

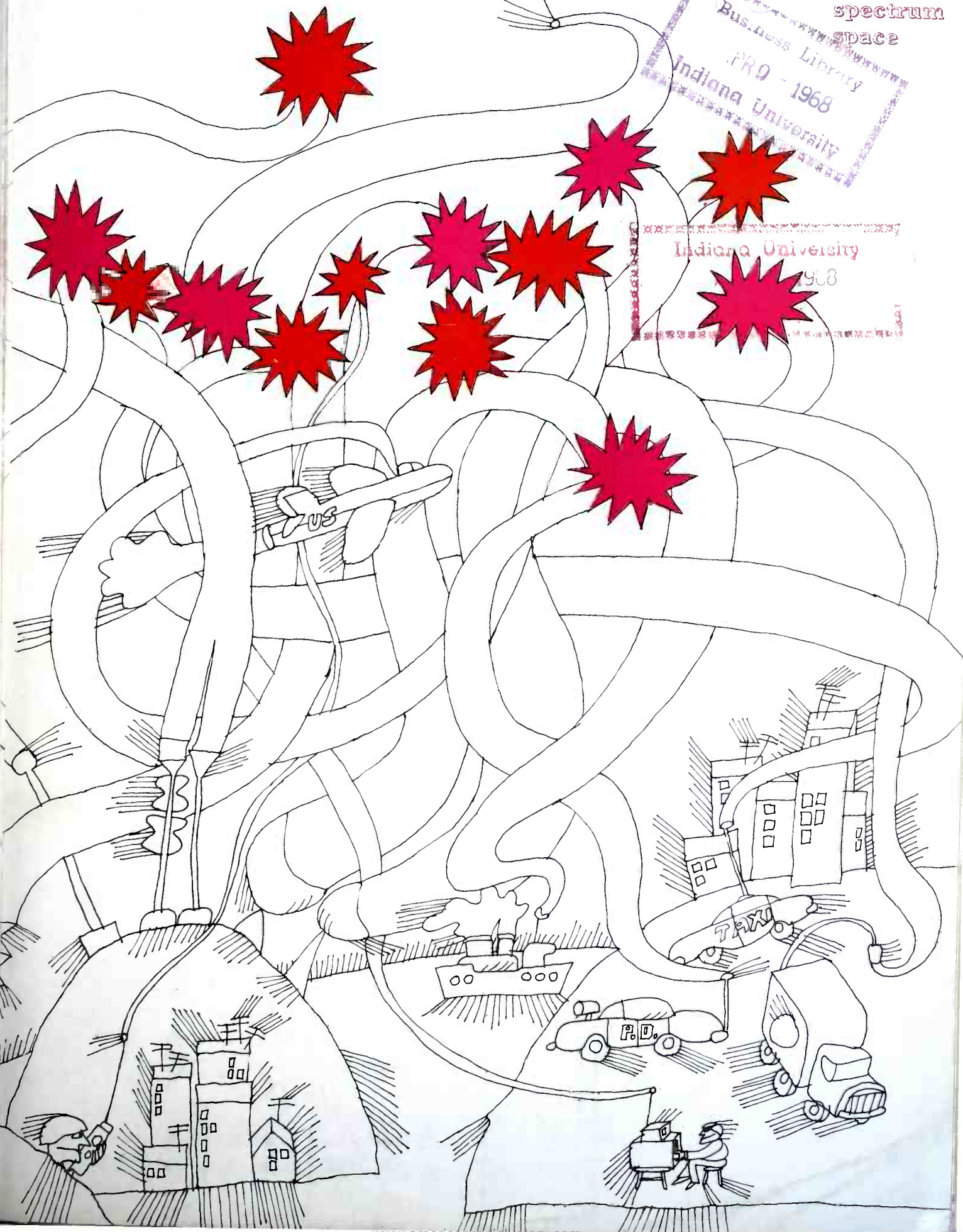
TELEVISION

April 1968
Volume XXV
Number 4
One Dollar

The raging
war for
spectrum
space

Business Library
PRQ - 1968
Indiana University

Indiana University
1968





Paul Bryan. Age 35.
Three Years of His Life. For Sale.
"Run For Your Life."

85 Hours.
In Color.

This is the big one. Big, bold and splashy. The way women like to see a man live, anytime. The way young adults think about living, right now.

All in color. Each and every one. Brilliant production values. Exotic locales. Big-name guest stars.

Starring Ben Gazzara. Yours from a

smash network run. In style. Pulling a whopping share of the audience.

Add it all up. You get unmatched audience loyalty. Plus genuine sponsor appeal. Both in spades.

Buy it.

For the full-color run of your life.

mca tv



CHICAGO'S FAVORITE SWINGERS

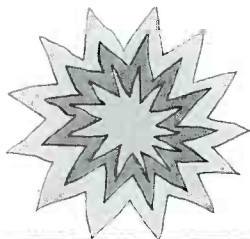
That's the Cubs. And WGN Television has 'em for 144 games this year. We've been televising baseball so long, so well, that stations everywhere ask us for baseball-TV lessons.

WGN
TELEVISION · CHICAGO

There's no TV station like our TV station.

TELEVISION

April 1968
Volume XXV
Number 4



35 IS TELEVISION AIR SPACE SHRINK-PROOF?

Every communicator on the airwaves is demanding elbow room. Government; industry; common carriers; satellite systems; police; air, maritime and land-transport systems; the military; educators; citizens—all look at the frequency spectrum with a covetous eye. Can TV hold its own?



40 THE UNEASY ALLIANCE OF ADVERTISING AND COMPUTERS

Ever since computers came to TV advertising, promise has outstripped usefulness. Interagency cooperation in computer programs spreads, but falls short of full confidence. Stations and sales representatives have mixed feelings. Networks like "the machine." TELEVISION tells why.



44 THE NETWORKS OFF AND RUNNING AT '68 RACES

The three-network investment in 1968 political coverage may reach \$30.5 million—news success in a national election year carries a four-year prestige prize. The competition for audience takes a new turn as ABC cuts back from gavel-to-gavel convention coverage.

48 THE LENGTHS STATIONS GO TO FOR PROGRAMING

From prepurchasing series before they finish network runs to local production, TV stations are sowing new fields against program famine. As the shortage of syndicateable network material grows acute some stations look inward, others make bets on program futures.



52 OLYMPIC SPORT ALL BUSINESS AT ABC

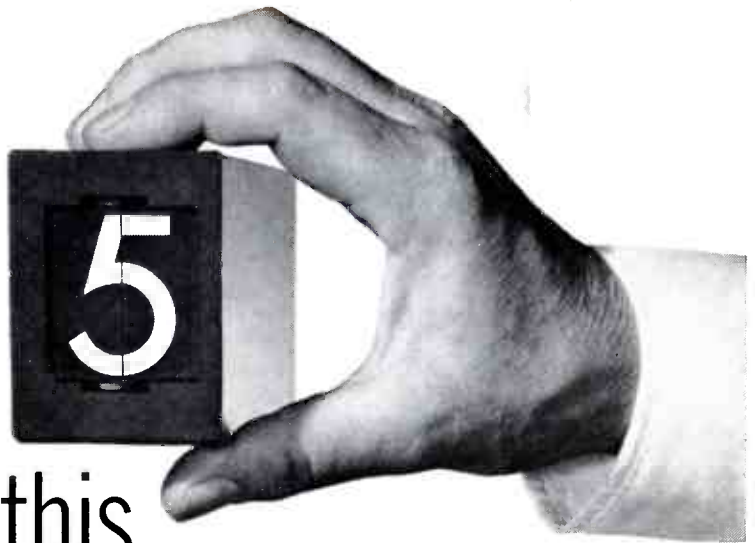
Shuck the costs from the gross take and ABC stands to make between \$1 million and \$2 million from its coverage of Winter and Summer Olympic games in France and Mexico. Considering the logistical nightmares involved that's a professional return from the ultimate in amateur athletics.

