

PR

# Television Age

Indiana University

APR 4 1966

# FCC

Can the commission beat the CATV block? . . . . 59

Chairman Henry: an eye on program content . . . 64

Relations with Congress: a 'leveling off' . . . . . 68

Washington attorneys are respectful, but— . . . . 68



Harry,  
turn off the  
set and come  
to bed!

Harry!

# coverage

More coverage. More circulation. More viewing hours per home reached\*. In short, WJXT spends more time with *your customers* than any other advertising medium in the booming Florida / Georgia Market.

**WJXT**   
**JACKSONVILLE, FLA.**

Represented by TvAR  
**A POST-NEWSWEEK STATION**





# NO TIME FOR SERGEANTS

—Starring Sammy Jackson, Harry Hickox, Kevin O'Neal, Laurie Sibbald and Andy Clyde. 34 half-hours. Available for fall start.


**...the one-season off-network program backed by an on-network 20 rating!**

Jog your memory. Try to think of the last time you heard of a *complete* off-network television series that offered these three advantages . . .

1. Well-known property with a tremendous built-in audience.
2. Right number of half-hour episodes for once-a-week scheduling over one season.
3. Average 20 rating\* during the October-April season on the network.

Haven't heard of one in a long time? Maybe never? Perhaps you're interested in knowing that NO TIME FOR SERGEANTS *does* have these three advantages. And that makes it kind of unique. Doesn't it?

\*Nielsen Television Index: Oct '64 to Apr '65

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N. Y. Circle 6-1000 



You are cordially invited to visit our hospitality suite at the NAB Convention in Chicago, March 27-30—Suite 524A-526A, Conrad Hilton

*The Forward Look*



*The Action*





It's lively! It moves for 60 musical minutes. That's **Midwestern**

**Hayride**, an Avco Broadcasting original (we used to be Crosley). It's been our Saturday spectacular since 1948—since '57 in color. □ Reasons for such phenomenal success? Spirited country and western music, square dancing, hymns, a cast of 30, colorful production. □ It's exciting television! The kind clients and viewers look forward to with Avco Broadcasting. We specialize in live programming! Color! Local variety! Plus a dedication to provide vital, comprehensive news and effective public service. □ Midwestern Hayride is only one of many. There are more... all part of **The FORWARD LOOK!**

**s Here...**  
**Saturday nights**

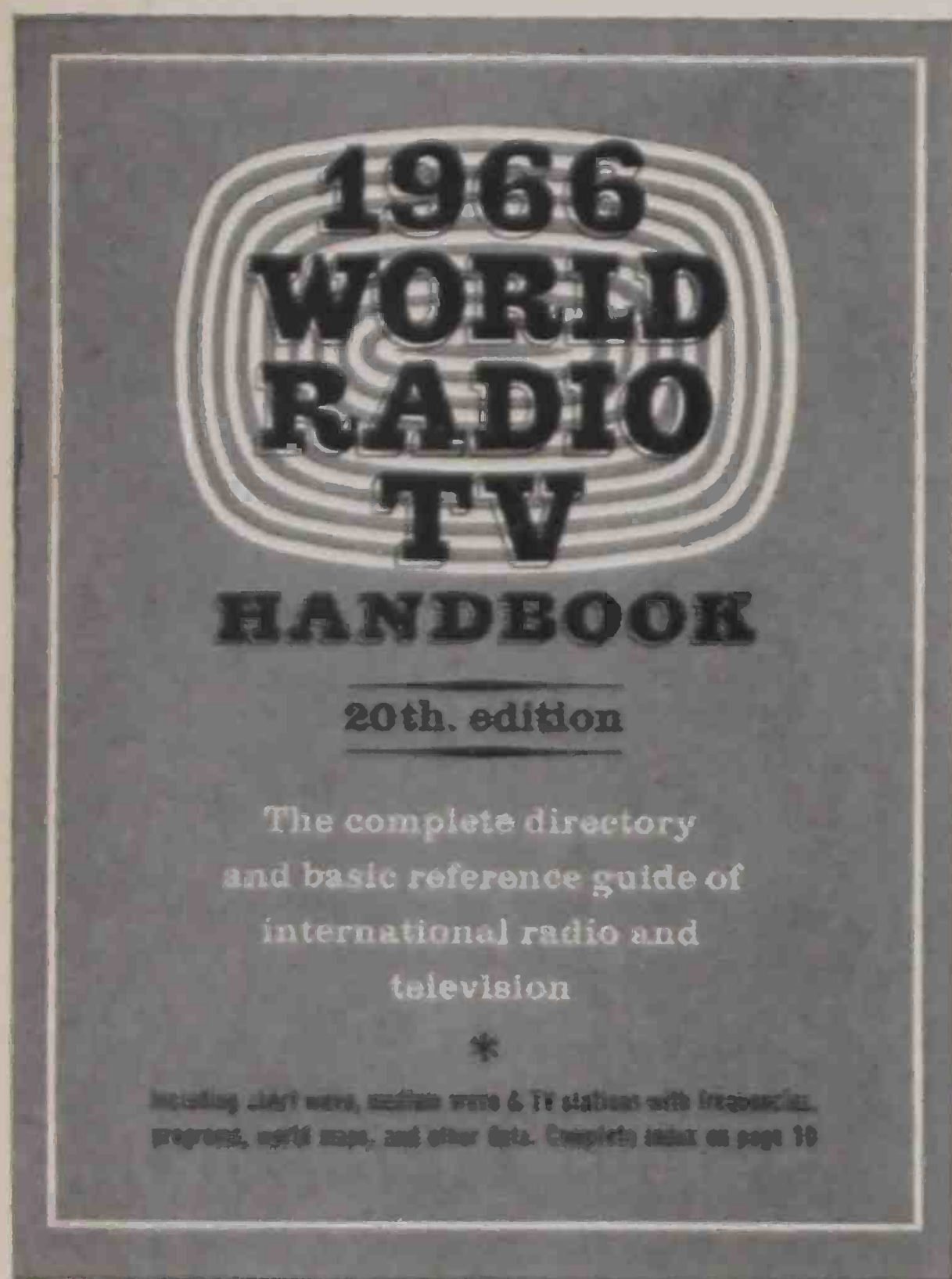


**AVCO**

**BROADCASTING CORPORATION**

TELEVISION: WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / Represented by BCG / WOAI-TV San Antonio / Represented by Edward Petry & Co. / RADIO: WLW Cincinnati / Represented by BCG / WOAI San Antonio / Represented by Edward Petry & Co. / WWDC Washington, D. C. / Represented by Blair / WWDC-FM Washington, D. C. / Represented by Quality Media

# JUST OFF THE PRESS



## 1966 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook  
Sundvej, 6, Hellerup, Denmark

or

1270 Avenue of the Americas  
New York, N. Y. 10020

MARCH 28, 1966

## Television Age

### 59 THE IMPATIENT REGULATORS

*The FCC looks ahead to increased attention to networks and stations—but first there's CATV*

### 64 THE CHAIRMAN, SPRING '66

*E. William Henry, a major victory behind him, now looks forward to new struggles, new wins*

### 67 THREE VIEWS OF THE COMMISSION

*What is the FCC? It depends on whether you're a lawyer, Congressman, or a member of the staff*

### 18 AN EDITORIAL: A PLAN FOR REORGANIZATION

*Its budget limited, its workload mountainous, the FCC would benefit if it were restructured*

## DEPARTMENTS

### 29 Publisher's Letter

*Report to the readers*

### 41 Letters to the Editor

*The customers always write*

### 43 Tele-scope

*What's ahead behind the scenes*

### 51 Business Barometer

*Measuring the trends*

### 55 Newsfront

*The way it happened*

### 75 Viewpoints

*Programming pros and cons*

### 76 Film/Tape Report

*Round-up of news*

### 85 Wall St. Report

*The financial picture*

### 87 Spot Report

*Digest of national activity*

### 89 One Seller's Opinion

*Guaranteed CPM's?*

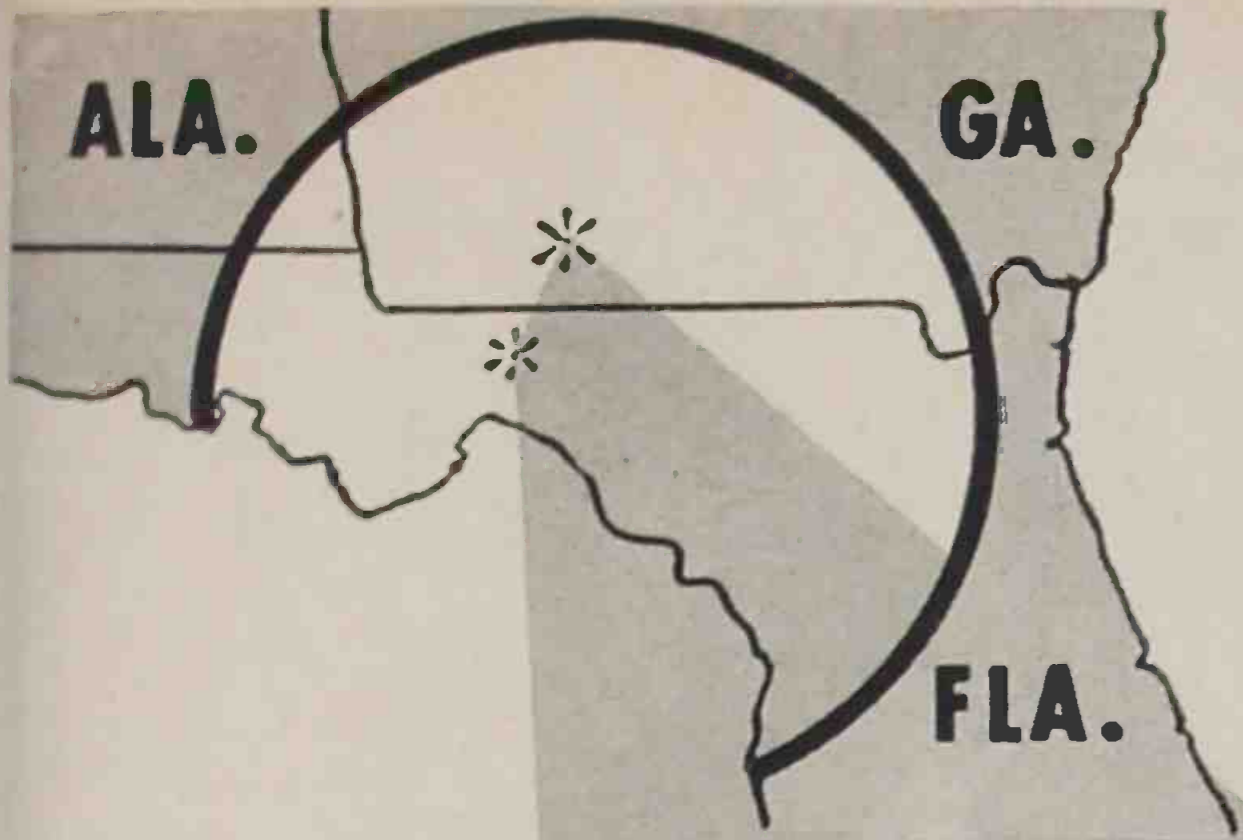
### 129 In the Picture

*A man in the news*

### 130 In Camera

*The lighter side*

Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N. Y. Circle 7-7600. Controlled circulation postage paid at New York, N. Y. and at Orange, Conn.



# WCTV-land

land of **YEAR-ROUND**

**good living, good business**

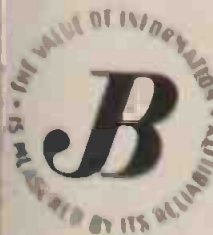
We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



**WCTV**  
**6**

TALLAHASSEE  
THOMASVILLE



**BLAIR TELEVISION**  
A Division of John Blair & Company



# In Chicago, tha



**\*MGM-TV invites you to leave the tigers behind ...  
and be treated like a king in the Lion's Den.**



# great suite 1905A

(CONRAD HILTON)

## MARKET EXPANSION PLAN

Here's the one you've been waiting for . . . A special series of first-run features designed exclusively to give smaller market stations that big market look. It's another first from MGM-TV.



GRAND PRIZES: 3 Polaroid Color-Pack Cameras. If you're a TV broadcaster, be the first from your state to visit Suite 1905A between Sunday Noon and 7 PM Monday.\*

If you can MATE YOUR STATE, you'll win a prize and be eligible for the GRAND PRIZE drawing to be held Tuesday at 6 PM.

It's a contest guaranteed to put you in a happy state of mind.

\*excluding the time from 7 PM Sun. to 10 AM Mon.

## A BEAUTIFUL SURPRISE



## MEET THE NEW "GIRL FROM MGM-TV."

**A word  
from  
WGAN  
radio-tv  
Portland  
Maine**



## WHAT IS "THE PUBLIC INTEREST"

Throughout The Communications Act of 1934 (As Amended) the words "public interest, convenience and necessity" appear in the body text of many sections.

Broadcasters have been judged by the Federal Communications Commission and its interpretation of these words but they have never been defined either by congress or a regulatory agency.

To all dedicated broadcasters, however, a definition comes easily.

*"The public interest is the measure of insight a responsible broadcaster has into the needs of his community with the maintenance of a balance in meeting the known desires as well as the unspoken wants through apt use of broadcast communications techniques in furthering both individual and national growth."*

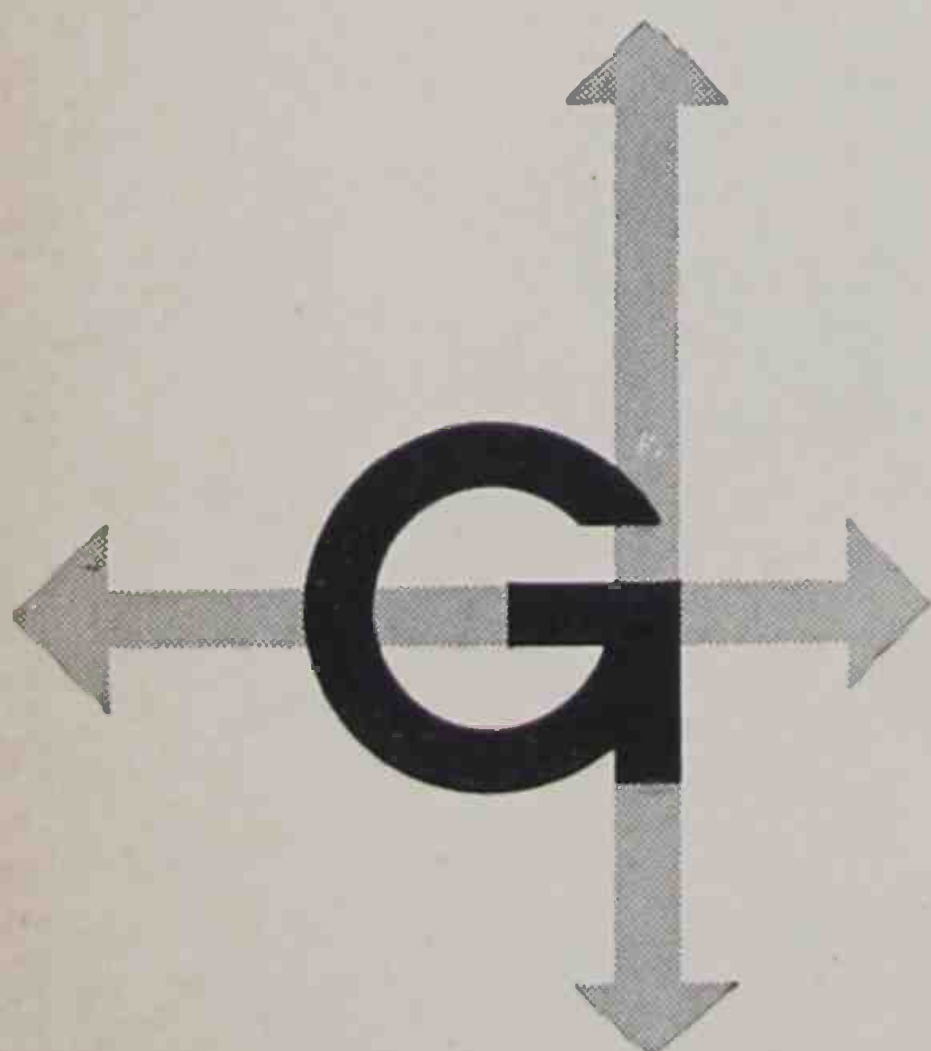
Just as the great newspapers are guided by the integrity of their owners and management and labor, so are the great broadcast companies. And by great, one does not necessarily mean the largest in number of employees or in size of market covered. The ingredients of greatness are not restricted to size or to an area.

The future of American broadcasting depends on "responsible individualism" on the part of the broadcast manager and what U. S. Supreme Court Justice Douglas once called, "The dignity, resourcefulness and intelligence of the people."

The integrity of the Broadcaster has been attacked by his competition as well as by the Federal Government.

The Broadcaster daily addresses himself to the public interests and he should be allowed to do so with the greatest sense of freedom of action.

*Jim Sheridan*  
Vice President



**GUY GANNETT BROADCASTING SERVICES**

**CBS TELEVISION**

NAB • THE JOHN BLAIR COMPANIES  
TAC • BPA • MORT BASSETT CO.

**Publisher**  
S. J. Paul

**Editorial Director**  
Dick Donnelly

**Managing Editor**  
Don Dunn

**Associate Editors**  
Ed Dowling  
James L. Abernathy  
Henry Neiger

**Financial Editor**  
T. A. Wise

**Advertising**  
Norman Berkowitz  
Eastern Sales Manager  
Marguerite Blaise

**Sales Service Director**  
Lee Sheridan

**Production Director**  
Fred Lounsbury

**Circulation Director**  
Carmen Fernandez

**Readers' Service Dept.**  
Maureen Kelly Flanigan

**Business Office**  
Miriam Silverman

**Branch Offices**

### Midwest

Paul Blakemore, Jr.  
3120 St. John Road  
Des Moines, Iowa 277-2660

### South

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

### West Coast

Jules Thompson  
William J. Healey  
Thompson/Sherman Company  
681 Market Street  
San Francisco, Calif. 94105  
415-362-8547

Stanley Sherman  
Thompson/Sherman Company  
6290 Sunset Blvd.  
Hollywood, Calif. 90028  
213-466-8321

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



TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N. Y. Phone: Circle 7-7660. Single copy: 50 cents. Yearly subscription in the U. S. and possessions: \$7; Canada: \$7; elsewhere: \$15. Copyright 1965 by Television Editorial Corporation, 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. The entire contents of TELEVISION AGE are protected by copyright in the U. S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

*The Original — World Famous — Incomparable*



# HAWAII CALLS



**IN COLOR**

**26 Half-Hour Films...ALL NEW!**

The magic moods, music, romance and beauty of the Islands—in fabulous color. HAWAII CALLS is a name that has claimed international radio fame for more than thirty years. Now, the television series featuring authentic Hawaiian music and exquisite color pictorial of all the Islands assures large, loyal and enthusiastic audiences. Series release date will be September 1966. Send for audition print now.

**FIELD COMMUNICATIONS CORPORATION**

*presents*

*Webley Edwards' **HAWAII CALLS***

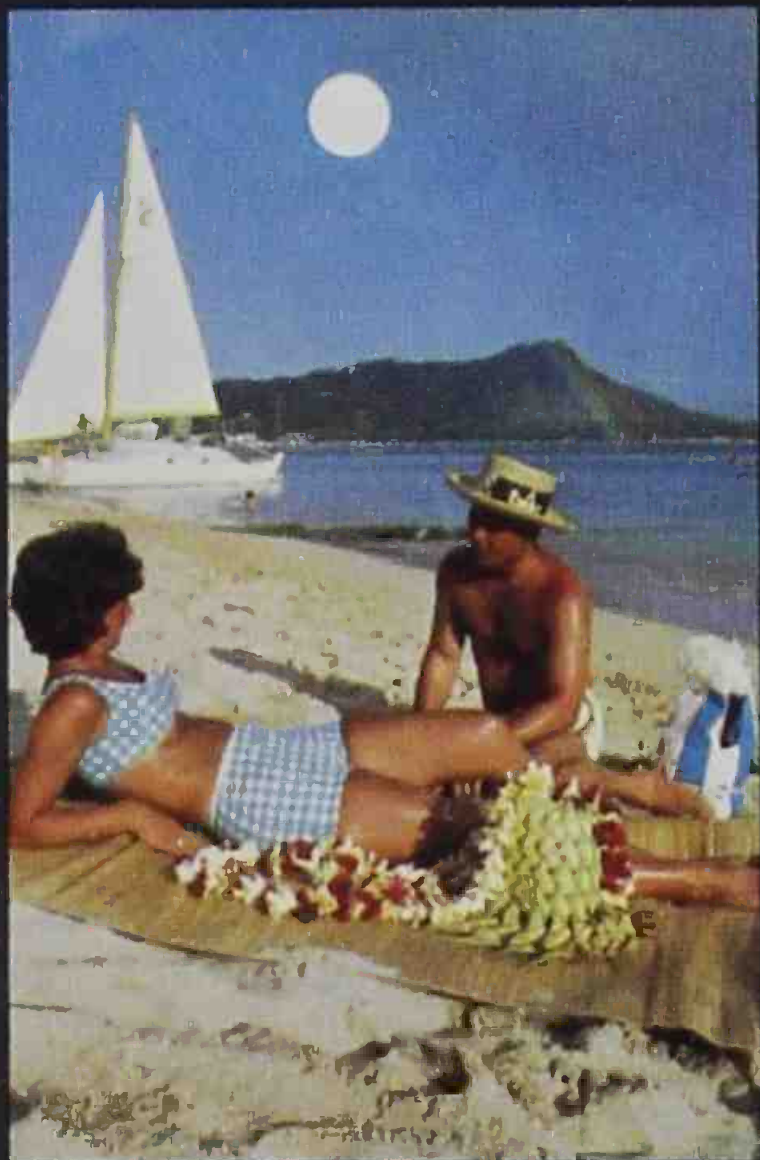
*Produced by PARADISE PRODUCTIONS, LTD.*



*For Demonstration Print Write or Call*

**CARDINAL PROGRAMS, Inc.** EXCLUSIVE DISTRIBUTOR

9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 • TELEPHONE (213) 271-0408



Men...Women...  
 Young People...  
 Children..

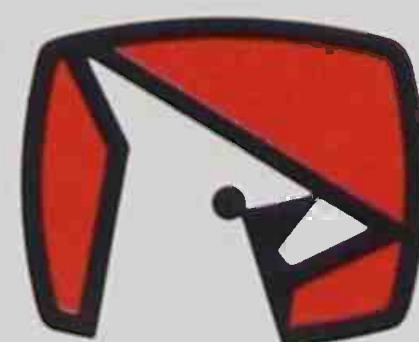
**HAWAII CALLS**

Appeals to All



Lively hula songs...nostalgic Hawaiian love ballads...scenes of lush green rain forests...the roar of the surf and the action of the surfers...night time at Waikiki Beach ...storied volcanoes and craters...exotic coves and headlands...real Hawaiians living like Hawaiians—the procession of exciting pictures and sounds is endless in HAWAII CALLS. To millions who have visited the Islands—and additional millions who want to—this is *must* television fare. Add striking professional photography in vivid color featuring the talents of the top artists of the Islands—plus the know-how of experienced HAWAII CALLS producers and directors—and you have a sure winner. You'll see!

CONTACT:

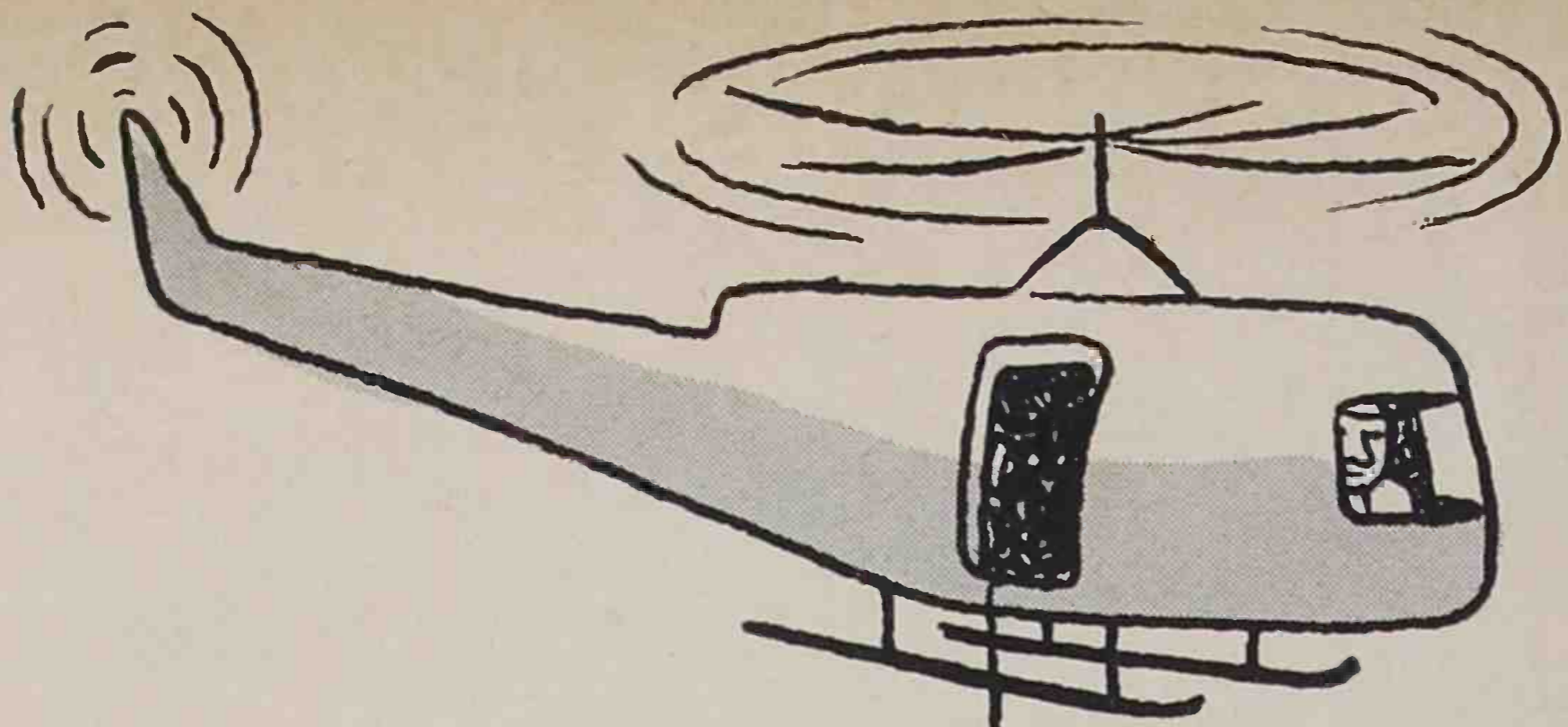


**CARDINAL  
 PROGRAMS, Inc.**

EXCLUSIVE DISTRIBUTOR

9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069

*ED SIMMEL,*  
*Executive Vice President, Sales*  
*Telephone: (213) 271-0408*



**Stay up front with the NBC Owned Stations**



How did the NBC OWNED STATIONS get up front?

Chiefly, by knowing the right people.

In the case of NBC-OWNED WMAQ-TV, that means *Chicagoans*.

WMAQ-TV enjoys a great rapport with its viewers all week long.

But especially on Sundays.

We're referring to one of television's most provocative locally-produced series — the WMAQ-TV "Sunday Night Specials." What the "Sunday Night Specials" provoke is *community attention* — whether the subject is jazz, baseball, politics, railroading, or Humphrey

Bogart's middle name. (It's "DeForest," if you must know, and one of the items in The Greater Chicagoland Tourney of Trivial Information, a recent event on this most versatile color series.)

Naturally, all five NBC Owned Television Stations can boast quality

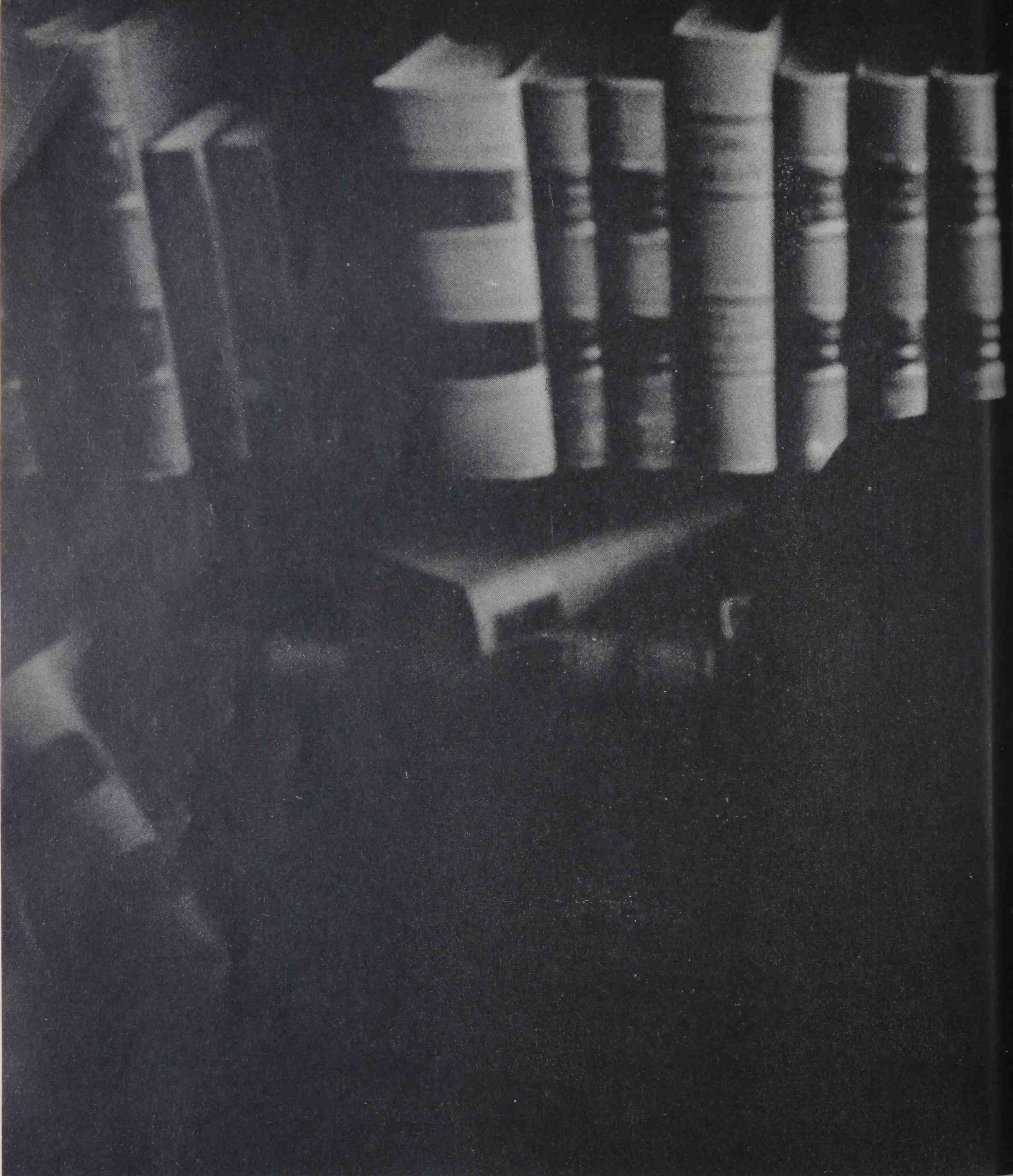
programming, virtually all in color. But no city is quite like Chicago — and no station knows how to win Chicago's attention like WMAQ-TV. Wouldn't you like some of this attention, too?

**REPRESENTED BY  
NBC SPOT SALES**



**OWNED**

WMAQ-TV, New York / WRC-TV, Washington, D.C. / WKYC-TV, Cleveland / WMAQ-TV, Chicago / KNBC, Los Angeles



## Do you need an ombudsman

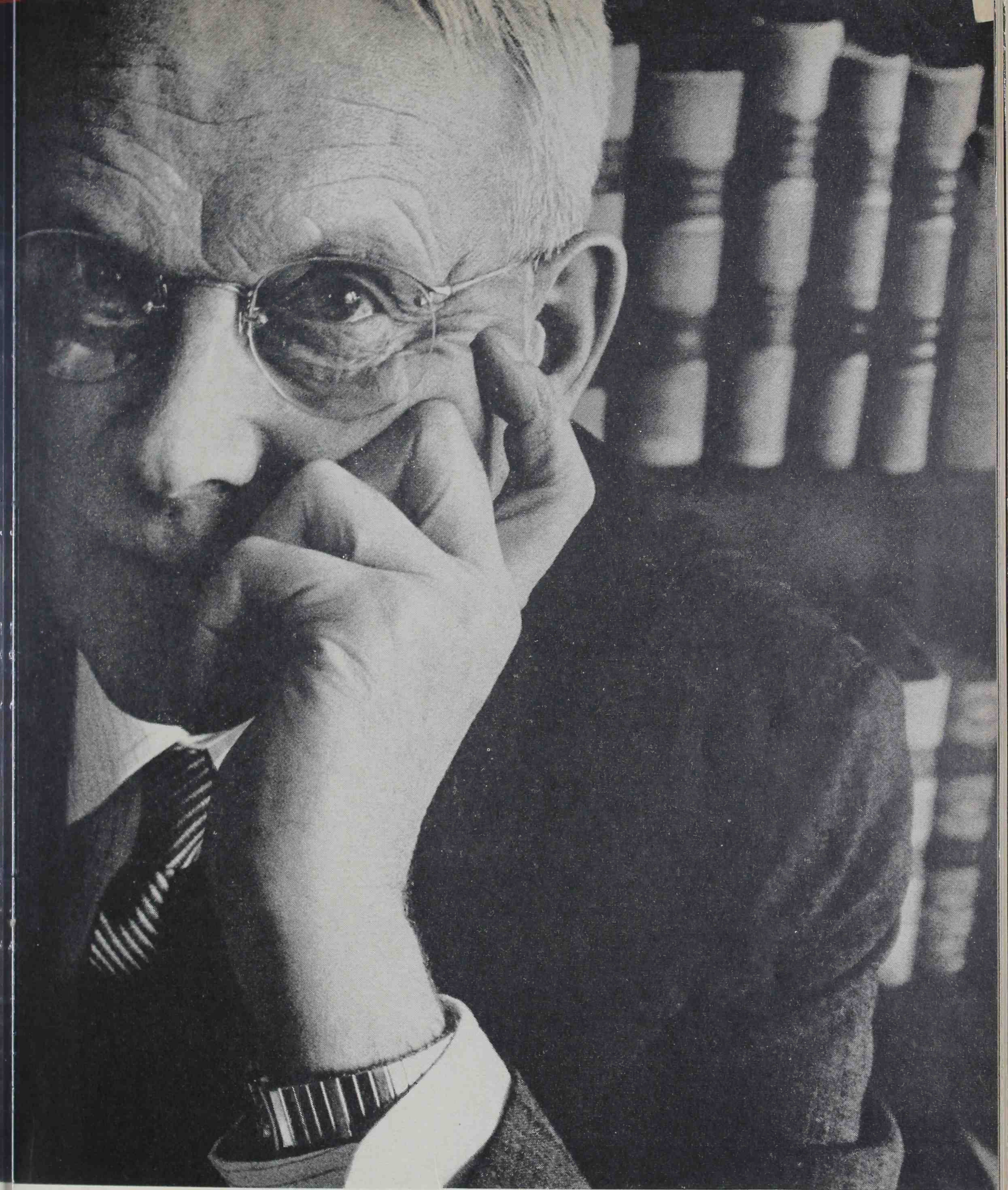
An ombudsman—if you didn't know—is an official (common in Sweden) paid to help ordinary citizens cut through red tape created by other officials.

A bill was introduced in the New York City Council calling for the creation of an ombudsman. Channel 2 New York editorialized in favor of it.

A similar bill was introduced in the Illinois State

Legislature. Channel 2 Chicago editorialized against this coincidence (and it was coincidence!) serving nicely to point up two important facts about the CE Owned television stations. *All five of them.*

1. They have a consuming interest in the affairs of their local communities, and take strong editorial stands on local issues.




## CBS-TV said yes. WBBM-TV said no.

They arrive at editorial viewpoints entirely on the basis of local station management's views of what's best for the community, and not infrequently are on opposite sides of similar local issues.

During the past year, the five CBS Owned television stations have broadcast more than 700 local editorials and rebuttals. Their keen interest in the local

scene, and their freedom to choose sides for the local good, is one (*only one!*) of the factors contributing to their vitality—and their total community acceptance.

CBS Owned WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis  CBS TELEVISION STATIONS

## Editorial: Getting the Job Done

**I**t's the hunting season in Congress.

The Small Business Subcommittee of the House of Representatives under Chairman John D. Dingell (D., Mich.) spent much of February and March on a search ostensibly dealing with CATV. But the inquiry ranged over a wide spectrum of the broadcasting industry.

The long-heralded CATV inquiry by the full House Commerce Committee under Chairman Harley O. Staggers (D., W. Va.) was launched March 22. The Committee is considering two bills: one introduced by Rep. Walter Rogers (D., Tex.) which would forbid the FCC to regulate in the area of certain CATV operations; the other embodying proposals submitted by the FCC which would, in effect, confirm regulatory positions already taken by the commission in this controversial area.

In the spring, it is said, there will be further hearings with respect to the fairness doctrine applied by the FCC as a result of the prior action of Congress in amending Section 315.

**M**eanwhile, Senators Magnuson (D., Wash.) and Pastore (D., R.I.) are watching developments closely. It would be no surprise to read announcements of additional inquiries to be undertaken by the Commerce Committee of the Senate.

The spate of investigations involving the broadcasting business is not new. On the contrary, it has come to be a seasonal venture of the Congress. Is there a reason for this constant surveillance?

Basically, of course, it is the obligation of the legislative body to inquire at irregular intervals into the behavior of the regulatory agencies. In the absence of such inquiry, there is the ever-present peril that the administrators of such agencies may become autocratic and arbitrary, abusing the rule-making privileges created by the law-makers.

In the case of broadcasting, however, there seems to be no respite. Investigations are regularly-scheduled events, often inspired by the commission and as frequently inspired by broadcasters themselves (seeking relief from what they consider to be excessive zeal at the FCC).

**B**ut the constant interplay here which finds, as in the current House Commerce hearings, legislators themselves disagreeing on Commission powers, indicates that the problem may be more deeply rooted.

Since 1934, when the Communications Act as amended was adopted, there have been fantastic changes in the art. Television, with its complex allocation problems, has revolutionized mass communications. Now CATV, once a relatively small business, has grown into a major inter-connecting medium and promises even livelier and more important developments in the future. The commission even now is acting on rules governing pay television. The communications satellites can have a tremendous influence upon television's pattern for the future.

While it's true that the spectrum space occupied by broadcasting as compared with other services is infinitesimal, the time devoted by



the commission to broadcasting matters is—and probably must continue to be—completely disproportionate.

Perhaps the Congress and the commission itself, in their eagerness to engage in projects respecting the shape of broadcasting things to come, should consider the base question: are we properly organized at the government level to administer matters so complicated and so fraught with benefit or harm to the American people and the American way?

**T**he scope of FCC activities is staggering. At the year end, outstanding licenses authorized in all segments of the spectrum totaled nearly 4¼ million. The commission receives 775,000 applications a year. These, of course, include, in addition to broadcast, common carrier authorizations, safety and special services such as citizens bands, amateurs, aeronautical and special industrial authorizations. Fortunately computers have been a great help in processing many of these licenses.

Superimposed on all of these prerequisite activities are the additional duties of administering the CATV rules and the upcoming full-scale AT&T inquiry.

And yet, commission personnel has remained virtually the same over the last few years. As a matter of fact, it is probably one of the few Government agencies that has fewer employees this year than last. (Total number of employees is slightly under 1,500.) It is easy to see how the commission can be bogged down in a morass of administrative red tape, unable to pull itself out from under the tremendous workload, some of which it has created for itself.

**I**t may be time to consider a fundamental reorganization of the commission, examining thoroughly the possibility of an autonomous broadcast agency separate from activities respecting common carrier and other services. It is a suggestion that often has been made but never acted upon with any resolve.

It is conceivable that such separation of responsibilities would accelerate the ponderous machinery with which broadcasters now have to contend at the commission. It would separate, once and for all, the broadcast media from the ever-present and uncomfortable adjacency to rate regulation. It would establish an entity in which commissioners and staff can become realistic about the business, comprehending more thoroughly its economic problems, which bear so heavily upon continued expansion and service to the public.

The purpose of such an effort would not be to liberate the commission from Congressional examination. Rather, it would be designed to streamline the commission's procedures and render it more useful and efficient in our dynamic society.

Properly devised, such a re-structuring could place the commissioners in command of the staff, which they should be and are not on all occasions. They would have that most precious commodity, time, in which to act with greater knowledge and clarity.

It is a matter worth exploring in depth.

# what has 4 legs, a shotgun, and really swings? (In Flaming Color)

## My Friend Flicka

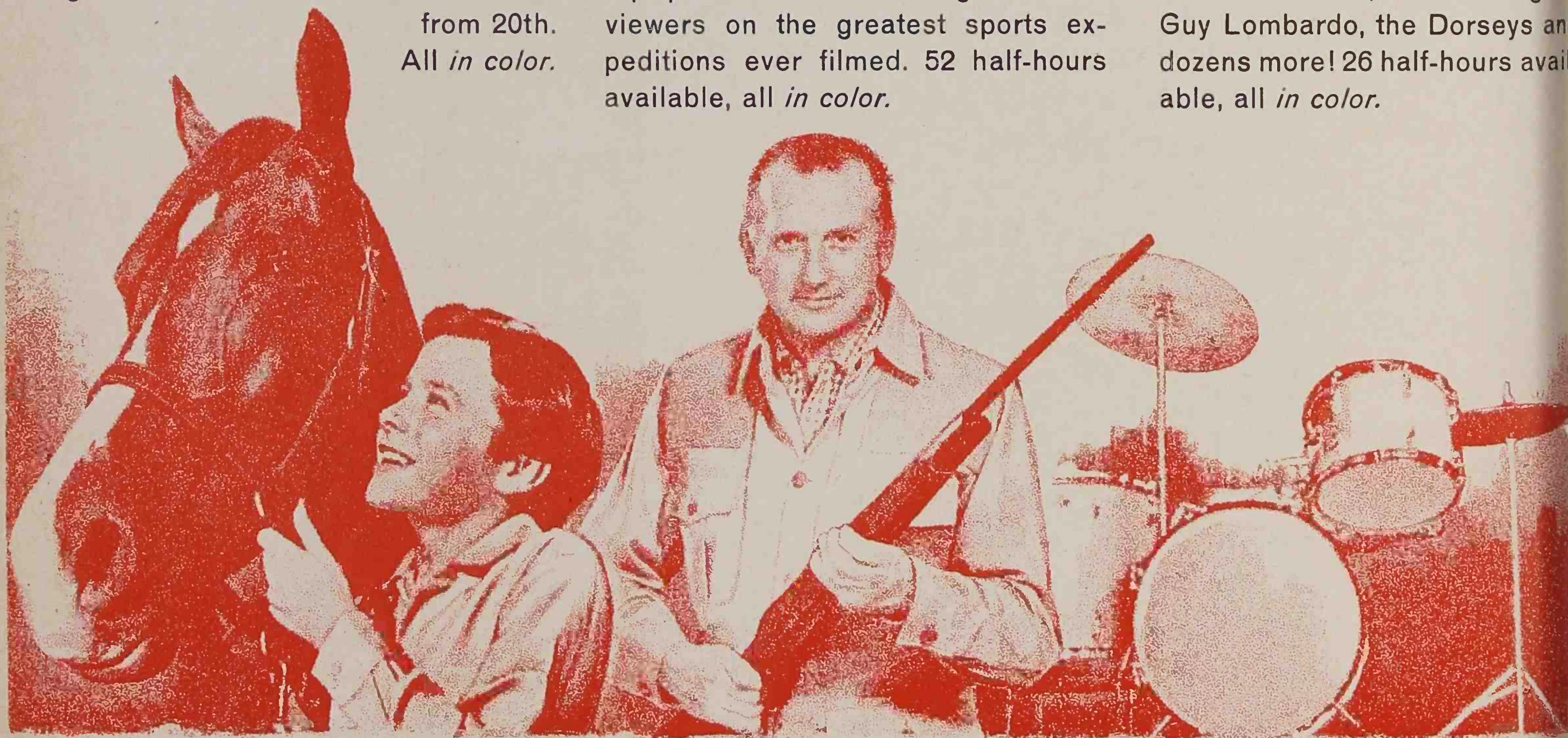
has 4 legs, plus an unequalled appeal for all ages. 39 half-hours available now from 20th. All *in color*.

## Jim Thomas—Outdoors

has a shotgun, fishing reel and all the equipment and knowledge to take viewers on the greatest sports expeditions ever filmed. 52 half-hours available, all *in color*.

## The Big Bands

really swing, with the great sounds of Count Basie, Duke Ellington, Guy Lombardo, the Dorseys and dozens more! 26 half-hours available, all *in color*.



### THREE BIG NEW ONES FROM 20th

plus these other winners:

<b>DOBIE GILLIS</b>	147 half-hours
<b>ADVENTURES IN PARADISE</b>	91 hours
<b>BUS STOP</b>	25 hours
<b>FOLLOW THE SUN</b>	30 hours
<b>HONG KONG</b>	26 hours
<b>FIVE FINGERS</b>	16 hours
<b>CRUSADE IN EUROPE</b>	26 half-hours
<b>ANATOMY OF CRIME</b>	1 hour special
<b>THE WAR TO END ALL WARS</b>	1 hour special

**AT THE NAB CONVENTION  
MARCH 27-30:  
VISIT 20th AT THE CONRAD HILTON,  
SUITE 512A-513A.  
LEARN ABOUT THE FREE TRIP  
YOU CAN WIN TO  
FABULOUS BALL LAKE!**



Associate Members of  
National Association of Broadcasters



## Madam Gandhi's first news interview.

### A WFBM "scoop!"

You can imagine the scramble to get history's first private news interview with Prime Minister Madam Gandhi.

But you can't imagine who won!

It wasn't anybody from any of the American networks or press associations. Or from Reuters. Or Tass. Or even the New York Times.

It was Howard Caldwell, from WFBM, Indianapolis, Indiana! His historic film was rushed to America by jet plane and seen by millions on the "Today" show.

Howard is one of 15 WFBM staffers whom Station Manager Nelson Campbell has sent on foreign assignments in recent months. And he happened to arrive in Delhi the evening before Madam Gandhi was elected Prime Minister of India.

In scooping the world's great newsgathering organizations, he showed the kind of resourcefulness and persistence that long ago made him the number-one newscaster in Indianapolis.

Not at all incidentally, this same spirit long ago made WFBM the number-one broadcaster in town. And the number-one advertising buy. Ask your Katz man!

**the WFBM**  
**STATIONS**  
INDIANAPOLIS · RADIO · TELEVISION · FM · MUZAK

**TIME**  
**LIFE**  
BROADCAST

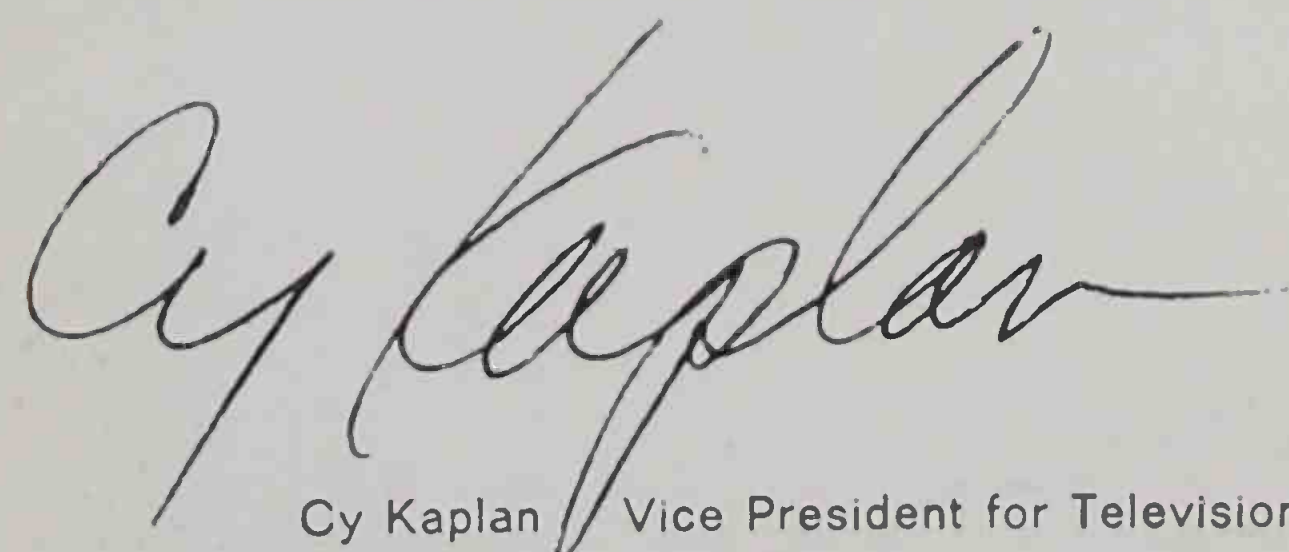


**Let's talk about**  
the supply of motion pictures.  
**Let's talk about**  
producing and co-producing.  
**Let's talk about color.**  
**Let's talk about**  
features and series and cartoons  
and daytime game shows.  
**Let's talk about merchandising.**  
**Let's talk about**  
the programming you need.

**Let's talk about it at the NAB.**

Drop in and enjoy our **HOSPITALITY—EMBASSY STYLE**  
and talk over these plans with us.

**Chicago Room. Sheraton Blackstone Hotel.**



Cy Kaplan Vice President for Television Sales

JOSEPH LEVINE  
**EMBASSY**  
PICTURES CORP./TELEVISION

1301 AVE. OF THE AMERICAS, N. Y., N. Y. 10020 • PHONE (212) 956-6158

Pittsburgh where excitement's brewing,

**TAKE TAE** 

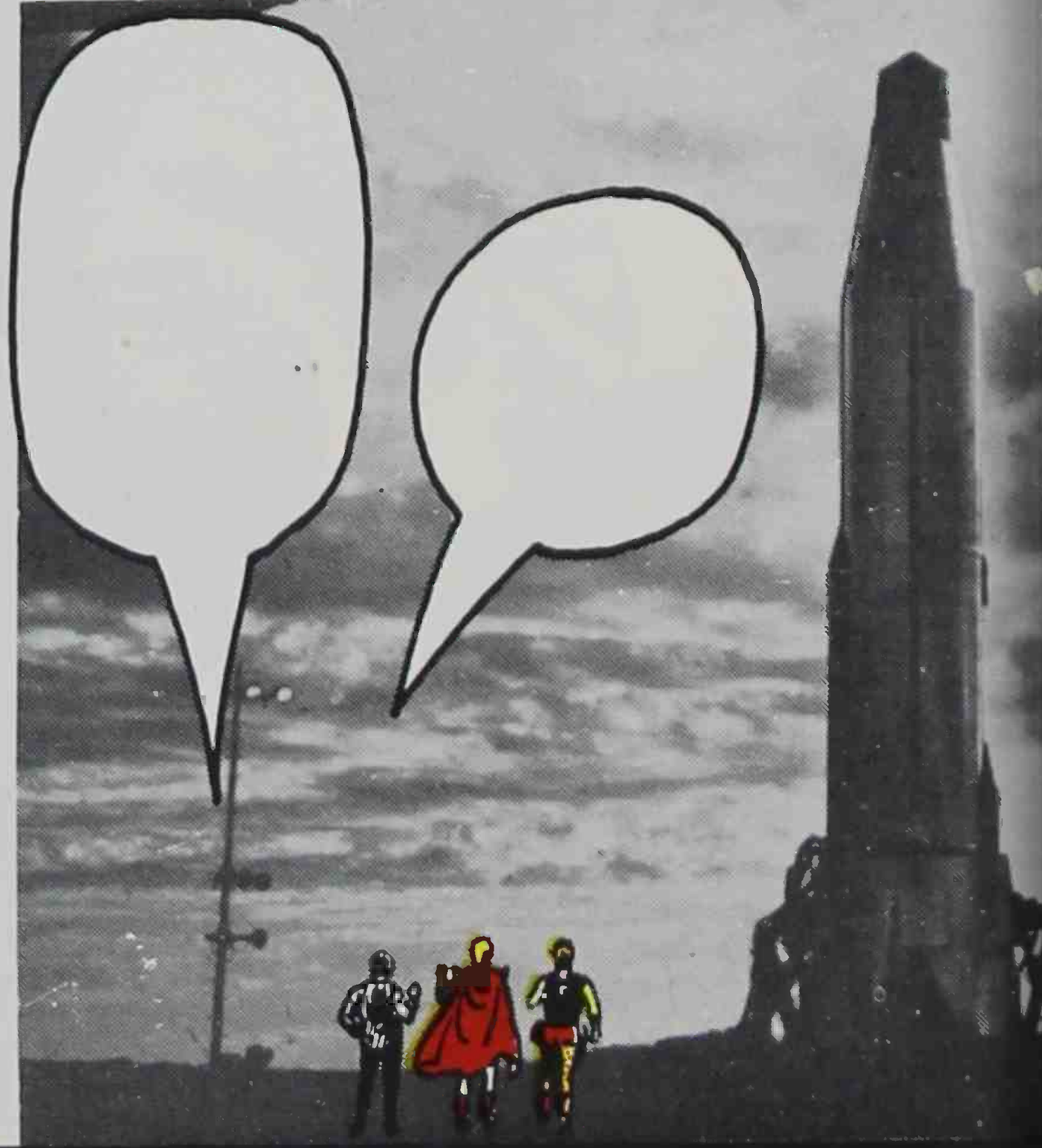
You'll like the local color. And the homes-reached record too.

**TAE** CHANNEL 4

SIABC • REPRESENTED BY KATZ

...ing William Steinberg and the Pitts-  
... Symphony in Carnegie Hall last night  
... strengthened my faith in them as one of  
... ca's three best teams of the kind."  
... lli, New York World Telegram, November,  
6

THE MAN FROM ABC FILMS  
MEETS **BUCK ROGERS**  
and **FLASH GORDON**



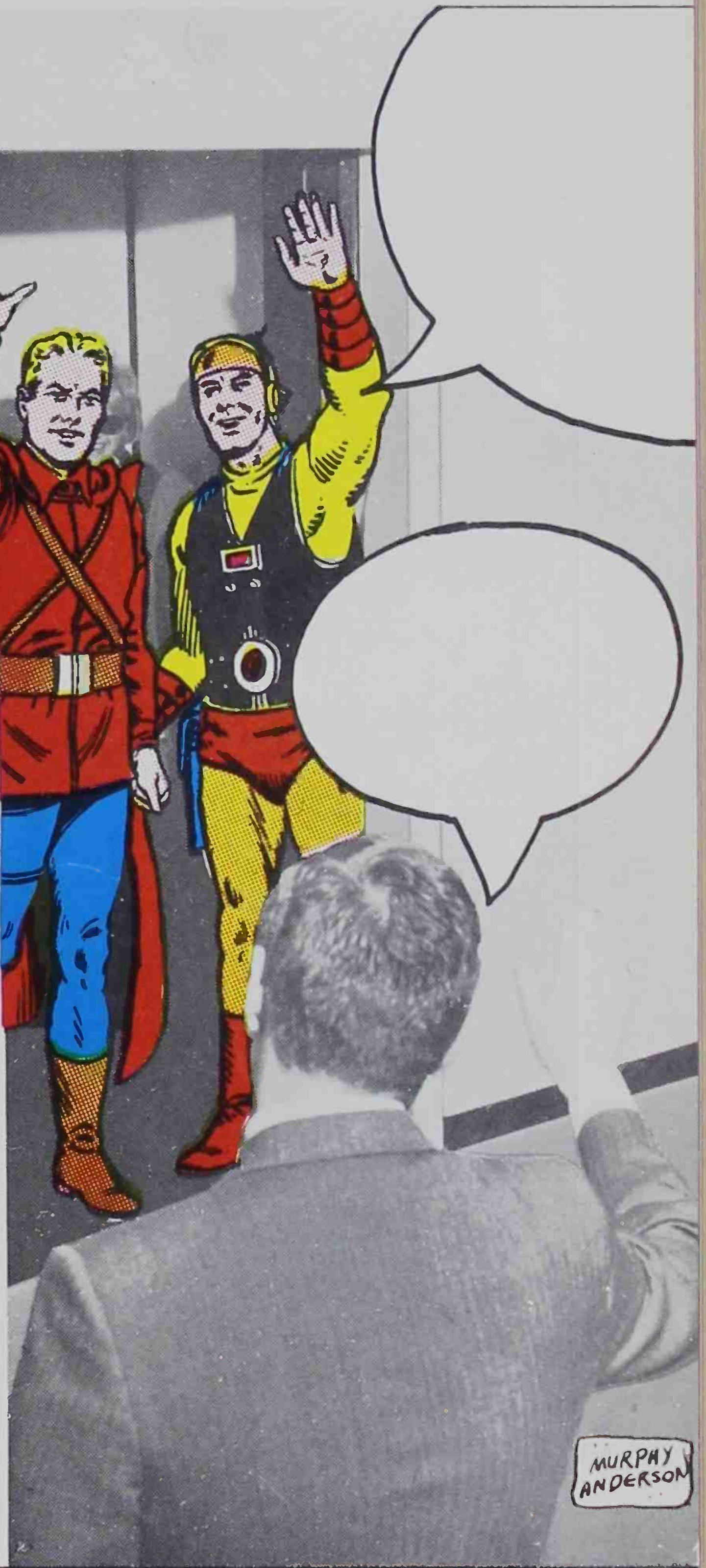
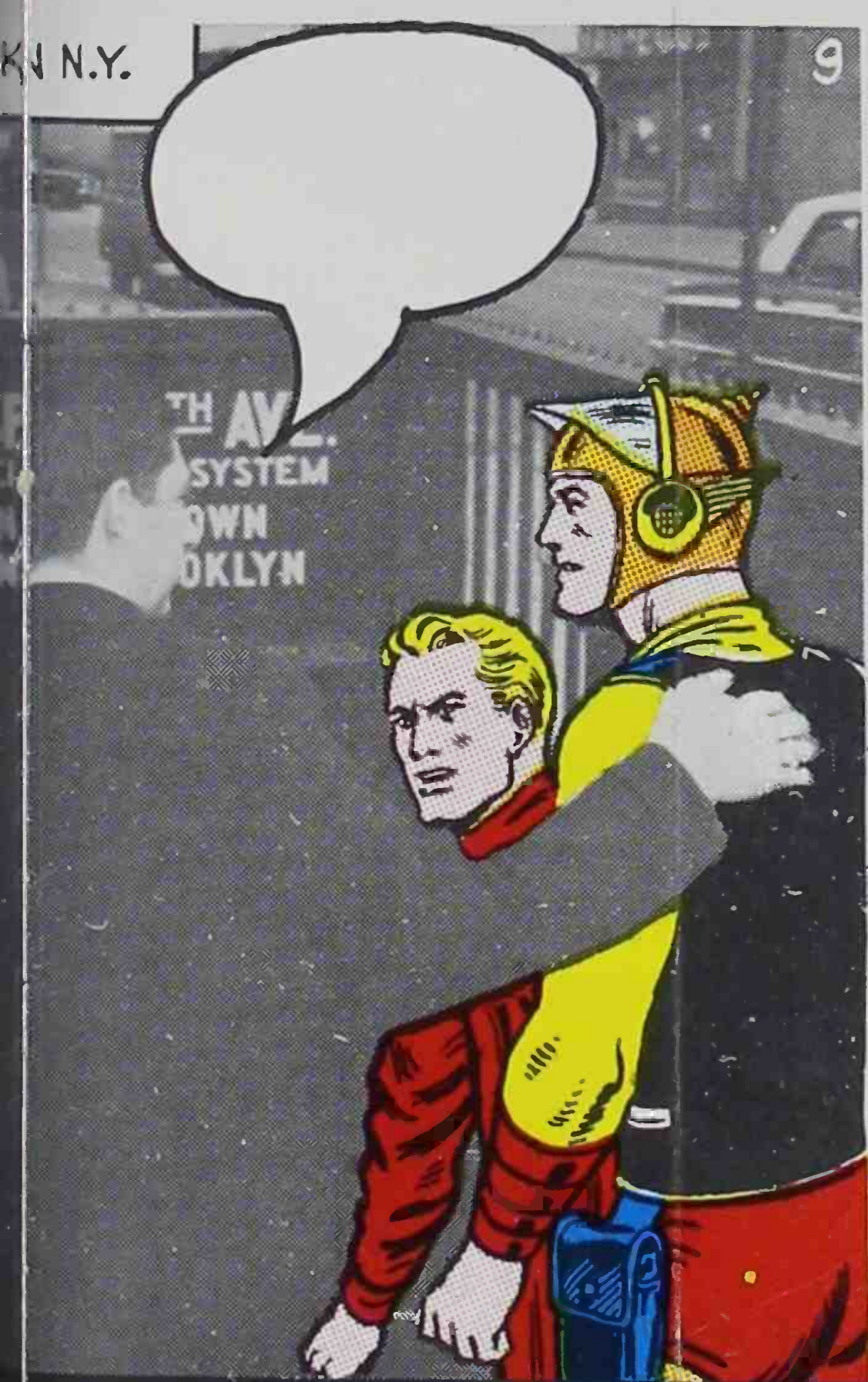
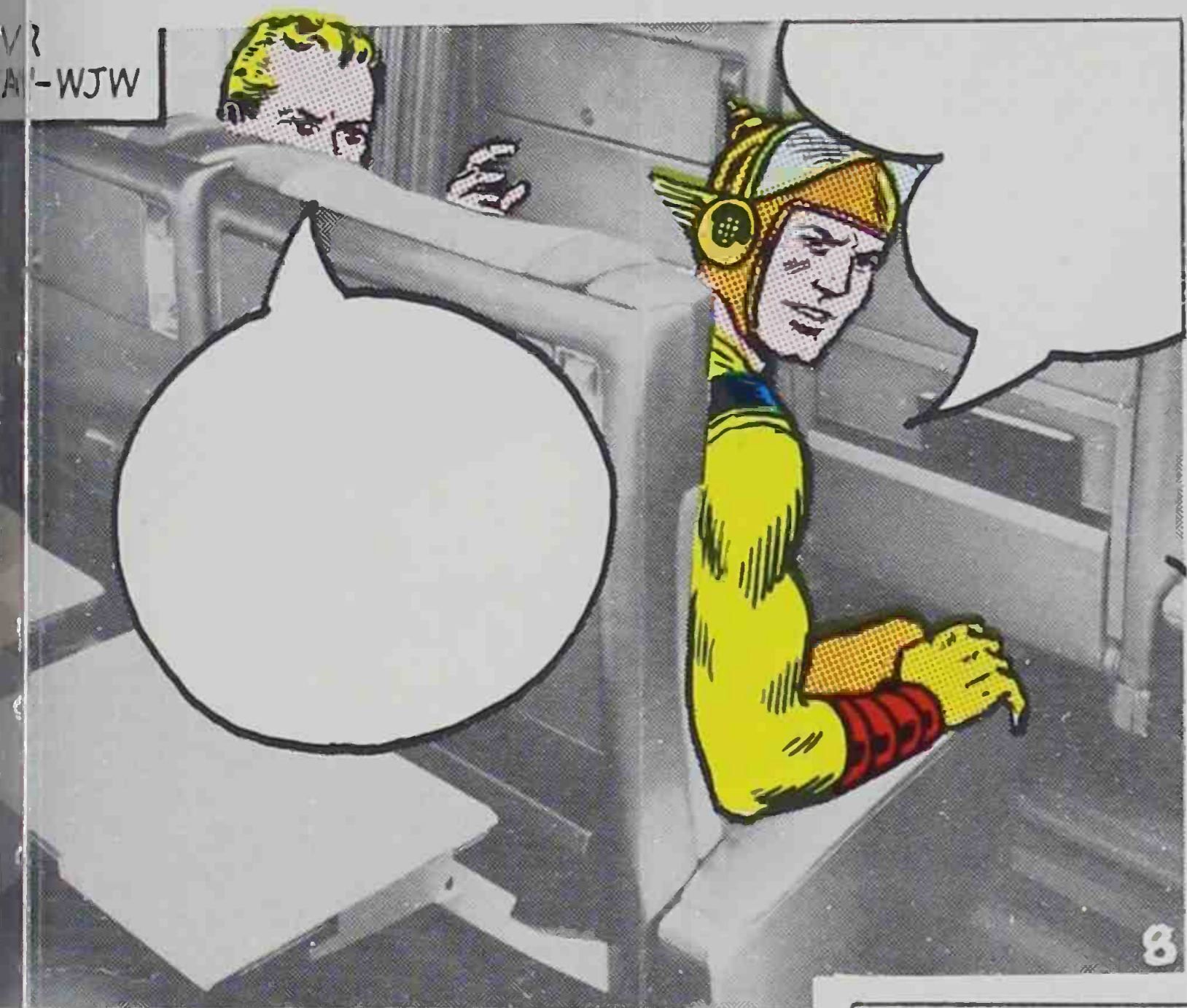
**53**  
Cliff Hanging  
Episodes!

