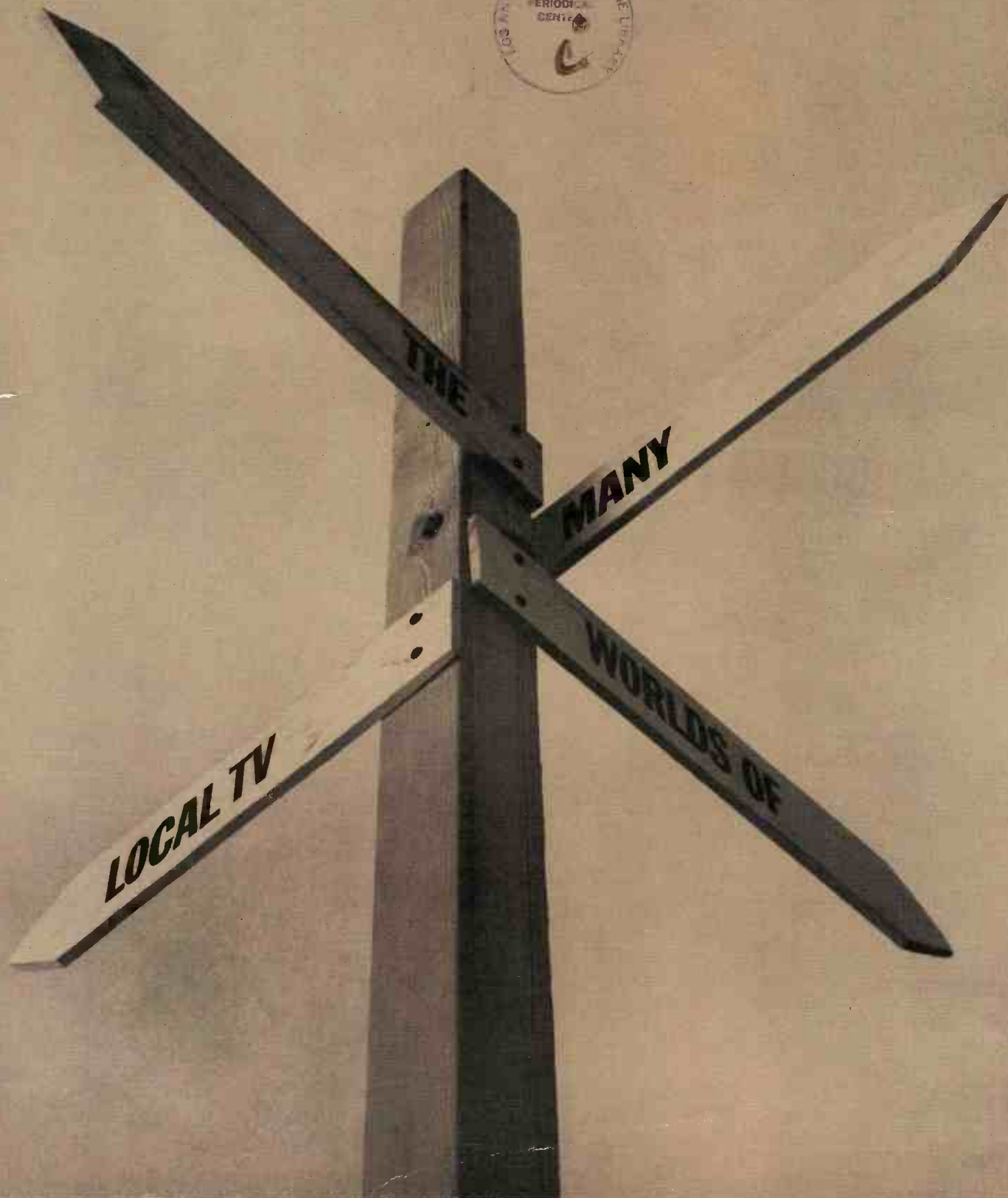
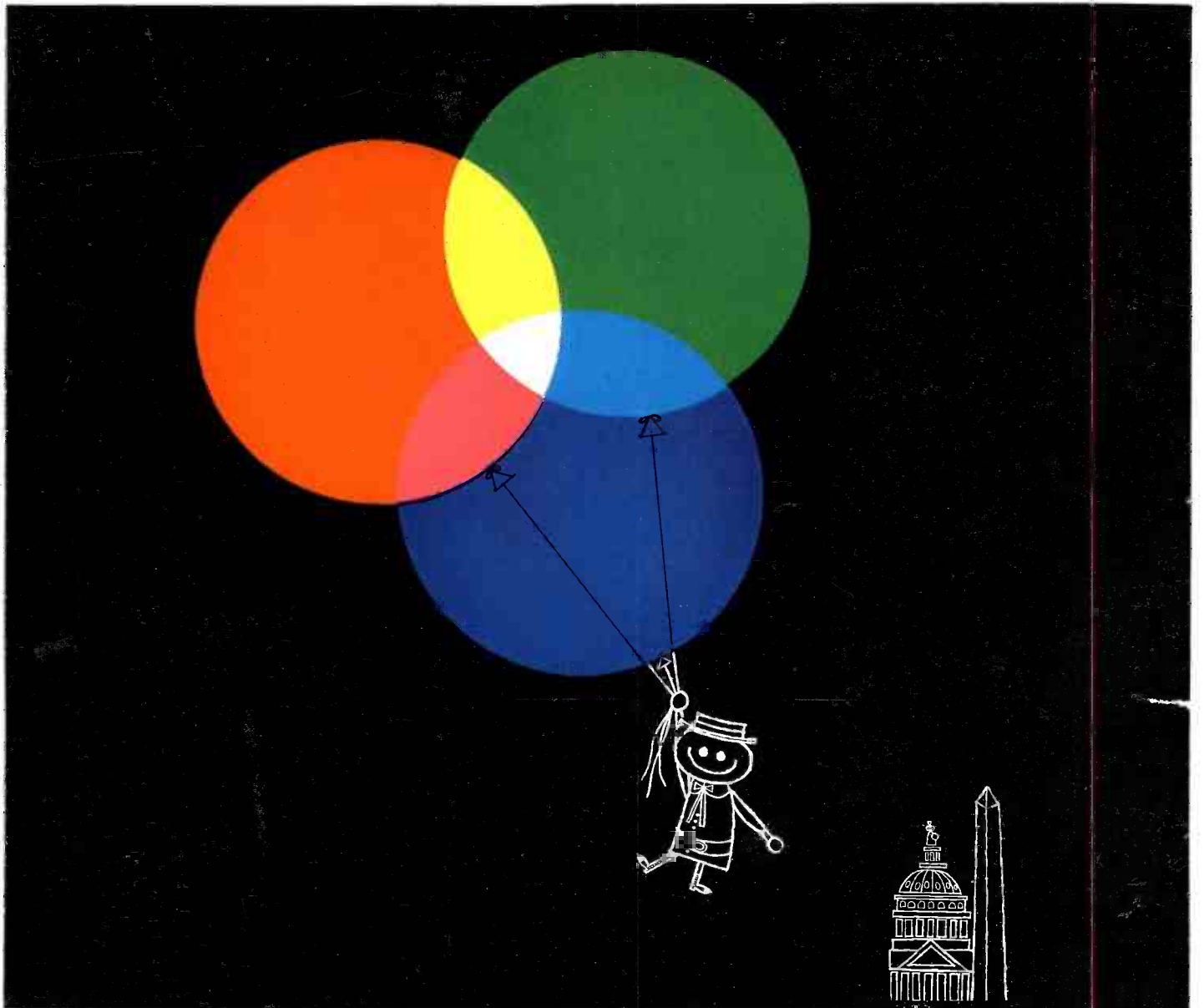


August 1966 Vol. XXIII No. 8 One Dollar

TELEVISION



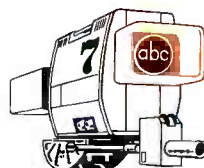


NOW-LIVE-TAPE-FILM & SLIDE FULL NATURAL COLOR*

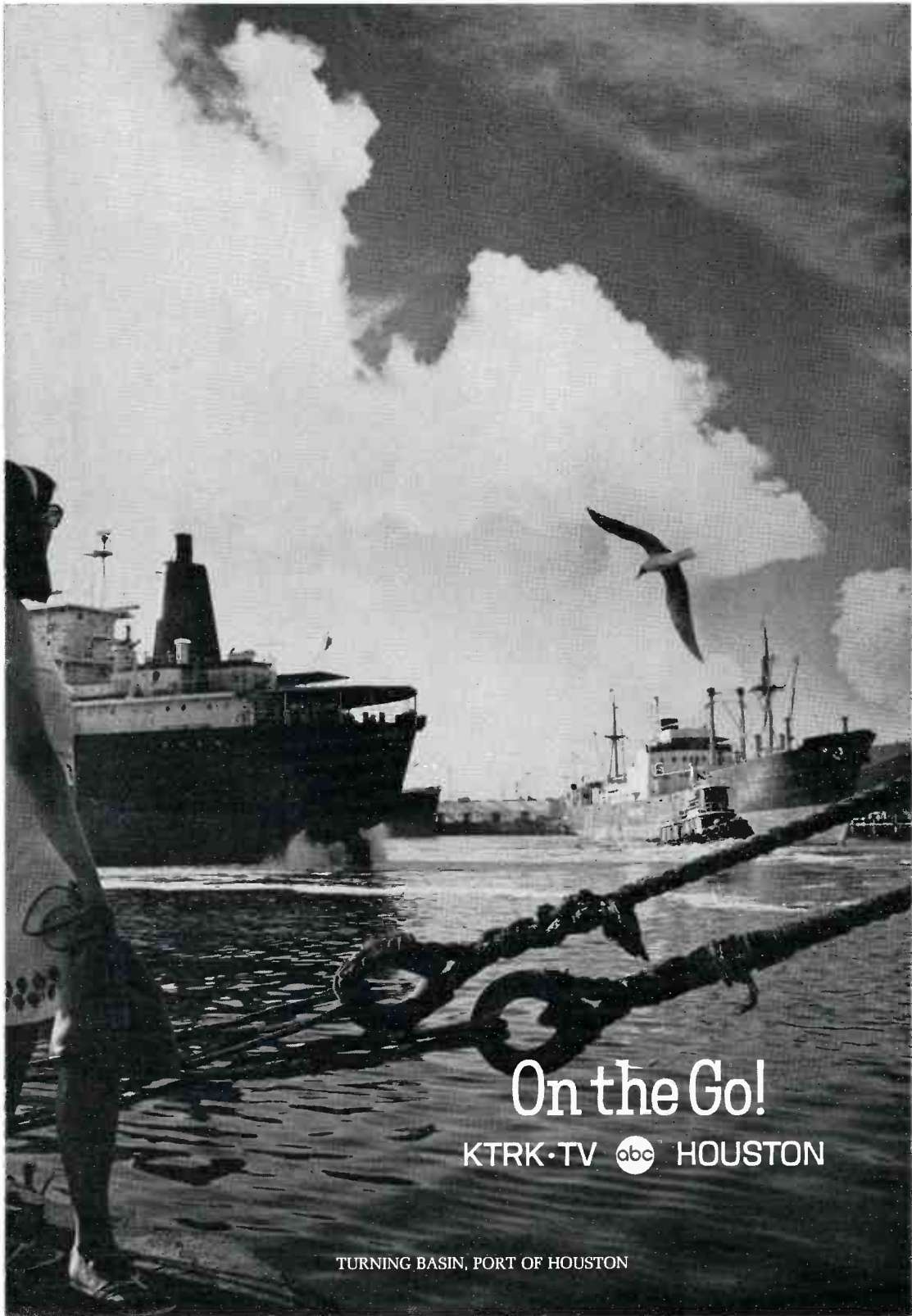
*No extra charge for color

wmal-tv

The Evening Star Broadcasting Company, Washington, D.C.



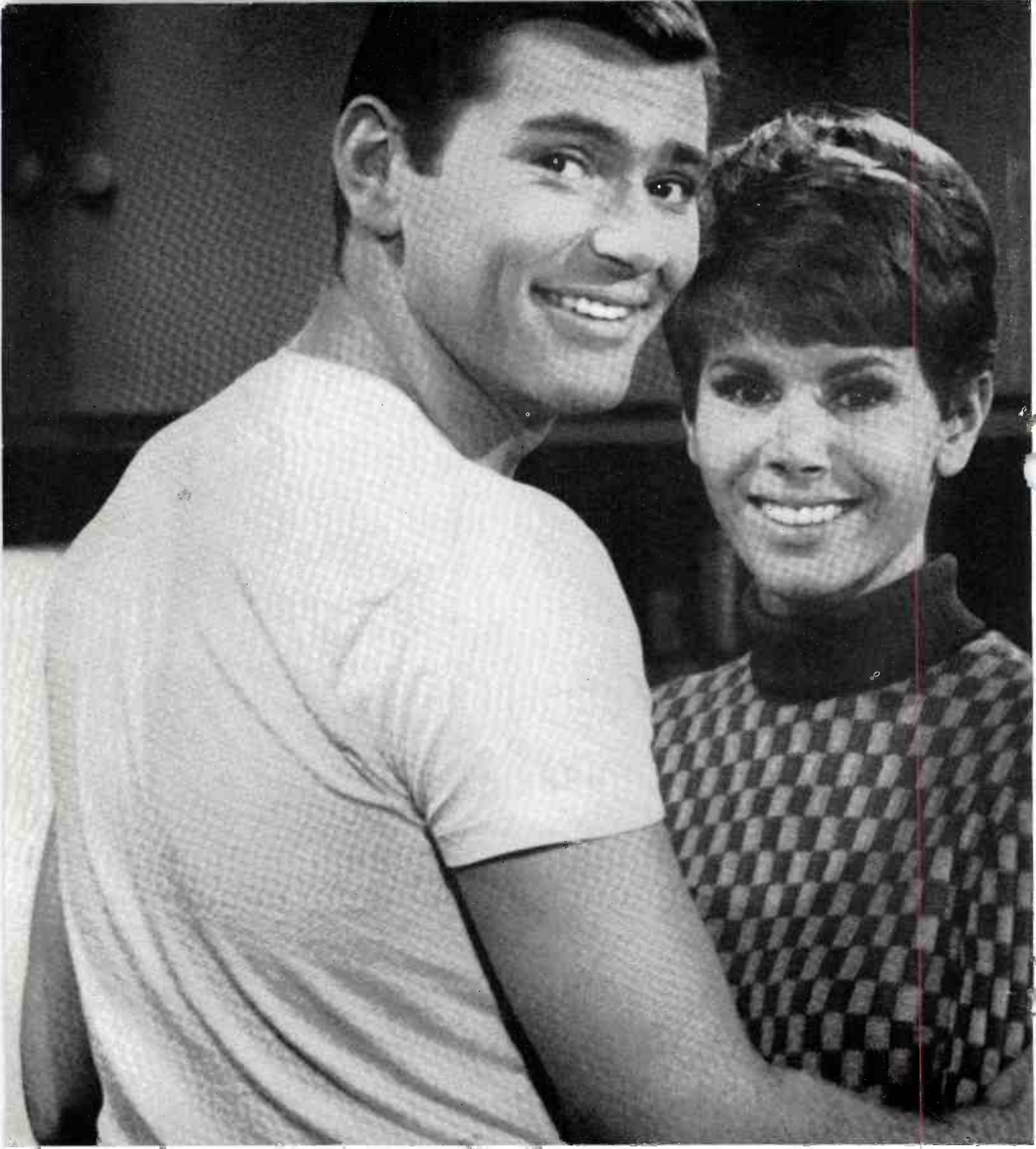
Nat'l Reps. Harrington, Righter & Parsons



On the Go!

KTRK-TV  HOUSTON

TURNING BASIN, PORT OF HOUSTON



Come September, a happy marriage gets off the ground... on a rooftop.

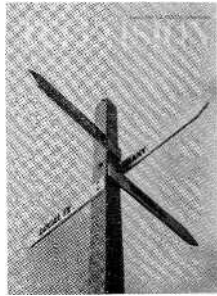


Say "hello" to newlyweds Julie and David. The bride is impish, impulsive and highly imaginative. The groom is practically practical and entirely nuts about her. Together, these kids are just beginning to learn all about marriage's happy little problems. Little money. Little furniture. A little top floor apartment that doesn't even have one little window. But at least they have a view of San Francisco—the Golden Gate, the rolling hills and cable cars, all from their part-time bedroom, the roof. That's "Love on a Rooftop."

Drop over for the premiere Tuesday, September 13, 9:30-10:00. Judy Carne and Peter Deuel star. Love on a Rooftop is another of the many exciting new ABC color television shows now in preparation for Fall '66.

ABC Television Network 

TELEVISION



COVER. In pictures and text, TELEVISION presents its sixth annual survey of local program production. Chief findings: News is still big and may get bigger, but total volume of local originations has leveled off.

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WASHINGTON

1735 DeSales Street, N.W. 20036; phone (202) 638-1022.
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GLOBAL MARKET: HARDER SELL

For lots of reasons, including foreign quotas and boom in production abroad, U.S. film export men are having to sharpen their pencils and wits.

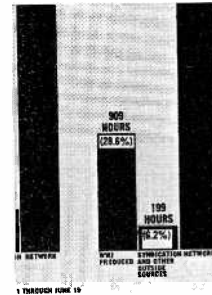
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TRICKS OF BUYING NETWORK PACKAGES

A big agency's expert explains the mysteries of placing the right business at the right time and right price. An inside advisory by Gene Accas of Leo Burnett, one of the major network customers.

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THE SYNDICATORS' WORST PROSPECT

WJW-TV Detroit has almost finished phasing out everything but network programming and its own shows. It has good reasons for going so heavily local.

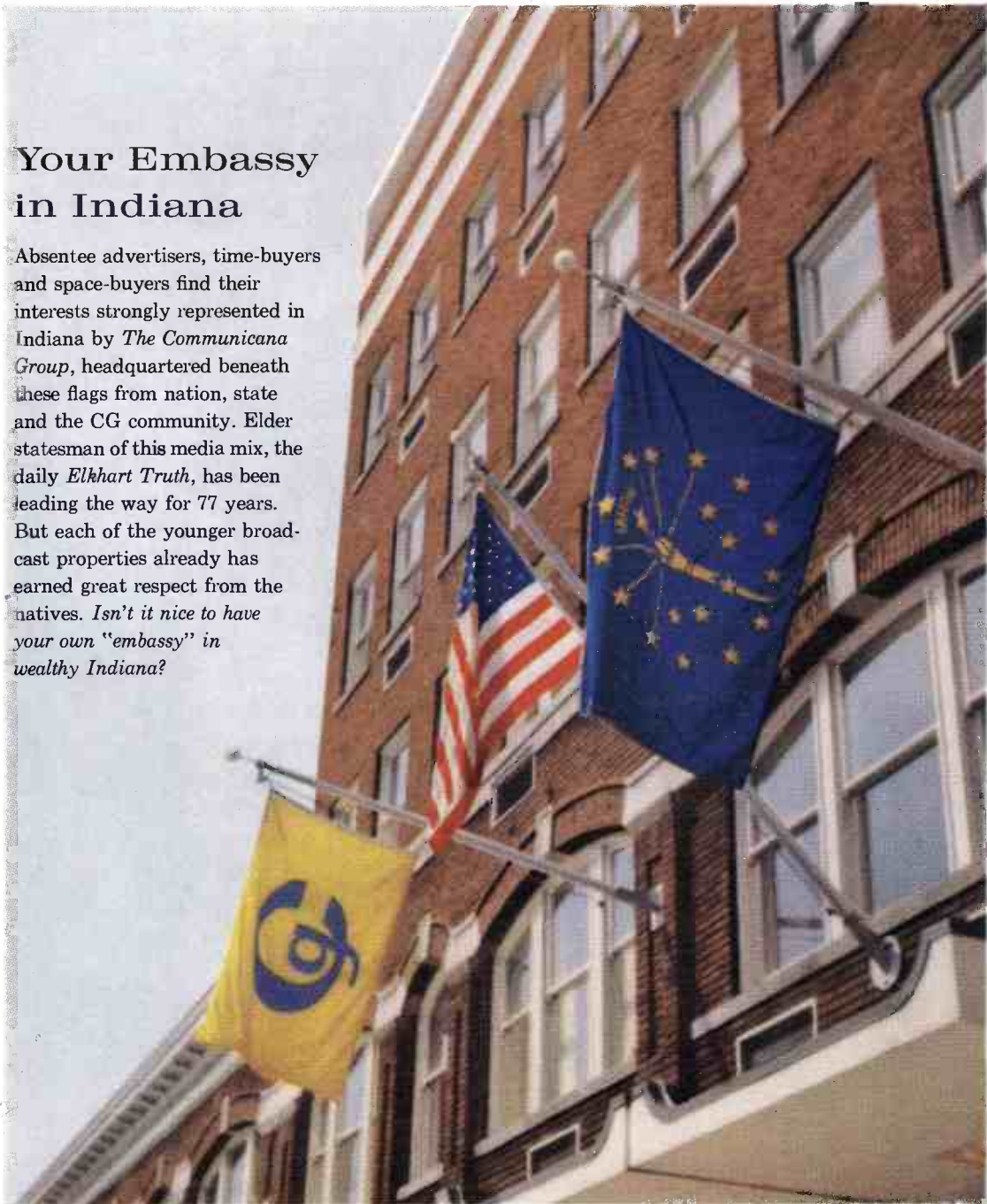
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Your Embassy in Indiana

Absentee advertisers, time-buyers and space-buyers find their interests strongly represented in Indiana by *The Communicana Group*, headquartered beneath these flags from nation, state and the CG community. Elder statesman of this media mix, the daily *Elkhart Truth*, has been leading the way for 77 years. But each of the younger broadcast properties already has earned great respect from the natives. *Isn't it nice to have your own "embassy" in wealthy Indiana?*



The Communicana Group Includes:

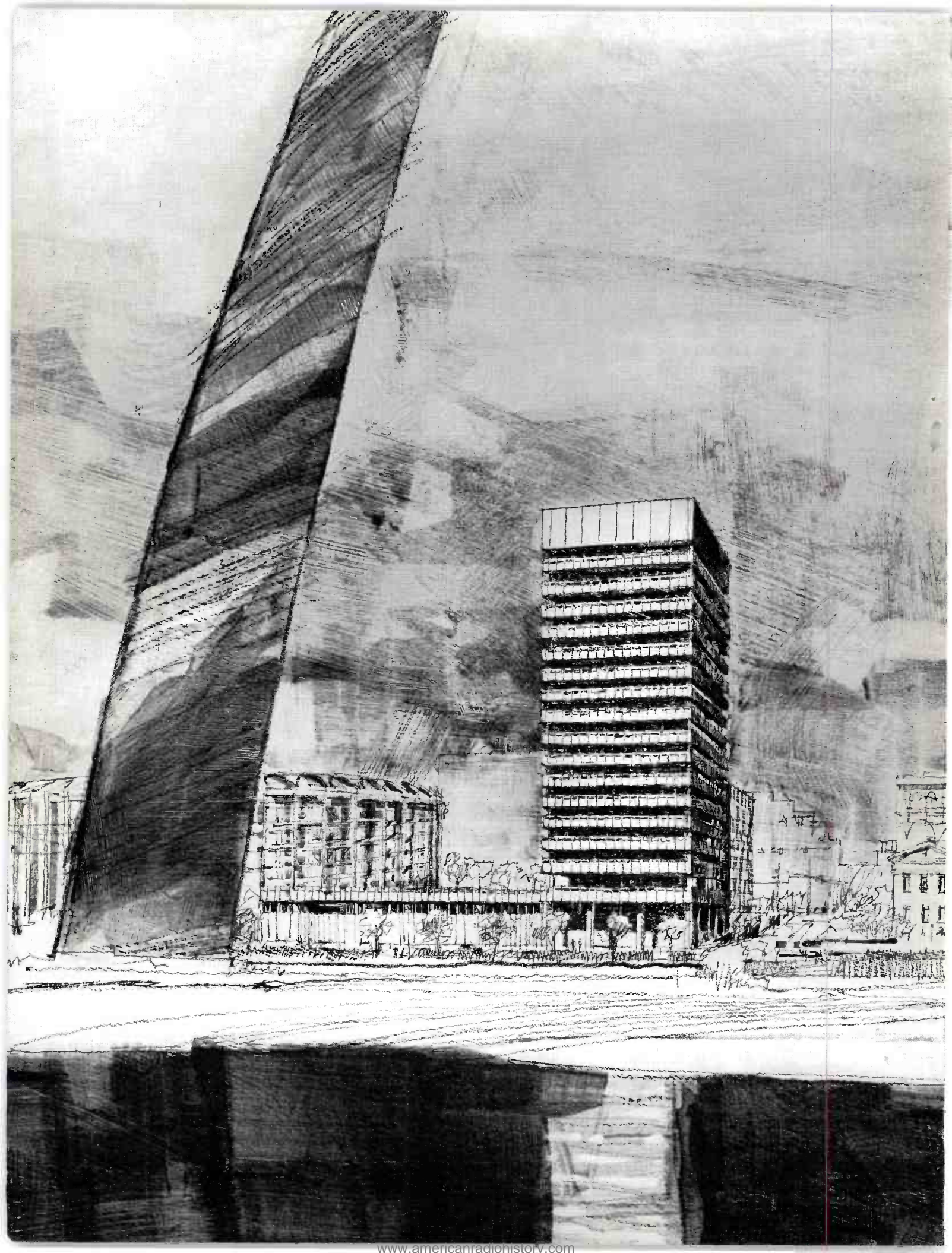
WSJV-TV **WKJG-TV**
SOUTH BEND-**28** ABC FORT WAYNE **33** NBC

Also: WKJG-AM and FM, Ft. Wayne; WTRC-AM and FM, Elkhart

The Elkhart Truth **The Mishawaka Times**

JOHN F. DILLE, JR. IS PRESIDENT OF THE COMMUNICANA GROUP







In St. Louis, the more things change...

Gateway Tower, future home of KMOX-TV in St. Louis, is scheduled to rise in the center of the city's new riverfront skyline, overlooking the magnificent new Gateway Arch.

Upon completion in 1967, the 20-level bronze-colored structure will be a major landmark in a mammoth two-billion-dollar reconstruction program that is currently serving to revitalize the entire St. Louis area.

the more things stay the same.

KMOX-TV's clear, deep-rooted identification with the day-to-day life of the St. Louis community, for example. *Off-air*, as well as on!

During non-business hours, staff members make it their business to take a leading part in local affairs. Through leadership in the Chamber of Commerce, Better Business Bureau, Advertising Club and Kiwanis. Working for church and school organizations, the Boy Scouts and Salvation Army. Serving the Heritage Foundation, the Mundy Opera and National Wildlife Association. In fact, *wherever* St. Louisans are working toward community betterment, you'll find KMOX-TV people.

KMOX-TV knows St. Louis because it *is* St. Louis through and through. And St. Louis knows it. It's one reason the station continues to be such a vital, *popular* part of the local picture, year after year after year.

©KMOX-TV

Channel 4, St. Louis/CBS Owned. Represented
by CBS Television Stations National Sales

It takes a woman to know a woman.

That's why each Corinthian station has a women's director. Each understands the particular interests of the distaff side of her community.

In a half-hour program each weekday she provides news and comment on everything that matters to the women of today. On art, women in the news, theatre, child care, education, careers, fashion, travel--any subject that adds a significant dimension to the lives of the women in her area.

Women respond to our women's shows. Each is the top-rated women's show in the market. Four out of five reach more women than any other daytime show--local or network--on any competing station.*

You might say our women are doing a man-sized job.



①	KXTV, Sacramento
KOTV, Tulsa	WISH-TV, Indianapolis
KHOU-TV, Houston	WANE-TV, Fort Wayne

Represented by H.R./Corinthian



Ann Colone, WANE-TV



Myra Scott, KXTV



Gay Miller, KOTV



Faith Levitt, WISH-TV



Joanne King, KHOU-TV

You can see it's Corinthian.

Responsibility in Broadcasting

*LATEST AVAILABLE NSI REPORTS. SIGN-ON TO 5:00 P.M. SUBJECT TO QUALIFICATIONS DESCRIBED IN SAID REPORTS.

THE MONTH IN FOCUS

**New network starting;
Programming by CATV;
Twist in Nielsen case;
U.S. TV in Vietnam**

If all goes as its planners plan it to go, there'll be a fourth television network in the U.S. by the fall of next year. These words are purposely tentative because the difficulties in such an undertaking are formidable. The last time a network was put together was in 1948, when ABC saw the light of day, and subsequent attempts have failed to get off the ground. But the elements making up the newly announced venture are formidable, too.

First, of course, is money, represented by Daniel H. Overmyer, who also gives the network his last name and his organizing talents which built a Toledo, Ohio, warehouse business into an empire that now includes 260 warehouses, a leasing concern, a credit corporation, a bank, a business newspaper and six UHF stations, one of them (Toledo) in operation and the others under construction.

Then there is experience, represented by Oliver E. Treyz, president of the newly created Overmyer Network and former president of ABC-TV. Add to this the newsgathering facilities of United Press International and the show-business savvy of the William Morris Agency and there would seem to be a combination equipped to meet some stiff challenges.

Among the stiffer of these is the cost of interconnection. The Overmyer Network is going to be no casual bicycle affair. Plans are to use the coaxial cables and microwave facilities of AT&T just as the big boys do, and these yearly costs alone are estimated at \$6.5 million. Overmyer has announced he'll spend from \$6 million to \$10 million to get the enterprise going. Once in motion, the network expects to get revenue from the two-thirds of commercial time it allocates to itself, while the station that airs the programming will sell its own advertising on the remaining one-third—an arrangement with the virtue of simplicity.

The only station thus far announced



DANIEL OVERMYER (1) and OLIVER TREYZ

as an affiliate is WPIX (TV) New York, owned by *The Daily News*. Overmyer says he has verbal commitments with 35 stations, and he expects to have 100 aboard by the time the operation is launched next year. Among them, it can be assumed off hand, will be the six Overmyer stations that will be on the air (in the Toledo, Cincinnati, Pittsburgh, Atlanta, Houston and San Francisco markets) when the network opens. These are all UHF's, but Overmyer says much of the station strength is expected to come from the independent VHF's around the country, plus some outlets already affiliated with other networks that may want to use part of the program fare Overmyer will offer.

The new organization initially plans to provide programming eight hours a day, seven days a week, UPI will be re-

sponsible for a two-hour news feed daily at 5:30 p.m., drawing upon its already existing newsfilm division. Stations will be able to tape what they want from this feed and edit it to their requirements. William Morris will service the network with a two-hour variety show to be colorcast from Las Vegas nightclubs starting at 11 p.m. in New York and 11:30 p.m. nationally. The rest of the programming has not been revealed, although Treyz indicated it would lean heavily to sports and "cultural" fare. Already named VP and director of sports for the new network is Thomas J. McMahon, who is credited with bringing the National Football League into television while he was sports director of the old Dumont network.

What was the immediate reaction to the Overmyer announcement? Industry insiders were favorable in the main to the idea of a fourth network, although many were concerned that the Overmyer move may be a bit premature, coming as it will before UHF penetration peaks. Advertising agency executives were pleased with the prospect of having more sellers in the TV commercial marketplace, although they cast a wary eye on the prospect that audiences would be fractionalized in the process.

■ The emphasis was on program origination when the embattled National Community Television Association met in Miami. The FCC recommendation that it be given authority to prevent CATV systems from originating programs was attacked by NCTA President Fred Ford, who said it was inconsistent with the agency's long interest in local programming by TV stations. Ford said television stations serve too large an area to meet the local-live programming needs of small communities, whereas "cablecasters can do the job in the 4,389 communities where there are operating systems, franchises granted, or applications pend-



NCTA's FORD

PUZZLED OVER PORTLAND?

here's the answer to your Oregon TV buy!



KOIN-TV
CHANNEL 6 PORTLAND, OREGON

One of America's Great Influence Stations • Represented
Nationally by Harrington, Richter & Parsons, Inc.

DISTINCTIVELY DETROIT



WORLD'S BUSIEST WATERWAY—Freighters of many flags carry more tonnage annually past Detroit's skyline than through the Panama and Suez canals combined. The Detroit River also harbors a half-million sail and power boats, America's largest fleet of pleasure craft.

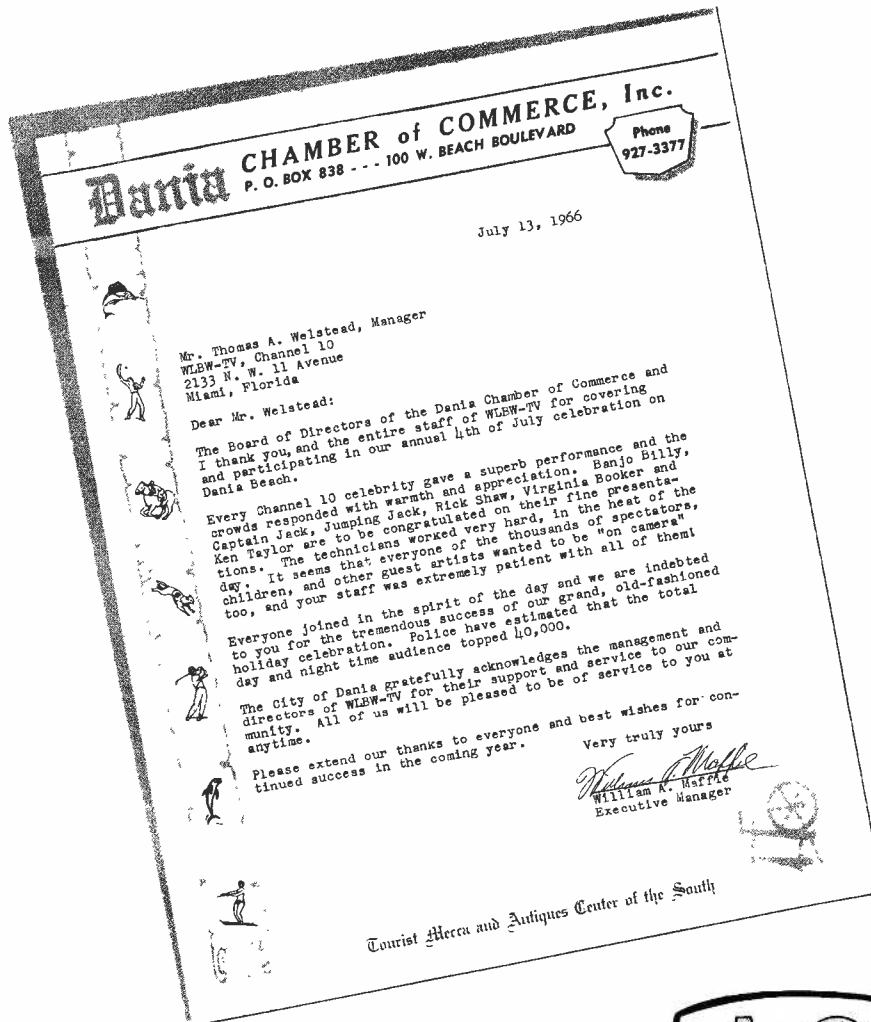
Just as Detroiters regard this mighty channel of commerce as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 46 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC. NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.

ONE OF MANY

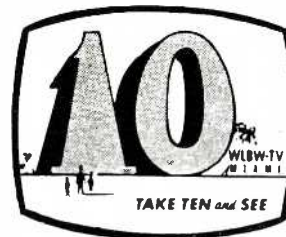
"THE CITY OF DANIA GRATEFULLY
ACKNOWLEDGES . . . WLBW-TV . . ."



WLBW-TV, CHANNEL TEN, MIAMI, FLORIDA

AFFILIATED WITH WCKY, 50 KW, CINCINNATI, OHIO

Represented by



SUCCESSFUL LAUNCHING

THE RESULTS ARE IN! Since **WVEC-TV** installed its 1049 foot tower . . . homes, viewers, ratings have soared upward!

MORNING 9 am-12 noon — VIEWING UP 100%

AFTERNOON 12 noon-5 pm — VIEWING UP 82%

EARLY EVENING 5-7:30 p.m. — VIEWING UP 49%

INCREASES — TOTAL HOMES*

MONDAY THRU FRIDAY

STATION	Morning 9AM-Noon	Afternoon Noon-5PM	Early Eve. 5-7:30PM
STATION "A"	+4	+11	+4
STATION "T"	+14	-1	-3
WVEC-TV	+20	+22	+39

SUNDAY THRU SATURDAY

STATION	Evening 7:30-11PM	Night 11PM-1AM	Total Day 9AM-12AM
STATION "A"	+8	+4	+6
STATION "T"	+3	+3	0
WVEC-TV	+16	+9	+11

* Weekly CUM Audience Additional Thousands

All statistical data used herein based on audience estimates provided in Nielsen Station Index (NSI), Oct-Nov, 1965 and Feb-Mar. 1966.

(Any audience measurement data used herein are estimates only, subject to errors and limitations inherent in indicated sources due to sample size and selection and other methodological procedures. These estimates may or may not be accurate measures of the true audience.)

WVEC-TV

NORFOLK/HAMPTON,
VIRGINIA



The KATZ Agency, Inc.
National Representatives

MONTH IN FOCUS *continued*

ing." He estimated 150 antenna systems already originate programs of one sort or another (see page 40).

Communications attorney Harry Plotkin, also backing CATV program originations, said cable operators, unlike commercial broadcasters, have no conflict of interest in live origination because a reduction in audience for special community programs does not have the direct economic impact on CATV that it does on TV stations. He also said cable operators, again unlike TV stations, can present local-live programs without having to delete any of the regular TV programs from their channels while a

broadcasters can show only one or the other, never both at the same time.

■ Hughes Aircraft Co. announced it has acquired a large but minority interest in Teleprompter's New York CATV system. Although the size of Hughes's immediate acquisition was not revealed, the transaction will allow the aircraft company to acquire up to 49% of the franchise over a five-year period. The franchise covers Manhattan north of 79th Street on the West Side and 86th Street on the East Side. Teleprompter and Hughes Aircraft also disclosed they are forming a jointly owned subsidiary in a separate transaction. It will be known as the Theta Communications

Corp., or Theta-Com for short, and will act primarily as a marketing and sales organization through which techniques developed by Hughes in space communications can be applied to everyday uses.

