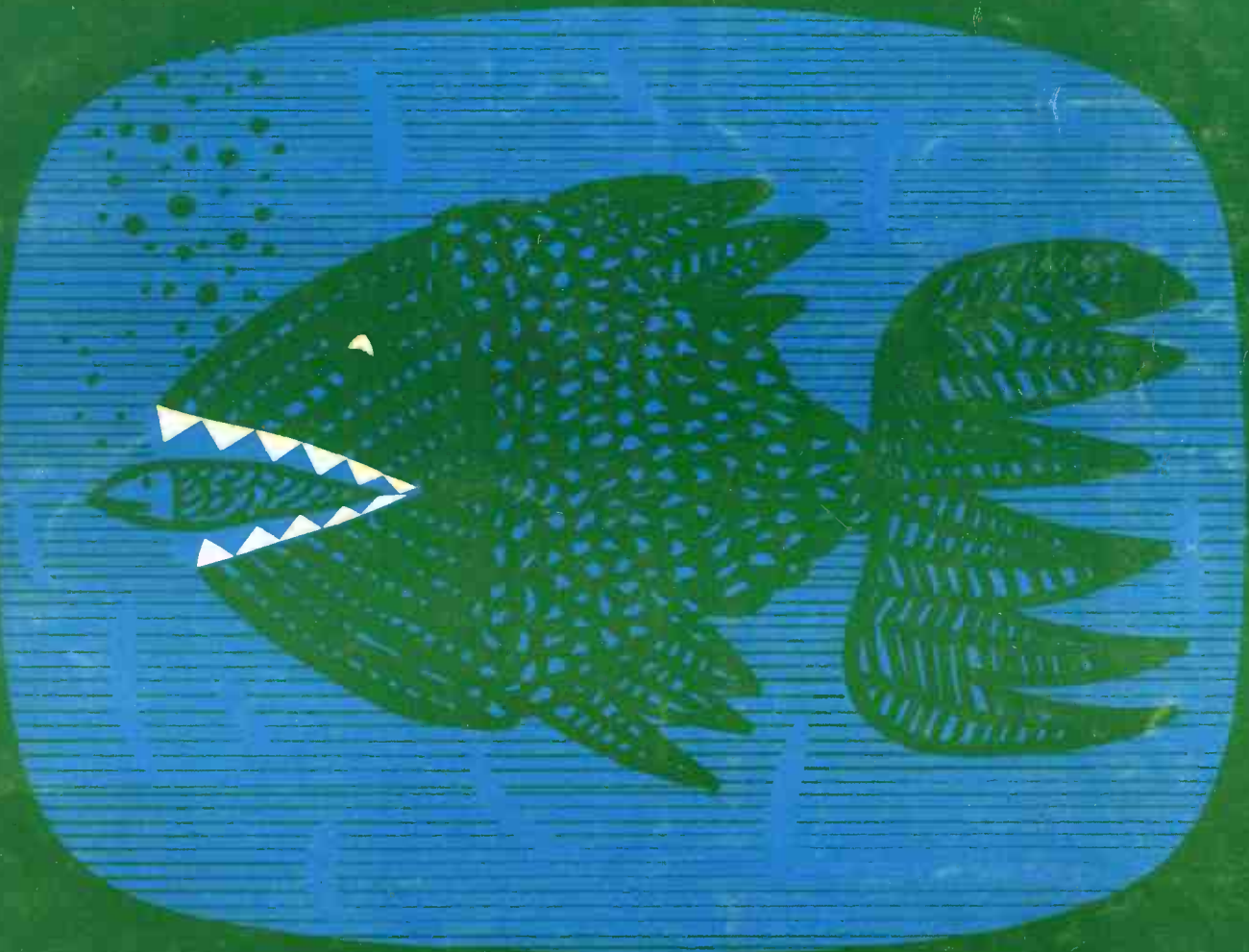


May 1967 Vol. XXIV No. 5 One Dollar

TELEVISION

**IS THE SHORT PROGRAM A VANISHING SPECIES?
LONGER FORMS MOVE IN FOR THE KILL.**



**If you
can read
this ad,
you're lucky.**

Some people can't.


Some people don't grow up. They just grow older. The retarded child often remains a baby no matter how old it gets. Unless guided into the grown-up world.

But a slow child doesn't have to be out of the race. An interested, understanding, organized community can turn many otherwise wasted people into functioning, fulfilled human beings. All it takes is some real determination spurred by the right information.

The kind of information that responsible television can and should supply. The kind that Corinthian television brings to over 12,000,000 people in 5 key areas of our country. Like Sacramento. Where a documentary on the rehabilitation of the mentally retarded seen on KXTV has brought requests for viewing from universities and training centers all over the globe.

It's nice to know that even in this fast world, people will still find time for a slow child. If you give them a chance.

Corinthian wants people to take a good look at the issues.

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

Responsibility in Broadcasting.



TELEVISION

COVER: As the number of participation sponsors has grown the number of half-hour programs on the networks has dropped. There'll be fewer of the short-form programs in 1967-68 than ever before, with more 60-, 90- and 120-minute programs. What is the future of the half-hour form?

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WASHINGTON

1735 DeSales Street, N.W. 20036; phone (202) 638-1022.
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444 Madison Avenue 10022; phone (212) 755-0610.
RUFUS CRATER, editorial director.
RICHARD DONNELLY, New York editor
RALPH TYLER, senior editor.
STANLEY WHITE, art director.
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CAROLINE H. MEYER, editorial assistant.
FRANK CHIZZINI, advertising director.
EILEEN MONROE, advertising assistant.

CHICAGO

360 North Michigan Avenue 60601; phone (312) 236-4115.
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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THE TRUTH ABOUT NETWORK RATE CARDS

All three networks have adopted new rate cards that do away with most discounts. Was the move government inspired, or an updating of TV's business methods?

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THE MEDIA PLANNERS REIGN SUPREME

Just what is it that a media planner does to put him in his position of power at most advertising agencies?

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THE FIXERS

Actor James Stewart is tall and thin but not quite as skinny as he's pictured here on a frame of wide-screen film. One of the TV editor's jobs is to doctor wide-screen films for the confines of the home TV set.

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GAMES PEOPLE PLAY

FCC Commissioner Lee Loevinger takes off on TV critics who want more government regulation of the electronic media.

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TELEVISION 'YANQUI'

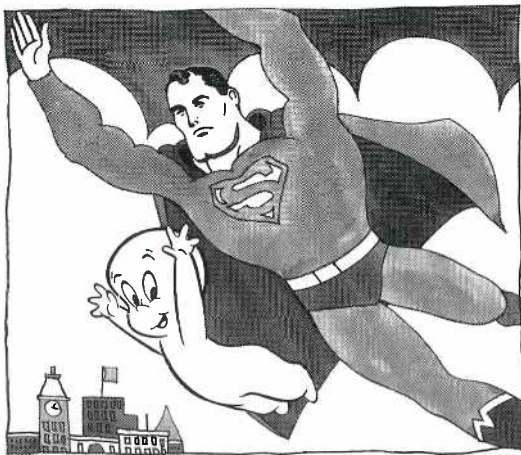
The golden future ahead for two U.S. Spanish language TV stations.

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Is It Any Of Our Business?



How many cooks should get involved in a TV station's program mix? Should a station representative be one of them?

Some think not. Programming, they say, is the station's business and representatives should stick to selling time.

Katz Television takes a different view. Since programs attract the viewers that advertisers are seeking, station representatives must be involved in programming if they are to sell a station's time effectively. Moreover, station representatives have an obligation to gather program data that agencies and stations need.

Do-It-Yourself Test

What kind of data? Try this do-it-yourself program test, and you'll see.

1. Is "Superman" strong enough to win the biggest audience opposite...

- Crazy Kartoons and a movie in Baltimore, Maryland
- A movie and a local live show in Columbus, Ohio
- Casper the Ghost and Secret Storm in Albany/Schenectady/Troy, New York?

2. Rank these movies in the order of their rating on Dallas television.

- Dark at The Top of The Stairs—1st run
- Death Of A Salesman—2nd run

- From Here To Eternity—3rd run
- Mr. Roberts—4th run
- 3. In the Midwest, when would you schedule local evening news?
 - Before network news
 - After
- 4. In Cincinnati, which afternoon show reaches more women, age 18-34?
 - Mike Douglas
 - Merv Griffin

Broadcasters and agency spot buyers must answer such questions every day. They need show business savvy and insight into public taste. But most of all, they need facts on program performance—facts that are difficult for individual stations or spot buyers to compile.

That's just what the station representative can supply. The Katz Audience Development Department is available to counsel stations on every aspect of programming—from viewing trends to audience promotion. And it gives our salesmen program information that helps ad agencies decide what to buy.

Rules for Feature Films

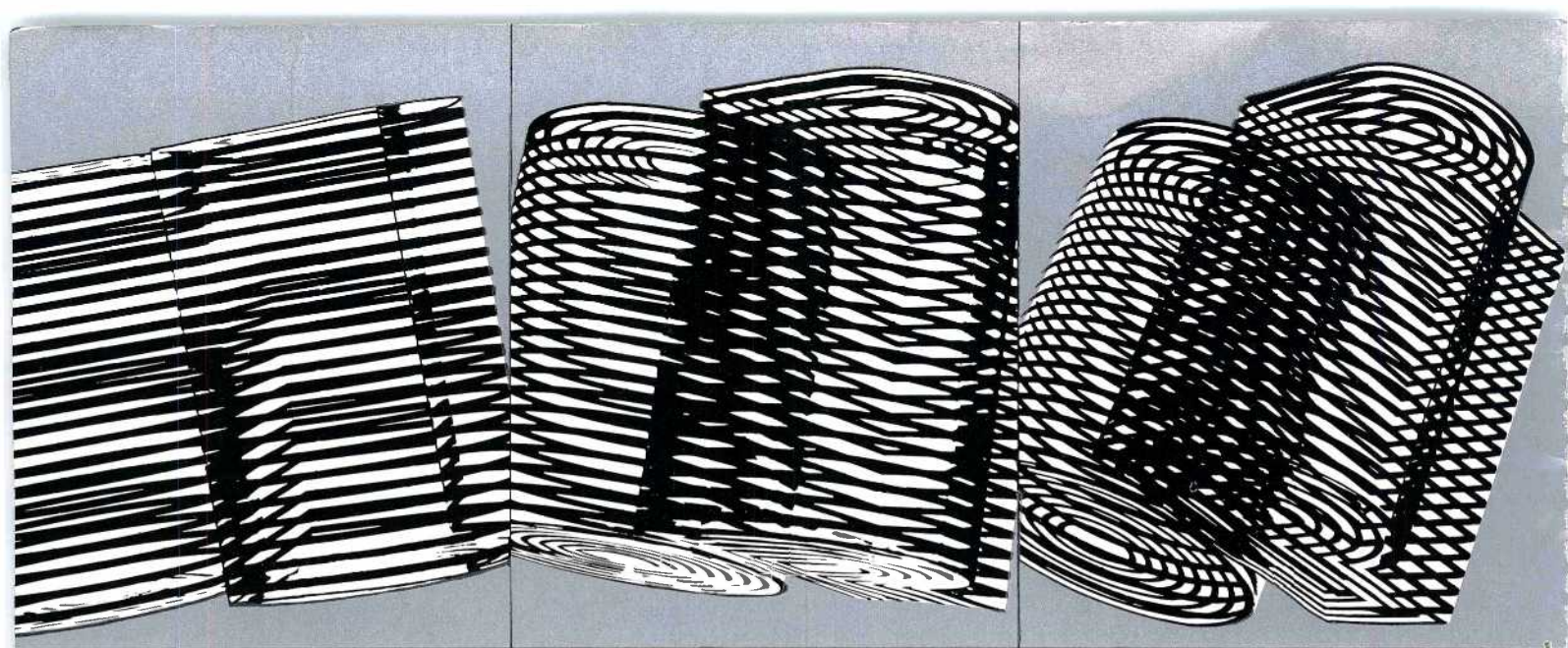
One result of our unique file of facts on all feature films and syndicated shows is this Katz guideline for televising movies.

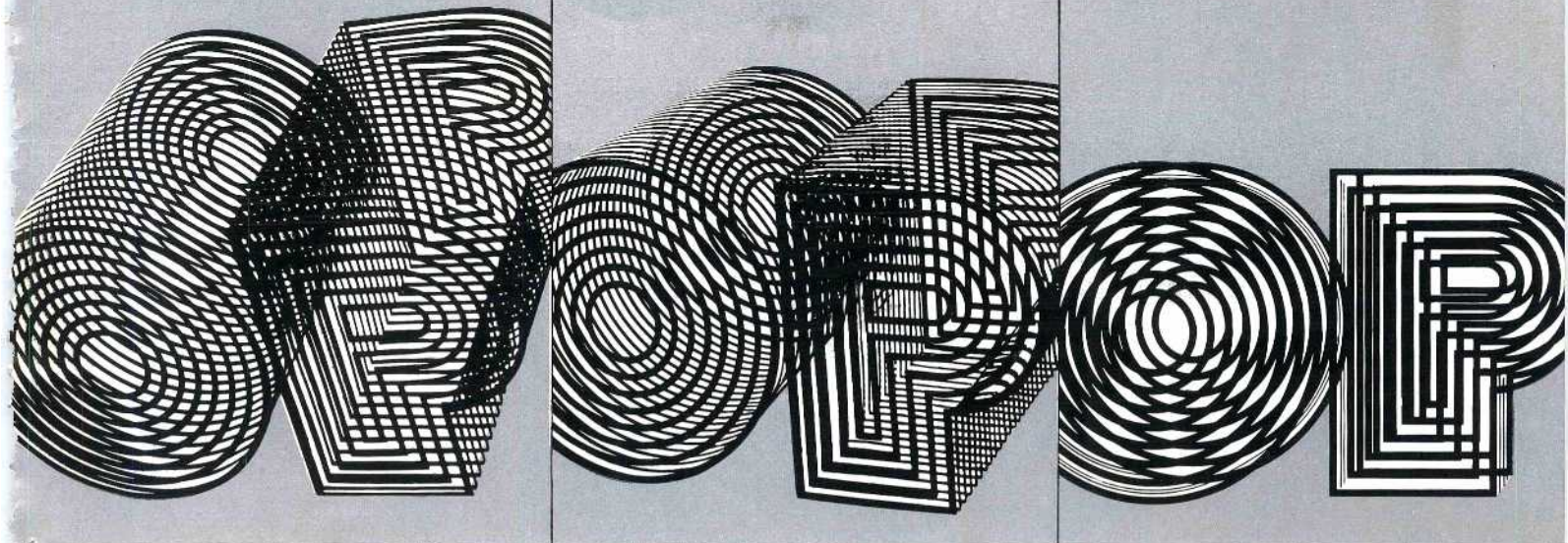
1. Never rely on a picture's theatrical rating to predict its TV performance.
 2. Never repeat a feature film in less than nine months, or in the same time period, or on the same day of the week.
 3. A second-run movie can attract a bigger audience than a first-run movie.
 4. Action-adventure pictures almost always do better than musicals or comedies.
- Incidentally, if you're curious about our program quiz, mail us your answers and we'll tell you how you did. Katz Television thinks everyone should benefit from our involvement in programming.



Katz Television

Station Representatives / 245 Park Ave. / New York, N.Y.





What's Op?

Op, or optical, art is one of today's "in" forms of artistic expression. Along with pop, happenings and psychedelic painting. They're what's happening in a nation-wide cultural explosion that is causing once four-square foundations to rock...literally.

As focal points for entertainment and information in five major cultural centers, the CBS Owned television stations are "with it," of course. To wit, this Spring they are presenting "Eye on Art," a series of five hour-long color specials reviewing progress and problems in art in their communities. Co-produced by the stations for consecutive-week showing on all five, "Eye on Art" is a significant survey of cultural trends in some of the nation's most important patron cities. (Consult local listings for program times and dates.)

The CBS Owned stations have long maintained a solid record for being up on (or ahead of) the latest, and keeping their vast audiences up there with them. For example, "Repertoire Workshop," an on-air showcase for promising newcomers in the performing arts, is a joint project in its fifth season. Another series, the Community Affairs Program Exchange, is now in its ninth season. And so on.

This predominant interest in what interests people is one thing that makes our stations so interesting. One reason so many people find it so hard to turn us off. Which is precisely the reason we have always succeeded in turning hip advertisers on. Like our audiences, they know what's up!

CBS Television Stations

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

THE MONTH IN FOCUS

AFTRA strike halts live TV shows; Justice Department has its week at FCC

APRIL came on with showers as the American Federation of Television and Radio Artists went out on strike, but by mid-month all was halcyon again, or almost all. Important changes in the television industry labor scene were obscured in the tumult over the temporary public loss of news stars Cronkite and Brinkley and the unrelenting defection of late nighter Johnny Carson.

With Brinkley's teammate Chet Huntley refusing to honor AFTRA picket lines and proposing a separate union for TV newsmen, would the famous pair find it impossible to mend an ideological split? No. They showed up in Chicago to accept, in tandem, the National Association of Broadcasters' Distinguished Service Award and said they were "too proud to fight."

Would Carson's hold out from NBC-91 on grounds that the network had violated his contract by showing taped reruns of his show during the strike mean indefinite loss of the star? No. "The Prince" settled his differences with NBC and returned to the *Tonight* show on April 24.

While these questions headlined the public press and the antagonists fiddled with particulars of the settlement, larger issues submerged.

The strike, which had begun with a dispute over the salaries of on-the-air newsmen and staff announcers at network-owned stations, precipitated the most significant display of interunion cooperation ever seen in the TV industry. It was supported by members of the National Association of Broadcast Employees and Technicians, the International Brotherhood of Electrical Workers, locals of the International Alliance of Theatrical Stage Employees, the Writers Guild of America and even some members of the Screen Actors Guild. And one of the particulars of the settlement is a union shop for AFTRA, something it has never had. When ratified, the agreement would force such news notables as Brink-

ley, who have never carried AFTRA cards, to go right out and get them.

The 13-day strike sent management and other nonunion personnel shufflefooting before TV cameras. They delighted viewers with excusable bloopers and stage fright and, in a few cases, surprising displays of talent.

If one strike was out of the way, other union problems loomed ahead. Network discussions with IATSE's New York locals 1 and 644 had brought no-progress reports. A SAG contract with the TV networks expires June 30 and NABET discussions with the networks about an already expired contract have been suspended until Aug. 31.

■ While labor trouble simmered, attention turned to Washington where three weighty problems boiled. All three bear significantly on the future of TV. The FCC, at the Justice Department's behest, had reopened hearings on the \$2.4 billion merger plan of ABC and ITT, the Senate Communications Subcommittee held hearings on the bill that would amend the Communications Act to establish a Corp. for Public Television and the House passed a new copyright bill that left the CATV industry more anxious than ever about performing-rights obligations.

In the ABC-ITT affair, a fast pace was set by the FCC's Chief Hearing Examiner James Cunningham. Justice Department lawyers seemed to be plowing familiar ground, but plowing it deeper. Justice has concentrated much of its attack on an internal ITT memo that estimated ABC would generate a cash flow of \$20 million annually through 1970 and that the resulting \$100 million could be used for "an investment outside the television business."

ABC President Leonard Goldenson testified the estimate didn't make any sense because it ignored tremendous capital expenditures faced by the network (\$141 million for colorization, new studio complexes and the New York headquarters building) in its effort to compete with the other networks and he added ITT top management was well aware of ABC's financial needs before the formal merger agreement was signed.

Robert Kenmore, the ITT vice president responsible for the haunting memo, acknowledged on the stand that his estimates for capital expenditures were low. In later testimony ITT Chairman Harold Geneen said his company's involvement in ABC affairs, should the merger be approved, would only include review of major broadcasting changes proposed by the network. The ITT chairman under further questioning said he had no recollection of favoring a proposal to establish a nationwide CATV complex that could evolve into a pay-TV network and that he had frozen all ITT

CATV activity as of November 1965. Justice is contending the merger may be anticompetitive because it would preclude a separate entry of ITT into broadcasting.

On Capitol Hill, Senate Communications Subcommittee Chairman John O. Pastore (D-R.I.) told those attending hearings on the educational television bill that he felt safe in predicting it would "pass in a breeze." And things were indeed looking good for CPTV though its eventual means of support and its insulation from political influence are gut issues that are not being faced in this session. Witnesses from government, ETV, the Ford Foundation and the Carnegie Commission on ETV all sang out in support of the legislation.

The House finally passed a copyright bill cutting out a sliding scale of exemptions for CATV operators geared to their situation vis-a-vis the TV stations whose signals they carry. Proprietary owners of programming seemed delighted with the development that would apparently leave CATV's paying royalties for all the material they carry. But the CATV lobby was preparing to carry its case for exemptions to the Senate.

■ Also in April, broadcasters gathered in a drove of more than 5,000 in Chicago to perform the rites of their 45th annual NAB convention. If they were looking for good news they got some in another research report from Roper Research Associates that showed 64% of a national sample saying their major news source is television, up 6% from 1964. Other Roper findings: 64% felt local television does a good job, 53% thought television serves the public interest (down 9% from 1964) and 29% agreed that television is a "vast wasteland."

The Chicago meeting also served as a discussion ground for the topic of spot and network commercial practices. Spot television's drive for longer station breaks (an Edward Petry plan called for their expansion to 92 seconds) apparently lost some steam. And ABC-TV affiliates adopted a resolution commending the network for resisting efforts to increase commercial time. Later in the month Westinghouse Broadcasting said its stations would not clear network movies carrying more than 14 minutes of commercials. It amounted to a face-off with NBC which had "reserved the right" to raise the commercial time in movies to 16 minutes next fall.

■ The Television Bureau of Advertising released its annual data sheet on TV outlays of the medium's top-100 customers. In 1966 they ranged from a giant Procter & Gamble investment of \$179,156,960 to \$5,007,500 for Motorola Inc., a newcomer to the list. Total spending—network and spot—for the elite 100 was \$2,600,638,600, up a healthy 11.3% from 1965. END

I've been thinking about getting into politics.

Well, why not? You're certainly as capable as a lot of politicians you know. Right? Your knowledge of local, state and national affairs comes right from the same newspapers and magazines and television stations theirs does. Right? And what's more you are the man on the street, you've got the pulse of the people. Now, who can fight that?

Think, though, becoming a politician means that you have to dig deeper, really mingle and find out what the real problems are. It means kissing babies and eating blintzes and shaking hands till your arm falls off. It means making speeches and making promises and compromising and fighting, taking stands and being attacked for those stands. And it means raising money for campaigning, it means dedicating yourself to serve your people and most of all it means getting involved up to your neck.

That's not the kind of politician you're talking about?

Maybe you don't have to go that far. You can start slow. Join a political organization. Help someone else run for office or run for office yourself... in a club. Get a taste of what politics is all about. Become involved. Who knows, your wife may be married to the next Governor of the state.

We want you to get involved.

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

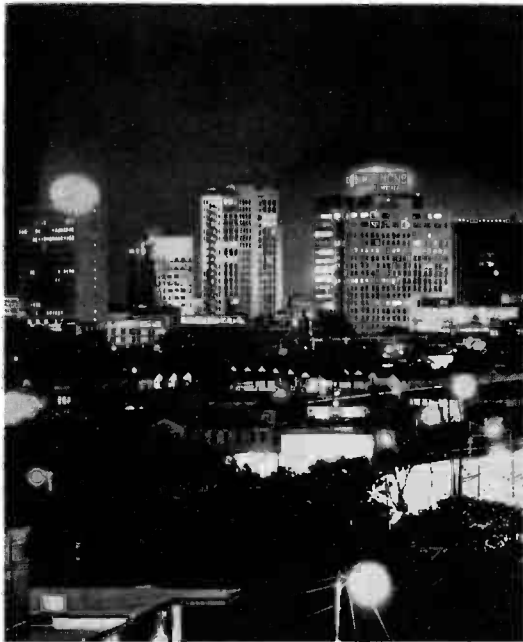
Get into politics, at the grass roots.

- Your office
- Young Democrats
- Young Republicans
- The Jay Cees
- Your home

ABC
Owned
Television
Stations



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



Charlotte's WSOC-TV



The action station in the action city!

For any advertising campaign aimed South, Charlotte should be among the top three cities on your list. In many respects it warrants the top spot. 75-mile radius population largest in the Southeast. Center of the Southeast's heaviest industrial concentration; second largest distribution city in the Southeast. WSOC-TV's coverage area includes 3 million people with an EBI* of \$5.9 billion. Among families with children, the college educated, young marrieds, sports lovers, WSOC-TV does a big job for advertisers. Ask us or H-R for the facts.

*Sales Management, June 10, 1966

NBC/ABC—Represented by H-R



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

FOCUS ON FINANCE

Manufacturing shares continue on the down side

TELEVISION and related stocks marched off in several directions—up, down and sideways—from mid-March through mid-April.

To look on the bright side first, the buoyant shares were in the following categories: programing, up 10.4% on average; CATV, up 9.2%, and television with other major interests, up 4%.

The shares that averaged downside in the TELEVISION index of 69 stocks were service, off 4.9% and manufacturing, off 3.3%. And the shares that wobbled on the dead center were the purely television stocks, off by 0.7%.

Among the program suppliers, Seven Arts, whose stocks were up 16% during the period under review, announced it has offered to buy the assets of Warner Bros. Pictures Inc. for cash, stock and debentures. Last November, Seven Arts paid \$31.4 million for a third of Warner Bros. outstanding stock. Seven Arts now is proposing to buy the remaining Warner Bros. shares for more than \$66 million.

Another program supplier, Trans-Lux Corp., New York, said profit was up 17% in 1966 over the year previous due to improvements in operations throughout all major segments of the company. Pretax profits were \$872,958 in 1966 as against \$744,193 for 1965.

MGM President Robert H. O'Brien reported that the corporation had record earnings of \$7,543,000 during the 28 weeks to March 16, an increase of 60% over the same period last year. Per-share earnings for the 28-week period reached \$1.442, as against 89 cents a share for the comparable part of 1965-66. O'Brien said the 28-week record represented the "highest revenues and profits in any comparable period since the company separated from Loew's Theaters in 1959." MGM-TV will have at least five hours of prime network time in the coming season, O'Brien said, including the new shows, *Off to See the Wizard* and *Hondo* on ABC and *Maya* on NBC.

In the CATV category, Teleprompter, whose stocks rose 9% from mid-March through mid-April, reported all-time highs in revenues and net earnings for the year ended Dec. 31, 1966. Revenues rose 16% and earnings climbed 45% over the year before. Teleprompter said 1966

THE TELEVISION MAGAZINE INDEX to 69 television-associated stocks

	Ex-change	Clos-ing April 13	Clos-ing March 13	Change From March 13 Points	%	1966-67 High-Lows	Approx. Shares Out (000)	Total Market Capitalization (000)
TELEVISION								
ABC	N	81½	75	+6½	+9	94-73	4,682	\$381,600
CBS	N	72⅞	72⅞	+¼	—	76-60	21,318	1,553,500
Capital Cities	N	44⅞	44¼	+⅞	+1	50-35	2,746	123,200
Cox Broadcasting	N	47⅞	48	-½	—	55-35	2,656	127,200
Gross Broadcasting	O	30	30½	-½	-2	34-24	400	12,000
Metromedia	N	49⅞	50¾	-1⅞	-2	54-40	2,157	107,000
Reeves Broadcasting	A	6⅞	7⅞	-½	-7	8-5	1,807	12,400
Scripps-Howard	O	32¾	32	+¾	+2	34-26	2,589	84,700
Subscription TV	O	2⅞	2½	+½	-5	4-1	3,029	7,200
Taft	N	41⅞	42⅞	-1	-2	44-32	3,358	138,900
Wometco	N	27¾	28¼	-½	-2	30-21	2,223	61,700
						Total	46,965	\$2,609,400
CATV								
Amevo	A	9¾	11⅞	-1⅞	-12	38-7	1,200	11,700
Entron Inc.	O	4¾	5¾	-1	-17	7-5	617	2,900
H&B American	A	12⅞	7	+5⅞	+73	13-4	2,587	31,400
Jerold Corp.	O	29⅞	28⅞	+1¼	+6	29-21	2,199	65,700
Teleprompter	A	20⅞	18¾	+1⅞	+9	23-13	822	16,700
Viking Industries	A	12⅞	12⅞	-½	-4	15-12	1,294	15,700
						Total	8,719	\$144,100
TELEVISION WITH OTHER MAJOR INTERESTS								
Avco	N	42¾	38¾	+4	+10	46-22	13,983	597,800
Bartell Media Corp.	A	7⅞	5¼	+2⅞	+45	8-4	1,985	15,100
Boston Herald-Traveler	O	69	71	-2	-3	72-70	540	37,300
Broadcast Industries	O	2½	2⅞	-½	-19	3-1	632	1,300
Chris-Craft	N	29	31⅞	-2⅞	-8	34-22	1,663	48,200
Cowles Communications	N	19	18¼	+¾	+4	21-14	2,944	55,900
Fuqua Industries	N	10⅞	35½	+5⅞	+15	43-27	706	28,900
General Tire	N	30	32	-2	-6	38-29	16,719	501,600
Meredith Publishing	N	31½	29⅞	+2½	+7	35-26	2,662	83,900
The Outlet Co.	N	21¾	18⅞	+2⅞	+15	23-15	1,033	22,500
Rollins Inc.	A	35	40¼	-5¼	-13	44-23	3,087	108,000
Rust Craft Greeting	O	35	37	-2	-5	39-28	727	25,400
Storer	N	54⅞	50	+4⅞	+9	57-40	1,157	226,000
Time Inc.	N	111½	106	+5½	+5	113-89	6,560	731,400
						Total	57,398	\$2,483,300
PROGRAMING								
Columbia Pictures	N	39	37	+2	+5	42-33	2,015	78,600
Desilu	A	12½	13⅞	-1½	-8	15-9	1,056	13,200
Disney	N	85½	86	-½	-1	95-75	1,998	170,800
Filmways	A	16⅞	16⅞	+½	+3	19-13	710	12,000
Four Star TV	O	5½	1⅞	+⅞	+19	5-2	666	3,700
MCA Inc.	N	46	16⅞	-⅞	-1	50-35	4,707	216,500
MGM	N	43¾	38	+5¾	+15	46-33	5,286	231,300
Screen Gems	A	22	22¼	-½	-1	25-21	4,002	88,000
Seven Arts	A	33	28⅞	+4⅞	+16	34-20	2,542	83,900
Trans-Lux	A	17½	17⅞	+⅞	+2	19-14	712	12,500
20th Century-Fox	N	43½	43⅞	-½	-1	47-32	2,921	127,200
United Artists	N	34⅞	33⅞	+1¼	+4	38-27	4,240	147,900
Walter Reade-Sterling	O	4⅞	2⅞	+2	+70	3-1	1,583	7,700
Warner Bros. Pictures	N	24⅞	22⅞	+2	+9	25-17	4,878	118,900
Wrather Corp.	O	3¾	3	+¾	+25	3-2	1,753	6,600
						Total	39,072	\$1,319,800
SERVICE								
John Blair	O	20¾	23	-2¼	-10	29-15	1,029	21,400
C-E-I-R	O	12⅞	14	-1⅞	-10	15-6	1,555	19,600
Comsat	N	57	59⅞	-2⅞	-4	65-41	10,000	570,000
Doyle Dane Bernbach	O	33½	37¼	-3¾	-10	38-22	1,994	66,800
Foote, Cone & Belding	N	16⅞	17¼	-⅞	-2	17-14	2,146	36,200
General Artists	O	7¾	6¼	+1	+16	8-4	600	4,400
Grey Advertising	O	21¾	23⅞	-2½	-15	25-16	1,201	26,100
MPO Videotronics	A	8⅞	8⅞	-¾	-8	12-6	469	3,800
Movielab Inc.	A	16¼	16	+¼	+2	18-10	999	16,200
Nielsen	O	35	37	-2	-5	38-29	5,130	179,600
Ogilvy & Mather, Int.	O	12½	12⅞	+½	+1	13-10	1,087	13,600
Papert, Koenig, Lois	A	7	7⅞	-⅞	-8	9-6	791	5,500
						Total	27,001	\$963,200
MANUFACTURING								
Admiral Corp.	N	25	29	-4	-14	38-25	5,062	126,600
Ampex Corp.	N	29	30⅞	-1⅞	-4	33-23	9,480	274,900
General Electric	N	87¼	90⅞	-3⅞	-3	94-82	91,068	7,945,700
Magnavox	N	36¾	38½	-1¾	-5	44-34	15,410	566,300
3M	N	82⅞	88	-5⅞	-7	93-75	53,466	4,390,900
Motorola Inc.	N	102	102¼	-¼	—	135-90	6,097	621,900
National Video	A	30	32⅞	-2⅞	-8	46-3	2,779	83,400
RCA	N	46⅞	49¼	-2⅞	-5	52-43	59,452	2,771,900
Reeves Industries	A	4	3¼	+¾	+23	5-2	3,327	13,300
Westinghouse	N	53½	55½	-2	-4	59-46	37,571	2,010,000
Zenith Radio	N	50¼	55	-4¾	-9	63-48	18,783	943,800
						Total	302,495	\$19,748,700
						Grand Total	481,650	\$27,268,500

Data compiled by Roth, Gerard & Co.