Put the words in  
someone else's mouth  
for a change  
**ENTER**  
**ABC Films**  
FLASH GORDON  
and  
BUCK ROGERS  
**CAPTION**  
**CONTEST!**

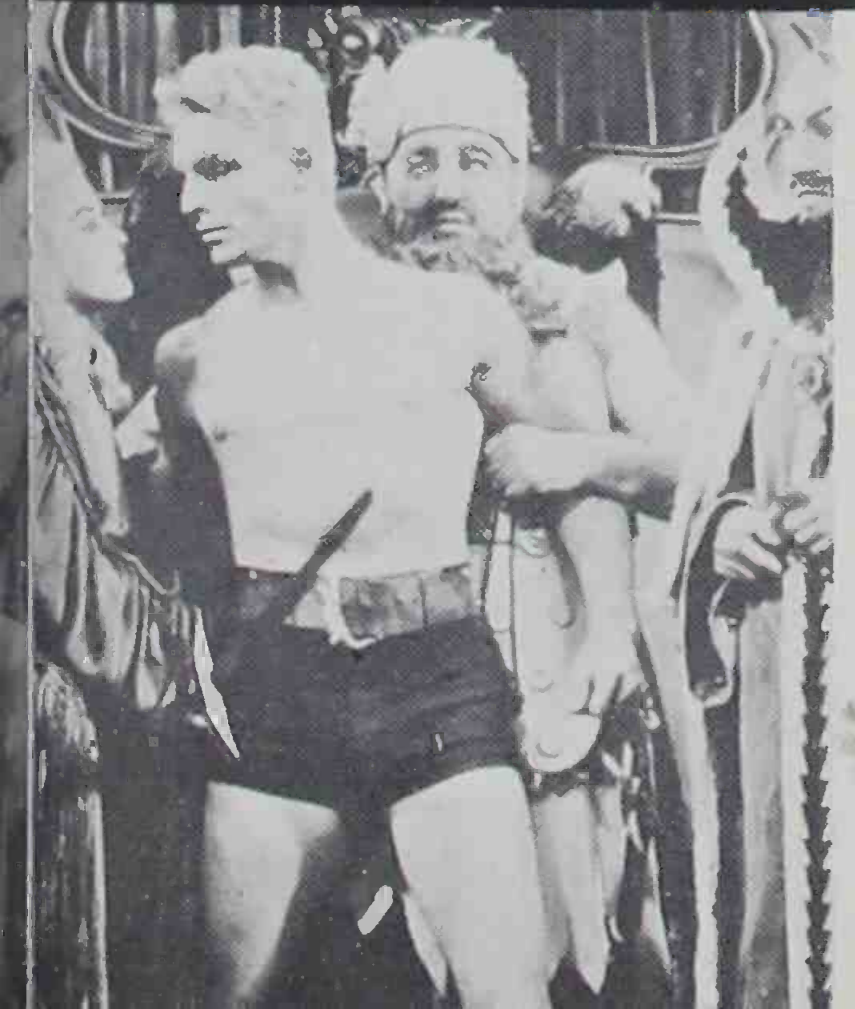


**WHAT DO YOU  
WIN?**

1st, 2nd and 3rd place prizes awarded to best entries. Judging will be completely biased with bonus points going to those contestants who can be most beneficial to ABC Films.

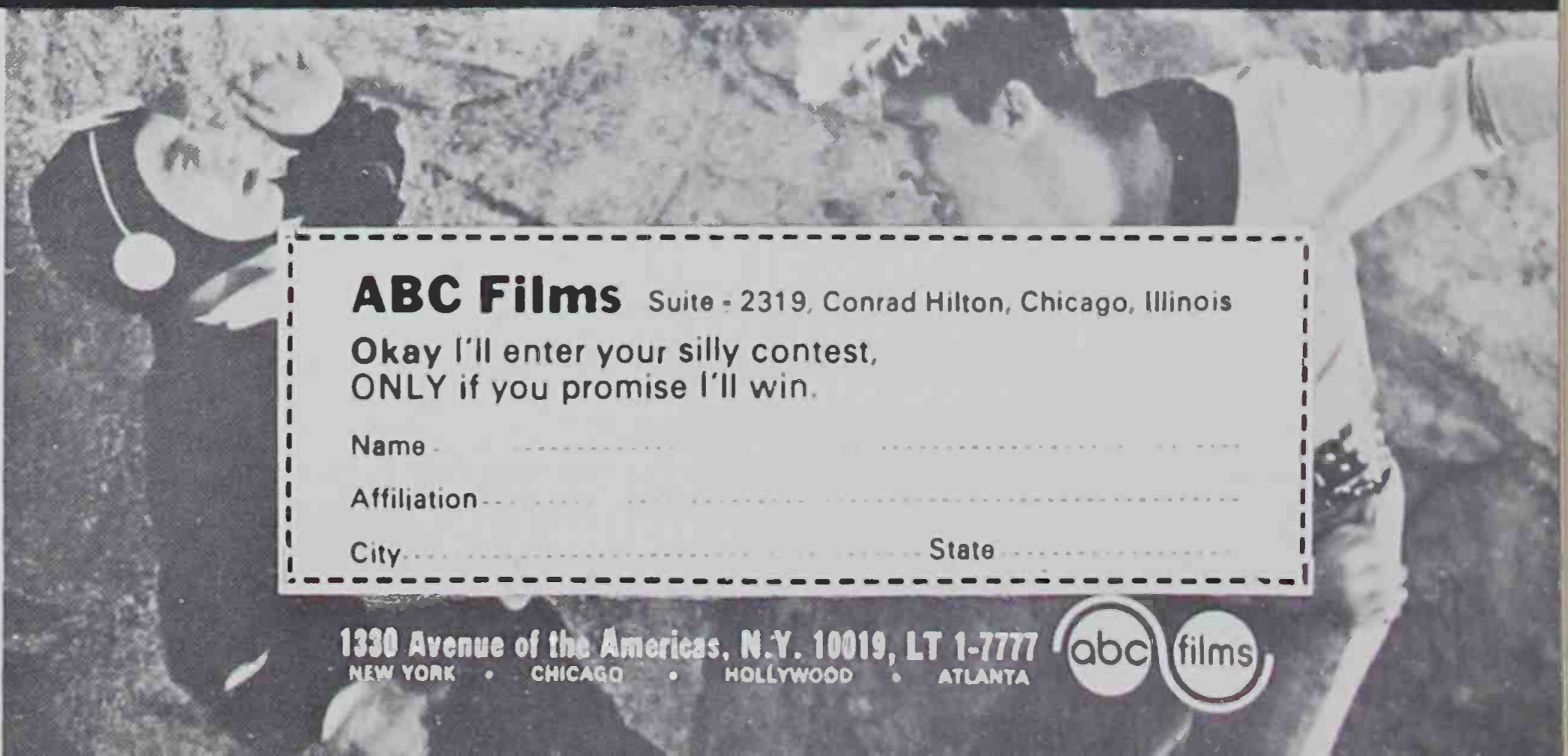


MURPHY ANDERSON



## IT'S THIS EASY...

Just fill in the empty balloons with your own humorous or appropriate copy. Then proceed directly to the ABC Films suite. All entries will be accepted and become automatically eligible for the grand prizes.



**ABC Films** Suite - 2319, Conrad Hilton, Chicago, Illinois

Okay I'll enter your silly contest, ONLY if you promise I'll win.

Name .....

Affiliation .....

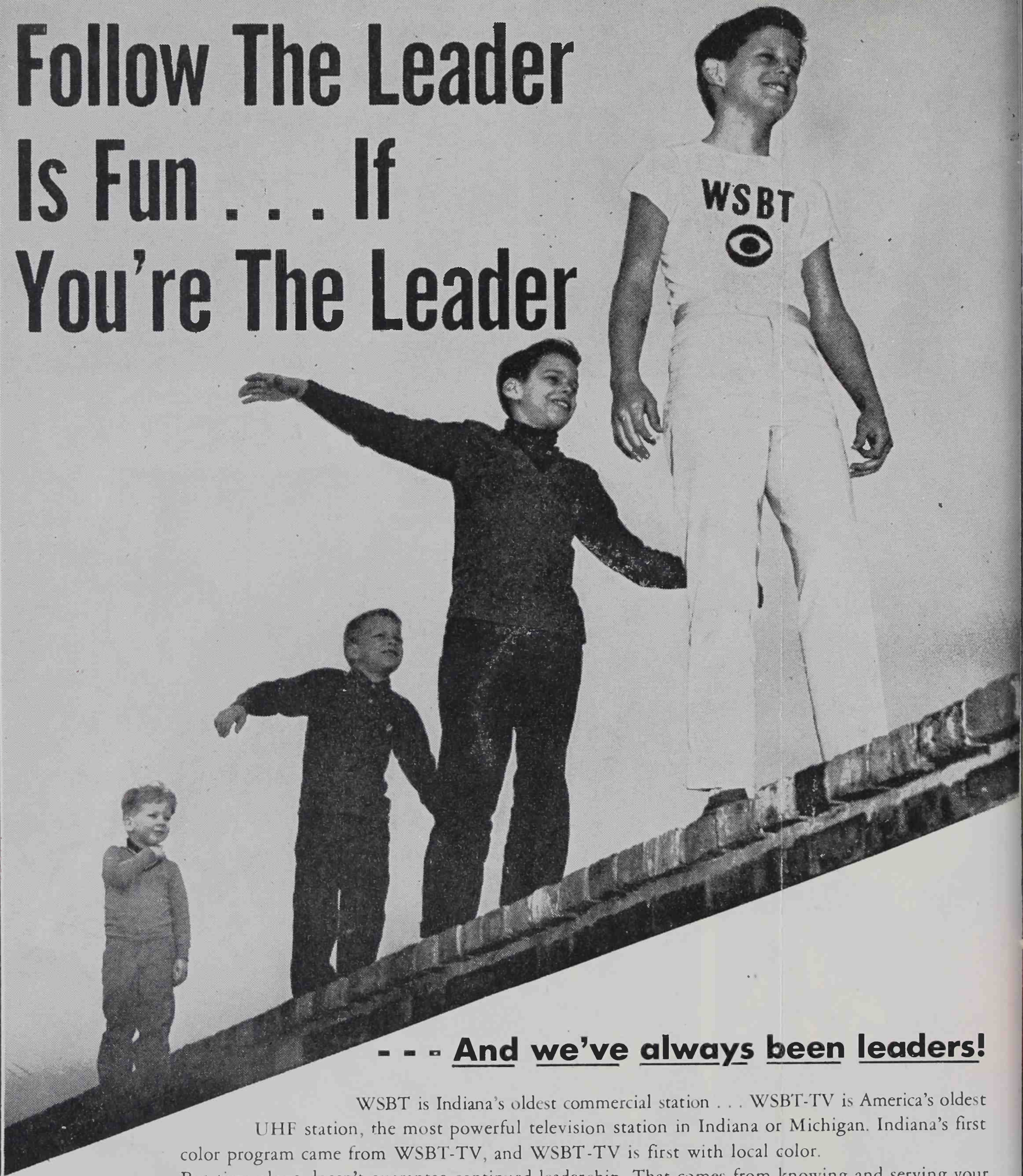
City ..... State .....

1330 Avenue of the Americas, N.Y. 10019, LT 1-7777

NEW YORK • CHICAGO • HOLLYWOOD • ATLANTA



# Follow The Leader Is Fun . . . If You're The Leader



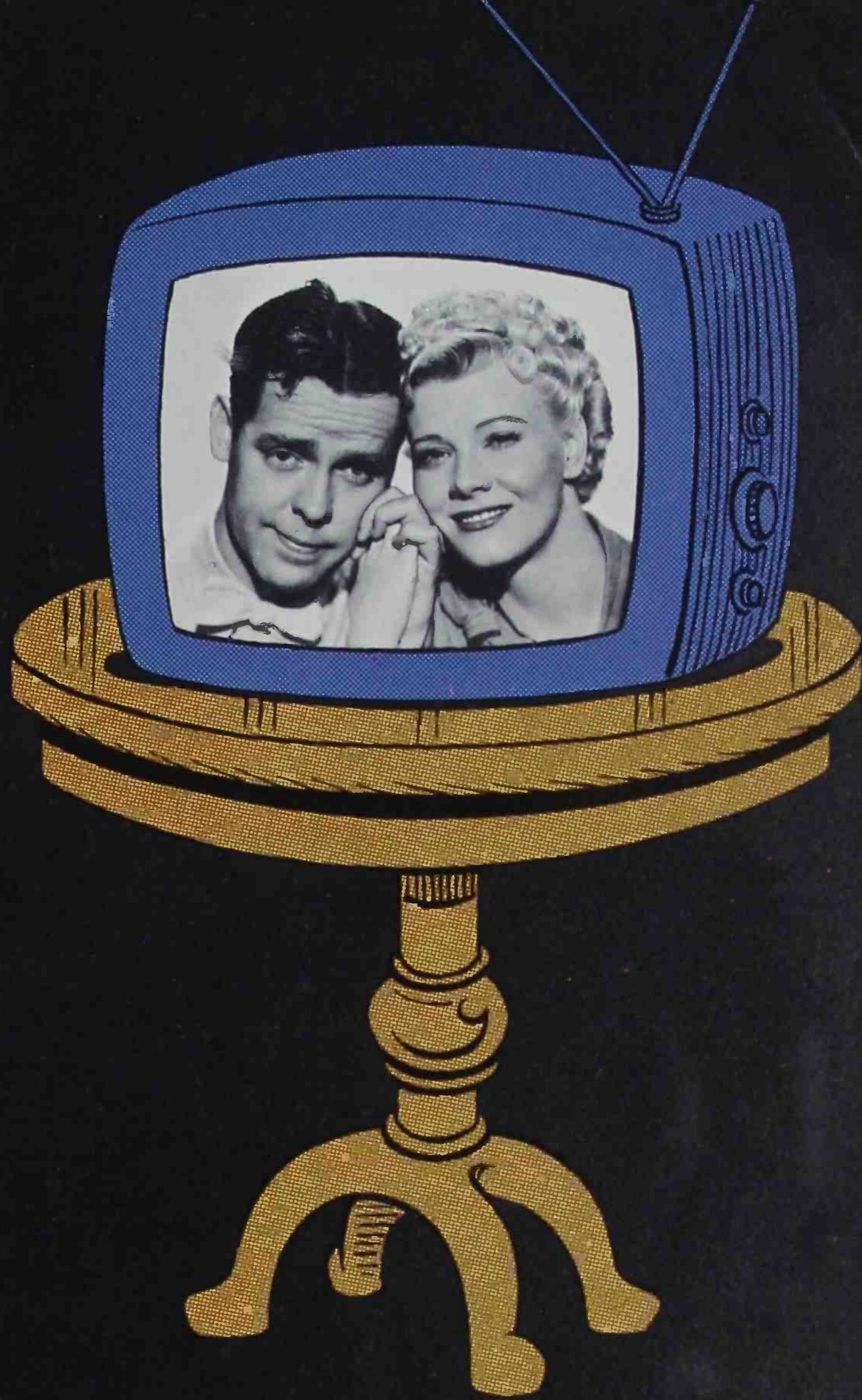
- - - **And we've always been leaders!**

WSBT is Indiana's oldest commercial station . . . WSBT-TV is America's oldest UHF station, the most powerful television station in Indiana or Michigan. Indiana's first color program came from WSBT-TV, and WSBT-TV is first with local color.

But time alone doesn't guarantee continued leadership. That comes from knowing and serving your area. That's why WSBT-TV was first to telecast a local stage play of two hours duration . . . and why the first Explorer Post in the nation dedicated to training boys in broadcasting was sponsored by the WSBT stations. And that's why, in these parts, leadership and dominance are one. Like we said . . . it's fun to be a leader.

TOTAL COMMUNICATION  
**WSBT**  
AM/FM/TV IN SOUTH BEND  
Represented by Katz





WAKE UP,  
DAGWOOD,  
WE'RE ON!



The purpose of this ad is to let you all know that the *Blondie* features – all 28 of them – are now available for TV, for the first time. You should know, too, that the *Blondie* features are the highest grossing motion picture series ever.

Call early and avoid the rush.

 KING FEATURES

212 MU 2 5600 IN NEW YORK 212 DO 2 2222 OUT WEST

WFLD

*the nation's most exciting uhf station  
extends a cordial invitation to  
all broadcasters at the NAB Convention  
to view in operation  
what we believe to be the world's  
outstanding transmitter installation...  
the Marconi B 7300-7301  
on view at our studios in the Marina City*



**WFLD**  
Field Communications Corporation  
Chicago



## Letter from the Publisher

### A Unique Relationship

To say that the relationship between a network and its affiliate is a complex one is an understatement. It is certainly unique in the annals of U.S. business. For the relationship is enmeshed not only in hard economics but in an atmosphere of informal negotiations and personal considerations extending back in many cases over a period of several years. And ever present is "Big Brother" in the person of the FCC lurking in the background. At times the relationship may become tenuous but both affiliate and network are realistic enough to know that they need each other: the station is seeking more revenue from the network, whether it be in the form of net dollars or saleable time; the network is seeking to apply a definitive yardstick for compensation. Somewhere between this polarization working arrangements are arrived at.

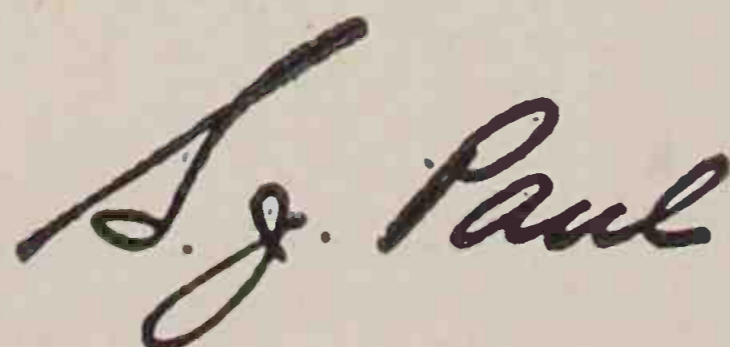
The presence of the large, publicly held group operations has somewhat changed the power structure. But whether it be large market or small station, ownership and management is certainly more sophisticated in their dealings with the networks.

What has happened over the past few years is that the sales structure of the networks has radically changed, with participations the order of the day and with very few wholly or partially sponsored programs (except for specials). Affiliation contracts, therefore, have become outmoded in the face of the present method of network selling. All three networks in reality recognize the need for contract revisions. The CBS Television Network has taken the initial positive step with its compensation plan. Both NBC and ABC will inevitably release new compensation plans for its affiliates in the near future.

Group W President, Donald H. McGannon, raises another interesting point vis-a-vis the relationship between station and network. In a letter to ABC president, Tom Moore, Mr. McGannon takes a strong position with respect to the increase in the number of commercial minutes in the ABC show *Batman* from three to four. His concern is the escalation of commercial minutes on all programs in prime time on all three networks. There is, however, a broader aspect to the Westinghouse position: to what extent should the affiliate participate in network policies which have a mutually important effect on network and affiliate?

To fully explore this and other questions, TELEVISION AGE will present a two-part, in-depth, study of the background, policies and problems of network-affiliate relations. The first part will appear in the May 9 issue.

Cordially,



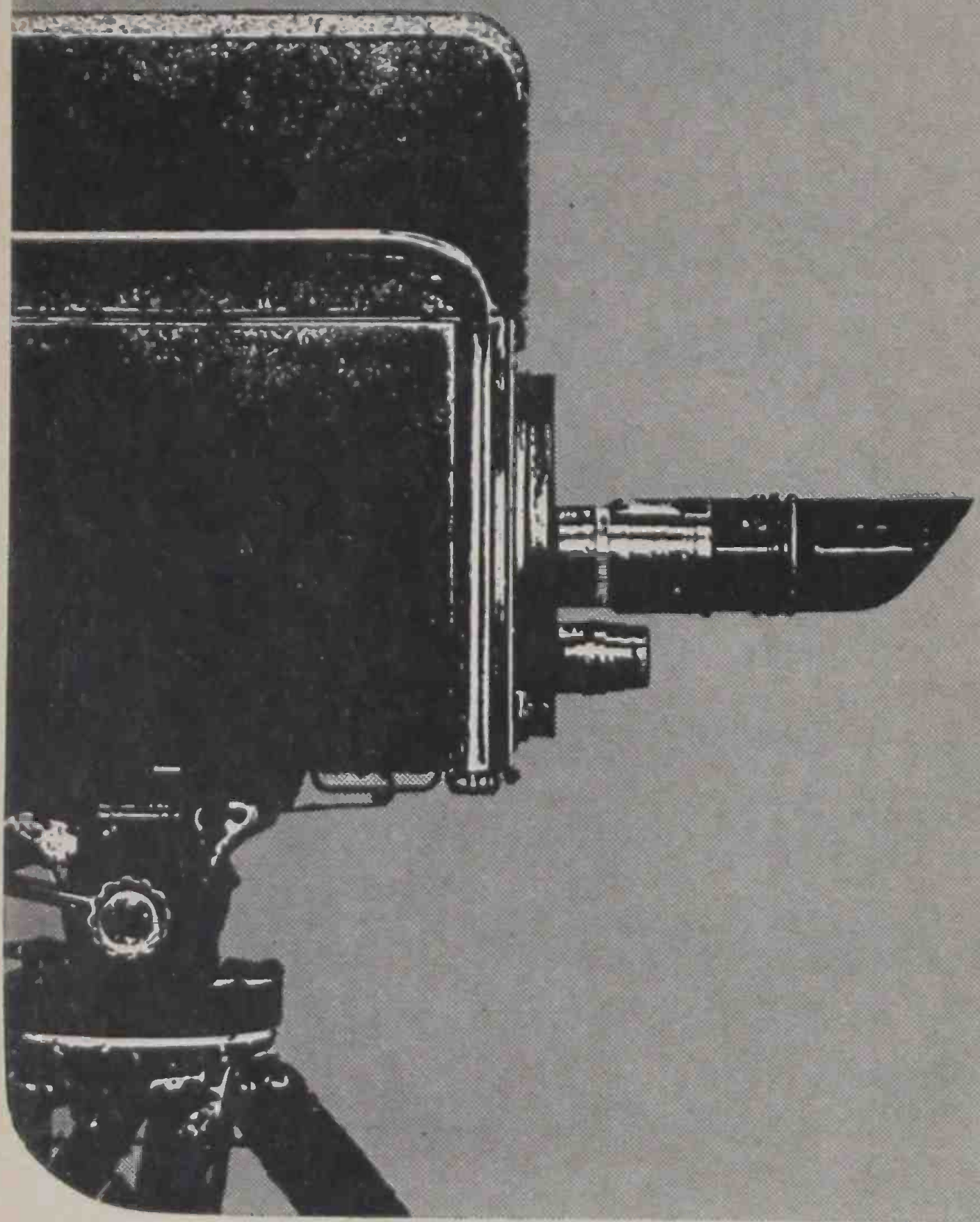
### An invitation from Adam Young . . .

You are cordially invited to attend THE ADAM YOUNG ANNUAL AMATEUR ART AWARD EXHIBIT to be held during the NAB Convention in the English Room at the Sheraton-Blackstone Hotel, Sunday, March 27th to Wednesday, March 30th. Daily showings will be continuous from 10:30 AM. Amateur artists among station and network personnel registered at the Convention will be exhibiting their work.

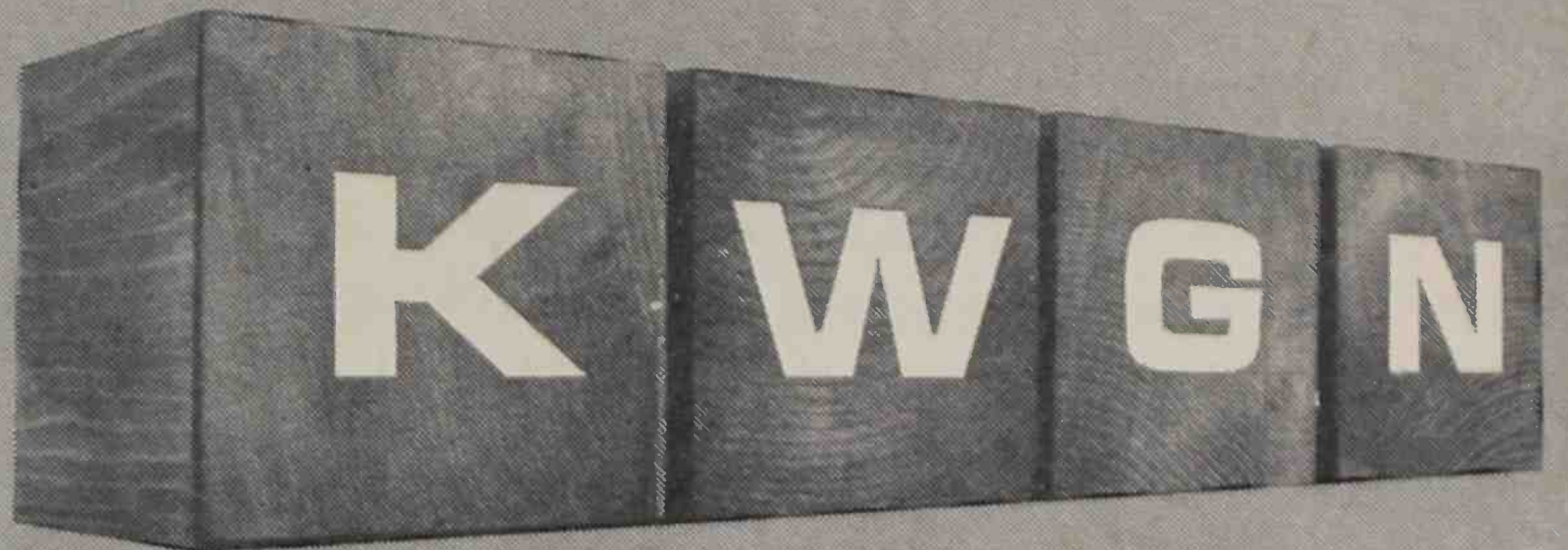


**adam  
young inc.**

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



# how to spell 'CHANGE'



## television

- Denver, Colorado, an exciting market on the move, has a new television station on Channel 2.
- The former KCTO has become KWGN, a subsidiary of the WGN Continental Broadcasting Company.
- Changes will include an improved signal... increased news and public affairs programming... better entertainment... and color.
- As a WGN Continental group station, KWGN in Denver will adhere to the same high standards of operation and performance that have made WGN in Chicago the most respected call letters in broadcasting. The same dedication to better television and service to the community will be evidenced in Denver's new Channel 2.
- Right now the people of Denver are enjoying the change. And advertisers can look forward to a much better buy than has been available in the past.
- The new view on Channel 2

**2**  
**KWGN**  
**TELEVISION** DENVER'S NEW VIEW

A WGN Continental Broadcasting Company Station dedicated to Quality, Integrity, Responsibility and Performance!



**WGN  
has  
grown  
to...**

## **WGN CONTINENTAL BROADCASTING COMPANY**

**WGN Radio  
WGN Television  
Mid-America Video Tape  
Productions  
Chicago, Illinois**

**KDAL Radio  
KDAL Television  
Duluth, Minnesota**

**KWGN Television  
Denver, Colorado**

**WGN Televents  
Community Antenna Television  
Michigan**

**WGN Continental  
Sales Company  
New York—Chicago**



## Top banana.

**George Stephens**, KCMO Radio and Television Director of Agriculture, is the new president of the National Association of Farm Broadcasters, the 3rd Meredith man to serve as president. More recently, Stephens was chosen as one of seventeen American agricultural specialists to accompany Secretary of Agriculture Orville L. Freeman on his history-making trip to Vietnam.

These honors are consistent with the KCMO and Meredith Bunch record of leadership.

George Stephens is one of the nation's most respected farm broadcaster authorities. An agriculture graduate from Kansas State, former teacher of Vocational Agriculture and a County Agent in Kansas, George brings knowledge and stature into sharp focus 6 days every week to the thousands engaged in Mid-America's rich agricultural industry.

We're proud to have him as a top banana at the KCMO Stations.

KCMO AM TV  CHANNEL 5 KANSAS CITY, MO.

MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV;

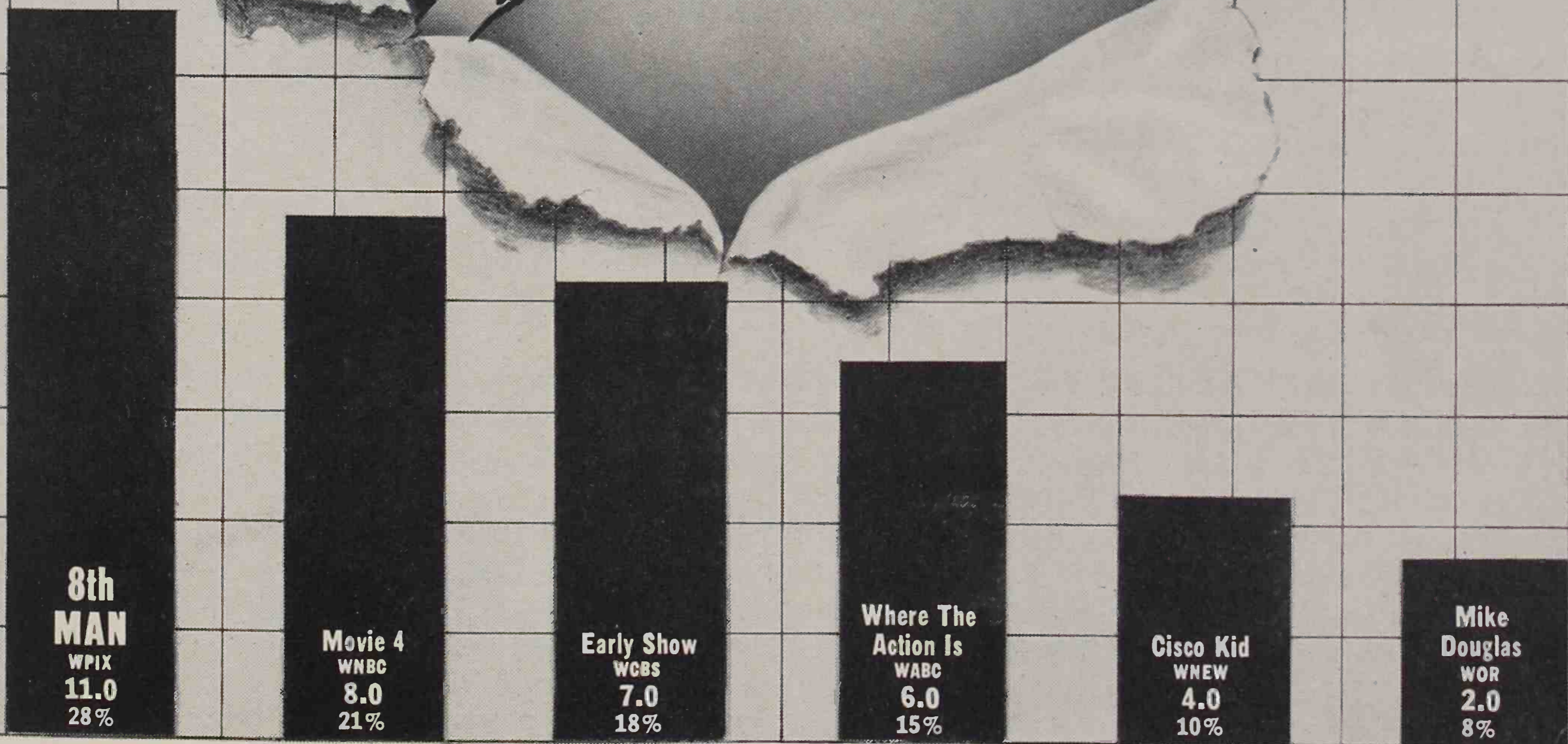
**one of the  
Meredith  
bunch**



PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

# 8th MAN is killing 'em in St. Louis...

## BUT HAVE YOU HEARD ABOUT NEW YORK!!!



4:30 P.M. Strip

Yes, 8th Man is knocking them dead, knocking off the competition in New York. There's no doubt who owns the ARB book . . . 8th Man is the top-rated children's show in weekly daytime programming in New York! 8th Man has been at the top since he began and is now on re-runs and still going stronger!

Ratings are climbing . . . triple the ratings of the program 8th Man replaced, double the rating of the lead-in. If you want to make a killing in your market, get with 8th Man now!



1330 Avenue of the Americas, N.Y. 10019, LT 1-7777  
 Offices: Chicago, Hollywood, Atlanta, Toronto, London, Rome, Zurich, Tokyo, Mexico City, Madrid, Rio de Janeiro, Lima  
 The data used herein are estimates from the ARB report of January 1966 for New York. Any figures cited or quoted are estimates only, or are based on estimates, and are not accurate to any precise mathematical degree.



# More people get their news from John Aspinwall than from any other man in broadcasting.

The names of Cronkite, Smith, Huntley and Brinkley would top anybody's poll of the average radio and TV listener's favorite newsmen. The name of John Aspinwall would draw a complete blank from anyone outside the broadcasting industry.

Yet, the insiders know that any time of day in any part of the country a good share of the news being broadcast any place on the dial probably originated within fifty feet of John Aspinwall's desk.

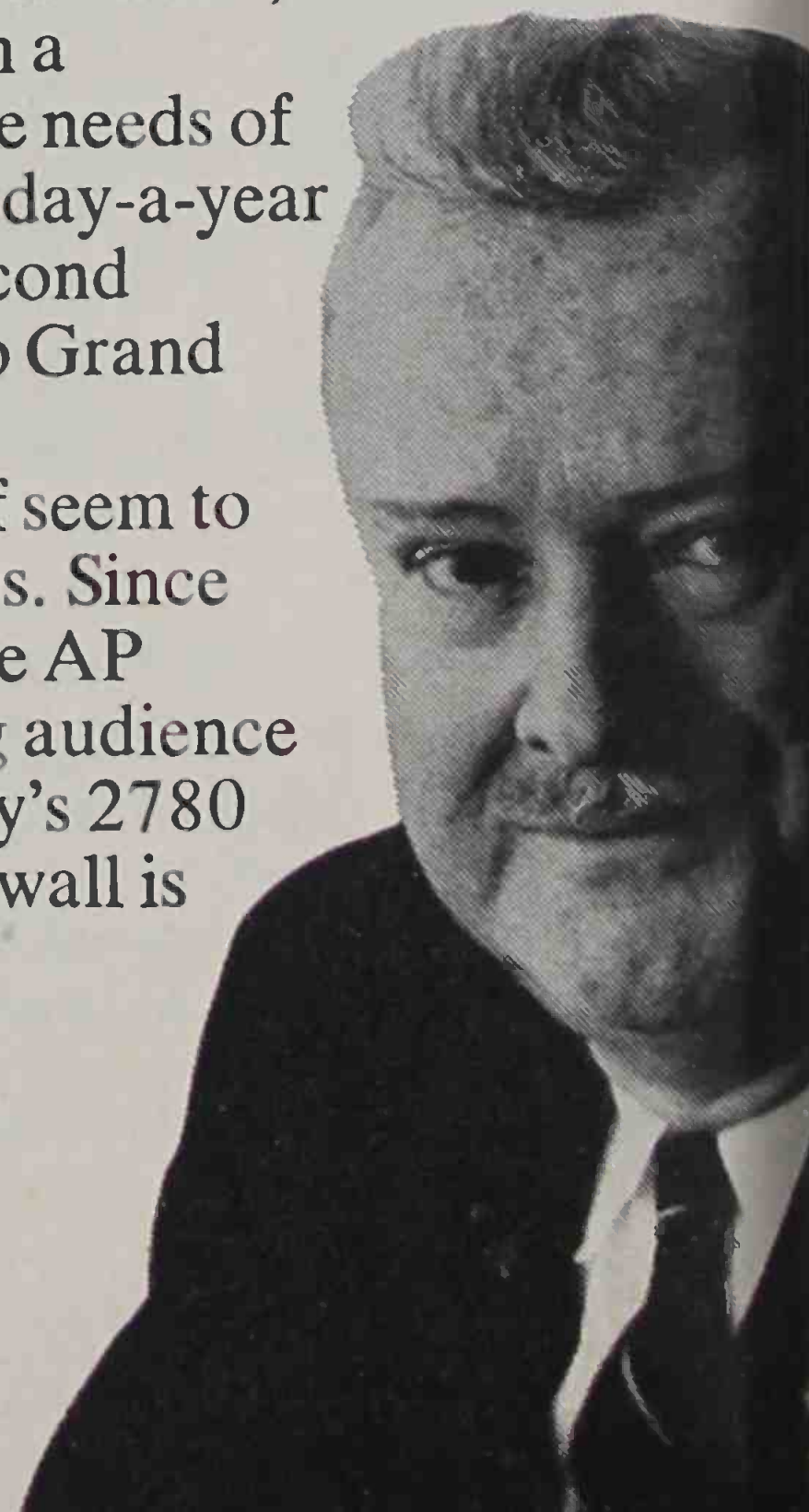
Aspinwall is Broadcast News Editor of the Associated Press. He's the top news man in a news department with no equal in broadcasting: No equal in manpower (the full facilities of AP are available to the Broadcast News Service); no equal in volume (every day 70,000 words a day go out over the broadcast wire, including

22 hourly news summaries of five and ten minutes); and no equal in variety (member stations receive dozens of feature scripts daily, ranging from news analysis to household hints)

Supplying the nation's stations with a continuous flow of news tailored to the needs of broadcasters is a 24-hour-a-day, 365-day-a-year job. It's also a job subject to a split-second schedule that would give the shakes to Grand Central Station's chief dispatcher.

Our "chief dispatcher" and his staff seem to thrive on it. So, apparently, do stations. Since John Aspinwall took over in 1952, the AP Broadcasting News Service's listening audience has grown from 1200 stations to today's 2780 members. That's big news, and Aspinwall is one of the big reasons.

**The Associated Press**  
THE PRESTIGE SERVICE





# LADIES AND GENTLEMEN

KTVI PRESENTS  
A BRILLIANT ASSEMBLAGE OF  
JUSTIFIABLY RENOWNED TALENT



**SPENCER ALLEN**  
**NEWS**

6:00 AND 10:00 P.M.  
MONDAY THRU FRIDAY

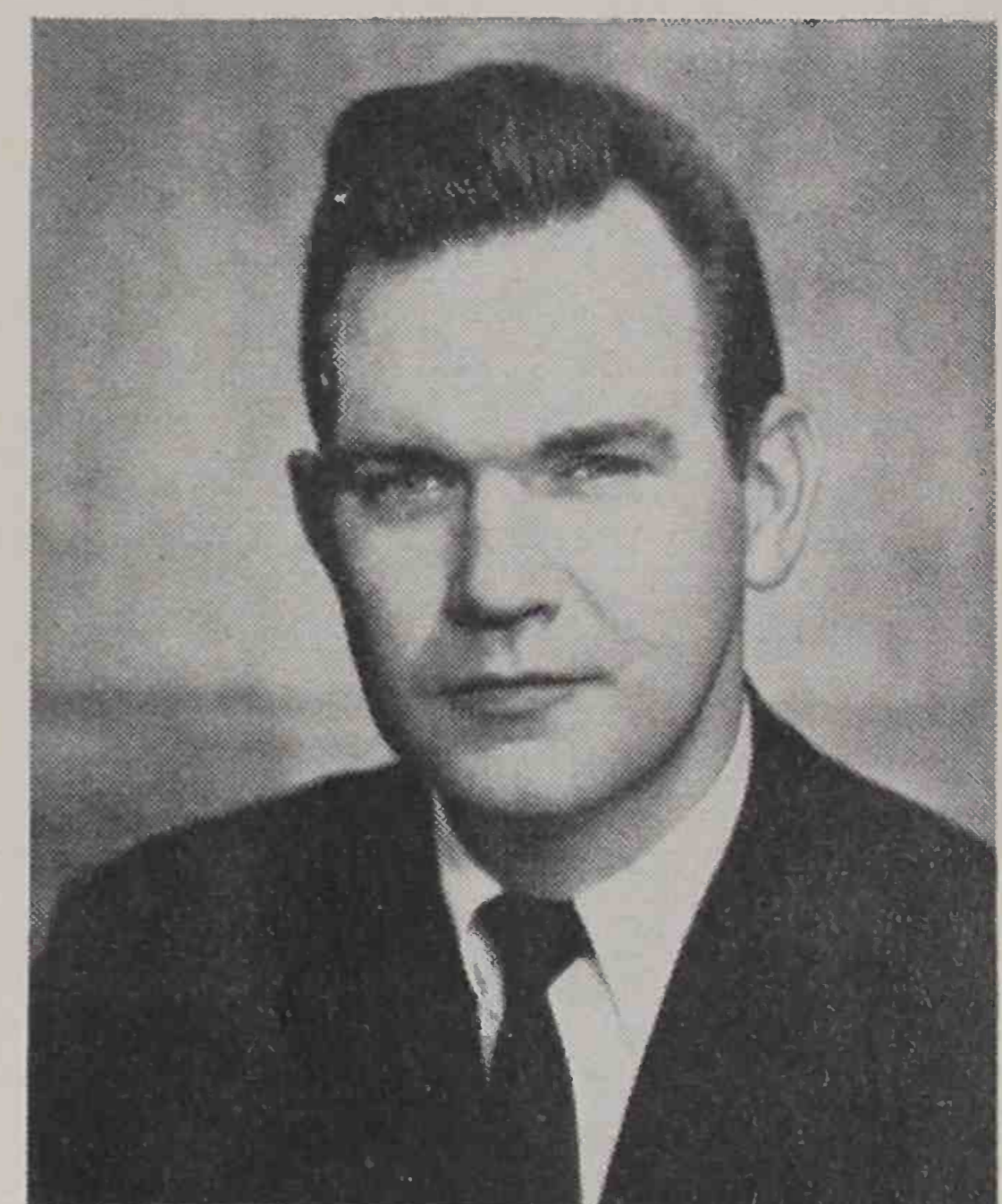
Deftly balances vital local, national and international news to present an expertly rounded view of today's myriad happenings.



**CHARLOTTE PETERS**  
**SHOW**

12:30 TO 1:30 P.M.  
MONDAY THRU FRIDAY

Dances lightly across a highly amusing wire from cozy comedy to celebrities to household advice, while her enchanted viewers watch enthralled.



**ED MACAULEY**  
**SPORTS**

6:20 AND 10:20 P.M.  
MONDAY THRU FRIDAY

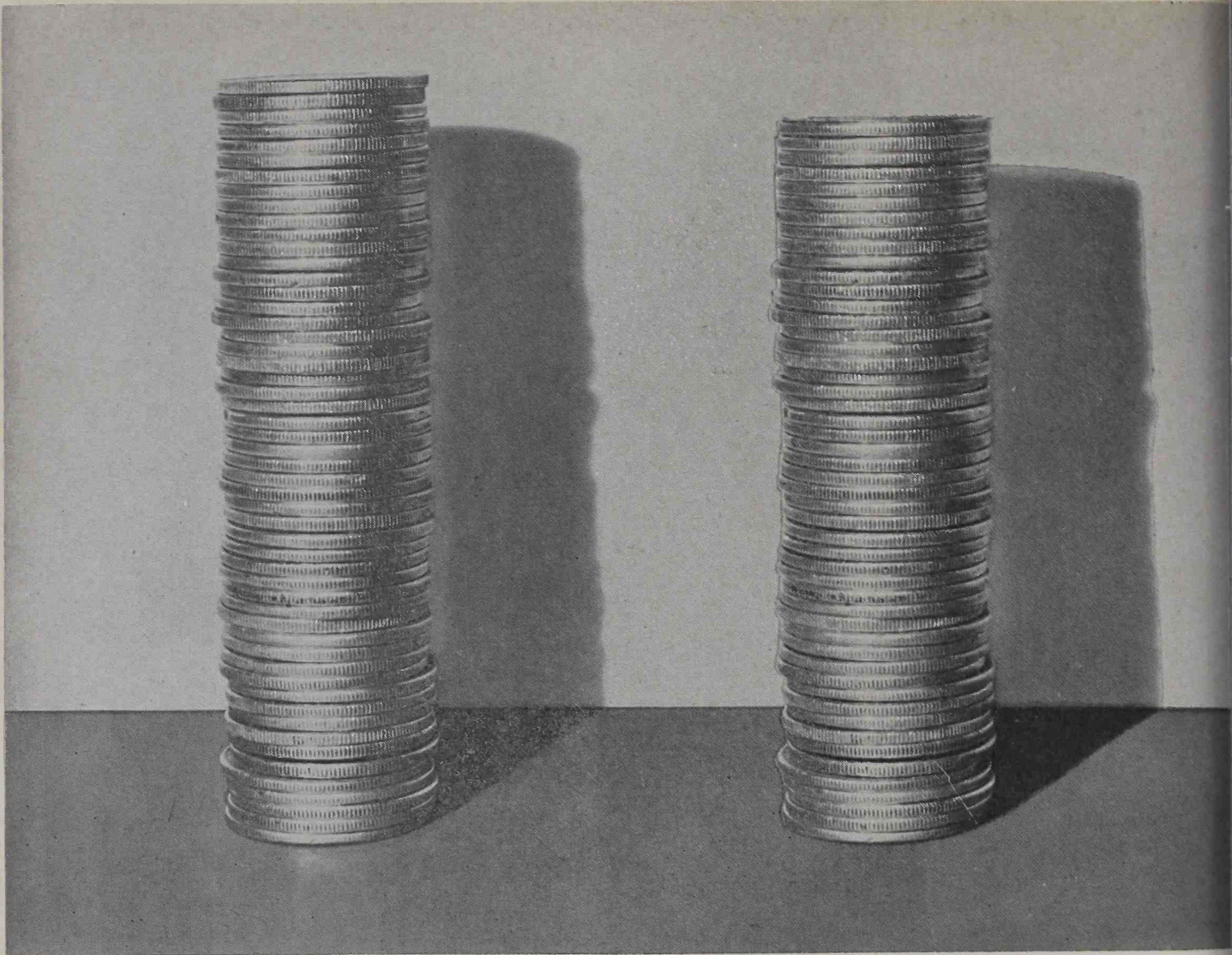
Fearlessly cracks the whip over a colorful array of late-breaking sports news to thrill and edify his many fans.

SEE THIS DAZZLING DISPLAY

OF ENTERTAINMENT AND NEWS ONLY ON THE  
EXCITING  
NEW



ST. LOUIS abc HR



## **The key word is still money.**



Today, *representation* wears many hats. Contacts, research, record-keeping reporting and *selling*. Imaginative, resourceful selling is the horsepower that turns the wheels. For the key word is still money.

# **Venard, Torbet & McConnell, Inc.**

*National Representation*

555 Fifth Avenue, New York, N.Y. 10017

Chicago, San Francisco, Los Angeles, Detroit, Dallas, St. Louis, Denver, Portland, Seattle



FOR QUALITY PROGRAMMING IT'S

AMERICAN INTERNATIONAL TELEVISION, INC.

WITH THREE NEW PACKAGES OF MAJOR FILM ENTERTAINMENT

## CINEMA 20

(IN ASSOCIATION WITH THE LANDAU-UNGER CO.)

*Twenty distinguished motion pictures combining the most exciting award-winning talents in the entertainment industry...*

*Marcello Mastroianni, Dirk Bogarde, Rod Steiger, Henry Fonda,  
Katherine Hepburn, Vittorio Gassman, Alain Delon, Claudia Cardinale,  
Jason Robards, Jr., Catherine Deneuve*

*Federico Fellini, David Friedkin, Joseph Losey, Jacques Demy,  
Sidney Lumet, Archibald MacLeish, Luchino Visconti, Terrence Young*

## DOMINANT 10

*Fast-paced action—exciting stories—top drawing names*

*David Niven, Ben Gazzarra, Vincent Price, Sean Connery,*

*Gary Merrill, James Mason, Lilli Palmer—*

*the ingredients for 'MUST' television viewing and 'top' ratings*

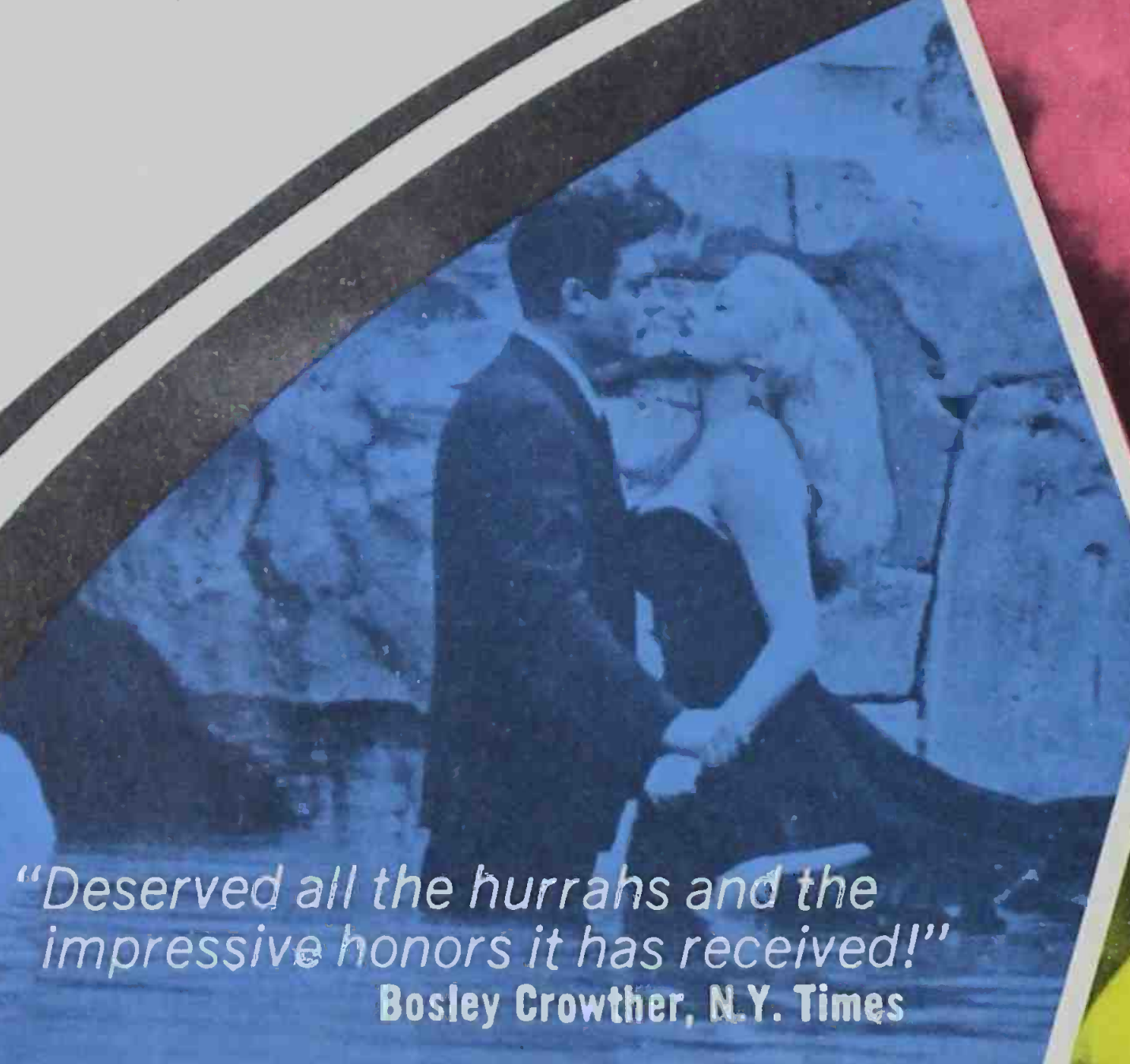
## AMAZING ADVENTURES 1967

*From tales of suspense and science fiction to the rock 'n roll swingers;*

*from secret agent adventures to the jungles of lost worlds;*

*all this in twenty-six rip roaring action films in color*

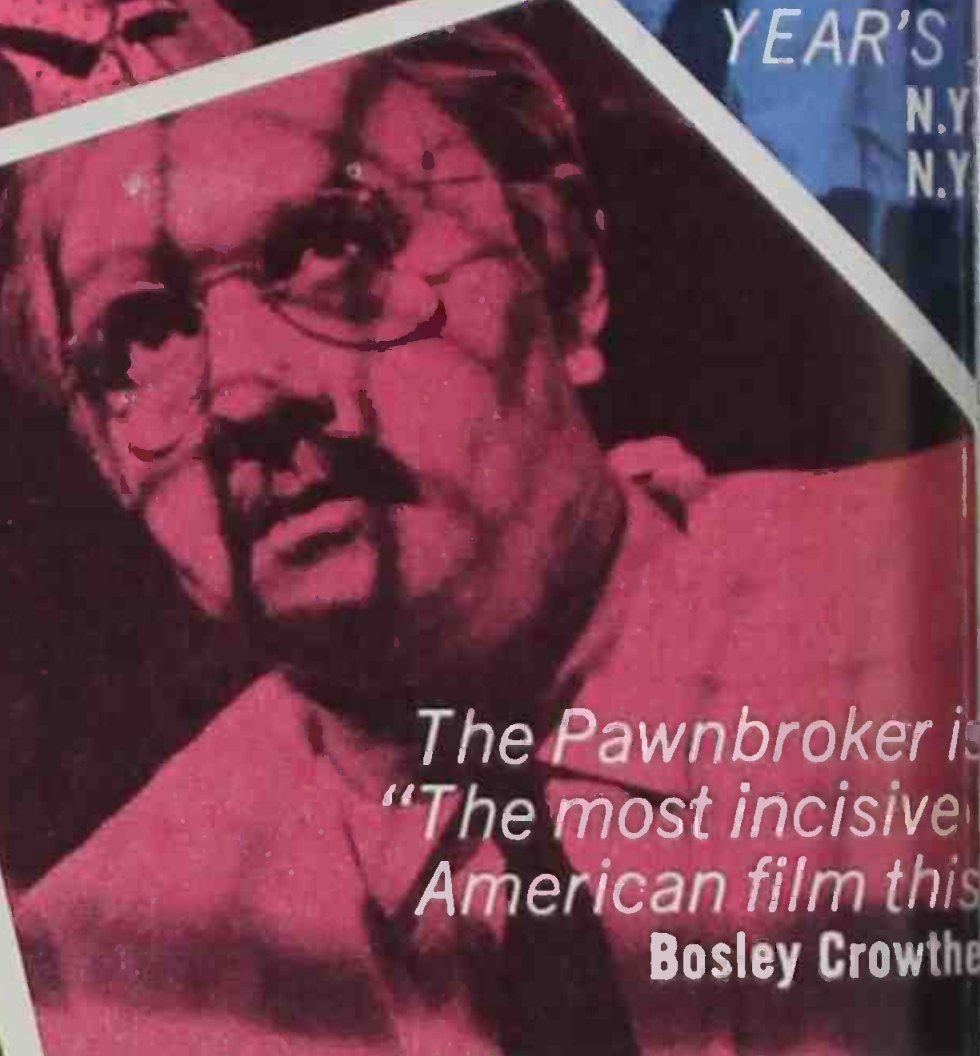
# WINNER




"Deserved all the hurrahs and the impressive honors it has received!"  
Bosley Crowther, N.Y. Times




"ONE OF THE YEAR'S  
N.Y.  
N.Y.