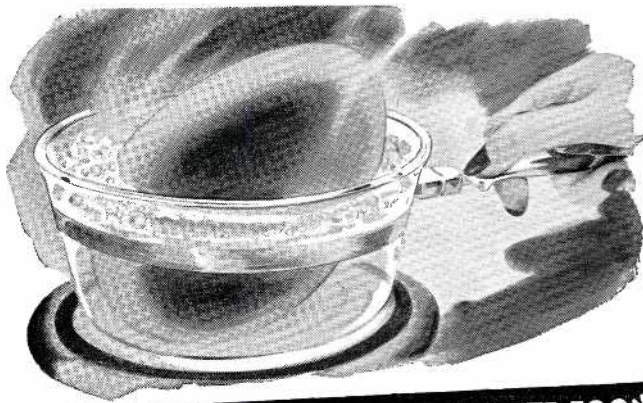
■ The plot thickened in the rig-the-Nielsen-rating case when the husband and manager of Carol Channing acknowledged he had paid \$4,000 to Rex Sparger, the former congressional investigator who had admitted trying to boost the audience score for a Channing special. The husband, Charles F. Lowe, said the money was for an evaluation of the commercial effectiveness of the show.

■ CBS ordered three of its owned stations to cancel scheduled telecasts of *Up With People*, a musical special produced by Moral Re-Armament and sponsored by the Schick Safety Razor Co. Craig Lawrence, executive vice president, CBS TV stations division, said the program violated network policy against selling time to a sponsor for expression of his views on a current issue (sole exception to the policy: paid political broadcasts during campaigns). Patrick J. Frawley, Schick board chairman, objected to the cancellation, saying CBS was misjudging "what is ideological and what is patriotic."

■ Leading National Advertisers Inc. and N. C. Rorabaugh Co. Inc. merged, N. C. (Duke) Rorabaugh said he will continue to supervise the collection and compilation of the quarterly Rorabaugh report on spot TV advertising expenditures and the Television Bureau of Advertising will continue to release network and spot-TV advertising expenditures from these sources as in the past.

■ The U.S. Circuit Court of Appeals in New York ruled the loyalty-oath requirement of the Directors Guild of America was invalid because it is "inherently vague" and therefore "unreasonable." The case grew out of the merger of the Screen Directors International Guild, which did not have a loyalty-oath requirement, with the DGA, which has had one since 1949. The oath was retained by the consolidated union and six directors refused to sign it.

■ NBC International announced it will assist the government of South Vietnam in establishing a four-station national TV network. NBC-I will supply managerial, technical and engineering services to the ministry of information of South Vietnam, which will control the network, and train Vietnamese to take over the stations as soon as possible. Project is being coordinated by the joint U.S. public affairs office in Saigon and the U.S. Information Agency in Washington. END



YOU MAY NEVER BOIL A 40-MINUTE EGG*—

BUT... You Can Cook Up BUSINESS in the 39th Market with WKZO-TV!

Most hard-boiled buyers know that Grand Rapids-Kalamazoo (and the Greater Western Michigan area covered by WKZO-TV) is the 39th television market, but we'd

be laying an egg if we didn't tell you how the flock is growing!

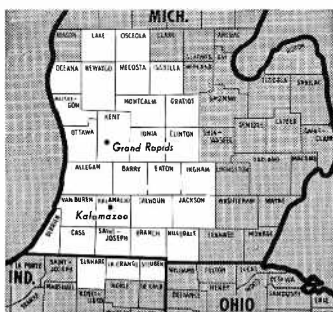
For instance: Kalamazoo alone, with four new plants, has 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo—and it's going on all over the market!

Buy WKZO-TV and cover the whole Western Michigan hatchery! Your Avery-Knodel man has the facts and wants to help; let him.

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

*The ostrich egg—7" long, 6" in diameter—takes 40 minutes to boil.
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET COVERAGE AREA • ARB '65



The Feltzer Stations

104.1 FM - 104.1

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEM GRAND RAPIDS-KALAMAZOO
WJTV-FM CADILLAC

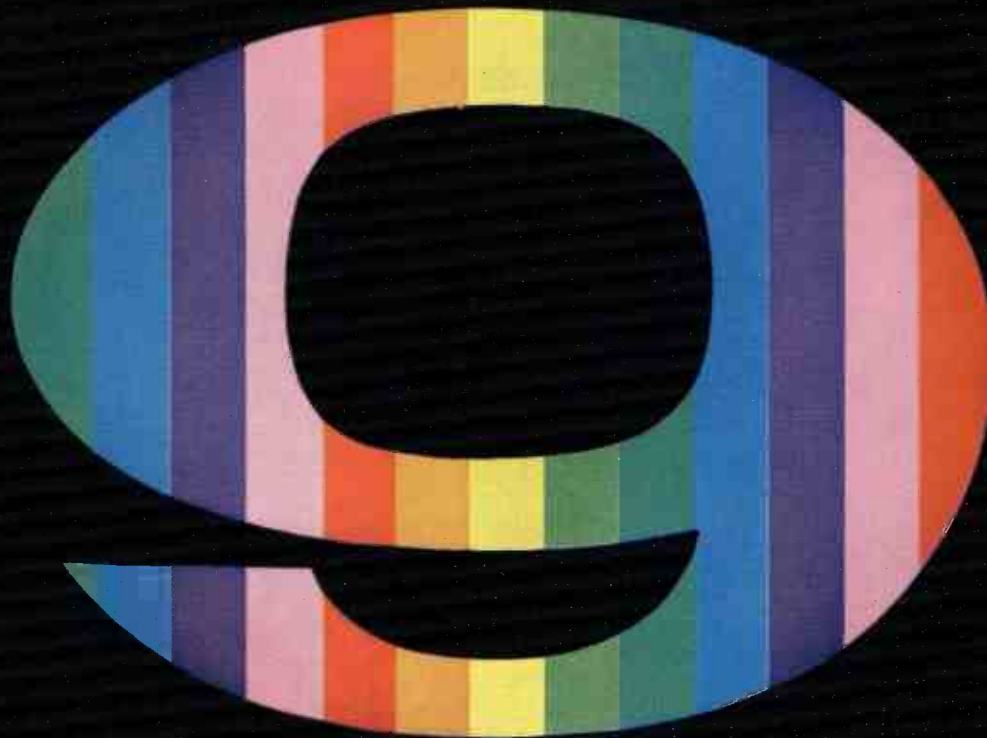
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-SAULT STE. MARIE
WWUP-TV SAULT STE. MARIE
WJAN-TV ANN ARBOR
WJON-TV GRAND ISLAND, NEB.

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



WOR-TV NEW YORK

**Most colorful independent in the
nation's Number One market**

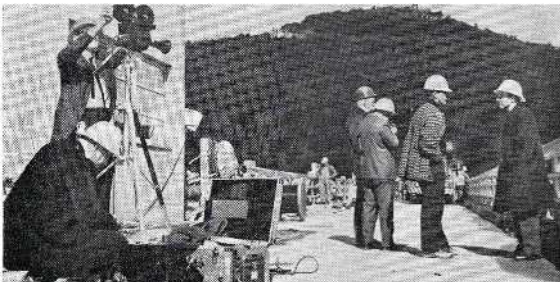
The Flagship Station of RKO General Broadcasting



Television home of the N.Y. Mets...in color, of course!

BULLETIN:

Since this ad was written, WBEN-TV has won the first award given by the New York State Broadcasters Assn. for excellence in public service programming upstate.



**babies ...
blight ...
schussboomers
and booming
vacationland**

WBEN-TV public service cameras document the Western New York scene.

Buffalo's nationally-famous Children's Hospital, sub-standard housing conditions in Negro ghettos, Western New York's thriving ski industry, and the Kinzua Dam that will soon change the geography of the state's Southern Tier — all make timely subjects for WBEN-TV documentaries. And they make fine and informative television fare.

These are just some of the recent television documentaries that the WBEN-TV News Department has put together for the enlightenment and enjoyment of our viewers. Nothing of newsworthiness or importance is out of range of the experienced hands that guide the cameras or create the continuity.

Public Service programming of this kind has been a continuing policy of our station since sign-on in 1948. It makes for an informed citizenry and a loyal audience that recognizes and appreciates the scope, effort, and efficacy of WBEN-TV's special television news features.

It also is one of the important reasons why Channel 4 consistently delivers the largest audience to its advertisers — an audience of quality, for quality products.

National Representatives: Harrington, Righter & Parsons

WBEN-TV
CBS in Buffalo



CH. **4**

affiliated with WBEN Radio
The Buffalo Evening News Stations



RIISING HIGHER... REACHING FARTHER...

**New 988-foot tower and antenna
for WEHT-TV, Evansville***

Beginning in September doubled tower height will bring approximately 70,000 more families into WEHT's tri-state audience and sharpen the signal for a total quarter million audience . . . with a channel change from 50 to 25!

Expanding local news coverage and programming, latest color equipment and technical improvements, all reflect continuing major investments by Gilmore Broadcasting Group in assuming increasing leadership responsibilities in its four vital market areas.

**One more step in Gilmore Broadcasting's
ever active expansion program*



James S. Gilmore, Jr., president

A responsible factor in the community . . .

GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006

KODE-TV-AM Joplin
WEHT-TV Evansville
KGUN-TV Tucson
WSVA-TV-AM-FM Harrisonburg

WE KNOW MORE ABOUT PROMOTION THAN YOU DO

Of course, we realize you're knowledgeable and expert enough in techniques of promotion, but aren't there certain times when you're going into a new campaign and you want to find a new . . .

IDEA

And, besides needing that one new idea at that time, how about the many other times when you're scouring your brain for a different way to advertise a program, to stage a presentation, to promote your station's image, or to service your client with merchandising? At times like that, wouldn't you need ideas of . . .

QUALITY and QUANTITY

Who are the people who, all together, know more about promotion than you do?

BPA

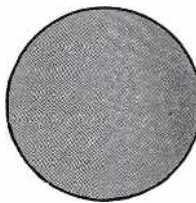
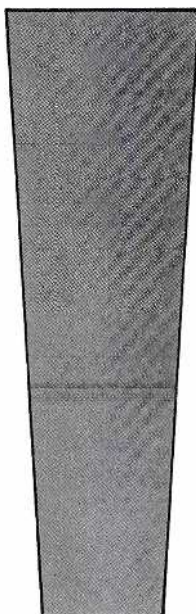
* BROADCASTERS PROMOTION ASSOCIATION

BPA membership costs \$30 a year. For that price you get a monthly newsletter absolutely bulging with borrowable ideas. And the annual convention is the hardest work promotion managers do all year. Really, can you afford *not* to belong?

BROADCASTERS PROMOTION ASSOCIATION

1966 CONVENTION AT ST. LOUIS, MO.
NOVEMBER 14-15-16

FOR MORE INFORMATION, WRITE BPA
1812 HEMPSTEAD ROAD, LANCASTER, PA. 17601



PLEASURABLE READING

I would like to express my thanks to you for the excellent article on ITT and the effect of the ABC merger ["Harold Geneen and his Merger Machine—a New Force Poised to Move into TV," July].

It is not always easy to grasp the complexities of a merger such as this, but you have done it in such a professional manner that the article is a real pleasure to read. HAROLD S. GENEEN, *president, ITT, New York.*

UPS AND DOWNS

I want to lodge with you a very vigorous protest against the TELEVISION article, "Aviation Takes off with TV" [July] insofar as the CBS aircraft is described and, more particularly, our attitude toward talking about it . . . I told you that CBS had "no comment" to make on the use of company airplanes.

I'd like to make it clear that we are in no way apprehensive of adverse shareholder reaction to the CBS Gulfstream. (I'd be apprehensive of shareholder reaction if a modern, aggressive company of our size *did not* own and operate a modern aircraft for business purposes.) Anyone writing a story purporting to reflect CBS management's attitude toward shareholders should check with us first. E. K. MEADE JR., *vice president, CBS Inc., New York.*

[Editor's Note: As Mr. Meade says, "no comment" was the unswerving response from all CBS spokesmen to questions put by TELEVISION reporters.]

You've done a marvelous job of presenting the impact of the business aircraft on the TV industry, and we appreciate being included. ALLAN K. HIGDON, *manager, information services, Lear Jet Corp., Wichita, Kan.*

WORTH WATCHING

I was very pleased with your article, "The Money Watchers," in the June issue. F. L. SMOTHERS, *president, PBM Associates, Beverly Hills, Calif.*

What you can do about obscene, harassing or threatening phone calls

It's our policy—indeed, it's our business—to make sure that customers receive the best possible phone service.

That's why, when the telephone becomes an instrument of annoyance, unpleasantness or harassment, it's a matter of the most serious concern to us.

There are three things that you and members of your family can do about such calls, if you receive any.

1. Don't talk to a caller you're doubtful of. Don't give him the audience he wants.

2. Hang up at the first obscene word, or if the caller doesn't say anything, or doesn't identify himself to your satisfaction.

3. Call your Bell Telephone Business Office if the annoyance persists. We have employees who are trained to assist and advise you and who can frequently help in identifying the origin of unwelcome and troublesome calls.

In communities across the nation, we are working with police officials and other authorities to curb abusive calling.

In most circumstances we can reveal the origin of abusive calls to law enforcement authorities with the consent of the called party. We want to do all we can to protect your right to privacy.

The more everyone cooperates, the fewer such calls there will be.

AT&T  **Bell System**
American Telephone & Telegraph
and Associated Companies

The Forward Look



The Action





It's lively! It moves
for 60 musical min-
utes. That's Midwestern

Hayride,* an Avco Broadcasting original. It's been our Saturday
spectacular since 1948—since '57 in color. □ Reasons for such phe-
nomenal 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!

*"Hayride" is now seen in more than 35 markets.
Syndicated through ABC Films. Call them for details.

is Here...

Saturday nights



AVCO

BROADCASTING CORPORATION

TELEVISION: WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio
RADIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / WWDC-FM Washington, D.C. / Represented by BCG

FOCUS ON PEOPLE

ARTHUR FATT. The chairman of the board of Grey Advertising has been in the business of advertising for 45 years. During that time it has made him a rich man, but it also has demanded his attention for some part of almost every day and the major part of most. Yet his enthusiasm for the business is such that he will come in off the beach at Easthampton on a beautiful summer afternoon and spend an hour talking shop with the relish of a young man who has just been given his first account. "Like a demanding mistress," say Fatt, "advertising is almost too stimulating." This sense of excitement apparently gets around at Grey, if an increase of around \$30 million in billings so far this year is any indication. Fatt attributes this growth rate not to enthusiasm alone, but also to long-range planning by himself and his partner Lawrence Valenstein, who founded Grey in 1917. "We early decided we would reinvest over and over in talent. These investments have paid off and this has become evident to leading advertisers." ■ Many who were in advertising before television happened along call themselves old timers, but Fatt joined Grey in 1921, and as a pre-radio ad man he has a legitimate claim to the title. "In those days the big medium was Curtis Publishing." He sees public ownership of Grey as part of a natural evolution in advertising. "More agencies will go public," Fatt predicts, "some in the very near future."

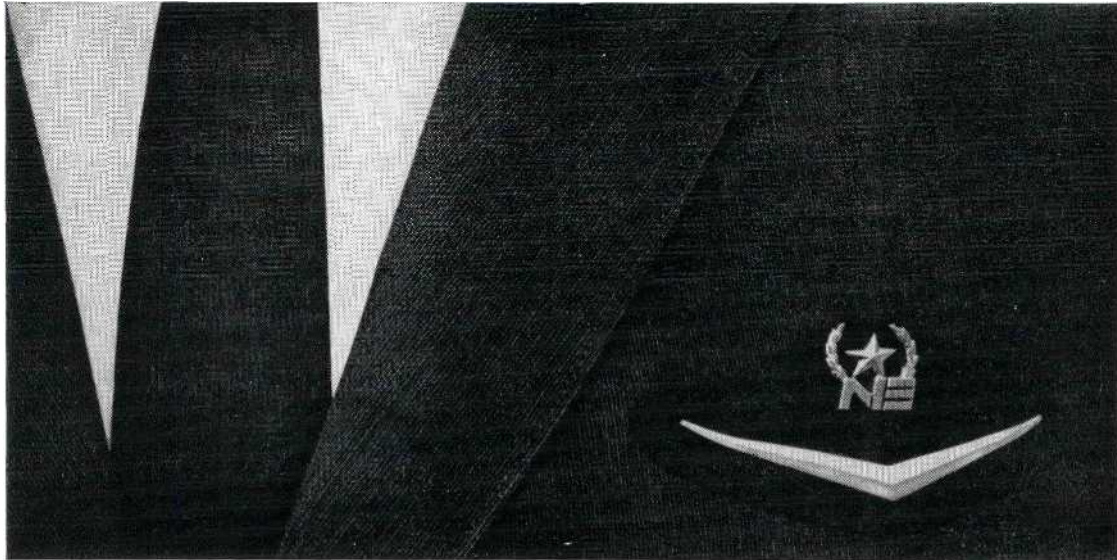


EDWARD KENEFICK. Positive thinking is when you are the new general manager of a TV station in one of the most competitive markets in the country, under the magnifying glass of success-minded New York management, and you can say you don't believe in the word "problems." As Edward Kenefick, manager of CBS-owned WBBM-TV Chicago, puts it: "The word problem bores me. It's overworked. What we have are sets of circumstances that must be dealt with." If this year's local-station national Emmy (for a documentary on the trends in modern religion), a 1965 duPont award and a healthy sales picture are any indication, Kenefick is dealing with his sets of circumstances with a minimum of difficulty. ■ Kenefick rose to station head from sales manager a little more than a year ago when Clark George left WBBM-TV to go to WCBS-TV New York. One of the new generation of CBS phrasemakers, Kenefick is wont to give most of the credit for his current success to his predecessor with such statements as: "Clark George planted all the trees; I've just been watering them." He also passes on the laurel wreaths to his staff. "Every department head here feels that WBBM-TV is his own station." One of the reasons for his success may be that Kenefick, an Easterner and long-time resident of New York, is that rare phenomenon: a New Yorker who loves Chicago. "This is the First City," he maintains. "I've found a community spirit in Chicago that I never experienced in any other large city." Backing up his words, bachelor Kenefick maintains a town house in the city proper. ■ Kenefick spent three years as a special agent for the FBI, and the experience seems to have endowed him with a suspicion of things going well. "The minute you feel you have it cold," he says, "you're in trouble." As for being under scrutiny in what is traditionally a farm team for high CBS management, he likes it just fine. "There's nothing I'd rather do. I always figure that there's somebody after my job. That keeps me running."



JIM MCKAY. Sitting across from Jim McKay you can't help but feel that he's going to look at his watch any minute, leap up from his vodka and tonic and take off for the British Open in Scotland or the Firecracker 500 in Daytona, Fla., or the water-ski championships in Pine Mountains, Ga. McKay has, in fact, covered all these events plus the PGA golf tournament and the national lumberjack competition in recent weeks as MC and chief correspondent for ABC-TV's *Wide World of Sports*. ■ McKay has a job that most sports buffs would surrender a three handicap for. As he puts it: "Wherever I am on a given weekend is just where I want to be. For a sports fan, it's where the action is." And McKay is a sports fan, raised to the nth degree. Short, almost boyish at 44, he obviously is not an ex-football great or a tennis pro. He is, in a sense, representative of spectators all over the country. Except he can be there. ■ Sports reporting has not always been his lot. He first went to New York as a singing MC with a WCBS-TV variety show, *The Real McKay*. He had done some sports reporting on a marathon three-hour variety program on WMAR-TV Baltimore. Eventually, he found himself covering golf for CBS. A phone call during a Masters Tournament brought him into *Wide World* at its inception. Now, a million or so miles later, McKay sees limitless horizons for the program. "The future for us will be in color and will include more and more live coverage via satellites." As for traveling, McKay seems to thrive on it. If it is occasionally something of a pill, he sugarcoats it by taking along his wife, and two children.





Storer takes to the air more ways than one.

For thirty-eight years, Storer Broadcasting Company has been bringing interesting events to millions of people. Now, with the purchase of Northeast Airlines, Storer also is bringing millions of people to interesting events and places. On the air... or in the air... Storer continues to serve the public.



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

**Measured by these awards
of consequence
Carolina laurels go to
Charlotte's WSOC-TV**

North Carolina Associated Press awards:

First in general news, first in spot news, first in documentaries and public affairs, first in sports photography, first in farm news.

**North Carolina UPI
Broadcasters Association awards:**

Best multi-man news operation in the state, best spot news coverage of the year.

North Carolina Education Association:

Coveted "School Bell Award" for documentary excellence in the interest of education.

Southern News Photography Competition:

Southern TV Photographer of the Year, first in spot news, first in news features, first in sports.

WSOC-TV cameramen swept over half of all the awards open to tv photographers in this annual Southeastern competition.

Year after year, in news as in other important areas WSOC-TV is Charlotte's leading citizen. The station's involvement in community service wins citations, but more important it wins friends and influences people.

Charlotte's WSOC-TV

NBC-ABC Affiliate/represented by H-R



**FOR NEWS
EXCELLENCE**



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

FOCUS ON FINANCE

The market hits a period of summer doldrums

THE prices of television shares during the month from June 13 to July 13 bounced up and down like popcorn in the 100-degree air that was hovering above the stock exchanges like a persistent hangover. Of the 71 television-related issues on the TELEVISION chart, gainers and losers were as evenly mixed as a well-made daiquiri. A blend of 32 plus finishers, 36 minus and three even made this the most balanced tabulation period for many months, and indicated the doldrums of the summer market.

Persistent rumors on The Street have it that color-TV manufacturers, long riding the crest of consumption growth, may soon lead a general decline among glamor issues. At least partial confirmation of this came when the Motorola balloon burst with the month's loudest bang, marking a 16% drop with a precipitous loss of 32¾ and ending at 172¼. Motorola, though far off its year's high of 234, remains the leader among the manufacturers' group, with GE next in line. Despite the rumors, a final tally for the manufacturers of four gainers, seven losers and one issue hanging fire doesn't seem a particularly strong indication of a trend; but the news, what there is of it, is in the minus column.

RCA ended the period with a 7% loss from 53⅞ to 50, despite company announcement of sales in excess of \$1 billion at mid-year for the first time in the company's history. Profits after taxes for the six-month period ended June 30 were \$56 million, an increase of 27% over the similar period last year. In terms of earnings these figures meant 94 cents a share for RCA stockholders. Fairly fluffing their rainbow-hued tail-feathers with optimism, RCA officials pointed out that during the past six months their output of color-TV sets surpassed that of black-and-white receivers for the first time ever, and that color-receiver production for the second half of this year is anticipated to be double the output of the same period in 1965.

NBC basked in its parent corporation's financial sun with a report of a 20% increase in earnings for the first

THE TELEVISION MAGAZINE INDEX to 71 television-associated stocks

	Ex- change	Clos- ing July 13	Clos- ing June 13	Change From June 13 Points %	1965-66 Highs- Lows	Approx. Shares Out (000)	Total Market Capital- ization (000) _i
TELEVISION							
ABC	N	84¼	78⅝	+5⅝ + 7	86-71	4,682	394,400
CBS	N	56⅝	57⅞	-1½ - 1	59-42	20,464	1,158,800
Capital Cities	N	34⅞	33⅞	+1½ + 4	38-28	2,746	95,800
Cox Broadcasting	N	30½	30⅞	-⅜ - 1	43-30	2,655	81,000
Gross Telecasting	O	27	27	— —	33-27	400	10,800
Metromedia	N	47¾	50⅞	-2⅝ - 5	56-41	2,094	100,000
Reeves Broadcasting	A	5	4¾	+¼ + 5	8-5	1,617	8,100
Scripps-Howard	O	27¾	29¾	-2 - 7	35-25	2,589	71,800
Subscription TV	O	3¼	2⅞	+⅜ +13	5-3	3,029	9,800
Taft	N	26⅞	23⅞	+2¾ +11	36-22	3,295	87,700
Wometco	N	26	25⅞	+⅞ + 3	30-25	2,224	57,800
Total						45,795	\$2,076,000
CATV							
Ameco	A	15⅞	15⅞	+⅜ + 5	38-14	1,200	19,100
Entron Inc.	O	6⅞	7¼	-1⅜ -18	15-6	617	3,900
H&B American	A	5⅞	5¼	-⅜ - 7	9-5	2,588	13,900
Jerrold Corp.	O	19½	17¼	+2¼ +13	28-16	2,135	41,600
Teleprompter	A	21¾	24⅞	-2⅝ -11	28-14	822	17,900
Viking Industries	O	10⅞	9	+1⅞ +21	13-10	859	9,300
Total						8,221	\$105,700
TELEVISION WITH OTHER MAJOR INTERESTS							
Avco	N	26¼	26¼	— —	32-24	13,786	361,900
Bartell Media Corp.	A	5½	6	-½ - 8	7-4	1,837	10,100
Boston Herald-Traveler	O	69	61	+8 +13	70-54	540	37,300
Chris-Craft	N	22½	20¾	+1¾ + 8	29-19	1,583	35,600
Cowles Communications	N	17¼	16⅞	+1⅞ + 7	19-17	2,944	50,800
General Tire	N	36¼	34⅞	+1⅞ + 5	37-28	16,719	606,100
Meredith Publishing	N	33½	30½	+3 +10	36-26	2,662	89,200
Narco Broadcasting Inc.	N	14¼	13¼	+1 + 8	16-12	706	10,100
The Outlet Co.	N	16½	17¼	-¾ - 4	22-15	1,033	17,000
Rollins Inc.	A	28⅞	30¾	-2⅝ - 9	47-28	3,087	86,800
Rust Craft Greeting	O	40	31¾	+8¼ +26	43-25	727	29,100
Storer	N	41½	41¼	+¼ + 1	49-35	4,145	172,000
Time Inc.	N	97	95	+2 + 2	107-90	6,560	636,300
Total						56,329	\$2,142,300
PROGRAMMING							
Columbia Pictures	N	25½	23⅞	+2⅞ + 9	29-22	1,962	50,000
Desilu	A	9¼	10⅞	-⅞ - 9	11-9	1,124	10,400
Disney	N	52⅞	52¼	-⅞ -	62-30	1,940	102,100
Filmways	A	18½	18¼	-½ - 1	27-15	690	12,500
Four Star TV	O	3⅞	3⅞	-¼ - 7	6-3	666	2,200
MCA Inc.	N	45⅞	48	-2⅝ - 5	62-45	4,707	214,800
Medallion Pictures	O	4½	4¼	+¼ + 6	7-4	632	3,500
MGM Inc.	N	28½	26½	+2 + 8	33-22	5,034	143,500
Paramount	N	78	75¾	+2¼ + 3	82-65	1,618	126,200
Screen Gems	A	20¼	23⅞	-3⅞ -13	29-19	4,002	81,000
Seven Arts	A	21⅞	23¼	-2⅞ - 9	34-17	2,534	54,800
Trans-Lux	A	12½	11	+1⅞ +10	13-10	718	8,700
20th Century-Fox	N	29	31⅞	-2⅞ - 8	39-28	2,886	83,700
United Artists	N	27⅞	29¼	-2⅞ - 7	33-26	4,210	116,300
Walter Reade-Sterling	O	2½	2⅞	-¼ -10	3-1	1,583	3,400
Warner Bros. Pictures	N	15⅞	11¼	+1⅞ +11	18-12	4,878	77,400
Wrather Corp.	O	2⅞	3⅞	-½ -15	7-3	1,753	5,000
Total						40,937	\$1,095,500
SERVICE							
John Blair	O	19¼	18⅞	+⅞ + 5	29-19	1,067	20,500
C-E-I-R	O	10¾	12⅞	-2¼ -18	15-9	1,555	16,100
Comsat	N	55¾	58	-2¼ - 4	65-37	10,000	557,500
Doyle Dane Bernbach	O	33½	29½	+4 +14	36-24	1,994	66,800
Foote, Cone & Belding	N	14¼	14⅞	-⅜ - 3	19-14	2,146	30,600
General Artists	O	4¾	5¼	-1 -17	6-4	600	2,900
Grey Advertising	O	23½	24	-½ - 2	30-19	1,231	28,900
MPO Videotronics	A	8⅞	11⅞	-3¼ -27	17-8	469	4,000
Movielab Inc.	A	10½	9	+1½ +17	11-9	908	9,500
Nielsen	O	30½	28½	+2 + 7	31-25	5,130	156,500
Ogilvy & Mather Intern'l	O	15⅞	18½	-2⅞ -16	23-18	1,087	17,000
Papert, Koenig, Lois	A	9¼	9⅞	-⅜ - 4	14-9	791	7,300
Total						26,978	\$917,600
MANUFACTURING							
Admiral Corp.	N	48	50⅞	-2⅝ - 5	68-31	5,028	241,300
Ampex Corp.	N	24¼	21⅞	+3⅞ +15	27-17	9,343	226,600
General Electric	N	105¾	109¼	-4 - 4	120-102	91,068	9,630,400
Magnavox	N	50¼	53⅞	-3⅞ - 6	55-42	15,368	772,200
3M	N	82¾	78¼	+4½ + 6	84-61	53,435	4,421,700
Motorola Inc.	N	172¼	205	-32¾ -16	234-156	6,097	1,050,200
National Video	A	77	79¾	+2¾ + 3	120-68	2,760	212,500
RCA	N	50	53⅞	-3⅞ - 7	62-46	58,372	2,918,600
Reeves Industries	A	3½	3⅞	— —	5-3	3,327	10,400
Westinghouse	N	54	57¾	-3¼ - 6	67-51	36,996	1,997,800
Zenith Radio	N	69⅞	77⅞	-7½ -10	88-67	18,708	1,307,200
Total						300,502	\$22,788,900
Grand Total						478,762	\$29,126,000

Data compiled by Roth, Gerard & Co.

FOCUS ON FINANCE *continued*

half over the initial six months of last year.

Among the other networks, ABC gained on the presumed approval by the government of its pending merger with ITT (TELEVISION, July 1966). ABC shares rose 7% to 84¼ from 78⅝, pushing the stock back up toward its high for the year of 86. CBS slipped a percentage point, dropping from 57⅛ to 56⅝. Rumors of new acquisition announcements

by CBS, not yet proved true, have had little effect on the stock, and traders may ease back on network stocks until the kickoff of the fall schedules in September.

Among other broadcasting interests, Wometco Enterprises announced second-quarter earnings that topped any other 12-week period in the company's history. Earnings per share rose almost 16% to 41 cents, with net income at \$904,000. Biggest loser of the broadcasters was Scripps-Howard with a 7% drop

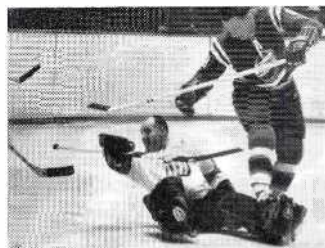
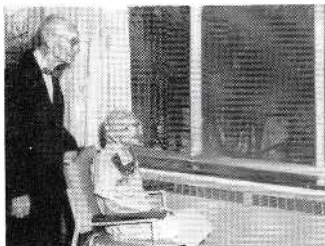
to 27¾, off two points from the May-June period.

Programming similarly appeared to be reflecting a figuratively indrawn breath awaiting the premieres of the new shows and the subsequent rating tallies. Six of the programming issues gained while 11 lost, but movement on both sides of the board was small. MGM rose 8% and two points (to 28½). The company announced at the end of June that it had filed for an increase in the number of authorized shares from 3 million to 8 million, and a 2-for-1 split of all stock issued up to that time. The quarterly dividend was 25 cents a share on the split shares. Biggest drop for the period was in Screen Gems stock, which lost 13% from 23⅝ to 20¼. Top point gainer was Paramount with a 2¼ rise to 78, while the big percentage gainer among programmers was Warner Bros. Pictures, up 11% to 157⅝. Paramount, it was announced, will be the object of a major revitalization effort when the company is acquired in the fall by Gulf & Western Industries. Paramount, once a major producer of films by such luminaries as Cecil B. De Mille, has been torn in recent years by slipping box-office success and enervating proxy squabbles. The corporate umbrella of Gulf & Western, which this fiscal year is expected to record gross sales of \$300 million, should provide needed stability for Paramount to reorganize. Although the company has recorded only one year in the red during the past quarter-century (1962), its growth rate has not kept pace with others in the field. Paramount has also largely missed the television boat and is currently scheduled to produce nothing for the coming season.

Filmways, off an eighth of a point to 18⅛, announced that its earnings for the nine-month fiscal period ending May 31 were double those during the same period one year ago, or, accordingly, around \$744,000. Filmways shares outstanding increased during the nine months from 655,916 to 690,182.

In the "Television with other major interests" category, only three stocks lost, while nine gained and one stayed steady. The Outlet Co. reported a 35.8% increase in first-quarter net earnings over last year. The dollar figure was \$274,140 as compared with net revenue of \$201,850 last year. Per share earnings were 27 cents, up seven cents over the same period in 1965. The biggest climb in this group was made by Rust Craft Greeting with a point gain of 8¼ to 40 for a percentage increase of 26. The most substantial loss was sustained by Rollins Inc., which dropped nine per cent and 2⅝ points to 28½, one eighth point away from its low-water mark for the year. Despite its favorable earnings report, Outlet closed the period at 16½, off 4% from its closing value during the May-June period.

END



We pleased a lot of people

(including ourselves)

The 1965-1966 broadcast year was another milestone. Once again our viewers enjoyed a great number and variety of WHEC-TV originated special service programs. Among other things, we:-

- ... Sent reporters to Chicago to interview and film Sol Alinsky about integration in Rochester.
- ... Sent a crew to Utica for an in-depth documentary on the Masonic Research Center for the elderly.
- ... Originated five live telecasts from the Eastman School of Music.
- ... Presented a full-length opera—"The Medium"—with the Hochstein School of Music and RAETA.
- ... Telecast the University of Rochester commencement.
- ... Originated a news series on "The Unwed Mother."
- ... Brought the problems of Medicaid into focus with "Triumph or Trap."
- ... Originated a series for pre-school children with speech difficulties.
- ... Provided live coverage of the Calder Cup hockey play-offs; Rochester Red Wing games; and championship high school basket-ball.
- ... Originated a series on "The FBI and You."
- ... Provided live coverage for the Harvest Queen Coronation.

Each year as our viewers expect more, we try to exceed their expectations, and our own.

WHEC / TV
ROCHESTER, NEW YORK
 Member, The Gannett Group / CBS



Rosel Herschel Hyde
1946- CHAIRMAN



Robert Taylor Bartley
1952-



Robert Emmett Lee
1953-



Kenneth A. Cox
1963-



Lee Loevinger
1963-



James J. Wadsworth
1965-



Nicholas Johnson
1966-



*E. William Henry
1962-1966



*Frederick W. Ford
1957-1964



*Newton N. Minow
1961-1963



T. A. M. Craven
1937-1944/1956-1963



John S. Cross
1958-1962



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958 **



*George C. McConaughy
1954-1957 **



Edward Mount Webster
1947-1956



Frieda Barkin Henock
1948-1955 **



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953 **



Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952



*Albert Wayne Coy
1947-1952 **



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947 **



*Ewell K. Jett
1944-1947 **



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946 **



*James Lawrence Fly
1939-1944 **



Norman S. Case
1934-1945



George H. Payne
1934-1943 **



Frederick I. Thompson
1939-1941 **



Thad H. Brown
1934-1940 **



*Eugene O. Sykes
1934-1939 **



*Frank R. McNinch
1937-1939 **



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937 **



Hampson Gary
1934 **

Federal Communications Commissioners July 10, 1934 to July 15, 1966

*Served as Chairman **Deceased

WGAL-TV, Lancaster, Pa. □ WTEV, New Bedford, Mass. □ KOAT-TV, Albuquerque, N.M. □ KVOA-TV, Tucson, Ariz.

THE QUIET BATTLE IN VIET NAM

This photograph, taken by WTIC photographer Bob Dwyer in Viet Nam, tells of the quiet battle being mounted by U.S. service men to win the hearts and minds of the Vietnamese through medical aid and rehabilitation.

At An Khe, Dwyer and WTIC newsman Paul Kuntz met an Army physician performing an unusual job. Captain Larry McKinstry had converted a three-room cottage to a small maternity hospital for the Vietnamese.

On their return Kuntz and Dwyer recounted the McKinstry story and it was decided that WTIC would "adopt" the little hospital in An Khe. The result was more than 1,000 baby bundles sent to the hospital by the station's audience and staff members.

With more than a year's supply of baby bundles plus a surplus of cash received at the station, Captain McKinstry suggested other ways in which WTIC people could help.

A sixty-bed wing is now being added to the An Khe cottage, a project made possible by additional donations from WTIC listeners and viewers.

Many such quiet battles could win an important war.

WTIC  **TV3-AM-FM**

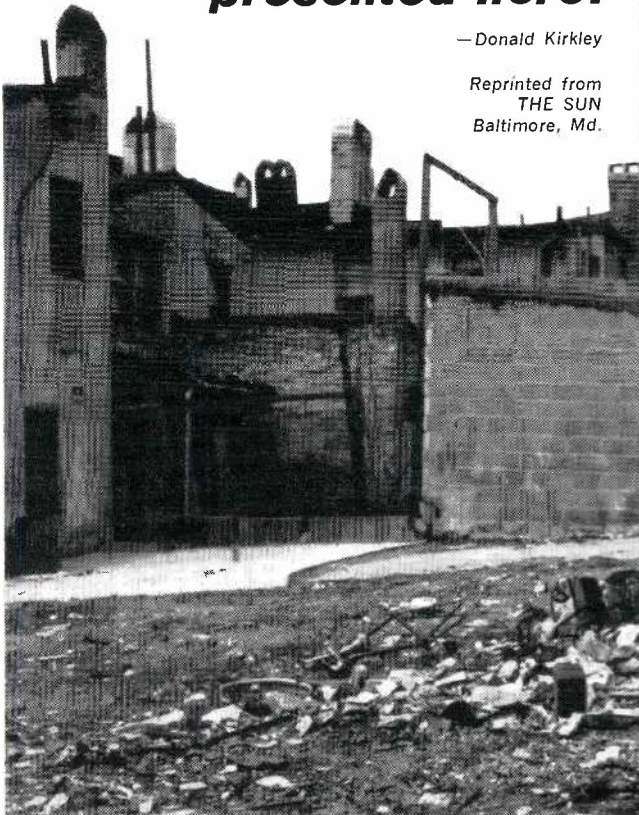
Broadcast House 3 Constitution Plaza
Hartford, Connecticut 06115



**"This was one of the
most unusual
documentaries ever
presented here."**

—Donald Kirkley

Reprinted from
THE SUN
Baltimore, Md.



'Carnival Of Ugly'

Baltimore television had its first pop documentary Tuesday, and a very clever one it was. "A Carnival of Ugly," produced and written for WMAR-TV by George Gipe, was unique in total format, dramatizing an all-out combination of the ear-nose-and-eye-sores of Maryland in irregular verse, to the accompaniment of music from "A Carnival of Animals" by Charles Camille Saint-Saens.