DEPARTMENTS

- 6 TELEVISION on Location
- 18 Playback
- 22 Letters
- 24 Closeup
- 27 Focus on Finance
- 88 Encounter
- 90 Focus on Commercials
- 92 Teletatus
- 96 Editorials

Postmaster: Please send Form 3579 to TELEVISION, 1735 DeSales Street, N.W., Washington, D. C. 20036.

Look what your cameras can do with display units like this



CBS Laboratories' Digital Display Units are part of a low cost, compact system that works daily wonders in any size TV studio!



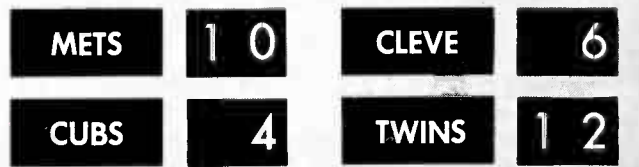
ELECTIONS—No contest. These modular units were designed specifically for TV use to give optimum clarity up to 70 feet — from any camera angle up to 145 degrees.



STOCK REPORTS—Excellent for the long pull. Rugged electro-mechanical operation is fool-proof and built to last. No bulb burn-out or the other problems of rear-illuminated displays.



WEATHER—Cool operation. Only 2.7 watts required per unit, with no power between postings. Glare-free even under the strongest lighting conditions.



SPORTS—An easy set-up. Just stack these units in a flat to suit any requirement. Custom designed matrix wiring also available for complete flexibility.

And all operated by one Controller that can handle 192 units — as many as 12 groups of 16 units each. This means up to 12 two-candidate election races; or runs, hits and errors for all major league teams; or 40 local stock issues plus volume and Dow Jones closing. A one-time investment for the professional way to take care of all your daily display needs.

Our engineers will even design your system for you. Don't take our word for it. Write or call us collect (203) 377-0000, and let us show you.



PROFESSIONAL PRODUCTS

CBS LABORATORIES
Stamford, Connecticut. A Division of Columbia Broadcasting System, Inc.

**“Far and away
the best talk
on television”**

—Life Magazine



Welcomed weekly in millions of TV homes, William F. Buckley, Jr., syndicated in over 200 newspapers, author of five books and Editor of National Review, now begins his third year as provocative host of **FIRING LINE**, weekly color TV confrontations with advocates of the opposite.

William F. Buckley, Jr. will appear as a special correspondent for ABC News at the 1968 national political conventions.

“His fans and they include many liberals — tune in to hear Buckley perform verbal mayhem. More and more viewers are coming to see him as the best act on television.”

George Gent, New York Times

“Far and away the best talk on television. The quality is swift, literate, informed, often witty.”

Shana Alexander, LIFE Magazine

“My choice for the most fascinating regular performer on television.”

*Terence O’Flaherty,
San Francisco Chronicle*

“Delights both conservatives and liberals. Irresistible.”

Dean Gysel, Chicago Daily News

“What sets FIRING LINE apart is largely Buckley’s personality, his biting wit, his charm, his erudition, his polished stage business and his talent as a merciless debater.”

*Paul Jones,
The Atlanta Constitution*

“The dialogue is the liveliest and most literate on the air.”

TIME Magazine

Recent Guests: Percy, Reagan, Dulles, Spock, Wallace, Goldwater, McKissick, Hefner, Preminger, Nixon, and Hatfield.

Sorry, **FIRING LINE** is sold in Atlanta, Boston, Charlotte, Cincinnati, Denver, Fort Wayne, Hartford, Houston, Jacksonville, Los Angeles, Miami, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Phoenix, Pittsburgh, Reno, Rochester, Sacramento, San Antonio, San Diego, San Francisco, Seattle, Spokane, Springfield, Syracuse, Washington, D.C.

For other markets, contact:



SHOWCORPORATION
10 EAST 49 STREET, NEW YORK, NEW YORK 10017 / (212) 421-8830



TELEVISION'S LOST AUDIENCE.

They're not standing
in line to see a
television show.
They're waiting to see
an exciting movie.
They're the 18 to 35
group that wants the
best in films. They are a
powerful market and
our films deliver them.

The Endless Summer "EXTRAORDINARY
ENTERTAINMENT."
-N.Y. Daily News
Morgan! ★★★½★
-N.Y. Daily News
One Potato, Two Potato ★★★½★
-N.Y. Daily News
Nothing But A Man ★★★★
-N.Y. Daily News
Rotten To The Core ★★★½★
-N.Y. Daily News
Nobody Waved Goodbye ★★★½★
-N.Y. Daily News
The Hours Of Love ★★½★
-N.Y. Daily News
The Soft Skin ★★★½★
-N.Y. Daily News
Model Murder Case ★★½★
-N.Y. Daily News
The Cool World ★★★
-N.Y. Daily News

A WORLD OF FILM FOR A NEW GENERATION
SHOWCORPORATION
10 EAST 49 STREET, NEW YORK, NEW YORK 10017 / (212) 421-8930

National Sales Agent for Cinema V Distributing, Inc.

TELEVISION

ON LOCATION

**Where the girls at NAB conventions come from.
In New York, the agonies of making mod films.
Washington: a visit to TV's complaint department.
The Hollywood touch in local news programing.**

CHICAGO:

The pretty girl is as traditional a fixture at annual conventions of the National Association of Broadcasters as the delegate badge, the water-pump handshake and the platitudinous speech. A hospitality suite without a hostess will be lucky to attract a UHFer from Butte. An equipment exhibit without a sexy model will play only to square engineers.

Last month, in anticipation of this year's gathering of broadcasters (March 31-April 3), Chicago's model agencies were busy filling about a hundred orders for girls to sit before color cameras, girls to hand out promotion pieces, girls to steer delegates to waiting salesmen, girls to show broadcasters the way to the bar and girls to be, well, girls. There was no dearth of candidates. Most models look forward to NAB assignments. As one agent explained: "They think it's a fun show."

But opinions of how and where to have fun vary with the models. Some prefer to work in the exhibits, posing for cameras, where there is always the hope (however faint) of being seen at work by a delegate who can give a girl a job in a commercial or, wonder of wonders, a television show. Also, despite the discomfort of posing long hours under studio lights, there can be less wear and tear for the girl in the glare of an exhibit than for the one in the crowded hospitality suite. As another agent said of duty in the suites: "Sometimes those broadcasters come on pretty strong."