The Pawnbroker is  
"The most incisive  
American film this  
Bosley Crowther



"A MOST MOVING AND HEARTENING FILM. It is inconceivable that anybody could fail to be touched and exalted."  
Bosley Crowther, N.Y. Times

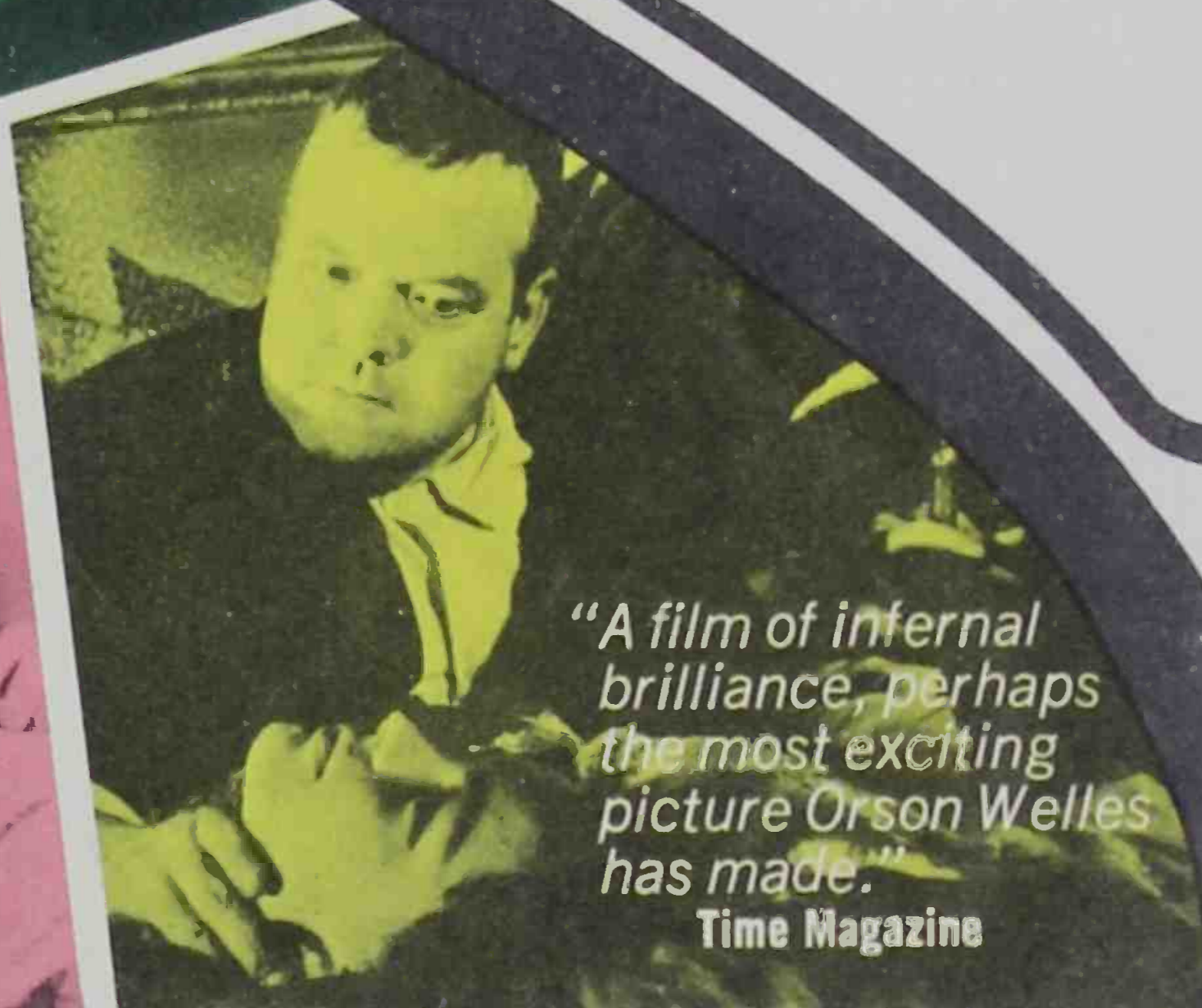
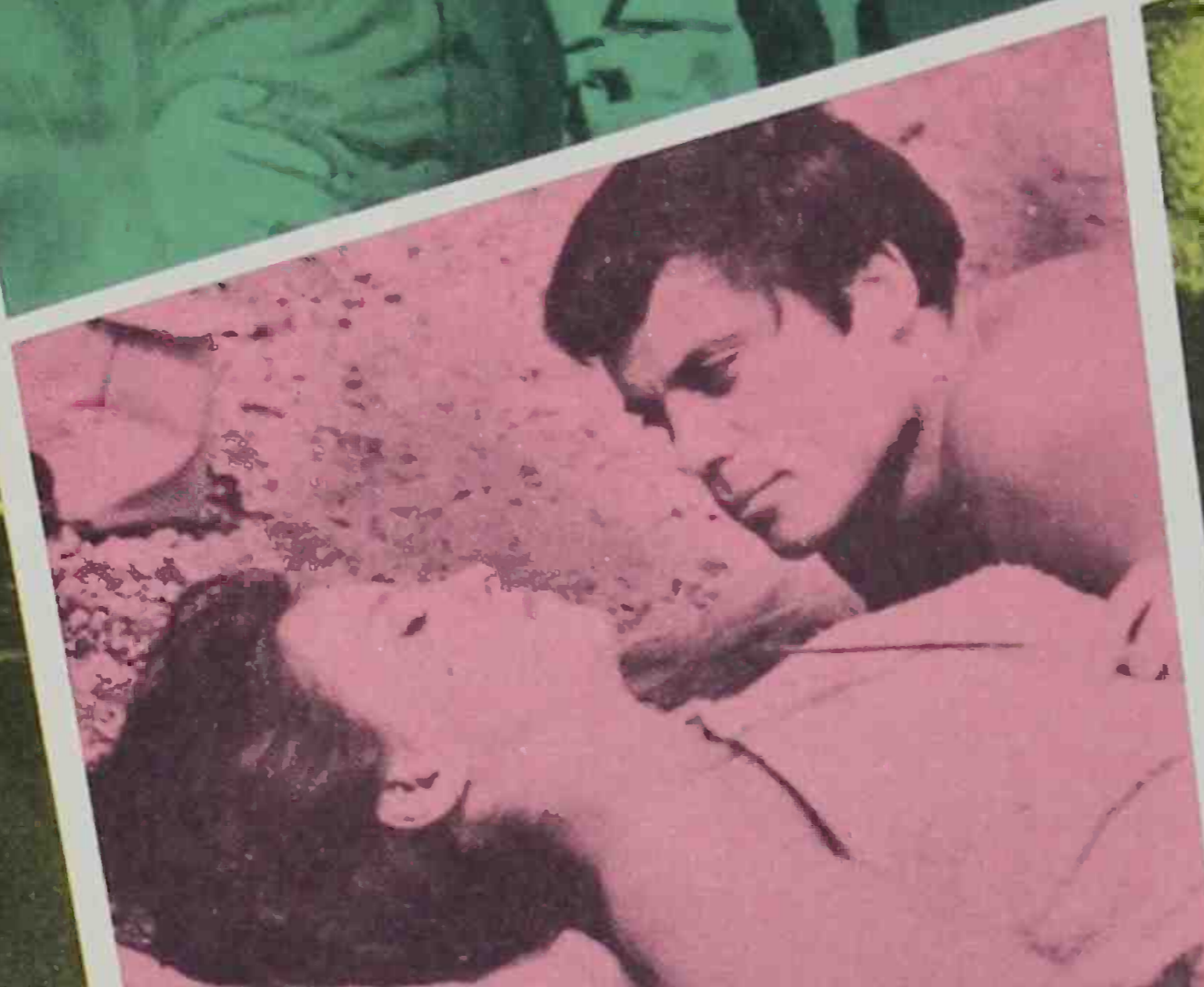
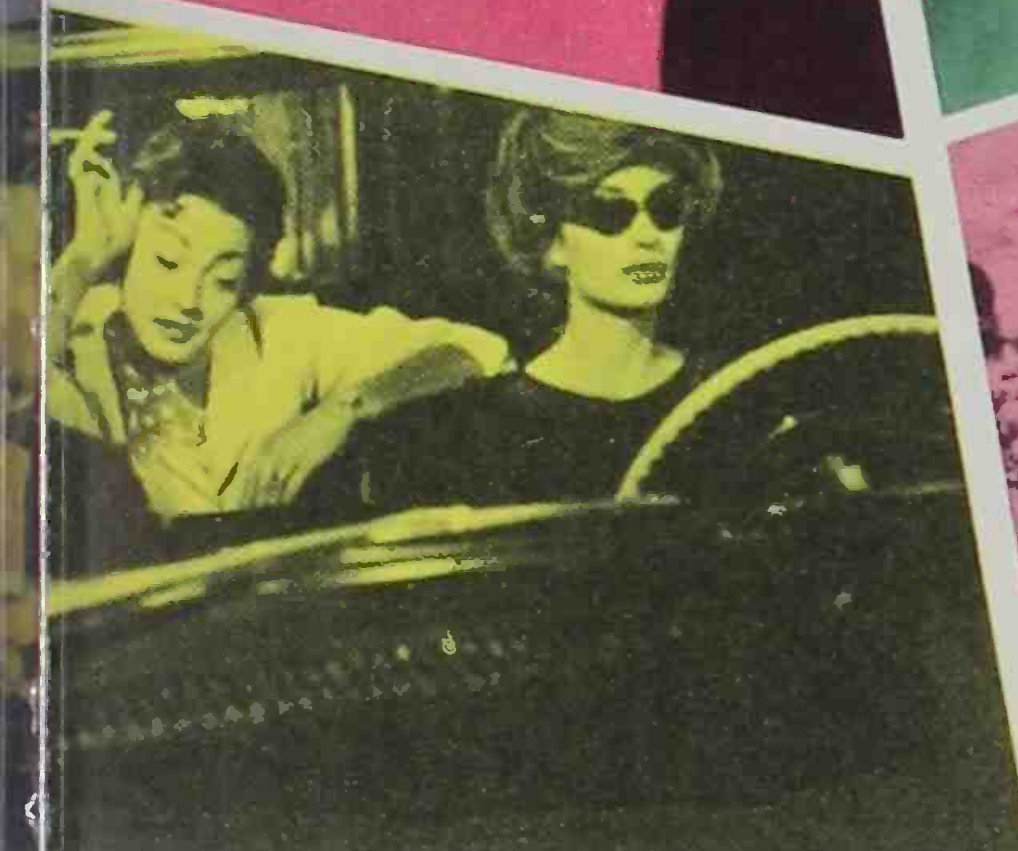


"SMASHING! An intensely compelling, taut and devastating account."  
Bosley Crowther, N.Y. Times

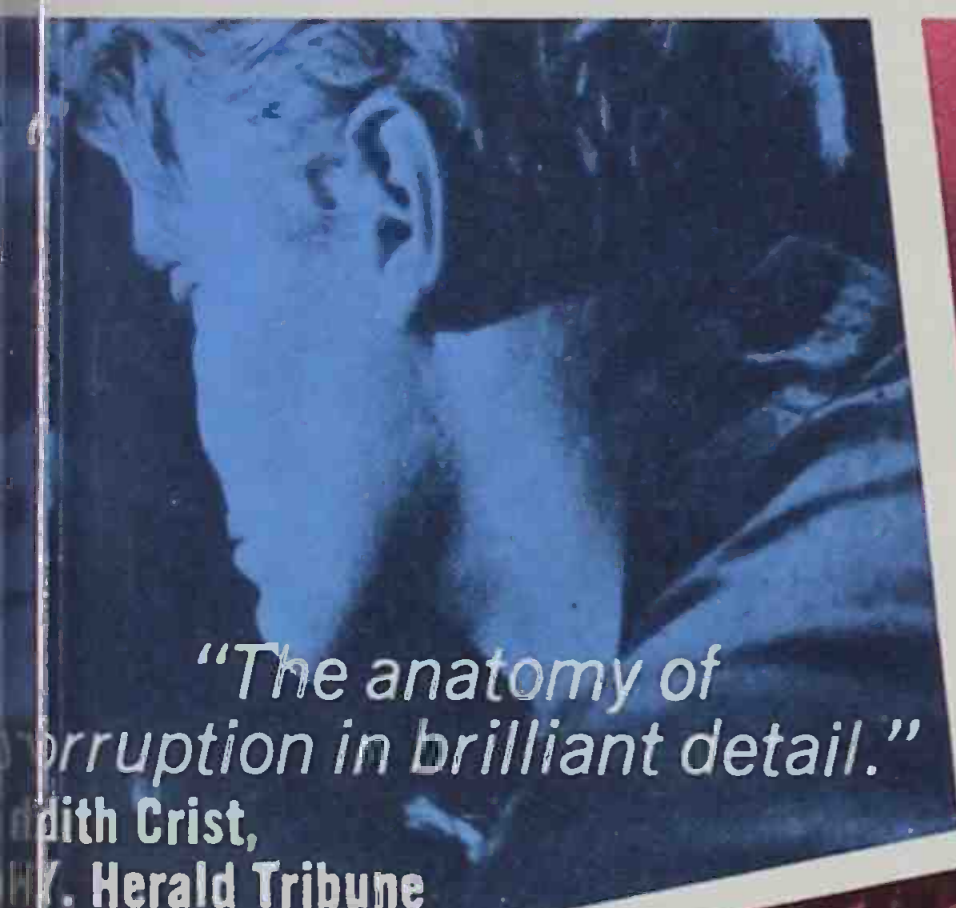
LA DOLCE VITA ■ THE PAWNBROKER ■ ROCCO  
■ THE UMBRELLAS OF CHERBOURG ■ THE EIGHT  
THE SANDS OF BEERSHEBA ■ LONG DAYS JOURNALS  
■ THE FOOL KILLERS ■ ROPE AROUND THE GALLOWS  
THE THREE SISTERS ■ THE SERVANT ■ THE GARDEN

# WARREN

AN EXTRAORDINARY  
ACHEIVEMENT...  
inished by realistic  
ography, magnificently  
eric performances.  
on is a master story teller!"  
Cue



"A film of infernal  
brilliance, perhaps  
the most exciting  
picture Orson Welles  
has made."  
Time Magazine



"The anatomy of  
corruption in brilliant detail."  
Edith Crist,  
N.Y. Herald Tribune



10 best  
er, N.Y. Times  
Y. Times  
World Telegram & Sun



IS BROTHERS ■ THE SWINDLE ■ THE TRIAL  
ROOSEVELT STORY ■ KING AND COUNTRY ■  
INTO NIGHT ■ 90 DEGREES IN THE SHADE  
FE UPSIDE DOWN ■ THE SECRET AGENTS ■  
ERS ■ GIRL IN ROOM 13 ■ I SPY, YOU SPY ■



Please visit Stanley E. Dudgeon  
in AI-TV's hospitality suite  
at the Conrad Hilton  
Suites 528A-530A

## AMAZING ADVENTURES 1967

APACHE FURY (COLOR)  
ATRAGON (COLOR)  
BLACK SABBATH (COLOR)  
CURSE OF THE SWAMP CREATURE (COLOR)  
DEATH PAYS IN DOLLARS (COLOR)  
THE EYE CREATURES (COLOR)  
FROM ISTANBUL, ORDERS TO KILL (COLOR)  
GO GO MANIA (COLOR)  
THE HUNT (COLOR)  
HUNTER OF THE UNKNOWN (COLOR)  
LOST WORLD OF SINBAD (COLOR)  
MASTER OF THE WORLD (COLOR)  
MMM 83 (COLOR)  
OPERATION ATLANTIS (COLOR)  
OPERATION COUNTERSPY (COLOR)  
PLANET OF BLOOD (COLOR)  
PORTRAIT IN TERROR (B & W)  
PRISONER OF OF THE JUNGLE (COLOR)  
SAVAGE GRINGO (COLOR)  
SPECIAL CORRESPONDENT (COLOR)  
TIGER OF THE SEAS (COLOR)  
TRACK OF THE VAMPIRE (B & W)  
VOYAGE TO THE PLANET OF  
PREHISTORIC WOMEN (COLOR)  
VOYAGE TO THE PREHISTORIC PLANET  
WILDCATS ON THE BEACH (COLOR)  
ZONTAR: THE THING FROM VENUS (COLOR)

## DOMINANT 10

COMMANDO (B & W)  
CONQUERED CITY (B & W)  
DESERT WAR (B & W)  
KILLERS ARE CHALLENGED (COLOR)  
LAST MAN ON EARTH (B & W)  
MAN FROM COCODY (COLOR)  
OPERATION WARHEAD (B & W)  
RUN, PYSCHO, RUN  
TORPEDO BAY  
WOLVES OF THE DEEP (B & W)

*and forthcoming*

## REAL LIFE ADVENTURES ALL COLOR DOCUMENTARIES

DEVIL'S BLAST  
THE GREAT SECRET  
HEADHUNTERS OF THE AMAZONS  
SAVAGE ORIENT  
WITCH DOCTOR IN TAILS

## HOLIDAY STORY BOOK OF FABLES

BREMENTOWN MUSICIANS  
CINDERELLA  
HANSEL AND GRETEL  
SLEEPING BEAUTY  
SNOW WHITE  
THE SEVEN DWARFS TO THE RESCUE

**50 FAVORITE FILMS** AI-TV in association with the LANDAU-UNGER CO.

HOME OF THE BRAVE  
THE CHAMPION  
CHEERS FOR MISS BISHOP  
DEVIL AND MISS JONES  
AND 45 OTHER MEMORABLE HITS

AMERICAN INTERNATIONAL TELEVISION Inc. *American*  
165 West 46th Street ■ New York, N. Y. 10036 ■ Circle 5-3035

**Letters  
to the  
Editor**

**Artistic License?**

Re the wonderful article (by me) about the Television Film Exhibit—1966 that ran in your last issue: How do you see that while I enjoyed the story illustration which accompanied the prose, I did not ratify it. It shows at least eight infractions of the rules, including one that has to do with 'King Features' (Popeye stalking the corridors). We never did anything.

And I bet your photographer couldn't catch even *one* such infraction at this year's TFE. Well, certainly not *two*. . . .

GENE PLOTNIK

*Director of Creative Services  
King Features Tv Syndicate  
New York, N.Y.*

**Your Pleasure . . .**

. . . A gentle and flattering handling of the profile piece in the Feb. 1966, issue. It is very much appreciated.

JOHN T. REYNOLDS

*President  
CBS Television Network  
New York, N.Y.*

**In Honor . . .**

We would very much like to include your publication in the new library we are assembling for the use of the National Council on the Arts and the permanent staff of the National Endowment for the Arts. . . . We can fill so many requests for information and material from your articles and . . . the library promises to become a prime source for so many government officials, community leaders and academicians as well as the general public. . . .

MRS. SUREVA SELIGSON

*Director  
Office of Studies and Analysis  
National Endowment for the Arts  
Washington, D. C.*

# WANT THE HEALTHIEST TV CIRCULATION IN WEALTHY IDAHO?

Daytime, early evening, prime time, late evening and total. KBOI-TV has the largest average daily circulation of any TV station in Idaho.

Source: ARB 1965 Television Coverage. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.



# KBOI

## TELEVISION

Channel 2 CBS  
BOISE



Represented by

**P**PETERS, **G**GRIFFIN, **W**OODWARD, INC.



## REUNION

The man on the right is Juan Bosch, candidate for the presidency of the Dominican Republic. This picture of Bosch and his wife was taken last month in Santo Domingo as they talked with KMTV News Analyst John Hlavacek.

Hlavacek first interviewed Bosch just before he became president of the Dominican Republic in 1961. He talked with him again in 1963 following Bosch's exile to the Island of Guadalupe.

Hlavacek gets around.

In the past two years, KMTV News has sent him to 17 countries, including two trips to Viet Nam.

He has interviewed and filmed the men who make the big decisions and the men who carry them out, including scores of Nebraskans and Iowans from the KMTV area.

The John Hlavacek Reports are unique in the Omaha market. So is KMTV, Ask Petry.

**KMTV OMAHA**

*America's Newsfilm Station Of The Year*



**Discounts To Be Eliminated By All Three Networks**

A complete revision of the present discount structure of all three networks is now in the cards. The move, started by CBS-TV this year, officially was greeted with approval by the other networks. (Just about all discounts would be eliminated under the CBS plan, commencing this fall.) At press time, it was learned that ABC-TV is working on a similar plan and it is speculated that NBC-TV would then have to follow suit.

**Meanwhile, To Hurry The Move . . .**

A House investigation of network rate discounts in the offing? "It all depends upon what happens," said Rep. Emanuel Celler (D., N.Y.), chairman of both the House Judiciary Committee and its Antitrust Subcommittee. Although he has "received no complaints, if they (the networks) are discriminating between competitors, they should be brought to book." He observed discreetly that the FTC has "direct responsibility" for enforcing the Robinson-Patman Act requiring discounts to be given equally to all buyers.

**Simon Letting Go of ABC Stock?**

Wall Street insiders report that financier Norton Simon, who was thwarted (by the proposed IT&T merger) from trying to take control of the American Broadcasting Co., is quietly ridding himself of his 400,000 shares in that company. Reportedly, Mr. Simon has already sold half. It's estimated that if he does sell all of his shares, he will realize a profit of approximately \$20 million.

**Bad News for Bates?**

That long-valid (before Mobil) claim of Ted Bates that he never lost an account may be squelched once again by the defection of one of the agency's major food accounts. The account is expected to shift to Foote, Cone & Belding, which has had an experienced food group sitting idle since it lost General Foods. Despite vigorous denials by the client and agency, some observers insist the switch is imminent—and point out that as FC&B is a publicly-held operation, "secrecy" on major news of this type can do some people a lot of good.

**'Batman' the Most Expensive Show Ever?**

When the ABC affiliates board of governors meets in Chicago concurrently with the NAB convention, the hot topic will be what to do about the network's "fourth minute" in 7:30-p.m. half-hours. The extra minute in *Batman* has been rumored about to spread to other nights of the week, and has already led to non-clearance by WJZ-TV Baltimore, resignation of that station's Herb Mahan as chairman of the affiliates board, and an irate letter from Group W head Don McGannon to ABC-TV

president Tom Moore. "Excuse" given by the network for the extra minute was that *Batman's* cost—"about \$70,000 per half-hour"—made it impossible to pay for the show with only three advertisers. Producer Bill Dozier, though, in a radio interview on WCBS New York a few weeks ago answered the question, "How much does it cost to put together a single 30-minute *Batman* program?" with the startling reply: "It costs in the neighborhood of \$160,000 to \$185,000 (for) the negative cost . . . the cost of the film, not any advertising added or exploitation or commercials." Pow!

**Hey, Stations: Penetration Variations**

Interested parties are wondering exactly how ARB came up with January figures showing uhf penetration in certain metro areas actually declining ARB October '65 figures for Milwaukee indicate a 79 per cent penetration; November, 80 per cent; and yet, in January 1966, 76 per cent. Boston in December '65 showed 23 per cent and in January of '66, 22 per cent. Since color figures went up in the markets, and color sets have all-channel tuners, the uhf declines were startling. Queried, ARB says, the admittedly unsettling figures is a result of "statistical variation."

**Circus' Grand March to Spot**

Although Ringling Bros. and Barnum & Bailey Circus, which opens a six-week New York stand on April 5, expects to get plenty of publicity from its NBC-TV hour special on April 7, it will still saturate 35-40 cities with a week of spots before the show hits each one on tour. Mae Lyons, who handles the local budgets and commercials (which are forwarded to producers in each city for scheduling on the stations) from Madison Square Garden headquarters, reports station rates are up this year in many markets, but the Circus has raised budgets in most cases to allow the purchase of as much spot as last year. Minutes and 20's in kid shows, plus ID's in prime time, will run. The first four markets after the New York stay ends May 15 are New Haven, Boston, Syracuse and Buffalo; then the clowns and lions head west. As before, buys are cash. "We don't run until the week before the show opens," says Miss Lyons. "Anything before that is wasted."

**Film Commercials New Base: Spain**

The newest happy hunting ground for tv commercials producers, now that France and Greece have been thoroughly exploited, will in all probability be Spain. Opening of a New York office of Movierecord, the giant Spanish agency-publishing-cinema complex, is a first move to bring U. S. producers to the sunny terrains where shooting costs are less. And it's not much further from New York than is Hollywood.

# QUALITY

WAPI-TV	BIRMINGHAM	<i>The Birmingham News</i>	NBC
WBEN-TV	BUFFALO	<i>The Buffalo Evening News</i>	CBS
WJRT	FLINT	<i>WJRT, Inc.</i>	ABC
WFMY-TV	GREENSBORO	<i>Greensboro News Company</i>	CBS
WTPA	HARRISBURG	<i>Harrisburg Patriot</i>	ABC
WTIC-TV	HARTFORD	<i>Broadcast-Plaza, Inc.</i>	CBS
WJAC-TV	JOHNSTOWN	<i>The Johnstown Tribune-Democrat</i>	NBC
WATE-TV	KNOXVILLE	<i>Wate, Inc.</i>	NBC
WHAS-TV	LOUISVILLE	<i>The Courier-Journal and Louisville Times</i>	CBS
WCKT	MIAMI	<i>Sunbeam Television Corp.</i>	NBC
WTMJ-TV	MILWAUKEE	<i>The Milwaukee Journal</i>	NBC
WMTW-TV	MT. WASHINGTON	<i>Mount Washington TV, Inc.</i>	ABC
KETV	OMAHA	<i>World-Herald Corporation</i>	ABC
KOIN-TV	PORTLAND, OREGON	<i>Mount Hood Radio &amp; Television Corp.</i>	CBS
KSLA-TV	SHREVEPORT	<i>The Shreveport Journal</i>	CBS
WSYR-TV	SYRACUSE	<i>Syracuse Herald Journal — Post Standard</i>	NBC
WMAL-TV	WASHINGTON, D. C.	<i>The Evening Star Broadcasting Company</i>	ABC

# SERVICE

HARRINGTON, RIGHTER & PARSONS, INC.

*WTMJ-TV was the first station in Milwaukee to put television*

*in  
the  
red*, blue, green,  
yellow, etc., etc., etc....

*Since then our color programming has really been keeping advertisers in the black. WTMJ-TV has made it a habit of being first. Consider this: WTMJ-TV was first in the nation to request a commercial television license. First in Wisconsin on the air. First in Wisconsin with network programs. And first in Wisconsin with color (back in 1953). As a matter of fact, more than 97% of WTMJ-TV's programs between 5:30 p.m. and midnight are now in color. On the average, more than 150 color programs a week. That's more color than all the other Milwaukee stations carry combined. Thinking color? Then come to Milwaukee. Color-set saturation far exceeds the national average and the figure for most of the major color markets. Just remember: In Milwaukee, you get the most in color, audience, and response from Milwaukee's most colorful station — WTMJ-TV.*

**MILWAUKEE RESPONDS TO WTMJ-TV**

CHANNEL 

THE MILWAUKEE JOURNAL STATION  
NBC in Milwaukee

MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

Represented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles



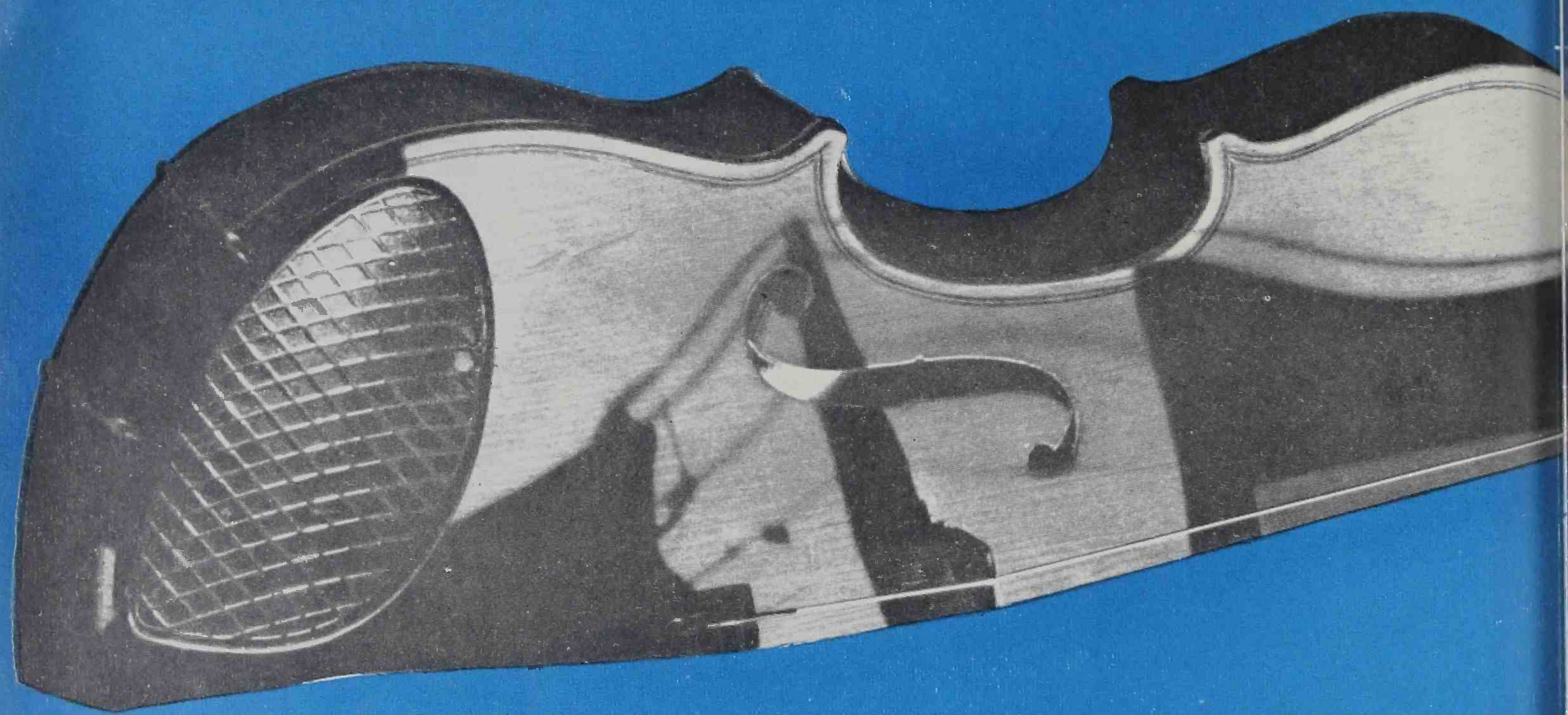
# Who buys mo

18 to 34?  35 to 49?  50+?

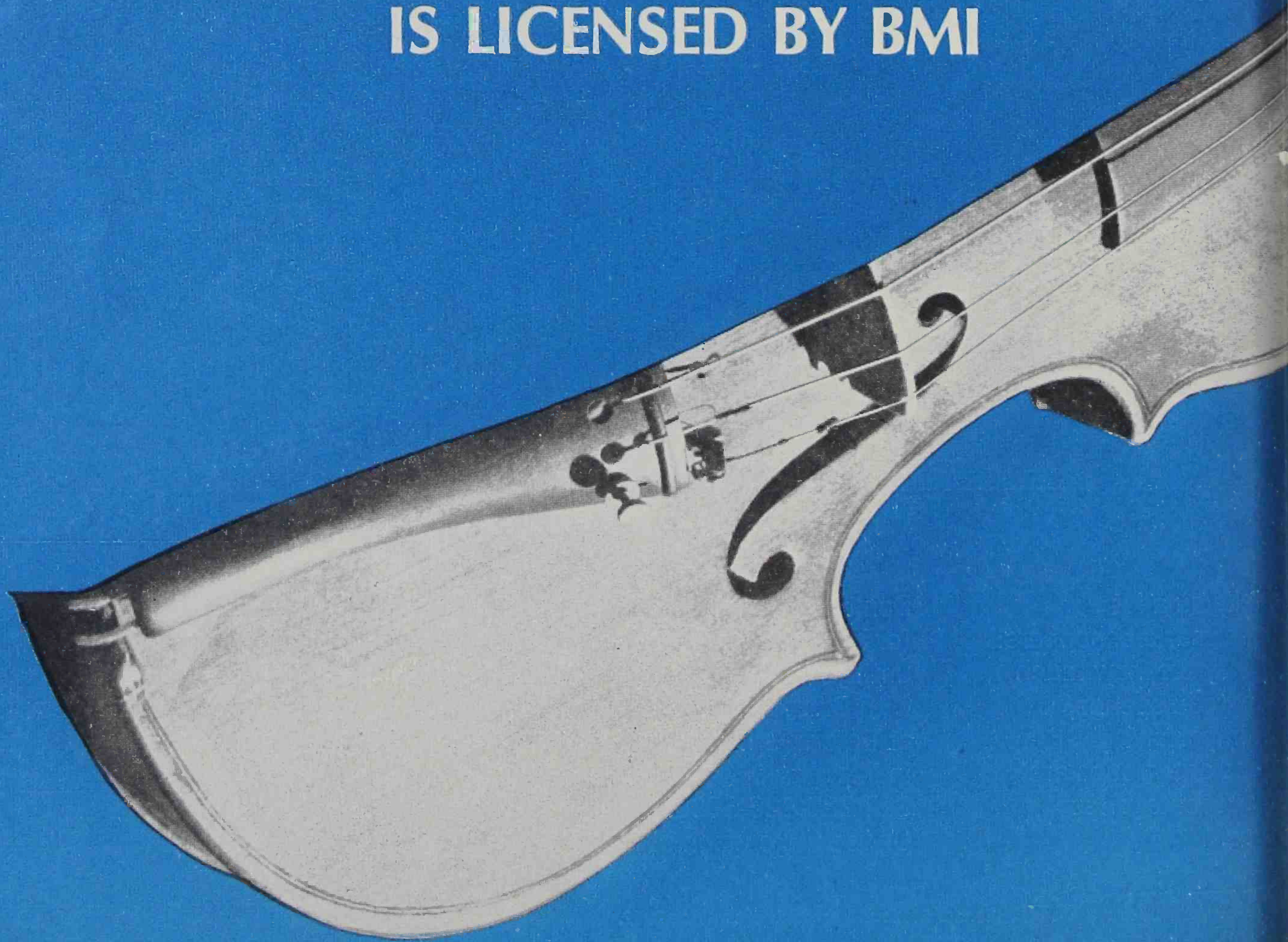
We'll give you three guesses and 2-to-1 you're wrong—unless you've been doing some pretty substantial research. Like Peters, Griffin, Woodward research director, Dr. Thayer, who knows who buys your toiletries and drugs.

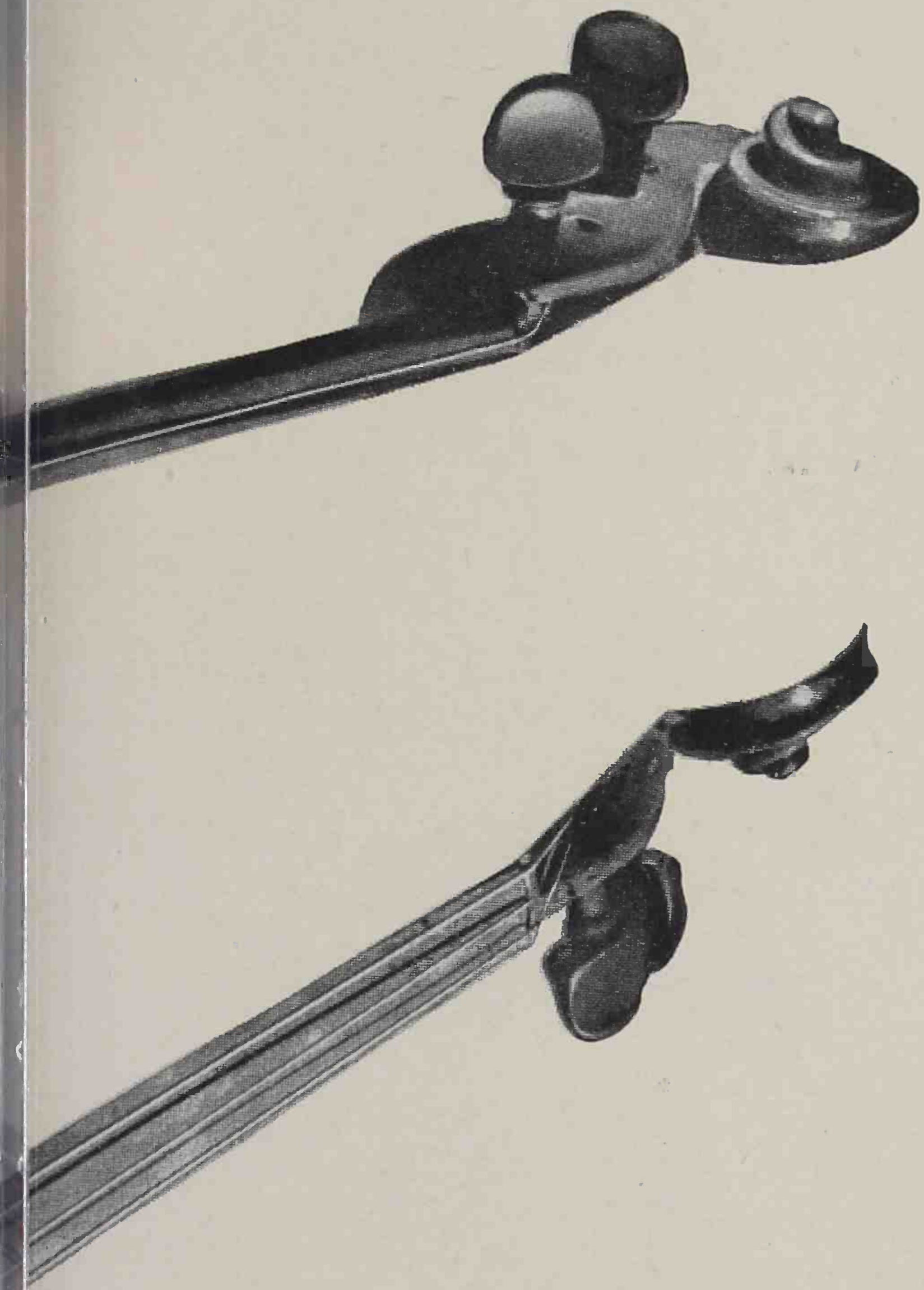
**PETERS, GRIFFIN**  
New York, Chicago, Detroit, Philadelphia,





**ALMOST HALF OF ALL THE MUSIC  
PERFORMED ON RADIO  
IS LICENSED BY BMI**





## **THIS PROUD RECORD OF ACHIEVEMENT**

is a tribute to the ability of the writers and publishers affiliated with BMI to create the music the American public prefers.

In a little over a quarter-century BMI has developed an organization through which more than 10,000 writers and 7,000 publishers have chosen to license their music for public performance. And their number is increased every day.

As a result of the opportunity that BMI has continued to provide during the years since its birth there has been a continuing process of diversification, growth and democratization in American music. New talents have found an audience. New music has been able to gain a hearing. New vitality has been brought to traditional forms of music.

The result is today's many worlds of music to which both music users and the public have unlimited access, and from which they both draw in a manner without precedent in the history of American music.



BROADCAST MUSIC, INC.

**ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE.**



## Tomorrow is more than w

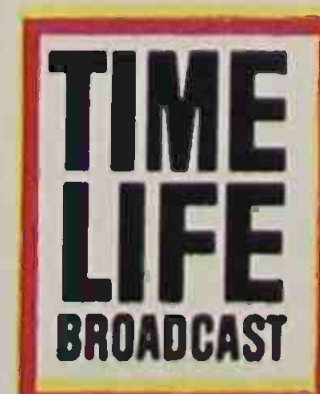
When Time-Life Broadcast sent its first reporter-cameraman team to Asia late in 1965, their assignment was the war in Viet Nam. Bill Roberts, chief of our Washington bureau, and cameraman Norris Brock (pictured above) reported the

war on land, sea and air—but they gave equal time to Vietnamese efforts to build for tomorrow.

The five Time-Life Broadcast station teams that follow will have covered the entire Pacific area, from Japan to Australia and into troubled India and

Pakistan, 17 countries in all. Their reports are being seen and heard on our five TV and four radio stations, in the high-rated news periods. (Howard Caldwell, WFBM-TV Indianapolis, obtained the first TV interview granted by India's new Prime Minister,

Mrs. Indira Gandhi.) For a broadcast group dedicated to informing audiences about the shape the world today and tomorrow, we consider "Project Asia" to be a sizable obligation and a sizable opportunity.



KERO-TV Bakersfield  
KLZ-TV-AM/FM Denver  
WOOD-TV-AM/FM Grand Rapids  
WFBM-TV-AM/FM Indianapolis  
KOGO-TV-AM/FM San Diego



# Business barometer

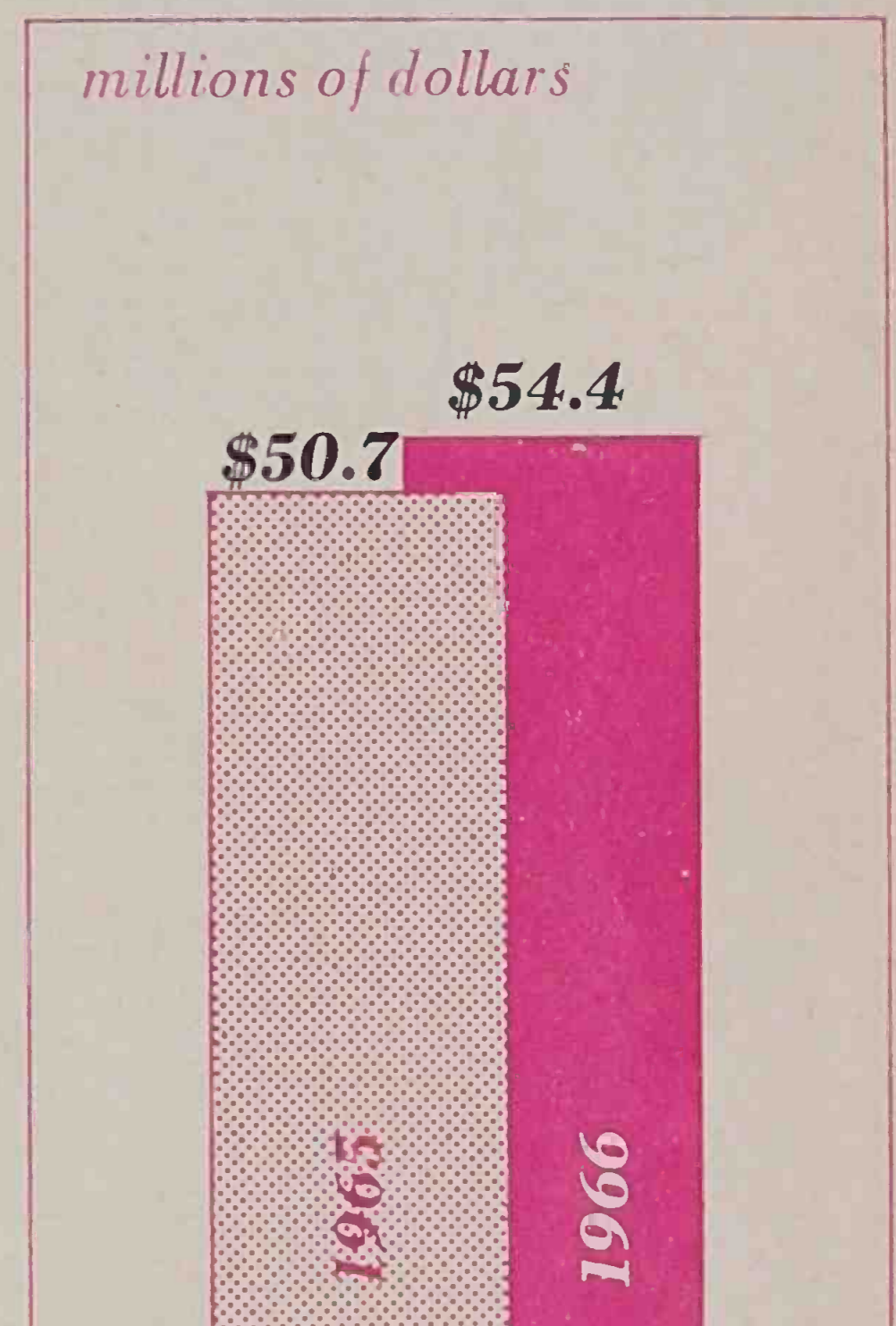
With this report, Business Barometer begins a significant new set of figures on station revenue. In addition to the customary report on industry volume for the month, a percentage figure is provided to show the increase or decrease in business for the average station in each of three annual-volume classifications: Under \$1 million; \$1-3 million, and \$3-million-and-over. These figures will enable the individual station in each category to gauge its business not only against the industry as a whole, but against stations of similar size.

In January of this year, national spot business for all stations rose 7.2 per cent over that of last year. In estimated dollars, the industry-wide revenue for the month was \$54.4 million, as compared to \$50.7 million in January '65. On a month-to-month basis, January '66 to December '65 immediately preceding, spot business declined 5.2 per cent.

Looking at spot's gains for the average station in each of the three rate groupings, the smaller (under \$1 million annually) and the larger (over \$3 million annually) outlets fared better than the all-station average, while the station in the \$1-3-million bracket did less well. The January '66-January '65 increase for the smaller stations was 8.8 per cent; for the middle-group stations, it was 5.2 per cent, and for the larger stations, 8.2 per cent.

How does the over-all January increase compare with those of previous years? Not so well, a check of Barometer records indicates. The January '65 gain over '64 was 9.7 per cent; a year earlier it was 8.3 per cent; before that, 11.4 per cent, 9.9 per cent 11.6 per cent. In fact, the 7.2-per-cent increase this year is the smallest registered for January in almost 10 years.

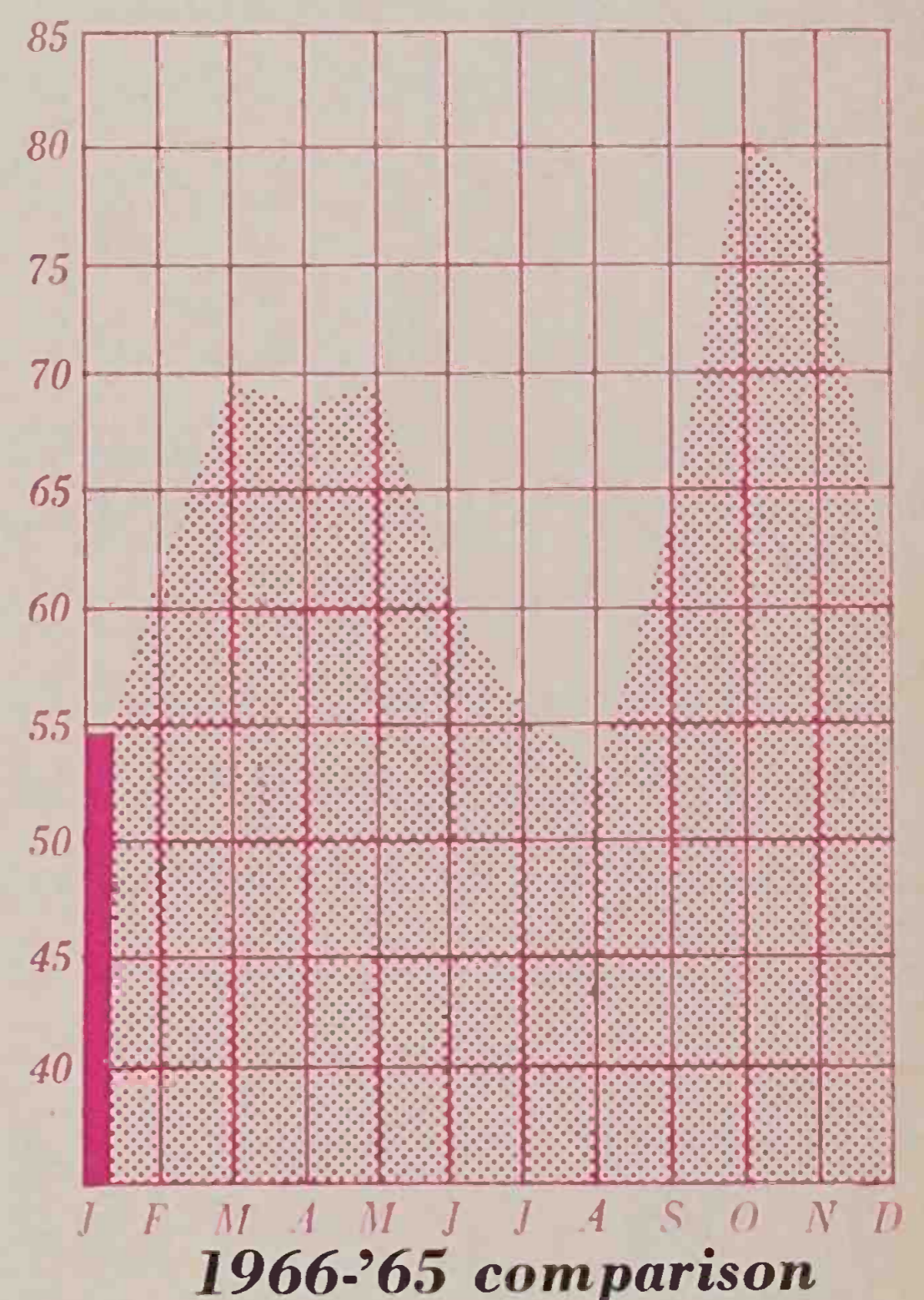
## NATIONAL SPOT



January (up 7.2%)

### Year-to-year changes by annual station revenue

Station size	Spot tv
Under \$1 million	8.8%
\$1-3 million	5.2%
\$3 million up	8.2%



Next issue: a full report on station revenue—for the industry and for outlets in the three classifications—from local sales and network compensation in January.

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

# When the news is happening in space, here's how NBC News brings it down to earth.

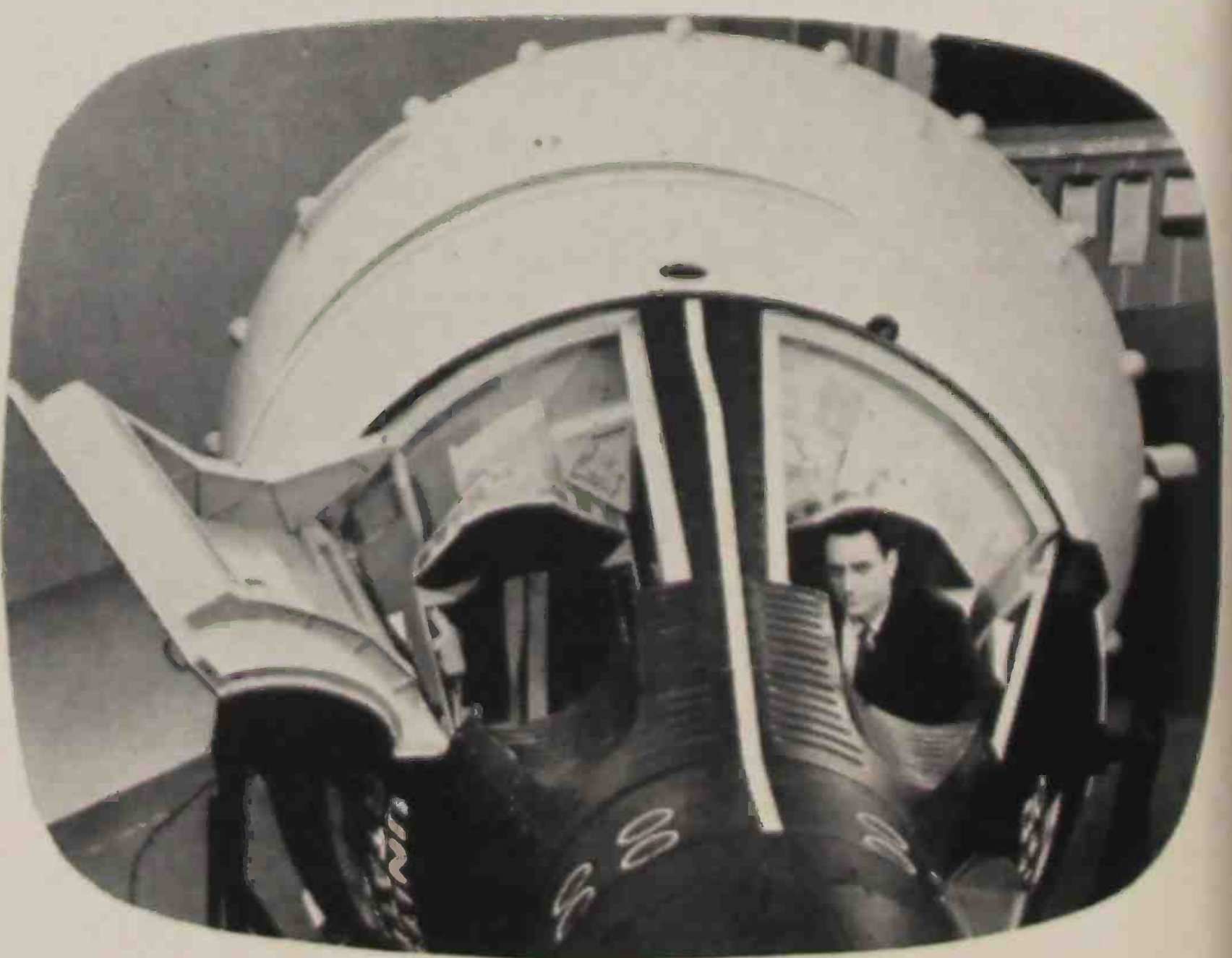
In any space mission, much of the real story still lies outside the immediate range of the television camera. And as America's activity in space grows more complicated, television's coverage must keep pace.

Here are some of the ways NBC News is able to convey, right in the studio, the facts and the feel of what is actually happening up there. Coverage in such detail — and in color — demands ingenuity, skill, dedication and a news team that provides the clearest understanding of the most complex events.

NBC News' full-color "Space Center," presided over by Chet Huntley, David Brinkley and Frank McGee, is the most elaborate facility ever devised for reporting and simulating space events.



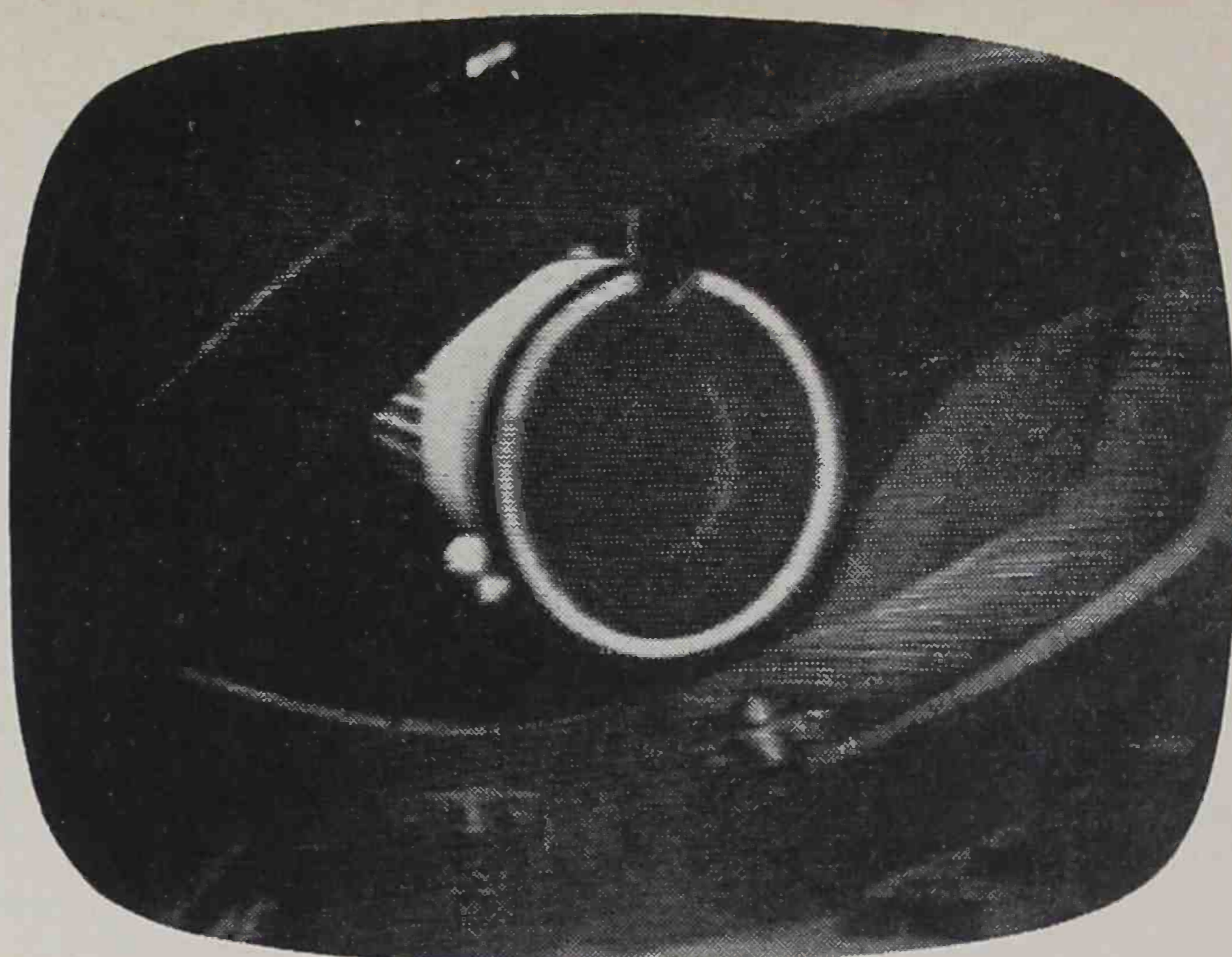
NBC Global Weather, manned by meteorologist Dr. Frank Field, utilizes satellite pictures to keep viewers apprised of all relevant weather conditions.



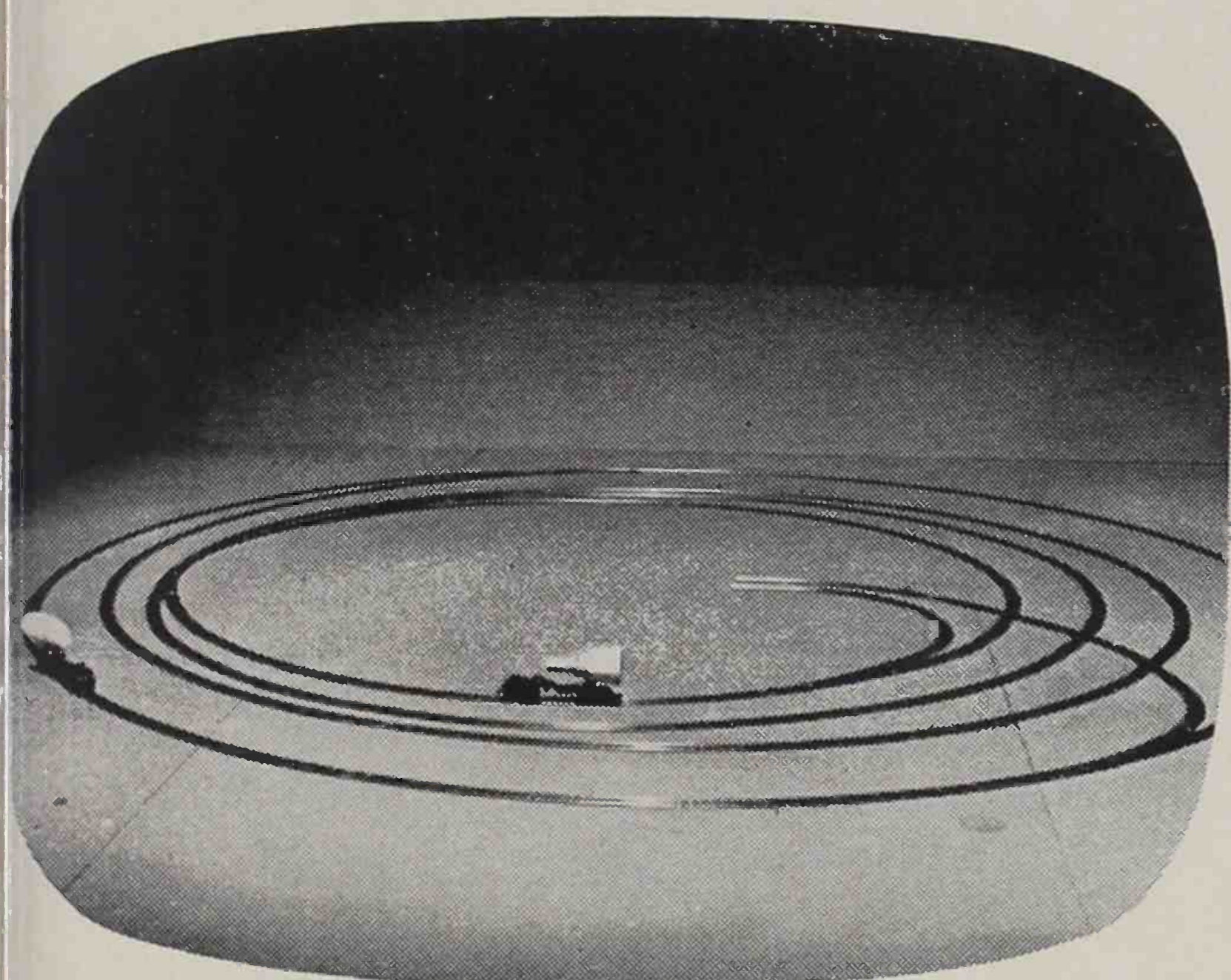
In NBC News' life-sized model of the Gemini 8 vehicle, reporter Peter Hackes duplicates the complex maneuvers of the astronauts — down to the closest detail.



An electronic map details the orbits and positions of Gemini 8 and Agena, as well as which tracking stations are picking up signals from the capsule.



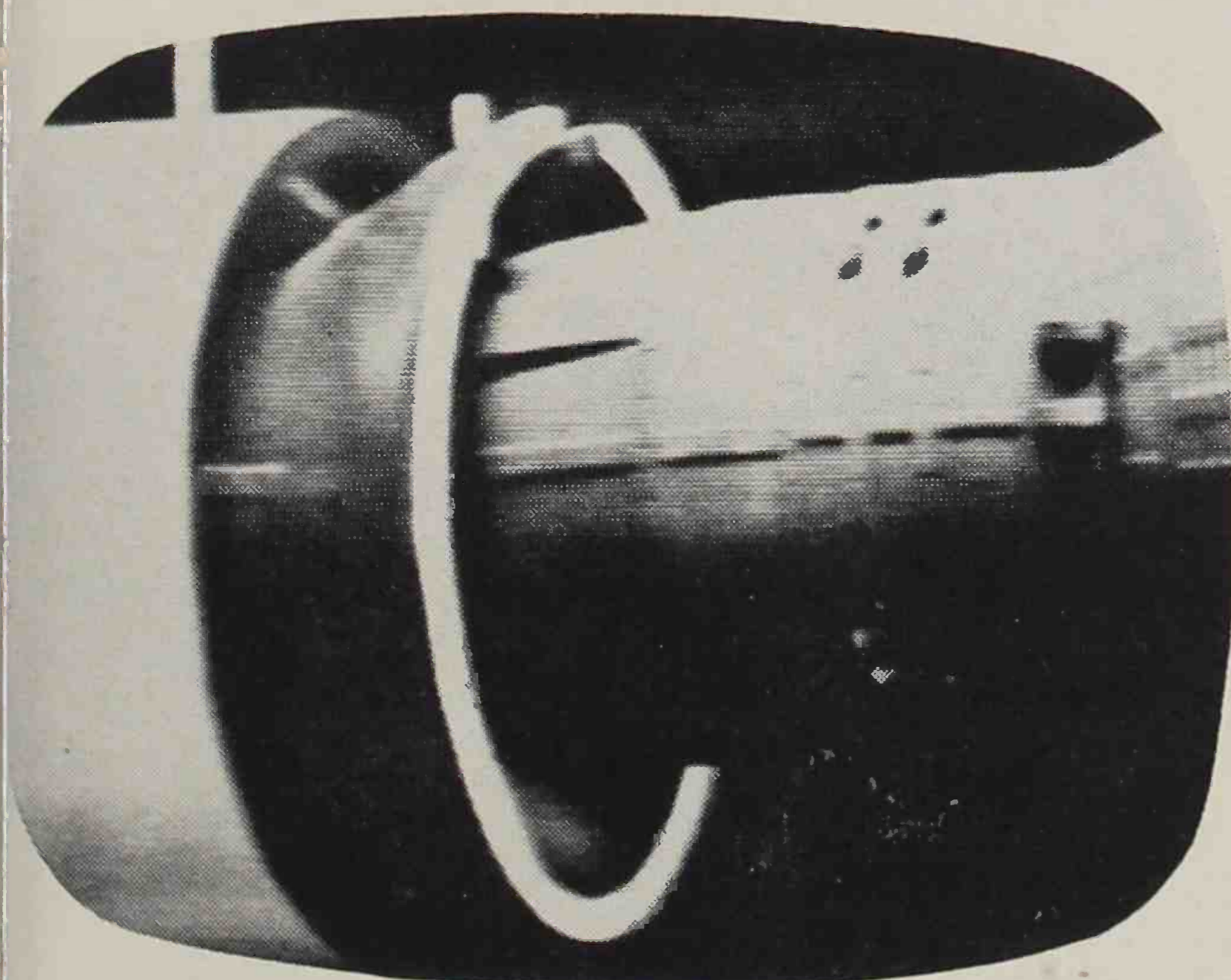
By means of precise film animation techniques, NBC News provides a close-up, astronaut's eye-view of the distant events in space.



NBC News' remarkable "electric train" device clarifies the orbital mechanics of rendezvous and docking by showing the exact paths taken by the two space vehicles.



For reporting the splashdown and recovery, NBC News makes use of a vast "shuffleboard" map equipped with movable markers. During the unexpected Pacific splashdown, this highly adaptable set-up played a central role in NBC News' coverage.