Instead of fitting bits of music to a rapid sequence of scenes, as is customarily done, each section of the score was played at length, while the inspired camera of Charles Purcell roamed meaningfully about the cityscape, waterscape or mountainscape which had been described, in suitably sarcastic tones, with grim humor, by Stu Kerr.

Visually, it was a work of art. Mr. Purcell discovered fantastic patterns, reminiscent of ultra-modern styles in painting and sculpture, in automobile graveyards, gutters, poisoned streams, dumps, hideous arrays of billboards and other unlikely places. Often he used contrast, with buildings, beauty spots or skyline pictures, to drive home the facts of the anti-tourism script, and the theme: a thing of ugliness is a pain forever.

There was no need for a spoken editorial; what more could Bob Cochrane, executive producer, have added to the built-in moral? This was one of the most unusual documentaries ever presented here.

D.K.



■ WMAR-TV feels that mere quantitative presentation of comment and criticism on topics of public interest is not the highest form of response to community needs.

■ Such programs are productive only when the public **sees** them. It is not enough that the public **could** have done so.

■ That is why, at least once monthly, the WMAR-TV News-Documentary unit produces a program on a local issue of importance with infinite care, and with due attention to artistic merit.

■ That is why WMAR-TV promotes these programs just as commercial programs are promoted. That is why WMAR-TV documentaries are telecast in prime time.

■ Perhaps that is why President Johnson invited the documentary department to the signing of the bill that made Assateague Island a national park.

■ Perhaps it is also why the Maryland Legislature passed a resolution commending WMAR-TV for its documentary "The Will And The Way"—pointing up the need for a state comprehensive rehabilitation center.

■ This may be why . . . *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.



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Arranging the proper financing that responsible buyers and sellers need to do business is just one of the full range and depth of services of Blackburn, the reliable broker. Others, equally important, include an accurate appraisal or actual as well as potential; a good name that is worth more to us than any single commission could ever be.

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& COMPANY, INC.**

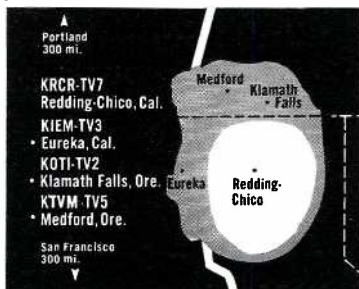
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opportunities for you
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**THE ALL NEW
KRCC-TV, CHANNEL 7**

**REDDING, CHICO, RED BLUFF,
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**In the heart
of America's Northern
Sacramento valley,
a bustling Pacific market
of well over
\$713,824,000 EBI**

KRCC-TV, CHANNEL 7

adam young inc
New York, Chicago, Atlanta, Boston, Dallas,
Detroit, Los Angeles, St. Louis, San Francisco

**FOCUS ON
TELEVISION**

COLLECTING the material for the local-programing report that appears in this issue was the easiest part of the job. In response to TELEVISION's solicitation, some 251 stations submitted information and pictures, all of which, if used, would have created a magazine weighing, oh, about 25 pounds.

Early in the process of reviewing what the stations had sent in the editors recognized that they would have to adopt some highly arbitrary criteria of selection. The editors have no illusions about the imperfections of the system that they used, and they are quite aware that a good many station managers and program directors and public-relations people will be disappointed when they go through the book. Still there was no choice but to distill the submissions into a package that readers could lift—and even read. So that everyone knows what the editors were up to, here is a rough outline of what they did.

Every commercial television station on the air was sent a questionnaire that asked for a number of facts about the volume, frequency and nature of its local programming. Every questionnaire that was received by the deadline for tabulation was counted in the totals appearing in the text piece that begins on page 49. A total of 218 usable questionnaires was compiled. About a dozen arrived too late for inclusion. There is no way of knowing, of course, whether the statistics taken from these returns are projectible to the entire universe of commercial television stations, though it may be conjectured that the stations that went to the trouble of filling out questionnaires may be more industrious in all their enterprises than are those that did not. If that supposition is valid, the degree of local activity reported in the survey is probably somewhat higher than a census of all stations would turn up. At least the reader can place confidence in the totals as they relate to the co-operating stations.

Apart from questionnaires an enormous quantity of data and pictures were sent in. The editors are grateful to all the stations that submitted samples of their work, and that sense of gratitude made it the more difficult to decide that a good many stations would have to go unrepresented in the final product. In selecting pictures for inclusion in the 18-page portfolio beginning on page 50, the editors attempted to depict the range of program types now seen on local television and to eliminate, so far as possible, repetitious treatments of the same kinds of shows and subject matter. The process of selection was made the more uncomfortable by the editors' knowledge that they really could not make a sensible choice, on grounds of quality of performance and production, out of a number of pictures of the same type of program unless they had seen all the shows. So far TELEVISION has been unable to figure out how to look at all the local television that is being broadcast. The editors had to go by the stations' own appraisals and the quality of photography at hand.

A list of all stations that up to press time had told TELEVISION about their local programming appears on pages 110-111.

IN next month's issue of TELEVISION, the focus shifts from one end of the programming spectrum, local, to the other, network. Timed for the introduction of the 1966-67 network season in the same month, several articles will examine the massive, costly, risky business of network program development and scheduling. And there will also be a forecast by Stuart Gray, of MacManus, John & Adams, who dares to make public book on the ratings of the new season. Come to think of it, Gray may not be so daring as he seems. His forecast of the outcome of the 1965-66 season turned out to be astonishingly accurate.

uncommon

The uncommon has become commonplace. North Florida / South Georgia expects the extraordinary from WJXT—since 1949 the leader in news, cultural programming, public affairs and other local television service. We invite you to examine this exceptional record of acceptance.

WJXT 
JACKSONVILLE, FLA.
Represented by TvAR
A POST-NEWSWEEK STATION



A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

Gilbert H. Weil, general counsel of the Association of National Advertisers, had some complaints to make about the National Association of Broadcasters television code. He made them at a closed session of ANA's Television Advertising Management Seminar in Rye, N.Y., in May. The text of his statement was made public two months later by ANA. Excerpts follow:

We can certainly appreciate the interests and the motivations of the NAB which dictated the procedures it has adopted and the steps it is taking. The broadcasting industry being in the forefront of public and congressional and political attention, living by the grace of governmentally granted licenses, has to outdo Caesar's wife in many respects. However, this does not eliminate the fact of life that in the course of seeking to solve their own problems they create some bad ones for us, the advertisers.

First of all, while it sounds noble to refer to the activity as self-regulation, I think it's fair at the same time to point out that so far as we are concerned it is not self-regulation at all. We are not regulating ourselves; we are being regulated by the broadcasters. And we're being regulated in ways that are more potent even than governmental regulation, because there is so little by way of real redress. If the media say, "No, we will not accept your advertisement," that is the end of the line. There is no place else to go. Also, there is no real control, no real protection on our side as to the criteria which the media adopt and pursue for rejecting or accepting advertising; nor is there much by way of recourse or protection, from our point of view, as to the manner in which it, the media's regulations, is enforced. The broadcasters' association may make a decision which we feel is completely irrational and unsubstantiated. That's not what counts. All that matters is the fact that the decision has been made.

Now, one might say that this is true of any governmental, any political governmental regulation as well; that once the decision is made, it's been made. But there's a different process that one goes through before that decision is made and there's a different kind of a basis on which it must be made. Where the official government is concerned it must be based upon legal criteria, established either by legislation or case law; and, to some extent, as citizens we play a role in what that legislation will be, or at least in the

selection of the legislators. Also, whoever one's prosecutor may be, whether it's the district attorney, whether it's the Food and Drug Administration or the Federal Trade Commission, ultimately, in the political governmental structure, one comes to have an opportunity to present his views and arguments to an impartial arbiter, namely a court, at some stage along the line. Also during the process, when dealing with the political government, one has had the benefit of what we can refer to in shorthand as due process: the right to confront the people whose testimony, whose view is taken into account, who may influence his fate; to have them appear and be presented as witnesses where they must speak in front of him, and where they're subject to cross-examination. The decision must be made upon that record, which is a far different situation than where people are consulted and advise somewhere behind the record where they can't be reached or questioned. Just imagine being sued or suing and having no opportunity to know who the people are who are advising the judge as to how he ought to decide the case, or what precisely they have said, or to cross-examine them.

However, that is our situation, where the NAB TV code is concerned. Perhaps it's slightly less extreme than I describe. One can meet the representatives of the code, even though one can't get far to the advisors behind them. But, on the other hand, one cannot overlook the fact that they are not unbiased in their approach because, essentially, the code operation is a creature of the broadcast media, set up with the basic objective to protect their interests.

So that one must expect if the choice comes of sacrificing an advertiser interest in order to preserve what is deemed by the broadcasters to be an important broadcaster interest, there's no question as to which way the code would decide such a question; indeed, which way it must decide it; that's the function it's serving. To a very large extent our interests may be parallel and the broadcasters, while serving through this structure the interests of the broadcast industry may also be serving the interests of advertisers; but this is not necessarily always so, and even where it may be true in direction, it's not always true in extent. There may be similarity but not necessarily congruency, and thus we run into problems.

I think that right now we're in the

stage of finding out by experience, sometimes very frustrating experience, what the problems are, identifying them, searching for the principles that underlie them, and through natural processes of evolution arising out of the conflicting viewpoints the arguments and contra positions between advertisers and the code authorities in these specific occasions, of hammering out some solutions, and of trying to develop some *modus vivendi* to resolve or live with our incompatibilities.

I believe there's good faith and good intentions on both sides and that it's a matter of our not yet having had enough experience to be able to define precisely enough, and identify in basic, fundamental principles, the true nature of the underlying problems. We're getting there. Some of them we know. Some of them are beginning to emerge. And as we do, it's going to be a matter of seeing how, working with or against the code people, we can get these things resolved so that we can both live more comfortably.

Appearing at the same ANA session with Mr. Weil (see above), was Douglas Anello, general counsel of the NAB. Among his remarks:

The NAB code is of value to advertising because it maintains standards and presents advertising in a most favorable light on subscribers' facilities. It is in the interest of advertising to support and encourage this process recognizing that advertising is not only subject to criticism but is not immune from the reach of government control.

Paul E. J. Gerhold, VP, research, development and planning at J. Walter Thompson, made this statement when he succeeded Dr. Peter Langhoff as board chairman of the Advertising Research Foundation:

My ambitions for the ARF are simple: I expect us to continue to set and maintain standards, to adjudicate issues, to provide communication among advertising research professionals, as we have in the past. We must maintain the ARF authority in our field of operation.

But I also expect us to work for new initiative and leadership, for the creative contribution to advertising research that much of the industry is asking us to make.

To do this we need concurrent programs for diversification, for experimentation,

If You Were a Food or Drug Advertiser In the Columbia, S. C. Television Market



... you would be aware of the exact amount of shelf space your product is receiving at the hands of the grocery retailer.

In 1965, WIS Television published an in-store brand audit product census of supermarkets in the Carolina Complex. This report included 48 selected product categories, and showed the number of linear feet, percentage; number of stores stocking and percentage, by brand, in each category.

This year, WIS Television commissioned Dr. Clinton A. Baker, Associate Professor of Marketing, University of South Carolina, to once again conduct a second study, which includes, in addition to linear feet, total area, vertically and horizontally, devoted to each product in 64 selected product categories.

Meaningful research such as this is just one more reason Cosmos stations are respected, influential leaders in the communities they serve.



BROADCASTING CORPORATION

G. RICHARD SHAFTO, PRESIDENT

WIS AND WIS-TV, COLUMBIA, S. C. / WSFA-TV, MONTGOMERY, ALA. / WTOL-TV, TOLEDO, OHIO / COSMOS CABLEVISION CORPORATION

PLAYBACK *continued*

and for conceptualization. We need to diversify, to expand our activities in creative research, in advertising budget productivity and in broadcast media measurements. We need to experiment, both to create new research tools and new measurements, and to challenge old methodologies. We need to improve concepts and create advertising theory; we must work for a better understanding and statement of what advertising is and how it works.

None of this can be done by wishing, or

on an overnight schedule. We will need to develop plans and programs. We will need to further exploit our human talents, our extraordinary access to professionals in member organizations, and the great capabilities of the ARF staff and its new dynamic management. And we will need new money for new activities, and new ideas and sources for financial support.

The goal is leadership through innovation.

We will move as fast as we can in that direction.

Paul C. Harper Jr., president of Needham, Harper & Steers, had some advice about advertising directed to teen-agers. He told executives attending the annual meeting of Chicago's Off-the-Street Club:

Teen-agers hold a jealous possession of their folkways. When adults took over the twist, young people dropped it like a hot pizza and moved on to dances that were exclusively their own—at least for a while. There is a dedicated effort to create dance steps so exhausting that no adult in his right mind would try them.

The surest way for an advertiser to assure being turned off or tuned out is for him to portray an obsolete fad, dance or mode of dress. Since these things can change overnight or at least much faster than advertisers want to change commercials, it's best to avoid these transitory aspects of teen existence.

The same is true of language. We may not understand the language and we certainly shouldn't try to make ourselves understood in it. The language is designed for the exclusive use of teen-agers in communicating with one another; similar to the dialects and language variants that such species as lawyers and advertising men create to keep it in the family.

Those of us who are required to establish some form of communication with teen-agers had better stick to our own particular idiom of American English, or risk making damn fools of ourselves.

It won't work for parents—and it might be disastrous for advertisers—to try to get chummy with teen-agers by telling them that their products are “boss, tough, out of sight, fab or dyno.” Since “bad” means “good” in teen, it could even prove embarrassing for a client to say his product is good.

Teen-agers are certainly as susceptible to advertising as the rest of us, but they are good shoppers who want to have a good reason why before they buy. They resent being exploited by the adult world and according to Fred and Grace Heckinger “there are signs that sophisticated youths are turning sour on advertising that tries to pull adult rank on them by just calling a product terrific.”

Another trap into which advertisers, or anyone else who tries to generalize about teen-agers, can easily fall is to lump teen-agers as a group. To try to ascribe rigid characteristics to 24 million people in an open society that talks a lot about individual achievement is playing a dangerous game. What is a typical American teen-ager?

A boy or a girl? A 13-year-old or an 18-year-old? A farmer, a surfer in California, a Croton prep schooler, a Negro in a Detroit slum, a Mexican-American in Arizona, a peace marcher, a drag racer, and on and on.

It's no wonder that teen-agers resent being classified as a group. To their everlasting credit and despite their instinct for groupness, teen-agers want to be accepted as individuals. Their desire to have a greater say about how their world is run, their



Nothing But The Best!

Of the 126 hours which WDBJ-TV programs in the average week, about 38%—almost 48 hours—are designed primarily to convey *information*.

Over 7 of these informational hours are devoted to locally originated news—news produced by Virginia's *Outstanding Television News Operation*.

This honor, accorded WDBJ-TV by the Virginia Associated Press Broadcasters organization, has been won by WDBJ-TV News for four of the past five years!

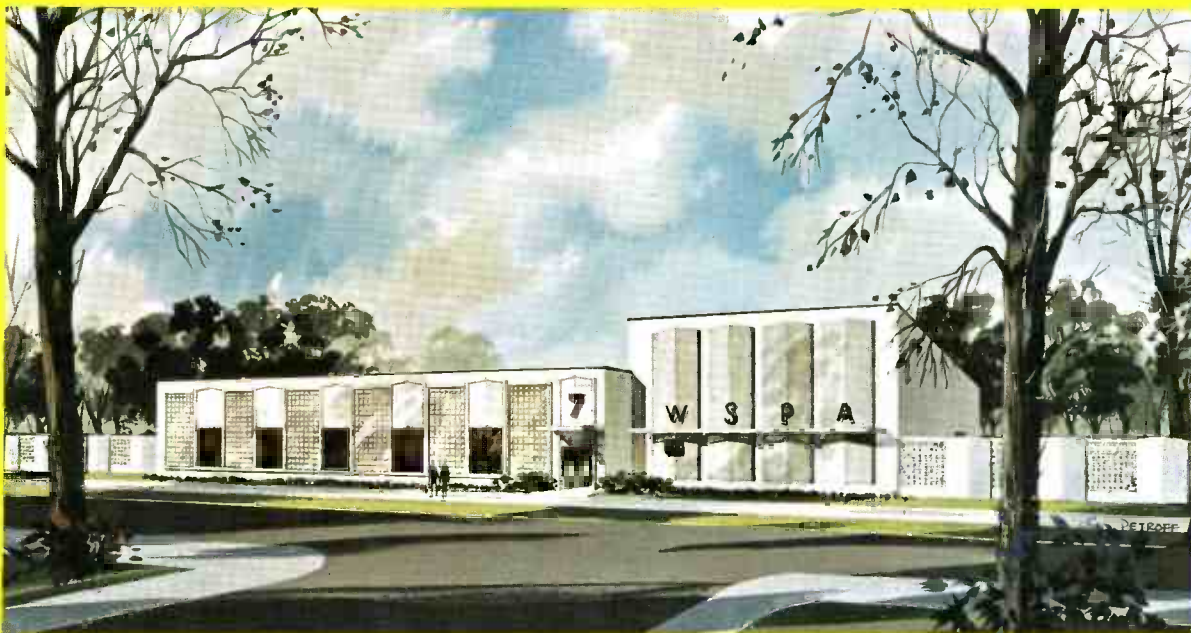
Program service such as this—in the public interest—helps to make WDBJ-TV the leading station in its area—year after year.*

*ARB, NSI—estimates only

WDBJ-TV Roanoke

NATIONAL REPRESENTATIVES: Peters, Griffin, Woodward, Inc.

**wspa-tv celebrates 10th anniversary
with new studios and
complete color telecasting facilities**



New WSPA-TV color studio and offices, fronting 267 feet on Converse Street in downtown Spartanburg.

IN CELEBRATION OF ITS 10TH ANNIVERSARY, WSPA-TV IS LAUNCHING AN EXPANSION PROGRAM TO PROVIDE NEW STUDIOS AND COMPLETE LIVE COLOR BROADCASTING EQUIPMENT . . .

WSPA was the first radio station in South Carolina and first with FM and Stereo. WSPA-TV was the first television station in South Carolina and the Greenville-Spartanburg-Asheville Market to broadcast local color film programs. WSPA is presently operating RCA color film and slide chains and RCA color video tape equipment.

With completion of the new color studios and installation of color cameras WSPA-TV becomes a FULL color station. The rich Greenville-Spartanburg-Asheville Market is now the 45th television market in the nation. Over 60 thousand homes in this prosperous market already have color sets.

Operating with full power and maximum height from Hogback Mountain and with 10 strategically located translators, WSPA-TV is serving the entire Greenville-Spartanburg-Asheville Market with the best in both color and black and white programs.

This new expansion program is in the tradition of WSPA in always being first with the most for viewers and advertisers. Truly WSPA-TV is:

THE STATION ON THE MOVE!



CBS in the Greenville-Spartanburg-Asheville Market

WSPA-TV

A M - F M - T V

channel

7

SPARTANBURG, SOUTH CAROLINA

Owned and Operated by The Spartan Radiocasting Co.—Walter J. Brown, Pres.

GEORGE P. HOLLINGBERY—National Representatives



When to cover?

This can be a tough decision for a deskman... but not for Lederle's Emergency Coordinator. Her job is to "cover" each and every request, whether on the job or at home enjoying a leisure hour. Her assignment sheet involves the shipment of urgently needed life-saving drugs to all parts of the nation and the world. It could be antirabies serum, botulism antitoxin or gas gangrene antitoxin, but whatever it is, it has to get there fast. Every such request received at Lederle Laboratories at any hour of day or night sets emergency

procedures into motion. Lederle's Emergency Coordinator, who keeps a set of airline schedule books by her kitchen telephone, checks routing possibilities and makes arrangements for the fastest possible shipment to the trouble spot. In the meantime, Lederle physicians and other personnel are carrying out their assigned tasks.

This emergency shipment program operates around the clock, day and night seven days a week. Unlike the news media, the question "when to cover?", is never a problem.

LEDERLE LABORATORIES • A Division of American Cyanamid Company, Pearl River, New York



We know six cities where TV will never be the same.

It will be better.

While you're still gasping at the cheekiness of this prediction, let us explain.

Overmyer plans to have six TV stations on the air by next year.

WDHO-TV has already opened in Toledo. Other stations will follow in Pittsburgh, Atlanta, San Francisco, and the Cincinnati and Houston areas.

So there'll be more television in these cities, more competition among stations. More incentive to improve programming.

Better programs. Some of them ours, we hope. Pardon us while we get to work.

Overmyer Communications Company, 201 East 42nd Street, New York, N.Y. Represented by National Television Sales, Inc. (212) TN 7-1440

The Overmyer Group

PLAYBACK *continued*

questioning of their society, and their rebellion against parents, are all indications that they think for themselves. They are, according to Harvard Professor Jerome Bruner "the most competent generation we have ever reared in this country—and the most maligned."

FCC Commissioner James Wadsworth, in an address to the Georgia Association of Broadcasters, had some questions about communications satellites and their future relationship to conventional TV:

Is the present arrangement whereby the

broadcaster owns the transmitting equipment, and is also responsible for the programming, the most efficient kind of operation for a satellite broadcasting system? Could operations be handled much more adequately if a specialized licensee or a common carrier were to take care of the hardware and act only as a transmitting agent who would be responsible solely for the technical matters relating to the launching of the satellites and operation of the transmitting equipment? Who then would be the broadcaster—the program supplier? Should he be licensed?

If, however, the commission were to license satellite broadcasting stations to broadcasters, responsible for programming

as well as operation, could the commission countenance the control which such a single licensee could exercise over so vast a potential audience?

The question of government ownership will be raised. Should the American free enterprise tradition continue to prevail?

What will happen to the local broadcast station, especially television, if its supply of network programs is cut off? Would there be sufficient revenue to support the present number of ground-based television stations? Would there be a need for as many ground-based television stations as we have in the larger markets?

Would it be unwise to displace ground-based stations by satellite stations which might be vulnerable to jamming or actuation by another power?

Would satellite broadcasting be more efficient in the use of the spectrum, thus freeing presently allocated broadcast frequencies to other services, or would frequency allocation problems be compounded?

To what extent will international complications hamper the implementation of domestic satellite broadcasting?

We are not prepared today to answer these questions, and I wonder whether we have developed an adequate method for seeking the answers. The FCC is now in the throes of devising planning methods worthy of our space age but its planning staff is too deeply involved in an effort to cope with problems that should have been resolved in the past, to turn their serious attention to problems of the future. . . .

Vince Wasilewski, president of the NAB, in a recent very humorous speech, opined that, among other problems, direct satellite broadcasting would also violate the First Lady's beautification program, which could not tolerate monstrous contraptions to be mounted on the rooftops of homes. I assume that the fantastic apparatus sporting fish bones, paper clips, hula hoops and other abstract sculpture and pop-art installed on rooftops today predated the beautification program and will soon be extinct just like the highway billboards. It is difficult to say whether the six-foot home satellite receiver dish will have to be camouflaged or hidden in the attic, or whether the pioneering householder will insist on painting it in the shrieking colors of today's cars for better display of that new status symbol. Vince may be right—he may even be both right and president—but I would not be surprised if the NAB's Future of Broadcasting Committee would soon find it necessary to place great emphasis on its consideration of satellite broadcasting.

Last March at the NAB annual convention, then FCC Chairman [E. William] Henry admonished broadcasters that when direct satellite broadcasting is here, the only reason for the existence of local stations will be local service. Although back home at the FCC, I have not encouraged measures that would force stations to



**You're only
HALF-COVERED
in Nebraska . . .**

**if you don't use
KOLN-TV/KGIN-TV!**

Put Lincoln-Land in the bag

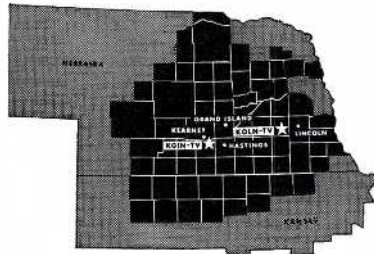
Lincoln-Land is a super market when you're shopping for the best buy in Nebraska TV coverage.

More than half Nebraska's buying power is in store for you here. And only KOLN-TV/KGIN-TV really delivers it, as indicated by the preference it gets when all stations carry the same type of program (news).

Let Avery-Knodel provide the facts about KOLN-TV/KGIN-TV's intense coverage of Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**New 1,500-foot tower
is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.



The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WKTY-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WNTV CADILLAC-FARGO/ST. MARYE
WJUP-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

Stay up front with the NBC Owned Stations

One of the nicest ways to stay up front is to jet to Europe for a month. That's what a production crew from WNBC-TV in New York did recently, to film conversations with some of the most renowned figures on the Continent.

Appearing before the WNBC-TV color cameras were such diverse citizens-of-the-world as Gunnar Myrdal, noted Swedish economist; Thor Heyerdahl, famous anthropologist; Mary McCarthy, American author;

and the inimitable Peter Ustinov. The result is the series, "A Conversation With," scheduled this Fall. It will provide a new perspective on current ideas abroad in the arts, business and philosophy. "A Conversation With" is typical of the lengths to which WNBC-TV goes to widen the horizons of New Yorkers. It's typical, too, of the initiative that has made *each* NBC OWNED STATION its community leader. *Come fly with us.*



Represented by NBC Spot Sales

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



Reprint Checklist

These Reprints Still Available!

WILL WIRE TAKE OVER

14pp from December 1965 35¢ each
The possibility of an all-wired TV system in the U. S. is real; CATV is its start, pay TV may be one of its conclusions. This special report on the future of TV, probes the subject deeply, tells where the powerful Bell System companies will fit in and, in a score of interviews with today's experts, lays down their views of tomorrow.

OUTLOOK FOR UHF

12pp from October 1965 35¢ each
Blessed by the FCC and bolstered with infusions of new money, UHF broadcasting is taking off again. Some say it will land on its feet, others doubt it. This penetrating special report puts the UHF pieces together, gets the thinking of the men involved and weighs the future.

THE BIG BEAT IS BIG BUSINESS

8pp from June 1965 25¢ each
Numerically, American teen-agers make up the smallest segment of the TV audience. Monetarily, these same teen-agers spring for \$12 billion a year. Television has always programmed for the tots but has generally ignored 12- to 17-year-olds—until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along.

COMMUNITY ANTENNA TELEVISION

12pp from September 1964 25¢ each
In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzlement grown to the point of explosion. An analysis of the CATV fires now burning—and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government—is detailed in this report.

THE NEW MEDIA COMPETITION

8pp from May 1964 25¢ each
For almost two years TELEVISION MAGAZINE examined the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.

EDUCATIONAL TV: 10 YEARS LATER

12pp from February 1964 25¢ each
It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

TELEVISION MAGAZINE

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Bill me

Minimum Order: One Dollar—Postage Additional For Bulk Orders

PLAYBACK *continued*

broadcast certain amounts of local live programs, I recognize the truth in Bill Henry's remarks. I would phrase my admonition more broadly in terms of unique service peculiarly responsive to local needs, regardless of whether it is local live.

That, in essence, was Vince's advice to broadcasters as well, although his motivations were different. He suggested that only by truly local service can broadcasting obtain the grass-root "political muscle" that is necessary for its defense against direct satellite broadcasting in Congress. However, reliance on political muscle in this case may not result in the same success that broadcasters have had in Congress in connection with proposed superpower broadcast operations because the pressures are different. As a result of the potential international implications of satellite broadcasting, international considerations may well supersede local desires and the factor of national prestige—so often the motivating force in international relations—may take precedence over local political factors. These forces, as well as the technological and legal considerations that might enter final judgments in this field should be studied seriously in a systematic, scientific, and professional manner.

Leonard Reinsch, president of Cox Broadcasting, which is engaged in television-station operation, CATV-system operation, CATV-equipment production and microwave relay for CATV, wrote his company's position on CATV in the Newsletter of the National Community Antenna Association:

Our basic attitude and outlook on cable television can be summarized briefly: (1) Our belief in the future of the industry remains positive and optimistic. As leaders in the industry, we are continuing our program of expansion in both large and small communities.

(2) Fact and experience, not emotion, should form the basis for appraising new developments in the communications industry.

(3) Cable television will continue to grow because it is a service the public finds useful and is willing to buy.

(4) The future development of cable television lies in the large city as well as the small community.

(5) CATV should, and will, develop local programming of a specialized nature that is not now available to any substantial degree through conventional TV. This supplementary programming can develop new opportunities for local television stations.

(6) CATV should not be confused with pay TV today and it is unlikely that CATV will develop into pay TV in the future. The two systems differ substantially in terms of services, technologies required and billing concepts.

(7) CATV can and will grow under FCC

regulation; we anticipate that the impact of much original regulation will be modified as system operators, the FCC and the courts apply industry experience against the test of the market place and our national commitment to maximum public service in communications.

Frederick W. Ford, president of the National Community Television Association, at the CATV association's convention urged cable operators to serve the public-service needs of their subscribers with CATV originated programming:

The television broadcaster, and particularly the network affiliate, has not discharged [his] important responsibility for local live public-service programming, and for a very good reason. He can't! There are literally hundreds of communities, in fact, 4,699 communities with a population of more than 2,500 throughout the United States. There are only some 612 television stations to serve their local needs and interests. How can such a limited number of stations serve the purely local interests of more than 4,600 communities without trespassing on the time of uninterested viewers? Television cannot do the job. Cablecasters can do the job in the 4,389 communities where there are operating systems, franchises granted, or applications pending. You can do it, but the broadcaster cannot.

The CATV industry, as it is being rebuilt into 12-channel systems, has the capacity, the channel availability, the integrated area coverage, and the desire to perform this great public service. Almost 150 systems presently originate programs of some type. We are not and will not be competing with the broadcaster for this programming. It would appear that he actually wants very little of it. With some notable exceptions, the television programs of a local nature are largely kiddie shows, news, weather and sports. Nonlocal shows are usually provided by the networks. They are the best that they can devise for the entertainment and information of the public. But these programs do not satisfy the public need for local-live public-service programs in the various communities in the United States, be they rural or metropolitan.

Nevertheless, your opponents do not want you to serve that very interest which they do not and cannot serve. They do not want you to cablecast the proceedings of the local city council. They do not want you to cablecast the discussion of public issues. They do not want you to cablecast the local public service programs. Why? Because they do not want even a small portion of the public to be drawn away from their commercial programs. They call it fractionalization of audience. I call it freedom of the public to choose without let or hindrance from the government.

Donald L. Clark, VP-corporate advertis-

Stay up front with the NBC Owned Stations

One sure way to stay up front is to keep up with the younger generation.

In Washington, NBC-OWNED WRC-TV has been doing it for years with *IT'S ACADEMIC*, a weekly quiz battle—in color—among high schools in the capital area.

So keen is the rivalry that teams show up escorted by bands, cheerleaders, mascots and rooting sections.

Washington adults were delighted by this evidence that youngsters could hail mental triumphs as ardently as gridiron victories. In fact, the program's popularity

inspired NBC OWNED TELEVISION STATIONS in New York and in Chicago to present their own weekly editions of *IT'S ACADEMIC*.

Since NBC-OWNED STATIONS are traditional trend-setters, the time could well be coming when rooters throughout the nation will have to learn chants of *Think, Team, Think!* and *We Want An Answer!*

In September, all editions of *IT'S ACADEMIC* begin a new season to the cheers of enthusiastic audiences. *Your turn to cheer.*



Represented by NBC Spot Sales

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



PLAYBACK *continued*

ing, the Xerox Corporation, in a broadcast on WCBS New York, complained of increased television costs and decline in quality but added that Xerox hopes to sponsor 10 TV programs next year. Mr. Clark was interviewed on the program by the radio station's Ed Joyce. Excerpts from the exchange between the two:

Joyce: Are you moving away at all in your sponsorship from the public affairs type of documentary—still staying with quality programming?

Clark: We are moving away from the public affairs type of documentary. There are probably two reasons for this. First,

of course, is one of the things about television that seems to happen all the time that when someone uses a particular type of program successfully it is copied by others. And I hope you won't consider this bragging, but when we were able to use documentary television successfully, other companies began to come in and try to buy the same types of programs and put them on the air. The net result was that the cost of documentary television went up a bit over the last few years. The programs cost more because there's more demand for them and also the average quality, in my opinion, of the documentaries has gone down a little because there is a bigger demand for

them and therefore there is more being made but they aren't of the very best top quality.

Joyce: Could you elaborate on that point, when you refer to the quality of documentaries going down?

Clark: Well, I think because there are so many being put on the air today that you—that there are many subjects that are picked for example that are not the most pressing subjects in the world for documentary television. Some of the jobs that they do in the production of them are not as good as they might have been in the past if they'd spent a little more time in doing them. I'm speaking now both of the shows that are produced by the networks as well as the independent producers. And what we found out was that as we went through the inventories of shows that were available or that people were going to make, we couldn't find enough shows of the documentary type to fill our requirement. So we went outside to independent producers and we picked some of the best shows of the independent producers and then went to the networks to try to put them on the air.

Joyce: Mr. Clark, can you say with candor that Xerox has not been concerned about the possibility of a backlash from certain types of material? There are certain documentaries that do offend segments of the population. I think of one, offhand, the program that CBS did on the Ku Klux Klan. Obviously, members of the Klan and other residents of the South might have been offended by that program.

Clark: No, I don't think that that's the reason why we have gone away from documentaries. Let me just give you a little bit of an insight into some of our approaches regarding the documentary. What we're looking for in any television program really, whether it's a documentary or a drama, that we put on the air is a program that first of all deals with an important subject if it happens to be a documentary. It deals with something that is in people's mind today, that they are concerned about or it deals with a subject that perhaps they'd forgotten about, something that happened in the past. Such as the *Let My People Go* show that we've done which was the story of the founding of Israel.

Joyce: For the purpose of the discussion, we might set that on one side as a relatively safe type of programing in terms of the potential offense to an audience and set on the other side a program that would deal with the Ku Klux Klan, the John Birch Society or some of the groups on the "New Left" today—which would inevitably offend a certain segment of the American population. Would sponsorship of that type of program be something you would not enter into? Clark: We would absolutely consider it. We would have no hesitation on putting

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WNEM TV





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The Original Station Representative

Stay up front with the NBC Owned Stations

A television station ought to know its place...and nobody knows Cleveland like NBC-OWNED WKYC-TV. But when it comes to programming, we like to reach out a bit. That's why WKYC-TV is especially proud of its Saturday documentary series, *Montage*—a program that spans topics as diverse as the problems of parenthood or the joys of Beatlemania.

This past May, WKYC-TV's *Montage* won a Gabriel Award. In so doing, it won over all types of program

entries in its category—network television productions as well as local offerings.

In presenting the award, the Catholic Broadcasters Association noted that *Montage* had attained “a level of art seldom achieved by the best dramatic shows.” Thus, like so many other programs produced by the five NBC OWNED STATIONS, *Montage* is proving that “local” doesn't have to mean “provincial.”

WKYC-TV knows its place. It's up front.



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magic of Disneyland or the
marvels of Marineland
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most fashionable shops,
(right outside our door)*



one
The \wedge Hotel that does more for you!

IN LOS ANGELES CR 5-4282 • IN NEW YORK

PLAYBACK *continued*

on a program dealing with the Ku Klux Klan or John Birch. As a matter of fact, we did a show on *CBS Reports* several years ago, it was called "Thunder on the Right," which was an analysis of the John Birch Society. We did another one that was on the subject of birth control about three years ago which was a very, very, very controversial subject. And as long as it's done right, in other words, as long as it's not trying to present a biased point of view, we don't exercise any control over the production of the show. As far as we're concerned, the producer—it's his responsibility and he must be sure to do it in a way that no one can say that you twisted the facts here or you tried to make a point of view by overemphasizing. This is the sort of thing.

But to come back to your question about why we're getting away from documentaries, I think the first thing, as I said, was that it was a combination of the fact that they were in short supply, the real good ones, and the price was going up a little bit. But there was another basic reason and that is, as our company has matured, the type of people we want to talk to has shifted just a little bit. We're no longer just a copier company. We are now involved in educational pursuits, we're now involved in producing the type of equipment that takes us into much different areas than we've ever been in before, so we want to talk a different audience than we did to date. And again some of the audience studies that we did showed that the people who were watching documentaries were not necessarily the people that we wanted to talk to with some of our new corporate interests. So we began an experiment and we tried different types of shows in the last year.

A little bit of entertainment, a little bit of documentary, a little bit of drama.

And I think probably for the next year that of the shows that we present and I hope we can put 10 on the air in the next season of television, that probably they'll be divided almost maybe a third documentary, a third drama, and then a third a mixture of perhaps a little entertainment; who knows, maybe a sport show and that sort of thing.

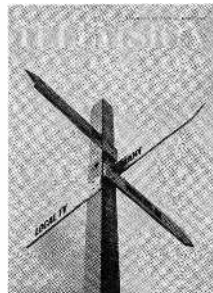
Charles Barry, executive VP, Young & Rubicam, spoke before the ANA Television Management Seminar in Rye, New York, recently. The text of his remarks has just been released and reveals some interesting opinions on network television. Some of these include:

It seems to me the buying and administration of shows for an advertiser is fast becoming a lost art. Let's face it—the magazine concept works, it spreads the risk and you can buy your advertising by the pound or "tonnage," as I believe the sophisticated buyers like to put it.

As a man who has spent most of his business life on the programing side, I regret this development. I regret it not because the programing way is the fun way, but because, basically, to me at least, it is the right way—not for all advertisers, but for more than now use it.

No advertiser ever really expected to control a newspaper or magazine because he placed advertising in it. But radio and television gave an advertiser a chance to identify in the most realistic and possessive way, with editorial content.

Advertisers sensed the power of this and rushed into the programing vacuum which the networks in the early days could not fill for sheer lack of dollars. And so blossomed a truly advertising supported and programed form of communication with unbelievable power and impact. The rewards were stupendous, as we all know, and yet it was success that in the end lost the power . . . lost the identification . . . lost the programing association . . . be-



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Stay up front with the NBC Owned Stations

How did the NBC OWNED STATIONS get up front? Chiefly, by knowing the right people.