The girls set their own fees. A model with talent and a hot NAB track record will command up to \$100 a day posing before the color cameras. Most, though, will make \$55 to \$75 per day. Out of that

they will have to pay their agent and hair dresser and amortize their wardrobe of miniskirts and boots.

Principal suppliers are Playboy Models, Shirley Hamilton, Central Casting-Patricia Stevens, Seaman, Sabie and A-Plus. Hamilton quickly sold Betty Carole to a program firm for the show after her full-page color picture appeared in *Advertising Age*. In the ad she wore only her naval and three falls of auburn hair. The costume has been pieced out for her duties at the NAB.

Other special talent suppliers are Frank Hogan and Jack Russell. Russell, head of the Chicago talent agents' association, has provided bands, musical groups and club-date entertainers and acts, popular for receptions and hospitality suites. His NAB bit has been hurt some, though, as more and more star talent is imported to the NAB by networks and producers. Hogan again places the Tonettes, strolling girl trio, in Metromedia's suite and notes that musicians, like girls, are in demand.

The television film exhibitors reception this year, for instance, is taking 20 men from the Chicago Symphony to make up an orchestra for dancing. Les Baxter will hold the baton.

Model-agency sources note the equipment floor action is getting more splashy this year as the manufacturers compete with one another in lavish entertainment-type displays to demonstrate their wares, especially the color gear. They note too an increase in "book" shows, or pitches with a script as well as beauty and entertainment.

General Electric is to have a humorous drama format using male and female actors instead of the usual song-and-dance staging. RCA and Sarkes Tarzian are said

to be going the fashion-show route this year, a format repeat for S-T. The RCA production is to feature the latest in pop paper dresses, a natural for color TV.

What "look" are the exhibitors buying in girls this year? The look that is sparkly, scrubbed but still with the hint of sex. The look this year will include Negro girls. When bids for model auditions are filled, the agents are forbidden to make any distinction in race, color or creed, and Chicago's top Negro models have been vigorous in protecting their rights.

LARRY CHRISTOPHER

NEW YORK:

Nobody (or at least very few outsiders) knows the trouble he sees at a creative agency making some of those with-it contemporary commercials.

Whipping up a 30- or 60-second spot that aggressively displays its subject's awareness of the latest youth-generation fads can be fraught with hair-tearing technical obstacles, unexpected fringe problems, and even calls for the employment of some pretty peculiar specialists.

An example is a new commercial in a series for Fresh deodorant created by Doyle Dane Bernbach. It was shot in one day recently at Stage 54, a commercial studio on West 54th Street here.

Called "Discotheque," the latest antiperspirant installment was shot in the fish-eye lens technique that has been the hallmark of the Fresh campaign—a successfully popular bit of visual trickery that in itself has caused more than its share of sweat and tears on the set.

The commercials are meant to appeal to young people and the use of off-beat photographic technique is intended to appeal to the supposed cinema-awareness of the new generation. The 180-degree fish-eye lens gives a sort of gold-fish-bowl view of a whole room—providing a much larger field of vision but bending and distorting most of the images.

"It seems to give us a wonderful vehicle for talking about a young person being nervous," said Sue Brock, writer on the Fresh account who thought up the lens idea along with art director Bill Taubin. "When people are nervous, things seem out of focus to them. The technique has to be meaningful—the lens alone wouldn't mean anything."

Meaningful as the technique may be, it also can be troublesome.

WBBM-TV knows CHICAGO, a city of style...

And there's nothing
quite so stylish on the
syndication scene as

U.N.C.L.E.

WBBM-TV snapped up the smartest
put-on in local TV programming
for a key early-evening time slot.
They recognized that every program
has a life-style that's reflected in
the audience it attracts.


U.N.C.L.E. is a stylish show. It
attracts equally stylish viewers—
viewers with a marked preference
for the better things in life,
for convenience foods, for products
and services that are new as
well as different. It's a modern
audience... a modern market for the
look-ahead station.

WBBM-TV saw it. Chicago will
see it. U.N.C.L.E.—the style-setter
for syndication.



MGM
TELEVISION **TVB**

New York, Chicago, Culver City, Atlanta, Dallas, Toronto



At the NAB, Chicago, visit us at the
Executive House—38th Floor—every evening after 5:00 P.M.

TELEVISION

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phone (202) 638-1022.

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Art King, *managing editor.*
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ON LOCATION

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Depending upon the visual qualities of the shots to carry the story means most of the writing must be done in the editing room—when the writer can actually see the images he has to work with. This does away with the traditional story-board.

"A good deal of it is accidental," admitted Taubin. "We experiment. One of the big problems was that there wasn't a viewfinder to go with the fish-eye lens. So we couldn't see what we were shooting."

For the cameraman on the "Discotheque" set it meant climbing down from a stepladder shooting blind, holding the 40-pound Arri-riflex camera over his head as he descended into a tightly packed crowd of wildly twisting go-goers. The idea is to convey the feeling of a nervous girl walking into a swinging party at which the distorted faces of dancers slowly turn on the fidgety newcomer with all the attention presumably then bathing her in nervous perspiration (unless, of course, she's taken the precaution to wear Fresh).

The dozen male actors dancing on the set were dressed in tuxedos, so they were little trouble. But the women were something else again. Doyle Dane's product styling department had to tour the collections of several young people's stores to get an idea of what was going to be popular in six months. Since the Paris spring fashion showings were on at the same time the commercial was being shot, the agency's Paris office was asked to send in daily reports of what was new.

"Normally we wouldn't worry about this sort of thing," said Miss Brock. "But since the fashions are changing this week we have to be ahead of them or we would look old-fashioned by the time the commercial goes on the air. There are a lot of ruffles on the dresses of the girls on the set that you won't see in the stores now, but we hope will be in the stores later in the spring."

As part of the teen fad, the agency also thought some of the girls should sport elaborate psychedelic designs painted on their faces. For this they called in an outside "expert," Lydia Saltzman, a sort of 22-year-old dean of New York City body painters ("I can do a whole body in an hour").

Miss Saltzman is the official body painter at the Electric Circus, one

of the more popular and publicized discotheques. Miss Saltzman arrived on the set at 8:30 in the morning to improvise a series of flowers and other designs on the faces and arms of the actor-dancers. "Each subject and situation sends out its own vibrations," she explained of her technique.

Miss Saltzman came to New York last June from Memphis, where she had spent three-and-a-half years at the Memphis Academy of Art. She came to the city because she was secretary of the Memphis Country Blues Society, a group that didn't get any bookings. So, after four hours working in a factory that made plastic pillows, she answered an ad in a Greenwich Village newspaper for help at the Electric Circus. There she put her artistic talents to work and quickly pyramided to success. "It's a joke," she admits. "It's very funny that I could have fallen into something like this."

Miss Saltzman admitted that although artists from the ad agency could paint the discotheque subjects, "they'd run into problems that I've already solved. I've tried all the paints and know which ones work."

How long does such a creative consultant plan to continue aiding in the making of commercials to inform and sell America's youth? "As long as there's a market for it. It's a very funny joke."

WALT SPENCER

WASHINGTON:

The FCC's complaint mailbag, which has frequently been used to deliver a scolding thunk to the broadcaster's skull, has always been more of a noodle whip than a legitimate instrument of corrective discipline. And like the two-by-four in the story of the reluctant Missouri mule, it has had more influence as an attention getter than as a valid indicator of how broadcasters should react.