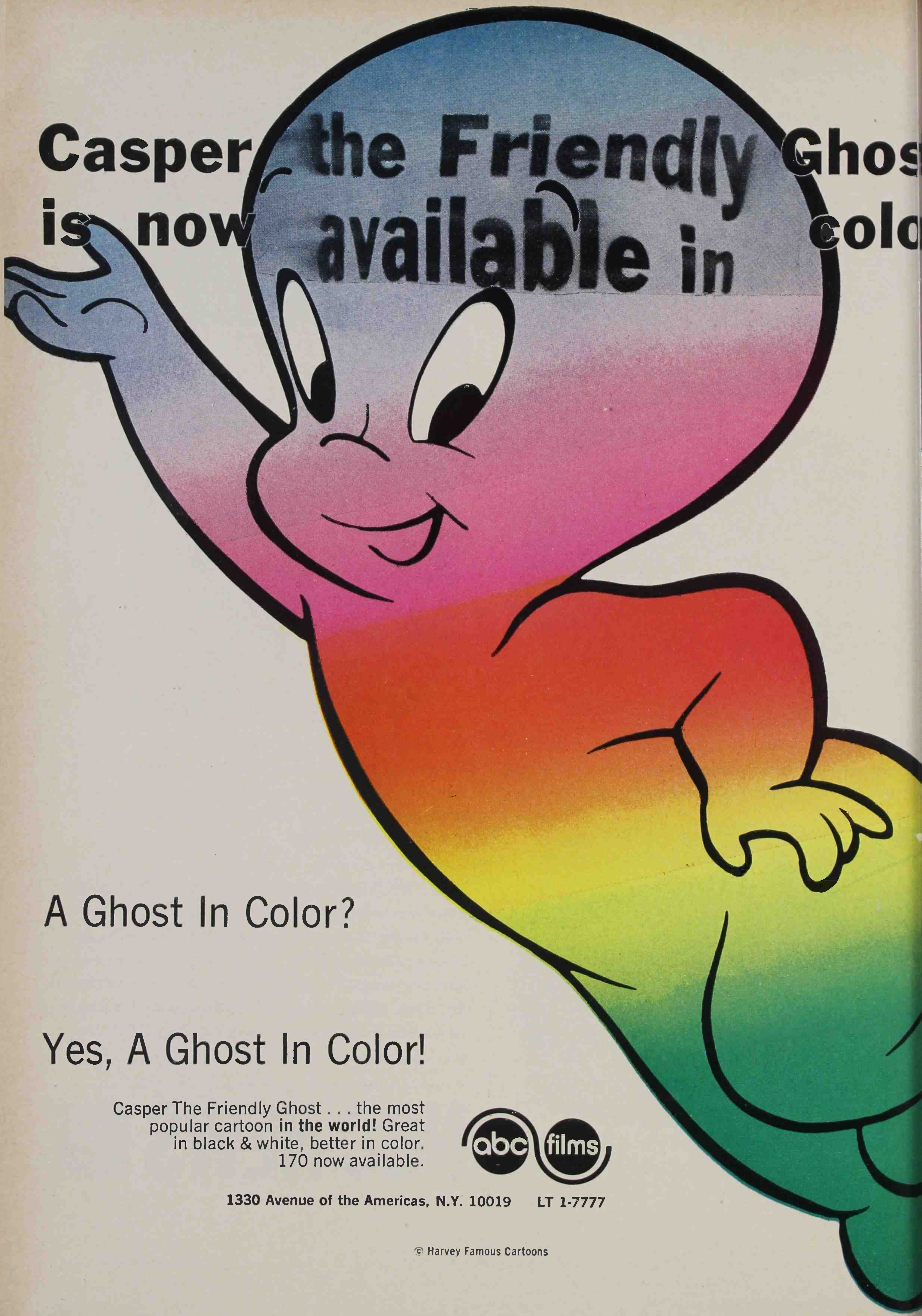


Accurate quarter-scale models of the Gemini capsule and Agena target vehicle supply a step-by-step picture of the docking maneuvers.

That NBC News has such resources at its disposal—and uses them to make its reporting as clear as possible — is well known to viewers. One result is that NBC News consistently attracts the largest national audience to its space coverage. This fact was borne out again on March 16, when, during the period of three-network coverage of Gemini 8, more people were tuned to NBC than to any other television network.\*

**NBC NEWS** 

Source: National Arbitron. Period of common coverage: 10am-12noon, 5:30-6:30pm, 8-11pm, March 16, 1966. All estimates subject to qualifications available on request.



**Casper the Friendly Ghost**  
**is now available in color**

A Ghost In Color?

Yes, A Ghost In Color!

Casper The Friendly Ghost . . . the most popular cartoon **in the world!** Great in black & white, better in color. 170 now available.



1330 Avenue of the Americas, N.Y. 10019 LT 1-7777

© Harvey Famous Cartoons

### Answers, Anyone?

That letter of inquiry from the Federal Communications Commission to the three networks asking them to supply reasons on why programs were dropped (*ratings?*, *clearances?*) has been greeted with mystification by network executives in New York. The networks will answer the inquiry, and the answers will probably be brief, but what no one can quite understand is *why* the letter at all.

The network feeling is that the answers given to almost the same questions four years ago apply today. One executive suggested that the letter is an effort on the part of the FCC majority, with great resistance from the minority, to bring some quasi-official influence to bear that would be a deterrent on using the "lifted-eyebrow" technique.

It should be pointed out that the letter restricts itself only to the 1965-66 season, and so its purpose would seem to be limited. It's almost certain that by the time the answers are studied, some of next fall's shows will have been canceled. Will *more* answers then be needed?

Whatever the reasons for the letter, no one at the networks seems to be especially upset by it. It is not considered an ominous portent of things to come.

### Bright Color Report

Testifying to the "maturing" of the color television set, *Consumer Reports* magazine—which hasn't been exactly bullish on color heretofore—recently conducted a quality test and published the results in a six-page story extolling the improvements in color tv sets today. Under a heading of "Brighter and Better Quality Pictures were found to be the Rule of Most Sets Today," the magazine elaborates its "encouraging news"—most color sets now possess picture tubes that contain the "new red phosphor that permits brighter color

and black-and-white pictures." Of the 15 representative models tested, seven received *Consumer Reports'* check of approval.

The checks for color fidelity were performed with a color test transmitter that generates a standard color test signal fed simultaneously to a monitor and the set being tested. Each set's color fidelity was observed by comparing its color picture with that of the monitor.

**Objection Ended.** The magazine said the new color sets "have better overall picture quality, which ends our chief objection to color tv—that the quality of the sets' black-and-white pictures (which for most owners will continue to account for a substantial proportion of total viewing time) was well below that of the pictures of good black-and-white sets." Although every set tested was judged "good in color fidelity" the quality of color *transmission*, said the magazine, still leaves much to be desired even though "there have been signs of improvement."

Four of the 21-inch sets (80 per cent of color tv sales) and three 25-inch sets received the magazine's recommendations. Their pictures were "sharp and crisp, horizontal linearity was good, and there was no pin-cushion distortion. Electrical characteristics, such as interference rejection and automatic gain control, which makes adjusting of contrast and brightness controls unnecessary as you switch from channel to channel, were also good."

*Consumer Reports* discussed the advantages of the 23-inch and 25-inch sets—they are slimmer by three to four inches in depth and the rectangular shape of their picture screens provides more complete showing of the picture transmitted by the station. "But the size increase does not produce noticeably bigger images," than the 19-inch sets, the magazine noted. And it advised those

consumers who live in deep-fringe areas and receive snowy reception on their black-and-white sets, even with a good antenna on the roof, not to buy a color set.

### Too Many Tests?

Three-fourths of the New York City metropolitan area viewers who saw at least one of the recent television "self-testing" programs are in favor of the networks carrying on with these types of programs, according to a study by Schwerin Research Corp. The self-testing programs presented when the study was conducted were CBS' *National Driver Test*, *Citizenship Test*, *Health Test*, and NBC's *Is Anybody Honest?*

The Schwerin study was based on a sample of 648 respondents attending the research firm's regular "theater laboratory" sessions. Of these, two-thirds had seen one or more of the self-testing programs. About three out of four felt the programs "perform a useful function of educating the public. Four out of five thought the programs give at least "a fairly correct picture" of how the whole U.S. population feels or how much they know about a subject. Only a small minority considered it a "very correct picture."

**Not As Guides.** There was considerable disagreement on whether "government officials or other interested parties should be guided by how these tests turn out," with 30 per cent agreeing they should be, 24 per cent disagreeing definitely, and the rest uncertain. Nearly half the audience had seen *Driver Test* and somewhat over one-fourth *Health Test*, with about a sixth having viewed the other two programs.

Most rated each program "good" with the exception of *Is Anybody Honest?* on which there was a sharp division of opinion.

Asked to name, without prompting, what they would like to have covered

in the future, viewers most frequently mentioned more tests on health and on driving. Relatively few suggested further exploration of citizenship or ethics among the four subjects already presented. The respondents had some test ideas of their own.

**Sex as a Subject.** The subjects that were most often brought up as proper for tv testing were education, the arts, and knowledge of foreign countries. Beyond this, there was a wide variety of scattered suggestions, including bridge, stock market analysis, income taxes, cooking, pets, fashion, space, population control, legalized abortion, lotteries, the ocean, deceptive packaging and ads, unidentified flying objects, and the American woman. Sex was mentioned by a few of the viewers, once explicitly as "sexual behavior of a man and women." Another specific subject, hard to categorize, was "helping the female in today's aggressive world." A jab at television was apparent in one suggested theme, "educate children on eating habits—ruined since the advent of commercials—also how to behave."

## Pay the Rent

A *New York Herald-Tribune* story reporting that *The Merv Griffin Show* had failed to renew its lease on the Broadway theatre it's been taping in led to speculation that *Griffin* might be moving to other climes—an expensive proposition in that Westinghouse Broadcasting spent lavishly to remodel the house just a year ago. One of the theatre's two owners told TELEVISION AGE that the lease says "they'll have to be out on April 1," and he has plans for some Broadway shows that could move in.

WBC Productions reports, however that negotiations are in progress on a new lease. It's conjectured that the *Tribune* story was "fed" in order to help speed a new lease, at higher rent. "I wouldn't know about that," said the theatre-owner (his partner had given out the story), "but I do know the deal with the tv people hasn't worked out as well as we expected."

## IBA Awards: Field Day for Tinker and Freberg

Jack Tinker's celebrated *stomachs* commercial for Alka-Seltzer took the "Sweepstakes" prize at the Hollywood Advertising Club's International Broadcasting Awards competition in mid-March, and also took first in the "live-action, 60 seconds" category. Stan Freberg, too, heard his name announced several times as his Freberg Ltd. production shop scored heavily in both the tv and radio awards. On the Alka-Seltzer film out of the Tinker agency, Televideo produced the black-and-white spot, with Stuart Greene and Dick Rich on hand as agency producers.

Winner in the "live-action, over 60 seconds" category was Alcoa's *Car Pool*, produced by Fuller & Smith & Ross and Gerald Schnitzer Productions. The "live-action, under 60 seconds" winner was a British commercial, *Crushed Egg*, made for the British Egg Marketing Board by Mather and Crowther and Signal Films, Ltd.

In animation, the winner in the "under-60-seconds" length was a Spanish film, *El Mundo en Sus Manos* ("the world in your hands"), made for *Triunfo* magazine and its agency, Regie-Prensa, by Estudios Moro. The magazine, the agency, and the studio are all part of the Movierecord complex. The "60-second-or-over" winner was *E Pluribus Mellon*, for the Mellon National Bank via Fuller & Smith & Ross, and produced by Freberg, Ltd. with Jenkyns, Shean & Elliott.

In "combination—live action and animation, three minutes or less," the winner was *Teaberry Shuffle One*, made by Leo Burnett for Clark's gum and produced by N. Lee Lacy.

The video-tape winner was Doyle Dane Bernbach's *Tour of Shoe* for Thom McAn, produced at New York's Videotape Center.

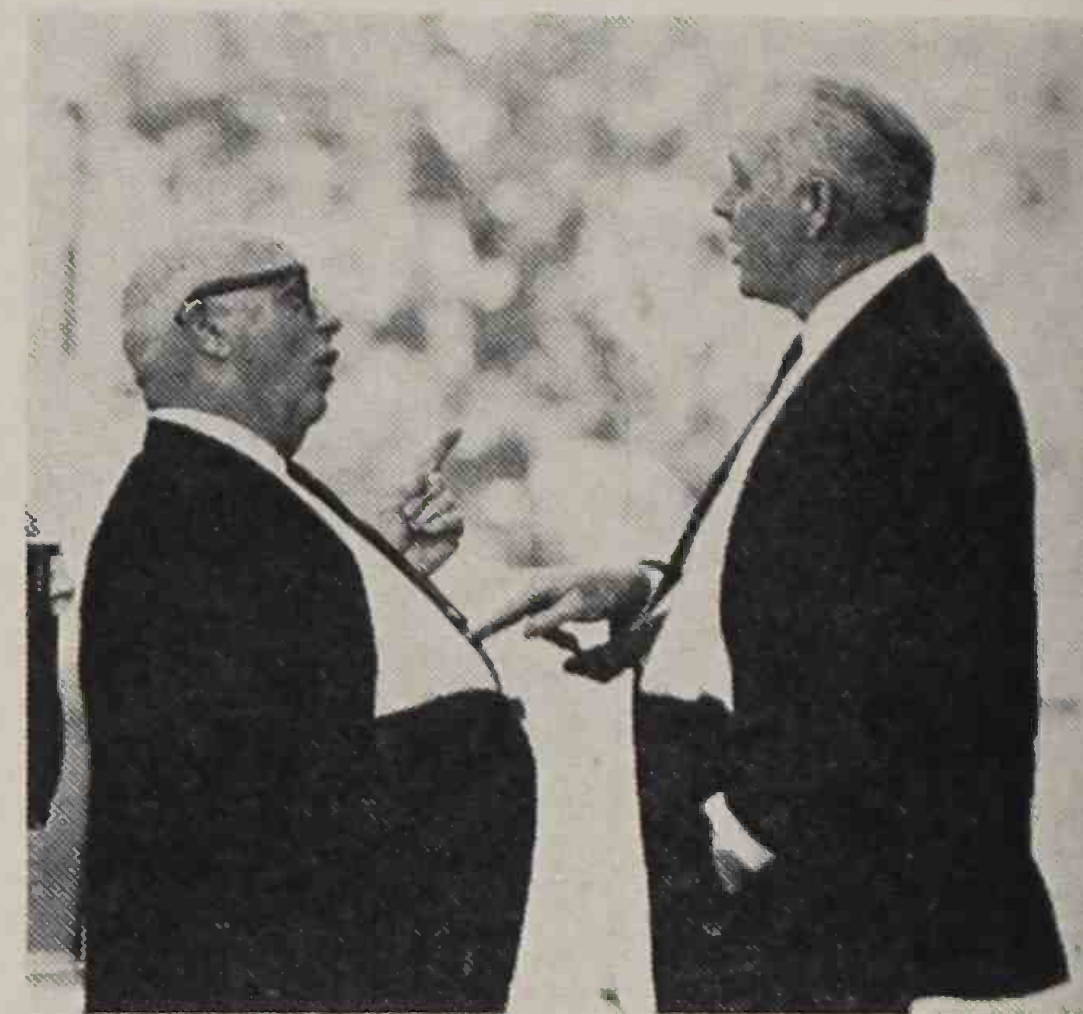
The winning ID was the *Duelers* spot filmed for Gallagher's Restaurant and the De Garmo agency by Elektra Films.

The top "local" commercial was *Karate*, made for the First Pennsylvania Bank by N. W. Ayer and Rose-Magwood Productions.

Winning in the "humorous" category was a Westinghouse light bulb spot, *Stage Struck*, by McCann-Erickson and PGL Productions.

Three campaigns tied for first place in the "series" competition: BBDO's *Innovation* series for U.S. Steel, with films by MPO, Pelican and On-Film; BBDO's *Come Alive* series for Pepsi-Cola, produced by Pelican; and Young & Rubicam's *Tunnel, Crampons and Racing*, produced for Goodyear by Televideo, and edited by the Peterson Co.

On the radio side, the "sweepstakes" was carried by Freberg, Ltd., with *Stretching the Imagination*, a spot for the Station Representatives Association, which also won another prize in the radio contest. Freberg was again a winner for another SRA announcement, *Who Listens to Radio?* The other radio winners: Doyle Dane Bernbach's *Harry*, for Bekins Van & Storage, produced by Chuck Blore Creative Services; J. Walter Thompson's *Mustang Birthday Claps* for the Ford Dealers Association; Alan Alch with *Smile All the Way to the Bank*, for the Glendale Federal Savings & Loan Association and its agency, Davis, Johnson, Mogul and Columbatto; a Greater Cleveland Boy Scout Council announcement, *I Have a Son*, made by Wyse, Inc. and Cue Recordings, and *Racing for the Phone*, by BBDO for the Southern New England Telephone Co. and produced at P.S.I. in Boston.





**F. D. HALL**  
**for his contribution to**  
**Creative Management**  
**1966**



TVAR MANAGEMENT CONFERENCE

Each year, Television Advertising Representatives, Inc. presents its symbolic crystal Owl to a business organization which, through the concept of creative management, has achieved unusual distinction in the field of advertising or marketing. This year, F. D. Hall and Eastern Airlines were singled out for exceptional accomplishment in these related fields.

# Give the gang our best.



"Courtesy of Canada Dry Corporation"



*Although CATV tends to  
hold up action in many areas,  
the FCC looks toward increased attention  
to networks and stations*



## **The impatient regulators**

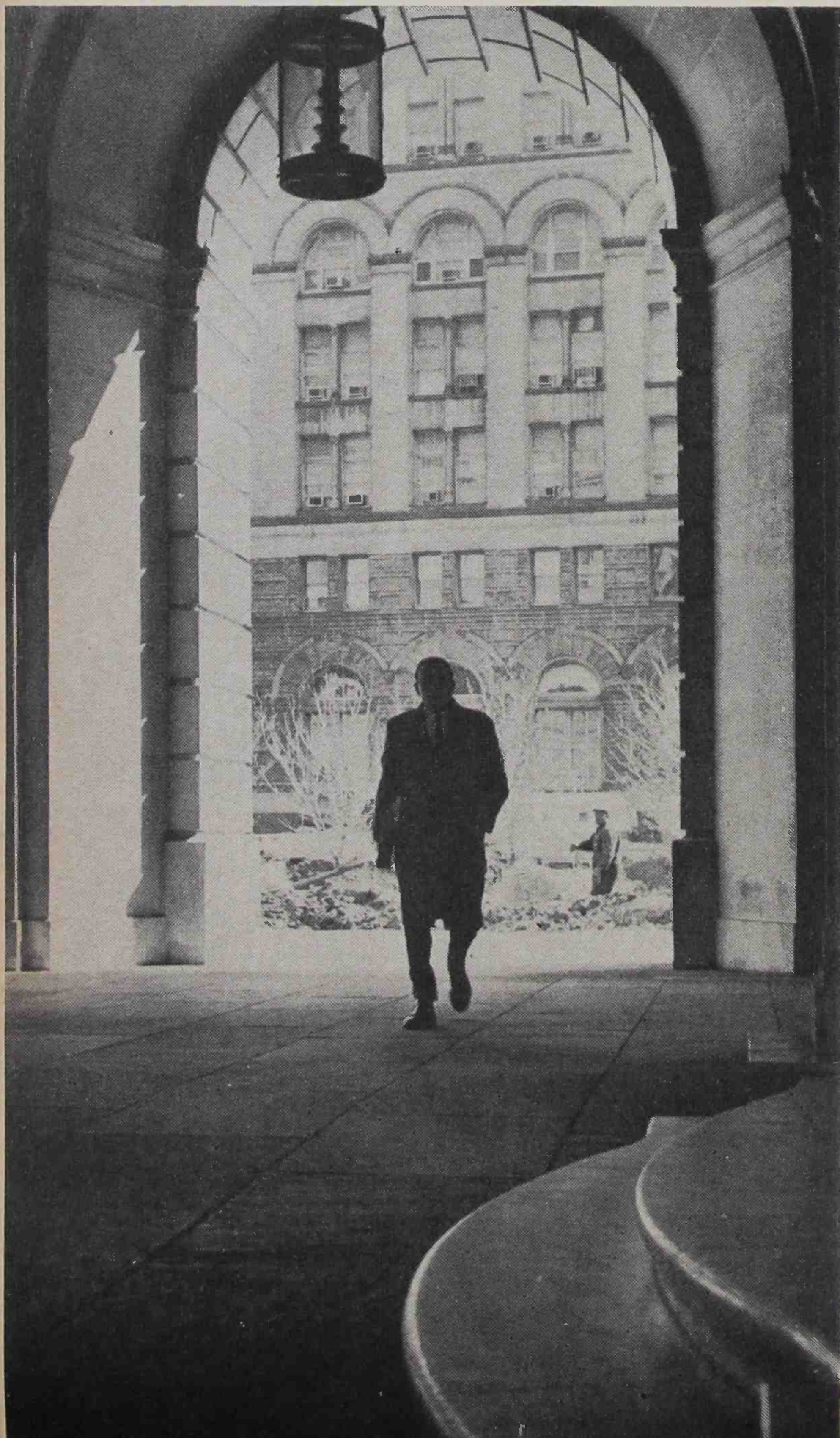
**N**ot too long ago the Federal Communications Commission was moving ahead as fast as it could in a variety of different ways; then it found, and had to contend with, a four-letter word. It is no exaggeration to state that CATV, with all its immediate and its long-range effects on the present system, is a subject that will so continue to absorb the commission that some highly important proposals and projects will simply languish for a while.

This is not to say that broadcasters not directly involved in CATV can fire their Washington attorneys and forget the Government; it is to suggest that the period immediately

ahead can be described as a breathing spell. On the other hand, the long-range outlook is for even more bitter struggles between the regulated and the regulators.

And even with its preoccupation with the problems of assuming jurisdiction of an entirely new industry—CATV—the commission has shown, and quite recently, that it is capable of surprises. (Early this month it fired a “curious” letter to the three networks, inquiring into the reasons for program fatalities.) It was just a letter of inquiry, and for no apparent immediate purpose, but its effect was considerable at the networks and at the rating services.

*There are many imponderables at the commission: each of its members has distinct views of his own and these must be resolved. There are indications that Chairman Henry is out to resolve them*



It is also a classic example of the so-called "lifted eyebrow" technique, in which, by the way, FCC chairman E. William Henry believes. (See separate story, page 64).

Barring surprises however, the following generalizations will probably hold:

- There will be no action on the controversial "50/50" proposal until the latter part of the year.

- The proposal to limit future multiple owners to three stations (two vhf, one uhf) in the top 50 markets will not be gotten to until next year.

- Other problems of some consequence are not expected to get any faster action. These include: overcommercialization and loud commercials, pay television, availability of network programs to non-affiliated stations in markets in which the affiliate doesn't clear.

In the non-broadcast field, the commission has taken on the mighty AT&T, a point worth making here, for its investigation can only further deplete the FCC's limited resources.

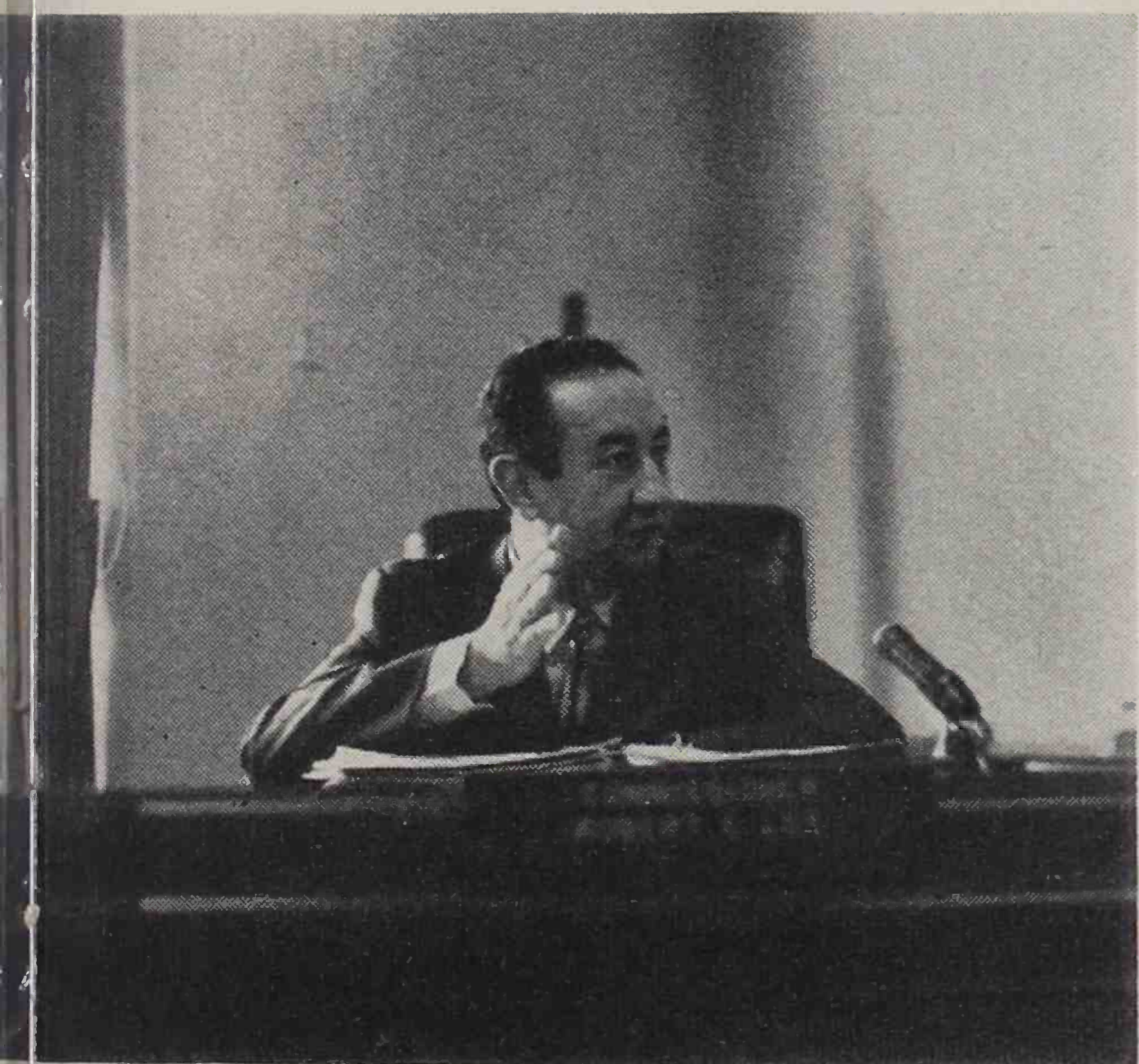
### *Bad'y Kept Secret*

It is a badly kept secret that the 50/50 idea has generated little enthusiasm anywhere, even within the commission. The proposal would not only deprive the networks of ownership of 50 per cent of prime time programs, it would also take them right out of domestic syndication and limit them in overseas distribution to programs only of their making. Key members of Congress range from the unimpressed to the hostile, the television industry is of course violently opposed, and even most of the people whom the proposal was to help, and on whom the FCC relied for support—the independent producers and the big advertisers—have been at best indifferent.

Nevertheless, the commission majority wants to *do* something. Behind the scenes is an interested Justice Department, and the FCC would certainly want to fend off what could be embarrassing action by Justice. The problem seems



*James Wadsworth*



*Robert E. Lee*



*Rosel Hyde*

to be that even if there were time to consider all the implications of the 50/50 proposal, there seems to be no one at the commission who has a clear idea of what could be done. But the search is on for a workable compromise solution which would guarantee an open door to prime time for non-network producers of programs without the surrender of ownership rights to the networks.

The FCC does not have a timetable for final action on network control of prime-time programming (any more than it has for further action on CATV). Final filing deadline for argument is April 15, and then there will be a long wait. Even then, the commission is most likely to call for oral arguments (this would not be until the fall) and another long waiting period will ensue before final action is taken.

### *Pre-empted Issues*

The deadline for filings on the limits on ownership in the top 50 markets is this week. Because CATV and the 50/50 matter seem to have priority, chairman Henry indicated to this magazine that the commission won't get around to the multiple ownership issue until next year.

The FCC can be expected to call for comments on a proposal to authorize much wider tests of pay television. But it can be expected not to act on commercials, at least not on their length and frequency. There have been some short-term license renewals based on number of commercials, but those were on a promise-versus-performance basis, rather than an imposition of standards.

In order to understand the rather awkward present and the confused immediate future, a look at the past is necessary. It can now be plausibly suggested that the vendetta against the networks carried on by former Ohio Republican Senator John Bricker may have had more enduring significance for broadcasters than all of the black headlines that were stim-

ulated by the many probes of Rep. Oren Harris (D., Ark.).

Sen. Bricker, irked at what he felt to be unfair treatment of his Bricker Amendment limiting the Presidential treaty power, created a large-scale furore at a time when Congressional Commerce Committee hearings were bland and FCC regulation was the same. To keep the Ohio Republican quiet, Senate Commerce Committee chairman Warren Magnuson (D., Wash.), steered an appropriation through Congress setting up an FCC network study. Sen. Bricker was at that time ranking minority member of the committee.

Dean Roscoe Barrow was hired to head the network study group, and the proceedings attracted considerable attention, before fading from sight when Oren Harris began to make headlines. The Barrow recommendations were more than a one-day sensation years later. The most serious looked toward ending network option time, must-buy, and severely limiting, if not eliminating outright, network production of the programs they distribute.

### *Regulatory Zeal*

Meanwhile, the Harris investigations were underway and one of their more important results was the elevation of commissioner Frederick Ford to the FCC chairmanship. Except for a payola-plugola bill favored by the industry, the Arkansas Democrat pushed through no legislation to deal with any of the alleged problems he had uncovered. Perhaps to Rep. Harris' surprise, the Ford-led commission began to assert the type of regulatory zeal for which he and Sen. Warren Magnuson (D., Wash.) appeared to be asking.

The Kennedy Administration subsequently appointed Newton Minow as FCC chairman. It is safe to say his "vast wasteland" speech caused as much consternation on Capitol Hill as it did among broadcasters. The question then became not FCC inaction but FCC intrusion in the field of programming. Mr. Minow lost out badly on

his FCC reorganization plan (Congress preferred commissioner Ford's) and for the balance of his brief stay as chairman, he seemed to do little more than carry on with projects already initiated.

Chairman Henry was given his lesson from Congress when he managed to get through the commission a proposal that the number and length of commercials be limited, either by adopting the NAB Code provisions on advertising as FCC rules, or by some other unspecified method. Congressman Harris combined with Rep. Walter Rogers (D., Tex.), chairman of the House Commerce subcommittee on Communications and Power, to convince most commissioners of the folly of that idea at no-holds-barred hearings.

### *Settling-Down Process*

As the year 1966 began, the commission seemed to be settling down; if not losing its missionary fervor, it was at least holding it in check. Some members seemed to prefer to carry through on already-adopted changes without worrying about new ones. But other members, activists all, are not likely to give them a chance.

Although not too much of the old Barrow Report was taken seriously (because the recommendations were so many and so sweeping), it has had and will continue to have its effects. Option time as a formal concept, must-buy as a contractual demand, have disappeared—the first by order and the second voluntarily. The proposal to limit network control and ownership to 50 per cent of prime time programming also is a direct outgrowth of the Barrow Report.

The Network Study Group staff has pretty much shriveled to Ashbrook P. Bryant and James Tierney. Although they rarely attract public notice these days, they remain active beneath the surface. The inquiry into program cancellations, a letter sent this month by the commission to the three television networks, is but an ex-

*(Continued on page 120)*

ample of this staff's continuing activity.

The letter asked about various factors in cancellation of programs: how important ratings are in this respect, whether failure of stations to clear might cause cancellations, and whether affiliates are consulted before shows are jettisoned. The commission said it wants to know if programs are cut because of lack of advertising support, or on the other hand if advertisers would have liked to continue sponsoring programs which were chopped from the schedules in the past season.

The letter was conciliatory in that it stressed that the commission isn't passing judgment on any particular programs, but it had an ominous undertone in the announced intention "to study whether the practices involved may affect the public interest."

Network executives at FCC Network Study hearings four years ago downgraded the part ratings play in program selection, position in the schedule and cancellation. The commission said in the intervening period it had received inquiries from the public and had read comments in trade papers and magazines on the subject that pointed toward the desirability of updating the information, and that cast doubts as to whether the old testimony is still valid.

The proposal to clip the programming wings of the networks also finds the antitrust division interested, although the division has made no clear statement as such with respect to the other practices.

What happened in this case was that the Justice Department conducted at least a partial investigation of charges that the networks have an illegal monopoly over programming. Justice officials have considered, but have made no final statement about charges that the film industry's Paramount case is equally applicable to television. That is, that the producers of programs should not also be the distributors and exhibitors.

Although the FCC doesn't have any official

*(Continued on page 120)*



*Kenneth Cox*



*Robert T. Bartley*



*Lee Loevinger*

*FCC chairman E. William Henry,  
having achieved new stature  
in the past year, is ready  
to move on to bigger things*



## **Actions, not words**

**I**n this CATV matter we had two choices: either we said, 'CATV shall proceed not one inch further pending a five-year study,' and that's a too-typical government response to a new challenge; or, recognize that it is a new challenge, and that the history of new technology in a democracy is that it generally comes to be accepted sooner or later in society, and use some foresight and do something about it.

"We tried to be forward looking. We said to the CATV people, 'Your industry poses immense problems and so we're going to make you prove your case. But we're going to let you prove it; you're being given the opportunity to prove it. Now that includes a good amount of faith in the economy, in the flexibility of the system. All the i's aren't dotted and all the t's aren't crossed, but we're on the way.'"

### **Supreme Politician**

The speaker is E. William Henry, chairman of the Federal Communications Commission (one of the few chairmen to have survived more than two years in that post) and in part the architect, the manipulator, the supreme politician who pushed through a compromise rule-making that establishes FCC jurisdiction over an entirely new industry. In literally all quarters chairman Henry was given credit for a masterful job. Even his harshest critics, those who consider him far too hard-nosed a regulator, conceded he had shown a gift for reconciling seemingly contradictory views.

But chairman Henry and the commission are hardly through with

the subject, for it is one that will preoccupy, indeed bedevil, the FCC for a long time. Mr. Henry takes a long-term view: "CATV provides the questions, not the answers." The chairman notes that it is commonplace to talk about revolutionary technological changes, "but how many recognize that the home receiver today has vast unused capacities with 82 channels on it? The wire, as used by CATV and as it might be used by pay-tv, makes a contribution toward realizing that potential. But the simple fact that the wire adds to the capacity of the set doesn't create any new questions." The real questions come, Mr. Henry says, "only to the extent that the new technology makes additional programming and information available to the public. We have to keep an eye on content."

Chairman Henry explained that "the manner in which we take advantage of the new technology" is in the long run more important than the technology itself. "I'm strictly on the side of the Federal Government and the FCC being concerned with content, exercised appropriately and carefully. It's just as much a part of our job as the handling of

the newest in technology."

The FCC chief notes that the wire, entirely apart from television, can provide other services — facsimile newspapers, two-way communications of all kinds. Then there is the revolution in computer technology, where every home may have its own machine for exchanging and storing information; there is also the very real possibility of direct transmission of programs and information via satellite.

"But all of that is almost commonplace to people in the communications industry. The question is, what should the FCC do? I do think the CATV ruling and its conclusions are indications of the way we will act.

"Take pay television, satellite communications, or whatever faces the commission: it's not going to say *no* just because a threat is posed to the status quo."

### **Two Crucial Issues**

As indicated in the first article in this issue, the commission will continue to be absorbed by CATV, to the actual detriment of other regulatory problems, for the immediate future. Two crucial issues are involved. "We will closely scrutinize the effect CATV will have on the development of uhf in the larger cities, and the potential CATV has for the development of pay television. Those are the key questions that will occupy the commission in the CATV field," says chairman Henry.

Among the questions that simply will have to bide their time are two that have exercised the industry for some time. They are the controversial "50/50" proposal and the limita-

on group ownership in the top  
markets. The commission expects  
able to act on the 50/50 matter  
in the year, says the chairman,  
it doesn't expect to get to the  
market matter this year at all.  
commercialization, now that the  
relatively new commissioner James  
Wesworth has provided a swing  
will continue to concern the  
FCC.

#### *Conciliation Needed*

Chairman Henry was asked if his  
role of conciliator and moderator  
made the commission something  
less than the tough regulatory body  
broadcasters thought it to be.  
Well, as far as the public and  
the press are concerned, if you talk  
tough, you are tough, but that's not  
necessarily true. It may be that late-  
ly we haven't been talking as tough.  
I would take that as a compli-  
ment. In order to get anything done  
I've to be a conciliator, and to the  
extent to which I've conciliated I've  
seen results.

But this does not mean any fun-  
damental change in philosophy. It  
may be we're all much more aware  
of the breadth and depth of the  
various problems we have to cope  
with here."

Chairman Henry is not about to  
settle down and become a routine  
regulator; he has ideas, points of  
view, and he believes in expressing  
them. "I still think," he says, "that it  
is most important for the FCC, and  
in particular as its chairman, to  
express a concern, to show an in-  
terest in the improvement of the  
medium we're set up to regulate—a  
concern in programming, in people,  
in practices." (Continued next page.)

**'We have to keep  
an eye on content.'**

**'I still think that it is most important  
for the FCC, and me in particular as its  
chairman, to express a concern, to show  
an interest, in the improvement of the  
medium we're set up to regulate.'**

**'All the i's aren't dotted  
and all the t's aren't crossed,  
but we're on the way.'**



ulated by the many probes of Rep. Oren Harris (D., Ark.).

Sen. Bricker, irked at what he felt to be unfair treatment of his Bricker Amendment limiting the Presidential treaty power, created a large-scale furore at a time when Congressional Commerce Committee hearings were bland and FCC regulation was the same. To keep the Ohio Republican quiet, Senate Commerce Committee chairman Warren Magnuson (D., Wash.), steered an appropriation through Congress setting up an FCC network study. Sen. Bricker was at that time ranking minority member of the committee.

Dean Roscoe Barrow was hired to head the network study group, and the proceedings attracted considerable attention, before fading from sight when Oren Harris began to make headlines. The Barrow recommendations were more than a one-day sensation years later. The most serious looked toward ending network option time, must-buy, and severely limiting, if not eliminating outright, network production of the programs they distribute.

### *Regulatory Zeal*

Meanwhile, the Harris investigations were underway and one of their more important results was the elevation of commissioner Frederick Ford to the FCC chairmanship. Except for a payola-plugola bill favored by the industry, the Arkansas Democrat pushed through no legislation to deal with any of the alleged problems he had uncovered. Perhaps to Rep. Harris' surprise, the Ford-led commission began to assert the type of regulatory zeal for which he and Sen. Warren Magnuson (D., Wash.) appeared to be asking.

The Kennedy Administration subsequently appointed Newton Minow as FCC chairman. It is safe to say his "vast wasteland" speech caused as much consternation on Capitol Hill as it did among broadcasters. The question then became not FCC inaction but FCC intrusion in the field of programming. Mr. Minow lost out badly on

his FCC reorganization plan (Congress preferred commissioner Ford's) and for the balance of his brief stay as chairman, he seemed to do little more than carry on with projects already initiated.

Chairman Henry was given his lesson from Congress when he managed to get through the commission a proposal that the number and length of commercials be limited, either by adopting the NAB Code provisions on advertising as FCC rules, or by some other unspecified method. Congressman Harris combined with Rep. Walter Rogers (D., Tex.), chairman of the House Commerce subcommittee on Communications and Power, to convince most commissioners of the folly of that idea at no-holds-barred hearings.

### *Settling-Down Process*

As the year 1966 began, the commission seemed to be settling down; if not losing its missionary fervor, it was at least holding it in check. Some members seemed to prefer to carry through on already-adopted changes without worrying about new ones. But other members, activists all, are not likely to give them a chance.

Although not too much of the old Barrow Report was taken seriously (because the recommendations were so many and so sweeping), it has had and will continue to have its effects. Option time as a formal concept, must-buy as a contractual demand, have disappeared—the first by order and the second voluntarily. The proposal to limit network control and ownership to 50 per cent of prime time programming also is a direct outgrowth of the Barrow Report.

The Network Study Group staff has pretty much shriveled to Ashbrook P. Bryant and James Tierney. Although they rarely attract public notice these days, they remain active beneath the surface. The inquiry into program cancellations, a letter sent this month by the commission to the three television networks, is but an ex-

*(Continued on page 120)*



ample of this staff's continuing activity.

The letter asked about various factors in cancellation of programs: how important ratings are in this respect, whether failure of stations to clear might cause cancellations, and whether affiliates are consulted before shows are jettisoned. The commission said it wants to know if programs are cut because of lack of advertising support, or on the other hand if advertisers would have liked to continue sponsoring programs which were chopped from the schedules in the past season.

The letter was conciliatory in that it stressed that the commission isn't passing judgment on any particular programs, but it had an ominous overtone in the announced intention "to study whether the practices involved may affect the public interest."

Network executives at FCC Network Study hearings four years ago downgraded the part ratings play in program selection, position in the schedule and cancellation. The commission said in the intervening period it had received inquiries from the public and had read comments in trade papers and magazines on the subject that pointed toward the desirability of updating the information, and that cast doubts as to whether the old testimony is still valid.

The proposal to clip the programming wings of the networks also finds the antitrust division interested, although the division has made no clear statement as such with respect to the other practices.

What happened in this case was that the Justice Department conducted at least a partial investigation of charges that the networks have an illegal monopoly over programming. Justice officials have considered, but have made no final statement about charges that the film industry's Paramount case is equally applicable to television. That is, that the producers of programs should not also be the distributors and exhibitors.

Although the FCC doesn't have any official

*(Continued on page 120)*



*Kenneth Cox*



*Robert T. Bartley*



*Lee Loevinger*

*FCC chairman E. William Henry,  
having achieved new stature  
in the past year, is ready  
to move on to bigger things*



## **Actions, not words**

**I**n this CATV matter we had two choices: either we said, 'CATV shall proceed not one inch further pending a five-year study,' and that's a too-typical government response to a new challenge; or, recognize that it *is* a new challenge, and that the history of new technology in a democracy is that it generally comes to be accepted sooner or later in society, and use some foresight and do something about it.

"We tried to be forward looking. We said to the CATV people, 'Your industry poses immense problems and so we're going to make you prove your case. But we're going to *let* you prove it; you're being given the opportunity to prove it. Now that includes a good amount of faith in the economy, in the flexibility of the system. All the i's aren't dotted and all the t's aren't crossed, but we're on the way."

### **Supreme Politician**

The speaker is E. William Henry, chairman of the Federal Communications Commission (one of the few chairmen to have survived more than two years in that post) and in part the architect, the manipulator, the supreme politician who pushed through a compromise rule-making that establishes FCC jurisdiction over an entirely new industry. In literally all quarters chairman Henry was given credit for a masterful job. Even his harshest critics, those who consider him far too hard-nosed a regulator, conceded he had shown a gift for reconciling seemingly contradictory views.

But chairman Henry and the commission are hardly through with

the subject, for it is one that will preoccupy, indeed bedevil, the FCC for a long time. Mr. Henry takes a long-term view: "CATV provides the questions, not the answers." The chairman notes that it is commonplace to talk about revolutionary technological changes, "but how many recognize that the home receiver today has vast unused capacities with 82 channels on it? The wire, as used by CATV and as it might be used by pay-tv, makes a contribution toward realizing that potential. But the simple fact that the wire adds to the capacity of the set doesn't create any new questions." The real questions come, Mr. Henry says, "only to the extent that the new technology makes additional programming and information available to the public. We have to keep an eye on content."

Chairman Henry explained that "the manner in which we take advantage of the new technology" is in the long run more important than the technology itself. "I'm strictly on the side of the Federal Government and the FCC being concerned with content, exercised appropriately and carefully. It's just as much a part of our job as the handling of

the newest in technology."

The FCC chief notes that the wire, entirely apart from television, can provide other services — facsimile newspapers, two-way communications of all kinds. Then there is the revolution in computer technology, where every home may have its own machine for exchanging and storing information; there is also the very real possibility of direct transmission of programs and information via satellite.

"But all of that is almost commonplace to people in the communications industry. The question is, what should the FCC do? I do think the CATV ruling and its conclusions are indications of the way we will act.

"Take pay television, satellite communications, or whatever faces the commission: it's not going to say *no* just because a threat is posed to the status quo."

### **Two Crucial Issues**

As indicated in the first article in this issue, the commission will continue to be absorbed by CATV, to the actual detriment of other regulatory problems, for the immediate future. Two crucial issues are involved. "We will closely scrutinize the effect CATV will have on the development of uhf in the larger cities, and the potential CATV has for the development of pay television. Those are the key questions that will occupy the commission in the CATV field," says chairman Henry.

Among the questions that simply will have to bide their time are two that have exercised the industry for some time. They are the controversial "50/50" proposal and the limita-

**'We have to keep  
an eye on content.'**

**'I still think that it is most important  
for the FCC, and me in particular as its  
chairman, to express a concern, to show  
an interest, in the improvement of the  
medium we're set up to regulate.'**

**'All the i's aren't dotted  
and all the t's aren't crossed,  
but we're on the way.'**

#### **Conciliation Needed**

Chairman Henry was asked if his new role of conciliator and moderator had made the commission something less than the tough regulatory body most broadcasters thought it to be.

"Well, as far as the public and the press are concerned, if you talk tough, you are tough, but that's not necessarily true. It may be that lately we haven't been talking as tough. But I would take that as a compliment. In order to get anything done we have to be a conciliator, and to the extent to which I've conciliated I've gotten results.

"But this does not mean any fundamental change in philosophy. It may be we're all much more aware of the breadth and depth of the various problems we have to cope with here."

Chairman Henry is not about to settle down and become a routine regulator; he has ideas, points of view, and he believes in expressing them. "I still think," he says, "that it is most important for the FCC, and me in particular as its chairman, to express a concern, to show an interest in the improvement of the medium we're set up to regulate—a concern in programming, in people, in practices." (Continued next page.)



**'Take pay television, satellite communications or whatever faces the commission: it's not going to say no just because a threat is posed to the status quo.'**

**'CATV provides the questions, not the answers.'**

Would he be exceeding his authority by expressing himself in some of these areas? "You can't legally exceed your authority in a speech. The question is, should I exercise a lot more caution, be more discreet? Well, I think not." Mr. Henry notes that he has to let the industry know that he understands its problems and will work in the realm of the possible, "but at the same time I've got to be out ahead in urging improvement."

#### *Still an Enigma*

Mr. Henry also wants to let the public know that its "hopes and dissatisfactions" are noticed. He feels that most broadcasters can distinguish between when he is talking to them and when he is talking to the public.

The FCC chairman remains something of an enigma in Washington. Because he is relatively young (37), bright, able, and good-looking to boot, rumors that he is leaving for bigger things in Tennessee politics continue to crop up. He brushes these aside with a smile and says he is perfectly happy right where he is. He has served as chairman for two-and-three-quarters years and is exceeded in length of service only by the late Lawrence Fly (five years) and Wayne Coy (four years). To all outward appearances his job agrees with him and he seems to find Washington agreeable. He even seems to have changed his style of operating:

when he came to Washington with his wife and three children in 1962 in the Kennedy Administration he was aggressive and eager to get things done; in the Johnson Administration he has become something of a consensus-seeker.

Off the job, chairman Henry continues to indulge his interest in country and western music ("it's from the people, from the earth"), watches some television ("not an awful lot") and relaxes with his children. He tried skiing for the first time this winter, and enjoyed it. The family spent the summer in Nantucket where the chairman was able to get in a good deal of swimming and sailing.

#### *No Magic Wand*

A visitor asked him a hypothetical question recently: if he had a magic wand that he could wave and could achieve one thing, irrespective of opposition or consequences, what would it be?

"Well, off the top of my head, I would do two things. I would utilize the vast, untapped resources of creativity in the country that television doesn't utilize. I would do it by giving creative people a greater voice in the medium. I would do this and still maintain the profit motive, as gas for the engine, so to speak.

"Having answered you, I then have to say I don't want the wand. And that's very important." ■





## The commission: three views



There are many ways to look at the Federal Communications Commission — as upholder of the public interest, as enemy of free expression, as a hopeless bureaucracy, as a necessary evil, as the only hope for better television.

But these are huge generalities, in the truest sense, clichés, which have nothing to do with what the commission is all about. On the following pages are offered three separate views of the regulatory agency, and their distinction is that they are *expert* views.

What does Congress think of the FCC these days? How do the lawyers who work with it day-in and day-out evaluate the commission? Finally, and, of course, off-the-record, what do key FCC members think about that body's weaknesses and strengths?

From a large cross-section of both houses of Congress, from whispered conversations with knowledgeable legal experts, and from candid analyses from commission staffers themselves, a pattern begins to emerge. For answers to some of those questions, turn this page.



## The Congressional view



## The lawyers' view



## The commission's view

**W**ith the exit of Oren Harris, the Federal Communications Commission's most outspoken critic on Capitol Hill, all signs point to a significant easing of relations between the FCC and its creator—Congress. Replacing Rep. Harris' relentless probes, hearings and blasts at the commission, there is a growing attitude, especially among key legislators, that the commission should be allowed to move freely on its own *before* Congress gets into the act.

It wasn't too long ago that Sen. John Pastore (D., R.I.), chairman of the Commerce Communications

subcommittee, lashed out at the FCC with a charge: "First you vote four to three to march up the hill; then you vote four to three to march back down the hill." That was in the mid-'50's when then-FCC chairman George McConaughy ruled the roost. Sen. Pastore's main point was that the FCC permitted problems to drag along without action—that the commission fiddled while the industry and public burned.

### *Too Little, Too Much*

In those days the FCC was commonly accused of inaction in the

**N**o group of men outside the other branches of Government work more closely with the Federal Communications Commission than do the Washington lawyers. These men—who, incidentally, are largely members of the rather exclusive Federal Communications Bar Association—are likely to be some of the richest and most-experienced legal practitioners in the country. Some, to be sure, are young and less affluent attorneys, but the majority of these are aware that their efforts in dealing with the same maze of FCC rules, regulations, applications, et al., will

result in a highly satisfactory financial future.

It might appear that this army of legal practitioners would welcome any commission roadblocks, procedural delays and booby traps that would tend to make their services more valuable. But the fact is that they have either initiated or gone along with many efforts to make things easier for FCC applicants and licensees. The lawyers have wrestled with bureaucratic red tape, and have tried to eliminate it—although they are paid handsomely for wading into it.

**W**hen the Federal Communications Commission announced recently it was training its sights on the American Telephone and Telegraph Company, a figurative gasp echoed over much of Washington. The sound was one of incredulity, surprise, disbelief. It came primarily from a number of legal luminaries who had thrown themselves into battle against the commission in the past.

"Are they crazy?" was the general tone of comment. "They've had plenty of trouble cracking down on individual stations with limited financial resources. They've been cut

down by the big network lawyers, and the Congressional members themselves. Now they're tackling the biggest of the big ones. Are they trying to commit suicide?"

### *Confidence Abounds*

Obviously the staff and commissioners at the FCC aren't looking for a sudden and ignominious end to the commission's existence. If anything, the feeling in the offices and corridors of the commission's quarters in the old Post Office building is one of confidence and authority. Skeptics will note that the feeling had *better* be prevalent—the commission

ds where action was most sorely needed. This was the time just after had taken four long years for the commission to unfreeze tv channel allocations—a seemingly endless period when tv growth and progress had struggled to take place against ban on new stations. At the same time there were the drawn-out battles over adoption of a color system. And when the freeze ended, intermixed uhf and vhf markets produced new problems, with the u's generally unable to compete against the v's. There came a time a few years later when all of the unsavory find-

ings of the various probes of Rep. Harris were heaped on the FCC. There were demands to know why the FCC hadn't acted to curb the abuses uncovered. The Commission was held up to public scorn as the very model of bureaucratic bungling and inaction.

### *No Applause for Ford*

The Harris probes eventually led to the appointment of Frederick Ford as FCC chairman. Mr. Ford was definitely a reform appointment; he knew it and acted accordingly. In one year he: revived many of the

proposals in the Barrow network study report; had a new statement of FCC program policy adopted; started the ball rolling toward adoption of new program sections in license applications forms, and set up a system for speeding FCC proceedings.

Congress was impressed, but if Mr. Ford expected applause, he didn't get it. Instead, there were the first rumblings of complaint that the FCC was acting too quickly and in too many fields. Newton Minow became chairman, and although the tempo of change and FCC action actually

*(Continued on next page)*

In talking to the men who confront the FCC's own band of lawyers, an interviewer quickly discovers that the commission is not condemned for what might be considered its procedural absurdities. On the contrary, most of the outside lawyers feel the FCC does a remarkable job in moving matters along, embroiled as it must be in the complexities under which Government agencies work. "If we had their problems of budget, turnover and interference from political factions," said a prominent attorney, "we'd never get anything at all done."

Thus, the consensus follows that the commission does a pretty satisfactory *mechanical* job. There are criticisms, yes, but they are in the field of regulatory theory. There exists a general feeling in Washington law circles that the commission, if left on its own, would move further and further to the left. Many feel, in fact, that it has already moved too far in that direction.

### *Restraint is Needed*

The lawyers must be partisan; their views are shaped by the interests of their clients. These clients

are in favor of strict Government regulation on engineering matters, because without it, allocations and frequencies would be worthless. On the other hand, they favor a minimum of regulation of operations. Without restraint, the commission would seek to increase its regulation in all fields, the lawyers believe. They again do not condemn the commission for this attitude: it's simply another example of the regulatory fever that springs up at any Government agency, which must continually strive to prove its own value. To keep the fever

*(Continued on next page)*

is suffered too many setbacks, and then accused of too much vacillating, too much blustering and threatening while accomplishing very little. With this recent past very much in mind, anything less than confidence might indicate a willingness to continue as only a minor irritant to broadcasting. Confidence that it can take on AT&T—successfully—at the same time it's in the ring against the combined forces of ABC, CBS and NBC shows the FCC still consider itself a power to be reckoned with. "But, wait," insist the skeptics, "the AT&T thing will take years.

Maybe it's a deliberate issue raised to 'red herring' the fact that the commission has proved so ineffectual at regulating the networks, commercials, multiple ownership and Lord-knows-what-else."

### *Vast Undertaking*

This idea, broached to an FCC staff member, brought a hearty laugh, and—more importantly—a vigorous denial. "If you're bringing up a red herring," he said, "you usually make it something small and insignificant. Then, if it's exposed, it doesn't matter much. I don't think AT&T is insignificant. Any backing off now would

make us look very foolish."

The commissioners and staff members alike admit that the "general investigation" into AT&T rates and operations is an undertaking of considerable scope. It might, in fact, be the most sizeable effort ever made by the FCC. But there is no doubt—at least none that is evident at the commission—that the job can be done. In the past, working with resources most feel are extremely limited, the commission has fought its way through the tightest of Gordian knots. Lack of manpower is always a problem, commission members ad-

*(Continued on next page)*



## The Congressional view

**W**ith the exit of Oren Harris, the Federal Communications Commission's most outspoken critic on Capitol Hill, all signs point to a significant easing of relations between the FCC and its creator—Congress. Replacing Rep. Harris' relentless probes, hearings and blasts at the commission, there is a growing attitude, especially among key legislators, that the commission should be allowed to move freely on its own *before* Congress gets into the act.

It wasn't too long ago that Sen. John Pastore (D., R.I.), chairman of the Commerce Communications

subcommittee, lashed out at the FCC with a charge: "First you vote four to three to march up the hill; then you vote four to three to march back down the hill." That was in the mid-'50's when then-FCC chairman George McConaughy ruled the roost. Sen. Pastore's main point was that the FCC permitted problems to drag along without action—that the commission fiddled while the industry and public burned.

### *Too Little, Too Much*

In those days the FCC was commonly accused of inaction in the



## The lawyers' view

**N**o group of men outside the other branches of Government work more closely with the Federal Communications Commission than do the Washington lawyers. These men—who, incidentally, are largely members of the rather exclusive Federal Communications Bar Association—are likely to be some of the richest and most-experienced legal practitioners in the country. Some, to be sure, are young and less affluent attorneys, but the majority of these are aware that their efforts in dealing with the same maze of FCC rules, regulations, applications, et al., will

result in a highly satisfactory financial future.

It might appear that this army of legal practitioners would welcome any commission roadblocks, procedural delays and booby traps that would tend to make their services more valuable. But the fact is that they have either initiated or gone along with many efforts to make things easier for FCC applicants and licensees. The lawyers have wrestled with bureaucratic red tape, and have tried to eliminate it—although they are paid handsomely for wading in to it.



## The commission's view

**W**hen the Federal Communications Commission announced recently it was training its sights on the American Telephone and Telegraph Company, a figurative gasp echoed over much of Washington. The sound was one of incredulity, surprise, disbelief. It came primarily from a number of legal luminaries who had thrown themselves into battle against the commission in the past.

"Are they crazy?" was the general tone of comment. "They've had plenty of trouble cracking down on individual stations with limited financial resources. They've been cut

down by the big network lawyers and the Congressional members themselves. Now they're tackling the biggest of the big ones. Are they trying to commit suicide?"

### *Confidence Abounds*

Obviously the staff and commissioners at the FCC aren't looking for a sudden and ignominious end to the commission's existence. If anything, the feeling in the offices and corridors of the commission's quarters in the old Post Office building is one of confidence and authority. Skeptics will note that the feeling had *better* be prevalent—the commission



fields where action was most sorely needed. This was the time just after it had taken four long years for the Commission to unfreeze tv channel allocations—a seemingly endless period when tv growth and progress had struggled to take place against opposition on new stations. At the same time there were the drawn-out battles over adoption of a color system. And when the freeze ended, interlocked uhf and vhf markets produced new problems, with the u's generally unable to compete against the v's. There came a time a few years later when all of the unsavory find-

ings in talking to the men who confront the FCC's own band of lawyers, an interviewer quickly discovers that the commission is not condemned for what might be considered its procedural absurdities. On the contrary, most of the outside lawyers feel the FCC does a remarkable job in moving matters along, embroiled as it must be in the complexities under which Government agencies work. "If we had their problems of budget, turnover and interference from political factions," said a prominent attorney, "we'd never get anything at all done."

It suffered too many setbacks, and has been accused of too much vacillation, too much blustering and threatening while accomplishing very little. With this recent past very much in mind, anything less than confidence might indicate a willingness to continue as only a minor irritant to broadcasting. Confidence that it can do it on AT&T—successfully—at the same time it's in the ring against the combined forces of ABC, CBS and NBC shows the FCC still considers itself a power to be reckoned with. "But, wait," insist the skeptics, "the AT&T thing will take years.

ings of the various probes of Rep. Harris were heaped on the FCC. There were demands to know why the FCC hadn't acted to curb the abuses uncovered. The Commission was held up to public scorn as the very model of bureaucratic bungling and inaction.

### *No Applause for Ford*

The Harris probes eventually led to the appointment of Frederick Ford as FCC chairman. Mr. Ford was definitely a reform appointment; he knew it and acted accordingly. In one year he: revived many of the

Thus, the consensus follows that the commission does a pretty satisfactory *mechanical* job. There are criticisms, yes, but they are in the field of regulatory theory. There exists a general feeling in Washington law circles that the commission, if left on its own, would move further and further to the left. Many feel, in fact, that it has already moved too far in that direction.

### *Restraint is Needed*

The lawyers must be partisan; their views are shaped by the interests of their clients. These clients

Maybe it's a deliberate issue raised to 'red herring' the fact that the commission has proved so ineffectual at regulating the networks, commercials, multiple ownership and Lord-knows-what-else."

### *Vast Undertaking*

This idea, broached to an FCC staff member, brought a hearty laugh, and—more importantly—a vigorous denial. "If you're bringing up a red herring," he said, "you usually make it something small and insignificant. Then, if it's exposed, it doesn't matter much. I don't think AT&T is insignificant. Any backing off now would

proposals in the Barrow network study report; had a new statement of FCC program policy adopted; started the ball rolling toward adoption of new program sections in license applications forms, and set up a system for speeding FCC proceedings.

Congress was impressed, but if Mr. Ford expected applause, he didn't get it. Instead, there were the first rumblings of complaint that the FCC was acting too quickly and in too many fields. Newton Minow became chairman, and although the tempo of change and FCC action actually

*(Continued on next page)*

are in favor of strict Government regulation on engineering matters, because without it, allocations and frequencies would be worthless. On the other hand, they favor a minimum of regulation of operations. Without restraint, the commission would seek to increase its regulation in all fields, the lawyers believe. They again do not condemn the commission for this attitude: it's simply another example of the regulatory fever that springs up at any Government agency, which must continually strive to prove its own value. To keep the fever

*(Continued on next page)*

make us look very foolish."

The commissioners and staff members alike admit that the "general investigation" into AT&T rates and operations is an undertaking of considerable scope. It might, in fact, be the most sizeable effort ever made by the FCC. But there is no doubt—at least none that is evident at the commission—that the job can be done. In the past, working with resources most feel are extremely limited, the commission has fought its way through the tightest of Gordian knots. Lack of manpower is always a problem, commission members ad-

*(Continued on next page)*

## **Congressional View** (Con't)

eased under him, the effect to Congress of his "vast wasteland" speech and others was to make it seem that much was happening. Swiftly the lawmakers rose to full voice, complaining that the FCC was a do-too-much agency.

Mr. Minow took some reverses from Congress; his successor, E. William Henry, took some more, and the FCC's regulatory zeal ebbed as a consequence. Congressional displeasure with various FCC proposals still is evident in numerous corners,

sometimes because the proposals aren't strong enough, but more often because they're too strong. However, as the FCC drifts back toward the middle ground, Congress appears to be drifting toward a more neutral attitude.

Of the 100 Senators and 435 Congressmen in Washington, no two have the same approach to the FCC or the issues it regulates. The two committees that have constant jurisdiction over all phases of commission activities are the Commerce Committees in the Senate and the House, and industry lobbyists know that if they

want something done or undone these are the committees on which expend the greatest energy. The FCC also pays attention to the Senate Independent Offices Appropriations Subcommittee and the Judiciary Committees, especially their chairmen. The Appropriations Subcommittee, of course, holds the purse strings and must be kept satisfied that the FCC is behaving itself and spending wisely. The Judiciary Committees of both houses frequently stumble across the FCC trail, not necessarily to criticize, but because antitrust matters intrude on FCC licensing activities.

## **Lawyers' View** (Con't)

from spreading, the lawyers are fully prepared to make frequent appeals to the courts, occasional appeals to Congress. Although they know the appeals may not reverse any decisions, the lawyers are aware of their value: when an agency feels its actions will be reviewed, it may move more carefully in those actions.

Since bright young men on the commission staff are frequently wooed away by private law firms, there is no shortage of former FCC lawyers in Washington who are now

arguing against the commission. In general, they are sympathetic to the many problems under which their rivals work. If cases don't move to a decision as quickly as they would like, they are understanding—even while they press for speedier action.

One of the more prominent FCC staffers who moved into a job where he was thrown into battle against his former associates is Frederick Ford, who rose through the ranks to become a commissioner and chairman, and now heads the National Community Television Association where he is a special pleader of

CATV causes. This, however, does not represent a reversal of position on his part: as a member of the commission, he held the same view. While Mr. Ford is understandably reticent to complain about present day FCC red tape and slowness, he emphasizes his efforts to speed agency decisions when he was chairman. He has strong ideas about how things should be done, but holds the opinion that the situation could be much worse, and that it is difficult to secure any great improvements in view of the realities of Government life.

Do the Washington lawyers f

## **FCC's View** (Con't)

mit; lack of sufficient funds to hire more men and to buy more data is insurmountable. But, despite everything, the commission has never adopted a "play-it-safe" attitude.

The strength and vigor with which the FCC has acted over the years has not really changed as much as many outside the commission would believe. The general "outsider" often looks at the commission chairman, and judges the entire organization's activity by that one person's actions. When Newton Minow cried "vast wasteland," there was a widespread

feeling that he alone was driving the commission on a hard-line, anti-network, anti-programming tack; with Bill Henry as chairman, the general feeling has been that the commission is more easygoing, less antagonistic toward broadcasting.

In reality, claim those who people the FCC offices, the direction in which the body moves is not determined by a single leader. "We're like any other business organization," said a staff member. "Sure, the man at the top is important, but he can't be *all*-important. If there's a change—if a chairman moves into private business or retires—our work has

to go on. Ideas originate at many levels here. They have to. None of us knows *everything*."