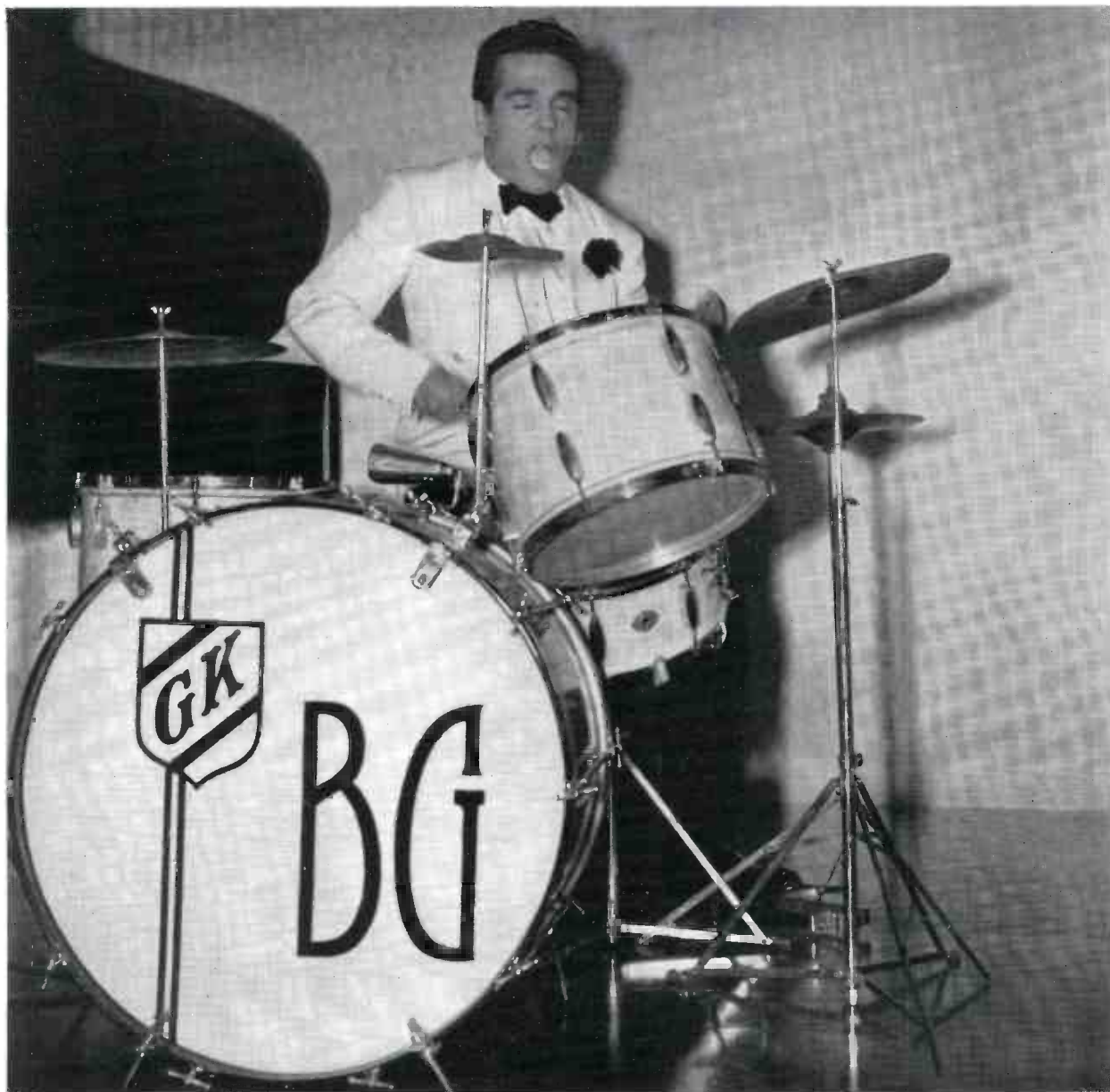
In the case of NBC-OWNED WMAQ-TV, that means *Chicagoans*.

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

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



PLAYBACK *continued*

cause the costs became almost uncontrollable.

Program development and program selection became too risky and just plain too expensive.

A few numbers illustrate the point dramatically:

In 1955, just ten years ago, 89% of prime time was purchased in the form of alternate sponsorship or more.

In 1960, five years later, it had fallen to 57.7%.

In 1963 it was down to 37.7% and this year it is down to 30.6%, in 1970: twenty, or ten, or gone with the bustle.

It is not my purpose to analyze why this happened, but in attempting to address myself to the buying and administration of regular network programing, still under the control of advertisers, one has to wonder aloud why this drastic move away from sponsorship.

Obviously the sheer amount of dollars required is the main reason, but, I think it was the lack of understanding and a turning away from, or the fear of, the power

we had, or was it a lack of ability on our part? It's not easy to pick a hit, it's not easy to go to the front office and say put \$3 million on this idea because I like it. Was it then fear? Or was it the emergence of the statistical or numbers approach to programing that dried up the advertising dollars?

Now we live in piggyback land—three commercial positions—six products. So don't be surprised if you wake up one day and find four fifteen-second commercials in a 60-second commercial break. We might call it "the stack." How many of these 15-second commercials may I have in each half hour? Or will we rationalize that and say okay that's the English way and really quite acceptable.

So, we as advertisers, or you as advertisers and we as your agencies, complain about costs, scheduling and the general condition of the medium, but we have voluntarily removed ourselves from as much risk as possible, from as much responsibility as possible, and have weakened our influence over the basic elements of the medium—and once upon a time we had control of the game.

We ask ourselves questions such as: Does the show, in fact, fit the client's message? Is it a show that could properly fit the time period under discussion? What about the producing organization? Who's writing? Who's producing? What is the cost? What is the competition?

Then we go on to pertinent time questions: Who are the adjacent advertisers? What is the station line-up? What type of commitment must we make? What is the rating history of the time period? What about the summer sets in use? Etc.

There is no such thing as buying a show and forgetting about it—just as buying stock and putting it in the safe deposit box and forgetting about it is the wrong thing to do—it's the way to trouble.

It is essential that you or your associates, and certainly your agency fully familiarize themselves with all aspects of the show—particularly before you make the commitment. If you are going to take, let's say, an alternate half-hour sponsorship position in a new property and push that \$3 million blue chip on the table don't stint on those extra trips to the Coast you and your agency man take. That can be money in the bank. You must establish a beach head with the producer, director, the writers and in some cases, the performers. Without butting in you can influence. Indifference breeds indifference. Interest can be the difference sometimes between, if not a hit—or a failure—then a happy company or a miserable company. There is no greater sin the advertiser can commit than not to know when to draw back from the creative people with whom he is dealing—or when to move in. This is where your man applies one of the most valuable tricks in his repertoire—the sense of showmanship—the sense of when to press and when not to press.



**they'll succeed...
they're job corps trained**

WELL TRAINED BY A UNIQUE PARTNERSHIP OF BUSINESS AND GOVERNMENT. Many Job Corps graduates already are succeeding, working in business and industry in every part of the country. They are good workers . . . well trained by a working combination of business and government. Job Corps taught them not only how to do a job, but how to do it well . . . how to get along in a job, how to go ahead in life. If you have jobs to fill, write to Jobs, Job Corps, Washington, D. C.
HIRE A JOB CORPS GRADUATE



Is This Child Marked For Mental Illness?



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

Support Your Local Chapter of the National Association for Mental Health



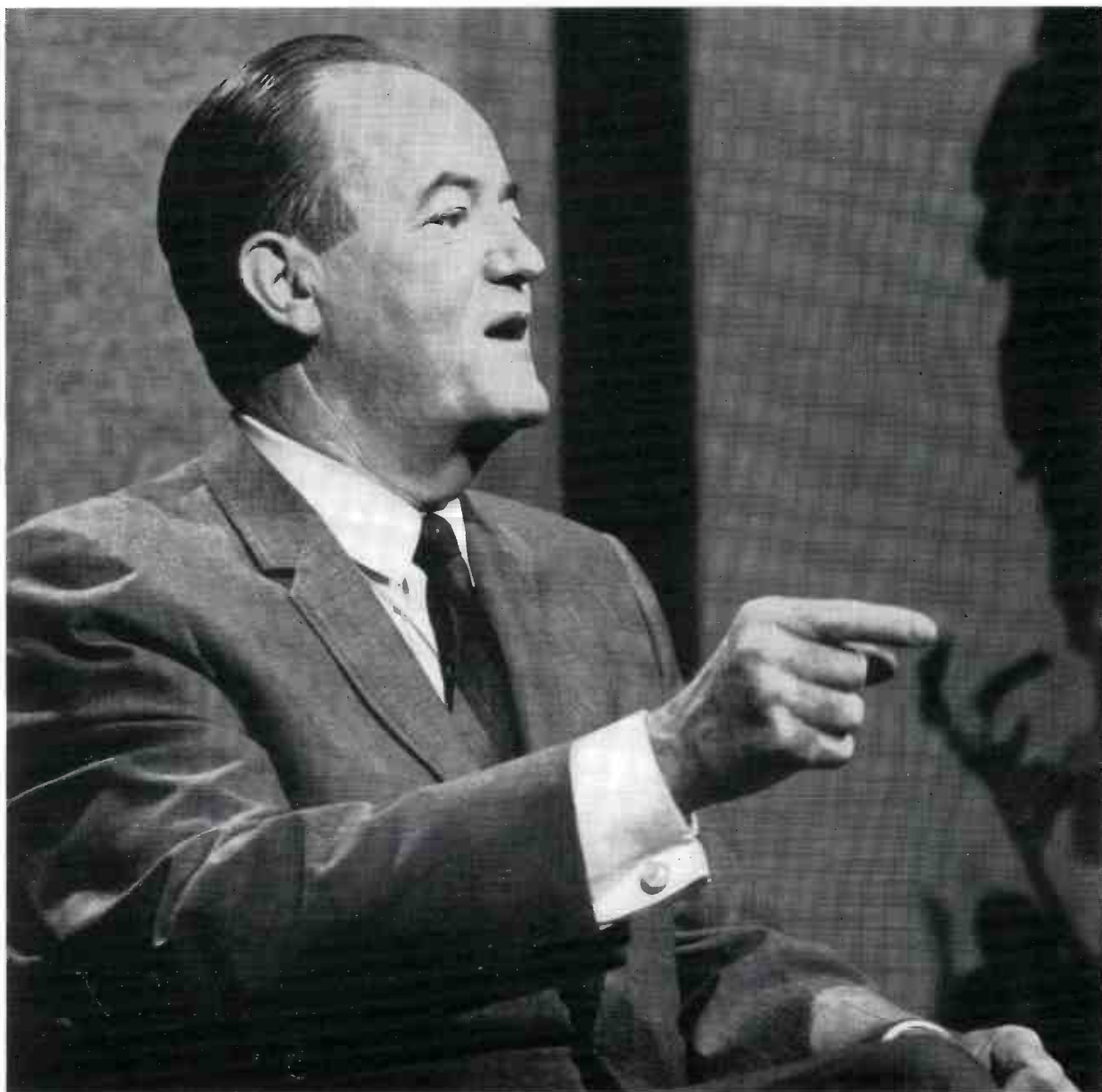
Stay up front with the NBC Owned Stations

The range of any television station's signal has clear geographic limits. But the range of its programming—at least in the case of a station like KNBC in Los Angeles—is unlimited.

As a case in point, NBC-OWNED KNBC presents the weekly program known as "News Conference." The guests on this distinguished color series come from all parts of the U.S. and the world as well as California, and have included such prominent people as Vice President Hubert Humphrey, Senator Robert Kennedy,

Governor George Romney, former French Ambassador Hervé Alphand, Governor Pat Brown and Bob Hope. Since its debut more than three years ago, KNBC's "News Conference" has become one of the most prestigious forums of its kind in television—a leader in generating both national headlines and community attention.

It's KNBC's means of demonstrating that while its signal covers the *community*, its interest covers the *world*. Which is another great way to stay up front.



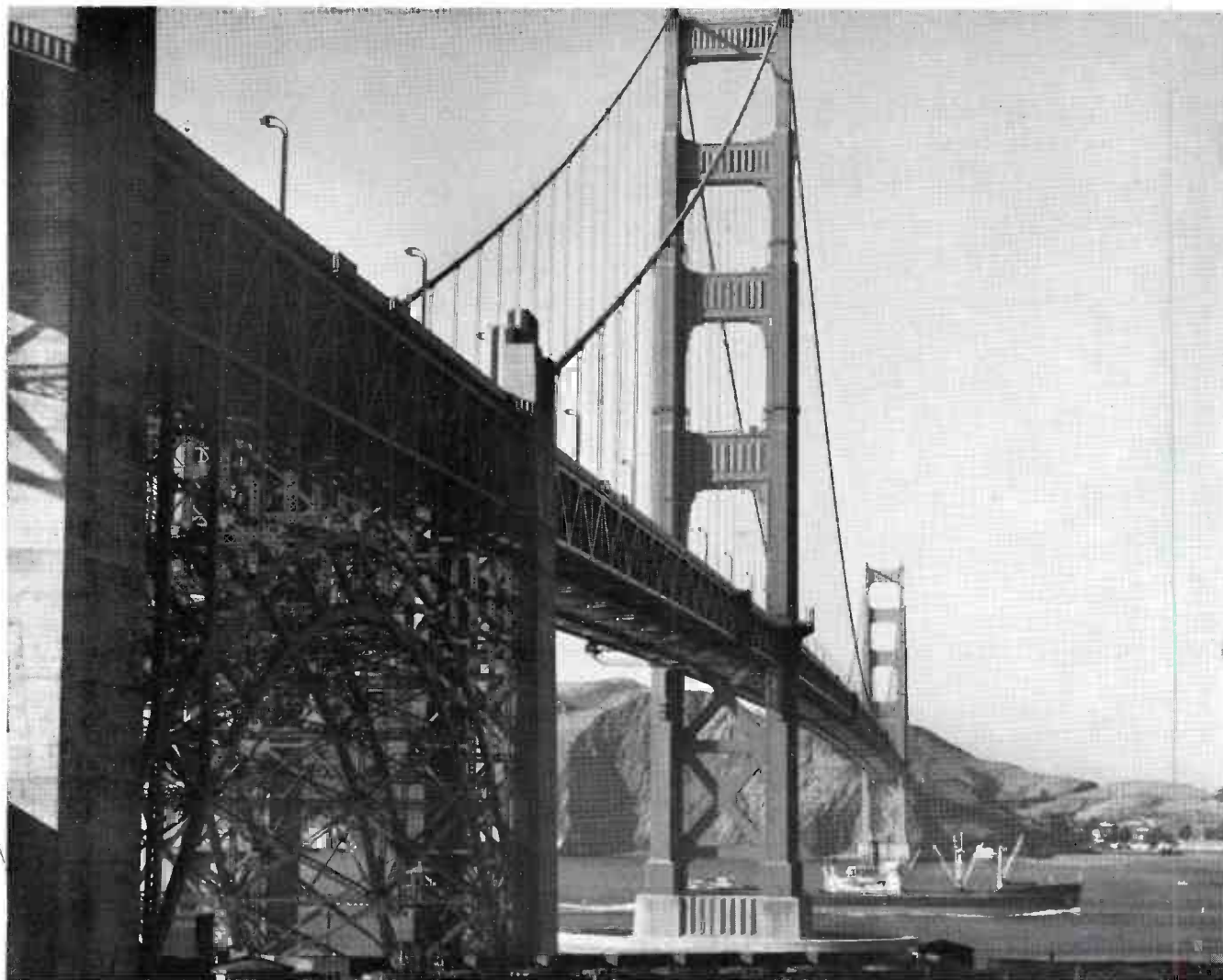
Vice President Hubert Humphrey appearing on KNBC's "News Conference"

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



If you lived in San Francisco...



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

TELEVISION

THE MANY WORLDS OF LOCAL TV

Overleaf: a pictorial sampler of the local scene

Below: the dimensions and impact of home-grown product

BY MICHAEL HORNBERGER

In quantity and content, local programming originated by U.S. television stations has settled into established forms. It occupies 15% of total station air time. Its principal ingredient is news, but it also contains large measures of distraction for children and dashes of variety, panel discussion, religious presentation, women's service, sports and farm talk.

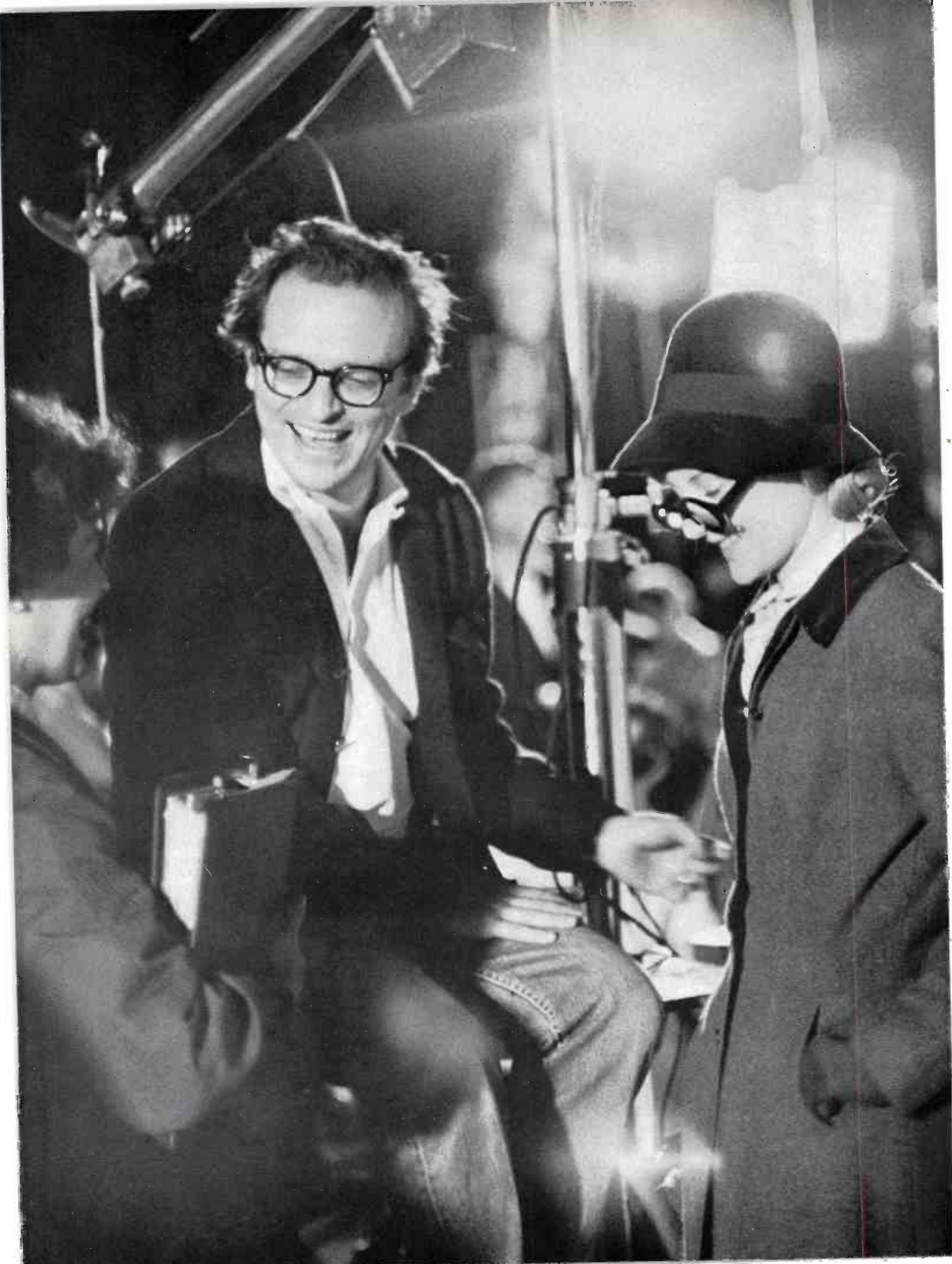
The patterns of local programming have been traced in six surveys conducted annually by TELEVISION. The sixth, described in this article and in the pictorial sampler beginning overleaf, confirms the hardening of the pattern in the past three years. News is the number-one attraction on the local scene. With larger crews and more facilities assigned to hard-news programming, stations are putting them to

augmented use on more news specials and documentaries. It is far from an information explosion in local TV, but in the local-program mix, information is getting bigger and entertainment smaller.

Local programming in each of the past three years, according to the TELEVISION survey, has represented a consistent proportion of total air time: 15.5% in 1964, 14.7% in 1965, 15.6% in 1966. The proportion could rise as new UHF outlets get into operation. As one independent UHF, which is now on the air in a community also served by affiliates of all three networks, told TELEVISION: "We have to program a lot of local news, high-school events, sports. This is the only way we can hope to build an audience with all those other stations booming into our market."

This station, along with 28 others, reported that it produced between 30 and 50 hours of local material during the

To page 104



WNBC-TV New York (see facing page) went back-stage for a look at script girl, Director Sidney Lumet and actress Shirley Knight of "The Group" in color special Hollywood on the Hudson.

WKBW-TV Buffalo, N.Y., followed discussion between Dr. Alan J. Drinnan, left, University of Buffalo, and Dr. Linus Pauling, Nobel Prize winner.



WKBW-TV BUFFALO, N.Y.

WAST-TV Albany, N.Y., broadcast religious rites attended by Francis Cardinal Spellman and Archbishop Joseph T. Ryan of Alaska.

WBZ-TV Boston presented actor Jason Robards in "The Face of Genius" special on playwright Eugene O'Neill.



WAST-TV ALBANY



WBZ-TV BOSTON

WABC-TV New York produced an award-winning documentary on mental retardation, Who Will Tie My Shoe?

WABC-TV NEW YORK

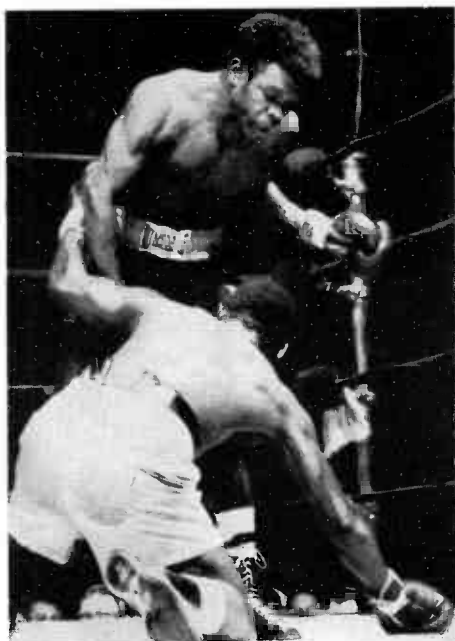




WTOP-TV WASHINGTON



KYW-TV PHILADELPHIA

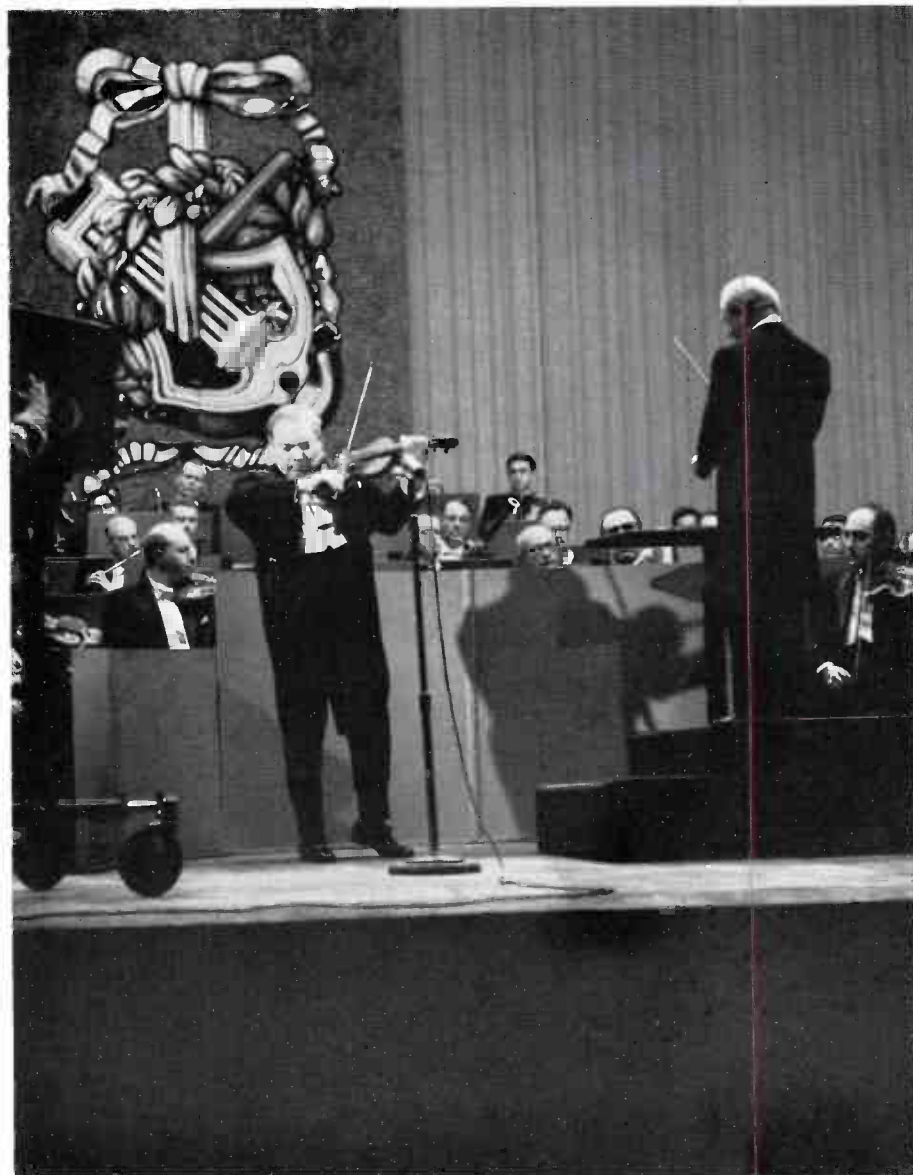


WOR-TV NEW YORK



WCBS-TV NEW YORK

WCAU-TV PHILADELPHIA





WNEW-TV NEW YORK

WTOP-TV Washington sailed on the official yacht of Maryland's Governor J. Millard Tawes for an interview on WTOP Reports.

KYW-TV Philadelphia travelled to Arizona for a discussion with Barry Goldwater one year after his defeat for the presidency.

WOR-TV New York televised the action as boxer Emile Griffith floored Dick Tiger at Madison Square Garden.

WCBS-TV New York followed rhythms of jazz saxophonist Coleman Hawkins and singer Joe Williams in Dial M for Music.

WCAU-TV Philadelphia captured the sound of the Philadelphia Orchestra and violinist Isaac Stern.

WNEW-TV New York presented The Sound of Tomorrow with Murray the K and the K dancers.

KDKA-TV Pittsburgh aided a children's hospital with a two-hour benefit show hosted by Merv Griffin.

WBEN-TV Buffalo covered area skiing with Schuss Boom—Business of Fun and Dollars.

WHDH-TV Boston showed Ireland's Eamon de Valera reviewing troops in Dublin on Easter in Dublin: 1916-1966, shown on the 50th anniversary of the Irish rebellion.

WJAR-TV Providence, R.I., aired recitals by young artists on Golden Clef.

WPRO-TV Providence, R.I., talked with the Black Muslim's Robert X during weekly Direct Question.

WJZ-TV Baltimore went to Fort McHenry to capture the martial spirit of the U.S. Marine Corps.

WOKR (TV) Rochester, N.Y., presented Bert Parks as guest emcee on the Miss Rochester beauty pageant.

WWLP (TV) Springfield, Mass., had high school students competing for scholarships on Schools Match Wits.

WSJS-TV Winston Salem, N.C., worked with the city and presented an Old Fashioned Fourth celebration, complete with greasy pole and climbers.

WSJS-TV WINSTON-SALEM, N.C.



KDKA-TV PITTSBURGH



WHDH-TV BOSTON



WPRO-TV PROVIDENCE, R.I.



WOKR (TV) ROCHESTER, N.Y.



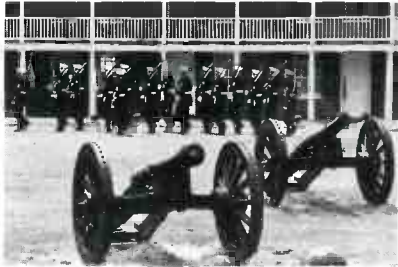
WBEN-TV BUFFALO, N.Y.



WJAR-TV PROVIDENCE, R.I.

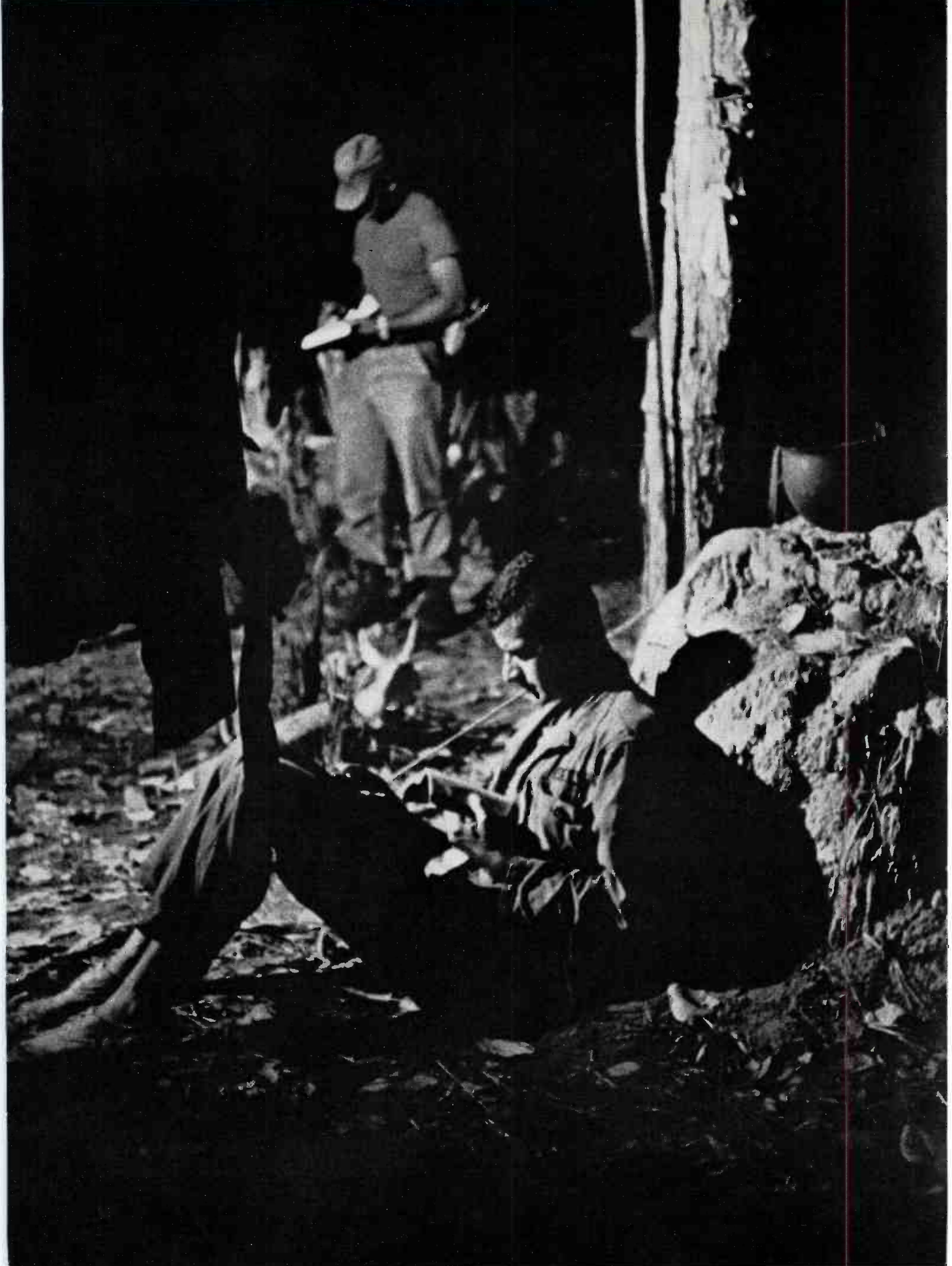


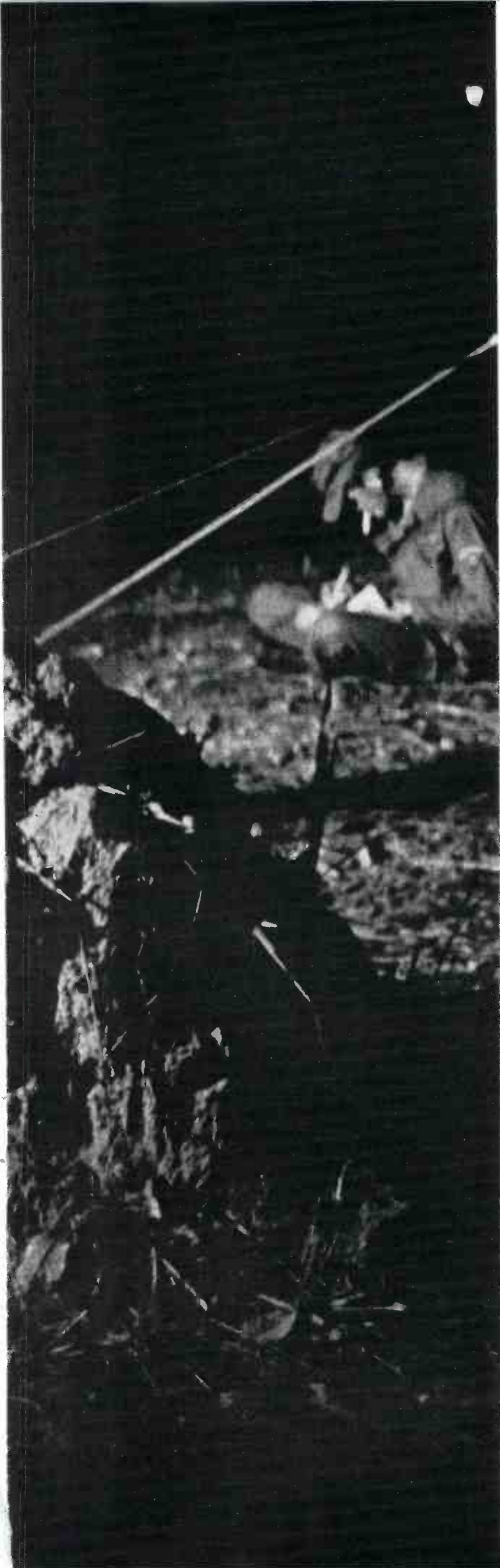
WJZ-TV BALTIMORE



WWLP (TV) SPRINGFIELD, MASS.







WFLD (TV) Chicago (at left) caught the fatigue and loneliness of combat when it focused on *A War With Many Faces*, an animated still-photograph documentary from more than 10,000 pictures of the Vietnam war.

WLWD (TV) Dayton, Ohio, broadcast a behind-the-scenes look at the workings of a theological seminary.

WXYZ-TV Detroit hosted Club 1270, a weekly up-tempo dance party for the teen-age set.

WBBM-TV Chicago and local kindergartners spoofed Wagnerian opera on *Repertoire Workshop*.

WLWD (TV) DAYTON, OHIO



WXYZ-TV DETROIT



WBBM-TV CHICAGO



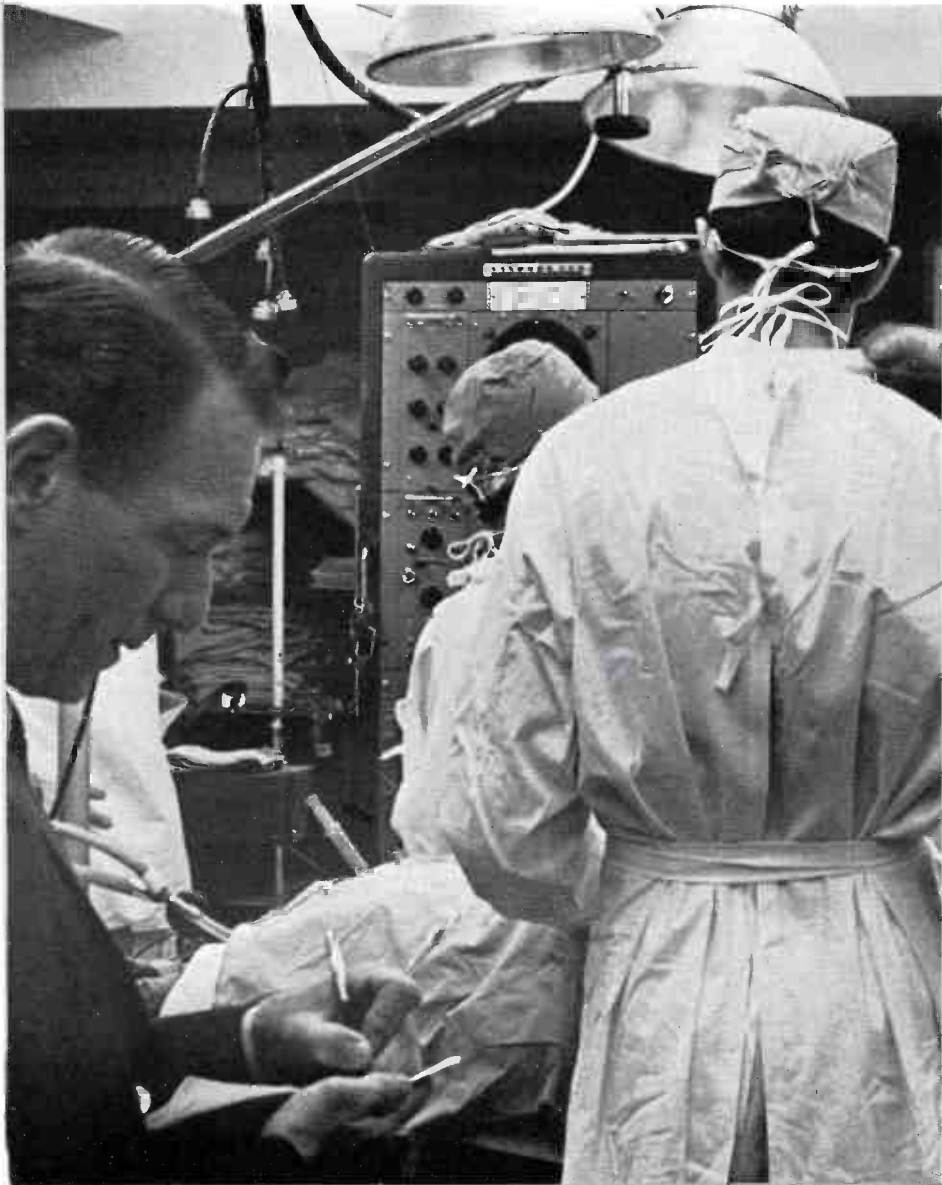


WZZM-TV GRAND RAPIDS, MICH.