Hearing that the mailbag has a new heft, we undertook an investigation of the contents, supposing that if the bag is again swung in the direction of television stations they will want to know whether they need to duck.

According to William Ray, chief of the complaints and compliance division of the FCC's Broadcast Bureau, the commission is indeed getting more complaint mail about broadcasting than it used to. This in spite of the fact that it hasn't got a chairman calling for the public to commit its feelings about radio-

DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

NOTEWORTHY WEATHERMAN. *If there is a more popular attraction in Detroit than Sonny Eliot's pun-packed weathercasts on WWJ Radio and WWJ-TV, it must be his annual appearances with the Detroit Concert Band. Over the years, Sonny has narrated such charming fantasies as "Peter and the Wolf," "Tubby the Tuba" and Allan Sherman's "Peter and the Commissar."*

Just as Detroiters regard these delightful concerts as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 47 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.

NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.



IN PITTSBURGH TAKE THE AND SEE

See your message get through to more young spenders.
See your spots in color, surrounded by color.
See your Katz man now.

BASIC ABC

WTAE-TV 4

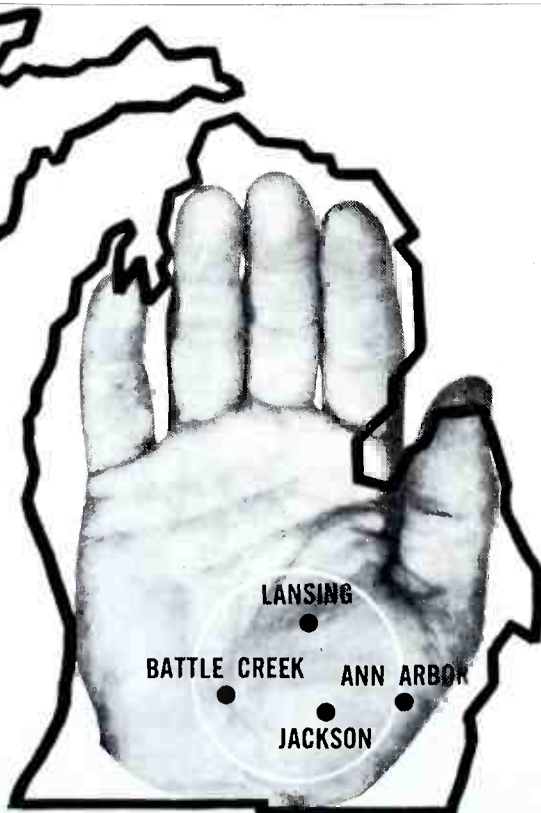
20

Put the middle
of the mitten...
in the palm of
your hand

WILX-TV



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV

1048 Michigan National Tower
Lansing, Michigan 48933

represented by
AVCO RADIO TELEVISION SALES, INC.

ON LOCATION

from page 8

TV to paper and pose them to the commission as did a former chairman, Newton Minow.

The Broadcast Bureau's correspondence is now running at the rate of 60,000 complaints, inquiries and comments a year, (excluding phone calls, including telegrams) about 35,000 of which are complaints. The bureau's compilation goes by numbers of items mentioned, not by letter count. Thus when 3,000 citizens of Brady, Tex., scandalized by a phonograph record's "dirty" lyrics, sign a protest to the FCC, their objection is registered as one complaint. But if a single letter writer lists three points of protest, his feelings will show up three times in the multi-item breakdown kept by the Broadcast Bureau.

Take January 1968 as an accounting period. A complaint-comment-inquiry count of 6,546 items resulted from 4,649 actual pieces of mail. That letter count represented an increase of 583 from the previous month.

Complaints numbered 2,880, up 583 from December, but the precise number of complainants is still camouflaged behind the accounting method.

Not so surprisingly—considering the relative audience attention paid the two media—television program and advertising complaints run well ahead of radio gripes. In the January accounting TV was the target of 640 of the 941 program-associated negative comments, and 176 of the 244 directed at advertising.

To examine the totals more closely is to suffer the inevitable embarrassments of reading other people's mail. Checking down the list of television's alleged programing transgressions in January—conveniently split into 17 categories—we find there were 88 comments of general criticism, two worried about misrepresentation or faith healing, 160 vented spleen at specific programs, 19 troubled with Communistic or un-American tendencies, 75 mentioned their concern with TV crime and violence, 63 bespoke varying degrees of outrage at program cancellations or substitutions, three worried about cruelty to animals. Only two complained about news coverage. So it went.

Of the 176 January complaints about TV advertising the biggest category by far was "false-misleading" which gathered 42

05



Serendipity

That's the plus you get with every Reeves Color Videofilm* tape-to-film transfer. It's that little extra that makes the difference. True blues, real reds, white whites, and all. Excellent color rendition and absolutely consistent quality that assures you of exact, uniform reproduction in every market. Everything that you've come to expect from Reeves.

Especially the unique Reeves crew, committed to making your job the finest. They've got 35 years experience preparing broadcast materials. They're dedicated.

Funny about these guys. Thirty-five years in the business and they're still not satisfied. They're still finding new ways to do things better.

And yet, prices and delivery schedules will surprise you. With the best tools to do the job, work gets done most efficiently.

Serendipity? That's hard to find these days. Skeptical? We've got a demo reel that'll prove our point about Reeves Color Videofilm* transfers. See it and you'll experience a little new, old-fashioned serendipity.



REEVES
SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550 TWX 710-581-4388

*TM Reeves Sound Studios

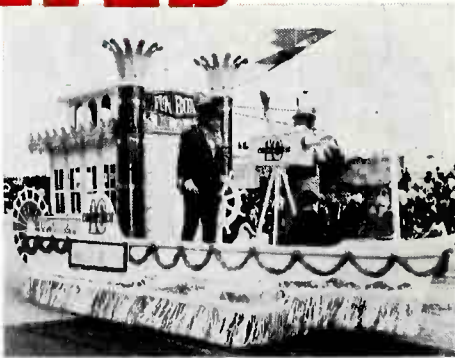
WLBW-TV



GETS



INVOLVED



WLBW-TV personalities take more interest in local activities than their counterparts at other stations. Whether it's a talk by the manager to a ladies' organization; welcoming foreign students to Miami; receiving a Civitan Plaque; taking foreign correspondents to a Junior College interview, or riding a float in the Junior Orange Bowl Parade. WLBW-TV gets involved, and interested in community affairs.



WLBW-TV

MIAMI, FLORIDA

AFFILIATED WITH WCKY
50 KW CINCINNATI, OHIO



ON LOCATION

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protests, second was "bad taste" with 27 and the rest were a buck-shot scatter among nine other categories from program interruption to tobacco. No one in January thought he had been subliminally corrupted by TV advertising, although in other months that has been a complaint.

No social scientist worth his honorary degree would base a viewer-attitude study on the projected results of unsolicited FCC mail. But TV might take notice that letter writing to the FCC is on the upswing.