The power wielded by a strong and active chairman varies, of course with the support he gets from his fellow commissioners, from his staff from Congress and from the White House. In a voting issue, he has only a single vote—just as do the other commissioners. There are those on the staff who will point out that it is their abilities which make a chairman powerful; their groundwork and information-feeding can provide a chairman with the data he needs to strike out in one direction, ju

The FCC can count on a reasonably sympathetic approach and general support from three of the four legislators who now breath down its neck—the chairmen of the House and Senate Commerce Committees and their two Communications Subcommittee chairmen.

The Harris successor as House Commerce Committee chairman, veteran Rep. Harley Staggers (D., W. Va.), starts out very much in sympathy with the commission. He says quite definitely he will not operate in the Harris fashion. He will not permit hearings for the sole purpose

*(Continued on next page)*

they have an inherent advantage in terms of skill and experience over their FCC opposition? The onlooker could point to a Ted Pierson, a Paul Porter—until recently a Leonard Marks or Abe Fortas—and note that these and a hundred other legal whizzes draw down huge fees. Doesn't the fact that a top FCC lawyer with years of service makes only \$25,000 a year indicate his worth? No, agree almost all private lawyers: compensation isn't proportionate to a man's ability, and the FCC legal staff is more than qualified to meet any challenge.

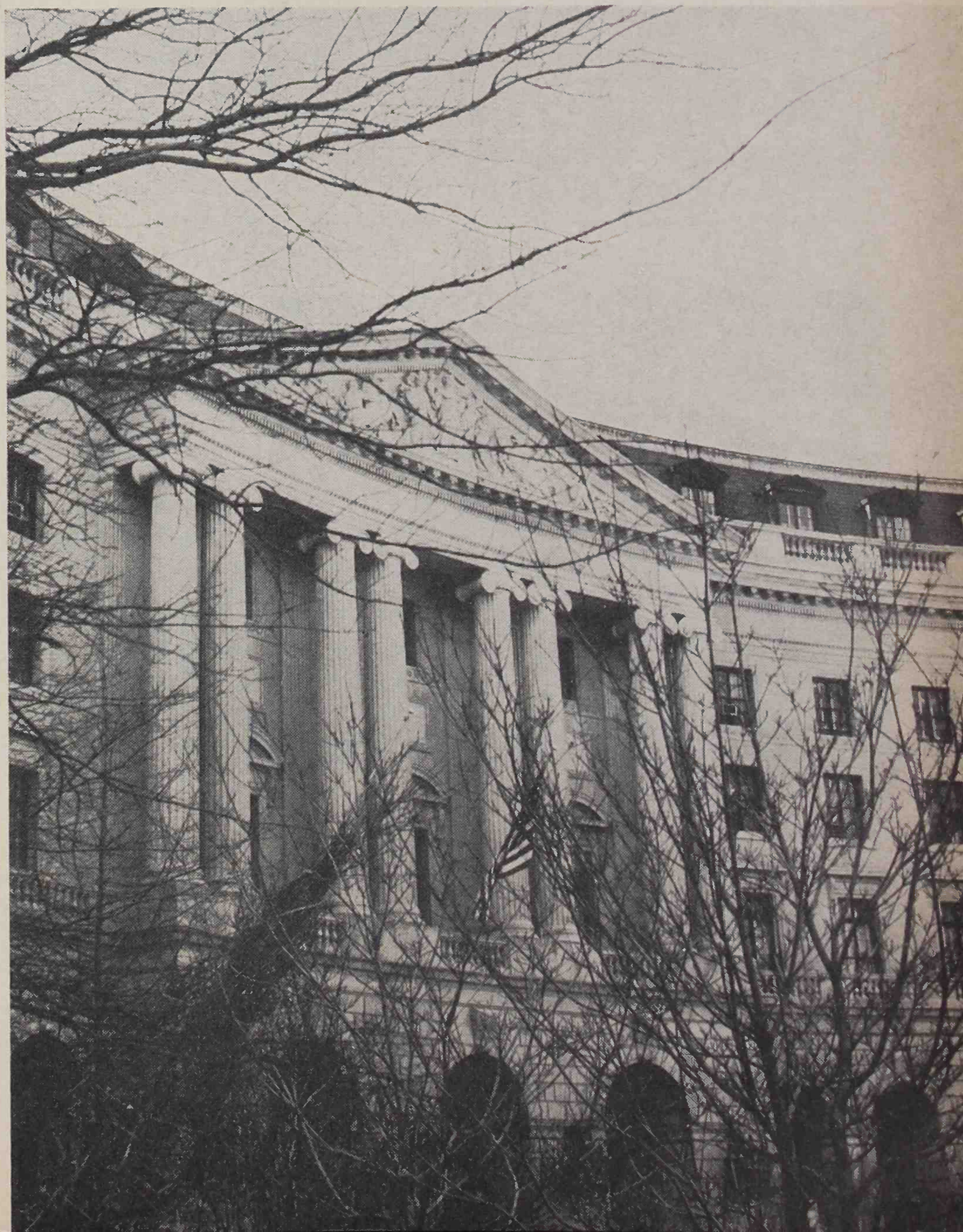
*(Continued on page 116)*

as their delays and side-stepping can slow commission activity.

In many cases it is true that the staff handles everything all the way up to the final referral to the commissioners. At that time, the staff members know all the details; the commissioners know none. But one commissioner, queried about the "power" wielded by the staff, scoffed politely. "We each have our assistants," he said. "They're handpicked for their abilities in administration, engineering and legal work. All of them are fully capable of looking into the facts of various cases and

*(Continued on page 103)*

*Behind the imposing facade of the old Post Office Building, some 1,500 FCC employees work in relative obscurity. But those they come in contact with most—the members of Congress, the battery of Washington attorneys—know the commission is a viable, unpredictable organization.*



## **Congressional View** (Con't)

of pressuring the FCC, but only on proposed legislation that might overrule FCC actions of which Congress disapproves. He thinks the commissioners and their staff are doing an excellent job in a very tough field.

To what extent Congressman Staggers will lock horns with his Communications Subcommittee chairman, Rep. Walter Rogers (D., Tex.), is still an important unknown. Mr. Rogers, who was closely aligned with Mr. Harris, although lacking his power, believes essentially that the FCC should: license the applicant who appears best qualified; make sure no licensees violate engineering standards so as to cause station interference; ban material such as lotteries from the air; and for the rest, stand aside and let competition—public acceptance or rejection—determine the fates of broadcasting and broadcasters.

For example Rep. Rogers was most unhappy with FCC proposals to limit commercials. He called hearings which forced the commission to abandon the idea, although FCC chairman E. William Henry promised case-by-case consideration. Rep. Rogers was equally unhappy with

support. He has said the FCC exceeded its legal authority and should have waited for Congress to act before assuming jurisdiction over CATV, but Rep. Rogers' opponents claim he advocated waiting for Congressional action knowing well that prospects for passage of a bill, or at least quick passage, were remote. Thus, the idea of Government control would be in effect killed. Rep. Staggers, unlike the case of the general CATV hearings by Harris-Rogers in 1965, has already initiated hearings on specific proposals for CATV legislation, including the FCC's own legislative proposals.

### **'Let FCC Alone'**

Senate Commerce Committee chairman Warren B. Magnuson (D., Wash.) has felt and still feels the FCC is in danger of stepping too far across the line into interference with free speech, free press, and full authority of a broadcaster to program his own station. He is on the whole confident, however, that with occasional chiding from himself and his committee the commissioners can be kept on the straight and narrow. He has a high regard for the commissioners and for most of the FCC staffers, but tells them all to stay out

action. He now shares most of Sen. Magnuson's moderate views. Both senators have reservations about some Commission policies and oppose some Commission actions, but they do not put any great pressure on the FCC.

The new attitude on Capitol Hill to let the FCC go its own way as long as it keeps its nose clean can be credited to a number of factors. Most Congressmen on the key committees believe there has been an improvement in commission personnel, and a vast improvement in the caliber of the commissioners themselves. Chairman Henry has become well-liked and respected, even though many on the Hill consider his regulatory zeal excessive. The Commission, in this respect, is strongly indebted to its legislative liaison man, Gerard M. Cahill, who has worked miracles for an agency that was more than a little tarnished when he started his efforts.

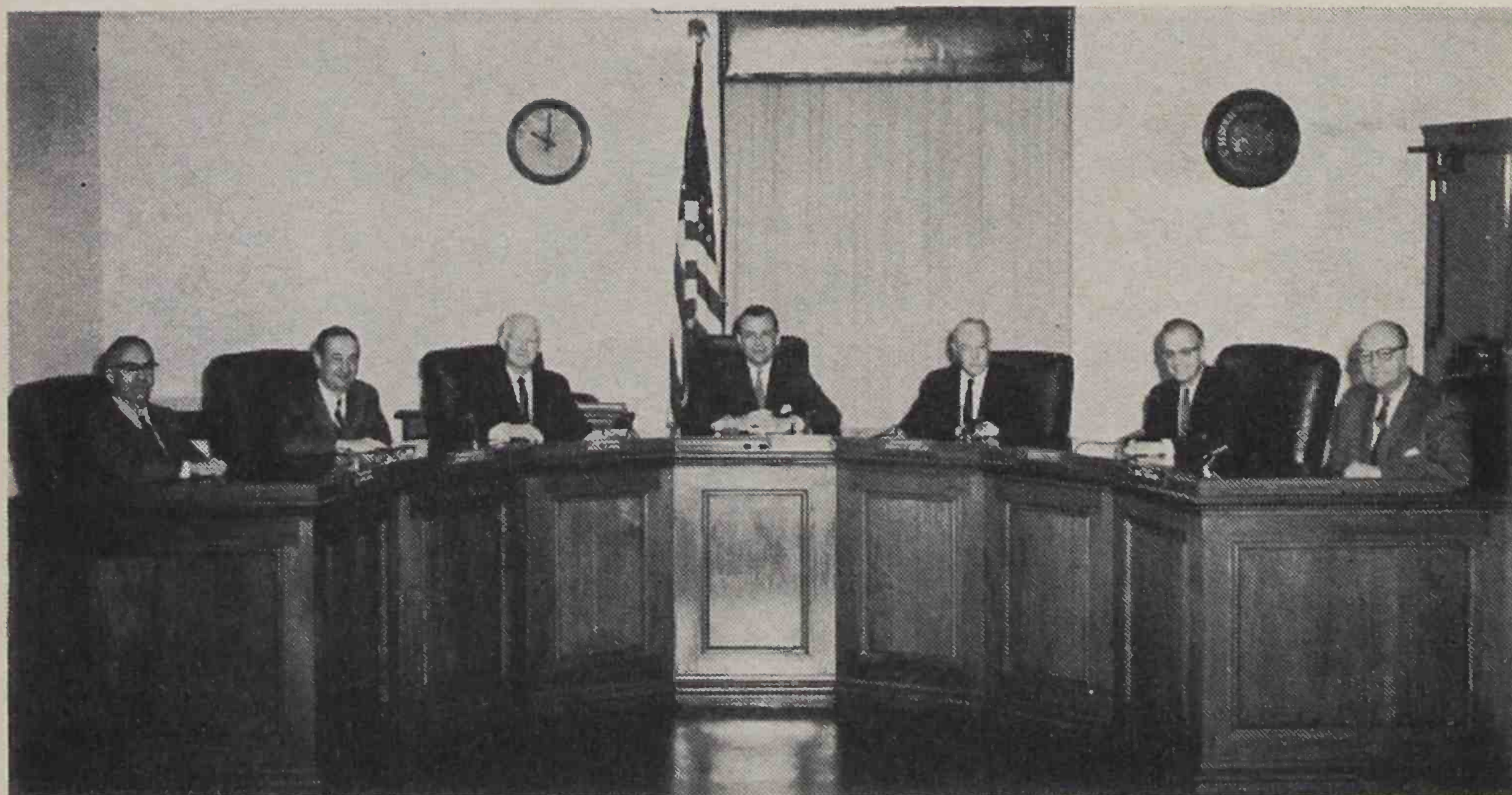
### **Philosophical Objections**

One of the few congressmen who berates the FCC for not regulating sternly enough is Rep. John Moss (D., Cal.), of the House Commerce Committee. In this respect he is very much a lone wolf. Most of the other Democrats, with the exception of Rep. Rogers of Texas (the committee also has another Rogers—Rep. Paul Rogers, D., Fla.) are reasonably well satisfied with the course now being charted. Rep. Rogers, of course, joins those Republicans who think the FCC over-regulates.

But most of the Republicans, when they object, do so philosophically and not in terms which directly discredit the commission. The commission boasts many capable, but misguided men, they say. Rep. Tim Lee Carter (R., Ky.) objects to over-regulating by *all* regulatory agencies. His major protest is with the FTC and its efforts to curtail cigarette advertising.

The views of Republicans as well as the Democrats on the Senate Commerce Committee correspond closely to their House counterparts. Retiring Sen. Maurine Neuberger (D., Ore.) is the reverse of Rep.

(Continued on page 110)



Focus of attention: (l. to r.) commissioners Lee Loevinger, Robert E. Lee, Rosel Hyde, chairman E. William Henry; commissioners Robert T. Bartley, Kenneth A. Cox, James J. Wadsworth

FCC proposals to regulate CATV systems and has called hearings and proposed a bill to block FCC interference in CATV affairs.

In both cases Mr. Rogers originally had the important backing of Mr. Harris. With the exit of Mr. Harris, Rep. Rogers has lost that essential

of program and business decisions which belong to the individual broadcasters.

Sen. John Pastore (D., R.I.), chairman of the Senate Commerce Communications subcommittee, has come a long way from the mid-'50's when he charged the FCC with in-

**10,158 JOBS NOW OPEN IN METROPOLITAN AREA**

**Port of Seattle Revenues Set Record**

**Port of Seattle Revenues Set Record**

**Battelle Research—World's Largest Non-Profit Contract Research Firm Plans New 18-Acre Center in Seattle**

**\$3 MILLION BEING SPENT TO READY FORT LEWIS FOR POSSIBLE BUILDING EXPANSION**

**\$6.2 Million Contract to United Control Corp.**

**LOCKHEED COMMITTED TO \$10 MILLION SHIPBUILDING EXPANSION**

**State faces 45,000 more jobs than available workers**

**\$169 MILLION BOEING JET SALE**

**Seattle-First to build \$28 million bank building—50 stories high**

**110% BUILDING INCREASE PREDICTED**

**110% BUILDING INCREASE PREDICTED**

**10,158 JOBS NOW OPEN IN METROPOLITAN AREA**

**State faces 45,000 more jobs than available workers**

**State faces 45,000 more jobs than available workers**

**Seattle-First to build \$28 million bank building—50 stories high**

**Battelle Research—World's Largest Non-Profit Contract Research Firm Plans New 18-Acre Center in Seattle**

**\$169 MILLION BOEING JET SALE**

**Simpson Timber Announces \$3 Million Expansion**

**Simpson Timber Announces \$3 Million Expansion**

**\$6.2 Million Contract to United Control Corp.**

**\$10.7 Million OK'd for School Expansion**

**SEATTLE CHOSEN FOR OCEANOGRAPHY LAB**

**Braniff, Western, Northwest Orient, TWA Compete for Airline Rights**

**\$3 MILLION BEING SPENT TO READY FORT LEWIS FOR POSSIBLE BUILDING EXPANSION**

**1965 HARVARD MED SCHOOL GRADS APPLY FOR INTERNSHIPS AT U OF WASHINGTON AFFILIATED HOSPITALS**

**SEATTLE CHOSEN FOR OCEANOGRAPHY LAB**

**Overhauser Company Approves Construction of New \$10 Million International Headquarters**

**Overhauser Company Approves Construction of New \$10 Million International Headquarters**

**\$25 MILLION RENTON HOUSING PROJECT TO BEGIN IN MAY**

**\$10.7 Million OK'd for School Expansion**

**SEATTLE CHOSEN FOR OCEANOGRAPHY LAB**

**Braniff, Western, Northwest Orient, TWA Compete for Airline Rights**

**1965 HARVARD MED SCHOOL GRADS APPLY FOR INTERNSHIPS AT U OF WASHINGTON AFFILIATED HOSPITALS**

**\$2 MILLION CONTRACT TO UNITED CONTROL CORP.**

**SHIP CENTER ESTABLISHED TO MEET DESPERATE EMPLOYMENT NEED**

**SHIP CENTER ESTABLISHED TO MEET DESPERATE EMPLOYMENT NEED**


# Seattle Blessed with Problems?

bet, big bustin' at the seams problems! It's a fact—this area is destined for the next great period of expansion—  
it's underway NOW!

he "happy" problems affect every man, woman and child in the Pacific Northwest.

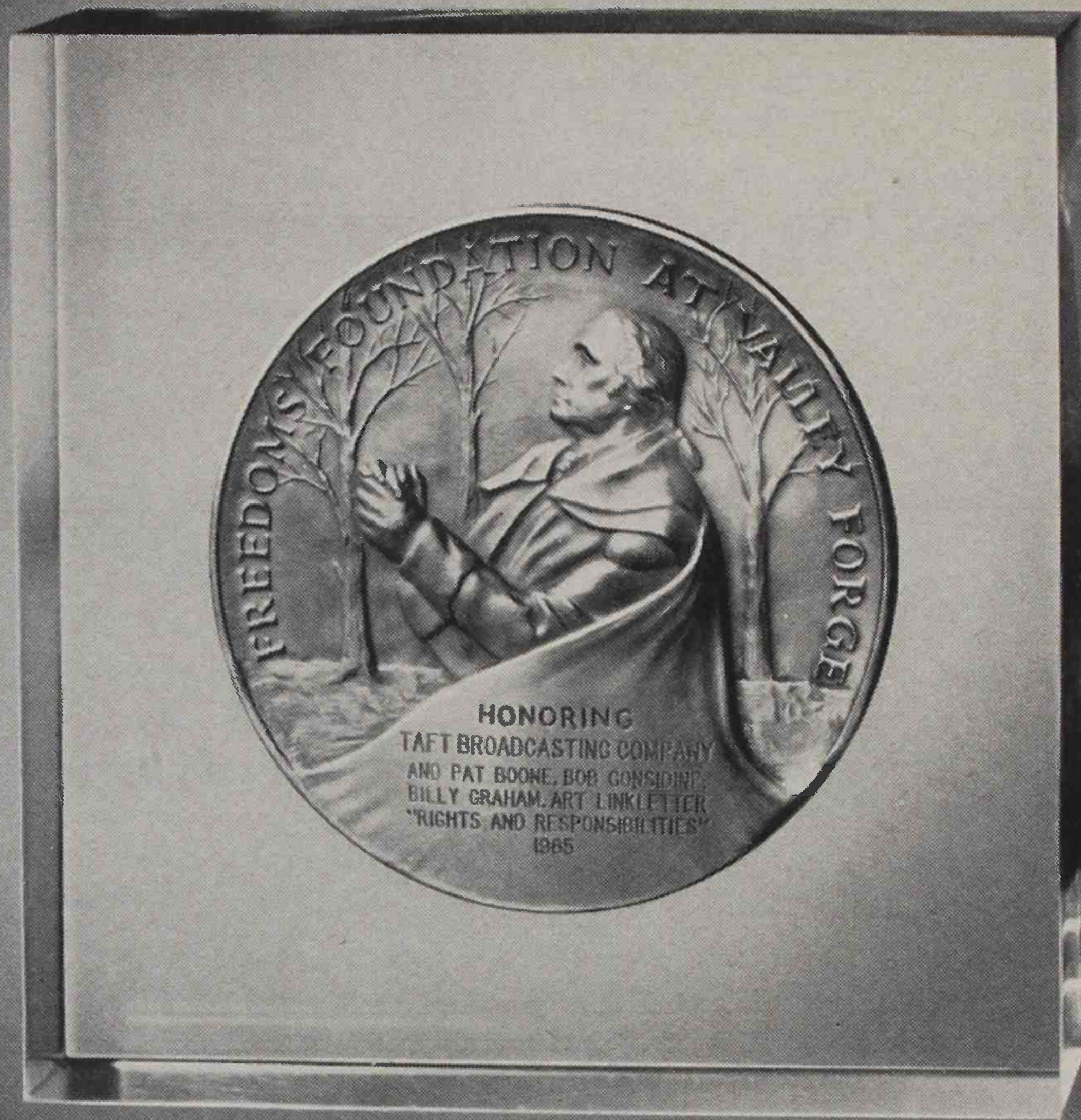
that's KOMO-TV's problem. The kind we like best!

the largest, most experienced News Department in the Pacific Northwest—through creative communication, doc-  
umentaries and specials—Channel 4 is geared to report and interpret the problems of adjustment to growth in this  
dawning new era.

**KOMO-TV-4** 

ATTLE-TACOMA

REPRESENTED NATIONALLY BY KATZ



award winning  
**"RIGHTS and RESPONSIBILITIES"**  
 programs again offered to  
 the nation's broadcast stations

"Rights and Responsibilities" . . . A GROUP ACTION project of Taft Broadcasting Company . . . is a unique and timely series of public service programs and a recent winner of the Freedoms Foundation major award in the Americana category. In five 5-minute programs the series features outstanding personalities in thought-provoking interpretations of the *responsibilities* suggested by the First Article of the Bill of Rights. The series has already been broadcast by more than one hundred radio and television stations from Lewiston, Maine, to Anchorage, Alaska. It has been used by a large number of high schools and universities, industrial concerns, political clubs, veterans groups, and even by a large state penitentiary. It has also gone overseas for showing to over two million servicemen and their families.

Rights and Responsibilities is still available in video or audio form without charge. We will be glad to send the details upon request.



FREEDOM OF SPEECH featuring Art Linkletter



FREEDOM OF THE PRESS featuring Bob Considine



FREEDOM OF RELIGION featuring Dr. Billy Graham



THE RIGHT TO ASSEMBLE featuring Pat Boone



a GROUP ACTION by  
**TAFT BROADCASTING COMPANY**

COLUMBUS WTVN  
tv am fm

BIRMINGHAM WBRC  
tv am fm

LEXINGTON WKYT  
tv

CINCINNATI WKRC  
tv am fm

BUFFALO WGR  
tv am fm

KANSAS CITY WDAF  
tv am fm

SCRANTON/WILKES-BARRE WNEP  
tv

## What Price Public Events?

The recent donnybrook at CBS-TV ostensibly over the coverage of George Kennan's testimony before the Foreign Relations Committee has spotlighted the need for a re-evaluation of the entire public-service aspect of commercial broadcasting. CBS, perhaps unnecessarily, lost a good newsman, who was turning around the network's second-place position in the news-world, and whose resignation was based on an obsolete and unrealistic principle that needs overhauling.

The issues: (1) Fred Friendly maintained that the public was entitled to see the entire proceedings as long as they ran, and in their entirety; (2) John Schneider, presenting management's point of view, was concerned about the loss of substantial revenue against lengthy testimony of limited appeal to an audience restricted in size by the daytime working hours. He further contended that a better job could be done by cutting the testimony to its essentials, newspaper style, and presenting it to a total audience in newscasts or in prime-time in a subsequent summary.

No doubt there was an element of struggle for power underlying this exchange of divergent points of view, but to the coldly objective viewer the fact is that both men are wrong, yet right. This antithesis is the heart of the problem to the network covering and advertiser sponsoring coverage of public events.

Networks are required to lose millions of dollars in order to present elections. Much of this coverage is dreadfully dull—particularly during conventions. Perhaps *boring*, *oldhat*, *disillusioning*, and *irritating* are better adjectives to describe the "spontaneous" demonstrations, the nominating speeches, and the politicking the cruel eye of the camera puts in proper perspective. A similar loss is incurred in duplication of space launches, recoveries, the visits of dignitaries, etc.

Advertisers, on the other hand, like Gulf, who agree to sponsor these events run a psychological risk of their sponsoring disaster—since the "most exciting" news specials are caused by earthquakes, floods, plane crashes, revolutions, wars or other violent occasions—rather, worse, of being associated with politics negatively. For example, such sophisticated advertisers as General Motors and Procter & Gamble have public-relations policies against election and convention advertising despite favorable audience statistics. They found or concluded that Republicans would accuse them of partisanship when they sponsored the Democratic convention, and vice versa. At election time the losers resented the sponsor despite his obvious innocence.

How then can a network, or local station, perform the act that makes television the most exciting medium yet invented—the live coverage of current events—please

the FCC, its master, and still maintain the profits that a capitalistic economy expects of its investment?

The answer after almost two decades of television history is quite obvious—it is cooperative pickup of major events—except news flashes.

(1) The public is indeed entitled to full and complete exposure to investigations, trials, Congressional debate, Presidential press conferences, conventions, elections, great debates, etc.

(2) The public, in addition, should receive an editorialized synopsis of such events in prime time.

(3) These events are a part of public service. They should not carry commercials, in the body of the report particularly. Such commercialization of events cannot help but be detrimental to the advertiser, jarring to the viewer and disturbing to the continuity of reporting.

(4) The only way to implement these conclusions is to alternate coverage of scheduled events on a pro-rata basis among the three networks.

For example, with the help of the FCC, 95-98 per cent potential coverage of all tv homes can be achieved by any of the networks. There is no material difference in the production techniques of picking up a Congressional witness or, for that matter, a session of a political convention, or a Presidential press conference, or a Pope at a public gathering. The sharing of these events would reduce the cost to one-third each, and the public would be served. The individual who wants to see the



event could see it on the assigned channel. The individual who does not want to see an event will either go to an independent channel or shut off the set.

All networks may elect to carry the highlights of a convention—the voting, the acceptance speech—in a pooled operation with their own commentary. Only the lengthy, often dull, scheduled events will be pooled.

Perhaps the highly publicized dispute between the CBS news and management has served a real purpose in bringing together the three networks in a sensible plan to offer maximum public events to the public, with the most efficient non-commercial production, at a minimum cost of cancellation of revenue and without disturbing the programming preferences of the majority of viewers.

—J.B.

# Film/ Tape Report

## NON-FICTION DRAMA

Veteran producer Saul J. Turell is moving into a field that has hitherto been dominated by David Wolper—the reworking of existing newsreel and documentary footage into tv specials. But Mr. Turell, as managing director of a new entity—Metrotone Productions, backed by Hearst Metrotone News—plans to bring new dimension into that field . . . to take historical fact, as recorded in newsfilm, and dramatize it. The notion is somewhat akin to the form of Truman Capote's *In Cold Blood*, and also to Orson Welles' *Citizen Kane*.

Mr. Turell said that the perspective of the historian will be brought to bear on the stories to be told in the Metrotone projects. He noted that the public today is avid for facts, not fancies.

Mr. Turell said that Metrotone Productions would work on a number of 90-minute specials, and a series of half-hours, all in the "fact-based dramatics" style.

Before teaming up with the Hearst Corp. and MGM in Metrotone Productions, Mr. Turell won a reputation as an innovator in tv with his *Silents Please* series of film classics on ABC-TV, a number of network specials based on history-making films, and his Sterling Television, which he headed for 19 years before merging it with Walter Reade five years ago.

## MAYSLES ON THE MOVE

Long before the hoopla that attended the publication of Truman Capote's *In Cold Blood*, cinematographers Albert and David Maysles set out to produce their own version of a "non-fiction novel," a film in which Mr. Capote would talk about the six years he spent researching his tale of a multiple murder. With their own custom-made 16 millimeter camera, the Maysles brothers accompanied the writer for weeks on end, recording conversations between Mr. Capote and a *Newsweek* research-

er, conversations that were almost entirely monologues by the novelist. The filmmakers followed the literary lion out to his summer house on Long Island, into his new duplex overlooking the United Nations, and around Manhattan as he gave a Cook's tour of the city to Kansas detective Alvin Dewey.

From the thousands of feet of footage filmed in the "non-fiction,"

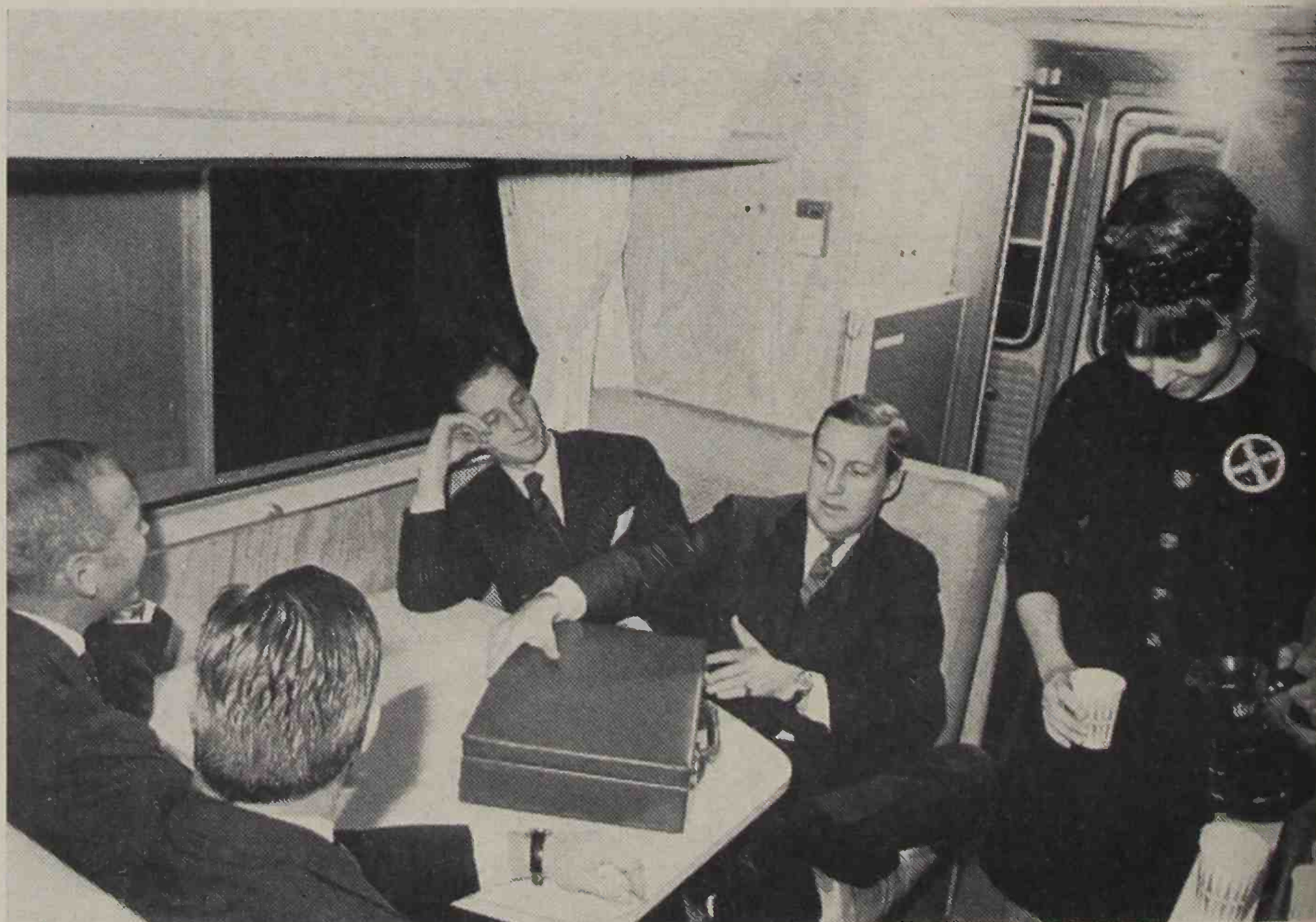
process, the Maysles put together half-hour document and persuaded National Educational Tv (NET) to telecast it as part of its series *The Novel*.

Before the filming started, it had been difficult for the filmmakers to convince Mr. Capote that he should take part in the project. Apparently the clincher was when the Maysles showed him some samples of the

## Filmmaking While You Ride

Filmex, production firm with studios in New York and Hollywood, has found a number of ways to beat the cab problem in New York, and the problem of transportation to distant locations. Its solution also ends the difficulties of working with agency and advertiser executives burdened by eternally jangling telephones and swollen schedules. The studio often picks up agency men right at their doorsteps in a deluxe bus, a Clark "Conference Cruiser" equipped with phones, stops by another address and takes aboard client executives, and rolls them right into the studio. If they want to scout locations, they reembark aboard the Conference Cruiser, and roll out to a seaplane base, where they board Filmex' Cessna 170. Filmex also maintains a Piper Aztec two-engine aircraft, a helicopter and a speedboat.

In one recent working day, the Conference Cruiser collected copywriter Tony Smith and associate director of broadcast commercial production Ed Tate at Ted Bates, headed East to pick up Joe Tinney, manager of commercial production at Colgate-Palmolive, then went on to the Filmex studio on the East Side. After editing, screening and lunch, Filmex director Mickey Trenner took off again in the Cruiser with Bates producer Stan Lacey and later that afternoon scouted locations in the seaplane. Director Trenner flew the mission.



It's a conference room, all right, but it's aboard the Filmex "Conference Cruiser," a mobile bus complete with phones and coffee (and secretary-stewardess) to roll clients to the studio and on location. Facing camera are Ted Bates copywriter Tony Smith and Colgate-Palmolive production director Joe Tinney.





# The news in color can put you well in the black.

Color TV is on the move. Keep pace—and keep ahead of competition—by filming the news in color. Eastman makes it practicable and profitable with a new color film: *Eastman Ektachrome EF Film, 7242 (Type B)*. Indoors or out, you'll find new *Ektachrome Film* ideal for news work. It's fast, exceptionally sharp and fine-grained and has superb color rendition. And with Eastman's prepackaged chemistry and quality-control system, you'll find it most efficient to process your own news footage. For a demonstration of new *Ektachrome Film* on your own monitors, call your nearest Eastman representative. You'll see the profit in it.

## Eastman Kodak Company

New York: 200 Park Avenue, 212-MU 7-7080

Chicago: 130 East Randolph Drive, 312-236-7234

Hollywood: 6677 Santa Monica Boulevard, 213-464-6131

filmed-documentary work, which includes a peripatetic camera treatment of the Beatles, a few days in the life of Joseph E. Levine, and a recording of Marlon Brando conducting an all-day press conference.

### FEATURING THE FEATURES

Now before the cameras in Jamaica is *Agent 36-24-36*, a feature film being produced by MPO Pictures, and partly financed by ABC Films and the ABC Owned stations. ABC Films will have worldwide tv rights to the feature, which is slated to go into theatrical release July 1st. It will probably be made available to U. S. tv stations late next year.

No kin to the MPO feature (the first from the commercials studio), a film called *Agent 38-24-36* is currently playing New York art houses, along with *None But the Lonely Spy*, one of the titles in **Four Star International's** *Superspy Action Group*, a package which has been sold in 48 tv markets.

A fortnight ago Stanley E. Dudel-

son, **American International TV** vice president, flew to Cannes to unveil two new AI-TV packages at the MIP-TV (Marche International des Programmes de Television). The bundles are *Program Book No. 1* and *No. 2*. The first bundle contains 52 features trimmed to 60-minute lengths—half of them are in the science-fiction vein, the other half, action-adventure—along with three cartoon series: *Sinbad, Jr.* (130 five-minute episodes, color); *Gigantor* (52 half-hours), and *Prince Planet* (52 half-hours). Also included in *Program Book No. 1* is a feature-length color cartoon, *Alakazam*.

Program Book No. 2 contains full-length versions of the 52 science-fiction and action-adventure features in No. 1, plus the cartoons.

**Seven Arts** sold 554 titles, all of the films in the company's Volumes 1-10 of *Films of the '50s and '60s*, to WEMT Bangor. Meanwhile, Seven Arts released the 11th volume in its film library. Volume 11 has 52 titles, 30 of them in color. Among the titles are *Desire in the Dust*, *Follow the Sun* (Glenn Ford, Anne Baxter), *Call Me Madam* (Merman), *Seven Thieves* (Edward G. Robinson), and *How to Be Very, Very Popular* (Betty Grable).

### ON THE DOTTED LINE

**Seven Arts** released *Probing the Unknown*, third of a projected six parts in the *Man in Space* series, at the NAB Convention. The series of hour specials has been sold in 39 markets. Coming up are *Beyond the Moon*; *Today, Tomorrow and Titan III*; and *That He May Survive*.

**CBS Films** chalked up overseas sales of 15 documentaries produced by WCBS-TV New York. Seven of the programs were from the flagship station's *Eye on New York* series: *El Barrio*; *The Odyssey of Michael Steinberg*; *Festa*; *Jerry, Ralph and Jim*; *Simple Gifts*, *The Forgotten River*, and *The Small Plane Boom*.

The others were *The Next Revolution*, *The Winners*, *The Losers*, *The Strangers*, *This Is Edward Steichen*, *This Is Ben Shahn*, *This Is Leontyne Price* and *This Is Staten Island*.

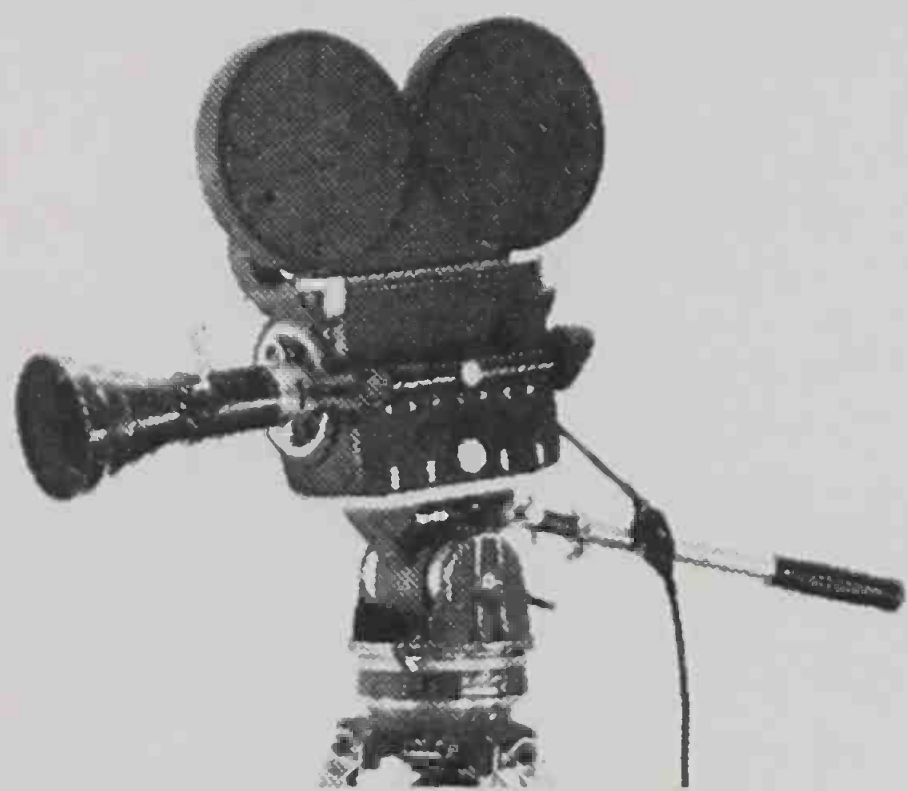
From Nashville comes *The ! ! ! ! Beat*, big-beat music show in color,

syndicated by **Show Biz, Inc.** features Negro rhythm-and-blues talent, among them Fontella Bass, J. Tex, Little Milton and Carla Thomas. The show has been bought for sponsorship in 12 markets: Los Angeles, Detroit, St. Louis, Philadelphia, Washington, Birmingham, Chicago, Jacksonville, Atlanta, Jackson, Memphis and Richmond. Show Biz, Inc. also syndicates *The Porter Wagon Show*, *The Wilburn Brothers Show*, *Gospel Singing Jubilee* and *Grand Ole Opry*. Telecasts of *The ! ! ! Beat* in the 12-market lineup start May 1. The show is hosted by B. "Hoss" Allen. Regulars in the cast are guitarist Clarence "Gatemouth" Brown, and Frank Howard and the Commanders.

Nederlandse Televisie Stichting, the Dutch tv service, carried **Four Star's** *Something Special: Pea Bailey* as part of its celebration of the Princess Beatrix wedding, March 10. The syndicated special, part of the *Something Special* series, capped the evening's festivities on tv.

RKO General Sports Presentation

## CAMERA MART



Has A Complete Line of Quality-Made Equipment for Every Phase of TV News & Documentary Production

Here Is A Partial Listing:

- Auricon • Angenieux • Arriflex
- Bell & Howell • Colortran • Frezzolites • Moviolas • Lowel
- Lights & Reflectors • Magnasync
- Sound Equipment • Siemens

For more information write for descriptive literature.

SALES • SERVICE • RENTALS

the **CAMERA • MART** inc.

1845 BROADWAY • NEW YORK 23, NEW YORK  
PLaza 7-6977

# CHAPPELL

Recorded Music Library

## BIG...AND GETTING BIGGER

Complete Music Selection Service  
Special concern for

ALL

your programming needs

Send for catalogue and demonstration tape

117 West 46th Street  
New York, New York 10036

phone: 212 PL 7-3641

# Advertising Directory of SELLING COMMERCIALS

old its coverage of last month's running of the ICAAAA meet in Madison Square Garden in 40 markets. Heingold beer, through Doyle Dane Bernbach, bought it for New York, Boston, Albany, Hartford and Washington. Schmidt beer, through Ted Bates, bought for Philadelphia, Baltimore, Cleveland, Buffalo, Pittsburgh and Scranton. RKO General is also syndicating coverage of last month's Madison Square Garden Invitation Tennis Tournament, 90 minutes on tape.

## SUGHRUE'S SHINGLE

Former NBC-TV executive John Sughrue has set up a production company under his name to make specials, documentaries and other shows for tv, and also feature films for theatrical and tv release. Mr. Sughrue co-produced with NBC's Lucy Jarvis, the recent special on *The Louvre*. Working with him will be music producer Marion Evans; cinematographer William Birch; film editor Aram Byajian (*The Louvre*, *The Kremlin*, *The Violent World of Sam Huff*); Leon G. Van Bellingham, as vice president in charge of sales and production; William Murray, as director of sales; Francis X. Maguire, as administrative vice president, and Craig Randall, as director of operations.

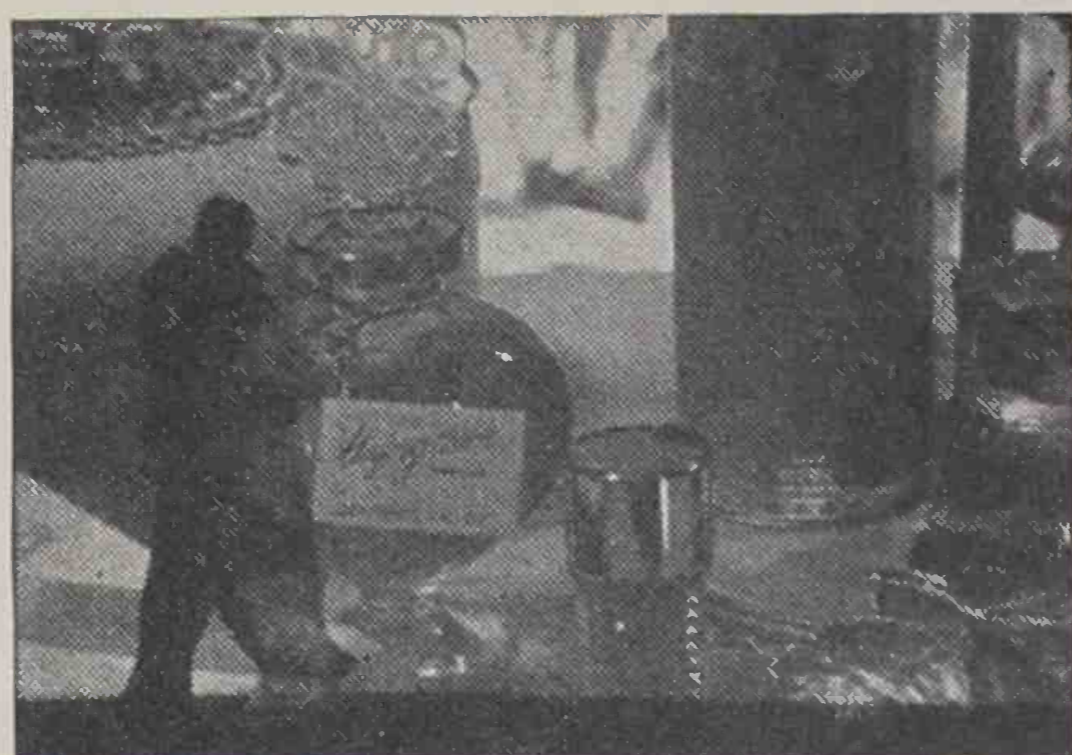
Mr. Sughrue was with NBC for 13 years, directing and producing documentaries, newscasts, convention reports, and some 500 programs. His direction of the *Huntley-Brinkley Report* won him an Emmy in 1960.

Mr. Van Bellingham was 11 years with NBC-TV, in programming, production and sales; Mr. Murray was formerly national sales director for Crosley Broadcasting. Mr. Evans wrote scores for 15 Broadway shows and 38 tv programs, later was recording director at Columbia Records.

## QUICK CUTS

● A blessing for success in a new enterprise was bestowed by Francis Cardinal Spellman on representatives of Movierecord, the giant Spanish advertising-cinema-publishing complex, at an official office-

Avon Products, Inc. • M. F. Dreher Company



WYLDE FILMS, INC., New York

Colgate "007" • Ted Bates



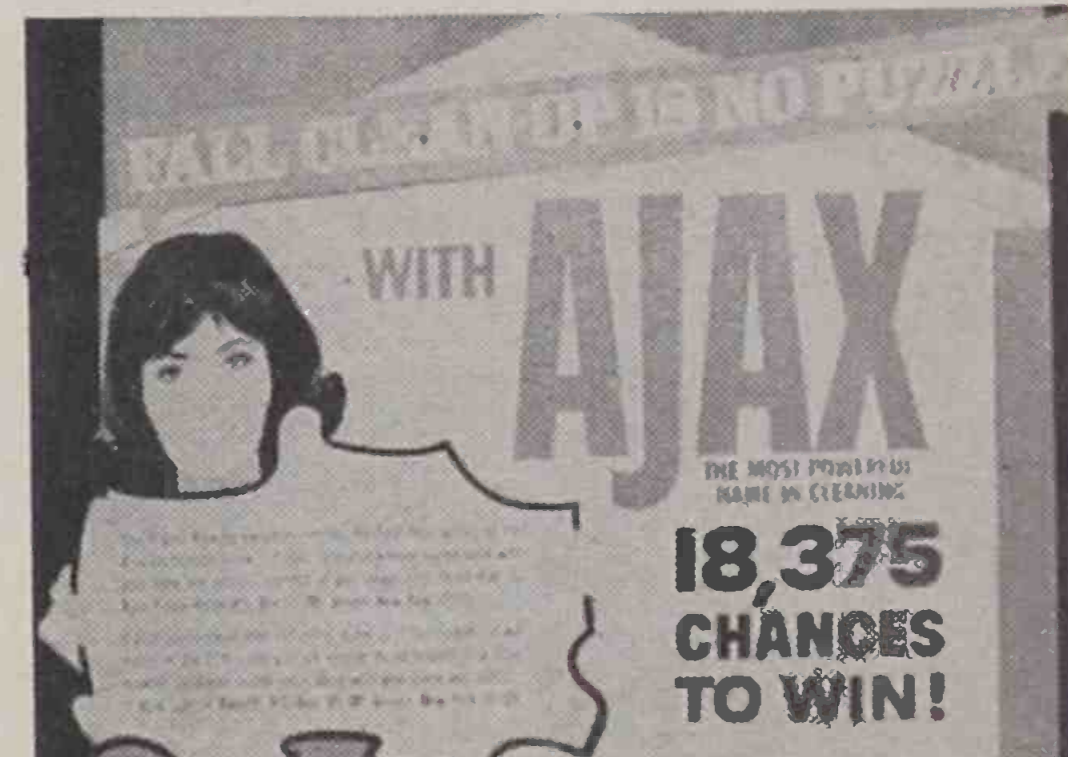
FILMEX, INC., New York

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Colgate-Palmolive Ajax • NC&K



MID-AMERICA VIDEO TAPE PRODS., Chicago

Clairol, Inc. • Foote, Cone & Belding



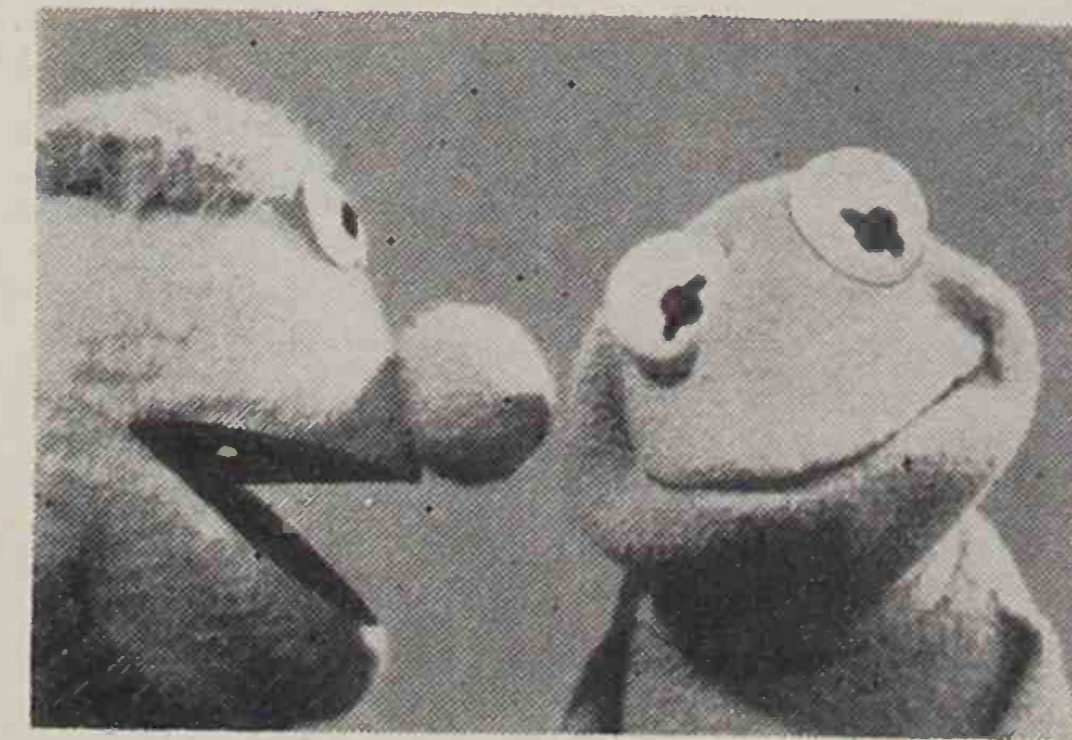
DOLPHIN PRODUCTS, INC., New York

Dodge Charger • Cole, Fischer, Rogow



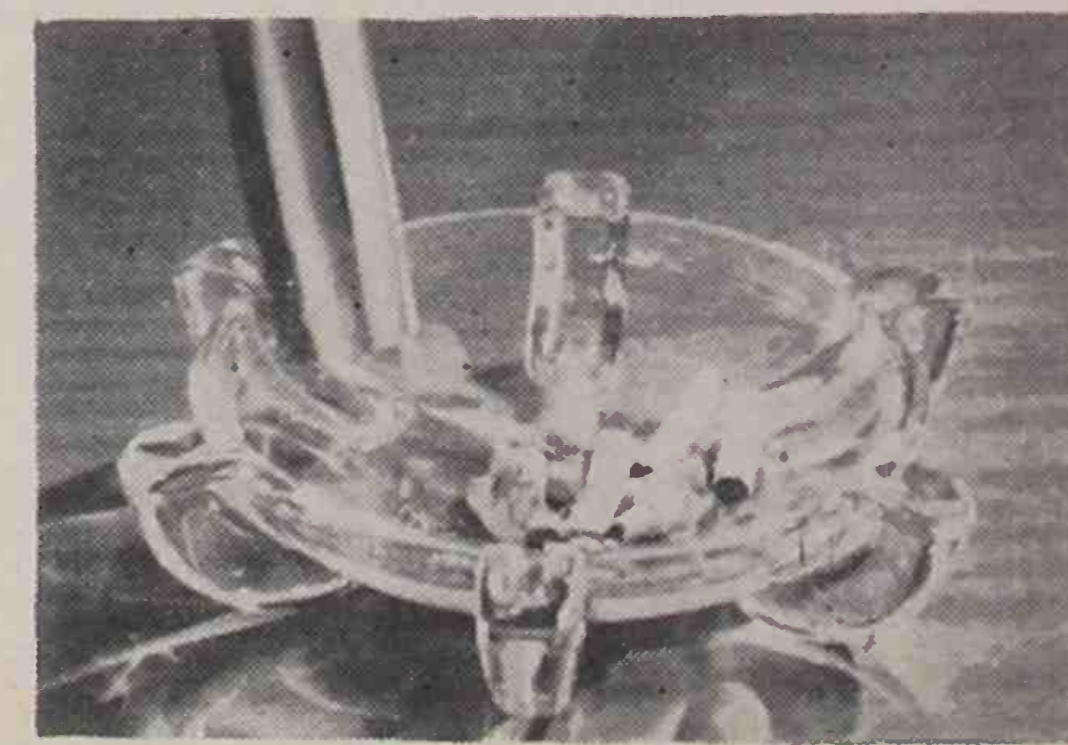
SANDLER FILM COMMERCIALS, INC., Hollywood

Claussen's Bread • Cargill, Wilson & Acree



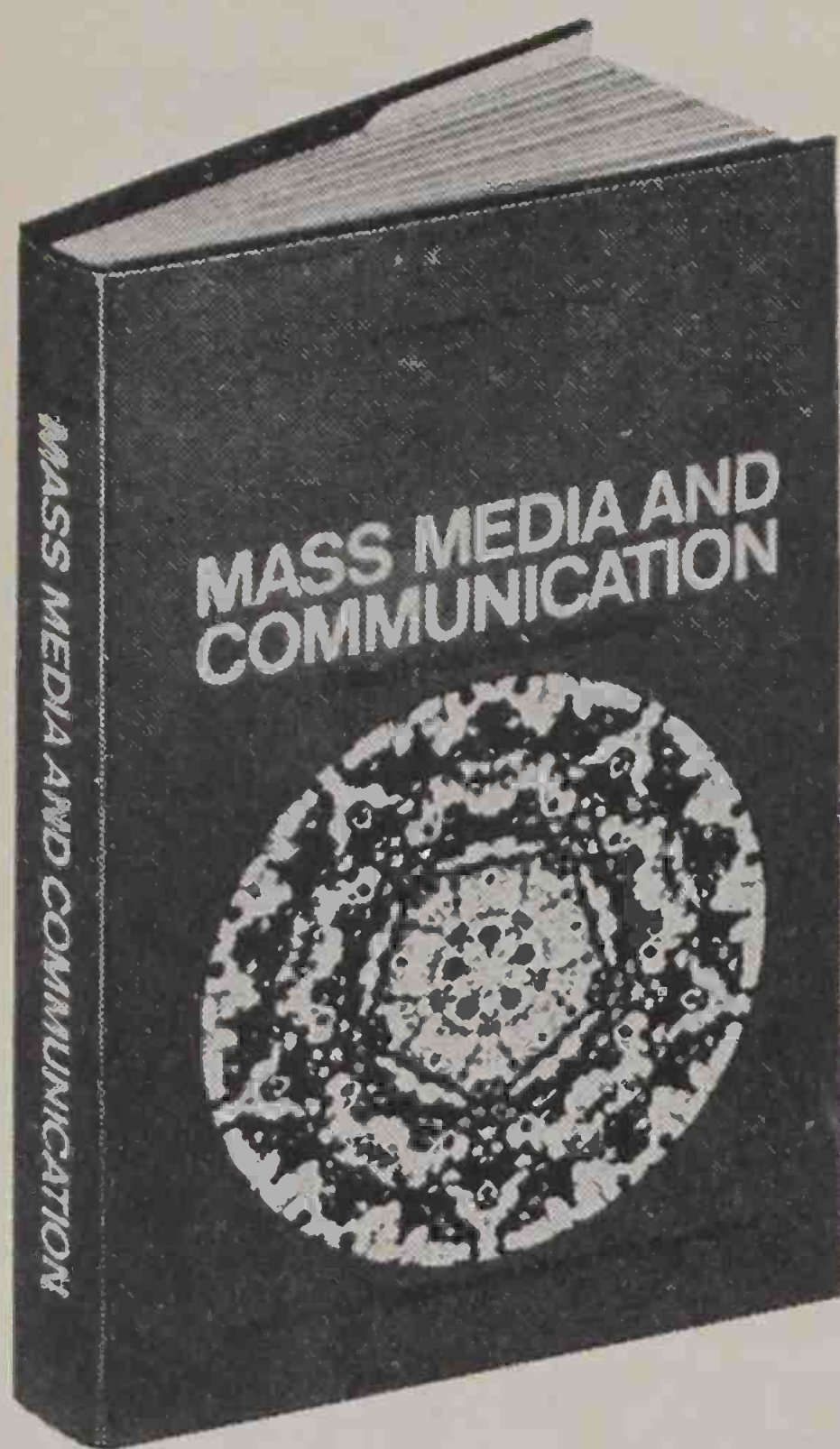
MUPPETS, INC., New York

Eureka • Young & Rubicam



THE FILM-MAKERS, INC., Chicago

# Just Published!



## MASS MEDIA AND COMMUNICATION

Edited by Charles S. Steinberg, Ph.D.  
Vice President, Public Information,  
CBS Network

Published by Hastings House

### SHOULD BE REQUIRED READING FOR EVERYONE INTERESTED IN MASS MEDIA AND COMMUNICATION

Charles Steinberg is a foremost authority on Communications. Prior to joining CBS, he taught and lectured on Communications at several colleges and universities, including New York University and the New School. He has contributed many articles on the communication arts and is the author of "The Mass Communicators" which has been widely used as a text.

#### CONTENTS:

- The Structure and Development of Mass Communication
- Public Opinion • The Newspaper • The American Magazine • The Motion Picture • Broadcasting Media
- Book Publishing • International Communication • The Motivation of Assent • The Effects of Mass Media

**CONTRIBUTORS INCLUDE:** Eugene L. and Ruth E. Hartley; Wendell Johnson; Wilbur Schramm; Theodore Peterson; Hans Spier; Walter Lippmann; Hortense Powdermaker; Sydney W. Head; Kurt Enoch; Robert D. Leigh; John Kenneth Galbraith; David Riesman; Charles S. Steinman and many more distinguished authorities.

Contains 544 pages with three appendices and a complete index. Attractively clothbound. **\$11.50 per copy**

#### ORDER FORM

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

Please send me..... copies of MASS MEDIA AND COMMUNICATION  
at \$11.50 per copy. (Please add 60c per copy for postage and handling.)

Check enclosed.

Name ..... Address .....

City ..... State ..... Zip .....

warming in New York. Moviereco hopes to lure many U. S. agencym to Spain, where commercials can made inexpensively with little fe of rain. The New York office Movierecord is the 21st corpora component under the Moviereco umbrella. The U. S. outpost w work with American advertisers ma keting in Spain, and, as represent tive of Estudios Moro, on comme cials to be made in Spain for inte national use.

● A public relations firm Puerto Rico is offering to scout l cations for New York agencies at studios planning to shoot on th island or elsewhere in the Caribbea Mike Segarra, Inc., San Juan al offers help with such matters crews, government cooperation, re ervations, accommodations and tran portation.

● Craig Gilbert was appointe executive producer of cultural pr ogramming for National Education Tv. Hitherto a free-lance produce he has worked exclusively for NE since 1964. Earlier, Mr. Gilber worked on *Chronicle* and *20th Ce tury* at CBS News; on *Directions* a ABC-TV, and on the *DuPont Sho of the Week* at NBC-TV.

● In a recent week the call boar at Savage-Friedman showed 10 com mercials in the works, three for Ber ton & Bowles (Seven Seas sala dressing) Johnson's Jubilee, and detergent), two for Asch & Engle more (Gossard girdles, Sheffield watches), a Healthex spot for AC&R some graphics films for Campbell Ewald and for WOR-TV New York and a Plymouth spot for N. W. Ayer

● Group W recently held a four day creative seminar in Los Angeles with advertising, promotion and ar directors from the 11 radio and t stations and from WBC Production meeting with designers Charles Eames and Saul Bass, Ted Factor o

#### SEROS VIDEO TAPE- TELEVISION PRODUCTION STUDIO-MOBILE

Commercials—Productions  
At our studio or on location

104 Constitution Drive  
Menlo Park, Calif. Phone: 325-8094

yle Dane Bernbach, publicist Russell Birdwell, and others.

● Competition for The International Emmy Award is increasing this year, with entries received for the first time from Nigeria, Poland, Sweden, Uruguay and Yugoslavia. Some 46 programs have been entered from overseas.

Meanwhile, on the domestic front, another record in the Emmy contest was made when 59 stations entered programs for the Station Award—more competing than last year.

● Robert Bles, production vice president of Official Films, is working on 40 three-minute color films to run in the Color-Sonics "film juke box." Color-Sonics is owned by Official and two other companies, Inosphere Development Corp. and National Co., Inc.

● Ampex brought out a new high end videotape recorder for color and monochrome recording, the VR-100, priced at from \$46,000 to \$100,000 depending on accessories. Models are available in both 60- and 50-cycle versions. Ampex said the vtr was designed "for medium-to-small tv stations;" it does not match in frequency response or in signal-to-noise ratio or time-base stability the VR-200, which costs from \$62,500 to \$100,000.

● Trans-Lux Corp. declared a regular quarterly dividend of 15 cents per share on common stock.

● Film Agency, Inc. is syndicating a European-made series called *The World's Greatest Adventure Classics* (Don Quixote, Robinson Crusoe, Treasure Island, etc.). The series is produced in Paris by Henry Deutschmeister's Franco-London films. Film Agency, Inc. is headed by Irvin Shapiro.

● Telesynd division of The Wrayther Corp. sold a cartoon version of *The Lone Ranger* to CBS-TV for Saturday morning telecast next fall.