KETV(TV) OMAHA

KMSP-TV MINNEAPOLIS



WNDU-TV SOUTH BEND, IND.



WCPO-TV CINCINNATI



WKBN-TV YOUNGSTOWN, OHIO





WISN-TV MILWAUKEE

WISN-TV Milwaukee talked to union leader James Hoffa on Milwaukee Reports.

WKYC-TV Cleveland presented an award-winning documentary entitled I'll Never Get Her Back.

WCCO-TV Minneapolis focused on the Minnesota State Fair in a series of specials.

WLWC (TV) Columbus, Ohio, caught the play-by-play action of state high-school basketball championships.

WKYC-TV CLEVELAND



WZZM-TV Grand Rapids, Mich., introduced children to the world of nature with Mr. Jim's Animal Kingdom Show.

KMSP-TV Minneapolis visited a university to produce a two-part special on medical research.

KETV (TV) Omaha reported a physician's departure to a lonely outpost in the Amazon jungle.

WNDU-TV South Bend, Ind., telecast the Notre Dame Challenge Cup Rugby Tournament.

WLWC (TV) COLUMBUS, OHIO



WCCO TV MINNEAPOLIS



WCPO-TV Cincinnati rushed news teams to the scene of an airliner crash, and within hours, produced two specials.

WKBN-TV Youngstown, Ohio, offered studio facilities to local schools to produce their own programs.



KNXT(TV) LOS ANGELES

WFBM-TV INDIANAPOLIS



WTMJ-TV MILWAUKEE



WLWI(TV) INDIANAPOLIS



KRNT-TV DES MOINES



WITI-TV MILWAUKEE



WKJG-TV FORT WAYNE, IND.



WNEM-TV SAGINAW, MICH.



KMTV(TV) OMAHA



KNXT (TV) Los Angeles sent reporter Joseph Benti to interview Job Corps trainees for a special on the nation's anti-poverty program.

WFBM-TV Indianapolis interviewed driver Roger Ward during coverage of the Memorial Day 500 auto race.

WLWI (TV) Indianapolis covered the coronation of a queen when it telecast the 500 Festival.

WITI-TV Milwaukee showed exercise expert Debbie Drake, left, dance with hostess Barbara Becker on Take Six.

WNEM-TV Saginaw, Mich., followed the action of a Golden Gloves tournament.



KTVH (TV) HUTCHINSON, KAN.

WGN-TV CHICAGO



WTMJ-TV Milwaukee featured the Murl Deusing Safari, a series about adventure in faraway places.

WKJG-TV Fort Wayne, Ind., filmed an hour documentary on city education, A Day in the Fort Wayne Community Schools.

KTVH (TV) Hutchinson-Wichita, Kan., went on location to film Strike, a special on the Tactical Air Command.

KRNT-TV Des Moines, Iowa, helped the kids raise additional money for the local zoo.

KMTV (TV) Omaha followed newsman John Hlavacek to Egypt, Israel, Indonesia, Santo Domingo and Vietnam for a series of nine documentaries.

WGN-TV Chicago turned a studio into a tropic night club for an Evening with Arthur Lyman.

KLZ-TV Denver interviewed technicians on *Ace in the Hole*, a special on the underground headquarters of the North American Air Defense Command.

KTTV (TV) Los Angeles presented a debate on civil rights between William F. Buckley Jr., standing, and Louis Lomax.

WFAA-TV Dallas interviewed ABC President Leonard Goldenson, left, on *Let Me Speak to the Manager*.

KGO-TV San Francisco invited Broadway star Zero Mostel and singer Mel Tormé to play *Oh, My Word*.

KHOU-TV Houston sent newsmen into the swamps of Houston's Buffalo Bayou.

KTRK-TV Houston presented Ibsen's "*Hedda Gabler*."

KPIX (TV) San Francisco (facing page) studied the controversy surrounding striking farm workers and the ministry which helped them gain better working conditions.



KLZ-TV DENVER



WFAA-TV DALLAS



KTTV (TV) LOS ANGELES



KGO-TV SAN FRANCISCO



KHOU-TV HOUSTON

KTRK-TV HOUSTON







KPHO-TV PHOENIX



WLWT(TV) CINCINNATI



KOMO-TV SEATTLE

KABC-TV DOS ANGELES





KRON-TV SAN FRANCISCO

KCOP-TV LOS ANGELES



WKY-TV OKLAHOMA CITY



KWTV (TV) OKLAHOMA CITY



KERO-TV BAKERSFIELD, CALIF.



KKTV (TV) OKLAHOMA CITY



KPHO-TV Phoenix informed the hard-of-hearing with local and world news in sign language.

WLWT (TV) Cincinnati presented Marian Spelman and Bill Nimmo on Be Our Guest.

KOMO-TV Seattle went north to Alaska to report on gold prospectors for its Exploration Northwest series.

KABC-TV Los Angeles examined the anxieties of Mexican-Americans in the Restless Amigos.

KRON-TV San Francisco produced No Deposit, No Return, a special on the problems of trash removal and pollution.

KCOP-TV Los Angeles produced a special color program Mr. Blackwell Presents...

WKY-TV Oklahoma City toured the state capitol and talked to the governor.

KERO-TV Bakersfield televised a city council meeting.

KWTV (TV) Oklahoma City broadcast a special on children with learning difficulties as part of Oklahoma-U.S.A.

KKTV (TV) Colorado Springs braved cold and snow to telecast New Year's Eve activities from atop Pikes Peak.



WTVT (TV) TAMPA, FLA.



WJXT (TV) JACKSONVILLE, FLA.



WFTV (TV) ORLANDO, FLA.

WRAL-TV RALEIGH, N.C.



WWL-TV NEW ORLEANS

WTVT (TV) Tampa showed meteorologists operating satellite tracking equipment that produced photos of approaching tornadoes.

WWL-TV New Orleans helped Bishop Fulton J. Sheen move from New York and black and white to the South and color broadcasts.



WBTB (TV) CHARLOTTE, N.C.

WJXT (TV) Jacksonville, Fla., aided the confused with answers from experts on Operation 1040: Your Income Tax.

WFTV (TV) Orlando, Fla., was at the opening ceremonies of the Fifth Annual Florida Industries Exposition.

WRAL-TV Raleigh, N.C., captured the tortured voices of drug addicts on the special *The Walking Death*.



WMAL-TV WASHINGTON

WSB-TV ATLANTA



WBTB (TV) Charlotte, N.C., brought music to thousands with *Sing Out '66*.

WMAL-TV Washington sent reporter Barbara Coleman on a trip with Mrs. Lyndon B. Johnson to film *A Day With The First Lady*.

WSB-TV Atlanta produced a Fourth of July "*Salute to America Parade*," replete with drums and marching Leathernecks.

WMT-TV CEDAR RAPIDS, IOWA



WTVJ (TV) MIAMI



WMT-TV Cedar Rapids, Iowa, featured high school and college choirs at Christmas time.

WTVJ (TV) Miami and legal and psychiatry experts probed aspects of "*Pornography and the Law*" on *Nightcap*.



WMAR-TV BALTIMORE

WMAR-TV Baltimore sailed with a tugboat as it berthed freight-laden vessels from around the world

WTAR-TV Norfolk, Va., took a look at a poverty-stricken island in the Chesapeake Bay on How Much is Enough?

WTAR-TV NORFOLK, VA.





WFGA-TV JACKSONVILLE, FLA.

WFGA-TV Jacksonville, Fla., went to a medical center to film *The Other Seven*, a special about birth defects.

WIS-TV Columbia, S.C., reported on the troubles and uncertain future of stock car racing in *Under the Yellow Flag*.

KMOX-TV St. Louis looked and listened as guitarist Chris King strummed on the second deck of a river boat.

WRC-TV Washington sent John Davenport to interview Mrs. J. D. Kuch, "primate" of the Neo-American Church, which uses LSD as part of its ritual.



WIS-TV COLUMBIA, S.C.



KMOX-TV ST. LOUIS

WRC-TV WASHINGTON



THE GLOBAL MARKET: TOUGH NUT

WHEN U. S. television was young, television around the world was younger. And it was hungry. As stations started up on other continents, whether government controlled or privately operated, most of them turned to the U.S. for guidance and for programming. The U.S. obliged—for profit, naturally—but also to foster a communications phenomenon it had itself so successfully created.

Today the television phenomenon is universal. Beyond the boundaries of North America in the last five years, the free-world TV set count has climbed from 50 million to nearly 120 million. Some 100 nations are now operating TV systems. And the widespread use of color TV, for the major nations at least, is only a few years away.

America is still very much a part of overseas television. Last year U.S. television entrepreneurs took in an estimated \$125 million on the export of programs, equipment and services, up from about \$75 million five years ago. And virtually every major TV film distributor has its product showing.

But there are disturbing signs, especially in program export, which is a \$60-million-a-year business in itself. Although perhaps 30% to 35% of overseas programming bore the made-in-U.S.A. stamp five years ago, the U.S. world average is down to 15% to 20%. The stands-to-reason fact is that the foreign nations are now doing more for themselves. They are producing more and more of their own TV shows.

With an increase in protective quotas and restrictions on U.S. TV import, with buying cartels keeping prices low in some areas and with many countries learning to produce their own material, which they in turn are starting to distribute to others, U.S. program distributors are facing a much harder sell. The boom days are out and a more complicated TV export period is in.

The times, they are a-changing. It's a tougher sell today. The U.S. exporter has to know what's going on, both in the varied overseas markets and back in the U.S., where the product is made and where headquarters decisions and support are crucial.

Two months ago executives of CBS Films' international sales force, 22 of them, winged into the U.S. for 15 days of meetings at CBS's first international sales convention—convened in Hollywood on June 17, moving to New York on June 22 and concluding on July 1.

The group, representing CBS product

An interview with the men responsible for some of what's seen overseas—a look at the markets—starts on page 90



Baruch



Block



Hilford



Adib



Gilson



Kubeyinje



Mayo



Page



Sugiyama



Takahashi



Wells

(Top row): Ralph M. Baruch, VP international sales, CBS Films; Willard Block, director, international sales, CBS Films; Larry Hilford, international sales manager, CBS; (middle row) Jorge Adib, CBS Films do Brazil; Fredrick L. Gilson, director of sales, CBS Europe; Michael Kubeyinje, representative in Africa, CBS Europe; Robert Mayo, managing director, CBS Europe and CBS Ltd.; (bottom row); Ken Page, VP, CBS Films Canada Ltd.; Jiro Sugiyama, assistant general manager, CBS Japan; Koreaki Takahashi, VP, CBS Japan; William G. Wells, managing director, CBS Films Pty, Ltd.

in 95 "offshore" countries (and actively selling in 83 of them), traveled a total of 359,374 miles for the event. They then paced themselves through 76 separate sessions and activities.

According to Ralph Baruch, VP international sales for CBS Films, "they got a two-and-a-half-week crash course in CBS television . . . an in-depth understanding of many of the company activities they knew only vaguely before." (All but two of the 74 full-time CBS employees representing CBS Films abroad are foreign-born.)

The "why" of it (CBS spent up into six figures for the convention) is not hard to figure. International program selling has become a complex, and in some areas troubled, business. CBS has been in it for seven years now, has built a crack international organization and is among the most successful of U.S. overseas TV distributors. But as overseas TV is growing, the U.S. program share of it is going down. CBS is aware of this, and on the premise that informed men do a better business, the convention was called.

The big problem areas thoroughly discussed at the meetings were U.S. program production costs (their steep climb in recent years has inflated the prices asked overseas); color shows (their higher

costs also make it difficult on overseas pricing); and the advent of the satellite era (what will this do to the distribution process?). The conclusion on the point of satellite transmission: fine for a big special-event show or news break but high costs of transmission, time zone and language differences should keep series programs in the normal delivery process—aided greatly by the supersonic transport aircraft only a few years off.

It was brought out at the convention that U.S. shows are constructed with the American audience in mind, not for their foreign potential—although many a producer counts on overseas distribution to get over break-even on costs. The CBS Films international force was told by Bertrand Lanchner, of CBS Sports, that they could help in "ferreting out the owner of [sports] events" in their parts of the world to which CBS Sports might want to acquire rights. With more foreign-produced shows coming on U.S. television, the international game becomes a two-way street.

While the international men learned a lot from and about their U.S. parent, headquarters in turn received a detailed rundown on the overseas situation, country-by-country, from the key men in the offshore force.

At the opening session in Hollywood,

area managers delivered three-minute accounts of the current state of the medium in the markets they serve, and told how their districts shape up as potential customers for made-in-U.S. television product.

Even the Soviet Union now is numbered among the prospective buyers, according to Robert C. Mayo, managing director of CBS Limited (which covers the United Kingdom, Ireland and Iceland) and CBS Europe (parent company of the English subsidiary). Mayo says transactions with broadcasting organizations in Eastern Europe were started a little over a year ago, and contact with Russia itself was established recently.

Reporting on Britain, Mayo says there are more than 15 million receivers in the United Kingdom on which viewers can tune in both the British Broadcasting Corp.'s first channel, which is VHF, and ITV, the commercial service. Independent commercial TV, not introduced in England until 1954, now regularly claims 60% of the total audience.

Set penetration in Britain is the highest in Europe, and viewers pay five pounds a year for the privilege of watching television. Mayo says a small per-

centage of the population is able to receive BBC-2 on UHF. This service was started about 16 months ago. Not until the end of 1967 do engineers hope to have BBC-2's regional coverage blanket the country. Color, to be introduced in 1967, will be restricted to BBC-2. Mayo says the BBC has a staff of 13,000 and is heavily in debt. On the other hand, he says, ITV shows impressive profits.

In Mayo's view, American programs are very popular with British audiences. They are, however, subject to a restrictive 14% quota, plus additional limitations in prime time. American and British feature films recently have been introduced on television and are claiming an increasingly large share of the programming quota. Mayo says CBS Films is meeting "very keen" competition from 14 competitors.

Max Kimental, branch manager for CBS Europe (Germany), surveyed West Germany, Austria and Holland. His report:

West Germany—TV is licensed by the government which grants stations the right to transmit commercial spots. They are run on the average of eight minutes a day each weekday. The country has a population of 58 million and the pres-

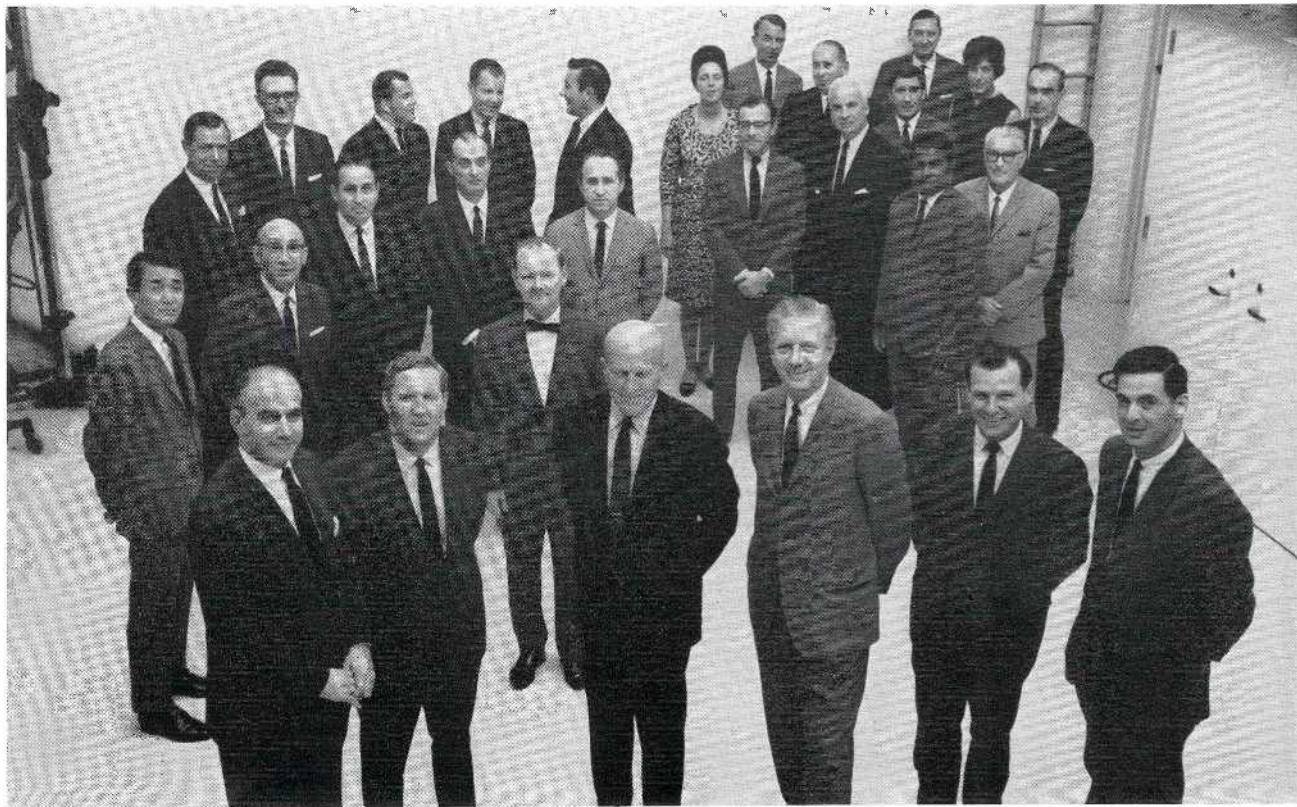
ent set count stands at 12 million. There are three channels: Channel I is VHF with nine stations that operate regionally prior to the evening news show and on network thereafter. Channel II has one station. Channel III operates with four stations regionally on UHF.

Operations are sustained in the main by revenue from viewer fees split as follows: 64 cents per set per month to channels I and III, and 27 cents to channel II. Additional revenue from spot sales in 1965 was \$82 million for channel I and channel III and \$36 million for channel II. This means that channels I and III had a total 1965 revenue of \$163 million and channel II had \$70 million. These revenues cover operations.

Kimental says weekly air time is about 70 hours on channels I and III and 47 hours on channel II. Of this, 71% is entertainment and 29% is news, public affairs and sports. He says the most popular programming at the moment is whodunits, hard news, drama and sports—with old feature films ranking about even with sports. Color will be introduced in the fall of 1967, starting with four hours a week on channels I and II. According to Kimental, for the first year

They didn't come a combined 359,374 miles to have their picture taken. But as long as they were in the U.S., why not? CBS Films' offshore personnel pose for a group shot with members of management (front row, l to r) Ralph Baruch, VP international

sales; Frank Shakespeare, executive VP CBS-TV stations division; Merle Jones, president stations division; Sam Cook Digges, administrative VP CBS Films; Willard Block, director international sales; Larry Hilford, international sales manager.



INTERNATIONAL FILM *continued*

a color set will cost the equivalent of five months wages in terms of the average German pay check. The saturation point for black-and-white sets is expected to be some 15 million. Last year U.S. product had 37% of total television air time.

Austria—Austrian television is similar to German, with stations licensed by the government which grants them the right to transmit commercial spots. About six minutes of commercial time are on the air each weekday. There are 770,000 sets for this country of seven million persons. There are two channels, one VHF and the other UHF, and operations are sustained primarily by viewer fees. These amount to \$1.40 a set a month. Revenues from spot sales totaled \$8.3 million last year, Kimental says, and the operating budget for the two channels that year was \$21.3 million. Weekly air time on channels I and II is 60 hours. Of this, approximately 74% is entertainment and 26% is news, public affairs and sports. As in Germany, the most popular programming currently is criminal stories and hard news, drama and sports. Old feature films, too, are near the top in popularity. Kimental says color TV may be introduced in the fall of next year. Saturation point of black-and-white sets is expected to be reached at about 1.8 million.

COMMERCIALS DUE IN HOLLAND

Holland—Here TV is 100% noncommercial but the government is debating the introduction of commercial spots and it's possible that something like six minutes of commercial time per weekday will be on the air by early 1967. Under the current system, Kimental says, government licenses are issued to five program organizations, each of which is either politically or religiously oriented. The sixth organization, under the control of the secretary of cultural affairs, is responsible for newscasts and sporting events. It programs little entertainment or public affairs. The population of the country is 12.5 million, with set penetration at 2.3 million. There are two channels, one VHF, the other UHF. Operations are sustained in the main by viewer fees of 83 cents a set a month and by profits derived from the sale of weekly program magazines (sort of *TV Guides*) published by the five programming organizations. Holland's 1965 TV operating budget was \$33 million. Weekly air time on channels I and II is 47½ hours. Of this time about 58% is entertainment and 42% is news, public affairs and sports. In Kimental's view, the most popular programming at the moment is situation comedy, news, public affairs and sports. Color will be introduced in fall 1967. To start with, there will be two color hours per week on channel I, the VHF outlet. Saturation point of black-and-white sets is predicted at 3.5 million.

U.S. product in 1965 occupied about 14% of total television air time.

Marcel Teisseire, CBS Europe sales representative (France), reported on France, Belgium, Luxembourg, Monte Carlo and the French-speaking territories of Africa. He noted that there are two French television networks, one broadcasting in 819 lines and the other in 625 lines. The number of sets is about 6.5 million for a population of 48 million. French TV is noncommercial and government-run. According to Teisseire, viewers like French-produced variety shows, dramas, giveaways and action-adventure programs.

In Belgium, there are 1.2 million sets that are able to pick up two channels, French and Flemish. Belgian TV also is government owned and operated. Tele Luxembourg and Tele Monte Carlo are privately owned stations. They are small and in competition with French television. Teisseire says African French-speaking stations have little financial potential and are still in an early phase of development. The total number of sets in Ivory Coast, Gabon, Tunisia, Algeria and Morocco is less than 40,000. A French organization, known by the initials OCORA, is bringing technical facilities to these stations and training native technicians, Teisseire says. The first CBS sale, 26 episodes of *Wanted: Dead or Alive*, was made to these stations recently.

IN ITALY

Edwin Byatt, CBS Europe branch manager for Italy and Portugal, noted that RAI, a state-controlled company, runs broadcasting in Italy. TV was introduced in Italy in 1954 with a single VHF channel. Known as the National Program, this channel runs educational courses for six hours on weekday mornings and entertainment programs for another six hours. In 1961, RAI introduced another channel on UHF known as the Second Program. It is on air three hours a day starting at 9 p.m. This year an additional hour on this channel is devoted to the German-speaking population in northern Italy via a direct line from 8 to 9 p.m. Byatt says there are 6,040,000 sets in Italy and national coverage is 95%. Viewers pay an annual fee of \$20 a set of which 75% goes to RAI. Advertising income is additional and is derived from spots placed in stipulated commercial periods five times a day. These commercial periods vary from five to 15 minutes. According to Byatt, RAI devotes roughly 12% of its TV broadcasts to foreign programming. CBS Films is one of 17 competitive foreign distribution organizations operating in Italy. Color, he says, may be introduced in 1968.

In Portugal, broadcasting is the responsibility of RTP, also a state-owned

company. Television started in 1957 with a single channel. Currently there are 180,000 sets in the country. About two-thirds of Portugal can receive television but RTP now is building four relay stations that should mean full national coverage by the end of 1967. A second channel is contemplated for 1968.

RTP, according to Byatt, is self-supporting and its income is derived from a \$13 annual fee per set and from commercial time sold during four periods set aside for advertising each day. There's an average of 50 hours of telecasting a week, approximately 12% of it devoted to foreign programming. In all, eight companies distribute programs in Portugal.

Frederick L. Gilson, director of sales for CBS Europe, which makes its headquarters in Switzerland, notes that his organization's base country, with little more than 600,000 sets, is still "one of the more difficult TV markets to operate in" because of its mountainous terrain and also because the Swiss face the problem of broadcasting in German, French and Italian in three separate areas of the country. "This literally amounts to running three separate networks on a budget of \$18 million, including commercial revenue," says Gilson.

SCANDINAVIAN INDIVIDUALISM

Part of Gilson's European territory includes the four Scandinavian countries, linked together in a network called Nordvision, which uses English as its common language. Each nation, however, has its individual problems. Norway, Gilson reports, is trying to find out how to extend TV service to its northern regions. Denmark, although refusing to go commercial, has had to curtail many of its broadcasting activities because of sparse income, due partly to the refusal of the government to increase license fees. Sweden, on the other hand, is expanding its TV service, has plans for a second network in the near future. In Finland, where the economy is shaky and threatened with devaluation, television most closely parallels that of the U.S. Both of its channels are commercial with announcements placed within and between programs.

Gilson also keeps a check on the Eastern satellite countries and calls Yugoslavia the most westernized. Competitive brands are advertised there although the products themselves are state-controlled. In Czechoslovakia, says Gilson, "advertising takes a slightly different form, where, for example, if the country is short on chickens, the commercials push through the message to eat beef." The entire satellite area, with a total set count of six million, is considered one of great growth potential.

Negotiations recently opened between CBS Europe and the Soviet Union. A screening session of CBS Films' product,

To page 89



Seeing Hollywood, of course, involves seeing the studios. Here CBS Films' offshore men get the tour of CBS Studio Center

facilities where many of the shows they sell in some 80 countries get their start. The convention spent three days in Hollywood.

OFFSHORE SALESMEN VISIT THE U.S. SOURCES

Twenty-two top executives, managers and associated personnel representing CBS Films in 95 countries outside the U.S. converged first in Hollywood and then in New York for a 15-day international sales convention that started last June 17. They were exposed to virtually every facet of the operation of the CBS television network and CBS Films. They previewed the new 1966-67 product they will be selling this year and met the producers and casts of every program series in the current CBS international catalogue, talked with everyone from Frank Stanton on down, with time out for a whirl of Disneyland and a night game at Yankee Stadium. This photo report catalogues some of the fast-paced activity.

Bob Conrad, co-star of CBS's The Wild, Wild West, talks with Marcel Teisseire, CBS Films representative from France.



Paul Henning (r) discusses the comedy series he produces with (l to r) Neville Van Dyck (Australia), William Palmer (London), William Wells (Australia) and Robert Mayo (CBS Europe and CBS Ltd.).

Robert Norvet (gesturing), manager of film production operations at CBS Studio Center, explains the work being done.





Neville Van Dyck employs his Aussie charm on a breathless Disneyland damsel.



Joseph Barbera (above, l) of Hanna-Barbara Productions. "Beverly Hillbilly" Donna Douglas (above, r) and Koreaki Takahashi, VP of CBS Japan.



Disneyland (above, l) was a major event for the international travelers. Rod Serling (above, r) "Twilights" with Jorge Abid (l) and Italo Cariola of Brazil.

FOR FILM SALESMEN, STATESIDE BUSINESS AND FUN

(L to r): Lord Strobilgi of England, Ralph Baruch and Frank Stanton.



Merle Jones (above), president of the CBS Television Stations, makes halftime pep talk.





A group of what CBS calls its "off-shore personnel" visits the inner sanctum of the Broadcast Center in New York.



International CBSers Fred Gilson, manager of sales, CBS Europe, and Sylvia Brunner, his operations manager, take in the national pastime as played by fellow employes, the New York Yankees.

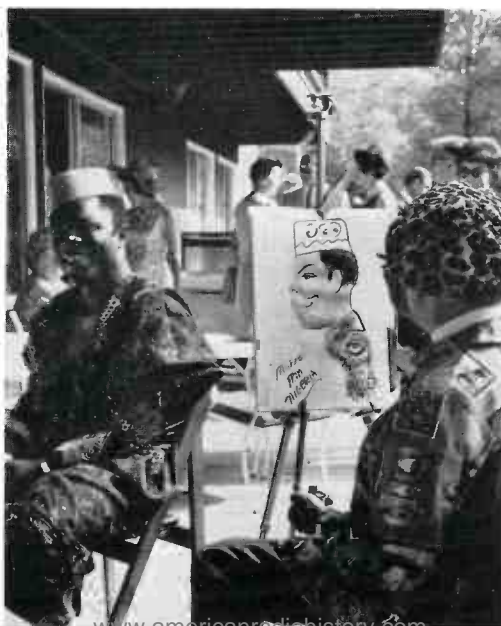


Greetings (above), Stamford, Conn., style, are extended to the visitors by Sam Cook Digges (r), administrative VP of CBS Films, and his wife Carol (hat), at the outset of a picnic at Digges' home.



It may be going a bit far for an Englishman, but William Palmer, secretary, CBS Ltd., went American-style on an ear of picnic corn

Michael Kubeyinje (at right), CBS Europe's branch manager in Lagos, Nigeria, sat for a caricature by Sy Walkick. Doesn't every good picnic have a resident caricaturist?



THE TRICKS OF BUYING NETWORK PACKAGES

BY GENE ACCAS

Advertisers must deal constantly with questions and problems to which there seem to be no rational answers. Perhaps the most perplexing and seemingly irrational facet of advertising—or at least advertising media—is network television. Here is a world ruled by custom, tradition, usage and practices sometimes based on today's experiences. Here is a world in which, it is thought, might not only makes right; it also makes efficiencies.

There are other widely held and deeply felt misconceptions about network television. Not the least of these surrounds the practice of package buying. It is *thought* to be a riddle, wrapped in a mystery, inside an enigma. It isn't. Among other confusions is that of terminology. For our purposes we are talking about the same thing when we use the terms: "package," "scatter plan," "opportunistic buy," "minutes" and "participations."

There is another area of puzzlement, the definition of the practice. For a source, we refer now to the "Accas Unabridged Dictionary of Advertising." There you will find this statement: "package: the purchase of two or more nighttime network commercial minutes, dispersed among one or more programs, for a short term (generally a calendar quarter), usually at a price less than the sum of the parts."

Before examining the genealogy of package buying, let's take a moment to look at the comparative "assets" and "liabilities" of the two prevalent forms of nighttime network television sponsorship. It is worth noting that there has been a significant shift in recent years. A scant eight seasons ago the proportion was seven-eighths in program sponsorship, and one-eighth in participations. For the current season (1965-1966) the comparable figures are: program sponsorship, 41%; participation sponsorship, 59%.

In the table at the right ("Comparison of program vs. package purchases") are the relative advantages of each type of sponsorship. Looking at the 12 points of comparison, it nets out that participations are, *in theory*, more flexible, probably more efficient, offer fewer of the peripheral but important benefits of network television than do program sponsorships.

But before we wash program sponsorship of *Bonanza*, *Beverly Hillbillies* and *Bewitched* down the drain, I hasten

to state the obvious. There are many parts of network television—early morning, "housewife hours," early evening, prime time, and late evening. There are also many forms of television—from the single minute participation to a regular schedule of specials. Each has its place. Each day part, each form of network, can be a particular ingredient in the media recipe of a given advertiser for one or more of the brands.

In the beginning of package buying there was the *number*. Package buying is all about numbers, and numbers pervade its past, present and future. On the family tree of package buying, we find these branches and twigs:

- In the 1956-57 season there simply was not enough long-term (52-week) money in the network market place to produce reasonable levels of sales on all three networks in the until-then traditional pattern of major-minor program sponsorship. Something of small dimension and smaller duration was needed.

- The costs of media (and especially of the program portion of the unit network minute cost) had been escalating, as they continue to do.

COMPARISON OF PROGRAM VS. PACKAGE PURCHASES

	PROGRAM PURCHASE	PACKAGE PURCHASE
1. Commitments for:		
Shows with track record	52 weeks	52 weeks or less
Unproven shows	"Originals" or less	Very flexible
2. Cost/commercial minute	\$45M-\$60M	Very flexible
3. Efficiency	Varies	Generally good
4. Time periods	All	Generally early and late
5. Station lineup	Control	No control
6. High-rated shows	Many	Few
7. Program "control"	Some	None
8. Co-sponsors	1 per ½ hr. 3 per hr.	2 per ½ hr. 5 per hr.
9. In-show product protection	Good	Disappearing
10. Billboards	Yes	Varies
11. Back-to-back comm'l positions	No	Sometimes
12. Sponsorship peripherals	Some to many	Little to none

Getting mileage out of a TV investment today takes a prodigious amount of skill and not a little luck. And 60 of television's biggest advertisers gathered at a four-day private seminar in Rye, N.Y., last May to brush up on that skill. They heard a blue-ribbon slate of industry specialists assembled by the Association of National Advertisers discourse on the problems and ploys of television advertising management with subjects ranging from audience measurement to talent union negotiations. One of the speakers, Gene Accas of Leo Burnett Co., addressed himself to a gut subject – the buying of network nighttime minutes, an area apparently clouded with mystery and misconceptions. Herewith is Accas's report, expanded somewhat for this exclusive article.



Gene Accas, VP network relations at Leo Burnett Co., is one of the most knowledgeable TV specialists around the agency business today. His background includes research, sales development, public relations, media and programming with three agencies (Burnett; Foote, Cone & Belding; Grey Advertising), two networks (ABC and NBC) and a trade organization (Television Bureau of Advertising).

- And because the production of programs is an art form, it has inherent all the fragility of public reaction. No one can accurately predict the public reaction to an Andy Warhol canvas, to the latest Albee play, or to a new television program. So, advertisers wanted to reduce their risks, or at least distribute them more broadly.

- More and more advertisers and more and more brands were coming into the network market. This fact, coupled with the frequent development within the same company of directly competitive brands, made it desirable to be able to disperse the commercial scheduling of these across a broader time span than a single evening half-hour.

- As new post-war products were marketed, as an increasing number of packaged and nonpackaged goods advertisers learned the marketing calendars of their brands, as the impact and effectiveness of network television were more broadly known, there developed the seasonal advertisers (or brands).

- The widening sea of advertising that increasing advertising budgets created, not only in broadcasting but also in print, required an increase in coverage of product prospects and in the frequency of advertising message delivery.

- The business of selling products is the economic challenge of the second half of our century, and to do this, it is vital that brand managers or marketing directors have the option of investing, say, \$100,000 for a short period of time, seeing how it works, raising the appropriation and going back in a few weeks with a \$200,000 investment, taking a respite from promoting the brand, and then juicing up sales again with another \$75,000 two months later.

- Finally, the absolute unit cost per commercial minute of nighttime network programs began to climb at a rate that caused even big-budget brands to quail. It was the network package that offered the opportunity for lower averaged unit minute costs, and did so with broadened reach, budget flexibility and other critical marketing advantages built into the concept.

It is reasonably transparent that the package buy was not an invention; it was a discovery, and one that gradually evolved. As with most worthwhile innovations of our society, packaged buying developed because there was a need for it.

And in filling the need, the concept assured itself success and longevity. Package buying will be around as long as television is.

The Leo Burnett Co. is the third largest investor in network television with over \$80 million in the medium. We are also a substantial buyer of packages for our clients. In calendar 1965, we invested more than \$25 million in such nighttime purchases. We believe that our experience in this field is such that if we make certain hypotheses, our conclusions on some of them will be accepted on faith alone. In other cases, the persuasiveness of objective data will be required to make the case.

Here is what I ask to be accepted on our say-so:

No. 1—There is no evidence that packages can be brought with lower unit minute costs or lower cost per thousand on any given network. Buys that are great, good, average and (to quote the account-man's cry) "we're going to lose the account," have been made, and will continue to be made on ABC, CBS and NBC. There is no pattern, and there is no predictability, based on "where" the buy is made.

No 2—I wish I could lie to you and say that Leo Burnett's clients consistently buy the best qualitative and quantitative packages in all the short history of the art. It isn't so. (And besides, we just can't accept *all* this new business right now.) Clients of all sizes, with budgets of all sizes, through agencies of all sizes, have had package purchase records that range from bad to sensational.

Packaging buying is something of a universal of the television business. More advertising agencies and more advertisers engage in it than in any other form of the medium. It represents about half the dollars in nighttime television: In a given season, as many as 1,500 different packages may be purchased; these will account for up to 12,000 network commercial minutes, the total three-network inventory in this commodity.

The tools used in fashioning a package buy are well known, and widely available. In estimating the value of the purchase, and in post-evaluating what was bought, and how it performed, we generally refer to:

1. Nielsen data for projected (and delivered) national audiences, and the same source is used for the demographics

What exotic measurements determine if a network buy is a successful purchase?

of the shows involved.

2. Local Nielsen Station Index or American Research Bureau ratings to help develop a more precise audience picture in key markets key in overall importance or of particular value to a given brand.

3. Audience composition information which is increasingly used, and although the precision and the frequency of this measure are far from ideal, it is valuable to the degree that it is applied with reason.

4. The relationship of media consumption—of the viewing of particular programs in the case of television—to the usage of certain product types. This is a relatively new tool. And, again, although we may work with relatively antique information (for new shows it does not yet exist at all), still BRI is helpful and revealing.

5. Information on the relative popularity of a program. TVQ's are indicative of the waxing or waning of a show's appeal, of its relative appeal by sex and age group and, perhaps most important, how it compares with other programs. It is our view that a commercial probably works better when the viewing audience is enthusiastic, rather than just blah, about the vehicle that bears the commercial.

Those are the tools used in the trade.

What are the buying criteria? What determines a good buy? What exotic measurements of success are applied?

Sadly, I confess, our art is so new and our calipers so gross, that it usually boils down to worship of a latter-day deity, that descendant of Mammon, that most revered and feared of all gods of the advertising pantheon—the great god CPM, pronounced Sipim. In measuring costs per thousand—good if they're low, and bad if they are high—we, as an industry, tend to be monotheistic. If our god Sipim must be propitiated, we do so by worshipping numbers alone. We equate media efficiency with advertising effectiveness. But that's getting ahead of the story.

A CONCLUSION TO JUMP AT

When we estimate or measure costs per thousand, we all do so in terms of *homes*, and occasionally narrow the sights to measure viewers. Increasingly, now, there is an attempt to relate the delivery of advertising against specific groups of users of the product type or brand. This is a beginning which we should all heartily endorse and applaud.

Now, if you were visiting earth from another planet, and had quickly been programed with information on the fascinating folkways and practices of the advertising tribe, would you not probably compute that in advertising, as with most human practices, the larger the intended purchase, the lower the unit cost of the commodity to be bought? And even if you were from earth, wouldn't that be a conclusion to be jumped at? Sure it would be.

We wanted to see if the math supported the myth. So a network provided us, on a confidential basis, with a random sample of packages, the largest of which represented more than 10 times as big a budget as the smallest. If there were any positive correlation between budget and the amount paid per average minute in the package, it would show up on a curve. Here is what we found in plotting the 46 packages. Unit minute prices ranged from about \$16,000 to nearly \$50,000. Total budgets, similarly, had a broad distribution. But the only plot that emerged was the clustering of the price per minute in the \$30,000-\$40,000 range.

