concept, separating broadcast services from common carrier operation.

■ The FCC's ruling that its fairness doctrine applies to cigarette advertising has elicited a solid alliance of advertisers and broadcasters fighting the decision. The Association of National Advertisers told the commission its rule could determine the editorial freedom of news media, not to mention the commercial structure of the broadcasting industry itself. The NAB asked the agency to delay the effectiveness of its ruling until acting on the various petitions for reconsideration.

■ Over 2,000 cable television industry members gathered in Chicago for their annual convention and talked primarily about program origination over wire, the same subject that held their attention at last year's meeting. Considering the number and weight of obstacles facing CATV from copyright payment to FCC limitations on its growth in major cities, the cable operators were demonstrating a surprising optimism that belied their difficulties. END

Is This Child Marked For Mental Illness?



You helped build a future for children without the fear of polio, diphtheria and smallpox. Your support of scientific research helped conquer these dread diseases . . . but what of mental illness? Mental illness strikes more children and adults . . . it creates more tragedy and waste of human lives . . . than all other diseases combined. Help science conquer mental illness.

Support Your Local Chapter of the National Association for Mental Health



And Now..Woody is Hot!!!



WOODY IS SOLD TO:

WNEW-TV/New York
KTTV/Los Angeles
WGN/Chicago
WWJ-TV/Detroit
KMBC-TV/Kansas City
WKBS-TV/Philadelphia
WTTV/Indianapolis
KWGN/Denver
WTTG-TV/Washington
WKBG-TV/Boston
KPLR-TV/St. Louis
KDTV/Dallas
WCIX-TV/Miami

WOODY IS AVAILABLE:

For a definite September, 1967 start
As either a 90-minute or one-hour strip

52 Weeks of programming with
48 Weeks of New Shows

In glamorous **COLOR**
On tape

THE WOODY WOODBURY SHOW

Produced by Ralph Edwards
in cooperation with Metromedia Television
Fashioned for The NOW Generation!

Distributed by:



Wolper Television Sales
A Division of Wolper Productions, Inc.
A Metromedia Company

485 Lexington Avenue
New York, New York 10017
(212) 682-9100

8544 Sunset Boulevard
Hollywood, California 90069
(213) OL 2-7075



VIETNAM

...part of Big 10 Territory

Chet Long is, unquestionably, the best known newsman in Central Ohio. He has been seen and heard by more people than any other local — or network — news reporter.

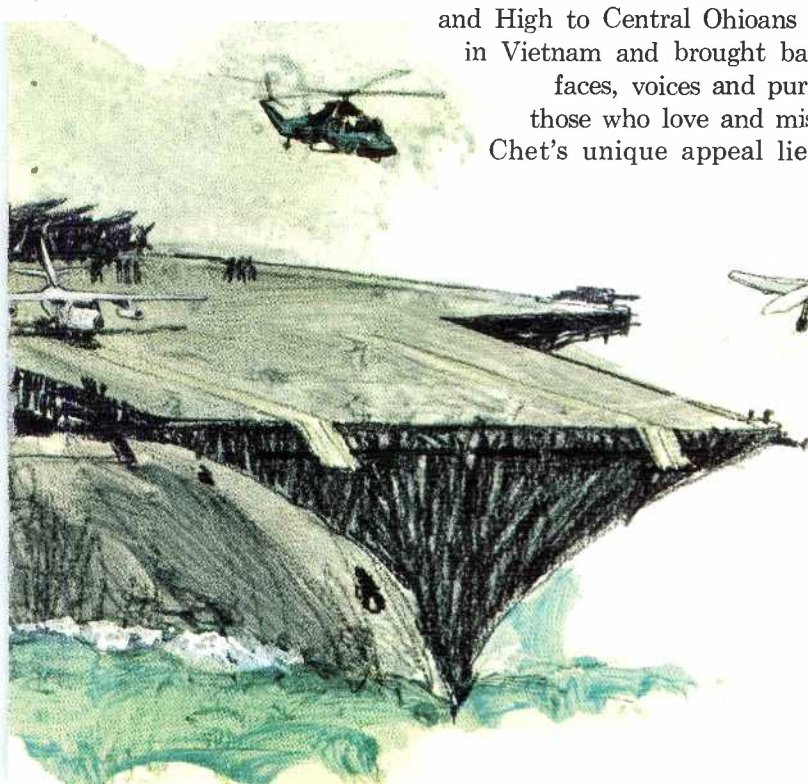
Chet made news when he packed up to visit Saigon, Hong Kong, Bangkok, Taipei, Seoul and Tokyo. Back in Columbus, he analyzed and interpreted news for Big 10 viewers. Chet took the flavor of Broad and High to Central Ohioans on duty in Vietnam and brought back their faces, voices and purposes to those who love and miss them.

Chet's unique appeal lies in his

arresting mix of hard facts and soft-as-fudge sentiment, reported to Central Ohio from nearly every spot in the world. His views were eagerly solicited and respectfully accepted at 117 speaking engagements last year.

Chet heads an award-winning team of reporters and photographers who help two million Central Ohioans "eye-witness" the world around them.

Complete, knowledgeable reporting like this keeps WBNS-TV close to the families of Central Ohio, where we were born and raised. The results impress professionals from Madison Avenue to Market Street.



WBNS-TV

CBS IN COLUMBUS, OHIO

What's the value of a Byline?

Years of a man's professional life can pass before he rates a byline.

Some never make it.

Those that do can usually be depended on to deliver their story with the integrity and skill befitting their byline.

We make medicines for doctors to prescribe. And, we make them with integrity and skill.

Whether life-saving or not, we feel they demand that we put ourselves on the line—and we do.

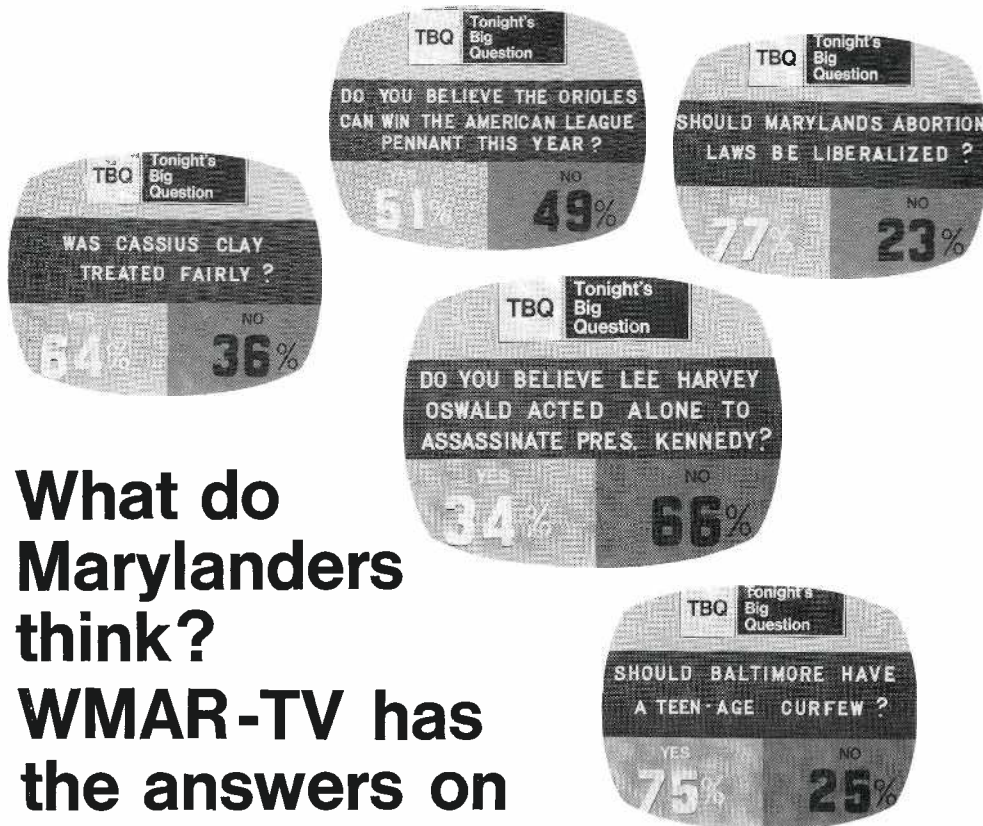


For a free copy of What's Behind a Drug Name, write to the Public Relations Department,

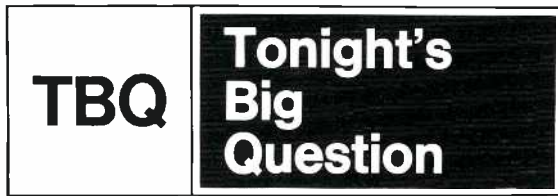


LEDERLE LABORATORIES

A Division of American Cyanamid Company, Pearl River, New York



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



SUCCESS STORY—BALTIMORE STYLE!

■ TONIGHT'S BIG QUESTION is a unique program feature developed and 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. 

RCA
NEW
LOOK



FILM CAMERAS AND PROJECTORS ■ TV TAPE EQUIPMENT ■ TRANSMITTERS

RCA...the

"MATCHING" MEANS A BETTER INVESTMENT



CONTROL CONSOLES, SWITCHING AND EFFECTS ■ LIVE CAMERAS

matched line

The "Matched Line" is the end result of a multi-million-dollar engineering program to produce a new generation of broadcast equipment. RCA Matched Equipment reflects the newest in styling, performance and operation.

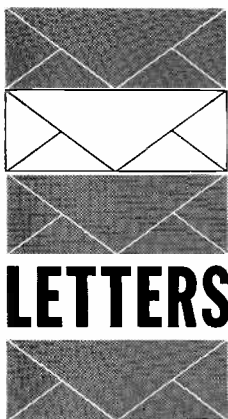
Matching means equipments that are designed to provide the ultimate in performance when used together... equipments that are designed and styled to fit together efficiently, and to provide the finest, most modern appearance for the whole station. It means installations that are compact, yet easily expandable, that offer greater reliability, and that provide for easy operation and maintenance. It means simplicity in ordering, easier follow-up and guaranteed satisfaction... from one factory, one ultimate source of responsibility, one set of designers and engineers. And it means equipment that is designed for tomorrow, assuring a better investment.

If owning equipment that performs and looks better together, and lasts longer, appeals to you, why not consider RCA's Matched Line? From "big tube" cameras, advanced quadruplex recorders, film and slide projectors... to transistorized switching, controls, transmitters and antennas, the RCA Matched Line is a good thing, all the way, for you.

See your RCA Broadcast
Representative. Or write RCA
Broadcast and Television Equipment,
Building 15-5, Camden, N. J.



The Most Trusted Name in Electronics



THE FAIRNESS DEBATE

The editorial in TELEVISION of July 1967 sums up in a few short paragraphs what most of us in broadcasting believe is the issue. Most of us are not nearly as articulate, many of us are afraid to publicly go on record, and obviously, most of us are not professionally trained to be good attorneys, which often is prudent in today's climate.

Of course, the record that is played, re-played and re-emphasized in response to an editorial like yours is that regulation is necessary in the field of fairness, and in other areas of program content, because broadcasters are using the public's air. I hope your publications and I hope others emphasize the fact that since 1920 broadcasting has annually continued to improve its spectacular contribution to the revenues of federal, state and local governments through income tax, property tax and other unique forms of taxation, and that the broadcasters' contributions to the revenue requirements of government when balanced against the cost of running the FCC is monumental. In other so-called areas where public ownership has been established such as minerals, rights of ways, etc., two things pertain almost without fail:

A. There is a depletion or a despoiling of the public's resources. When broadcasting uses the public air, it not only pays more than the administrative costs to regulate such use, but it neither depletes nor pollutes in the process. It leaves the air to breathe, to be used by others for whatever legal, moral and ethical purposes civilization requires.

B. It costs government a very high figure to administer and legislate in order to protect the public from wanton exhaustion of the raw resource.

I am not only parochially distressed at this hammering on the theme that broadcasters ought to pay, I am dumbfounded that spokesmen for other members of the media and other industrial fields who join this cacophony do not have clean hands. ELDON CAMPBELL, *vice president and general manager, WFBM Stations, Indianapolis.*

ANOTHER LION

Re: Morris Gelman article ("Hollywood's Young Lions," TELEVISION, July 1967). You missed a Hollywood young lion: Fred Crippen, 38, live action and animation film director, president of Pantomime Pictures Inc., produced and directed more than 350 commercials, 50 awards in national and international competition . . . RICHARD REED, *Pantomime Pictures Inc., Hollywood.*

PRAISE

We both sincerely thank you for the very nice article . . . "The Disadvantages of Bensen & Hedges" (TELEVISION, March 1967). It was an extremely well written article and I'm sure the client enjoyed it as much as we did. STEW GREENE, DICK RICH, *Wells, Rich, Greene Inc., New York.*

CENSURE

I take violent exception to some of the remarks made in your story about the Kodak commercial, "Sunrise, Sunset" ("Focus on Commercials," TELEVISION, June 1967).

First, I object to the cynical, smart-alecky tone of the article and the captions ("Product shot allows everyone to wring out their handkerchiefs," etc.). Could it be that your writer is himself incapable of honest sentiment and thus feels obliged to try and put it down?

Second, I'd like for someone to explain to me why this is not a good commercial. I think it is one of the best I have ever seen, a brilliant message of art and commerce.

Third, I'd like to hear Kodak's reasoning for running this commercial only six times. This is not quitting while you're ahead, this is throwing away a fine selling tool long before it has realized its potential. If I were Kodak, I'd renew the rights to the music and run this one for years. To me, it's timeless.

Fourth, why does Ken Thoren have to "defend" it? And from whom? If he had to spend five minutes for this commercial in the agency or at the client, he's in the wrong agency, working for the wrong client.

What he does deserve is a raise . . . GEORGE JOHNSON, *George Johnson Advertising, St. Louis.*

NEAR PERFECT

As a broadcasting major here in college, I am required to read TELEVISION from cover to cover. I enjoy your magazine very much and I can think of nothing that I could suggest to you to improve it—as far as I'm concerned, it's the nearest thing yet to perfect magazine. MICHAEL MALMUD, *Naismith Hall, University of Kansas, Lawrence, Kan.*

Color Prints of "THE ROAD TO NOWHERE" are Available . . .

The Emmy Award-winning documentary of 1967 is available for showing in color to all TV stations free of charge (except for shipping) as a half-hour public service program. This program is non-localized and is entirely suitable for showing in any area.

Because of the valuable impression which this film has made on young viewers, we ask only that the two following provisions be fulfilled:

ONE: This film to be shown at a time when younger viewers have the best opportunity to see it.

TWO: That a tax-deductible contribution, in the amount of your choice, be forwarded by you to the New Life Foundation, P. O. Box 7191, Park Hill Station, Denver 80207. The New Life Foundation is a non-profit organization dedicated to the rehabilitation of criminals on parole.

Call or write JACK TIPTON



131 SPEER BOULEVARD
303-623-4271
DENVER, COLORADO 80217



**“The Road to Nowhere”
KLZ-TV Denver
1967 EMMY Winner!**

“The outstanding program produced by an individual television station in the United States dealing with a significant issue in the station’s community.”

*— The National Academy of Television
Arts and Sciences*

KLZ-TV’s touching drama of how convicts are helping teenagers avoid a life of crime has earned television’s most cherished award. We are humbly grateful to the Academy for this high honor paid “in the spirit of community service.” To us the “EMMY” is not just a reward for past performance, but also an inspiration for the creative, purposeful programming we shall do in the future.

N.A.T.A.S.
©1949



KLZ 7
TELEVISION · DENVER

Represented nationally by the Katz Agency

Nobody that we know of nails their dial
 on Channel 7, but these audience
 figures make us wonder.



AVERAGE DAILY CIRCULATION

	WHIO-TV	STATION B	WHIO-TV ADVANTAGE
TOTAL WEEK	376,900	321,400	+ 55,500
DAYTIME	242,300	178,800	+ 63,500
EARLY EVENING	207,200	156,800	+ 50,400
PRIME TIME	247,500	220,600	+ 26,900
LATE EVENING	80,700	68,200	+ 12,500
STATION CIRCULATION	42 counties	33 counties	+ 9 counties

Source: ARB Comprehensive Report of TV Circulation. The figures quoted are estimates and subject to the standard deviations inherent in the survey.



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

FOCUS ON FINANCE

CATV stocks show biggest gain in month

Riding a general upward swing of the stock market, the TELEVISION Magazine index showed an over-all average increase of just under 5% in the period from mid-June to mid-July.

CATV stocks enjoyed the biggest gain, up an average of 7.2% since June 13, but manufacturing and service stocks also displayed marked increases of 6.9% and 6.5% respectively, while programming was up 4.9%, purely television stocks 3.2% and television with other major interests increased an average of 2.4%.

"Merger" was the key word to the month's most important financial moves. The long-awaited wedding of Warner Bros. and Seven Arts was consummated; the merger of Avco Corp. with the Paul Revere Corp. moved one step ahead, and the mating of Desilu Productions Inc. and Gulf & Western Industries cleared its next-to-last hurdle.

Warner Bros. stock was up 14% and Seven Arts 13% on the eve of stockholders' meetings in which investors in both companies approved their merger into Warner Bros.-Seven Arts. With purchases of Warner stock by Seven Arts for cash, stock and debentures, shareholders also authorized an increase in capital from 6 million common shares to 10 million.

Avco stock was up 14%, apparently on the basis of merger approval given by directors of both Avco and Revere, a Boston financial holding company. Avco stockholders are to vote on the merger proposal this fall. Meanwhile, Avco announced earnings for the six months ended May 31 of \$1.10 a share, down slightly from the \$1.14 a share the previous year.

The Desilu-Gulf & Western merger now awaits only approval of regulatory agencies following a vote for the merger by Desilu stockholders. Desilu's stock went up 6% during the index month.

In broadcasting stocks, ABC climbed 3% as the FCC again approved the network's merger with International Telephone & Telegraph, but rumors persisted that the Justice Department would contest the decision before the 30-day appeal deadline expired July 24—and it did on July 21.

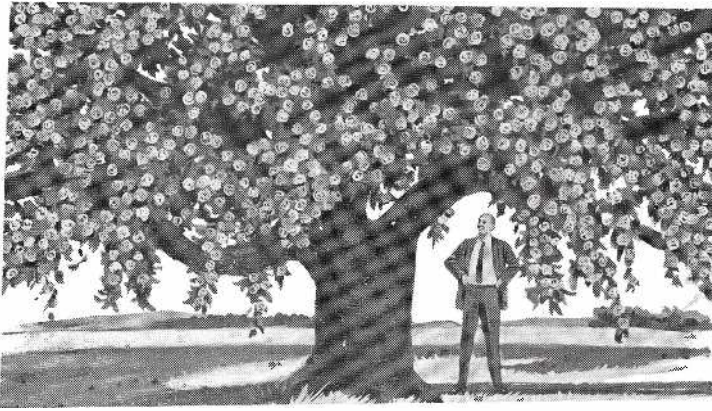
CBS's stock was up 5%, following a 14% drop the month before, as the net-

THE TELEVISION MAGAZINE INDEX to 68 television associated stocks

	Ex-change	Clos-ing July 13	Clos-ing June 13	Change From June 13 Points	%	1967 High-Lows	Approx. Shares Out (000)	Total Market Capitalization (000)
TELEVISION								
ABC	N	88	85 1/4	+2 3/4	+ 3	94-73	4,682	412,000
CBS	N	66 3/8	63 1/8	+3 1/4	+ 5	76-60	21,318	1,415,000
Capital Cities	N	46 1/8	47 1/2	-1 3/8	- 3	53-35	2,746	126,700
Corinthian Broadcasting	O	26	—	—	—	27-24	3,384	60,400
Cox Broadcasting	N	54 1/8	50 5/8	+3 1/2	+ 7	55-35	2,656	143,800
Gross Telecasting	O	32	31 1/2	+ 1/2	+ 2	34-24	400	12,800
Metromedia	N	50	53 5/8	-3 5/8	- 7	57-40	2,157	107,900
Reeves Broadcasting	A	8 3/4	7 1/2	+1 1/4	+17	10- 5	1,807	15,800
Scripps-Howard	O	32 1/2	30 1/2	+ 2	+ 7	34-26	2,589	84,100
Taft Broadcasting	N	42 1/2	39 5/8	+2 7/8	+ 7	44-32	3,358	142,700
Wometco	N	27 1/8	28 7/8	-1 3/4	- 6	31-21	2,226	60,400
				Total			47,323	\$2,609,200
CATV								
Ameco	A	8 1/8	9 1/8	- 1	-11	13- 7	1,200	9,800
Entron Inc.	O	5 1/2	4 3/8	+1 1/8	+26	7- 5	617	3,400
II&B American	A	10 7/8	11 3/8	- 1/2	- 4	13- 4	2,618	28,500
Jerrold Corp.	O	40 3/4	32 1/2	+8 1/4	+25	41-21	2,318	94,500
Teleprompter	A	33 1/2	32 1/2	+ 1	+ 3	36-13	822	27,500
Vikoa Inc.	A	12 1/2	12	+ 1/2	+ 4	15-12	1,359	17,000
				Total			8,934	\$180,700
TELEVISION WITH OTHER MAJOR INTERESTS								
Avco	N	60 1/8	52 3/4	+7 3/8	+14	62-22	13,983	840,700
Bartell Media Corp.	A	7 1/2	8 3/8	- 1/8	-10	9- 4	2,045	15,300
Boston Herald-Traveler	O	62	59	+ 3	+ 5	72-58	540	33,500
Broadcast Industries	O	3 3/8	3 1/2	+ 1/8	+ 4	4- 1	632	2,300
Chris-Craft	N	36 7/8	38 1/2	-1 1/4	- 3	42-22	1,663	61,300
Cowles Communications	N	17	16 7/8	+ 1/8	+ 1	21-14	2,944	50,000
Fuqua Industries	N	67	57 1/2	+9 1/2	+17	74-27	706	47,300
General Tire	N	30	30 1/4	- 1/4	- 1	38-29	16,719	501,600
Meredith Publishing	N	33 3/4	34	- 1/4	- 1	38-26	2,662	89,800
The Outlet Co.	N	23 7/8	20 7/8	+ 3	+14	26-15	1,033	24,700
Rollins Inc.	A	38 7/8	36 3/8	+2 1/4	+ 6	44-23	3,087	118,500
Rust Craft Greeting	O	36 1/2	40 1/4	-3 3/4	- 9	39-28	727	26,500
Storer	N	53 3/8	51	+2 3/8	+ 5	59-40	4,157	221,900
Time Inc.	N	96 3/4	105 5/8	-8 1/8	- 8	115-89	6,560	634,700
				Total			57,458	\$2,668,100
PROGRAMING								
Columbia Pictures	N	49	47	+ 2	+ 4	53-33	2,015	98,700
Desilu	A	15	14 1/8	+ 7/8	+ 6	15- 9	1,056	15,800
Disney	N	93 1/4	98 3/4	-5 1/2	- 6	104-75	1,998	186,300
Filmways	A	22 1/8	23 1/4	-1 1/8	- 5	23-13	724	16,000
Four Star TV	O	5 1/8	4 3/8	+ 3/4	+17	5- 2	666	3,400
MCA Inc.	N	56	53 1/2	+2 1/2	+ 5	55-35	4,707	263,600
MGM	N	55 5/8	55	+ 5/8	+ 1	57-33	5,298	294,700
Screen Gems	A	28 3/4	27 3/8	+ 1/8	+ 3	34-21	4,008	113,200
Seven Arts	A	37 3/8	32 3/4	+4 3/8	+13	39-20	2,547	94,600
Trans-Lux	A	24 1/2	24 1/2	—	—	29-14	712	17,400
20th Century-Fox	N	53 3/8	52 7/8	+ 3/4	+ 1	54-32	2,924	156,800
Walter Reade-Sterling	O	4 1/2	4 1/8	+ 3/8	+ 9	3- 1	1,583	7,100
Warner Bros. Pictures	N	27 3/4	24 1/4	+3 1/2	+14	25-17	4,878	135,400
Wrather Corp.	O	4	3 3/4	+ 1/4	+ 7	4- 2	1,753	7,000
				Total			34,869	\$1,410,000
SERVICE								
John Blair	O	26 1/4	21 7/8	+4 3/8	+20	29-15	1,029	27,000
C-E-I-R	O	17 5/8	14	+3 5/8	+26	18- 6	1,555	27,400
Comsat	N	72	69 3/4	+2 1/4	+ 3	75-41	10,000	720,000
Doyle Dane Bernbach	O	41	35	+ 6	+17	42-22	1,994	81,800
Foote, Cone & Belding	N	20 1/4	19 3/4	+ 1/2	+ 3	21-14	2,146	43,500
General Artists	O	6 5/8	6 5/8	—	—	8- 4	600	4,000
Grey Advertising	O	21 3/4	19 1/2	+2 1/4	+12	25-16	1,201	26,100
MPO Videotronics	A	9 5/8	10 1/2	- 1/8	- 8	12- 6	469	4,500
Movielab Inc.	A	20 7/8	21 1/8	- 1/4	- 1	23-10	999	20,900
Nielsen	O	41 3/4	40 1/4	+ 1	+ 2	42-29	5,130	211,600
Ogilvy & Mather Int.	O	18	16 1/2	+1 1/2	+ 9	17-10	1,087	19,600
Papert, Koenig, Lois	A	6 5/8	7	- 1/8	- 5	9- 6	791	6,200
				Total			27,001	\$1,192,600
MANUFACTURING								
Admiral Corp.	N	26	24 5/8	+1 3/8	+ 6	38-21	5,062	131,600
Ampex Corp.	N	37 1/2	35 3/8	+2 1/8	+ 6	39-23	9,480	355,900
General Electric	N	90 1/2	90 3/4	- 1/4	—	95-82	91,068	8,241,700
Magnovox	N	44 1/8	38 7/8	+5 1/4	+14	46-34	15,410	680,000
3M	N	83 1/8	87 5/8	-4 1/2	- 5	94-75	53,466	4,444,400
Motorola Inc.	N	119	114 3/4	+4 1/4	+ 4	133-90	6,097	725,500
National Video	A	30 1/2	27	+3 1/2	+13	46-23	2,779	84,800
RCA	N	51	52 3/8	-1 3/8	- 3	56-43	59,452	3,032,100
Reeves Industries	A	4 3/4	3 5/8	+1 1/8	+31	6- 2	3,327	15,800
Westinghouse	N	57	55	+ 2	+ 4	59-46	37,571	2,141,500
Zenith Radio	N	64 3/4	60 7/8	+3 7/8	+ 6	66-48	18,783	1,216,200
				Total			307,495	\$21,069,500
				Grand Total			478,080	\$29,130,100

N-New York Stock Exchange
A-American Stock Exchange
O-Over the counter

Data compiled by Roth, Gerard & Co.



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.

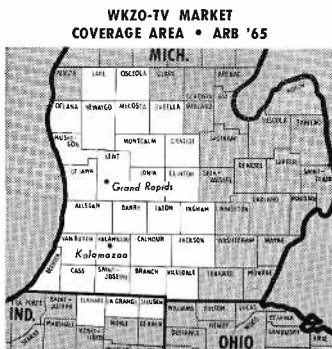
Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo

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 WWTW/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

W-K-Z-O KALAMAZOO BATTLE CREEK
W-I-E-T GRAND RAPIDS
W-E-T-M GRAND RAPIDS KALAMAZOO
W-W-T-V FM CADILLAC

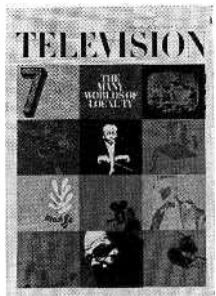
TELEVISION
W-K-Z-O TV GRAND RAPIDS BATTLE CREEK
W-W-T-V FM CADILLAC TRAVERSE CITY
W-W-U-P TV SAULT STE. MARIE
K-B-N-E-T-V FM GRAND RAPIDS
W-K-I-N-T-V GRAND ISLAND, N.E.S.

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



We'll Be Pleased To Send You
TELEVISION
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FINANCE continued

work continued picking up outside firms in its wide-ranging diversification program. Within the month the network received stockholder approval to merge the publishing house of Holt, Rinehart and Winston Inc. into the CBS family and announced plans to issue about \$15 million in stock to acquire Sunset House Corp., Los Angeles mail-order firm specializing in gifts and small household goods. Sunset House, which had profits of \$1,058,226 on \$21 million sales last year, is to operate as a unit of the CBS Direct Marketing Services Division.

