

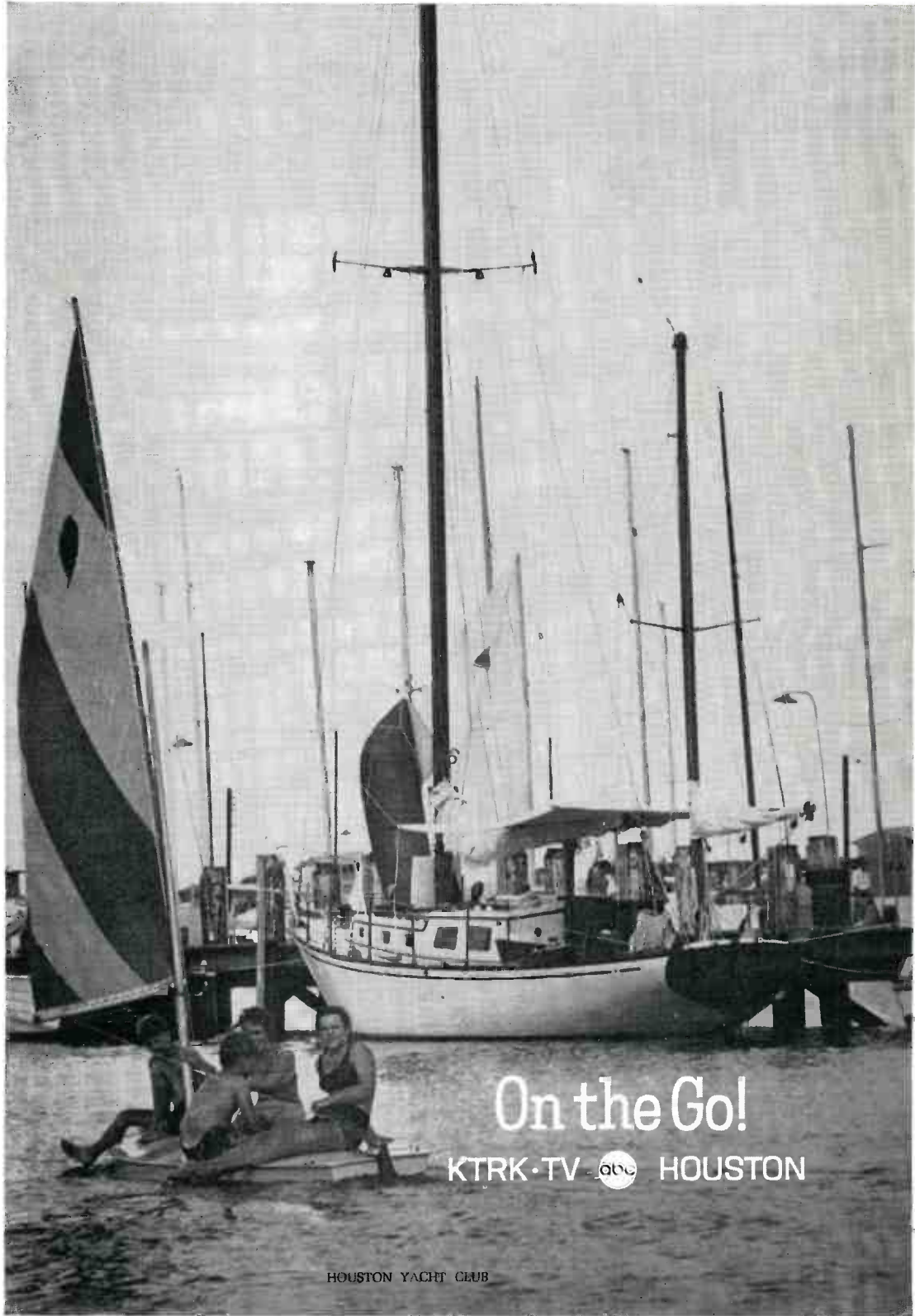
October 1966 Vol. XXIII No. 10 One Dollar

TELEVISION

i



IS THE FCC OBSOLETE?



On the Go!

KTRK-TV abc HOUSTON

HOUSTON YACHT CLUB

UHF *is*
in

UHF is in business now and in the future. A new customer we value now and for the years ahead. As markets increase and the audience grows, MGM-Television will continue its role as a supplier of a wide range of quality programming designed to reach many specific segments of the audience. If U haven't checked the full availability of first-run and re-run programs from MGM, check this list—then check our man from MGM-TV.*

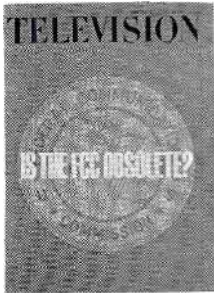
**VHF's, too.*

Target Programs for Specific Times and Audiences

Half-Hours	Women	Men	Children	1st Run	Re-Run	Eps.	Day	Night
Zero One	✓	✓	✓	✓		39		✓
Bonnie Prudden	✓			✓		65	✓	
Northwest Passage		✓	✓		✓	26	✓	✓
National Velvet	✓		✓		✓	58	✓	✓
Thin Man	✓	✓			✓	72	✓	✓
Hours								
Dr. Kildare	✓				✓	132	✓	✓
Eleventh Hour	✓				✓	62	✓	✓
The Lieutenant		✓	✓		✓	29	✓	✓
Sam Benedict	✓	✓			✓	28		✓
Cain's Hundred	✓	✓			✓	30		✓
The Islanders	✓	✓	✓		✓	24	✓	✓
Asphalt Jungle	✓	✓			✓	13		✓
Short Subjects								
Our Gang			✓	✓	✓	52	✓	
Cartoons			✓	✓	✓	135	✓	
Features								
Pre & Post '48	✓	✓	✓	✓	✓	*	✓	✓

*Variable by markets

TELEVISION



COVER. *The FCC is faced with the task of regulating the increasingly complicated communications of the space age. Its new chairman, Rosel H. Hyde, is determined that he and his six colleagues will solve those problems in an orderly, efficient manner.*

PAGE 27

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1735 DeSales Street, N.W. 20036; phone (202) 638-1022.
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NEW YORK

444 Madison Avenue 10022; phone (212) 755-0610.
RUFUS CRATER, editorial director.
STANLEY WHITE, art director.
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EUGENE F. FEEHAN, staff writer.
CAROLINE HANSEN, editorial assistant.
FRANK CHIZZINI, advertising director.
EILEEN MONROE, advertising assistant.

CHICAGO

360 North Michigan Avenue 60601; phone (312) 236-1115.
LAWRENCE CHRISTOPHER, senior editor.
DAVID J. BAILEY, Midwest sales manager.

HOLLYWOOD

1680 North Vine Street, 90028; phone (213) 463-3148.
MORRIS GELMAN, senior editor.
BILL MERRITT, Western sales manager.

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CONTENTS

U.S. TELEVISION AROUND THE WORLD

There are 125 million TV sets outside the U.S. American broadcasters are accepting the bait and investing more in foreign companies.

PAGE 32



READ A CAN OF BEER?

'Hey Mabel, Black Label' took Carling beer sales from 62d to fifth in 16 years. Eight breweries around the country inspired a new advertising approach.

PAGE 36



OUTDOORS IS IN

Every terrain under the sun is within a two-hour drive of Los Angeles. Commercial producers are taking advantage of the varied locales.

PAGE 40



HOW TV MOVED A CITY TO ACT

WJXT (TV) Jacksonville, Fla., dug beneath civic lethargy to expose political hanky panky. Moved by its reports, a grand jury returned several indictments.

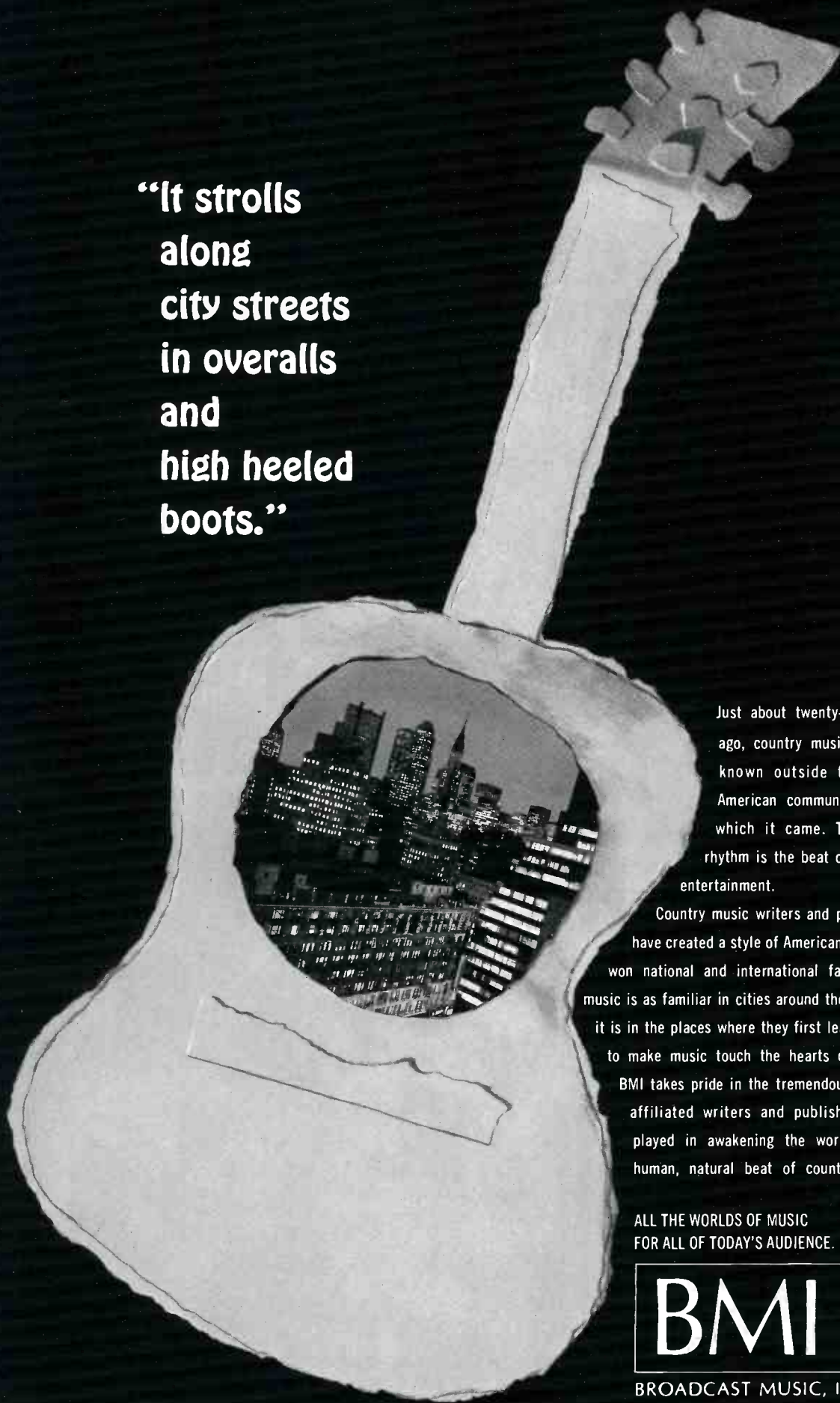
PAGE 42



DEPARTMENTS

- FOCUS ON FINANCE **7**
- FOCUS ON PEOPLE **11**
- LETTERS **15**
- MONTH IN FOCUS **18**
- PLAYBACK **22**
- EDITORIAL **66**

**“It strolls
along
city streets
in overalls
and
high heeled
boots.”**



Just about twenty-five years ago, country music was unknown outside the small American communities from which it came. Today, its rhythm is the beat of big-time entertainment.

Country music writers and performers have created a style of Americana that has won national and international fame. Their music is as familiar in cities around the world as it is in the places where they first learned how to make music touch the hearts of people. BMI takes pride in the tremendous part its affiliated writers and publishers have played in awakening the world to the human, natural beat of country music.

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

BMI

BROADCAST MUSIC, INC.



PITTSBURGH IS THE COLORFUL GOLDEN TRIANGLE AND FULL COLOR WIIC-TV 11



Caley Augustine, WIIC-TV Director of Public Relations and Promotion, discusses the development of historic Point State Park with Pittsburgh Mayor, Joseph M. Barr.

no smoke. plenty of fire.

Pittsburgh used to be called the Smoky City. No more! A fantastically successful smoke control program is only part of Pittsburgh's world-famous renaissance.

Another part is WIIC-TV 11,

Pittsburgh's #1 color station. No smoke screen. Just fired-up audience enthusiasm. Check top spot avails with General Sales Manager Roger Rice or your Petry-TV man.

Get your
Pittsburghers on



FULL COLOR WIIC-TV 11

Basic NBC Television Affiliate

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

FOCUS ON FINANCE

TV companies off 9 1/2% as 67 stocks plunge

SEPTEMBER was a stormy month for the market and broadcasting stocks seemed to have no stabilizer to keep them from being buffeted along with other issues in the heavy weather. By mid-September shares of strictly television companies were off an average of 9 1/2% from their mid-August readings. CATV stocks had plunged even farther: dropping 13% on average. Not a single stock in either of those two categories in TELEVISION's index finished on the up side.

In fact in the whole list of 70 television-associated stocks, only three companies could boast that their shares were ahead of the game in the 31-day period: Natco Broadcasting Inc., up 6%; Four Star TV, up 10%, and Magnavox, up 1%. Even these three offered little reason for rejoicing since the gains were not substantial and although they registered a climb during the period under consideration they still ended up below their highs for the year.

The biggest drop was recorded by Ameco. Shares of the company, active in the manufacture of CATV equipment, plummeted 26%, from 13 1/2 at closing Aug. 12 to 10 on Sept. 12. In the interim, the company announced its earnings for the fiscal year ended June 30 were \$276,970 (or 23 cents a share), compared with \$1,036,478 (\$1.04 a share) in the previous year. Commenting on this decline, Bruce Merrill, president of the Phoenix-based corporation, said that the FCC's Second Report and Order on CATV deferred about \$5 million in Ameco work in progress or ready to begin. He said earnings also were affected by an unprofitable venture in subcontracting on a National Aeronautics and Space Administration contract and high start-up costs for three subsidiary operations: a cable manufacturing facility, a pole-line construction company and a financing organization. The backlog of regular business at the end of fiscal 1966 was a record \$8 million, Merrill said, plus the additional \$5 million in work delayed by the FCC action.

Overall, the stock-exchange picture began to brighten as September went into its second half. A rally in the mar-

THE TELEVISION MAGAZINE INDEX to 70 television-associated stocks

	Ex- change	Clos- ing Sept. 13	Clos- ing Aug. 12	Change From Aug. 12 Points	%	1966 High- Lows	Approx. Shares Out (000)	Total Market Capital- ization (000)
TELEVISION								
ABC	N	76 3/4	80 1/4	-3 1/2	-4	86-69	4,682	359,300
CBS	N	56 3/8	58 7/8	-2 1/2	-4	62-42	20,464	1,153,700
Capital Cities	N	27 7/8	29 3/8	-1 1/2	-5	38-24	2,746	76,500
Cox Broadcasting	N	29 7/8	32 1/4	-2 3/8	-7	43-29	2,655	79,300
Gross Telecasting	O	25 1/4	27 1/4	-2	-7	33-25	400	10,100
Metromedia	N	32 1/4	38 3/8	-6 1/8	-16	56-29	2,094	67,500
Reeves Broadcasting	A	4 5/8	5 1/2	- 7/8	-16	8-5	1,617	7,500
Scrrips-Howard	O	24 3/4	27 3/4	-3	-11	35-23	2,589	64,100
Subscription TV	O	2 1/4	2 3/4	- 1/2	-18	5-2	3,029	6,800
Taft	N	23	24 1/4	-1 1/4	-5	36-20	3,295	75,800
Wometco	N	20 7/8	23 5/8	-2 3/4	-12	30-20	2,224	46,400
Total							45,795	\$1,947,000
CATV								
Ameco	A	10	13 1/2	-3 1/2	-26	38- 8	1,200	12,000
Entron Inc.	O	5 1/2	6 3/4	-1 1/2	-18	15- 6	617	3,400
H&B American	A	4 7/8	4 3/4	- 1/8	-3	9- 4	2,588	12,000
Jerrold Corp.	O	16 1/4	18 1/8	-1 7/8	-10	28-15	2,135	34,700
Teleprompter	A	15 3/8	18 1/2	-2 7/8	-16	28-14	822	12,800
Viking Industries	O	10 1/4	11	- 3/4	-7	13-10	859	8,800
Total							8,221	\$83,700
TELEVISION WITH OTHER MAJOR INTERESTS								
Avco	N	23 3/8	24 3/4	-1 1/8	-5	32-20	13,786	325,700
Bartell Media Corp.	A	4 5/8	5 3/8	- 3/4	-14	7- 4	1,909	8,800
Boston Herald-Traveler	O	74	75	-1	-1	76-54	540	39,900
Chris-Craft	N	18 7/8	19	- 1/2	-1	29-15	1,583	29,900
Cowles Communications	N	15 1/2	15 7/8	- 3/8	-2	20-15	2,944	45,600
General Tire	N	32 3/8	35 3/8	-2 3/4	-8	37-28	16,719	511,300
Meredith Publishing	N	27	29 5/8	-2 5/8	-9	36-25	2,662	71,900
Natco Broadcasting Inc.	N	18 5/8	17 3/8	+1	+6	19-12	706	13,100
The Outlet Co.	N	14 1/2	15 7/8	-1 3/8	-9	22-14	1,033	15,000
Rollins Inc.	A	24 1/4	28 5/8	-4 1/8	-14	47-23	3,087	74,900
Rust Craft Greeting	O	25	33	-8	-24	43-24	727	18,200
Storer	N	34 3/4	36 3/4	-2	-5	49-28	4,145	144,000
Time Inc.	N	85 3/4	93	-7 1/4	-8	107-87	6,560	562,500
Total							56,401	\$1,890,800
PROGRAMING								
Columbia Pictures	N	25 7/8	28 1/4	-2 3/8	-8	30-23	1,962	50,800
Desilu	A	8 5/8	9	- 5/8	-7	11- 8	1,124	9,400
Disney	N	45 7/8	48 7/8	-3	-6	62-41	1,940	89,000
Filmways	A	15	18	-3	-17	27-14	696	10,400
Four Star TV	O	2 3/4	2 1/2	+ 1/4	+10	6- 3	666	1,800
MCA Inc.	N	34 1/2	41	-6 1/2	-16	62-31	4,707	162,400
Medallion Pictures	O	2 7/8	3 3/4	- 7/8	-23	7- 3	632	1,800
MGM Inc.	N	26 1/8	29 7/8	-3 3/4	-13	31-25	5,034	131,500
Paramount	N	74 5/8	76 1/4	-1 5/8	-2	82-63	1,612	120,300
Screen Gems	A	18 1/2	20 1/2	-2	-10	29-18	4,002	74,000
Seven Arts	A	18 1/8	19 1/2	-1 3/8	-7	34-16	2,534	45,900
Trans-Lux	A	13 3/4	14 3/4	-1	-7	16-10	718	9,900
20th Century-Fox	N	28 1/8	29 3/8	-1 1/4	-4	39-25	2,886	81,200
United Artists	N	25 7/8	26 1/4	- 5/8	-1	33-21	4,240	109,700
Walter Reade-Sterling	O	2	2 1/16	- 1/16	-18	3- 1	1,583	3,200
Warner Bros. Pictures	N	13 3/4	14 5/8	- 1/8	-6	18-12	4,878	67,100
Wrather Corp.	O	2	2 5/8	- 5/8	-23	7- 3	1,753	3,500
Total							40,967	\$971,900
SERVICE								
John Blair	O	16	17 1/4	-1 1/4	-7	29-15	1,056	16,900
C-E-I-R	O	7	9	-2	-22	15- 7	1,555	10,900
Comsat	N	45 3/8	49 5/8	-3 7/8	-8	65-37	10,000	457,500
Doyle Dane Bernbach	O	24 1/2	29 1/2	-5	-17	36-23	1,994	48,900
Foote, Cone & Belding	N	13	14	-1	-7	19-13	2,146	27,900
General Artists	O	3 7/8	4 1/4	- 3/8	-9	6- 4	600	2,300
Grey Advertising	O	18 1/4	22 3/4	-4 1/2	-20	30-18	1,231	22,500
MPO Videotronics	A	7 1/4	7 5/8	- 3/8	-5	17- 6	469	3,400
Movielab Inc.	A	8 3/8	9 1/8	- 3/4	-8	11- 8	908	7,600
Nielsen	O	24	27	-3	-11	31-24	5,130	123,100
Ogilvy & Mather Int.	O	10	12 1/2	-2 1/2	-20	23-10	1,087	10,900
Papert, Koenig, Lois	A	7 1/2	8 1/4	- 3/4	-9	14- 7	791	5,900
Total							26,967	\$737,800
MANUFACTURING								
Admiral Corp.	N	45	47 5/8	-2 5/8	-6	56-40	5,061	227,700
Amplex Corp.	N	22 3/4	27 1/8	-4 3/8	-16	27-17	9,343	212,600
General Electric	N	83 7/8	94 3/4	-10 7/8	-11	120-80	91,068	7,638,300
Magnavox	N	54 3/4	53 3/4	+ 1/2	+1	55-42	15,400	835,500
3M	N	76 1/4	79 3/4	-3	-4	84-61	53,466	4,076,800
Motorola Inc.	N	152 1/2	189 1/4	-36 3/4	-19	234-135	6,097	929,800
National Video	A	74 5/8	86 5/8	-12	-14	120-68	2,760	206,000
RCA	N	44 3/8	49 1/2	-4 7/8	-10	62-41	58,372	2,604,900
Reeves Industries	A	2 5/8	3	- 3/8	-13	5- 2	3,327	8,700
Westinghouse	N	44 1/8	46 1/2	-2 3/8	-5	67-40	37,571	1,657,800
Zenith Radio	N	64 5/8	74 1/2	-9 7/8	-13	88-60	18,751	1,211,800
Total							301,216	\$9,609,900
Grand Total							479,567	\$25,241,100

Data compiled by Roth, Gerard & Co.

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

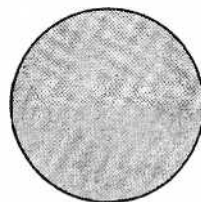
* BROADCASTERS PROMOTION ASSOCIATION

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



FINANCE *continued*

ket led to speculation on Wall Street that a new bull market might be in the offing in the late summer or autumn of 1967.

In property acquisitions during the month, the worlds of broadcasting and publishing continued to show an affinity for each other. Perhaps that modish word "communication," under which both print and TV can be subsumed, is a necessary term after all and not simply the idle presumption of academicians. Most noteworthy in this line is the acquisition by CBS of 11% of Holt, Rinehart & Winston.

CBS had been eyeing publishing companies for some time, so the move came as no great surprise (except to Holt president and chief executive officer Alfred C. Edwards who said it surprised him but added: "I am confident that with mutual understanding both companies can work together effectively.") The question now is whether CBS will be satisfied with that 11% or will seek a share that gives it more muscle. And does this established intimacy with HR&W end the broadcasting company's search for print acquisitions that found it on occasion in conference with Curtis Publishing?

Price of the 11% slice was not divulged but a rough estimate based on the price of Holt, Rinehart stock puts it in the neighborhood of \$22.5 million. Besides its book operations, Holt, Rinehart publishes four magazines.

In another move under the communications umbrella, Field Communications Corp., principal owner of Chicago's new UHF station, WFLD (TV) on channel 32, has increased its television interests by the acquisition of all syndicated properties of Cardinal Programs Inc., Los Angeles. The Chicago company said the buy was one of several major moves into the TV syndication market.

Field Communications also said it is setting up a complete syndication department with headquarters in Hollywood and hiring Edward Simmel, former executive VP of Cardinal, as general manager of the new department. In addition, Field has picked up Cardinal's interest in Blu Ja Co., Denver.

In a third instance, John Blair & Co., TV and radio station representatives, said its board of directors "had reached an agreement in principle" with the board of directors of American Printers & Lithographers Inc. of Chicago under which Blair would acquire a major interest in the Chicago firm for cash. AP&L specializes in color lithography and serves a number of corporate accounts and advertising agencies. The contemplated interest would add about 7% to Blair's consolidated earnings on an annual basis. END

DISTINCTIVELY DETROIT



Philippe Halsman photograph courtesy Henry Ford Museum and Greenfield Village

HENRY FORD MUSEUM along with *Greenfield Village* maintains one of the finest collections of early Americana in existence. This "Street of Early American Shops" preserves the vanishing crafts of the 18th and 19th centuries. Many of the shops are in daily operation.

Just as Detroiters regard this avenue of living history 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.



This is a news desk?

Yes, but this "editor's" concern for the *who, what, when, where* and *how* is not to write a news story, but to make sure of delivery of a life-saving drug. The "editor" shown above is a security guard at Lederle Laboratories in Pearl River, New York. When the phone rings at two o'clock in the morning, he answers it. This time a hospital in Wyoming needs an emergency shipment of gas gangrene antitoxin, and there's no other place to get it. Just as your deskman knows how to handle the news story, this "editor" is trained to respond to

the most difficult situations.

Once the call is received, Lederle's emergency product shipment procedure goes into effect. It requires close and fast cooperation among Lederle physicians and people responsible for plant security, packing, routing and shipping the goods. Soon the life-saving antitoxin is aboard a plane headed west.

Routine procedure? Seems like it, but, just as in meeting any deadline, it takes preparation and practice to make it so.

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



FOCUS ON PEOPLE

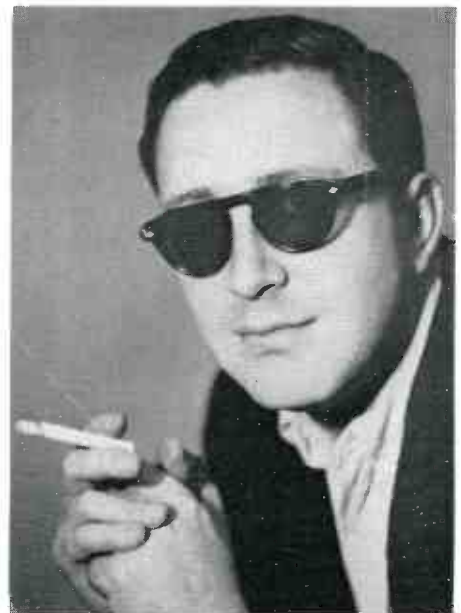


TOM ADAMS Traditionally, the advertising business is a hotbed of wild, lip-smacking optimism. The claims made on behalf of the industry as a whole and for individual agencies are often as glowingly sugarcoated as those for the products those agencies tout. Therefore, when one of advertising's foremost practitioners, himself at the peak of his career, soberly predicts a leveling off, or even a depression in the sharply ascending industry graph line, there is the hard ring of reality in his words. And this is exactly how Tom Adams, chairman of Association of American Advertising Agencies and head of Campbell-Ewald's executive committee calls the shots. "Television has become commonplace in the American home. In the future it's going to be tougher and tougher to do things with any originality. The danger of repetition rather than innovation could easily bring a leveled off or depressed graph in the future." ■ If Adams's personal graph levels off it may be because he's reached the top. Something of an advertising rarity, Adams has spent all his working life, almost 25 years, with Campbell-Ewald, starting as a writer of radio copy after WWII duty as a Navy flier in the Pacific. His latest upward step has carried him to top spot in the committee that will run the business when present Board Chairman Henry Little retires this fall. ■ Serving on an executive committee has its drawbacks, according to Adams, specifically removal from the actual day-to-day production of advertising. Doesn't the idea of a committee-run agency represent the bogeyman of impersonal bigness? "It's ideal to have close client contact and run the business," Adams says, "and it's a lot more pleasant, but it's a thing of the past."