**THE EFFECT OF "HOW MUCH" ON PRICE
(Sample — 46 Recent Network X Packages)**

	GROSS \$ (000)	COST/MIN. (00)		GROSS \$ (000)	COST/MIN. (00)
1.	\$ 199	\$33.1	24.	\$ 762	\$38.1
2.	457	25.4	25.	870	30.0
3.	1,177	32.7	26.	877	17.2
4.	793	30.5	27.	905	15.6
5.	385	32.1	28.	965	37.1
6.	1,617	30.5	29.	986	29.0
7.	1,216	30.4	30.	1,000	25.0
8.	1,089	33.0	31.	1,010	32.5
9.	1,148	28.0	32.	2,090	32.3
10.	886	25.3	33.	988	26.0
11.	1,307	30.4	34.	1,100	29.7
12.	741	32.2	35.	1,056	32.0
13.	1,026	34.2	36.	1,105	32.5
14.	983	35.1	37.	1,541	39.5
15.	644	35.8	38.	969	32.3
16.	2,070	39.8	39.	1,225	37.1
17.	974	40.6	40.	1,260	35.0
18.	817	43.0	41.	1,480	30.2
19.	1,700	49.1	42.	1,325	25.0
20.	875	35.0	43.	1,620	30.0
21.	778	25.1	44.	850	38.6
22.	763	26.3	45.	1,780	32.4
23.	544	32.0	46.	2,100	30.0

We asked ourselves if this was a phenomenon. After all, these were 46 packages (about 10% of those bought on network X, by the way) but purchased in a specific calendar quarter. Maybe this was an inhibiting factor to the performance of the correlation. We tried again. Network Y provided us with a confidential random sample—every 30th package bought throughout the year—and here is what we found.

**THE EFFECT OF "HOW MUCH" ON PRICE
(Sample — 17 Network Y Packages)**

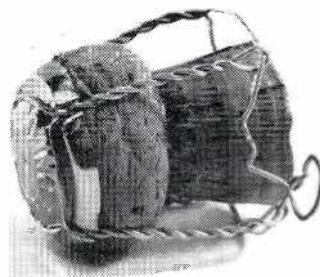
	GROSS \$ OF ORDER (000)	VALUE AVERAGE COST/MIN. (00)		GROSS \$ OF ORDER (000)	VALUE AVERAGE COST/MIN. (00)
1.	\$ 542	\$25.8	10.	\$ 342	\$24.4
2.	760	26.2	11.	332	19.3
3.	131	21.8	12.	1,189	31.3
4.	257	25.7	13.	193	27.6
5.	565	22.6	14.	569	31.6
6.	578	21.4	15.	420	35.0
7.	598	18.7	16.	286	26.0
8.	263	18.8	17.	491	32.7
9.	1,505	35.0			

A package of \$1.5 million (No. 9) and one for less than one-third as much (No. 15), had the highest unit minute costs, \$35,000.

The lowest unit minute cost of \$18,700 was in a package of about \$600,000; and one for about half as much (No. 8) purchased minutes at an average of only \$100 more each, or \$18,800.

Something must be wrong. Could it be the theory?

Another relationship in package buying cited as having the solidity of Gibraltar is: the bigger the budget, the more



On March 8th, our WFBM-TV chief news photographer was named "Newsfilm Cameraman of the Year" by the National Press Photographers Association.

Regardless of budget size, CPM generally falls between \$3 and \$4 on network TV

efficient the buy (or, the lower the cost per thousand). Let's see:

THE EFFECT OF "HOW MUCH" ON CPM (Sample — 46 Recent Network X Packages)				
GROSS \$ (000)	CPM		GROSS \$ (000)	CPM
1. \$ 199	\$3.65	24.	\$ 762	\$3.57
2. 457	4.70	25.	870	3.55
3. 1,177	3.37	26.	877	3.38
4. 793	3.48	27.	905	2.79
5. 385	4.02	28.	965	3.32
6. 1,617	3.38	29.	986	2.66
7. 1,216	3.19	30.	1,000	2.95
8. 1,089	3.29	31.	1,010	4.29
9. 1,148	3.34	32.	2,090	3.53
10. 886	3.43	33.	988	3.37
11. 1,307	3.38	34.	1,100	2.89
12. 741	3.03	35.	1,056	3.39
13. 1,026	2.67	36.	1,105	3.32
14. 983	2.96	37.	1,541	3.20
15. 644	3.63	38.	969	2.97
16. 2,070	2.86	39.	1,225	2.71
17. 974	3.97	40.	1,260	3.12
18. 817	3.64	41.	1,480	3.23
19. 1,700	3.62	42.	1,325	3.18
20. 875	3.40	43.	1,620	3.43
21. 778	3.43	44.	850	3.64
22. 763	3.45	45.	1,780	2.89
23. 544	4.03	46.	2,100	2.41

The only useful information we can glean is that irrespective of budget size, the cost per thousand homes will generally fall between \$3 and \$4. It sure did in these 46 cases on Network X.

THE EFFECT OF "HOW MUCH" ON CPM (Sample — 17 Network Y Packages)				
GROSS \$ VALUE OF ORDER (000)	AVERAGE DELIVERED CPM		GROSS \$ VALUE OF ORDER (000)	AVERAGE DELIVERED CPM
1. \$ 542	\$3.46	10.	\$ 342	\$3.20
2. 760	3.21	11.	332	3.10
3. 131	3.66	12.	1,189	3.16
4. 257	3.31	13.	193	2.76
5. 565	2.93	14.	569	3.09
6. 578	3.36	15.	420	2.88
7. 598	3.41	16.	286	3.31
8. 263	3.39	17.	491	3.01
9. 1,505	3.04			

What about the store across the street, Network Y? The same statistical sampling does nothing for our egos. The best cost per thousand was achieved by the second smallest budget (\$193,000, No. 13) with \$2.76 per thousand delivered homes. The least efficient buy was made by the smallest budget (\$131,000, No. 3) at \$3.66. And the biggest wallet made the fifth most efficient purchase (No. 9, a \$1.5 million budget) bought homes at \$3.04 per thousand.

Reason totters. Yet the objective evidence speaks loudly, if disappointingly: There is no apparent effect of budget size on either the price paid per commercial minute in a package

or on the performance in cost per thousand and delivered homes.

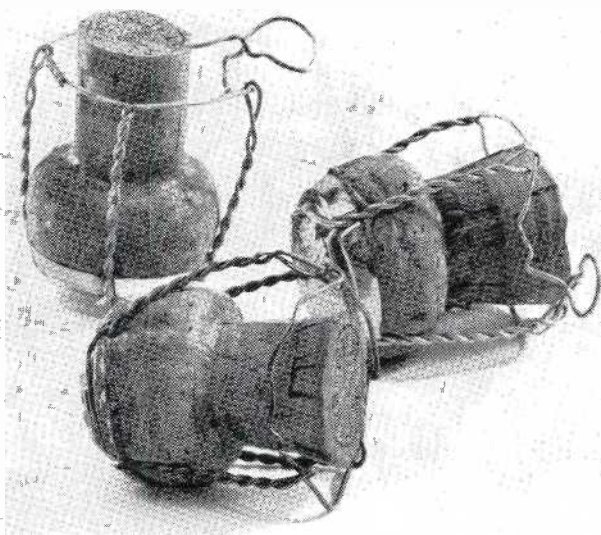
We continue our search for truth. Surely the timing of the purchase is vital. If we purchase late in the season, as close to air date as possible, then we will have the advantage of time on our side, and we will buy cheaper and more efficiently. Where will the line fall? We have plotted the average unit cost per minute against the order date as it relates to the mid-point of the schedule purchased.

THE EFFECT OF "WHEN" ON PRICE (Sample — 46 Recent Network X Packages)					
	WEEKS TO MID-POINT OF SCHEDULE	COST/MIN. (\$M)		WEEKS TO MID-POINT OF SCHEDULE	COST/MN. (\$M)
1.	4	\$26.3	24.	13	\$32.3
2.	4	33.0	25.	13	30.4
3.	5	43.0	26.	13	35.8
4.	6	39.8	27.	14	32.4
5.	6	32.5	28.	14	30.4
6.	6	26.0	29.	14	38.6
7.	6	25.4	30.	16	39.5
8.	7	32.7	31.	16	40.6
9.	8	35.0	32.	16	32.3
10.	8	30.0	33.	16	25.3
11.	8	25.0	34.	17	25.1
12.	9	17.2	35.	17	37.1
13.	10	25.0	36.	17	32.5
14.	10	37.1	37.	18	29.0
15.	10	30.5	38.	20	30.5
16.	10	30.2	39.	21	32.1
17.	11	30.0	40.	23	32.2
18.	11	49.1	41.	24	33.1
19.	11	35.1	42.	25	29.7
20.	11	32.0	43.	26	30.0
21.	12	28.0	44.	27	38.1
22.	12	35.0	45.	28	34.2
23.	13	32.0	46.	29	15.6

The lowest unit minute was purchased in a package bought at the very outset of the buying span. The highest minute prices were paid by the advertiser who purchased only three months before the middle of this campaign, and \$40,000-plus prices were paid by advertisers buying advertisers buying 16 and five weeks before their mid-points. The cases cluster in the \$30,000-\$40,000 band, and early or late, that seems to be the range.

THE EFFECT OF "WHEN" ON PRICE (Sample — 17 Network Y Packages)					
	NO. WEEKS TO MID-POINT OF SCHEDULE	AVERAGE COST/MIN. (\$M)		NO. WEEKS TO MID-POINT OF SCHEDULE	AVERAGE COST/MIN. (\$M)
1.	15	\$25.8	10.	22	\$24.4
2.	13	26.2	11.	8	19.3
3.	14	21.8	12.	27	31.3
4.	10	25.7	13.	26	27.6
5.	22	22.6	14.	23	31.6
6.	16	21.4	15.	21	35.0
7.	18	18.7	16.	3	26.0
8.	18	18.8	17.	9	32.7
9.	42	35.0			

Meanwhile, Network Y's sample gives us no encourage-



On May 9th, WFBM-TV won the coveted Alfred I. du Pont Award.

(OUR SECOND)

On May 19th, WFBM Radio won the Ohio State Award.

Timing has no apparent effect on average or delivered CPM of network packages

ment: The earliest bird (No. 9) and our biggest budget paid the highest minute prices, even though his purchase was consummated 42 weeks ahead of his mid-point of scheduling. Another advertiser (No. 15), buying 21 weeks ahead of his mid-point, paid the same average price of \$35,000 per minute. Two advertisers, (No's. 7 and 8) who bought just three weeks after Client No. 15 paid the lowest average price per minute. What of the last guy on board, the man who waited for the fire sale? Making his purchase three weeks before the mid-point of his schedule (and his schedule had only one month in which it ran), this "late bird" (No. 16) paid an average price of \$26,000 per minute—and for summer minutes at that.

Does timing have a beneficial effect on the advertising efficiency of network packages? What kind of a connecting line will we draw in this instance, plotting lead-time of the buy against delivered CPM? Below is the pattern of the Network X packages, the familiar \$3 to \$4 concentration, but little meat beyond that.

Our examination of the Network Y data (at right) won't salve our bruised assumptions. The least efficient package (No. 3) at \$3.66, was purchased on 14 weeks lead time. The most efficient, at \$2.76, was a 26-week-lead package (No. 13). And the very earliest buy—a full 42 weeks in advance of his schedule's mid-point—did pretty well. This advertiser, No. 9, purchased more efficiently than 12 of the 16 other advertisers in this study, and had his pick of the availabilities by reaching his decision so far in advance.

THE EFFECT OF "WHEN" ON CPM
(Sample — 46 Recent Network X Packages)

WEEKS TO MID-POINT OF SCHEDULE			WEEKS TO MID-POINT OF SCHEDULE		
		CPM			CPM
1.	4	\$2.62	24.	13	\$3.23
2.	4	3.21	25.	13	3.04
3.	5	3.45	26.	13	2.46
4.	6	4.51	27.	14	3.80
5.	6	3.98	28.	14	3.72
6.	6	3.74	29.	14	2.82
7.	6	3.36	30.	16	2.85
8.	7	3.22	31.	16	2.60
9.	8	3.90	32.	16	3.10
10.	8	3.52	33.	16	3.04
11.	8	2.73	34.	17	3.72
12.	9	3.40	35.	17	3.43
13.	10	3.43	36.	17	3.39
14.	10	3.11	37.	18	4.20
15.	10	3.01	38.	20	3.04
16.	10	2.90	39.	21	2.78
17.	11	3.76	40.	23	3.51
18.	11	3.31	41.	24	3.70
19.	11	3.28	42.	25	2.24
20.	11	2.60	43.	26	3.74
21.	12	3.05	44.	27	3.40
22.	12	2.96	45.	28	4.03
23.	13	3.52	46.	29	4.01

THE EFFECT OF "WHEN" ON CPM
(Sample — 17 Network Y Packages)

NO. WEEKS TO MID-POINT OF SCHEDULE			NO. WEEKS TO MID-POINT OF SCHEDULE		
		AVERAGE DELIVERED CPM			AVERAGE DELIVERED CPM
1.	15	\$3.46	10.	22	\$3.20
2.	13	3.21	11.	8	3.10
3.	14	3.66	12.	27	3.16
4.	10	3.31	13.	26	2.76
5.	22	2.93	14.	23	3.09
6.	16	3.36	15.	21	2.88
7.	18	3.41	16.	3	3.31
8.	18	3.39	17.	9	3.01
9.	42	3.04			



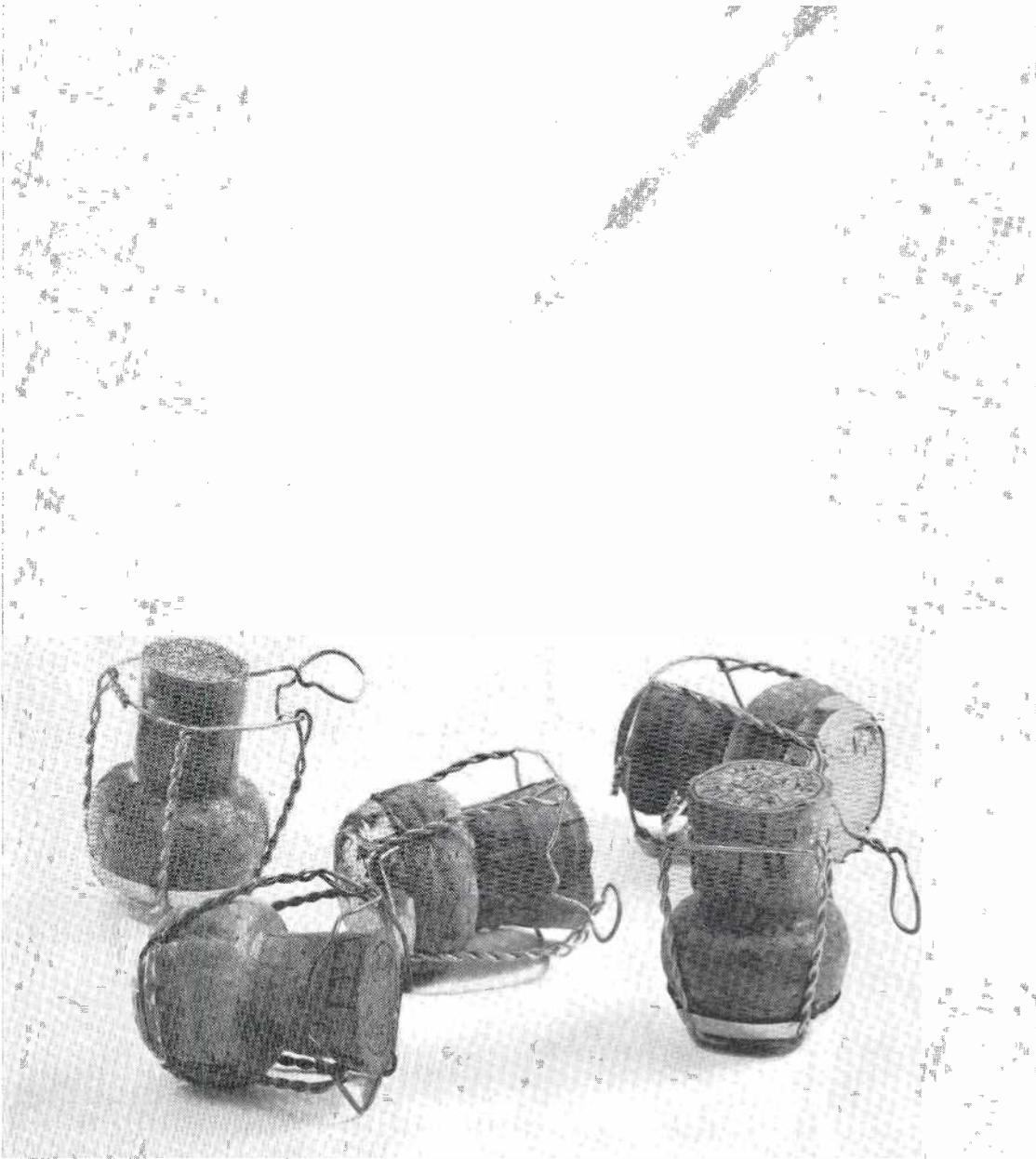
TELEVISION Magazine, August 1966

What we conclude at this stage is an echo of our previous provisional finding: There is no apparent effect of the timing of the purchase on average cost per commercial or on the delivered CPM of the package.

Here we can make a digression to slay another package-buying dragon. The theory holds that there is always something to be purchased, and if a buyer waits until the last minute, prices will pleasantly tumble. A corollary of this theory is that next year's activities may be planned on this year's experience. I thought it would be revealing to make a comparison.

On Friday, May 20, we culled June 1966 network availabilities. We found: ABC—nothing; CBS—two minutes in each of two *CBS Reports*, two minutes in *The Face Is Familiar*; NBC—four minutes in *Camp Runamuck*, two in *Daisies*. Total: 12 commercial minutes in all of June—12 minutes available of the monthly inventory of over 1,800 minutes!

How did things look a year ago? We had specific data as



On May 20th, WFBM-TV won the highly-eshteeded Alfred P. Sloan Award for writing.

On June 13th, WFBM-TV won the Mayors' Award as the "best" shtation in the country for serving its city's needs.

Projecting this year's results to next year's plans is a hazardous pasttime

of May 27, 1965. Close enough. For June 1965, there was a choice among 30 ABC minutes, 11 CBS minutes and 29 NBC nighttime availabilities for a total of 71 minutes, *six times as many as this year.*

The net of this digression: (1) It is unwise to assume that there will always be available merchandise; (2) projecting one year's data to the next, even at comparable points in time, is hazardous.

It has occurred to me that Bernard Baruch would have made a superior package buyer. He had a consciousness of value and of timing; he relied heavily on market intelligence and made decisions swiftly and intuitively—after he had been briefed on the facts and figures.

We can examine several package buying case histories from the files of the Leo Burnett Co. These are presented to provide added dimension to the previous overall network analyses. In these examples, we have the complete and intimate facts on each buy, the philosophy behind it, the specifics of the package, the "personality" of the buy.

Client R is a regular user of packages and has buying speculations that make his package a little bit different. First, he seeks maximum distribution of minutes in different program types; second, he likes to have a schedule that minimally places commercial minutes in a given program on two consecutive weeks; third, as a multi-brand corporate advertiser, he does not wish to have his Burnett brand scheduled on the same show on the same date as any other product of his company. And fourth, he wishes relatively flat exposure among all household units, rather than a concentration of messages on younger-larger families.

With these specifications—which somewhat temper the general objective of lowest CPM as the best buy—here is what we achieved for our client. Going into the market 10 weeks before the January-March 1965 quarter, we purchased \$398,000 of nighttime at an average unit minute price of about \$28,000. And the audience delivery was achieved at about \$2.50. (By the way, we goofed on our estimate of this package's performance. We figured it to come in at \$2.77, and erred by nearly 25 cents per thousand homes.)

BURNETT CLIENT R

	1965			
	J-F-M	A-M-J	J-A-S	O-N-D
Gross \$ value	\$398M	\$298M	\$300M	\$446M
Average cost/minute	\$28.4M	\$19.9M	\$17.6M	\$37.2M
Estimated AA	19.4	14.2	11.6	20.0
Actual AA	21.4	13.7	11.1	20.7
Estimated CPM	\$2.77	\$2.85	\$2.89	\$3.47
Actual CPM	\$2.53	\$2.97	\$3.01	\$3.24
Weeks lead-time	10	10	13	18
Network	NBC	CBS	CBS	NBC
No. programs	4	6	4	4
No. minutes	14	14	17	12

For the spring package, we were in the market in mid-January. Our budget was down by \$100,000 from winter, but we were able to buy the same number of commercial minutes, at about \$20,000 each. On cost efficiency, however, things went badly, relative to winter. This buy came in at just under \$3.

In buying summer, we "went to the stores" in early April.

Our unit price declined from spring levels—as it does historically—and our efficiency held at about spring levels.

Fall buying was rougher. New-show prices and increases in the costs of returning shows produced a sharp rise in per-minute costs. And, because we specifically sought a schedule with the bulk of the minutes in established shows, with lower risk potential, we reached the high point in costs per minute—over \$37,000. Audience levels were satisfactory, however. We projected an average minute rating at 20 and achieved almost 5% higher levels, 20.7. We estimated the efficiency at nearly \$3.50 and came in at \$3.24.

Here is the synthesis of this case: The overall specifications of buying will have an effect on unit costs per minute, and on efficiency. This client was well satisfied with his purchases, and we were, too. Although the range of efficiency was substantial, it was in line with that of packages bought in the same quarters by other advertisers. And *that* is an important bench-mark: What is the going market for costs per thousand? We cannot exist, or attempt to buy in a vacuum. Our objective must be realistic, and related to the going rate.

BURNETT CLIENT W

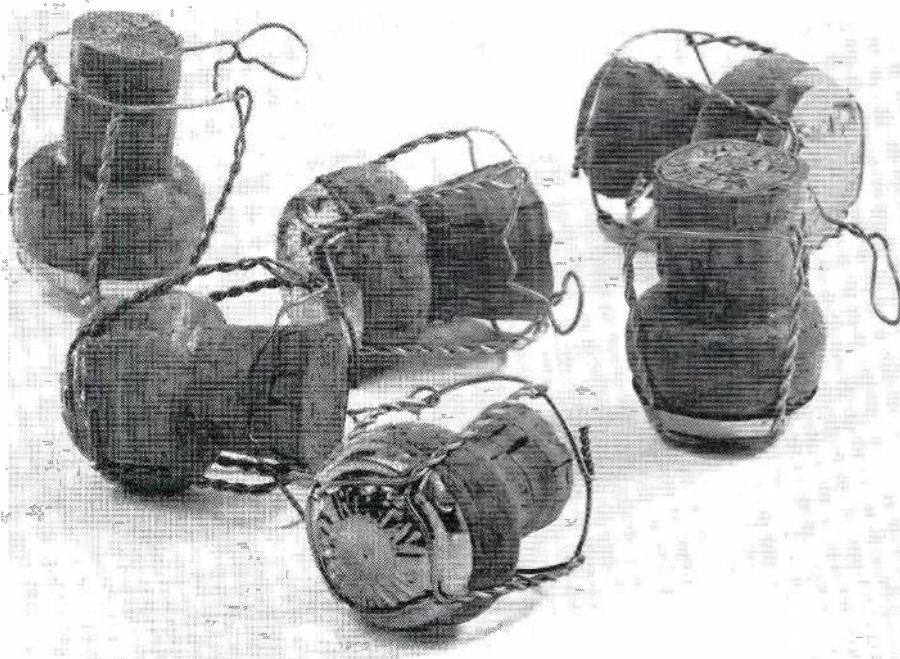
	A-M-J (Spring) Packages - 1963-1966			
	1963	1964	1965	1966
Gross \$ value	\$580M	\$630M	\$585M	\$1.100M
Average cost/minute	\$25.2M	\$17.5M	\$26.6M	\$27.0M
AA	16.3	10.1	16.2	16.0
Actual CPM	\$3.18	\$3.37	\$3.14	\$3.12*
Weeks lead-time	16	12	14	17
Network	NBC	ABC	ABC	ABC/NBC
No. programs	2	6	8	10
No. minutes	22	39	22	41
*est.				

A look at Client W shows a span of four years and a track record of seasonal spring buying. With roughly the same budget for the first three years, and about twice that for 1966, our unit minute costs have been pretty flat. One notable exception is 1964. In that year, the vise of supply and demand and the ascribed value of the available minutes was such that we were able to buy more minutes, and at a lower unit price. But note that our average rating of 10.1 was quite low, lower than projected. The result was the poorest efficiency level of all, \$3.37.

In the current quarter, April-June 1966, we anticipate a cost per thousand of \$3.12, which will be our best record to date. Are we and our client getting smarter? I sincerely hope and believe so. Our timing is improving, as well as the specificity of the ground rules we provide the networks.

In this history you may be bothered by the over-\$3 efficiency levels. But a key fact is left out. We are trying to reach men, young men. And next to teen-agers, this is the most elusive audience target in nighttime television. Our target CPM's were not only achieved each year but the trend has been down as we have sharpened our proficiency in estimating audience composition, and that's what Client W looks at: the cost-per-thousand prospects.

One more Burnett client buying history, this one a regular user of packages. Here we examine 12 full quarters of experience. Note that in examining the seasonal data year



On June 24th, WFBM-TV was named "Newsfilm Station of the Year" by the National Press Photographers Association.

Expertise and luck can produce the best television package buys in town

to year, and despite budget size, there is a clustering of:

- Average cost per minute; the spread is pretty narrow.
- Average audience rating per minute; from low to high in a given season there is only a 3.2 rating point differential.
- Efficiency; the clustering for this client is around the \$3 mark, with only four of the 12 quarters falling above that attractive level.

BURNETT CLIENT M Quarterly Packages — 1963-1966				
	GROSS VALUE (000)	COST PER/MIN.	AA	CPM
J-A-S (summer)				
1963	\$1,250	\$19.0M	12.7	\$3.02
1964	1,950	17.9	12.0	2.89
1965	1,960	20.4	13.3	2.95
O-N-D (fall)				
1963	410	27.7	18.1	2.98
1964	1,200	25.2	17.3	2.80
1965	1,250	27.3	16.1	3.14
J-F-M (winter)				
1964	280	21.8	14.4	2.95
1965	850	24.6	17.6	2.65
1966	1,100	26.7	16.2	3.07
A-M-J (spring)				
1964	760	20.6	12.8	3.12
1965	350	24.6	13.1	2.79
1966	350	21.5	13.6*	2.95*

*est.

Boiling down this client's multi-million dollar, four-year experience, we are taught, again, that the governing factors in package buying are beyond our direct control. The total



TELEVISION Magazine, August 1966

"The trouble is, nothing ever happens around here."

supply and demand of the market is the single most important consideration in pricing. The advertiser's budget does not affect unit costs. And professionalism does not guarantee efficiency. We and our client are both pretty professional in the package world, and while delivered efficiencies hover around the \$3 line, they move above and beneath it, and there is no trend that can be spotted. Year-to-year, quarter-to-quarter, you do the best you can with the tools you have and with the merchandise that may be available.

In examining the general and the specific, in examining many millions of dollars of package-buying results we have found, on the evidence: There is no effect of budget size on either unit cost per minute or on the audience efficiency of the purchase.

It is our view at Burnett that there *are* critical factors in efficient package purchasing. These include:

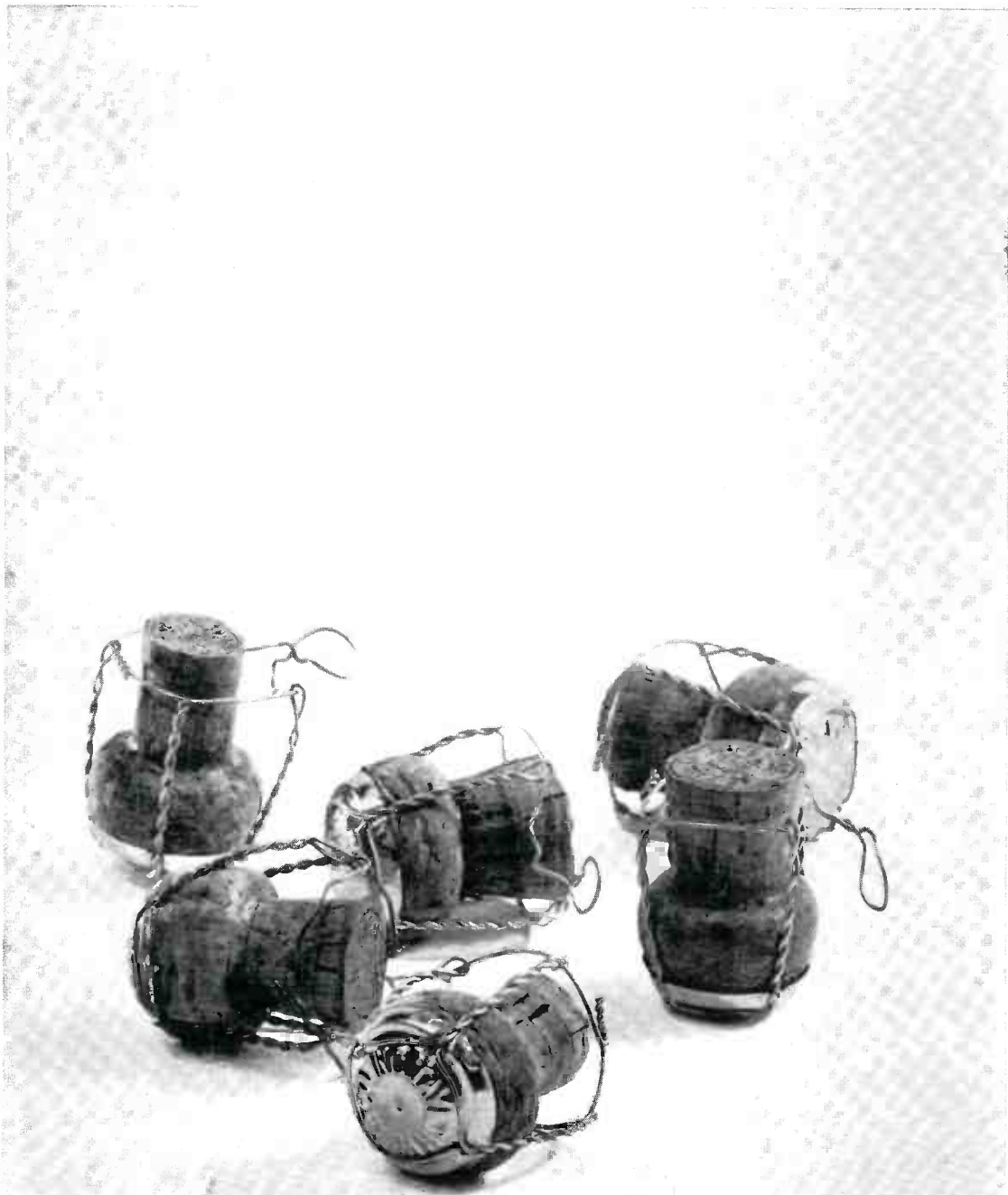
- Overall expertise, being a professional, knowing the market and the people in it. This includes, incidentally, having constant communication with other agencies so that at a given instant you may be able to consider in soliciting a package for your client not only network availabilities, but also such "sell-off" requirements as other advertisers may seek. We do this by maintaining regular contact with key people in the top 20 or so television agencies. The expertise includes a continuing knowledge of the market situation—who is buying, what is being bought, the pricing that prevails, those shows in which there is flexibility, and those in which prices are cast-iron, having an intimate familiarity with the efficiency levels at which packages are being bought and sold, and above all, being realistic in every aspect of the art. (There are some agencies, we know, who maintain two sets of share estimates per network, the share levels they honestly believe the shows will earn, *and* the shares they tell a particular network that have been estimated for its shows. This is supposed to give the agency a negotiating leverage, and it may, just once. But the networks are not staffed with idiots.)

- Network relations, or the diplomatic art of dealing with the handful of people at the three networks with whom one can negotiate. Suffice to say that network executives, propaganda notwithstanding, are basically sound businessmen. Their objective is just like yours and mine, to make a profit for their company. And network opportunities can never be disassociated from profit potential. The fine balance of the "profit and loss swing" in network dealings for packages is the key element in knowing what prices to offer, what packages to seek, and at what level a deal can be consummated.

- Finally, Frank Loesser's "Lady Luck". Just as Sky Masterson implored her to stay with him, so we each have need of her benign influence. For the best broadcast Nostradamus in the business is no better than his *expertise divided or multiplied by his luck*. We are frank to admit that there is a limit to our ability to prognosticate audience shares, the effect of competitive programming, shifting audience profiles, and the overall television consumption of the nation on any given night in any given time period. We are professional, but not infallible.

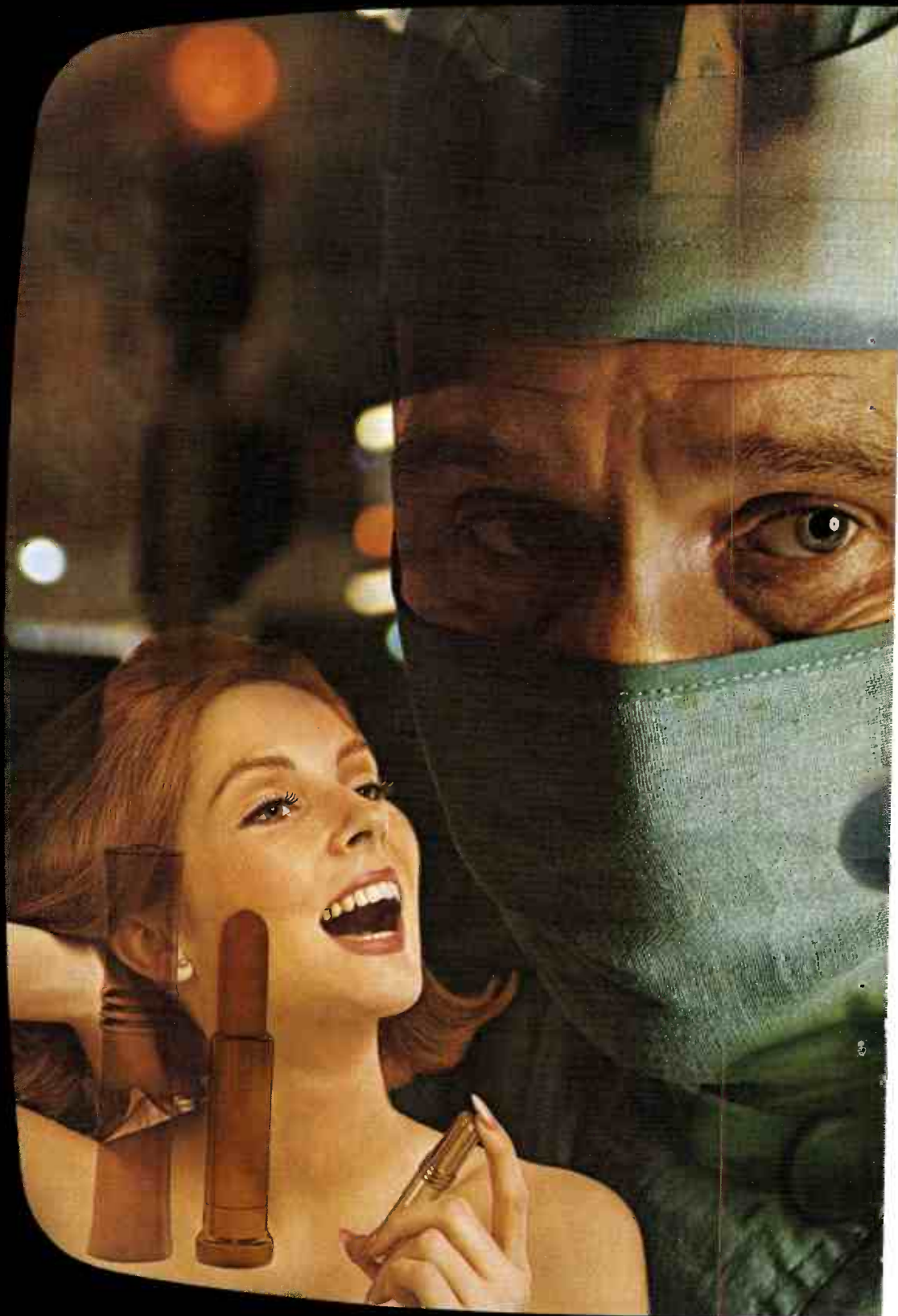
Hand in hand, expertise and luck can produce the best package buys in town. And, if anyone suggests to you that he did it all on his little slide rule, he's pulling your Keuffel & Esser.

END



These awards shpeak for themshelves. We'll only remind you that the shtations that *serve best sell* besht. Ashk your KATZ man!

the WFBM **TIME**
STATIONS **LIFE**
BROADCAST
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Color TV isn't
five years away.
Or four.
Or three.
Or two.
Or one.

The color countdown is over. Virtually all prime-time programming is now in color. Color TV counts its audience in the millions, and these are customers who count for more. Shouldn't your product enjoy the immediacy of the programs that surround it? Shouldn't you be shooting commercials in color *now*?

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

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213-464-6131

Griffith won it on points and so did we!

**WORLD MIDDLEWEIGHT CHAMPIONSHIP FIGHT
EMILE GRIFFITH VS. JOEY ARCHER JULY 13, 1966 10 P.M. EDT**

Market	Station	Rating	Share
Los Angeles	KHJ	12	29
San Francisco	KTVU	13	31
Salt Lake City	KSL	19	50
Boston	WNAC	18	44
Hartford-New Haven	WTIC	15	38
Providence	WPRO	17	42
Albany-Schenectady	WTEN	19	48
Buffalo	WKBW	15	31
Washington DC	WMAL	11	28
Syracuse	WHEN	16	41

AUDIENCE DATA ARE BASED ON ESTIMATES PROVIDED BY ARB, AND ARE SUBJECT TO THE QUALIFICATIONS ISSUED BY THIS SERVICE. COPIES OF SUCH QUALIFICATIONS ARE AVAILABLE UPON REQUEST.



Ninety-one stations carried this latest championship fight, telecast live and in color from Madison Square Garden. In the ten markets measured we were first in eight and a close second in two with shares ranging from 28% to 50%. This championship fight was the seventh major sports event offered nationally by us in the past eight months. And it's still only the beginning! We've got more than twenty championship sports events scheduled for the next twelve months. The details will be announced soon. If you can't wait, call Jack Price at (212) 564-8000.

MADISON SQUARE GARDEN — RKO GENERAL SPORTS PRESENTATIONS

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The varied television picture in the Middle East, Japan and Australasia

set up by Gilson, was held in Moscow last May. The Russian screening committee reportedly expressed great interest in—of all things—Jackie Gleason.