Corinthian Broadcasting made its first appearance on the TELEVISION index this month as the five-station company went public with the sale by principal owner John Hay Whitney of 750,000 shares for 18 million. The \$24-per-share offering was quickly sold out in an over-the-counter transaction. Corinthian plans to apply for listing on the New York Stock Exchange.

During the index month, a federal court rejected a suit by a Toledo, Ohio, CATV firm seeking to invalidate FCC authority over CATV systems, but the ruling had no noticeable effect on CATV stocks.

STRIKE HURTS

In manufacturing stocks, RCA, parent company of NBC, was down 3% as it reported lower earnings for the first half of the year. Income was 90 cents a share for the period ended June 30, as compared to 96 cents for the same period in 1966. The loss came even though first-half sales set a record for over \$1.4 billion, up 7% from the same period last year. RCA officials blamed a June strike by members of the International Brotherhood of Electrical Workers at nine plants for a second-quarter decline in net income. Despite the strike, officials called the first half "the second best of any six months in the company's 47-year history." The report was the first to include the newly acquired Hertz Corp., auto rental agency, along with NBC, Random House publishers and other subsidiaries. RCA also announced plans to offer \$160 million of convertible subordinated debentures due in 1992, to provide working capital.

Ampex Corp. stock was up 6% as the firm issued its annual report showing record sales and earnings for the fiscal year ended April 29. Earnings per share were \$1.09, compared to 91 cents for the previous year.

Inexpensive stocks making major gains during the month were those of Reeves Industries, up 31%, and Reeves Broadcasting, up 17%, as plans were announced for expansion of diversified subsidiaries, including a house-hunting agency and an executive employment service.

END

123 GO

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current
Universal
features...
92 in color,
the greatest
line-up ever...
solidly backed
by major groups
and stations...
from mca tv!**


 **niversal features from mca tv**



GOODYEAR

COLUMBIA





The PE-250 can "fly" for you, too...

Goodyear recently bought the General Electric PE-250 live color camera—on broadcasters' recommendations—for those famed blimp pickups in major network sports and news events.

This application—far more demanding than most studio and remote uses—is further convincing proof that the GE PE-250 is the world's finest all-around live-color camera.

Only the PE-250 met all these *must* requirements:

Performance: Finest consistent color pictures. Outstanding reliability and stability. Superior low-light-level pictures.

Operation: Low maintenance cost. Low power demand. Minimum set-up time.

Design: Lightweight, compact. Maximum installation flexibility. Superior ruggedness for remote operation.

Acceptance: By the most critical users.

Prove these points for yourself. Come to Syracuse. Watch the PE-250 being built and tested under GE's advanced Total Quality Control System. See your own personal demonstration of its unexcelled performance.

The PE-250 can "fly"—figuratively—for you too. Its performance, operation, design, and acceptance have made it the world's finest all-around live-color television camera.

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GE-48.

GENERAL  ELECTRIC

**THIS
FALL**

MORE

Live things and "stuff" than
all other Los Angeles stations
combined!

*Like when black & white television
was really good!*

7 hours of local, live programming in color
every weekday!

*Live on-camera :30/:60 News in color
every half-hour!*

KHJ-TV is Los Angeles
Channel 
**An RKO General
Station**

honest!

In 400 B.C.

This Silver Dekadrachm Was
The Dominant Coin In Grecian Syracuse



In 1967

In The Television Market of Portland, Oregon
THIS KOIN IS DOMINANT

KOIN-TV



KOIN-TV GUARANTEES to reach more viewers during the total day, sign-on to sign-off, than any other Portland TV station. Any current ARB or NSI Report, subject to their own qualifications, will tell you why.

KOIN-TV CHANNEL 6 PORTLAND, OREGON

One Of America's Great Influence Stations

Represented Nationally by Harrington, Richter & Parsons, Inc.

**DO YOU KNOW
THE DIFFERENCE
BETWEEN
“SOFTWARE” AND
“HARDWARE”?**

Software is what a television station provides—news programs, entertainment, ideas, content



Mobile TV Systems: TV coverage capability in a class by itself. Goes anywhere, sees everything. Whether it's two cameras or twelve, CBS Laboratories will design and produce vans for your particular needs.



Cameras for special television needs. The sophisticated Minicam III multi-purpose wireless camera may be used at waist-level, eye-level, or periscope viewing positions.

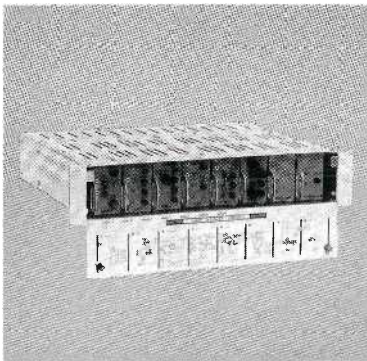
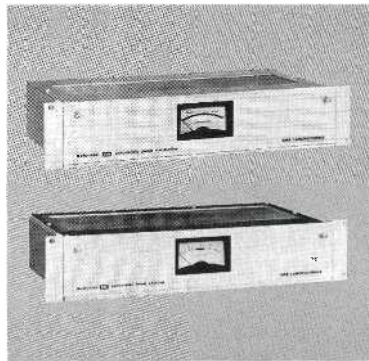


Image Enhancers for color or monochrome TV cameras. Provides both vertical and horizontal aperture equalization — plus "crispness" Made **only** by CBS Laboratories.



Audimax/Volumax: Provides automatic, hands-off audio level and modulation control — **without distortion**. Available in AM, FM, and FM stereo.

Hardware is what CBS Laboratories Professional Products designs and produces—the best in broadcast equipment

The greatest television program in the world is no better than the hardware that produces it. And there's no better hardware made than the equipment that bears the label, "CBS Laboratories".

Whether it's precise automatic audio controls, television display systems, video distribution and control equipment, or highly versatile mobile TV systems, these Professional Products will give your software the sound and picture quality it deserves.

And with greater profit. Reason? Not because the equipment is the least expensive. It's not. But because it's the best. That means a one-time investment in quality—and that's the kind that pays off.

It's good business to buy the best answers to equipment problems. So if you are looking for a solution to a problem—or even if you don't think there is a solution—write or call us collect. We're on **your** side.

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Columbia Broadcasting System, Inc.

FOCUS ON PEOPLE



ROBERT E. (MMET) LEE "I'm going to run it out, to hell with money," Lee cracked in a light moment recently, alluding to his reappointment to a third seven-year term as FCC commissioner; "I like it here." An affable Irish wit who often bails out tense commission meetings ("We all need clowns"), "middle of the road" as a regulator can be and inclined to assume the role of the "great persuader" (he adopts the terms himself), Lee has earned in 14 years generally good marks from the industry. An early devotee of UHF, he views its subsequent development as a prime achievement of his tenure. Other high-points he includes are the three-year station-ownership rule, government-industry committees and sponsorship of electronic device-radiation control legislation. Television set manufacturers can expect more attention from him in the future: He wants to improve the quality of their product, especially the tuner component. Lee joined the commission as an Eisenhower appointee in 1953 after 15 years of nonbroadcast, government service and has shared in the most convulsive years in communications history, from the days when Berle owned Tuesday nights to the present Lani Bird. The problems ahead for the commission, he ventures: the satellite program ("It's an assured communications success, but what are we going to do with it?"), CATV ("We're not equipped to get into a large number of hearings") and land-mobile ("Though I do feel that unused channels after a two or three year period may go to land mobile, I definitely would not put existing broadcasters off the air"). But Lee affirms he has no crystal ball; the rapid progress of modern communications defies predictions. Married, with three children, the commissioner, frequently relaxes on the links where he strokes a game "in the 70's."

LUCY JARVIS The secret of grabbing TV journalism's most talked-about scoop of the summer? "Go buy some false eyelashes," says Mrs. Jarvis, NBC producer who created the widely hailed *Khrushchev In Exile* special. Finding there are "no problems and lots of advantages" to being the network's only female producer, Mrs. Jarvis uses a combination of feminine wiles and an old-fashioned *Front Page* reporter's drive to charm, coax or conscript help in putting together a series of specials that have won a total of seven Emmys, among other awards. While not everyone around Rockefeller Center loves Lucy, they're all very much aware of her. ("The female filibuster," moans one NBC staffer.) "I am very gregarious," admits Mrs. Jarvis, who comes off something like a cross between Perle Mesta and Mike Todd. Within her predominantly male profession, she finds "it's easier to get an audience if you're a woman. But once you get in the door, you have to be as strong and convincing as anyone else." The widely circulated story of how she used the friendship of Pierre Salinger and a Russian ally and the ruse of doing a documentary on Tchaikovsky to get the Khrushchev film really is only the most recent installment in a typical Jarvis operation: her conquest of Russia. Before negotiations for her first Russian special, *The Kremlin* in 1963, she learned the language, crammed on USSR history, penned Khrushchev notes in Russian and "even baked some brownies."



RICHARD O. LINKE The man who controls some of the hottest talent on TV also is probably the most flamboyant example of that growing body of show business middleman, the personal manager. He recently prompted Andy Griffith to crack: "Things have got so that even my manager has an agent and belongs to a country club I can't afford to join." It was more jest than complaint, for Linke is one of the comedian's best friends as well as his manager. Linke, who also handles six other performers, often wears another hat as producer of their shows, and is himself a client of their booking agent and even has his own press agent. In one Nielsen period last season, Linke's clients had the three highest rated shows: *The Andy Griffith Special*, *Gomer Pyle* and *The Andy Griffith Show*. He owns sizable chunks of the latter two and was executive producer of the first. This fall he has two new clients: Jerry Van Dyke in *Everywhere a Chick Chick* and Ronnie Schell in *Good Morning World*. "I'm in every aspect of my clients' careers. It's like a marriage. I counsel and advise and I market them just like General Foods markets Sanka off a shelf." Links collects 15% of the income he brings his clients, enough to support a multitelephone Rolls-Royce from which he conducts most of his business. Not bad for the 49-year-old native of Summit, N.J., who was a record company promotion manager when he uncovered Griffith in North Carolina 13 years ago.

30 FIRST-RUN TELEVISION MOVIES



30 ASSOCIATED FEATURES

First-run comedy, romance and adventure with such top international stars as Anthony Newley, Glynis Johns, Tommy Steele, Charlie Drake, Stanley Holloway, Hugh Griffith, Diana Dors and Wilfrid Hyde-White... in addition to Anthony Quayle, Cecil Parker, Cyril Ritchard and Richard Harris.

And, available **IN COLOR** GOOD COMPANIONS, MY WIFE'S FAMILY, NO TIME FOR TEARS, NOW AND FOREVER, OPERATION BULLSHINE, SANDS OF THE DESERT, SHE DIDN'T SAY NO and TOMMY THE TOREADOR.

23 FIRST-RUN ACTION-ADVENTURE FEATURES



'THE FAST 23'

SOLD:

KABC-TV	Los Angeles
WPHL-TV	Philadelphia
WHDH-TV	Boston
KRON-TV	San Francisco
WJAR-TV	Providence
KVII-TV	Amarillo
KERO-TV	Bakersfield
KWGN	Denver
WOI-TV	Des Moines/Ames
KELP-TV	El Paso
WKZO-TV	Grand Rapids/Kalamazoo
KSMB-TV	Honolulu
KSHO-TV	Las Vegas
KVKM-TV	Monahans/Odessa
WVEC-TV	Norfolk
KTVK	Phoenix
KOIN-TV	Portland
KCRA-TV	Sacramento
WDAU-TV	Scranton
KZAZ-TV	Tucson/Nogales

"THE FAST 23 add a lot of action and excitement to our feature film library."
Elton H. Rule, Vice President and General Manager,
KABC-TV, Los Angeles, California

"We wanted fresh ACTION films for our booming market and we got them in Seven Arts' THE FAST 23. These features are exciting from beginning to end and our audience will love them."
Donald W. DeSmit, Jr., Administrative Assistant and Sales Manager,
WKZO-TV, Grand Rapids/Kalamazoo, Michigan

"THE FAST 23 has some of the best ACTION adventure features we have seen in any package."
Joseph S. Sinclair, President & General Manager,
WJAR-TV, Providence, Rhode Island

Why Gilmore Broadcasting's KGUN-TV, Tucson bought

VOLUMES 8, 9 & 10

"Arizona's Big 9 has acquired these 298 Seven Arts' 'Films of the 50's and 60's' (160 in Color) for our extensive feature film programming schedule which includes our 'BEST OF BIG 9'

FRIDAY NIGHT LOCAL PRIME TIME MOVIE IN KGUN COLOR

In addition to this top weekly movie showcase, our Sunday night 'BIG 9 MOVIE' and various other weekend feature slots, KGUN-TV also presents Seven Arts' 'Films of the 50's and 60's' in our '2 O'CLOCK MOVIE' schedule (Mon.-Fri., 2:00-4:00 P.M.)



James S. Gilmore, Jr.
President,
Gilmore Broadcasting Group

Why Broadcast-Plaza's WTIC-TV, Hartford bought 104 more "Films of the 50's and 60's"

VOLUMES 11 & 12

"... In addition to previously acquiring Volumes 1, 2, 3, 4, 5, 7, 8 and 9, WTIC-TV has just bought Seven Arts' Volumes 11 and 12 because our feature film programming requires

QUALITY AND VARIETY

to meet the tastes of changing audiences throughout the broadcast day.

Further, Seven Arts' high percentage of features in color (307 of our total 613 titles) is also especially important to WTIC-TV since we colorcast all available features to our growing Color TV market which now represents approximately 20% of all homes in our coverage area."



KENDALL SMITH
Program Manager, WTIC-TV



Seven Arts

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PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

MASS PERSUASION

John Kenneth Galbraith in his recent book, *The New Industrial State*, writes:

"Technology, once again, solved the problems that it created. Coincidentally with rising mass incomes came first radio and then television. These, in their capacity to hold effortless interest and their accessibility over the entire cultural spectrum, and their independence of any educational qualification, were admirably suited to mass persuasion. Radio and more especially television have, in consequence, become the prime instruments for the management of consumer demand. There is an insistent tendency among solemn social scientists to think of any institution which features rhymed and singing commercials, intense and lachrymose voices urging highly improbable enjoyments, caricatures of the human esophagus in normal and impaired operation, and which hints implausibly at opportunities for antiseptic seduction, as inherently trivial. This is a great mistake. The industrial system is profoundly dependent on commercial television and could not exist in its present form without it. Economists who eschew discussion of its economic significance, or dismiss it as a wicked waste, are protecting their reputation and that of their subject for Calvinist austerity. But they are not adding to their reputation for relevance."

Maurice Richardson, in his final column as TV critic for the British monthly, 'Town' writes: "My first sensation on ceasing to be a television critic is a feeling of enormous relief. I feel something like what I imagine a professional opium-taster must feel when he retires. It is, of course, axiomatic that professional tasters of any drug—wine, tea, tobacco—do not become addicted."

TV AND THE RIOTS

From a Drew Pearson-Jack Anderson "Washington Merry-Go-Round" column headlined "Jobs Mainly Behind Newark Rioting" published July 21:

"Sitting at home with nothing to do

but look at television, Negro viewers saw case after case where crime and rough stuff paid dividends. They saw commercials selling luxuries to white people; everything from refrigerators to dog food which looked better than the food they gave their children. They saw vacations in the sun—all free—so it seemed from the commercials. . . . Buy now and pay later.

"It isn't easy to love your neighbor as yourself when your neighbor appears to have polished floors, suntan lotion at the beach, air conditioning at home, and your floor is littered with children, your toilet doesn't flush and it's so hot you can't sleep at night."

A STUNNING WEEK IN ENGLAND

Maurice Wiggan wrote in July 2 edition of *The Sunday Times* of London:

"Quite a week that was for breakthroughs, or perhaps it should be breakthrough, what with Color and the BBC's stunning technical achievement in linking umpteen countries live in *Our World*. When I say stunning I am picking my word with morbid precision; it stunned me very nearly to sleep.

"But then, I have been a shade du-

ON THE COVER

This month's cover illustrates the seventh annual TELEVISION study of local TV. Pictures on the cover are from:

Top row (r): WKBK-TV Chicago.

Second row (l to r): WRVA-TV Richmond, Va.; WCAU-TV Philadelphia; KMTV (TV) Omaha;

Third row: KHJ-TV Los Angeles; KPRC-TV Houston; WBAL-TV Baltimore.

Fourth row: WPTV (TV) Palm Beach, Fla.; WKYC-TV Cleveland; WCPO-TV Cincinnati.

bious about breakthrough claims since I was about 18—the latest age at which it is proper to swallow propaganda. I have admired without in the least enjoying every step on this route, from the day when someone bounced a signal from Calais to the Kent hills through Eurovision and Early Bird and all the 'historic landmarks.' That they are, of course, dead clever, and life will never be quite the same again. But whether the technical achievement has any very close relationship to better television, apart from the odd Olympic game or prize fight, I often wonder. . . .

"As one distinguished practitioner put it to me, this event was 'an opening of doors.' Unfortunately they opened on empty rooms. What did we actually see or hear, live, that wouldn't have been just as thrilling put on film and carried by mule-pack, sleigh and dhow? At Glassboro, for a few seconds we saw all the TV paraphernalia parked outside the house which hid Johnson and Kosygin—it seemed a wry but fair comment on the ever-widening ratio between the virtuosity of communication technology and that which is actually communicated. . . .

"Britain's own contribution was a shot or two of the Beatles cutting a disk. I suppose the alternative, at any rate a few years ago, would be the Changing of the Guard. Lennon and McCartney appeared to be chewing gum while singing, over and over, 'All you need is love'; a debatable proposition."

Tom Donnelly, writing in the 'Washington Daily News' of a news conference with MacDonald Carey, who plays Dr. Tom Horton in an afternoon TV soap opera on NBC-TV, 'Days of our Life,' quotes him as saying: "For a time we tried attacking social problems on our show. We talked about cancer and abortions and we were going to do something with water pollution. But those things just didn't grab our audience. Anyway, in doing research we found that a great source of water pollution is detergents and that is why we decided to forget about water pollution."

WGN

*...the most
respected call letters
in broadcasting*

WGN CONTINENTAL BROADCASTING COMPANY

■ **Chicago:** WGN Radio, WGN Television, WGN Continental Productions Company ■ **Duluth:** KDAL Radio, KDAL Television ■ **Denver:** KWGN Television ■ **Michigan:** WGN Televents, community antenna television ■ **New York and Chicago:** WGN Continental Sales Company



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**

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TELEVISION

THE MANY WORLDS OF LOCAL TV

More local programs. Most in color. Stronger audience response. More news. More sports. Fewer editorials. More documentaries. More entertainment specials. Why do local programs? For awards? For money? To please the FCC? A national study of local production—the things stations do for themselves—begins overleaf.

By George W. Darlington



WHIC-TV PITTSBURGH

More and better. Those are the words that best describe the 1967 model of the world of local television. Stations are devoting more of their schedules to local production, the majority of it in color, and they think they're doing a better job than ever before.

Why are the red lights on the hometown television cameras burning for longer hours? Is it for money? Ratings? To please the FCC? Community involvement? Prestige? Fun?

For all these reasons and more, the world of local television has nibbled away at the world of nonlocal television in the past year.

Yes, Mr. Stockholder, that group broadcaster you own 10 shares of can, and most often does, make a buck or two out of his local program production. And if he syndicates it's cheaper for them to produce a good, local variety or some of his local production to other stations, it can be even more rewarding. In fact, several managers report, quiz show, than it is to fill the time with a feature film, especially with the price of features being on a seemingly endless up escalator.

The Nielsen and Arbitron rating services were cited by several station managers as authorities for the information that local variety-type programming has increased ratings as much as 300% when a feature film was displaced by a new local effort. And local prime-time documentaries can draw up to 50% audience shares opposite network programs.

Local programming definitely involves the community more than programming from outside sources. The lady of the house is much more likely to watch a program if she might be called on the phone to win a prize, no matter how small. A local variety program, involving a studio audience

and audience participation involves the local viewer more, as do local children's programs, local sports and news coverage and even locally produced documentaries.

The prestige that local programming can focus on a station plays an important part in decisions surrounding many local productions. A local documentary spotlighting a serious community problem can bring resolutions from the mayor and city council, an award from a national group, and most gratifying of all to a station, civic or governmental action to rectify some situation.

There is no doubt in anyone's mind that *more* local programming pleases and delights the FCC. It doesn't have to be good or excellent, it can be bad or lousy, just so long as there is *more* of it. While most station managers would never admit that the FCC influences their program decisions, a program that loses money, has horrible ratings and is a drudge to produce would probably still keep its place on the schedule if its annihilation would detract too much from the station's FCC license-renewal form.

Locally produced programming has reached its highest level in four years. For the month of March 1967, it accounted for 16.2% of total station time compared to 15.6% of total station time in March 1966.

In the same one-year period, for the first time, the majority of local programming was produced in color—56.9% in 1967 vs. 21.5% in 1966. The color spurt closely paralleled the addition of local-live color facilities at stations as 35% added color in 1967 to make 60% of the nation's television stations capable of producing local color programs.

Local programming can increase through only two paths: at the expense of nonlocal program sources or by adding hours to a station's schedule. Both methods were in evidence



WOR-TV NEW YORK



WBNS-TV COLUMBUS, OHIO



WMAL-TV WASHINGTON

in the past year. The three television networks dropped a slight two-tenths of a percentage point and feature-films declined from their highest share in four years to their lowest—from 14.6% in March 1966 to 12.7% in March 1967. And the average station added five hours monthly to its program schedule. Schedule expansion was greatest for the average independent station, which added 35.2 hours to its monthly schedule.

Those are among the basic facts gathered from the seventh annual TELEVISION Magazine survey of the local program practices of the nation's television stations. Those basic facts raise more questions:

Who does more local programming? Network affiliate or independent station? UHF or VHF?

What category of local programming accounts for the greatest part of the increase in local programming?

What programming brings the most public reaction?

What kind of special programming do stations do?

Are they airing more or less editorials?

What's the story on play-by-play sports coverage?

Do stations pre-empt prime-time network programs for local programming?

These and other questions were answered by the stations that responded to a four-page TELEVISION questionnaire.

During the period covered by the survey, a comparison of March 1966 with March 1967, 60% of the stations reporting increased their local programming; 28% decreased local production, and 12% were unchanged. Twenty-six percent of the stations increased local programming by 10 or more hours in March 1967 over March 1966, while 12% decreased local programming by 10 or more hours.

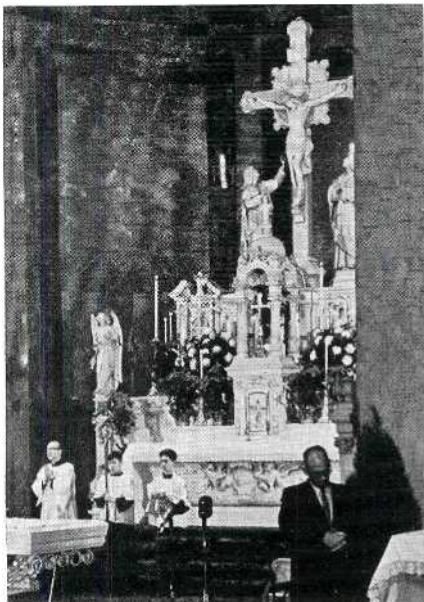
Table 1 shows the percentage of total operating hours

stations devoted to programs from the four main program sources.

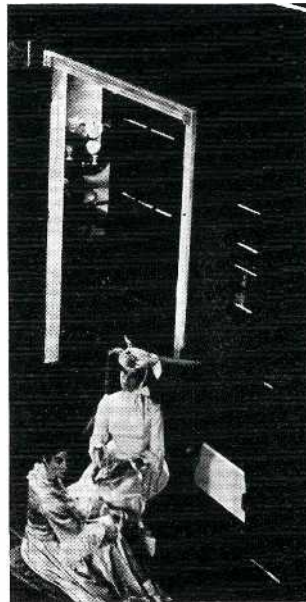
How do networks stations compare with independent stations in the local programming question? With only three primary sources of programming, independents devote more of their schedules to those three categories than do their network competitors. The average independent station is 29.3% local vs. 15.2% for the average network affiliate;

Table 1
Percentage of total station operating hours

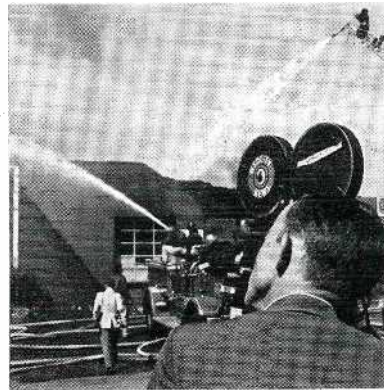
	1967	1966	1965	1964
Local hours	16.2%	15.6%	14.7%	15.5%
Network hours	58.5	58.7	58.0	54.3
Feature films	12.7	14.6	12.9	13.7
Syndication hours	12.6	11.1	12.4	13.4



WFBM-TV INDIANAPOLIS



KTRK-TV HOUSTON



WSOC-TV CHARLOTTE, N.C.



WGN-TV CHICAGO

is 21.5% feature film vs. 12%; is 47.3% syndicated programming vs. 10.5% for the average network affiliate. About 20% of independent stations report carrying some network programming. So, for the average independent 1.9% of its schedule is network programming vs. 62.3% for the average network affiliate.

Carrying this breakdown one step further, how do VHF and UHF stations compare? UHF's devote less of their schedules to local and network programming and more to feature film and syndicated programs than do VHF's. The figures: Local programming: 16.4%, VHF; 14.5% UHF. Network programming: 59% VHF; 55% UHF. Feature film: 12.6% VHF; 13.5% UHF. Syndication: 12% VHF; 17% UHF.

To find out what types of local programs stations produced in the sample month, the TELEVISION questionnaire asked for a breakout of programs by the categories stations use in reporting their programming to the FCC at license-renewal time.

News continues to dominate local television, with the average station devoting 29 hours of its 71 hours a month of local programming to news. In March 1966, the average station had 27 hours of local news out of 68½ hours of local programming.

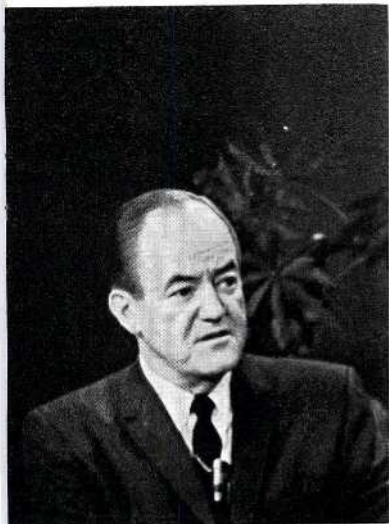
Table 2 gives the complete breakdown of local programming by FCC category.

The swing to color in local programming is most pronounced in the news and entertainment categories; more than 60% of programming in those two categories is now done in color (see table 3, page 37).

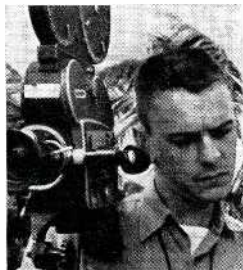
Nine stations added over an average of one-hour a day to their local program schedules: WTTG (TV) Washington, 80 hours monthly; WKBD (TV) Detroit, 62 hours; WOR-TV New York, 60 hours; WLWT (TV) Cincinnati, 47¾ hours; WKYC-TV Cleveland, 47 hours; WFBM-TV Indianapolis, 39½

Table 2
Percentage of local programming

	March 1967	March 1966
News	40.9%	39.4%
Sports	7.2	7.1
Entertainment	21.7	23.3
Public affairs	7.9	8.0
Religious	6.9	6.8
Agricultural	5.1	5.2
Instructional	7.1	7.3
Other	3.2	2.9



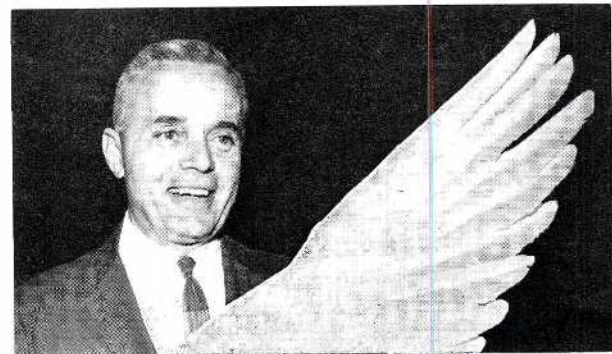
KDKA-TV PITTSBURGH



WCCO-TV MINNEAPOLIS



KPIX-TV SAN FRANCISCO



WHDH-TV BOSTON

hours; WALA-TV Mobile, Ala., 39 hours; WYTV (TV) Youngstown, Ohio, 37 hours, and WFIL-TV Philadelphia, 33 hours.