LEONARD STERN The producer of *Get Smart* and creator-producer of *The Hero* and *Run, Buddy, Run*, owns 33⅓% of Talent Associates. To some Hollywood cynics, Stern is the talent and his partners are the associates. ■ There's no denying that ever since Stern came aboard, the production company has been making waves. A transplanted New Yorker, Stern seemingly has breathed the charged, vital air of the big city into the easy Hollywood scene. His comedy creations, even such lunacy as *Get Smart*, never lose touch with the real world. They brim with recognizable people. ■ This kind of work has given Stern a reputation as a sort of upper bourgeoisie Paddy Chayefsky with a sense of the ridiculous. He talks in a low, halting speech that gropes for phrases to best reflect his obvious sincerity of purpose. The terms he winds up using often sound as if they just came out of psychoanalysis. "I feel particularly prideful about *The Hero*," he says, "because it's something that each and every one of us that's doing it respects. It's important for me to do something that I personally like. What we're aiming for is a husband-and-wife relationship that I guess harks back to the Melvyn Douglas-Rosalind Russell, Claudette Colbert-Fred MacMurray movies, that type of husband and wife where they love each other and go to bed." ■ As a comedy writer for Steve Allen, Stern always was known as a genuine creative talent who just couldn't make it big. *The Hero*, is tabbed by NBC-TV as a Dick Van Dyke kind of sleeper. Comments series creator Stern: "It's not a credit that I would mumble."



MITCH LEIGH If he gets more than four hours of sleep, it's an unusually quiet evening. For millionaire Mitch Leigh, 38, there simply isn't enough time to handle all of the details of running 11 show-business companies. He turns out advertising music ("Come on over to the L&M side," among many others), promotional campaigns for products, packaged radio and TV shows and, most recently, creative efforts on Broadway ("*Man of La Mancha*," which won him a Tony award, plus the "*Chu Chem*," opening in January). ■ A onetime student of composer Paul Hindemith at Yale and a playing member of the New Haven and Waterbury, Conn., symphonies, he eventually opted to try creating background music for a Revlon hairspray commercial. It netted him a cool \$750 and tipped him to the great potential of what he calls "motivational" music. "Today's consumers are more sophisticated than ever," he says, "but they're still moved by unconscious forces. Most people are the same emotionally, I find, so I direct my commercials to areas that appeal to them." Since 1958, when he and wife, Renee, founded Music Makers, Inc., he has developed that theory with outstanding success. Using a wide range of styles from rock 'n' roll to classical, Leigh turns out music for TV commercials at the rate of 200 a year. His enterprises grossed \$5 million last year and are expected to hit \$50 million by 1971. His fees start at \$1,500 and, most recently, American Motors laid out \$15,000 to kick off its current campaign. He gets between \$5,000 and \$10,000 for a one-minute commercial.



The beginning
of something
dramatic...

You can almost sense it—an air of excitement over a new surge of meaningful drama in television... the kind of drama that illuminates human behavior and achieves its power through the development of character and the interplay of motive and personality.

This kind of theatre is hard to come by—and with good reason. It places extraordinary demands on creative talent, taxing the resources of the most imaginative writers. At best, there has never been enough of them to go around.

To attract writers of this caliber to television, the CBS Television Network established CBS PLAYHOUSE with the primary objective of creating the most favorable climate for the creative writer. It offers them freedom to choose their subject matter. It imposes no restrictions on length of broadcast. It establishes no deadlines. It rewards them handsomely.

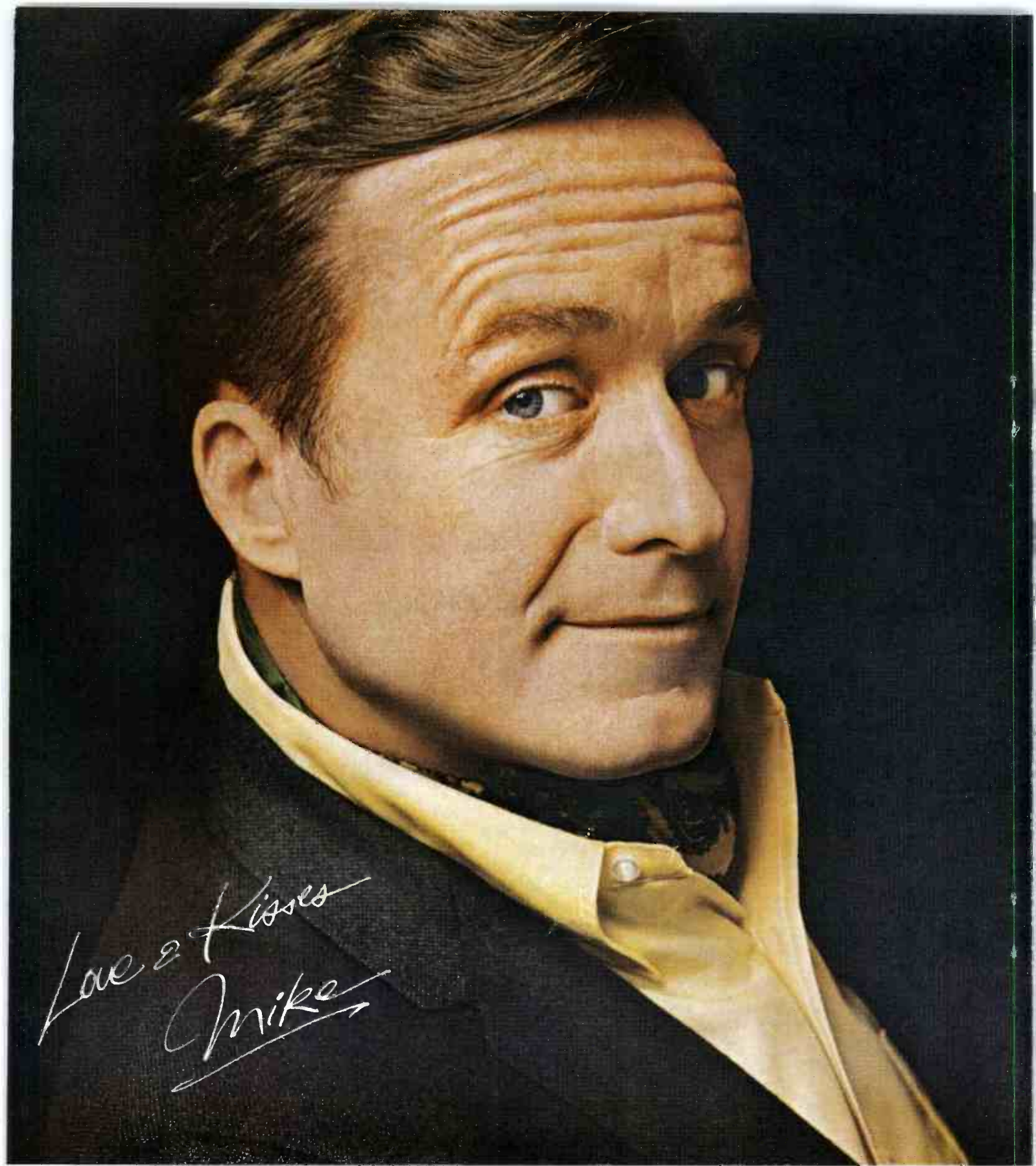
Finally, CBS PLAYHOUSE assures the writer the collaboration of talented producers and directors with whom he can work with confidence and respect: Herbert Brodtkin, who supervised the award-winning series, "The Defenders"; Fred Coe, widely honored for his work in staging "Philco Playhouse"; Martin Manulis, executive producer of "Playhouse 90"; and George Schaefer, who served both as director and producer of "Hallmark Hall of Fame."

Already there is evidence that writers have recognized the unique opportunities provided by CBS PLAYHOUSE. To date, several distinguished dramatists have accepted commissions to write for CBS PLAYHOUSE: Reginald Rose (shown at left), author of the prize-winning television drama "Twelve Angry Men"; Ernest Kinoy, who wrote "Blacklist"; Loring Mandel, "Playhouse 90" dramatist and author of the Broadway adaptation of "Advise and Consent." Moreover, nearly 100 scripts from unknown writers are under consideration.

Only when a CBS PLAYHOUSE drama is ready for its "opening night" will it join the great classics of the stage already scheduled this season by the network: Chekhov's "Ivanov" starring John Gielgud; Arthur Miller's "The Crucible"; Hal Holbrook's "Mark Twain Tonight"; Tennessee Williams' "The Glass Menagerie" starring Shirley Booth; and an encore performance of television's most widely acclaimed dramatic production: "Death of a Salesman."

Clearly this is the beginning of something dramatic... something that will respond to the public's appetite for great drama... something that will provide viewers throughout the nation with new and enriching experiences.





We thought you'd like to see the guy your wife is spending her afternoons with.

The Mike Douglas Show Monday thru Friday while you're at the office.



WESTINGHOUSE BROADCASTING COMPANY

Husbands hunting for Mike Douglas should look in these cities:

WAST Albany, N. Y.	WNHC-TV New Haven, Conn.
KGGM-TV Albuquerque, N. Mex.	WDSU-TV New Orleans, La.
KGNC-TV Amarillo, Texas	WOR-TV New York, N. Y.
WLOS-TV Asheville, N. C.	WOW-TV Omaha, Neb.
WAGA-TV Atlanta, Ga.	WESH-TV Orlando, Fla.
WJZ-TV Baltimore, Md.	WEAR-TV Pensacola, Fla.
WBRZ Baton Rouge, La.	WEEK-TV Peoria, Ill.
KFDM-TV Beaumont, Texas	KYW-TV Philadelphia, Pa.
KVOS-TV Bellingham, Wash.	KOOL-TV Phoenix, Ariz.
WBZ-TV Boston, Mass.	KDKA-TV Pittsburgh, Pa.
WGR-TV Buffalo, N. Y.	WPTZ-TV Plattsburgh, N. Y.
WCSC-TV Charleston, S. C.	WGAN-TV Portland, Me.
WBT-TV Charlotte, N. C.	KOIN-TV Portland, Ore.
WTVC Chattanooga, Tenn.	WAVY-TV Portsmouth, Va.
WGN-TV Chicago, Ill.	WPRO-TV Providence, R. I.
WCPO-TV Cincinnati, Ohio	KOAA-TV Pueblo, Colo.
WKYC-TV Cleveland, Ohio	WRAL-TV Raleigh, N. C.
WTVN-TV Columbus, Ohio	KCRL Reno, Nev.
WBAP-TV Dallas, Texas	WRVA-TV Richmond, Va.
WLWD Dayton, Ohio	WLSL-TV Roanoke, Va.
KOA-TV Denver, Colo.	WOKR Rochester, N. Y.
KRNT-TV Des Moines, Iowa	WREX-TV Rockford, Ill.
WJBK-TV Detroit, Mich.	WHBF-TV Rock Island, Ill.
KDAL-TV Duluth, Minn.	KBIM-TV Roswell, N. Mex.
WSJV-TV Elkhart, Ind.	KXTV Sacramento, Calif.
WEHT-TV Evansville, Ind.	WNEM-TV Saginaw, Mich.
WPTA Fort Wayne, Ind.	KCPX-TV Salt Lake City, Utah
KFRE-TV Fresno, Calif.	KONO-TV San Antonio, Texas
WOOD-TV Grand Rapids, Mich.	KPIX San Francisco, Calif.
WLUK-TV Green Bay, Wis.	KNTV San Jose, Calif.
KHTV Houston, Texas	WNEP-TV Scranton, Pa.
WSAZ-TV Huntington, W. Va.	KING-TV Seattle, Wash.
WTTV Indianapolis, Ind.	KTAL-TV Shreveport, La.
WLX-TV Jackson, Mich.	KTV Sioux City, Iowa
WJXT Jacksonville, Fla.	KXLY-TV Spokane, Wash.
KCMO-TV Kansas City, Mo.	WWLP Springfield, Mass.
WATE-TV Knoxville, Tenn.	KSD-TV St. Louis, Mo.
KPLC-TV Lake Charles, La.	WNYS-TV Syracuse, N. Y.
WGAL-TV Lancaster, Pa.	WCTV Tallahassee, Fla.
KARK-TV Little Rock, Ark.	WTVT Tampa, Fla.
KABC-TV Los Angeles, Calif.	WSPD-TV Toledo, Ohio
WLKY-TV Louisville, Ky.	KOLD-TV Tucson, Ariz.
WMTV Madison, Wis.	KOTV Tulsa, Okla.
WMCT-TV Memphis, Tenn.	WMAL-TV Washington, D. C.
WCKT Miami, Fla.	WTRF-TV Wheeling, W. Va.
WISN-TV Milwaukee, Wis.	KTVH Wichita, Kansas
WCCO-TV Minneapolis, Minn.	WSJS-TV Winston-Salem, N. C.
WLAC-TV Nashville, Tenn.	WYTV Youngstown, Ohio

Distributed by WBC Program Sales, Inc.



LIKES GRAY'S PREDICTIONS

Since TELEVISION Magazine is one of my favorite publications, you can imagine how pleased I was to read Stu Gray's predictions for the forthcoming season ("Forecast," TELEVISION, September 1966). Needless to say—I hope he is right too. JOHN T. REYNOLDS, *president, CBS Television Network, New York.*

CLOSE READER

Just a note to compliment you on your June 1966 issue—except for two little identifying letters "M-E" that appear on the Sunday portion of the page 31 fold-out ("Telecast") with the *Bonanza* listing.

I can make a good guess what the "M-E" stands for but the initials of our agency are "C-E", as in Campbell-Ewald.

Just to prove we read things . . . KEITH SPRIGGEL, *Campbell-Ewald Co., Detroit.*

A 'TELECAST' FAN

In a recent issue [June] of TELEVISION Magazine I noticed the "Telecast" fold-out of the new fall television shows. I would like to reproduce this section for the benefit of our cable TV subscribers and nonsubscribers.

Would it be possible for you to send me the photos and paste-up that you used for your foldout section? TOM JOHNSON, *Daniels Management Co., Denver.*

[Editor's Note: TELEVISION does not release its artwork for use by others, but it can supply reprints of "Telecast" or other features. Rates upon request.]

HIT OF THE PARTY

I want to report an unauthorized use of some copyrighted material that appeared in TELEVISION.

It seems that Milton Berle was going to just stop at the Houston airport for a quick coffee and news conference on Friday last, and then take off for Hollywood. But someone finally looked at the map and realized that if he were going to appear at the opening NCAA game in Waco the next day, it would be more

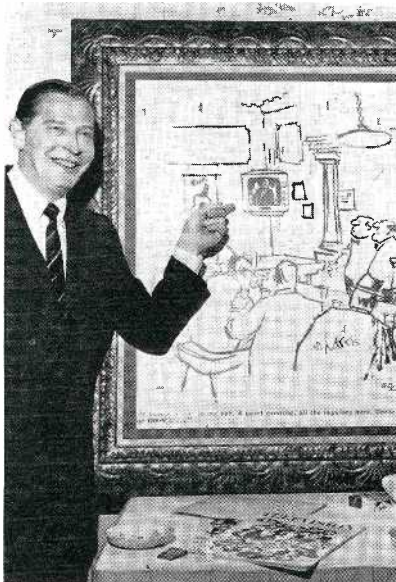
practical for him to stay in Houston.

This beleaguered station manager of the ABC affiliate, already tottering from a party Wednesday night for several hundred advertising and press people to launch the new season, was now confronted with the need to throw a PREMEER party for Milton. His show was opening on the network that night.

Said manager and his crew proceeded to line up a noted columnist to throw the party, invited a lot of what passes for cafe society in town, and sent out the dragnet for all the show people passing through. Quite a few showed up—including George Jessel in a bright green shirt, giving Uncle Miltie the opportunity to dub his old adversary "the Jewish Green Hornet."

It turned into a delightful evening, but the hit of it seemed to be the theme mural (see attached picture).

Now what I want to know is: May I have permission to blow up a cartoon that recently appeared in your book, frame it, and use it with considerable success at a party? WILLARD E. WALBRIDGE, *executive vice president, KTRK-TV Houston.*



[Editor's Note: Permission granted. The cartoon caption read: "It brings a tear to my eye. A quiet evening, all the regulars here, Uncle Miltie up there . . ."]

THRILLED READER

I can't tell you how appreciative I am of your excellent article ("The Monroes' gambles with great outdoors," TELEVISION, September 1966). It was indeed a thrill and an honor to be included in such an excellent publication and in an article that was so well stated. TIM SCOTT, *president, Qualis Productions, Beverly Hills, Calif.*

FINALLY THE SHOW THAT ACCOMPLISHES THE ULTIMATE IN TELEVISION: INSTANT SALES!

Typical "racing card" issued by stores to customers.

"LET'S GO TO THE RACES" WEEK 3

WEEK 3	WRAL-TV
1st RACE 5	Channel 5
2nd RACE 3	Raleigh, N. C.
3rd RACE 6	Saturday
4th RACE 8	7:30-8:00 P.M.
5th RACE 7	

Prizes limited to one winner per card

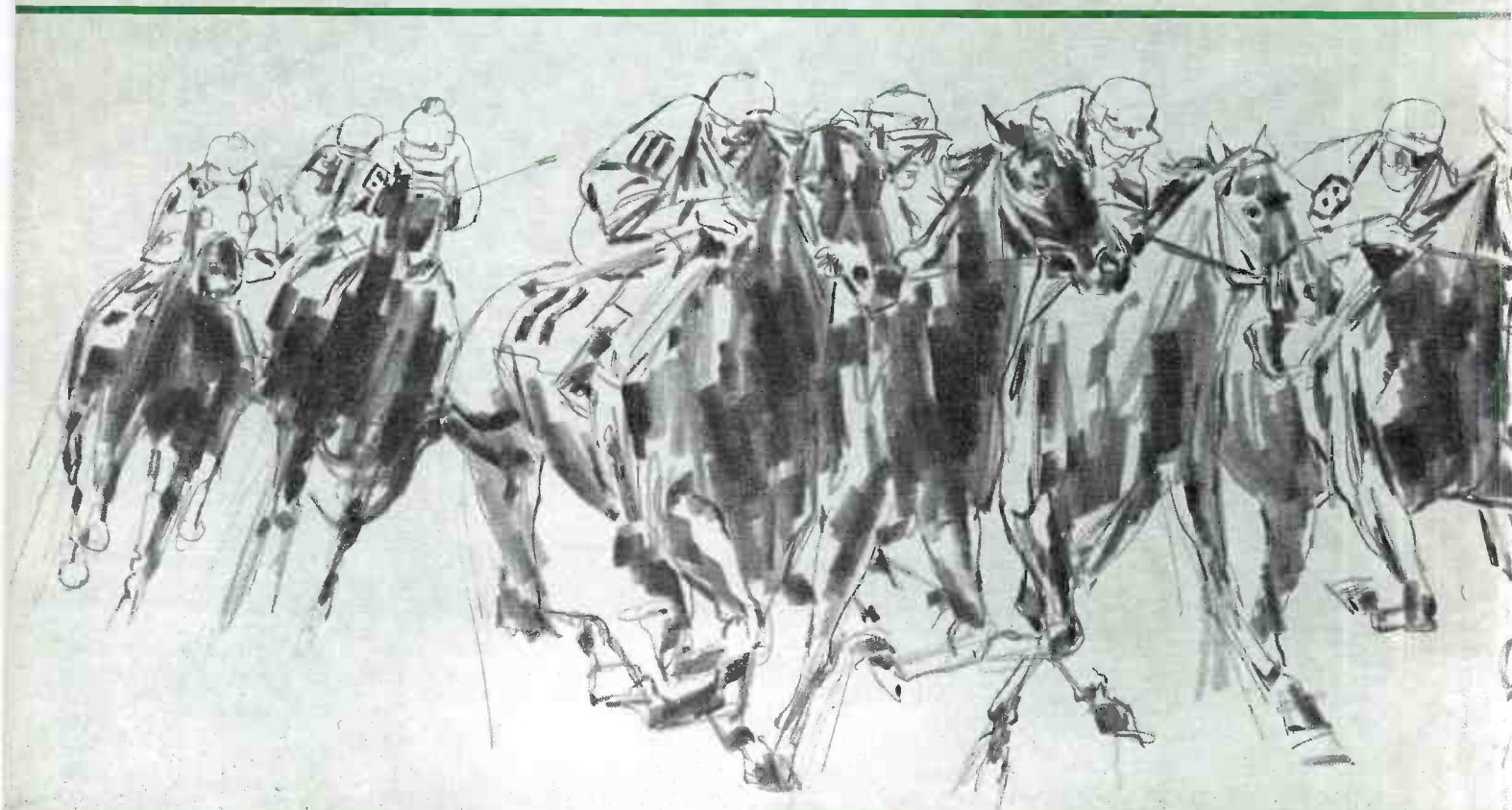
1st Race	2nd Race	3rd Race	4th Race	5th Race
\$5.00	\$10.00	\$25.00	\$100.00	\$500.00

OVER 17,500.00 in PRIZES WEEKLY
After each race mark your TV screen for the number of the winning horse. Compare this number with the number of your card under "WIN". If number on your card corresponds, you have a winner. Circle the number and take card to your Winn Dixie store. Winnings will receive award within 72 hours after verification. Winning cards must be redeemed within three days after broadcast. No purchase necessary to fill on this merchandising card. Pick up your card at your Winn Dixie Store.

"LET'S GO TO THE RACES" is a television blockbuster. Here are the magic ingredients: take 30 minutes of television time. Fill them with all the colorful thrills and excitement of thoroughbred racing, *specially produced for TV*. Add the irresistible lure of weekly prizes through audience participation, and you've got the formula for a terrific traffic and sales builder. And more than just a great traffic hypo, it's great sports entertainment, beautifully filmed in color.

Never before in television history has a program generated such fantastic store traffic.

"Let's Go to



Imagine store traffic rocketing as high as 50% above the normal! Sales zooming week to week—up 12%, 20%—even 35%! TV stations carrying the show getting a 34% to 77% share of the audience against tough competition.

Each half hour show features five thrilling races. As they're lining up at the gate, famous sportscaster Jack Drees gives the rundown on the horses and the jockeys. And from the time the bell goes off, a battery of strategically placed color cameras follow them right down to the wire. Viewers have a chance to win big prizes by simply checking winners with the numbers on merchandising cards they picked up earlier at the sponsor's store.

HERE'S HOW IT WORKS FOR YOU

Your customers pick up a free merchandising card every time they enter your store. No purchase required. This brings them back again and again—sometimes as often as twenty-five times a week. They hope one of their cards will prove to be a winner. All of which adds up to a whale of a lot of extra store traffic. And sales!

A one million dollar insurance policy has been set up to protect you against any possible error.

A FEW OF OUR HAPPY SPONSORS:

Acme Stores · Allied Grocers · Colonial Stores · Cooper-Martin Stores · Delchamps Stores · Dominion Stores (Canada) · Furrs, Inc. · IGA Stores · Kroger Stores · Mayfair · P & C Stores · Publix Markets · Safeway · Steinberg's (Canada) · Thorofare · Vons and Shopping Bag Stores · Weingarten · Winn-Dixie Stores.

"LET'S GO TO THE RACES," currently on the air in 125 U.S. and Canadian markets, is doing a fantastic job not only for sponsors but for stations that carry the show. Local station ratings are zooming. Here are some samples around the country:

Town & Station	Share of Audience
Atlanta, WAII.....	34%
Cincinnati, WLRC.....	40%
Cleveland, WEWS.....	34%
Florence, S.C., WBTW.....	77%
Greenville, S.C., WFBC.....	59%
Louisville, WAVE.....	42%
New Orleans, WVUE.....	46%
Norfolk, WTAR.....	62%
Roanoke, Va., WSLS.....	54%
Syracuse, WSYR.....	52%
Tampa, WFLA.....	54%
Utica, WLTV.....	46%

The FCC has ruled that "Let's Go to the Races" is not a lottery. The fact that no purchase or other obligation is involved in obtaining racing cards from the sponsor has led to clearance everywhere. Proper releases have also been obtained from the race track, horse owners, trainers, jockeys, and the Florida Racing Commission.

Walter Schwimmer **INC.**

410 No. Michigan Avenue, Chicago, Ill. 60611 • Phone: 312-467-5220

"LET'S GO TO THE RACES" has been such a great success that we have produced a companion show —"HARNESS RACING SWEEPSTAKES" now completed and soon to be released.

the Races



THE MONTH IN FOCUS

FCC expected to approve ABC-ITT merger; new season in gear

THE FCC turned a one-day stand into a lengthy two-day production last month when it heard the oral arguments surrounding the proposed ABC-ITT merger. After consideration of the cross-examination of ABC President Leonard Goldenson and ITT Board Chairman Harold Geneen, the commission is expected to approve the merger, though probably with some dissents.

The hearing originally had been booked for only one day, but an FCC demand for some concrete assurances brought the principals and a phalanx of attorneys back for another appearance. The hearing did not bring out much that was new, but it did serve to evoke from ITT's Geneen a statement that his corporation would underwrite the network with a minimum of some \$50-million over the next three years,

money ABC's Goldenson says is essential if his network is to remain competitive with CBS and NBC.

With the money, ABC feels it can upgrade its programming, a key concern of some of the commissioners who wanted assurances that the merger would serve the public interest. Until the oral arguments were heard, there had been no public disclosure of the specific dollar amounts ITT would make available to ABC.

Technically, the only matter before the FCC was the modification in ownership of ABC's five owned-and-operated television stations, and its six AM and FM radio stations. But the ramifications of the merger are far greater: At stake is control of a network with 137 affiliates spread throughout the nation, motion-picture theaters, recording studios, and a host of other enterprises. Moreover, the merger would place a major network under the corporate umbrella of a corporation with subsidiaries sprawled across the globe, all worth a healthy \$2 billion.

A few commissioners expressed concern whether such a corporate giant (ITT will rank 20th in the nation if the merger is approved) would have an inordinate influence on public opinion. Both Goldenson and Geneen assured the commission that every possible safeguard would be established to assure that the integrity of ABC's programming, especially its news department, would not be compromised.

During the course of the hearing it was revealed that ITT had earlier approached "another network," presumably CBS, with a merger proposal. After

apparently being turned down, ITT initiated overtures to ABC in early 1965, but it was not until later that year that the network expressed interest in the proposition.

■ The 1966-67 campaign in television's perennial war of the ratings began again last month as the three networks ended their preseason promotional barrages and deployed 89 prime-time shows, 35 of them brand new, before the viewer. ABC-TV went on the march by airing most of its 16 new programs a week before the other two networks. CBS-TV with nine new shows, and NBC-TV with 10 newcomers, joined the fray in earnest a week later, apparently unharmed by ABC's tactics.

Unabashed interest in the all-important numbers surrounding the new season was somewhat attenuated in comparison to last year, but it was evident that rating information was made available to the advertising community almost as soon as the shows were aired, and that network drumbeaters were out quoting their favorite set of figures.

By now, network executives have read the runes writ quickly by Arbitron and Trendex, all in an effort to get a morning line on probable winners and sure losers. Since the trends in viewer response have yet to jell, the fate of most new entries is contingent on the national Nielsen figures, just now crossing the desks of network programming chiefs. Last month was obviously a period of irregular and inconsistent audience reaction to the new season; viewers continued to twist their dials from channel to channel, searching for the milieu that will probably fix their viewing habits for the months to come.

Critical reaction to the new season, however, did not have to wait for the latest data, nor did it hang fire while the audience picked its favorites. Generally speaking, most programs received ho-hum reviews; enthusiasm was infrequent, indifference rampant. The "sameness" of the new season was decried. For the critics, the new season again provided another opportunity to vent their frustrations over television in cold print. No one knows better than they the futility of their efforts, for seldom, if ever, has critical comment affected, one way or the other, the reception a new program or season receives from the majority of viewers.

A few shows such as ABC's *That Girl* and *The Hawk*, and NBC's *The Road West* and *The Monkees* received generally favorable reviews. Last season, the critics liked *Get Smart*, *I Spy*, and *Trials of O'Brien*, an off-beat series about a brash New York lawyer. The last show couldn't find an audience and soon got the axe, but the critics for a change had a pretty good batting average: Two out of three. It is still too early to tell how well they called this season as a whole.