Complaints and compliance chief Ray says: "Only a minuscule number of our complaints are subject to FCC sanction, but that doesn't mean they're not valid." Ray's division comprises 17 professionals and 14 clerical assistants. The table of organization calls for six field investigators, but only two are currently in the field. A considerable part of his staff's efforts are turned to answering complaints. In January they composed 1,205 replies and sent another 765 form letters. The Broadcast Bureau mailbag is not loaded with brickbats alone. In the same month 192 of the comments received were laudatory of TV stations, not to mention five that found FCC TV regulatory policies commendable.

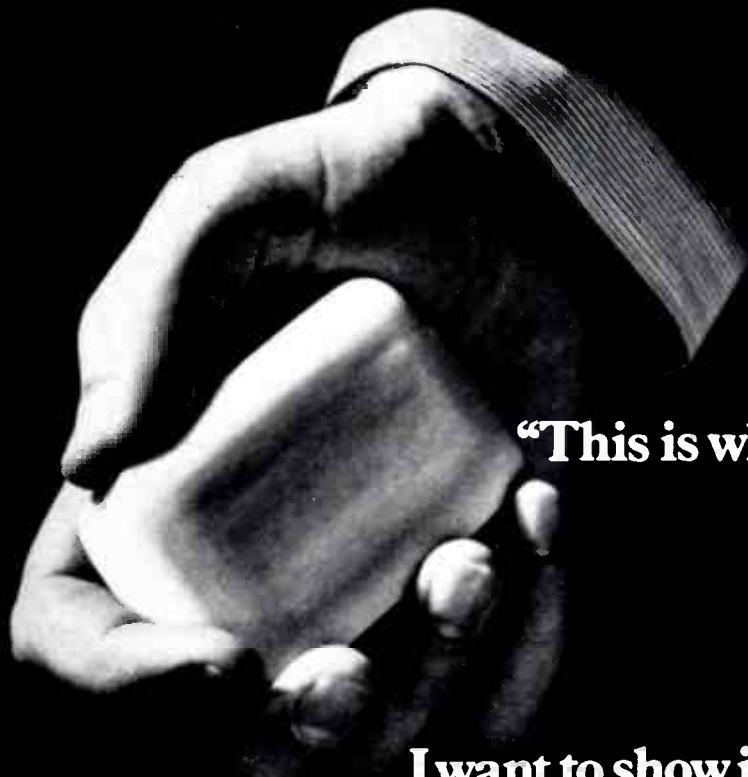
For letters that seem a bit far out there is a category under a list of miscellaneous items called "possible mental problem." That's for the ones who think the networks are hiding microphones under their mattresses according to Ray, "for those who seem to us to be nuts."

JOHN GARDINER

HOLLYWOOD:

To be sure, Hollywood is the home of the stars and the location for TV and film studios and production. This is what makes it unique, usually the only reason it's newsworthy. But Hollywood, or the greater area known as Los Angeles of which Hollywood is just a part, also is a local television market—the most competitive one in the country. With a total of seven VHF and five UHF stations (one of the latter noncommercial) banging heads for attention, news programming becomes all-important. For the three network-owned stations in the market, news, certainly, is the surest way of establishing a local identity.

The image of KABC-TV is a puzzle. Many viewers don't know whether



“This is what I sell.

**I want to show it
to people who are
paying attention.”**

Nothing illustrates so vividly the attention television gets from its viewers as the time and money they spend watching it.

Incredible as it may seem, the average family has its set on more than five-and-a-half hours a day. The average man watches 3.1 hours a day; the average woman, 4.0; the teenager, 2.9; the child, 3.3. Altogether, adults spend four times as much

time with television as they do with newspapers, eight times as much as with magazines.

To watch television, the American people spend three billion dollars a year (more than for newspapers and magazines combined). In the last 20 years people have bought some 135 million sets, of which 77 million are still in use in 56 million homes. Indeed, they enjoy television so much

they can hardly do without it. When television sets get out of order, 26 per cent of their owners have them fixed within 12 hours; 47 per cent within a day. In other words, life without television is almost unthinkable. Television is far and away the medium people enjoy most.

And within television the network people enjoy most, and pay the most attention to, is...

The CBS Television Network

ON LOCATION

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to laugh or be impressed. The reason for the indecision is Baxter Ward, a dark-haired, somber-faced newscaster who has worked for a half-dozen radio and television stations across the country and for the BBC in England. Five days a week, for an hour at 4:30 p.m. and a half-hour at 11 p.m., Ward delivers the news for KABC-TV.

That's where the commonplace ends. Viewers may chuckle over Ward, tell anecdotes about him, sometimes rub their eyes in disbelief.

But it's doubtful that he's ignored.

In a sketch that must have been somewhat of a puzzlement to the national audience outside of Los Angeles, the *Carol Burnett Show* satirized Baxter Ward's news programs on her CBS-TV show a few months ago. The *Los Angeles Times*, through one of its columnists, has been carrying on a running feud in print with Ward and his news cohorts. And when KHJ-TV Los Angeles changed its format for presenting local news late last year, the station acknowledged that

it would try a free-form, personalized approach in the Ward style.

A recent random sampling of a late-night Ward program gives some indication of why the KABC-TV news, third in homes delivered in the market behind the CBS and NBC stations, has such a disproportionate impact.

Ward doesn't believe in elaborate, self-important openings for his newscasts. Instead he comes on camera without any introduction or credits and wades right into the lead story.

"Dawn is just 90 minutes away in Vietnam. American ground activities consist of mainly border skirmishes along the demilitarized zone. Fighters and bombers are most active."

This is the way he came on one night last month. He gives scant notice to national and international happenings. He leaves this for the network newscasters to cover. Vietnam—not at all unusual—got 65 seconds of his time during the program sampled.

Local news is his meat and how he loves to chew it over. Ward's speciality is uncovering obscure, but interesting, local items, most of them involved in a legal situation.