FINANCE *continued*

earnings included net income of \$371,572, which resulted chiefly from the sale of a 10% interest in the company's Manhattan CATV Corp. subsidiary to Hughes Aircraft Co. The list of subscribers for Teleprompter's cable television division, which serves over 100,000 homes, grew 11% during 1966. The earnings per share for the 12 months ended Dec. 31 were 96 cents, while gross revenues were \$6,595,293 and net earnings were \$794,190.

In the area of television with other major interests, Avco stockholders at the annual meeting were told to expect sales and earnings improvements in the fiscal year ending Nov. 30. James R. Kerr, Avco president, said his estimate was that the company's earnings will be about 10% better than last year. In fiscal 1966 Avco had net income of \$32,013,631, or \$2.30 a share, on sales of \$604,219,545. Kerr also said the negotiations to merge Avco with Paul Revere Corp. are progressing well.

Time Inc., whose stocks rose 5% in the month's period, reported that its

five TV stations all had better revenues in 1966 than in any previous year. Time also said it is actively seeking CATV investments to add to its current cable holdings in New York, Michigan and California. In addition, Time has a minority interest in a television station in Hong Kong, which is expected to go on the air late this year.

Stockholders of Chris-Craft Industries, Oakland, Calif., learned at the annual meeting that the company's three television stations by and large have maintained firm positions in their markets during 1966. KPTV (TV) Portland, Ore., did the best, increasing 49% in pretax earnings over 1965. KCOP (TV) Los Angeles suffered a decrease in sales and earnings in 1966, largely, it is assumed, because of a reduction in the early part of the year in national spot advertising. The third station, WTCN-TV Minneapolis-St. Paul, showed a moderate gain in pretax profits for 1966.

Things also were looking up for the Outlet Co., according to its annual report. Net earnings in TV and radio operations in 1966 reached \$1,042,130 compared with last year's \$1,007,972.

Broadcasting revenues amounted to \$6,443,390 compared with \$6,016,534 last year, a gain of 7.1%. The major increase, however, in the Outlet company's sales and profits came from its retail operations through the acquisition of Cherry & Webb, a chain of women's fashion stores.

In manufacturing, Westinghouse earnings in the first quarter dropped 14% to \$24,047,000 from the year-earlier \$27,986,000. But sales rose 9% to \$647,069,000 from \$592,341,000. The earnings decline was attributed by the company to higher wages negotiated earlier but effective for a full quarter for the first time, strikes and a slackening of demand for consumer products.

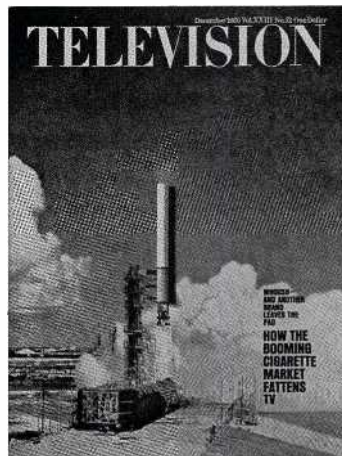
At Motorola, Edwin P. Vanderwicken, executive VP, said first-half 1967 earnings may fall below those of a year ago, "but it is our hope the last half will turn out favorably on a comparative basis." In 1966's first half, Motorola earned \$17,038,346 on sales of \$327,669,996. Vanderwicken said sales are expected to grow at a more moderate pace than in 1966, when volume climbed 32% above the year before. **END**

The complete information service



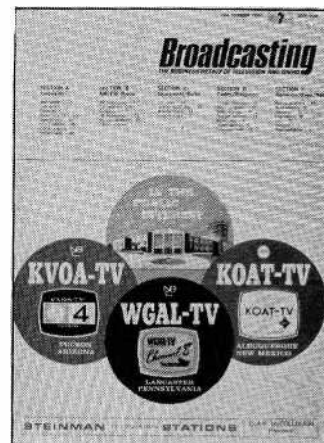
buy the week . . .

BROADCASTING, the business weekly that keeps you abreast or ahead of the news of television and radio.



buy the month . . .

TELEVISION, the meaningful monthly that gives you penetrating insight into trends and events in TV.



buy the year . . .

BROADCASTING YEARBOOK, the one book library of radio and television facts, an index of the broadcast business world.



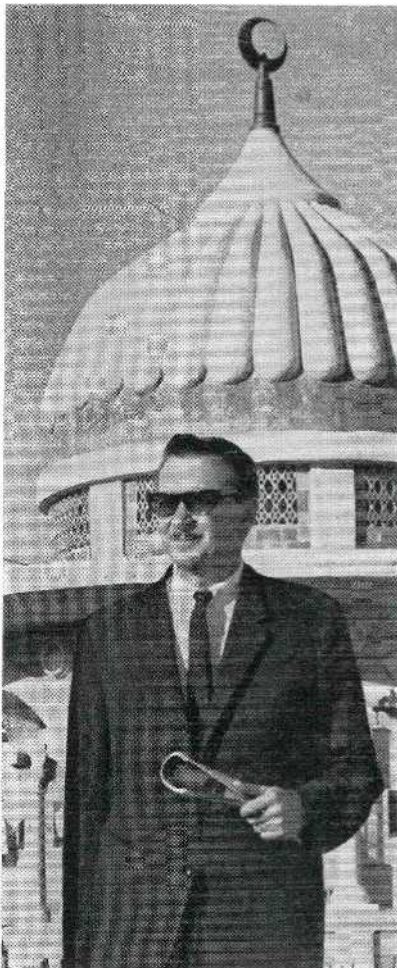
BROADCASTING PUBLICATIONS INC.

444 Madison Ave., New York, N.Y. 10022. 755-0610
 360 N. Michigan Ave., Chicago, Ill. 60601. Central 6-4115
 1680 N. Vine St., Hollywood, Calif. 90028. HOLLYWOOD 3-3148
 EXECUTIVE HEADQUARTERS:
 1735 DeSales St., N.W. Washington, D.C. 20036. 688-1022



TAKES IT HOME TO READ

My husband has had 20 years experience in television management (mostly in the U.S.) and at the present time is television project manager and U.S. adviser for television to the Hashemite Kingdom of Jordan. He is responsible for all design of the network, construction, training of personnel and over-all supervision of the Jordan television stations in Jerusalem and Amman, Jordan. As



MR. BENTLEY

project manager he is responsible for all management, commercial application (the stations are government owned but operated commercially as in the states), programing and production.

He uses TELEVISION Magazine in all of his training of personnel and uses the magazine in day-to-day reference. He refers to all previous copies of TELEVISION (he has all copies ever printed and many of the reprints that he distributes to personnel). It is his daily Bible. MRS. JAMES W. BENTLEY, P.O. Box 2278, *Jebel Amman, Amman, Jordan.*

MARKET REPRINT

I would like permission to reproduce the information on TV markets (TELEVISION, April 1967). This would be used in "media" manuals to be distributed to our four regional sales vice presidents and 26 district managers. I feel it would be helpful in merchandising our advertising if they know the coverage and penetration by counties in each of the TV markets within their area. ROBERT A. DOBBIN, *director of advertising, Best Foods, division of Corn Products Sales Co., New York.* Editor's note: Permission granted.

FACILITIES CHANGED

In "The Top-100 Markets" (TELEVISION, April 1967) on page 62 you list Lafayette, La., as number 90 with a 25% cutoff and as market 101 with a 50% cutoff.

With KNOE-TV's new 1,985-foot tower that went into operation in November 1965, our market in grade A and B is much larger than Lafayette's. Therefore, the Monroe, La., market should be listed in the top 100 and it isn't.

In your feature "The Television Markets" on page 80 under Lafayette, you show Rapides parish, La., in their 25% counties. On page 94 under Monroe, La.-El Dorado, Ark., you show Rapides parish, La., under "other ARB counties." Rapides parish is where the city of Alexandria is located, and KNOE-TV's coverage in Rapides parish is far greater than Lafayette's. Our class A line now touches at the edge of Alexandria, La., and the city of Alexandria and parish of Rapides are well within the "close to the class A line" in the class B coverage area. . . .

I notice that you have Adams county, Miss., listed under the "other ARB counties" for Monroe-El Dorado. Adams county, where Natchez is located, is now in our class A coverage area and should be listed under the 50% or better counties. PAUL H. GOLDMAN, *executive vice president and general manager, KNOE-TV Monroe, La.*

Editor's note: No county-by-county survey of KNOE-TV's audience has been made since the station's new tower went into operation. Hence the market should have been marked with a symbol denoting that a major facilities change had occurred after the latest measurement.

WTRF-TV STORY BOARD

7
We've got it!

CHEERFUL PEOPLE, the doctors say, resist disease better than the glum ones. Guess it's the surly bird that catches the germ.

Wheeling wtrf-tv
NEW GASOLINE puts a rabbit in your tank . . . it's for short hops.

wtrf-tv Wheeling
THE CUSTOMS man found a flask of whiskey in the old gentleman's luggage and said, "I thought you said you had nothing but clothes in here." "It's true," the old gent replied, "That, sir, is my nightcap."

Wheeling/Stuebenville
UNCLE SAM wears a tall hat, sure . . . that's why ya gotta be ready when he passes it around.

Upper Ohio Valley TV
OLD POSTMEN never die, they just lose their zip.

WTRF-TV ALL-COLORCASTING
APPALACHIAN POWER investing \$232,500,000 in a generating plant in WTRF-TV's Marshall County. More power in this Power Valley.

National Rep: Blair TV
MINI TIMES! "So you're lost, little man? Why don't you hang onto your mother's skirt?" Youngster: "Couldn't reach it!"

wtrf-tv Wheeling
LITTLE THREE YEAR OLD Claudia cryingly reporting her first encounter with a kitten, "I picked him up by his handle, and he bit me with his foot."

Wheeling wtrf-tv
*COLOR AUDIENCE . . . Nielsen estimates 149,343 Color TV Homes in the WTRF-TV Wheeling-Stuebenville Market and our Blair Television Rep will share more goodies about color and TV audiences in this impressive market. Line him up for the next important schedule you have to place.



RESTAURANT VOISIN

One of the Great Restaurants of the World Presents

THE CLIENT LUNCHEON

For that most important social or business luncheon, our courtesy limousine will escort you and your guests to the Voisin for an unhurried luncheon in quiet, relaxed surroundings.

prix-fixe \$6.00

FOR DINNER AND LUNCHEON RESERVATIONS MICHEL LE 5-3800

Restaurant Voisin 30 East 65th Street New York City

1. First frame opens in silence as placard indicates an arrival.

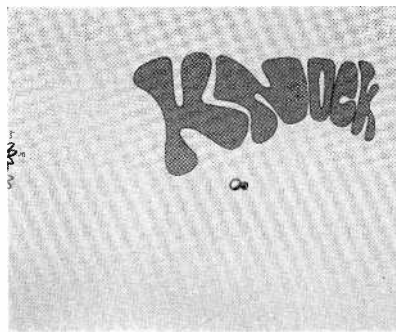
2. Husband, looking decidedly out of it, looms in the doorway. Wife, appalled, exclaims, "OOH!"

5. Propping him up with a pillow, she asks: "How'd you catch that cold anyway? A great, big, strong man like you!"

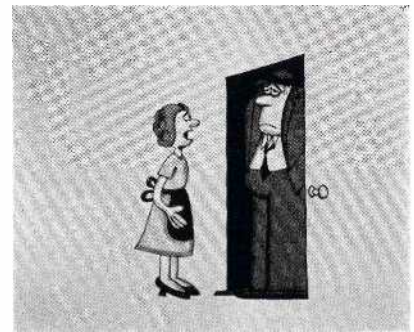
6. Holding up the proper relief for cold symptoms, she says: "Listen. I've got something for you." He looks unconvinced. "Contac."

9. "That's a good boy." She helps him wash it down. "You'll start feeling better in minutes, and you'll keep on feeling better. There now . . . For the next 12 hours Contac and I are going to take real good care of you."

10. A glow of relief appears on the slightly reddened features of the incipient cold victim. Wife's voice-over: "You'll see . . ."



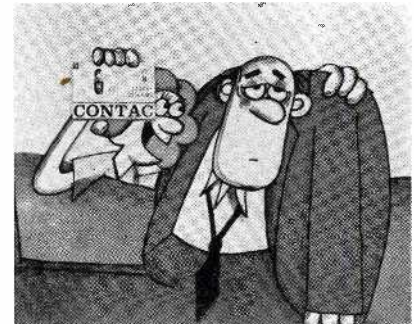
1



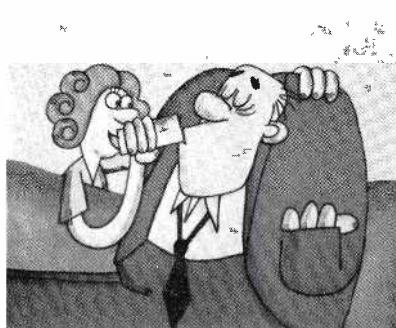
2



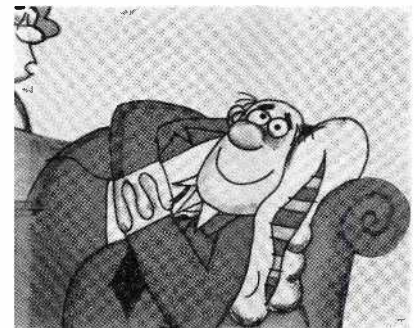
5



6



9



10

ANIMATION is on the way back in drug advertising. But today it's departed from the "Tom and Jerry" style it had a decade or more ago, dropped the cut-away views into the human anatomy and slipped gradually away from those sledgehammers battering the human skull into a skyrocketing series of exploding stars. Now the word is that animation has to show a slice of life.

A case in point is the Contac commercial, "Loving Couple." It has a real-life situation featuring a slabsided Paul Douglas type arriving home and being soothed by a wife who, to some people, sounds vaguely like June Allyson. The style is soft-sell and gently humorous.

As William H. Bambrick, VP-management supervisor at Foote, Cone & Belding, New York, explains it: "Our aim

with this kind of an ad is to appeal to a better-educated, slightly more sophisticated audience, because we know that Contac costs a bit more than other cold-relief products. In this instance, we have tried to create a situation where people come away with a smile."

Although the commercial was first aired last November, on *The Jackie Gleason Show*, it actually had been around for two years as a radio spot. The client, Menley & James Laboratories, and the agency were pleased with the sound track, and the decision was made to try it as a TV commercial. According to Jack Avrett, vice president, associate creative director and copy group head at FC&B: "We couldn't see live actors in this situation, so we went to the cartoon form. The only time we

had used cartoon figures before on a Contac product was for Contac Nasal Mist."

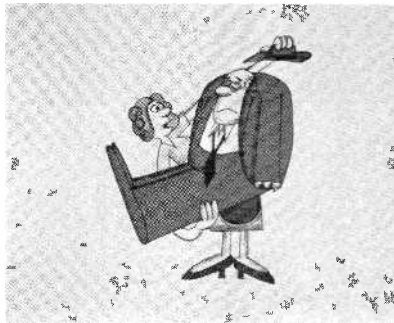
The agency produced what it first titled a "Poor Baby" theme. On the demo, it had one of its girl copy supervisors do the voice, then tried out the finished ad on the client. Reaction: positive. "But," as Bill Bambrick notes, "our policy is not to use staff members for the final ad, so we eventually had to assign a professional to do the voice."

The problem was to make sure that the cartoon was not outrageously funny because, as Bambrick puts it: "A cold isn't funny. We decided to look for a poor guy who was suffering, and yet one we could portray with a touch of humor. Also, we wanted a situation that would appeal to both men and women.

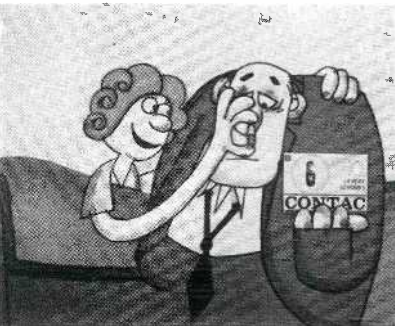
AD FOR CONTAC COLD-RELIEF CAPSULES



3



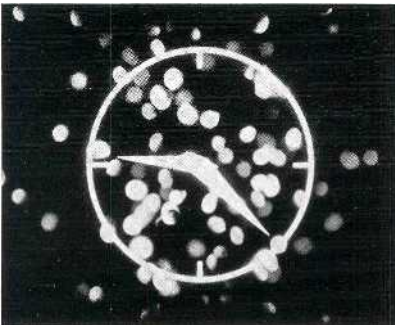
4



7



8



11



12

3. Concerned, she caresses him:
"Got a cold? Poor baby. You need
some sympathetic understanding.
Relax. Loosen your tie."

4. Removing his hat, she picks him up
and carries him into the living room.
"Put your feet up." (Music up.)

7. "Just one capsule . . . those busy
little 'time pills' will help keep those
mean old sneezes and sniffles away
all day or all night long."

8. "Here." She pops capsule into his
mouth. He's still not sure what's
happening.

11. Clock indicates how Contac's
"tiny time pills" work steadily
through the system for a full twelve
hours.

12. Sign-off as package reappears
with final reminder of the product
name.

We have found since that both groups liked what we did."

Not too surprisingly, the small fry went for the cartoon, too. "Kids seem to love the idea of a little mother figure taking care of a big daddy figure, because the concept is funny to them. Also, kids closely follow cartoons all the time, and when they saw this one, they began reciting the voice track to their parents," Bambrick adds.

Contac had been getting heavy mail playback from its "tiny time pills" commercial, but now the response is coming to "Loving Couple." Says Avrett: "Our campaign this season has been to get people to take Contac early, when the first symptoms of a cold hit. Our point is not to try to sell a cold cure, but to show how Contac can provide relief from

the symptoms, and we think this ad is effective in doing that."

The use of the cartoonized "Loving Couple" doesn't represent a new "image" for the product. Three years ago, FC&B had an ad showing puppet dolls in stop-motion walking down the street, implying the continuous action of Contac. "You can be sure those were not the kind of wind-up dolls that run down," grins Bambrick.

On a Judy Garland show in the 1963-64 season, FC&B used three puppet figures designed to resemble a tin man, a straw man and a sad, sneezing lion. "It was just right for that show for the obvious reason," recalls Bambrick, "and the reaction was that the characters were delightful. We try to avoid showing distressed human beings because, after all,

there is a positive side in telling a story about how to relieve cold symptoms."

Contac first went on the market in the fall of 1961, became the number-one brand within 16-18 months and is still on top. FC&B had started a year earlier on it, designing packages, writing copy and working out long-range advertising plans. The first TV spot hit the screen in October 1961. Says Bambrick: "TV has consistently been our major medium although, of course, we have had some back-up in magazines. Like any TV advertiser, we like to be in the top 10 and, luckily, we have been so far in many instances with the programs on which Contac has appeared."

Bill Monaghan, who directed the art creation, recalls: "Originally, the copywriter on the ad came in with an en-

To page 34

ADVERTISING'S FATHER?

From the "Media" column of the April issue of *Ramparts* magazine, excerpts from a column headlined "The Father of Advertising" by Dugald Stermer:

"For those of you who are fortuitously ignorant of the inner processes of our advertising industry, a word of explanation is necessary.

"Annually, in urban teapots throughout our country, the local advertising clubs put on tempests surrounding selection—and awarding—of the most effective, or prettiest, or best written advertisements, mailing pieces, annual reports, TV commercials, etc., produced during the previous year. Everybody wins something. All this is climaxed by the national organizations' selection of the 'Advertising Man of the Year' or the 'Art Director of the Year,' depending on the particular perversion of that organization. Clear? . . .

"But the advertising community has, up to now, made a serious omission in its award giving. It has failed to recognize the man who most effectively and skillfully used the tools of advertising, which he did long before any of his American counterparts had even begun thinking about them. As account executive, creative director, art director, copy writer, and agency president, he kept complete control over his agency and client for 12 years, branching out in all directions, until an unfortunate quirk of history felled him. He was, virtually, the 'Father of Modern Advertising.'

"My nomination is Adolf Hitler. . . .

"As an art director, Hitler will be remembered best for the Swastika. No one has ever created a trademark to equal its effectiveness, and no one is likely to. It is true that the symbol itself, as the Eternal Cross, is over 2,000 years old, and that it was employed as the Sun Wheel by various tribes of American Indians; but then all good designers borrow freely from other times and cultures. What is important is how well the trademark is identified with the institution it represents, how well it is remembered, and how accurately it reflects the ideas of that institution. (In advertising talk this is referred to as 'institutional advertising.')

"We can test the effectiveness of the Swastika easily with the help of a pair of 'visual aids.' Figure 1 is the symbol

of CBS Television; probably the most widely seen and remembered trademark in use anywhere. You know what Figure 2 is.

"On a blank sheet of paper first draw the two symbols. You will note that while it takes a certain amount of skill to accurately reproduce Figure 1, any talentless dolt can, has, and still does draw Figure 2 with ease—anywhere and on any surface.

"Now try to associate each symbol, separately, with any word that comes to mind. You will find that after you write down CBS, television, and the *Beverly Hillbillies* you will come up with many things unrelated to CBS, or even television. It would, however, take an extraordinarily fluid mind to relate many words to the Swastika that are not also related in some way to the Third Reich.

"In other words, today, 22 years after the fall of Nazi Germany, its trademark is still the most widely recognized symbol in the world (outside of the Cross), and it remains in the context which Hitler created for it.

"Don't try any of this testing on our American Eagle; you will get writer's cramps just drawing it. . . ."

The following took place in Ann Landers's syndicated letters column: "Dear Ann Landers: I went to work for a TV station recently. . . . This TV job is so different from my previous jobs that I am having a difficult time getting accustomed to it. Please tell me if there's something wrong with me or is it the people who work in TV? Everyone around the studio kisses everyone else good morning and good evening. It is all so casual nobody thinks a thing of it. They even kiss when they leave for lunch. There's a lot of nose tweaking, cheek pinching, lap sitting and fanny patting. I am not suggesting that people who work in TV have looser morals than other people, but the familiarity around this place is a bit too much. . . . Do you think I ought to leave or try to be 'one of them?'" Miss Landers recommended that her correspondent go back to an office where she'd be greeted "Good morning, Miss Smith," and closed her comments: "After this letter appears in print there will probably be 2,000 applicants for your job."

TV AND THE ANGELS

From "Hell's Angels" a book by Hunter S. Thompson about California's outlaw motorcycle gang (published by Random House):

"If one drawback to being a public figure was the inability to get a job, another was the disappointment in discovering that fame can come without money. Shortly after the news magazines made them celebrities they began to talk about 'getting rich from it all,' and their fear of being wiped out soon gave way to a brooding resentment over being 'used' to sell newspapers and magazines. They weren't sure how the riches would come . . . but they seemed pretty certain that the balance of payments was about to tip their way. . . .

"None of them realized what an empty bag they were holding until their deals began to collapse. The Angels weren't quick to see the trend, because they were still celebrities. But one day the phone stopped ringing and the game was all over. They were still talking money, but the talk would soon go sour. Cash was all around, but they couldn't get their hands on it. What they needed was a good agent or a money-mad nark, but they couldn't get that either. There was nobody to hustle Sal Mineo for the \$3,000 they wanted for helping him to make his movie. And nobody to coax \$2,000 out of the producers of the Merv Griffin show, who had also talked about a film. (God knows I tried, and the Angels still blame me for blowing that two grand they wanted, but the sad truth is that Merv's people just wouldn't pay . . . perhaps because they knew Les Crane had already scheduled a Hell's Angels bit.) There were others who tried to put the outlaws onto some loot: a San Francisco journalist who knew the Angels was contacted by a man from one of the TV networks who wanted to be on hand with a camera crew the next time the outlaws ripped up a town. But the deal fell through when the Angels offered, for \$100 apiece, to terrorize any town the TV people selected. It must have been tempting, a flat guarantee of some hair-raising footage . . . and it is a measure of the television industry's concern for the public welfare that the offer was turned down."

Does your advertising conform to the individual characteristics of the markets you want to penetrate—markets which are as completely different as their geographic shapes? Does it fit constantly changing buying patterns and product preferences?

If not, you should be using spot (or local) television, the medium that lets you shape (and change!) your advertising to match the specific dimensions—the changing distribution and sales patterns—of your markets. And to dramatize our point, as an industry service we have produced a 12-minute color film about spot television, for showing to interested advertisers. Called "Control Yourself," the film spotlights the continual changes taking place in today's market places. Shows you how spot television's sight, sound, motion and color are made-to-measure for the advertiser who wants to keep pace with those changes.

If your sales problems vary from market to market, spot television is your medium. Because spot is flexible, economical, quick. That's the shape of it.

What's the shape of your advertising?



**©CBS Television Stations
National Sales**

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

FOCUS ON PEOPLE

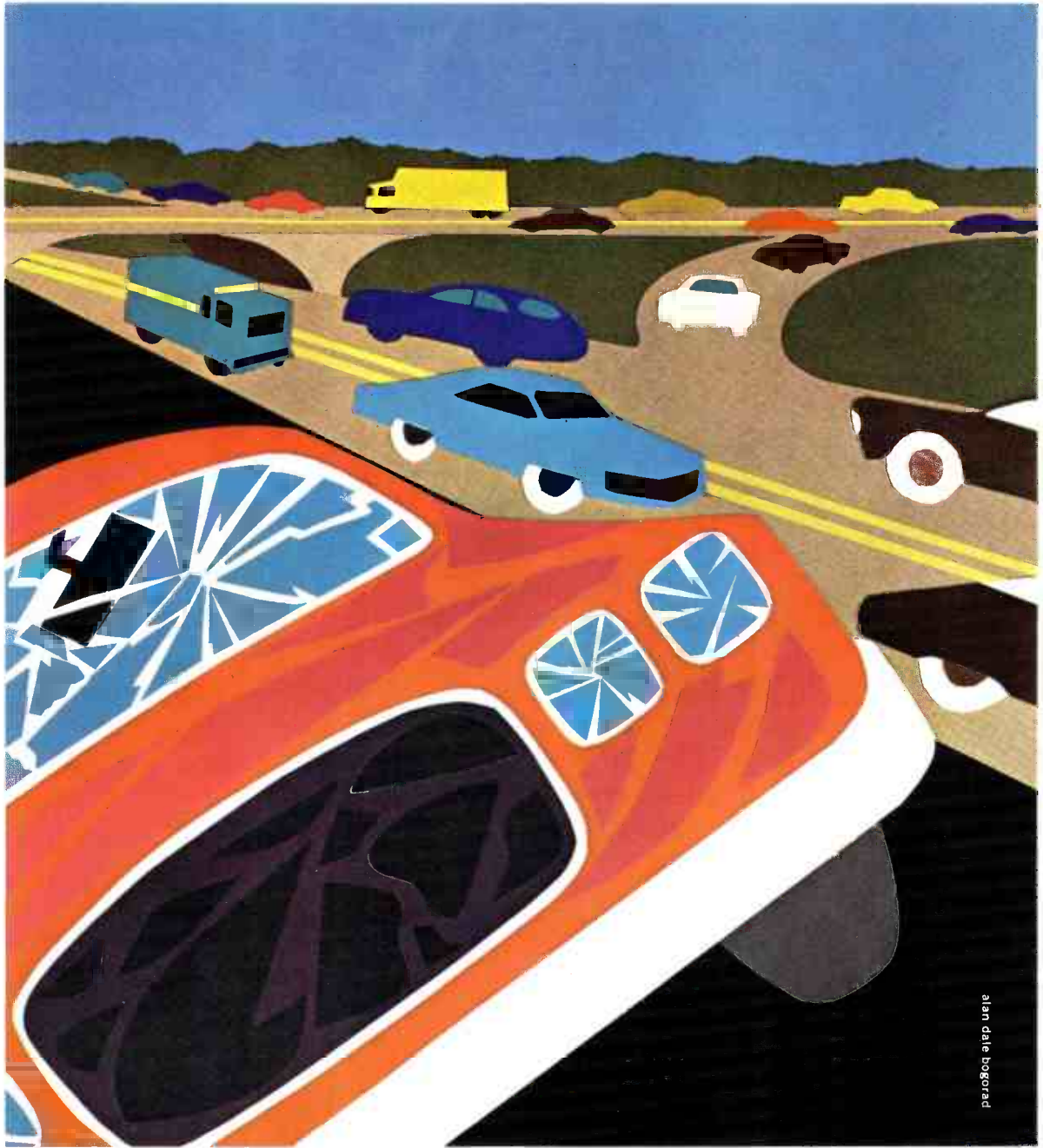
RICHARD LEWINE He believes "television is a great business for impatient people," and a look at his 18-year record in the field may explain why he says so. The New York-born producer-director presented three specials in March (*Rodgers and Hart Today*, *On the Flip Side* (a rerun), and *I'm Getting Married*), and is now working on a 90-minute Broadway-type musical slated for TV as well as an original stage musical. He believes that March was the first time in which one producer was responsible for presenting three specials in one month. Referring to the R&H gambit, he described it as "an attempt to bridge two generations by using the latest musical styles to show how the R&H catalog stands up. Our aim was to keep loyalty to Larry Hart, so we made sure every lyric could be heard." Lewine has spent all his life working in music, starting out as a rehearsal pianist in the 1934 show, "Fools Rush In." His producing credits include such achievements as the Emmy Award-winning *My Name Is Barbra*, *The Dangerous Christmas of Red Riding Hood*, two seasons with *Hootenanny*, the New York Philharmonic Young Peoples' Concerts with Leonard Bernstein, Cole Porter's "Aladdin," "Wonderful Town," with Rosalind Russell, the Victor Borge special, "The Fabulous Fifties," "Cinderella" with Julie Andrews and the Noel Coward-Mary Martin special, among others. "The trick in producing TV variety shows is to know what act follows what."