ITT'S HAROLD GENEEN, ABC'S EVERETT ERLICK, ABC'S LEONARD GOLDENSON

This year, the critics rated ABC's *Tammy Grimes Show* and the *Green Hornet*; NBC's *The Girl From U.N.C.L.E.*, and CBS's *It's About Time Garry Moore Show* as out-and-out bombs. (ABC's entry in the "come-back" sweepstakes, the *Milton Berle Show*, received mixed reviews.)

ABC's blue-chip *ABC Stage 67*, a concept that received much preseason critical acclaim, earned plaudits from some quarters, and from others, an "A" for effort. Those who panned the series' first effort, "The Love Song of Barney Kempinski," generally mollified their reviews with acknowledgements of ABC's efforts to brighten the season. Some critics, however, felt the initial show was too off-beat, too kooky for a first offering; a strange reaction from those who have long criticised the medium for its sameness and its lack of originality. Along with some luke-warm critical comment, *ABC Stage 67* also returned a disappointing rating in its premiere episode: 10.6 according to Arbitron.

For the critics, then, the new season got off to a rather unexciting start. The more generous commentators, however, gave the new season the benefit of a doubt: They would wait for subsequent *ABC Stage 67* productions and forthcoming CBS and NBC dramatic efforts before passing final judgement.

The November issue of TELEVISION will take a closer look at the critics' views of the new season.

■ With a total weekly production outlay of close to \$12-million, all three networks hope their fall entries will be hits, but as in the past, some programs will fall victim to viewer indifference and low ratings. As a hedge against an uncertain future, the networks revealed last month some details of a dozen or more shows they have waiting in the wings, ready to take the place of programs not renewed when the first contract cycles terminate around the first of the coming year.

ABC, which is said to view television networking as consisting of three cycles (one starting in September, one in January, and the third in April), is known to have plans for another "second season," a phrase it coined last season when it replaced a number of failures with substitutes, among them the immensely successful *Batman*.

If any of this season's offerings are dropped, ABC is ready to fill the gaps with, among others, *The Invaders*, an hour show concerning Martians on earth; two British-produced action series, *The Avengers* and *McGill*; *Off to See the Wizard*, a cartoon series; *Ringo*; and *The Walter Brennan Show*. Some possible replacements, like *The Avengers*, have been aired before, while others, like *Ringo*, are being prepared

for the network's 1967-68 season. Both types can be inserted in the network's schedule in January if necessary.

CBS reportedly has *Mr. Terrific*, a half-hour comedy, ready as a backup should any of its present comedies fail to click. CBS also is considering *To Tell the Truth* as a possible replacement for an unpopular game show, and, as a substitute for a weak action-adventure show, selected *Perry Mason* reruns. In the past, CBS has replaced discontinued series with two British-made shows, *Secret Agent* and *Danger Man*, but these presumably would not be inserted in the current season's schedule unless they were produced in color.

NBC has in reserve a new color version of the British-produced *The Saint*, as well as three newly developed programs: *Captain Nicely* (a project of *Get Smart's* Buck Henry); *Sheriff Who*; and *Dick Tracy*, a live-action show to be produced by Bill Dozier, who made *Batman* for ABC.

The networks naturally are hopeful they won't have to replace many of this season's shows after the first 13 weeks, since sending in a substitute is a complicated and costly process—production of shows in the mill has to be accelerated, scripts written and new contracts negotiated. Nevertheless, each network is aware that at least one, maybe more, of its shows won't make it.

■ The first word from an FCC official that domestic-satellite communications are a future certainty came last month from Commission Chairman Rosel H. Hyde, who said in a speech that it was only a question of "when, where and by whom."

Meanwhile, discussions on how best to finance educational television, a subject brought to the public's attention recently by the Ford Foundation, continued.

The Communications Satellite Corp., which opposes a Ford plan for a domestic-satellite system to serve television networks, last month advanced a proposal of its own to finance ETV and, like the Ford plan, it too would make use of the new satellite technology. Comsat's plan would allow it to extract a modest fee from users of space circuits. Such revenue would then be turned over to an authorized organization for disbursement to ETV. The proposal is seen as a counter to the Ford plan: Comsat feels it is the only entity authorized to establish a satellite system.

The Comsat plan, according to Dr. Joseph V. Charyk, president of the corporation, has the virtue of simplicity and is wideranging in its application. It is based on the assumption that the use of satellites for communication is less expensive than ground cables and microwave relays. If all users of the Comsat

system are tapped for a small fee each time they use a satellite circuit, a healthy amount of money could be raised for ETV. Comsat also claims that its space system would be far more efficient than the one envisioned by Ford since the Comsat satellites would handle all types of communications, not only television.

It is this aspect of the Comsat plan that has some interest in the broadcasting industry. Under the proposal, all users of the satellite system—television, radio, voice, and record carriers—would support ETV. Among the many objections to the Ford plan was that under the proposal, broadcasters, and they alone, would underwrite ETV programming. Some industry observers feel that since ETV's importance is truly national in scope, it would be wrong to foist the responsibility for ETV on only one segment of the economy—commercial broadcasting.

Other industry representatives, however, feel that the question of probable domestic-satellite systems and the question of financing ETV are really two separate and distinct issues and should be considered independently of each other.

Still another idea on ETV financing was advanced by Senator John O. Pastore (D-R.I.), chairman of the Senate Communications Subcommittee. He reminded Comsat that the United States has spent billions of taxpayers' money to develop space technology and that one of the results of this massive effort has been to make communications via satellite a reality. There must be some way, he thought, that Comsat could help repay this costly research. He suggested that Comsat might devote part of its profits to ETV.

■ Last month television took the offensive against an FCC "interim policy" that limits acquisition of TV stations in the top-50 markets to only three stations, no more than two of them VHF's.

The attack came in the form of a two-volume, 443-page report prepared by United Research Inc., Cambridge, Mass., that was submitted to the FCC. The massive report, containing the results of a one-year study of the economic and social effects of group-station ownership in television, was undertaken at the behest of the Council for Television Development, an association of 38 television licensees, most of them group owners. Although the report supports CTD's opposition to any FCC ceiling, URI emphasized that the study had been conducted independently and that full responsibility for the conclusions rested with the research organization.

The study is one of many counter-arguments the FCC will consider before deciding whether or not its multi-ownership proposal will become law. END



FIRST FULLY INTEGRATED TV TAPE RECORDING SYSTEM

for high-



band color

Superb Multiple Generation Color Tapes

The TR-70 makes superb copies of color tapes that look for all the world like the original. Improvements in signal-to-noise, bandwidth, and "K" factor account for the superiority in picture performance. The TR-70 maintains this uniformly high quality on a day-to-day basis.

Color Tested . . . Color Ready

The TR-70 is built and tested at the factory as a complete color system. Its system features include: ATC, Air-bearing Headwheel, Color ATC and Switchable Standards. This means that the user may produce color tapes and go on-air immediately.

High Band at Touch of a Button

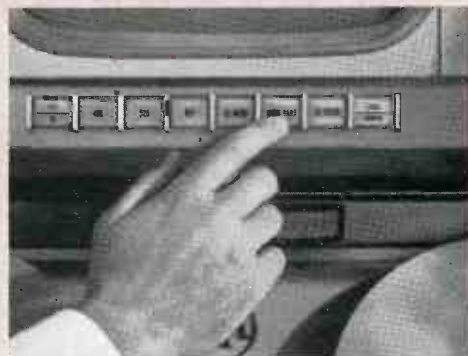
There is instant selection of three recording standards—low band monochrome, low band color, or high band monochrome/color.

The TR-70 is RCA's newest and the first fully integrated high band color tape system. This "state of the art" system means best possible design and performance. Discover for yourself why the TR-70 color system is superior to any TV Tape Recorder built to date.

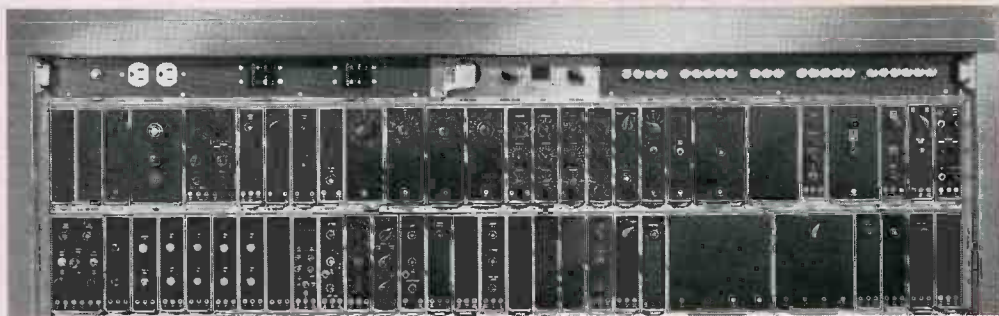
Call your RCA Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey.



TR-70 makes multiple-generation color tapes look like originals.



TR-70 has "instant selection" of high band or low band, color or monochrome.



TR-70 comes with color modules installed, wired and "system tested" at the factory.



The Most Trusted Name in Electronics

TV VS. THE UMPS

Bob Williams, TV critic of the *New York Post*, had some comments on television sports coverage in his daily column:

"The time has got to come when pro-baseball umpires and football referees begin using TV's instant video-tape replays to verify decisions on close or questionable plays.

"Channel 9's [WOR-TV] Ralph Kiner was able over the weekend to fault the ump who called a balk on Met pitcher Bob Shaw. Kiner had the benefit of the video-tape in confirming his judgment. The same Kiner asked the TV fans to decide for themselves, on the basis of another video-tape, whether Ron Hunt was safe sliding home. . . . Some set-siders insisted the tape showed Hunt safe. But the ump had already thumbed him out."

Representative George W. Grider (D-Tenn.) in a plea for a ban on Friday night pro-football telecasts, told the U.S. House of Representatives: "Today, the existence of high-school football . . . is threatened by television. Professional football is scheduled to be shown on television Friday night. Just as mass televising of major-league baseball wrecked the minor leagues, so professional football is devouring its young."

COMEDIAN BLASTS TV

Jerry Lewis, star of a short-lived TV series on ABC-TV at the beginning of the 1963-64 season, let loose a barrage of television criticism at a news conference in Boston. Among his comments:

"It's dull, it's canned, it's tasteless, it's been swallowed up by Madison Avenue. It has lost the pull it once had of giving the viewers something to look forward to. The creativity is gone.

"Look at the commercials they stick into the shows right after the dinner hour, regardless of the subject matter or material. We hear all about underarm deodorants, bad breath, dentures and nasal drips. After an hour of viewing you have to go check the medicine cabinet. I think it's disgusting.

"I have no desire to get back into television until they return it to its creators.

"You have to learn their 10 command-

ments, which start with 'Thou shalt kill. Thou shalt lie. Thou shalt be deceitful. Thou shalt be a cutthroat. Thou shalt live by greed. Thou shalt have the capacity to step on anyone that gets in the way.'

"There are some things I like: the news and the weather. They haven't found a way to prerecord these yet. When they do, be assured that they will. [Ratings are] a joke. The way to find out what people are really watching is to monitor them where they gather: at banks, toll bridges. If I were a network, I'd send out cards to all 59-million set owners."

Commenting in New York on Jerry Lewis's blast (above), Ed Sullivan said:

"There's plenty of live TV around. We've been live on my show for 18 years although," the "Great Stone Face" added, "some people doubt that I'm personally alive."

APPLES AND ORANGES

Thomas W. Moore, president of ABC-TV, issued a call for a re-evaluation of TV ratings in a speech before the Los Angeles Town Hall:

"Television is, has been, and will continue to be primarily a medium of entertainment, and, generally speaking, entertainment programming will continue to draw larger audiences than 'acutality' programming or straight dramatic fare. . . .

"The man who makes *The Man From U.N.C.L.E.* deserves a bonus, and I wish he had come to me first. And anybody who doesn't think that *The Beverly Hills Billies* has a place in the American cultural spectrum just never thought about the sales of the gilded romances of Frances Parkinson Keyes, or about why 'intellectuals' form the hard core of James Bond fans.

"The fact is that, in their context, *Bewitched* and *Batman* are superlative entertainments carefully conceived, superbly mounted and professionally presented.

"The rub is that all television programming must, in the future, be so conceived, produced and presented. . . .

"When the networks present an NBC *White Paper*, a CBS instant special or an ABC exploration of 'Cosmopolis,' should their audiences be compared to *Bat-*

man's? . . . Can these expensive, provocative and illuminating presentations be matched in 'the ratings game' with pure entertainment programs?

"So, the concept of heaping all programs collectively into one rating bin is not only fallacious; it penalizes any network that attempts to serve the public better. The one-rating-bin concept inhibits television in its quest for excellence.

"Unfortunately, rating averaging got out of hand in television a few years back.

"We, the networks, were responsible for that. . . .

"I honestly believe we should reassess the measurement system so that entertainment is measured against entertainment, documentary against documentary, cultural programming against cultural programming.

"In the use of ratings, I don't want to compare a bushel of apples with a quart of strawberries by turning it all into tartly flavored applesauce."

Lawrence Laurent, TV critic of the "Washington Post": "This is heralded as television's 'year of the special' and already some people are defining a 'special' as 'any TV show that doesn't put you to sleep in the first five minutes'."

TV-INSPIRED REVOLUTION

Bill Monroe, NBC's director of news in Washington, in an address at Northwestern University, said:

"There is a racial-social-political revolution going on in this country. It is getting over legal barriers. Now it's coming up against the things inside people's heads that tend to make them think white neighborhoods should remain white. The Negroes are the architects, bricklayers, carpenters and welders of this revolution. Television is their chosen instrument.

"This didn't come about because television people were trying to accomplish any particular end. It came about because when the Negroes got ready to make their move, television was there. It was coming of age and influence as a journalistic medium, and it had some important properties the newspapers did not have. Unlike the printed press, television was a national medium.



**Why KGO-TV, San Francisco
bought Volumes 1,2,8,9 and 10
of Seven Arts'
"Films of the 50's and 60's"**

Says David M. Sacks:

ABC Vice President and General Manager, KGO-TV,
San Francisco, California

“More and more San Franciscan's are tuning in for a colorful look at Channel 7 because of our 372 Seven Arts' 'Films of the 50's and 60's,' 197 of which are in color.

KGO-TV, colorcasting during our around-the-clock broadcasting schedule, leans heavily on color features to program our 7 different feature time slots in addition to our 'All-Night Movies':

- Saturday evening "The Best of Hollywood" (11:15 P.M. to conclusion)
- "Morning Movie" (Mon.-Fri., 9:00-10:30 A.M.)
- "The 6 O'Clock Movie" (Mon.-Fri., 6:00-7:30 P.M.)
- "The Late Movie" (Mon.-Fri., 11:30 P.M. to conclusion)
- "The Saturday Movie" (3:30-5:30 P.M.)
- "The World's Greatest Movies" (Sun. 5:00-7:00 P.M.)
- Sunday evening "The Best of Hollywood" (11:15 P.M. to conclusion)

Accordingly, our feature film programming requirements demand

***a library well-stocked with
excellent Seven Arts' features."***



Seven Arts ASSOCIATED CORP.

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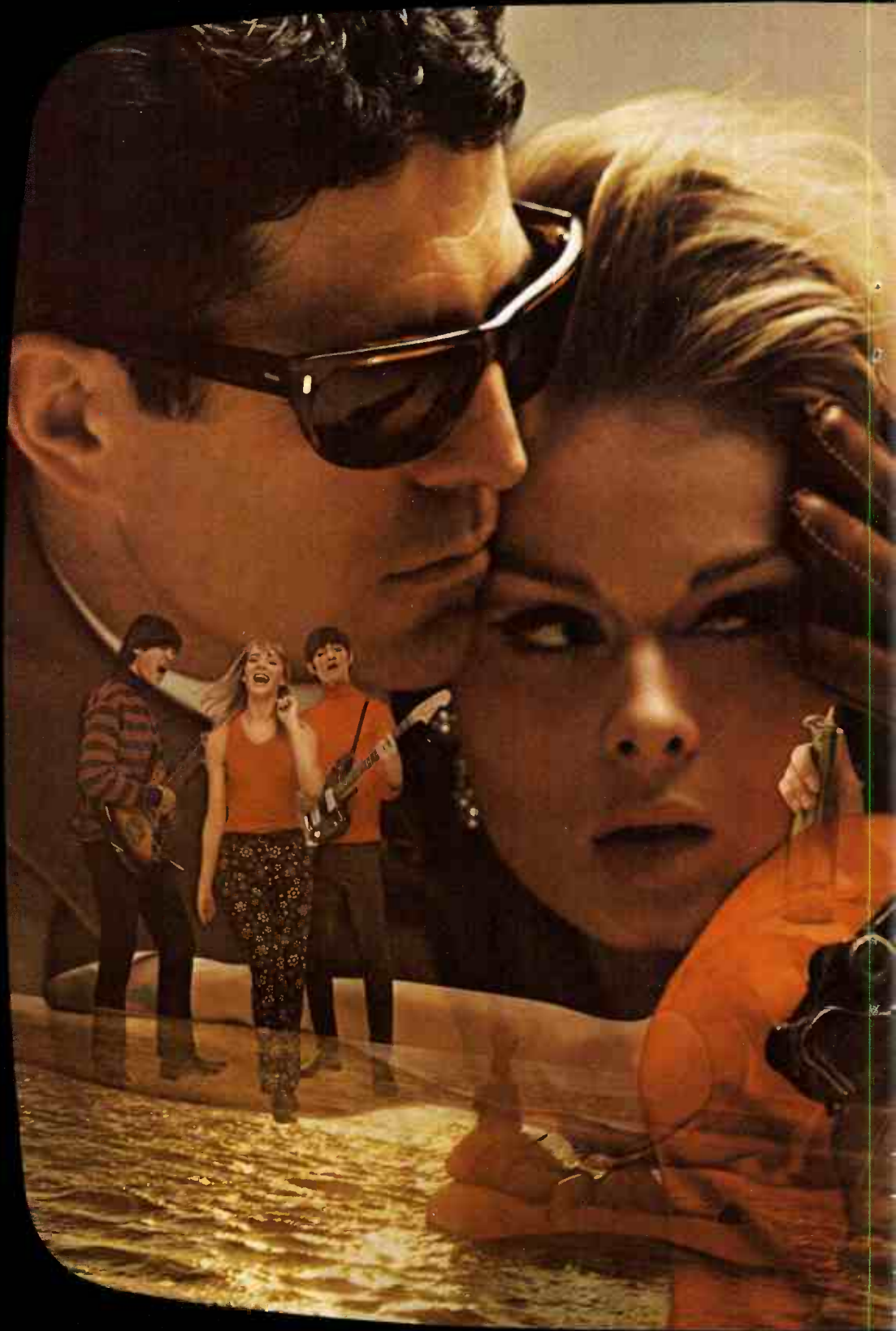
NEW YORK: 200 Park Avenue, YUkon 6-1717

CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105

DALLAS: 5511 Royal Crest Drive, EMerson 3-7331

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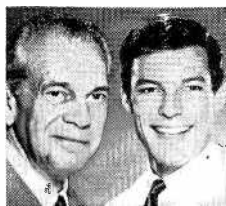
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what takes your pulse,
gets under your skin...
and gives you
the creeps?



DR. KILDARE



GIDGET



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America's all-time heart-throb doctor, a pert and peppy teenager and TV's most monstrously funny family – that's the kind of top notch programming diversity that holds an audience and brings them back each week for more. Especially when they are joined by shows like *The Defenders*, *Rawhide*, *Patty Duke*, *Wackiest Ship*, *20th Century*, *Honey West* and *Perry Mason*.

They're all on our schedule this year, making WPIX TV/11 a one-station network. Proven programming has been added to award-winning news, first run movies, Notre Dame football, TV specials and special events, plus leadership in programming for children, young adults and sports fans. Just the place for your 60-second commercials.

NEW YORK'S ONE-STATION NETWORK

WPIX

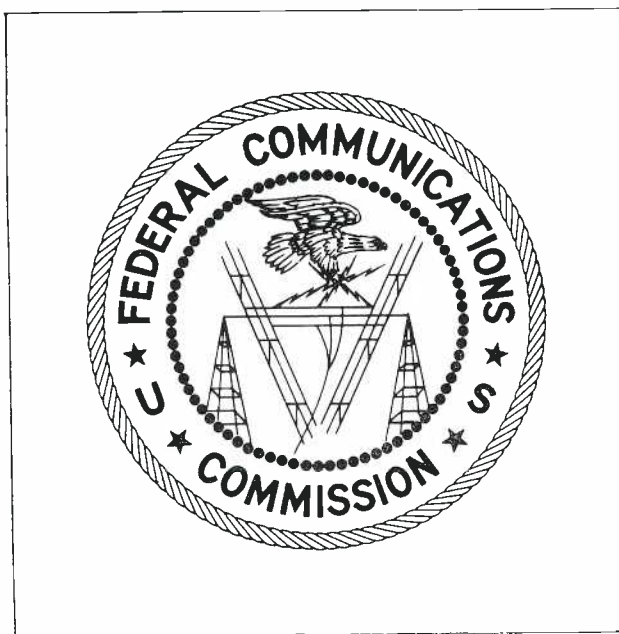


Represented by Peters, Griffin, Woodward, Inc., and in New England by Bill Creed Associates.

TELEVISION

IS THE FCC OBSOLETE?

BY LEONARD ZEIDENBERG



IN the 32 years of its existence the Federal Communications Commission has at times been characterized by those it regulates as an omnipotent bureaucracy with the capacity and desire to impose its will on the actions of its every licensee. If the characterization ever had validity, it is now sadly out of date. The FCC is being swamped by a swelling torrent of technology that is beyond the agency's present power to measure, let alone control.

There is, in fact, some doubt that anyone fully comprehends the depth and turbulence of the sea of troubles the FCC is already thrashing in. As the federal government's expert on interstate communications, the FCC has the duty to oversee the creation of a space-age communications complex that is certain to make contemporary systems as obsolete as the oldest Mimeograph in the FCC's enormous duplicating room. Satellite relays of television, voice communications, data transmissions and computer exchanges; multichannel wire systems that can flood home entertainment-information centers with sound and pictures from central storage banks; reading matter delivered by facsimile; direct television transmission from satellite to home—all of these advances in technology are possible, but none can be put into use until the FCC assigns them frequencies. But while these larger matters of unprecedented complexity

await the consideration of the FCC, the commission still has bands of functionaries counting the commercials on obscure television stations, listening for indelicacies in the radio conversations of fishermen at sea or making sure that the sets in the so-called citizens band are used for legitimate business purposes and not for a hobby.

In structure and concept, the FCC is doomed to spend most of its man hours on minutiae, supervising, as it does, some 1.5 million licensees using radio frequencies for a multitude of purposes. It also deals with and tries to regulate some of the nation's most influential corporations. And, being answerable to the Congress that established it and allocates its funds, it is subject to the will of Congress and the occasional whimsy of individual congressmen. In the circumstances, the FCC finds it exceedingly difficult to look up long enough from the never-cresting flood of suffocating routine, or to get far enough away from the external pressures, to make a searching or objective study of the future.

There have been times when activist members of the FCC, assisted, if not prodded, by activist members of the agency's staff, have made attempts at creative regulation. In recent years a high proportion of those attempts have been directed at television broadcasting. If they have led to little change in either television or the FCC's own body of rules, they have served to keep television broadcasters in a fairly constant state of agitation. But the broadcasters have recently begun to breathe a little easier. An old friend, very much to their liking, has been placed at the head of the agency.

THE PRESSURE IS OFF

The challenges of the space age are descending on an FCC that has been put under a new command that differs radically in style and attitude from the administrations of Newton N. Minow and E. William Henry, both of whom rose to the FCC chairmanship by appointment of John F. Kennedy. When Rosel H. Hyde was named to the chairmanship by President Johnson last June, a Washington lawyer summed up his reaction with a grin. "What do I think it means?" he said. "It means the pressure's off."

From the New York board rooms of the major networks to the office of the manager-owner of the station in Two Forks, Ore., the reaction was generally the same. The youthful E. William Henry, with his ideas of hard-nosed regulation and his notions for remaking the structure of the broadcasting industry, had departed the premises seven weeks earlier. In his place was to be a widely respected, conservative Republican who in almost 40 years of service in the regulation of the communications industry had gained a reputation for believing that broadcasting can serve the public interest best if the regulatory climate is favorable.

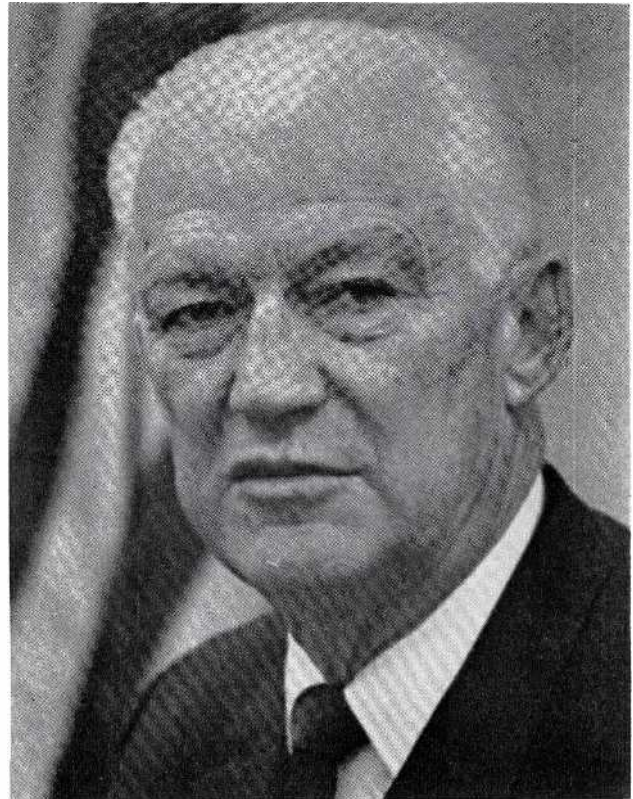
And in recent weeks the atmosphere at the commission has changed. Stations guilty of rules violations are still being penalized at a respectable clip. But where once among staff members there was talk of the need to "hold their feet to the fire" ("their feet," of course, being broadcasters) in order to assure their service to the public, the word now is to take a "reasonable" approach. As one official put it: "Lethargy has set in."

"Lethargy" could prove to be as inaccurate a word as the official could have chosen. The heat may have been turned down under the existing television system, but matters of another kind are cooking briskly and indeed may be on the verge of boiling all over the FCC.

Chairman Hyde, who is not given to exaggeration,

THE SEVEN MEN WHO REGULATE COMMUNICATIONS IN THE U.S.

Their job ranges from phones and radio to TV and satellites



HYDE



JOHNSON



LEE

ROSEL HYDE, CHAIRMAN

The FCC's 66-year-old chairman is entering the final chapter of a career in the regulation of the communications industry that spans the development of broadcasting from the crystal set to communications satellites. Hyde, who entered government service in 1924 as an employe of the Civil Service Commission, joined the newly established Federal Radio Commission in 1928 and, with it, was absorbed into the successor agency, the FCC, in 1934. Over the years, he became known for the conservatism he began acquiring while growing up in Bannock county, Idaho. As a result, broadcasters, shaken after five years of Newton N. Minow and E. William Henry, greeted news of his appointment with relief. Hyde had become general counsel before President Truman named him a member of the commission in 1946. And his designation as chairman by President Johnson in June established two precedents. It was the first time a President had named someone not of his party to the chairmanship (Hyde is a Republican) and he is the first second-term chairman (he had been chairman for a year under President Eisenhower).