Of these nine stations the top three are independents.

Before looking at what these nine stations did to earn their place on the list above, it should be pointed out that in some cases, the stations did very little local programming in the past. For instance, the first station on the list, WTTG Washington, averaged at most one-third the amount of local live programming that each of the three Washington network affiliates did before this year. WMAL-TV had two daily half-hour newscasts. WTOP-TV had an early afternoon half-hour of news, an early evening news hour and a late evening 25-minute newscast. And WRC-TV had three daily half-hour news programs.

WTTG, a Metromedia station, leads the list with 80 hours additional locally produced programming. The Washington area's only independent VHF station made its great leap forward through the addition of a complete new news department and a daily three-hour variety program.

News at WTTG before November 1966 had been mostly of the rip-'n'-read variety. But in that month, the station added a Monday-Friday 10-10:30 p.m. locally produced newscast. The station's ratings had been mostly in the 1's and 2's in that time period. The most recent ratings, according to Robert Bennett, WTTG general manager, show the news with an average of 7 for the week, with the highest rated night at 9. The 10 p.m. news is a complete sellout with a waiting list of potential sponsors.

In January 1967, WTTG added *Panorama*, a Monday-Friday program, 12 noon-3 p.m. Latest rating information shows that the station has increased its ratings in the three-hour block by about 300%. Bennett claims. *Panorama* opens

with WTTG's second daily half-hour newscast. Five months after its premiere, *Panorama's* commercial log showed that 80% of 150 commercial spots available each week were sold.

WTTG added its third daily half-hour newscast in March 1967 at 5:30-6 p.m.

WTTG's schedule is now nearly 30% local compared with 8% in March 1966.

WKBD is owned by Kaiser Broadcasting. The Detroit

Table 3
Percentage of local programming in color

	March 1967	March 1966
News	62.8%	25%
Sports	44.2	12.9
Entertainment	60.5	26.1
Public affairs	53.4	18.0
Religious	45.2	11.8
Agricultural	53.4	22.5
Instructional	48.6	16.3
Other	48.5	7.5
Total	56.9	21.5



WBAP-TV FORT WORTH WBZ-TV BOSTON

UHF station has been in operation about two-and-a-half years. Richard Freeman, WKBD general manager, says: "Local programming for independent television stations, is the only way to go." He states that two local programs bring outstanding response from WKBD's viewers. *The Lew Gordon Show*, Sundays, 10-12 p.m., a talk show with prominent guests and featuring telephone calls from viewers, is consistently sold out on a participating basis. Another successful WKBD local presentation, Freeman claims, is the daily 12 noon-12:30 p.m. *Dialing for Dollars* program. Here again, home viewers participate in the proceedings via telephone.

WOR-TV New York added 60 hours a month to its local-live schedule. Much of the increase has been in sports programming from Madison Square Garden. The RKO General station's cameras cover the New York Rangers (hockey), the New York Knickerbockers (basketball), and such varied Garden activities as dog shows, track meets, horse shows and even flower shows.

Ken Cowan, WOR-TV director of information, says the station is "going gung ho" on local programming because of the pending completion of what he calls the two most

modern color television studios in New York City. Plans call for even more local programming in the next few months.

WOR-TV is adding a daily half-hour *Helen Gurley Brown* show and will soon start two one-hour weekly programs with Broadway producer Alexander Cohen interviewing entertainment celebrities.

William Buckley's *Firing Line* is a WOR-TV local production that has joined the list of shows following the syndication-by-stations route.

WLWT (TV) Cincinnati, an Avco station, obviously believes local programming pays its way. For the past 13 years, the station has had two daily 90-minute variety programs. During the past year, it added a third.

Champion WLWT program from the area of audience reaction is the *50-50 Club*, now in its 22d year. The show's original hostess, Ruth Lyons, retired in January after 21 years with the program. New host for the series, telecast daily from 12 noon to 1:30 p.m., is Bob Braun.

Now in its 13th year on WLWT is the *Paul Dixon Show*, seen daily at 9-10:30 a.m. It and *50-50* are fed live to three other Avco stations: WLWD (TV) Dayton, Ohio; WLWC (TV) Columbus, Ohio, and WLWI (TV) Indianapolis.

WLWT's third daily 90-minute program, *The Afternoon Show*, at 4-5:30 p. m., features the former Metropolitan Opera star Vivienne Della Chiesa.

The Midwestern Hayride, a WLWT staple since the station began in 1948, is seen Saturdays, 6:30-7:30 p.m., and is fed live to three Avco stations, and seen on tape on Avco's WOAI-TV San Antonio, Tex. In addition it is syndicated to around 50 stations by ABC Films.

WKYC-TV Cleveland, an NBC-owned station, has two full-time producers and a fulltime camera crew devoted exclu-

Table 4
Stations carrying local play-by-play sports

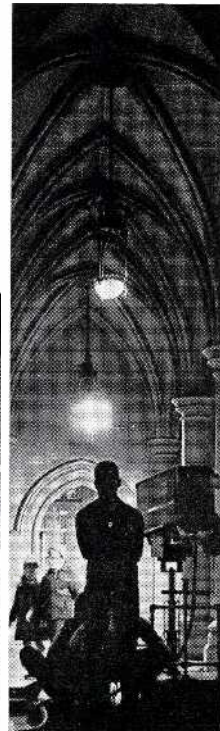
	Carry sports	Pre-empt network	Live coverage	Average hours annually per station
ABC	59%	33%	70%	30.8 hrs.
CBS	52%	31%	65%	50.3 hrs.
NBC	70%	58%	63%	21.1 hrs.
All network average	60%	41%	68%	27.6 hrs.
Independent stations	91%	—	73%	252.0 hrs.



KRON-TV SAN FRANCISCO



WEWS(TV) CLEVELAND



WTTG(TV) WASHINGTON KTUL-TV TULSA, OKLA.



Table 5
Locally produced play-by-play sports

	Baseball	Football	Basketball	Soccer	Bowling	Other
Network stations						
Professional	8.25% 45 hrs.	5.25% 8.8 hrs.	1.5% 11 hrs.	0.75% 2 hrs.	4.5% 25.5 hrs.	13.5% 17.7 hrs.
Amateur	5.25% 8 hrs.	16% 9.4 hrs.	29.25% 13 hrs.	— —	4.5% 48 hrs.	10.5% 5 hrs.
Live	94%	48%	67%	100%	71%	41%
Independent stations						
Professional	54% 198 hrs.	46% 16.5 hrs.	54% 30 hrs.	14% 19 hrs.	7% 4 hrs.	53.9% 68 hrs.
Amateur	30.8% 4.25 hrs.	54% 37 hrs.	61.7% 42 hrs.	— —	22% 29 hrs.	30.8% 23 hrs.
Live	90%	26%	75%	6%	66%	57%

(Note: Percentage figure is percentage of all stations that program a given sport. Hours figure is the average amount of time devoted to a given sport by stations programming play-by-play of that sport).



WCBS-TV NEW YORK



KNXT(TV) LOS ANGELES



KIRO-TV SEATTLE



WBEN-TV BUFFALO, N.Y.

sively to the production of local documentary programs. The documentaries are seen on a regularly scheduled weekly basis at 6 p.m. on Saturdays.

The station's daily variety show, *Three on the Town*, normally sells out in its 1-1:30 p.m. time period.

The Cleveland Orchestra is seen on WKYC-TV five times a year and is fully sponsored by the Central National Bank. Two of the concerts are presented live, the others on tape.

In the view of Arthur Watson, VP and general manager of WKYC-TV, local programing "more than pays its way, especially in the area of community involvement, which can't be measured on a dollars-and-cents basis."

You can hardly expect a program named *Easy Money* to be anything but successful. And successful it is for WFBM-TV Indianapolis. The Monday-Friday, 12:30-1:30 p.m. program involves its audience in three ways: through studio-audience participation, through teaming up home viewers with studio participants and through post-card entries.

WFBM-TV added a new daily one-hour variety program in its 9-10 a.m. period. The show is described by a station spokesman as being on the order of *The Merv Griffin Show*. In its early months *The Girard Show* has been getting good studio audiences and WFBM-TV has high hopes for its being a successful show.

WFBM-TV also expanded its early evening local news program from a half-hour to a full hour plus the NBC-TV *Huntley-Brinkley Report*.

WALA-TV Mobile, Ala., gives extensive live coverage to events taking place outside its studios. Every year, the station covers the local Mardi Gras celebration for a 12-day period.

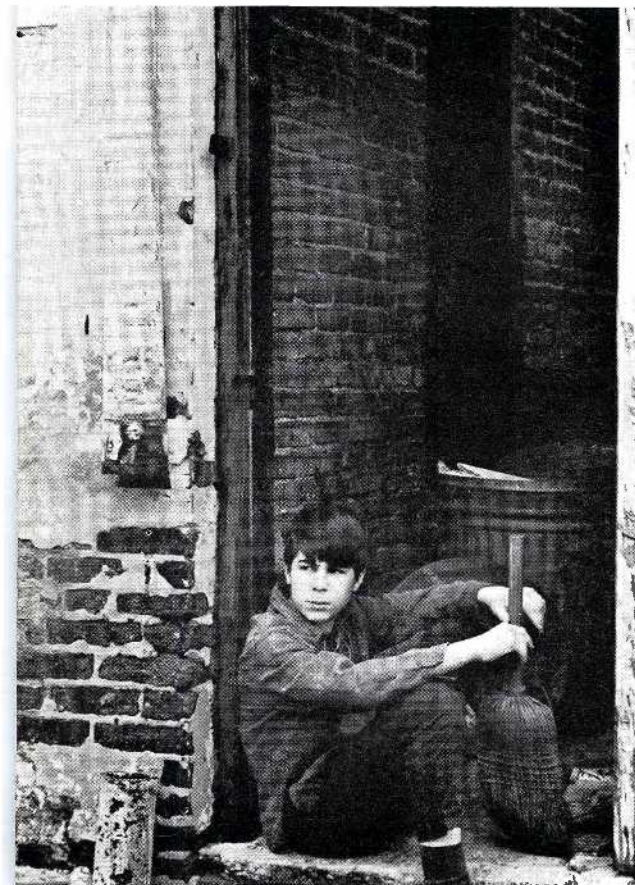
The Deep Sea Fishing Rodeo receives similar extensive treatment, and this year WALA-TV journeyed to Pensacola, Fla., for that city's week-long Festival of Five Flags celebration.

In the fall, WALA-TV, according to Ray McGuire, general manager, will start a local *High School Bowl*, which will run adjacent to the *G. E. College Bowl*.

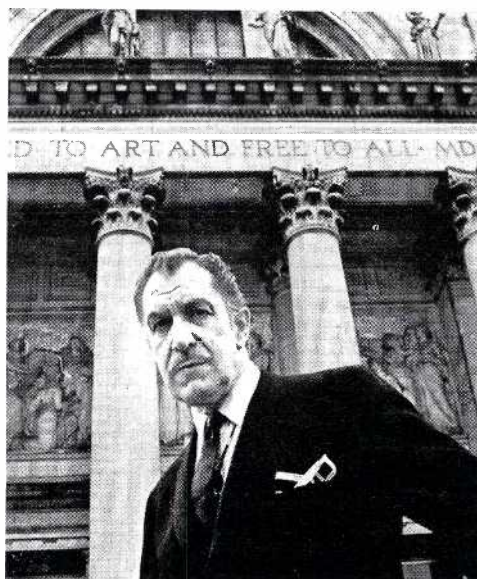
WYTV (TV) Youngstown, an ABC-TV affiliate, added a new daily one-hour morning program, *Dateline: Youngstown*, in June 1966. About half of the hour is devoted to news, the other half to interviews. Charles DeVault, program director, says two programs on WYTV's schedule bring big viewer reaction. The Sunday 6 p.m. *Open Line* program, on which viewers telephone questions to studio guests, is popular and *Outdoor Report*, a five minute program following the late-evening news, generates a "surprising response." *Outdoor Report* gives camping, fishing, hunting and other outdoor sports information.

WFIL-TV Philadelphia has vastly expanded its news department and its news schedule in the past year. The Triangle-owned station now has 65 news programs a week, 11 on each weekday and 10 split between Saturday and Sunday.

George Koehler, station manager, says: "The response to documentaries these days is a delight and rewarding to me. Today local documentaries are competitive with network programs for audience." Koehler claims that several WFIL-TV documentaries have pulled in 40-50% audience shares. One WFIL-TV documentary, *Assignment: 1747 Randolph* (TELEVISION July 1966), so impressed the sponsor, the Philadelphia Gas Works, that it purchased a series of six half-hour documentaries, *Assignment: The City*. Another documentary series, *Spirit of Philadelphia*, five half-hour programs, is sponsored by the Insurance Co. of North Amer-



WJZ-TV BALTIMORE



KMOX-TV ST. LOUIS



WNCT-TV GREENVILLE, N.C.

ica. The insurance company has adopted the program's title as the theme of all its Philadelphia area advertising.

WFIL-TV is heavy on sports programming. A series entitled *Sports '67* will cover 30 events during the year, ranging from lacrosse to a horse show. The 30 events are from 30 minutes to two-and-a-half hours in length. In addition, WFIL-TV broadcasts 20 night games and 40 day games of the Philadelphia Phillies baseball team.

Play-by-play sports coverage has always been a bulwark of television programming. Activity this year shows that about half of network affiliates (48%) have a policy of pre-empting network schedules for local play-by-play coverage. The most popular sports for local coverage are professional baseball and amateur basketball (mostly college games, with some high-school). Independent stations are heaviest in professional baseball, amateur football, and both phases of basket-

ball. In both network affiliate and independent classifications, the majority of sports play-by-play activity is presented as live action.

The average independent station, as might be expected, programs a much larger amount of play-by-play sports than the average network affiliate. The ratio is nearly 10 to 1, with the average independent programming 252 hours of sports action in a year, compared to 27.6 hours on the average network affiliate. Tables 4 and 5, on pages 38 and 39, give more detail on sports coverage.

To answer the important economic question of local television with a straight yes or no is impossible. There are too many ifs, ands or buts involved. Local programming pays its way—if you don't count the public-service, religious and instructional programs that are obviously not intended for commercial sale.

Local programming, if a station's schedule is loaded with local entertainment shows, pays its way, including the costs of the red-ink items.

The manager of a group-owned midwestern station that registered one of the biggest local programming increases of all network affiliated stations explains the economics of local programming: "It's cheaper for me to produce a good local entertainment program on a daily basis than it is for me to purchase a feature film for that time period. And, the economics aside, it's more fun."

His station's programming profile reflects his philosophy. In March 1967, it telecast 140½ hours of local programming, a hefty increase over March 1966. An NBC-TV affiliate, it broadcast four more hours of network programs (355½ vs. 351½), 35 hours less of feature films (68 vs. 103), and two additional hours of syndicated programs (22 vs. 20). This station does not earn the title average, however. It devotes 24% of its schedule to local programming, 60.6% to network programs (which is near average), 11.6% to feature films and only 3.8% to syndicated programs. It devotes 82.3% of its local schedule to news, sports and entertainment program-

Table 6
Stations airing editorials

	1967	1966	1965	1964
	53%	54.1%	56.0%	57.0%
Editorial Frequency				
	1967	1966	1965	1964
Daily	33.3%	31.4%	36.1%	41.0%
Weekly	13.0%	15.2%	22.3%	12.7%
Occasionally	53.7%	53.3%	41.5%	46.2%
Editorializing by affiliation				
	% stations Editorializing	Daily	Weekly	Occasionally
ABC-TV	53.5%	18.5%	30.0%	5.0%
CBS-TV	63.0%	23.0%	11.5%	28.5%
NBC-TV	50.0%	16.0%	4.0%	30.0%
Independents	21.4%	—	7.1%	14.3%



WRC-TV WASHINGTON



KLZ-TV DENVER



WBBM-TV CHICAGO



KSTP-TV ST. PAUL-MINNEAPOLIS

ing compared to 69.8% that the average station gives to those three categories.

Does news programing carry its weight financially? Here again, the answer must be yes and no. News this year accounts for 40.9% of all local programing, compared to 39.4% last year. About half of all station managers queried on this point stated their news operations were at the break-even point or near. The other half were nearly evenly split with about 20% saying their news operations resulted in a profit and 30% reporting a loss.

Public-affairs documentaries almost always result in a loss, station managers report. As the manager in a top-20 market explains it: "We may put \$10,000 into the production of an hour public-affairs special. If we get a sponsor, and we don't accept participation spots for documentaries, it will probably be a bank or a local utility. We're doing good if we get \$8,000 from the sponsor for time and production. Our situation closely parallels that of a CBS-TV with its *Death of a Salesman*. It's the price we have to pay to do the kind of

Table 7
Locally produced specials

News	56.5%
Entertainment	30.4%
Other	13.1%
What the average station produced	
	Number Hours
All specials	28.9 22.6
News	17.7 12.8
Entertainment	7.2 6.9
Other	4.0 2.9

public-service we feel we are obliged to provide for our community."

With news and public affairs accounting for almost half of all local programing, (48.6%), what do stations devote in terms of men and money to local news production? The average station according to the TELEVISION survey, has a news staff of 14—nine newsmen and five cameramen. It's budget for news is \$185,182.56. Personnel who devote their time to production of nonnews programming number 15. The news budget for the average independent station is \$270,000 with a news staff of 12 men (seven newsmen and five cameramen). Staff devoted to nonnews production at the average independent numbers 17.

The average NBC-TV affiliate has a higher local news budget than its ABC-TV and CBS-TV brethren: ABC-TV \$168,318; CBS-TV \$164,118; NBC-TV \$215,237. (It should be noted in passing that only 54% of the survey participants answered the question on news budgets. The other 46% either left the question space blank, said the figure was confidential or said that news was not separately budgeted.) Of stations reporting their news budgets, 32.8% had budgets under \$100,000; 26.2%, \$100,000-\$149,999; 8.2%, \$150,000-\$199,999; 14.7%, \$200,000-\$299,999; 11.4%, \$300,000-\$499,999, and 6.7%, over \$500,000. The lowest budget reported was \$16,800; the highest \$750,000.

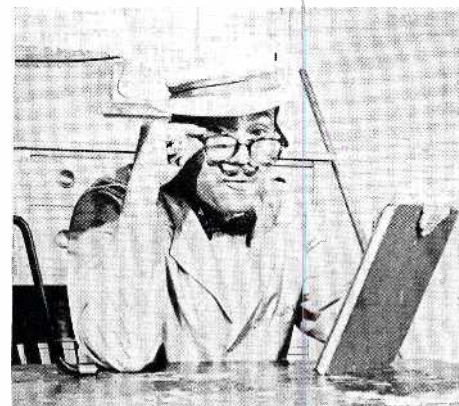
Editorializing continued to decline in the past year. With 53% of stations reporting that they editorialize at least occasionally, compared to 57% in 1964, the percentage of stations that express their opinions on a daily basis has risen slightly after a three-year decline, from 31.4% last year to 33.3% this year. This, however, is still substantially below the 41% that editorialized on a daily basis in 1964. The



WWL-TV NEW ORLEANS



WNBC-TV NEW YORK



WNDU-TV SOUTH BEND, IND.

majority of stations that editorialize still do so only on an occasional basis (See table 6, page 41).

Many stations report that their editorials have played important roles in bringing about changes in their community or state.

WLOS-TV Greenville-Ashville, N.C.-Spartanburg, S.C., did a single film editorial showing unsanitary and cruel conditions in existence at a county animal shelter. The film was shown in court, the animal-shelter manager was convicted of cruelty to animals and the shelter was placed under control of the Society for the Prevention of Cruelty to Animals.

KOGO-TV San Diego took the area's seven-man state legislative delegation to task for a lack of communications and collaboration with constituents interested in various state projects. As a result, KOGO-TV says: "The delegation today confers regularly, disregarding party lines insofar as possible and generally renders better service to the community."

An editorial by Tom Eynon, news director of WNEM-TV Bay City-Saginaw-Flint, Mich., on fraudulent telephone sales gimmicks advising viewers not to answer caller's questions or give out information was almost too successful. Taking him at his word, WNEM-TV's audience also refused to answer questions from legitimate firms and, heaven help the ratings, reputable survey firms. A second editorial helped viewers determine the legitimacy of some calls and stressed the need for responsible telephone surveys and solicitations.

A half-hour editorial program on KCMT-TV Alexandria, Minn., erased many fallacies and misconceptions about the Red Lake Chippewa Indians from viewers' minds. *Red Lake: A Reservation Revolution* told how the Indians had improved their own economic situation through their own initiative and with government help. The station reports the

editorial program received more favorable comment from both the general public and the Indians than any program in KCMT-TV's history.

KPRC-TV Houston claims it was the only Houston station to protest editorially the exclusion of television from the trial of a public official. The result, KPRC-TV claims, was a "modification" of the ruling.

WFBM-TV Indianapolis won a national Sigma Delta Chi Distinguished Service Award for a continuing series of editorials on the city's antiquated trash-disposal system. The station began hitting the problem in late 1965, calling for the end of open dumps and institution of a sanitary landfill system. In March 1967, the city appeared headed toward that system after plans for incinerators were found to be too costly.

KOOL-TV Phoenix claims its editorials played a role in outlawing the use of LSD in Arizona and in the passage of a state air pollution control act.

Throughout the year, WTOP-TV Washington has been stressing the need for home rule for the District of Columbia and/or reorganization of the present D.C. government (which now consists of a 535 man "city council" [the Congress], and a three-man commission). So far, however, Congress has not acted on any of the proposals made.

WBBM-TV Chicago, for the first time, endorsed political candidates in major races. The five candidates supported by the CBS-owned station were elected.

WFTV (TV) Orlando, Fla., was honored by the Florida Education Association for "a major influence in the effort to establish a public junior college in the Orange county area by its strong editorial stands." The WFTV experience shows that persistence is needed for successful editorializing. The first editorial on the subject was aired six years ago. The climax came in the past year, however, as a decision was made to establish the college. It will register its first student body this fall.

In the year between May 1, 1966 and April 30, 1967, the average station telecast 28.9 special locally produced programs. News accounted for 56.5% of local specials, 30.4% were entertainment programs and 13.1% were in the "other" category. (See table 7, page 42.)

Subjects covered in news and public-affairs specials were as far ranging as ever: the hippies, Vietnam, air pollution, the civil-rights battle, venereal disease, crime and corruption, the Supreme Court, medicine, traffic safety, and countless others.

Entertainment specials followed the news variety to scenes outside of studio walls. WEWS (TV) Cleveland, for example, took a production crew to Montreal for *The Swinging Sounds of Expo 67*, a variety show with the music of the big Canadian exhibition and using its architectural wonders for background.

In general, locally produced news and public affairs documentaries are not money makers for stations. In the words of Mike Shapiro, manager of WFAA-TV Dallas: "Image builders rather than merchandise movers are the sponsors of documentaries." Banks and utilities are the primary sources of documentary sponsorship. A hard-hitting, controversial local documentary will almost always end up sponsorless because most local advertisers are reluctant to be identified with controversy.

The average NBC-TV affiliate produced more specials than did ABC-TV and CBS-TV stations and independents. NBC-TV stations averaged 34.9 programs for a total average of 24.7 hours of specials for the year from May 1, 1966 to April 30, 1967. For ABC-TV affiliates: 21 programs, 16.5

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WIS-TV COLUMBIA, S.C. KRNT-TV DES MOINES, IOWA

THE LATE NIGHT: TV'S

By Richard Donnelly

Sleep—that great enemy of late night television viewing—has perceptibly retreated from the blue-lighted hearths of most American TV homes, to hover in the dark corners before the wise-cracks, the good cheer, the forced and genuine gayety of after-hours programming. To put it another way: A larger percentage of Americans than ever before are watching television after 11 p.m.

In addition to the competition, the bedroom pillow is still a major factor in who does what to whom in late night. In a way, it explains the nature of the programming that is available, for so many people have already chosen the

sack that those left, a sort of heavy-lidded-elite, limit the options of programmers. There simply aren't enough people around to present a first-run *Bonanza*, and of those around, many are ready to reach for the pillow at any moment. Clearly, programming for late night viewers is a delicate matter.

At this point in TV's history, a major effort to present minor programming has failed (United against everybody); a major effort to present major programming is still in doubt (ABC's Bishop against NBC's Carson); and what seems a major effort with some sort of major programming is promised (CBS against Carson and Bishop). Never have so few (audience) owed so much (programming) to so many (producers). In addition to the network programs there are the ubiquitous if aging feature films, the Group W-produced Merv Griffin and Mike Douglas shows, as well as a number of talk programs such as Joe Pyne, David Susskind, and Allan Burke that seek to outrage their audiences into staying awake and tuned to their insults. Late night is a new television frontier; at some point in the future, it will be as well mapped, as well charted and as well ploughed as prime time



Jerry Lester and Dagmar had the first late-night show, NBC's 'Broadway Open House.'



'Tonight's' first host was Steve Allen (c), with regulars Edie Gorme and Steve Lawrence.



The self-proclaimed 'King', Jack Paar, followed Allen's late-night reign.

Late night adult audience up 16%

Number of adults viewing during the average minute

		Mar-Apr 1966	Mar-Apr 1967	Increase
Men	18-34	3,160,000	3,750,000	+18.7
	35-49	3,750,000	4,070,000	+ 8.5
	50+	4,030,000	4,680,000	+16.1
Total		10,940,000	12,500,000	+14.3
Women	18-34	4,550,000	5,530,000	+21.5
	35-49	4,500,000	4,740,000	+ 5.3
	50+	4,910,000	6,030,000	+22.8
Total		13,960,000	16,300,000	+16.8
Total Adults		24,900,000	28,800,000	+15.7

A. C. Nielsen, as provided by TVB

FRONTIER

The need of affiliates for late-night shows is pushing the networks into filling the gap left by the dwindling supply of feature films



Johnny Carson, (l), called the 'Prince' by announcer Ed McMahon and guests, is the latest host of NBC's long-running 'Tonight' show.

and it will probably belong to the same people—the three television networks.

That would seem to be the major conclusion of a study of late night television—that its future is in the hands of the networks, that its past, checkered with older movies presented locally and sold locally or to national and regional spot advertisers, is over. And this will come about not out of any network greed to dominate station time but out of a station need for programming. The plain facts are: The feature film well is just about dried up locally or is just uneconomical locally and stations across the country, bereft of local talent and wary of risking capital, are turning to their networks for aid. (Indeed, a good argument can be made that CBS is not really interested in programming after 11 p.m.—its five owned stations probably net more money with their huge backlog of features than any CBS network offering could—but a majority of its affiliates insist on it.)

Just why the hours between 11:30 p.m. and 1 a.m. are no longer necessarily the realm of Johnny Carson and the local feature film is a complicated story

in itself. What is peculiar is that at the very moment when they were running out of adequate programming, stations found that advertiser demand and audiences were at an all-time high.

According to data compiled by A. C. Nielsen Co. for the Television Bureau of Advertising, homes using television during the average minute between 11 p.m. and 12 midnight increased 44%,

1967 over 1960, and the percentage of TV homes watching during those hours rose from 28.5% in 1960 to 33.7% in 1967. Between the hours of midnight and 1 a.m. there was a 55% increase in homes using television. This means that at best HUT levels had reached 18.5 million and at worst 10.8 million, hardly prime time, but not at all what fringe time was considered only a few years ago. (In 1960 there were four to six million fewer homes watching television in the post 11 p.m. time period.)