● MGM-TV signed Andrew J. Fenady Associates to work on ideas for tv series. Mr. Fenady produces *Branded*. MGM-TV also signed Stirling Silliphant's company, Pingree Productions, Inc., to a contract that

## Advertising Directory of **SELLING COMMERCIALS**

General Motors Chevy II • Campbell-Ewald



GERALD SCHNITZER PRODUCTIONS, Hollywood

G. W. Sugar • Frye, Sills & Bridges



BANDELIER FILMS, INC., Albuquerque

General Telephone & Electronics • T-L&K



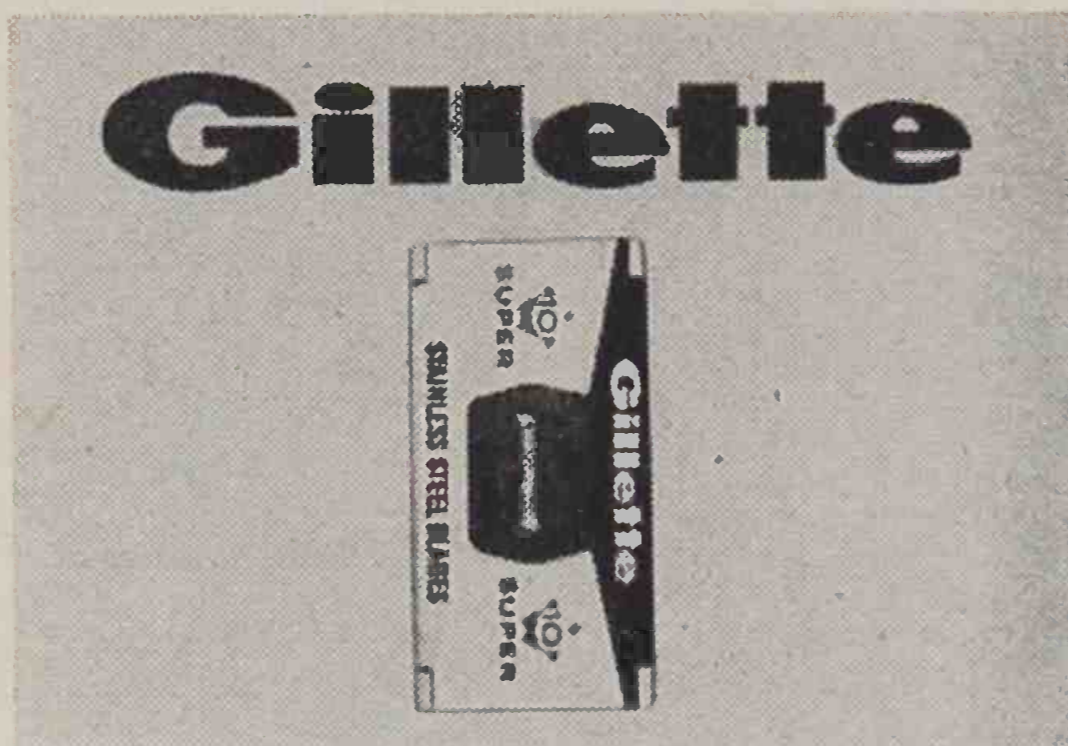
FILMFAIR, HOLLYWOOD

H. J. Heinz Co. • Doyle Dane Bernbach



FILMFAIR, NEW YORK

Gillette Safety Razor Co. • Clyne Maxon



ELEKTRA FILM PRODUCTIONS, INC., New York

Illinois Bell • N. W. Ayer



THE FILM-MAKERS, INC., Chicago

Green Giant Company • Leo Burnett



SARRA-CHICAGO

Kilpatrick's Bread • Bel-Art



KEITZ & HERNDON, INC., Dallas

## Color Commercials Sell Fun

If the sun shines year-round, the local amusement park should advertise year-round. So goes the thinking of Frank E. McDowell Jr., director of advertising and publicity for a cowboy park called Six-Gun Territory in the Orlando-Daytona Beach, Fla. area. Even though the peak season at Six-Gun Territory is "any time the kids are out of school," Mr. McDowell credits his off-season institutional tv campaign for the park's 28-per-cent increase in business for 1965 over 1964.



*Lots of color action, no blood*

The "Ghost Town of the Old West" is a 228-acre, multi-million-dollar plant located between Ocala and Silver Springs on one of the state's busiest highways.

Amusement parks can no longer afford the luxury of advertising during peak seasons only, Mr. McDowell said. "The competitive situation as it is today has completely changed advertising concepts for parks like ours. We

have to advertise the year around, in the continuing and consistent pattern found in general product advertising."

The major share of the park's advertising budget goes to WESH-TV Daytona. "This was the first station in our market to use color," Mr. McDowell says, "and color definitely increases the effectiveness of our action commercials." The commercials illustrate the amusement park's mock gun fights, cabaret dancers, and other attractions. Coverage runs from the Orlando area down through Cape Kennedy, one of the fastest growing communities in the nation. "That means plenty of kids, and plenty of kids means more business," Mr. McDowell said.

During off-season (when school is open) Six-Gun Territory spots institutional commercials around WESH-TV children's shows. During the peak period in the summer, the bulk of the specific attraction commercials are switched to prime time spots on eight stations throughout Florida.

Use of the year-round advertising proved its value as recently as the Christmas holidays, according to Mr. McDowell. "As soon as school was out," he said, "we were swamped with kids and parents. If we hadn't established a new policy of continuous advertising, I doubt if many people would have known we were open. The year-round policy has also paid off on weekends, with a heavy increase in visits by local people."



### PACIFIC COMMERCIALS

A DIVISION OF  
PACIFIC TITLE AND ART STUDIO  
HOLLYWOOD, CALIFORNIA 90038

with options could extend to several years. Mr. Silliphant developed *Naked City* and *Route 66*, and has written 90 tv dramas.

### ZOOMING IN ON PEOPLE

Screen Gems promoted WILLIAM HART to director of syndication sales. Mr. Hart, who last year became eastern sales manager, joined the cor-



MR. HART

pany in 1956. In 1961 he went to Chicago as Midwest sales manager.

CY KAPLAN joined Embassy Pictures TV, as vice president for tv sales. Mr. Kaplan had been vice president and general sales manager of Independent Tv Corp. Before



MR. KAPLAN

joining ITC in 1959, he was director of national sales for NTA for five years, and for three years before that, midwest sales manager for Ziv. Earlier, he was a station manager in the RKO General group.

CBS Films promoted LAWRENCE B. HILFORD to international sales manager, succeeding Willard Block, who became director of international sales. Mr. Hilford joined CBS in 1964 as assistant international sales manager. For five years before that, he was with Screen Gems, where he

# Advertising Directory of **SELLING COMMERCIALS**

se to be director of sales for SG (Canada) Ltd.

ARTHUR S. GROSS joined ABC Films director of sales for the Central division, headquartering in Chicago. He had been with United Artists since 1961, as western division sales



MR. GROSS

director and general sales manager. Earlier, he was program director of ABC-TV New York. Before that, Mr. Gross was with Flamingo Telefilms, Guild Films and Smallen Ross Advertising.

ALBERT STURGES joined ABC Films account executive in the company's Western division, replacing HUCK ATKINS who moved to ABC Films Atlanta. Mr. Sturges was program manager at KTVU Oakland, and before that, program manager at KATU-TV Portland.

JERRY LIDDIARD joined Allied Artists Tv as Western sales manager. He had been with OLAS Corp. and with Embassy Pictures Tv.

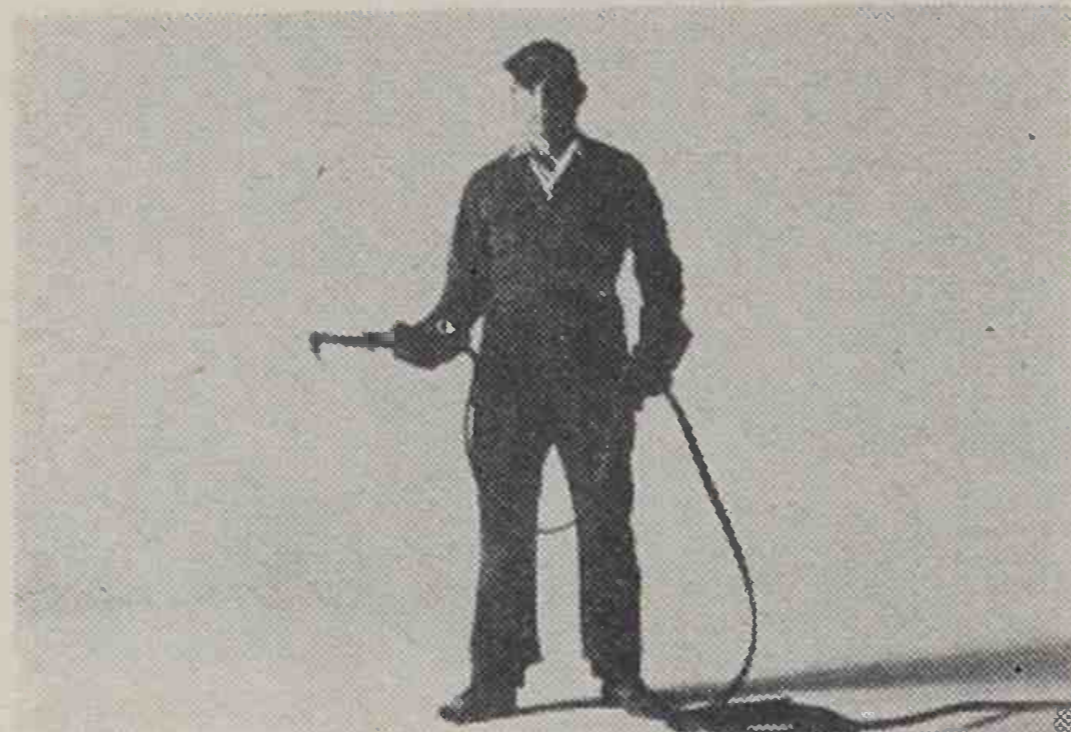
RON BECKMAN joined Filmways Tv productions as vice president in charge of business affairs. He had been with General Artists Corp. for 2 years.

Trans-Lux Corp. elected RAYMOND PUGH administrative vice president, and GEORGE T. KUHN JR. treasurer. Mr. Pugh joined Trans-Lux in 1937, became secretary-treasurer in 1951.

HERBERT F. SOLOW replaced OSCAR MATZ as vice president in charge of programming for Desilu.

The BBC has named LEONARD MALL, O.B.E., to succeed Jack Mastrop as its U. S. representative at year's end. At present assistant controller of program services, Mr. Mall was BBC's chief U. S. news correspondent from 1945 to 1953.

Liberty Mutual Insurance Company • BBDO



PAUL KIM & LEW GIFFORD, New York

Northwestern Bell Telephone • Bozell & Jacobs



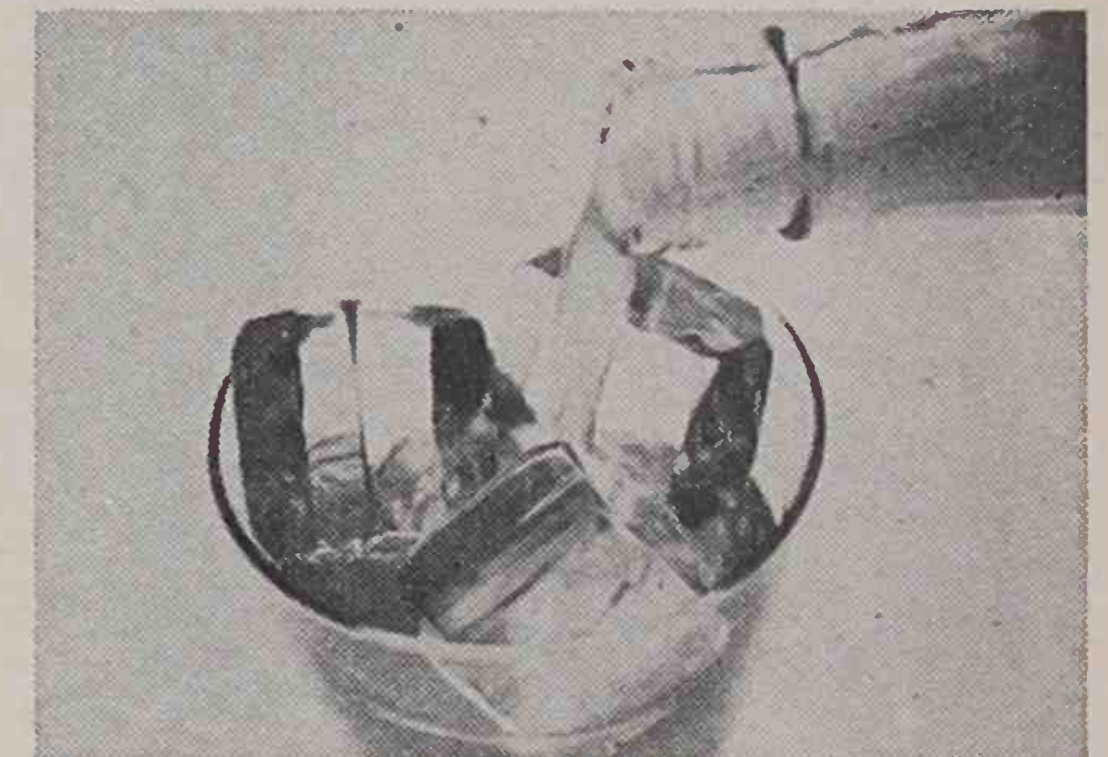
JAMIESON FILM COMPANY, Dallas

Life Cereal • Doyle Dane Bernbach



PACIFIC COMMERCIALS, Hollywood

Orange Rock • Bliss/Grunewald Inc.



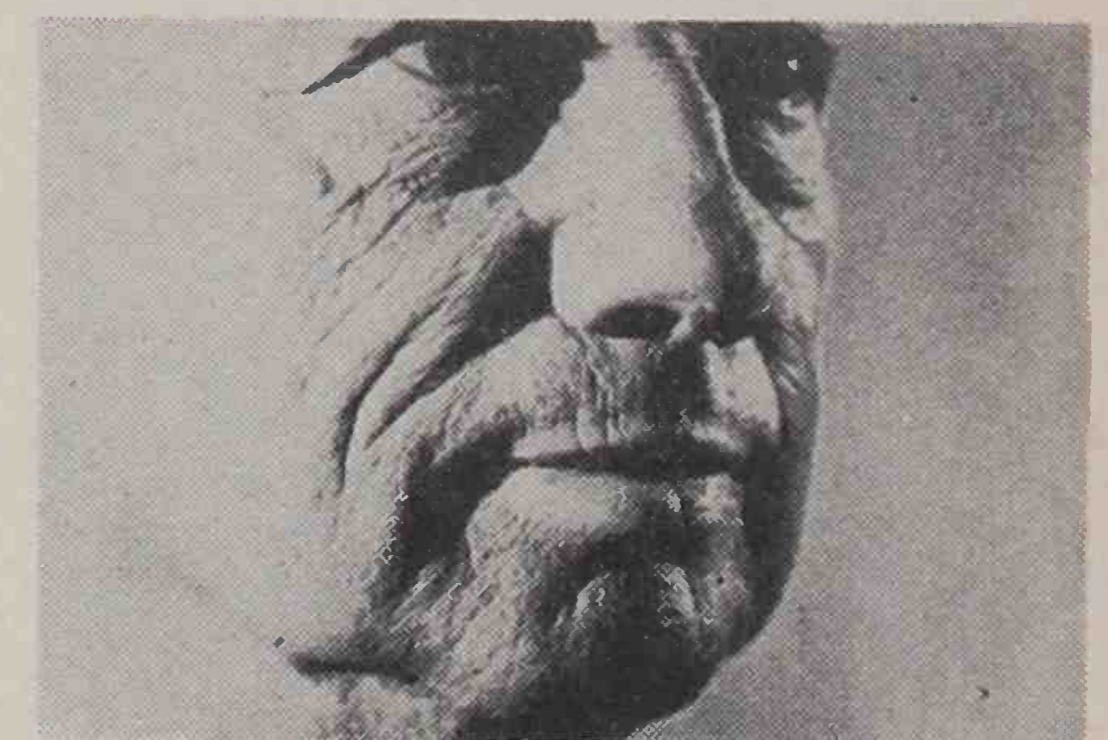
PABLO FERRO, FILMS, New York

Lipton Tea • SSC&B



PELICAN FILMS, INC., New York

Personna • Benton & Bowles



TV GRAPHICS, INC., New York

Northeast Airlines • SSC&B



VIDEOTAPE CENTER

Purex Corporation • FC&B



N. LEE LACY/ASSOCIATES, LTD., Hollywood

# Advertising Directory of **SELLING COMMERCIALS**

Sealy Mattress • Earle Ludgin



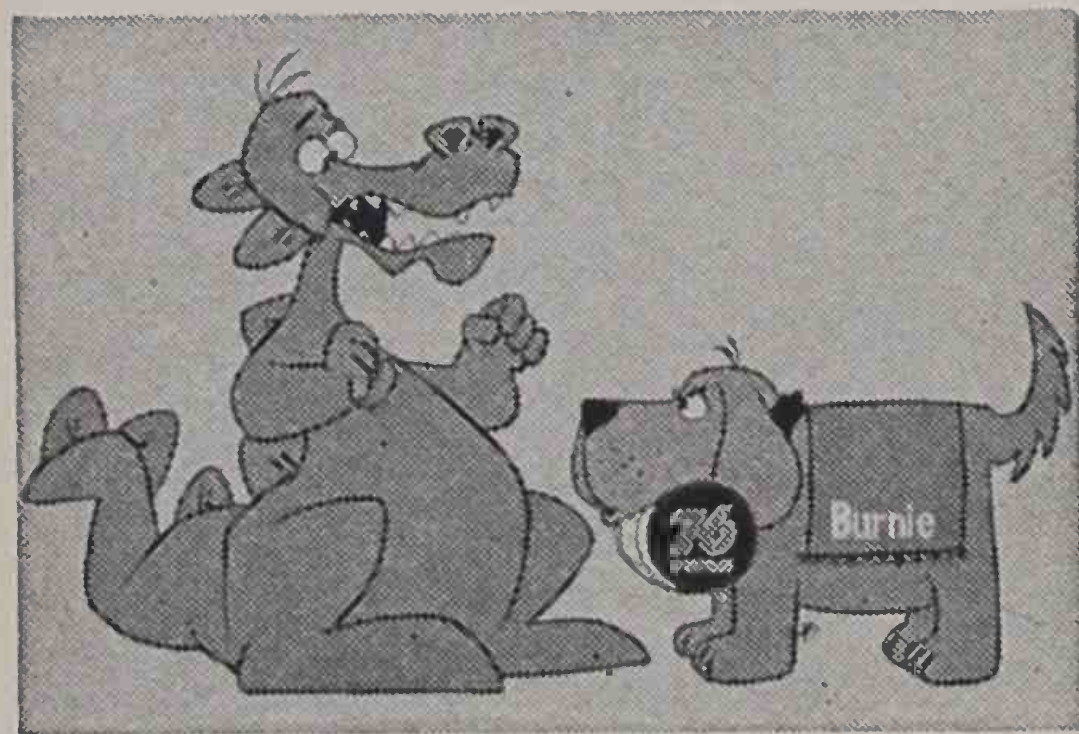
ROBERT CARLISLE PRODUCTIONS, Hollywood

Speidel's British Sterling • Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Union Oil Co. • Smock Debnam & Wadell



PANTOMIME PICTURES, INC., Hollywood

Xerox • Papert, Koenig, Lois



PGL PRODUCTIONS, INC., New York

## THE COMMERCIAL MAKERS

Cameraman-director VICTOR LUKENS joined Spectra Films. Known for his work in *cinema-verite*, Mr. Lukens said commercials are beginning to combine "film imagery with



MR. LUKENS

the spontaneity of film-truth." He started his career in fashion photography.

Fred A. Niles Communications Centers signed five still photographers and three graphics designers to work on commercials. The cameramen: RALPH COWAN, DICK BOYER, ARCHIE LIEBERMAN, CHARLES BACON, RON BOROWSKI; the designers, ARNOLD ROSENTHAL, RON BRADFORD and AL COUT.

JOAN T. ALLEN joined Video Pictures Inc. as director of advertising and public relations.

CARL CARBONE joined MSP, Inc. (Mickey Schwartz Productions) as director-producer. He had headed up his own studio, Carla Productions, and worked as producer and director for VPI and National Screen.

H. A. LEVY joined WCD, Inc. as account executive. He had been with Radio-TV Reports.

SUSAN EPSTEIN joined Savage-Friedman as production assistant.

BOB CATALANO and HARRY MAY joined the West Coast staff of EUE/Screen Gems. Mr. Catalano, who has been a producer at Ted Bates, J. Walter Thompson, Norman, Craig & Kummel, and Warwick & Legler, will work out of EUE's New York office as liaison between Madison Avenue and the studio's Burbank ranch. He will also be Western sales representative. Mr. May, hitherto a free-lance cameraman with many assignments at EUE, will work regularly on commercials at the Columbia Ranch, and will continue free-

lancing on features and tv shows.

Videotape Center promoted LUCIE A. LESSARD to creative director. He joined the company in 1958. Working with him will be SYLVIA ALLEN formerly with KSTP-TV St. Paul.

## SCANDAL-LESS CANADIAN

Into New York recently popped Pierre Berton, whose weekday tv talk show has made him perhaps the best known figure in Canadian life. *The Pierre Berton Show*, produced by Screen Gems (Canada) Ltd., is syndicated to the ITO stations in Canada. The show was started up in 1961. At the outset, Mr. Berton said, Canadian viewers found him "impudent, impertinent, brash and contentious. A veteran journalist, he was accustomed to tackling tough subjects and so brought a new dimension to the cautious airwaves of Canada. Before long he had won over the viewers, and a survey showed his name was as familiar to Canadians as that of the Prime Minister (Diefenbaker).

Today Mr. Berton and his production staff of four—producer Ros Franklin, a researcher, a unit manager, and a secretary—go as far afield as Moscow to tape shows on headline issues. His work schedule might appall many American daily tv performers. He tapes as many as five half-hours in a day, and once, in London, taped 18 shows in two days. Research is completed within 12 hours of the taping time. Mr. Berton explains that his newspaper training and his writing practice have taught him speed. At 21 he was the youngest city editor on any Canadian daily (*The Vancouver News-Herald*); at 31, managing editor of *MacLean's* Canada's biggest magazine. And he has written 13 books.

**OPTICAL AND  
SPECIAL  
EFFECTS**

**IN COLOR AND B & W  
FOR THE FINEST OPTICAL EFFECTS  
AND THE FASTEST SERVICE... CALL**

**Eastern Effects, Inc.**

219 East 44th St., New York, N. Y. 10017  
212-697-7980



# Wall Street Report

**Meredith Stock.** One of the many securities buffeted during early March, when the market generally was treating along a broad front, was Meredith Publishing, which had been gradually climbing in price since late 1965. The stock had reached a high of \$38 per share in early February. It declined to \$29 in mid-March, a drop that was undoubtedly influenced in part by the fact that 10,000 shares of its common stock were sold by members of the family. The shares were sold on behalf of E. T. Meredith and Mildred M. Bohen, who are brother and sister. When all members of the Meredith family, including spouses, children, grandchildren and trusts, are totaled, the family owned 1,754,140 shares or 64.6 per cent of Meredith common. The sale cut down their holdings to 53.6 per cent. There was no official reason given for the sale of the stock; presumably it was to continue to diversify holdings of the family estates. The only intriguing personal note in the prospectus covering the sale of the stock was the disclosure that Gordon R. Ewing, president of Meredith and also related to the controlling stockholders by marriage, resigned his post in early

March. Ewing is publisher of magazines and books, operator of radio and television stations, a contract printer, and the world's largest manufacturer of world geographical globes.

**Total Revenues.** The magazines, *Better Homes and Gardens* and *Successful Farming*, accounted for 48 per cent of the company's total revenues in the 1965 fiscal year; the other divisions accounted for the following percentages of revenue; book publishing, 27 per cent; radio and tv broadcasting, 14 per cent; contract printing, six per cent and other printing five per cent.

Meredith's chief printing customer at present is Condè-Nast Publications—*Vogue*, *House & Garden* and *Brides*, along with annual publications—owned by the Newhouse interests. Meredith has ordered additional high-speed letterpresses at a cost of \$2.5 million to expand its printing facilities. The company's Des Moines plant is operating at capacity; if this end of the business increases, the company will be forced to make additional investments in plant and equipment.

**Circulation Rise.** *Better Homes and*



*Gardens* circulation has risen from 5.1 million in 1961 to 6.5 million last year, while that of *Farming* has climbed but slightly from 1,324,675 to 1,329,699. Both are sold primarily by subscription. But the postage bill on both the magazines and the company's books came to \$5.8 million last year. The number of actual advertising pages in *Better Homes* declined from 1,659 in 1956 to a low of 647 pages in 1963 and then began climbing back to over 877 in 1965. Meanwhile, the cost-per-page has climbed from \$17,441 in 1956 to \$35,574 per page in 1965. On *Successful Farming* there was a comparable decline in pages, from 1,054 in 1956 to 795 in 1961 and then a climb back to over 891 in 1965. The per-page cost in the same period went from \$4,657 to \$7,466.

The Meredith Press division published its first book in 1930—a cook book—and to date over 10.8 million copies of that volume have been sold. Since then 40 different volumes in the series have been brought out, including a baby book, a garden book and a handyman's book. The company operates 11 book clubs with an aggregate of 400,000 members. It also operates a mail-order business which sells Meredith books as well as those of other publishers.

**CATV Owners.** Meredith and Avco Corp. are co-owners of an enterprise of community antenna television systems. It started in June, 1964, with two systems; today 10 systems are in operation with five additional ones under construction. In addition, Meredith-Avco owns a 50-per-cent interest in two other CATV systems.

In total, the joint enterprise has  
(Continued on page 122)

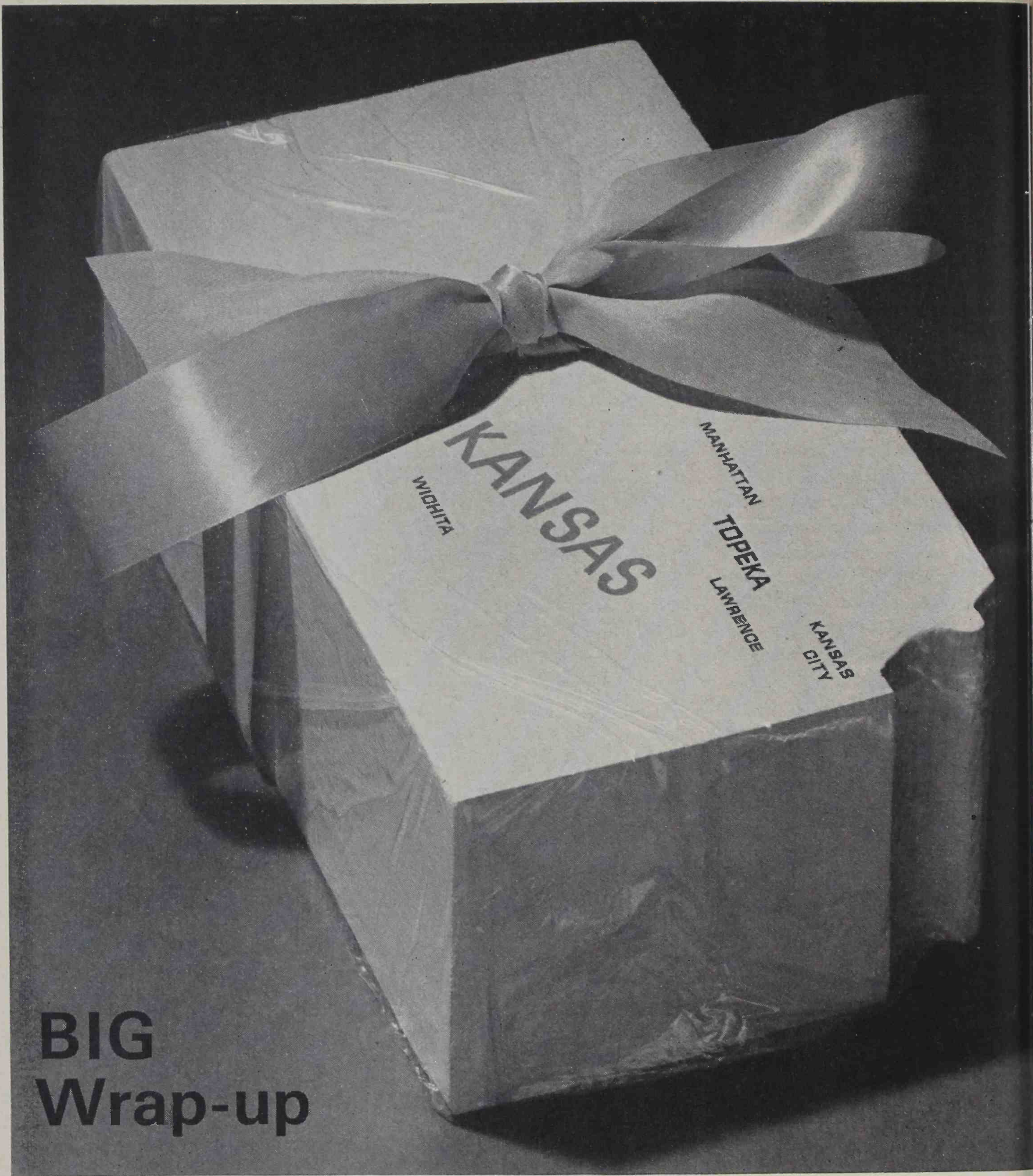
## A Five-Year Comparison

	1961	1962	1963	1964	1965
Revenues	\$27.3	\$35.8	\$38.4	\$41.9	\$49.7
Ad Revenue	32.2	32.8	32.4	33.2	39.9
<b>Total</b>	<b>59.5</b>	<b>68.6</b>	<b>70.8</b>	<b>75.2</b>	<b>89.2</b>
Earnings	\$ 2.5	\$ 2.0	\$ 2.0	\$ 2.8	\$ 4.7
Per share	78¢	79¢	78¢	\$ 1.07	\$ 1.77
Dividends	80¢	70¢	70¢	70¢	70¢

February. Since Fred Bohen remains chairman of the board and chief executive officer, the company's management continued without interruption.

Meredith is one of the most distinctive entries in the tv-publishing industry. The Meredith-Bohen families have succeeded in creating a very profitable communications company on the base of a shelter magazine. The company is now a pub-

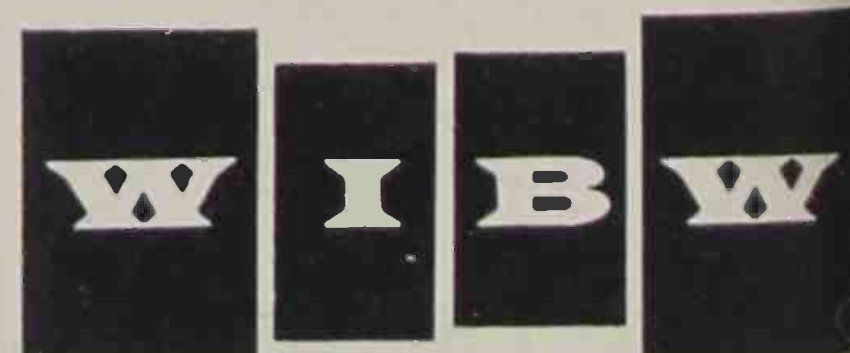
lisher of magazines and books, operator of radio and television stations, a contract printer, and the world's largest manufacturer of world geographical globes.



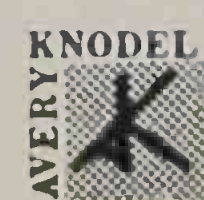
## BIG Wrap-up

Kansas is on the grow! So are companies who locate here. One helps the other. For instance, the Du Pont cellophane plant at Topeka opened its doors in 1958. Since then it has shipped enough cellophane to completely cover the state—and then some. Annual take-home pay for Du Pont's 580 employees here is \$3.75 million. Du Pont spends \$3.5 million for goods and services in Kansas. Just part of the billions-big market for everything in Kansas.

WIBW Radio and TV can wrap up and deliver the giant economy-size portion of this package. Nielsen shows WIBW Radio dominating—day and night—45 counties, representing 2/3 of our 2 million population. As a single station market, WIBW-TV offers top viewer endorsement in strategic central and eastern Kansas. And that's the package. There's nothing transparent about the results. Just ask Avery-Knodel. Or call 913—Crestwood 2-3456, and tell us about *your* package—and how you want it moved...on



RADIO - FM - TELEVISION  
TOPEKA, KANSAS



A broadcast service of  
Stauffer Publications.  
Represented nationally  
by Avery-Knodel

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Wuzzah! According to recently released TvB figures, advertiser investments in national and regional spot television topped the \$1-billion mark for the second successive year in 1965. Increasing by 6 per cent over 1964, TvB reports, spot television's estimated gross time billings rose from \$1,016,011,000 to \$1,075,500,000. Much of this increase must be attributed to the fourth-quarter gains (always the biggest spot quarter), which included a rise in the category of household appliances of a whopping 121 per cent. This figure was coupled with other substantial gains in the transportation and travel field (up 46 per cent), dental products (up 72 per cent), household paper products (up 55 per cent), automotive products (up 27 per cent), and gasoline and lubricants (up 27 per cent).

Several advertisers recorded sharp fourth-quarter increases over their spot participation for the same period in the previous year. Among the leaders: American Airlines (from \$569,900 to \$1,147,900), Canada Dry Corp. (from \$325,400 to \$1,153,300), General Foods (from \$6,48,000 to \$9,283,300), and—a real boost—P&G (from \$16 million in fourth-quarter 1964 to over \$20 million '65).

Two advertisers appeared for the

first time in any TvB quarterly list of top 100 spot television advertisers. They were Aluminum Company of America, spending \$739,200, and the Milton Bradley Co. with \$711,100.

An interesting inclusion in the TvB reports is a breakdown of total spot dollars into time-of-day and length-of-commercial categories. In the fourth-quarter 1965, 68.7 per cent of the total spot expenditures were in commercials 40-seconds-or-more in length. Almost 19 per cent was invested in 20's, and 6.1 per cent in ID's. Program advertising amounted to 6.3 per cent. By time-of-day, the largest percentage of the advertisers'

coin went into nighttime commercials—32.1 per cent, or \$97,626,000. Then came daytime (26.9 per cent), early evening (22.6 per cent) and late night (18.4 per cent).

Average daily viewing time per U.S. household rose to a new high of five hours and 29 minutes during 1965. "The fact", according to TvB, "that more people are watching tv more than ever before, and spending more time with tv than with any other activity aside from sleeping and working, gives advertisers at all levels of ad budgets a simple and logical reason for making tv their first choice of media."



*Sumer M. Bileydi, previously a media planner and buyer at Gardner Advertising Co., St. Louis, joined the Minneapolis office of BBDO as assistant media director.*

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

### **American Tobacco Company**

*(Gardner Advt. Co., Inc., N.Y.)*

A large campaign for ROI TAN CIGARS breaks in 38 top markets starting April 4. Prime 20's will be used in all markets to reach men over the age of 35. Rosemarie Vitanza is the buying contact.

### **Arnold Bakers**

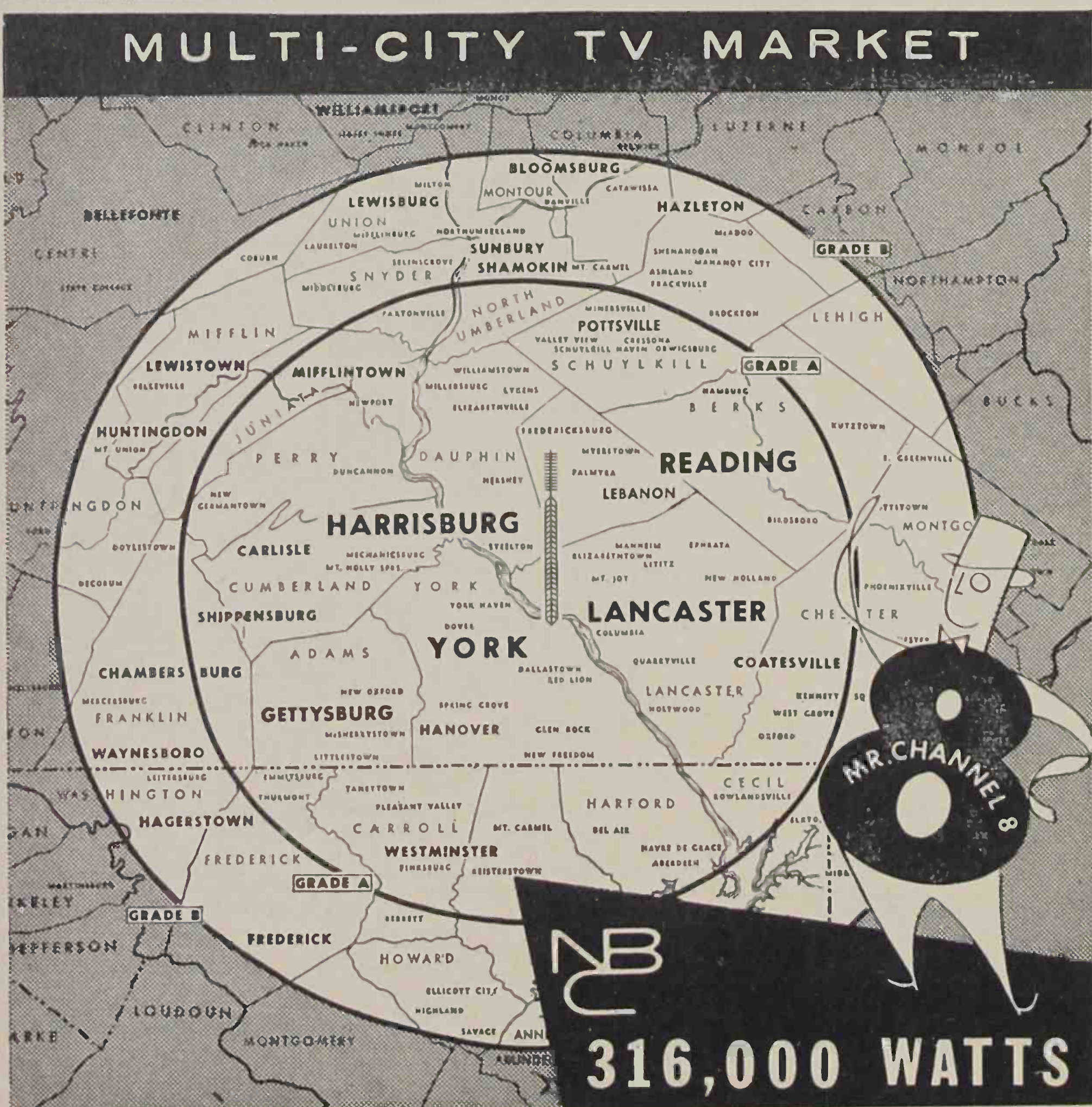
*(Norman, Craig & Kummel, Inc., N.Y.)*

A full year of activity for ARNOLD BREAD is being seen in five selected markets. Daytime and nighttime minutes

*(Continued on page 90)*



# WGAL-TV alert to tomorrow



**Channel 8**, color pioneer, maintains the most modern equipment for all forms of color transmission. It telecasts more color than any other station in Pennsylvania, including Philadelphia and Pittsburgh. All local programs are colorcast live, on film or via color tape recorders. And, WGAL-TV is affiliated with NBC, the full color network. Whatever your product, Channel 8 can show it, and sell it, color-fully.

## WGAL-TV Channel 8-Lancaster, Pa.

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

**Steinman Television Stations** • Clair McCollough, Pres.  
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

## One Seller's Opinion . . .

### GAMBLING IS PART OF IT

I read that there's a television station in a major market that's trying to take some of the "risk" out of spot buying. What it is doing is offering advertisers who buy four consecutive weeks or more a guaranteed cost per thousand. In this instance, the cpm is \$1.40 or better. I'm not about to quarrel with the figure, low as it is. What I'm against is the whole idea.

Before going on, I better make it plain that I don't represent a competing station in the market where this "guaranteed circulation" idea is being put into effect. So I don't look at it as a bit of competitive one-upmanship. And I'm not going to say it won't bring the station any business. It's my feeling, though, that it will bring the station plenty of headaches *along* with that business.

Basically, such an offer looks to me like another move to make spot tv buying a little more closely related to print buying. I don't think there are any valid comparisons that can be made between tv and print, and I don't think there should be. Each has its place in the media scheme, but each is something all to its own. So print offers advertisers a guaranteed cost-per-thousand? So what? Print also offers competitive ads back to back, front-of-book requests answered by ads placed in the back-of-the-book, and so on. Do the injured advertisers get the make-goods and credits similar infractions in tv produce? Oh, sure.

So let's look at this "guaranteed cpm" in detail. It's going to be based on "the most recent rating reports," I read. Okay, let's say an advertiser buys four weeks in March at his \$1.40-per-thousand-homes guarantee. The March rating book comes out in late April or early May, maybe six weeks after his schedule is over. Oh, oh, the cpm works out to \$1.95.

Now what do we do? Does the advertiser get a refund of 55 cents per thousand homes? More likely he gets a couple of extra spots gratis that will produce enough homes to bring his cpm down to the \$1.40 level. But, wait a minute: these spots are selected on the basis of that March book, and now it's May. When the May book comes out (assuming the market has one), it's six weeks later again. And now it's seen that the spots declined in viewing homes between March and May, and the cpm was only cut from \$1.95 to \$1.45.

Now what? Does everybody forget about the nickel? Or does the station throw in another spot—this time based on the May book and one that probably declined somewhat during the June-July period. Things can go on indefinitely, it seems to me—with both the station, the advertiser and the media buyer battling through an evergrowing pile of paperwork.

And what about stations in markets where there are only two rating books a year?

Another point: it's probably true that the station is giving both the big and little advertiser the same break; both get a cpm of \$1.40. But what is also happening is that the element of a pay-off gamble disappears. How about the astute buyer who spends his money intelligently and comes up with a cpm of \$1.40 all by himself? Instead of feeling he's made a real coup, he has to content himself with the fact that all his work resulted in something the other guy is getting without any trouble.

Television buying isn't a science, and I don't think it will ever be. All the computers and pre-tested commercials in the world won't make any spot campaign a sure thing. More and more, the whole idea of cost-per-thousand is being debunked. Spot is a gamble sometimes—most of the time—but it pays off most of the time, too.

**KKTV**  **DELIVERS!**

RATINGS - SHARE - HOMES - VIEWERS  
CHECK NOVEMBER 1965  
NIELSEN & ARB  
RATINGS

KKTV - COLORADO SPRINGS - PUEBLO  
AVERY-KNODEL OR DIRECT



When NBC stations relations consultant Harry Bannister spoke, before the Detroit Adcraft Club early this month, some two dozen broadcasting executives who had worked with him through the 1940's at WWJ radio and television in Detroit were on hand to greet him. Among the WWJ alumni calling themselves "Mr. B's Boys" were (clockwise from center foreground): Lawrence H. Rogers II, president, Taft Broadcasting Stations; Pete Allen, Detroit Office manager, Blair Radio Co.; Keith T. McKenney, vice president and general manager, WSPD-TV Toledo; Robert T. Schlinkert, vice president and general manager, WBRC-TV Birmingham; Charles D. Fritz, vice president and general manager, WXYZ-radio Detroit; Walter Koste, radio-tv director, The Jam Handy Organization, Detroit; Harry Betteridge, Detroit Office manager, George P. Hollingbery & Co.; Gabe Dype, vice president, Blair Television Co.; David M. Greene, radio-tv producer, Campbell-Ewald Co., and Norman Rogers, Taft Broadcasting Stations.

### MMI: More Research

A new market research company, said to be "the first continuing auditing service for accurately measuring product movement through consumer purchase in local, compact radio and television markets," has been founded by six broadcast-market specialists. Headquarters of Market Measurement Index, Inc. will be 1411 33rd St., N.W., Washington, D.C.

A subscribing product manufacturer is provided bi-monthly reports covering product movement by cases; consumer dollars spent at retail store levels; share of food market; total sales by package, product and category; provisions for comparisons and trend graphs of movement and share data, and special analyses for client's products as well as competi-

tors'. Products covered are soaps and detergents, all-purpose cleansers, headache remedies; shampoos, hair sprays, men's hair dressings, coffee, toothpastes, cereals, dog foods.

The service is offered to advertisers and their agencies, without charge, when year-long card-rate contracts are placed with selected franchised tv and radio stations throughout the country. In the Shenandoah Valley market, WSWA-TV and WSWA radio Harrisonburg, Va., became the first stations to utilize the service.

The founders of MMI are Hamilton Shea and James Gilmore of Gilmore Broadcasting; Earl Bunting, a research consultant; Robert Eastman and Albert Shepard of Eastman Tv; and Ormond O. Black, a tv marketing specialist.

### Spot (Continued from page 87)

are being used to reach women. Dor Porteous is the buyer.

#### **Brown & Williamson Tobacco** (Ted Bates & Co., Inc., N.Y.)

Thirteen weeks of renewed activity are scheduled for KOOL cigarettes in a number of selected markets. The spot breaking as soon as possible, will be 30's. Joe Benjamin is the buying contact.

#### **Campbell Co.**

(Needham, Harper & Steers, Inc. Chicago)

BOUNTY HASH will be the subject of a five-month campaign breaking at prime time. Minutes and 20's will be seen in fringe and prime timeslots in a selected group of spot markets. Norma Shillingburg buys.

#### **Circus Foods**

(West, Weir & Bartel, Inc., N.Y.)

Two selected markets will be seeing minute spot commercials for VAC-IT BOX mixed nuts. The eight-week campaign, breaking April 4, will be directed at men and women in both markets. Joan Kelleher is the buying contact.

#### **Continental Baking Co.**

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

Three flights are scheduled to break April 25 for HOSTESS donuts and pastries. Seen in over 50 top markets, two of the schedules will run for six weeks and the third for a half-year. All commercials will be one-minute in length. Chet Slaybaugh and George Bock buy.

#### **Continental Casualty Co.**

(McManus, John & Adams, Inc. Chicago)

April 25 is the beginning of a three-month campaign for this company's insurance. Daytime minutes and ID's, plus early late and prime 20's will be used in the campaign. Selected markets will see heavy activity until September. Vel Kilkeary buys.

#### **Dow Chemical Co.**

(McManus, John & Adams, Inc., N.Y.)

Activity for DRAIN OPENER is being continued in a limited group of markets. Minute spots are being seen in daytime slots in order to reach ladies of the house. Chris Perkins buys.

#### **Ford Motor Co.**

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

A three-week spot campaign for FORD DEALERS begins this week in four selected midwestern markets. Early and late fringe minutes are being used to reach men. Bill Petty is the buying contact.

#### **General Brewing Co.**

(BBDO, San Francisco)

April first is the start of fresh activity for LUCKY LAGER BEER in three selected markets. The color commercial will be seen in fringe minutes and prime 20's to reach male beer drinkers. Bev Krikac buys.

(Continued on page 9.)

One of my pet peeves is the way some stations treat make-goods," says broadcast buyer Mike Mulieri. "The placement of make-goods should be as important as that of the original schedule," he continued. "Once a good schedule has been fought for it seems only fair to give the make-goods an equal amount of attention."

Mr. Mulieri, newly established in the media department at McCann-Erickson, was until recently a buyer with Foote, Cone & Belding. He continues: "Occasionally a station will run a make-good and then call you up and tell you about it. Now maybe they ran it where you would have wanted it and maybe they didn't. Even if you have to annoy the researchers and secretaries getting demographic breakdowns on the new spots all over again, you must do it, because it's the client's money you're dealing with."

Mr. Mulieri stressed that he felt that the main reason there was a



problem in the placement of make-goods was due to the fact that many stations today have little unsold time available. He said that if the stations could find the time they would generally try to do their best for the clients, "but its a fact of life—a good one for them and not as good for us—there is little available time for make-goods in a busy station."

Mr. Mulieri was reared in Palisades Park, N.J., and received a B.S. in marketing from St. Peters College

in 1962. After six months in the Army Reserve he started at William Esty as a media researcher, then became an assistant media buyer, and then a full broadcast buyer. In 1964 he moved over to FC&B on General Foods, and now, as a broadcast buyer at M-E, he works on that agency's Savings & Loan Foundation, Inc., and Nabisco accounts.

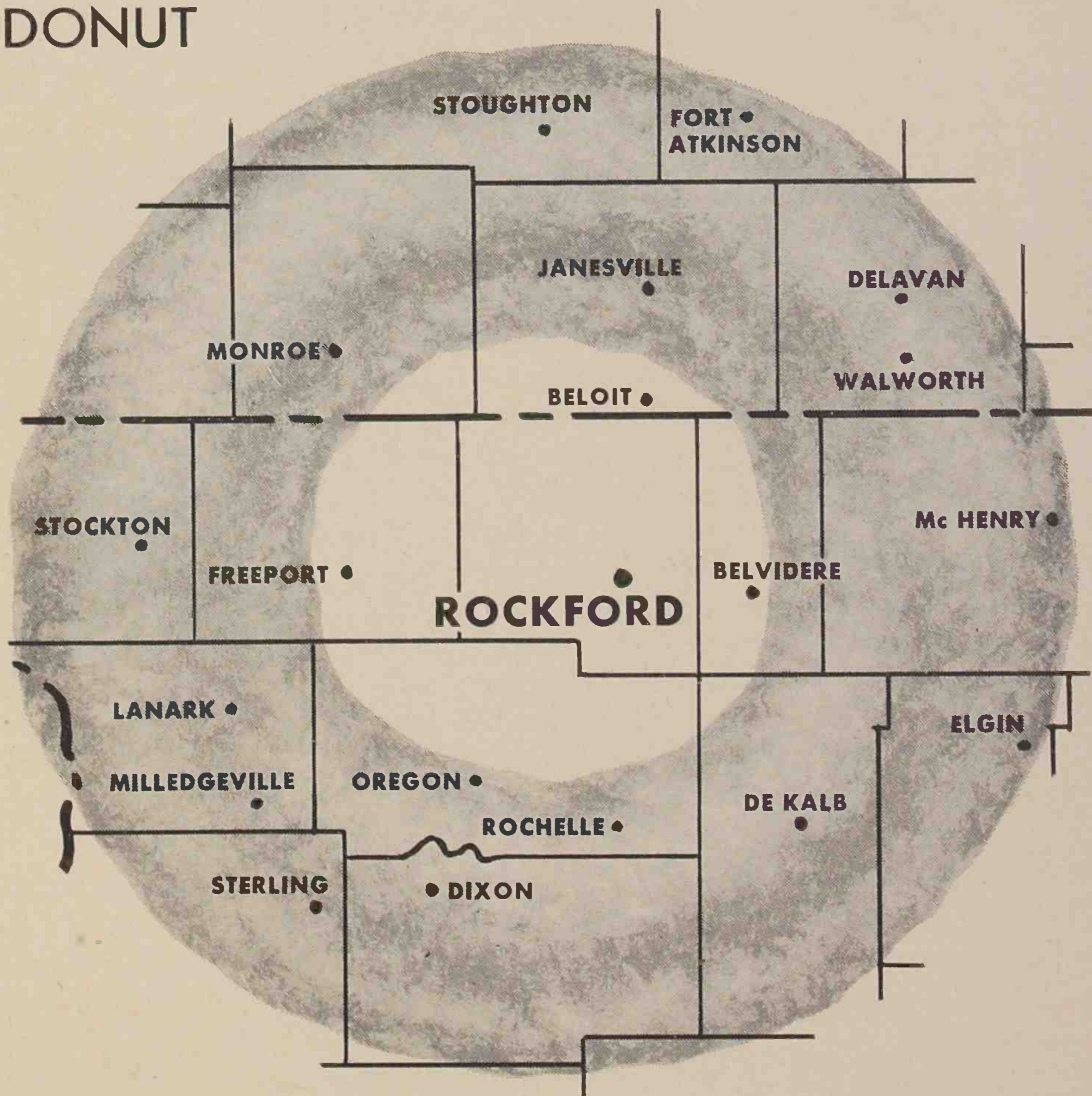
The buyer was married last summer and he and his wife are to be parents this spring. Mr. Mulieri does a lot of bowling in his spare time and is also a summer umpire in the Bergen County Baseball League. "I love to umpire," he said. "If I hadn't gotten married I might have gone down to umpiring school in Florida."

When asked about timebuying as a career, the broadcast buyer said, "I hear people say that they don't find it rewarding to work in media because they can't see any tangible results. I feel, however, that if a buyer plans well, and buys well, then the product will sell well. That's tangible enough for me."

# Keep your eye on the DONUT to get the "WHOLE"

And keep your eye on WREX-TV Exclusive Big Circle, full power, VHF service of the rich Northern Illinois—Southern Wisconsin area... the delectable agricultural and industrial heartland of Mid-America.

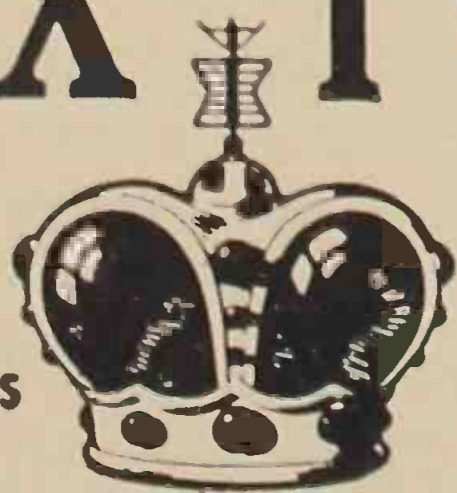
Channel 13 Television is the only medium that completely covers the whole wide-range Rockford area market, WREX-TV is the only television station that integrates the entire area with a mobile video tape studio unit.



# WREX TV

13

ROCKFORD, ILLINOIS



JOE M. BAISCH, VICE PRES. & GEN. MGR.  
REPRESENTED BY H. R. TELEVISION, INC.  
MEMBER, THE GANNETT GROUP

**General Cigar Co.**

(Young & Rubicam, Inc., N.Y.)

Continued spot activity is being seen in ten markets for TIPARILLOS and WHITE OWL cigars. Prime minutes are being used to reach an all-male audience. Dave McCoy buys.

**General Foods Corp.**

(Ogilvy & Mather, Inc., N.Y.)

Regular MAXWELL HOUSE coffee will be touted in spot commercials breaking April 18 in a large number of selected markets. The eight-week campaign will use minutes in daytime and fringe timeslots. Dietrich Ginzler buys.

**General Mills Corp.**

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

Five separate flights of heavy spot activity break April 4 in 106 markets for various GM products, such as LAYER CAKE MIX and DAISIES. Running between four and eight weeks, all commercials will be early and late fringe minutes. Bob Chodak buys.

**General Mills Corp.**

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

A series of ID's and 20's for RED BRAND FLOUR will be seen in a month-long spot campaign breaking April 4 in a very small number of markets. Bob Morano buys.

**Gillette Co.**

(Clyne Maxon Co., Inc., N.Y.)

Twelve weeks of spot activity break April 3 in 30 selected markets. Minutes are scheduled in fringe timeslots to reach men 18-34. Lee Beck is the buyer.

**Helena Rubenstein Co.**

(Fuller, Smith & Ross, Inc., N.Y.)

Four weeks of commercials begin April 4 for this cosmetic manufacturer's STRONG & LONG nail treatment. Some 18 markets have been lined up for the activity, which will consist of prime 20's and fringe minutes. The media contact is Mal Gordon.

**Heublein Co.**

(Fletcher Richards Co., Inc., N.Y.)

April 16 marks the beginning of the first '66 spot campaign for SNAPPY TOM TOMATO COCKTAIL. Minutes and 20's will be used in fringe and prime timeslots to reach women in a selected number of markets. The buyer is Jonnie Johns.

**Kleenex Co.**

(Foote, Cone & Belding, Inc., Chicago)

April 17 is the signal date for increased activity for the three sizes of KLEENEX in 50 markets. The four-weeks' addition employs minute spots in all markets. A timebuyer was unassigned at press date.

**Rep Report**

HAL ABRAMS was promoted to West Coast director of sales for CBS Television Stations National Sales. Mr. Abrams, who will be headquartered in San Francisco, succeeds the late Charles Linton. Mr. Abrams had been an account executive in the company's New York office since 1962; earlier, he was with WBBM-TV Chicago, the Katz Agency, and the Chicago Tribune.

NOYES F. ("SKIP") FRENCH was named midwest sales manager of Metro Tv

JOHN C. WEIDMAN joined Harrington, Righter & Parsons as an account ex-



MR. WEIDMAN

ecutive in the New York office. Mr. Weidman earlier was with *National Geographic* and Curtis Publications.

RICHARD P. ("RICK") LEVY rejoined Storer Television Sales' New York sales staff. He had been with Storer from January 1964 to December 1964, then left to become Eastern sales manager



MR. LEVY

for the Chris Craft Stations. With the closing of Chris Craft's New York office, Mr. Levy returned to the Storer fold.

LEW M. WITZ was named tv sales manager for RKO General Broadcasting National Sales. He most recently was an account executive with WBKB-TV Chicago, and previously was general sales manager for WINS radio New York.

DAVID W. GRACE was transferred from the Advertising Time Sales, Inc., radio sales staff to the ATS Chicago tv sales staff. Mr. Grace's sales background includes varied experience in radio, newspapers and magazines.



MR. FRENCH

Sales. He has been with the Metromedia subsidiary's Chicago office since 1962; earlier, he was with WGN-TV, the Katz Agency, and the Branham Company.

ROBERT SWANSON joined the Chicago office of Metro Tv Sales. He had been



MR. SWANSON

with Peters, Griffin, Woodward, and earlier, with radio stations WLW Cincinnati and WBBM Chicago.

RICHARD CALKINS joined ABC-TV Spot Sales as an account executive. He had been with KABC-TV Los Angeles since 1962, and earlier, with *Holiday Magazine*. Mr. Calkins replaces RICHARD HASBROOK, who was promoted to sales manager of the company's San Francisco office.



# They're in on the ground floor

Al Abrams Pontiac,  
Andes Candies,  
Anheuser-Busch (Budweiser),  
Bell Savings and Loan,  
Bristol-Myers,  
Business Methods Institute,  
Cities Service Company (Citgo),  
Coca-Cola Bottling Company  
of Chicago,  
Colgate-Palmolive Company,  
Commonwealth Edison,  
Continental Airlines,  
Courtesy Motor Sales,  
R. H. Donnelley (Yellow Pages),  
Ford Motor Company,  
General Boushelle,  
General Foods,  
General Mills,  
Henry M. Goodman  
Furniture Co.,  
Hamm's Brewing Co.,  
Holland Jewelers,  
Illinois Bell Telephone Co.,  
Kellogg Company,  
Earle Ludgin Advertising  
Agency,  
Marina City Bank,  
Miles Laboratories  
(Alka-Seltzer),  
Norge Division of Borg-Warner,  
Noxzema Chemical Company,  
Outboard Marine Corporation  
(Lawn Boy),  
Dr Pepper,  
Phillip Morris,  
Polk Bros.,  
Procter and Gamble,  
Jos. Schlitz Brewing Co.,  
Sears, Roebuck and Co.,  
Shell Oil Company,  
Standard Brands,  
Stewart's Private Blend Coffee,  
The 1st National Bank  
of Chicago,  
United Air Lines,  
Young and Rubicam, and  
Zenith Radio Distributing Corp.

## Why?

**Because they know WFLD—UHF is equipped with 1,000,000 watts of effective power!**

**Because they know Channel 32 offers top-floor transmission by beaming its signal from Marina City, 938 feet above Chicago.**

**Because they know Field Enterprises has backed this new station with the best of equipment and programming, plus the support of its two great Chicago newspapers.**

**Because they know the surest and the best way to go up...up...up is to get in on the ground floor.**

**Why not hitch your wagon to the ascending star of WFLD, the new "U".**

**WFLD-TV**



Chicago's Channel of Change

Television, Chicago  
Field Television Center  
Marina City, Chicago

National Sales Representative, Metro TV Sales

## Campbell-Ewald Realigns Media Men

An upgrading of the media department at Campbell-Ewald Co., Detroit, has seen the promotion of four assistant media directors to vice president. The four men (along with a fifth, promoted to vice president in 1963) will report directly to Arthur A. Porter, senior vice president, who is creating a new plan for the department.

The five media planners will be completely responsible for all media plans and policies for their individu-



MR. BOWEN MR. DAVIS

al accounts. Under the new system the media planners will be freed from all the mechanics of media buying. They will spend their time as media members of the account teams,

and will develop overall proposals for television, and all other media.

The four new media vice presidents represent a variety of experi-



MR. VARNIER MR. KENNEDY

ence with Campbell-Ewald and with other agencies. They are John E. Bowen, an 11-year veteran with Campbell-Ewald, who started in the research department; Abbott Davis, a media supervisor for Knox Reeves in Minneapolis in 1961 before joining C-E's media department in 1963; William Kennedy, who moved to C-E from McCann-Erickson, Chicago, where he was media director, and Jack Varnier, who has been with the agency 11 years, working in its Chicago office and Detroit headquarters.

## Media Personals

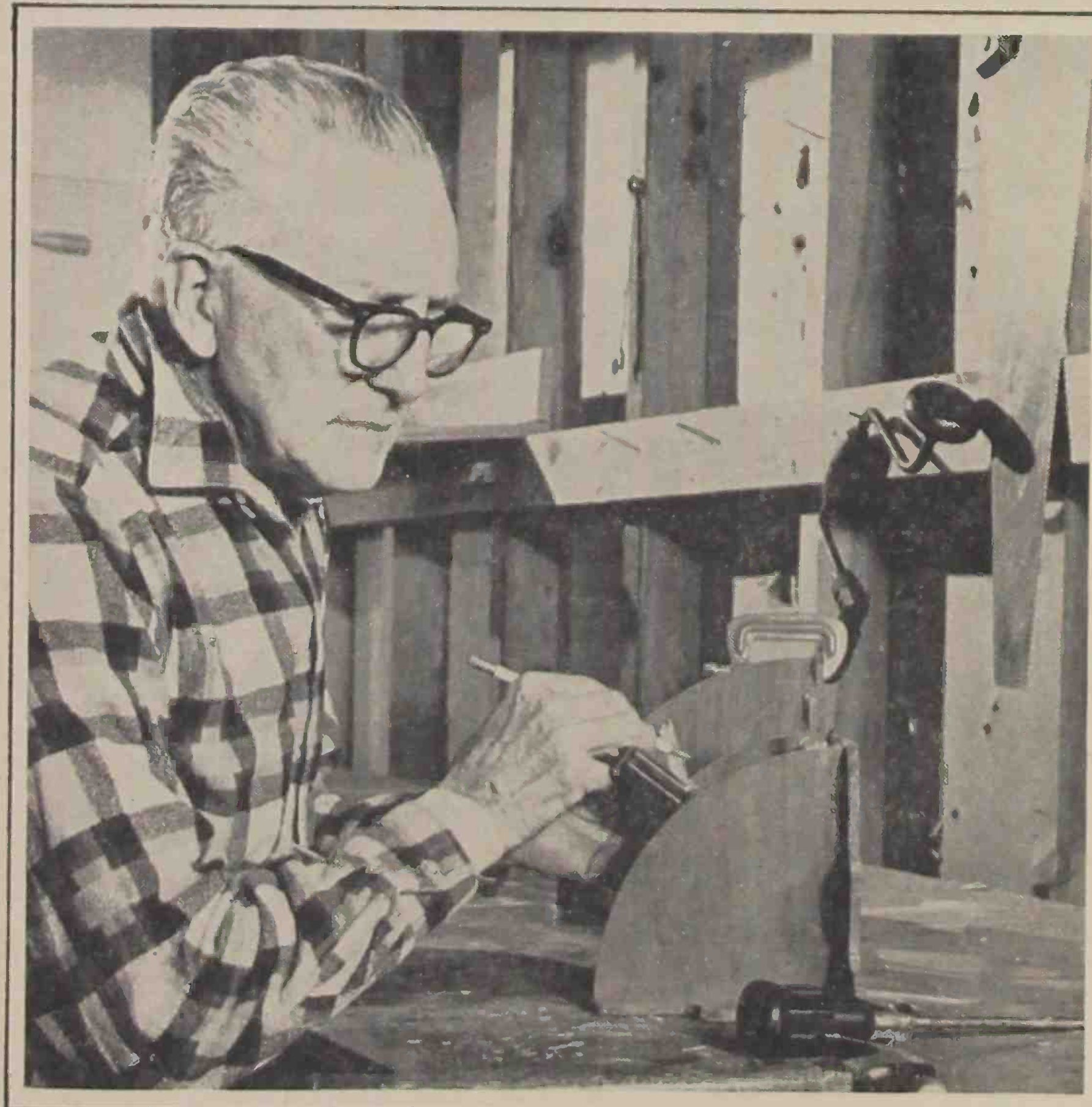
CHARLES WOODRUFF, formerly a buyer at Sullivan, Stauffer, Colwell & Bayles Inc., moved to Needham, Harper & Steers, Inc., New York, as assistant media supervisor.