MARVIN ANTONOWSKY The world's largest advertising agency has given its vice president and director of media research still another hat to wear: manager of spot buying, broadcasting department, New York office. But Antonowsky, who's been with J. Walter Thompson since 1965, feels he's "really wearing only one hat. In order to make any decision you've got to analyze data. I'm just looking at data in another way." His additional duties include coordination of all television and radio spot buying, supervision of JWT relations with station representatives and supervision of buyer training. At 38, Antonowsky has had 15 years marketing and media experience at advertising agencies. From 1952 to 1961 he worked in the research, programing and media departments of Kenyon & Eckhardt, rising to the position of vice president and associate media director. He joined Norman, Craig & Kummel late in 1961 where he was responsible for market planning on all accounts and for media and research operations. He was director of marketing services, a vice president, and a member of the executive committee. He departs from his advertising agency confreres in one important way. It even affects the little television viewing he does. He explains: "I'm a bachelor. And I go out a lot. Most of the programs I see are right here in the projection room or I might watch an occasional special or a segment of Johnny Carson." He says he does "an awful lot of reading", much of it fiction ("the current trash") but he says he's not really an egghead, he just wants to keep up with things. He is very much up with events on the Broadway stage and has been a play backer for some time ("Wait a Minim," "Gideon"). He does it not as an investment but because "I've always been interested in live theater and I'm concerned about it."



DONALD E. LEONARD Like so many other people in the advertising business, he didn't so much set his sights on it as a boy would on the fire-fighting trade, as he just sort of fell into it. Leonard, who joined Ted Bates & Co. earlier this year as VP and media director in charge of the Colgate spot broadcast buying unit, began his advertising career as a field representative with the old Marschalk & Pratt agency, a stations-relations man, really, for *Your Esso Reporter*. From there, he went into media. Although Leonard is in charge of what is probably the largest coordinating and buying unit in spot television, or perhaps because of it, he is simply not allowed to talk specifics. The client is as competitive, as combative and as secretive as his competitive, combative, secretive competitors. The media executive came to Bates from Metro Radio Sales where he had been director of business development. Prior to that he had been at Tatham-Laird & Kudner as vice president and director of media. He held the same title at Kudner before the merger and also served as a director of Kudner International, a member of the plans board and chairman of the new business committee. Before that he had been with Fuller & Smith & Ross. Leonard's favorite leisure-time activity is tennis ("I gave up golf years ago"). He has very definite viewing habits. "I'm a great late-night television watcher. I may view movies nearly all night. I may start at 10 or 11 and watch until 2 because I can get by on about four hours sleep. Yes, I'm an old-movie buff, but I like television, period. It's important to my job and I watch a lot of it." The media executive lives in Scarsdale, N.Y., with his wife, two daughters, 13 and 11, two Siamese cats, a maid and an in-law. His 21-year old son, is in the Marine Corps.





alan date bogorad

30,535,047,000 TV IMPRESSIONS

On Traffic Safety

25 Years of Advertising Contributed For The Public Good



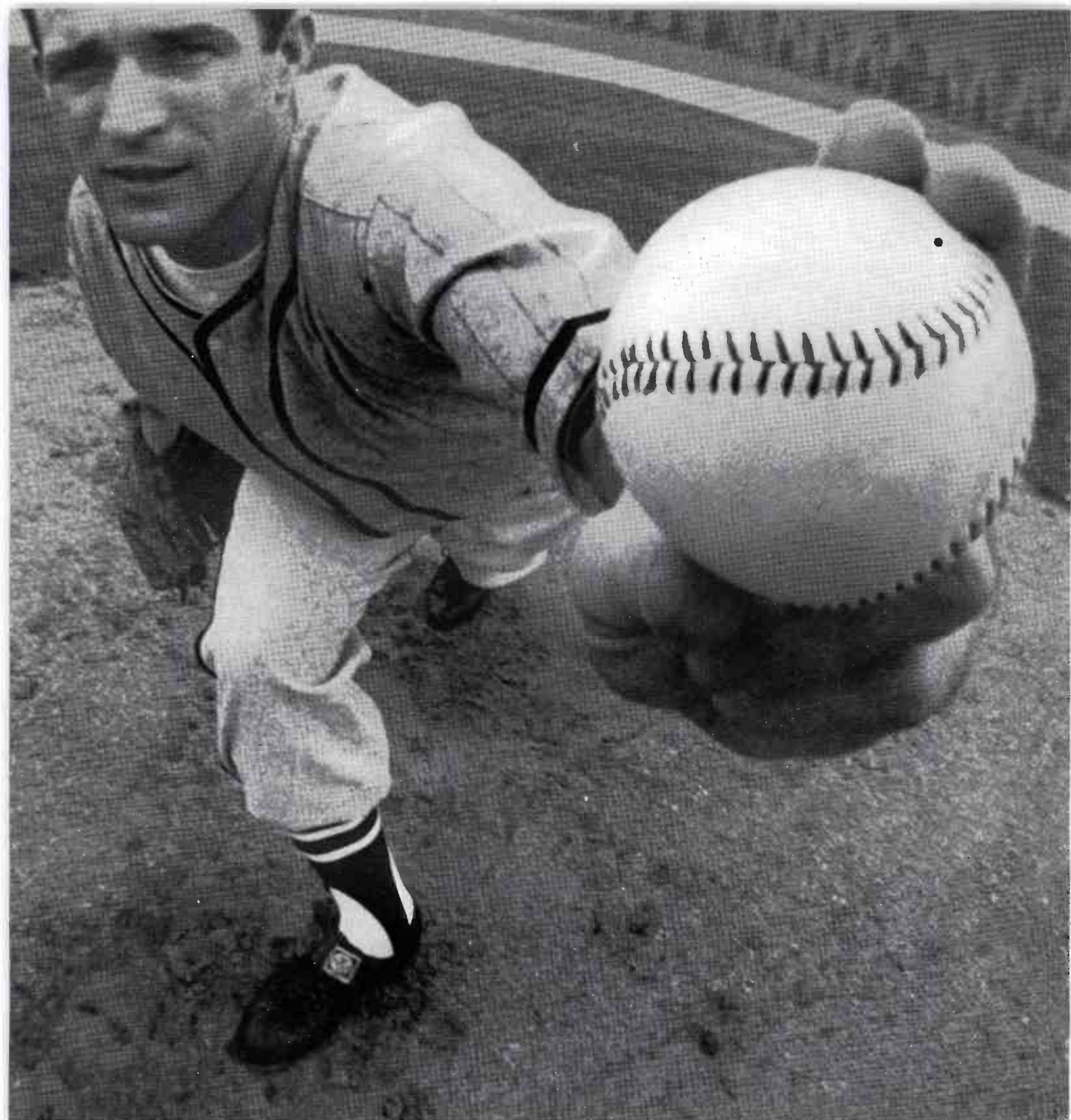
That's the all-out effort the Petry represented TV stations put behind this Advertising Council campaign last year. They believe in serving the public as well as selling it.

THE ORIGINAL STATION REPRESENTATIVE



THE PETRY REPRESENTED TELEVISION STATIONS—
—RESPONSIBLE AND RESPONSIVE

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



We're trying to put curves on his curve ball

At Bell Telephone Laboratories we're working with a new lensless photographic process that may, in time, improve your telephone service and lead to three-dimensional television.

The process is called holography—pictures taken by laser light waves of the sides as well as the front of something.

The image is like looking through a window. Lean a little and you see around an object.

Crane your neck and see *into* the picture.

Right now holography only works with still pictures. So it's going to be some time before it delivers a fast-breaking curve on the television set in your living room.

But we're exploring other, more immediate characteristics of holography.

Our operators could use holograms to find telephone numbers for you in seconds—with-

out thumbing through those thick directories.

Holograms can become super-accurate measuring devices that will help us improve the design of telephone equipment. This for even more reliability.

We keep looking into the future. We may be the only phone company in town, but we try not to act like it



AT&T
and Associated Companies

TELEVISION



THE TRUTH ABOUT RATE CARDS

BY RICHARD DONNELLY

TO restate the law of supply and demand in network television terms: If you're sold out, you're underpriced. If you're not sold out, you're overpriced.

Other more subtle laws have since evolved (see Parkinson) but few have been so enduring and none better describes, despite the protestations of the mellifluous salesman, the way in which television time is bought and sold today.

It is just that simple, just that basic. But little in the rate structures of television has been either simple or basic, inheriting, as television did, the practices of radio, where—in the shattering aftermath of television's introduction—it was possible to obtain a discount simply by agreeing to make a buy. The other discounts followed.

This coming season, and for the first time in the recorded history of broadcasting, all three television networks are offering their wares without discounts in prime time, thus ridding themselves of a hang-up that goes back to the days of *Gangbusters*. This development has been alternately

described as revolutionary in advertising, or as merely a move to formalize existing sales practices.

In the opinion of media analysts at some advertising agencies the implications of the new rate cards are immense; at other shops, the whole thing is seen as a purely academic subject, since the new no-discount or flat-rate feature applies to time purchases and is only catching up to the way most of network television is bought and sold—through packaged minutes. Others think the subject academic because rate cards never meant that much anyhow. Said the media director of a medium-sized agency: "Rate cards? I haven't looked at a rate card in years."

But published prices do have their various shades of meaning and the discount structures inherent in advertising are of significance, as Procter & Gamble, recently ordered to divest itself of Clorox, can attest.

Also, published rates, with or without discounts, have meaning in the sense that they are often the starting point for negotiations. Further, the elimination of discounts

would seem to be another way of increasing network revenue, and increases in revenue are not exactly academic matters to the buyer, to whom they are not revenue but costs. And by making network television still easier to purchase, the new cards could have a long-term effect on the competing medium of spot television, which has never been particularly easy to buy.

In this, an examination of what the new rate cards really mean to network, client, station, and other media, where views often are in hopeless conflict, some historical perspective is essential.

To begin with, there are two histories to consider: the way in which television has developed as a commercial medium over the years, and the way in which government increasingly has taken an interest in advertising, particularly television advertising.

It is probably unfair and untrue to say that the government awarded the networks a rate increase by forcing the elimination of discounts, but there is enough symbolic truth in it to raise the hackles of the media, television and account men at the agencies who are most sensitive to the question of climbing television rates.

Ostensibly the government was concerned about the plight of the small advertiser who, it was thought, might be at a competitive disadvantage because he could not command the large discounts (and hence the lower rate) accorded larger clients. Last season CBS eliminated whatever discounts were left in its rate structure (with the exception of \$1,000 per minute off for 52-week contiguous deals), and the other networks followed suit in their selling this season. But it should be emphasized that the no-discount or flat-rate aspect of network selling had been in existence for some time with the participation or package minute, which has become the standard way of doing business today. This was a point that was continually emphasized to the government in its hearings last year. The network testimony before both the House Subcommittee of the Select Committee to Conduct Studies and Investigations of the Problems of Small Business and the Senate Subcommittee on Antitrust and Monopoly amounted to a primer on network television.

Don Durgin, NBC-TV president, noted that from the early fifties on that network set out to bring in new (and usually smaller) advertisers through such programs as *Today* and *Tonight*. Testifying before the Senate subcommittee last fall, Durgin said that in 1965 NBC-TV had "almost 100 advertisers who spent less than \$200,000 with us. Of these, 36 spent less than \$50,000 each and 19 others spent less than \$100,000 during the entire year."

Durgin noted that the whole pricing structure of network television had slowly changed to the point that "by far, the great majority of our largest advertisers spent more money with us for one-minute participations, on which they received no time discounts, than they did on individual program sponsorships. For example, in 1965 one major soap company spent \$2,125,340 on program sponsorships and \$11,983,898 on minute participations; another spent \$2,946,741 on program sponsorships and \$11,152,780 on minutes."

The point of all this was to suggest to the subcommittee that discounts had already, and in an unheralded way, been eliminated for all practical purposes. "An advertiser who was earning maximum discounts [under the old rate card] because of his other purchases on the NBC television network would pay the same minute price as an advertiser who had no other business on the network at all, provided both

advertisers bought similar schedules at approximately the same time." Durgin added that questions of price are determined not by who the advertiser is but what he buys and when he buys it.

By careful shopping, an agency can get good buys for smaller clients, Durgin indicated. "If any fact emerges it is that the smaller advertisers had a lower unit cost and a lower cost-per-thousand than the larger advertisers did. Thus, the 10 largest advertisers spent a total of \$8.6 million, with an average per-minute cost of \$33,800 and an average cost-per-thousand of \$3.35. For the 10 smallest the comparable figures are \$323,300 in total expenditure, \$23,100 average unit cost, and an average cost-per-thousand of \$3.13."

Durgin was frank to concede that because of the perishability of time "it is only natural that as the time of broadcast approaches, the broadcaster will reduce his price rather than take a complete loss. Accordingly, it is the timing of the purchase and what happens to be available when the purchase is made that affects the price rather than the size of the buyer's budget." At that hearing last fall, Durgin announced that NBC was joining CBS and ABC in eliminating discounts from time-only purchases.

At the same hearing, the other network spokesmen made substantially the same points. They observed that advertiser-supplied programs had declined drastically over the years as had so-called conventional or regular sponsorship of network-supplied programs. (On CBS-TV alone, said Thomas H. Dawson, then senior vice president and now president, advertiser-supplied programs had fallen to less than two hours or 6% of evening time while conventional sponsorship had fallen from over half the evening schedule to a quarter of it.) The participation had come into its own.

Because of this, the changes in the rate card related to time-only and conventional sponsorship were academic insofar as the small advertiser was concerned. He had not been able to afford such purchases anyway. This was the climate in which the networks, having gotten belated government attention to a nearly outmoded rate structure, changed that structure.

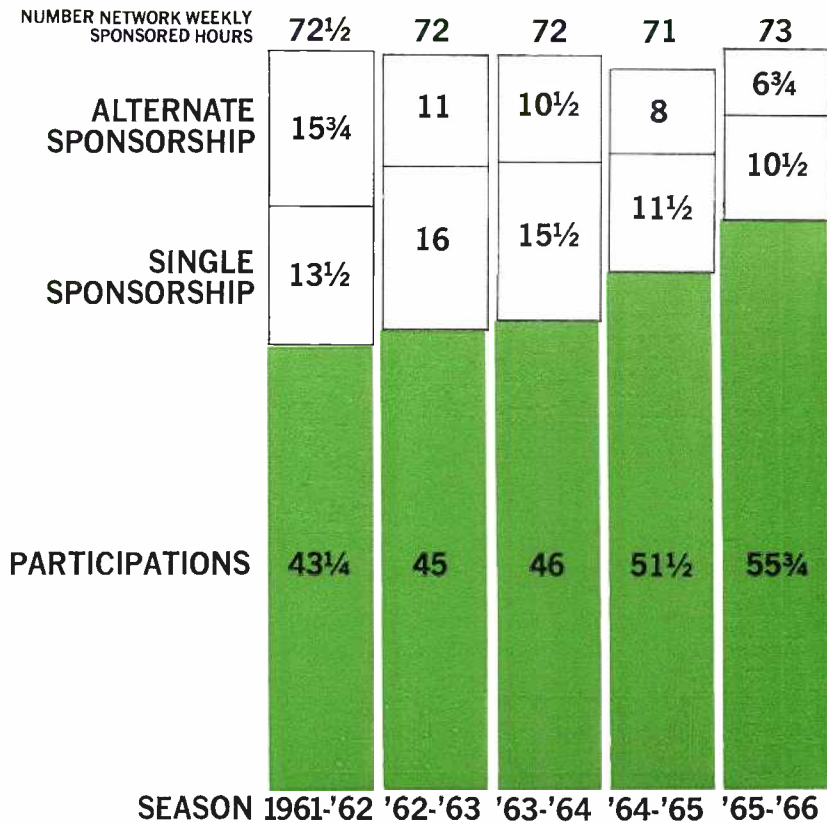
Advertising agency reaction to the changes varies considerably, but for the most part the agencies accept them as inevitable and as a good thing (except for those who think them purely academic).

The new cards, in the opinion of Peter Bardach, vice president, associate media director for broadcast, Foote, Cone & Belding, New York, have changed things "only in the sense that the buying function is somewhat simplified—the base from which you negotiate, from where you start, is more readily determined." In the past, he notes, program costs and network integration changes were added to time costs without discounts, the discounts were then applied based on whatever the rate card said the buyer had selected, "and then you began to negotiate."

Bardach thinks that the reason the elimination of discounts is best in the long run is that the amount of dollars assigned to television, whether for time or programming, is largely a matter of bookkeeping. "It's what all the elements together cost that matters. Network A may charge less for time and network B more. But network B may charge less for a piece of film but since the advertiser pays the composite figure anyway, the question is: What is the bottom-line figure?"

Although certain people in government may have been instrumental in bringing about the rate-card changes, the FC&B media executive is convinced they would have come about anyway because "the percentage of nighttime pro-

**THE RISING
TIDE OF
PARTICIPATIONS
IN THE
LAST FIVE
TELEVISION
SEASONS**



SEASON 1961-'62 '62-'63 '63-'64 '64-'65 '65-'66

NOVEMBER-DECEMBER: MONDAY-SUNDAY 7:30 PM-11 PM

graing sold on a package basis is getting bigger and bigger. The cost per minute today may be as high as \$62,000 when a few years ago it was \$40,000. There's more at stake."

Bardach knows that prices are up, but he doesn't know whether to attribute it to increases in programing costs or rates or a combination. "In particular," he says, "the costs of repeats are up. There used to be a big gap between the original-run price and the repeat price, but that's been narrowed considerably."

Werner Michel, vice president in charge of TV-radio, Sullivan, Stauffer, Colwell & Bayles, agrees with Bardach that the rate innovation is a good thing. "On the whole, I'd say that the new structure is quite workable because it simplifies things further. What it does is increase the necessity for skillful negotiators on both sides. There's no question that the big guy does not have as big an advantage over the little guy as he used to. With a scatter plan, a \$300,000 budget goes as far for a small advertiser as it does for a big one."

Michel thinks, however, that simplification has its drawbacks too. Each of the networks, for instance, has a price-per-minute quotation, a sort of laundry list, for each of its available shows. This list "although quite handy, lends itself to excesses. You can't analyze too easily the elements in a package. In the old days you added and divided, but now it's more difficult and more obscure to determine how prices were arrived at."

The price structure is simpler, it's less of an effort, but on the other hand the work of the agency is increased considerably, Michel says. In his opinion, the programing expertise of an agency becomes more important as participations increase. Because an agency is buying into numerous shows with various scatter plans for a number of its clients, it has that many more programs to evaluate. And because the price of a minute is based (after time and program costs) on estimated audience of the program, the agency program man becomes extremely important.

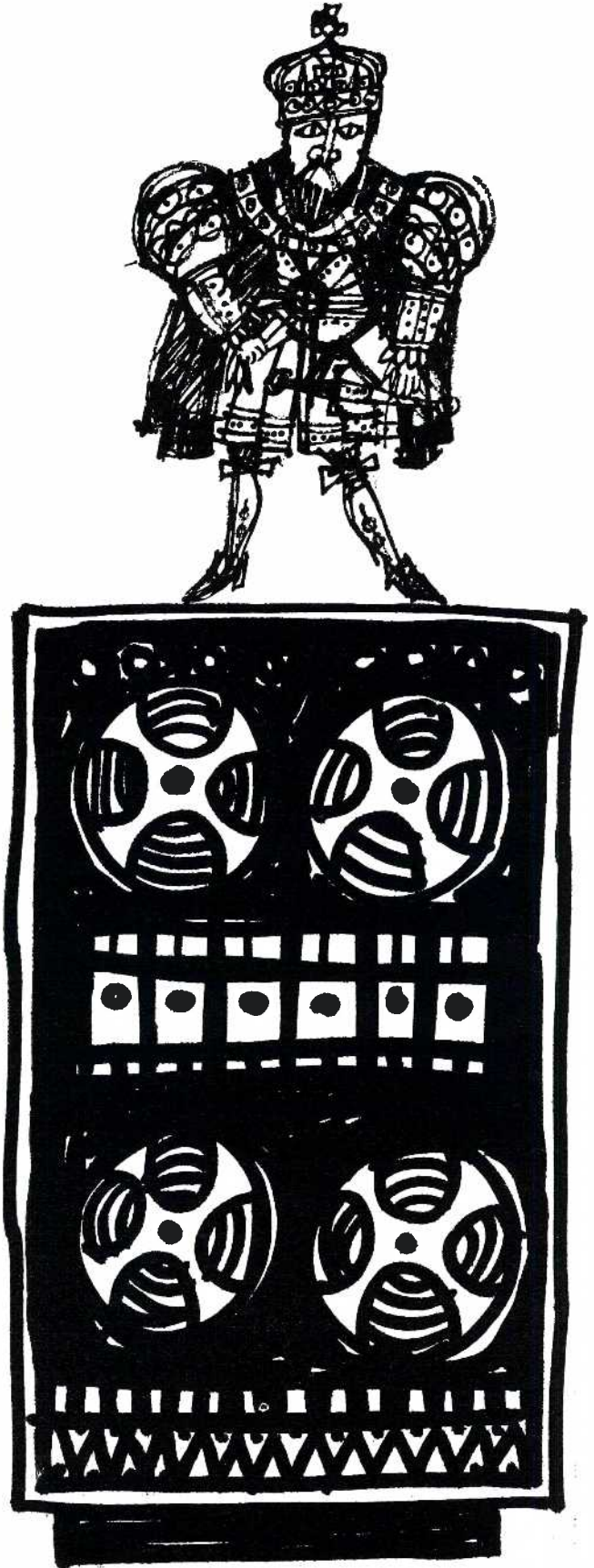
Jack Green, associate media director of Papert, Koenig, Lois, agrees. He thinks that the elaborate discounts of the old days placed a premium on a certain kind of buying specialty and people began to ignore program values, which, in this media man's opinion, are very important. But the pendulum has swung back, he says and even with the package minutes "it still takes a great deal of skill to select programing and this is where the badly neglected program man will come back into his own. The program man is the key more than ever."

Another economic reason for the trend back to programing experts at the agencies is that while at one time program costs were a small proportion of time costs (so that discounts really had meaning) something close to the reverse has occurred and this, he says, has led to a shift in negotiations. Attention to time and the minute was substantial once because that's where the largest part of the invest-

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MEDIA
MEN:
THEY
REIGN
SUPREME

BY RALPH TYLER



*The media planner's job has become
even more sophisticated as he
turns to the data agency computers
supply him to aid his media-buying decisions*

IN dim, uncomplicated days when marketing was something your wife did with a wicker basket on her arm, the media people at most advertising agencies counted themselves lucky if they were granted sufficient desk space on which to unwrap a pastrami sandwich on days they weren't invited to lunch. Not so now—at least among the media planners. Today that elite can aspire to such ego embellishments as corner offices and vice presidencies.

Positioning is the key to the media planner's enhanced prestige. He stands somewhere within speaking distance of the computer and on top of the information revolution. He also stands closest of all agency people to being able to answer the advertiser's ultimate question: "What the hell am I doing?"

The media planner not only is neatly positioned, but he also is free of burdens that occupy those nearest to him: the research director and the media buyer. The research man's job is to provide accurate information, and he shapes the media plan only indirectly; say, by calling the planner's attention to the flawed character of some audience measurement heretofore taken as gospel.

On the other hand, the media buyer is occupied with operations. In most cases the plan already is in final shape when the buyer gets it and, through his negotiations with media representatives, makes it work like a \$100 watch (or should it be \$500 nowadays?). While the buyer and the research director are busy with their chores, the planner is free to do one thing: decide how to spend the advertiser's money to his maximum benefit.

Practiced in providing rationales for his own day-to-day activities, the media planner draws on the resources of the research department to answer the client's doubts about what advertising actually does.

Although he is perhaps more aware than anyone else how little really is known about the effect of advertising, he still isn't disoriented. He knows he's at sea, but for him the waters are charted and some day he, or the media planners who come after him, will make port.

What will that final anchorage prove to be? Erwin Ephron, director of media research at Papert, Koenig, Lois, suggests that ultimately the only entirely satisfactory statement will be how specific media investments contribute to the advertiser's profits. According to Ephron, although this is obviously unrealistic right now, everything short of this is a compromise, and the level of data currently guiding the media planner represents "a wow of a compromise."

But even the obviously inadequate information that crosses the media planner's desk nowadays signifies an advance. Richard P. Jones, vice president and director of media at J. Walter Thompson, said in a presentation to his agency:

"Until a few years ago, most media audience research reported on the coverage of 'households' by various media vehicles rather than of individual readers or viewers. But obviously 'households' don't read or view media, people do, and with the old research, it wasn't always clear whether it was the housewife, the cook or the Persian cat who was being exposed to the magazine or TV program once it got into the house.

"The trend today is toward measuring the media habits of individual *people*, who are *then* qualified as prospects—a much tougher assignment for the researcher but an essential move if we are ever to define media values in meaningful marketing terms."

Jones says this and other more sophisticated kinds of media research, together with the computer, are "synergetic forces (mutually supportive) that have given us a greater capability for evaluating media as the marketing tool that it is, and to measure more accurately its contribution to a specific campaign."

It is in the daily actions of the media planner that these two forces—the computer and the ever more refined data that feeds it—work out their destinies. He is even more the man of the hour than the research director, because a media planner must bring to life what otherwise would

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*Movies six nights a week, more hour
and 90-minute programs.*

*Do they herald the permanent
demise of the old television
standby, the 30-minute program?*



THE FUTURE OF LONG SHOWS

BY EUGENE FEEHAN

DID the destruction of a fictitious World War II bridge last September on "Bridge on the River Kwai" signal the end of a lot of concepts held by television's thinkers and planners? Did the enormous audience reached by the blockbuster movie cause an accelerated fall from glory of the 30-minute program?

There is no yes or no answer to these questions. But the figures do show a continuing drop in the number of half-hours planned for the 1967-68 season.

The official figures show that the move toward longer programming is definitely accelerating. Last year, there were 43 half-hours in prime time, 39 hour shows, one 90-minute program and five two-hour movies. This season, there are 33 half-hour shows in prime time, 41 hour shows, two 90-minute programs (*The Virginian* and *Cimarron*) and six two-hour movies. The decrease in the half-hour format is evident.

According to current indications, ABC-TV will have 13 half-hour programs next season, CBS, 12 and NBC, six. The rest of prime time will go to varying lengths of longer forms. Of the shorter (i.e., half-hour) programs, only nine will be new entries, according to present expectations. The indications are that ABC will have four: *Guns of Will Sonnet*, *Flying Nun*, *Second Hundred Years* and *NYPD*. CBS will try *Good Morning, World*; *He and She* and *Gentle Ben*. NBC's entries will be *Everywhere a Chick Chick* and *Mothers-in-Law*.

NBC-TV's plans are worth considering in the light of the discussion of the strength and value of longer-form telecasting. The traditional half-hour situation comedy, for years the bulwark of prime-time programming, has been reduced to six. There will be 16 full-hour series, two two-hour movies and one 90-minute program. It adds up to one indisputable fact: 75% of its new shows will run an hour.

Did "Bridge on the River Kwai" really introduce the concept of broadcasting longer features? NBC-TV's Vice President Mort Werner points out: "The long form is not a new thing in TV. The *Today* show and the *Tonight* show are indications that the form is here to stay. Currently, *The Virginian* is an example of a longer show that

looked to us like it deserved 90 minutes on air, and that's why we gave it that much time. But as far back as *Playhouse 90* and *Show of Shows*, a more extended form of programming was already in evidence."

An important new part of the trend toward longer programming has been the attention given by viewers to feature movies especially created for television. NBC-TV took the lead in this area by presenting 14 "World Premiere" films that attracted solid viewer interest if, perhaps, something less than unanimous critical approval.

The Universal-created movies pulled some impressive ratings, shares and related figures, according to a recent A. C. Nielsen report. It listed the following data on five representative shows:

"Fame Is the Name of the Game" ranked seventh of 114 network features broadcast this season. The film, broadcast Nov. 26, 1966, came up with:

Rating	Share	Homes	Viewers
26.7	44.4	14,660,000	32,170,000

"The Doomsday Flight" (which caused a small rash of phony bomb calls to airlines) ranked as a tie for fourth of the features telecast this season. It was on the air Dec. 3, 1966.

Rating	Share	Homes	Viewers
27.5	47.5	15,100,000	29,898,000

"How I Spent My Summer Vacation," telecast Jan. 7, had:

Rating	Share	Homes	Viewers
23.0	36.3	12,630,000	26,649,000

"The Longest Hundred Miles," telecast Jan. 21, ranked as a tie for fourth of 114 network shows:

Rating	Share	Homes	Viewers
27.5	43.6	15,100,000	35,183,000

"Wings of Fire," on Feb. 14, despite some later uncomplimentary reviews, garnered the following:

Rating	Share	Homes	Viewers
21.9	37.2	12,020,000	23,800,000

The average total for the five shows was:

Rating	Share	Homes	Viewers
25.3	41.6	13,903,000	29,540,000

Total TV homes involved were 69,510,000; total TV viewers: 147,700,000. The rating average was 20.5% higher than the other features broadcast, while the share average was 14% higher.

Predictably, not everyone is impressed unduly by these figures. CBS-TV's programming VP Mike Dann observes: "My hunch is that the so-called 'mini-movies' will have to have continuing characters if they are to last. I don't think pictures made especially for television can make it on the tube in the long run. After all, it's tough enough to please one master." It follows that CBS's plans for next season's two weekly feature presentations will involve virtually all theatrical films.