This increase in numbers is matched by audience composition data that suggest that the late-night audience is composed of adults who are younger, better educated, and better off than the audience elements who watch in prime time (children, nodding oldsters, exhausted factory workers and the like). Even the very social progress of the country—the shorter working day, longer vacations, earlier retirements—works in favor of late night programming.

It was in this increasingly friendly climate that NBC initiated its programming and solidified its hold on the time period, starting with Jerry Lester and Dagmar, on to Steve Allen and Jack

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Joey Bishop (l), was welcomed to the late-night races by California Governor Ronald Reagan when his ABC show had its premiere.

The great Washington fumbling match

By Leonard Zeidenberg

How did the proposed ABC-ITT merger, after twice receiving FCC approval, end up in the courts? A hearing-by-hearing study of an often less-than-heroic public preceeding.

The ABC-International Telephone & Telegraph Corp. merger—whose fate at this writing is still not quite settled—is unquestionably a matter of heroic proportions. It represents the largest transfer case ever to come before the FCC (17 AM, FM and TV stations are involved). It would result in a \$2.7 billion conglomerate, which would be larger than the parents of either of ABC's two competitors, CBS and NBC.

The companies scoured Wall Street and Washington for the best legal talent they could find to represent them before the FCC. The case engaged the personal attention of commissioners as have few cases in years. The Justice Department's antitrust chief, Donald F. Turner, found his personal prestige involved. The proposal was attacked by members of Congress and it attracted the attention of news media throughout the country.

Yet, the actual product of so much talent, energy, time and money was frequently less than heroic. And in the thrust and counterthrust of the contending parties, there was often an air of unreality, as though they were caught in the grip of some devilish green giant that was, in truth, bigger than all of them and too strong, at times, for them to overcome. Else, why would so many patently wrong moves have been made—moves that have led to the unseemly juncture of the Justice Department accusing the FCC of failing to do its job properly.

That accusation was explicit in the department's action last month in appealing to the U.S. Court of Appeals in Washington the commission's decision to approve ITT's acquisition of ABC. The commission's decision in June affirmed the order it had handed down in the case six months earlier, and by the same 4-to-3 vote. That decision, the department told the court, is "likely to result in substantial detriment to the public interest in the absence of countervailing benefits."

But on the way to that extraordinary climax, no one involved in the case has looked particularly good. The department itself, which one might think of as filled with hard-eyed investigators ready to spring into action at the slightest provocation, was revealed as a reluctant, if not a paper tiger. The commission at a crucial point in the proceedings appeared to give way to panic. Members of Congress ostensibly concerned with the public interest showed a willingness to attempt with questionable propriety, and with little grace, to bend the commission to their will. The

ABC



Goldenson ↑

↓ Geneen



ITT



Turner



Gordon



Hyde



Loevinger



Bartley



Johnson



Cox



Nelson



Morse

applicants themselves, or their representatives, carried on in a manner that made it easy for the public to identify them as the villains of the piece. And the press was at best an uncertain watchdog.

How could it have happened that way? Looking back, it appears that what helped set the stage for such bizarre performances was the supreme indifference with which the proposed merger was viewed initially. Incredible as it seems today, in view of the bitterness of the controversy that has surrounded the proposal for almost a year, ITT's plans to acquire ABC gave rise to no concern, other perhaps than that expressed by Commissioners Robert T. Bartley and Kenneth A. Cox, from the time the boards of directors of both companies approved the merger on Dec. 7, 1965 until the unique oral hearing that the commission held on the applications the following September.

To the press the proposed merger was about as sexy a story as that of one large bank acquiring a somewhat smaller one, although not quite as significant. Business-page reporters covered developments—board approvals, stockholders' votes and the like. But the alleged potential dangers implicit in the proposed merger—the power that the somewhat sinister ITT, with its extensive foreign interests and connections, would have for influencing ABC's news and public affairs reporting, for instance—didn't occur to the editorial writers and liberals at large until after members of Congress began raising alarms. And *they* didn't enter the picture until after the oral hearing.

What of the Justice Department? Its antitrust division had dutifully plunged into an investigation of the proposed merger almost as soon as it was approved by the two boards, issuing the first of what was to be several requests for filing cabinets full of information from the companies; possible antitrust violations were the department's concern. The mountain of material that was accumulated apparently was too much for the department to handle with any speed. For in response to two requests from the commission in June for its views on the case, Justice could do no more than say, in effect: "The case is complex; we're still studying it."

Accordingly, the commission was in an odd situation last summer. Pending before it was a case in which a giant communications and manufacturing company, with scores of subsidiaries in this country and abroad, was seeking acquisition of a company that not only owns 17 broadcasting stations but is affiliated with hundreds of radio and television stations across the country—yet, no one was objecting or even raising questions. There was, furthermore, no dispute as to the facts in the case, as far as an intensive staff investigation could find.

An uproar in Congress or in the press probably, certainly a staff conclusion that representations in the record could not be relied upon, would have persuaded the FCC to order a hearing—and in the process to have headed off the criticism and other problems that were generated by the decision not to hold one.

But legally, the commission could have approved the proposal (technically, all that was before the commission were the 17 applications for station transfers) on the basis of the pleadings alone. As a practical matter, though, there was a large question as to whether it should.

The applicants, naturally delighted with the lack of attention being paid the merger, were eager for prompt commission action—ABC because of its asserted need for the financial help that ITT had said it would provide, ITT because it had other acquisitions in mind that it couldn't proceed with until the ABC matter was completed. And there was some sentiment within the commission for disposing of the case without a hearing. After all, hadn't the commission for years been considering various proposals for strengthening the competitive position of ABC, traditionally the "1/2" in the nation's "2 1/2 network" system? Wouldn't a stronger ABC, one that could provide more news and public affairs programing and be capable of absorbing losses in efforts to provide imaginative entertainment be in the public interest? Weren't both ABC and ITT long-time licensees?

But before any decision was reached, Commissioner Bartley, who habitually calls for hearings on applications involving station sales to multiple-station owners, had become aroused. On July 20, 1966, when the commission wrote ABC and ITT requesting additional information, he dissented and, with Commissioner Cox concurring, said it wasn't correspondence with the applicants that the commission needed, but a full-dress hearing.

This unclublike outburst was still only a ripple on the pond of indifference surrounding the proposed merger. But it was enough to persuade the commission, if additional persuasion were needed, that it would have to go beyond the paper pleadings. And so the unique oral hearing was conceived. The draw-out procedure of a conventional hearing—in which an examiner takes testimony over a period of weeks and then writes an initial decision for commission review—would be bypassed. Instead, the commissioners themselves would preside over a one-day hearing in which the principals and their representatives would appear. Time would be saved, but not at the expense of information that the commission needed from the applicants—or so said the commission.

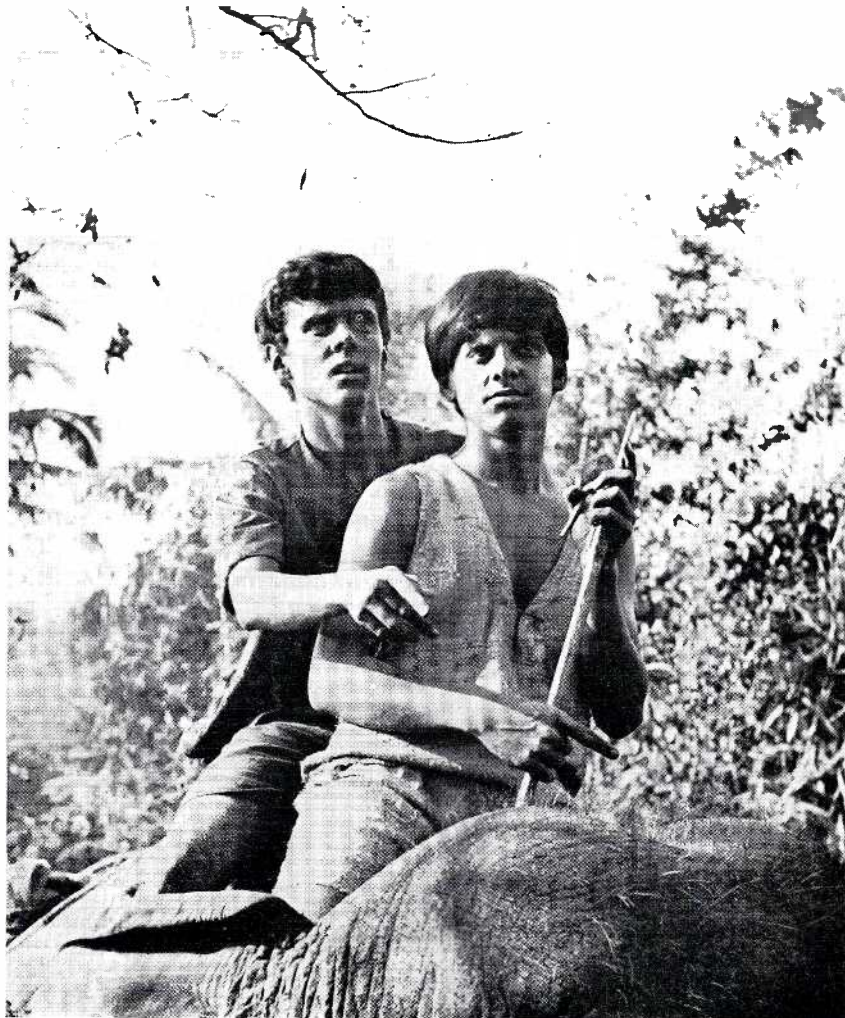
At the time it seemed like a great idea; indeed, six commissioners voted

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Preparing for the New Season

By Morris Gelman

English actor John Mills, barechested in the 121 degree Arizona sun, watches in a mirror as his hair is trimmed. On sound stage 32 in sprawling Universal City, Raymond Burr, no longer the world's greatest attorney, now its greatest detective, learns how to move around and act from a wheel chair. On MGM's back lot, *Garrison's Gorillas* have arrived, taking over from the *Combat* forces, and are engaged in major warfare, while a tour group looks on. Some miles to the east, at Desilu Cahuenga, in the heart of Hollywood, an audience sits in bleacher-type seats and roars its approval into a sound track for a comedy being played and filmed as if it were "Barefoot in the Park" on Broadway. And across the seas to the west, in steaming India, two 15-year-old boys, a trained elephant



Maya (NBC-TV out of King Bros.-MGM TV Productions): Jay North, television's erstwhile 'Dennis the Menace,' now a stripling of 15, has all but become a citizen of India. He's been living there with his mother, Mrs. Dorothy North, on a houseboat since January. That's when Maurice and Frank King, who produced the movie version of 'Maya' with Jay North previously, got a television commitment out of NBC and MGM, set up shop where no TV series had ever filmed regularly before.

The first camp was in Bombay. Eight of the initial 14 shows in the series were filmed in and around that city.

The American contingent is not large. There are the Norths, the Kings and the directors. Two directors are taken over at a time, with each usually committed to do eight shows. One shoots a show, while the other prepares for the next segment.

The crew of about 90 are all foreign. Most are Indians (India produces more feature films than any country in the world), but there also are Frenchmen and Germans.

The weather has been frightfully hot. And then in June the monsoons threatened. On a Thursday in early June, while a segment still was being filmed in Bombay, most of the equipment was loaded into box cars and sent by train to New Delhi. Enough equipment was kept in the home base to complete filming on Friday. At 5 a.m. on Saturday, everything and everyone that was left was put on a plane to New Delhi. The train was already there. Then a complete transfer was made to trucks. Over the Himalayas into Kashmir went the 'Maya' company including Maya the elephant and her standin.

Final camp was one of the floating farms of India, off the coast of Shinagar in the state of Kashmir. The farm rests atop a massive float of mango roots, shifting positions with varying currents. It was a journey of 1,109 miles and not a day's shooting was lost. In September, though, the company has to move back to Bombay.



Dundee and the Culhane (CBS-TV out of Filmways TV Productions): The star is John Mills and that figures to be a big plus. The distinguished English actor, making his American TV debut, portrays Dundee, a lawyer quick with words, who travels the West with the Culhane (Sean Garrison), a young fellow attorney who is equally quick with guns and fists.

That part about traveling the West is important. Creator-producer Sam Rolfe didn't want to fake it on the back lot. Sam Manners, on his staff as a production executive, was responsible for finding all those compelling locations for 'Route 66' in seasons gone by. And many of the 'Route 66' crew are around for this series.

The ingredients were there so 'Dundee' and company took to the road. The first episode was shot in Flagstaff, Ariz., in early June. Then it was on to Apache Junction, Scottsdale and Tucson.

Just outside of old Tucson there's a perfect Indian Village built in 1950 for a Paramount Pictures movie starring William Holden. It was constructed so solidly that even the desert winds were thwarted. Some promoters took it over and operate it as a tourist attraction and film location.

This is where 'Dundee's' sixth episode, "Vasquez Brief," (every episode will have the "brief" reference in the title) was shot in mid-July. The temperature ranged from 112 to 121 degrees. One sequence was played in an old church. The mercury inside boiled to 130.

The cast and crew sweated it out, working a full day throughout the six-day shooting schedule. The only bonus came at 4 every afternoon. Like any proper Englishman, John Mills had to have his tea break.

Returning shows gild the lily a little as insurance against a premature retirement from the home screen. Longevity, not turnover, is the goal.



Ironside (NBC-TV out of Harbour-Universal Television Productions): This hour series, which previewed last season as one of the eight Universal 'World Premiere' movies for NBC-TV, has a gimmick. Raymond Burr stars as a crack crime consultant for the San Francisco Police Department, but he's forced to operate out of a wheel chair. Its set design creates a challenge but not really a problem for a studio as resourceful as Universal.

Stage 32 on the lot is fitted out to represent the living quarters of Robert T. Ironside (that's Burr) in the loft of police headquarters. There's a living area, a work area, gym, pool table, barber chair, desk, conference table, poker table, kitchen, locker room. Over the bed there's a steel chinning bar so that a paralyzed man can lift and exercise himself. The walls are covered with yellowed clippings from newspapers about cops and robbers stories of yesterday.

The big problems are for the writers and actor Burr, himself, to solve. How do writers, in what's basically an action show, move an incapacitated man around? A police paddy wagon, for one, has been written into the script. Fully equipped for a man on the go, and available for filmed interiors, it's the primary means of transportation for the Burr role in the show.

Then there's that San Francisco locale to contend with: So periodically the cast and crew of 'Ironside' go to the bay city for a week of location filming. Sometimes, another production group is taken along to film second-unit photography.

For Burr, the role is a decided switch from the active and dynamic Perry Mason. He has had to learn how to act with a minimum of body movement. Yet he's the pivot, far and away the key to the fate of the show. Can he bring those millions of devoted 'Perry Mason' fans into the 'Ironside' camp?

Universal and most of Hollywood are confident. Comments creator-executive producer Collier Young: "I patterned the character after the late Harold Ickes. Ray plays him cantankerously perfect."

Garrison's Gorillas (ABC-TV out of Selmur Productions): War is hell and recreating it on a Hollywood back lot certainly proves the point. It's a hot, smoggy Friday in June. The back lot is in Culver City and belongs to MGM. This is where all the battles of 'Combat!' were fought. Selmur Productions, an ABC subsidiary, also staged them.

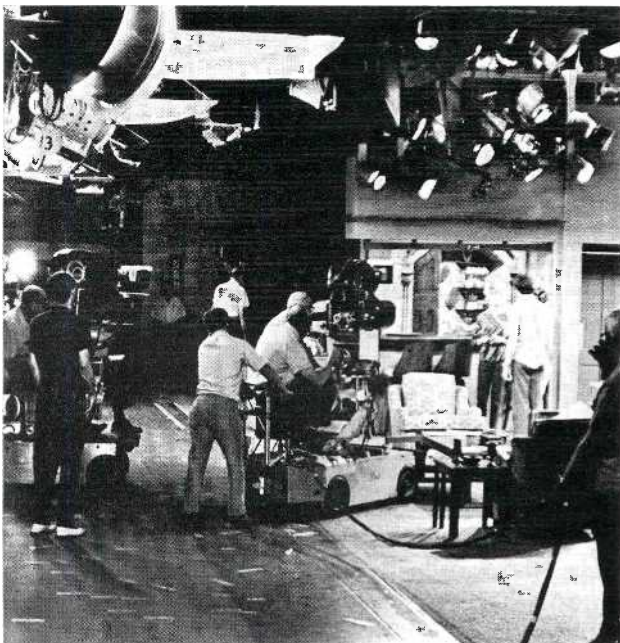
Even many of the uniforms, equipment and other props are the same. To carry the chain a link further, 'Garrison's Gorillas'—convicts with specialties fighting the war to win pardons—will be in the same time period occupied by 'Combat!' for five seasons.

This particular episode is called, "Now I Lay Me Down to Die." A bridge is to be ambushed. True enough there is a small bridge on the lot. But something not in the script has been added. A bunch of tourists have gotten off their tour bus and have crowded around to watch.

Some stroll onto the dirt road where the German truck must go to meet its ambush. "Please clear the set," yells a stage manager through a bull horn. The tourists continue to mill about. They peek through the bushes, seemingly ready to spring their own trap.

The German truck roars by. It's to grind to a halt with the men jumping out. The men are out but the driver has left the vehicle in gear. It continues to move. "Cut, cut," cries director Georg Fenady. "I don't see how those guys get anything done," says one camera-carrying tourist to his wife.

But they do get the job done and in highly professional style. This one episode in the series is to use the Salem Street on the MGM lot, a jungle river road, Dutch Street set, a fort area, small bridge area, Eucy Road, near the small bridge; rocks, a factory setting and sound stage 3. Among the props used: docks, boats, German ambulance, Mercedes, stretcher, roadblock, pistols, bicycles, flags, weapons carrier, radio, TNT, detonator, staff cars, sandbags, wheel chairs, twine, tape, hospital equipment, trays of food, desk, ID and assorted papers and swagger stick.



Good Morning World (CBS-TV out of Bill Persky-Sam Denoff Discus Productions): Every Tuesday night is opening night for 'Good Morning World.' Stage 5 at Desilu Cahuenga in Hollywood is crowded with family, friends, well-wishers. Creator-producers Bill Persky and Sam Denoff have discarded sweaty rehearsal clothes for blue blazers. An audience of 300, mostly tourists not knowing what's likely to happen, files in.

Their laughs, they are told, will be the laugh track for the show. And they should laugh, it's explained, because this is a situation-comedy about a young disk jockey and the problems he has with his partner, wife, job and boss. Persky and Denoff have drawn it from their own experiences while working for WNEW New York.

The cast, with the exception of Billy De Wolfe, are virtually unknowns so introductions are made. Then the show unfolds like a play in a legitimate theater. With three cameras clicking, the action hops around among the four sets laid out in a row on stage.

But they're film not television cameras. It's the same technique pioneered more than 15 years ago by Lucille Ball and Desi Arnaz and then used so successfully by Danny Thomas and Dick Van Dyke.

Says Bill Persky: "It's the best way to do comedy. The audience tells us which of our jokes are honest."

Adds Sam Denoff: "It's like taking a show out-of-town for a tryout. The audience reaction helps us to better understand what we're doing."

It's a technique made for improvisation. Changes are going on throughout the week. What results usually is truer, more real, sort of slice-of-life comedy.

Persky and Denoff have had good luck with the technique. They were part of the team, along with Carl Reiner and Sheldon Leonard, who made the 'Dick Van Dyke Show' roll so merrily. The team, with Reiner and Leonard as coexecutive producers, is reunited for this effort.

and a cast and crew of 90 are transported more than 1,000 miles over the Himalayas by truck to escape the monsoons.

What do these vignettes have in common? They are all part of network television preparing for a new season.

For television, that no-longer-infant medium, is just a few twists of the dial away from its 20th season of production, its 12th year of manufacture of essentially filmed entertainment programming. Don't look for big changes. The pattern was set long ago.

Yet there are signs of added maturity. Show by show the studio walls are coming down. The canvas is broader. The themes are ever so slightly, but still, more subtle, sophisticated.

Actually if it wasn't for the overworked mystic of glamour and glitter spun about the business of entertainment it all would be quite ordinary, even tedious. It happens in the clanging factories of Detroit every year or in the cluttered cloakrooms of New York's garment district. A few businessmen, a bunch of technicians and lesser factory hands, an exclusive group of star designers or performers get together, work long, pressure-filled hours to turn out a new product line. They smoke, drink, bite finger nails, fret like crazy hoping that what they've done will win acceptance and bring them back for another cycle of such profitable nonsense.

Of the total of 75 series now preparing for the 1967-68 schedule (excluding purely feature film and news presentations), all but 26 have been through the new season production mill at least once before. For the returning shows, basically and literally, the die is cast. Why change the specifications of the lathe when the work already seems satisfactorily rounded?

Still some gilding of the lily is practiced. Some production people regard it as insurance against premature old age. And if there's one crucial difference between Hollywood and most any other factory town it's that longevity, not turnover, is the goal.

Thus with *The Man From U.N.C.L.E.* going into its fourth year on NBC-TV, the show's direction is being steered from slightly ridiculous, far-out action situations to more realistic, suspenseful turns. Similarly, *The Beverly Hillbillies*, moving into a sixth CBS-TV season, is adding a new look by filming its first three episodes in England. Even that long-lived ratings champ, *Bonanza* is pumping a little extra flavor into its popular concoction. At least four of its new-season episodes will be filmed on location in the Lake Tahoe country of Northern California and Nevada and another cast member has been added.

The preparation problems for the 26 new network shows are much more complicated. In essence they are writing individual new books, chapter by chapter. Why should theirs stand out among so many others?

Of course, there are no guaranteed formulas. Television's producers only can hope the concept is right and the climate favorable. They have more control over the execution of the show. But even here, fate is merely tempered by doing the best work possible, providing as much production value as is economically feasible. Maybe a little flourish, a gimmick or two, can be thrown in for individuality. But for the most part, like anything else that comes off a production line, it's virtually all gamble.

Will a new series be an Edsel or a Mustang? A new car doesn't have to make people laugh, involve them, communicate and console. Television prepares for a new season in great expectations, with great trepidations and, most of all, resigned to great uncertainty.

END

TV'S VAST GREY BELT

By Walter Spencer

Ranking of 30th-70th place
scheduled evening programs
from national Nielsens

1966-1967

With a new television season coming up next month, everyone will be gunning for the top in the annual ratings scramble, and there will be plenty of room at the bottom for the losers. But a major chunk of the programming, both new and renewed, is destined to dwell within a vast grey belt stretching across the middle of the rating charts, and that is where the decision makers will find their jobs the toughest. When a program is neither a clear hit nor an obvious failure, how do you decide whether to stay with it, try to shore it up—or drop it?

This no man's land stretches from roughly 30th place to 70th in rankings of the slightly less than 10 dozen prime-time network shows each season. In it are about one-third of the yearly programming fare, always uneasily under the Damocles sword of the Nielsen ratings and the threat every 13 weeks that should the ratings fall, the show will be sliced from the screen.

Yet each season a number of shows quietly manage to survive, if not prevail, within this grey belt. Stumbling off the starting line in September, they can still be found gamely limping along in May, near-losers beloved to at least some of the audience and advertisers, television's answer to baseball's New York Mets.

Although disagreeing on some of the factors involved, network audience researchers and agency broadcasting executives are unanimous in agreement that for these marginal shows the actual Nielsen ratings are only the jumping-off point for a complex of variables that determine whether a show within the grey area will have anything from the earliest possible mercy killing to a relatively long and profitable, if unspectacular, television life.

"Of quite a lot of grey-area programs I could cite, most of them still are on the air," says Paul Klein, vice president, audience measurement, NBC. "Almost all of them should be given a chance."

The experts also agree that culling the hopeless, the possible and the potentially good from this sea of marginal sameness is one of the toughest jobs in programming.

"There's a million and one things you have to keep your eye on if you're delivering just a normal show," says Bill Hylan, vice president and director of broadcasting for J. Walter Thompson Co. And it means "a lot of worrying and guessing" to Arnold Becker, CBS's director of audience measurement. "Everyone knows they want *Lucy* back," says Becker. "Everyone knows the shows at the bottom of the ratings are going off. It's the marginal shows—the *Mr. Terrifics* of the world—we quibble about."

Among the past season's programs usually cited as examples of marginal shows that got tapped for a second year are *Mission: Impossible* and *Star Trek*, which ranked 51st and 52d respectively in the October-April Nielsen

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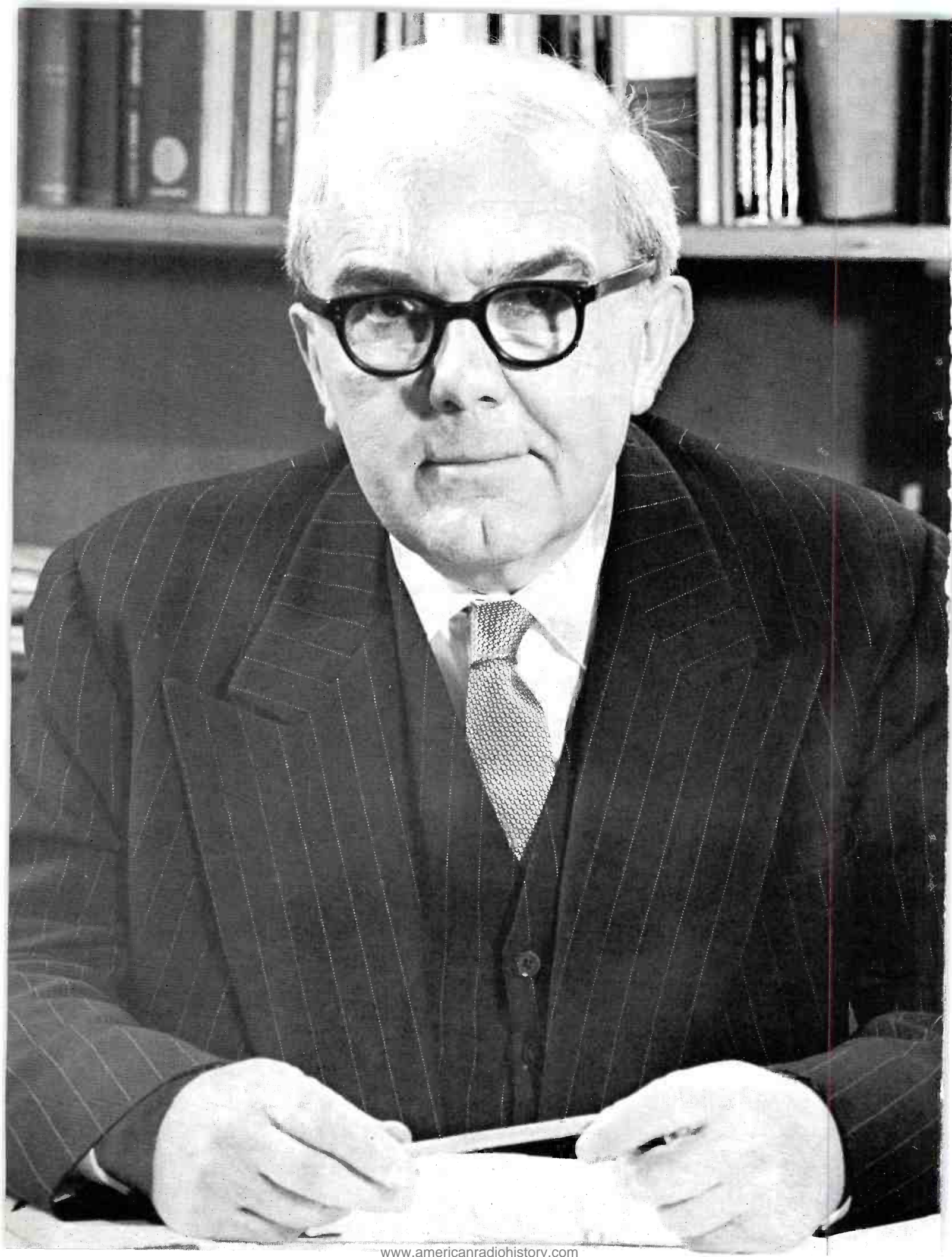
Rank	Show	Share	Status
30	Thursday Night Movies (CBS)	35.0	Renewed
31	My Three Sons (CBS)	31.6	Renewed, time slot moved
32	F.B.I. (ABC)	31.2	Renewed
33	Lassie (CBS)	36.9	Renewed
34	Gunsmoke (CBS)	34.8	Renewed, time slot moved
35	Tuesday Night At The Movies (NBC)	33.5	Renewed
36	Mr. Terrific (CBS)	30.2	Dropped
37	Thursday Batman (ABC)	33.3	Renewed
38	Monday Peyton Place (ABC)	31.2	Renewed
39	The Invaders (ABC)	28.6	Renewed
40	F Troop (ABC)	31.3	Dropped
41	Hollywood Palace (ABC)	31.7	Renewed, time slot moved
42	The Monkees* (NBC)	31.2	Renewed
43	I Dream of Jeannie (NBC)	30.1	Renewed, time slot moved
44	Lost In Space (CBS)	30.9	Renewed
45	Big Valley (ABC)	35.9	Renewed
46	Man From U.N.C.L.E. (NBC)	32.1	Renewed, time slot moved
47	Felony Squad (ABC)	28.7	Renewed
48	Iron Horse* (ABC)	29.6	Renewed, time slot moved
49	Gilligan's Island (CBS)	30.0	Dropped
50	The Fugitive (ABC)	33.7	Dropped
51	Mission Impossible* (CBS)	28.7	Moved in season, renewed, time slot moved
52	Star Trek* (NBC)	28.2	Renewed, time slot moved
53	Wild, Wild West (CBS)	31.9	Renewed
54	Combat (ABC)	27.8	Dropped
55	Andy Williams Show (NBC)	31.6	Dropped
56	Flipper (NBC)	29.9	Dropped
57	That Girl* (ABC)	28.8	Renewed, time slot moved
58	Wednesday Batman	28.6	Dropped
59	Huntley-Brinkley News (NBC)	33.2	Renewed
60	Run For Your Life (NBC)	32.5	Renewed, time slot moved
61	Tuesday Peyton Place (ABC)	27.0	Moved in season, renewed, time slot moved
62	Run, Buddy, Run* (CBS)	27.3	Dropped during season
63	Voyage To Bottom Of Sea (ABC)	29.5	Renewed
64	Occasional Wife* (NBC)	25.5	Dropped
65	Candid Camera (CBS)	28.7	Dropped
66	Wednesday Night Movie (ABC)	27.3	Renewed
67	Hey, Landlord* (NBC)	25.0	Dropped
68	Love On A Rooftop* (ABC)	26.0	Moved in season, dropped
69	Girl From U.N.C.L.E.* (NBC)	25.7	Dropped
70	Pistols 'n Petticoats* (CBS)	25.8	Moved in season, dropped

Key: *Denotes new show.