Georges Chammas, Middle East representative for CBS Europe, covers a lot of territory. He operates from Beirut, Lebanon and also handles sales for Egypt, Syria, Iraq, Saudi Arabia, Iran and Turkey. His report on the TV situation in each of these countries:

Lebanon has two commercial stations that account for about 75 hours of programming a week; a national set count of about 125,000.

Egypt has three TV services operating in Cairo, two in Alexandria. All are state-financed and controlled. The country has a set count of about 260,000 and each channel telecasts 65 hours a week.

Syria has one government-controlled and financed TV service with a set count of about 45,000 and 46 hours of telecasting a week.

Iraq also has one state-controlled and financed TV service with a set count approaching 125,000. It delivers 50 hours of programming a week, was the first TV station in the Middle East to go operational, in 1957.

GOVERNMENT AND PRIVATE

Saudi Arabia has two TV services, one controlled and financed by the government, the other, Aramco TV, financed and run by a private company largely servicing oil company personnel. About 10,000 sets pick up the government station while some 25,000 sets in the Aramco area pick up that signal. The government service broadcasts for about 21 hours a week; Aramco TV goes for about 42 hours. Both stations are noncommercial.

Iran has one commercial TV service that is privately owned. It beams to a set count of about 120,000 and televises about 45 hours a week. The purchasing of foreign TV programs is handled by the few important advertising agencies who dub the programs into the Iranian language before they screen it for clients.

Turkey has only a small university station in Ankara but the government is planning a regular facility of its own. No viewer fees are imposed in Turkey, or in any of the middle eastern countries.

Size makes the African market unique and for Michael Kubeyinje, CBS Europe's representative in Africa, it's a territory encompassing 114 million people in eight countries. With headquarters in Lagos, Nigeria, Kubeyinje's market runs 2,500 miles east to Addis Ababa in Ethiopia and 2,000 miles west to Freetown in

Sierra Leone. A number of stations in his area are in the English-speaking countries of Ghana, Liberia, Uganda, Kenya and Sudan. The largest station in the territory is NTS of Nigeria. It reaches a set count of 20,000. This compares with the smallest station, SLTV of Sierra Leone, which has 1,500 sets tuned in. The average on-air time for these stations is four hours daily.

Koreaki Takahashi, VP CBS Japan Inc., who has headquarters in Tokyo, estimates that more than 20 million families in Japan own TV sets—eight out of 10 homes—making Japan second only to the U.S. in set penetration. The country has two government networks—one general and one educational. Each network has about 200 "affiliated" stations. In addition, there are four key commercial stations that make networks with 44 local stations each.

Japanese viewers pay a government license fee of about \$1 per month for their TV sets. As in the U.S., color TV is making rapid gains. The government networks now program about 20% of their time in color and one of the major commercial stations broadcasts more than 20% in color. The steady rise of Japanese-produced programs has been pushing most of the imported shows out of prime time and now only 15 foreign programs get nighttime exposure during the week. So successful has been Japanese cartoon production, it is now consid-

ered one of Japan's most promising exports.

William G. Wells, managing director of CBS Films Pty. Ltd., an Australian operation, has as his territory, in addition to Australia; New Zealand, the Philippines, Hong Kong, Taiwan, Thailand, India, Singapore and Malaysia. The area accounts for 600 million people of diverse races, cultures, religions and politics. The big TV growth area has been Australia, which in 10 years has put up 74 stations reaching 2.5 million homes, almost 80% of saturation. New Zealand TV also has developed rapidly in five years and its government-controlled service now reaches 60% of the total population.

TV distribution prospects in the Philippines have slowed considerably in the last two years, according to Wells. There are six commercial stations in Manila serving about 200,000 sets. A few years ago these stations were entirely dependent upon imported film series. Today more than half of all programming is locally produced.

Hong Kong, which currently has only a wire TV service from Rediffusion, will, within the next 17 months, have an over-the-air facility with both English and Chinese channels. In other areas of Asia, television is in its infancy. And because of monetary and educational limitations, growth is problematical. In Singapore and Malaysia, for example, television has



TELEVISION Magazine, August 1966

"I propose we discontinue our contribution to the educational network. It's getting better ratings than we are."

THIS SPACE CONTRIBUTED BY THE PUBLISHER



His lifetime gets longer every minute

It's a good deal longer than it used to be, ten or twenty or thirty years ago. And it gets longer every day, thanks in large part to medical research. Over a million men and women are alive today, cured of cancer. Research helped find the answers that saved their lives. Research takes time. And money. The American Cancer Society spent over \$12,000,000 last year alone, to find still more of the answers. Yet \$2,000,000 in research applications, approved by the Society, could not be financed for lack of funds. Your dollars are desperately needed to help speed the day of victory over this dread disease. Send your check today to CANCER, c/o Postmaster.



AMERICAN CANCER SOCIETY

INTERNATIONAL FILM *continued*

to be presented in four different languages.

CBS Films does not have its own Latin American operation, but by next January one will be started, probably based in either Mexico or Venezuela. Latin television, spread over 17 countries, is in varied stages of development. It ranges from Mexico and Argentina, which have more than two million sets each, to Paraguay, which has fewer than 1,000 sets. All of the Latin American nations have commercial operations.

CBS Filmes do Brasil Ltda. is currently CBS's lone selling outpost in South America. It was established last year with Jorge Adib as superintendent and Italo Cariola as sales manager, both operating out of Sao Paulo. With a population of 80 million, Brazil is served by 38 TV stations in 25 markets. There are five stations each in Sao Paulo and Rio de Janeiro. The stations operate from noon until 1 or 2 a.m.

CANADIAN QUOTA

Canada has been the best prospect for U.S. program product over the years, and Ken Page, VP CBS Films Canada Ltd., with headquarters in Toronto, says the company has little selling to do. There is a quota system in effect against foreign programming but it's a generous one. Of total airtime, 55% of programming must be devoted to locally produced product. This leaves a 45% balance for foreign distributors. As part of its buying policy, however, Canada demands and gets pre-release of the new U.S. programs it takes. This gambit helps Canadian stations maintain audience in those border markets that can pick up U.S. station signals. The Canadian who sees a prereleased show on his local station is not likely to defect to a U.S. station carrying the same show days later.

The principal difference between Canadian and U.S. TV is that the government takes a great interest in broadcasting with its owned-and-operated Canadian Broadcasting Corp. There is also a language difference. About one-third, or six million people in Canada, speak French, which necessitates program dubbing.

There is challenge in the years ahead for CBS and all U.S. program distributors. Ralph Baruch, CBS international sales VP, in a speech before the Hollywood Advertising Club during the convention, noted that the "quantity of American material used by foreign television organizations is getting smaller and smaller . . ." He cited the restrictions many countries impose on American programs. The United Kingdom stipulates that a minimum of 86% of air time must be of Commonwealth origin. Canadian air time is 55% local origin, Australia 50%. Even Japan, a free mar-

ket for the most part, has seen a dip to about 13% U.S. product vs. about 40% a few years ago. Baruch also noted that Argentina, Italy, Mexico, Brazil and many other countries have, or are putting, stumbling blocks in the way of free television program import.

Concluded Baruch: "We believe that American television is being sold short. We believe that our quality and balance of programs are as good, if not better, than anything shown in television anywhere. What we are looking forward to is reciprocity in unrestricted commerce in television programming without artificial barriers.

That is the hope of U.S. program distributors. And in a tightening overseas market, it is a lot to hope for.

QUESTIONS AND ANSWERS

Just what are the specific overseas problems TV distributors face? To find the answer to this question, the editors of TELEVISION talked to 11 CBS Films sales executives (eight of them "off-shore" salesmen and three from U.S. management). A one-hour question-and-answer session was tape recorded and is presented here in condensed form.

Mr. Baruch addressed the Hollywood Advertising Club during your West Coast sessions, on the subject of foreign resistance to American TV product. From that I'd gather that there is a lot of adverse reaction to U.S. programs. Is this so, and is it any stronger than it ever was?

Baruch: No, it is not so. There is not an adverse reaction to the product but there is less use of the product.

Mayo: I would certainly substantiate that as far as we're concerned.

Hilford: I think one of the points made was that adverse reaction, if it has come, has been used for political means to support restrictions against foreign programming in general or American programming in particular.

Let me put it this way—is it a rougher sell today than in years past?

Baruch: On a worldwide basis, yes.

Page: Speaking for Canada, I'll have to make exceptions. American product is welcomed because we live by it. We live in such close proximity. We have to have it. And the same shows are enjoyed, the *Beverly Hillbillies* are great up there. And there's no question of anyone criticizing American programs any more than, let's say Cleveland Amory, who will criticize a bad one. American programs are not only welcome but are essential to Canadian broadcasting.

Baruch: But over the years the amount or percentage of product that is required to be manufactured in either Canada or the British Commonwealth has increased. There have been reports about the great number of American programs and the influence they've had on Canadian audiences. Wouldn't you agree?

- ④ THE OPEN QUESTION
- ④ HUMAN RIGHTS
- ④ THE MILWAUKEE SYMPHONY
- ④ SPECIAL ASSIGNMENT
- ④ THE NEWSMAKERS
- ④ TODAY FOR WOMEN
- ④ MID-DAY
- ④ BOWLING WITH THE CHAMPS
- ④ LOCAL & STATE NEWS

(Almost any time you tune in you'll
find our community spirit showing)

We've always taken a special interest in Milwaukee. That's because it's our home town. Matter of fact, we were the first television station in Milwaukee. And, today, we're still the only one that's locally owned and operated. ■ We're proud that our community spirit shows through in so much of our programming. We're also proud of a lot of other things. Like bringing the best of NBC to Milwaukee. Being first in Milwaukee with color. Telecasting more color than all other Milwaukee stations combined. And building one of the nation's first round television studios. ■ What's more, we intend to keep things going this way. Simply because we're so proud of being the No. 1 television station in our own home town.

MILWAUKEE RESPONDS TO COLORFUL **WTMJ-TV**

CHANNEL 

THE MILWAUKEE JOURNAL STATION
NBC in Milwaukee

MILWAUKEE ALSO RESPONDS TO WTMJ RADIO

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As foreign countries increase their production capability, fewer U.S. shows are used

Page: Yes, but our programs as such are very desirable . . .

Baruch: Because in Canada the audiences can be heard. In other countries in the world, the audience's taste is not being considered. In Canada ratings are considered as are other points that are not considered everywhere else.

Block: You asked about a tougher sell. There are also very natural forces at work that we find, for example, in Japan. Many countries in the early days did not have a production capability of their own. Quite naturally in a country the size of Japan, with its artistic, creative and productive capabilities, it has developed a film industry. It has developed its own talent. Television has emerged as a very strong force, and quite naturally we run into a great deal of competition. There is a predilection for locally produced product. This is to be expected as the business develops.

Mayo: In England, we face a highly restrictive quota: 14% of total amount of programing. I don't think there is a company that would not welcome a relaxation of that because I feel they would take as much American programing as they can get.

Baruch: When you say a company, what do you have in mind?

Mayo: The Rediffusions, the Granadas, the ABC's. They feel the restriction the same as we do.

Does the opening of the BBC-2, the UHF operation, mean you'll be able to sell more product?

Mayo: Yes, a little bit.

Around the world, then, as more facilities open, there will be room for more product selling?

Mayo: As the facilities increase, of course.

Baruch: The BBC-2 facility has been open for some time. The use of American feature films increased, or made itself felt for the first time. Since features are considered part of the 14% quota, any small advantage that was gained by a third channel being on the air was diluted, or even disappeared, through the appearance on the scene of feature films, which cut our program time nearly in half.

Gilson: I think you should add that other countries are selling in England, particularly in the children's field.

It would seem you're faced with two things—a lot of new facilities coming in and an opportunity to sell more product. On the other hand, developing TV nations are producing more on their own. Would you say you're coming up on a plateau, with no great rise in the future, but no great drop, either?

Hilford: There's one other factor, that of the restrictions. These two things you mention are probably valid. But as these two things have been on the increase, restrictions world-wide—either in the form of limitations on American product or in the form of financial difficulties with exchange programs—have tended to make it tougher sell.

Baruch: When you say, more facilities, there haven't really been that many more facilities, except BBC-2, which has been on the air for some time already. Since then not any really big, new facilities have opened up anywhere. When you have restrictions and quotas and other problems of remittances, and you don't have many more new systems coming in I would agree you are reaching a plateau.

How about the Germans? Didn't the Germans open up a second facility?

Baruch: Yes, the second network in Germany was opened several years ago. And a third channel has gone on the air in some areas of Germany.

Gilson: It's not covering very much of the total area. But I think that probably in another year and a half it will cover most of Germany. It has four stations now.

Baruch: The character of that third German channel is cultural. And while we are selling quite a bit of material, it is not buying any regular entertainment programs.

How about the British pay-TV experiment? Does that look as though it might take American product?

Mayo: We are not able to make any material available to pay TV. Our contracts with producers and with talent restrict us from offering programs to pay TV.

Are there pay-TV operations coming up in any other parts of the world?

Gilson: Not in Europe.

Wells: Not in Australia.

Is there a prospect of this?

Baruch: Not that I know of anywhere. **On facilities—how is the new station outlook in Africa?**

Kubeyinje: At the moment it's becoming more or less a necessity for most African nations who can afford television to have it. We still have a lot of problems in terms of facilities and talent. But you always find a desire to have more local programs. I'm sure that as soon as we get facilities, and we have the necessary talents, we'll go exactly the way the advanced countries have gone.

How's the pace going for opening facilities? Is it a slow process now?

Kubeyinje: It's pretty slow. The talents, of course, are developing.

There has been a marked fall-off in the use of American product in Japan.

Sugiyama: Well, we had been expecting this. As we increased our own production capacity this was an inevitable trend.

How severe has the fall-off been?

Block: If I remember the figures . . . American programs might have occupied as much as 35% to 40% of prime time five years ago. Today the American program industry is down to about 15%. This doesn't mean that Japan isn't a good market, but it's a recognition of the fact that Japanese audiences prefer their own home-grown programs. There is a place for American product, and I don't believe the experience in Japan is that different from the rest of the world. As foreign television opened up it did not have a production capability of its own. It turned immediately to American television programs. I think in practically every country you will find this same drop-off taking place. I think the same thing happened in Argentina.

Baruch: Live programs have taken over the top 30 or 40 positions in Argentina. There is one area where I think the local production has not kept up with our export, and that is the news and public-affairs area. Here we have not felt a lessening in demand.

Block: As a matter of fact, our figures show that we've been going up. Our gross sales on an absolute basis in news and public-affairs programs have increased every single year since we've been in business. Again, in Japan . . . we've had CBS and public-affairs programs on the air every single week since 1961.

Hilford: This also relates to the penetration we've achieved with both news and public-affairs programs. This isn't necessarily a question of pricing. More and more countries are becoming aware of the need for, and quality of, this kind of material.

Have all you gentlemen had success in selling documentaries?

(A "yes" around the table.)

Gilson: Extremely so in Europe.

Block: Except really in Brazil.

Adib: Recently we sold *20th Century* at what we considered a fantastic break through for a big announcer in Brazil. But we have difficulty with documentaries. We have very strong competition in Sao Paulo and Rio de Janeiro. But I think that now the mentality in Brazil is changing.

Block: We have been selling our news film service in Latin America very well. But in Latin America the competition between stations has meant that those

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a couple of rides on the M.B.T.A.
before you really know Boston.

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AT NATHAN'S IN CONEY ISLAND
BEFORE YOU REALLY KNOW NEW YORK.**

You've got to spend an evening
at Robin Hood Dell before
you really know Philadelphia.

You've got to be proud of the site
where the Continental Congress met in 1776
before you really know Baltimore.

*You've got to go to Forbes Field and root for the Pirates
before you really know Pittsburgh.*

*You've got to watch your kids enjoying Franke Park
Children's Zoo before you really know Fort Wayne.*

You've got to know The Loop like the back of your hand
before you really know Chicago.

*You've got to take a
thousand trolley rides up Nob Hill
before you really know San Francisco.*

We know Boston, New York, Philadelphia, Baltimore, Pittsburgh, Fort Wayne, Chicago,
and San Francisco because we live there. It's a lot easier to sell a product
you believe in when you're selling to neighbors who believe in you.



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Don't let it happen to you. It might be emphysema or some other respiratory disease. See your doctor. Use the coupon.

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ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

*Published by National Tuberculosis Association, paid for by Christmas Seals.

INTERNATIONAL FILM *continued*

stations have concentrated strictly in entertainment and have done only the amount of news required. They have not really realized, as so many other countries have, that television is greatest as both entertainment and information. The second part is only coming to realization now in Latin America.

News service? What is that operation like?

Block: CBS has a worldwide newsfilm organization gathering news for the network. CBS Films and its associated companies distribute this to broadcasters throughout the world.

Day-to-day product?

Block: Yes. A story breaks in Tokyo today and it's on the air in Brazil tomorrow.

Baruch: In news and public affairs, it isn't like selling an hour or a half-hour show on a weekly basis. News and public affairs is different every time it goes on the air. The nature of the animal is such that one show may appeal to 14 areas and another may appeal to 40 and a third show may appeal to only two. So you have to be very flexible.

Wells: In Australia all the public affairs programs are offered and the stations select the programs that interest them.

How are they offered?

Wells: It depends. I might get a phone call at 2 or 3 a.m. to say that something has broken somewhere, such as when Mr. Kennedy was assassinated. The stuff will be on the first plane out, which may be just a few hours later. We then try to alert all the stations in Australia and New Zealand and we get those programs to them as fast as a jet can get there.

Mayo: On the regularly scheduled news and public-affairs programs, of the *CBS Reports* variety, we get advance notice and can plan accordingly. But it's the CBS News special that comes up momentarily and is exploited on the basis of time limits.

Hilford: With regard to the CBS News specials, one of the major problems we have is one of time lag. For example, one of us could be called at home in New York at 9 p.m. and be told that at 9:30 p.m. a special is going on say China, which just exploded an H bomb, or a major statesman who has died, or whatever. Any situation that demands an immediate program in the States is probably of interest overseas. But it becomes very difficult with this time lag to physically make the prints on order. So what we often have to do to service these people properly is go ahead and gamble. We order six or eight or a dozen prints—whatever is required—and we get them to the airport and then tell our people they're coming.

How is pricing set for this kind of show? It would seem there's no set price like for a series.

Baruch: We have established a pricing for each of these areas. I can't say this is a very profitable area for us because, as you can see, it involves a communications network and expenses that are quite considerable. But I also believe that this is the function of a distribution organization that is in the broadcasting business.

Wells: It's a responsibility.

Baruch: It's a burden that we gladly bear. But at the same time it is something that we try to make a small profit on. We don't always succeed.

Block: Apart from the profit factor, by coming in with the public-affairs shows and our newsfilm service, this sets us aside from all other distributors. It gives us a different image in the market.

How about Eastern Europe as a potential market?

Gilson: It has great potential, but we obviously have currency difficulties which close down the sales. They do not have hard currency. But sales are being made.

By countries, or areas, perhaps we might go around the table and find out what have been your most popular selling shows?

Gilson: Speaking for Europe, it differs from country to country. In Scandinavia it might be *Trials of O'Brian*; in the French areas it might be *Green Acres*; in Germany public affairs. It's very difficult to pin Europe down to a particular show. If I had to be forced to it, I would say that probably over a long period *Perry Mason* and *The Defenders* were the two most popular.

Mayo: In the UK *Perry Mason* has been the most outstanding success. It played on the BBC and it was the only BBC program in the top 20. *The Defenders* was an extremely popular series. In the other area, *The Beverly Hillbillies* was in the top 10. *My Three Sons* was popular.

How about in the African nations?

Kubeyinje: I think that most of the successful shows in the U.S.A. have been very successful in the African market. On *Perry Mason*, one station has bought everything that we have available. They like *Rawhide* very much.

Why do you suppose that is?

Wells: I think their people perhaps are more interested in what's going on in other parts of the world. Perhaps Australia is a little closer to what's going on because they have commercial television as well as government TV.

How about Canada?

Page: The greatest thing in Canada is hockey, which nothing beats, especially at playoff time. In the last national Nielsen, the number two show was the *Beverly Hillbillies*, playing Saturday at 7 p.m. Then I think *Bonanza*, if we dare to mention . . .

Baruch: No, we're talking about our shows.

Page: *Perry Mason* . . . is about the most

**TIME
LIFE
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A major voice in our community

KOGO-TV

NB for San Diego

Represented Nationally by the Katz Agency

INTERNATIONAL FILM *continued*

popular show that's ever played. *Hogan's Heroes* is up there, and . . . *Green Acres*. The tastes are almost identical, and there's a very strong parallel to American tastes, which you may well expect, of course.

Takahashi: *Rawhide* and *I Love Lucy* were very popular in Japan. Currently *Hogan's Heroes* is popular . . . running about double the stations' average rating. *Perry Mason* ran for years and *I Love Lucy* ran three times already. Also, *The Defenders* was on NHK, the government network. Some of the family comedies, like *I Love Lucy*, were very well received.

Mayo: If I may go back to the UK, there is a very interesting thing that just happened. We sold the *Phil Silvers Show* for a fourth run and that's unusual for a market that rarely repeats for a second run.

Adib: Brazil has *Perry Mason*, *Twilight Zone*, *Beverly Hillbillies*, *Have Gun, Will Travel*, all of about equal popularity.

How about Australia?

Wells: *Perry Mason*, *Beverly Hillbillies*, *Phil Silvers* has also played four times in Australia. Public-affairs programs on the Australian Broadcasting Commission are extremely popular, in prime time. The Australian Broadcasting Commission seems to be very happy with our public-affairs programs, because the results they get when they're played in prime time create tremendous viewer interest.

Are the tastes in New Zealand much the same?

Wells: They're similar. New Zealand would use even more of our public-affairs programs than the Australian Broadcasting Commission. It was not dubbed in Japanese . . . so its rating wasn't very high, but it was very popular with certain groups.

Hilford: This was a particular note of status for *The Defenders*. As I understand it they felt, purely from the stand-

point of the Japanese people learning the English language, that the language in *The Defenders* was such that it should not be dubbed, but rather presented in subtitles.

What happens when a program, like 'The Defenders,' has become so popular overseas but fails to make it on the network in the United States after so many years? Maybe it runs for two years and here it stops. You can only sell what's been sold here.

Block: Just to generalize, two shows from a rating point of view that you could classify as failures in the U.S. were *Trials of O'Brian* and *The Reporter*. Both shows were very popular overseas and the question was: "Why can't you give us more episodes?"

Do you think the international market will ever reach the point where it might outweigh that consideration and you would continue to make series just for the overseas market?

Baruch: No. The economics of the business, with costs going up as rapidly as they are for domestic production, outraces any increases. Most countries are not increasing their prices, as we can demonstrate in some areas where the program prices offered have been dropping. So you have an increase that we can't keep up with. While this could have been possible five years ago if the international market had then reached its peak and production costs hadn't been as high, maybe then there could have been a narrowing of that margin. I think now the margin is getting so extremely large that there is no hope for this.

Hilford: For years we've been trying to get the foreign broadcasters, particularly in the commercial areas, to be more sophisticated in their purchases of American shows so that people who have bought a series, and who have invested a lot of money in a commercial competitive situation in promoting the show, in merchandising the show, and in tying up their efforts with it, aren't shocked when it dies at 13 or 18 or 26 episodes. We've

told them it's important to examine the U.S. time periods. We've told them it's important in their buying to be less impressed by the glamor of the new show and to look instead at the potential it has to sustain itself over a substantial period of time. They're slowly beginning to come around to this. Their purchases are becoming more sophisticated as they become aware of this kind of thing.

They usually buy simultaneously with a program's debut in the United States? Page: Yes. In the case of Canada you have the unique situation where it debuts not at the same time, but ahead of the U.S.A.

Page: This is a circumstance called pre-release which has become a requisite for sale in Canada. It was originally designed to bolster Canadian audiences, to get them tuned to Canadian stations—considering that so much of the population lies within range of U.S. signals. The Canadian broadcasters felt pretty badly in the early days of taking a show from the States and playing it after its U.S. telecast where so many of their viewers may have already caught it and developed a habit of watching U.S. stations. So prerelease encourages Canadian viewing of Canadian stations. It doesn't solve the problem alone, but is a help.

When did this start?

Page: About five years ago.

Is this a situation unique to Canada? I don't imagine any other nation would have it?

Page: It's unique in Canada. There's a good reason for it and there's appreciation of the efforts of American suppliers and CBS to accommodate them.

Mayo: In the UK it varies. For example, *Green Acres*, which is a new show on CBS this year, is now running on the BBC. On the other hand, *O'Brian*, which played last year and was a failure, is starting on July 1. So it plays a year later, so there is no pattern there.

Wells: In Australia the programs run about six weeks behind American release.

Gilson: I would say Europe's normally about a year behind, with two exceptions, Finland and Holland.

Which are what? Simultaneously?

Gilson: Very close in Finland. They will buy on a pilot, whereas most will require to see three or four shows.

Everyone would protect themselves, of course, if they waited a year to see how it did in the United States.

Baruch: In some countries American success or failure does not influence the program buyer, because in these countries, particularly in Europe, television schedules do not run on a weekly basis where you have the same schedule week in and week out. On a Monday night, for example, you may have on week one a program scheduled and on week two a different one, week three again a dif-

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You don't sell 'McHale's Navy' to Japan or 'Hogan's Heroes' to Germany

ferent one and week four or six do not resemble week one or two at all.

They buy individual shows?

Baruch: They may schedule show number one on week number one and show number two may not be scheduled for three or four weeks until it comes on a completely different day and hour of the week.

Has "Hogan's Heroes" sold in Germany?

Gilson: Ha, no, I'm afraid not.

You would attempt it?

Gilson: It has been screened, yes. Very definitely.

Baruch: Do you think we should be bashful?

I don't think you'd have a chance. It would be like selling . . .

Page: *The Untouchables* in Italy.

Wells: Or *McHale's Navy* in Japan.

Gilson: Well, we sold it in Holland!

That's still a different situation.

Gilson: Oh, I don't know . . . after the riots during the royal wedding.

Baruch: One point I'd like to make, which has been bothering us. What is creeping into the business are companies that either short-change the producer or short-change themselves. In many cases, particularly in those areas that buy a great many programs, the producer does not know the market, yet he likes to distribute his own product. Now with color coming in and prereleasing color to Canada, it is a very difficult thing to work out because production schedules work tight. Last year we had a difficult time keeping up the production schedule in black and white to feed programs ahead of time. The second point is that if the producer does it himself, he may cover three or four markets and he doesn't cover in depth. He doesn't get into the 40 or 50 markets that he should. Then you have talent payments. Talent, I think, gets short-changed. So that's one side. The other side is that certain companies that are supposedly in the distribution business in many areas of the world work through brokers. Not knowing the market, they'll have a man coming to them saying: "I'll buy your program for these and these markets. I'll give you so and so much in cash." This distribution company, not really knowing its market takes it, runs with it and now you try to find out (1) what happens to the program, (2) how many times its run and (3) the talent is again short-changed because what the broker sells it for should have gone to the producer originally. I think this is very prevalent in Japan. It's prevalent in South America and Germany. We have refused at all times to deal with brokers. Sugiyama: I think that some of the brokers are really gamblers. If they can

hit one show out of 10, they are much better off than trying to sell two or three at regular times.

Do you find that when brokers handle product they service them properly and that the show stays on the air a long time, or is it the other way around?

Block: The basic point with respect to the broker situation in Japan is that the people involved in the production are short-changed. A program, just to use hypothetical figures, if sold through normal channels for \$5,000, would return X percentage to actors, directors, writers. They all have a piece of the action under various union formulas. When you go through a broker, let's say the price is \$2,000 or \$2,500 because he's going to have to turn around and resell, and he must sell competitively. The price that's reported, on which the talent payments are made, would be the price that the broker paid.

Hilford: In many parts of the world, when the representative of an American producer or distribution company comes into a market and gets involved in negotiations, the attitude on the part of the buyer is "look, does it really make any difference? Everything you're getting is gravy." It isn't gravy. It's something hopefully, to get the producer at least up to a break-even situation, and to perpetuate the industry.

This broker situation is on the upswing then?

Adib: It's true in Brazil.

Mayo: I can cite one example in the UK. without mentioning the name of the property. A very successful program on domestic television was placed on the BBC through an agent, virtually a broker, and after a year's run of what turned out a highly successful show they became disenchanted with it for the reason that they weren't properly serviced.

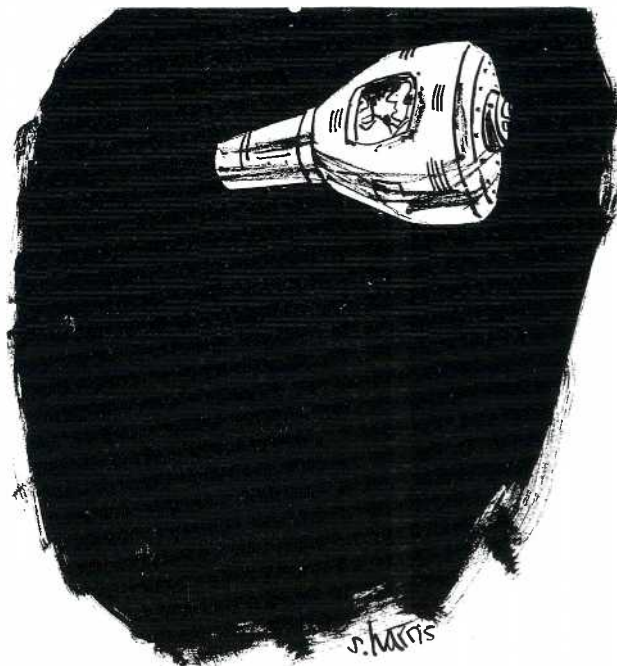
Do you automatically have international selling rights to all CBS programs?

Baruch: Absolutely not. The CBS television network gives us the rights that they can obtain. And the amount of product we have gotten has diminished greatly over the last few years.

So this is a problem where the producers hope to make their money faster, or more of it?

Baruch: I suppose so. And yet, in the end, they'll make less or they'll short-change themselves. I'm not only talking about some of the producers, it's also some of the distribution companies. Many of the major motion-picture distributors in many of the areas sell their product to brokers. And I've had requests from some of the people in this room: "Can't you get me this and that show they're offering here to brokers. and I could sell it for twice as much as they're offering to the broker."

In the area of prices generally, nobody is ever really happy with the price he gets. The feeling is, it could be more.



"I just received word that one of the TV networks got its satellites crossed. They're bouncing a track meet off us."

TELEVISION Magazine, August 1966

INTERNATIONAL FILM *continued*

But how have prices been this last selling year for you people? Are they going up? How does it stand nation by nation?

Kubeyinje: I don't think prices have gone up. Certainly they have not in my area. Africa has gone through a very turbulent year. A lot of political and economic problems have beset the continent. And there is always an excuse for not trying to increase the license fee. If anything, they are trying to push prices down.

Block: You also have in Africa what amount to buying cartels, which operate as a depressing factor.

What language is most prevalent in the African nations?

Kubeyinje: The countries I operate in all speak English. We don't dub any of the shows. There is also a French-speaking group, but they get most of their programs directly from France.

Do they pay more for programs from France, or less?

Kubeyinje: They pay nothing, in many cases. I don't think they pay anything at all.

Is that French government television?

Kubeyinje: Yes.

How about prices on the continent?

Gilson: They are generally stable. In one case they've gone down, but in other cases they've gone up, but generally, across the continent, they're stable.

Have they gone up in proportion to their increase in circulation?

Gilson: No. I would say they have not. Mayo: In England, generally, the prices have gone down. There are some isolated responsible program companies who will pay a relatively fair rate, but if you want a generalization, UK purchasers are taking advantage of a demand-and-supply situation, that is artificial because of the quota.

Adib: In Brazil the price is down, too, because there is no competition.

Block: There is another factor in Brazil. We are dealing with a country that has a serious inflation and your money depreciates and you can't increase your prices from a real point of view as fast as the inflation depreciates the value of what you're getting.

Wells: In Australia we have a cartel at the moment involving all the commercial people and the Australian Broadcasting Commission. Although ABC is not part of the cartel, they go along with a number of the conditions that the cartel has set up on prices.

What has the cartel offered? Give us some idea of what's happening.

Wells: This year they offered a price that was 30% less than what they were paying last year.

Baruch: I'll tell you more about the cartel situation. A group of broadcasters came to New York and made the rounds of the suppliers. They made a presentation to us, which they called a dog-and-pony act, and showed us some figures that indicated their film costs were up, their profits were down, and they had therefore decided to drop their prices by one-third. They had all gotten together into a legal, binding agreement, we were informed, and this was it. Upon our own detailed investigation of this, we found that their film costs were up by 50%, and that is very possible, but our prices and the prices of most of our competitors, from what we hear, have only gone up about 20% in the three or four years while our cost of product had gone up about 50%. We also found that their film costs were up because their amortization system had changed. In previous years they were amortizing their purchases over number of runs. Now they were amortizing most of their costs up front. We found that their profits had gone up. We have also found that the circulation has gone way up in Australia, and furthermore we found even though they say our prices had gone up in three or four years, usually, five years ago, we sold just four cities in Australia. Then the stations themselves forced us—and I mean forced us—to sell all Australian rights. They in turn sold to the smaller markets at prices that destroyed the market. Now they want to pay one-third less and hand us back these rights. The prices are destroyed. This is a situation that is untenable from our point of view.

Is New Zealand an open market?

Wells: No, it's a government monopoly,

and they set the price.

Page: Canadian prices are reasonably stable. I have to believe that no price is ever enough to properly reflect the value of a show. With the advent of color, there have been fractional increases in the prices this year. The CBC is an excellent customer. And it's well aware of production costs. We still don't get increases in the same ratio as costs of original production. The private broadcasters, on the other hand—remembering that Canada is a quota country, 55% of air time has to be programed with Canadian material—seek to depress U.S. program prices in an effort to subsidize their own production costs. However, they're coming along to the fold.

Sugiyama: Generally speaking in Japan it has been reasonably stable. Of course, our economic situation has something to do with it. If it's on an upward trend, they may be more flexible in price negotiation.

Block: You have in Japan what you might call a polarization. You can get higher prices today than a couple of years ago for a few key shows that they're all interested in. On the other hand, you have a sharp drop in prices for all but the key shows. Pricing on the average has been stable, but you have an open market place operating very sharply. The range is far wider than in the past. **Are you now selling just to stations, or do you also have to sell advertising agencies and advertisers in Japan?**

Sugiyama: Well, this is actually a new area, and not only our company but all other distributors have tried in the past, in vain, to sell these people. Only some have succeeded. But the trend is changing. We do contact agencies and advertisers.

Baruch: You see, this is the point, again, of the good distributor. If you sell to a broker he'll make the first sale he can make whatever price he can make it for. But if you have a good organization, like we think and know we do, we will explore every possible avenue of income and sales in these areas. Importantly, 98.5% of our staff is made up of foreign nationals. So these people are on the spot, know their market, and have lived there all their lives.

Is Canada the only color-film market so far?

Takahashi: No, Japan to a degree.

What is the current color penetration in Japan?

Takahashi: About 100,000 sets. This year they are expecting the sale of something like 200,000 sets. And interestingly, some of the stations are broadcasting as much as 20% in color.

How about color in Europe?

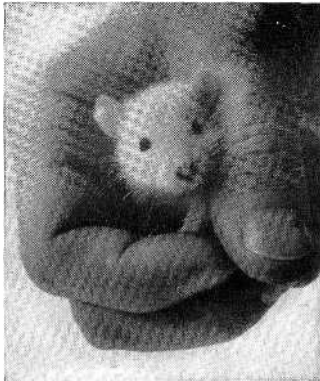
Gilson: They won't start in Europe until fall, 1967.

On which system?

Gilson: Well, that's the whole problem!

FND

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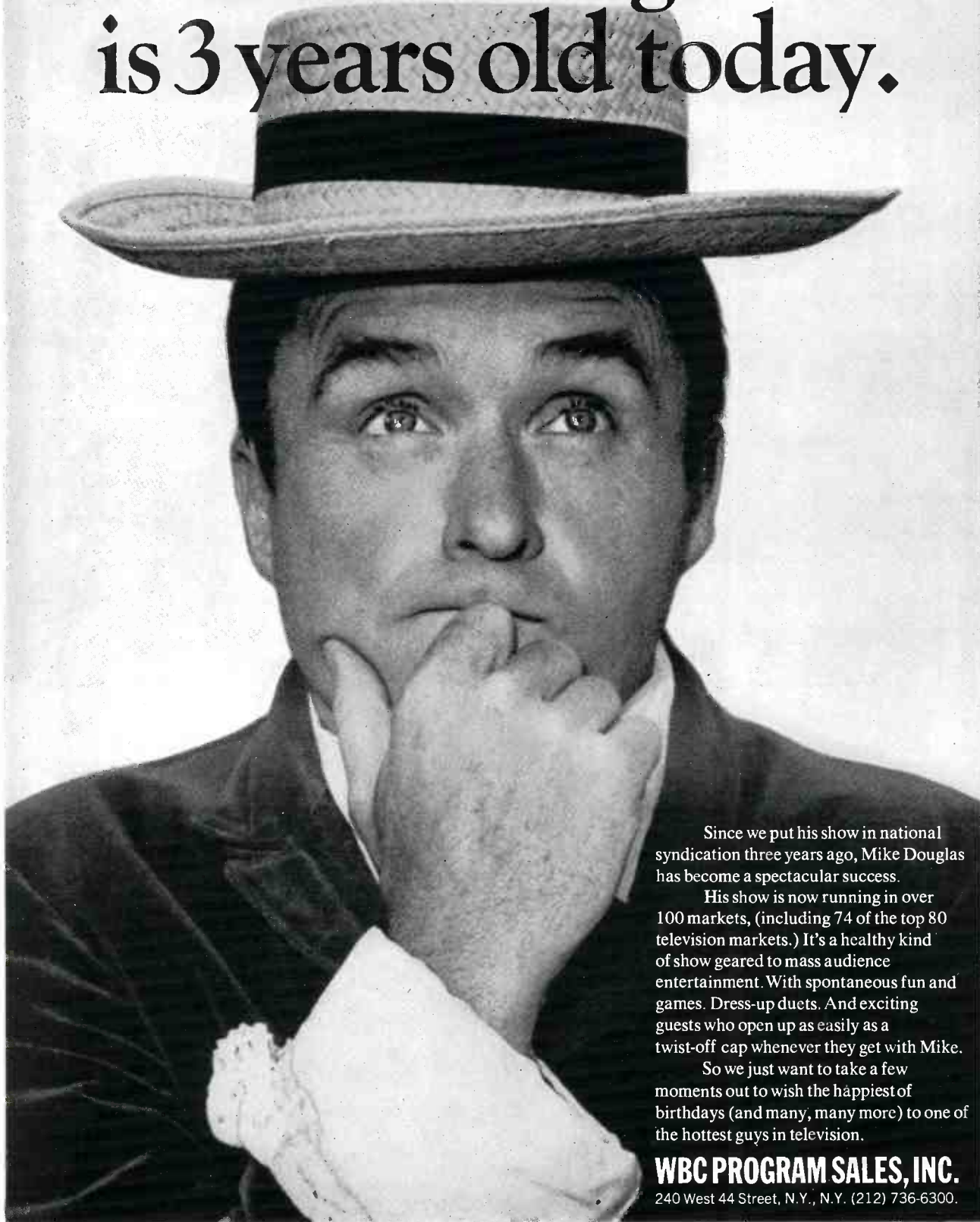
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News has become the keystone of local programing and it's expected to keep growing

survey (last May 1 through 7). Five stations reported less than five hours of local programing; 121 reported between five and 20 hours; and 62 claimed between 20 and 30 hours of local originations.