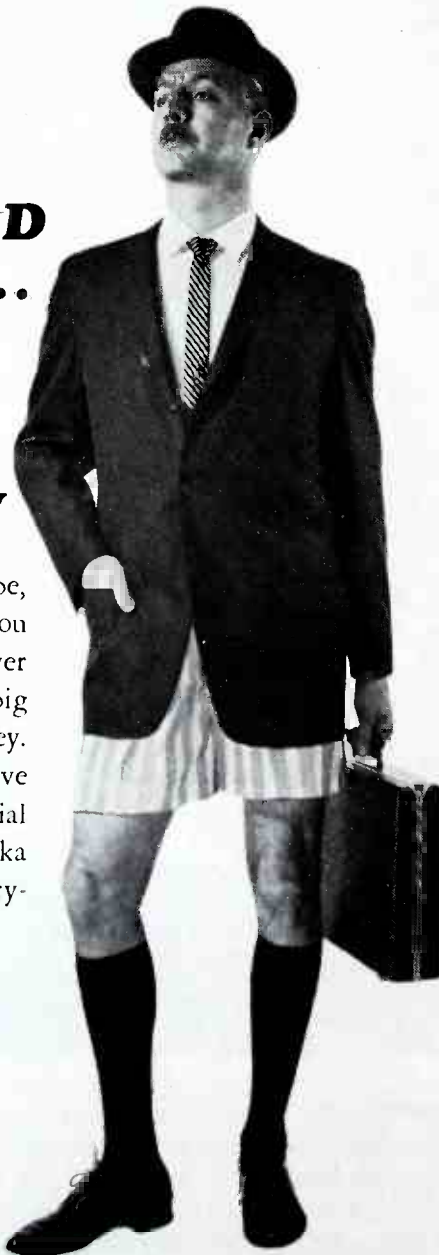
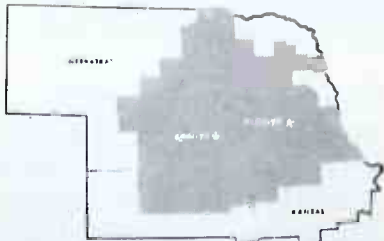
"You know about San Fran . . . ahllh . . . California's implied consent law," he began relating during the sample program last month. He seemingly hardly ever reads from his written reports, mostly extemporizing, using many hand gestures. Hence, his frequent stuttering and false starts. "If you're picked up on the suspicion of drunken driving and you refuse to accept the chemical tests to see if you have alcohol in your bloodstream then you could lose your driver's license for six months," he said, continuing the report. "Well, on Oct. 16th, let's see, on Oct. 13th of last fall, at 2:20 a.m., in the City of Commerce, a young, 23-year-old housewife was picked up. She's also a schoolteacher. And she was charged on suspicion of drunken driving. And, indeed, she was later tried by a jury and convicted of drunken driving. She refused the chemical test that night. A judge now has restored her driving license to her on the suspicion that perhaps she was so drunk she didn't understand the question."

The syntax could be improved but the emphasis, instead, is on communication. Ward aims to reach viewers on a personal level, eye to eye. He concentrates on what he believes most people seek out in newspapers: sports, gossip,

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

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

No matter how diplomatic you may be, you can't persuade Nebraska until you cover Nebraska. And you can't cover it unless you cover the state's other big market: Lincoln - Hastings - Kearney. And to reach that, you've got to have KOLN-TV/KGIN-TV — the official basic CBS outlet for most of Nebraska and Northern Kansas. Let Avery-Knodel document it for you.





The Feltzer Stations

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 KALAMA/00-HATFIELD CREEK
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 WJEM GRAND RAPIDS-KALAMA/00
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TELEVISION
 WRFO-TV GRAND RAPIDS-KALAMA/00
 WWTV/CADILLAC-HATFIELD CITY
 WWDP-TV LAUREL-SUN-MAHIE
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KOLN-TV / KGIN-TV

LINCOLN, NEBRASKA
1300 FT. TOWER

GRAND ISLAND, NEBRASKA
1049 FT. TOWER

Avery-Knodel, Inc., Exclusive National Representative

"This is what I sell.



**I want people
to understand
what it can do."**

The best way to understand how anything works is to work it yourself. The next best way is to watch somebody doing it.

Television's ability to show what product can do is the secret of its extraordinary impact as an advertising medium. It achieves this not only by showing the product in use—through sight, sound, motion and color—but in use by somebody like ourselves, thus enabling us to identify with the man driving the car, the

woman cleaning the house, the child brushing his teeth. As one media expert puts it: "Television is above all a medium that demands a creatively participant response. ... It engages you. You have to be with it."

Once having engaged us, television holds our attention far better than print—for one basic reason: television operates in linear time and the press in space. In television it is easier for the viewer to concentrate on one thing at a time and for the

advertiser to make his points in a fixed and effective order. For example, it has been demonstrated that people become more aware of a product when advertised on television than in magazines, more certain of its advertised value, more likely to believe, and more eager to buy.

Advertising achieves its greatest impact on the individual through the medium of television. And its mass impact is greatest where audiences are biggest, on...

The CBS Television Network

Your Blair Man Knows...

WHO'S RUNNING THE SHOW? The RF in call letters could well represent Robert Ferguson, President of WTRF-TV, Wheeling, West Virginia. What kind of a guy leads a TV station in a lucrative market? A nice guy, a dedicated man who just completed a second term as Chairman of the TV Board of Directors of NAB, who was recently appointed Chairman of the TV Code Review Board for a two year term, who served as a member of the Code Review Board 158-1962, who is the first Vice President of Broadcast Pioneers, and is a member of the West Virginia Broadcasting Educational Authority. Sooo? A well-programmed TV station in the public interest abides by the better ethics and codes of an industry and enthusiastic, loyal audiences result. Another reason why your ad schedules bring results you want when you buy WTRF-TV, serving the Wheeling-Steubenville Market from Wheeling.

BLAIR TELEVISION

Representative for

WTRF-TV

Color Channel 7 • NBC

Wheeling, West Virginia

MANHATTAN ESCAPE ROUTE

Proceed by cab, car or foot
to 30 East 65th Street.

Prepare to enjoy famed

Voisin cuisine
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of unrushed elegance.

"Superb" is the password.

Prix Fixe Luncheon—\$6.00

Reservations LE 5-3800

Dinner, Cocktails, Luncheon

Closed Monday only

Open Sat. and Sun.
for Lunch and Dinner

One of the great restaurants
of the world

VOISIN

30 East 65th Street

ON LOCATION

from page 14

stories about graft, corruption, divorce, murder, sex; ordinary people being exploited, deeds of good Samaritans.

Somewhere after his third news item of the night, which was his story about the lady drunk, a voiceover simply announces: "News final. Sports from Jim Healey. Rona Barrett looks at Hollywood. And the news reported by Baxter Ward."

On most nights this completely takes care of credits. There's usually no crawl at the end of the program. Ward's delivery is fast, sometimes too fast to make any sense.

His newscasts use film footage extensively. Ward, who also is news director for the station, never hesitates to buy footage from another station (not necessarily an ABC-TV affiliate). He arranges elaborate and complicated film transfers at the last minute, consequently sometimes showing film he hasn't even had time to edit. A frequent feature of the late-night program is an exchange of news stories on film with Roger Grimsby, newscaster for KGO-TV San Francisco.

Ward likes to do long stories or series, breaking them into parts and carrying them over from night-to-night. During one five-night serial last month, he presented both sides of the now famous case of Lieutenant Commander Marcus Arnheiter, the U.S. Navy officer who was abruptly relieved of his command of the U.S.S. Vance. The station shot its own film and did its own interviewing in ferreting out the conflicting stories in the case.

Ward editorializes constantly and sometimes picks sides in what critics feel is an outrageously biased manner. His comment at the end of the Arnheiter presentation is only a mild example: "The Navy remains reluctant to order a new hearing for Arnheiter. They would simply like to forget about the man."

Rona Barrett, his girl gossip reporter (a character named Rhoda Rumor appeared in Carol Burnett's satire), freewheels her tidbits with apparently little regard for cuckolded husbands and gentle sensibilities.

"And tonight the answer to Mae West's beauty secrets," she informed viewers recently. "Mae attributes her youthful firm face and figure to what midwesterners describe as a purge . . . a daily purge. Furthermore, Louis Armstrong subscribes to the same routine."

Jim Healey, Ward's plain-talking sportscaster, is never satisfied with reciting scores and traditional publicity items. Instead, he's forever sniffing about, hoping to find something rotten about sports.