JOHNSON

At 31, Nicholas Johnson was the youngest person ever named to the FCC. But Johnson, who turned 32 on Sept. 23, demonstrates an aggressiveness that makes those with whom he deals forget his youthfulness. In his two years as federal maritime administrator, his determination to shake up what he considered a moribund industry won him the enmity of the shippers and unions, as well as the agency's staff. Nevertheless, President Johnson is said to think highly of him. And some observers see him as FCC chairman when Chairman Hyde retires in 1969, assuming President Johnson's re-election. Commissioner Johnson, a native of Iowa City, Iowa, graduated from the University of Texas undergraduate and law schools, was law clerk to U.S. Supreme Court Justice Hugo Black and taught law at the University of California at Berkeley. He was in private law practice in Washington when he was chosen for the maritime administrator's job.

LEE

If any commissioner has a special constituency, it is Robert E. Lee, who has championed the cause of UHF television throughout his career on the commission. UHF broadcasters recognize this by inviting him to ceremonies marking the opening of their stations; his colleagues recognized it by naming him chairman of a government-industry committee on UHF development. Lee, who was born in Chicago, began his government career as a special agent for the FBI in 1938. He later moved over to Capitol Hill, where he worked for the House Committee on Appropriations. He was first named to the FCC by President Eisenhower in 1953.

WADSWORTH

Commissioner James J. Wadsworth is probably the only authentic diplomat ever to sit on the FCC. He represented the United States in the UN for eight years — as deputy U.S. representative



WADSWORTH



COX



BARTLEY



LOEVINGER

from 1953 until 1960 and as permanent representative from 1960 until 1961. He also represented the U.S. at numerous international conferences on disarmament and is the author of books and articles on international affairs. Wadsworth, a native of Groveland, N.Y., is the son of the late U.S. Senator James W. Wadsworth (R-N.Y.). The commissioner, who was appointed to the FCC in May 1965, is currently putting his diplomatic experience to use as head of the U.S. delegation negotiating a treaty with Mexico on the use of the AM radio band.

COX

Commissioner Kenneth A. Cox probably had as much influence on the commission before he joined it as after, if not more. As special counsel to the Senate Commerce Committee on broadcast matters in the 1950's, he authored several reports containing sweeping recommendations that the FCC later adopted, at least in part. One was critical of network option time and must-buy practices (both activities were later outlawed). Cox, a Seattle attorney when tapped for the Commerce Committee job, was born in Topeka, Kan., and received a law degree from the University of Washington and a master's degree in law from the University of Michigan. He served as Broadcast Bureau chief for two years before being named to the commission in 1963.

BARTLEY

Ranking only behind Chairman Hyde in length of service on the FCC is Commissioner Robert T. Bartley (he was first appointed in 1952). He is best known to broadcasters for his opposition to the growth of broadcast-station-owning companies. Bartley, a native of Ladonia, Tex., is a nephew of the late House Speaker Sam Rayburn, and first served the commission as a staff member (he was director of the telegraph division from 1934 to 1937). He also has some experience on the other end of the regulatory process. He was an executive of the Yankee Network from 1939 to 1943, when he moved over to the National Association of Broadcasters to head its wartime activities. He later headed the FM department when FM Broadcasters Inc. was merged with the NAB.

LOEVINGER

As a former law professor with a long bibliography of books and articles on the law to his credit, Lee Loevinger has a reputation as a legal scholar. But his tongue is sometimes too sharp and his energy too considerable for anyone to think of him, initially at least, as scholarly. A native of St. Paul, Loevinger attended the University of Minnesota's undergraduate and law schools, taught at the law school and the medical school and served for a year as associate justice of the Minnesota Supreme Court. In 1961, he became chief of the Justice Department's antitrust division. Two years later he was on the commission, where he made clear his opposition to government interference into programing and where he pushed a number of procedural reforms. Commission practice of assigning responsibility for writing opinions to individual commissioners grew out of a Loevinger recommendation.

THE FRONT LINE OF FCC'S SUPPORTING TEAM



SMITH

As Broadcast Bureau chief, George S. Smith is number one staff man in regulation of broadcasters. His bureau's responsibilities range from processing new applications to recommending revocation of licenses. He generally presents staff position in commission meetings.



GELLER

As general counsel, Henry Geller heads staff of lawyers who advise FCC on legal matters, represent it in court and help draft proposed legislation. Geller has been called on to prepare major rule-making proposals, such as those for new CATV regulations.



SHERIDAN

James B. Sheridan is special consultant to commission on use of communications satellites in broadcasting, a new post. His assignment involves FCC's current inquiry into who should be authorized to own domestic satellite system.



JUNTILLA

As deputy chief of Broadcast Bureau, James Juntilla relieves Smith of much of his burdens. Under former chief Sheridan, a non-lawyer, Juntilla, who is a lawyer, was used extensively on legal matters.



STRASBURG

Bernard Strasburg, chief of Common Carrier Bureau, is only commission staffer ever to win Civil Service League's career-service award. He recommends and implements policy on rates and services of common carriers, including Communications Satellite Corp.



RAY

Commission's chief gum shoe is William B. Ray, chief of complaints and compliance division. His staff checks out complaints of rule violations. It is currently in closed-door hearings around country investigating alleged radio payola activities.



SCHILDHAUSE

Sol Schildhause is chief of newly created CATV task force. New unit administers new CATV rules and will recommend new procedures for handling enormous workload CATV regulation represents.



BRYANT

Asbrook P. Bryant, chief of office of network study, has conducted extensive inquiry into network program practices and is author of controversial proposal to bar networks from owning more than 50% of their prime-time, non-news programming.



ENDE

Asher Ende, deputy chief of Common Carrier Bureau, has special responsibility for overseeing policies in international and satellite-communications fields. He has also aided bureau chief in preparation of current commission inquiry into rate structure of AT&T.



LEVY

Martin I. Levy is chief of broadcast facilities division, which processes all applications for new or changed AM, FM or TV facilities. He also has played major role in drafting proposed rule to require new TV stations to locate towers in antenna farms.



RAWSON

Chief of renewal and transfer division is Robert J. Rawson. His staff has initial responsibility in passing on license-renewal and transfer applications. It also checks on complaints of violations of commission's fairness doctrine and equal-time law.



PAGLIN

As executive director, Max Paglin, is FCC's major domo, with responsibilities in budget preparation, personnel and other so-called housekeeping duties. He also coordinates activities that cut across several bureaus.



COWPERTHWAIT

Staff of Hart S. Cowperthwait, chief of rules and standards division, prepares notices of proposed rulemaking and studies, analyzes and reports to commission on comments filed by industry. Allocation of TV and FM channels is part of division's responsibilities.



OHLBAUM

Daniel R. Ohlbaum, deputy general counsel, acts for general counsel in his absence, helps in administration of office, carries out special assignments. Former head of office's litigation division, he also represents FCC in court on some cases.



SCHATZOW

Broadcast Bureau's chief economist is Arthur Schatzow, chief of research and education division. He played major role in drafting proposed rule to limit expansion of multiple-TV station owners into major markets.



FITZPATRICK

Thomas B. Fitzpatrick, chief of hearing division, supervises work of 16 lawyers who represent FCC in hearing cases. He has voice in shaping proposed findings and appeals filed by his staff and sometimes appears in hearing cases himself.



CUNNINGHAM

James D. Cunningham, chief of office of hearing examiners, assigns cases to 16 hearing examiners who preside as trial judges at hearings, prepares budget for his office, designates times and places of hearings, and sits on cases himself.



BERKEMEYER

Donald J. Berkemeyer, chairman of review board, which sits as first court of appeals from examiners' decisions in comparative hearing cases and acts on motions. As administrative officer, Berkemeyer prepares budget. As member he hears cases.

describes the issues confronting the commission as "tremendous." He noted the excitement caused by the Ford Foundation proposal to create a satellite system for domestic television networking with a guaranteed subsidy for non-commercial TV. And he mentioned the controversial question of who should be authorized to deal directly with Comsat for international service (an issue on which the commission managed to bring down on itself the wrath of the U.S. government when it held that all customers, including the government [and the networks], must contract for service through the international carriers, except in "unique" circumstances).

The commission is also responsible for passing on the reasonableness of rates Comsat will charge and for determining which companies will own the earth stations that will "talk" to the satellites and provide considerable revenues for whoever owns them. In addition, the commission is deeply involved in national policy planning for the creation of a merger of international common carriers to handle overseas telecommunications business.

A problem as basic and troubling as any facing the commission involves the increasing demand for spectrum space, here on earth, on the part of land-mobile radio users—the taxi cabs, the radio-equipped truck owners, police and fire departments and the like. Broadcasters, or the Washington representatives they pay to keep an eye on such things, have long been worried that the commission might turn to the frequencies that have been set aside for them. And in fact planning is underway for a test of the feasibility of land-mobile radio sharing of an unassigned VHF channel in New York.

LASER BEAMS AND COMPUTERS

Computers, operated by remote control and designed to talk to one another (that is, ask the questions and get the answers) pose another problem. Does their use of regulated lines of communications bring them within the province of commission regulation? And what new problems and opportunities will be created for the communications industry by laser beams, narrow beams of light that can be used to transmit radio and television signals?

In addition, the commission is in the midst of its celebrated, and first, on-the-record, in-depth investigation of AT&T's rates—an investigation launched under former Chairman Henry but for which Chairman Hyde bears particular responsibility in his role as chairman of the commission's telephone committee, and which may lead to upward changes in the rates broadcasters pay for AT&T services.

Then, too, of course, there are major matters bearing on the existing structures of the broadcasting industry, matters left over from the Henry administration, that will have to be resolved. One involves the proposal, born of concern over what the commission said was the networks' domination of television programming sources, to prohibit them from owning or controlling more than 50% of their prime-time nonnews programming (the so-called 50-50 proposal). Another would slow down the expansion of multiple TV-station owners into the nation's major markets by barring licensees from acquiring more than three stations (no more than two of them VHF's) in the top-50 markets.

The age-old question of whether pay television should be authorized as a regular service, an issue that is somewhat less controversial than it once was now that many broadcasters have become convinced subscription television is not

a major threat to them, appears headed toward final resolution. One other issue of more than passing interest to broadcasters is the proposed merger of International Telephone & Telegraph Corp. with ABC.

The issues are of a kind to make some of the controversies generated by Henry and Minow seem almost trivial by comparison. Those former chairmen worried broadcasters when they warned them to upgrade their programming. Their approach did at least result in a dialogue on broadcasters' responsibilities. But, observers in Washington note how much greater an impact the commission can make on programming in connection with the Ford Foundation's imaginative plan for subsidizing noncommercial television with profits from a communications satellite system serving the commercial networks.

Congress will establish national policy in the area, which involves a whole new system of domestic communications. But the commission will be called on to play an important role in shaping that policy. (Indeed, the Ford Foundation proposal was filed in an FCC proceeding raising questions about private ownership of domestic satellites.) And in the process, it will lay the groundwork for decisions to be made when direct satellite-to-home broadcasting becomes feasible.

But those are merely the policy questions. There remains the basic, "routine" job involved in administering an agency that, in broadcasting, common-carrier and safety and special radio services, regulates the use of some 5.7 million fixed, portable and mobile transmitters and that last year received 802,186 applications for radio authorizations. (In terms of numbers, broadcast stations represent a small part of the FCC's responsibilities, with some 7,000 AM, FM and TV stations authorized and about 900 applications pending).

Nor is that all. The commission has taken it upon itself to regulate the nation's 1,600 CATV systems—a job Chairman Hyde calls "a continuing challenge" but which the staff members responsible for administering the rules call a monumental headache.

FCC HAS ITS HANDS FULL

Against this background, the commission would probably not be expected to undertake any new forays into broadcast-industry regulation no matter who was chairman. Indeed, Henry, who was as ready as any FCC chairman before him to take on tough new issues, as long ago as last winter said the commission would have its hands full with the responsibilities it already had.

President Johnson was aware of the commission's growing and changing responsibilities, as well as of Chairman Hyde's views, when he picked Hyde to head the agency. Where President Kennedy was concerned with excellence in television, President Johnson (an old broadcaster himself, with important family interests in substantial radio and television properties in Texas) is concerned with a well-run agency that won't court unnecessary trouble. In Hyde he has a man who after four decades in government service is not only respected for his honesty, decency and fairmindedness but who also had established a track record as an able administrator during an earlier tour as chairman. That was in 1953-54, just after the lifting of a four-year freeze on TV grants. The public was clamoring for service and Chairman Hyde devised procedures for cutting through the mountains of red tape to permit the grants to come gushing out.

At the FCC the chairman sets the tone, although his is only one of seven votes of seven commissioners. He

To page 51

TELEVISION AROUND THE WORLD

American investment
takes many forms
including partial
ownership and
management services

BY RALPH TYLER

ALTHOUGH a number of American broadcasters have taken a more than casual look at the booming interest in television beyond our borders only a comparative few have so far invested time or money abroad.

While the lure is undeniably there—set ownership overseas has increased from 109 million last December to 125 million today—the complications are many.

Television as a communications system is dynamite. Sovereign nations as a rule are not anxious to have nationals of another country own a piece of it. When they do allow American participation they hedge their agreements with stipulations as to percentage of ownership, partnership contracts and management service pacts to make sure that no vestige of control slips out of their hands.

But in spite of this, some of the surplus capital of American broadcasters is finding its way abroad. These direct overseas investments are only part of a larger picture that includes all manner of arrangement that falls short of a direct equity involvement.

This helps to explain why a broadcast giant like CBS, which was able to dig up the wherewithall for a baseball club and a toy company in the U.S., has a relatively short list of overseas interests.

Its phonograph-record division is probably the most adventurous, with distributing and manufacturing companies in several countries. Then, of course, there are a smattering of distribution outlets for CBS films. CBS has only partial interests in two Caribbean TV stations, three South American production companies, one Canadian CATV system and a radio station representative firm in Canada. A deal announced already in Jerusalem, but not (at this writing) at CBS headquarters in New York, will involve the network also in establishing a general television service in Israel. But this will be in an advisory capacity for a fee and will give CBS no proprietary rights.

NBC, too, considering its wealth and resources of expertise, has a relatively modest list of overseas investments: partial interests (over 10% but less than controlling) in two Australian TV stations, a radio and television station in Venezuela, a TV station in Mexico, and memberships in consortiums that operate a TV station in Jamaica, a radio station in Barbados and Hong Kong's soon-to-be-built UHF station. But NBC has been much more active than CBS in the field of management services. According to Harold Anderson, director of management services for NBC International, the company currently has some 70 persons overseas providing supervisory assistance to stations on a contract basis. Usually these contracts involve a phasing-out plan that requires that NBC men relinquish their jobs after designated periods to nationals of the country being assisted.

ABC via its Worldvision stations has by far the most widespread connections overseas. However, these are not always a matter of a financial stake and when money is invested it may be less than substantial. The company itself says: "ABC follows a policy of cooperation, never of control." But this in no way means that ABC's achievements overseas are unimpressive.

According to Donald W. Coyle, president of ABC International Television, Worldvision stations now can reach 60% of all world TV homes where program sponsorship is permitted (a total of 23 million TV homes). Among the 26 nations where Worldvision is represented, Coyle says, ABC has some financial involvement (although not always some degree of equity) in telecasting in the following: Canada, Guatemala, El Salvador, Honduras, Costa Rica, Panama, Colombia, Venezuela, Ecuador, Argentina, Leba-

non, Japan, Ryukus, Philippines, Australia, Chile and Bermuda.

But money is not the cement that holds Worldvision's 56 TV stations and 30 radio stations together. The essence of the relationship is a worldwide contract that provides the stations with three major services: program buying, sales representation and networking.

Television overseas is just as ravenous for program fare as it is in the United States. ABC International buys programs and provides them to Worldvision stations for a commission that usually is 7½% of the station's highest time rate. However, if the program is one of ABC's own, no commission is charged. As a central buying agency, ABC can realize economies that then can be passed on to the stations. The United States isn't the only source of supply. Programs also have been acquired from producers in Japan, England, Germany, Venezuela, Mexico, Argentina and Australia. Coyle estimates that the contract value of the programs distributed to Worldvision stations last year totaled \$8.5 million.

As a sales representative, Coyle says, ABC International is the "Petty, if you will, of international operations." It offers to international advertisers any time not sold by the Worldvision stations themselves. The only proviso is that the sale must be international. In other words, Worldvision will not sell time to a Mexican advertiser for a Mexican station. But it can sell time on that Mexican station to a Venezuelan advertiser. Sales offices are in such international centers as London, Tokyo and Geneva, as well as New York, Chicago, Los Angeles and San Francisco in the U.S.

ABC International's networking service provides that each Worldvision station must make class A time available within eight weeks for any program presold by ABC. For example, ABC can sell *Batman* to an advertiser and then place *Batman* along with designated commercials in any Worldvision country where the advertiser wants it to appear.

Coyle says the Worldvision stations are the nuts and bolts of ABC's international operations, but the company also has interests in production companies in Germany and Mexico and a mobile production unit stationed in Britain.

Among the group owners in the U.S., Time-Life Broadcast Stations is the only one with widespread connections abroad. This enterprise is not surprising, since Time-Life is part of an international communications complex. In two of Time-Life's overseas involvements, the group owner is allied with CBS and former Cuban broadcaster Goar Mestre (rhymes with vestry). The two instances are the Proventel production company, which provides programs for the Channel Eight network in Venezuela, with headquarters and a station in Caracas, plus additional stations in Valenzia, Barquisemto and Maricao, and the Proartel production company in Buenos Aires, which produces programs for that city's Channel 13. In both cases Time-Life and CBS own 20% each, with the rest split between Mestre and local interests.

Proartel was set up in October 1960 and Time-Life has participated in it since the summer of 1962. Time-Life got in on the ground floor with Proventel in August 1964.

Elsewhere in South America, Time-Life is furnishing technical and financial assistance to two Brazilian stations, TV Globa in Rio de Janeiro and TV Paulista in Sao Paulo.

In Hong Kong, Time-Life, along with NBC, is one of the licensees for the first wireless TV station in that city. The British company, Rediffusion, already has a wired system in Hong Kong. The other licensees for the new UHF

To page 58

TV INTERESTS OWNED BY AMERICAN COMPANIES (SEE MAP)

ABC WORLDVISION TV STATIONS

Hamilton, Bermuda
 Halifax, N.S., Canada
 *Amherst, N.S., Canada
 *Annapolis Valley, N.S., Canada
 Digby, N.S., Canada
 Kitchener, Ont., Canada
 Lloydminster, Sask., Canada
 *Bonnyville, Alta., Canada
 *Meadow Lake, Sask., Canada
 Red Deer, Alta., Canada
 *Banff, Alta., Canada
 *Coronation, Alta., Canada
 Terrace-Kitimat, B.C., Canada
 *Annete Island, Alta., Canada
 *Burns Lake, B.C., Canada
 *Kemano, B.C., Canada
 *Ketchikan, Alta., Canada
 *Kildala, B.C., Canada
 *Prince Rupert, B.C., Canada
 *Smithers, B.C., Canada
 Toronto, Ont., Canada
 Yorkton, Sask., Canada
 *Carlyle, Sask., Canada
 *Dauphin, Man., Canada
 *Wynyard, Sask., Canada
 Bogota, Columbia
 Golfito, Costa Rica
 Puntarenas, Costa Rica
 San Isidro, Costa Rica
 San Jose, Costa Rica
 Turrialba, Costa Rica
 La Vega, Dominican Republic
 Santiago, Dominican Republic
 Santo Domingo, Dominican Republic
 San Salvador, El Salvador
 Guatemala City, Guatemala
 Port-au-Prince, Haiti
 San Pedro Sula, Honduras
 Siguatepeque, Honduras
 Tegucigalpa, Honduras
 Abadan, Iran
 Tehran, Iran
 Fukuoka, Japan
 Nagoya, Japan
 Osaka, Japan
 Sapporo, Japan
 Tokyo, Japan
 Beirut, Lebanon
 Tripoli, Lebanon
 Mexico City, Mexico
 *Paso de Cortes, Mexico
 *Las Lajas, Mexico
 *El Zamorano, Mexico
 Aruba, Netherlands Antilles
 Curacao, Netherlands Antilles
 Managua, Nicaragua
 Abafon-Lagos, Nigeria
 Ibadan, Nigeria
 Kume-Shima, Okinawa
 Naha, Okinawa
 Chiriqui, Panama
 El Valle, Panama
 Interior, Panama
 Panama City, Panama
 Barquisimeto, Venezuela
 Carabobo, Venezuela
 Caracas, Venezuela
 Coro, Venezuela

ADDITIONAL ABC INTERESTS: PRODUCTION COMPANIES:

Acapulco, Mexico
 London, England
 Munich, West Germany

CBS PRODUCTION COMPANIES:

Buenos Aires, Argentina
 Caracas, Venezuela
 Lima, Peru

TV STATIONS:

Port of Spain, Trinidad
 St. John's, Antigua, West Indies

CATV SYSTEMS:

Montreal, Que., Canada
 North Vancouver, B.C., Canada
 Port Coquitlam, B.C., Canada
 Port Moody, B.C., Canada
 Quebec City, Que., Canada

Surrey, Vancouver, B.C., Canada
 Victoria,

NBC TV STATIONS:

Brisbane, Australia
 Sydney, Australia
 Hong Kong, B.C.C.
 Monterey, Mexico
 Caracas, Venezuela

RADIO STATIONS:

Caracas, Venezuela
 Barbados, West Indies

NBC MANAGEMENT SERVICES CONTRACTS (ACTIVE):

Buraydah, Saudi Arabia
 Jeddah, Saudi Arabia
 Medina, Saudi Arabia
 Riyadh, Saudi Arabia
 Lagos, Nigeria
 Can Tho, South Vietnam
 Saigon, South Vietnam
 Caracas, Venezuela

TIME-LIFE BROADCAST

PRODUCTION COMPANIES:

Buenos Aires, Argentina
 Caracas, Venezuela
 Cologne, West Germany

TV STATION:

Hong Kong, B.C.C.

PAY TELEVISION:

London England

TECHNICAL AND FINANCIAL ASSISTANCE TO TV STATIONS::

Rio de Janeiro, Brazil
 Sao Paulo, Brazil

BARTELL MEDIA

TV STATIONS:

Aruba, Netherlands Antilles
 Curacao, Netherlands Antilles

RKO GENERAL BROADCASTING TV-RADIO STATION:

Windsor, Ont., Canada

WOMETCO ENTERPRISES

CATV SYSTEM:

Freeport, Grand Bahamas

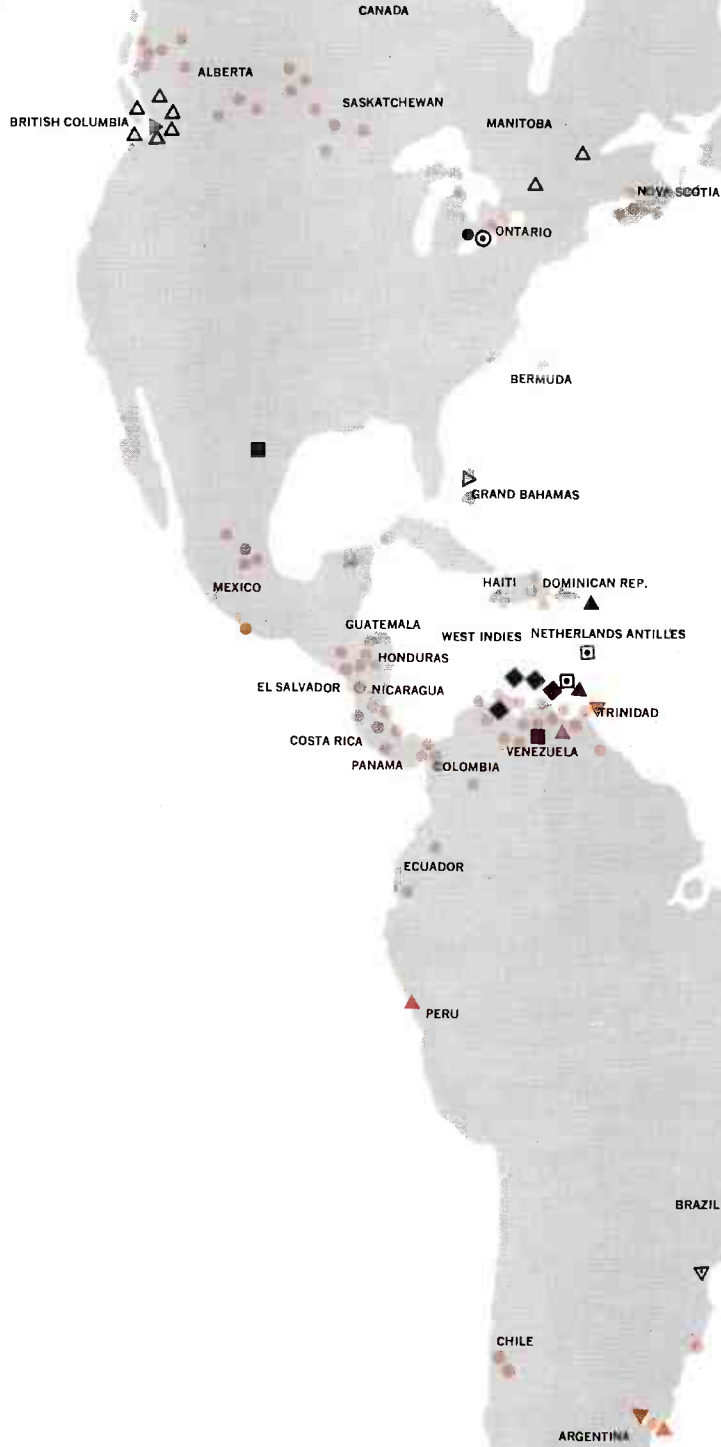
PRODUCTION COMPANY:

Vancouver, B.C. Canada

*Satellite station that relays programs of previously listed TV station.

WHO HAS WHAT AND WHERE

A GUIDE TO U.S. BROADCAST INTERESTS ABROAD





	ABC WORLDSHIFT STATIONS	PRODUCTION COMPANIES	TV STATIONS	CATV SYSTEMS	RADIO STATIONS	NBC MANAGEMENT SERVICES CONTRACTS (ACTIVE)	TECHNICAL AND FINANCIAL ASSISTANCE TO TV
ABC	●	●					
CBS		▲	▲	△			
NBC			■		□	□	
BARTELL MEDIA CORP.			◆				
RKO GENERAL BROADCASTING			●		⊙		
WOMETCO ENTERPRISES		▶		▷			
TIME-LIFE BROADCAST		▼	▼				▽



Black Label
BEER

Read a Beer Can Lately?

BY EUGENE FEEHAN

A BANDONING an ad campaign that has taken your product from 62d to fifth place in industry sales in 16 years does not seem to make sense at first glance. But early this year the Carling Brewing Co. dropped its "Hey, Mabel, Black Label" theme for a less simplistic approach that stresses the advantages of having eight breweries in strategic locations around the country.

"The perishability of beer is the key to this campaign," says Myron McDonald of Jack Tinker and Partners (a division of the Interpublic Group of Companies). "Because Carling has so many breweries across the nation, they are better able to transport quickly from the plant to the consumer than any other major brewer. Therein lies the basis for our ads."

The campaign theme, now known as "The Carling Philosophy," was specifically created for printing on each Carling container. It states: "Time, the maker of beer, is also The Great Destroyer. Shipped from city to city, stashed away in warehouses, even a great beer like ours would slowly, surely lose the taste that made it great. That is why we brew Black Label at eight breweries around the country. (The eight stars on the map.) We want our beer to be the freshest beer you can buy."

The reason for the change in approach was that sales had begun tailing off in the past five years. "With everybody else stressing lightness and zest, we were looking for an approach that would demonstrate how an effective distribution system moves Carling Beer to the consumer faster than our competitors," says Richard C. Wright, Carling

"The Carling Philosophy," a brief statement on the importance of having eight widely distributed breweries that hasten transport of Carling Beer, is clearly seen as actor pours a glass.



advertising director. "We went to Tinker and explained our problem. They came up with what we feel is just the right slant."