Rod Erickson, vice president and TV-radio director at Kenyon & Eckhardt, feels that the "World Premiere" productions have been, up to now, "generally poor in quality, but surprisingly good in ratings. They were essentially B pictures, the kind of thing that Hollywood grinds out at \$1 million per. It's questionable that they will do well overseas or even later when they are released for paying

theater audiences back here in the States."

Inevitably, there are differences of opinion among the agency men. Bern Kanner of Benton & Bowles, states: "The longer features prepared by Universal for NBC have been generally good. I don't know why they've been accepted so readily by TV audiences, apart from whatever quality they have demonstrated. Maybe the interest generated by the advance publicity was the big factor in gathering the kind of ratings they have won.

"It could be that all movies have some particular quality in them which attracts us to viewing them. Musicals, for all their failures—and a few successes here and there—can sometimes surprise you. But," Kanner continues, "no matter what the nature of filmed entertainment is, I still believe that publicity is the big motivation in getting us interested in them. Take 'Wings of Fire,' with Suzanne Pleshette, James Farentino, Ralph Bellamy and Juliet Mills. True, it had a lot of Miss Mills falling out of her costume, but no matter how sexy you thought it was, still it was an excellently promoted show."

Speaking in more general terms, Sam Northcross, Foote, Cone & Belding's vice president and national director of broadcasting, feels that specially created features for TV have proved to be of good quality, "at least the ones I've seen so far. In fact, some of them were far superior to a lot of the features I've seen coming out of Hollywood recently. Some of them are so far behind in quality, it's unbelievable."

Like other top agency executives in the broadcasting field, Northcross has long believed that the trend toward the longer feature is on the way. "I knew it was coming four years ago, and I'm a bit surprised it didn't happen before now. People want to spend more time per show in front of the set today, so you can expect another 'movie night' very soon. The audiences so far have liked the specially created movies which, you will note, have averaged so well in share. Some of them have had really fine quality, and I would nominate 'The Borgia Stick' as one of the finest yet shown. Allowing for time costs, agency commissions and other financial considerations, the movies have become the wine with the Scotch in this business."

But David Nyren of Dancer-Fitzgerald-Sample says "I don't agree at all that the 30-minute form has been replaced by the longer shows that are starting to appear on television. When you have blue-chip advertisers such as we work with who think it is effective, you don't elect to abandon the 30-minute period. So far as we are concerned, our major clients want to keep on with half-hour segments, which we feel do the best job of advertising their products. So why should we change?" Ted Bates's Dick Pinkman spots a few problems in the programming of longer features. Another of those who have seen it coming for years, he says: "After all, the story-telling concept demands a longer form. You can only do a situation comedy or a quiz program in 30 minutes, and that's the way it should be.

"Just how effective are the longer shows going to be in selling products? I submit that the clustering of commercials on the longer shows is not the answer. Commercials can be very effective when you have a special-event movie such as 'Bridge on the River Kwai,' but that kind of quality doesn't come along every day, especially with commercials that were so well presented."

Pinkham dipped into a personal theory based on his listening to radio in the thirties and forties. "One of the keys to commercial success in today's programming, whether

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THE FIXERS

The finished product shown on the television screen is technical perfection. A big part of the final result is the work of the television editor and his movieola

BY CAROLINE MEYER

IT'S a pretty unglamorous business—men in shirt sleeves, floors criss-crossed with cables, the squeal of magnetic tape whipping through a machine. But the television industry is only 10% tinsel, while a big share of the work takes place in just such grim surroundings.

Sandwiched between warehouses and garages on New York's West Side are the shabby offices and studios of unnumbered independent production services—mixing studios, film labs, film editors. The bulk of their work is production. These services work in conjunction with producers and production houses, and they are the last stop for commercials and features on the East Coast assembly line.

The work that goes on in these mills is essential, but usually routine. Sound tracks are compounded; movies are processed; video tape is electronically rearranged. But the really curious work falls in the postproduction and pre-panic stages of activity—the occasional last-minute doctoring of something intended, all too soon, for airing.

Hunched over his movieola, a film editor of no particular renown may be repairing the one fluff in an otherwise flawless Van Cliburn recital. Work that often goes unheralded because it's not at the creative end of things, these eleventh-hour adjustments require a technical cleverness, and the real mark of success is that they do go unnoticed. The less aware the viewer is that a feature film he is watching has been cut, spliced and dubbed, the better the job.

The most common problem confronting these film and sound doctors is not human error, but an imperfect world. To shoot a perfect commercial, especially outdoors, conditions must be perfect. The advertiser, of course, wants the sun ever shining on his product.

Yet, more often than not, the wind is blowing, or the sun is hazy. Actors and technicians get paid, and equipment rental is due whether the sky is overcast or clear. Budget seldom allows a film to wait for a high pressure system.

If a film maker is compelled—either by schedule or by script—to shoot and record in high wind, for example, the audio portion must be rerecorded in the sound studio. The process is called “dubbing,” “dialogue replacement” or “looping,” depending on whom you ask, the language of this business being a queer mixture of slang and technical jargon.

The movie-goer associates dubbing less with weather than with foreign films, and translating constitutes a large chunk of business for the sound editors. Manhattan Sound,

a company that specializes in film recordings, claims the U.S. Government as a big customer, second only to the networks. In studio A they could be dubbing a film into Vietnamese for the U.S. Information Agency, while in studio B, they might be translating a Czech film into English for National Educational Television. And especially with those award-winning imports, sensitive translators and actors are needed, as well as smart sound engineers.

Sound is not the only production element subject to failure. Video, too, is at the mercy of capricious nature, and dull days must often be brightened in the lab. Movie-lab, primarily a film processing house, hires a specialized crew of “timers” to color-correct film bound for television. A throw-back to the days when a photo's black-and-white values depended on the length of time it was left in the developing solution, the timer has assumed even greater importance with the expansion of color television. He's the man who produces those “whiter whites” for Procter and Gamble and carefully distinguishes between True Blue and True Green.

With a device called an electronic analyzer, a variety of closed-circuit television that can project a film negative, the timer can view a film frame by frame, and evaluate the color. He is able to project color-value changes on the screen of his analyzer. Should he decide a color needs adjusting, the changes are recorded on a coded tape that is later machine-interpreted in the developing process.

A producer may send a letter of instructions, a sample of a product, or he may elect to go himself and sit in on the timing session. Major decisions are involved in the color-correcting process. Since, in order to adjust one color, all colors within a frame are affected, it may be necessary to give the people sick skin tones if the product is to have an attractive color. If your cigarette turns up yellow, you'll have to sacrifice your actor's tan.

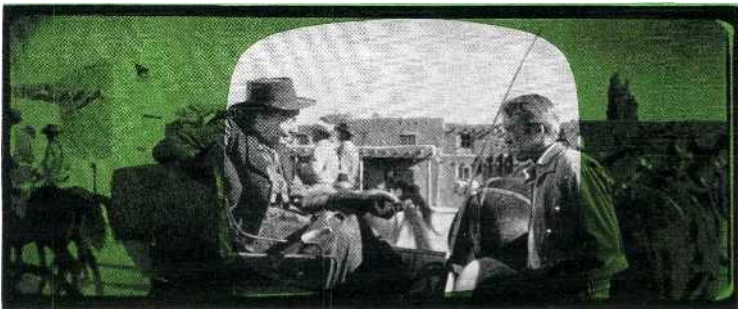
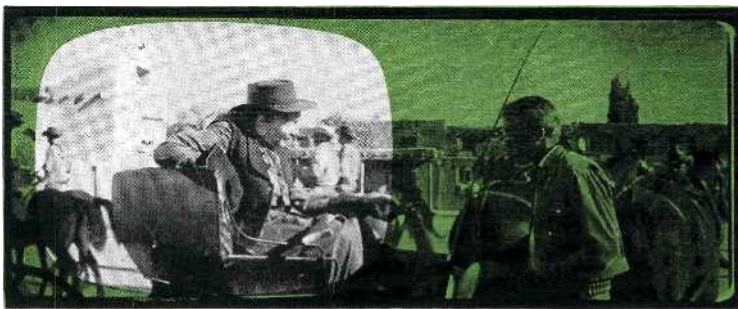
Ross-Gaffney is a fairly typical shop with the added distinction of being larger. Despite its claim to being one of the largest production services, Ross-Gaffney is a one-floor operation. One sound studio forms the hub, decorated in dentist-modern with the client in mind—and that's about as far as the average client goes. Should a sound track call for any unusual effects, the wall-to-wall carpet in the studio rolls back to provide bare concrete for anything from breaking glass to an old soft-shoe.

Beyond are some 20 small, uniform cutting-rooms with some 20 editors like so many monks in cells. In passing

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**How a wide screen film
is made to fit the
home television set**



When a can of wide-screen film arrives at the neighborhood Bijou, it is "squeezed," that is, the wide image is compressed to one-third of its size. Projected through an ordinary lens, the frame from "The Man from Laramie," on the left, appears as a mass of elongated figures. Through the proper cylindrical lens, the image expands to project an undistorted, wide-screen picture. Neither the squeezed nor the wide-screen version is suitable for television. The squeezed image, of course, is mangled beyond recognition. The wide-screen picture is simply too huge for the television screen and only a part of it can be seen at any one time. The problem of the television editor is getting the proper part of the frame on the screen. Before distribution to television, a wide-screen motion picture is sent back to the optical house for "scanning." The aspect ratio of a television screen is four wide to three high, while an average wide-screen film has a screen ratio of 2.35 wide to one high. Only one-third of the wide-screen image, therefore, is transferrable to the television screen, and, while that precious one-third is rephotographed, the larger part of the picture is edited out. An editor runs the film through a movieola and examines it frame by frame. He determines the center of interest on the film, noting its position, left or right. The film is then shipped to the lab where an unsqueezed negative is made. The resulting "flat" film is all set then for one of the network's nights at the movies or for the local station's late show.

The Games People Play Over Television

Fred W. Friendly has become the darling of the disenchanted since he published his book decrying the corruption of television by the profit motive. "Due to Circumstances beyond our Control" is Friendly's history of his association with—and disassociation from—the news division of CBS. In the book and in a two-part adaptation published earlier in *Life*, Friendly presents an indictment against the "disastrous" influences of a "mercantile system of advertising" and an exhortation for reform through federal controls.

But not all are of Friendly's persuasion. A very notable dissenter is FCC Commissioner Lee Loevinger (see photograph facing page), former professor of law at the University of Minnesota, former associate justice of the Minnesota Supreme Court and former chief of the antitrust division of the U.S. Department of Justice. Loevinger admits to a "semi-facetious" style in this essay he has written on the gamesmanship of the perennial government-industry-public debate on TV programming, but he's deadly serious about his thesis, which he has subtitled "Reality in the Dream World." Loevinger asserts that Friendly has fallen victim of the oldest game of all—assuming that the government bureaucracy could do better as a television program authority than the private bureaucracies have done.

by Lee Loevinger

So much has been written about television by so many with so little to say that it's time for a new look. Anecdotes of personal experience and musings of spirits in revolt fill the bookstalls. Fresh insight will require a rigorous scientific technique. This is now possible through a new method (novum organum) of studying behavioral phenomena known as psychoanalytic gamesmanship. It's a product of the school known as transactional psychology, which deals with phenomena relating to transactions involving transfer from the patient to the psychiatrist of at least \$25 an hour. The most distinctive feature of this science is its terminology, intelligible to laymen, but almost as confusing to scientists as sociological and psychological descriptions of commonplace events are to laymen.

The phenomenon under study is television.

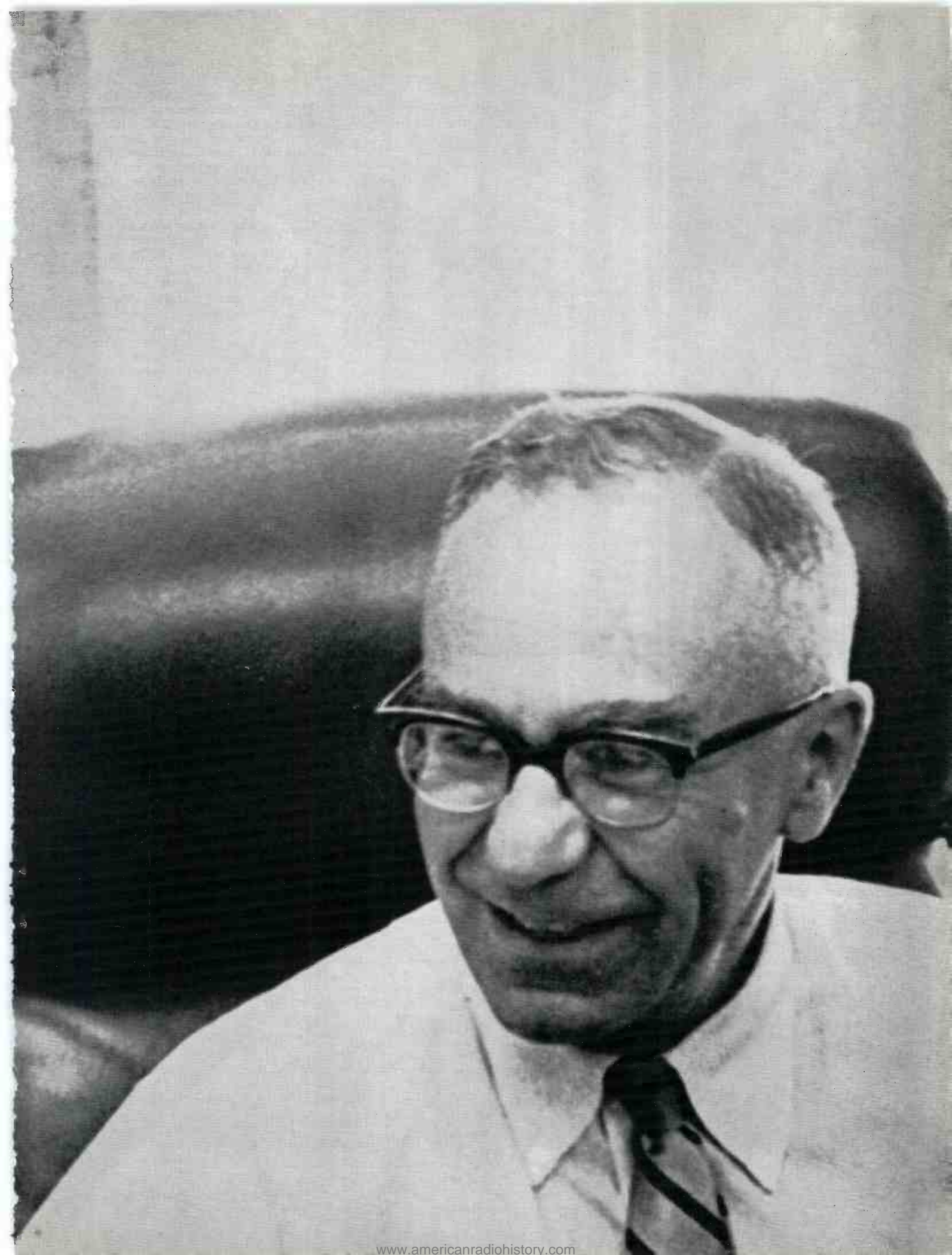
Observation with a variety of equipment showed no significant variations in program content. So the reliability of categorical criteria employed is taken as established, since this is the usual method of validating program criteria.

Television pictures are generally accompanied by sound consisting of dialogue, comment, mood music or electronic effects designed to be anti-hypnotic. The major segment of program time is devoted to an effort to entertain by the presentation of dramatized fiction. A slightly smaller percentage of time is devoted to advertising commercial products by the same means. An undetermined percentage of operating time is occupied with descriptions of local weather conditions, remarks about the announcer's mood, discussions of working conditions at the broadcasting stations and matters of similar magnitude ranging beyond the scope of this discussion.

Published data indicate that a large number of people—some tens of millions—engage in watching television each day. This number includes many who regard television as an unmitigated bore and a national calamity, and a substantial number of these spend all of the time they are not watching television writing columns or books warning others not to watch television. Efforts to correlate published descriptions of television with observed data yielded correlation coefficients ranging from .001 to .0035. As the level of statistical significance has been determined to be .05, the only inference thus far supported is that most material both on and about television is fiction. In Freudian terms, television is automated daydreaming.

While television is widely accepted by both addict and adversary as essentially a dream world, periodically someone discovers that there are hard, and sometimes harsh, realities

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TELEVISION 'YANQUI'

MAKE no mistake about it—running Spanish language UHF stations is no license to steal. It's more like swinging against Sandy Koufax with two strikes already on the scoreboard. The only way to stay alive is to hang in there, try to get a piece of the action, have more guts, initiative and talent than the other guy and hope for the breaks.

It can be done. Spanish International Broadcasting did it. Its two *Yanqui* operations, KMEX-TV Los Angeles and KWEX-TV San Antonio, Tex., are nonnetwork affiliated U's surrounded by V's, programmed entirely for an ethnic audience, with hardly a word of English spoken. That's got to be one of the toughest competitive challenges in all of business.

Still the Spanish International properties have not struck out. The Los Angeles station is a hit, pounding away in the black now since the second quarter of 1965. It made close to a quarter of a million dollars last year.

The San Antonio outlet is still reach-



ing for consistent profit-making status (and may have reached it this year after turning in several consecutive profitable months). For one brief quarter of glory—April-June, 1966—it edged more than \$6,000 in the black but then slipped back. Yet for all of 1966 it only was a mere \$37,000 away from a profit.

Both stations have reached new highs in audience and advertiser acceptance. But it was a long, long time in coming, a rugged road to recognition. Now in its sixth year in control of the stations, Spanish International thought profits would trickle in after the first 18 months. Instead it took about 40 months before the first net dollar was earned.

Consider, for example, the hard row hoed by KMEX-TV before it had some crops to show. With some \$80,000 invested in preproduction costs by the time it took to the air on Sept. 30, 1962, it lost more than \$200,000 in its first three months of broadcasting. By the end of its first full year of operation, in 1963,

the Los Angeles UHF was slightly more than \$500,000 behind. The profit corner was turned in April 1965, but not before the cumulative loss had mounted to \$957,000, including depreciation.

That was the end of the period of no returns. In the subsequent two years, until the present, KMEX-TV has turned a cumulative profit of about \$400,000. It has made it to the clover.

And while KWEX-TV (operating in a market 50 notches below that of its sister station) is still not out of the woods, it's making obvious progress. Forced to compete outside the bigger arenas where most of the national spot dollars go, the Texas station has managed to trim its annual losses from \$225,000 to \$37,000. The deficits have been successively smaller: \$225,000 the first year, \$160,000 the second year, \$110,000 the third year, \$89,000 in 1965 and \$37,000 last year. Cumulatively KWEX-TV has lost more than \$620,000 over the last five years but the tide of red ink is expected to flow no

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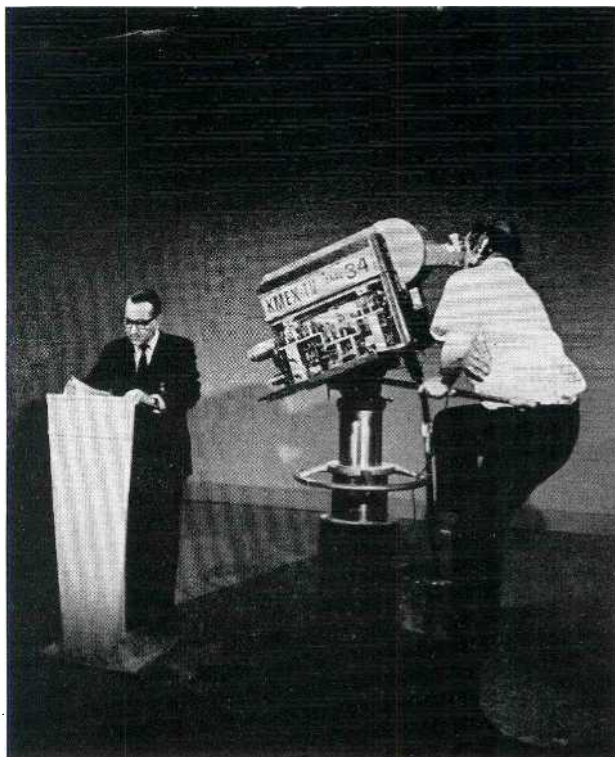
(Opposite page top) The Spanish International Broadcasting exhibit was a high spot of the Television Film Exhibit at the National Association of Broadcasters convention last month. On display was a bull-fight program video-taped in Mexico and shown by both KMEX-TV and KWEX-TV.

(Opposite page bottom) Virtually all of the 35 fulltime staff people at KMEX-TV are Latins. Each, like this staff announcer (one of three at the station), is bi-lingual. They help give the station its thoroughly Spanish flavor.



(Above) Novellas, the Latin version of the soap opera, is the program staple at both Spanish International Broadcasting stations. They are dramatic, involved and often feature some of Mexico's most famous acting talent. A novella of some six months ago (stories and characters change after several weeks), gave KMEX-TV its biggest audience, over 53,000 homes.

(Left) The Spanish-language stations really don't attempt to compete in the news area. KMEX-TV has locally produced news during the week but not on weekends. The stations, however, do try to cover events of particular importance to their audiences, such as the Mexican Independence Day celebration.



A major problem is the editing of wide-screen movies for showing on the 21-inch home screen

you might hear a burst of child-like laughter, only to find a 50-year-old man laboring over sound effects for a crayon commercial.

Ross-Gaffney is particularly proud of a gadget it calls a "time machine." The real name for this \$4,000 toy is the "Eltro Information Rate Changer." The time machine can condense or expand a sound track on magnetic tape by one-third of its length without distortion. The applications appear limitless. Any lengthy or brief program material can be adjusted to fit standard time specifications, such as seven minutes of news packed into a five-minute report.

From the looks of it, Reeves Sound Studios has nothing in common with its closest competitors. Not only is Reeves located on the fashionable East Side, but it has a waiting room and a receptionist, as well. Reeves is to video tape what all its West-Side brethren are to film. While it has a corner on the videotape editing business, Reeves is still in very real competition with the film editors and processors; it must race with inexpensive, flexible film to sell producers on video tape.

FILM VS. TAPE

In the film-tape scramble, the film boys are determined. James Gaffney at Ross-Gaffney defends film: "The whole art of editing is lost in tape. Why isn't tape really successful? Why didn't it really take off? Because of the editing. Film is a plastic medium. You can bend it and twist it around." Yet, from the prosperous look of Reeves, tape did "take off."

Tape's major selling feature is time. Reeves edited *Mark Twain Tonight!*, a CBS two-hour special, in three days. *Damn Yankees* was shot by NBC in four-and-a-half days and edited by Reeves in eight or nine. In four-and-a-half days they did not only the routine editing—reducing a 13-hour master tape to a two-hour show—but they worked in a number of special effects, such as superimposed animation.

A taped commercial is considered a headache for the length of time it is on the air. It takes nearly as long to edit a 60-second spot as a full-length television feature, though Reeves claims it can edit a commercial in four days. According to one eyewitness: "I saw a guy do 17 takes of lighting up a cigarette yesterday and cough after every one of them."

The tape people do admit their limitations. Some of the optical tricks, such as enlarging a shot, easy for film, cannot be accomplished on video tape.

Reeves says, however, that its engineers are daily rendering tape more flexible. A case in point is the *Damn*

Yankees special. With Lee Remick playing an agent of the devil, video tape had to assume supernatural powers usually reserved for film. One scene called for Miss Remick to burst from a mound of pillows, flinging them in all directions, and sing a number. The shooting script then required the scattered pillows to reverse themselves and bury Lee Remick—an easy matter for film, but no mean feat for color tape, which never before had been run backward with success. Color video tape in reverse made all the sense of audio tape in reverse: the result was "snow" in three colors. Reeves, jubilant, boasts that it solved this problem for the first time with *Damn Yankees*, though the average viewer, accustomed to film's versatility, was unimpressed. For the specialist, it is enough to say that reverse motion is an upside-down, backwards signal from modified cameras that is recorded on a tape machine running in reverse.

INADEQUACIES

The people who electronically snip and patch video tape must compensate as often for the inadequacies of the performer as for the inadequacies of the medium. In taping *Damn Yankees*, it was discovered that Phil Silvers couldn't sing. One particularly bad number had to be deleted and dubbed. But the foresight of the video-tape engineers spared NBC the expense of going back into full production in order to rerecord one song. The orchestra had been recorded prior to the taping and the talent sang to prerecorded music, so only Phil Silvers and not the full music track needed repairs.

The Hal Holbrook special, *Mark Twain Tonight!*, also created some unusual problems for the experts. The show was taped twice in front of a live audience with the intention of using the better version of the two. As it turned out, Holbrook's delivery was best in the Saturday taping, while audience reaction was better on Sunday. The tape editors then had to integrate the best of the two performances; they took the jokes from the first taping and the laughs from the second.

Taping one show over a period of days has its hazards. When Victor Borge made his last special, the taping took four days. Borge mistakenly changed his suit in mid-production. The task fell to the editors to cut out all close-ups of Borge in the wrong suit.

Taped commercials depend as much on the editor as the features. A recent Westinghouse commercial found itself in trouble with the truth-in-packaging laws. Rather than consulting its lawyers, Westinghouse sought the editor's advice.

The commercial called for the demonstration of a Westinghouse television set. The picture on the screen of the model was obtained by a closed-circuit broadcast. The sound had to be run through the speaker of the set in order to meet the regulations of the Federal Trade Commission. Recorded in an acoustically correct studio by equipment far more sensitive than the human ear, the sound that resulted was of a much higher quality than the sound this same model would produce in an average living room. To fairly represent the product, it was necessary to devalue the sound track.

A very vital service of the TV "menders" becomes more and more apparent as more and more feature films are scheduled for television. Movies, especially prime-time movies, have created many new problems for the editor—problems that boil down to adapting material for one medium to another.

When an independent station somewhere west of Sioux Falls drags out "Redheads on Parade" for airing between 1 a.m. and 3 a.m., the editor's job is easy. But when a major network decides to show "The Ten Commandments" at 9 p.m. on Saturday night, it's a different story.

SIZE PROBLEM

The major difficulty that "The Ten Commandments" or any other wide-screen spectacle presents television is the picture's size and shape. The dimension of the home television screen, or more technically, the "aspect ratio," has always been three by four. But the shape and size of the motion-picture image projected on a movie screen depends on when it was made, where it was made, and the whim of the guy who made it. All the theater manager need do is draw back his curtain, but electronics are not so easily altered.

"Wide-screen" usually refers to a squeezed film, or, officially, an "anamorphic effect." The process is known generally under such trade names as "Panavision" and "Cinemascope." Squeezed film is physically no wider than "flat" film, but the image on the film is compressed so that it appears elongated when projected through an ordinary lens. Projected through a special cylindrical lens, however, the image encompasses twice as much scenery and twice as many extras.

Before a wide-screen picture can be shown on television, it is subjected to a technique called "scanning." An optical house, under the supervision of the film distributor, must rephotograph the picture in order to get the important action onto a film that will project the size and

shape of a TV screen. The editor runs a print through a movieola and selects the position on the wide image that is the center of interest. Only that portion is rephotographed, eliminating two thirds of the picture. "Jump cuts"—cuts that break the continuity of the film—are the hazard, but the rephotographed film need not be just a series of cuts. A method of panning smoothly from one side of the wide image to the other has been developed.

Sadly for the optical editor, there are varieties of wide-screen movies other than the squeezed film. And the others are not so easily corrected; sometimes they are not correctable at all. With the success of Cinemascope and Panavision in the 1950's, low-budget film makers toyed with a variety of cheap imitations in a variety of shapes and sizes. Money-saving producers in Europe have a favorite trick: they often slap a hard mask over the camera, condensing the height of the image, but making it no wider. The producer then gets away with lower sets and fewer extras.

Scanning is left to the distributor, but networks and stations have their own doctors, not only for films, but for TV features as well. The small station west of Sioux Falls usually has only an editor or two to insert commercials at 10-minute intervals in "Readheads on Parade."

But the networks maintain, independent of their large news editing crews, a number of internal, specialized editing services.

True to the spirit of our free enterprise system, the independent production services have nothing good to say about the networks' production services. "CBS editorial service is one room; a movieola, a cutting table, and they call that editorial service," complains James Gaffney. "NBC has the dregs of the editing services . . . it's like the army."

Usually a respectable distance from their executive towers, the network production centers house editors who do nothing but ready feature films for airing. Mark Carliner, a CBS program executive, supervises a team of such editors for the network's Thursday and Friday night movies. Assuming a film meets the standards of taste established by the NAB code, Carliner's editors need only to edit for length and insert commercial breaks. But for prime-time movies, this process has become complicated and important.

"Our primary criterion is to preserve the integrity of the story line, but if it ever becomes necessary because of overlength or the NAB code, the other factor you bring to mind is good taste," Carliner explains. "We are terribly careful that our commercial does not interrupt

a scene, that it enters naturally, that the flow of the scene is not broken. . . . We don't drop one shoe and then let every one wait for the other shoe to drop."

On the station level, commercials are placed arbitrarily according to time requirements, but at the networks the editor's job has become an art. "There is such a thing as cinematic punctuation," Carliner continues, "and we take advantage of it."

But the factors are not only aesthetic, but psychological, too. The requirements of television are quite different from those of the motion-picture exhibitor, and the most obvious difference is the continual threat of tune-out. To combat the threat, the network film editor will shape a long first act followed by a series of short acts. The first 10 minutes are crucial, but to be safe, CBS places its first commercial break 20 minutes into the film. Some films are slow-starters—mood pieces or character studies—and pose more problems for the editor. He must find a way to cut quickly into the action without disrupting the story line.

Carliner has four editors working exclusively on Thursday and Friday night movies. One editor does nothing but prepare commercial breaks. Another just makes trailers and promotional material. The remaining two edit the film to con-

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Please send _____ copies of the CATV Directory
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NAME _____ POSITION _____

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Mail Today: TELEVISION MAGAZINE, 1735 DeSales Street, Washington, D.C. 20036

THE FIXERS *continued*

form to network program practices and adjust it for length.

Carliner credits promotional material with a lot of influence on the ratings: "The swing from the 30 share to a 50 share for a feature film is largely affected by the trailer. *Gilligan's Island* is on every week; Ed Sullivan is on every week—so you have only a limited story to tell in promoting a series." Moreover, the editor of a television trailer has problems the editor of a theatrical trailer doesn't have. In the theater a trailer runs four and five minutes. On television, the story must be told, the appetites must be whetted, all in 30 seconds.