SHELDON BODEN, associate media director at Norman, Craig & Kummel Inc., New York, was elected a vice president of the agency. He joined NC&K six years ago as a media buyer. At the same agency, HENRY BELBER was promoted to associate media director. He joined the agency's New York headquarters in 1962, moved to the Toronto office the following year as media director, then returned to New York last May.

ELAINE ART, who joined Papert, Koenig, Lois, Inc., New York, in 1961 as a media buyer, was promoted to assistant media supervisor on the agency's National Airlines account.

SAM HAVEN joined Doyle Dane Bernbach as a media supervisor. He previously was with Papert, Koenig, Lois and Benton & Bowles.

TED PEARSON, previously media director in the Los Angeles office of Wade Advertising, joined Carson/Roberts/Inc. as assistant media research director.



*There are workshops...*



*Then, there are workshops!*

Like our completely equipped plant for constructing sets, flats and other production needs. We're not in the building business... but we do believe in the most extensive facilities for fulfilling your requirements for television production, commercial or program.

## Agency Appointments

LEONARD RUBEN, associate creative director at J. M. Mathes, Inc., was



MR. RUBEN

named a vice president of the agency.

PAUL MARTIN joined J. M. Mathes, Inc., as senior tv and radio producer. He previously was with Ted Bates & Co., Inc., as group supervisor in the tv-radio department, and earlier was with William Esty Co. as group supervisor and executive producer.

STEVEN J. ROPPOLO was named an executive producer at the Fletcher Richards Co. He has been with the agency since 1955.

DONALD E. DELOZIER, supervisor of the production department at D. P. Brother & Co., was made a vice president of the agency.

GORDON G. MINTER, vice president and executive commercial producer at Leo Burnett Co., transferred to the agency's branch in London. He will divide his time between that office and Televico, a Swiss studio, in Zurich.

NORMAN D. ALLAN JR., an account supervisor at Ted Bates & Co., was named a vice president of the agency.



MR. ALLAN

He joined Bates last year, having previously been at Sullivan, Stauffer, Colwell & Bayles.

WILLIAM A. TAYLOR joined Sullivan, Stauffer, Colwell & Bayles, Inc., as

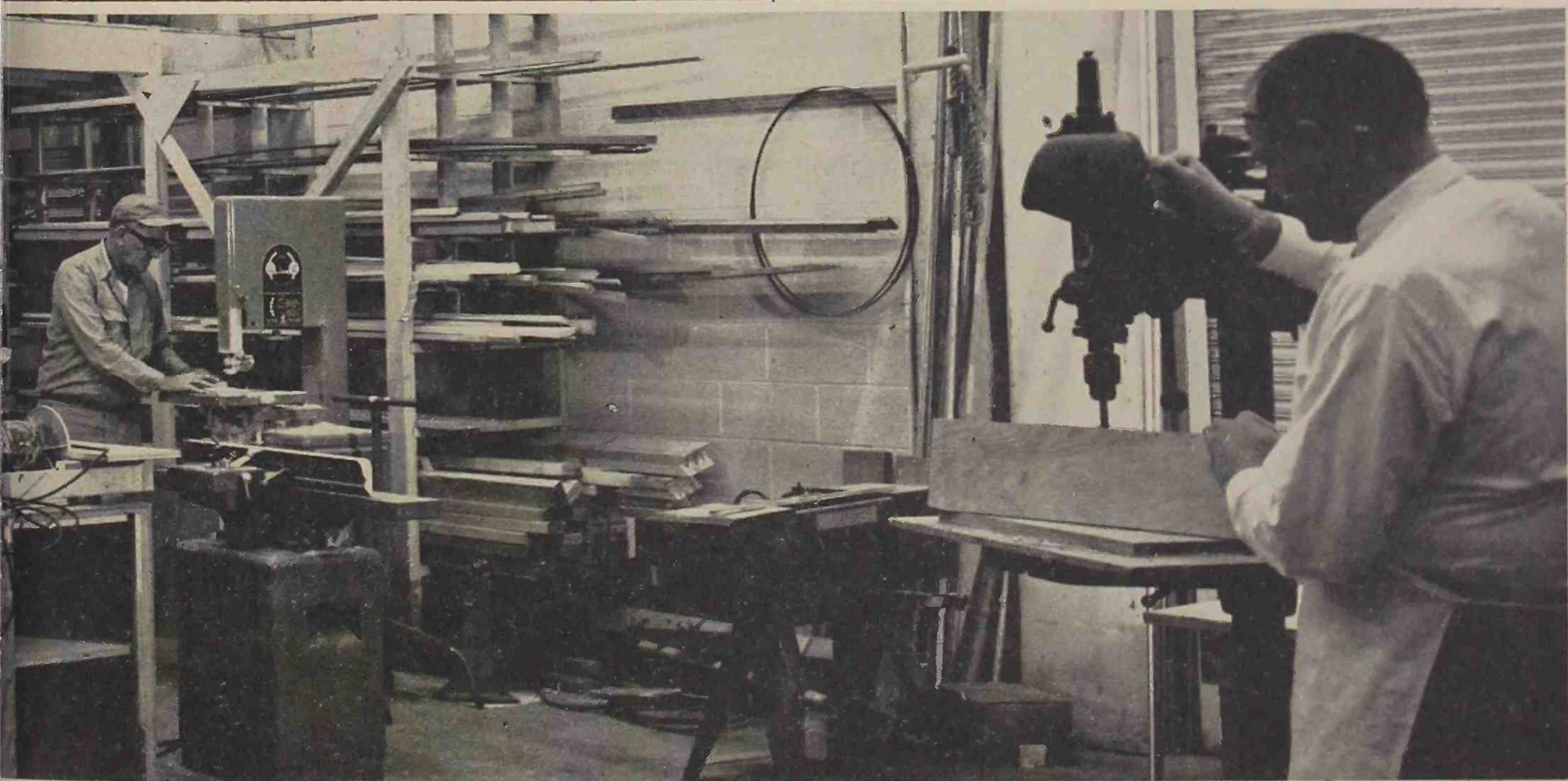


MR. TAYLOR

a vice president and management supervisor. Mr. Taylor was formerly at Dancer-Fitzgerald-Sample, Ted Bates, and most recently at Norman, Craig & Kummel.

GERALD F. HALL was named business manager of the tv-radio department at D'Arcy Advertising Co.

NATHANIEL B. ALLAN, account executive on Colgate-Palmolive at Lennen & Newell, was named a vice president of the agency. Before joining L&N, Mr. Allan served with Ted Bates, BBDO and Procter & Gamble.



# WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market  
 ABC, Channel 8, Communications Center  
 Broadcast Services of The Dallas Morning News  
 Represented by Edward Petry & Co., Inc.

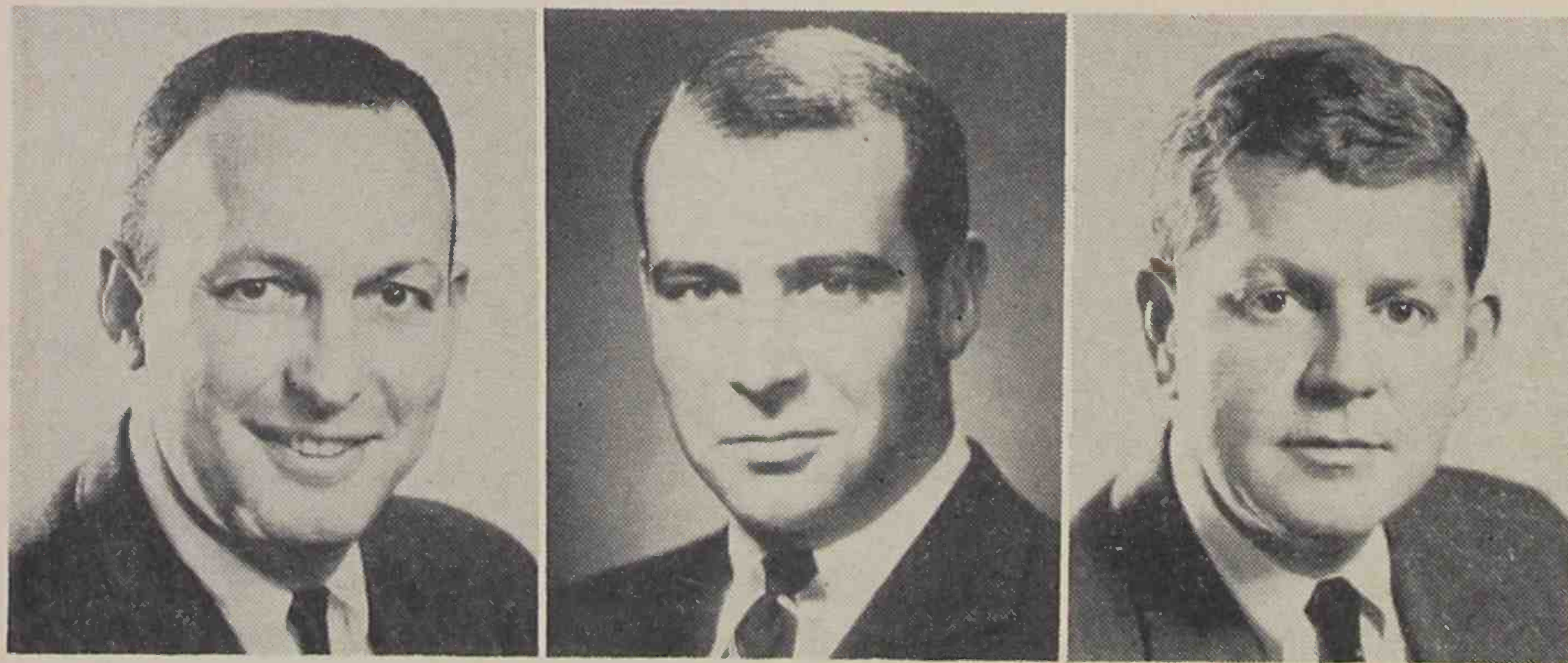
*Quality touch*



Following a consolidation of the print and broadcast buying personnel at Carson/Roberts/Inc., Los Angeles, the newly created media review board meets to go over a campaign. From l. to r., Ted Pearson, assistant media research director; Phil Von Ladau, media research director; Eddie Smardan, director of media; Bill Engel, Margaret Auchstetter and Alex Podhorzer, media supervisors.

#### New Directors at BBDO

Three BBDO executives—Herbert D. Maneloveg, vice president and media director, and Richard B. White and Bruce E. Crawford, both vice presidents and management supervisors—were elected to the board of directors of Batten, Barton, Durstine & Osborn, Inc. Mr. Maneloveg began his advertising career in 1949 as a researcher for WOR New York. In 1952 he joined Benton & Bowles as a media buyer, then moved to BBDO two years later. A native of Aliquippa, Pa., Mr. Maneloveg was graduated from the University of Pittsburgh after having served with



MR. MANELOVEG

MR. WHITE

MR. CRAWFORD

the U.S. Army in France during World War II. He and his wife live with their three children in White Plains, N.Y.

Mr. White joined BBDO in 1955 as an assistant account executive after graduation from Yale. In 1959 he became an account executive, and then an account group head. He was made vice president in 1960, management supervisor in 1963.

Mr. Crawford, a graduate of the Wharton School of the University of Pennsylvania, joined BBDO in 1963 as a senior group head. He had entered advertising in 1954 as an account executive with Benton & Bowles. In 1958 he moved to Ted Bates as an account executive. Three years later became a vice president and account supervisor, then left agency work briefly in 1961 to become advertising manager of Chesebrough-Pond's.

**Spot** (Continued from page 92)

#### Mobil Oil Co.

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

Some of DDB's new commercials for the recently acquired account will be seen in a spot campaign breaking April 4. Prime 20's and fringe minutes will be used in a selected number of markets in order to reach men and women. Mike Raymond buys.

#### National Biscuit Co.

(McCann-Erickson, Inc., N.Y.)

April Fool's Day kicks off a four-week campaign for RITZ CRACKERS in a selected group of markets. Daytime minutes and prime ID's will be used. Liz Griffith is the buying contact.

#### Pharmacraft Co.

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

Six to eight weeks of spot activity are scheduled in 40 top markets for ALLEREST and FRESH. The campaign breaking April 4, will use a combination of piggybacks and minutes in all markets. Bob French is the buyer.

#### Piel Bros.

(Papert, Koenig, Lois, Inc., N.Y.)

April 18 is the break-date for a new spot campaign for PIEL'S beer in 12 selected markets. The six-week campaign will employ minutes, 20's and ID's around sports and news shows. Maria Carayas is the buying contact.

#### Ralston-Purina Corp.

(Gardner Advertising, St. Louis)

Two heavy schedules of spot activity are being bought in 125 markets for PURINA DOG CHOW. One campaign breaks April 18 and runs for one month. The second runs from the middle of May until the end of June. Minute spots will be seen in daytime and fringe timeslots in all markets. Judy Hawkins is the buyer.

#### Sinclair Oil Co.

(Geyer, Morey, Ballard, Inc., N.Y.)

April first is the break-date for the remainder of a full year's activity for SINCLAIR OIL. Five-to-ten-minute programs will be seen in selected markets. Bill Millar is the buyer.

#### Standard Brands

(J. Walter Thompson, N.Y.)

Three flights of varying lengths break for the "Wonderful World of Standard Brands" in 16 top markets. The activity beginning April 4 in each case, will run for six, seven and 12 weeks. Minute spots will be used in all cases to reach women. Bernadette Strauss is the buyer.

#### Standard Oil of Kentucky

(BBDO, Atlanta)

April 17 is the start date of a spot campaign for this petroleum company. The five-week campaign will utilize minutes and ID's to reach adults in 35 regional markets. Mal Murray buys.

#### Alpo Co.

(Weightman Advertising, Phila.)

A test spot campaign breaks May 1

(Continued on page 98)

## What were a couple of midwest television reporters doing with 2 U.S. Senators on a mission to the heart of the Amazon Jungle?

Reporting on a fact-finding mission by Senators Birch Bayh of Indiana and Fred Harris of Oklahoma.

The Senators and their wives went to South America at their own expense to find out how the Alliance for Progress and other U.S. aid programs are working.

Accompanying them were Lee Giles, a reporter for Corinthian's WISH-TV, Indianapolis and Ron Hagler, Chief Photographer for Corinthian's KOTV, Tulsa.

(It was Hagler who took this picture of their flying boat after it became mired in the Amazon mud.)

The two newsmen got their story. And so did approximately 225,000 viewers in Indiana and Oklahoma who watched Corinthian's special: *Passport to the Future*.

It's this kind of unusual, ambitious local programming that distinguishes stations belonging to the Corinthian Group.



Responsibility in Broadcasting.

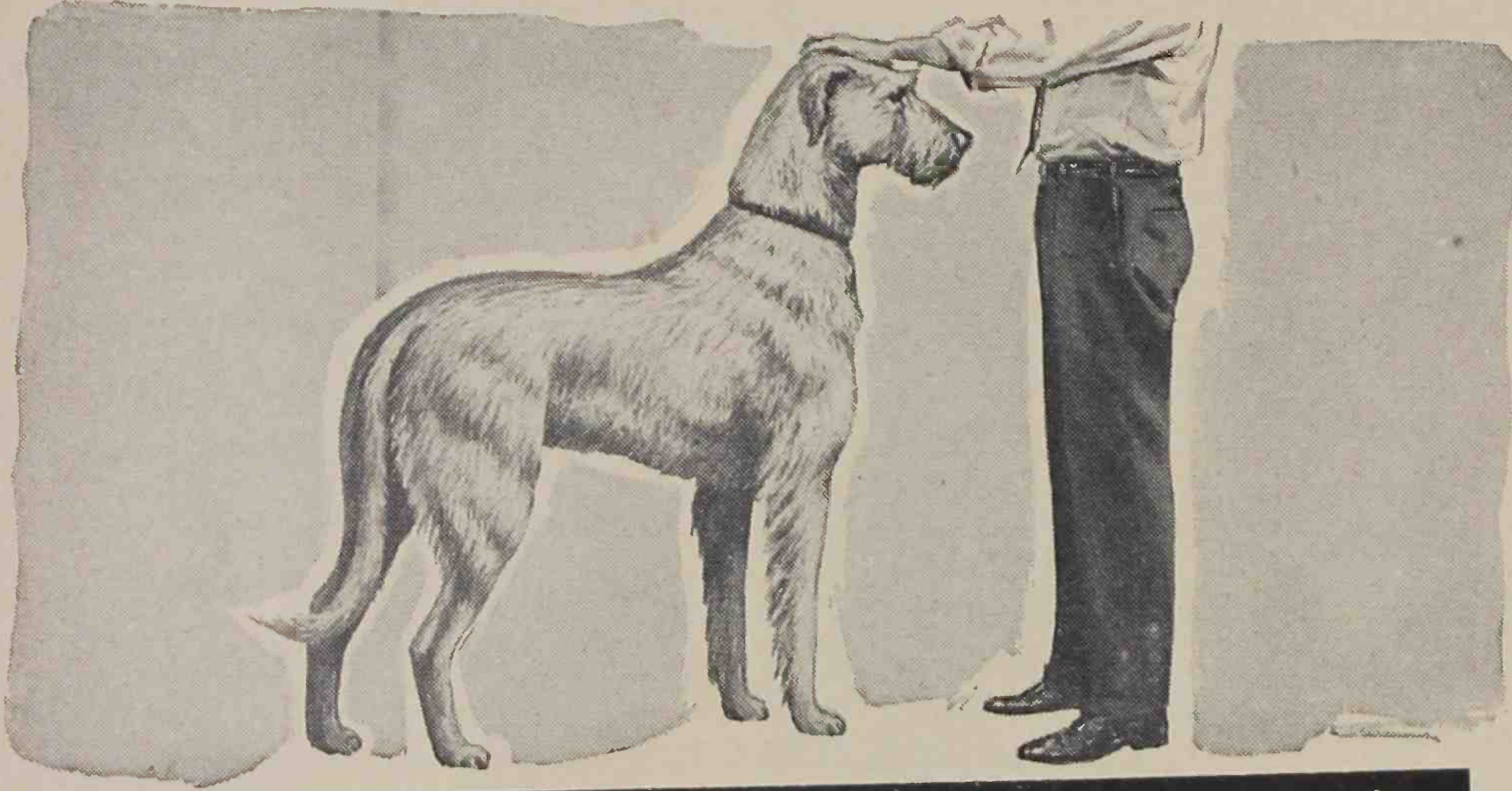
KOTV, Tulsa  
KHOU-TV, Houston

KXTV, Sacramento  
WISH-TV, Indianapolis  
WANE-TV, Fort Wayne

# You can see it's Corinthian.

## Maxwell House Moves Southwest

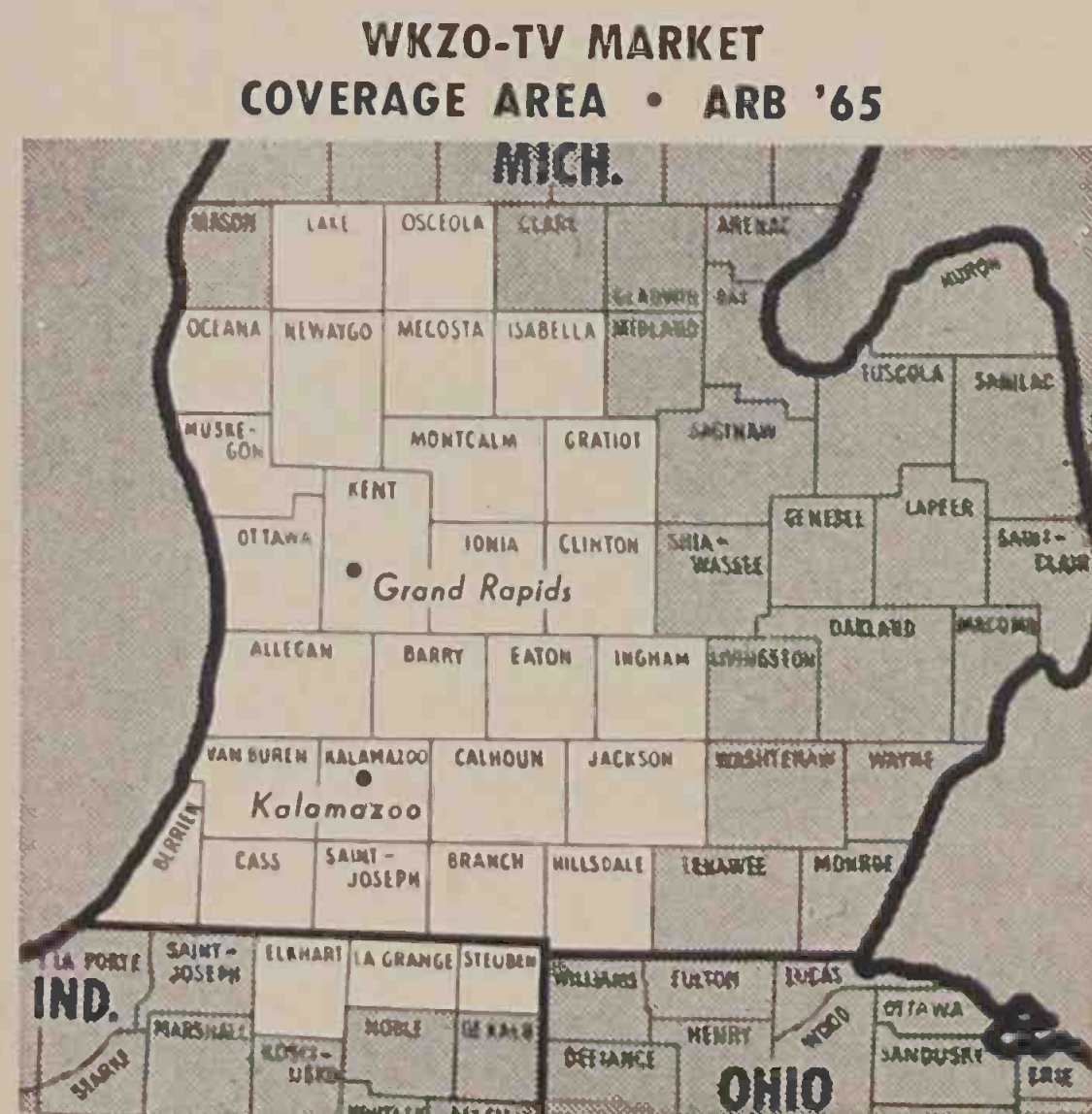
Maxwell House is opening up a new market for its freeze-dry coffee *Maxim*, in Arizona, and at the same time introducing a totally new brand of coffee into five mid-Atlantic areas. *Horizon* is a new blend of ground coffee with a "distinctly different flavor" and it will be marketed with an appeal to the younger generation. Marketing plans include introduction into Washington, Baltimore, Harrisburg, Richmond, Norfolk and the surrounding areas. Young & Rubicam is the agency for *Horizon*; O&M is the agency for *Maxim*. The *Horizon* campaign includes one-minute daytime spots, breaking April 1.



**YOU MAY NEVER SEE A 39-INCH HOUND\* —**

## BUT... You'll Be "Top Dog" in the 39th Market with WKZO-TV!

Already the 39th television market‡, Grand Rapids-Kalamazoo — and the Greater Michigan area covered by WKZO-TV — are also experiencing the doggonedest burst of growth ever.



Just four new plants, in Kalamazoo alone, are creating 7,200 *new* industrial and service jobs, bringing in over 18,000 *new* people, and adding another \$25,000,000 in *new* retail sales. That's *just Kalamazoo* — and just *part* of the growth picture there!

No need to be in the doghouse in a big market that's getting bigger fast. Buy *WKZO-TV* and cover the whole area shown at left. Your Avery-Knodel man has our complete pedigree for your inspection.

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

\*Broadbridge Michael, an Irish Wolfhound, stood 39½" at the shoulder.

‡ARB's 1964 Television Market Analysis



### The Felzer Stations

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

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

## WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids  
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

## Spot (Continued from page 96)

in 15 markets for ALPO dog food. Daytime, early and late fringe minute will be used to reach dogfood-buying housewives. Cathy Snyder is the buyer.

## Swift & Co.

(Marschalk Co., N.Y.)

Six weeks of increased spot activity break April 11 for this packer's meat products in ten markets. Daytime minute and 20's are slated for lady of the house exposure. Vince Tortorelli is the buyer.

## Texize Chemicals, Inc.

(Henderson Advertising, Greenville, S.C.)

This manufacturer has bought a spot campaign believed to be one of the largest single-market buys in New York media history for a single product. The schedule breaks May 1 on WCBS-TV and WOR-TV for FANTASTIK household spray cleaner. This flight, minutes, 20's and ID's, will consist of announcements per week. The buyer was not named at press date.

## Transcontinental Gas Pipe Line Corp.

(Doremus & Co., N.Y.)

A large color spot campaign of an institutional nature will be seen in March and October of this year for natural gas. Over 500 prime time 20-second spots are involved in this campaign in markets served by Transco. The buyer is Ed Oshay.

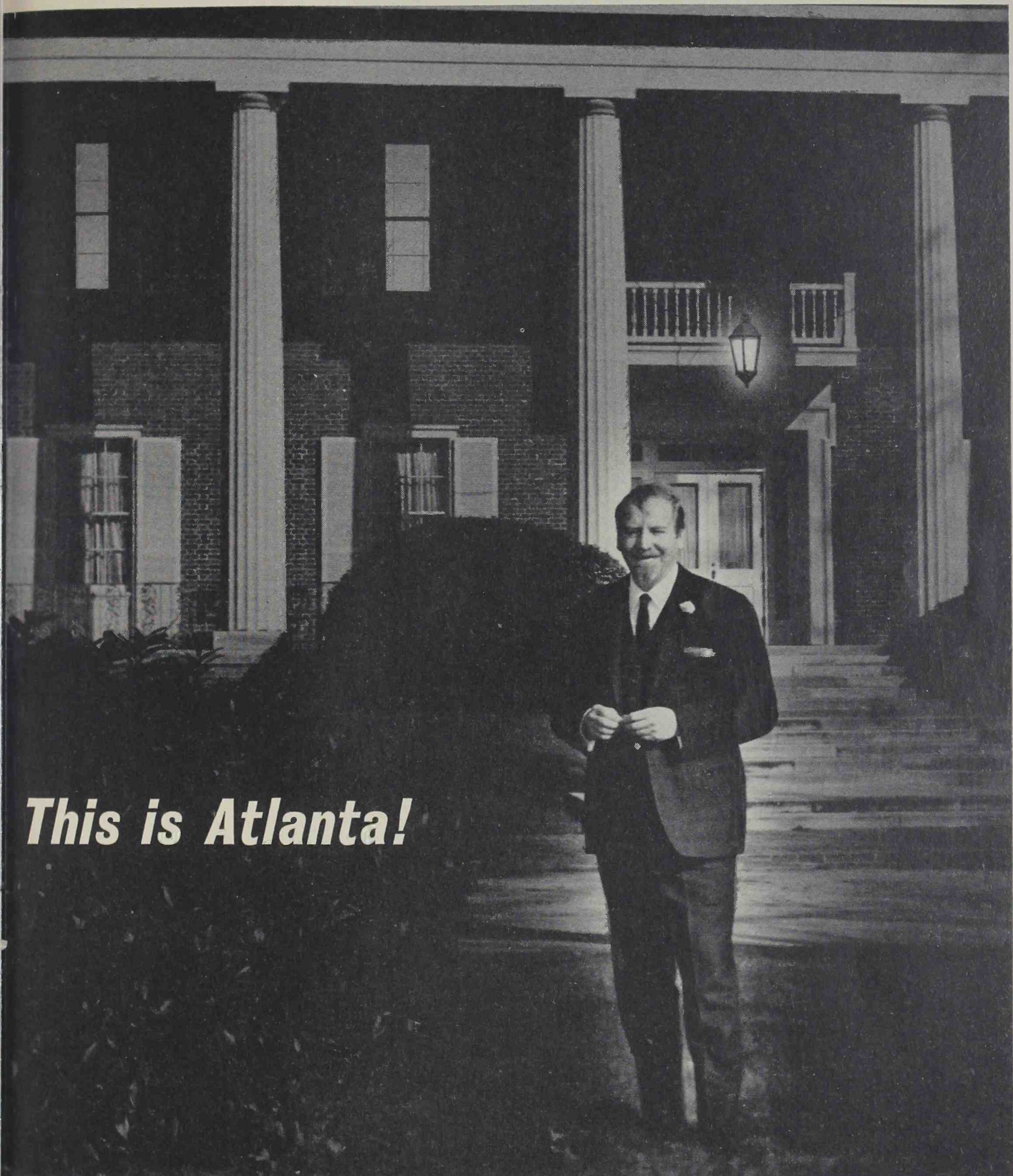
## Trans World Airways

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

Prestige programs and movie packages are the targets of renewed activity for TWA. Minutes and prime 20's are being seen in ten markets. Some news adjacencies are sought. Joan Ashley is the media contact.



Tom Barrett, who most recently was in the media department of Grey Advertising, New York, has been named national sales manager of WLOS-TV Greenville - Asheville - Spartanburg. Mr. Barrett also worked in the media and research departments of Y&R and SSC&B.



***This is Atlanta!***

**TONIGHT AND EVERY NIGHT!** Skitch Henderson, musical director of NBC's "Tonight" show, recently brought his talents to Atlanta as guest conductor of the city's symphony orchestra. He needed no introduction to the thousands of Atlantans who watch the "Tonight" show on WSB-TV. Your best introduction to the nation's number one growth market in television homes\* is on WSB-TV, too.

\*Broadcasting, January 3, 1966.

**WSB-TV**

**Channel 2 Atlanta**

NBC affiliate. Represented by Petry



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, Pittsburgh.



Joseph Brouillard, Robert McIntyre, Kevin Daley, and Glynn W. Grace have been elected vice presidents of the J. Walter Thompson Co. Account supervisors in New York, Mr. Brouillard and Mr. McIntyre are on Liggett & Meyers, Mr. Daley is on Whitehall and Mr. Grace is on RCA.



## You're only HALF-COVERED in Nebraska...

if you don't use  
**KOLN-TV/KGIN-TV!**

### Draw a bead on Lincoln-Land

When you're out to trigger big ad response in Nebraska, set your sights on the other big target—Lincoln-Land. It's the 78th largest market in the U.S., based on the average number of homes per quarter hour delivered by all stations in the market.\*

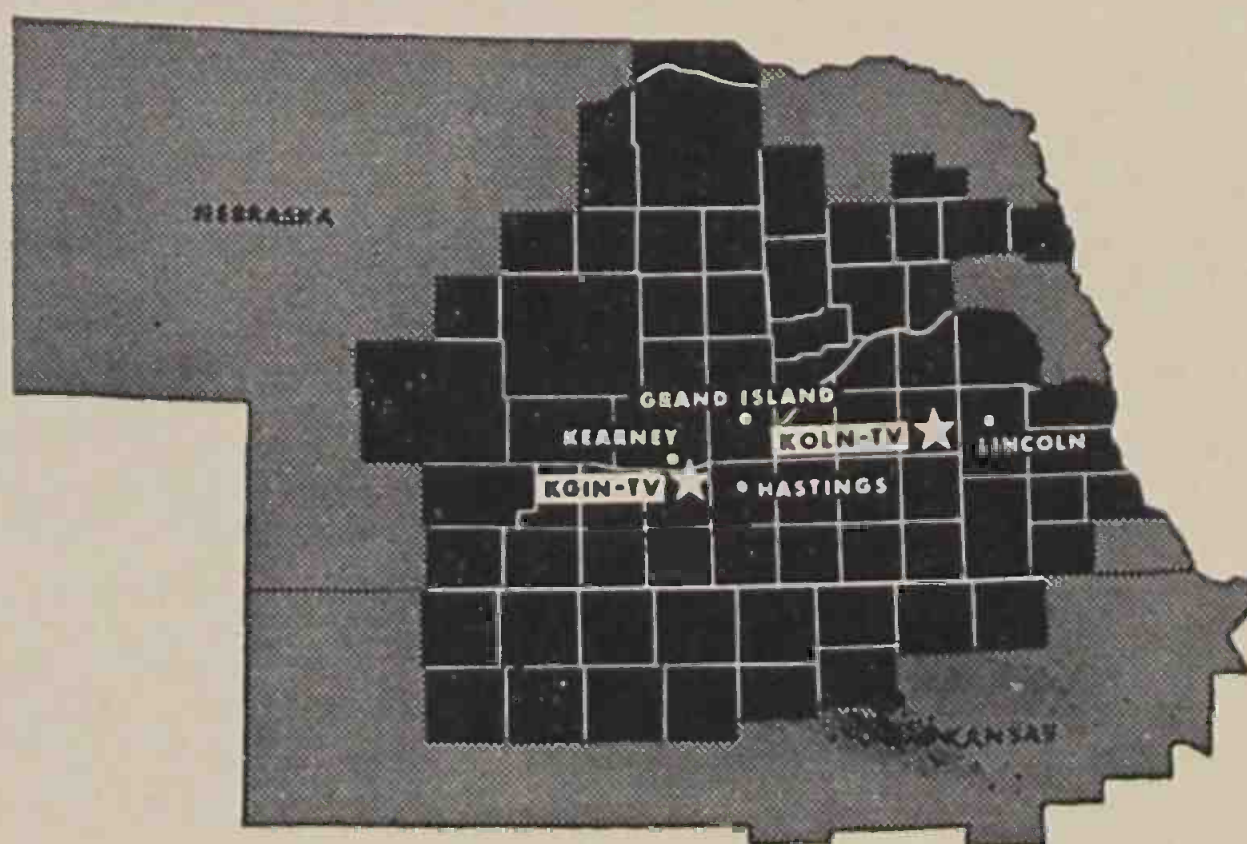
In Lincoln-Land you can zero in on more than half of all Nebraska's buying power. And the best way to bag your share of this market is with a schedule on KOLN-TV/KGIN-TV.

Let Avery-Knodel be your guide. They'll provide the ammunition you need—the facts about KOLN-TV/KGIN-TV, Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED —  
10:00 - 10:15 News Time  
(March, 1965 Nielsen)

LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	81,800
OMAHA "A"	62,100
OMAHA "B"	50,400
OMAHA "C"	47,000
LINCOLN-LAND "B"	17,800
LINCOLN-LAND "C"	12,600

\*Lincoln-Hastings-Kearney



\*ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**The Felzer Stations**

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

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

## KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET  
Avery-Knodel, Inc., Exclusive National Representative

### Buyer's Check List Network Rate Increases

KBOI-TV Boise, primary affiliate of CBS-TV, ABC-TV, from \$350 to \$375.

KTTS-TV Springfield, primary affiliate of CBS-TV, from \$375 to \$425.

### Station Change

WCSH-TV Portland, Me., is operating from a new transmitter location with a tower 2,000 feet above average terrain.

### Billings Climb

Ketchum, MacLeod & Grove, Inc., Pittsburgh, reported 1965 billings were up 16 per cent to \$60.1 million over 1964 billings. Edward T. Parrack, president, attributed the gain to increased ad budgets from present clients, new business, and continued expansion of the agency's collateral services. He forecast a 10 per cent gain in billings in 1966.

"More than 50 per cent of the growth occurred among clients and new accounts serviced from Pittsburgh headquarters," Mr. Parrack said, "but KM&G offices in New York, Houston and Washington also contributed substantially to the total increase in business." The ten-year-old New York Office at 90 Park Ave. accounted for 17.7 per cent of the agency's 1965 billings and expects to increase business to as much as 30 per cent this year. In Washington the agency moved to new and larger quarters, and it increased office facilities by 25 per cent at its Houston branch.

Mr. Parrack said the expanding sales promotion operations will complement advertising and public relations in meeting increased client needs for collateral services. The agency broadened its senior management organization last year through formation of an executive committee and assignment of new responsibilities for several top executives.





# want to be taken to the leader?

WJBK-TV is the leader in Detroit. More national accounts advertised on WJBK-TV in 1965 than on any other Detroit TV station.

Why? Because . . .

**WJBK-TV works in Detroit!**

Let your STS man take you to the leader!

## WJBK-TV



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

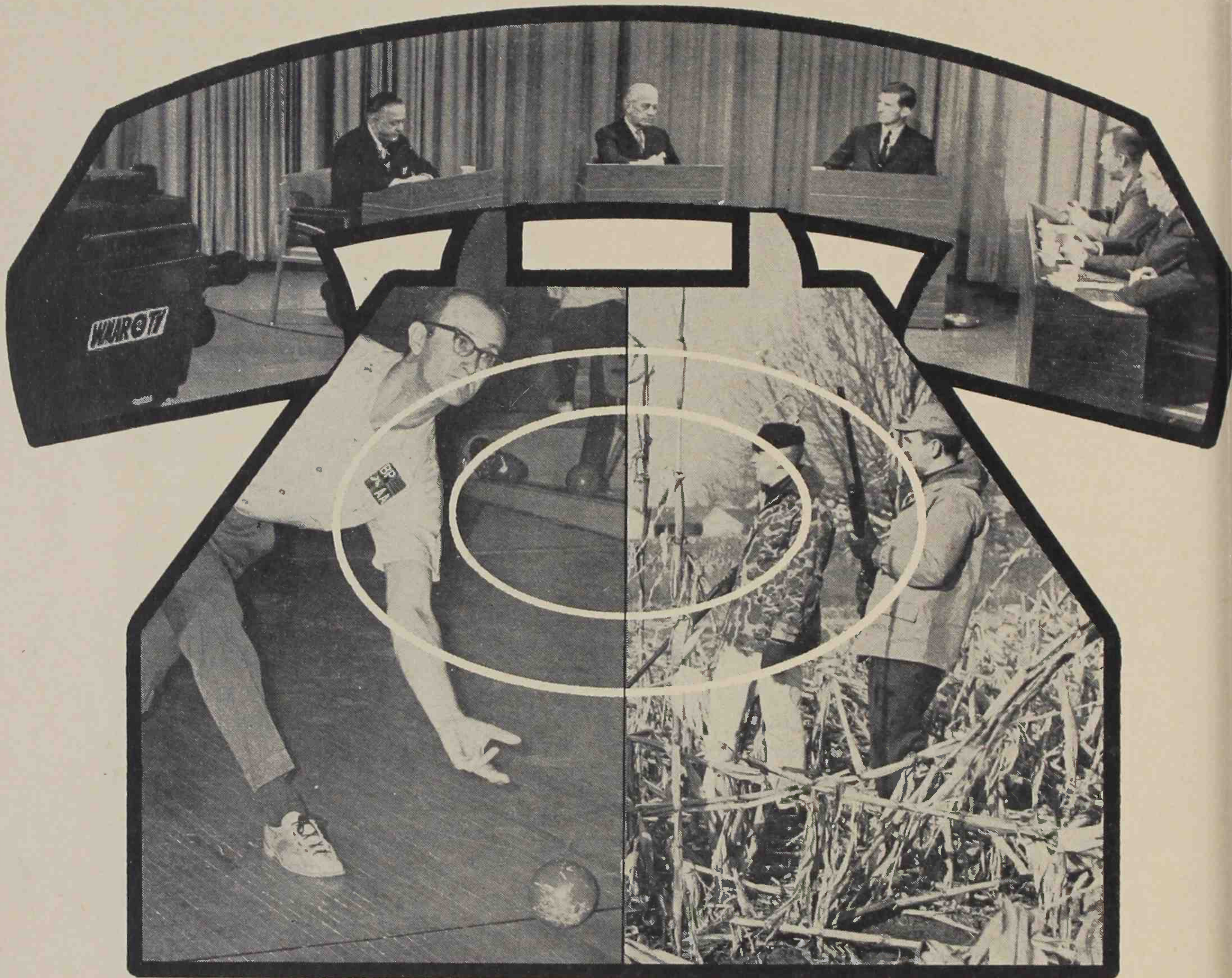
IMPORTANT STATIONS  
IN IMPORTANT MARKETS

**STORER**  
BROADCASTING COMPANY

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.



# How Western Electric builds better community relations...



## **SUCCESS STORY—BALTIMORE STYLE!**

The Western Electric's Baltimore Works and its other local operations are constantly expanding and now has more than 7,800 employees with a payroll of over \$58,000,000.00. This represents an important segment of Baltimore's industrial life! ■ As part of its overall plan of community relations, Western Electric has sponsored a series of TV "Specials"—many prepared by the WMAR-TV creative team of writers and producers: "RETURN OF THE HONKER," "EVENING SUN DUCKPIN CITY CHAMPIONSHIP," "NEW WEALTH FROM THE CHESAPEAKE," "FACE TO FACE," "PREVIEW OF THE '64 COLTS," "A DAY IN THE LIFE OF A TUGBOAT CAPTAIN." ■ If you want to reach Baltimoreans—and Marylanders—to build a better community image or build sales for any product or service, color-full Channel 2 is your No. 1 station.

*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.



comparing summaries from their particular points of view." With such statements, he stated, the FCC staff need not be and is not the only source of recommendations for action.

Nevertheless, the cooperation of the staff is vital if anything more than red tape is to be produced at the FCC. In interviews, the bristling attitude of various staff members to the Lee Loevinger approach was obvious. Commissioner Loevinger has been outspoken not only in his observations about his fellow commissioners, but against the Broadcast Bureau (which he classified as a "pig pen") and the office of general counsel. The basic charge was that these staff offices were trying to lead the commissioners into decisions that would curtail the freedom of the broadcasting industry.

**Tough Taskmaster**

In private conversations, Mr. Loevinger has been even harder on the staff than in public, and in public has been vitriolic. When the House Small Business Subcommittee chaired by Rep. John Dingell began to probe for evidence that the regulatory agencies are less than perfect in handling conflicts between big and small businesses, antitrust expert Loevinger was present at home as a witness. He testified the FCC chased after small stations with \$50 fines while it permitted the networks to get away with every kind of antitrust and anti-competition activity. The commissioner has also made speeches in which he has claimed his associates were moving toward Government censorship and program dictation—and he held to the view that the FCC men and women are *not* doing the best possible job in the face of the many handicaps under which the industry labors.

Naturally there are a very few FCC employees who will admit that they support the Loevinger self-criticism. Some will readily acknowledge that there are gold-brickers within the FCC ranks, just as there are in virtually every arm of the Govern-

ment, and in private business, too. Personnel experts for years have maintained that the civil service "umbrella" encourages mediocrity and lethargy.

Overall, though, the tone of the staff members—even those who point out individuals they feel aren't pulling enough weight—is that the shirkers are the exception. "A great many people here could earn a lot more in private industry," one staff member said. "They stay on because they like Government service, particularly this area of it." The boast is probably most true about the legal talent at the commission, although there are undeniably experts in many fields in the staff ranks. But it is the lawyers who are most often in full view; they are aligned against some of the finest and highest-paid legal minds the corporate world can muster (see separate story, page 68). "Our people match skills with the best of them," said the staff member interviewed, "and win—and lose—with the best of them, too. And they do it for a fraction of the financial rewards."

James B. Sheridan, chief of the Broadcast Bureau, said of the men under him: "We have, in terms of experience, capability and dedication, probably the finest single group of employees in government." His staff, he continued, contains a high percentage of veteran workers who un-

derstand the problems the bureau faces and know how to deal with them.

Attacks on the bureau, Mr. Sheridan added, generally arise from honest disagreement on policy or conclusions that have been reached: "They almost never reflect any feeling on the part of the critics that the personnel at the bureau is deficient in ability."

**Difference of Opinion**

Obviously there has to be a "gung-ho" spirit at the commission if it is to function. But there are many who feel the FCC draws much of its excitement and interest from the fact that there are those like commissioner Loevinger and his supporters, who cling to a "different" viewpoint. The staff members don't mind being criticized, it seems; they are flattered that attention is paid to them.

When commissioner Kenneth Cox was heading the Broadcast Bureau, he openly pressed for adoption of his own viewpoint in numerous decisions. It is apparent he feels the staff has an important place in the FCC scheme of things. Commissioner Robert E. Lee similarly acknowledges that the staff should and can do much to make a point; but in the final instance, it is still up to the commissioners to make the decision. Along with chairman Henry, commissioners Lee and Cox make up a

**FCC Chairmen 1934-1966**

- \*Eugene O. Sykes (D., Miss.) ..... July 11, 1934-Mar. 8, 1935
- \*Anning S. Prall (D., N.Y.) ..... Mar. 9, 1935-July 23, 1937
- \*Frank R. McNinch (D., N.C.) ..... Oct. 1, 1937-Aug. 31, 1939
- James Lawrence Fly (D., Tex.) ..... Sept. 1, 1939-Nov. 13, 1944
- Paul A. Porter (D., Ky.) ..... Dec. 21, 1944-Feb. 25, 1946
- Charles R. Denny (D., D.C.) ..... Feb. 26, 1946-Oct. 31, 1947
- \*Wayne Coy (D., Ind.) ..... Dec. 29, 1947-Feb. 2, 1952
- \*Paul A. Walker (D., Okla.) ..... Feb. 28, 1952-Apr. 17, 1953
- Rosel H. Hyde (Rep., Idaho) ..... Apr. 18, 1953-Oct. 3, 1954
- \*George C. McConnaughey (R., Ohio) ..... Oct. 4, 1954-June 30, 1957
- John C. Doerfer (R., Wis.) ..... July 1, 1957-Mar. 10, 1960
- Frederick W. Ford (R., W. Va.) ..... Mar. 15, 1960-Mar. 1, 1961
- Newton N. Minow (D., Ill.) ..... Mar. 2, 1961-June 1, 1963
- E. William Henry (D., Tenn.) ..... June 2, 1963-

\*Deceased

team which feels the FCC staff for the most part is composed of capable and hard-working individuals. Commissioners Rosel Hyde and Robert Bartley have been known to grumble a bit on occasion, generally about the length of time it takes for some matters to simmer on staff levels before rising to the top for commission decisions. Neither, however, has been strongly critical. Commissioner James Wadsworth in his short tenure at the FCC says he has been impressed more favorably than otherwise about staff activities.

The staff, too, has its criticism of the commission in general. Impatience is evident. Data gathered by dogged labor over many months and rushed to the commission may lay untouched, unread for many months more. Draft after draft of proposed rules is sent back to the staff with commission orders for further re-writing. "Some of the commissioners complain about how slow we are," mumbled one irate staff member, "and we have to go to them time and again to point out how few people we have here to handle all these things." His gesture covered desktops and files flooded with applications, petitions and sheaf upon sheaf of paper. "Under the circumstances, we're as efficient as can be," he sighed.

### Molasses Speed

But in the cases of weeks and months and years of staff work appearing to come to a dead-end at the commission level, there are some staff members who admit to an understanding. One put it this way: "There are dozens of us handling many different matters on our own. Then maybe everything goes to be voted on at one time. You can see how the commissioners can get snowed under." Another pointed out that in many instances, the decision called for is on a real hot-potato case—one in which the repercussions from Congress or from industry might be plentiful. These repercussions could lead to a backing-down by the commission; or if the decision sticks, the remedy might work

### What the FCC Spends

Here are the budget appropriations of the Federal Communications Commission for the last three years, with estimates for the current and coming year.

1963	.....\$14,951,000
1964	..... 15,600,000
1965	..... 16,947,000
1966	..... 17,338,500
1967	..... 17,520,000

Following are the average number of employees during each fiscal year. The current and upcoming year are estimated figures.

1963	.....1,386
1964	.....1,468
1965	.....1,482
1966	.....1,491
1967	.....1,480

It is expected that increasing computerization will hold down the number of employees needed, particularly clerical help, although salary increases for highly skilled employees will continue to make larger budgets necessary.

out to be more injurious than the original disease. Often the contrary arguments by several parties in an issue are so persuasive the commissioners, like ordinary mortals, just don't know what to do. So, nothing whatsoever is done.

"The commission has its manpower problems, too," a staff member stated flatly. "Sometimes one more man would help, somebody who would say, 'I think we ought to do this.'" It's unlikely that the commissioners themselves will grow in number, but other moves are being made to improve the manpower situation on lower levels. Increased funds have made it possible for the FCC to recruit an average of 20 young lawyers a year out of the nation's law schools, and to hire 10 more with legal experience. The commission can compete with private law firms for the beginners: pay scales start at \$6,269 a year, and an "honors program" lets outstanding graduates start at almost \$7,500.

"There are plenty of opportunities here," said a legal staff member. "That you are in a very specialized field and you learn it thoroughly. And, of course, you're brought into close contact with all the big Washington communications law firms. The 'bright youngsters' get jobs very quickly."

Turnover on the legal staff is a problem, more so than in engineering or other areas of FCC activity. One commissioner estimated that at least one-third of the staff lawyers move into private practice each year. The salary for a commission lawyer is just over \$25,000—a healthy salary but one not likely to be reached by the average fledgling. As in any Government job, advancement is much dependent on years of service and perseverance as it is upon talent. Even the most able youngster cannot be moved rapidly up the ladder, and older workers protest they're being bypassed.

### Junior League?

There is turnover on the engineering staff, too, but its members are not likely to be thrown in direct conflict with engineers at station networks and others with whom the commission deals. Because the legal staff is, and because it has a constant supply of fresh and unseasoned faces, the suspicion has grown that the FCC must be outmanned and outgunned by the industries it regulates. Commission staffers as a whole deny this, pointing out that its young lawyers are not sent into battle until they are thoroughly schooled. "Many people on the staff have stayed on year after year," a member said, "and that despite some lucrative private offers. These are the men who argue the cases, and they train the new people who work along with them."

As the communications industry expands suddenly, widely, the commission has realized that it must expand, too; that it must have specialists in every field. A single article that ran in early March in *The New York Times* called for "senior engineering specialists in international communications by satellite, cable and other means . . . senior legal

Now a regular feature of the NEW NSI

# COLOR

# TV SET OWNERSHIP ESTIMATES

The new Nielsen Station Index has been expanded to give you color TV set ownership estimates as a regular feature of its local market report service.

The information is shown as a percentage of color TV households with color sets . . . and is reported for each measured market in each report period.

The data are obtained by telephone contact and are current with each report period.

For details . . . write, wire or phone



## NIELSEN STATION INDEX

a service of

**A. C. Nielsen Company**

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

CHICAGO (60601)  
360 N. Michigan Ave. • 372-3810

NSI SALES/SERVICE OFFICES  
HOLLYWOOD (90028)  
1680 N. Vine St. • Hollywood 6-4391

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

**RCA**  
NEW  
LOOK

**TK-42 "BIG" TUBE COLOR CAMERA**



# Look for the “BIG” Black Tube

*for sharpest  
color pictures!*

You'll find the “big” black tube in the luminance channel of the RCA TK-42 Color Camera. No other live color camera has this advantage. The “big” tube is a 4½-inch image orthicon—same as in the deluxe TK-60 Monochrome camera. Because of a larger image, this tube adds greater sharpness to color pictures. It produces the detail for finest monochrome and full fidelity color.

This is the camera with all the wanted new features that contribute to the finest color reproduction ever offered: Superb, specular response to avoid reflected light “explosions.” Highest sensitivity to the complete range of color . . . from vivid reds to coolest blues, assuring color fidelity. Self-correcting circuits permit operation for days without picture deterioration. Transistorization for top reliability. Modular design for highest performance and easy maintenance.

See the big, big difference in the TK-42 color system by RCA. See how the “big” black tube gives the selling touch to your color television pictures. Your RCA Broadcast Representative has full details. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



**The Most Trusted Name in Television**

®



*See this great camera at the NAB . . . it's one of the RCA Matched Line.*

and/or rate counsel in international and domestic communications by satellite, telephone, telegraph, microwave, etc. . . . senior economist/econometrician in international and domestic communications." Also needed, said the ad, were "highly responsible systems analyst with ADP experience to carry lead in development of new managerial and substantive programs (Univac III on premises) . . . junior economists/

econometricians . . . broadcast engineers and technicians . . . electrical or electronic engineers for frequency management, field monitoring and inspection activities . . ." Salaries for senior staff range from \$12,500 to a maximum of \$25,000; others from \$6,200 to \$14,000.

Behind the hiring of so many people at one time, a personnel man pointed out, is the acknowledgement that new and skilled talent is vital

if the commission is going to make any headway against the mounting workload at all. He agreed that pressures to move more quickly were increasing, and felt the FCC was making a valiant effort to push matters through from start to finish at an increased rate of speed.

Some licensees have questioned the policy under which they must broadcast and publish the fact they have applied for license renewal. The idea of course, is that if viewers have complaints about any outlet getting a renewal, this is their opportunity to so inform the commission. But say the stations, doesn't this result in a flood of meaningless, "crank" mail which the FCC must process?

At the commission, the answer was both yes and no. Certain areas—New York at present—do produce a considerable volume of mail, but many other areas produce virtually no viewer correspondence. Of the letters, a large percentage is favorable to the stations and so requires no work other than handling. And of the complaints, only a small percentage involves matters over which the commission has jurisdiction. This percentage does require work but it appears to be far less work than the licensee would imagine.

In summary, then, were the FCC to face itself each morning in the bathroom mirror, it would see an organization flawed with the flaws of bureaucracy, but with an idea of purpose. While the hard-line regulators are impatient with those who feel the least regulation is best, and the minimum-regulation adherents tend to look on the hard-liners as radicals, both sides believe the work they are doing is vital and necessary to the country's well-being. The commission, they feel, is making acceptable compromises with itself in the speed with which it moves, and the pressures and restrictions it must work under. As a whole, the staff is more satisfied with the calibre of the commissioners than it was in the 1950's, although it obviously is not completely satisfied. The commissioners, in turn, appear more satisfied with the staff than previous commissioners have generally been.

## Another Television **FIRST** at KWWL-TV

In February, KWWL-TV cancelled its regular Sunday afternoon programming to introduce something entirely new in informational television. Two of Iowa's leading attorneys were asked to prepare cases and select witnesses for a trial of the so-called "right-to-work" law.

The case came to court in the studios of KWWL-TV on "OPEN HEARING — 14B". For more than 3 hours the attorneys examined and cross-examined witnesses. When the case finally went to the "Jury" — the viewing audience — everyone had a real understanding of the case. Response to this innovation in television service brought compliments from both sides of the issue. Here's how Cedar Rapids Mayor Bob Johnson looks at this KWWL-TV **FIRST!**

WESTERN UNION TELEGRAM

00WUA 131 SSB377 M LLB062 PD

ACE CEDAR RAPIDS IOWA 13 500P CST  
 ROBERT BUCKMASTER, PRES, BLACKHAWK BROADCASTING CO  
 KWWL WATERLOO IOWA

CONGRATULATIONS YOU HAVE OPENED A NEW FORMAT FOR DISCUSSION OF VITAL ISSUES. I AM NOT SURPRISED THAT YOU DID. THE PEOPLE OF EASTERN IOWA CAN HAVE NO ALIBI FOR NOT HAVING SUFFICIENT INFORMATION ON WHICH TO BASE A JUDGEMENT REGARDING RIGHT TO WORK. THERE ARE A DOZEN OTHER AREAS THAT DEMAND SUCH ATTENTION. GOOD LUCK.

BOB JOHNSON, MAYOR CEDAR RAPIDS

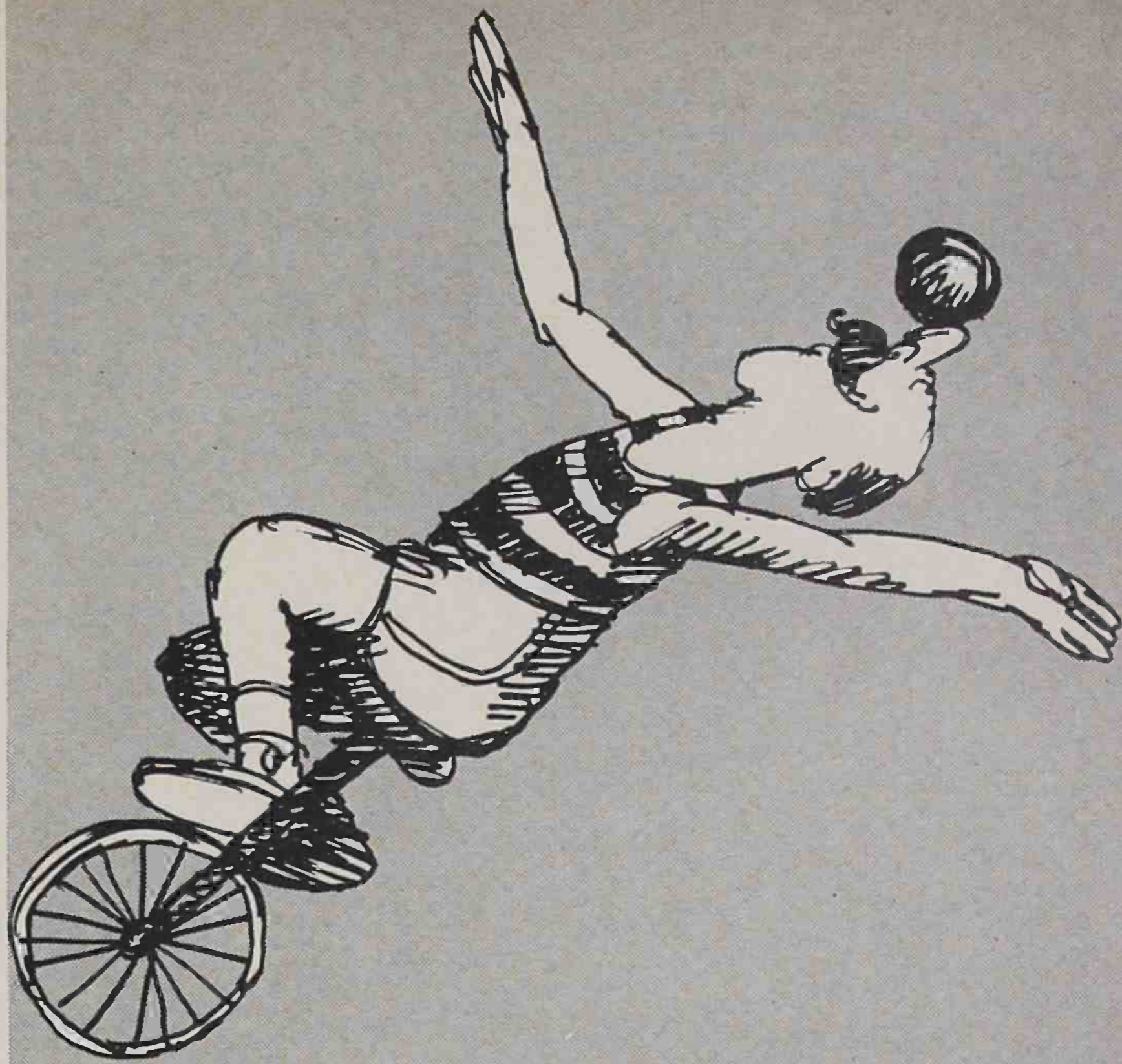
(11).

KWWL-TV will continue to serve all of Eastern Iowa with **FIRSTS** — First in depth informational programming . . . First with *ALL* Color Television in Iowa. Ask your Avery Knodel representative right now to take advantage of the **FIRST** station.

**KOMBO-TV**

**KWWL-TV**—Cedar Rapids • Waterloo • Dubuque  
**KMMT-TV**—Austin • Rochester • Mason City



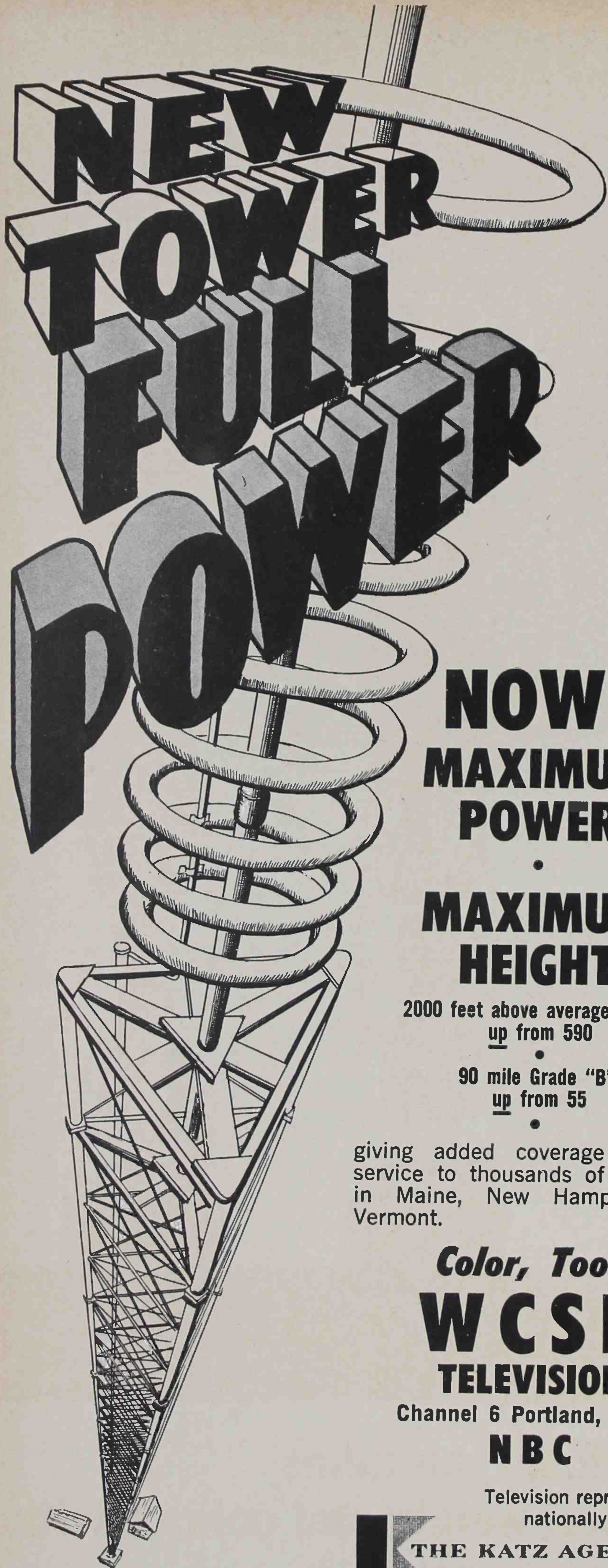


# There'll be a new freshness in the air over Toledo!

Along with Spring, we're headed for Toledo to freshen things up. We'll be creating plenty of excitement. We may not be the biggest station in town, or the richest, but we'll be the one to watch. TV 24 is the first of several TV stations we'll be opening in major cities across the country. Overmyer Communications Company, New York, New York.  
Representatives: National Television Sales, Inc. Tel. 212-TN7-1440.