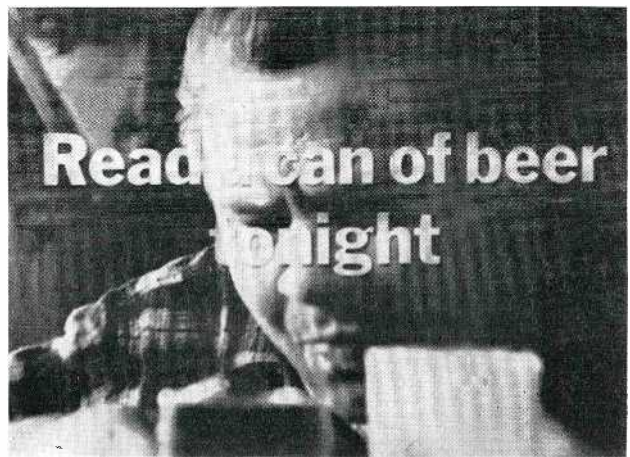
For background material, Tinker co-creative directors Robert Wilvers and Gene Case toured the Carling plants. "We talked to everybody from top executives to truck drivers," recalls Wilvers. "In fact, it was during a meeting with brewmaster Les Jessup that the idea of 'The Carling Philosophy' began to jell, particularly as he stressed the importance of having eight widely distributed breweries. When a beer is brewed locally, he pointed out, its consumer price is lower and, naturally, its taste is fresher."

Wilver brings impressive credits to bear on his work. He won the largest number of major awards (three) at the New York Art Directors Club show this year. He is equally proficient in the fine arts, and his paintings have been exhibited in the Corcoran Gallery in Washington, the Pennsylvania Academy of Fine Arts and the Chicago Institute of Fine Arts. Case has had wide experience writing copy for a number of leading advertising clients in diversified fields.

In preparing the new Carling campaign, the two sought to achieve a soft-sell impact with off-beat humor. "Our first sequence, which has proved to be one of the more popular ones, showed actor Cliff James leaning from his kitchen window and plucking a bottle of Carling off the transmission belt in the brewery next door. Then he sits down, makes a Dagwood-sized sandwich and reads 'The Carling Philosophy,'" notes Wilvers. "The final shot has him taking a bite of the sandwich, and we superimpose a line of type saying, 'Read a Can of Beer Tonight.' The implication of the commercial is that there are many Carling breweries around the country and, although they aren't always located this conveniently for beer-drinkers, 'We're still working on it.'"

The other two commercials that also kicked off the campaign followed the same theme. One depicted a bar that apparently was being hit by an earthquake. Glasses bounced, bottles jiggled and ashtrays jumped, but none of the crowd seemed disturbed by the tremors. Through a side window could be seen a giant earth excavator swinging around, digging ground for a new Carling plant. The announcer finally comes in with the explanation: "We don't

On the close, actor Cliff James finishes pinpointing the Carling plant locations depicted on the back of the can, returns to munching on Dagwood-style sandwich as title covers.



A man is shown relaxing in his kitchen after supper, reading a newspaper. He gets up, goes to broom closet and takes down grocery store grappling rod. He walks to window, raises it and extends the rod across a narrow alley to a Carling brewery next door. As Carling Black Label bottles move by on an assembly line, he lifts one and carefully pulls it back into his apartment. He sits, opens the bottle, pours a glass of beer and resumes reading. Audio: "It's easier to live near a Carling brewery than most any other kind. There are simply more of them to live near to." Label superimposes.



1. (MUSIC)



2. (MUSIC)



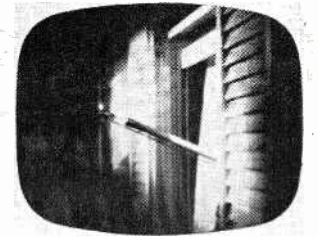
3. (MUSIC)



4. (MUSIC)



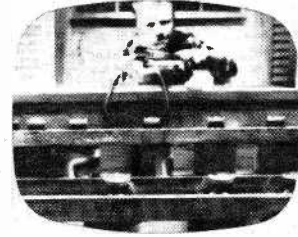
5. (SFX: MACHINES)



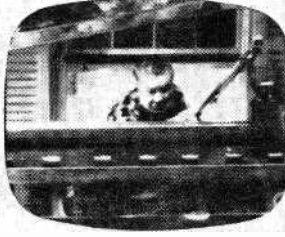
6. (SFX: MACHINES)



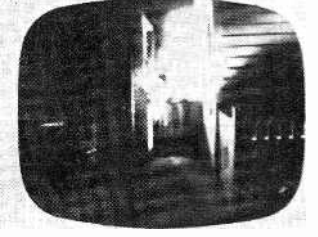
7. (SFX: MACHINES) ANNCR (V.O.): Oh, the ...



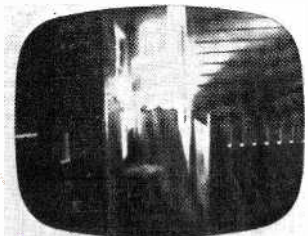
8. lucky few who live near a brewery.



9. That's where the beer is best.



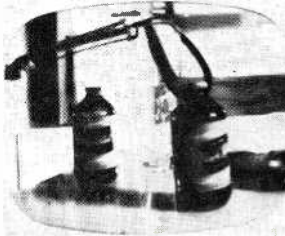
10. Of course, it's easier to live near a ...



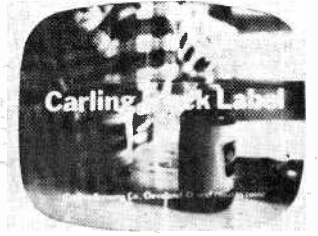
11. Carling brewery than most any other kind.



12. There are simply more of them to live ...



13. near to. No, we don't have a brewery in every town yet.



14. But we're working on it.

have a brewery next to *every* tavern yet, but we're working on it."

Another segment was set in an airplane hangar containing a huge missile and a jazzy sports car. The concept was that modern devices for transporting goods and ideas certainly have improved, but that the best way to get the Carling "message" to the consumer is to have several widely dispersed breweries to move beer quickly to the buyer.

Several other one- and two-minute segments as well as some 20-second commercials were readied for the campaign, which began in February. Most were shot in color. The production houses involved were Barry Brown, Rose-Magwood and James Garrett, all in New York.

For succeeding sequences, the Tinker group ranged widely in its use of situations and backgrounds. These in-

cluded a prison cell, an Irish country road jammed with sheep, a bar with a secret pipeline to an adjacent Carling brewery, and a lecture hall in which a tiny man struggled with a 50-foot pointer to demonstrate the Carling plant locations on a huge map of the United States.

The Irish segment followed through with the theme of prompt distribution by Carling, and accomplished it with a slightly tongue-in-cheek flavor. It showed a Carling truck traveling from Cork along a narrow road and then being delayed by a large flock of sheep. The copy line noted that although the pace is a bit slower in Ireland, Carling bends every effort to move its beer as fast as possible from its Irish breweries to the consumer. The Carling subsidiaries in the British Isles are Beamish & Crawford Ltd. (Cork) and Charington United Breweries Limited.

"Diversified plant location and our distribution setup have been two of the biggest factors in the steady growth of Carling beer," says Wright. Carling Brewing "is the biggest single arm of Canadian Breweries Ltd., one of the largest brewing organizations in the world."

During the decade beginning in 1954, Carling acquired or constructed seven breweries with a total annual capacity of 5.6 million barrels. Today, there are plants in Tacoma, Wash.; Atlanta, Phoenix, Belleville, Ill. (to service St. Louis); Baltimore, Natick, Mass. (Boston area); Cleveland, and Frankenmuth, Mich. (outside Detroit). Advertising is handled by regional agency setups in the major cities indicated as well as in Honolulu. They use only the advertising material supplied by Tinker and arrange placement of media schedule and handle basic marketing functions.

The regional agencies are: Lang, Fisher & Stashover Inc., Cleveland; Edward H. Weiss & Company, Chicago; Harold Cabot & Co., Boston; Winus Brandon Co., St. Louis; Liller, Neal, Battle & Lindsey Inc., Atlanta; Aitken-Kynett Co., Philadelphia; Cole & Webber Inc., Tacoma; Curran-Morton Adv. Inc., Phoenix; Milici Adv. Agency Inc., Honolulu; and Frederick E. Baker Adv. Inc., Seattle.

"Television has been a major factor in our promotional program for Carling for many years," says Wright. "In fact, we have increased it so much that it will account for over 50% of our ad budget this year, an all-time high."

Last year, Carling ranked sixth among the major brewers in television expenditures with a total budget of \$4,061,000.

Network buys totaled \$195,000, chiefly in sponsorship of the Carling World Golf Championship.

This year, Carling was the first brewery to contract for World Series TV sponsorship. The regional participation covered Delaware, Maryland, Pennsylvania, New Jersey, New York and all of New England, blanketing an area with a population estimated at approximately 40-million people. Carling spreads its TV messages widely, reaching 92 markets across the nation. There are no immediate plans to expand the promotion beyond its present coverage, according to Wright. "We're happy with the program as it is and, of course, our future plans will depend on how it takes off," he says. "It's hard to draw a typical picture of our TV buying in any city or area, but if you were to take Detroit as an example, we use from 15 to 30 announcements a week."

Results of the 1966 campaign nationally are as yet difficult to assess, says Wright, since it has been running only since February. "Market Facts of Chicago is evaluating it and so far has found consistently high interest. Awareness of the brand and retention of our message have proved strong."

Carling has faith in the effectiveness of its TV campaign. "We don't think there's any medium except TV that can wrap up all the things we want to say and say them so well," he says.

"People often ask us if we're really looking around for a spot to build that ninth plant. All I do is quote our ad: 'We're still working on it.'" END

A jailbird in his cell sneaks out of his bunk, pries up a floor slate and slips into a tunnel. He crawls several feet, sees a hole in the floor of a Carling brewery. As he reaches for a beer, the arm of

The Law stops him. Audio: "The nearer the brewery, the better your chances of getting a fresh, lively beer. Of course, living near a brewery doesn't always pay."





1

1. Iverson Ranch has probably seen more Indian fights than any other place. It's used primarily for western scenes, as in this Ford Mustang commercial.

2. Paradise Cove, some 10 miles north of Malibu, is a private beach that can be rented by the day.

3. A manmade island in the port of Long Beach was the scene for a Tareyton cigarette commercial.



3



4



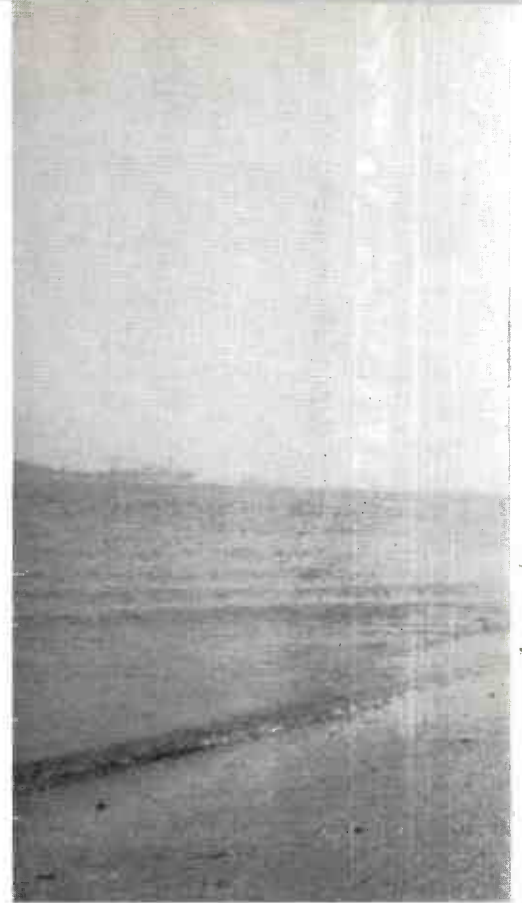
5



6



7



2



8

4. Bronson Canyon, in Griffith Park, is a great place to stage a landslide or to film commercials requiring rugged terrain.

5. Griffith Park, with miles of mountainous terrain and riding and hiking trails is a popular film location. A Ballantine beer commercial is shown being filmed in the largest city park in the world.

6. It could be around London, but the Busch estate is really in quiet Pasadena.

7. When the scene calls for pretty girls in bathing suits, the Beverly Hills hotel pool is a good place to go. It's more like a country club than the conventional hotel.

8. Laguna, Ariz., is a six-hour drive from Hollywood. It boasts the same black volcanic terrain and sand dunes of North Africa and the Sahara Desert.



Shooting Commercials: Outdoors Is In

BY MORRIS GELMAN



9. The tuna fleet ties up at San Pedro 24 miles from the Los Angeles city hall.

10. Franklin Canyon, high above Beverly Hills has pine trees and a beautiful body of water.

10



WITHIN a two-hour drive of Los Angeles just about every terrain on earth can get duplicated. That's the real reason that television commercial production, following the lead of programming, is shifting to California. It's the perfect relationship: Los Angeles, ideally situated geographically, has bent over backwards to give the film business a home and the film-makers have put the city on the map.

It's estimated that currently about 50% of all commercials filmed in the West are shot on location. Like any production, television commercials are made up of scenes. The scenes are divided into two classes, interiors and exteriors. An interior is made in the carpentry shop and in the taking is illuminated by artificial light. An exterior is a natural outdoor setting, where the trees, a river, the ocean are used as background or property.

Television's big switch to color production is spurring an equally big move to the outdoors. Scenes and things and situations that used to be drab in black and white are striking in color. And color shows up best when it's used to record the natural elements, the sky above, the earth below. Thus the undisputable ratio that's bringing more commercial production to the West Coast reads: varied geography and a benevolent climate adding up to more flexible shooting, plus the coming of color, followed by an accentuated demand for filming what is, how it is, equals a shift from East Coast technique to West Coast versatility.

Commercial production is mostly make-believe. Almost always, even when it's supposedly depicting the real, the spontaneous, there's an element of pretend involved. That's the irony of location shooting. For most times it doesn't make economic sense to seek out the actual location, so a reasonable facsimile is devised.

But why go on location at all? Can't it be faked on a back

To page 44

How TV Can Move A City Into Action

BY MICHAEL HORNBERGER

A commitment to investigative reporting and serious editorializing is beginning pay off for WJXT (TV) Jacksonville, Fla., and the community it covers. The station has become a primary force in the news media of Jacksonville, and Jacksonville has begun to break out of the control of a power clique that had run things its own way.

The north Florida station also is proving that television, with its immediacy and inherent dramatic quality, can be the most potent weapon in the battle against corrupt and incompetent government. Allegations based on facts unearthed by enterprising television reporters have resulted in the indictment of five city officials, changes in municipal operating procedures, and a shake-up in the local police department.

Moreover, WJXT's reporting of graft and malfeasance has stirred Jacksonville's two daily newspapers into action. While the newspapers remained moribund and apparently oblivious to corruption, WJXT reporters went digging for news and proved that if you can't beat city hall, you can at least clean it up.

In effect, WJXT started zeroing-in on local politics by default: The local papers and other media simply were not meeting their responsibilities to the community. According to Laurence E. Richardson, former vice president and general manager of WJXT and now president of the parent Post-Newsweek stations, "a void existed in the coverage of local news. We saw the problems and attempted to report them. We would have been derelict in our duty if we had not done so."

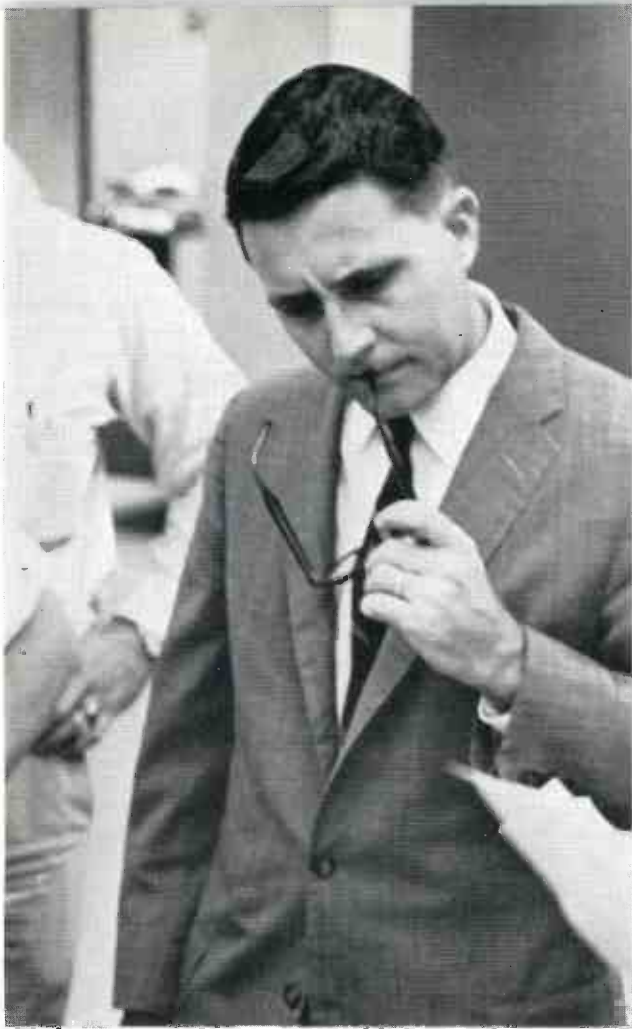


Bill Grove, news chief (left) and Norman Thomas, public

Under the leadership of Richardson, WJXT President Glenn Marshall Jr., and William Grove, WJXT's news director, the station has pounded away with incisive news reports, comprehensive documentaries and strong editorials charging, among other things, that some city officials have purchased personal articles and charged them to the city; construction equipment has been leased at exorbitant rates; moonshiners have bought protection from the law; city automobiles have been used for personal use; city purchases have been made without competitive bidding; schools have lost accreditation for want of proper tax support, and municipal-insurance premiums have exceeded those of the three largest cities in Florida combined.

As a result of these allegations, an investigation of the city police department was called and a number of officials resigned; tighter control was placed over the disbursement of public funds and the use of public equipment; and a grand jury was convened that, so far, has indicted five city officials—W. Oscar Mattox Jr. and Cecil F. Lowe, both city councilmen; Dallas Thomas, park commissioner; John Hollister, the city auditor; and George G. Robinson Sr., director of Jacksonville's Gator Bowl sports complex—on charges of grand larceny.

The station also has successfully campaigned to abolish the practice of dedicating city-owned facilities to living persons. In editorials prepared by Norman Davis, WJXT's public affairs director, the station caustically noted "there have been indications . . . that a little horse trading was involved" in the naming of public parks and buildings.



affairs director (right) map WJXT news campaign

Last month, Dallas Thomas, the city park commissioner, was indicted on 40 counts of grand larceny. He is the namesake of a modern park and marina situated on the St. Johns river, which flows along the edge of the city.

In an effort to expose corruption in the police department, WJXT aired two specials calling for changes in the agency's structure and operation. The first special met with vehement denials from city officials that anything was wrong. To drive its point home, the station sneaked a reporter into a house close to a moonshine whiskey operation. A couple of weeks later, after being secretly supplied with food and other necessities by fellow staff members, he emerged with a picture-and-sound record of the operation, including some evidence tending to link local police with the moonshiners. Still, the city government, including Haydon Burns, then Jacksonville mayor and now Florida governor, protested that nothing was amiss with the local police, but by this time, the citizens demanded an investigation by the International Association of Chiefs of Police and the mayor acquiesced. After a thorough examination, the association pointed out corrections that should be made. A shake-up followed.

In an award-winning documentary entitled *Government by Gaslight*, WJXT probed the governmental structure of the city. Again the station had zeroed-in on a vulnerable subject: The nine-man city council—ostensibly the legislative arm of the government—brought suit against the five-man city commission in an effort to get its own laws enforced. The city council had passed two ordinances that were

To page 64

WJXT opened news special with shot of sign at hunting camp of former city official subsequently indicted on 40 counts of grand larceny.



Newsman films scenes at camp located more than 40 miles from Jacksonville. Truck belongs to the city.



WJXT cameraman prepares to shoot details of moonshine operation. Equipment was concealed in dilapidated truck.



Newsman Norman Thomas places mike around neck of state undercover agent for news special "The Moonshine Merchants."



Undercover agent returns from illicit liquor operation with bottle he has just purchased. Scene was filmed from old truck.

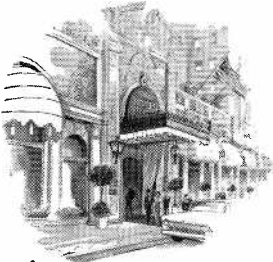


Armando Courtright's
Beverly Wilshire
Hotel

Beverly Hills, California

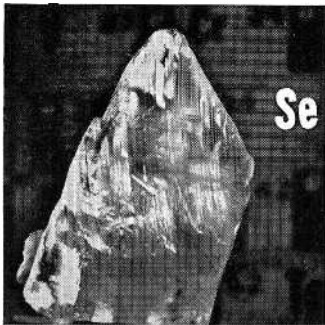
*Minutes to the business heart
of Los Angeles or Hollywood
and the exciting new
Cultural Centers*

*-Slightly longer to the
magic of Disneyland or the
marvels of Marineland
-Only seconds to California's
most fashionable shops,
(right outside our door)*



one
The ^{one} Hotel that does more for you!

IN LOS ANGELES CR 5-4282 • IN NEW YORK LT 1-7163



Se, selenium, shown here in crystallized form, appears to play a vital role in maintaining the integrity of voluntary muscle. In minute amounts, it has proved curative in certain animal dystrophies. Yet its toxicity is so great that it cannot be administered to human patients until its properties and metabolism have been thoroughly investigated.

You can support such fundamental research by your contribution to

**MUSCULAR DYSTROPHY
ASSOCIATIONS OF AMERICA, INC.**
1790 Broadway, New York, N.Y. 10019

OUTDOORS IS IN *from page 41*

lot? Where do you find a back lot in Manhattan? And even the magic of the Hollywood studios is limited when it comes to aping the more splended wonders of nature.

How then are the idyllic scenes that abound in television commercials found? A spot on the abundantly endowed West Coast is sought out, discovered, dressed up and filmed. How real it winds up looking. How made up it actually is. How little the average viewer knows the difference.

Consider what happened several months ago when BBDO figured a deserted island was needed for a Tareyton cigarette commercial. The agency commissioned Gerald Schnitzer Productions, a leading West Coast filmed-TV-commercial maker, to do the job. Needing the old caricature of a palm tree on a lonely little island as the key scene in the commercial, the production firm checked airline fares to the South Seas, to the Mediterranean, to the West Indies, before deciding that this spot couldn't run away: It would have to begin and end close to home.

AERIAL SEARCH

A helicopter was rented and a search made up and down the California coast, but to no avail. No island small, deserted, typical enough was to be found. What was discovered was a scenic place near the Belmont pier in the city of Long Beach, about 20 miles south of Los Angeles, that looked somewhat tractable.

After the Long Beach city manager had been cajoled into granting permission ("now I'm convinced that all show business people are nuts"), Gerald Schnitzer Productions invaded the retirement and retiring community one bright and early morning with two huge D-8 bulldozers, the biggest of their kind available. Using this mobile equipment to its most powerful advantage, the production people pushed the peninsula of land near the pier out into the water until it was at about a 45 degree angle to the rest of the beach. They put a palm tree or two on the site, sprinkled about a few other assorted greens, then landed their tattered actor, who was to look for a bottle on the seashore containing Tareyton cigarettes. Putting the bulldozers to work again, they next cut through the peninsula so that the sea water could flow on through and around.

Before the low tide changed to high, BBD&O had its deserted island and commercial both. The production company, of course, afterwards was responsible to the city of Long Beach for the removal of several thousand cubic feet of sand and for leveling off the beach, but it was worth the effort because the loca-

tion worked fine for the commercial. It was so convincing that for some weeks later, Schnitzer people were receiving inquiries from other production houses asking where in the dickens such a lovely island could be found on a commercial's limited budget.

The man who discovered the possibilities and engineered the making of the Tareyton island has been pulling off such tricks of the trade for the last 32 years. He's Dick Evans, studio and location manager for Gerald Schnitzer Productions.

How does a location man function? Author Homer Croy in "How Motion Pictures Are Made," a book published by Harper & Brothers in 1918, gave what's possibly the definitive answer. He wrote: "If an exterior is chosen for the first scenes it has been selected in advance by the location man and the director. To the former falls the duty of familiarizing himself with all spots in his territory that may have the most photographic appeal. This he accomplishes by riding around, often on a motorcycle, with a camera slung over his shoulder, making photographs of possible locations. Picturesque spots form only a small part of the locations he must bring back. He has to have on his finger-tips ravines, brick-yards, gnarled trees, railroad stations and crossings, oil wells, palm trees, alkali and dead men's curves."

VARIED TRANSPORTATION

The location man's job has changed relatively little since that was written. Here's how Evans, who started out with MGM in 1934, works now: He usually goes out and makes a preliminary search for a location. This may take hours of riding around, not only on a motorcycle, but in a station wagon, jeep, helicopter, motorboat, light airplane and on horseback. It depends on the location and the lay of the land. A jeep is good for rugged terrain; a pickup truck when there's a swimming pool to be spotted behind a backyard fence. Wherever he goes, Evans packs a Polaroid camera, takes stills of likely looking scenes and then files them in his office.

Although his many years of experience have given an extensive mental, as well as pictorial, file of about every important location in the West, Evans never chances to luck. He knows that strange, even sad, things can happen to nature's or man's best-turned works.

For Evans has had some close calls. Once he picked out a scenic spot, with a rustic bridge and a weeping willow tree, as a location for a commercial. The production company he was working with drove about 80 miles to shoot the scene only to get there just in time to see the Los Angeles county road department ready to tear the bridge down. A pair of restless bulldozers were primed



Copyright, TELEVISION Magazine, October 1966

OUTDOORS IS IN *continued*

for destruction. Another 15 minutes and what was scenic would have been shambles. As it was, Evans talked the road workers into sharing the production crew's coffee and staying for lunch, while the commercial was filmed.

Surprisingly, the toughest location for Evans to find is a good back yard. They're always in demand, if for nothing else than detergent commercials where the two ladies have a back yard, over-the-clothes-line-conversation about their wash-day dilemma. Evans can't scout for a back yard the way he would for a building or a park.

"If you suddenly come down the street looking over people's back fences, why somebody is going to wind up taking a shot at you or at least calling the police," the veteran location man explains.

Griffith Park in Los Angeles, the largest city park in the world, is where Dick Evans usually works out his back-yard problems. He goes to the park, takes along several feet of fencing, a piece of patio furniture, adds a few shrubs within the fencing and comes up with a most conventional back yard.

Indeed, Griffith Park, which encompasses more than 3,000 acres of mountain land, miles of riding and hiking trails, ravines, canyons, forests, caves, a Greek theater and an observatory and planetarium, is the mainstay location for all West Coast film producers. It has more usable properties, more changeable faces than any other single location in view. Gerald Schnitzer Productions, for one, has shot the bridle paths and the golf courses at Griffith Park, the rocky terrain and even the parking lots.

There's a place, for example, that's packed with man-made caves in Griffith Park called Bronson Canyon. Not long ago, Schnitzer Productions shot a commercial for Ballantine ale there that depicted a geologist testing for uranium with a geiger counter. The scene was sup-



Dick Evans, location scout

posed to be taking place in the Rocky Mountains but Bronson Canyon proved to be most acceptable stand-in.

On another occasion a commercial storyboard called for a Plymouth convertible to pull a three-story house with a bunch of fraternity kids in it down a suburban street. When Dick Evans asked for permission to use city thoroughfares, the Los Angeles Police Department lost its cool. The request was turned down bluntly and emphatically. Once again, however, Griffith Park proved the source of rescue. The park has a zoo and some three feet of curbing was used to line its parking lot, with a few greens tossed in for effect. The Plymouth, with its towering cargo, moved freely about this area, giving the illusion of cruising down Main Street, U.S.A.