The difference between film in a theater and film in a living room extends far beyond popcorn and ushers. A film loses a lot of its flexibility in translation. As Carliner points out: "We don't have the luxury of getting out at 11:03 or 10:48."

"The Music Man," for one, was a picture of tremendous length—151 minutes on delivery to the network. If "Music Man" were run in the usual 9 p.m. movie slot, it would run past midnight. That would never do, since network programmers anticipated a substantial appeal to children. They couldn't pre-empt time before their scheduled 9 p.m. slot, since the earlier time periods had been fully committed, and even the specials were sewn up for the year. The answer was to break the film into two parts. With two consecutive feature film nights—Thursday and Friday, CBS was able to halve "Music Man" without sacrificing its continuity. The film's editors had the added luck of having a film faithful to its

Broadway original, so it broke very naturally into two acts.

Not every film must be squeezed into a two-hour mold. "We don't look on 11 p.m. as an arbitrary sign off," explains Carliner, so 30% of the Thursday and Friday night movies extend beyond the limit. "Rather than emasculate a picture, we notify our affiliates and run a feature film past 11 o'clock."

Usually the editor labors only under the eye of the network programming department, but sometimes the film's producer will supervise. Since Ralph Nelson had final say about "Lilies of the Field" before its theatrical release, it made sense that he should say something about its release to television. Nelson was invited to sit in on the editing process and see that it was done to his satisfaction. "It's his baby. It's his Academy Award," Carliner reasons. "We gave him the broad requirements and let him pick the commercial breaks."

The final stop on the production line for a feature film is transferring it to tape. Local stations cannot afford to take this safeguard, but CBS feels it can little afford not to take it. The network is unwilling to risk all the technical breakdowns motion pictures are prone to. In prime time, no one need fumble for a one-moment-please card while the projectionist rethreads his machine.

Despite the seeming take-over of television by feature film, and despite the special problems film presents the TV editor, motion pictures still represent only a part of the network editor's job.

Jacqueline Smith of CBS daytime programming is in charge of "conversion"—the business of making nighttime shows suitable for daytime use. Network prac-

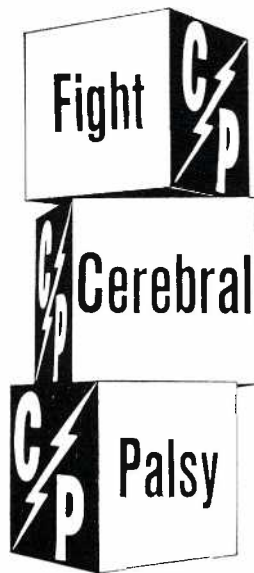
tices allow only three commercial breaks per half-hour of prime-time programing, while the daytime reruns are allotted six. It's a more sophisticated process than just slipping in three more commercials. "We must change the structure of the show from three acts to four acts without taking the third act and breaking it in two," Mrs. Smith explains. "It's a continuity problem . . . it's a writing and editing problem."

Naturally, in order to make room for three more commercials, some of the program has got to go. According to Jacqueline Smith: "What you look to take out is anything repetitive—the rhetoric."

These programs become quickly dated, and people, as well as rhetoric, occasionally must be eliminated from the rerun. A guest appearance where the guest subsequently died could be an embarrassment to the network. Even the reference to a dead guest could prove tasteless. One Dick Van Dyke line deleted from the daytime rerun: "I won't talk to anyone, even if it is Walt Disney."

Conversion is handled on the West Coast by the company that originally produced the series because all the elements of the original production are available. Precautions are taken so that when they rerun the reruns, the editing job will be simplified. Ample dissolve-to-black is included for commercials.

You didn't meet any of the TV doctors at the last National Association of Broadcasters convention. They punch in at 9 and out at 5 with only an hour for lunch. The world of movieolas and monitors is not the world of martinis and client meetings—but it may be just as important. END



COMMERCIALS *from page 13*

tirely different art idea. We figured that juxtaposition would be the key to the ad. First we came up with a Thurberesque set of characters and then conferred with Lenny Glaser, chief animator at Stars and Stripes Productions until we evolved the final concept. Donna Mitchell was hired to do the voice of the wife and she worked out beautifully in getting the quality we wanted. You'll notice that we used stock music on the track—nothing over-stylized—so that viewers could concentrate on the cartoon action and the message of the ad."

Monaghan continues: "'Loving Couple' is, in its own way, representative of a comeback for animation in the drug field in that it deals realistically with human problems in cartoonized fashion. Looking back on the production of the

ad, I can say we had no real problem with it."

As to future plans for the ad, Bambrick says: "It's been getting heavy play during the 1966-67 season and, of course, during the summer, we'll balance it somewhat against a few other ads when we run a regular series."

So far, the ad has received recognition by the Advertising Writers Association of New York, having been named a 1967 Gold and Silver Key Award finalist. As to sales, Bambrick would release no specific data, but indicated they are moving well: "We're getting our share."

Says Jack Avrett in conclusion: "We think it's quite possible to build a friendly, helpful, pleasant, nonscary image for a drug today just the way you advertise and sell other products. This 'pleasant sell' concept—in our experience—is just about as hard-sell as you can get." END

What's the value of a Byline?

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

Some never make it.

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

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

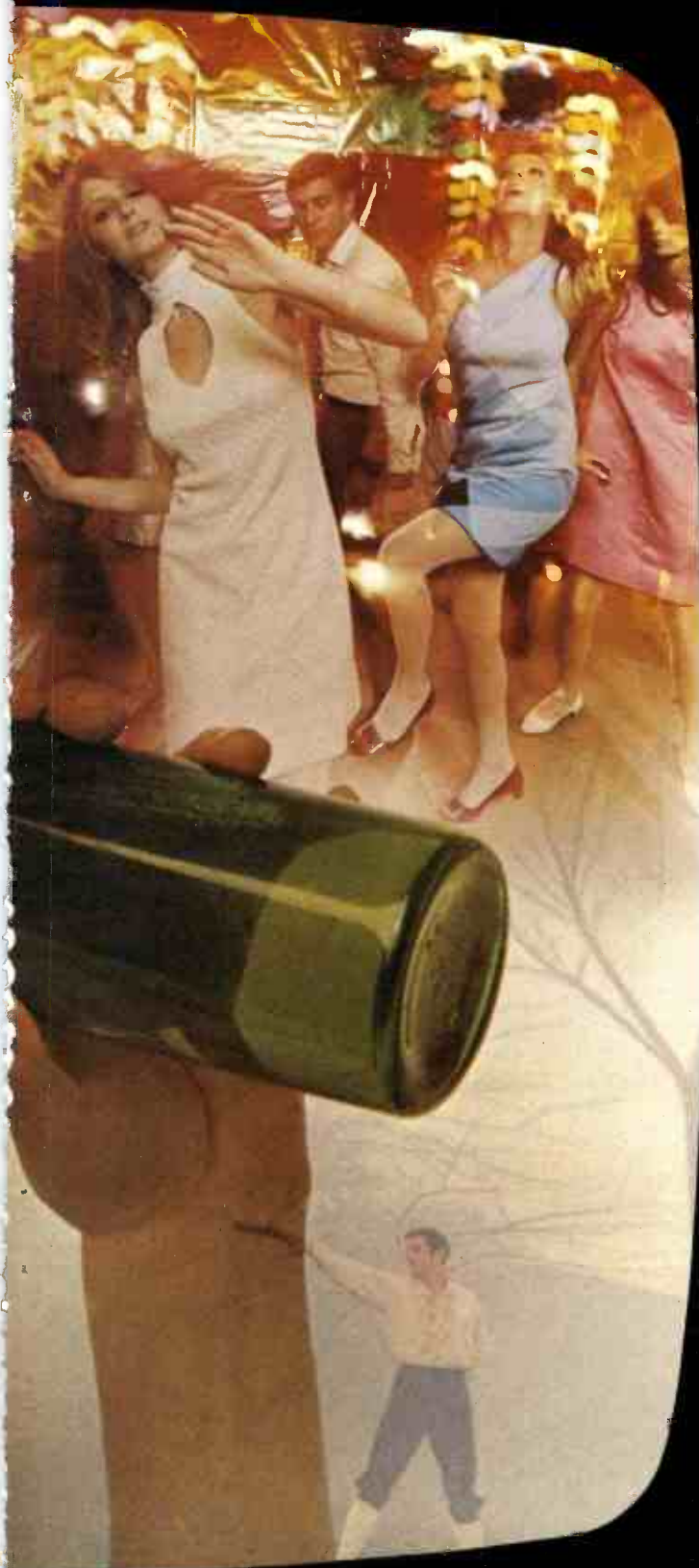
Whether life-saving or not, we feel they demand that we put ourselves on the line—and we do.



LEDERLE LABORATORIES

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





Hue, me? Yes, you!

(Color makes the commercial)

If they own color sets—and millions now do—black-and-white turns them off. With color commanding so much air time and attention, does it make sense to film your commercial in anything less than a full spectrum? Shouldn't your product enjoy the impact and immediacy of the color programs that surround it?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure commercials are delivered color-perfect.

EASTMAN KODAK COMPANY

Atlanta: 404/GL-7-5211

Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

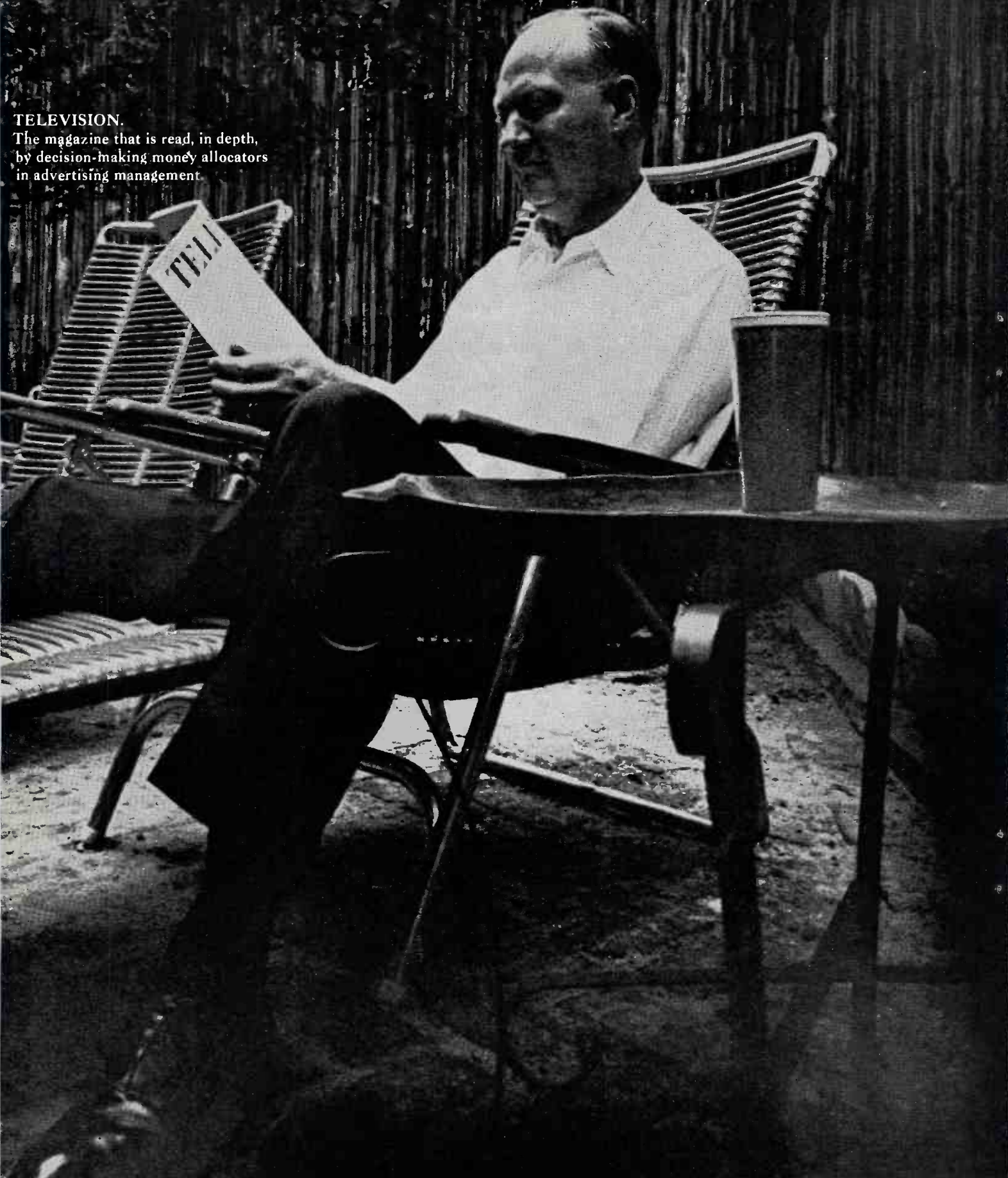
New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

Kodak
TRADEMARK

Frank Kemp takes it home to read.

TELEVISION.
The magazine that is read, in depth,
by decision-making money allocators
in advertising management



Frank B. Kemp, Senior Vice President & Director of Media and Programming, Compton Advertising, Inc.

In the media planner's world, apple and oranges must be compared to reach ad decisions

be a dead accumulation of facts. His media plan is a guide to action, and the only recommendation he doesn't make is for the client to sit on his hands until a more perfect world is born.

For example, when Art Heller, vice president and media director at Ted Bates, was asked how two such different things as magazines and television can be compared in working out a media mix, he said: "The one thing you don't do is to come up with the conclusion that we are dealing with apples and oranges that can't be compared. If they can't be compared, there can be no decision. We are in the business of recommending that action be taken."

What Heller calls "judgmental factors above and beyond statistical factors" come into play when the problem is to select among different media. It is only when making choices within a single medium that a planner can use the handy tool of comparing efficiencies in terms of cost per thousand. And even then he is over-simplifying if he doesn't go beyond the CPM.

Judgments continue to be required despite the theory of some carp-eyed Cassandras a few years back that the numbers-oriented media planner, once armed with the computer, would reduce everything to mathematical formulae.

A MATTER OF DISCIPLINE

Frank J. Gromer Jr., vice president and director of marketing services at Foote, Cone & Belding, says one thing that the advent of the computer has done is to enforce a discipline. "Questions used to be answered by tremendous chemical procedures that jelled in some mysterious way into a decision, such as to use magazines. The computer requires us to make a step-by-step listing of all the factors that go into such a decision. It makes all of us realize how little we really know. It makes us look harder and longer at the data we now use and search for ways to improve it."

In the view of Joseph Ostrow, vice president in charge of media planning at Young & Rubicam, the danger is not so much that media planning is becoming too scientific but that it can be, if not guarded against, too shaped by tradition and prejudice. Media planning, he says, "can be a political animal, predicated generally on the assorted prejudices, strengths and weaknesses of a given media department in its proclivities to pick spot vs. network, evening vs. daytime and supplements vs. this or that. If care is not taken, media plans will be bent and twisted to suit the particular style of a given agency's media department and the account management responsible for the brand. In that case,

purely technical problems are appraised almost as an afterthought."

Ostrow says the media department at Young & Rubicam always has had a strong marketing orientation. "We are trying to get as far away from the green eye-shade concept that to a large extent represented what media people were, at one time—involved in schedules and discounts and cost per page. We even have taken the job of estimation (recording the dollars spent month by month, station by station, brand by brand) out of the media department and put it into the accounting department.

"Our media training program, too, is a lot different from most others. The trainee is not put, for his first four to six months, at the heels of some buyer but he is rotated through the various departments of the agency—creative, traffic, marketing—to observe. And remember, this is a media, not an agency, training program. He also spends some time at the various media bureaus, such as the Television Bureau of Advertising and the Radio Advertising Bureau, to learn what their pitches are, and he spends time, too, with our computer people."

MARKETING SPECIALIST

Young & Rubicam's emphasis on marketing is reflected in its media planning. Ostrow says: "You don't start to write a media plan until you have a firm marketing strategy. And if we don't have it provided for us we take a crack at it ourselves."

John Morena, vice president in charge of the media department at McCann-Erickson, also sees the media planner today as a marketing specialist. "His old conventional role was to place advertising," Morena says, "but now it's multifaceted. He is an investment counselor concerned with the wise expenditure of important advertising funds." Other things, he says, that have brought the media planner to the fore are the proliferation of products, narrowing profit margins, market segmentation and the cost of media. All these prompt the client to attempt to eliminate inefficiency in his advertising, and the media planner is the natural person to turn to.

Morena says that some people in the advertising community still think of media departments as service bureaus, and it's up to the media planner, himself, to identify the changes in his field to his management.

William E. Beste, vice president and associate media director at BBDO, says in the 14 years he has worked in media the role of the planner has increased in importance each year and the trend is accelerating. One of the reasons for this,

he says, is the greater interest the client is taking in advertising as a marketing tool, and this interest often results in his asking himself: "Am I doing the right thing and why am I doing the right thing?" A media planner is equipped to give reasons beyond pure hunch for his recommendations.

"There was a whole different world before World War II," Beste says, "and after that war there was a tremendous backlog of demand to satisfy. But in the early 1950's the pent-up demand was used up. Competition became stiffer between brands and even between different groups of commodities. The advertiser had to become more interested in who was buying his product and who was buying the competition's product. Marketing as we know it today started developing. This was significant to the media planner, who was now able to relate audiences to markets the advertiser wanted to reach.

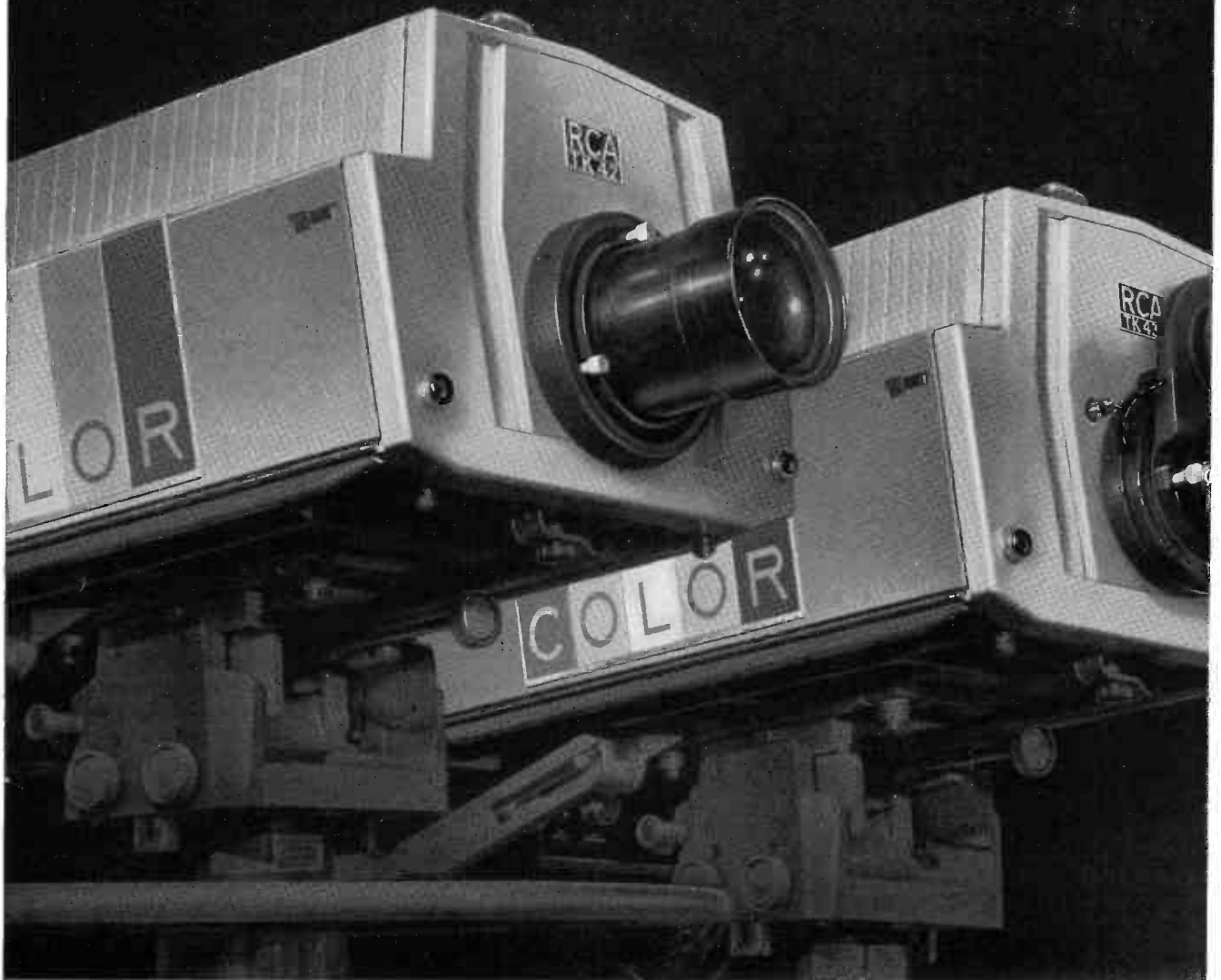
"Another thing that contributed to the importance of media planning," Beste says, "was the advent of television. This was the first major new medium in many years, and it certainly offered the greatest combination of implements to use in selling of any media. It was very new, different, powerful and it grew tremendously in a short period of time in terms of acceptance. Advertisers leapt at the medium but they had to get money from some place and the dollars came out of other media. So they were faced with questions like: 'How much money do I leave in magazines?'"

NARROWING THE GAP

A dissenter to the view that the media planner is becoming more important, at least on a relative basis, is Louis T. Fischer, senior vice president and media director of Dancer-Fitzgerald-Sample. He agrees that the media department and the function it serves will continue to grow in significance, but "today if planning is worth 100 and execution is worth 60, tomorrow planning will be worth 150 and execution 140."

Why does he think media operations will narrow the gap with planning? "If computers continue to help us toward rapid solutions of our problems," Fischer says, "soon one good planner with one good computer can do what five are doing now. But in the meantime the operations part of media is becoming much more complicated, what with regional print, piggybacks and other new types of television, network and spot. Also the trend toward the elimination of discounts is making the execution of a media plan much more critical. If everybody gets the same discount, there will need to be a lot more analysis to

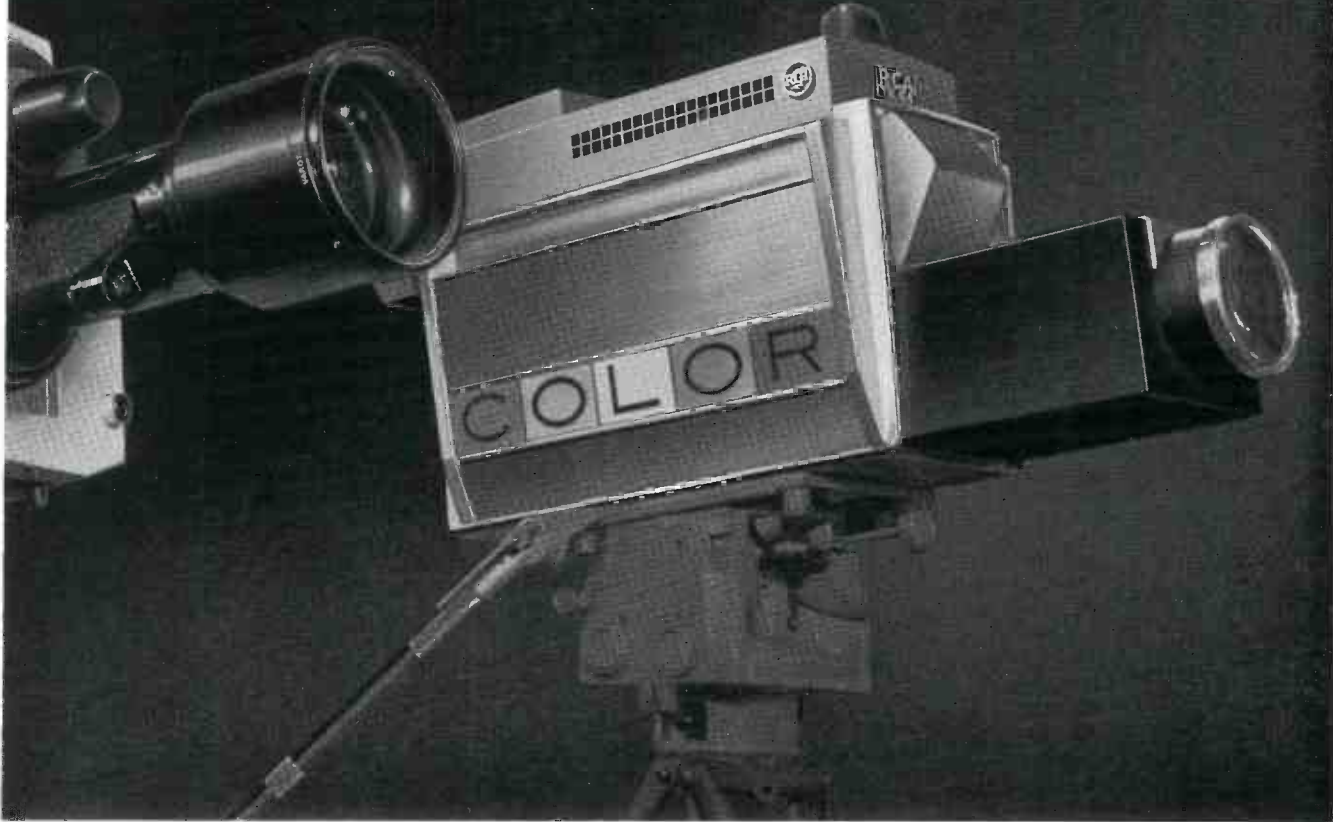
Now...there are



THE TK-42 DELUXE STUDIO CAMERA (with internal zoom) —the finest color camera ever offered—with more built-in operating and convenience features than any other. Big $4\frac{1}{2}$ -inch-diameter luminance channel tube (nearly 4 times larger than in other cameras) insures best detail, sharpest pictures. I.O. characteristic (the "knee") handles wider contrast range—provides most brilliant, most exciting pictures. New Type 4536 Tube gives longer life, eliminates burn-in problems. With new field-effect transistorized preamplifiers and other circuit improvements, provides a dramatic reduction in noise level. Available in 1968—adaptor kits for use of lead-oxide tubes in chrominance channels.

THE TK-43 DELUXE STUDIO CAMERA (with external zoom) offers all the fine features of the TK-42 with the flexibility of a 10-to-1 lens system. Permits the use of range extenders to triple focal length—from 1.6 inches to 4.8 inches, or from 16 inches to 48 inches. Can also be used with standard fixed focal length lens. Makes one of the most versatile color cameras available. The 1967 models of the TK-42 and TK-43 incorporate many new developments providing improved color tracking, reduced noise level and lower operating cost—part of RCA's continuing product improvement program. Available in 1968—adaptor kits for use of lead-oxide tubes in chrominance channels.

3 RCA "Big tube" live color cameras...



THE NEW TK-44 "ISOCON" CAMERA, an entirely new light-weight color camera for those who want the advantage of "big tube" detail and image orthicon performance in a smaller-size unit. Weighs only 140 pounds (exclusive of detachable viewfinder and lens). Ideal for remote pickups and other field applications as well as studio use. The revolutionary new RCA 3-inch Isocon tube in the luminance channel combines inherently low-noise characteristic with the recognized advantage of the I.O. characteristic (the "knee") in handling a wide contrast range. Chrominance channels in production models will employ three lead-oxide tubes. The best of both worlds!

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THE MOST TRUSTED NAME IN ELECTRONICS

MEDIA PLANNERS *continued*

find the right program on the right station, all else being equal. Negotiations, too, will become a more important factor. And all this is in the execution area."

It is doubtful the majority of media people would share Fischer's opinion, but of course he is talking about the future rather than the present—and the future is notoriously hard to pin down.

Y&R's Ostrow says that "the execution of a plan, once you have a well-written document, is sort of secondary." And Jones at JWT says: "We give to groups of timebuyers pretty exact specifications and they find appropriate programs, stations and time periods. The critical thing is setting up specifications. To the extent he controls all that, the planner is the key figure."

As for the computer's effect on the planner, Beste at BBDO says it doesn't change the process of analysis but it increases the facility with which it can be done by enabling the planner to examine hundreds of alternatives within a short time. Morena at McCann-Erickson says the same thing: "The computer gives us more time for judgment, but judgment still has to be exercised." He suggests that it is important "not to be afraid of the computer, but to think of it as an adding machine. The only difference is that it's a fast adding machine that enables us to evaluate alternatives more quickly and correctly." At Ted Bates, Heller says, "I think the major contribution of the computer is in data gathering, data sorting, data ranking. In essence it is helping the buyer or planner to put together quickly the statistical information needed to start evaluating media alternatives."

But all this considers the computer only on the rather simple level where it is useful for such tasks as geographical

allocation and the calculation of reach and frequency. Most agencies are still attempting to come to grips with the more specialized, complex use of the computer as a direct planning tool. Gromer of Foote, Cone & Belding, where employment of the computer for market and media planning has been investigated experimentally for the last two-and-a-half years, says the main problem is inadequate data on media and "lack of knowledge about how advertising really works."

At BBDO, where one program of media analysis via the computer is now operational, Beste says: "I think agency media departments are in the very early stages of infancy in this whole process. When we get involved with a client who is using computers in his own planning, we realize we're rather primitive. The important thing is we are using them and investigating them."

One thing that seems to assure the position of the media planner vis-a-vis the buyer is that the new world the computer will open up for the planner forces him to become a generalist, a Renaissance man. As research gives a better fix on the relation between advertising exposure in various media and the ultimate results in the market place, it is getting nearer to investigating how attitudes are changed. This will make it important to the media planner that he have some familiarity with the latest findings of behavioral scientists. He also will need to be in closer rapport with the creative side of the business, since the more sophisticated the planning the more blurred are the distinctions between media and creative problems.

According to Beste: "There's a lot more pre-putting-pencil-to-paper discussions with copy people nowadays and they with us." The advice of the media planner also is sought at an earlier stage in the creation of a campaign.

If some see the role of the timebuyer growing in importance, others note a tendency to restrict him to a narrow routine. Ephron at Papert, Koenig, Lois says: "The buying job in television tends to be a clerical job. It doesn't have to be this way. There's no reason why an intelligent guy can't go into media and come up with a far better buy than someone who just followed instructions unthinkingly. But buying has to be routinized because the turnover among media buyers is so great. A routine makes buying idiot-proof. It assures that the system won't go completely to pot. It eliminates a top level of highly intelligent buying but is also makes sure there'll be no bottom level of serious errors.