1965-1966

1964-1965

Rank	Show	Share	Status	Rank	Show	Share	Status
30	Gunsmoke (CBS)	37.4	Renewed	30	Lawrence Welk Show (ABC)	33.9	Renewed
31	Saturday Night At Movies (NBC)	35.7	Renewed	31	Wednesday Night At Movies* (NBC)	36.4	Renewed, time slot moved
32	Branded (NBC)	31.9	Dropped	32	Saturday Night At Movies (NBC)	35.4	Renewed
33	CBS Thursday Night Movie* (CBS)	36.3	Renewed	33	Voyage To Bottom of Sea* (ABC)	32.6	Renewed, time slot moved
34	Fugitive (ABC)	39.1	Renewed	34	Candid Camera (CBS)	35.9	Renewed
35	Lost in Space* (CBS)	33.0	Renewed	35	Bob Hope/Chrysler Theater. (NBC)	33.6	Renewed, time slot moved
36	Combat (ABC)	32.9	Renewed	36	Donna Reed Show (ABC)	32.2	Renewed
37	Man Called Shenandoah* (ABC)	30.6	Dropped	37	To Tell The Truth (CBS)	32.0	Renewed
38	Thursday Peyton Place (ABC)	33.4	Moved in season, renewed,	38	Perry Mason (CBS)	31.7	Renewed, time slot moved
39	Monday Peyton Place (ABC)	32.2	Moved in season, renewed	39	Daniel Boone* (NBC)	31.8	Renewed
40	F Troop* (ABC)	31.0	Renewed, time slot moved	40	No Time For Sergeants* (ABC)	29.5	Dropped
41	Candid Camera (CBS)	34.7	Renewed	41	Ben Casey (ABC)	38.9	Renewed
42	To Tell The Truth (CBS)	31.8	Dropped, later renewed	42	Hazel (NBC)	31.3	Renewed on other network
43	Laredo* (NBC)	31.3	Renewed, time slot moved	43	Rawhide (CBS)	32.6	Renewed, time slot moved
44	McHale's Navy (ABC)	30.1	Dropped	44	Farmer's Daughter (ABC)	31.4	Renewed, time slot moved
45	My Favorite Martian (CBS)	32.2	Dropped	45	Andy Williams* (NBC)	30.4	Renewed
46	Tuesday Peyton Place (ABC)	31.1	Moved in season, dropped	46	Dr. Kildare (NBC)	28.8	Renewed, time slot moved
47	I Spy* (NBC)	37.6	Renewed	47	Adventures of Ozzie, Harriet (ABC)	31.3	Renewed
48	Smothers Brothers* (CBS)	33.7	Dropped, renewed mid-next season	48	Perry Como Music Hall (NBC)	35.4	Renewed
49	Hollywood Palace (ABC)	31.7	Renewed	49	Tycoon (ABC)	28.2	Dropped
50	Bob Hope Chrysler Theater (NBC)	30.7	Renewed	50	Many Happy Returns (CBS)	30.9	Dropped
51	The FBI* (ABC)	29.5	Renewed	51	What's My Line (CBS)	35.1	Renewed
52	Dean Martin Show* (NBC)	35.4	Renewed	52	Mr. Novak (NBC)	29.0	Dropped
53	Twelve O'Clock High (ABC)	30.4	Renewed, time slot moved	53	Sunday Night Movies* (ABC)	30.5	Renewed
54	Legend Of Jesse James* (ABC)	29.1	Dropped	54	Jonathan Winters (NBC)	28.2	Dropped
55	Sunday Nite Movies (ABC)	32.4	Renewed	55	Shindig (ABC)	26.7	Renewed, time slot moved
56	Hazel (CBS)	30.2	Dropped	56	Danny Kaye Show (CBS)	33.7	Renewed
57	Big Valley* (ABC)	29.9	Renewed, time slot moved	57	Cara Williams Show* (CBS)	29.1	Dropped
58	Run For Your Life* (NBC)	36.1	Renewed	58	Hollywood Palace (ABC)	28.8	Renewed
59	Andy Williams Show (NBC)	28.9	Renewed, time slot moved	59	Secret Agent (CBS)	29.1	On mid-season, dropped, renewed year later
60	Tuesday Night At Movies (ABC)	31.0	Renewed	60	Flintstones (ABC)	29.0	Moved in season, renewed
61	The Munsters (CBS)	30.7	Dropped	61	Jack Paar (NBC)	31.9	Dropped
62	The Addams Family (ABC)	30.0	Dropped	62	Man From U.N.C.L.E. (NBC)	25.3	Renewed, time slot moved
63	Double Life of Henry Phyre* (ABC)	27.5	Dropped	63	Hullabaloo (NBC)	24.8	Renewed, time slot moved
64	What's My Line (CBS)	32.5	Renewed	64	Burke's Law (ABC)	28.5	Renewed, time slot moved
65	Please Don't Eat Daisies* (NBC)	27.0	Renewed, time slot moved	65	Kraft Suspense Theater (NBC)	32.9	Dropped
66	Danny Kaye Show (CBS)	33.4	Renewed	66	Mr. Ed (CBS)	28.6	On mid-season, dropped
67	Voyage To Bottom of Sea (ABC)	29.7	Renewed	67	Valentine's Day (ABC)	27.4	Dropped
68	Gidget* (ABC)	26.8	Moved in season, dropped	68	Kentucky Jones* (NBC)	26.3	Dropped
69	Perry Mason (CBS)	25.4	Dropped	69	Alfred Hitchcock (NBC)	32.4	Moved in season, dropped
70	The Flintstones (ABC)	30.5	Dropped	70	Huntley-Brinkley Report (NBC)	32.0	Renewed



Charlie's Revolution

How one brief
announcement
permanently
altered
the layout
of Britain's
commercial
television system

By Nicholas Faith

In one brief news conference on June 11 Lord (Charles) Hill, chairman of the British Independent Television Authority, exploded enough bombs to alter the landscape of British commercial television. The conference was held in the ITA's lush headquarters opposite Harrod's store, to announce the companies that had been awarded the contracts to serve the 13 areas into which the television map of Britain is divided. These contracts run for six years from July 1, 1968, but are renewable for another four.

The changes Lord Hill made were far more than had been expected, and they established the principle, once and for all, that no contractor was safe, even if he had behaved well and responsibly, if a group promising a better service came along. This was the reasoning behind the most drastic decision of the 13 men and women who make up the ITA's board: to take away the contract for the West of England and Wales from Television West and Wales, the present contractor, and give it to a new group. The heir to the windfall was known as the Harlech consortium, after its head, Lord Harlech, British ambassador in Washington for some years and close friend of the Kennedy family. It included such Welsh names as Richard Burton (born in Cardiff and keen supporter of the local football team) and Elizabeth Taylor (keen supporter of Mr. B), tenor Geraint Evans, and telegenic John Morgan and Wynford Vaughan Thomas. TWW is complaining like mad, with the directors fuming from their headquarters (which are in London) of "expropriation without compensation." Lord Hill's heart does not, according to rumor, bleed for TWW; nor does anyone else's. TWW came in when commercial television in Britain was firmly established as a profit maker, with minimum risks attached, and the company has been offered 40% of the nonvoting capital of the new contractor.

The whole structure of ITV has been changed. When British commercial television was first set up in 1955, after

the most professional lobbying ever seen in Britain, it was against the wishes of the whole Labor party, much of the Conservative, and most of the leaders of public opinion. Britain was divided into 13 areas. In 10 of these one company was given the right to broadcast seven days a week—and, remember, there was no competition from other television channels for advertising revenue, and there was (and is) no commercial radio in Britain. The other three areas, containing between them 60% of Britain's population, were divided into weekday and weekend contracts, with four companies dividing the spoils. There were Sidney Bernstein's Granada; Associated British Cinemas, in which Warner Bros. had a 25% stake, now inherited by Seven Arts; a new firm of leading show business personalities called Associated Television, and Rediffusion, an offshoot of a radio and TV rental firm. These were the big four; they sold their programs as package deals to the other nine "regional" stations, which gave the big four almost the power of the American networks.

The contracts were renewed three years ago for three years, during which it was hoped the government would authorize another commercial TV channel. The arrival in power of the Labor party, traditionally hostile to commercial television, put an end to that. So last December Lord Hill changed the bidding rules. He divided the Northern region into two, Lancashire and Yorkshire. He announced that only the London franchise would be split—and that before the Friday peak hour, so the weekend would have roughly half the total week's revenue. The new "major" contract was Yorkshire; it was assumed—until Lord Hill started to speak, so well-guarded was the secret—that the big four would be given the other big contracts and that the rest would be confirmed in office, apart from Lord Thomson, serving the populous Scottish Lowlands (including Glasgow and Edinburgh), whose company was thought

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22

D IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

MELODRAMA USED BY MCCANN-ERICKSON

1. The commercial is a series of tightly edited closeups. It opens with this shot of champagne glasses.

2. A tight shot of an ocean-going liner, bathtub variety. Voice over: "Retire and travel. See Spain. Settle down on a tropical beach. Live on a shoestring."

5. "He'll sit down with you and figure out what you'll need and what you won't need."

6. More closeups of the high cost of living.

9. A closeup of a pineapple in the supermarket dissolves into this shot of the sun through palm fronds. The viewer is back on that tropical beach.

10. Voiceover: "But if anybody in this life insurance business can design the right plan for you, it's probably us."



1



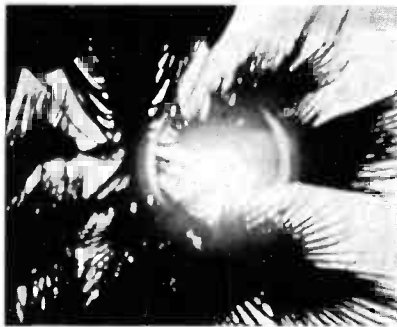
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5



6



9



10

The black-hearted banker, stroking his mustache, threatens Little Nell with foreclosure and worse. A time was when such melodrama sold popcorn. Today it's selling life insurance for John Hancock.

McCann-Erickson has designed a series of 60-second soaps for Hancock that dramatize the basic needs of families. A total of six spots, they are grim reminders to the breadwinner that he must provide for the financial future of his family in the event of his death. The basic needs illustrated are food, shelter, clothing, education, while the sixth commercial stresses that these needs will continue when income stops and urges planning for retirement.

"Posters-Retirement," as it is titled on the script, is probably the most effective

of all six commercials. It deals with what most people consider an eventuality—retirement. The working man's idea of retirement usually takes on a rosy glow, while he seldom has big plans for an early death. So it takes more to motivate him to insure a comfortable retirement.

"Posters-Retirement" was created in the cutting room. The spot opens with shots of champagne glasses, tropical flowers and a cruise ship. Suddenly the viewer is jolted back to reality with close-ups of food and grocery prices. As Donn Resnick, who wrote this commercial, puts it: "We set up a straw man and knocked him down."

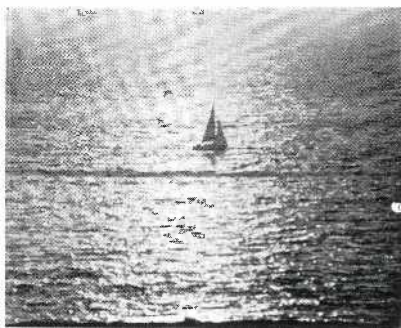
All six spots strive to maintain a delicate balance between optimism and dread. In commercials where the copy is strong, the visuals are more cheerful. A

charming youngster is seen eating lunch in a school room, while voice-over Howard Da Silva dolefully reckons the cost of feeding this child over a lifetime. In commercials with stronger visuals—such as a camera prowling through an empty house—the creators eased up on the copy.

People are reluctant to think about death and even more reluctant to invest in it. The life-insurance advertiser has to worry about emotional tune-out. If the commercial is too grisly, the viewer establishes a fairly resistant mental block against the message.

David Crane, supervisor on the Hancock account, describes the touchy business of selling insurance: "Insurance companies have a problem. You can't back the hearse up to the door and hope

TO HELP JOHN HANCOCK SELL INSURANCE



3



4



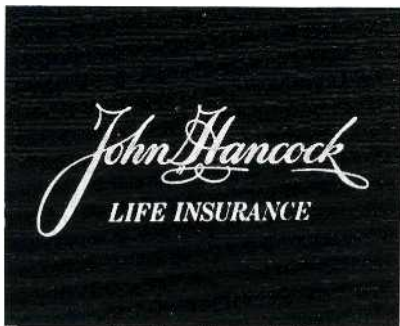
7



8



11



12

3. The viewing crowd is whipped to a frenzy before Hancock lowers the boom.

4. Voiceover: "You'd better do some hard thinking about your day-in and day-out living expenses. A John Hancock man can show you what it costs to retire."

7. "He'll show you how a good life insurance plan can be a good retirement plan too. It could be a new kind of plan in which the dividends are plowed back in to pay for an expanded amount of insurance."

8. Getting the cash register in sync with the music was a real production thorn.

11. Different pieces come together to form Hancock logo. This effect is to emphasize the flexibility of the many different Hancock plans.

12. Voiceover: "John Hancock, huh . . ."

to interest a viewer. It's going to turn him right off. You have to romance it a little bit, but you still have to get your message across."

In this campaign Hancock is using television exclusively. Bill Eustis, advertising director at John Hancock, explains: "We think television has an added dimension. We are talking a basically emotional message, and we think television is the medium that has that extra aspect."

"Posters-Retirement," more than all the others, stresses the flexibility of a Hancock policy. A life-insurance plan can serve as a retirement plan as well, the copy reads. The whole campaign emphasizes service; Hancock agents are pledged to design policies tailor-made.

Yet, behind all the melodrama, behind

all the reassurances, there is a basic realism to this campaign. While there is flexibility, there are no snap answers, says Hancock. Hancock policy-holders are assured food, shelter, clothing, but there are no guarantees on that champagne or tropical cruise.

This more true-to-life strategy is in direct contrast to Hancock's campaign of 1965. One agency representative called the '65 spot "a Raleigh commercial": a boat-owner tells his envious neighbor how he, too, can own a power boat, with the help of his insurance agent. Last year Hancock quit promising power boats.

Since the insurance people do not concern themselves with the week-by-week movement of packaged goods off a shelf, measurement of a campaign's effectiveness is primitive. The best indication

of how it is doing is the feedback from the agents in the field. Hancock's tag line "John Hancock, huh?" has been around for many years and was incorporated in the new commercials because the main office got a good response from its salesmen. The people they met recalled the phrase, and it helped them sell insurance.

"Posters-Retirement" was first seen the last week of March and will continue through the end of the year. The media buy included a heavy schedule of sports, so Hancock could aim for the 18-35-year-old male market. Hancock is getting added mileage out of its TV campaign by using the art and copy points for stuffers that go out with premium notices to policy holders. The Hancock campaign was directed by Dave Nagata at MPO.

END

Some local programing is conceived with the idea that it can win a national award

hours; CBS-TV affiliates: 30.7 programs, 22.1 hours; independent stations: 16.8 programs, 40.6 hours.

The rumor that some television stations have had to build new studios to have display space for all their awards may be false, but there is no doubt that some local programing is conceived, planned and carried out with the idea that it can win a Peabody medal or an Emmy statue.

Of stations participating in this TELEVISION survey of local programing, 22.5% reported they had received one or more national awards during the year from May 1, 1966 to April 30, 1967.

WGN-TV Chicago received such kudoes as a special citation from the National Association for Better Radio and Television for *Artists' Showcase*; a Gabriel Award from the Catholic Broadcasters' Association for *Mass for Shut-Ins*; a special citation from the International Association of Fire Fighters for *Fire House 5-11*; and a George Foster Peabody Award for *Artists' Showcase*. Three WGN-TV programs were honored at the New York International Film Festival: *Heroes of Vietnam* won the grand prize for the best public-service program produced by a local station, and *Made in Chicago* and *ORD—The O'Hare Field Nobody Knows*, both received Gold Medals for excellence in programing.

WBTV (tv) Charlotte, N.C., won a George Washington Honor Medal from the Freedoms Foundation for its *Signers of Liberty*, shown July 4, 1966. The National Council of Churches honored the station for its *God Is Dead* program.

Wcco-tv Minneapolis received an award from the Radio-Television News Directors Association for *Our Men in Vietnam*, a half-hour color report of Minnesotans in action in Vietnam, sponsored by the First National Bank of Minneapolis.

The Law and You won a George Washington Honor Medal for WBEN-TV Buffalo, N.Y. The program was produced in conjunction with the local bar association.

KETV (tv) Omaha was recipient of an American Medical Association award for its *Profile of a Nurse*. The program followed a registered nurse at Nebraska University Hospital through a typical day and explored the reasons for becoming a nurse, the schooling and the problems nurses face.

A Polish Millennium Concert telecast from St. Josaphat's Basilica in Milwaukee won a Peabody Award for WTMJ-TV Milwaukee, for "promotion of international understanding." The program, sponsored by Allis Chalmers Co., Northwestern Mutual Life Insurance Co., and the Wisconsin Marine Banks, featured traditional Polish music, sung by soprano Halina Sloniowska of the Warsaw Grand Opera, with the Milwaukee Symphony Orchestra conducted by Polish-American Jerzy Bojanowski.

The Soil Conservation Society of America gave its merit award to WHAS-TV Louisville, Ky., for a series of documentaries and regular news programing on conservation subjects.

KPIX (tv) San Francisco followed a night minister through the city's North Beach area on *In the Market Place*. The documentary, dealing with the role of the church in the "market places" of shopping centers, the theater and city streets, featured Episcopal Bishop James Pike and was given an award of merit by the Religious Public Relations Council. KPIX's *Encounter* received a special citation from the Catholic Broadcasters Association. The program features

representatives of the three major faiths in a verbal "encounter" with an individual whose decisions affect the lives of many people. Guests have included Saul Alinsky, Clark Kerr, Mrs. Peter Lorre and Bishop Pike.

View from the High Bench on WTVN-TV Columbus, Ohio, won a Freedoms Foundation award and was cited by the American Bar Association. The program commemorated Law Day and featured a discussion of the law with Supreme Court Associate Justice Potter Stewart.

The history and way of life on the Chesapeake and Ohio Canal, which ran from Washington to Cumberland, Md., were recalled by an old muleskinner, a former lockhouse keeper and a veteran canal boat skipper on WMAL-TV Washington's *The Magnificent Ditch*. The program won a Golden Eagle Award for the station.

WATL-TV Atlanta won an Alfred P. Sloane Safety Award for *A Time to Live*, sponsored by the Cotton State Insurance Co.

A Peabody Award went to WBKB-TV Chicago for its late-night discussion program, *Kup's Show*.

KLZ-TV Denver won the national Emmy station award and an RTNDA award for its special about prison life, *The Road to Nowhere*. The half-hour program was sponsored by King Supermarkets.

WHDH-TV Boston received a 1967 Ohio State Award for "The Flight of Birds," a science-education series on its *Classroom 5* program.

Three KMOX-TV St. Louis programs were cited by the Mental Health Association: *Five Million Kids*, *The Mentally Ill* and *Disturbed Children: Keep Out*.

WBBM-TV Chicago won a NAFBRAT award for *USA—Land of Color: The Lincoln People*. Sponsored by Braniff Airways, the hour program was an essay on the life of Lincoln as seen through the eyes of Lincoln family descendants and their friends. *I See Chicago: Revolution in Religion*, sponsored by Illinois Bell Telephone Co., received the 1966 local television station award of the American Baptist Convention. The program investigated the attempts of the major religious faiths to "relate" to modern man.

WRC-TV Washington received a Silver Award from the New York International Films Festival for *Sound of a Giant*, a documentary on the life of John Philip Sousa. *Third Pollution (Dump the Dump)*, won a blue ribbon from the American Film Festival, and *Fair Trial vs. Free Press* won an American Bar Association award.

The Thomas A. Edison Foundation's Mass Media Award went to KNBC (tv) Los Angeles. The award was based on KNBC's total programing for young people. The station also added a Gabriel Award of the Catholic Broadcasters Association for *Coming of the Wise Men*; a CBA certificate of merit for *Negroes in American Culture*, and a Freedoms Foundation George Washington Medal for *The Heroic Years*.

WNBC-TV New York added a Peabody Award to its collection for the Dorothy Gordon *Youth Forum*. "Our Legal Heritage," a series tracing the history and development of the American legal system, and aired weekday mornings on the station's *Education Exchange* series, received the Gavel Award of the ABA.

WCBS-TV New York received awards for five segments of one program series. Its *Eye on New York* won the follow-

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)

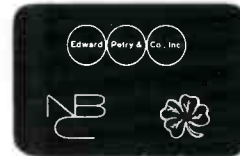
Represented by the Edward Petry Co.

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



WNEM TV

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ALL EASTERN MICHIGAN

A simple way to involve the viewing audience

If audience involvement is one of the goals of local programming, 3,000 to 5,000 telephone calls each night from viewers should qualify as a touchdown in anyone's league.

WMAR-TV Baltimore gets such results night after night with its feature *Tonight's Big Question*. Dave Stickle, WMAR-TV news director, (pictured below), poses a question on the station's 7 p.m. news program. With it, he gives viewers two telephone numbers: one number to be called for a "yes" answer and another for "no" responses.

In the first two months of the feature over 100,000 votes have been recorded, answering such questions



as: "Do you believe Lee Harvey Oswald acted alone to assassinate President Kennedy?" (60% no, 40% yes); Should Baltimore have a teen-age curfew? (three-to-one yes vote); Should Maryland abolish capital punishment? (74% yes, 26% no).

Results of the night's voting are given on WMAR-TV's 11 p.m. news program.

The biggest vote recorded was on the second day of the Arab-Israeli war. The question, "Should the U.S. support Israel in the Mideast crisis?", brought 9,313 calls. The result was a tie vote.

Equipment used to tally votes is standard in the telephone company's inventory. A counting device is placed across each line, along with a voice recorder on which WMAR-TV announcers place a message that acknowledges each vote. Tamper-proof readouts move to the next digit as each call is completed.

There are a few complaints from viewers that the lines are busy. Busiest times for voting are immediately after the question is first announced and after station-break reminders. Complainers are told to wait awhile and try again. Most apparently do so. One irate gentleman, however, complained to the FCC. He was upset that the telephone system used didn't allow him to explain why he voted as he did. END

THE MANY WORLDS OF LOCAL TV *continued*

ing awards: "The Forgotten River", sponsored by Eastern Air Lines, documented the despoilation of the Hudson River in economic and human terms. It received an Ohio State Award. "Make a Joyful Sound" featured the 1965 New Jersey All-State High School Chorus and Orchestra. It, too, received an Ohio State Award. "This is Edward Steichen", a biographic study of the then 86-year-old photographer; and "The Responsive Eye," a study of the visual and theoretical aspects of the optical art and its effect on viewers, both won American Film Festival Awards. Both programs were sponsored by Eastern Air Lines. "The Odyssey of Michael Steinberg" documented the journey of a young Harlem pianist to the Chopin Festival in Poland. It won a national mass media award from the National Conference of Christians and Jews. *Turning Point*, a three-part program on careers in the airline industry was winner in the television-production category of the 29th annual Writing-Picture Awards of Trans World Airlines.

WKYC-TV Cleveland won the American Legion Auxiliary's Golden Mike for a *Montage* segment, "I'll Never Get Her Back."

The Arthritis Foundation honored WBRE-TV Wilkes-Barre, Pa., for *The Billion Dollar Pain*.

A Freedoms Foundation award went to WLWC (TV) Columbus, Ohio, for *Columbus Schools Today*.

Three San Francisco State College Awards were added to KIRO-TV Seattle's trophy room. They were for *Treasure of Puget Sound*, an oceanography documentary, which along with editorials by KIRO-TV led to the establishment by the state of an Oceanographic Institute; an editorial on a speech ban on Dr. Timothy Leary, the ranking guru of LSD and other psychedelic drugs; and for news coverage of a secret Communist Party meeting.

WCAU-TV Philadelphia won an American Bar Association Gavel Award for *The Will and the Wall*, a study of key viewpoints in the controversial Girard College case. The college is forced by the will of its founder to accept only white orphans as students. The station also received Ohio State Awards for *Design for Danger*, a study of auto safety, and for the "Pretendo" series on *Mime Theater*. *Design for Danger* also received a National Safety Council award.

WBNS-TV Columbus, Ohio, was recipient of two New York International Film Festival awards. *Tale of a Tornado* received a Gold Award, and *A Question of Cars*, a Silver Award.

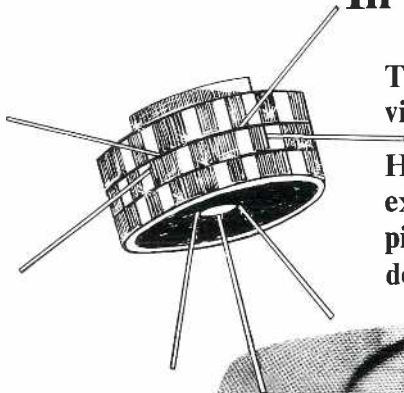
WFBM-TV Indianapolis enhanced its trophy collection with the Alfred I. duPont Award for outstanding over-all programming; a Sloan traffic award and a National Safety Council Award for *A Cross by the Road* (sponsored by Western Electric); the RTNDA editorial award and the Sigma Delta Chi Distinguished Service Award for outstanding editorial writing for 1966 and an American Baptist Award for *Behind Prison Walls*, which stressed the need for improvement in Indiana's penal system.

Harness racing has never been noted as one of the staples of television programming. But a few stations do present such coverage. And one of them, WFEW (TV) Cleveland, won an award for its effort. The John Hervey Award was received by WFEW for *Harness Racing from Northfield*. The Saturday night coverage includes a live telecast of the seventh race, followed by video-tapes of the daily double and a live telecast of the eighth race. Included in the program are interviews and highlights of people behind the scenes of the colorful world of the sulkies.