Doing a report on the use of spitballs in baseball last month, Healey showed an action film clip of a pitcher whose face was blacked out (but still looking remarkably like Don Drysdale of the Los Angeles Dodgers, and described by Healey as a local fellow, who's "one of the most famous names in baseball") and noted that this guy doesn't do anything so obvious as blowing on his hand when he throws a spitter, "he has a little Vaseline under the bill of his cap."

If there's a sporting event of any importance taking place in the Los Angeles area, sportscaster Healey is out covering it personally, often comes rushing into the studio breathless and with film footage that's only a half-hour or so behind a game or event that's still in progress. As a result the footage seemingly comes on upside down as frequently as it does in the prescribed manner.

Ward is decidedly against duplicating news, either from network sources or from his own programs. He tries to make his late-night newscast completely different from his late-afternoon program. A basic difference is that Carl George, a resourceful reporter, does features on the early edition, while Miss Barrett looks at Hollywood only during the late-night version.

"What we're trying to do," explains Ward, an impassioned, forceful man on screen, surprisingly self-effacing at other times, "is reflect the problems of the day and of the life in the West. We try to get into as many situations as we can."

That Baxter Ward gets into a lot of different situations, some of them lively and strange indeed, there's no question. Consider, for example, this excerpt from a series of interviews with Los Angeles Mayor Sam Yorty's hippie-oriented son:

Q: "Still, there could be many advantages I would think to being the mayor's son. Did you take advantage of them? Enjoy yourself? Have a good time?"

A: "Oh, yeah, sure [giggles], I mean, you know, you've got to have something to talk about [giggles]. So I'm the son of the mayor and you know, a politician. That's my thing [giggles]."

MORRIS GELMAN

"This is what I sell.



**I want to advertise it
where the
biggest advertisers
spend most of
their money."**

The businessman who invests in television can be sure he is in good company. America's biggest advertisers confirm his choice. Year by year they rely on it more and more.

Back in the old days of Arthur Murray, Herb Shriner, and Lucky Pup—in 1950—national advertisers put out just three per cent of their budgets into television. By 1966 (the latest year for comparable data) they were spending more on television

than on newspapers and magazines combined! In the same year the 100 largest advertisers, who by and large have had the most experience with television, were putting into it six dollars out of every ten. In 1967 all advertisers together spent nearly three billion dollars in this medium of sight, sound, motion and color.

If you are selling food products, you doubtless know that your industry allots 71 per cent to television. For

drugs, television's share comes to 80 per cent. For toiletries, 72 per cent. For soaps, cleansers, and polishes, 89 per cent. The biggest advertiser in this television-sold industry, Procter & Gamble, weighs in at 91 per cent.

For 20 years more and more of the smart money has been going into television. And within television, for the past 14 years, the smart advertisers have been spending the biggest share of their budgets on...

The CBS Television Network

PLAY BACK

A monthly measure of comment and criticism about television

The ball game is on

In the only article in the March issue of *The Atlantic Monthly*, titled "Supernation at Peace and War" (it will be published in expanded book form this spring by Atlantic-Little, Brown) Dan Wakefield writes:

"In the course of my own travels through the country, I never met anyone who had come to oppose the [Vietnam] war because of having seen it 'live' on television. Of course it is possible that such influence is subconscious, and the citizen may have unknowingly come to oppose the war because of such an experience. My own feeling, however, is that a more realistic analysis on the influence of television on the public was made by some TV cameramen in the White House Press lobby. The photographers were bemoaning the fact that they were going to have to cover the antiwar demonstrations at the Pentagon scheduled for the coming Saturday. It was argued and agreed that the networks were crazy to think that the general public was interested in such stuff, and in fact most viewers would surely get mad if the afternoon's college football game of the week were in any way interrupted by such nonsense . . .

"The very idea was absurd.

"Whatever complaints the government may have about television [and its coverage of the Vietnam war], it should recognize that medium as one of the most stabilizing influences in the society, answering many of the needs of the leisure-time pressures brought on by shorter working hours. For a while 'the problem of leisure' was a popular concern of social thinkers in the society, and fears were expressed about what the man accustomed to work would do when

faced with the burden of free time on his hands. The problem is no longer much discussed, because it is obvious now what this man will do. He will get settled in front of the TV, put a six-pack of beer in the icebox, and turn on the ball game. For every hour of 'live coverage' of the Vietnam war on television, there must surely be a thousand hours of the ball game.

"For all practical purposes, the ball game is never over. In the spring and summer it is baseball, and winter and fall it is football, beginning shortly after lunch on Saturday and going into a second game that runs to dinner or after, and then the roundup of the games and the recaps and replays on the news, and then the whole thing again on Sunday, a vast swirl of bats, swings, passes, kicks, touch-downs, stolen bases, shown again on instant replay, slow-motion, split-screen, and isolated camera. There is no need to think, speak, or move. The ball game is on."

A melancholy fact

U. S. viewers aren't the only ones who complain when *The Beverly Hillbillies* or *The Flying Nun* is pre-empted for a news special or a documentary. Lord Hill, chairman of the BBC, in an address to the Newspaper Conference in London, said:

"Television, radio, and the press, have a duty to inform the public about what's really going on, so that people stand a better chance—I put it no higher—of identifying the nation's problems as their own. At the time of devaluation, you probably remember, we had a good many complaints (from the public as well as the parties) about which politicians should be allowed to broadcast and so on ["On Loca-

tion," TELEVISION, February 1968]. But the melancholy fact is that we had a great many more complaints because a special program on devaluation meant the cancellation of *Sooty*."

A few jolts for ETV

Unorthodox commercial maker Stan Freberg, in an interview in the program guide of noncommercial KGET(TV) Los Angeles was asked: "Is there still what you once called a national apathy with regard to ETV? Or is it like the dullness . . . slowly getting less dull?"

A: "The problem is that there is an apathy toward everything in America. People want to pass up educational television because they're afraid of involving their minds in something that looks like it's going to be too much effort . . . too much concentration. People just don't want to curl up with 'War and Peace' when they can skim through Harold Robbins. . . ."

Q: "Do you advocate ETV giving people a few jolts of Harold Robbins?"

A: "No, but it wouldn't hurt to give them a few jolts of something. Watching a small dance company in leotards leap about in a bare New York rehearsal hall to raise money, for 30 solid minutes on the PBL might have been a jolt to Martha Graham but sure bored me out of my skull. And that's just what people looking at *Bonanza* are scared witless they are going to be trapped into on ETV. Some faggy guy jumping around in leotards in front of a \$12 backdrop, followed by a two-hour David Susskind-type 'discussion' show with script by Henry James and 'additional, easy-to-grasp dialogue' by Marshall McLuhan. The problem with ETV is that they're afraid to put the candy coating on the pill—they want people to just swallow the medicine in its natural state. If I ran an ETV station, I would once a week run a line of chorus girls in and out just to wake the audience up . . . or empty a .38 once a night just to jolt people on their feet."

The LBJ comedy hour

President Johnson, in an appearance before the Veterans of Foreign Wars on March 12, the night of the New Hampshire primaries (see page 45) and the second day of Secretary of State Dean Rusk's televised appearance before the



“This is what I sell.