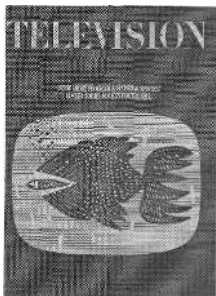
"This assembly-line approach," Ephron says, "gives the media planner control over a vast number of decisions. But this control can be illusionary because as soon as a standard of value is established the timebuyer may find a way to beat the system. There are lots of ways to meet formal standards and completely sabotage objectives."

FORMALIZED PLANNING

Ephron says the same drift toward routine holds true on the planning level. "Media planning tends to be formalized down to the kind of exhibit submitted. You may have a media idea that doesn't fit but it may be an idea that will communicate your message better. You'll have to fight it through an appellate division. That's why certain small companies can pull off coups in all areas. They're more flexible."

Most of the media executives interviewed deny that the buyer's task is excessively routinized today. Gromer says: "The timebuyer's job has become more rather than less complex. As more marketing information becomes available, he has to buy more carefully. He now may be assigned to buy time for, say, 30-second commercials in markets of a certain size with a target audience of women 18 to 45. Also he has to deal more and more with such problems as product protection and overcommercialization."

Ostrow says: "We have our share of the turnover problem, but our defense against that is we don't give these people an iron-clad structure. They are able to work on the planning aspects as well as the buying aspects. We don't separate the buying function and the planning function. It's ridiculous to ask someone to buy who doesn't know the reasons. We also don't separate the media in buying—we go the all-media route. It's a big temptation to have several media groups each handling a limited area of buying. But we think it's very important to have cross-pollination. What we seek is a cohesive, meaningful value judgment as to the best investment opportunity for



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each client. You can't formulize these things."

Says Beste: "I don't think any medium as explosive as television can ever be bought on a mechanical basis. I think those people who go that way are making a mistake. I think a nonclerical buyer can make the advertiser's dollars go a lot further."

Heller says: "Speaking personally for my group, it's my objective to expose each one not just to the execution of media buying, but to recommending and planning as well. The only way to develop good people and future supervisors and media directors is to have buyers exposed to each one of these processes and let them make the mistakes they're bound to make—train them by having them do and redo their plans."

Who are the media planners? The men who do the job sometimes go by other names: media director, media supervisor, media group head. The details of their work also vary from agency to agency, but it's possible to rough out a general job description. Stuart Gray, director of media at the New York office of MacManus, John & Adams, offers these particulars:

MARKET STRATEGY

"First of all, preceding the media plan is a marketing plan. Regardless of whether you are talking about a new product or the 1968 strategy for an established product, the agency is faced with the problem of planning for the client's marketing strategy. This involves positioning the product: what it is, who is the competition, who are you trying to sell it to. This means defining the market itself: geographically, by its demographic character and by where the product is distributed, say food stores or drug stores. Once all this is established, there has to be a media strategy and a creative strategy. In some cases, depending on the client or the agency, the marketing strategy is outlined by the client, and the media planner starts with a bunch of ground rules already defined for him. In any case, the media planner develops a plan to meet the media part of the objectives of the over-all marketing strategy. He decides that certain kinds of people should be reached X number of times over a certain part of the year. He produces a written document, and his specifications are usually in general terms. In other words, he might not say magazine X or television program Y but he'll speak of the allocation of the budget in major media: how much broadcast or print, and then nighttime or day, network or spot.

"In the area of print," Gray continues, "the planner may be somewhat more specific, calling for women's service books in general or naming a certain one. In magazines you can count on getting what you want, whereas in broadcasting it's

tough to guarantee anything. You set up a hypothetical schedule of, say daytime spot or fringe nighttime, subject to availabilities and prices and so forth. Whoever is doing the buying has the flexibility of departing from the hypothetical schedule. In actual practice he may discover a buy that meets the plan even better, but he is still buying within the objectives and ground rules laid down by the plan. The plan contains exhibits and rationales, explaining the choices made. Ideally, the plan also should incorporate the creative strategy. Sometimes this is difficult because of timing, but the approach the creative department is taking should have a bearing on what media is used. For example, if demonstration is the key factor in the creative approach then television—if the demonstration requires sight, sound and motion—is the medium to use. Another creative approach might suggest radio or print."

INTERNAL OK

Gray says the media plan is first approved internally by the agency and ultimately by the client, who then gives the go-ahead to execute the plan. "There could be a variation here on how much flexibility the client will grant," Gray says. "There are two extremes, and the usual practice falls somewhere in the middle. One client may give the agency blanket approval of the plan, allowing the agency complete freedom to make specific buys and inform him after the fact. The plan the client approved might call for \$1 million in nighttime television and the agency will tell him, 'OK, this is what we bought.' At the other extreme the client, even though he approves the plan, will ask for specific recommendations to be referred for his OK: what programs, what magazines are chosen for what dates and what are the final, accurate costs and audience estimates. If it's nighttime network television, the client generally will want to approve the specific schedule of programs. On the other hand if it's an extensive spot campaign this is too cumbersome, and the agency's buyer is given more flexibility to buy specific availabilities without approval, so long as he is meeting gross rating points of whatever the stated objectives are."

In making his selection among media, the planner has at his disposal a considerable amount of audience data—but not all of it of equal worth. How does he compare the value of the information he gets about magazines, newspapers, radio, outdoor and spot and network television?

Jones at J. Walter Thompson says the information available on magazines is the most satisfactory of the lot. "It's based on the individual rather than the household. Television is beginning to get some data on individuals, but cumu-

lative TV data on individuals is hard to get. Also there is a certain built-in stability about magazines that makes for durability. You can plan ahead with more confidence because you know there are going to be no major changes. Radio data is the least accurate because of the fragmentation of the audience and all those individual pocket sets."

Gromer at Foote, Cone & Belding says: "From the syndicated services we have better data on the national media of magazines and network television than on such local media as newspapers, radio and spot television. The radio thing has frustrated this agency for a long time. For the last several years we have not used radio ratings in the planning and purchase of that medium. The available data is sufficiently poor to make it relatively valueless for making decisions between individual spot availabilities. What we use instead is our own comprehensive questionnaire that we send to about 3,000 radio outlets annually. It is six or seven pages long and asks about programing, public-service activities, degree of local advertiser acceptance, commercial policy, what merchandising assistance is provided, whether the station is a National Association of Broadcasters code subscriber. We use these returns as one way of evaluating stations. We also know, of course, their dial position, power and how they treated us in the past in terms of schedules, and so forth. We subscribe, incidentally, to local radio ratings, but for experimental purposes only. We want to determine as quickly as possible if they are becoming more acceptable."

MODEL OF A PLANNER

Ephron says it is the magazines that have determined the direction of media research in recent years. "Since magazines have been hungry, they have gone a long way to demonstrate their advantages vis-a-vis television. It is from magazines that the concept of media mix developed. They are saying: 'Add us, too.' Out of this have come efforts to find a correct media balance. Magazines also have pioneered the concept of ad retention. They've been a very constructive force, I think, and some of this will show up in media planning in general over the years."

This, then, is the very picture of a model media planner: a man who somehow must match his methodical, numbers-oriented approach to life with a world that is volatile in the extreme. The media themselves are in a state of flux and what can be learned about their audiences also is changing rapidly. The demographic profile of the United States is shifting, too, at an accelerated pace. The media planner may not be entirely on top of this unstable universe. But, as the saying goes: "In the country of the blind the one-eyed man is king." END

Should TV sinners be led in the paths of righteousness for their and the public's sake?

behind the electronic dreams. The latest and most prominent of these intellectual pioneers is a pugnacious chap with the inappropriate name of Fred Friendly. He has recently published a book which reports a number of remarkable discoveries concerning this universe, or dream world.¹

The major discovery or disclosure that deserves to be associated with the name of Fred Friendly is the theory, based on more than a decade of assiduous research, that a principal purpose of commercial television is to make a profit. After gathering the data to support this conclusion, Fred Friendly realized that you don't have to be people in order to play games; you can play games even if you are merely a lowly hundred-thousand-dollar-a-year organization man. Armed with this knowledge, Fred Friendly executed the classic opening gambit of the traditional game of *They're All Sinners But Me Mama*. TASBM2 (as it is known in the behavioral science literature) is a post-adolescent expiation syndrome which has its psychogenesis in pre-pubescent guilt feelings arising from infantile frustration due to inadequate maternal lactation.

VISION OF VIRTUE

As predicted by the parametric model, Mr. Friendly resigned his job with a public statement declaring his inability to work with colleagues who thought a pretty movie star would entertain more people than a professor testifying at a congressional hearing and that this was an excuse for not broadcasting the professorial testimony all day long. Since Mr. Friendly shared the faith of a staunch little band of fellow gamesmen that people should watch what he thought would be good for them rather than what they wanted to see, while others in the network failed to share his vision of virtue in this moment of revelation, he negotiated a four-hundred-thousand-dollar terminal payment from his employer and thus secured release from the materialistic demands of his associates. This neatly put him in a position of virtuous one-upmanship, which is, of course, the object of the game TASBM2.

At this point in the play, the true gamesman does not exult in his own virtue; but rather notes that his position is taken more in sorrow than in anger. Sadly and forgivingly he tells attentive bystanders that the others sin but they know not what they do. It is not the individuals, poor lost souls, who are at

fault; it is The System. The System is bigger and more powerful than any of us and all of us. No man can fight The System. So a man of honor and virtue must, after completing suitable financial arrangements, leave The System. As for the others, *They're All Sinners But Me Mama*.

The sequel to this game, at least in the business world, is a loud public demand, preferably announced in headlines and hard-covered books, that the sinners, poor souls, should be guided in paths of righteousness for their own and the public good. This must be done by a *deus ex machina*, currently identified as a government regulatory agency. So successful completion of the first game leads inevitably to the second, which is known as *This Crummy Outfit Should Be Regulated* (TCOSBRg).

REORGANIZERS

A variation of the latter game is applicable to government agencies. When a government agency does not wholly share the vision of truth and virtue vouchsafed to the ardent gamesman, he adopts the ploy known as *This Crummy Outfit Should Be Reorganized*. TCOSBRo). The reorganization, naturally, involves putting the gamesman, or some likeminded soul, in a position to impose the desired policies on the beknighted unbelievers who have not seen the vision or embraced the faith. However, this is an uncommon and esoteric form of the game. The common and popular way of expressing dissatisfaction with the way business is run and suggesting the superiority of your own ideas—without really trying them—is to demand that *This Crummy Outfit Should Be Regulated*.

Unfortunately the basic game leads directly to a counter-game. TCOSBRg is played only after the player has completed a game of TASBM2. So, by definition, all those left in the crummy outfit are sinners. Not having recognized the error of their ways, they are blind and deaf to the new messiah and still genuflect before old gods. They not only resist any proposed new regulation, but oppose any regulation at all. These sinners insist that anyone who is not currently a hundred-thousand-dollar-a-year executive cannot possibly know anything about the common people. Furthermore, those who have never struggled to meet a payroll or evade income tax cannot appreciate the practical aspects of business. Consequently the sinners in this crummy outfit play the game of *This Crummy Regulation Should Be Outlawed*.

Meanwhile, back at the old Federal Triangle, they're playing their own games. There are a number of games suitable for government types, but the

most fun game, mainly because it gets the biggest headlines, is the same as the business game: TASBM2. In government this game is played somewhat differently than in business. The rules of the game in business require an executive to resign before denouncing his associates. As government is precluded from making large financial settlements on disaffected officials who want to resign, the temptation to leave government as a matter of principle is fairly easy to resist.

On the other hand, since the longer you stay on a job the more you learn about its problems, it's much easier to think of questions and answers while you're still new in a position. Many of the questions and answers you think of during your first year are the same as others have thought of during their first year in similar positions, but that doesn't make them any less interesting to you. Those who have become old fogies by being in government at least six months longer than you, sometimes selfishly refuse to acknowledge the superiority which has guided your untutored inspiration to discover these fascinating questions and answers.

At this point, if you have a friend or two in the newspaper business, you are eligible to play TASBM2. In government this means not that you will resign, but that you will sacrifice yourself by staying to advise your misguided colleagues at the uniform pittance which government pays to all with the same job description regardless of whether they have good, bad or no ideas.

DON'T ROCK THE BOAT

As it is some years now since government in this country has abandoned use of the ordeal and *auto-da-fé*, it is occasionally difficult to persuade the sinners they are not the true believers and defenders of the faith. Nearly all who have served in government for any length of time have become gamesmen in their own right. So the recurring cry of the young fogey—*They're All Sinners But Me Mama*—calls forth the counter game, *Don't Rock The Boat, We're All In This Together* (DRB WAITT).

The game of DRB WAITT has very little publicity value but tremendous survival value. Generations of travelers on the troubled seas of government have survived—and even prospered, by government standards—with no other compass, sextant or rule to guide them. The great difficulty with this game is that it is difficult to play openly. When someone gets newspaper headlines saying *They're All Sinners But Me Mama*, nobody will pay any attention to a response of DRB WAITT, or even of *This Ain't Sin; It's Merely Fun; Keep The Faith, Baby*.

¹ Fred W. Friendly, *Due To Circumstances Beyond Our Control* (Random House 1967) 325 pp. \$6.95.

Once the game of calling "sin" has started, the one tagged as a sinner is "it," and he has to tag someone or something else or lose the game.

There are several ways of doing this. One is to say This Isn't My Problem It's His. In this case "he" can be anyone else, though preferably it should be another government official, since part of the business of government is to maintain the business of government. Another response is Not Now But Later. This isn't a very persuasive response as it looks like stalling; but it's very effective, as all government action is taken Not Now But Later, so you can't lose.

The real challenge of the game TASBM2 is to find some response that will get even a fraction of the attention of the original move. The obvious response that You're One Too is so ineffective it has been abandoned by all but amateurs and the unimaginative. Everyone knows that it's impossible to recognize sin until you've had some experience with it. So the first player in TASBM2 is simply declaring that he has decided to sin no more and doesn't think anyone else should have the pleasure or profit of sins he has renounced. Since everyone intuitively knows this, you cannot respond effectively by telling people what they already know.

ARE THINGS BAD?

Direct confrontation, asking whether the things denounced are really bad, appears to be a possibility. But this is only a theoretical and not a practical possibility. No one in the United States, perhaps no one in the civilized world, and least of all those who edit newspapers, is interested in virtue. To say that it's all right for business to make a profit, or for actors to talk on radio the way everybody talks at home, or for television to put on shows that entertain people instead of shows that someone else thinks would educate them, is about as newsworthy as remarking that it sure is nice weather when the sun shines. People like to read and editors like to publish news of sin, scandal and disaster, and these subjects constitute all the news that's fit to print in any newspaper. The sin confessors and denouncers obviously are not going to be distracted or misled into any discussion of what constitutes virtue. So anyone who tries the method of direct confrontation in response to the game of TASBM2 is simply spitting into the wind.

In the short run, the best answer to TASBM2 is a counter-offensive. This means deploring the sin but proposing a different attack on it. A few examples will illustrate the technique: Don't abolish sin; reform it. Don't eliminate profit; just limit it. Show two hours of congressional hearings in prime time and put cowboys on after midnight. If you can't lick them, give them due process until

they quit. Don't censor programs but hold a hearing on those you don't like and let the lawyers impose the fine. Help stamp out TV; read a book.

The objection to such short-run answers obviously is that their run isn't short enough. Either someone will take them seriously and demand that they be tried immediately or, even worse, another gamesman will raise and call. This kind of game almost inevitably leads to escalation and unlimited political warfare. As a result, the prevailing view among those who have survived in government long enough to think about their pension rights is that the strategy of DRB WAITT is more effective than either direct confrontation or any form of counter-offensive and very much safer.

Where does all this theorizing lead to?

The clear and simple conclusion is that there is bureaucracy in business, as there is in government and in every other large organization. It will take only a few years of research for Mr. Friendly to discover that in the world of endowed foundations and good works there are also bureaucracies, as there are even in universities and churches. The System is simply another term for bureaucracy, and this means that a lot of people in a big organization usually act in a way that none of them individually has chosen or might choose. Circumstances beyond our control surround us from birth to death, and most of our actions are largely due to circumstances beyond our control. As the size of the group involved in acting increases, the influence or control of the individual decreases. A system that acts "due to circumstances beyond our control" is the very definition of bureaucracy. It is the most ubiquitous phenomenon of modern life.

BUREAUCRATIC ILLS

One point requires emphasis. The cure for the ills or evils of bureaucracy is not more bureaucracy. If a private business organization cannot control the programming of a network to the satisfaction of Mr. Friendly and like-minded critics, there is no chance that a government agency can do any better. It is true that the business organization is governed primarily, although by no means entirely, by the drive for profits. But it seeks profits by securing the largest audience, which means pleasing the most people. A business organization can survive, and possibly prosper, with less than the largest possible profit and audience; and no business organization is required to please a majority of the people.

On the other hand, government holds office only by vote of the public. Government does not seek monetary profit, but it does, necessarily and properly, seek to satisfy the public, just as business does. But while a business can survive, and perhaps prosper, by satisfying only a minority, in this country a government

must satisfy the majority to remain in power. So the pressures and demands on government bureaucracy are really not significantly different in this respect from the pressures and demands on business bureaucracy.

If there is the slightest evidence that government control of broadcast programming would result in any improvement by any standard, it is not hinted at in Mr. Friendly's book, and has not been mentioned by any writer who has come to my attention. Some evidence to the contrary may be found in a series of opinions and articles by a scientist and philosopher in whom I have confidence as he writes under my name.²

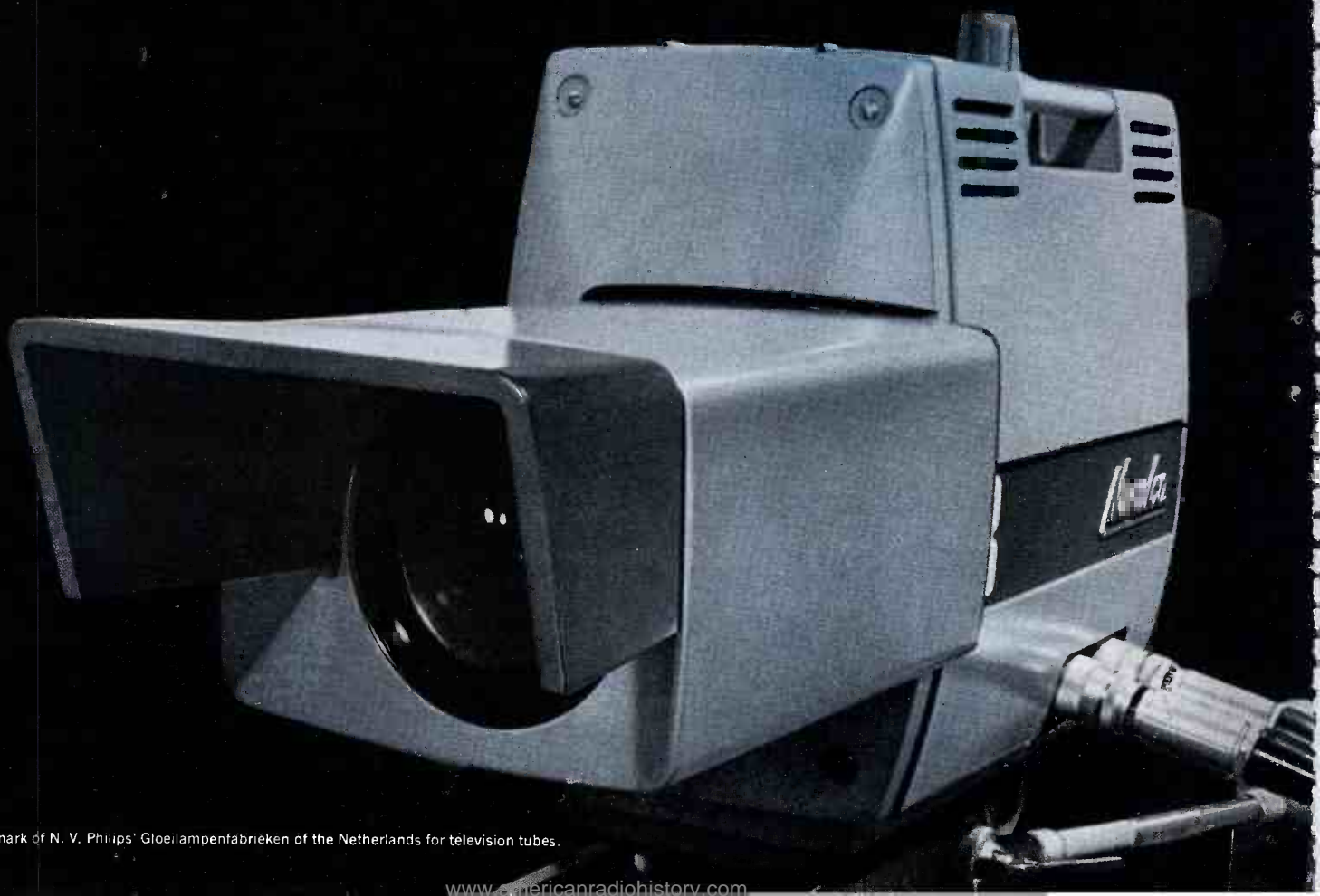
GOVERNMENT CONTROL

The dangers and disadvantages of government control of broadcast news and programming seem so obvious as to need no repetition. To note just one, whatever the faults of the business bureaucracy, they are ameliorated by the existence, actual and potential, of other similar businesses serving the same purpose. In the case that most concerned Mr. Friendly, the most grievous wound to him was the fact that another network carried the show he wanted people to see. Mr. Friendly argues that in some places, such as Urbana, Ill., the program could not be seen. But there are still some places in the United States that don't have any television. Anyway, the program was on a national network. If a government agency had been in control, and if a government bureaucrat had made the decision, which outraged Mr. Friendly, then the program would not have been broadcast anywhere in this country. Indeed, Mr. Friendly hints, in a very subtle whisper, and with a delicate but pregnant negative, that there is just the slightest trace of a suspicion that government pressure—no, influence—might have had something to do with keeping this one program off Mr. Friendly's network. In the next chapter Mr. Friendly suggests that more government regulation of programs would be a good thing. Unfortunately the mathematics of the operation by which you combine chapter nine (bemoaning the possibility of government influence) with one idea (that the FCC is inept) to reach chapter

² See, e.g., Lee Roy McCourry, 2 RR2d 895, 898 (1964) (dissenting opinion of Commissioner Loevinger); Complaint of Anti-Defamation League against KTYM, 6 FCC2d 385, 393 (1967) (concurring opinion of Commissioner Loevinger); Lee Loevinger, *The Limits of Technology in Broadcasting*, *Journal of Broadcasting*, 10:285 (1966); Lee Loevinger, *The Issues in Program Regulation*, *FCBA Journal*, 20:3 (1966); Lee Loevinger, *Regulation and Competition as Alternatives*, *Antitrust Bulletin*, 11:101 (Jan.-Feb. 1966); Lee Loevinger, *Broadcasting and Religious Liberty*, *Journal of Broadcasting*, 9:3 (1965).

**Two of the three major networks use
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**If that doesn't convince you to buy a
Norelco 3-tube Plumbicon* color camera,
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This is an invitation to discover—at our expense—the practical, everyday reasons why you should now be using the new Norelco 3-tube Plumbicon rather than any other color TV camera on the market. Do this. Call, or write us direct. We'll schedule and pay for a trip to a station now using the Norelco 3-tube Plumbicon TV camera—subject to the availability of the station's time and technical personnel. They'll tell you and show you why they chose the new Norelco. You'll see it in program action. You'll learn for yourself—at no cost to yourself—why the Norelco Plumbicon TV camera is used for more programming than all other new generation makes.

Here's a partial list of stations now using the new Norelco

EAST	
STATION	LOCATION
WNHC-TV	New Haven, Connecticut
WNEW-TV	New York
REEVES SOUND STUDIO	New York
SOUTH	
WAGA-TV	Atlanta, Georgia
WJBF-TV	Augusta, Georgia
WCYB-TV	Bristol, Virginia/Tenn.
WKRQ-TV	Mobile, Alabama
WSPA-TV	Spartanburg, S.C.
MIDWEST	
WFIE-TV	Evansville, Indiana
WFRV-TV	Green Bay, Wisconsin
WISH-TV	Indianapolis, Indiana
WEST	
KABC-TV	Los Angeles, California
KTTV	Los Angeles, California
KXTV	Sacramento, California

When you visit one of these stations you'll be able to separate the facts from the fiction regarding color TV cameras. Facts and fiction like this:

FICTION: A 4-tube camera produces a sharper picture than a 3-tube color camera.

FACT: This concept is as obsolete as the 12-cylinder car. The Norelco 3-tube PC-70 Plumbicon Color Camera produces a sharper color and monochrome picture than any 4-tube camera. Reason: the first practical application of the unique "contours-out-of-green" principle provides both horizontal and vertical aperture correction. The contour signal produced from the green channel, is simply fed to all three channels.

RESULT: A startling increase in color and monochrome sharpness — on the home receiver—plus the same tolerance to misregistration that a fourth tube provides. All with one less tube, less maintenance, minimum operational make-ready time and trouble-free color matching.

FICTION: "Contours-out-of-green" creates an excessive noise problem.

FACT: Absolutely not. But some 4-tube cameras do have a noise problem. Check the "specs." You'll discover that these 4-tube models recommend a fixed gamma of 0.5. We provide continuously variable gamma and recommend an 0.45 operating point. This stretches blacks and gives you more detail in dark areas and shadows. A gamma of 0.5 hides noise by compressing blacks. Result: the 4-tube camera loses dark area detail and literally demands the use of flat lighting.

FICTION: By this time next year Norelco will be selling a

four tube camera.

FACT: Definitely not. We made the best possible 4-tube camera but decided not to sell it. While using it to compare 3-tube vs. 4-tube, we discovered what every 4-tube manufacturer has since learned: 4-tube resolution is inherently less than 3-tube; that extra light split to the Y channel reduces the light to the RGB channels, causing noticeable lag. (Try moving a light object against a dark background with a camera using 4 photo conductor pick-up tubes. You'll see what we mean.)

FICTION: The Norelco PC-70 is made in Holland and won't be in full production for years.

FACT: The PC-70 camera is made by Norelco in Mt. Vernon, N. Y., where existing and constantly expanding facilities are meeting the demand for the most economical, easiest to use and maintain, color TV camera available today.

Other reasons to choose the Norelco PC-70:

A simple but remarkable 3-way beam split prism that eliminates the need for shading controls. (Because of their complicated beam split, many 4-tube models require as many as 16 shading controls.)

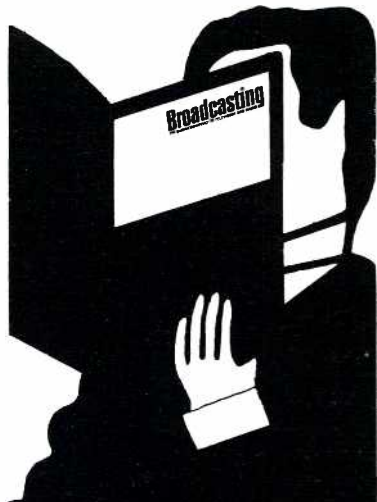
No magenta cast, a problem even some of the newest 4-tube cameras haven't solved.

Lens interchangeability.

No set-up operating controls in the camera head except for tube-focus and back-focus positions. Eliminates the need for a two-man set-up and for hectic on-the-set adjustments.

Now get all the reasons to choose the Norelco PC-70. Get them from the men behind the camera. Today, call our sales representative, Visual Electronics, or call us directly.





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Here's my \$8.50 for the next 52 issues to be addressed:

Name _____
 Company Name _____
 Position/Title _____
 Street _____
 City _____ State _____ Zip _____

TV GAMES *continued*

10 (demanding more government regulation) are too advanced for me to follow. To protect the public against a bureaucratic pandering to majority taste and against the suspicion of government pressure by imposing regulation by a government bureaucracy involves a leap of logic too broad for my mind and an act of faith too deep for my spirit. I'll have to concede this game to Mr. Friendly and admit that I'm one of the sinners who doesn't see his vision or share his faith on this point.

It may well be unsportsmanlike and contrary to the rules of the game to look at actual experience elsewhere; but it is somewhat like the fabled ostrich to neglect the fact that virtually all the countries of Europe have television systems that are subject to considerably more government control of programming than in this country. What is the experience of Europe with respect to television?

EUROPE'S TOP PROGRAMS

According to the best information I can obtain, the most popular television programs in Europe are those produced by commercial American networks. The most popular program in a number of European countries has been *Bonanza*, which found the same favor with American viewers. In countries with a single network, there is a larger audience for so-called cultural programs than in this country; but where an alternative is available the majority taste clearly prefers entertainment. The government controlled systems, like the commercial systems in this country, are engaged in trying to find out what the public wants and in providing it, so far as possible within the limits of their resources and self-imposed taboos. Where some commercial competition has been permitted, as in Britain, television programming has come to resemble American television even more. Even where governments have tried to prevent commercial television, stations operating outside national borders have found favor with the public, and have prospered by the simple expedient of broadcasting American style television, commercials and all.

So far as news and public affairs are concerned, no one has contended that European television is as free or serves the public as well as American television. Such things as parliamentary hearings and other government proceedings are generally shown only when it suits the purpose of the government in power. To avoid any charge of national bias, it should be added that the situation seems to be about the same in those countries of Asia with significant television systems.

Heretical thoughts like these are likely to lead an infidel to ask: What is the actual role of television, and what func-

tion does it perform in contemporary society? Those who have a shining vision of the true role of television as the long-awaited cultural messiah will regard these questions as evidence of a degenerate mind and a mean spirit. Those who believe kilowatt-hour meters attached to television sets give audience-attention readings will think such questions impertinent. The field is saturated with statistics, theories, and conclusions—all unrelated. But scientific analysis shows significant questions regarding television for which empirical answers are difficult due to a total absence of data.

In 1960 there was a competition for design of experiments to produce data on the relationship between television and people's attitudes and actions. The prize-winning experimental designs were published in 1963,³ but none have been tried. The National Association of Broadcasters encourages and subsidizes some original and interesting experimental projects, but this activity is recent and still quite limited. University research centers in behavioral science grind out data and monographs on the maze-learning capacities of worms, communication with dolphins, implanting and sexual responses in ducks and monkeys, and illusions in visual perception, but there are few published reports of research regarding television and human behavior. The most interesting questions regarding television are not only unanswered but unasked. For example: Is there such as thing as educational television? Does any kind of television teach anyone anything, and, if so, whom and what?

TV AND EDUCATION

It is possible that the real educational effect of television has not been among those who have been loudest in demanding it, and has not been from the programs labelled "educational," or even from any programs. The one serious effort of survey research in this field, the Steiner study published in 1963,⁴ suggests that people look at television for amusement and not for education, and that this is true of all classes and in virtually all situations. A more theoretical study published this year employs a sophisticated methodology of factor analysis by Q sort techniques to reach similar conclusions within the framework of the "play theory of mass communication."⁵

The Loevinger hypothesis is that a very large group of Americans have received a good deal of education from television by watching commercials. It is

³ Television and Human Behavior, Leon Arons and Mark A. May, eds., (Appleton-Century-Crofts 1963).