Syndicated programs have long been one of the four main sources of television programs for the local station. But with a diminishing supply of off-network programs and

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WFIL-TV 6
A TRIANGLE GROUP STATION

THE MANY WORLD'S OF LOCAL TV *continued*

first-run syndication a distant memory, a new trend is slowly but steadily growing. Local stations, once buyers of syndicated programs, are now sellers of them.

WEWS (TV) Cleveland, a Scripps-Howard station, is a good example. It's weekly *Upbeat*, a hour teen-age music program, is now seen on about 40 stations. *Polka Varieties*, another weekly hour program that is best described as a Midwest Lawrence Welk hour, is on 20 stations. *Upbeat* features top pop recording stars, and *Polka Varieties* features a roster of about four polka bands on each hour program, bands that go to Cleveland from all areas of the Midwest for the Sunday afternoon program.

A new development that will be followed closely by independent stations is the new program schedule adopted by KHJ-TV Los Angeles. Borrowing from television's elder sister, radio, KHJ-TV is adopting a format approach to its program schedule.

Another station heavily involved in the syndication-by-stations practice is KTTV (TV) Los Angeles. But, then, KTTV is heavily involved in everything connected with local programming. It's the station among respondents to the TELEVISION survey that does the most local programming of all stations participating—a whopping 330 hours a month, or 47% of its schedule. Syndicated programs account for 26% of KTTV's schedule and feature films rack up 27%.

KTTV gets most viewer reaction from its morning chil-

dren's program and from two talk shows: *The Joe Pyne Show* and *The Alan Lomax Show*. They're what a station spokesman calls "reaction shows." And while most people call such shows "controversial", KTTV prefers the term "provocative."

The Metromedia station is now planning a new daily 90-minute *Woody Woodbury Show* to be seen 3:30-5 p.m. and to be syndicated. It will join *The Joe Pyne Show*, *Truth or Consequences* and *Paul Winchell Show* on the KTTV roster of syndicated programs. *The Baby Daffney Cartoon Show*, a 7:30 a.m. program on KTTV that averages 14,000 to 18,000 letters a week from area moppets, also will be syndicated in the fall.

To Charles Young, VP and general manager of KTTV, local programming "is the only way to fly!"

In what direction will local programming go in the future? Will it blast off to new unexplored heights like a Cape Kennedy rocket? Or will it edge up slightly like a Piper Cub taking off from an unpaved runway? Most likely, the latter. More independent UHF stations are going on the air every year. And the records show that most independents do much more local programming than network affiliates. They have no choice. It's the only way they can provide an attractive alternate choice to the programming of the network stations. And as KTTV's Young says: "It's our responsibility to do local programming."

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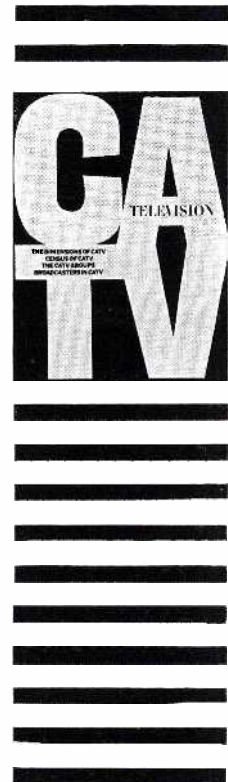
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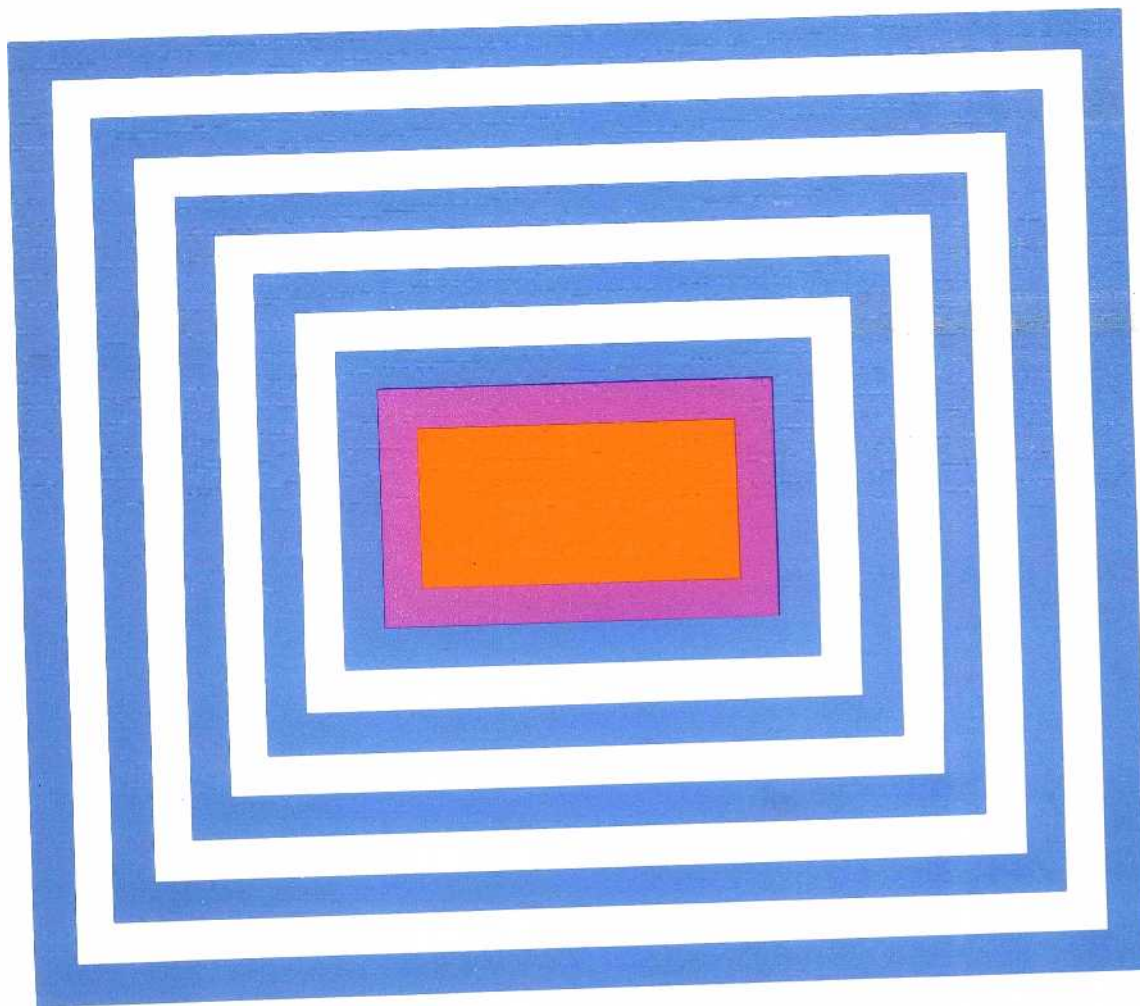
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Beginning in September TELEVISION will be presented in a wholly new format. It will be produced in smaller size (like the page at right) to make it easier for readers to handle. The size will give the editors new flexibility in the use of printing techniques and the choice of papers. It will give advertisers the opportunity to use standard plates.

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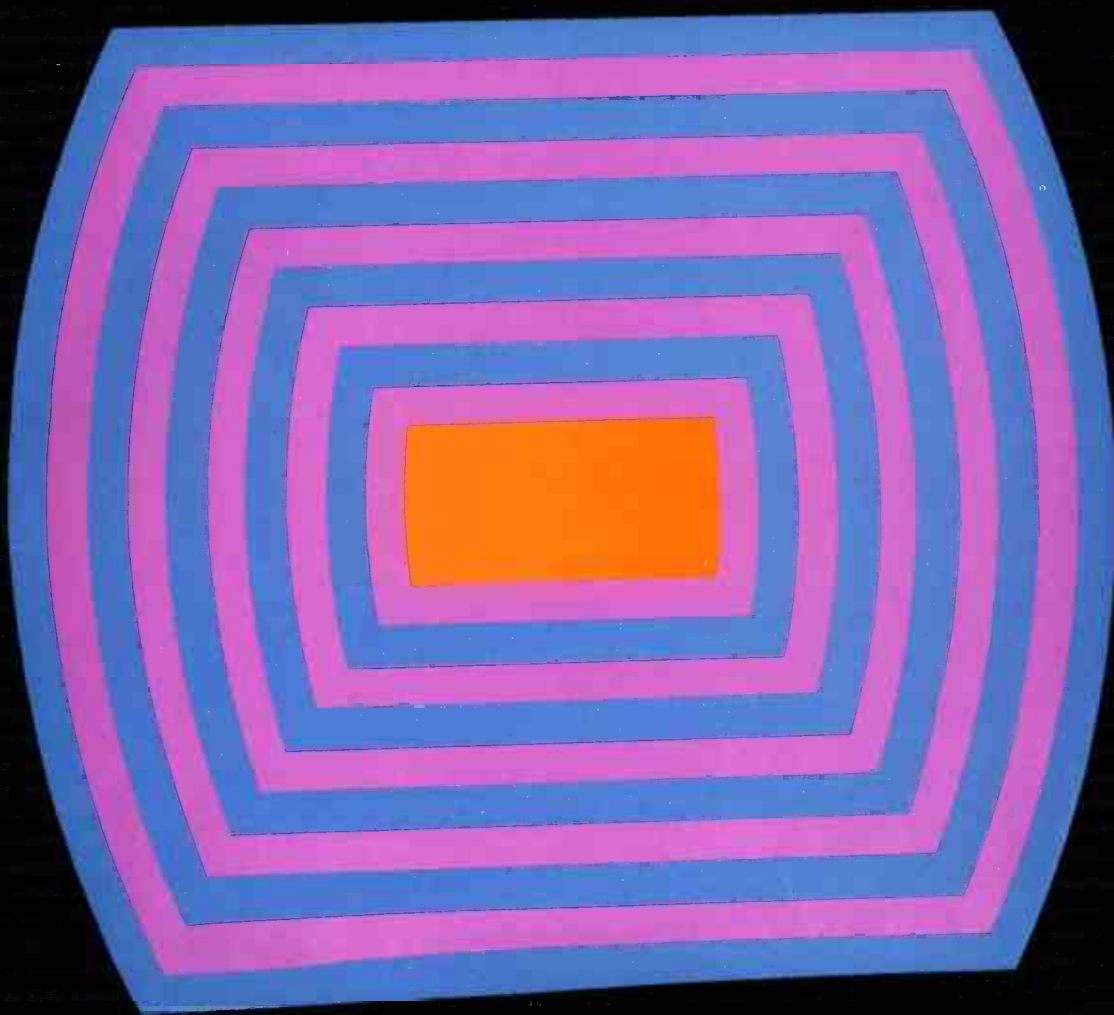
The new TELEVISION will be profuse with brighter graphics, restyled from cover to cover. Editorial color will run through the book, to reflect the all-color medium that TELEVISION is reporting. But there's more than a face-lifting to the new TELEVISION.

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TELEVISION

September 1971
Volume XXIV
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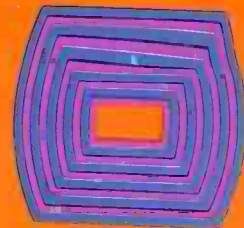
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LATE-NIGHT TV from page 45

Paar, and presently with Johnny Carson. The field was unaccountably wide open, as warehouseman Daniel H. Overmyer was to notice under the prodding of Oliver Treyz, former president of ABC-TV.

Another thing that interested Overmyer (whose network was to become United Network) and had earlier interested ABC-TV when it launched the ill-fated *Les Crane Show*, is that there is lots of money out there to support programming. Spot billings in late night 10 years ago were \$44.4 million or 9.9% of the total spot investment; in 1966 late-night spot billings had quintupled to \$226.3 million or 19% of all spot investments. At the same time, the lone network offering, NBC-TV's *Johnny Carson Show*, had turned into the network's most profitable program, and now grosses at least \$23 million annually. This figure excludes weekly repeats, which now bring in another \$2 million a year.

The profit potential of the *Johnny*

Carson Show can best be realized by considering that production costs even today do not reach \$100,000 a week, and that covers five nightly shows of 90 minutes apiece. Line and other charges may amount to another \$100,000 a week for total costs per year of about \$10.4 million on a gross of approximately \$23 million. It was indeed time for others to get involved in late-night television.

The highly successful formula employed by NBC on the *Tonight* show of giving affiliated stations time to sell in the program was followed by United's *Bill Dana Show* and is being followed by ABC's *Joey Bishop Show*.

NBC has six minutes a night of network time to sell and the affiliated station has nine local minutes as well as two 72-second ID's. ABC has a roughly comparable formula but there is a wide discrepancy in rates as well as in audience. The cost-per-minute rate on Carson, the asking price, is \$16,100; the asking price for the same minute on Bishop is \$7,000. Average audiences pretty much reflect that difference in

price: According to the May-June Nielsen, average audience for Bishop between 11:30 p.m. and 12:30 p.m. was 1,650,000; the average audience for Carson in that same period was 4.5 million.

Whether Bishop makes it or not (there are convincing arguments on both sides of that issue at present) ABC plans to stay in late-night television. Even if the dollar potential weren't so compelling, there are all those affiliates and their programming needs.

A vivid example of what late-night network programming now means to a local station is offered by Neal Edwards, manager of WMAL-TV Washington, an ABC affiliate. Edwards thinks Bishop "a good gamble" because the cost of station programming has gotten so high and the potential revenue has remained relatively low. He says many feature distributors are asking \$4,000-\$4,500 a title in his market, and while he admits that that's an asking price Edwards compares it to a year ago when the average title went for \$2,000 to \$2,500.

Edwards, like many another station manager, doesn't see how he can double

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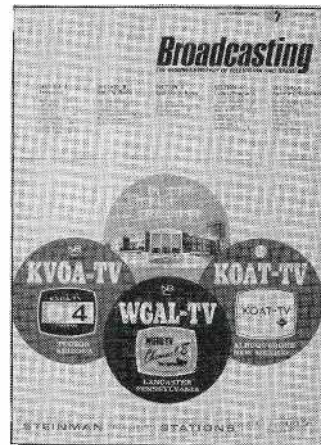
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Growth in late night viewing

Homes using television (During the average minute)

	11 pm-12 m		12 m-1 am	
	Homes	% TV Homes	Homes	% TV Homes
1967	18,501,000	33.7	10,815,000	19.7
1960	12,882,000	28.5	6,961,000	15.4
% change '67 vs '60		+44%	+55%	

A. C. Nielsen, as provided by TVB

LATE-NIGHT TV *continued*

his costs because he's realist enough to know that he won't double his audience, and thus be able to double his rates. But the Bishop show, even if it doesn't give him compensation, comes to him free. He can't sell as many spots in that 90-minute time span (he's ceded six minutes back to the network) but those he sells do not have to be applied to amortizing a film package.

"We've found," he says, "that of the spots we give to ABC as opposed to the cost of originating programing, it all washes out. ABC gives us the show, and as a rough rule of thumb, although average, it's probably a Mexican standoff. But if Bishop does better than our features, then we're ahead."

If Bishop does better is a thought that haunts all three networks, their affiliated stations and the advertising community generally, most of whom welcome additional network programing. The big question is whether the economy of late night can sustain not two, but three network programs. At NBC, the network with the firstest and the mostest in that time period, the thinking is benevolently cautious. Mike Weinblatt, director of sales for *Today* and *Carson*, notes there are important variables to consider. "In

any falloff in the economy," he says, "you always find that what had been a healthy three-network economy has become a two-and-one-half network economy. My answer is yes, that in an up year somehow all three networks can be supported."

Weinblatt has a problem though in looking at competitive moves in late night. He concedes he may be too close to things but he's convinced that NBC has the right formula for national programing in late night—"light entertainment, low-key conversation"—and that about all the competition can do effectively is imitate it.

How have NBC affiliates taken to late-night network programing? "We haven't had a clearance problem in years. In fact, we have fewer clearance problems in late night than we have in prime time. Don't forget, you're dealing with a hit show—one that saves investment programing, that provides audience leadership, that offers very salable local spots."

Weinblatt feels that profitability in late night is an individual station matter, that it could be argued that a big station in a large market could make more from movies, while to a station in a smaller market, late-night network programing would be a godsend. "No

matter how great the audience, he gets he can only sell so many local spots and he'd be delighted to have a free show."

Over at late night's second network, ABC-TV, the mood is determinedly uplift. "If all three networks were programing late night I wouldn't be surprised to find an increase in people watching," says Len Goldberg, vice president, programing. Goldberg notes that sets in use are somewhat lower in daytime, but that the three networks each in varying ways manage to make a go of it in daylight hours. Why not in late night?

But why late night at all, Goldberg was asked. "I think that a network, in order to be a network, should provide all phases, all kinds of programing day and night. Eventually we'll program early mornings. Secondly, we felt that late night was an area we could come into and establish ourselves and then be in a strong position to face CBS. We've always been third man in competition with the establishment."

TAKES A WHILE

Goldberg professes not to be terribly concerned as yet with the Bishop ratings performance. He likes to point to the record of Jack Paar, who, six months after he'd been on the air, still only had a 12 share, and that was against strictly local competition. Bishop, after three months, and against network competition, is doing a little better than Paar did, Goldberg says.

The ABC programing executive is somewhat impatient with charges that the Bishop show is merely an imitation of NBC's *Tonight*—Carson format. "It's always very easy to say you're imitative, not good enough. Unfortunately, reality in the form of economics intrudes. There are only so many dollars to program against a given period of time. Given that amount of dollars, there are very few forms we have to work with. Basically, we're doing all we can do for the money we have."

Goldberg likens late night's programing problems to network daytime with its serials and reruns. "All three networks would like to do something else but within the economics of the business that's about all they can do." ABC has been experimenting with various things in late night, Goldberg says. He's convinced that if ABC or CBS can come up with an entirely different format for late night that works, advertisers would quickly saturate the program.

Over at late night's third network, everything depends on a survey of affiliates. If stations servicing 85% of the country agree to clear a late-night operation, then CBS will be in the business too. For years the corporation reaped enormous profits from the late evening feature film operations of its five owned stations, and so the impetus to get

Late night less effected by seasonal patterns

% TV homes using television (During the average minute)

	6-7 pm		11 pm-1 am		
	%	Index	%	Index	
Jan	51.0	124	26.2	107	
Feb	51.7	125	26.9	110	
Mar	48.0	117	25.7	105	
Apr	43.7	106	24.1	98	
May	35.7	87	24.5	100	
June	31.1	75	23.6	96	
July	29.3	71	21.7	89	
Aug	31.4	76	22.6	92	
Sept	36.1	88	23.3	95	
Oct	41.0	100	23.8	97	
Nov	46.6	113	24.7	101	
Dec	49.0	119	26.4	108	
12 month average		41.2	100	24.5	100

A. C. Nielsen 1966

into late-night networking operations was probably minimal. But its affiliates need a service now, and its owned stations can see the end of the celluloid trail, especially now that all three networks are buying up the best of new feature film.

Bert Berman, who has been placed in charge of late-night television development for CBS-TV, remains properly non-committal when asked about CBS's plans. He has flatly denied that CBS has any late-night network feature film plans, and with two networks bringing in their late-night efforts each for less than \$100,000 a week, it seems unlikely that CBS would pay \$100,000 to \$500,000 a night to bring in features. (The networks are now paying as much as \$800,000 a title in prime time.)

Berman says that CBS can indeed spend more than Carson or Bishop does, more than Dana did. But he admits that the network would be limited to some extent just because of the sheer physical problem of turning out seven-and-one-half hours of programming a week for an audience that is much smaller than prime time—comparable, really, to daytime in size. Further, he's pretty much convinced that the late-live show as an entertainment form has gotten stronger and stronger, "that as a form, it's gained acceptance."

DOWN THE AISLE

Whatever direction programming goes, Berman is convinced that the times are seeing a wedding of two interests: "The stations need our service, and we at the same time need new income to match increased costs. We have to go into a new time period."

The kind of programming that will evolve out of this wedding of needs must remain a matter of speculation. Not only are CBS and Berman limited by budget, audience size, tradition, they are limited by simple psychology. "There are certain kinds of programs we just can't do—most people are ready for sleep, they probably *should* be in bed," says Berman. The implication is that a rousing, involving, exciting dramatic show would be all wrong for that between-the-toes viewer who is slowly trying to turn himself off.

If there is room for more in late night, and most agency people think there is, whatever happened to the last abortive attempt to establish a late night format—the United Network's *Bill Dana Show*? Says a source close to that effort: "It was a terrible show, it had the lowest Nielsen, it had a miserable TVQ. It wasn't properly managed or directed. There were bad showmanship, poor camerawork, bad direction and no feel for Las Vegas." The United interests, which may not have been properly financed to begin with, are still talking about launching another late-night network. Whatever esthetic criticisms can be leveled at the

Late night's daily and weekly cume

	% Avg. Min.	% Avg. Day	% Wkly. Cume.
TV Households	24.7%	41.7%	75.7%
Heads of House	16.3	30.9	65.4
Lady of House	19.4	34.3	67.5
<hr/>			
Men— Total	15.5	29.2	63.6
18-34	15.0	25.6	58.9
35-49	16.8	31.3	70.0
50+	14.8	30.2	62.1
<hr/>			
Women—Total	18.9	33.2	66.1
18-34	19.3	32.0	65.5
35-49	19.5	34.1	71.4
50+	18.0	33.6	61.9

A. C. Nielsen People using Television Nov. 1966
Note: Percentage based on people in TV homes

show, its lineup of stations suggests there was a need for it.

All of this *network* activity in late night would have been unthinkable five and certainly 10 years ago. Explains a spokesman for a major station representative firm: "Stations are really neither qualified nor equipped to program themselves—they don't have the imagination or the drive. The effect on spot business? Once the networks are in late night, whatever they sell will be away from us anyhow. Every advertiser they get will be one they've taken away from us."

The Group W-Westinghouse Broadcasting Co. operation is in the unique business of being in station operation as well as in program distribution to stations. Says Donald H. McGannon, president of Group W: "There's great concern around here on two grounds: we're opposed generally to a greater concentration of power with the networks—and granting them a block of time of seven and one half hours a week is a very substantial extension—and secondly, from the viewpoint of a nonnetwork supplier, as soon as even a second network goes to late night we're out of business in that

area." McGannon remembers how his *Merv Griffin Show* was set back by the abortive Les Crane effort. In a three-station market, where two of the stations are clearing a network talk-light entertainment show, Merv Griffin really isn't needed.

Says McGannon: "As the feature market dries up, dependence on the network increases and the options for stations diminish."

Now, says McGannon, with the networks programming prime-time features, a distributor who would once think of \$300,000 per title in national syndication is now thinking of a network gross of \$800,000 a title, so why should he sell on a station-by-station basis with all those increased distribution costs?

Is there a solution? Says McGannon: Ultimately, there has to be some sort of limitation on the amount of time that is to be cleared to one network.

For the economic reasons already mentioned, it seems unlikely that stations will insist on a limitation on network programming, at least in late night. After all, insomniacs are very alert, very insistent people. END

Late night spot billings

	Late Night Spot Billings In Millions	% of Total
1957	\$ 44.4	9.9%
1958	55.9	10.9
1959	75.7	12.5
1960	122.1	19.8
1961	131.0	21.2
1962	157.7	21.8
1963	190.6	21.9
1964	212.4	20.9
1965	207.1	19.3
1966	226.3	19.0

N. C. Rorabaugh

There are factors other than ratings that help determine which shows live or die

averages, and ABC's *Rat Patrol* (even though it finished the year with the relatively safe 24th-place Nielsen ranking).

Becker acknowledges that in deciding which shows are to stay on the air, "sometimes you get the feeling that it's all straight numbers—but there are other factors, and they play the biggest role in these marginal-rating shows." Weighing these other factors, he says, "is always one of the most delicate areas."

Again in the past season there were a number of examples of grey-area shows obviously saved or tossed out on the basis of more than simply the Nielsen numbers; shows such as ABC's *Them Monroes* and NBC's *The Road West* lasted the year with October-April Nielsen rating averages of 14.7 each, while CBS's *Jericho*, with exactly the same rating, was dropped at mid-season. ABC corralled *The Rounders*, which had a rating of 13.7, but let *The Green Hornet* buzz around all year, despite a 13.6 rating.

As the TV seasons have stacked up in recent years, the very bottom of the rankings—say the last 15 spots—have been reserved for virtually ratingless shows: the news specials, public-affairs and other "loss-leader" programs such as *CBS Reports* that the networks feel they should use for balance or prestige. All but gone are the days when a few shows—such as *The Voice of Firestone*—could thumb their noses at the ratings and still expect to get renewed with their minuscule-but-select audiences. ("Prime television time is just too expensive now to do anything but buy around shows that get audiences," said one network executive.)

A CORPORATE WHIM

The Bell Telephone Hour is about the last surviving member of this breed, and even here, as Walter W. Straley, Bell vice president, public relations, said in accepting an award for the show in June: "The *Telephone Hour* is mostly a corporate whim . . . As a part of our advertising program [it] is difficult—nay, impossible—to justify. It costs a good deal, and is clearly a Nielsen rating failure." Apparently sponsors who can afford to support prime-time shows with total disregard to the usual television advertising pressures are as rare as towns with more than one telephone system, so the rest—and particularly the marginal shows—must rely on a combination of ratings and special factors.

For these grey-area shows there are no magic formulas or fast rules. A show with what normally might be considered a safely high rating—even an audience share above the network average—may

suddenly be dropped for something as vague as the fact that "some of the people around the network don't like it." Other shows with bottom-of-the-well audiences hang around from one season to another on the strength of such indefinables as a small but loyal "quality audience" or the fact that there simply is nothing more promising to replace it.

Klein breaks a season's lineup into groups:

■ The few shows that get unanimously panned by the critics and low ratings. ("These go off the air right away almost automatically," he says. "The ones that are really bad—the *Tammy Grimes Show* sort of thing.")

■ The shows that get unanimously good reviews and large audiences, also relatively rare.

■ The bulk of the shows that are one combination or the other—good notices and low ratings or bad notices and high ratings; they are the ones under the grey cloud.

MARGINAL SHOWS

"As a rule of thumb," Becker says, the most difficult to judge marginal shows are those with a 28-to-31 Nielsen share of audience. "There's a damn good chance a 31 or better program will come back [next season], although there are exceptions. We took off the old [1965-66] *Smothers Brothers Show* with a 33+ share because some people around here didn't like it. They didn't feel it was a good show."

Among "a lot of subtleties" that determine whether the 28-31 share programs stay on, Becker lists three principal criteria for deciding:

■ What kind of critical reception did the show get?

■ What product would be available to replace it?

■ How strong is the rival network's competition?

Critical reception, in Becker's definition, includes the obvious writing critics, but only among a number of other voices. "There are orders of magnitude," he explains. "We like favorable newspaper criticism for a show, but one step ahead of that is the critical reaction of the advertisers. Also involved is the general feeling generated toward a show around the agencies and among our own people at the network."

As an example, Becker cites *Mission: Impossible*, which, despite "a so-so share" [October-April Nielsen average of 28.7%], will be brought back again next season. "The show's in a tough time period [Saturday 9-10 p.m.], but the world recognizes this as a good program—it's well liked."

Becker rates the availability of replacement programs as the most important single factor in determining whether to take off a grey-area show. "A network only has a certain number of new shows in its repertoire each year," says Becker. "If you don't have anything better new to put on, why take off the old show? When you try to decide whether to take these marginal shows off, you say this means one more new show—and is this last new show better than what's going off or are we scraping the bottom of the barrel? Sometimes you have to go with shows you think won't do too well because they're all that's available."

For an example of a show surviving for lack of replacement product, Becker cites the 1964-65 season, when CBS did a lot of mid-year juggling to bolster sagging stretches of its lineup. *My Living Doll*, a show Becker says "was thought of relatively highly before the season started and had a favorable atmosphere but never did make it," opened the season opposite *Bonanza* on Sunday at 9 p.m. With the mid-season switch, it went to 8 p.m. Wednesday and lived out the year, despite an October-April Nielsen average share of only 23.3. The program never would have survived if there had been something better to replace it; in fact, notes Becker, material was so scarce that CBS revived *Mr. Ed*, which had died the previous year, to fill up the other half of the Wednesday hour hole into which *My Living Doll* was dropped.