According to Dick Evans, all it takes for him—at least—to use this kaleidoscopic location is a telephone call to the park department. Evans tells a park official how many people will be working, how many vehicles will be used and how long the facility will be needed. The city charges a basic fee of \$50 for all production companies wanting to spend a day

in the park. Another \$20 is levied on each vehicle used and there's also a charge of \$25 for the production crew, whether there be as few as one or as many as 25.

In addition, if there's filming to be done anywhere in Griffith Park, seemingly always dry and vulnerable to blaze, a fireman and fire truck must be hired and put on standby alert at all times. Still, for little more than \$100 a day, commercial producers in Los Angeles can shoot a whole travelogue of places without having to go further than the local park.

Yet Griffith Park is only a small edge to the substantial geographic advantage West Coast film producers have on the rest of the world. From their home base they can get up into the high mountains and the snow in a few hours and be down on the beach, in the hot sand, the same day. They can film sand dunes and sand bars, pine trees and cactus without going on an expedition. Even a close counterpart of the black volcanic terrain and endless sand dunes of North Africa is not too far away. They can be found in Laguna, Ariz., no more than six hours by mobile truck from Los Angeles.

Says Evans: "We have cuts of things that were actually made in the Sahara desert and we're able to make direct matches into them from stuff we've taken in Arizona and very few people can tell the difference."

There's also the fishing harbor at San Pedro, which, with subtle shading, can represent any port in any part of the world, from Hong Kong to New England. There's Cedar Lake at Big Bear in the San Bernardino mountains, a beautiful spot that features a small lake surrounded by rocks and pine trees and is set off by a colorful old water wheel that's been used as either a sawmill or gristmill in numerous commercials. There are the rolling hills of Agoura out near Thousand Oaks in Ventura county, one of the old Spanish land grants, perfect for staging Indian fights. And there are the log cabins and pine trees of Mount Wilson, rising higher than 5,000 feet and situated only 33 miles from Hollywood, and all kinds of imposing mansions and estates such as the Busch house in Pasadena, used in a recent Max Factor commercial. It could pass as a typical English manor house, with its big slate roof and long driveway that zig zags up a hill.

There are back-county camps and trail camps, big pine areas and table-top mountains, reservoirs and glaciers, flats and forests, parks and ranches and marinas and marineland and jungles. Each producer, each location man, has his favorite spots. There's plenty to go around. Over the years, Dick Evans has seen them all. Depicted in the picture essay on the accompanying pages are a few of his favorite places. END

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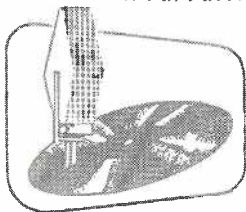
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Hyde's goals are to keep up with existing problems and to improve agency efficiency

directs the staff and has control over the agenda of business the commission conducts at its weekly meetings. He represents the commission on Capitol Hill and in dealings with other government agencies. And if he feels the commission has moved too far into areas where it has no business (as Hyde feels it has in certain areas of broadcasting) bold moves into those areas are unlikely.

Hyde, as a commissioner, opposed the proposals to limit network ownership of programming and to slow down multiple owners' expansion into major markets. He voted against the proposed rule-making that would have set limits on the amount of time broadcasters could devote to commercials, and he has opposed efforts to police overcommercialization on a case-by-case basis by penalizing stations that air more commercials than they had proposed. And he has opposed the new program-reporting forms for radio and television licensees on the ground they "entrap" applicants into making promises regarding programming that conform to the attitudes of the commission.

His concern, Hyde said on being appointed chairman, is to keep up with existing commission problems and improve the agency's efficiency. This point was stressed also in connection with the appointment of George S. Smith as chief of the Broadcast Bureau, a post that gives its occupant leverage in influencing commission policy. Smith, who had been in private law practice for 30 years before becoming a legal assistant at the commission two years ago, is a conservative Republican who is not expected to recommend any radical schemes.

POLICING THE SPECTRUM

But it's really not all that dull, for the Hyde appointment points up the fact that the commission, as now constituted, will find congenial the change in emphasis being forced by the new technology. Chairman Hyde certainly is more comfortable working in areas that, no matter how exotic, seem to have a more direct connection with the spectrum policing responsibilities for which government regulation of radio was originally designed than recent commission expeditions into broadcast programming matters.

So is Commissioner Lee Loevinger who, although a liberal Democrat, fiercely opposed Henry's philosophy of regulation. "We used to march up the hill and down again on programming matters without accomplishing anything," he said recently. "But now the emphasis is on the economic and technical issues, where we have the expertise and where we can make an impact."

Nicholas Johnson, picked by President

Johnson to fill the vacancy created by Henry's resignation, also seems to have been an appropriate choice for the times. He is more concerned with the basic problems confronting the communications industry today than, say, the question of whether a particular broadcast station carried more commercials in the last three years than it had proposed when it received its license.

Commissioner Kenneth A. Cox, who occupies an even more advanced position than did Henry on regulatory matters, is now the commission member most likely to take the lead in urging a tough line. But his interest in communications is by no means limited to rapping broadcasters' knuckles; indeed, there is probably no commissioner who knows more, and cares more, about the commission's myriad responsibilities than he. Accordingly, he can be expected to play a prominent role in dealing with the new issues.

NO EX-PARTE SCANDALS

One needn't be an unfriendly critic of the commission to express doubts as to how well equipped it is to discharge its expanding responsibilities. The seven commissioners are, collectively, probably as good an FCC as the country is likely to get. Because of the care taken by Presidents Kennedy and Johnson in their appointments, the commission is in marked and favorable contrast to the FCC of the late 1950's that was sullied by ex-parte scandals and that was as stunned as the rest of the country when Congress exposed such developments in broadcasting as payola and quiz rigging.

The ex-parte cases represented a particularly squalid period in commission history. Congressional investigators unearthed six cases in which off-the-record efforts to influence the votes of commissioners were made. Four cases, involving potentially valuable properties in Florida, centered on the late Commissioner Richard A. Mack, a resident of that state. He and a longtime friend, Thurman A. Whiteside, an attorney, were indicted on charges of criminal conspiracy in connection with the award of channel 10 in Miami to a National Airlines subsidiary. Their joint trial ended in a hung jury. But Whiteside, who was acquitted in a second trial, committed suicide, and Mack, against whom charges were dropped, died in a Miami rooming house in 1963. The grant to National Airlines was rescinded and awarded to the L. B. Wilson Co., the only one of four applicants not tainted with charges of ex-parte activities. Echoes of the ex-parte scandals are heard in three cases in hearings before the commission—WHDH-TV (ch. 5) Boston, WFTV (TV

(ch. 9.) Orlando and WFGA-TV (ch. 12) Jacksonville, both Florida. However, none of the present participants in those hearings are faced with clearing themselves of making off-the-record contacts.

But the high quality of the present commissioners themselves isn't assurance that a creditable job will be done.

The manpower problem alone is formidable. The commission, with its 1,500-odd employees is one of the minor agencies of big government. And for all of its burgeoning responsibilities, neither the administration nor Congress has seen fit to give it added muscle. The Budget Bureau didn't permit the commission to request, for fiscal 1967, much more than enough money to cover the salary increases for commission employees that Congress had voted for all government workers. But the Senate and House, pursuing their own visions of economy, wouldn't even grant the commission that much of an increase. They chopped \$181,500 off the administration's request, leaving the commission to struggle along on \$17,338,500, the same amount it received in fiscal 1966.

STREAMLINING NEEDED

Occasionally, in a spasm of imagination, the commission will devise ways of operating more efficiently. In 1962 for instance, it created the review board, a kind of lower court, to handle many of the hearing-case matters that formerly burdened the commissioners. The review board is composed of first-rate staff members and is generally regarded as a valuable innovation. (One dissent, however, has been voiced by the commission's corps of hearing examiners, who say that the board has already become overbureaucratized. The examiners, who preside as trial judges at the hearings, which could include anything from a contest for a valuable TV frequency to an AM station's contested application for an increase in power, write the initial decisions that become final unless appealed to the board or the commission. They say if the commission *really* wants to speed hearing cases along, it should give them some of the procedural control over hearings now exercised by the board.) And two years ago the commission installed a UNIVAC III computer that has saved considerable manpower in processing certain kinds of applications and providing license information for monitoring and informational purposes. At times, the commission resorts to the old-fashioned whip-cracking technique. Shortly after he joined the commission in June 1963 Loevinger became outraged over backlogs that were building up in various divisions of the Broadcast Bureau, and began raising un-

The saga of Charlie Brown's TV godfather

HERE'S an independent film producer named Lee Mendelson who thinks that what television needs to really sing is a little bit of a what-the-hell gambling spirit, the addition of a couple of more ad guys, sponsors and network chiefs willing to take a fling on programing that doesn't come with built-in guarantees. Oh, he's not naive. He knows the tremendous ante required for pilot-making, is aware of the staggering weekly production stakes. The rules of the game call for terrible risks and Mendelson can see why bets are hedged with the tried and the true, a Bob Hope as host, a Sheldon Leonard as producer and story by Rod Serling. He's not attacking the television establishment. Instead, he's attacking the 100% closed shop, the policy that says it isn't what you've done today that counts but who you are and what you've accomplished the most recent yesterday that matters.

He wonders how many independently wrought creative ideas are struggling in vain to see the light of network TV exposure. How many possible programing plums die on the vine because their vintage is unfamiliar, their taste appeal not predictable?

Lee Mendelson has cause to wonder. About two years ago, with television rights to the hottest comic strip in the land in tow, he went knocking on program-buying doors trying to peddle a potential source of vitality, a fresh concept, only to find no takers. For some 12 weary months he could not make a sale. The biggest buyers on Madison Avenue said no; the networks wouldn't touch him. Finally, he found somebody willing to take a chance and the results were overwhelming.

This is the story of Lee Mendelson, a talented man named Charles Schulz, a delightful comic strip called "Peanuts" and a sometimes destructive television tendency to look too hard and too long before leaping.

The story begins in 1963 on the West Coast. Two young fellows at KPIX (TV) San Francisco, 30-year-old writer-producer-director Lee Mendelson and cameraman-film editor Sheldon Fay, 25, had just won Peabody awards for turning out the best locally produced TV series. Self-impressed and encouraged, they decided to strike out on their own, opening Lee Mendelson Film Productions Inc. in April 1963. They were going to do news documentaries and sell them to the networks but found, to their great horror, that network news generally either is departmentally produced or is not put on at all. So the newly teamed partners, literally babes in the woods because they were working out of a small shop in Northern California's suburban Burlingame, 18 miles south of San Francisco, waited for the phone to ring and wondered why it didn't because after all they were award-winning programers.

With nothing better to do, Mendelson, one day, read a book about Willie Mays and noticed that the author, Charles Einstein, lived in nearby Mill Valley. He called the sports writer, explained that Fay and himself had raised a little money to start

a production company and asked whether Einstein would agree to do a TV show based on his book and on Willie Mays. The author, all for the idea, called Mays who said "let's go."

In too deep now to back out, Mendelson and Fay took all the money they had, raised some more by selling stock in their company to friends and relatives, and came up with a total of \$20,000. They threw it all into production of the Mays program, after four months spent just about every penny shooting film while following the great athlete around the baseball circuit.

Yet the \$20,000 had only bought some 35 minutes of effective film, not enough for a complete program. Mendelson, desperate now, hit the prospecting trail with his can of skimpy film clutched tightly, flying to the source of all that glitters, New York. He never had been inside a New York advertising agency before. It was his first time, too, behind New York network doors. But he found people to listen, although maybe not with both ears, and made his pitch. ABC-TV, the first network approached, was not at all interested. At CBS-TV, the tune played was a standard: Don't call us, we'll call you. NBC-TV said: Could be, but we'll have to let you know. Advertisers and agencies, though, couldn't have cared less.

Then CBS did call. The programing people at the network wanted to book the Mays special for a Sunday afternoon showing. They were even willing to put up development money. But Mendelson was convinced that Mays was nighttime entertainment and decided to hold out.

After a time, Edwin S. Friendly, NBC-TV's vice president in charge of special programs, came along to make this stubbornness look good. "Can you make the last 20 minutes as good as the first 35," he asked?

Lee Mendelson had found his gambler, the project was completed, and Shell Oil Co. sponsored it. NBC put on *A Man Called Mays* against CBS-TV's highly touted *Elizabeth Taylor in London* special and, surprisingly, the neophyte effort got good reviews and came away with about a 30% share of audience.

The network was happy, the sponsor was happy and, Mendelson Film Productions was especially happy. "How simple this is," Lee Mendelson thought. "I've proved that you can put a sports special on at night."

Basking in innocence, Mendelson turned towards another project. The company had made back its \$20,000 investment in Mays and about another \$20,000 in profit to boot. Mendelson took the \$40,000 and decided to sink it into a documentary on artist-writer Charles M. Schulz, whose widely syndicated comic strip, "Peanuts," with its bright little character, Charlie Brown, had taken the country by acclaim.

Again, a simple phone call set into motion a program that would be seen by millions of people. Schulz lives in Sebastopol,

IS THE FCC OBSOLETE? *continued*

shirted hell with the staff. Since then the backlogs have been shrinking. The problem is still bothersome in the processing of applications for new AM stations. But the addition of some engineering help, to replace men who had left, has enabled the broadcast facilities division to reduce from about eight months to four the time needed to determine whether an application can be accepted for filing. Final action takes another three or four months if the application is unopposed.

The job of making do, in the coming year, with the funds available will take, as one staffer put it, an "act of creative genius." Another official described the problem less elegantly as one of "trying to stretch the pants over the buttocks."

Thus far, the commission has tried both reducing and weight redistribution. It dropped plans for authorizing clear-channel radio stations to operate with up to 750 kw (the current limit is 50 kw) on an experimental basis; the staff that would be needed to process the applications isn't available. And it transferred

responsibility for CATV regulation from the Broadcast Bureau to a newly created task force. Six attorneys in the bureau had been bogged down in attempting to keep up with the hundreds of petitions from CATV systems seeking relief from the rules restricting their activities and from telecasters requesting additional protection from CATV's invading their areas. The task force is being built up to a strength of 20 to 25, at the expense, of course, of other bureaus.

The task force was Hyde's idea. So was the man to head it, Sol Schildhouse,

about one hour north of San Francisco, an easy contact for Mendelson who soon had the famed cartoonist signed and ready to deliver.

Then it was back to sell the networks again and it was as if the Willie Mays program never happened. "Viewers are not ready for a sophisticated comic strip like 'Peanuts,'" Mendelson was told. "Charlie Brown is too quiet, too soft; he won't animate for a whole show." Whatever interest was expressed was for doing a series about the cartoon, instead of a special. But both Schulz and Mendelson were convinced that over-exposure would make a peanut property out of Charlie Brown.

A year passed and the men who gave the American public Willie Mays in prime time sat in their rustic Burlingame studio ("close to home and just an hour's commute from San Francisco and it really doesn't matter where a program is made; if they like it, they'll buy it") reading, if not eating, "Peanuts," wondering where all the red-blooded gamblers had gone.

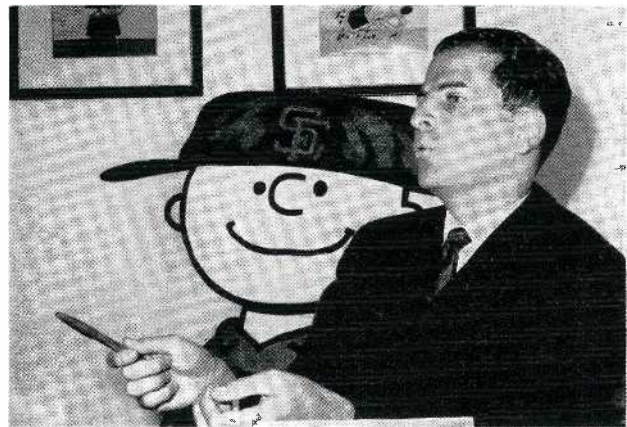
Finally, a live one made himself known. It was John R. Allen, vice president and radio-TV director of McCann-Erickson Inc. Allen said that an agency client, the Coca-Cola Co., was looking for a special to do at holiday time, so Mendelson sent him a half-page outline of a Charlie Brown Christmas program.

Thus on the basis of a scanty outline and on characters that never had been animated before at any length, McCann-Erickson and Coca-Cola took what eventually added up to a \$250,000 chance on Charlie Brown and Lee Mendelson. The special, *A Charlie Brown Christmas*, broadcast on CBS-TV last December, was given a Television Academy Emmy award and a national Peabody to go along with the local one that launched the Mendelson film company.

The soft-drink advertiser, apparently delightfully refreshed by the Charlie Brown results, took hardly any pause at all before signing for three more "Peanuts" specials. The second in the series, *Charlie Brown's All-Stars*, a light-hearted salute to baseball and vacation time, was one of the more highly regarded programs of the spring season. And Charlie Brown comes back on CBS-TV for the third time on Oct. 27, 8:30-9 p.m., in a Halloween special called *It's the Great Pumpkin, Charlie Brown!* The fourth and last special in the series, *You're in Love, Charlie Brown!*, will be programed next June.

Seemingly, Charlie Brown had made Lee Mendelson's life all peanuts and skittles. For the film-production company is showing modest signs of growth. A third partner, writer-producer Walt DeSaria has been added, and so, too, was production assistant Susan Dryer, while animation is being done out of Hollywood by Bill Melendez. Hardly a cause for declaring a stock dividend, still it is progress, sure and solid.

And in between the second and third Charlie Brown specials, Mendelson had got together with John Allen again. The outcome was an entirely different special for the production company, *The Magic of Broadcasting*, a combined documentary and entertainment program that was sold to The Savings and Loan Foundation Inc., another McCann-Erickson client. This



Lee Mendelson and his favorite TV character

program reached 12.9 million households, got a respectable average 24 rating and 43.5% share of audience, but generally got kissed off by the nation's professional critics.

Maybe this last result is a reason as good as any why independent producer Lee Mendelson still hasn't come in from the cold. It's not that he's stopped pitching or had a notable lack of success. Indeed, NBC-TV has put up development money for an hour entertainment special on the history of comic strips that Mendelson Films will produce for the 1967-68 season. Yet, evidently Lee Mendelson still has failed to really breach television's wall of resistance to independent productions. It's as if, he reports, only begrudgingly the networks and advertisers will admit that specials can be produced anywhere but home. Each succeeding time he goes out to sell it's like starting from scratch.

For the last two months, for example, he's been talking to the networks and sponsors about filming a "television piece" written by possibly America's greatest living author and still does not know if it will sell. "If this was a network or advertiser-originated project it would sell in two hours not two months," he adamantly maintains.

He thinks that television's cautious approach to free-spirited talent is "kind of frightening" and the meat of his personal story. "Specials are the hope for television's future," he says. "I really believe that the 100 specials of this season may become the 200 specials of next season because if specials are good there can't be enough of them. People are so hungry for something new every night and specials free them from having to look at the same thing.

"But television needs help to come up with more good specials," he adds. "Television needs help from guys like me and from guys at the networks and agency levels who will stick their necks out and really gamble on something different."

To Lee Mendelson's way of thinking television has nothing so much to fear these days than the fear of striking out. END

who had helped Hyde break that earlier logjam in TV grants. Schildhause, currently a hearing examiner who is holding that post while assigned to the task force, was head of the commission's opinion-writing division during Hyde's first tour in that office.

One of the commission's built-in problems is, simply, that there are seven commissioners—seven independent, frequently strong-willed individuals, drawn from different backgrounds and, usually, each marching to the beat of a different drum. The job of obtaining on important

issues that fourth or, praise-be, fifth vote, proved so frustrating to Minow in his term as chairman that he recommended that the commission be abolished and replaced by a single, presidentially appointed commissioner and by an administrative court. None of Minow's former colleagues who have commented on the idea think much of it—possibly because they don't like the prospect of being reorganized out of a job but very likely also because of an honest opinion that the plan lacks merit.

In their view, seven heads are better

than one—and probably a lot safer for the country.

Nevertheless, imagine trying to weld such disparate individuals as these into a cohesive administrative and policy-making unit:

Robert T. Bartley, 57, a Texas Democrat and nephew of the late House Speaker Sam Rayburn, who first joined the commission in 1952. He is a taciturn and sensitive man whose overriding concern is the concentration of control of mass media; he almost invariably opposes station sales to multiple owners

FCC procedures cause a snail-pace movement toward the ultimate moment of decision

without a hearing. His feelings on the issue, he once said, were formed when, as an investigator for the House Commerce Committee in the late 1930's, he observed that a half-dozen companies had a "stranglehold" on public power. He is the only commissioner with broadcast experience—years ago he was an executive with the old Yankee Network and later on an official of the National Association of Broadcasters.

Robert E. Lee, 54, a Republican from Chicago, and a former FBI agent who in the days before his first appointment was a friend of the late Senator Joseph McCarthy. He has made the development of UHF television his special area of interest and measures every decision against that concern. He voted against the proposal to limit multiple owners' additional acquisitions in the top-50 markets on the ground it would make it impossible for the companies best able to operate UHF stations to acquire them. He has earned a reputation as a wit and raconteur, but broadcasters found nothing amusing in the proposal he authored that led the commission to consider adopting as a federal rule the commercial time standards of the National Association of Broadcasters' codes.

OPPOSITE VIEWS

Commissioner Kenneth A. Cox, 49, a Seattle attorney who first appeared on the Washington scene 10 years ago as a special consultant on television to the Senate Commerce Committee. He is considered close to Senator Warren G. Magnuson (D-Wash.), chairman of that committee, and in 1961 was regarded as a likely choice for FCC chairman. However, he was named Broadcast Bureau chief instead, and waited two years for his appointment as commissioner. He is by far the commission's toughest regulator, convinced the commission should and legally can inquire into programming matters with an eye to upgrading service to the public, and an activist ready to push out the limits of commission authority.

Lee Loevinger, 53, a Democrat from Minnesota with experience as a jurist (the Minnesota State Supreme Court) and high Justice Department official under President Kennedy (chief of the antitrust division) before joining the commission in 1963. Affable in head-to-head conversations but explosive in commission meetings, he has vigorously opposed the kind of hard-line regulation favored by Cox. Their arguments on programming and CATV matters have been monumental, occasionally bitter. He is not reluctant, however, to consider proposals that, if adopted, would have a profound impact on the broadcasting industry. He voted to obtain industry

comments on proposed rules to limit TV-network ownership of programming and to curb expansion of multiple owners into the top markets.

James J. Wadsworth, a 61-year-old upstate New York Republican who brings to the commission eight years of diplomatic experience. He was the U.S.'s number-two man to Henry Cabot Lodge for seven years at the UN and U.S. representative when Lodge resigned to run for Vice President in 1960. Wadsworth, patrician in background, warm and courtly in his dealings with colleagues and staff, says that he is no arbiter of public taste, but his actions indicate he doesn't shrink from strict regulation. On the major issues, however, he seems to take a more conservative approach.

THE NEWCOMER

Nicholas Johnson, 32, the youngest person ever to serve on the FCC (he was 31 when he joined it in July). He is bright and ambitious, and already has two years of Johnson-administration experience behind him as maritime administrator. He is still something of a mystery to his colleagues, since he is no ideologue and seems to have no visceral reaction to issues. He likes to hear "reasoned arguments," he says, not emotional ones, and to consider issues in their total context. His record at the maritime administration, where he demonstrated a willingness to step on the toes of influential people, provides little ground for comfort for members of the communications industry.

As for the chairman, he is, at 66, the oldest member of the commission and, with service as a commissioner dating from 1946, its senior member. Actually, his regulatory service dates from 1928, when he joined the staff of the commission's predecessor agency, the Federal Radio Commission. The Idaho native, although reluctant to see government's powers extended, is not entirely the "dove" some critics have pictured him to be; he invariably votes to penalize broadcasters who have violated the rules, and he is not bound by old conventions in seeking solutions to new problems.

Thus, while the commission appears to have a conservative cast, it's difficult to characterize it this early in the Hyde administration. Hyde, with Loevinger as an ally, may be able to block efforts, say, to set standards for public-service programming (as they did several months ago). But there are four potential votes for implementing the commission's on-again, off-again policy of penalizing stations that violate their proposals concerning the time devoted to commercials (that policy, whose implementation depends on the membership of the com-

mission at any given time, has gone back to the drawing board in hopes that a more viable approach can be found). And a coalition of commissioners might yet emerge to champion aggressive new policy on such basic issues as multiple ownership.

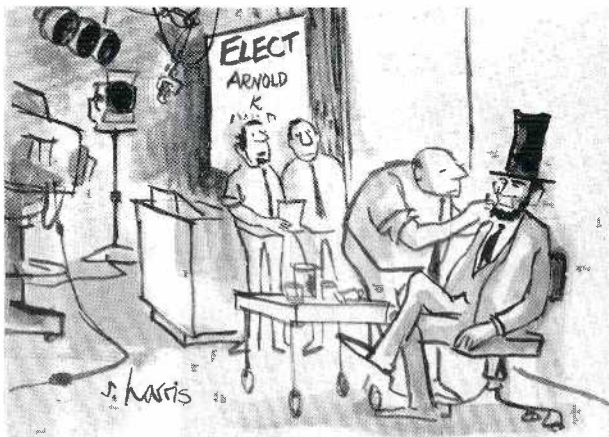
The commission's procedures themselves are only not a detriment to speed but at times seem to offer refuge from decision-making. In rulemaking proceedings (the legislative process it is required by law to follow before adopting any substantive rule) the commission invites comments from the industry on the proposed rule, then reply comments. Oral argument before the commission may also be held. And if the industry representatives are unhappy with the rule adopted, they can file petitions for reconsideration, which must be considered. Furthermore, if the issue is sufficiently complicated and controversial the commission will repeat the process several times, in further notices of proposed rulemaking. As a result, staffers can literally grow old in the service of a proposed rule: Back in 1946 the commission proposed a rule that would permit a second station to operate at night on nation's clear channels; not until 1963 did it adopt a rule providing for the "duplication" of 13 of the 25 clear channels. Fourteen years ago, Zenith Radio Corp. petitioned the commission for a rulemaking to authorize pay television as a regular service. That is one of the issues the commission now hopes to wind up in the not-too-distant future.

APPEALS TAKE TIME, TOO

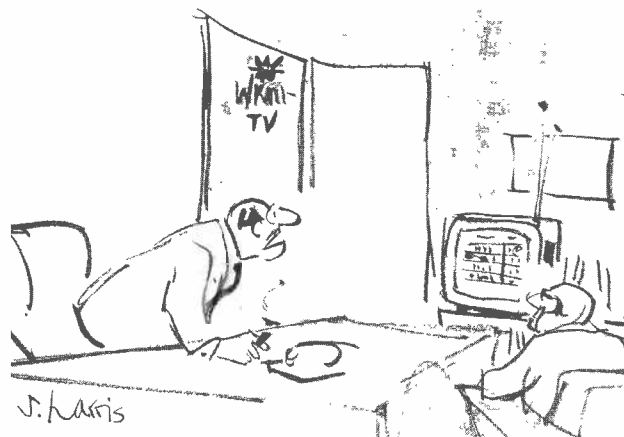
Hearing cases can drag on for equally long periods of time, although in those matters the usually automatic appeal taken by a losing applicant is the major cause for delay. A case involving channel 6 in Beaumont, Tex. (occupied by KFDM-TV) began in 1952 and reached a conclusion in 1961, after it had bounced back and forth between the commission and the U.S. Court of Appeals three times. However, the station began operating in 1955, after a "final" commission decision. The contest for the AM frequency made available when the commission lifted the license of KRLA Los Angeles may well be on its way to a long and, for the applicants, costly career. Sixteen applications were accepted for the frequency in March 1964, and 15 of them are still pressing their respective cases before a hearing examiner. A final commission decision is out of sight. A nonprofit station is operating on the frequency in the meantime.