⁴ Gary A. Steiner, The People Look at Television (Knopf 1963).

⁵ William Stephenson, The Play Theory of Mass Communication (Univ. of Chicago Press 1967).

dubious that commercials have conveyed the messages which their sponsors and writers have sought so laboriously to transmit. Nevertheless, everyone knows that commercials are, in one sense at least, for real, whereas programs are mostly for fun. When a huckster extols the virtues of a new car, or when a nubile damsel shakes her shampooed hair, the looker and listener is not necessarily impressed with the sponsor's product, but may well learn the kind of clothes that are modish for young men and young women.

I suggest the possibility that television commercials may have had as much to do with the civil-rights revolution the United States has experienced in the last decade as court decisions. Literally millions of people have seen the material accoutrements of prosperous middle-class living in circumstances in which these things were shown to them in the contrasting poverty of their own surroundings, and yet held out as things that they should desire, that were available, and that everyone might reasonably expect to get. The one inescapable message of all commercials is: Here is a world

that is attractive and that you should live in. The improbable heroes and heroines of programs can be dismissed as fictional and their environments can be regarded as fragments of a dream world. But not so the commercials. Insistently they say, this is real, this is available, this is for sale, and you should have it. That may not be very significant to the comfortably prosperous, who include all who form leagues for the limitation of commercials. But I suspect that is the most important and influential message television has carried to a large segment of its audience during the last 10 years or so.

This hypothesis is consistent with the behavior and demands of very large groups living in the slum areas of the country. Whether these groups have been more influenced by learned discussions in Supreme Court opinions or by expectations aroused by television commercials is a question that must await further research data before an answer can be ventured. Numerous other questions challenge anyone seriously interested in this field, and few conclusions are supported by scientific data.

However, there is one principle of behavioral science that has been well established by empirical evidence over the years. This is "Loevinger's law of irresistible use" which says that if a boy has a hammer, this proves something needs pounding. The political science analogue is that if there is a government agency, this proves something needs regulating. The difficulty is that no formulation of the principle gives any information as to how to pound or how to regulate. Furthermore, advance research is now leading some thinkers, including a number of parents, to the theory that there are some things that are better off if they are not pounded. Although I would not care to assume responsibility for extrapolating this theory, we should not wholly foreclose the possibility that there may be some things which are better if they are not regulated. I realize this conclusion is rejected by the most enlightened contemporary thinkers who play in the new school of scientific social gamesmanship, but I reject, for lack of evidence, the basic postulate of the current cult of cultural protest: If it works, it must be need fixing. END

LONGER SHOWS *from page 25*

long or short, is what I call the 'gratitude factor.' Let's say you liked the old Jack Benny radio show sponsored by Jell-O. There it was—one product, and you sort of felt like you should go out and buy it. But if that program had had three or four sponsors, your 'gratitude' would have been weakened to a large extent, and that is the point I am trying to make about current TV programs, especially the longer ones. They find it difficult to establish a 'gratitude' feeling, and I think that from a strictly commercial standpoint, it's a loss."

Targeting commercials on the longer features is another problem he cites, with its effect being the inevitable loss of quality in the programs themselves. Continues Pinkham: "One of the big difficulties an ad agency has with longer shows is that it can't break down its advertising specifically to men's, women's, teens' and even children's audiences over a two-hour span. So, as television moves more and more to programing longer shows, we may simultaneously move toward a greater degree of banality of programing. In extension, this programing failure to pinpoint his audience will become a loss to the advertiser."

However, he introduces one factor that he feels adds weight to the vaunted power of the longer feature. "There is, of course, a continuing controversy on whether or not the better-educated viewers are really watching TV as much as they used to, or whether, in fact they're

even watching any more. I guess that depends on what poll or study you believe, whether you choose Roper over Harris or anyone else. It's possible the better-educated are a lot less interested in the 30-minute form today, but they do like the movies on TV. And, remember, these are the people who buy the Chryslers and fine clothes and like to jet off to Aruba. That's one of the reasons why the longer programs are being so warmly welcomed by the networks and, obviously, the advertisers."

Although movies have undeniably come into their own, programing costs will prove a difficulty, maintains Bart McHugh, Doyle Dane Bernbach TV account supervisor: "This is the first year in which virtually any movie is going to be an almost-certain success in prime time, and you can be sure every advertiser of any size is well aware of the power of the longer feature."

"And the reasons for it? The first is the over-all lack of ideas in television programing. The people responsible for creating shows are having real trouble nowadays turning out enough exciting material. You'll notice that a lot of programs have been made as features, such as *Ironside*, *Cowboy in Africa* and *High Chaparral*. So you know the feature trend is getting stronger. But the cost of such programing is really high, so the pressure is on to make the nut as soon as possible, and you could do that just as easily by putting any one of them in Radio City Music Hall for just a week. The theaters are, naturally, what

they were intended for, and that makes sound economic sense for the long run."

Will the longer feature hurt TV by reducing the opportunities for a more diversified kind of programing? Will the trend toward the two-hour-or-longer show simply move the local movie theater directly into the living room? McCann-Erickson's John Allen has a few ideas on the possible answers: "When it comes to such questions about longer features on TV, I don't know if, first of all, their acceptance is a matter of cycle or a matter of audience training. For some reason, people are tiring of the 30-minute form, and therefore one can assume that form isn't selling successfully."

"The movement toward longer shows means a cutting down in the over-all amount of programing, and that may signal a weakening of TV, in a sense. And I am not talking about economics necessarily. The development lately is that you can't play the wild card any more. By that I mean you can't lay \$300,000 or even up to \$750,000 on the table for a pilot. Occasionally it works, as with *The Beverly Hillbillies*, but that's a rare one. That is why today you will virtually never see anyone investing in a pilot, especially one that is lengthier than the 30-minute form. It's simply too risky."

Allen is confident about the selling power of the longer feature. "Some good things are happening in TV advertising associated with longer features. I would mention what Ford has done recently as

What happened in Boston can happen for you

The Turn-Around Show That Did

What do you do when you have a good rating but the audience is solid kids 5-6 PM Monday-Friday? What do you do about attracting the wider range of women-interested advertisers who will run consistent spot schedules? You probably make a programming change.

Such was the Boston situation on WHDH until they picked Dr. Kildare for their schedule. In the first NSI report this show produced a complete turn-around in audience composition, without the loss of a rating point. Dr. Kildare increased the station's total women viewers by 107% and young women by 220% over the previous programming. WHDH is now number two in the time period among women viewers.

If you're missing the women in your audience, you're missing a good bit. Dr. Kildare is the best bet to remedy that situation. Ask the Man from MGM-TV today for availabilities.



(NSI—Feb./Mar. 1967)

LONGER SHOWS *continued*

an example, and I've seen a number of other effective ads, too. The question arises, does advertising of cars over a two-hour period *really* sell cars, and does it reach the right audience? I suspect it does. Movies are aimed primarily at the 18-to-35 group, where the big car-buying power is, and I think that group is interested enough to stay with the longer kind of program."

Young & Rubicam's Charles (Bud) Barry is convinced that the network-created feature film is definitely here to stay, but that it will not change the face of the tube. "There are so many entrepreneurs in this business with a 'me, too' philosophy that they might destroy what is now showing itself to be a strong trend. All too often in television we have seen that the imitative factor becomes the trend.

"The longer-than-half-hour shows are nothing new, of course. In the early fifties, there was *Playhouse 90* and then came such shows as *The Virginian*, which had length and substance to them. Some of these had a degree of aesthetic or even rating success. This new *Cimarron* series resembles to me an extension of *The Virginian*."

A MATTER OF COST

Barry comments on the cost factor that has spawned the specially created film. "New movies in television have, of course, been indicated by the success that NBC and ABC achieved with their movies, echoed immediately by CBS in their opening efforts. All they are really saying to all of us is something that we know already, that movies are here to stay. The networks for many years were able to buy movies at relatively low cost. Now they face a problem of prices that have grown beyond practical consideration, or so they say. So today we have the logical and inevitable development—'do-it-yourself movies.' How could TV avoid it? Universal, which had the guts and the aggressiveness to go out and get this progression in gear, was the first to sense it and get it rolling.

"The success of the specially created movies," Barry claims, "doesn't in any sense indicate that the presentation of Hollywood-produced film has peaked out. Far from it. The only thing we in this business have to watch for is saturating an audience with any single form of entertainment. We all know you can program sports until there is a point of no return, and that applies to anything else.

"The point is this: There is always room for a good Hollywood film. And don't ask me to define precisely what *that* is, because I can say I know but I'm not sure anyone else in the world would exactly agree with me. In brief, I hate

to use the word 'quality,' because I don't believe any of us in this business knows precisely what it means any more."

Barry sees the blockbuster as just around the corner. "There are big changes coming in the films that will be shown on TV. In practically no time, a \$1-million film will become a common figure for a TV movie. Watch for the big-budget blockbuster to come on in the near future. After all, the problem for any advertiser or its agency or the network is: 'How do we feed the monster?' Even worse, once you've found out the answer, how do you keep on pouring stuff into it?"

Length by itself is not the key to success in today's TV, says Barry. "For instance, one hour of Dean Martin is just right; two hours would be too much. I don't think the length of time a show is on the air in one showing is of itself any important guideline to what will happen in TV. It's the quality of the subject matter that should determine how long it should be on the air."

THREE TRENDS

Three basic trends are developing in current TV programming, according to producer David Wolper. He sees them as the outdoor adventure, true-life type of film, a move toward more live entertainment specials and the movement of dramatic programs toward the documentary. He predicts that as more and more specials continue to come on the scene, they will break TV's regularity pattern, and that the coming year will be the biggest ever in the history of specials (see page 52).

CBS's Dann takes the long view on the long form. "When we talk about longer features on TV, I think we must remember that the films being done in the early fifties were then being handled by people who were the least-qualified in the industry. Over the years, television has developed people who know its requirements extremely well. They have married these skills with those of Hollywood so that today it is difficult to tell the difference between what is a film and what is a one-hour TV show.

"As TV filming has improved, we have drifted gradually in our programming to the 90-minute form because it allows you to tell a story in a more exciting way. It keeps the story moving well and it is, in the long run, more satisfying."

Dann sees the trend as inevitable and is, naturally, concerned about what will happen to costs in the lengthier shows. "Just look at what we have coming up in September of this year. A movie and a western (*Cimarron*) in one night. That's four solid hours involving only two programs. All the networks are moving in this direction. It's inevitable. The cost factor in the 90-minute form

is now running about \$300,000 in some instances, and you've got to figure on a minimum of \$100,000. There is, of course, no real peak cost set at this juncture, but we're still figuring out how we're going to make the dollars on each new venture."

The rising cost of motion pictures on TV is indicated by the fact that they once sold for as little as \$50,000 a film. Now, a blockbuster will soon be going for at least \$1 million and possibly double that or even more in the next few years. Hence, the only way a network can make its nut is to add more commercial minutes, and one is already preparing to do it.

Recently, NBC-TV announced it may increase the number of commercial minutes on its Tuesday and Saturday prime-time movies next fall from 14 to 16. NBC says it is "reserving the right" to beef up the commercial count. First of all, it cites the above-mentioned rise in costs. The feeling in Rockefeller Center's marbled halls is that the only way to break even on films is to sell more commercial time.

RATES INCREASED

Currently, NBC-TV charges \$55,000-per-minute for spots on *Saturday Night at the Movies* and \$50,000 on Tuesday nights. The rate will be boosted to \$57,000 a minute on both nights by fall.

Sometimes, of course, not all spots can be sold for a particular picture. But when they are, revenue will increase from \$770,000 on Saturday and \$700,000 on Tuesday to \$912,000 for each night. With the price of the average film running in the neighborhood of \$800,000, the network should pocket profit as it exercises the conventional option of running each film twice.

In addition, a sizable number of the stations affiliated with the network have been running 16 or more spots in their own movies for some time now, although not necessarily in prime time.

The National Association of Broadcasters TV code allows 10 minutes and 20 seconds of commercial time for a given prime-time broadcast hour. Thus, NBC's plan to run 16 spots within a two-hour slot does not create a conflict with the code. For films that do not stretch quite two hours, NBC will drop out credits, station promotions and institutional ads, thus complying with the NAB code ruling.

Quick to follow suit was ABC-TV, which said that if NBC went to 16 commercial minutes, it would, too. ABC-TV President Thomas Moore was quoted as saying: "We would have no choice but to go up, too," although he added that the network was opposed to making the move.

CBS-TV seemed initially less motivated to add more commercials for its fall movies, but the implication was that

if NBC increased the number and prices of its commercials, CBS would reconsider its position. Frank M. Smith Jr., vice president of sales for CBS, was quoted: "CBS has no plans for an increase in the number of commercials at this time." But if NBC-TV went ahead with its plans, "we would be faced with the problem of remaining competitive."

Broadcasters have become interested during the past two years in producing and distributing their own feature-length material. This plan is to give the films theatrical exposure before putting them on the TV screen. RKO General and Westinghouse have taken the lead in this new role of the broadcaster who is becoming a moviemaker. In mid-March, CBS became the first of the networks to try a move in this area. Its films will be for theatrical distribution, have a relatively high budget, much above the lower-priced films specifically created for TV.

Current reports have it that CBS will produce about 10 films a year, figuring on up to \$3 million a picture. Interestingly, the figure is higher than what Hollywood has been laying out for films in the past year or so. The expectation is that these films will come back to the network as relatively inexpensive properties.

The division for this CBS activity is to be operated by President Gordon Stulberg, formerly vice president and chief studio administrator of Columbia Pictures Corp. He reports to John A. Schneider, president of the CBS Broadcast Group.

AUDIENCE LAZY

There are a number of top agency executives who are firmly convinced that the safest buy today in TV is movies, and Kenyon & Eckhardt's Erickson is one of them. "Let's face it," he states. "People are lazy, and they like to be able to sit still for long periods of time, and this allows us to keep their attention on our sales messages. The networks like them because they can keep slipping in their promos.

"There are, inevitably, economic factors. A longer show costs more to make, but that also implies that a bit more quality is involved because it has been more carefully planned and executed. Somehow, to many viewers, the 30-minute show has come to be insignificant. Due to budgetary considerations, however, a 90-minute show will have to be rerun to pay off. For example, when I worked on *Maverick*, the importance of repeat broadcasts really came across to me."

Erickson believes there are only a few proved repeat-values that have been shown on TV so far. He nominates "Bridge on the River Kwai" and "The Wizard of Oz" as the classic examples. He feels that "Death of a Salesman,"

To page 54

The Following Information is Classified SUCCESS STORY

When a TV station buys a syndicated program the idea is to enhance the look on the tube, improve the average level of rating performance and create a saleable product. In San Francisco-Oakland, KTVU placed Dr. Kildare on the schedule Friday evenings starting in October. Since then, the rating has grown 50%, men viewers by 57% and women viewers by 58%. In the latest NSI, Dr. Kildare is delivering 10,000 more homes than KTVU's average evening program, and 28,000 more women viewers than its nighttime average.

If you're missing the women in your audience you're missing a good bit. Dr. Kildare is the best bet to remedy the situation. Ask the Man from MGM-TV for availabilities today.



(NSI—Feb./Mar. 1967:
7:30-11:00 PM S-S)

THE TV TRENDS A

David L. Wolper is the man nobody invited to dinner but who came to stay anyway. Once a salesman in the TV-film distribution grind, he's now the Duke of Documentaries, the Special Specialist. Not everybody in the television business accepts the Wolper pitch that the independent guy is maybe a better swinger than the network staffer or goes along with the entertainment-oriented way to turning out nonfiction product. But few today can afford not to listen. His batting average is high and ability to connect is the name of the production game.

Industry ears were not always attuned, industry doors not always open, to the 39-year-old native New Yorker. In television's early days he bounced from selling Superman for Flamingo Films to producing Divorce Hearing under his own banner, not the most auspicious of starts. But a 1958 documentary called Race for Space thrust him dramatically into the program-making whirl. Rejected by the three networks because of their then policy of not accepting outside documentary product, the program was sponsored on a national station-by-station basis by Shulton Inc. It won both critical and audience acclaim.

While the uphill climb was not over, the pace accelerated from that point. Out of the expanding Wolper shop came such hits as Project: Man in Space, Biography of a Rookie, The Making of the President, Hollywood and the Stars and Let My People Go. In 1964, Wolper became involved in a major transaction. Metromedia Inc., that great acquirer company, swallowed all of Wolper Productions. Mr. Wolper found the deal easily digestible. He remained as president



of the production subsidiary and also was made a vice president of the parent company and a member of its board of directors. This season the Hollywood-based Wolper Productions produced such network programs as the National Geographic Society specials, the World of Animals specials and the Xerox specials.

BY DAVID L. WOLPER

AS TOLD TO MORRIS GELMAN

I SEE a number of trends developing in television right now. They are all evolutionary rather than revolutionary trends, and they all come under a single heading: the special.

Color is a part catalyst of one, the outdoor-adventure, true-life type of film. You're seeing more now, and you'll see a lot more in the future. The live-entertainment special is another, I feel, very major trend. My sales department keeps reporting an enormous demand in the market for this kind of show. A third area is the travel show, color-keyed, but on a new, national and more professional basis. A final corner I can see, and a natural both for us and the medium, is the documentary-dramatic film. I refer to a gut-felt injection of realism into the fictional film, a blending of the best elements, technical and aesthetic, of dramatic and documentary filming. Since the beginning, we've aimed at the reverse side of this teaming—putting maximum drama into the documentary—and now we're busily switch-hitting at something all of us believe in.

Force-feeding these trends, of course, are a lot of different factors. For example, in the area of live-entertainment specials, I find advertisers increasingly aware of the consideration of nonidentification with programs. Many advertisers don't have the budget to finance an entire series of programs; still, they may very well want to be on television with their own special identification.

Of late I've had a particular number of inquiries from present spot buyers. One of the heaviest spot advertisers in the industry is now talking to us about being associated with television specials on a full-sponsorship basis. We're

also going to see more advertisers who are concerned with ratings getting into specials.

They may not consider the hard news or cultural documentary their cup of TV, but they may very well want to back entertainment specials with their promise of higher ratings. I could name at least 15 advertisers moving in this direction who have recently come to us, asking what we have or could do—and when. Of course, when you have these buyers, advertisers with very considerable budgets, you have the impetus for a trend.

Speaking personally now, you also have the impetus to follow it. Because of what we feel and know, our company has created a new department, under Jack Haley Jr., and is signing various talents to work with us in the creation and sales of live television entertainment. For example, Sophia Loren has signed with us for two specials and Princess Grace of Monaco will star in another.

These specials are not inexpensive. We're talking about budgets of more than a half-million dollars, but—and a big but—we must keep in mind that the advertiser is paying that now for a feature film. If the special can perform the same job while providing sponsor identification, there's no reason it can't command the same moneys.

In these specials, we're also talking about two vital elements. They must have the most attractive mounting possible and strong personalities who can attract and hold an audience. We look toward the appearance of even bigger names; giant stars who, for the most part, have never been on television before. Besides Sophia Loren and Princess Grace, I think Brigitte Bardot, Audrey Hepburn, Doris Day, Jack

PRODUCER FORESEES

Lemmon and Shirley MacLaine will more than likely be coming into television in big, expensive specials in the next 18 months to two years. I'm convinced of it.

Right now, we envision the live entertainment specials generally as hour shows. Yet, with the right material—something to bring it above simply a single personality special—I believe we'll have 90-minute and even two-hour specials.

I'm also convinced that the outdoor adventure special can be a high rating attraction in prime time. Mix real people and settings, color, professional craft and an appeal to the armchair Walter Mitty in us all and you can't help but have a winning combination.

Now, even a year ago, you might well have questioned my fervor, if not my sanity, regarding this kind of show. Despite manic-depressive rating projections, on the air in prime time went a show called *Dr. Leakey and the Dawn of Man*. Its star: an anthropologist. Well, in mid-season, on CBS, Dr. Leakey and company drew a 37 share. The same general rating picture holds true for the seven additional shows in the series we have produced in association with the National Geographic Society.

This year you're going to see much more of the true-adventure special. Even aside from our own efforts, I strongly believe the true-life adventure show will prove to be one of the major facets of prime-time programing in the next two years. That is, with one if. If it is done properly.

It has to be done in an important framework—with interesting and exciting film. You can't just have three men sitting around chatting about fossils or rare fish and expect to deliver prime fare. Done the way they can be done, though, I know they'll have the audience.

Another show area, also presented properly, I believe is soon going to break into prime time: the travel show—and don't sneer about it.

We know that the travel show has a bad name in the business now, but we know why if we think about it. Call it craft, or lack of craft and the wherewithal to do what should be done.

Let me give you a case history that will explain my feelings about the travel-show trend. Look at the "surprising" rise of the feature film to network eminence.

But frankly, their national success did not surprise me. I began in the business as a film salesman. I used to sell features to local stations all over the country. They always drew tremendous ratings. It was a pretty good guess that features on the networks would also pull heavy ratings. And of course they did when the networks finally began scheduling them. Such is the stuff trends can be made of.

Well, right now in a similar vein, there's a tremendous grass-roots trend toward the travel show. A great number of local stations across the nation have travel shows and the shows have the ratings. Excellent ratings.

Yet they are being presented inexpensively and, sometimes, amateurishly. As they now exist, in my opinion, they're neither right nor ready for prime-time television. Still, their high interest level is obvious and I think we're due for a breakthrough. One network will take the first jump and beam a big, important travel show. People will start watching it and travel will be off to the races on all

three of the fulltime television networks.

Color is probably the prime cause. Color calls for travel; they go together. And together they'll be in a network travelogue, I'll predict, in the next two years. But they will have to be exciting, polished and professional. It will take more than in-focus film and in-depth interviewing about the locale.

Music adds another valuable dimension to the show's entertainment value. If a show is stripped and stark—and our documentaries reflect this conviction—it does not mean that it has more substance and meat. Add drama, music and entertainment, involve the viewer, and he'll most likely go away with more. This more is what must come to the travelogue. The timing is ripe for it.

The other and final trend I foresee and the one that has special meaning to us at Wolper Productions is the combining of dramatic and documentary techniques.

We believe there has been an enormous reality impact on both television and motion pictures from the television documentary, underground movies, foreign films, and from reality-based films. Largely, we're thinking about style, in this television context, and perspective.

In a documentary the viewer knows that it is real, at least in an emotional sense; he can be made to feel the same "realness" emotionally in a dramatic film. Right now we're just laying the ground rules on how it will be done. Our first script for the documentary-dramatic, keyed to getting the viewer inside the action, is still in the typewriter.

Here's an example, though, of how it will work, from a test we did at one time. A man is escaping over the Berlin wall. If you were doing a straight dramatic film, you'd probably get a shot of the man on the wall, then cut to a close-up. He'd be looking around. He'd jump over the wall. He'd run by the camera, down the block and into a crowd of people.

Employing the documentary technique, we'd shoot the same scene with a long-angle lens so that everything would be flattened out, on one plane. We'd stay right on top of the actor. He'd look around. He'd jump down. He'd run by the camera. We would chase him down the block and into the crowd. We'd be in the middle of the crowd, jostled and pushed just as he is. And so would the audience.

These are two different ways of shooting the same scene. But in our "new" way, we'd make you believe it actually happened. Same actor, same locale, but the feeling would be one of reality.

We're now planning dramatic shows that will use all the techniques that we've perfected in our own trade of documentary film-making. Everything will be shot on location and shot in a certain style. You will hear actual sounds as you would hear them. The people, too, will be as real as we can make them. We will have actors portraying roles, but in the main they will be unknown actors playing real people.

Our first blending of the two forms will be an hour anthology series. It's our thinking that we couldn't get an audience to believe in continuing characters and feel the involvement we're after. What will follow this pioneering effort, we all believe, will be another special trend.

We know we'll see more.

END

CBS-TV's Dann doesn't think the 30-minute series is a dying television program format

"Brigadoon" and the Hal Holbrook outing will stand repeating time and again, and history is already starting to bear him out. He senses that this is the kind of show TV needs and is now trying to create.

Erickson, like many other agency executives and network officials, recognizes that viewers have been complaining that extra-length programs automatically involve too many interruptions that break up the emotional continuity of the show. His belief is that the ads are well-conceived and well-written, far better than the promos in many instances.

Longer shows on TV will finally give audiences balanced programing, he is convinced. He cites Xerox as one of the big sponsors that is repeatedly coming up with lengthy features that display taste and sensitivity. "In fact," he adds, "if they keep on using their imagination as well as they have, there won't be any need for ETV."

NBC-TV's Werner is intrigued by the ways in which the networks are battling one another's use of the longer feature. "Right now, there are six nights of movies, and you'll notice that each network is now programing against the others' movies. Next season, for example, on Thursday, when CBS has a movie, we start with Raymond Burr, which is, in a way, a one-hour movie. Then, our feeling is that *Ironsides* should offer good counter-programing to what CBS has on."

THE BLOCKBUSTERS

In discussing the blockbuster and its impact on the TV marketplace, he states: "As to the sponsor, you can't judge the selling effect of his ads by thinking only of the great success enjoyed by 'Bridge on the River Kwai.' That was something truly unusual. But when the day comes—if it ever does—that 'Gone With the Wind' is broadcast, everyone will forget about 'Bridge on the River Kwai.' Here, however, we are talking about the real blockbuster movies."

Werner is, naturally, bullish about NBC-TV's presentation of its specially created movies. "Advertising executives like the established quality of the movies, and although there may have been some hesitation originally about 'World Premiere' I know it is now a proven quality to them and that it has become an effective part of the movie package."

Both agencies and sponsors as well as independent producers are enthusiastic about the opportunity that lengthier form programing offers for expansion of news coverage and in-depth interpretation. Y&R's Barry states emphatically that the networks have a great obligation to do more in-depth news analysis. "In effect, let's have a *viewpoint!* That's the

healthy thing in television shows—no matter how long they are—that we should be looking for."

He thinks that most of what is really good on the longer shows comes from individuals such as Huntley, Brinkley and Cronkite. "They do a superb job of telling you what the hell is happening here in this country and around the world. But what we should also—I repeat the word also—be getting is some digging-in type stuff where you find out what is going on behind the scenes. I will never complain about any lengthy news show until I feel it's not probing deeply enough, and I think many of us will admit that is where an extra-length show could have its real value."

NO STANDARD APPROACH

The idea at the networks now seems to be to present a flat, reasonably accurate picture of the domestic and world scene, he claims. "I personally feel that the network guys would *like* to delve further, but probably they know that a certain and rather sizable portion of the audience is more content with graphic coverage of an event than they are in the reasons why it happened and what it means.

"Now, as to practical, influential factors from the standpoint of the agency and the client, I would suggest that we can help in bringing about a more in-depth interpretation of events, even if it means more time on the air. We are, of course, so much involved in the advertising end of this relationship with the broadcasting world that there can be no standard approach to solving this. For example, via Gulf Oil, we had Frank McGee do an interpretive TV program called *Here and Now*, which concentrated on features and news. It ran on Saturdays, 10:30-11 p.m., and lasted about 20 weeks. We set a high goal for it, but for a complex of reasons, it didn't quite make it. Nonetheless, I think it at least indicated what could be done in terms of in-depth broadcasting on TV."

Longer, in-depth news programs have certain values, but not necessarily commercial ones, points out Bates's Pinkham. "In the area of news programing and documentaries, I must say I like them, that is, what I first saw of the series, *The 21st Century*, sponsored by Union Carbide, especially. But I can't say it was geared to sell Eveready batteries or Prestone. From the corporate-image standpoint, it was excellent. It's the kind of show that should be done more often."

The feeling is that an extra-long program could not make it on a diet of straight news, with perhaps a bit of interpretation thrown in, whether it ran 60

minutes or 90 minutes. It would have to slide over into what has loosely come to be known as the documentary, and then would be more palatable to the general viewer. Producer Ed Friendly tends to express a similar theme: "In the area of news, there is an enormous thirst for information. Look at some of the programs in the past few months that were not strictly news but had a kind of informative quality about them. By that, I refer to shows of the calibre of Disney's 'Living Desert' and the *National Geographic* presentations. Just wait and see how these programs are eventually going to meld and form new series. I think this is a trend in longer programing that all of us should keep our eyes on."

K&E's Erickson strongly agrees. "As for lengthier programing in the area of news and documentaries, I suggest you keep your eye on Dave Wolper. On Feb. 7, he did a CBS-TV feature on Alaska—can you imagine *that?*—in connection with *National Geographic* that was tremendous. It was what I would describe as a disguised anthology, with overtones of Disney. It pulled 17 million, a 38.8 share and ranked 12th of the recently broadcast specials. Now, if I were to have a choice between a big special on the dangers of air pollution and a look at Alaska, you can imagine what I would pick as the better choice."

HALF HOUR WILL LIVE ON

Although it is the most important trend of the current season, the extra-length feature, whether Hollywood film, specially created movie or documentary, has in no sense devoured the 30-minute show, say those in the know. CBS-TV's Dann is adamant: "Don't believe all those comments around currently that the 30-minute program is dying. It *isn't!* Drama within that form is not doing well, and never really did well. Current broadcasting isn't going to be affected by the longer programs although admittedly you will see from time to time an appetite for Hal Holbrook or 'The Crucible' or something on the unusual side.

"Despite what some observers are saying, I don't think the 30-minute program will disappear as fast as they are predicting it will. It has a kind of built-in longevity because it serves a purpose that TV has been filling successfully since its infancy. But all of us in this field know there's a trend moving now, and people in all aspects of the business are feeling it happen. The longer-length show has promise, and we'll soon see how strong it is."

McCann-Erickson's Allen puts it succinctly: "Overall, I think you can be relatively sure of two things: The situation comedy in 30-minute form will last longer in that time-limitation than will

drama. The dramas will certainly be the first to disappear within that limit."

At least one top agency executive does not believe that the longer-program format can last, that it is only part of a cycle and will run its course just like every other trend has. He is DFS's Nyren, who states unequivocally: "Allowing for the popularity of movies, you will see the continuing strength of the half-hour format as the significant factor. Of course, we always look forward to working with the networks when we have a 90-minute show, but we still believe very strongly in the half-hour program. To put it simply and honestly, we don't pick out shows just because we like them but because we sense that they will appeal to the masses. That's where successful programming resides."

Situation comedy, everyone agrees, is going to be the mainstay of the 30-minute form. As Bates's Pinkham stresses: "Good dramas just cannot be developed within that space of time. Such a tremendous amount of time on TV is devoted to one or another aspect of story-telling. I say 'hooray' to Tom Moore for trying 'Inside Out.' It's about time we had more freshness and originality in programming, and in fact I think maybe we need more of the kind of ideas that Allan Funt has."