THE COMPETITION

Of his third main decision-making point, Becker says: "Sometimes marginal shows get relatively low ratings because the competition is so difficult that there's nothing more you can expect for them." Hence, Becker says, programing officials generally take into account the fact that the shows probably are stronger than their ratings indicate. As an example he cites *Rat Patrol*, which is coming back on ABC in the fall. "It started out good in the ratings," said Becker, "and then it bombed. But up against *Lucy* what the hell can you expect?"

Sometimes, too, a show lives for at least one year simply because it is up against two overwhelming shows on the other networks and its network is simply willing to sigh, take a ratings beating and sit back to watch while the giants slug it out with each other. Paul Sopkin, ABC's director of research, claims an example of this came a few seasons ago

when his network's *Ben Casey* and CBS's *Beverly Hillsbillies* were in a pitched battle for ratings and NBC was willing to settle for the low-cost



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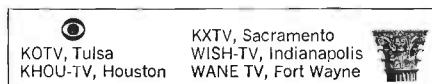
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Audience composition is important in judging value of a marginal TV program

Espionage series, a show that otherwise might not have survived. "Sometimes you find yourself stuck," shrugs Sonkin.

On the other side of the competition coin is the grey-area show that is likely to get jerked even though it has a relatively high rating. This can happen if "people say it's getting a good number because it's in a good time period and is doing better than it should," says Becker.

As an example, he cites NBC's 8:30-9 p.m. slot on Sunday: "NBC and Procter & Gamble, which practically owns that period, keep switching shows each year." The reason, he says, is that although they have had some relatively successful shows, none of them have shown the strength the network thinks they should draw with the heavy rating advantage of a lead-in from the top-20 *Walt Disney Show* and a lead-out into *Bonanza*.

BIGGEST STANDARD

Sonkin, Klein and most agency experts rate audience composition as the most important standard for judging the value of a marginal show. "You may have a 30-rated show that is doing a tremendous selling job for a product," says David Bradshaw, vice president and general manager of the television and radio department at Young and Rubicam. "If it's on target with the people your client wants to reach, the show is doing a better job than any high-rated show might."

Says Klein: "The type of audience is such that a 16 share on some shows is not the same as a 16 share on others. A quality audience—lots of young adult buyers—provides a high level that may make it worth holding onto a program despite low over-all ratings. When *Saturday Night At The Movies* started, it had a 28 share, but the quality of the audience was such that it was a potentially strong show. A 16 share on *Saturday Night At The Movies*, we found, is better than a 30 audience on *Petticoat Junction*. He says "quality audiences" are what helped both *Mission Impossible* and *Star Trek* survive another season.

On the other hand, from the 1964-65 season, Klein cites *The Rogues* as a typical grey-area show with a quality audience that still didn't do quite well enough to survive. And in the same season he points out *Monday Night At The Movies* as a contrast to the success of *Saturday Night*. *Monday Night*, when plugged into the 7:30 p.m. time slot in the middle of the 1963-64 season, limped along to finish with a low 22.6% average share and a low quality audience because "we put it on too early in the evening," according to Klein. Next

season, when NBC tried *Wednesday Night At The Movies* in a later (9 p.m.) time slot, the show drew an average share of 36.4% and lived out the year.

Another major grey-area yardstick for Klein is the "Q Number," a service of TVQ. It is found by taking the number of people who consider a show among their favorites and dividing it by the total number of people who have seen the show. Thus a "high-Q show" has a dedicated following among people who have watched, although it may not have attracted a large audience.

Such a high-Q situation can occur when a good new show is put on the air against an established popular show; it may get a high-Q number as it picks up an interested audience from among those who tune in, while the majority of viewers are so busy watching their old favorite that they don't soon get around to trying the high-Q show. A somewhat related hazard for new series, says Klein, is the "danger that people see the first couple episodes and decide they don't like the show, but if it stays on, by the sixth month, it might have developed into a great show." By that time, though, a lot of people who didn't like it at the start may never go back again to find out.

SLOW STARTERS

As an example of this, Klein cites a personal viewing preference from a few seasons ago involving the low grey-area show *Channing*, which lived one season on rival ABC. "*Channing* started terrible," said Klein. "It was on in a good time slot—10 o'clock Wednesday night—and people started watching its competition. I liked the show along toward mid-season and started watching it regularly. It was a good show by that time and should have been able to make it, but it was never able to get over the handicap of its start. So it went off. Personally, I would have liked to see it continued. Professionally, since it was on another network, I enjoyed watching it each week and then I enjoyed reading the terrible ratings that came in on it."

Pointed out as an example of a show that spent a long incubation period in the grey before finally climbing to hit status is *Perry Mason*. "If you look back," says one ad agency executive, "it wasn't very successful at all when it first went on the air. It took them weeks to learn that you write television differently than paperback books. But the program still showed enough potential that everyone stuck with it."

All three network ratings experts discount the importance of what most viewers might be expected to name as the overriding factor in whether a tele-

vision show survives—the time slot it is allocated. Although placement of a show obviously is a major factor, they concede, it generally is overrated in importance in deciding the fate of a marginal show. Sonkin argues that a network's attention is focused first on such factors as audience flow (trying to start strong with a young audience and phase into older viewers as the evening progresses), playing back and forth against each network's strengths and weaknesses and juggling to keep the over-all network rating average up. All three men grant that while the lineups are being fitted together to fill the programming holes for a coming season, a grey-area show may be at the mercy of its fellow season entrants as to how fast a start it gets off to. But they contend that the better grey-area shows will be kept above the failure line on the basis of the array of other standards, while only the poorer grey-area shows will be allowed to sink into oblivion.

In making up a season schedule, it's acknowledged that "a popular program put on against heavy competition can make it with a lowered rating, but an average program will get slaughtered," so there seldom is a tendency to throw what is expected to be a grey-area show to the ratings wolves by putting it up against insurmountable competition, Becker says. Of course, advance forecasts of a new show's potential can mislead experts into lining a program up for a ratings booby-trap. In the 1965-66 season, NBC's *Wackiest Ship In The Army*, for example, was a show "thought highly of before the season started," and therefore slotted into the 10-11 p.m. Sunday spot behind *Bonanza* and opposite *Candid Camera* and *Sunday Night Movie*. It made it through the year in 71st ranking, with a 29.8 share, but never showed the potential expected of it and was not renewed.

BETTER SPOTS

Once a grey-area show goes on the air in a particular time slot, it is seldom likely to be bumped into a worse position. In fact, says Sonkin: "If you've got a show you think has some potential, you try to move it to a more favorable spot, you try to protect it." As an example of this protection, Sonkin points to his network's unsuccessful attempt this past year to pull up *Love On A Rooftop*.

"It was a show we thought had some potential that might be developed in a better comedy situation," he said. In January, *Love* was moved from its spot behind the even weaker *Phyllis Diller Show* on Tuesday evening to a Thursday hole between *Bewitched* and *That Girl*. "We thought the *Bewitched* lead-



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TV'S VAST GREY BELT *continued*

in might help," said Sonkin, but as it turned out, *Love* just became a valley between it and *That Girl*.

Becker acknowledges that "if you've got a show you're proud of, you can save it," but he also says "in a lot of this switchig program A for program B you come out with the same average ratings, so you really haven't gained anything. The show that you move away from strong competition gains a larger share, but the show you put in its place loses."

One example of the falling-dominoes shakeup that can follow when a network begins program juggling to relieve weak spots also illustrates some of the factors that come into play in deciding whether grey area shows live or die. It came in the 1964-65 mid-season when CBS made major shifts in its lineup. Two of the network's new season entries had been the hour-long *Slattery's People*, which started the year in the 10-11 p.m. Monday spot opposite *Ben Casey* and *Alfred Hitchcock*, and *The Reporter*, which started at 10-11 p.m. on Friday, opposite *Twelve O'clock High* and *Jack Paar*. In the mid-season shakeup, *CBS Reports* was moved from Wednesday evening to *Slattery's People's* Monday time spot. *Slattery's People* was shifted into the 10

p.m. Friday hole of *The Reporter*, which was dropped. Yet *Slattery's People* had been ranked in the early season's Nielsen's as much as 22 places below *The Reporter*.

Becker's explanation: *Slattery's People* had a better press than *The Reporter*. (Apparently the judgment of the relative merits of the two programs was affirmed because against the lessened Friday evening competition, *Slattery's People* began getting about a 31 share of audience, still in the upper reaches of the grey area, but better than the 29 average *The Reporter* had been pulling in the same spot.)

A factor important to Sonkin in judging marginal shows is "star power." "Some stars are excellent in terms of merchandising," he said, citing the old *Donna Reed Show* on his network. "It was only up in the top 20 once, I think, but she did an excellent job for Campbell's Soup." So the show stayed around and had sunk as low as 105th place in the 1965-66 October-April ranking by the time it finally went off the air.

STAR PROMISE

Also, Sonkin says: "Sometimes a show has a particular star with tremendous promise" which makes it worth keeping a marginal program alive. This, he says, is the case with *That Girl*: "The research we did on [its star] Marlow Thomas showed she had tremendous potential." So *That Girl* is the lowest ranked show of last year to be renewed again this fall, and after a low-grey October-April average Nielsen share of 28.8.

Sonkin also says the potentially salable personality of Phyllis Diller moved ABC to attempt salvage of *The Pruitts of Southampton* last season, changing its name to *The Phyllis Diller Show* and putting it into an easier time slot—again a not wholly successful effort, since the program wound up with an October-April average share of only 22.9. "If you've got a good star, you've got a good chance" of saving a marginal show, says Sonkin, better than if you have a show with a good story line but no major characters since "you need a star to carry you over the couple of weak scripts you're bound to have."

Both Klein and Sonkin are advocates of holding onto a marginal show and attempting to "beef it up with some new characters and ideas." ABC's dropping of *The Rounders* while hanging onto the equally low-rated *Green Hornet* is an example, Sonkin says. "*The Rounders* had no rating promise from the beginning," he said, "but we thought we could build *The Green Hornet* by doctoring the plots and a little more development of characters." It turned out they were wrong.

At the same time Klein and Sonkin

are arguing for keeping marginal shows, Becker says increased network competition, particularly from Sonkin's ABC Second Season, is carrying the process in the other direction. "With this drive to beat the other guy," says Becker, "the feeling now is that if you've got something on that's weak, get rid of it in the middle of the season. An analogy is the smart money boys on Wall Street who say don't hold onto a losing stock hoping that if you keep it long enough it will go up again. Take your loss and get out."

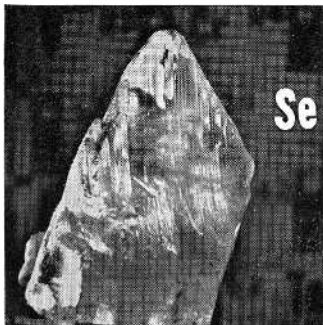
Sonkin and some agency men point out another factor that can keep an unimportant grey area show alive: lower cost. "*The Dating Game* is a much lower cost show which can get by because it can be sold with a lower cost per thousand," notes Sonkin. It will be back this fall in the same tough Saturday time period where it drew a tiny 21 share last spring. Of course, with its companion *Newlywed Game* it also will be the least expensive program in prime time (estimated \$71,000 per show) and has the lowest advertisers' asking price (\$28,000) of any prime-time show.

Even the most established shows can expect to fade gracefully and gradually down through the grey area over the years as their popularity declines with the atrophy of age and changing audience taste. Generally, the longer a show has been around, the deeper it can be expected to sink past much younger programs bobbing in the grey before it flounders and goes under forever.

SPONSOR ENCHANTMENT

In many instances a factor as strong here as audience rating is sponsor enchantment with a longtime winner and long-term contract commitments that may keep a show afloat much longer than would be expected of an average program. It is something like the faded movie star, her beauty wrinkled and style pathetically out of date, who is humored along by her studio out of charitable nostalgia for her former brilliance. "The worst of this," says Klein, "is when a network is stuck with a show like *Candid Camera*." The CBS show has been dropping like a stone over the past three seasons, from 34th place (35.9 share) in the 1965-66 season to 41st place (34.7 share) in the next season, to 65th place (28.7 share) this past year. CBS also retired two others of its most veteran programs with ratings in their final year far below what would have been tolerated of any newcomer. They, of course, were *To Tell The Truth*, which finally died in 96th place in the October-April Nielsen rankings with a lowly 21.8 share; and 17-year-old *I've Got A Secret*, which expired in the even more ignominious 103rd place with a 21.1 share.

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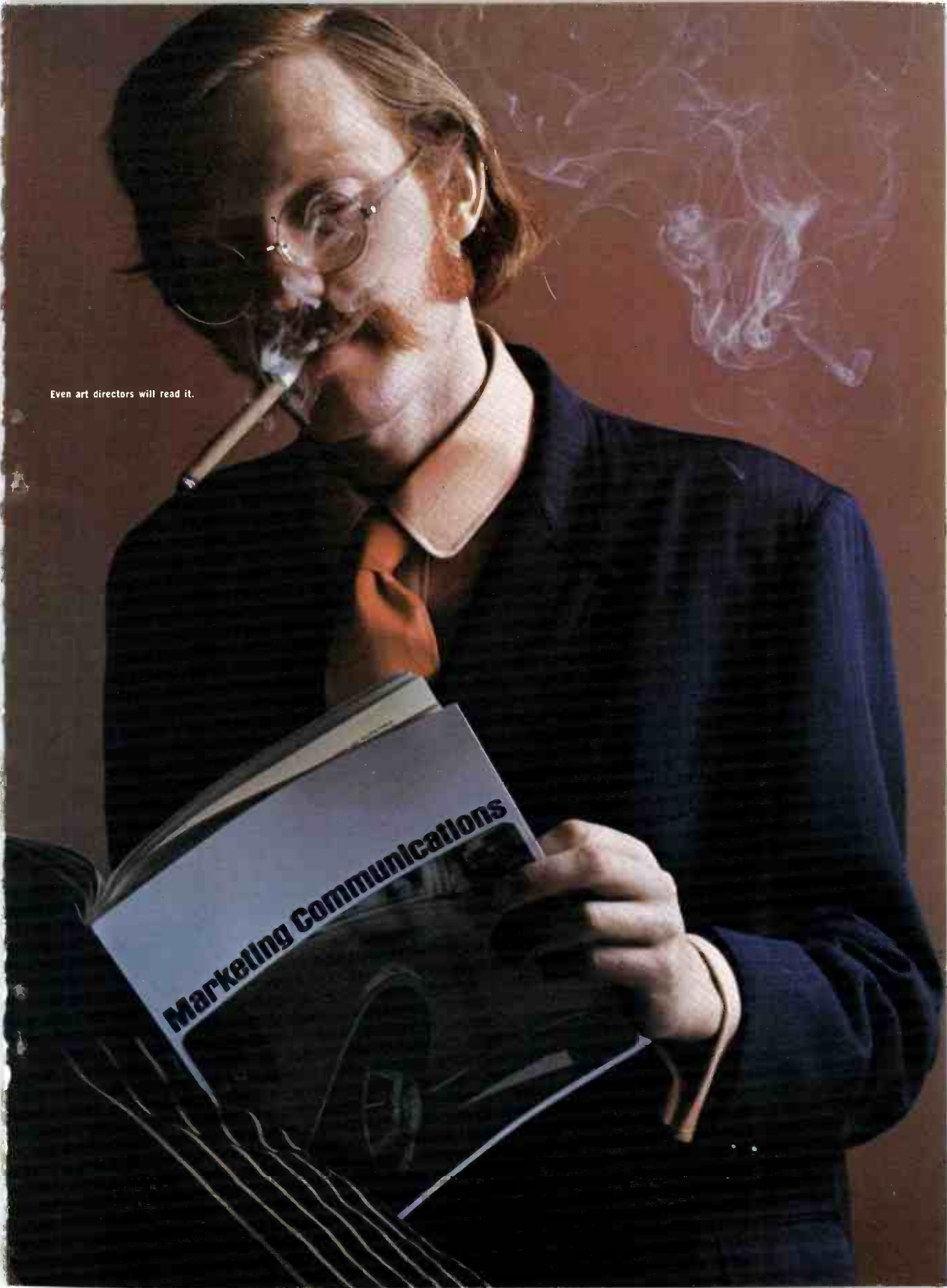
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TV'S VAST GREY BELT *continued*

Becker disagrees with Klein's assertion that CBS was stuck with three doddering old dowagers of shows. "You have to remember these were unusually popular programs when they started," said Becker. "Few shows in the history of television have done so well. They also were unique in that you didn't have to watch them too much to like them." Becker acknowledges that both *Camera* and *Line* had audiences heavily weighted with older viewers and although "there are an awful lot of people who put exaggerated importance on young audiences, given equal amounts of audience, we would rather have them younger."

Becker says the survival chance for a tested show, even if it is on the decline, remains better than a potentially equal but untested new show simply because there is far less risk with the old show. "For a show going down, the best estimate of how it will do next year is that it will be only a little bit less than this year," says Becker. Even if there are abrupt drops from season to season, "say shares on successive years of 40-36-32, there still are not a whole lot of new shows that get a 32, and you know the established show at least isn't going to get a 22."

A BIG GAMBLE

From an agency standpoint, Y&R's Bradshaw echoes the same feeling: "All shows are a gamble, but you're certainly a lot safer investing in a 30-share show that has growth potential than in a complete unknown."

"If I were an advertiser," says Becker, "I'd invest in *Guns, Smokes*" (34th place, 34.8 average share last year, down four places and 2.6% from the previous year). "It may be running down, but you know that it's not going to be a disaster."

And disaster, says Becker, is the shock word in network programing. One of the best ways to avoid it is to put on even a weak grey-area show rather than take a chance with the least promising of the new batch of programs. "A network wants to put on as few new shows as possible," Becker says. "One of the things that makes it easier for us and harder for ABC is that when you go in with established shows you're ahead of the game. But if your failure rate is very high, the odds are it will continue to be high."

The network men agree that even though there has been the trend to longer, more expensive shows in recent seasons, this has not increased the itch to kill off shows that are not an immediate success. Becker notes that with increased length and production costs, "there's an awful lot of investment in an hour show" that may make it un-

economical to drop the program until its full season's production has been run out—despite a lower rating than normally would be tolerated. On the other hand, this is offset by the increased competition among the networks, as particularly exemplified by ABC's Second Season drive.

"Everybody wants to have hits," Becker

says, "but the trouble is you can have only so many. Once outside the hit area, you try to avoid disaster" and this is where the grey-area shows drift, not good enough to be hits, but so long as they're steady, if secondary audience draws, they're a safe bet to stay alive, and a safer bet than purchase of an untested new show. END



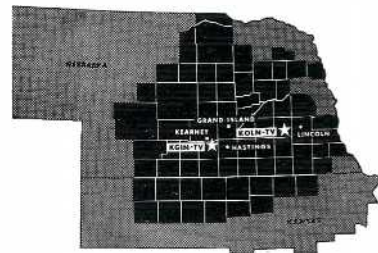
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No one accepted FCC's invitation to oppose merger proposal at its two-day hearing

for it. Chairman Rosel H. Hyde, who because of his age (67) and length of service in government (43 years) is sometimes referred to by critics as hopelessly behind the times, was particularly proud of it. The oral hearing was modern, streamlined, tailored to a specific requirement; it was the traditional hearing, at least as it applied to ABC-ITT, that would be an anachronism. That was how it looked to him. But to critics, once they found their voices, it was nothing but a subterfuge to mask the commission's preconceived decision to approve the proposed merger.

It should be noted, however, that when the commission, on Aug. 18, 1966, announced the oral hearing, to be held on Sept. 19, on issues "of law, policy and fact," it invited "interested parties" wishing to offer additional testimony to do so—and none came forward. The Justice Department was specifically notified of the hearing in the hope it would participate—a hope that proved a vain one; its lawyers, still working their way through the data they had accumulated, neither protested the procedure to be followed nor asked for a postponement.

A PUBLIC BORE

The oral hearing itself, although it enabled Commissioners Cox and Nicholas Johnson, as well as Commissioner Bartley, to express publicly their misgivings about the proposed merger (they were concerned about ABC News's integrity and were skeptical about ABC's needs for financial help), provided further evidence that the proceeding was a big bore to the public. The only unfriendly party in the hearing (and he wasn't terribly unfriendly) was the counsel for Hubbard Broadcasting Co. He was there to protect his client's rights in connection with a dispute over the use of 770 kc in which Hubbard and ABC's WABC New York have been engaged for a quarter of a century. The press table was occupied almost exclusively by the trade press. Laurence Laurent, TV editor of the *Washington Post*, who, unlike most critics, likes covering news events, was the only representative of the consumer press.

The commission majority, at least, felt that the hearing, which spilled over into a second day, had served a useful purpose. The principals, Harold S. Geneen, chairman and president of ITT, and Leonard H. Goldenson, president of ABC, had been put on record with respect to the public-interest benefits the merger would provide—more news and public-affairs programs, better programming generally, a bolstering of UHF. In fact, Commissioner Johnson even managed to pin Geneen down to a commitment as to how much ITT

would make available to ABC—\$50 million over a three-year period.

But the hearing served another function too; that of an alarm clock. News of the hearing finally penetrated the consciousness of persons on Capitol Hill who needed only to be advised of the merger to feel it should be blocked.

It wouldn't be correct to suggest that senators and congressmen, though they had failed to keep abreast of developments prior to the oral hearing, responded swiftly and indignantly after reading of it in the morning newspapers. The indifference surrounding the entire proceeding was thicker than that.

The prime mover in arousing the Hill was Ben Gordon, a member of the staff of the Monopoly Subcommittee of the Senate Small Business Committee. Mr. Gordon, an economist who has been on the Hill for some 10 years, is an aggressive, liberally oriented member of the Hill fraternity who relishes taking on tough opponents. In 1962, when the Communications Satellite Act was under consideration, he was one of a small group of Senate staffers who supported the vain effort of a liberal band of senators to filibuster the administration bill to death and replace it with one providing for government ownership of the satellite system. The administration bill, which was adopted after the filibuster was shut off, and which provided for a satellite corporation half owned by the common carriers and half by the public was branded a giveaway by Gordon and other liberal opponents.

THE ALARM BELL

But it wasn't Gordon, either, who first reacted to news of the oral hearing. Like almost everyone else who later took up arms against the merger, he apparently was thinking of other matters that September; he had assumed the FCC could protect the public interest without his help. Then who did hear the alarm? Gordon says it was three staff members of two other Senate committees (he declines to identify the staffers or the committees) who put him on to the case.

As he tells it: "They came to me and said: 'Ben, you gotta do something.' They said it (the manner in which the commission was dealing with the proposed merger) was terrible."

They had searched out Gordon because they felt they lacked the influence with their senators that Gordon was presumed to have with his—Senator Gaylord Nelson (D-Wis.), a liberal, recently come to the chairmanship of the Monopoly Subcommittee. "So I looked into it, read the transcript, talked to Senator Nelson, and tried to convince him to get involved." He succeeded. He also suc-

ceeded with another member of the subcommittee, Wayne Morse (D-Ore.).

So it was that the pressure from the Hill began. Senator Nelson was first, with a letter a few days after the oral hearing urging the commission to hold a full-dress hearing on the proposed merger and take no action without first hearing from the Justice Department. Later there were letters from Morse and Philip A. Hart (D-Ore.), chairman of the Senate Antimonopoly Subcommittee and Representative Silvio Conte (R-Mass.). Nelson and Morse, who felt the case was particularly delicate because of the danger that ABC's news integrity would be compromised, wrote several more letters to the commission, and in addition peppered Turner with letters requesting his views in the case.

EX PARTE CONTACTS?

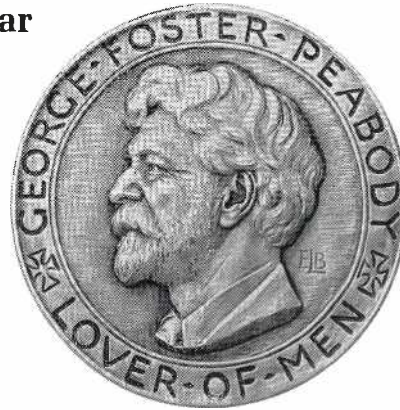
Regardless of what Gordon said about having read the record—and despite an effort on the part of commission staff members to brief Nelson on the procedural steps the commission had taken—Nelson's letters as well as others from the Hill reflected an ignorance of the fact that the commission had made a number of efforts to obtain Justice's views.

There was one other thing the letters had in common. Along with those following the Justice Department's petition for reconsideration—those that urged the commission to grant the department's petition and those, inspired by ABC affiliates, that urged the commission to deny it—raised a question as to whether the commission's rules barring ex parte contacts were being violated. The letters were treated in accordance with the procedures provided for dealing with such contacts—the executive director's office answered them with a stock answer noting that commission consideration must be limited to the record in the case and the pleadings filed by the parties.

Senator Morse was particularly rough in his efforts to block the merger. In one letter, prompted by a newspaper story that eight members of the ABC-ITT team are members of the President's Club, that happy, well-heeled group of partisans willing to contribute \$1,000 to the Democratic Party, said only a full evidentiary hearing on the part of the commission could "avert a conclusion" that special treatment is being given heavy contributors to the Democratic Party among ABC-ITT ranks. Had the senator asked, he would have learned there are a number of large contributors to the Republican Party among the ABC-ITT ranks.

In another letter he revived a two-

Of the 773
television stations in the country,
3 received Peabody Awards
this year



ours
was for outstanding local
television music

Broadcasting's highest honor — the George Foster Peabody Award — was awarded to WTMJ-TV for our broadcast of a "Polish Millennium Concert." The concert, one of a series of WTMJ-TV "Milwaukee Music Specials," was performed as a tribute to Poland's 1,000th year of Christianity. It combined the talents of the Milwaukee Symphony and noted Polish artists to portray music as the universal language for building international understanding. Featured in the concert was Madame Halina Sloniowska, leading soprano for the Warsaw Grand Opera, who was flown to the United States specifically for the WTMJ-TV concert. Madame Sloniowska's appearance represents the first time such an artist has been brought from behind the Iron Curtain for a local television performance.



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Congress was awakened to the giant merger through the efforts of 'one little staff guy'

year-old charge that ITT might have violated the Corrupt Practices Act in connection with donations that company officials had made to Lyndon Johnson's vice presidential campaign in 1960. (Increasing the charge's titillation quotient was the information that the contributions were turned over to ex-Senate aide Bobby Baker, who at the time of the Morse letter, in November 1966, was awaiting trial on a host of charges, including fraud, on which he was later convicted.) The senator said the charge had led to a Justice Department investigation but that he did not know what the investigation revealed. Reporters covering the case had no trouble determining that the department had found nothing on which to base a case.

Gordon cheerfully takes credit for causing all the turmoil, not only in generating congressional mail to the commission but in pressuring Justice to petition the commission to reopen the case. Besides Senator Nelson's letters to Justice, Gordon says he talked a number of times to members of the antitrust division staff about the case expressing the senator's concern.

LITTLE STAFF GUY

In discussing the case over lunch at a Capitol Hill restaurant recently, he looked pleased with himself, as well he might. "One little staff guy, opposing those two giant corporations," he said, smiling over his coffee.

With Gordon's help, then, Congress had awakened. Now it was the turn of the press. Editorials blossomed criticizing the commission for the procedure it was following, and newspapers ran long articles attempting to explain to their readers the significance of what it was that the editors had finally stumbled upon. (*The Washington Star* was to give the commission and the applicants what comfort they were to get from the local press, with editorials supporting the merger.)

But in its belated eagerness to alert the public, the press occasionally misstated the facts—and always, as it happened, in a way to put the commission and the proposed merger in a bad light. *The New York Times*, for instance, in a long piece on Nov. 1, 1966, backgrounding the case, said that in contrast to the two-day oral hearing that it held on the merger applications, the commission "routinely assigns an examiner to take voluminous testimony before transferring the ownership of a single station." Actually, it's the unusual transfer or assignment case, the one in which facts are in dispute, that goes to a hearing; the majority are decided on the basis of paper pleadings. But the *Washington*

Post picked up the misinformation from the *Times* and included it in a long story on the case the next day.