Table 1
PERCENTAGE OF TOTAL OPERATING HOURS

	1964	1965	1966
Network hours	54.3%	58.0%	58.0%
Syndicated hours	13.4	12.4	12.1
Feature films	13.7	12.9	14.2
Locally produced	15.5	14.7	15.6

(Base—235 stations reported 29,082 hours on air during first week in May 1964; 232 stations reported 28,592 hours during first week in May 1965; and 218 stations reported 25,883 hours during first week in May 1966)

The emphasis on news was dominant in TELEVISION'S survey. Prestigious, well-sponsored and widely viewed, news appears to have established itself as the bulwark of local programing, and from all indications, it will continue to grow. As Table 2 (below) shows, the proportion of news to other locally produced hours climbed from 24.9% in 1964 to 39.5% in 1965. The slight drop to 38.2% in 1966 was more than balanced by a healthy gain in the proportion of locally originated news to total on-air time. In 1964 news represented 3.9% of total station hours; in 1965 the figure jumped to 5.8% and in 1966 stations reported that 6.1% of their total broadcast time was filled by news. Of the 4,040 hours of local origination during the sample week, 1,595 hours were devoted to news.

Table 2
Locally Produced Activity (Sample Week)

	% Of Locally Produced Hours			% Of Total Station Hours On The Air		
	1964	1965	1966	1964	1965	1966
News	24.9%	39.5%	38.2%	3.9%	5.8%	6.1%
Children's shows	29.3	26.3	22.9	4.5	3.9	3.6
Variety-panel-dance	10.2	15.8	15.4	1.6	2.3	2.5
Religious	7.4	7.9	8.1	1.1	1.1	1.3
Women's service	7.5	7.1	5.3	1.2	1.0	.8
Sports	—	5.5	5.6	—	.8	.9
Farm	—	4.8	4.3	—	.7	.7

Locally originated news is developing a far-ranging quality. Stations throughout the nation have been sending news teams on foreign assignments, including Vietnam, and to other areas within the U.S. KSTP-TV St. Paul sent a team to Vietnam to cover a U.S. congressman's survey, and WTC (TV) Pittsburgh went to Ecuador to report on Peace Corps workers.

KPIX (TV) San Francisco, like so many stations throughout the U.S., gave extensive coverage to state and local primary elections. Many stations reported the visits of political figures to their local areas.

Respondent stations allotted 953 hours to children's pro-

grams during the sample week. But unlike news, shows for the kids have recorded a steady decline in their proportion to both locally produced hours and total on-air time. In 1964, children's shows represented 29.3% of locally produced hours; in 1965, 26.3%; and in 1966, 22.9%. Their proportion to total station hours declined from 4.5% in 1964 to 3.9% in 1965 to 3.6% in 1966.

Variety, panel and music shows registered a hefty gain between 1964 (10.2% of locally produced hours) and 1965 (15.8%), but in 1966 dropped 15.4%. The proportion of variety, panel, and music hours to total station hours, however, has risen from 1.6% in 1964 to 2.3% in 1965 to 2.5% in 1966. WLWT (TV) Cincinnati, reported 19:45 hours of variety, panel and dance shows to set the survey high. Many stations said they did not broadcast any such programs during the sample week.

Data indicates that religious programs, like variety and dance shows, have increased over the last three years. Religion's share of the local program scene has grown from 7.4% in 1964 to 7.9% in 1965 to a healthy 8.1% in 1966. Its portion of total on-air time has grown from 1.1% during the 1964 and 1965 survey weeks to 1.3% this year. One station, WSPA (TV) Spartanburg, S.C., said religious programs were its highest-rated local type. Religion was often the subject of extended discussion programs. WBTV (TV) Charlotte, N.C., talked to four theologians—all of differing persuasions—about the "God is dead" controversy.

Music for the hour show was provided by a choir performing a "God Is Dead" chant.

Women's service shows have experienced a steady decline since 1964 when they occupied 7.5% of the locally produced hours. The figure dropped to 7.1% in 1965 and then to 5.3% in 1966. Programing for the housewife also fell off in relation to total broadcast hours during the sample week: from 1.2% in 1964, to 1% in 1965, to 0.85% in 1966. Of the total 4,040 local hours, women received only 220 during the survey week.

Farm programing's share of the home-town offering has dropped off slightly from 4.8% in 1965 to 4.3% in 1966. Agriculture's portion of total on-air time, however, has remained at 0.7% for the past two years. Of interest is the fact that slightly more than half of all farm programs reported during the sample week originated from stations in the top-50 market areas. Farm programs emanating from stations in smaller, more rural markets were generally of shorter length and less frequent than those in the big markets. Information supplied by respondent stations indicates that the amount of farm programing will remain the same for the foreseeable future.

Nearly half the respondent stations carried some form of sports during the 1965-66 season, usually on a regular,

Table 3
Stations carrying play-by-play sports in 1965-66:
106.....48%

Play-by-play broadcasts by station

Less Than 10 Hours	34
11 to 25	27
26 to 50	24
51 to 100	11
101 to 200	7
Over 200	3



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WWJ-TV aims for 100% local production

"BUT, mother, please, I'd rather do it myself," conveniently sums up the philosophy of wwj-tv Detroit when it comes to filling its nonnetwork air time. This year only 6.2% of the station's schedule is coming from syndicated or other outside sources, and this percentage is expected to fall to just short of the vanishing point. NBC is feeding 65.2% of the schedule, and the rest, 28.6% is wwj's own handiwork.

On weekdays, the sole syndicated material telecast currently is the five-minute *Doctor's House Call* at 1:25 p.m. and the cartoon material used on *Bozo the Clown*, 55-minute kiddie show at 4 p.m. Saturday's programs are network or wwj-TV produced save for more Bozo cartoons and the half-hour *Telesport Digest*. On Sundays outside sources provide such public-service programs as the religious *Davey and Goliath*, *University of Michigan Presents* and the United Nation's *International Zone*, plus another batch of cartoons. Also an occasional feature film will show up on Sundays, particularly when the sports world is sluggish, but by the end of this year the station will have no more feature films in its vaults and that will be that.

Ian Harrower, program and production manager at the station, says wwj always has tailored its programs to the taste of the local viewers "but we really got into the thing with both feet back about six years ago when it became evident to us that programs from other sources were going to fall off. The best we could look forward to was first-run off-network programs and a good many of these had failed."

James Schiavone, general manager of the station, which is owned by the *Detroit Daily News*, says as syndication sources dried up "we looked around and decided there's no reason why we couldn't provide our own programs from our own resources. We've had 93 years as a newspaper, 46 in radio and now 20 in television. Local program production is the thing we can do that no one else can do—no network, no motion-picture company."

Schiavone also sees a future benefit from this local emphasis: when satellites are able to telecast directly to homes there won't be a need for a local station unless it can justify its existence with its own programs. "When that ultimate day comes," Schiavone says, "I don't see any great change in our philosophy. We're already preparing the way."

He says the wwj-produced programs cost on the average at least 20% less than the syndicated product that would be needed to fill the same time slots. He also says the wwj-made shows are "number one in their time periods, by and large, over syndicated half-hour in audience acceptance."

According to Harrower, the station already had been successful with some of its local programs before it decided to go that route almost exclusively. One of the earliest wwj shows was the still extant *George Pierrot Presents*, a travel adventure program in which host Pierrot interviews

visiting travel lecturers who screen the films they brought back from exotic locales. This started as a Sunday morning show back in 1953 and now runs for 55 minutes every day except Sunday at 5 p.m. In addition there is the sponsored Standard Federal *George Pierrot Show* Mondays from 7 to 7:30 p.m.

Another current show with roots in the past is *Traffic Court* which wwj started in 1954, then adding a similarly formatted *Juvenile Court* in 1956. In both programs real judges were used for a time, and they confronted nonprofessional actors who were given synopses of typical cases to simulate. However, after a few years the bar association decided it no longer could permit the use of actual judges so both programs were abandoned for a while. The station wouldn't use actors for judges, fearing this would spoil the semidocumentary feeling of the programs. Eventually the two shows were brought back, with a retired referee from the real juvenile court acting as judge for the make-believe version and a professor of law at the University of Detroit serving as judge of *Traffic Court*. Currently the vehicular vehicle is slotted Fridays from 7 to 7:30 p.m. and its junior running mate the same time on Wednesdays.

Another long-lived local program on wwj's schedule is *Michigan Outdoors*, a hunting, fishing, boating and what-have-you show which Harrower developed with fish-and-gamesman Mort Neff. It ran on wwj for 10 years, then left for rival station wxvz, and now is back at wwj on Thursdays in the 7 to 7:30 p.m. spot. *Weekend*, which wwj telecasts at the same time period on Tuesday, originally was devised as a summer replacement that dealt with what an average family of four can do in Michigan over Saturday and Sunday. After the first summer it took a seasonal break, but the next year it was decided there was enough doing to keep the show on year around.

At the Zoo with wwj's weathercaster Sonny Eliot claims the 7 to 7:30 p.m. slot on Saturdays. This started as a one-shot feature on the opening day at the Detroit zoo. To keep costs down, various segments for several programs are videotaped and in some instances filmed on the same day at the zoo. A similar cost-paring method is used with wwj's *Beat the Champ*, a bowling show that is stripped Monday through Friday from 1 to 1:30 a.m. with playoffs telecast at 1:15 a.m. on Saturdays and 11:30 p.m. on Sundays. All seven shows are taped in one working day.

"The one thing we stress in all of our taping," Harrower says, "is the live approach. If the talent stumbles we keep going. This contributes to a live look. People on our shows have got to be human. Perfectionism can hurt as much as help."

WwJ follows NBC's *Today Show* at 9 o'clock each morning with a 55-minute program from its own studios; *Living*, which features Carol Duvall with women's interest items;

THE MANY WORLDS OF LOCAL TV *continued*

week-to-week basis. Table 3 (page 104) shows that 106 (48%) of the stations carried such programming between Sept. 1, 1965, and May 30, 1966, a gain of 1% over the 1964-65 season. WOR-TV, a New York City independent, claims about 1,000 hours of play-by-play sports programming during the past season. Chicago's WGN-TV, another independent, ran a total of 266 hours, devoted mostly to baseball and

hockey. Generally speaking, independents in the large markets set aside a bigger share of their time for sports than did other stations.

During the May 1 through 7 survey period, 69 stations reported airing 234 hours (5.6% of their local originations) of play-by-play. KDKA-TV Pittsburgh ran the most sports during the week with 28 hours of baseball.

In addition to popular sports such as baseball, bowling and wrestling, stations carried a wide variety of other types.

in all nonnetwork hours of its schedule

Ed Allen with slimming exercises, and Lorene Babcock with personal advice. Another block of wwj-produced programs shows up on the Sunday daytime schedule: *Country Living*, a farm-suburban helpful hints show; *Church at the Crossroads*, actual religious services telecast in cooperation with the Metropolitan Detroit Council of Churches; *House Detective*, descriptions, pictures, locations and prices of homes for sale in and around Detroit, and *Design Workshop*, wood-working projects for do-it-yourselfers.

That's the bulk of the wwj-produced programs, except, of course, the annual allotment of news, weather and sports a few five-minute featurettes spotted around the schedule. One of these is a news commentary by Gen. S.L.A. Marshall former military analyst for the *Detroit News*. This is the only instance where the television station makes use of personnel from the owning newspaper whose offices are just across the street. The newspaper ownership helps, probably, to enhance the local image of the station, but that's about it.

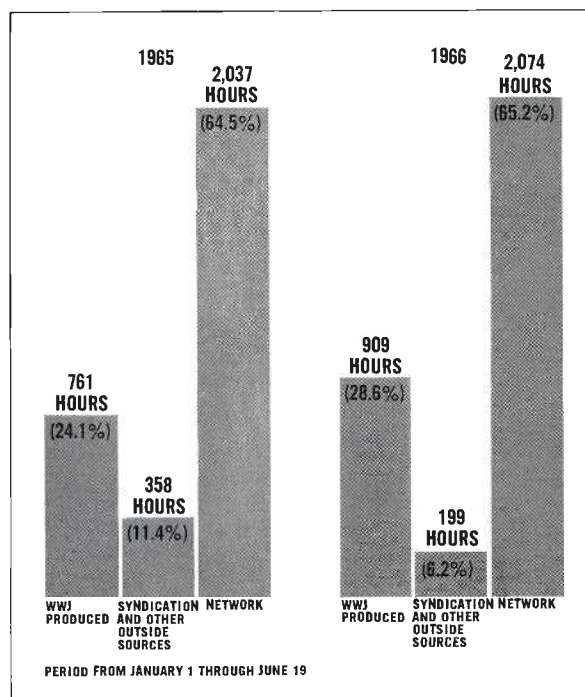
Schiavone says the station's local program approach "seems to attract a higher type of advertiser—by that I mean we manage to attract the bulk of the program advertisers, the few who are left. A locally produced program offers distinctiveness to the advertiser. He can claim it's his own."

Weekend is fully sponsored by First Federal Savings & Loan; *Michigan Outdoors* is sponsored on alternate weeks by Leonard Refinery and Auto Owners Insurance, and Standard Federal picks up the tab for the Monday *George Pierrot Show*. The rest are spot carriers.

Wwj doesn't syndicate its produced shows, although, according to Schiavone, "there have been some attractive offers." He says all the time and energy spent to make them local programs means they cannot, of necessity, have universal appeal. And the station fears that if it did syndicate one of its shows, little by little the pressure would be brought to bear to delete certain references because they would be considered to localized. Harrower adds this comment: "When you make them general, you make them blah."

Harrower not only seeks a live spontaneity in the wwj programs but also he makes a point of looking for personalities, not actors, to handle the talent chores. "First of all we want them to be themselves in front of the camera, not somebody else. I hire people on the basis that if the show fails I'll still want the guy here and I'll find something else for him to do. Harrower tells a cautionary tale about one wwj employee who did some sports reporting but just sounded too smooth, too sleek too much like the professional sportscaster to fill the bill. He has since made a success elsewhere but he didn't fill wwj's need for a person with a few rough edges still showing.

The staff that figures in the production of wwj programs shapes up as follows: one program production manager, one assistant program production manager, seven producer-directors, five stage managers, three secretary clerk-typists, one



staging services manager, seven staff stagehands plus 35 (on average) extra stagehands during a month, one film services manager, one film services assistant, seven staff projectionists, one art director, one assistant art director, four staff announcers and 28 free-lance talent.

Schiavone says he and others from the station have done some missionary work with broadcasters elsewhere on this going-it-local approach. He thinks it would work for most stations, although the small markets may not provide the resource of talent or sufficiently high advertizing rates to swing it.

"One of the problems," Schiavone says, "it that his business gets so demanding and complicated from day to day that if we don't watch ourselves we ignore the creative things which take time and care and can always be set aside. You find a year has passed and all you've done is filled your time."

One of the disadvantages of the local production route, in Schiavone's opinion, "is the agonizing length of time it takes to prove these things are worthwhile. Even with the duds it takes at least a year before they are duds to our satisfaction. We're fortunate in having an ownership and management that's aware we don't get immediate results from all things." END

KSD-TV St. Louis broadcast pro tennis; Indianapolis stations gave extensive coverage to the annual Memorial Day auto race; WHAS-TV Louisville televised the horse races at Churchill Downs; and many stations aired local golf tournaments, rodeos, and college football, basketball, track and hockey contests.

Locally produced specials as shown on Table 4 (page 110) totaled 3,386 hours between Sept. 1, 1965 and May 30, 1966. Stations devoted 2,317 hours (68.5%) to "public

affairs" and 1,069 hours to the costlier "entertainment" specials. As in the past, broadcasters have found that, with exceptions, home-town talent cannot match the New York or Hollywood variety that is piped into millions of homes week after week in abundance.

Both types of specials totalled 3,386 hours last season. Ninety-six stations carried less than 10 hours of specials; 75 carried more than 10 but less than 25; 18 carried more than 25 but less than 40; and 21 reported more than 40

THE MANY WORLDS OF LOCAL TV *continued*

hours. Eight stations programed no specials at all. Questionnaires revealed that 137 stations carried both public-affairs and entertainment specials, but 72% of the respondents in this category said the majority of their specials were devoted to public affairs. Only 28% said their special programing favored entertainment. Sixty-one stations said they originated nothing but public affairs specials; four stations indicated they broadcast only entertainment specials; and eight stations reported that they divided their time equally between both types.

WFIL-TV Philadelphia amassed 120 hours of specials, 75 of which were of the entertainment type. WMAR-TV Baltimore aired 85 hours; KTLA (TV) and KCOP-TV, both Los Angeles independents, recorded 86 and 70 hours respectively. The latter three stations went in heavily for public affairs. WMAR-TV for example, ran only three hours of entertainment material.

Although the phrase "public affairs" seems to be as wooly as the phrase "public interest," respondent stations seem to have made a fairly consistent interpretation of what the term means. Often, as in the case of San Francisco's KRON-TV, which did a behind-the-scenes program on last years grape-pickers strike in California, public-affairs specials approach straight news reporting of fast-breaking

events. Other specials, such as a study of old age by Washington's WMAL-TV and a study of legislative reapportionment by WJXT-TV Jacksonville, explain the whys and wherefores behind the news. Some stations have not been reluctant to tackle some issues that generate heated controversy: KABC-TV Los Angeles Hollywood did an hour special on campus sex, WRG-TV Washington took a look at LSD and WTVJ-TV Miami aired two prime-time programs on homosexuality. History came to life on occasions such as WSB-TV Atlanta's color special on the saga of Cherokee

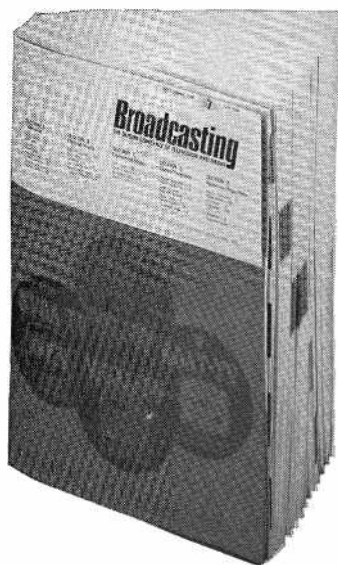
Table 4
Locally produced specials: 1965-66

	Hours	Per Cent	
Public Affairs	2317	68.5	
Entertainment	1069	31.5	
		1963-64	1964-65
Stations programing public affairs specials	178	183	159
Stations programing entertainment specials	33	30	43
Stations programing public affairs specials only	56	70	61
Stations programing entertainment specials only	3	4	4
Stations programing no specials	11	15	8

Indians or WHC-TV Pittsburgh's program on World War II aircraft. Locally produced specials often did not deal with

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Will KLZ-TV help make her the Doris Day of 1980?

Could be. She's Dianna Smith, winner of one of 20 preliminary contests in KLZ-TV's 1966 "Colorado Little Miss" pageant for aspiring youngsters in the Denver and Colorado area — the fifth consecutive year that KLZ-TV has provided a stage for the development of the region's young talent. If, instead of following Doris' footsteps, she should marry the governor or mayor, she'll find her husband with a prime nighttime program on KLZ-TV. If her calling is that of civic leader or homemaker, she may be a panelist on one of the station's invigorating discussion series like "Sounding Board," "Voice of Youth," or "House of the Lord." And if she weds a KLZ-TV newsman she may find her spouse anywhere between Viet Nam or Sweden as some of our news wives did this year.

Yes, KLZ-TV is an important part of Dianna Smith's life today. It may be tomorrow, too.



Where the local information came from

A total of 251 stations cooperated in the TELEVISION survey of local live programming. They are listed here in alphabetical order by cities.

WAST (TV) Albany, N. Y.; KCGM-TV and KOB-TV, both Albuquerque, N.M.; KGMT (TV) Alexandria, Minn.; KENI-TV Anchorage; WAIH-TV and WSB-TV, both Atlanta; WRDW-TV Augusta, Ga.; KERO-TV and KLYD-TV, both Bakersfield, Calif.; WJZ-TV and WMAR-TV, both Baltimore; WEMT (TV) and WLBY-TV, both Bangor, Me.; KWAB (TV) Big Spring, Tex.; WBJA-TV Binghamton, N.Y.; WBMG (TV) and WBRC-TV, both Birmingham, Ala.; WBZ-TV, WHDH-TV and WNAC-TV, Boston.

WLTV (TV) Bowling Green, Ky.; WBEN-TV and WKBW-TV, both Buffalo, N.Y.; KXLF-TV Butte, Mont.; WWTW (TV) Cadillac-Traverse City, Mich.; WMT-TV Cedar Rapids, Iowa; WCIA (TV) Champaign, Ill.; WBT (TV) Charlotte, N.C.; WSCS-TV Charleston, S.C.; WBBM-TV, WFLD (TV), WGN-TV and WMAQ-TV, all Chicago;

WCPO-TV, WKRC-TV and WLWT (TV), all Cincinnati; WBOY-TV Clarksburg, W. Va.; WEWS (TV) and WKYC-TV, both Cleveland; KKTV (TV) and KRDJ (TV), both Colorado Springs; KOMU-TV Columbia, Mo.; WIS-TV Columbia, S.C.; WRBL-TV Columbus, Ga.; WLWC (TV) and WTVN-TV, both Columbus, Ohio.

KRLD-TV and WFAA-TV both Dallas-Fort Worth; WLWD (TV) Dayton, Ohio; WMSL-TV Decatur, Ala.; KBTW (TV) and KLZ-TV, both Denver; KRNT-TV Des Moines, Iowa; WWJ-TV and WXYZ-TV, both Detroit; WTVY (TV) Dothan, Ala.; WJET-TV and WSEE (TV), both Erie, Pa.; KEZI-TV and KVAL-TV, both Eugene, Ore.; KIEM-TV Eureka, Calif.; WEHT-TV and WFIE-TV, both Evansville, Ind.; KTVF (TV) Fairbanks, Alaska; KYL-TV and WDAY-TV, both Fargo, N.D.; WJRT-TV Flint, Mich.; KQTV (TV) Fort Dodge, Iowa; WANE-TV, WKJG-TV and WPTA (TV), all of Fort Wayne, Ind.

KJEO (TV) Fresno, Calif.; WBAP-TV Fort Worth-Dallas; KREX-TV Grand Junction,

Colo.; WOOD-TV and WZZM-TV, both Grand Rapids, Mich.; WBAY-TV and WFRV-TV, both Green Bay, Wis.; WFMV-TV Greensboro, N.C.; WNCT-TV Greenville, N.C.; WFBC-TV Greenville, S.C.; WLOS-TV Greenville, S.C.-Asheville, N.C.; WSVA-TV Harrisonburg, Va.; KSJV-TV Hanford, Calif.; WTIC-TV Hartford, Conn.; KHAS-TV Hastings, Neb.; KAYS-TV Hays, Kan.; WGHP-TV High Point, N.C.; KHVH-TV Honolulu; KHOU-TV, KPRC-TV and KTRK (TV), all Houston; KID-TV and KIFI-TV, both Idaho Falls; WFBM-TV and WLWI (TV), both Indianapolis.

WJTV (TV) and WLBT (TV), both Jackson, Mississippi; WFGA-TV and WJXT (TV), both Jacksonville, Fla.; WJAC-TV Johnstown, Pa.; KCMO-TV, KMBC-TV and WDAF-TV, all Kansas City, Mo.; WATE-TV and WBIR-TV, both Knoxville, Tenn.; WFAM-TV Lafayette, Ind.; KATC (TV) Lafayette, La.; WLYH-TV Lancaster-Lebanon, Pa.; KCNS-TV Laredo, Tex.; KLAS-TV Las Vegas; KELW-TV Lewiston, Idaho;

THE MANY WORLDS OF LOCAL TV *continued*

the facts behind the news, controversy, or history. Some, like KCMO-TV Kansas City's leisurely story about the mighty Mississippi last season, simply inform—and entertain—the audience about their immediate world, a world often forgotten in the spate of humdrum and ho-hum that is so much of modern life.

Entertainment specials, although less abundant than public-affairs programs, are often as ambitious, especially if produced by a large station. WNBC-TV New York, regularly airs *New York Illustrated*. One program recorded a typical day in the life of composer Richard Rodgers. KOMO-TV Seattle and WKYC-TV Cleveland presented the concert orchestras of their respective cities.

	1964	1965	1966
Number	134	130	118
Per Cent	57.0	56.0	54.1
Editorial frequency			
	1964	1965	1966
	stations	stations	stations
Daily	55 (41.0%)	47 (36.1%)	37 (31.4%)
Weekly	17 (12.7%)	29 (22.3%)	18 (15.2%)
Occasionally	62 (46.2%)	54 (41.5%)	63 (53.3%)

Editorializing, a practice on the upswing in the early 1960's appears to be declining. As Table 5 shows, 57% of the responding stations aired their own editorials in 1964; in 1965 the figure was down to 56%; and in 1966 the figure has dropped to 54.1%. Moreover, the frequency with which stations broadcast their editorials is lessening. Apparently, local TV more and more feels the need to editorialize only

when the issue in question warrants comment. Among those that do editorialize the percentage of stations airing editorials daily has declined from 41% in 1964 to 36.1% in 1965 to 31.4% in 1966. Conversely, the percentage of stations that editorialize only occasionally has increased from 41.5% in 1965 to 53.3% in 1966.

In addition to news, sports, specials and editorials, local TV also is composed of programs of a more specialized nature: gardening, real estate, physical fitness, military shows, and for WPRO-TV in Providence, a program consisting solely of classified advertising. About 40% of the respondents reported programs of this specialized nature.

Any rundown of past developments and events inevitably suggests a look into the future. This year, as in the past, TELEVISION asked stations to report on any changes they were contemplating for next season.

About 46% of the surveyed stations said their plans were "indefinite" or that they planned no major changes. But the other 54% answered in detail sufficient to indicate changes to come next season. The most obvious differences: more news, more public affairs programming, more variety and entertainment shows, more panel discussion programs, a little more sports and a little more children's programming.

Locally originated news was the principal factor for change in 1964-65 and 1965-66 and from all indications, it will be the same in 1966-67. Some 32 stations told TELEVISION they will increase their news programming. Twenty-five said they were planning more public affairs specials and documentaries. Nineteen stations plan to increase the hours devoted to panel discussion shows, apparently oriented toward local problems and events.

Local entertainment and talent shows witnessed an increase in the past two seasons. At least 23 of the responding stations said they would increase their output of such

WNJU-TV Linden-Newark, N.J.; KTHY (TV) Little Rock, Ark.; WHAS-TV Louisville, Ky.; KABC-TV, KCOP (TV), KHJ-TV, KNBC (TV), KNXT (TV), KTLA (TV) and KTTV (TV), all Los Angeles; WMUR-TV Manchester, N.H.

WMCT (TV) Memphis; WLBW-TV and WTVJ (TV), both Miami; KMID-TV Midland-Odessa, Tex.; WISN-TV, WITI-TV and WTMJ-TV, all Milwaukee; KMSP-TV, KSTP-TV, WCCO-TV and WTCN-TV, all Minneapolis-St. Paul; KGOV-TV Missoula, Mont.; WALA-TV Mobile, Ala.; KVKM-TV Monahans-Odessa, Tex.; WCOV-TV and WSFA-TV, both Montgomery, Ala.; WLAC-TV, WSIX-TV and WSM-TV all Nashville; WTEV (TV) New Bedford, Mass.; WNBE-TV New Bern, N.C.; WDSU-TV, WVUE (TV) and WWL-TV, all New Orleans.

WABC-TV, WCBS-TV, WNBC-TV, WNEW-TV and WOR-TV, all New York; WAVY-TV and WTAR-TV, both Norfolk, Va.; WOAY-TV Oak Hill and Beckley, W. Va.; KOSA-TV Odessa-Midland, Tex.; KWTN (TV) and WKY-TV, both Oklahoma City; KETV (TV), KMTV (TV) and WOW-TV, all Omaha, Neb.; WFTV (TV) Orlando, Fla.; WPSD-TV

Paducah, Ky.; WEAT-TV and WPTV (TV), both West Palm Beach, Fla.; KEPR-TV Pasco, Wash.; KYW-TV, WCAU-TV, WFIL-TV and WIBF-TV, all Philadelphia.

KPHO-TV and KTAR-TV, both Phoenix; KDKA-TV, WIIG-TV and WTAE-TV, all Pittsburgh; KJAC-TV Port Arthur-Beaumont, Tex.; WGAN-TV Portland, Me.; WMTW-TV Poland Spring-Portland, Me.; KATU (TV), KGW-TV and KPTV (TV), all Portland, Ore.; WJAR-TV and WPRO-TV, both Providence, R.I.; WRAL-TV Raleigh, N.C.; KDUH-TV and KOTA-TV, both Rapid City, S.D.; WDBJ-TV, and WSLI-TV both Roanoke, Va.; WHEC-TV, WOKR (TV) and WROC-TV, all Rochester, N.Y.; WHBF-TV Rock Island, Ill.; KBIM-TV Roswell, N.M.; WNEM-TV Saginaw-Flint-Bay City, Mich. KFEQ-TV St. Joseph, Mo.; KMOX-TV and KSD-TV, both St. Louis; KSBW-TV Salinas, Calif.

KCPX-TV and KSL-TV, both Salt Lake City; KENS-TV and KONO-TV, both San Antonio, Tex.; KFMB-TV San Diego; KGO-TV, KPIX (TV) and KRON-TV, all San Francisco; KNTV (TV) San Jose, Calif.; WSAV-TV and WTOG-TV, both Savannah,

Ga.; WRGB (TV) Schenectady, N.Y.; KOMO-TV Seattle; KSLA-TV Shreveport, La.; KTAL-TV Shreveport, La.-Texarkana, Tex.; KVTN (TV) Sioux City, Iowa; KELO-TV and KSOO-TV, both Sioux Falls, S.D.; WNDU-TV, WSBT-TV and WSJV (TV), all Elkhart-South Bend, Ind.; WSPA-TV Spartanburg-Greenville, S.C.; KMQ-TV Spokane; WHYN-TV and WWLP (TV), both Springfield, Mass.; WNYS-TV Syracuse, N.Y.; WFLA-TV, WLCY-TV and WTVT (TV), all Tampa, Fla.; WTHI-TV Terre Haute, Ind.; WIBW-TV Topeka, Kan.; KGUN-TV and KVOA-TV, both Tucson, Ariz.; KVOO-TV Tulsa, Okla.; WCFT-TV Tuscaloosa, Ala.; KLTN (TV) Tyler, Tex.; WMAL-TV, WRC-TV and WTOP-TV, all Washington; KWVL-TV Waterloo-Cedar Rapids, Iowa; WNNY-TV Watertown, N.Y.; WSAU-TV Wausau, Wis.; WTRF-TV Wheeling, W. Va.; KAKE-TV Wichita, Kan.; KTVH (TV) Wichita-Hutchinson, Kans.; WCMC-TV Wildwood, N.J.; KUMV-TV Williston, N.D.; WSJS-TV Winston-Salem, N.C.; KIMA-TV Yakima, Wash.; WKBN-TV Youngstown, Ohio; RIVA (TV) Yuma, Ariz.; WHIZ-TV Zanesville, Ohio.

material. Four stations plan to add woman's service shows to their schedule. Eleven stations, most in the South and West, will expand their sports programming. Eleven will produce more children's shows. One station—WCAU-TV in Philadelphia—has programs in the mill aimed at what it calls the "thinking" audience.

Table 6
Highest rated local program type

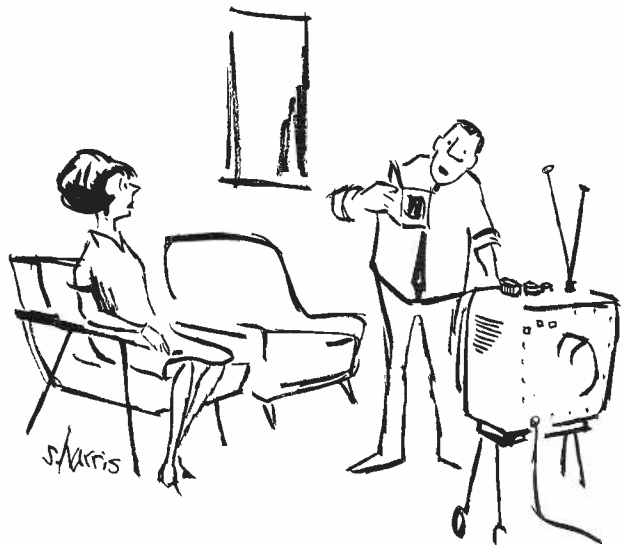
	1964-65	1965-66
News	123 stations	130
Music-variety-dance	28	17
Children's shows	28	17
Sports	20	18
Feature films	18	9
Game-quiz-miscellaneous ..	14	12
Off-network series	7	2
Travel-adventure	4	3

(Note: 10 stations did not report their highest rated local program type in 1966.)

For the second consecutive year in TELEVISION Magazine's survey, stations were asked to list their highest-rated local program type. Table 6 shows the results. With 130 of the respondents (59%) identifying news as their most popular local shows, it is obvious why stations are placing more and more value on this type of programming. As a corollary, it also is evident why a significant number of stations plan more public-affairs programs. Music, variety and dance shows and children's shows came in even for the second straight year, but the number of stations that list them as highest-rated has fallen off considerably. Sports, game programs and feature films were next in line on the popularity list, with the movies losing 50% of the stations that last year listed them as highest-rated.

News, therefore, for the third consecutive year has grown

and now appears to be the core around which most broadcasters build their local programming. Although the past season did not witness any major alterations in the relationship between local TV and other program elements, it is obvious that within the context of local programming, broadcasters have continued to devote more of their resources to news. If, as it has been observed, local programming imparts a certain personality to individual stations, then local TV has assumed the character of a being increasingly thoughtful and interested in its own world. END



TELEVISION Magazine, August 1966
"It's described as 'a tedious bore, familiar and obvious.' Let's watch it. It sounds like the best thing on right now."

EDITORIAL

Is this system really necessary?

ASSUME that you are just another citizen living in just another American community in a year not so many calendars away and that you are offered the following television services:

1. A number—three, four, five, perhaps more—of channels delivering comprehensive schedules of programming of all kinds from New York, Hollywood, London, Paris, Tokyo, or almost anywhere else.

2. A number of other channels delivering programs of nearer origin: sports played at the college 20 miles away or the high school down the block, local weather, local shopping information, local and regional news.

Assume also that these services are offered at no more capital investment than you were accustomed to put into a television set in 1966 and no more overhead than you bore if you were a CATV subscriber back in those days. Would it matter to you whether all those services came to you by satellite relay, by cable or by both—as long as the pictures on your screen were sharp and the colors faithful? Would you care whether broadcast stations in your area were made obsolete?

If questions such as those are dismissed as trivial or academic by the broadcasters of 1966, they may come to have great pertinence within the next decade. What is forecast by the hypothesis above is the absolute minimum of change that will be made possible by technology that is already beyond the laboratory stage.

THERE is little doubt that soon, probably within 10 years, it will be possible to build and launch a satellite containing relay stations powerful enough to be received on home antennas of simple and inexpensive manufacture. Long before then—within a year from now if someone only gave the order—it would be possible to launch a satellite with power enough to be received by antennas costing perhaps \$50,000 or so. It is the latter system that has been proposed to replace AT&T cables and microwaves in the distribution of network programming for broadcast by conventional stations. In the more sophisticated system of relaying from satellite direct to consumer, there would be no need for broadcast stations on the ground in network operations.

Turning from the future, however near at hand, to the here and now, it seems hardly necessary to point out that some 1,600 CATV systems are now in operation and, despite new FCC restrictions, more are on the way. Whatever else may be said of it, wire has been proved to be a feasible method of delivering a multi-

plicity of high-quality television signals to the population centers of the country.

Among operators of CATV systems there is a growing interest in the origination of programming of extremely localized interest. They think that they have found a gap in the service provided by most television stations which, serving an area of, say, 100 miles in diameter, cannot disenfranchise most of their viewers by broadcasting neighborhood events that nobody outside the neighborhood cares about. The CATV people are talking of covering village council meetings, small-school sports, that sort of thing.

If the U.S. television system were now being started from scratch, a logical case could be made for network service from satellites and local service from CATV. Such a system would represent, by comparison with the present system, an economy in spectrum use that a good many nontelevision spectrum users—including the U.S. military—would find attractive. As things now stand, nontelevision users are enviously eyeing the 82 six-megacycle channels occupied by television broadcasting, and some of them are making a persuasive case for the transfer of some of that broadcast space to other services. Since CATV does no broadcasting, it needs no spectrum allocations. A dozen channels would probably be plenty to accommodate all the satellite services the nation could use.

How can television broadcasters, the proprietors of the present system, protect themselves against a future that contains so many possibilities of convulsive change? The answer would seem to be that their only insurance is to develop some kind of indispensability.

As network outlets, television stations would not be indispensable if networks could deliver programs to their audience by satellite or by satellite relayed through CATV. As nonnetwork outlets, they would not be indispensable either—unless they had developed programming of individualistic character that could not be duplicated by satellite networks and CATV.

Ordinary prudence would seem to dictate an infusion now of money and manpower in the development of individualized service by the broadcast stations now on the air. Is 15% of total broadcast time—the proportion that local programming now occupies—enough to justify the retention of 82 channels for television use? Is that 15% being put to the most imaginative use that stations are capable of making of it? TELEVISION Magazine doesn't pretend to have the answers to those questions, but television broadcasters had better have. □

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