DDB's McHugh finds two reasons why the half-hour form will survive. "First, the creative well in television is getting drier and drier. Name any show on TV today and you can bet you can spot deri-

vations or parallels to four other programs, past or present. But the half-hours will always continue. They sell specific products that are directed to a certain age level, and they do it effectively. No matter whether they're on daytime or later, they reach the selling audience they were designed for. You don't sell an expensive car to a housewife, but you do move a lot of detergents and a lot of other house-oriented products."

FC&B's Northcross concurs that the 30-minute show does not face a demise. "But the mortality rate is so discouraging that you can come up with a loser even after \$300,000 has already been spent on the pilot. Of course, that's just as true of longer shows, as we all know. Take a look at the projected Carol Channing show. There must have been a half-million spent on it, but it never even got off the ground."

Producer Ed Friendly's observation is terse: "The 30-minute situation comedy is now being used to sell time, that's all. But when you have a few guys like Dick Van Dyke around, you usually won't miss with a shorter-length show."

Mark Goodson, a producer who certainly is in a position to know, was quoted recently to the effect that the move to more movies and 90-minute movie-type productions has been making it much more difficult for half-hour programs in general, whether game shows or any other kind. He was noted as having said: "When they [the half-hours] are

up against the long shows and the movies, there's a good chance they won't even be sampled." An independent industry observer thought the game shows would have gone some time ago if it were not for their attractive production costs, about \$35,000 per half hour, compared to \$75,000 or more for the usual half-hour film show.

Perhaps the most revealing indication of the continuing strength of the half-hour "set" in certain areas of agency thinking is shown by the following quotations from a confidential, upper-echelon memo from one executive to his staff: "The picture of the networks, each only broadcasting two or three programs per prime-time evening is unrealistic. . . . A big factor in the long-form program is economics. The economic slide rule failed with the movies and will fail with TV. . . . A flop 90-minute or two-hour program can lose more viewers than three half-hour programs within the same time period. . . ."

So the argument ranges, and, in some instances, rages. The longer form is here with resounding impact and is unquestionably filling a long-felt need in TV. But the 30-minute format, no matter how much buffeted by the blast of the blockbusters, has its own built-in stability. Each, however, has the obligation of any program on TV: to come up with the talent, the techniques and the intelligence that will make television an experience. END

RATE CARDS from page 21

ment was "but now the emphasis must shift back to the program factor."

Two officials for one of the largest advertising agencies chose to speak off the record and with some vehemence about the relative worthlessness of published prices of any kind. "Anybody buying network TV today has no need to know the minute cost on a given show," said one. "Chances are 99 times out of 100 I'll never pay the list price. I buy ABC, NBC, CBS. I do not have a rate card, I do not have a list of per-minute prices. The network rate card is absolutely without meaning to the normal advertiser, only to the one bringing in his own show. How do I buy network today? I go to them and I say, here is my budget for X client, what will you give us for it? They then draw up a plan tailored for us and that's when negotiations start."

The elimination of discounts has equalized things between large and small advertisers, the two men agree, but they add a big if: "assuming all large and small advertisers have equal opportunity to place orders in any prime-time period." In the better time slots, if he could buy them, the little guy would pay

the same rate, but he usually can't compete for those time slots because they are uneconomical for him.

Back where it all officially began, at CBS-TV, Frank Smith, vice president-sales, shrugs off the suggestion that the elimination of discounts was government-inspired. "The main reason for the change was that the old card was antiquated. The rate card per se only covered the sale and price of time. As we've gone in the direction of minutes as opposed to program buys we reached a point where very few were using the rate card."

Smith says that discounts had gotten so complex that literally no one understood them. Now, with the only time discount \$1,000 off per minute for firm 52-week orders, and with the price list for per-minute costs of programs, it is possible for even an unlettered client, a stranger to the medium, to know what is going on.

In this sense, the elimination of discounts could have a profound effect on other media (although it is too early to see that effect). Smith notes that for years every advertising medium has had all sorts of discounts, and in this sense the network TV elimination of them is

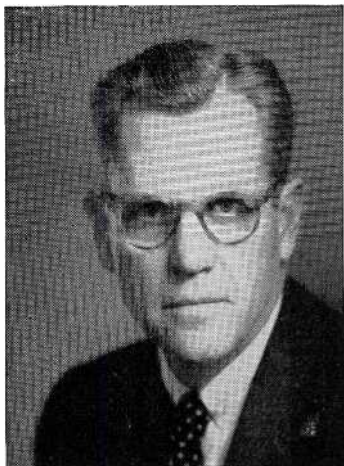
revolutionary and will ultimately be felt in the advertising community generally. "In the sense that it is easier to buy, in the sense that network TV is more accessible to smaller advertisers, is more flexible, it [the new card] will have its effect on other media."

Smith is not against discounts as such, for he feels that a limited amount, such as continuity of purchase discounts, should be used as incentives. "What happened in the past was necessary. For instance, there was a discount for taking the Extended Market Plan—it was a necessary incentive to advertisers to order the smaller markets. There was justification in many areas for what we did. But the bottom line is price and we reasoned, finally, why not just get to it."

And as to the so-called plight of the small advertiser, Smith has this remark: "Today, as far as I'm concerned, if there's any small advertiser who wants to be on the network and isn't, I'd like to know because I want to get to him."

Since CBS led in the rate-card innovation, does it have any indication as to whether it works or not? Smith smiled: "Both other networks are following our lead."

At the other two networks, NBC, for



"It's good business to help colleges"

"Our colleges and universities must have enormous quantities of new money almost constantly if they are to be enabled to serve society as it needs to be served. Every business institution benefits today from the money and labors that those now dead have put into the building of these institutions. We are all dependent upon them for future numbers of educated young men and women from which to choose, and for the continued expansion of man's knowledge of the world he inhabits.

"We owe these institutions a great debt, and we can pay this debt in two ways: By supporting them generously with contributions of money and time, and by upholding their freedom to remain places of open discussion, and to pursue truth wherever it is to be found.

"Last year our company contributed to colleges and universities more than \$310,000 which represented 1.2% of profit before tax."

**J. Irwin Miller, Chairman
Cummins Engine Company**

A major problem in the education of students is rising costs. If companies wish to insure the availability of college talent, they must help support colleges with financial aid.



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RATE CARDS *continued*

its own obscure reasons, is not ready to talk about the development while ABC laconically describes it as merely a matter of catching up to the way business is done these days. James Duffy, vice president, TV network sales, observes that the industry has been going toward a flat rate anyhow with its participations, something ABC pioneered in daytime (and it was later to catch on in sports, in news and ultimately in prime time).

Like CBS's Smith, Duffy thinks the net effect of the discount elimination to advertisers will vary depending on the buys they make. "Some will be paying more, some will be paying less."

Fred Pierce, ABC's vice president, national sales, says that if any generalization could be made it would be that the larger advertisers may be paying the same as a year ago or more, and in some instances, less. Generally speaking, the smaller advertisers will be paying less. The entire flat-rate structure of network television today, he says, does bring the smaller advertiser to the point where he can buy at the same rate as the larger clients.

In Duffy's opinion the flat rate "is and has been affecting other media." He notes that as network television moved away from the big program buy it got seasonal as well as regional. Whether it's turkeys to be sold pre-Thanksgiving, or the many proliferating brands in need of heavying up in given areas, the network is there to help.

A RATE INCREASE?

Have the networks in effect granted themselves a rate increase by eliminating the discount? Comments Pierce: "The larger advertiser has not been penalized and the smaller ones have gained. So I don't see where we come out ahead."

The friendly, ever-flexible network has become something of a bugaboo to stations concerned with an apparent softness in national spot sales this year.

The new rate card has little immediate effect on that situation although it makes network still easier to buy (while spot rate cards "certainly aren't getting any simpler" says a national sales rep).

Most network people will argue that it doesn't make sense for an advertiser to buy network if he doesn't have true national distribution, but Mel Helitzer, president of Helitzer Waring LaRosa, an agency specializing in the youth market with big and small TV clients, has an interesting counter argument.

"We've reached a point where if we've got to buy more than approximately 25 markets we think we might as well buy the network. Why? If you took the standard minute rate in the top 25 markets in the country—I'm talking about daytime now—if you took the cost per minute of New York, Los Angeles, Chicago, Buffalo

and so on, added them up all the way down to the 25th, your cost per minute roughly speaking would equal the cost of a network minute. A good minute in a good network kid's show is \$6,000 on the average and could be as low as \$4,500. If you add up those 25 cities they would cost the same for an equally rated show. If we buy the network, we get for the same price a bonus of 100 markets."

The new rate cards will not dramatically affect another sensitive area of network-station relations—compensation—in that the way in which *time* is sold will not affect the fixed rate assigned to the station by the network. Compensation formulas are now being changed to bring them in line with the way in which most television time is sold today—minute participations—but this move is not related to the actual rate card. ("The networks are attempting to bring their compensation formulas in line with the ways in which they're selling," observed one national sales rep. "But they're not going far enough. What they should be doing is compensating stations on the basis of a percentage of each minute.")

CIRCULATION PROBLEM

In addition to compensation another issue very much in the air that the networks have to contend with is advertiser demand for guaranteed circulation. Again, the new rate cards do not solve or even face this question, but they do force attention back to the real way network business is done with its minutes. And any discussion of cost per minute leads to the way the price was arrived at and since the price is not simply a reflection of the real costs (time and production and networking charges) but also an estimate of what the show will deliver, the rate is in fact based on circulation.

But even the most militant advertising agency executives think it unrealistic to talk of *guaranteed* circulation. They refer, and always off the record, to informal, sort of make-good situations where a network that has really overestimated the audience for a show finds some minutes available elsewhere as a sort of compensation. ("You can still make deals," confided one agency executive. "If the program is really soft they'll throw you a bonus—they'll keep the rate but throw a free bonus in.") Another agency man said it "depends on how many threats you make. Part of their business is to keep us happy."

Any discussion of rates comes down to that law of supply and demand in a business that is selling a perishable. The virtual elimination of discounts in network television undoubtedly will make it a more attractive medium to many advertisers. But the price that is ultimately paid will reflect the skill, and the relative power positions, of the negotiators. END

Spanish-language stations get most of their programing by tape from Mexico

more starting with 1967.

The combined operation of the two stations already is producing money-making waves. It moved into the black for the first time during the second quarter of 1965, although there was still a consolidated net deficit that year. Last year, despite KWEX-TV's deficit contribution, the consolidated net income of the two stations was nearly \$200,000.

This success, even if it's only spelled in dollar signs, is significant. It's possibly one of the few, if not the first, profitable turns for UHF stations in a mixed market. More importantly it may offer proof that a television station of any kind can offer specialized programing for specialized audiences and still hold them long and consistently enough to make a buck. It could be the primer UHF needs on how, in some instances, it can persevere, ultimately to prosper.

There was no one key that opened the door. If some combination had to be formulated it would include four P's: philosophy, people, promotion and programing.

HABLE ESPANOL

The philosophy was to put on a good show and do it in Spanish, all in Spanish, nothing else. Present the best Spanish-language show possible. Don't nickel and dime it.

It was also to help the gradual integration of the Latin people into the Anglo community, while doing everything to help them retain their cultural identity. And where advertisers are concerned don't bend over backwards from weakness to make deals.

The people at the top had to be a little different than the average American broadcaster. They had to be warm, concerned people, willing to understand the Latin temperament and needs. There's Rene Anselmo, vice president and program director for Spanish International Broadcasting Co., operating out of New York. Once the head of Teleprogramas de Mexico, S.A., largest distributing company of video-taped Spanish-language programs, he exudes affability and vigor, is bright, knows his audience and markets thoroughly.

Julian M. Kaufman, Spanish International's other VP, could be Anselmo's alter ego. They compliment each other like the different times of day; the one sunny, seeing few shadows; the other careful and cool, friendly but reserved. There's a blend of sensitivity and tenacity about Kaufman and a controlled wrinkle of persistent amusement, all lurking behind a fine and dignified presence. He practically has written the book on Spanish-language station management, having for many years been

vice president and general manager of XETV-TV Tijuana-San Diego, still his base of daily operations.

Joseph S. Rank, vice president and general manager of KMEX-TV, is from the Kaufman mold, circumspect yet personable, tough but still warmly responsive. A former account executive for station rep John Blair, he has an easy, low-keyed way with a sales pitch.

Like Rene Anselmo, Emilio Nicolas, vice president and general manager of KWEX-TV, is all-Latin. Peppery, eager, always optimistic, Nicolas can't help but make friends.

The four do really make an effective team. Youthful (with ages ranging from the 30's to just under 50), perceptive, they are effective because they care, they are involved. It's not just a question of making money with them. Somewhat, at least, it's a matter of doing right by the Latin people, of doing right by themselves, of serving their pride to be better than just market tag-a-longs.

But the people and particularly the philosophy, being unknowns, needed promotion. Especially at first. They got it. Maybe too much. Maybe initially they were oversold.

BEAT THE DRUMS

A flood of fanfare swept the Spanish International stations into their markets. A reported \$100,000 alone (the figure itself probably a product of puffery, or at least reflecting tradeouts) heralded and echoed KMEX-TV's debut.

Some of the early sell, in retrospect, seems shrill. "Rumors say 200,000 set conversions," a Spanish International communique said a year after KMEX-TV went on the air. Even Billy Graham never had it so good. In truth neither did KMEX-TV.

The exaggeration, of course, was aimed at creating an impression of proliferating audience. For that was the really tough nut to crack. The Los Angeles station, for one, started with zero set count. This was well before the all-channel law made every new TV set a potential UHF household. And it was before Kaiser and Overmyer and the other bigger fish made a splash in the UHF pond. It was a pioneer effort and excesses apparently were a necessary evil.

The promotion hasn't been nearly as accentuated since. The franchises are established now and only reminders as to what's new that's happening is stressed. Still not too many opportunities to trumpet are missed.

The recent National Association of Broadcasters/Television Film Exhibitors convention in Chicago is a case in point. Spanish International, a first-time exhibitor, easily stole the TFE show. Serving tacos and margaritas, entertaining with

mariachi musicians, a fiery folklore singer and taped bull fights, the Spanish station group traveled first class. By most evaluations—certainly by the relentless flow of traffic throughout the exhibit—it was a heck of a promotion.

Judging Spanish International's programing is not as clear-cut. "KMEX-TV's shows, by and large, are nothing to write home to Chihuahua about," a gringo national news weekly smugly reported several years ago. For the observation to be valid, the reviewer would have to be a native of Chihuahua or thereabouts. Measuring Spanish-language programing by Ivy League standards is ridiculous.

KMEX-TV and KWEX-TV don't try to be sophisticated. They only mean to be simpatico to their Latin audience, to deliver the genuine Gonzalez goods.

Programing is the touchstone of the Spanish International operation. It's what everything else boils down to. "This is show business," says Rene Anselmo. "The essential thing is the show."

THE PROGRAMING

What do KMEX-TV and KWEX-TV show (basically they have duplicate program schedules)? Just about everything, but sardines, that comes out of a can. Telesistema Mexicano, the huge Mexico City-based tape production center, is the supplier. From this ever-cranking source comes a torrent of product to fill most of the stations' 60-odd hours of weekly air-time: telenovelas, or soap operas Latin-style, packed with emotion; musical varieties, heavy on heavy-limbed girls; comedy, pie-in-the-face and sight gags to be sure; folklore, sombreros and horseback serenades a must; bullfights, kills and all from corridos held in Mexico City's Plaza de Toros and from Tijuana; wrestling, starring some of Latin America's hamiest ring performers; feature films, pretty much of a recent addition to the schedule; soccer, including World Cup matches; boxing, from ringside (a week or more delayed) in Mexico, and frequent special events of a public-service nature, such as exclusive live coverage of Mexican Independence Day ceremonies from that country's capital.

The telenovela, no question, is the program staple. And it's in the telenovela that the answer to the quality of Spanish International's programing probably can be found. For this is a reflection of the best that Mexico, the mother country, can offer; the finest actors, actresses, producers, directors, authors and designers. The Latin audience in this country appreciates what's being offered as no Anglo audience can, and apparently responds. A telenovela, some six months ago, generated KMEX-TV's biggest audi-

U.S. problems



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

It's working in Nashville, Tennessee. Within one month after a joint committee of Negroes and whites was officially formed by the Mayor, peaceful compliance was accomplished in nine major motels, five private restaurants, a chain lunch-counter and cafeteria. A sizable number of the owners now report that business has been better than ever. And the president of a department store who desegregated his lunch counter says only sixteen charge accounts have been cancelled out of 62,000. It's working in Newark, New Jersey.

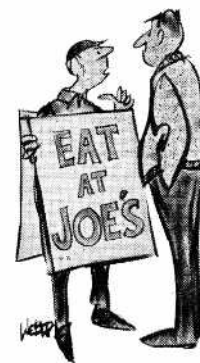
Since 1963, Negro and white businessmen have

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 connection 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.

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Telenovelas and the bullfights are Spanish stations' biggest audience attractions

ence ever, an average 53,400 homes.

The source of these highly charged dramas seemingly is endless. Telesistema Mexicano produces 30 half-hour episodes of novelas each week, more than 1,500 episodes in a year. Each telenovela tells a tightly related story in a maximum of 60 episodes. Some are programed in the afternoon, others in prime time.

The bullfights, featuring some of the world's top matadors, is the frosting on Spanish International's programming schedule. Tapes of each corrida throughout the season are shown one week (on KMEX-TV at least) after the event is covered by Telesistema Mexicano mobile units. They've stirred the most attention for the stations and given rise to the loudest protests (especially from the American Society for the Prevention of Cruelty to Animals and the National Association of Broadcasters code board). Yet they have proved to be a prime export commodity.

And it was to establish a market for export product in the U.S. that KWEX-TV was acquired and KMEX-TV was conceived. Telesistema Mexicano, with its videotape machines that never stop grinding (it also operates a network consisting of a combination 29 television stations and repeaters throughout Mexico), was the catalyst. It needed to create its own export market, a means to get more mileage out of its some 80 taped shows produced each week.

MEXICAN SARNOFF

Telesistema Mexicano really is Don Emilio Azcarraga and Azcarraga, to give him his due, is sort of the David Sarnoff of Mexico. More apt still, to Mexicans David Sarnoff is the U.S. Azcarraga.

In 1961, Don Emilio and Frank Fouce organized a modest combine. Joining them were two Azcarraga employees—Rene Anselmo, then involved with Telesistema's distribution arm and thus a natural choice, and Julie Kaufman, then and still running Azcarraga-owned XETV(TV)—and a fifth shareholder, Edward J. Noble.

Mr. Fouce, who was to die before KMEX-TV went on the air, was a long-time associate of Azcarraga, the owner of the Million Dollar Theater and other theaters in the U.S. that presented Spanish-speaking features and Latin-American stage shows. He, too, needed another outlet for his many entertainment presentations. His place in the organization was to be taken by his son, Frank L. Fouce.

Edward J. Noble was an advertising agency executive in Mexico City. He's a nephew of the former and late owner of the American Broadcasting Co.

On Dec. 6, 1961 (that's the date the

FCC approved the deal), this tight-knit group bought KUAL-TV San Antonio from Raoul Cortez and associates for \$200,000. They eventually changed the call letters to KWEX-TV. It was an attempt to get out from under the onus of an embarrassing flop. The station, when it was taken over, was billing \$320 a month from a single account.

Julie Kaufman was dubious about the whole thing. "UHF sounded like VD to me," he recalls. But the now thoroughly committed Spanish group, not forgetting that station operation is show business, and confident that they had the best source of Spanish-language programing in the world, plunged right in. At the end of three months the station was billing \$10,344, all in local business.

KMEX-TV was put on the air in Los Angeles, built from the ground up, less than a year later. It was to be the flagship station, playing to a potential of 400,000 Spanish-speaking homes as compared to the 80,000 in San Antonio.

Both stations got a New York-based, national sales rep. This is Spanish International Network, with Rene Anselmo serving as executive vice president. Included in the network are five Mexican stations near the U.S. border.

CHAIN OF COMMAND

Meanwhile, Spanish International Broadcasting arranged its own table of organization. Frank Fouce Jr., as president, is the titular head, but Anselmo and Kaufman more directly supervise the operation of the two U.S. stations. Mr. Fouce owns 35% of KMEX-TV and 20% of KWEX-TV. Rene Anselmo owns 35% of KWEX-TV and 15% of KMEX-TV. Julie Kaufman owns 10% of the Los Angeles station and 5% of the San Antonio station. Edward J. Noble owns 20% of KWEX-TV and 15% of KMEX-TV. Joe Rank is a 5% shareholder in the Los Angeles outlet, while Emilio Azcarraga has a 20% piece of each station, the maximum permitted a non-U.S. citizen.

The two Spanish-language stations were always plagued by their lack of circulation numbers. Their salesmen didn't have a Nielsen pocketpiece to tote. The stations were not being included in the local ratings of either Nielsen or ARB.

Then, in August 1965, a vital turning point was accomplished. A special ARB coincidental study showed 580,000 total homes able to receive UHF in the Los Angeles market, or 23% of total TV homes. But that was only the surface of the study. For a special tabulation based on the top-20 network programs revealed that these shows had an average share of audience of 38% among all homes, but averaged only a 14% share of audience among Spanish-speaking UHF homes.

KMEX-TV used this research as proof that it could deliver an audience and pointed out to advertisers and their agencies that even the top network programs couldn't effectively reach the more than 1 million viewers it controlled. The station sold advertisers on the basis of an unduplicated audience, something they couldn't get from the other independents in the market.

It fitted Spanish International's overall sales philosophy. The group never has sold its stations as an ethnic medium. It doesn't come calling at an agency hat in hand. It says, instead, San Antonio is not three network stations and one Spanish station. It's one market.

Explains Rene Anselmo: "We chose to compete. We don't want special budgets. We want a piece of the over-all budget."

It goes back to an avowed Anselmo principle stated as far back as 1963: "Agencies hear that we're a UHF station and ethnic and they say 'Let's make a deal,'" he told TELEVISION. "But we've got good programing on the station. We're getting good audiences. Why make a deal? In the end this is the only way to gain respect." (TELEVISION, June 1963.)

This self-assured attitude stretches out even further. KMEX-TV and KWEX-TV won't run a commercial unless it's in Spanish. Since 95% of advertisers do not have Spanish-language commercials this could have been a disastrous policy. But the stations have made it work to advantage.

COMMERCIALS DUBBED

The products advertised on the Spanish-language outlets, with only a handful of exceptions, are the same ones seen on the Anglo stations. What happens is that KMEX-TV, or its sister station, will take, say, a Colgate-Palmolive spot and dub it in Spanish or restage it. The advertiser pays for the extra talent needed for the conversion. It doesn't amount to much. An announcer doing a voice-over in Spanish, for example, gets about \$100 for a 60-second commercial that has a 13-week run. Production costs, however, are occasionally paid by the station, although even then effort is made to get the advertiser to foot the bill.

The cost of converting an English language commercial into Spanish varies greatly. It can run anywhere from \$50 to \$1,000, or even more. Spanish International is not happy about absorbing these costs, but then the mortality rate among client renewals once the conversion is made is so low that it gives method to madness.

Of KMEX-TV's total ad revenues, about 60% comes from local sponsors and 40% from national and regional accounts.

KWEX-TV gets even less national business. The stations would like very much to change this ratio but find it considerably easier to convince local people of their worth than agency executives in New York. For the most part it's a matter of taking the ad agencies by the hand and leading them step by step, to show them there's market in Spanish-language advertising.

And many have been convinced. For the 12 months to July 1966, the two stations listed 57 national and regional sponsors. Most prominent among them: American Home Products, Coca-Cola Co., General Foods Corp., General Mills, S. C. Johnson & Son, Kellogg Co., Miles Labs., Pepsi-Cola Co., Procter & Gamble, Colgate-Palmolive Co., Quaker Oats Co., Standard Brands Inc., Warner-Lambert and Schick Safety Razor Co.

It takes about \$35,000 to \$40,000 a month to operate KWEX-TV and from \$90,000 to \$100,000 a month to run KMEX-TV. There are 36 fulltime employes at the Los Angeles station, including four salesmen, 13 engineers, eight programing people, three workers in accounting, three staff announcers, three secretaries and clerks and three administrative executives. The Texas staff is smaller.

BULLISH FUTURE

KMEX-TV receives from 70,000 to 80,000 feet of video tape and film from Mexico each week. Most of this product is first shown in Los Angeles and then air-expressed to San Antonio. KMEX-TV may show a program a week after it has played Mexico, while KWEX-TV maybe will run it two weeks after its premiere. The telenovelas, though, come to Texas before the West Coast.

It's knuckled down to a quite professional, basically smooth, operation. Both stations are geared for what promises to be a bullish future.

Observes Rene Anselmo: "The future is terrific. We hope to someday have seven TV stations operating in Spanish. We think there's room for such growth. Latin people here continue to speak Spanish because they like to. In addition, the influx of Spanish-speaking people in this country is constant. About 30% of all tourists in the United States are Spanish-speaking. Mexico and the U.S. have the world's most active border crossing. This is what keeps the language alive in this country."

Adds KMEX-TV's Joe Rank: "We're just starting to scratch the surface of the future. We're expanding all the time. We've orders for color tape and film equipment to be delivered by next year. And all we're looking for is about 5% of the dollar. If we can gross \$3 million to \$4 million a year [KMEX-TV grossed \$1.4 million in 1966] we'd be in fine shape. That's a 13% share of our market. It's realistic because we have 17.7% of the population." END



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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

An example of creative scheduling

AN oversight, followed by timely second thoughts, led last month to a felicitous innovation in program scheduling that we hope will become more widely used. The double-take occurred when NBC-TV realized it had scheduled "The Investigation," a drama based on court trials of officials of the Auschwitz death camp where an estimated four million Jews were exterminated during World War II, for showing on the orthodox Jewish sabbath (Friday, April 14, 9:30-11 p.m. EST). Instead of rescheduling the program, NBC smartly added a second showing (Sunday, April 16, 3:30-5 p.m.).

"The Investigation" is a powerful and moving work that ought to be seen by a bigger audience than, for whatever reasons, could be assembled for a single showing. The ratings support the decision; the second show's share of audience was within two points of the first's, and in New York the program ranked second among network offerings on both occasions.

Although it is a singularly good example, "The Investigation" is by no means the only television program that deserves alternative showings. For all their devotion to the small screen, people often miss a program they wanted to see, and whether this results from other commitments, inconvenience or simple forgetfulness, they deserve a second chance.

Obviously we are talking about specials, not the regular run of programing—and probably not all of the specials would qualify. But the public would be well served, and with it, we suspect, television's public image, if programs of special significance and interest were scheduled so that viewers who couldn't watch now might watch tomorrow or the next day. The policy would in no way diminish the attraction of a repeat showing months later, as is now fairly standard practice. A little experience might even show that viewers ought to be given options on the repeats, too. □

Of realities and myths

THE observations of FCC Commissioner Lee Loevinger, to be found beginning on page 28, are those of a realist surrounded by romantics.

Loevinger permits himself few illusions. He understands the limitations of the television system, but he rejects the messianic view that the system could be made to flower at government command.

It is atypical of those called to Washington to admit that the civil service and omniscience may be separate conditions.

An indication of what Loevinger is up against was contained last month in advertisements placed by Random House for Fred Friendly's book of television horrors. Among the endorsements quoted in the ads was one from FCC Commissioner Kenneth A. Cox, who will never forgive stations for clearing *Bonanza* on Sunday nights when they could be broadcasting a taped repeat of the latest city council meeting or an illustrated lecture on the virtues of family camping in the great outdoors. "A fascinating and terribly important book," the Random House ads quoted Cox as saying. "I have some feelings of guilt that I have not done more to deal with the very critical problems it poses."

No doubt Cox will make efforts to overcome his guilt. Television and its audience are lucky to have Loevinger on the same commission. □

MORE and more television broadcasters are talking seriously about a reduction in the number of program interruptions and, therefore, an increase in the number of commercial messages contained within program breaks. What this boils down to, of course, is a tentative approach toward the British system of clustering commercials, although there is no disposition here to go so far as to eliminate insertions of advertising within programs.

This talk is arousing little enthusiasm among advertisers and their agencies, who think they already are being abused by what they call the "clutter" of non-program elements. If the buyers had their way, each would get his own message placed in an island surrounded by programing, with no other advertising or promotion messages in immediate sight. They can't get their way, however; the economics of television and the tolerance of the audience won't permit it.

It is odd that the idea of "product protection" should have gained such currency in television. It has much less acceptance in other media. On pages 2 and 3 of the *New York Times* on the morning this editorial was written were ads for four competing menswear stores, three competing women's shops and five competing restaurants. If advertisers can cope with that condition in print, why not in television? □

The clatter about clutter and clustering

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Ask Petry



The new Valentino.



A legend in his own lifetime, his very presence causes women to fight for a glimpse of him—Fred Flintstone, star of television's most successful syndicated film property!

In New York, Fred fought off six competing stations for the hearts of 113,200 young females, 18 to 34—another victory for the suave, sophisticated caveman. (WNEW-TV, Monday-Friday, 6:30-7:00 PM.)

In Albuquerque, television's Number One matinee idol delivered 51% of the young female viewers in his time period—more than *both* of his competitors combined. (KGGM-TV,

Monday-Friday, 4:30-5:00 PM.)


In Evansville, Mike Douglas proved no match for Fred Flintstone. Fred's 43% share of the young women not only won the time period in this three station market, but topped Douglas by nearly 30% in young women, 18 to 34. (WTVW, Monday-Friday, 4:30-5:00 PM.)

In Minneapolis-St. Paul, not even Huntley-Brinkley, the CBS News, or Beaver could deter Fred's magnetic power with the young females. Hence, a winning 30% share of the young women in his time period. (WTCN-TV, Monday-Friday, 5:30-6:00 PM.)

In Washington, D.C., "The Flintstones" captured a 40% share of the

young ladies on Capitol Hill, beating out each of the three network affiliate stations with an advantage of 65% more young women than his closest rival. (WTTG, Mon.-Fri., 6:00-6:30 PM.)

In Kansas City, Missouri, Fred turned on the charm and scored an impressive 35% share of the young adult female audience in his time period. (KMBC-TV, Mon.-Fri., 5:00-5:30 PM.)

Fred is available with his unusual ability to attract an impressive share of young women in 166 half-hour full-color episodes.  SCREEN GEMS

Source: Ratings and audience composition estimates are based on ARB reports for January 1967 (New York, Minneapolis-St. Paul, Kansas City, Missouri) and November 1966 (Albuquerque, Evansville, Washington, D.C.) and are subject to qualifications published by the ratings service. © Hanna-Barbera 1967