The *Post* managed to make things worse in a subsequent editorial in which it said that the commission had "limited its investigation to two days of hearings in which adversaries had no opportunity to state their views." It apparently was too much for the *Post* to imagine—as it almost is now—that there was no one who would accept an invitation from the commission to oppose the proposed merger.

The *Post* caught up with some of the facts on Jan. 22, in an editorial in which it urged the commission to grant the petition for reconsideration that the Justice Department had filed a few days earlier. "In holding oral hearings, the FCC majority was within the letter of the law," the *Post* conceded, before going on to say that adherence to legal technicalities doesn't absolve the commission from the need to weigh all aspects of the issue.

The UPI, in one story, said that the vote to hold the oral hearing was 4-to-3, instead of 6-to-1, and the *Post*, on Nov. 24, 1966, headlined a story on a letter of Bartley, Cox and Johnson requesting more information from the applicants, "FCC Seeks More Data on ITT-ABC," which was particularly ironic in view of those three commissioners' annoyance with their colleagues for flatly refusing to sign the letter.

But what provoked Justice to attempt to upset the merger after the commission approved it on Dec. 21, 1966? Antitrust Chief Turner indignantly describes as "nonsense" Gordon's assertion that it was pressure from the Hill. "This is the Department of Justice," he told a reporter who asked him. "We don't listen to pressure. We did exactly what we thought we should." He has also said that he "always planned to do something."

RELUCTANT TO ACT

Mr. Turner may have always intended to do something. But a case can be made for the proposition that Justice acted only after it, like the commission, became seized by something bigger than both of them. For the department seemed no more anxious to commit itself in the case than did the commission want to hold a full-dress hearing.

"The FCC will be reviewing the proposed acquisition under its broad 'public interest' standard," Turner wrote in response to a letter from Senator Nelson shortly after the oral hearing. "It might well be, therefore, that the commission would consider it appropriate to disapprove the acquisition even though it did

not constitute a violation of the antitrust laws."

Turner, a highly respected economist and lawyer who taught at Harvard Law School—and who is periodically rumored as being on his way back there—has his share of critics and supporters. And both agree on one point—he is no crusader. To critics his lack of zeal for attacking mergers or for breaking up conglomerates is a weakness growing out of a too-cautious nature. To supporters, it results from a fine appreciation of the limits that the laws impose on the antitrust division's authority.

Whether out of caution or a keen knowledge of the law, it's apparent Turner almost a year ago felt he would not have an antitrust case that he could win, and that he was hoping the commission would save him the embarrassment of saying so.

DELAY SUGGESTED

But he was in no hurry to give the commission the antitrust division's assistance. It wasn't until after the commission, in October 1966, notified him it expected to reach a decision shortly, and asked that he provide an indication of his thinking, that he unburdened himself to any extent. In a letter on Nov. 3, he said there was a "possibility of significant and anticompetitive effects" flowing from the merger, and suggested that the commission delay its decision until the department had arrived at a "final decision on the antitrust aspects of the case."

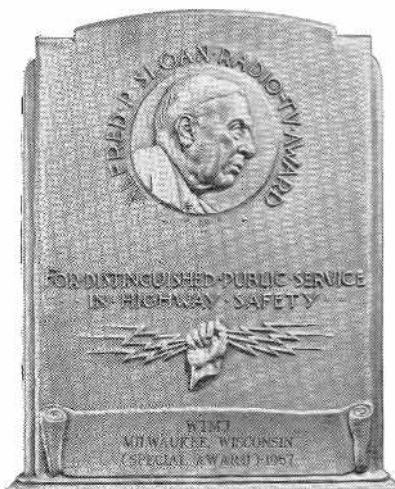
With that letter, the pressure on everyone concerned began to build. The commission repeatedly asked the department for its "final decision," and repeatedly the department promised its answer would be coming soon, but, just as repeatedly, the commission was disappointed.

Finally, the commission forced the issue by informing Justice that a decision was to be made on Dec. 21.

The department submitted its "final decision" in a letter on Dec. 20, in which Turner said that the possibilities of the merger having anticompetitive consequences "seem sufficiently speculative that we are not presently contemplating action under the antitrust laws to enjoin consummation of the merger."

However, he also went on to list the possible anticompetitive consequences, which he urged the commission to consider before making a decision—that, but for the merger, ITT might become a competitor of existing networks either as the operator of a fourth network or as the developer of a nationwide network of CATV systems; that, as the parent of ABC, ITT would have no

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FCC's first approval of merger 'dumbfounded' Justice's antitrust chieftain

incentive to develop technology that might open broadcasting to new entrants; that ABC, as a subsidiary of ITT, would not be likely to attempt to bargain down the costs of equipment ITT produces and, thus, help lower the barriers to entry for other potential networks. He also said there were indications that ITT, rather than strengthening ABC with financial transfusions, intended to take money out of it.

These speculations, which the commission was asked to consider, were the result of the department's lengthy investigation. Further, Turner's staff was to say later, the evidence they had accumulated appeared to contradict the representations ABC and ITT had made at the oral hearing. But, oddly, the department never made any of its information available until the commission asked for it as a preliminary to an order reopening the case.

CONCLUSION CONFUSION

The department was later to claim that "the only conclusion which one could draw from [the Dec. 20 letter] was that the commission needed to conduct further proceedings and receive additional evidence." This is obviously incorrect, since the only conclusion a majority of the commission *did* draw from the letter was that the department was giving its clearance to the merger—which the commission proceeded to approve the next day, as scheduled. (Even the *Washington Post*, in an editorial urging the commission to grant the department's subsequent petition to reopen the case, described the letter as "so vague and cautious as to conjure the image of an antelope approaching a lion.")

Why did the commission act so swiftly? There appear to be several interrelated reasons. One was that the majority had made up its mind that, barring a strongly adverse opinion from Justice, it would approve the proposal. Another was that the year-end holidays were approaching and any meaningful delay would result in a postponement of several weeks, since commission members were ready to scatter on leave. Most important, there was a continuing congressional chorus counseling delay or urging denial of the merger—a chorus that would only increase once Congress returned after the new year.

The result was something approaching panic. One member of the majority, who later acknowledged that the swift action was a mistake, said: "Some senators were bothering us. We wanted to get the matter behind us. If they wanted to investigate later, let them."

Accordingly, the majority, with its

opinion already drafted, merely added a few paragraphs to dispose of the points raised by Turner—and in a rather waspish tone, at that: "We appreciate the effort the antitrust division has made to assist the commission, although we are bound to note that its comments would have been more appropriate and helpful if they had been submitted before or at the time of the hearing in this matter. All of the facts and considerations discussed in the letter from the antitrust division are and have been the subject of careful consideration under the principles and standards applicable to our field of specialized jurisdiction, experience and expertise."

The antitrust chief said later that he was "dumbfounded" by the commission's action.

There is no way of knowing whether or not Turner would have moved to seek reopening of the case if the commission had waited, say, a few weeks, and then had issued an opinion that thoughtfully, and respectfully, treated with each of the points in the Dec. 20 letter. But there are those in Washington who say the commission gave Turner no choice. Like the commission, he was under pressure from the Hill. Now, here was the commission affronting him and disposing of the results of his division's lengthy investigation with blinding speed. The result was his conclusion that the commission had not done a proper job and that the duty of obliging it to do the job over had fallen to him.

A NEW PRECEDENT

The depth of the department's feeling about the case is evident in the fact that the action it took is believed unprecedented. Never before, according to department officials, had Justice appeared before an administrative agency when the option of filing an antitrust suit was open to it. (That option is not open to it in mergers presented for approval to the Civil Aeronautics Board and the Interstate Commerce Commission.) Indeed, department policy precludes such appearances. However, Turner had decided that the department probably could not win an antitrust case, so the department took the only course open—that of appearing before the commission as a self-appointed counsel that would demonstrate that the commission had failed to weigh all the factors in the case, especially those relating to anticompetitive matters.

So, on Jan. 18, two days before the commission order approving the merger was to become effective, Turner filed a petition asking the commission to reconsider its decision, to reopen the case and hold a full-dress hearing, and to

permit the department to participate as a party. The commission squirmed and fretted, but then, as it always knew it must, it agreed on March 16 to reopen the case.

By now, the department, the commission, Congress and the press had lost some lustre in the handling of the merger. Now it was the applicants' turn. And it came during the hearing, which was getting extensive coverage in the press.

First, there was the matter of the Justice Department charge, during a prehearing session, that an ITT lawyer had attempted to persuade a Justice Department witness in a two-hour, long-distance telephone call to change the testimony he intended to give. The *Washington Post* did the sleuthing to uncover the witness's name—Dr. Albert G. Hill, of the Massachusetts Institute of Technology—and gave the story prominent play.

ANOTHER SHOCK

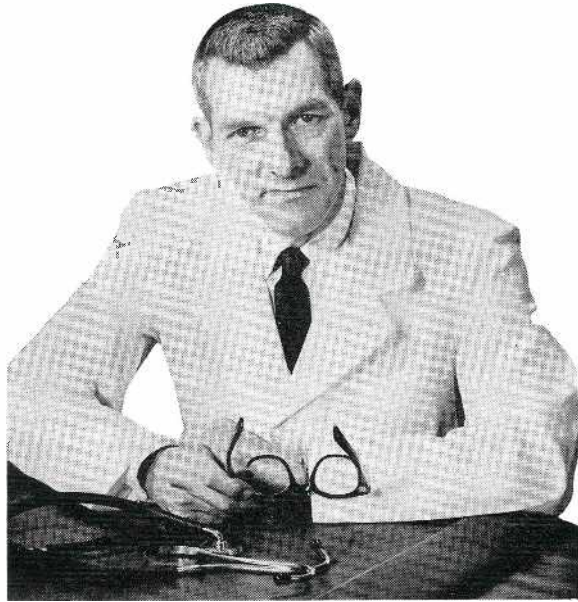
The ABC-ITT officials were consoling themselves as best they could with the knowledge that the lawyer involved was a junior member of the legal team and that his actions, if improper, which they denied, were no doubt due to overzealousness. They had reason to hope that there would be no more such gaffes committed by their side.

The shock must have been doubly great, then, on the first day of the hearing, when Chief Hearing Examiner James Cunningham, who was presiding, verbally rapped an important ITT official for "improper" conduct. Cunningham, at the department's request, had ordered the sequestering of all prospective witnesses. Midway through the afternoon session, a department lawyer, who had been out of the hearing room, returned to report that an ITT official had been reporting on hearing developments to the excluded witnesses.

Who was it? ITT lawyers demanded to know. Almost as if on cue, the hearing-room door opened, and Raymond L. Brittenham, senior vice president, general counsel and director of ITT, walked in. The department lawyer fingered him as the offending party. ITT issued a statement later saying it was "shocked and amazed" that Justice would "attempt to deprive corporate officials of their right to counsel during a public hearing."

But by now ITT personnel were in something of a blue funk. They had made themselves, as one of them put it, "the guys in the black hats." What made it worse, one suggested, was that it was solid, respectable ITT, rather than ABC with its show-biz background, that was

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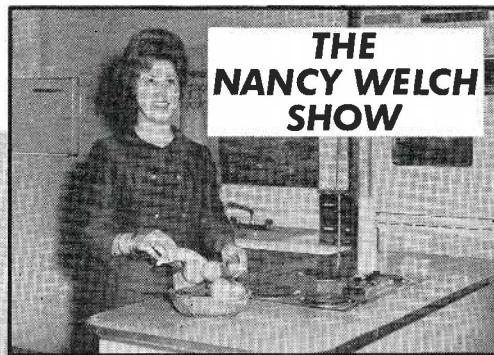
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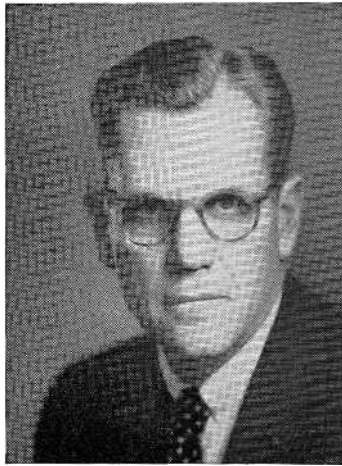
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ABC-ITT continued

getting into all the trouble. Things, they felt, couldn’t be worse.

Wrong again. On the first day of the second week of the reopened hearing, ITT and ABC people in New York and Washington had trouble keeping their breakfasts down after reading the *Wall Street Journal*. That supposedly pro-business organ had carried a story reporting in considerable detail on alleged efforts of ITT and ABC officials to influence press coverage of the hearing. As the story pointed out, such efforts to protect ITT’s image, if true, were of considerable pertinence to the hearing, in which a key issue was whether ITT would use ABC News to advance the corporation’s business interests.

Justice originally had not been prepared to develop evidence on that point; it had suggested that the commission’s Broadcast Bureau attorneys, whose role was to assure that a full and factual record was developed, take that responsibility on. But when the *Wall Street Journal* broke its story, Justice changed its mind, and in one of the more dramatic moments of the hearing, subpoenaed three reporters at the press table in the hearing room as witnesses.

CORRECTIONS SOUGHT

Two of the reporters, Steve Aug of the Associated Press and Jed Stout of UPI, testified principally about what appeared to be efforts on the part of ABC and ITT public relations personnel to correct what they regarded as errors in several of the reporters’ stories. The public relations departments were no doubt appalled at the incredibly bad press their side was getting, on the facts, and were determined to prevent the press from making things worse through inexact reporting. But in the context in which the wire service reporters testified, their stories emerged as additional examples of arm twisting on the part of ABC and ITT. The aggressiveness of the public relations personnel contributed to the image. Aug, for instance, testified that while he was still dictating a story on an FCC order in the case to the Washington AP bureau, the deskman informed him that ABC had complained about the lead paragraph, which had just cleared the company’s AP news ticker.

But the testimony of the third reporter, Eileen Shanahan, of the *New York Times*, was different. Miss Shanahan, who said that ITT officials had contacted her five or six times, told of an incident in which Edward J. Gerrity, ITT vice president for public relations, and another ITT official visited her at the *Times*’s Washington office on Feb. 1 to deliver a company statement on a commission order issued that day. As she

put it, Gerrity “badgered” her to recommend to her editors that the *Times* run the text of the commission order; in which the parties in the proceeding were directed to turn over the evidence they would present in a hearing; it was sharply critical of the Justice Department. Miss Shanahan said the order didn’t merit full-text treatment.

She also testified that Gerrity had suggested that before the *Times* carried more stories about Commissioner Johnson the paper’s top management should be informed that the commissioner and Senator Nelson were working on legislation that would prohibit newspapers from owning radio stations. Since the *Times* owns WQXR-AM-FM New York, the inference, obviously, was that Gerrity believed the *Times* would consider its own economic interests in deciding what to publish—hardly the kind of an attitude one would like to associate with an official of a company seeking to take over a nationwide news organization. Nor was ITT’s image helped any when the commission, on behalf of Johnson, and Nelson flatly denied the report attributed to Gerrity.

Gerrity himself has since disputed Miss Shanahan’s account of the meeting. He says he did not “badger” her to recommend publication of the order in full. “I asked her if the *Times* was going to print it,” he says, “and she said, ‘you know the *Times*, they only print the text of earth-shattering events.’” He says he then asked if she would recommend to her editors that the order be printed—he recalled saying that ITT lawyers had informed him it was important that she said no, and that was the end of the matter.

A DENIAL

He also denies ever linking Johnson and Nelson in an effort to bar newspaper ownership of radio stations. He says that, in the course of the conversation, he mentioned Johnson’s then just-released opinion expressing concern over newspaper ownership of radio stations and that he also said: “I wonder what the *Milwaukee Journal* [in Nelson’s home state] would say about that.” The *Journal* owns WTMJ-AM-FM-TV Milwaukee.

Gerrity concedes that the reference to the *Milwaukee Journal* was intended as a “shot” at Senator Nelson, who had been such a burr under ITT’s saddle. But he says he didn’t mention Nelson’s name.

“I didn’t even know whether Johnson and Nelson knew each other, and I never said they did. Whatever conclusions Miss Shanahan came to about the conversation,” he said, “she came to in her own mind.”

Why did ITT and ABC permit the reporters’ testimony to go unchallenged, as they did? They apparently felt the



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ABC-ITT *continued*

wire service reporters' remarks hadn't hurt them. As for Miss Shanahan, as one official said, the feeling was: "How can you get into a fight with the *New York Times*?"

Miss Shanahan had a one-word comment on the ITT officials' version: "Baloney."

John V. Horner, who is in charge of ITT public relations in Washington, was another official who figured in Miss Shanahan's testimony. She said he accused her of being unfair in her coverage (which she regards as an insult not only to her but to the *Times*), that he had demanded that a hearing development he regarded as harmful to Justice be given headline treatment and that he had been "insistent and nasty" in dealing with her.

Horner, a rotund, soft-voiced, southern-accented ex-newspaperman—his reporting days spanned 34 years, 17 of them with the *Washington Star*, and he was president of the National Press Club in 1958—is hardly the type, say his colleagues, to raise his voice. Indeed, Miss Shanahan's testimony is said to have plunged him into a state of depres-

sion from which he emerged later that day only after walking into the Press Club's men's bar and receiving a round of applause from his colleagues. (No one thought to take a poll at the time, but it's a known fact that the Press Club is heavily infiltrated with PR types; that could explain the applause.)

While the applicants were having their difficulties during the reopened hearing, Justice and the commission used it to recover some of their lost glory. Lionel Kestenbaum, Justice's chief attorney on the case, was brilliant in his oral argument before the full commission and in the manner in which he conducted himself under some two hours of polite but persistent questioning by Commissioner Lee Loevinger, himself a former chief of the department's anti-trust division and a firm supporter of the merger. The commission order approving the merger was more cogent than the one issued in the case in December—though not, obviously sufficiently cogent for Turner, nor for the three-member commission minority, which said the majority ignored the record in reaching its decision.

Assuming that neither of the applicants tires of the grind to which Justice

is subjecting them, and drops out, it will be up to the courts, possibly the Supreme Court, to decide whether or not the commission failed in its responsibility to protect the public interest. Thus far, however, the case has provided fresh evidence that government institutions, no matter how august, and corporations, no matter how large, are driven not by computers, but by individuals with workaday emotions and human faults. If Justice couldn't move faster than it did in expressing an opinion on the proposed merger, it needn't have kept to itself as long as it did the evidence it was to say contradicted the findings on which the commission was basing its decision. The commission might have been more patient with and less hostile to the department; and it would have looked better had it not lost its cool under congressional pressure. ABC and ITT certainly might have behaved with more of what could be termed class. And the press needn't have over-looked one of the year's more important stories as long as it did; no one was trying to hide it.

Such a lack of perfection is, in a sense, reassuring. But it is also disturbing. END



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TV REVOLUTION *from page 57*

to be in some danger.

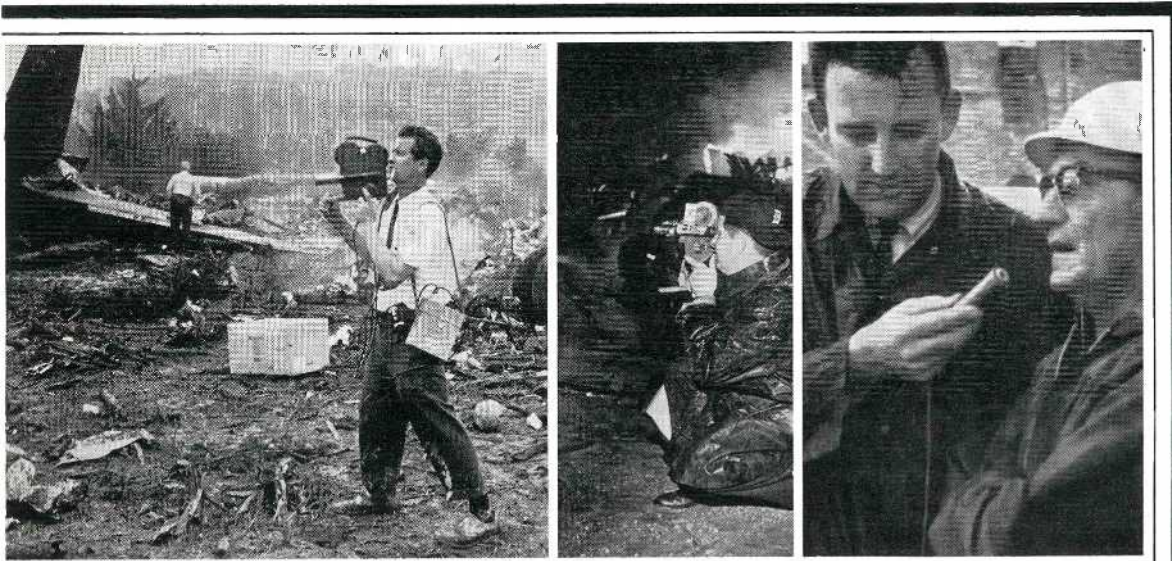
In the end even this prophesy was proved wrong. Lord Thomson did not lose his franchise (which he had once called, in an unfortunate and oft-repeated phrase, "a license to print money"), but had to sell control to the public at a market price. One of the favorites, a group headed by another rental company, Telefusion, got Yorkshire. TWW, as we said, lost out. ATV got the Midlands; the other "regional" contractors kept theirs. But in London there was another shock. The weekend contract was given to yet another new group. This is a weird assortment of businessmen, bankers, front-of-screen talent (like David Frost, after whom the consortium was named), executives (notably Michael Peacock, head of the BBC's major channel) and MP Aidan Crawley, once head of Independent Television's news service, who had been pushed out 10 long years ago for wanting more time and money for newscasts. The weekday contract (itself smaller than the one it replaced) was given to a partnership of ABC and Rediffusion, with ABC the senior. Rediffusion had been notable in pro-

viding ITV's best public affairs programs, but the directors and executives had been involved in an ugly share of option scandal recently. The revolution goes further than name shuffling. Programs may now be sold only one by one by the big four to the regions; and the valuable contracts to print the program schedules (Britain's regional TV guides) will be vested in a company controlled by the ITA. Previously Rediffusion and some publishing houses had shared the lush profits of these.

Lord Hill's decisions were on a par with his expressed intention when he took office three years ago to make ITV respectable. His history should have shown he was just the man for the job. He was a doctor, then secretary of the British Medical Association and as such negotiated the doctors' contracts when the National Health Service was founded in 1948. But his fame rested on his talks as the Radio Doctor, when his fruity-voiced advice on constipation and other minor household ills became famous in radio's heyday just after World War II. He became a Conservative politician, rising to be minister of housing; then five years ago he was purged on the famous day Prime Minister Macmillan sacked

half his cabinet. This, he has let it be known, was inefficient butchery.

Of course the more efficient butchery (that Lord Hill has just applied) has aroused opposition. There are those who resent the fact that virtually all newspaper groups have been allowed a share of the TV pie or who say that the system of sudden death every few years is too arbitrary and means that sums have to be done on the basis of short tenures of contracts; that the new consortia are either frauds or jokes. And so on. But the revolution, for all its injustices, has shown that the public interest, as defined by a disinterested committee, is master of British commercial television; and the smug assumption that "Charlie wouldn't change anything; he'll want some directorships when he leaves ITA," as one director put it, was hopelessly wide of the mark. By removing the certainty from British commercial television, he has given it a new lease of life—which it badly needed. For the BBC, once trailing 35% to ITV's 65% of the peak-time audience, has fought back recently to score consistently in the mid-40's—ironically enough under men like Peacock, who has now joined the commercial forces in the London weekend consortium. **END**



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EDITORIAL

**Better name:
the Department
of Injustice**

As the title of the article in this issue puts it, the handling of the ABC-ITT merger case has indeed been a fumbling match of incredible awkwardness on all sides. But in its later stages it has degenerated into a game of dirty pool being played by the U.S. Department of Justice.

Admitting that the merger presents no violation of the antitrust laws, Justice tried to bully the FCC into denying it through an invocation of the vaguer standard of the public interest. When the FCC refused to go along, Justice asked the appellate court to declare the FCC in error. A principal point in the department's arguments before the FCC and in the court is that the merger would be anticompetitive—not anticompetitive enough to be judged illegal under the antitrust statutes but enough to harm the public interest, whatever that may be. From this reasoning, if it were to prevail, could come a new antitrust policy of appalling destructiveness in the broadcasting field.

THE basic rationale of antitrust regulation, to prevent corruption of the market by conspiratorial restraints of trade, has long been forgotten in the formulation of government rules restricting ownerships of broadcast stations. For years the FCC has placed limits on the number of stations that may be held in common ownership (only one station of the same kind, AM, FM or TV, in the same market; no more than seven stations of a kind in the U.S., with the additional restriction, for television, that no more than five of the seven may be VHF's). The choice of seven as the magic number is just that—magic. The absence of any economic justification is made amply clear by the indiscriminate application of the seven-station maximum to ownerships in the seven smallest markets of the country or the seven largest.

Two years ago, by a narrow 4-3 majority, the FCC proposed to tighten its multiple-ownership rules for television by prohibiting the acquisition of more than three stations, no more than two of them V's, in the 50 biggest markets. At the same time it adopted an interim policy purporting to apply the three-station standard in the top-50 mar-

kets to any trading that took place pending final consideration of the proposed rule.

Since the commission issued its notice of proposed rulemaking and interim policy, its majority obviously lost confidence in the miracle it had set out to perform. So far nobody who tried has failed to get a waiver of the interim policy.

(The transfer of ABC's licenses to the ABC-ITT conglomerate would be the biggest waiver of all.) The best intelligence is that the commission is looking for a graceful way to forget it ever made its proposal.

But what would happen if by one means or another the Department of Justice prevailed in its determined assault on the ABC-ITT merger? Surely the precedent would be a new obstacle to station acquisitions by diversified companies and a strong sign of encouragement to the members of the FCC minority and staff who think that the best of all possible broadcasting worlds would be peopled by moms and pops owning one station each at the most.

It is interesting to note that neither in the Justice Department's pleadings in the ABC-ITT case nor in anything said by the most militant FCC trust buster does there seem to be a disposition to break up existing ownerships that exceed the standards being proposed. Probably that is because no one can make a good case for divestiture. RCA's ownership of NBC and its profitable string of owned stations would be untouched by a rejection of the ABC-ITT merger. A score or more companies now owning three or more V's in the top-50 markets would retain their portfolios if the FCC adopted its rule to prevent acquisitions of more than two V's in those desirable locations. Here is another example of Alice-in-Wonderland policy making.

If antitrust theory is intended to foster competition, it is being put to poor use by the protection of companies that now occupy favorable positions of ownership and the exclusion of others seeking to expand to comparable size. At Justice and among the minority at the FCC there is a need for a cram course in contemporary economics. □

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the
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"News 7"—Reporter-Photographer Larry Krebs: *First Prize, TV Newsreels*, White House News Photographers Association; *Leon M. Nevitt Journalism Award*, D.C. Fire Fighters Association. (6:00 P.M., Mon.-Fri.)

"News 7 Final"—Joseph McCaffrey: *EMMY Award*, Academy of Television Arts and Sciences, D.C. Chapter. (11:00 P.M., Mon.-Fri.)

"Claire and Co Co": *1967 Ohio State Award for Educational Television programs*. *MAMM Award*, American Association of University Women. (7:30 A.M., Mon.-Fri.)

"Here's Barbara"—Barbara Coleman: *MAMM Award*, American Association of University Women; *Recognition of Achievement Certificate*, Women's Advertising Club of Washington, D.C.; *Woman of Achievement Award*, National Multiple Sclerosis Society, Washington, D.C., Area Chapter; *Award of Merit*, Goodwill Industries, to Miss Coleman and producer-director Charles Stopak. (10:30 A.M., Mon.-Fri.)

"Bible Telecourse": *MAMM Award*, American Association of University Women.

Public Affairs Specials

"The Magnificent Ditch": *EMMY Award*, Academy of Television Arts and Sciences, D.C. Chapter; *Golden Eagle Award*, CINE, selected to represent U.S. at Vancouver and Cairo film festivals; *MAMM Award*, American Association of University Women.

"Behold the Lamb of God": *EMMY Award*, Academy of Television Arts and Sciences, D.C. Chapter.



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