But the Mount Everest of hearing cases—and one that has yet to be scaled—involves the controversy between KOB Albuquerque, N.M., and ABC's New

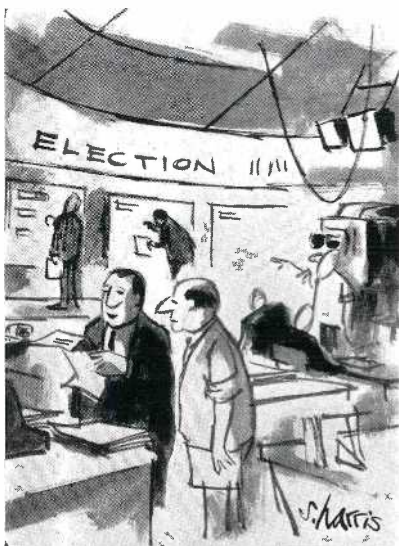
The Elections



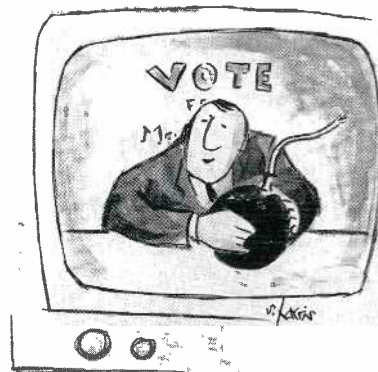
"I understand the Republicans have retained a top-notch make-up man."



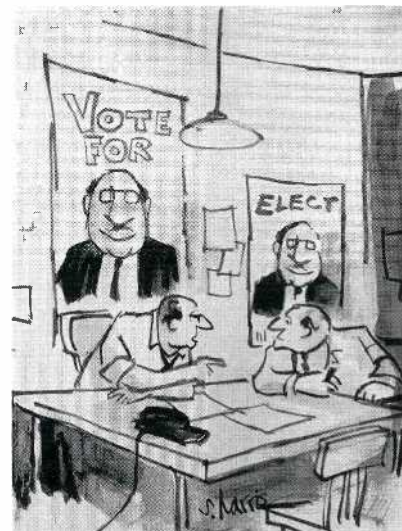
"Good God. We're showing reruns of the 1964 returns."



"The computers are projecting beautifully. We're getting the results for '68 and '70."



"I favor tax reform, higher tariffs, more employment and overthrow of the government by force and violence."



"Let's face it. If he uses all the equal time he's entitled to, he's bound to make a fool of himself."



Sound familiar?

Many people have breathing problems—shortness of breath, persistent cough, too much phlegm—and they brush them off.

They hardly notice—until their fun and work are interrupted, their happiness threatened, even their lives.

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

Paste on postcard

NTA
GPO, Box 2400
New York, N.Y. 10001

Send me the free booklet, "Your Breathing Troubles: Understand Them, Face Them, Treat Them"*

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

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

IS THE FCC OBSOLETE? *continued*

York AM outlet, WABC. That case, which involves WABC's determination to become the sole occupant of that frequency at night, began in 1941. So far four court decisions have been handed down. The commission is now considering trying the rulemaking rather than the adjudicatory process as a means of resolving the dispute.

The kind of leadership Chairman Hyde will give to this somewhat creaky commission machine remains to be seen. He is a generally restrained, soft-spoken individual who is reluctant to press his views on others. And there are some at the FCC who talk about a lack of direction from the top. "On many issues we don't know where we've been or where we're going," said one official. "The commission is in need of a lot of answers, but we don't even know the questions to ask."

These criticisms may be unfair to a man who has only recently taken over the chairmanship. Some members and staffers give him high marks for the crisp manner in which he moves business along at commission meetings. More importantly, he has taken the lead in the commission's effort (prompted by White House prodding) to expedite construction of a new earth station needed in the developing global communications system. The common carriers, whose fight among themselves as to who should own the station has prevented the commission from granting a construction permit, have been asked to work out arrangements for a joint interim operation of the facility.

He has also shown a willingness to use the levers of power available to him in persuading his colleagues to appoint Smith Broadcast Bureau chief and to create a task force on CATV and to name Schildhause its head.

In proposing the appointment of 65-year-old Smith to the key Broadcast Bureau post, Chairman Hyde knew he was doing nothing to mitigate the pro-industry, old-man image some critics saw his own appointment as giving the commission. (Indeed, some irreverent staff members refer to Hyde and Smith as the Dynamic Duo). But he persisted, because in Smith, an able lawyer, he has a man who shares his views and who will give him close control over the workings of the bureau.

Most of the other commissioners were willing to approve the appointment (only Cox dissented); some out of deference to the chairman; others because they regard Smith as an able administrator who will be more responsive to their direction than the man he replaced, James B. Sheridan. For Sheridan, who had been with the commission for 25 years and bureau chief since 1963, had come to symbolize a recurring dispute as to

whether the commissioners or the staff are really in charge.

Staffers generally ridicule the notion they can dominate the commission. "Sure, the staff recommends things," said one commissioner's legal assistant recently, "but there's nothing to require the commissioners to buy them. And often as not they don't. They have ideas of their own on these things." Nevertheless, Sheridan, an able, tough-minded individual convinced of the rightness of the strict-regulation school of administration, wasn't always content merely to recommend. "I'm a fighter," he once said. He will now do his fighting from a newly created position as consultant to the commission on the use of communications satellite in broadcasting.

Whether they are fighters or not, staff members are in a position to influence commission actions; indeed, to a degree, that's their job. They have delegated authority to grant certain kinds of uncontested applications for new stations, for license renewals and for station sales. They deal with the day-to-day issues and problems out of which policy and rules emerge. They make the studies and analyses on which commissioners rely in deciding, for instance, whether to grant an application for a new AM station or to reject one for the sale of a television station, or to adopt a new rule.

The push in the early 1960's for commission rules creating a new table of allocations for FM radio and tightening up the engineering standards for AM grants came from an activist Broadcast Bureau staff (then headed by Cox) convinced that the new-found popularity of FM radio and the booming popularity of AM radio required steps to impose some order on the growth of the two services. (FM growth, as a result, seems to be proceeding in orderly fashion. But new AM rules appear only to have created more work for the commission; with broadcasters demonstrating a positive genius for redesigning proposals for stations that meet the new standards, the kind of controlled growth that had been hoped for has not been achieved.)

Individual commissioners attempting to keep an eye on the commission's overall activities can't hope to research every issue. Reliance on the staff is essential. But it's obvious the staff can prevail only to the extent the commission permits. Furthermore, it's not unusual for the commission to be out in front in proposing the drastic measures—like the proposal to limit broadcasters' acquisitions of television stations in the top-50 markets. The idea that tight rules should be adopted to curb concentration of ownership in major markets is an old one, but it was revived by Chairman Henry after the commission had approved a series of multi-million-dollar station sales, climaxed by the Transcon-

tinant Television Corp. sale of 11 radio and television stations to three purchasers for \$38.5 million in February 1964. Henry said then that the commission should consider whether to require licenses acquiring multiple stations to demonstrate whether their operation of the properties would provide benefits to the public that would "outweigh the loss of ownership diversity." Seven months later the commission staff presented its first draft of a proposal for tightening the multiple-ownership rules.

The gulf, however, between proposing rules, or even considering them, and adopting them is sometimes wide and extremely difficult to cross. Minow, in the foreword to his book, "Equal Time," wrote that "broadcasters are irrevocably committed to do battle whenever profit is threatened, and they have the resources and the talent to keep on fighting indefinitely." He might have said the same for common carriers and CATV.

For, to paraphrase a leader in another battle in another time, the communications industry is prepared to fight in the halls of the commission, in the courts, in the lobbies and on the floors of Congress.

Usually, the commission adopts a rule along the lines of the one it proposed. Proposals are generally so thoroughly staffed and considered by the time they are issued for comment that the commission has pretty much made up its mind to adopt them. The exceptions involve the blockbusters, those proposals of farthest-reaching consequence, such as the ones to limit network ownership of TV programming and to curtail multiple owners' growth in the major TV markets. The outcome of these proposals has always been in some doubt, in part because of the narrow margins by which they were issued for comment—4 to 2 and 4 to 3, respectively—and in part also because of the feeling the commission wanted a wide range of opinion and comment before moving ahead.

And it is in these rulemakings that the industry is developing a new technique to combat the commission—the independent research job. The networks hired the respected Arthur D. Little research company to analyze and report on the proposed 50-50 rule and its implications, (TELEVISION, April 1966), and a group of multiple owners hired the equally respected United Research Inc. to do the same thing in connection with the multiple-ownership rulemaking. The reports of the studies supported the positions of the respective clients. This came as no great surprise. But the fact remains the research jobs are thorough, apparently objective and highly professional. The burden of disputing the findings—and it's a heavy one—is on the FCC.

But the flood of formal argument occupies only one area of the battle. The industry's Washington representatives do

their share of lobbying, both at the commission and on Capitol Hill. Worried-looking vice presidents from AT&T were seen in the vicinity of Henry's office last winter when the commission was cranking up for its investigation of the Bell System's rates. And when Frederick W. Ford, who resigned from the commission to become president of the National Community Television Association, pays a call on former colleagues at the commission, one gets the impression he isn't merely talking over old times. Sometimes top brass is involved. ABC's Leonard Goldenson and Harold Geneen of ITT paid perfectly proper courtesy calls on the commissioners in connection with the proposed merger of their companies.

Nor is Congress forgotten. Indeed, members of the communications industry have come to look upon Congress as a kind of second court of appeals so far as FCC actions are concerned. The CATV and broadcasting industries stimulated some half-million pieces of mail to members of Congress last winter in connection with their fight over the kind and amount of regulation the commission should exercise over the cable systems. And Representative Walter Rogers (D-Tex.), outgoing chairman of the Communications Subcommittee of the House Commerce Committee, will long be regarded as a hero by broadcasters, for it was he who led the successful effort to block FCC plans to adopt its proposal to limit the amount of time that stations could devote to commercials.

The Senate Communications Subcommittee under Senator John O. Pastore (D-R.I.) generally is ready to give the commission full rein. But comments of Pastore and Senator Vance Hartke (D-Ind.) indicate some missionary work has been done on the Senate side in behalf of multiple owners worried about the top-50 rule. Multiple owners have an offer from Pastore for a hearing on the proposal if they want it.

But congressional prodding isn't new to the commission. Neither is pressure from the industries it regulates. What is new is the emphasis the new technology is forcing on the commission, one that involves the hardware of satellites and earth stations. Under the circumstances it's somewhat ironic that the man in charge at the commission is one who started his regulatory career helping to establish allocations policy for an infant radio industry. But it may also be appropriate. For Hyde's concern with the economic and technical issues that Loevinger sees emphasized by the space age has been bred into him over a period of almost 40 years. And in the years ahead, as one commission official noted, that kind of concern is probably going to be more important to the proper functioning of the FCC than is concern with whether broadcasters' feet are being held to the fire.

END

WTRF-TV STORY BOARD

7
COLOR!

DILEMMA? The deep-sea diver just reached bottom when he got this message from the surface crew: "Come up quick, the ship is sinking!"
Total COLOR
PUTT, PUTT . . . that's a Go-Go girl after forty.

ALL COLOR
REJUVENATOR! A cosmetic company is marketing a new facial cream reputed to make men look younger . . . it's called "Aene."

COLORcasting Live!
MOD SWITCH! There's a new trend in parties for the bride-to-be, now the boys get together and give her a shower.

Colorful Ohio Valley Empire
VISUALS! Just remember, before television, you didn't know what a headache looked like, either.

COLOR Wheeling-Stuebenville
SIGN IN SHOP . . . "Our lingerie is the finest, Smart women wear nothing else."

Color WTRF-TV Color
BEACHCOMBERS report they have a campaign underway for next summer, already have signs "Down with Topless Bathing Suits!"

COLOR Availabilities
TIME OUT! A New York Exec said it, "Sure, we have coffee breaks and breather breaks but I think after lunch an executive should have a little romance break . . . we could call it FUNch."

WTRF-TV Wheeling COLOR
BURLESQUE manager auditioning curvy cutie, "Don't just stand there," he shouted, "undo something!"

WTRF-TV Wheeling, West Virginia
*COLOR, COLOR and an avid audience is just waiting to see your next spot campaign colorcast from WTRF-TV in Wheeling. Your Blair Television man will give you all the particulars on this lucrative Ohio Valley Empire and the big WTRF-TV audience.

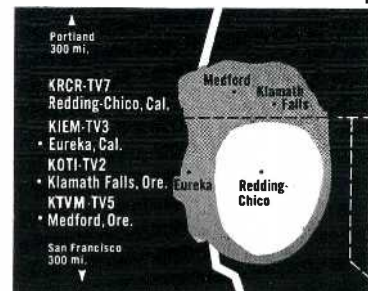
CHANNEL
SEVEN

WB

WHEELING,
WEST VIRGINIA

More selling opportunities for you on the West Coast

**THE ALL NEW
KRCR-TV, CHANNEL 7
REDDING, CHICO, RED BLUFF,
CALIFORNIA**



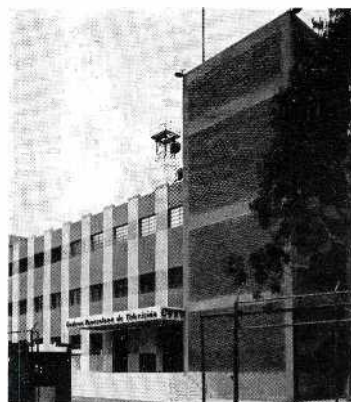
**In the heart
of America's Northern
Sacramento valley,
a bustling Pacific market
of well over
\$713,824,000 EBI**

KRCR-TV, CHANNEL 7

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

In Australia, Japan, Canada, Argentina, England, Saudi Arabia: a series of footholds for U.S. TV venturers

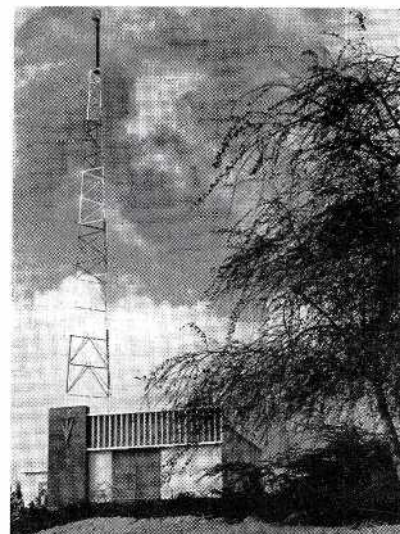
Among television companies around the world that American companies are involved with are (1) Cadena Venezolana de Television, Caracas, Venezuela, (2) XET-TV Monterey, Mexico, in which NBC has had an interest since 1959; (3) Telecuracao, Netherlands Antilles, in which Bartell Media Corp. has ownership. Time-Life Broadcast, CBS and Goar Mestre are stockholders in (4) Proventel, a Venezuelan production company, and (5) Mainichi Broadcasting System in Osaka, Japan, is an ABC Worldvision station.



1



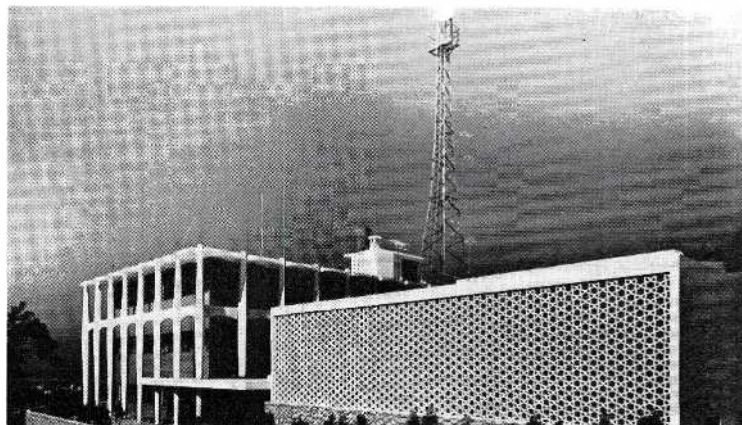
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5

INVESTMENT ABROAD from page 33

system are ABC of the United Kingdom, Anglia, and Television International Enterprises. The station is expected to be on the air by the end of next year. It will telecast on separate channels for the Chinese and English languages.

NBC International and Time-Life Broadcast soon may be involved together in New Zealand as well as Hong Kong. Both have made formal application to participate as shareholders in the first license for private telecasting in New Zealand. All television and all but one radio station currently are under control of the New Zealand Broadcasting Corp., an organization similar to the BBC. But a new group has been formed, the New Zealand Television Corp. Ltd of Auckland, which plans to set up a network of private TV stations in the country. This would require a change in the laws now governing broadcasting in New Zealand. The chairman of the new corporation, George Wooler, says he envisages over-

seas interests would subscribe \$3.8 million to the company's \$7 million capital. An NBC spokesman says the company probably would own from 10% to 20% of the shares, with Time-Life holding a similar block. Wooler says CBS also is interested in the venture. But the CBS name did not figure in the initial application and CBS in New York had no comment on its possible role there.

In Germany, Time-Life Broadcast has a one-third interest in the TV and film production company of Windrose-Dumont-Time, with headquarters in Cologne and additional facilities in Hamburg. The company, which produces commercials and TV and industrial films, was set up early in the 50's, and Time-Life has been involved with it since November 1961. The other partners are a German publishing house and a German TV producer and journalist.

In Britain, Time-Life Broadcast has an interest in two companies that are pay-TV prospects: British Telemeter

Home View (which holds the UK patent on the Paramount-Telemeter System) and Telemeter Programs Ltd. (which would furnish the fare for the other). Both must await a go-ahead from the British government before they can begin pay-TV operations.

Bartell Broadcasters Inc. is another group owner with operations abroad. It has run two Caribbean stations, PJC-TV in Curacao since July 1960, and PJA-TV in Aruba since September 1963, under a leasing agreement with the government of the Netherlands Antilles. Bartell retains 60% of the net income from the stations. Three languages are used on the stations—English, Dutch and Papiamentu (the local patois). According to Gerald A. Bartell, chairman of the board of the Bartell Media Corp., the two ventures have been so successful that the company is seeking to expand its broadcasting division into other foreign markets.

Then there is Wometco Enterprises Stations, a group owner with headquar-

ters in Miami, that this year set up a CATV system on the Grand Bahama. It picks up the signals of the Miami TV stations and distributes them to the Freeport area of the island. Wometco also owns theaters, a vending business and a bottling plant in the Bahamas. In Panama it owns a bottling plant and in Canada it owns a film and TV-production company, Canawest, in Vancouver, where it also has a Coca-Cola bottling plant and a sales office for its Bellingham, Wash., station.

Screen Gems Stations owns WAPA-TV San Juan, P.R., and one-third of WOLE-TV Aguadilla-Mayaguez, P.R. But this is not strictly an international investment since Puerto Rico is, by definition of Congress, a "free commonwealth associated with the United States." The FCC regulates broadcasting there just as it does in the United States.

Overseas interests of Screen Gems include London and Sydney, Australia, branches of the company's Audience Studies Inc. (an audience-measurement service with headquarters in Los Angeles) plus holdings by Elliot Unger & Elliot (commercial-production division of Screen Gems) in dubbing facilities in South America and the London commercial house, Signal Films.

PIN-PRICKED MAP

That's more or less the catalogue of what American broadcasters own abroad, unless you include a long list of sales offices and other distribution facilities. One other station holding should be mentioned: RKO General's CKLW-AM-FM-TV in Windsor, Ont.-Detroit. The hyphen emphasizes that a considerable part of the station's audience is on the U.S. side of the border. But CKLW still must be considered a Canadian station since it operates under the laws of that country.

If map pins marked the spots on the globe where there are television facilities in which U.S. broadcasters have some kind of financial interest, there would be a porcupine look about parts of Latin America and the Caribbean, while the vast continents of Europe and Africa would be smooth as an otter's skin. NBC, for example, has a distinct policy against investing in any government-owned operations, and as management services director Anderson points out, there is not a privately owned TV station in all of Africa, and the only one in the Middle East is in Beirut, Lebanon, where ABC International has a financial involvement.

Anderson says NBC has had "many, many requests to invest in government stations, particularly in the new emerging nations." But, he adds, "not always does their political philosophy agree with ours. When it comes to private companies, we figure that we operate on

the same basis. They have stockholders and we have stockholders." When NBC does invest in a station abroad, Anderson says, it prefers to be a minority stockholder but with at least a 10% equity for tax reasons. "We're not interested in just a dollar or two in a lot of operations," he says.

The stations abroad in which NBC has an equity and the year the interest was acquired are: UTL (channel 10) Sydney, Australia (1953); QCQ (channel 9) Brisbane, Australia (1959); Radio Caracas (both radio and TV channel 2) Caracas, Venezuela (1960); XET-TV, Monterey, Mexico (1959); the coming Hong Kong UHF station (1966), and Radio Barbados in the West Indies. With the exception of Radio Caracas, NBC was in at the beginning with the stations. In the Caracas situation, NBC entered the picture when the radio outlet went into television.

It is in the management-services area, where strictures against government-owned operations do not hold, that NBC has had the greatest influence on television abroad. Currently, for example, in what NBC calls "the largest single TV project ever undertaken by an American firm," it is working with the U.S. Corps of Engineers to establish a multi-station television network in Saudi Arabia. Two stations were completed last year in Jeddah and Riyadh. NBC International is operating the stations and training Saudi Arabians to take charge. During the first year of the project more than 40 Saudis were sent to the United States to learn television management, technical maintenance and other necessary skills. The next stations to be constructed will be at Medina and Buraydah, plus microwave links with Taif and Mecca to the Jeddah station.

SACRED GROUND

For the Moslems, Mecca and Medina are sacrosanct. According to Anderson, only Moslems are allowed to approach the holy cities any closer than 12 miles. "It is planned," he says, "to build relay stations in the hills outside the 12-mile limit for each city. These stations will be run by non-Moslems while Saudi Arabian personnel are being trained to run them. When the Saudis complete their training they will move the relay stations into the cities and establish studios there."

It is not only in those two cities that television brushes with ancient beliefs. Some Moslems are convinced that photography is a sin because depicting the human form is a sin. Thus there are no motion-picture theaters in the country. Again there is the problem of viewing women without veils speaking to men who may not be their husbands. But King Faisal, ruler of Saudi Arabia, has smoothed the way by insisting that the

stations stress religious programming, making it difficult for anyone to criticize TV on religious grounds.

The main purpose of the TV system, which ultimately may require as many as 13 stations, is, of course, educational. The financial base on which it rests is the kingdom's bountiful supply of oil. Arabian-American Oil Co., owned by four U.S. producers, last year alone turned over \$618.4 million to the Saudi government. This oil company set up its own television station in Saudi Arabia several years before the government did the same. The Aramco station (non-commercial) is HZ-22-TV, channel 2, in Dhahran. It was started in September 1957, and telecasts in Arabic with a simulcast in English on radio.

Another sensitive area in which NBC is active is South Vietnam, where NBC-I is under contract to supply managerial, technical and engineering services to the ministry of information there, and to train Vietnamese to take over the stations as soon as possible. The project is being coordinated by the Joint U.S. Public Affairs Office in Saigon and the U.S. Information Agency, with the South Vietnamese government responsible for the programming content. Main facilities of the national network will be situated in Saigon, with that station scheduled to go on the air the middle of this month (Oct. 15). A second station is planned for Can Tho, southwest of Saigon, to begin broadcasting about Dec. 15. The two other stations, at locations to be determined, will go into operation next spring and summer.

TV NOMAD

All in all, the list of countries in which NBC International's management services have been involved in one way or another since it became active in overseas TV in 1957 is a long one. In addition to the countries already mentioned, it includes West Germany, Wales, Mexico, Lebanon, Sweden, Peru, the Philippines, Argentina, Yugoslavia, Barbados, Jamaica, Kenya, Nigeria (the largest project except for Saudi Arabia) and Sierra Leone.

Illustrative of this scope is the career of I. Robert Myers, coordinator, international management services, for NBC-I, who is now assigned in Vietnam as pro-tempore managing director of the projected national network there. He can look back on a lot of traveling for NBC. From 1957 to 1960 he was general manager of Television West Wales. He was then assigned as NBC International's managing consultant to Radio-TV Caracas for two years. In 1962 he was appointed managing director of the Federal Nigerian Television Service. He also found time to help set up the Saudi Arabian network before leaving for Vietnam.

Most of the management services peo-

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

INVESTMENT ABROAD *continued*

ple are on the engineering side. William Kratch, coordinator, international facilities, NBC, says the bulk come from small-market stations in the U.S., almost always NBC affiliates. "Our best recruiters," he says, "are our own people who influence others from their home stations to try it themselves." He mentioned one station, WSAV-TV Savannah, Ga., that has contributed three staffers to NBC's international projects.

NBC's assistance to Saudi Arabia may have been one of the reasons why Israel is interested in CBS acting as adviser in establishing its long-delayed television service. That, and ABC's involvement in the Teleorient station in Beirut, Lebanon. According to a special to *The New York Times* from the Israeli sector of Jerusalem, the chief engineer of CBS will arrive there shortly after Oct. 1, when the agreement will go into effect. CBS will receive \$100,000 for the first six months of advisory work and \$50,000 for each succeeding six-month period, the dispatch said. The contract is for two-and-a-half years, and is renewable. The service, to start in the spring of 1968, will consist initially of two-and-a-half hours daily (two hours in Hebrew and a half hour in Arabic).

If this advisory agreement becomes a reality, it will be CBS's sole current venture in furnishing management services. Merle S. Jones, president of CBS Television Stations, says the company constantly is providing "information and know-how on an informal basis" to foreign broadcasters. The list of CBS's direct financial interests abroad include the two production companies, Proartel in Argentina and Proventel in Venezuela, where CBS is allied with Time-Life Broadcast and Goar Mestre, plus the Pantel production company in Lima, Peru. The Argentine interest was acquired in 1959, the one in Lima in 1960 and the Venezuelan late in 1963. The two television stations in which CBS has a minority interest are Trinidad & Tobago TV (commercial) in Port of Spain, Trinidad, started in November 1962, and ZAL-TV, Leeward Islands Television Services Ltd., St. John's, Antigua, started in June 1965. Shares in the Trinidad & Tobago station are split this way: Rediffusion of London 40%; Scottish TV 40%, CBS 10% and Trinidad government 10%. The ownership in the Antigua station is divided among Rediffusion (West Indies) Ltd., division of Rediffusion of England; Bermuda Broadcasting Co. Ltd.; CBS; Novelle Richards & Associates (local business group), and the government of Antigua.

Jones says the rather conservative expansion of CBS abroad has not been due to lack of interest "but the opportunities just haven't been there as we define

opportunity. We've had exploratory talks in South America—in Colombia, Brazil, Chile—but they just weren't attractive opportunities. As you go around the world, television is either government or quasi-government operated and doesn't offer much inducement to invest."

Asked if CBS might not find it to its advantage to invest in a station abroad simply to get its foot in the door to sell some of its film product, Jones replied: "We haven't really had a trial-and-error test of such an approach, but we've given it a theoretical test and it doesn't work. Suppose we buy a 10% interest in a station in Sydney, Australia. We have reason to believe we'd be picking up a dime and dropping a quarter. If we had some captive interest in a station there, all the other Sydney stations would think whatever we'd offer them is second-day bread. We'd rather hold ourselves open for the total market."

A tie-in of a different kind, on the equipment side through its relationship to RCA, has been suggested for NBC's interest in developing television overseas. NBC, itself, denies this, and points out that it has helped establish television stations abroad that used British equipment. It is true, however, in a general sense that RCA stands to benefit potentially from the spread of TV around the globe. Part of ITT's interest in merging with ABC might also spring from a desire by ITT, which manufactures television equipment, to be allied with a company that has such widespread international connections. But this is pure speculation.