POWERFUL/COLORFUL  
**TV24**  
WDHO/TOLEDO





**NOW!  
MAXIMUM  
POWER**

•

**MAXIMUM  
HEIGHT**

2000 feet above average terrain;  
up from 590

90 mile Grade "B";  
up from 55

giving added coverage and new service to thousands of TV homes in Maine, New Hampshire and Vermont.

**Color, Too!**

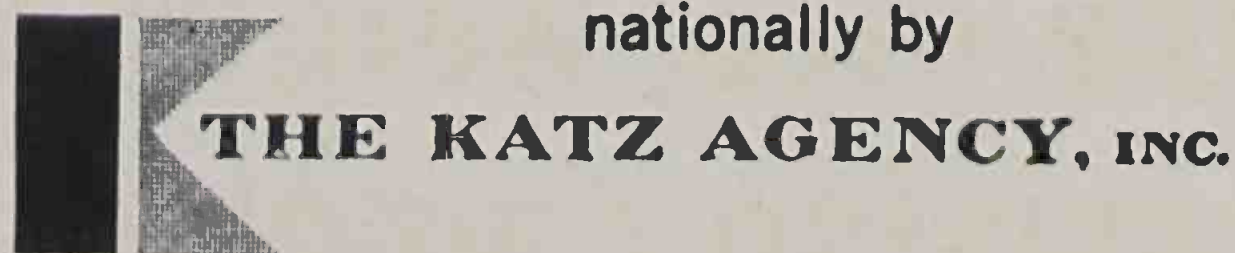
**W C S H**

**TELEVISION**

Channel 6 Portland, Maine

**N B C**

Television represented nationally by



**Congress** (Continued from page 72)

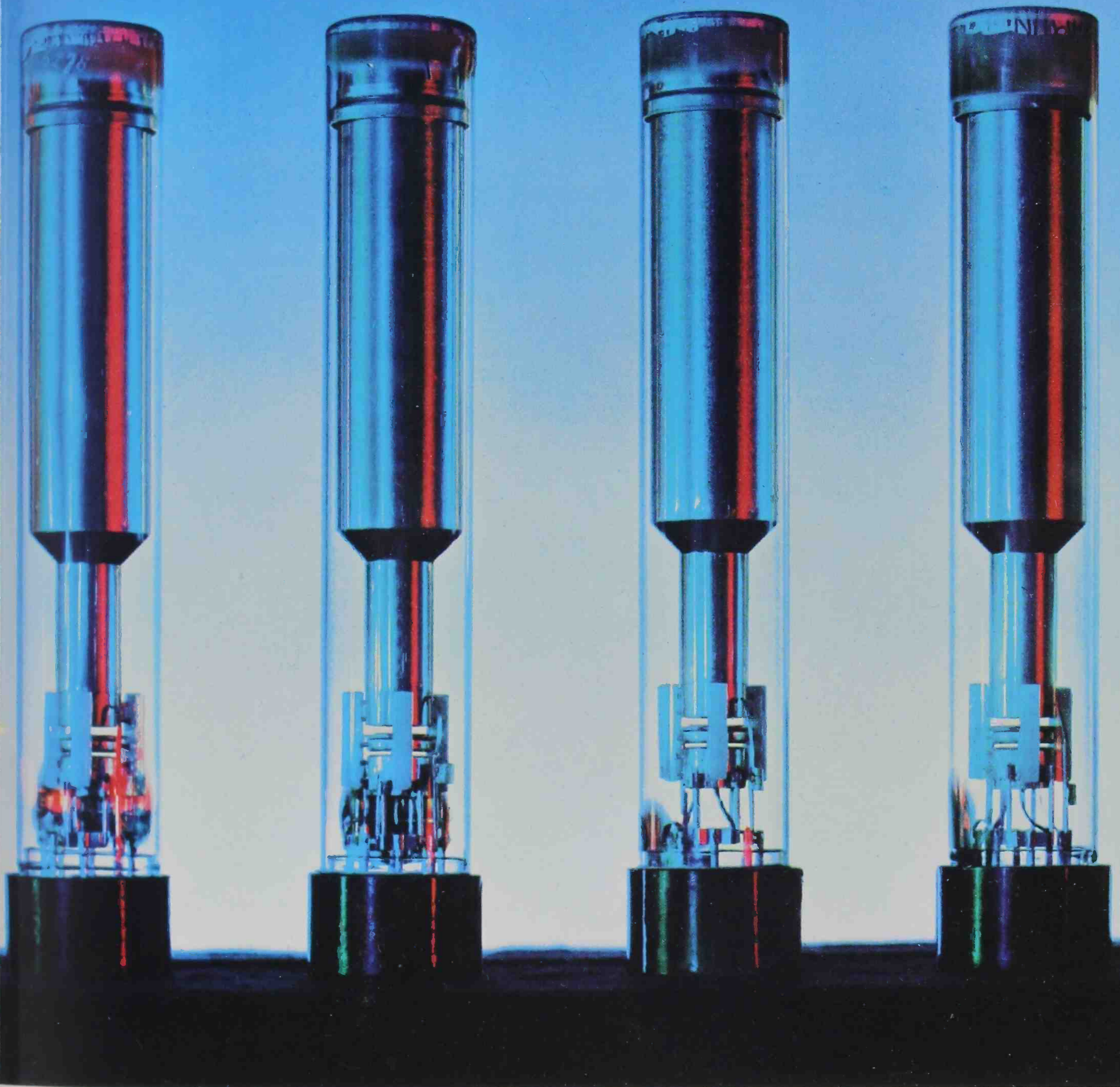
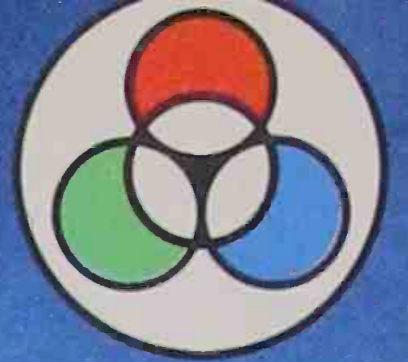
Carter. She would like to see both FTC and FCC aim both barrels at cigarette advertising, and would welcome more regulation generally from the FCC. The complaints of undue delay in the decision-making process, once rampant in Congress, are seldom heard these days.

The Senate Judiciary Committee has had little to say in praise or criticism of the FCC, though it is now preparing to investigate network discounts to determine whether they are monopolistic by favoring the biggest advertisers. To date, there have been no indications that the committee will emerge with any major criticisms of the FCC, though the committee threatens to set new policies for guidance of antitrust enforcement.

**Outspoken Critics**

Rep. Emanuel Celler (D., N.Y.) chairman both of the House Judiciary Committee and its Antitrust Subcommittee, is the loudest voice on both in regard to the FCC. Rep. Celler is quick to say the FCC is doing a good job generally, though short on manpower. After this disclaimer, he frequently adds that the FCC is falling short of its responsibilities for antitrust laws. Rep. Celler, who was instrumental in getting the networks to reveal their contractual agreements with affiliates, was extremely critical of FCC delay in outlawing option time and must-buy in the past. For years he has called on the FCC to bar networks from production and syndication of programs. He is of the firm opinion that the Paramount Case, in which the Supreme Court ruled the producer-distributor of a feature motion picture cannot legally also be an exhibitor, applies equally to television.

Rep. John Dingell (D., Mich.), although a member of the Commerce Committee, as chairman of the House Small Business Subcommittee is investigating tv and its effect on the small businessman. On the Commerce Committee, Mr. Dingell has been violently critical of the FCC but only for its failure to ban pay-tv outright. The Michigan Democrat is lead-



**These 4 identical type tubes  
about to change the size, weight and color fidelity  
in television cameras**



## G. E.'s new PE-250 gives a color fidelity unmatched

Four lead oxide Plumbicons\*, in the new PE-250, give you the highest color fidelity in television today.

You also get a separate luminance channel for optimum black and white performance. And exceptionally high signal-to-noise ratio for a more quiet picture.

A precision type optical bench for all channels, and specially designed relay optics for the color channels to provide

maximum stability. A removable 10 to 1 continuous zoom lens is *built into* the camera. And you can even get range extenders if you need them.

The all solid-state and plug-in modular construction are integral parts of the new design.

And the camera is light and mobile — weighing less than 150 lbs., *fully* equipped.

Look at the diagram — the light path

to the Plumbicons is simple but effective. This is a key factor in the camera's amazing performance.

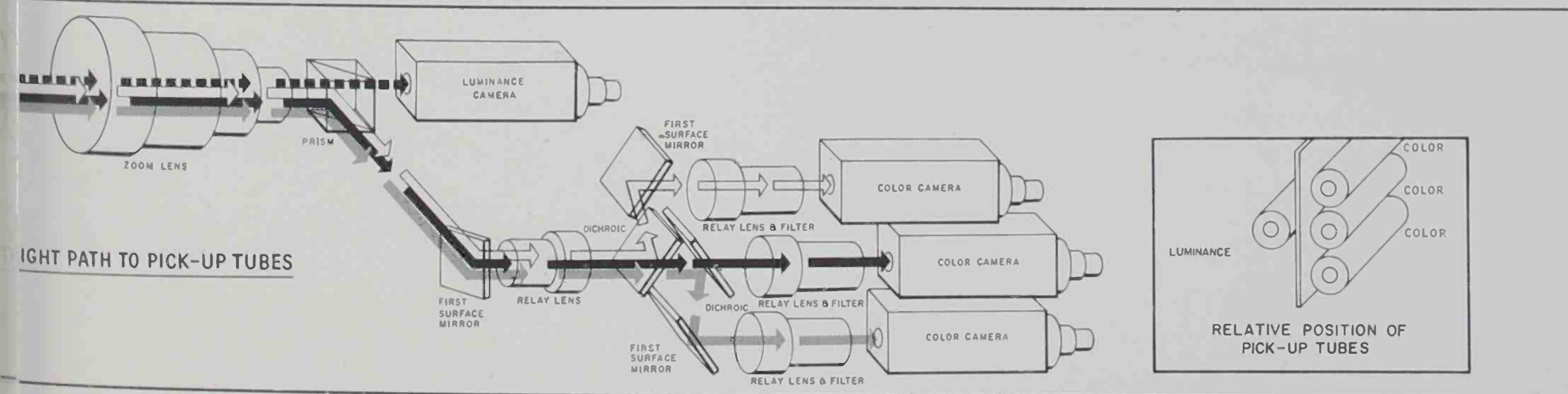
These important new features make General Electric's new PE-250 the most live color camera in television.

But you don't need a zoom lens to see that. Just write General Electric, Equal Communications Products Department, Electronics Park, Syracuse, New York.

\*Registered Trademark of North American Philips Company



television—and weighs less than 150 lbs.





## G. E. also introduces a new 2nd generation 4-V color film system.

The best color film camera on the market is now better than ever.

General Electric has redesigned television's most widely accepted color film camera, the famous PE-24—replacing it with the new PE-240.

Four similar pick-up tubes give you the highest color fidelity in TV.

And a new separate mesh luminance channel gives optimum registration and resolution performance. The automatic exposure and automatic contrast control (black level and exposure) are important new features in the PE-240 design.

All 4 cameras include precision optical bench and precision adjustments.

And the plug-in modular assemblies give you easy accessibility *without* disabling the system.

Built-in calibration signals and differential monitoring are also provided.

Write to General Electric, Visual Communications Products, 7-3 Electronics Park, Syracuse, New York.

GENERAL  ELECTRIC



ng his Small Business subcommittee  
oward an unfavorable report on the  
ffect of the FCC policies, actions,  
nd lack of actions on the small  
businessman.

Some Congressmen are currently  
much disturbed about CATV, and  
FCC relations have suffered at least  
temporary setback, precisely be-  
cause the commission didn't reach a  
conclusive decision by itself. It passed  
the major questions, including the  
all-important one of FCC's legal au-  
thority to regulate CATV, to Con-  
gress for affirmation. This means  
votes will have to be cast and law-  
makers will have to go on the record,  
thereby alienating at least some pro-  
jective voters.

### Rocking the Boat

Congress generally approves of a  
regulatory agency when the waters  
are serene and there are few criti-  
cisms in letters reaching the Con-  
gressmen's desks. The lawmakers be-  
come aroused when their mail be-  
comes too heavy, especially if a large  
percentage disapproves an agency ac-  
tion. The visits of lobbyists on op-  
posite sides of issues are inevitable,  
but if the public gets aroused, wheth-  
er artificially stimulated or otherwise,  
Congress is sure to become disturbed.  
Most congressmen initially became  
disturbed over CATV because antici-  
pated FCC action drew a massive  
letter, postcard, and wire campaign.  
However, an occasional controversial  
topic can produce such reactions and  
Congress will pass the criticisms to  
the FCC. In the final analysis the FCC  
and the acting and the individual  
lawmakers need not say they ap-  
prove; thus no votes were lost.

It is said the regulatory agencies  
were set up by Congress as expert  
agencies to relieve legislators of the  
need to decide technical questions  
needing technical expertise. The say-  
ing goes that Congress passes en-  
abling legislation which limits the  
hands of agency power, and the  
agency operates within those bounds.  
But there is also the saying that each  
agency soon transgresses the limits  
of its legal powers and must regu-  
larly be hauled back into line by  
Congress or the courts.

In other words, at least to some

extent the regulatory agencies are a  
means for Congress to pass the buck.  
Congress has permitted the agencies  
to extend their powers; has stood by  
while the courts have interpreted old  
laws to nobody's entire satisfaction;  
and has seldom acted to change the  
basic agency laws.

Congressmen find it very simple,  
even rewarding, to pass a letter of  
complaint about an agency action to  
the agency in question, often with-

out comment of their own. They are  
then able to say they have taken the  
matter up with the agency and the  
constituent is delighted. There is no  
such easy out when a lawmaker must  
put himself on record voting for  
some of his constituents and against  
others.

In areas of interest to the FCC,  
Congressional hearings have been  
held through the years on CATV,  
uhf, pay-tv and multiple ownership,

## Award-winning WFTV SERVES the market it SELLS



### \*ACTION CENTER, FLORIDA

The Orlando Area Chamber of  
Commerce recently adopted the  
phrase "action center of Florida"  
to describe the varied and fast  
paced development of Florida's

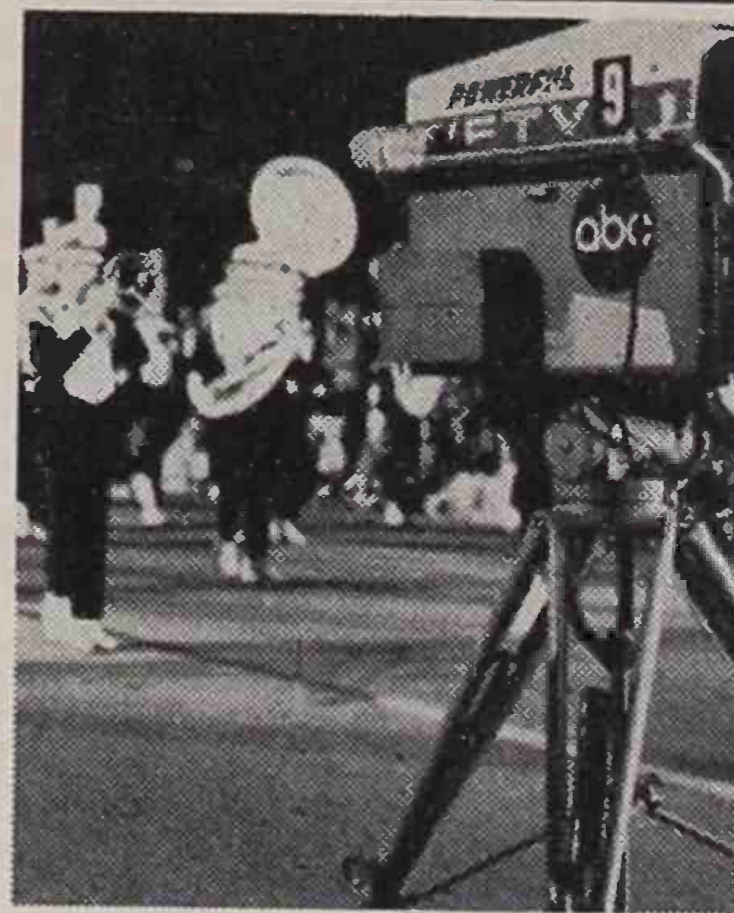
THIRD-RANKED TV market.

WFTV keeps in pace serving this  
"action center" with vital, interest-  
packed, community oriented programs  
... and with the largest television  
news gathering staff.

Joseph L. Brechner, president  
Mid-Florida Television Corp.



ABC's Peter Jennings delivers  
"newscast" to annual Chamber  
of Commerce banquet.



Exclusive, live, WFTV coverage of  
Chamber's Christmas Parade for  
sixth consecutive year.



Represented nationally  
by Blair TV

BUY DOMINANCE — BUY COVERAGE

**wftv**  
CHANNEL 9 ORLANDO, FLORIDA

# U.S. problems



**There is something to be said on both sides.  
Are you ready to listen?**

*It's working in Nashville, Tennessee.*

Within one month after a joint committee of Negroes and whites was officially formed by the Mayor, peaceful compliance was accomplished in nine major motels, five private restaurants, a chain lunch counter and cafeteria. A sizable number of the owners now report that business has been better than ever. And the president of a department store who desegregated his lunch counter says only sixteen charge accounts have been cancelled out of 60,000.

*It's working in Newark, New Jersey.*

Since 1963, Negro and white businessmen have

been meeting monthly to consider the problem of equal job opportunities. In just six months, 376 jobs were opened to Negroes, more than seven times the number the year before. Jobs for engineers, white collar workers, sales personnel. Invariably, once he hired someone, every employer was glad he did.

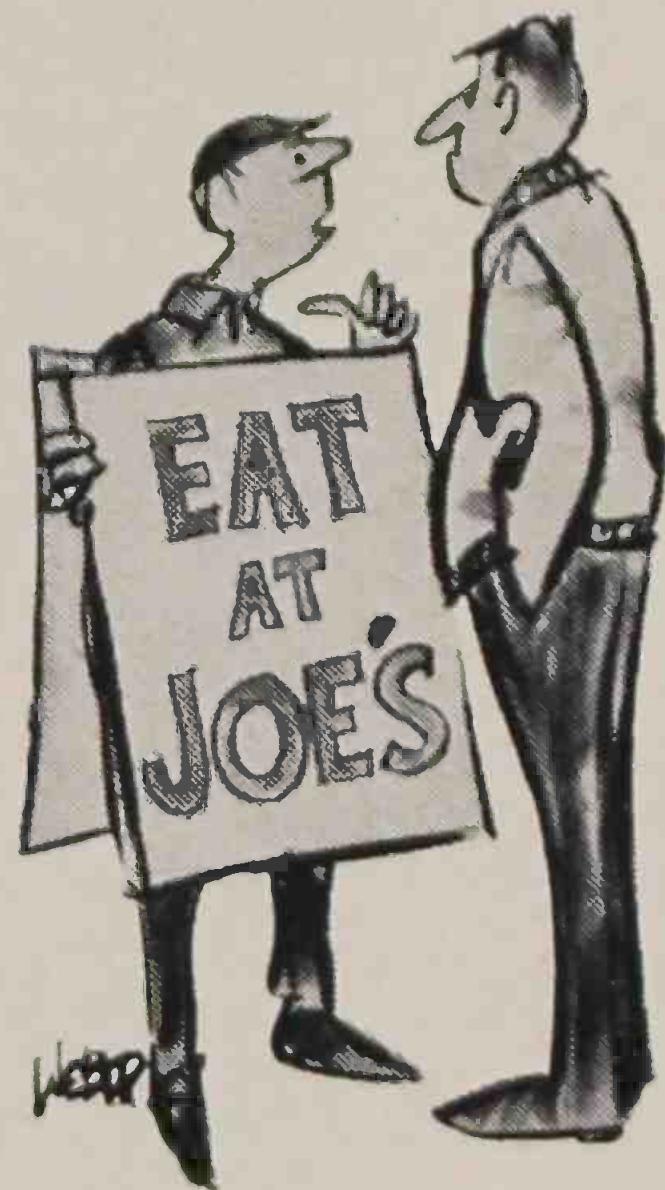
It can work for you, too. If you want to know how to set up a Human Relations Commission, or how to help make an existing one more effective, write for the Community Relations Service booklet, "How To Turn Talk Into Action." Address Community Relations Service, Washington, D.C. 20230.

Face the problem, face to face.



Talk, plan, act.

**Racial Relations** is a problem to be solved. This Advertising Council campaign encourages good citizens of every color and creed to meet the problem face to face, to talk it over. That's got to be a better way than hate and violence, any way you look at it.



**"and then I said;  
No machine can do my job better!"**

Funny . . . how fast some jobs can disappear. Totally. And *permanently!* That's progress. It brings problems. But it also brings opportunities. *New jobs, new careers* for those with the training to qualify.

**You won't get tomorrow's jobs with yesterday's skills**

Tomorrow's jobs will be different. They'll require different skills. And

you can get those skills by re-training. So don't wait for your present job to be replaced. Get the facts on re-training now. Visit the local office of your State Employment Service.

**Train now for tomorrow's jobs**



Published as a public service in cooperation with The Advertising Council

**Job Retraining** is a problem to be solved. Automation actually *creates* more jobs than it destroys, but new skills displace old. This Advertising Council campaign encourages retraining. It's getting results. That's got to be a better solution than unemployment, any way you look at it.

Here you see some of The Advertising Council's current work: all told, 265 million dollars worth of Advertising contributed annually by business. It is absolutely free to you, the taxpayer; yet it saves you billions and makes this a better nation to live in.



# & solutions

## How Advertising that costs you nothing helps solve problems that cost you plenty

The surest way to make a problem worse is to pretend it isn't there.

The safest way to handle a problem is to defuse it before it explodes.

The Advertising Council believes that the strength of American democracy is its willingness to use the *voluntary* way to solve problems, before resorting to compulsion. The contribution of the Council is to enlist the talent of the advertising industry so that 195 million Americans may have a better understanding of the problems before them.

On these pages are the familiar symbols of the 18 advertising campaigns now being handled by The Advertising Council, and advertisements from just two of the campaigns: Retraining and Racial Relations.

There are no easy answers to these questions. But there can be no solutions at all until there is informed public consciousness. When, solutions are possible. This has been proved by the billions of dollars raised by The Advertising Council's past work for United Community Campaigns, the Red Cross, U.S. Savings Bonds and the Colleges. It is proved

by the 425,000 square miles of forest land that Smokey the Bear has saved you to date, by the success of Peace Corps recruiting, and by many other examples.

Today, the resources of advertising can tackle almost any job.

And this 265 million dollars worth of advertising costs you nothing! All of the public service of The Advertising Council is made possible by contributions from American business.

Advertising agency men and women donate time and effort to create the Council's advertising messages. Magazines like this one, newspapers, radio and television stations, networks, and their advertisers, transit advertising and outdoor poster companies donate time and space to keep those messages in your mind.

This is uncommon advertising for the common good.

## The Advertising Council

... for public service

If you would like to know more about this work, write for a free booklet to: The Advertising Council, 25 West 45th Street, New York, New York 10036



Youth Fitness	Aid to Colleges	Balance of Payments	Forest Fires Prevention	Keep America Beautiful	Peace Corps Volunteers	United Community Campaigns	Religion in American Life
United Nations	Equal Employment Opportunity	Traffic Safety	United Service Organizations	U.S. Savings Bonds	Better Racial Relations	Radio Free Europe Fund	Mental Retardation

Justice Department guidance in the matter (at least none that is publicly admitted), it is painfully aware that the Department is looking over its shoulder while it deliberates. This is heightened by the fact that the FCC and Justice Department combined in the NBC-Westinghouse case to get a Supreme Court decision which stated that the FCC is not an expert agency on antitrust matters, and that the Justice Department can sue for an overturn of an FCC decision on anti-trust grounds.

Justice has declared its interest in tv programming, although the declaration is years old now and there is no real assurance that the Department would really act. When the interest was declared, Justice signified it would stand by until the FCC has had a chance to act.

Although there is no evidence that the standing-by includes any anxiety for action when the restraints are removed, the commission will come to

its final decision with the surveillance in mind. Justice Department officials will be consulted, although they will probably offer advice only unofficially and not for the public record. It is true that the Justice Department has participated publicly in some FCC proceedings, and it is also true that the FCC would infinitely prefer a public position by the Department. Therefore such participation isn't impossible, only unlikely.

### **Filling a Need**

One of the biggest problems with which the commission will have to continue to deal is, of course, CATV. The commission has already taken modest steps to bring the systems under control and has asked Congress for direction. The FCC wants Congress to exempt CATV from common-carrier classification, affirm that the FCC has the power to regulate CATV, and forbid local originations on the systems.

Past experience indicates that Congress is quick on the talk and slow on the action, and there is some doubt that the FCC can get even the basic legislation confirming its authority and outlawing program originations by the systems. If the commission should lose a court case challenging its authority over all-wire systems, Congress might be more likely to act, although not certain to do so even then.

In any event the FCC isn't likely to get clear policy direction from Congress, only scattered and contradictory dictates by individual Congressmen. In that case, the commission is likely to beef up the basic CATV regulations it has already announced, and this could certainly be interpreted as tougher regulation.

As indicated, current problems will take a long time to resolve, and unless there is a change in the mood of the present commissioners, or a change in the membership (which is a possibility), those seven men are going to try to keep from adding more headaches to their agenda. A change is possible in that conservative Rosel Hyde is up both for reappointment and for eventual retirement. The rules would have to be

waived if commissioner Hyde is to be reappointed by the President. If he is not reappointed, and the position goes to a Republican, to someone of the stripe of a Robert E. Lee or a James Wadsworth, there will be an entirely new ballgame for the commission.

Commissioner Hyde has teamed with Lee Loevinger in their agreement that inquiries by the commission represent an unwarranted intrusion against the freedom of broadcast. This is on the theory that a quest

### **FCC Logjam**

The computers which have come into play at the FCC have helped ease a massive logjam that threatened just a few years ago to render the commission virtually ineffectual. At the end of fiscal 1965, as an indication of the commission's responsibilities, it had outstanding more than 1.4 million radio licenses covering five million transmitters. The vast majority of these, of course, were for "safety and special radio services," but 18,544 licenses were for broadcasting facilities of one kind or another. This number represented an increase of 1,313 during the year.

Among the 18,544 licenses over which the FCC must watch: 9,750 are for auxiliary broadcast services such as studio-transmitter links; 4,097 are am radio; 689 are commercial tv; 2,023 are tv translators and boosters; 125 are educational tv; 1,565 are commercial fm radio, and 272 are educational fm.

As yet the computer operation has had little effect on the FCC's broadcasting duties. But in the radio services used by amateurs, marine and aircraft, and citizens, computerization has reduced the time lag between receipt of application and issuance of license from many months to an average of two weeks.



r a so-called lifted eyebrow can be interpreted by a broadcaster as a wish of an agency which holds life and death power over his station.

Commissioner Hyde dissents, and Mr. Loevinger joins forces in many cases with commissioner Robert Bartley in seeking stern application of antitrust laws to broadcasting. Mr. Loevinger says competition should determine what service a station gives, but says that monopoly networks or multiple owners can undermine competition. Commissioner Bartley often agrees.

Chairman Henry and commissioner Kenneth Cox usually speak from the other side of the fence, in favor of requiring a broadcaster to ascertain and meet community needs and to live up to promises made in license applications, though they emphasize they would not tell a broadcaster how to program his station in order to meet these responsibilities.

#### *Balancing Act*

Commissioners Robert E. Lee, James Wadsworth and Robert Bartley are the "middle men." When two swing to one side or the other, that side wins. Sometimes all three go the same direction. Of the three, commissioner Lee is measurably closer to Messrs. Henry and Cox; Bartley is very, very close to Messrs. Hyde and Loevinger. So there are degrees in the middle.

Commissioner Wadsworth gave Messrs. Lee, Henry and Cox the fourth vote for short-term license renewals for stations that allegedly have far exceeded the number of commercials promised in their applications. But this is because he firmly believes that application promises are representations made to the government to gain a valuable franchise, representations which should be honored. This doesn't mean that commissioner Wadsworth will favor government-imposed limitations on the number of commercials; he is expected to oppose them.

More and more, the middle men are expected to swing over to the Hyde-Loevinger side on questions involving soft vs. hard regulation. Rulemaking questions are sometimes

more complicated, as with the CATV rules, when Mr. Henry acted as peacemaker between the various factions. He came very close to mending the schisms, and did come up with compromise rules which the violently disagreeing commissioners accepted.

More and more, also, chairman Henry is assuming this role of compromiser between the three FCC factions—hard (his own), the middle, the soft. Indeed, this may actually

be the most significant of the various trends lumped together under the one heading of "FCC regulatory trends."

Much of the controversy still before the commission involves rule-making procedures in which the differences of opinion are great. Commissioner Henry has very definitely assumed the peacemaker role, and in all of these proceedings he will be trying to find middle ground so that there can be a vote of 5-2, 6-1, even 7-0, in place of the old-time 4-3. He

## WORLD'S LARGEST TV AND CINEMA COMMERCIAL WORKSHOP<sup>(1)</sup>

# 13<sup>TH</sup> SAWA FILM FESTIVAL

VENICE, 13th-18th JUNE, 1966

(Entries must be in by April 23)

**SAWA**  
35 Piccadilly  
London W1

**MOVIERECORD INC.**  
845 Third Avenue  
New York, PL 1-6233

(1) You will see during one week, more than 1800 TV and cinema commercials from 34 different countries — all the latest techniques that your competitor uses. Isn't it a workshop?

\* \* \*

will be trying to reach conclusions that will not make even the remaining dissenters too unhappy.

One final factor in the future course of the FCC is the Congressional situation. Here the overwhelming fact is the departure of Rep. Oren Harris (D., Ark.), the long-time powerful chairman of the House Commerce Committee who was often called the real chairman of the commission.

### **Power and Power!**

His successor, Rep. Harley O. Staggers (D., W. Va.) doesn't have the power Mr. Harris had, and wouldn't use it if he had it. His position is that the regulatory agencies have the authority and duty to act and that Congress can pass legislation if it disagrees, rather than having a single Congressman or group of Congressmen dictate policy.

On the Senate side, Sen. John O. Pastore (D., R.I.) and Sen. Warren Magnuson (D., Wash.), chairmen respectively of the Senate Communications subcommittee and the full Commerce Committee, have power comparable to that wielded by Mr. Harris before he quit to take a Federal judgeship. But they agree with Rep. Staggers that hearings should be held and Congressional action should be sought if it is believed that a regulatory agency has exceeded its authority or done the wrong thing.

### **Shy from Controversy**

This freedom from the Harris pressure will certainly help the FCC to act more quickly and along lines it believes proper. In even fairly recent years it would probably have resulted in adoption of some pretty stringent regulations in various fields and various guises. Given the present mood of the commission, however, it isn't likely to have too much effect along those lines. This is not a commission spoiling for controversy with Congress or the industry. These commissioners, while carrying forward potatoes too hot to be dropped on the explosives all around them, for the present time at least seem to want to be loved. ■

### **Wall St.** (Continued from page 85)

17 systems under its guidance, making it one of the largest operators in the nation. All systems involved are in seven southern states. As of last December Meredith carried its investment in this company at a cost of \$1.9 million. For the first year ended June 30, 1965, the company incurred a loss as a result of developing and starting systems. Meredith's share of those losses approximated \$350,000.

### **CATV Profits Soon**

For the first half of the current fiscal year Meredith's share of the loss was estimated at \$213,000. The losses are not carried in Meredith's annual financial statement because the company anticipated initial losses and believes its basic investment is not significantly impaired. It should be pointed out that Meredith also has \$470,000 worth of equipment on lease to Meredith-Avco. Of course, Meredith expects the CATV systems to begin making contributions to profits fairly soon.

The Meredith tv stations are op-

erating profitably in four key cities: Syracuse, Omaha, Phoenix and Kansas City, Mo. It also operates six radio stations.

### **Earnings Outlook**

The earnings of Meredith between 1961 and 1964 cannot be truly considered representative, since they are substantially below the level that prevailed from 1956 to 1960. In that period total earnings ranged from \$4 million to \$4.8 million or, in per share earnings, from \$1.57 to \$1.80. The decline in earnings resulted from a drop in magazine advertising pages, an increase in the proportion of editorial pages, and substantial costs involved in relocation, start-up and operating costs in connection with the company's new printing plant. Management believes the decline in advertising pages resulted primarily from changed pricing and discount policies of the magazine business, as well as competition from television. But in 1965 the earnings staged a snappy rebound accounted for by higher advertising revenues in the magazine field generally, as well as expanded editorial content of the Meredith publications.



*In Miami the score will soon be four, as WCIX-TV comes on channel 6 this summer as the fourth commercial outlet in that market. William Berns (l.), executive vice president of the new station, recently was in New York to go over programming plans with executives of Metro Tv Sales, selected as the WCIX-TV national sales representative. At Mr. Bern's right are Gerry Mulderig, Metro vice president; John Sias, president; Dan Kelly, advertising and promotion manager, and Thomas Tilson, vice president and general sales manager.*

# IMPORTANT SYMBOLS IN INDIANA!



The Communicana Group Includes:

**WSJV-TV**

SOUTH BEND-**28** ABC-  
ELKHART

**WKJG-TV**

FORT WAYNE **33** NBC

Also: WKJG-AM and FM, Ft. Wayne; WTRC-AM and FM, Elkhart  
The Elkhart Truth and The Mishawaka Times

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP



TODAY!



## The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on i

TELEVISION AGE Meets The Needs Of The People Who Spend Over \$1,000,000,000 In



Television Annually

# WAST-13

THE ALBANY - SCHENECTADY  
- TROY, N.Y. HOME OF

## THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

For Hot Avails  
Call:



PETERS, GRIFFIN,  
WOODWARD, INC.



### THE NEW CANDY STRIPED BARBERRY ROOM

Your Host, **BILLY REED**  
provides the atmosphere  
of a private club

Luncheon • Cocktails  
DINNER AND SUPPER  
DANCING  
(except Sunday)  
NO COVER CHARGE

RESERVATIONS: 753-5800

THE  
*Berkshire*  
21 East 52nd Street, N.Y.C.

### Right and wrong

"Evidently something doesn't work the way it should," muttered Maxwell Dane of Doyle Dane Bernbach when the projector ground to its fourth halt at the agency's annual stockholders meeting at the Plaza. The 150 elegantly turned-out stockholders, mostly in dark suits with a sprinkling of mink and ostrich feathers, tittered patiently.

"Is it going to work or isn't it?" Mr. Dane demanded. The projector sputtered and coughed, the operator swore, the gears jammed, and the film spilled onto the carpeted floor. "Oh, well, you can all come up to the office to see the commercials anytime you want," Mr. Dane offered, as the lights came back on and the DDB executives reclaimed their chairs before the screen. Once they were seated, the projector burst into action with an Accutron color strip flashing on the screen and on the amused-irritated faces of Messrs. Doyle, Dane, and Bernbach as they scurried out of range. Whether it was faulty hotel current, a shareholder had pulled out the plug, or a wrong switch had been switched on the projector, it was indeed evident that "something has gone wrong."

**Slides and Slouches.** Earlier in the morning Mr. Dane welcomed the standing-room-only crowd with the gladsome tidings of DDB's "vault" into the top ten agencies. He intended to illustrate DDB's great leap forward with slides. "Will you please remove those slides; they are the wrong ones; I want accounts gained or lost," he said patiently. But with the correct slides, the cardboard box supporting the projector was still too low. Polite hostesses scampered about requesting those with hats and the longest necks to slouch or bend sideways so all could see and enjoy the total "\$37 million net gain" in billings.

When Mr. Bernbach was explaining his theory on how to make people "believe advertising while still getting their attention," his microphone began whinnying uncontrollably. The sound man rushed to the dais, failed at his emergency adjustments, and

turned it off. "As long as we can do effective work, we can be as inefficient as you can see we are around here," Mr. Bernbach demurred with the apologetic pride of one of his copywriters whose disorganized desk and appearance is intended to reflect an internal order and "creativity."

**No Questions, but Quarters.** Apparently the DDB stockholders agreed, for when the meeting was thrown open for questions there was an uncomfortable silence. Finally a man asked whether DDB brought its copywriters together for regular brainstorming sessions. "No, we don't believe in it," Mr. Bernbach said. Two more questions—one on the agency's new General Foods accounts, another on its dividends—and the meeting was over.

Only a few members of the trade press indulged in the coffee and Danishes. The DDB panjandrums were the last in line at the hatcheck booth. One of the hostesses appeared and, pointing to the hatcheck girl and a stack of quarters in front of her, exclaimed breathlessly, "They've been paying." "But they're not supposed to," an agency official said. Something must have gone wrong.

### New Name for WGN

WGN, Inc., wholly owned subsidiary of the Tribune Company in Chicago, has changed its name to WGN Continental Broadcasting Co. "to give us a more appropriate corporate group identification for all of our broadcasting industry properties and operations," announced Ward L. Quaal, WGN president.

WGN Continental will embrace WGN radio and television, Mid-America Video Tape Productions, Chicago; KDAL radio and television, Duluth-Superior; WGN Televents, Inc., a community antenna system in Michigan; KWGN television, Denver; and the WGN Continental Sales Co., a station representation firm with offices in New York and Chicago.



**F. WEXLER**

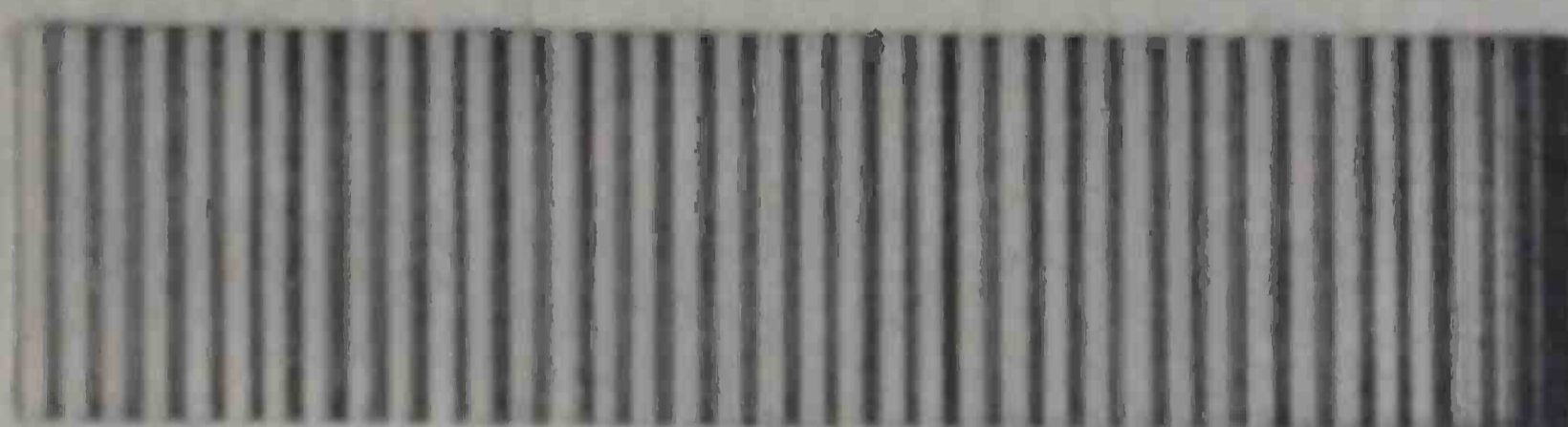
1A

**MOND-HARRIS  
KEENE**

2A

**T. BRECKENRIDGE**

3A



4A

**F. BERNARDUCCI**

5A

## Lucky for you it's always the guy next door.

This is a way many of us think about cancer: as if it only strikes the guy next door. And because you're you, avoids you. Perhaps you're lucky. But in 1965 cancer killed 805 guys next door every day. About 295,000 during the year.

Now it's impossible for it to always be the other guy all the time, for all of us. One day it may be someone in your own family. It may be a dear friend. It's not always going to be the guy next door.

What are you going to do about it? Simply live in fear and hope that it will never be you? It needn't be that way. There *is* something you can do about cancer.

You can have a health checkup every year. Many cancers are curable if detected early and treated promptly. Over 90,000 Americans die of cancer each

year who might have been saved. But they delay seeing their doctors until it's too late. Remember: many cancers can be cured. But they must be discovered in time.

There are cancers that science does not yet know how to cure. It's to gain this knowledge that money is needed. To continue the constant attack on cancer's resisting secrets. Is it caused by a virus? Can drugs be developed to cure cancer? Why do some people get cancer while others don't? Money to continue support of the many research projects well underway at medical centers throughout the country will help provide some answers.

By fighting cancer with a checkup and a check, someday it won't have to be the guy next door. Or you. Or anyone.

**American Cancer Society**



*"But 'FIRST' in what, Joe? Your competition has a bigger market, better coverage, more advertisers, more response, lower cost per thousand, more of the right people, greater..."*

.....  
When your opponent tries hard-sell  
Just how will your good story fare?  
Your Service-Ad protects you well,  
In SRDS  
**YOU ARE THERE**  
selling by helping people buy

.....  
Another exclusive exposure opportunity for Service-Ads in **SRDS**  
STANDARD RATE & DATA SERVICE, INC.

## In the picture

As you walk into the spartan office of **Richard S. Salant**, you notice a Bouchè sketch of Edward R. Morrow on an anteroom wall, capturing the inquisitorial eye, furrowed brow and eternal cigarette. No other art clutters the office from which Mr. Salant, as "acting" president of CBS News, directs the energies of what is said to be the world's largest newsgathering organization. Instead of globs of pigment from the abstract expressionist school, there are on one wall five tv monitors. Mr. Salant can keep in touch with the competition and with intra-network feeds hoping for a network greenlight. Another wall is enlivened with color photos of his five children: Lina (23, already married, has recently made him a grandfather); Susan (21); Robb, 18 (a student at the University of Arizona and "the No. 1 tennis player in the Southwest," boasts his father); Priscilla, 13, and Sarah, 7.

From Mr. Murrow to the family seminar Mr. Salant paces, thinking on his feet, occasionally flinging himself into a chair to handle telephone and personal calls from staff, from CBS management and from "outsiders" newsmen curious about recent events that have shaken not only CBS News but the entire hierarchy of CBS, Inc.

He looks harassed, and his spare time normally kept in good trim by an occasional set of tennis, has thinned perceptibly. But he seems to bear the pressures of his job easily. He hath thrown himself wholeheartedly into a task that makes the running of a metropolitan daily look like after-lunch at an old men's club.

"Harassed?" he asked. "Not at all—this job isn't harassing, it's back-

breaking!" It was apparent he relished the challenge of it. Asked if he'd been bitten by the news bug, he laughed and said he was being devoured by it.

**M**r. Salant said he far preferred his news efforts to the legal and administrative chores that had occupied him during most of his 14 years at CBS. "This is what matters; news is what's happening," he remarked.

Mr. Salant feels that television news alone is doing much to make people aware of what's going on in the world. "Only now," he remarked, "are the problems posed by China being brought to the forefront of the public consciousness, through tv. Hopefully, tv makes people want to ponder the new problems, and find out more about them."

Does CBS News have any particular point-of-view in its coverage of the war in Viet Nam? "Only one—to bring home all aspects of that situation."

CBS is the only network with a regular primetime slot in the fall schedule allocated to a news program, *CBS Reports*. On a question which has caused considerable anguish in the ranks of CBS News and in the upper echelons of CBS management, "Should more time be given to news?" Mr. Salant replied that "news has no God-given right to dispose of such-and-such amounts of network time. It must earn time for itself, and we propose to earn it."

**I**n his second turn at the helm of the complicated newsgathering apparatus, Mr. Salant seems to know how to plot a course. Although his appointment as acting president was



MR. SALANT

*'We'll earn our network time.'*

stated to be only for an interim time, the chances are fair that he will be confirmed in the post this spring, when comes time for "re-assessment." Insiders say he stands as good a chance as anyone now working within CBS.

A graduate of Harvard Law, and before that of Harvard College, the executive has held a wide range of administrative jobs at CBS since he first joined the corporation in 1952. "I haven't worked as a lawyer since then," he remarked.

Today Mr. Salant feels that his operation is second to none. No rival network news department has, he maintains, come anywhere near CBS News in the exploration of controversial issues, what he calls the "gut issues" of the day, from birth control to the "God Is Dead" movement. "We haven't ducked any tough subject yet," Mr. Salant said, "and we'll keep on tackling them as they come up."

After a harrowing day at The Farm, Mr. Salant keeps an eye on the news via a tv set in the car as he is driven home to Stamford. In the morning, en route to the maelstrom, he surveys the breaking news on the car set.

# WAST-13

THE ALBANY - SCHENECTADY  
- TROY, N.Y. HOME OF

## THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

For Hot Avails  
Call:



PETERS, GRIFFIN,  
WOODWARD, INC.



### THE NEW CANDY STRIPED BARBERRY ROOM

Your Host, **BILLY REED**  
provides the atmosphere  
of a private club

Luncheon • Cocktails  
DINNER AND SUPPER  
DANCING  
(except Sunday)  
NO COVER CHARGE

RESERVATIONS: 753-5800

THE  
*Berkshire*  
21 East 52nd Street, N.Y.C.

### Right and wrong

"Evidently something doesn't work the way it should," muttered Maxwell Dane of Doyle Dane Bernbach when the projector ground to its fourth halt at the agency's annual stockholders meeting at the Plaza. The 150 elegantly turned-out stockholders, mostly in dark suits with a sprinkling of mink and ostrich feathers, tittered patiently.

"Is it going to work or isn't it?" Mr. Dane demanded. The projector sputtered and coughed, the operator swore, the gears jammed, and the film spilled onto the carpeted floor. "Oh, well, you can all come up to the office to see the commercials anytime you want," Mr. Dane offered, as the lights came back on and the DDB executives reclaimed their chairs before the screen. Once they were seated, the projector burst into action with an Accutron color strip flashing on the screen and on the amused-irritated faces of Messrs. Doyle, Dane, and Bernbach as they scurried out of range. Whether it was faulty hotel current, a shareholder had pulled out the plug, or a wrong switch had been switched on the projector, it was indeed evident that "something has gone wrong."

**Slides and Slouches.** Earlier in the morning Mr. Dane welcomed the standing-room-only crowd with the gladsome tidings of DDB's "vault" into the top ten agencies. He intended to illustrate DDB's great leap forward with slides. "Will you please remove those slides; they are the wrong ones; I want accounts gained or lost," he said patiently. But with the correct slides, the cardboard box supporting the projector was still too low. Polite hostesses scampered about requesting those with hats and the longest necks to slouch or bend sideways so all could see and enjoy the total "\$37 million net gain" in billings.

When Mr. Bernbach was explaining his theory on how to make people "believe advertising while still getting their attention," his microphone began whinnying uncontrollably. The sound man rushed to the dais, failed at his emergency adjustments, and

turned it off. "As long as we can do effective work, we can be as inefficient as you can see we are around here," Mr. Bernbach demurred with the apologetic pride of one of his copywriters whose disorganized desk and appearance is intended to reflect an internal order and "creativity."

**No Questions, but Quarters.** Apparently the DDB stockholders agreed, for when the meeting was thrown open for questions there was an uncomfortable silence. Finally a man asked whether DDB brought its copywriters together for regular brainstorming sessions. "No, we don't believe in it," Mr. Bernbach said. Two more questions—one on the agency's new General Foods accounts, another on its dividends—and the meeting was over.

Only a few members of the trade press indulged in the coffee and Danishes. The DDB panjandrums were the last in line at the hatcheck booth. One of the hostesses appeared and, pointing to the hatcheck girl and a stack of quarters in front of her, exclaimed breathlessly, "They've been paying." "But they're not supposed to," an agency official said. Something must have gone wrong.

### New Name for WGN

WGN, Inc., wholly owned subsidiary of the Tribune Company in Chicago, has changed its name to WGN Continental Broadcasting Co. "to give us a more appropriate corporate group identification for all of our broadcasting industry properties and operations," announced Ward L. Quaal, WGN president.

WGN Continental will embrace WGN radio and television, Mid-America Video Tape Productions, Chicago; KDAL radio and television, Duluth-Superior; WGN Televents, Inc., a community antenna system in Michigan; KWGN television, Denver; and the WGN Continental Sales Co., a station representation firm with offices in New York and Chicago.

F. WEXLER

1A

MOND-HARRIS  
KEENE

2A

T. BRECKENRIDGE

3A

4A

F. BERNARDUCCI

5A

## Lucky for you it's always the guy next door.

This is a way many of us think about cancer: as if it only strikes the guy next door. And because you're you, avoids you. Perhaps you're lucky. But in 1965 cancer killed 805 guys next door every day. About 295,000 during the year.

Now it's impossible for it to always be the other guy all the time, for all of us. One day it may be someone in your own family. It may be a dear friend. It's not always going to be the guy next door.

What are you going to do about it? Simply live in fear and hope that it will never be you? It needn't be that way. There *is* something you can do about cancer.

You can have a health checkup every year. Many cancers are curable if detected early and treated promptly. Over 90,000 Americans die of cancer each

year who might have been saved. But they delay seeing their doctors until it's too late. Remember: many cancers can be cured. But they must be discovered in time.

There are cancers that science does not yet know how to cure. It's to gain this knowledge that money is needed. To continue the constant attack on cancer's resisting secrets. Is it caused by a virus? Can drugs be developed to cure cancer? Why do some people get cancer while others don't? Money to continue support of the many research projects well underway at medical centers throughout the country will help provide some answers.

By fighting cancer with a checkup and a check, someday it won't have to be the guy next door. Or you. Or anyone.

**American Cancer Society**





*"But 'FIRST' in what, Joe? Your competition has a bigger market, better coverage, more advertisers, more response, lower cost per thousand, more of the right people, greater..."*

.....  
When your opponent tries hard-sell  
Just how will your good story fare?  
Your Service-Ad protects you well,  
In SRDS  
**YOU ARE THERE**  
selling by helping people buy

.....  
Another exclusive exposure opportunity for Service-Ads in **SRDS**  
STANDARD RATE & DATA SERVICE, INC.

## In the picture



MR. SALANT

*'We'll earn our network time.'*

As you walk into the spartan office of Richard S. Salant, you notice a Bouché sketch of Edward R. Morrow on an anteroom wall, capturing the inquisitorial eye, furrowed brow and eternal cigarette. No other art clutters the office from which Mr. Salant, as "acting" president of CBS News, directs the energies of what is said to be the world's largest newsgathering organization. Instead of globs of pigment from the abstract expressionist school, there are on one wall five tv monitors so Mr. Salant can keep in touch with the competition and with intranetwork feeds hoping for a network greenlight. Another wall is enlivened with color photos of his five children—Linda (23, already married, has recently made him a grandfather); Susan, 21; Robb, 18 (a student at the University of Arizona and "the No. two tennis player in the Southeast," boasts his father); Priscilla, 13, and Sarah, 7.

From Mr. Murrow to the family reminder Mr. Salant paces, thinking on his feet, occasionally flinging himself into a chair to handle telephone and personal calls from staff, from CBS management and from "outside" newsmen curious about recent events that have shaken not only CBS News but the entire hierarchy of CBS, Inc.

He looks harassed, and his spare frame, normally kept in good trim by an occasional set of tennis, has thinned perceptibly. But he seems to bear the pressures of his job easily. He has thrown himself wholeheartedly into a task that makes the running of a metropolitan daily look like after-lunch at an old men's club.

"Harassed?" he asked. "Not at all—this job isn't harassing, it's back-

breaking!" It was apparent he relished the challenge of it. Asked if he'd been bitten by the news bug, he laughed and said he was being devoured by it.

Mr. Salant said he far preferred his news efforts to the legal and administrative chores that had occupied him during most of his 14 years at CBS. "This is what matters; news is what's happening," he remarked.

Mr. Salant feels that television news alone is doing much to make people aware of what's going on in the world. "Only now," he remarked, "are the problems posed by China being brought to the forefront of the public consciousness, through tv. Hopefully, tv makes people want to ponder the new problems, and find out more about them."

Does CBS News have any particular point-of-view in its coverage of the war in Viet Nam? "Only one—to bring home all aspects of that situation."

CBS is the only network with a regular primetime slot in the fall schedule allocated to a news program, *CBS Reports*. On a question which has caused considerable anguish in the ranks of CBS News and in the upper echelons of CBS management, "Should more time be given to news?" Mr. Salant replied that "news has no God-given right to dispose of such-and-such amounts of network time. It must earn time for itself, and we propose to earn it."

In his second turn at the helm of the complicated newsgathering apparatus, Mr. Salant seems to know how to plot a course. Although his appointment as acting president was

stated to be only for an interim time, the chances are fair that he will be confirmed in the post this spring, when comes time for "re-assessment." Insiders say he stands as good a chance as anyone now working within CBS.

A graduate of Harvard Law, and before that of Harvard College, the executive has held a wide range of administrative jobs at CBS since he first joined the corporation in 1952. "I haven't worked as a lawyer since then," he remarked.

Today Mr. Salant feels that his operation is second to none. No rival network news department has, he maintains, come anywhere near CBS News in the exploration of controversial issues, what he calls the "gut issues" of the day, from birth control to the "God Is Dead" movement. "We haven't ducked any tough subject yet," Mr. Salant said, "and we'll keep on tackling them as they come up."

After a harrowing day at The Farm, Mr. Salant keeps an eye on the news via a tv set in the car as he is driven home to Stamford. In the morning, en route to the maelstrom, he surveys the breaking news on the car set.

Less than six months ago, this page reported about a novel finding at the Bronx Zoo. It seems the zoo-keepers had a couple of pugnacious gorillas on their hands. The beasts were doing all the things you might expect caged animals to do: shaking the bars violently, splashing water on spectators, and generally threatening mayhem. To keep them amused, the zoo had provided old automobile tires for squeezing, tranquil music for soothing, etc., but nothing seemed to work for more than a few days. The tires were quickly torn apart, the music wasn't listened to. Then someone came up with the idea of television. A set was placed outside the cages and turned on. Lo, the apes were mesmerized by the flickering pictures and steady barrage of sound. They became like children, docile, attentive, in a deep, deep trance. The zoo proudly announced it had found the formula.

Well, it's now announcing there's no formula after all. After a few weeks of placidity, the gorillas reverted to their former selves. It appears they just got bored with the programming.

No special Nielsen taskforce is on the way to the Bronx to see if three runs of *Peyton Place* did the trick, or if *The Big Valley* and *Bonanza* just were too much alike, but there is food for thought here somewhere. It is understood that at least one network is preparing a release denying that there is such a thing as the "lost apes" factor in viewing totals, and pointing out that with all the other zoos that adopted the tv-for-monkeys idea after hearing about it last year, there actually has been an increase in the primate audience.

Meanwhile, up at the zoo that started it, the keepers are checking into the cost of a color set. The novelty effect, they feel, might bring back those blissful gorillas.

\* \* \*

NBC-TV rushed out a correction recently as follows: *In the NBC Daily News Report, viewers of NBC Television Network's Morning Star colorcasts were invited to vote on whether or not they thought Joe Bernie should go to jail for his activities with the crime syndicate's car theft ring.*

*The address to which viewers were*

*asked to send their votes was incorrectly given. The correct address should read . . .*

Sorry, NBC, the judge couldn't wait. 30 years.

\* \* \*

In case anyone in the Twin Cities is confused by a set of twins with similar names, Don Gardner and Don Gardiner, the following may help straighten things out. A publication there ran a photo a while ago of "Don Gardner, a local radio ABC newscaster, with his siamese cat King." The photo, however, was of Don Gardner, president of Weaver Gardner, Inc., a St. Paul advertising agency. The cat, properly identified, was his. Don Gardiner, the newscaster, writes that he hates cats, weighs 170 pounds, wears a 14 shoe, is 6'1" and has hair. The photo that ran (of Don Gardner) showed a man who loves cats, weighs 190 pounds, wears a size 10 shoe, is 5'10", and has no hair to speak of. The two were strangers until the photo appeared, but now they're friends and are endeavoring to popularize the slogan: "The name's the same, but not the frame."

\* \* \*

While the nation watched with bated breath the three-network coverage of the space meanderings of astronauts Armstrong and Scott in the Gemini 8, the CBS-TV switchboard in New York logged over 160 calls protesting interruption of a favorite program—*Lost in Space*.

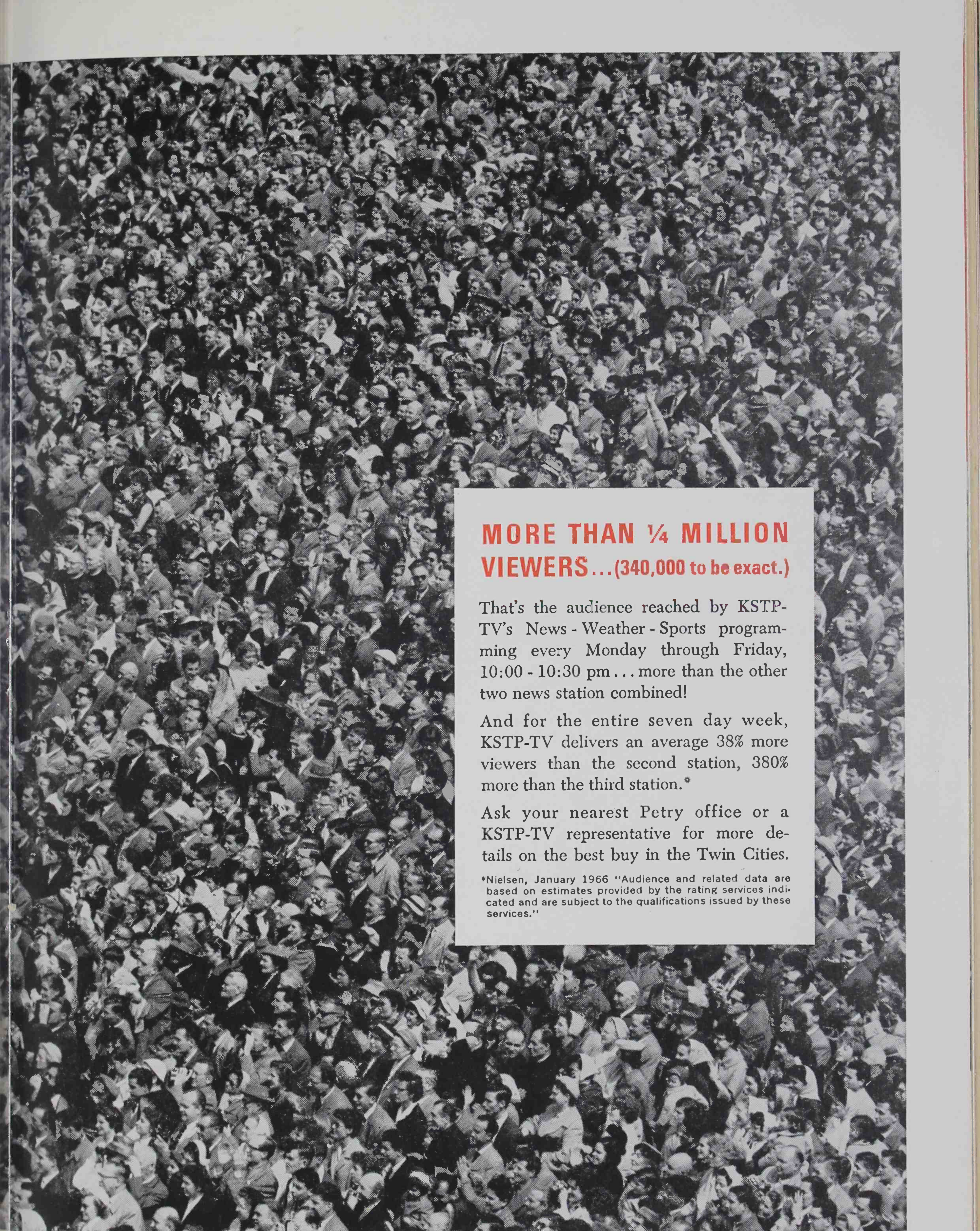
\* \* \*

Even when television does things right—as WNEW-TV New York recently did—such as offering Shakespeare in prime time, it is still at the mercy of its critics. Take this excerpt from a local scribe, who was discussing the BBC's *Wars of the Roses*, about the struggle between the House of York (white rose) and House of Lancaster (red): "the white and red, symbolic of the British motherland and the French territory."



"Hawk? Dove? As an RCA stockholder, I'm a peacock!"





**MORE THAN ¼ MILLION  
VIEWERS... (340,000 to be exact.)**

That's the audience reached by KSTP-TV's News - Weather - Sports programming every Monday through Friday, 10:00 - 10:30 pm... more than the other two news station combined!

And for the entire seven day week, KSTP-TV delivers an average 38% more viewers than the second station, 380% more than the third station.\*

Ask your nearest Petry office or a KSTP-TV representative for more details on the best buy in the Twin Cities.

\*Nielsen, January 1966 "Audience and related data are based on estimates provided by the rating services indicated and are subject to the qualifications issued by these services."

*Represented Nationally by Edward Petry & Co.*



**TOTAL COLOR TELEVISION • CHANNEL 5**  
**100,000 WATTS • MINNEAPOLIS. SAINT PAUL**



HUBBARD BROADCASTING INC./KSTP AM-TV • KOB AM-TV • W-GTO AM

OFFICIAL FILMS

INDIANA UNIVERSITY  
SERIALS DEPT  
BLOOMINGTON IND 47405  
LIBRARY

*invest in your color-full future*

**BLUE CHIPS**  
The Yield  
Investment  
**IT'S A MATTER OF LAW**  
260 Color 1 Minute Episodes

**#1 OFFICIAL PREFERRED**  
First Run Features

**OFFICIAL PREFERRED**  
Run Features

**STAGE COACH**  
First Run  
39 Color

**BLUE CHIPS**  
Increase The Yield  
On Your Investment

**#1 OFFICIAL PREFERRED**  
First Run Features

**STAGE COACH TO SEVEN**  
First Run Action Adventure  
39 Color Half Hour Episodes

**OFFICIAL FILMS INC. 724 Fifth Avenue, New York, N.Y. SEE US AT ROOM 509 AT THE N.A.B.**