The production company in Caracas, Venezuela, that both Time-Life and CBS have an interest in provides programs for the Channel 8 network, which also feeds fare to three television stations in the interior. Caracas is a good example of the imbalance of U.S. broadcaster investments abroad because not only CBS and Time-Life, but also NBC and ABC, have interests in that city. Oddly enough, the station in which NBC has an equity, Channel 2 (Radio Caracas TV), is a member of ABC's Worldvision stations (for time sales, etc.). In addition, ABC, itself, has an equity in Caracas Channel 4 (Venezuela). This puzzle must make for some pretty complex management decisions on the part of ABC.

The locations of ABC's 56 television stations are identified in the map on pages 34-35. The production companies ABC has a financial interest in are Teleprograma Acapulco, Mexico, which went into business last April; InterTel, GmbH, Munich, and InterTel VTR of the United Kingdom. The last named has rolling stock that enables it to cover Europe, and it is equipped for both U.S. and European television standards in

both black-and-white and color.

In addition, Coyle says, many of the Worldvision stations are expanding their own production facilities, and this source of programming will become increasingly important. "The production of any one of our companies is offered first to any one of our partners," Coyle says. "Of course, they're free to turn it down."

ABC, too, offers management services and training to stations abroad, but on an informal basis. "The former manager of WKBK-TV in Chicago was sent down to Argentina when they ran into difficulties there," Coyle says. "Our number-two engineer in the United States is now chief engineer in Venezuela. And we are sending salesmen from the Manila station to Australia to learn methods of selling. Task forces have gone to Toronto and Lebanon. All this is common practice with us."

ABC's establishment of "partner" stations resembles what many large U.S. advertising agencies have set up in the way of "partner" agencies throughout the world. (See TELEVISION, September 1965). But ABC's approach is the reverse of what the agencies are doing. ABC is attempting to create a single worldwide medium that an international advertiser can buy in a centralized way, while the advertising agencies are attempting to spread their services abroad to bring them closer to the variety of

media around the world. Both, however, are banking on the existence of a sizeable group of international companies with marketing plans that cover large portions of the globe.

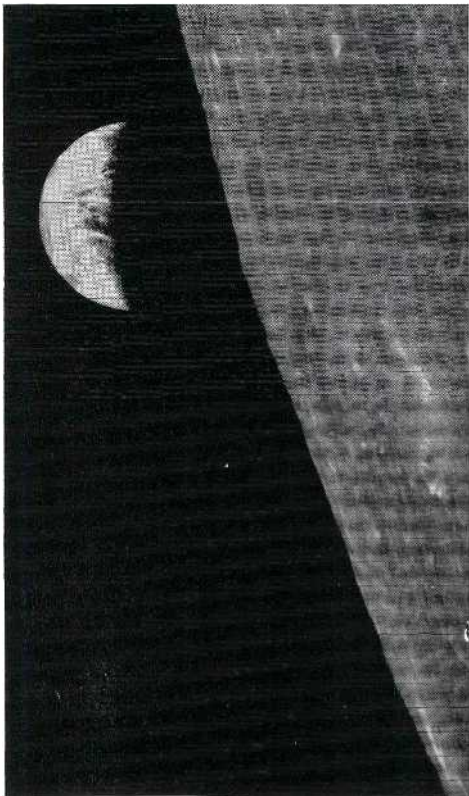
This coming into being of advertising campaigns that cut across national boundaries was emphasized at a Worldvision symposium last May in Mexico City by Edward Ney, senior vice president of Young & Rubicam. He said:

"I think the time is now, if it hasn't been already, to consider selling your product everywhere. Not in one country or on one continent, but all over; to be competitive and to get in now; and this obviously means to act like a leader. First, to determine the wants and needs for these countries that you're not in, to think in terms of an international basis. It used to be that we had companies—it might be Shell (it might be Fiat in Italy, or it might be Procter & Gamble in the United States)—that were headquartered in a particular country, and with branches in different areas. Think that the time span, like technology, has collapsed from the management viewpoint. There was recently a rather fascinating advertising campaign featuring a 'tiger in the tank.' I'm just guessing, because I really don't know, but between the genesis of that idea and from the time it was first tried, I suspect that maybe a year or so passed. After it worked, it then took additional time to get first to one place

and then to another. Now with satellites, when you've a good television campaign or a selling idea, and it works in one place, whether England or the United States, Japan or whatever, then you don't have to test-market it any more, you go right to global marketing immediately and this could happen now."

This concept assumes that television systems that carry commercials will be more abundant than they are today. And in the view of Time-Life's Vice President Sig Mickelson, this proliferation is inevitable, even where the noncommercial BBC is the ideal. "The various underdeveloped countries are having to permit commercials because they can't afford a television system otherwise," Mickelson says. "And in Europe, where most countries have just come through the development of their second TV system, there eventually will be public demand for a third system, and this will have to be commercial because fees can only be raised to a certain level and no higher."

Mickelson says this burgeoning of commercial systems should open up many opportunities for American broadcasters, "not necessarily in terms of equity but in terms of management and technical know-how. A man setting up a commercial station abroad has to be pretty sure he knows how to compete—and we have more knowledge in this field than anyone else in the world." END



Lunar Orbiter photograph of the earth

How do you fit into the picture?

A communications revolution is changing our picture of earth. Satellites, microwaves, laser beams and other laboratory miracles will soon make possible vast global television networks capable of carrying a live TV signal virtually everywhere on our planet. Space-age technology, wed to television, has already created a new horizon for the international advertiser.

More than 100 nations already have television. Of these, two-thirds have some form of commercial television system. Right now, leading international companies are using television in many nations with amazing success and efficiency.

The story of international television *today* is a story of unlimited opportunity. To help tell it, ABC International is touring a special presentation, "Television In The Space Age—The Challenge of Global Marketing," to key marketing centers around the world. Its message? That the miracle of global TV is with us now. To be used now. In one market the world over.

ABC International is the hub of the Worldvision network, an association of commercial TV stations in 26 nations serving more than 20 million TV homes. For information on Worldvision—the new dimension in global advertising—phone or write today.

ABC INTERNATIONAL
TELEVISION, INC.
1330 Avenue of the Americas
New York, N. Y. 10019
212 LT 1-7777, Cable: AMBROCASTS
AMERICAN BROADCASTING
COMPANY
Asahi Shimbun Building
Yurakucho, Chiyoda-ku
Tokyo, Japan
211-27796, Cable: AMCOCASTS

RADIOVISION BROADCASTS LTD.
33 Dover Street
London, W.1, England
Mayfair 7494, Cable: FILMADS, PICCY



Canada, Mexico, Dominican Republic, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Colombia, Venezuela, Ecuador, Brazil, Argentina, Haiti, Netherlands Antilles, Lebanon, Iran, Nigeria, Japan, Ryukyus, Philippines, Australia, Chile, Bermuda, Korea

U.S. problems



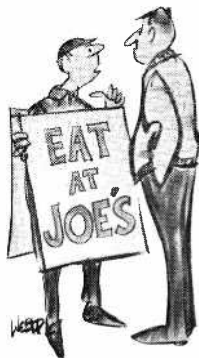
There is something to be said on both sides. Are you ready to listen?

It's working in Nashville, Tennessee. Within one month after a joint committee of Negroes and whites, was officially formed by the Mayor, peaceful compliance was accomplished in nine major motels, five private restaurants, a chain lunch counter and cafeteria. A sizable number of the owners now report that business has been better than ever. And the president of a department store who desegregated his lunch counter says only sixteen change actions have been cancelled out of 20,000.

It's working in Newark, New Jersey. Since 1963, Negro and white businessmen have been meeting monthly to consider the problem of equal job opportunities. In just six months, 376 jobs were opened to Negroes, more than seven times the number the year before. Jobs for engineers, white collar workers, sales personnel. Invariably, once he hired someone every employer was glad he did. It can work for you, too. If you want to know how to set up a Human Relations Commission, or how to help make an existing one more effective, write for the Community Relations-Service booklet, "How To Turn Talk Into Action." Address: Community Relations Service, Washington, D.C. 20230.

Face the problem, face to face.  Talk, plan, act.

Racial Relations is a problem to be solved. This Advertising Council campaign encourages good citizens of every color and creed to meet the problem face to face, to talk it over. That's *got* to be a better way than hate and violence, any way you look at it.



**"and then I said;
No machine can do *my* job better!"**

Funny . . . how fast some jobs can disappear. Totally. And *permanently!* That's progress. It brings problems. But it also brings opportunities. *New jobs, new careers* for those with the training to qualify.

You won't get tomorrow's jobs with yesterday's skills.

Tomorrow's jobs will be different. They'll require different skills. And you can get those skills by re-training. So don't wait for your present job to be replaced. Get the facts on re-training now. Visit the local office of your State Employment Service.

Train now for tomorrow's jobs

Published as a public service in cooperation with The Advertising Council.

Job Retraining is a problem to be solved. Automation actually *creates* more jobs than it destroys, but new skills displace old. This Advertising Council campaign encourages retraining. It's getting results. That's *got* to be a better solution than unemployment, any way you look at it.

Here you see some of The Advertising Council's current work: all told, 265 million dollars worth of Advertising, contributed annually by business. It is absolutely free to you, the taxpayer; yet it saves you billions and makes this a better nation to live in.

& solutions

How Advertising that costs you nothing helps solve problems that cost you plenty

The surest way to make a problem worse is to pretend it isn't there.

The safest way to handle a problem is to de-fuse it before it explodes.

The Advertising Council believes that the strength of American democracy is its willingness to use the *voluntary* way to solve problems, before resorting to compulsion. The contribution of the Council is to enlist the talent of the advertising industry so that 195 million Americans may have a better understanding of the problems before them.

On these pages are the familiar symbols of the 18 advertising campaigns now being handled by The Advertising Council, and advertisements from just two of the campaigns: Job Retraining and Racial Relations.

There are no easy answers to these questions. But there can be no solutions at all until there is informed public consciousness.

Then, solutions are possible. This has been proved by the billions of dollars raised by The Advertising Council's past work for United Community Campaigns, the Red Cross, U.S. Savings Bonds and the Colleges. It is proved

by the 425,000 square miles of forest land that Smokey the Bear has saved you to date, by the success of Peace Corps recruiting, and by many other examples.

Today, the resources of advertising can tackle almost any job.

And this 265 million dollars worth of advertising costs you nothing! All of the public service of The Advertising Council is made possible by contributions from American business.

Advertising agency men and women donate time and effort to create the Council's advertising messages. Magazines like this one, newspapers, radio and television stations, networks, and their advertisers, transit advertising and outdoor poster companies donate time and space to keep those messages in your mind.

This is uncommon advertising for the common good.

The Advertising Council

... for public service

If you would like to know more about this work, write for a free booklet to: The Advertising Council, 25 West 45th Street, New York, New York 10036



Retraining (Automation)



Youth Fitness



Aid to Colleges



Balance of Payments



Forest Fires Prevention



Keep America Beautiful



Peace Corps Volunteers



United Community Campaigns



Religion in American Life



American Red Cross



United Nations



Equal Employment Opportunity



Drive Defensively!



United Service Organizations



U.S. Savings Bonds



Better Racial Relations



Radio Free Europe Fund



Mental Retardation

The county grand jury's indictments were based mainly on facts uncovered by WJXT

subsequently declared illegal by the commission. In an editorial, WJXT pointedly asked: "Who runs the city of Jacksonville?" Although no significant changes have yet been made in the city's governmental structure, opinion is mounting in favor of city modernization.

WJXT has not limited its campaign for better government to Jacksonville alone, but has attempted to investigate and report on the activities of the general geographic area. The city is located in Duval county and the lines between city and county responsibilities are often ill defined in areas such as roads, sanitation and utilities. In an effort to improve county government, the station has campaigned in a number of editorials for the adoption of a fulltime, nonpolitical county administrator. So far there has been no discernable eagerness on the part of the county's citizens to explore such an innovation, and, as is the case in many changes suggested by WJXT, this would require new law making by the 1967 legislature.

PURCHASING PROCEDURES

A county grand jury's harsh condemnation of purchasing procedures by the city of Jacksonville was based primarily on facts discovered by a WJXT investigative reporter who spent long hours going through city records and calculating the amount paid each year for coverage. WJXT then revealed in a series of special reports what the city was paying for insurance. Apprised of the situation, the public demanded another investigation and an insurance expert was retained, who recently revealed that the city could save as much as \$350,000 each year on insurance payments. The city government is expected to revamp its insurance purchasing procedures.

A series of special reports by WJXT on the city's automobile fleet revealed that about half of the passenger vehicles—more than 150—cost more than \$3,000 each and were overequipped with accessories. Moreover, they charged, these cars were parceled out to department heads and lesser city officials who frequently used them for personal business. In an effort to halt the practice of assigning cars to municipal employes, WJXT newsmen tailed a number of city officials around the state of Florida and brought back a pictorial record of how city property—plainly marked as such—was used for personal excursions, hunting trips and other unofficial purposes. WJXT also pointed up the buying practices of the city by reporting that many of the city's automobiles were purchased with only pretensions to competitive bidding. A recent report of the special grand jury acknowledged WJXT's role in exposing

the problem.

Predictably enough, WJXT's news and editorial policy has earned the station many friends. Just as important, however, has been the station's effect on other media in the city. WFGA-TV, the other VHF outlet in the city, has also joined the assault. Charges made by WFGA-TV, such as illegal political campaigning by city employes, inconsistent zoning regulations, and conflict of interest among city employes, also have been incorporated in the list of items to be investigated by the grand jury. The real about-face, however, has been made by the two daily newspapers, both of which are owned by the Atlantic Coast Line railroad, a major power in the city. Faced with increasingly aggressive reporting on the part of television, the newspapers have begun playing the electronic medium's game, and have themselves started to deal in depth with local problems. Although the local papers have given little credit to television for its part in exposing corruption, out-of-town papers have been more generous.

THE PRESS REACTS

One Florida newspaper, the *Beaches News Leader*, saluted WJXT by saying: "Far too little attention has been given in the local press . . . and it remained for a relatively new member of the communication media . . . to ferret out the information." The *Tampa Tribune*, a highly respected daily, said in an editorial that WJXT's inquiry was in accord with "the highest traditions of American journalism" in seeking "to expose public waste—and worse—without fear or favor." Such actions, the paper said, "add another case to the argument for first amendment application to television and radio."

TELEVISION found Jacksonville's citizenry enthusiastic about television's—especially WJXT's—role in the drive on local corruption. WJXT has received thousands of telephone calls and letters commending it for its campaign. Some are simple notes of thank you, others are lavish paeans. All express sincere gratitude for the station's efforts. Often the calls and letters the station receives are leads to further stories. One minor city official said he personally dropped by the station to express his thanks and coincidentally told staffers "where some other bodies are buried." As one businessman put it: "Jacksonville was a 'no newspaper town' until WJXT started flushing the crooks out of their hiding places."

Guided by Grove, who has the full support of Post-Newsweek President Richardson and WJXT President Glenn Marshall, Jr., the station's news department can be expected to continue win-

ning laurels. Grove heads a relatively young news staff (average age: 30) of about 20 writers, reporters and cameramen, most of whom double in brass. Of the 20, two reporters are regularly assigned to cover the city hall and county court house. In addition, WJXT employs two investigative reporters. They can spend days on one story—just as one reporter did when he patiently added insurance premium payments from city invoices.

According to Grove, WJXT first started using investigative reporters two-and-one-half years ago when it became apparent that regular staff members could not be pulled off their beats and assigned to dig deep in those infrequent spare moments not spent chasing fire engines.

The big news breaks and stinging editorials, then, are based primarily on stories acquired by the special reporters. They also provide the material for the special reports—four to seven minute segments that are incorporated into local news programs—that deal in depth with specific stories such as the city insurance scandal or police corruption. The special reports usually are followed by editorial comment lasting from two to three minutes.

EDITORIAL PROCEDURE

Editorials, prepared and delivered by Norman Davis, are aired only when the news department feels the subject warrants such comment; WJXT averages about three editorials each week. Each editorial is broadcast two times a day, once in the 6 p.m. news block and again in the 11 p.m. block. Like its sister Post-Newsweek station, WTOP-TV Washington, WJXT does not use a regular newscaster to deliver its editorials, feeling that the straight news could be compromised in the mind of the viewers.

Grove said that WJXT began editorializing about four years ago. "We felt from the start that it would be wrong to commit ourselves to doing a different editorial each day. With our limited resources it is hard for us to intelligently comment on national affairs, and since we don't we would have been forced to advocate mother, God and flag five times a week. By airing editorials only when there is something to say, they have added impact."

Whatever their frequency, WJXT's editorials often display an independence and pungency reminiscent of the golden age of journalism. Commenting on a candidate sure to win election since he is unopposed, the station recently said: "After a number of political failures in the past, Don Wells took aim on a school board seat last spring. By parlaying a small amount of truth with caus-

tic, reckless and sometimes preposterous charges and observations . . . he is destined to take office in January. . . . But if Mr. Wells's recent antics are a foretaste air time to anyone who feels personally of his tenure on the board, then Duval county's chronic school problems will be prolonged needlessly by a disquieting official-to-be who has displayed many of the traits of a rabble rouser." As was expected, this candidate took WJXT up on its standing offer of free and equal air time to anyone who feels injured by its editorials.

WJXT's crusade is not without its critics. Naturally, the political status quo in Jacksonville and surrounding Duval county has been shaken by the station's revelations. Some officials, long esconced in positions of power, have few kind words to say about the station. As it does in such situations, criticism takes some rather unusual forms. One official, for instance, told TELEVISION that he resents "carpetbaggers moving into the county and upsetting things that have been going along smoothly for years." Richardson went to Jacksonville as WJXT vice president and general manager in June 1964, after serving as a vice president with Post-Newsweek stations in Washington, the organization he now heads.

ALREADY THERE

Richardson enthusiastically gave the green light to the WJXT news department in its campaign to rid the city of graft. Richardson says such "carpetbagger" claims are preposterous. "Hell, I didn't bring the corruption with me. It was there when I arrived."

Criticism is expressed by those who believe that WJXT has wielded the tar brush too liberally and that some honest officials have inadvertently been tarnished.

Perhaps another commentary on Jacksonville politics can be found in the blasé attitude with which some of the citizens look upon the effectiveness of the campaign to clean up the city. They say reforms have been attempted before with disappointing results.

Some see the city as being caught in the midst of an almost classic dilemma between a local "establishment" and newer and more vital interests. Jacksonville offers attractive inducements to out-of-state enterprises with its mild climate, access to transportation and relatively low taxes and labor costs.

The city is the gateway to a booming state, and with its deep-water port could become a major commercial nexus between the U.S. and Latin America.

So far, WJXT has not been pressured by local advertisers to tread softly in its campaign, nor has it received complaints from national sponsors. In most instances, special news reports and documentaries such as *Government by Gaslight* are shown to the sponsor before they are broadcast. The sponsor has the

option of going along with the show—which in any event is aired—or asking to be relieved of his commitment. To date, no sponsor has turned thumbs down on any program. As for the daily news blocks, there is no lack of sponsorship, understandable, in part, since the local

news at 6 p.m. earns a weekly average audience share of 66. In fact, local news is WJXT's highest-rated program.

Besides making economic sense, WJXT's campaign has enhanced the station's image, and in doing so, the overall image of the industry. END



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



EDITORIAL

To the stars with helmet and goggles

THE question posed by an extensive article elsewhere in this issue is whether the Federal Communications Commission is obsolete. The answer is that the agency may not be obsolete, but it does need to be modernized.

The onrush of space-age developments in communications is swamping the FCC with technical, economic, political and social problems. Yet the commission is entering the space age with a regulatory machine that grinds out small decisions while large problems wait.

There is, however, no use suggesting that the machine be scrapped. The FCC is under no general attack, and the Congress is under no political compulsion to do anything drastic about the agency it created 32 years ago. In its general structure and purpose, the FCC of 1976 will probably be recognizable to anyone who deals with the agency today.

This is not to say that nothing can be done to tune the commission into its time. A good deal can be done, and some is already being done, by the Congress, the President and the FCC itself.

No institution, public or private, can function efficiently without strong and imaginative management. The management of the FCC, which comes not only from the chairman but also from the other six commissioners, has not always been a Booz, Allen & Hamilton ideal. At the moment, however, the seven FCC members as a group are probably as good as any the agency ever had, and the chairman just might turn out to be the right man in the right job at the right time.

Chairman Rosel H. Hyde may lack the pizzazz of his two most recent predecessors, Newton Minow and E. William Henry, but it is for exactly that reason that he suits the assignment now. Hyde is a practical public servant with no taste for personal crusades of the kind that led Minow and Henry to put the staff to work on projects that were more likely to attract public attention than to get anything substantial done. Hyde will concentrate on the really gritty matters of administration.

Hyde was President Johnson's choice, and the President must use equal care in future appointments if the commission is to get the management to lift it above its present level of performance.

The commission must also be given more and better manpower on its staff. This is a matter for Congress.

It also must make better use of the manpower it has. This is a matter for FCC management.

Like any bureaucracy, the FCC has

had its share of the incompetent and indolent. It can no longer harbor either if it is to meet its obligations.

As in any bureaucracy, there has been make-work in the FCC. It is nine years since a special staff was assigned to a study of television network program procurement.

Much of its accumulated data was obsolete before its conclusions were submitted. An efficient management would have insisted that the network study staff work itself out of a job within a year or two.

The commissioners must also free themselves of details that can be delegated to subordinates. Much of the commission's time in meetings is spent arguing over petty issues. Is the applicant for a television-station license renewal guilty of overcommercialization? What is overcommercialization? On questions like these there is dispute among FCC commissioners and, for lack of a policy, the staff keeps counting spots. Nobody reaches clear-cut decisions, and everybody wastes time.

The commission ought also to make sensible use of outside experts, as some of the interests it regulates have already done — to the commission's embarrassment.

The networks, resisting the FCC's proposal to limit their equities in program ownership, engaged the Arthur D. Little research firm to study actual practices in program acquisition. The Little report just about scuttled the work that had been so laboriously delivered by the FCC's own network study staff.

The Council for Television Development, a group of station owners formed to resist the FCC's proposal to limit television station acquisitions in major markets, hired United Research Inc. to study the social and economic effects of multiple-station ownership. United Research has concluded that the FCC's present controls over group ownership are defeating its own announced purpose of program diversification and that its proposed tightening of controls would only put it farther from its basic objective.

It makes little sense for an agency charged with presiding over the creation of radically new and complex communications forms to be spending its time working up cases that can be demolished by the use of modern research services. This is the real message in the Arthur D. Little and United Research Inc. reports. The correction of this condition is the mission of Rosel Hyde and his fellow commissioners. □

FOUR FOR FOUR!

(THAT'S OUR RECORD)

For the fourth consecutive year a WGN Television news cameraman has been named the Grand Award winner in the annual film contest of the Chicago Press Photographers Association.

AND ONCE AGAIN WGN Television news cameramen have taken top honors, winning seven of the ten newsfilm awards.

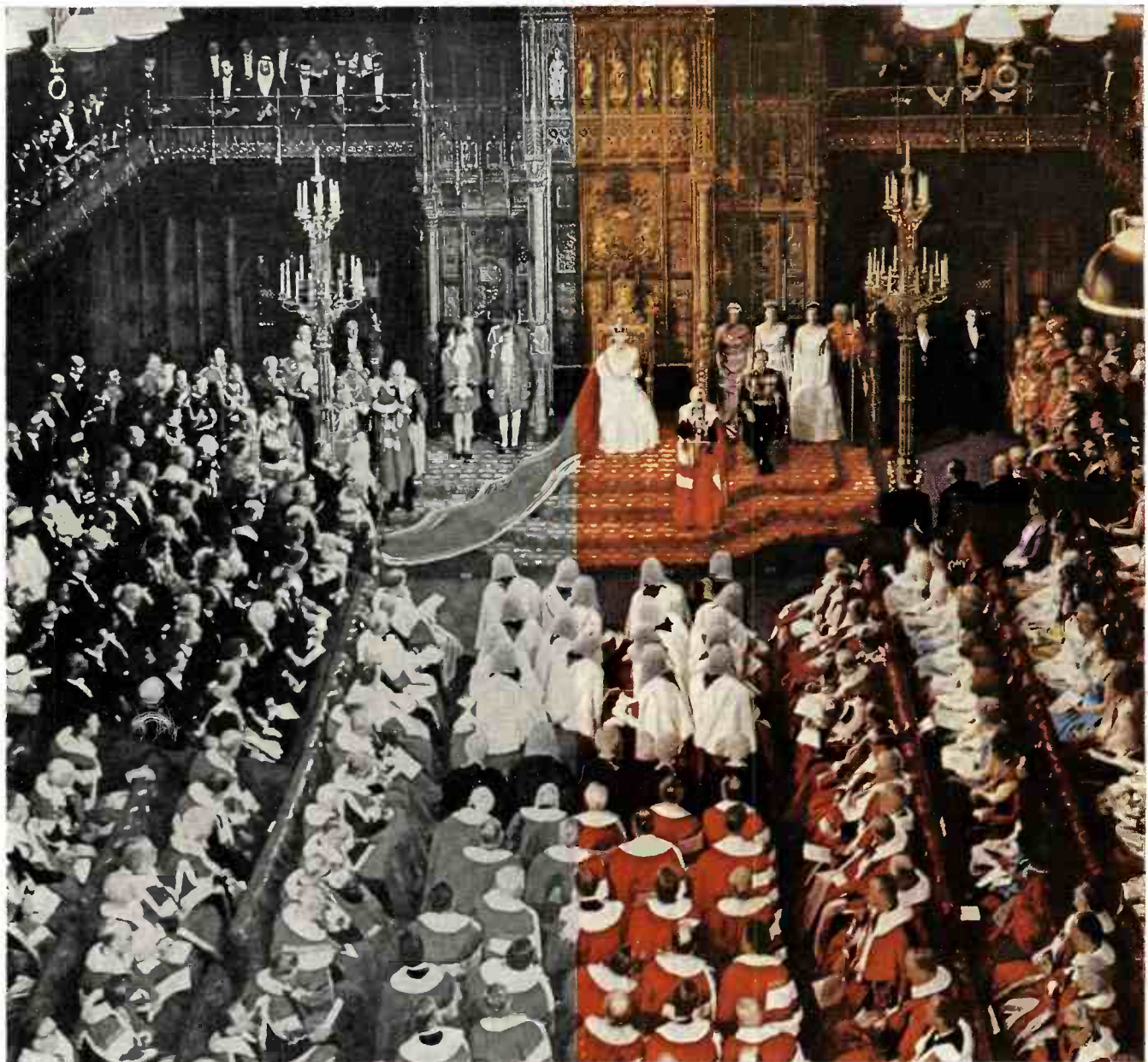
Grand Award winner for 1965 is WGN's chief cameraman, Felix Kubik, who also won first place honors in the Sportsfilm category and second place awards in the General News and Features categories.

Just another example of excellence in performance. That's why we say with pride . . .

WGN
IS
CHICAGO

A WGN CONTINENTAL
BROADCASTING COMPANY
STATION DEDICATED TO
QUALITY, INTEGRITY,
RESPONSIBILITY AND
PERFORMANCE.





The State Opening Of Parliament by Her Majesty Queen Elizabeth II.

British Calendar
 has added something
 to its regular b/w TV series.
Color. Once a month.

Starting October 3, **British Calendar**, the quarter-hour TV series, brings you color once a month and b/w every week.

Now **British Calendar** offers you and your viewers even greater variety. Superbly produced color programs that fit right into the already highly popular b/w series. These are vital, probing, topical programs with an international flavor that bring Britain and world-wide news events into sharp

perspective. And the series is free . . . all you pay is shipping charges.

Now you can schedule **British Calendar** in color as well as in b/w. There are any number of ways you can book these programs to fit your individual programming needs. Why not find out right now about this exciting television series. Write **British Calendar**, 845 Third Ave., New York, N.Y., 10022. Or call (area code) 212 PL 2-8400.



16MM., B/W, COLOR. S.O.F. APPROX. 13 MINUTES