**I want to sell it
in America’s busiest
marketplace.”**

Advertisers display their wares to more customers on the CBS Television Network than in any other marketplace. This is where the biggest audiences come to watch—night and day, for entertainment and news, specials and sports.

The CBS Television Network has attracted the biggest average nighttime audience for 13 consecutive years. This season it leads one network by 12 per cent, the other by

28 per cent. CBS reaches the biggest nighttime audience in every Nielsen age classification. And according to ARB, the network’s stations lead, or tie for the lead, in 44 of the nation’s 50 biggest markets.

CBS has also attracted the biggest average daytime audience (Monday to Friday) for 10 straight years. This season its average daytime audience exceeds five million homes—12 per cent more than one network, 94

per cent more than the other. It is, in short, the prime marketplace for advertisers who want to reach women. CBS enters more homes in a single day than Good Housekeeping, Ladies’ Home Journal, and McCall’s sell copies in an entire month.

If you have something to sell, CBS is the place to sell it. That’s why, for 14 consecutive years, the nation’s advertisers have been putting their largest appropriations on...

The CBS Television Network

ARB audience estimates for individual markets for Nov. 1967, 7:30-11 pm. All other audience estimates based on NTL and Nielsen Audience Composition data: nighttime and daytime averages, other than age, based on household data, Jan.-Dec. each year; current season, Oct. 1967-Feb. 1, 1968, as available; nighttime, 6-11 pm; daytime, Monday-Friday, 10 am-5 pm. Specials are evening programs telecast not more than once a month. News and sports, day and evening, seven days a week. Audience estimates subject to qualifications available on request.



the day music stopped

Imagine that all music suddenly has ceased to exist. Composers have stopped creating. Musicians are silent. The phonograph record is gone. People have stopped singing. A universal language has disappeared in the flash of a moment.

All over the world, the blow is shattering. In the United States the economic loss is beyond belief. 5,000 radio stations, deprived of the majority of their programming, are reducing their schedules or going off the air. Television producers are converting every existing program and every commercial with music to straight talk. Many sponsors are simply cancelling. The juke box is extinct. The recording industry has closed down. The music instrument manufacturing business is obsolete. 15,400,000 children who have been studying music no longer have any use for pianos or violins or woodwinds. The country's 1,436 symphony orchestras and 918 opera producing groups have disbanded. Most nightclubs,

theaters, dance halls, concert halls, ballrooms have shuttered their windows. Hundreds of thousands of people who earn their living because of music are now unemployed. The tax loss is incalculable.

A fantasy? Yes, but it makes a point. Music is vitally important in all our lives, in terms of sheer economics as well as of culture.

We are proud that BMI, together with our thousands of affiliated writers and publishers, is one of the many organizations which play a role in supporting and fostering the miracle of music.

If yesterday had been the day music stopped, you wouldn't be hearing about it from us. BMI wouldn't be in business. Nor, possibly, would you.

*All the worlds of music
for all of today's audience.*

BMI

BROADCAST MUSIC, INC.

A NEW SWITCH ON REGIONAL

NEWS: You'll find it in every AP bureau throughout the country: a new and exclusive electronic device that does a vital job for every AP member. Every time we switch it on, we switch you ahead of your competition with faster regional news.

When a regional bulletin reaches your Associated Press bureau, flip goes the switch and AP electronics is in action. It breaks into the national tape, then stores the incoming information. (Instead of letting it go by.) And when the regional item is over, the national tape picks up right where it left off. That way you get all

the news, fast. Without waiting for a regional split. And without missing a single item of national news.

So if you're an AP member (and there are now 3,000 of them in broadcasting) remember, just the flip of an AP switch gives you a regional competitive edge that no other news service can deliver. If you aren't an AP member, maybe you'd better pull a switch of your own. Contact your nearest Associated Press representative for further details. Or call Bob Eunson at AP headquarters: 50 Rockefeller Plaza, New York, New York 10020. (212) PL7-1111. **THE ASSOCIATED PRESS**

FOR AP MEMBERS ONLY:



PLAYBACK

from page 18

Senate Foreign Relations Committee, commented:

"Many of my political friends are home tonight watching TV. There's a special on tonight from New Hampshire. It's quite a contest. It's the only race where anybody can enter and everybody can win. [It's] the only place where a candidate can claim 20% is a landslide, 40% is a mandate, and 60% is unanimous.

"I heard on one of the unbiased TV networks, they'd counted the first 25 votes, and LBJ had zero. I asked Lady Bird what she thought. She replied: 'The day is bound to get better, Lyndon.'

"I'm going home to look at *The Dean Rusk Show*. That's the show that was two years in production. It had a great cast. No plot. We also had trouble picking a title. *Gunsmoke* was taken. We finally decided on *Shoot-out on Capitol Hill*. Then we couldn't find a sponsor. They all said: 'Sorry, quiz shows are dead'."

The conservative view

Edward L. Morris, program director for noncommercial WTTW-TV Chicago, told Paul Molloy, in an interview published in the *Chicago Sun-Times*:

"I am a liberal, and I make no bones about it. . . .

"The fastest way for public television to develop acute hardening of the arteries is to go always to the same people and the same places for ideas. Our establishment has opted for the liberal message to our society. . . .

"We hammer at the big issues of the day, but in so doing we perhaps hammer them into the ground. We have engaged the liberal mind without reaching the conservative, or, for the most part, the large segment of 'nonthinkers' who may still be won. . . .

"Isn't it possible that some time and effort should be taken to find out what the thinking viewer is really thinking and whether the liberal, too, doesn't want his mind blown free from the usual warm, friendly concepts that are easily at hand [in many liberal magazines]—even to the extent of having his thinking abraded by more conservative and irritating ideas which might have the germ of solutions to America's huge social problems?

"The liberals are unusually active with us. . . . But conservatives

aren't keeping up. With a few exceptions—William Buckley is one—they lack ingenuity.

"If the John Birch Society comes to me with an idea, say, for three or four good, original programs, I'll grab it. But they usually offer us a propaganda membership pitch. We don't play that way with anybody. I wouldn't take a propaganda film from the Americans for Democratic Action either. . . .

"But you can't get the really sincere, eloquent conservatives to appear on television. We just get offers from the lunatic fringe. There are lots of marvelous, brilliant conservatives who do nothing about getting their message across. We need them, but they turn us down."

War coverage

Inez Robb in her syndicated newspaper column wrote:

"I hold in my hand a wildly indignant letter from a woman in St. Paul who has reduced me to the same state.

"Mrs. Pris, which is not her name, wants to enlist my aid in her campaign to bar news films of the Vietnam war from the home screen. Mrs. Pris doesn't think it is nice to show pictures of men fighting, wounded and dying for her and her country. And she has already written the local TV stations, warning them to cease and desist.

"I did not see this burial detail to which Mrs. Pris objects so strenuously. But a young Marine did die on the home screen in my living room the other evening, and I wept with the two medics on the battlefield when they realized that the man they had tried so desperately to save was beyond their care.

"Like Mrs. Pris, I hate television violence. But the violence that is Vietnam is a part of all of us, and we are a part of it, no matter how much we refuse to admit the fact, or how often we walk out of the room or turn off the television set.

"Despite its presence in our living rooms, this is a war that scarcely seems to touch the lives of the vast majority of Americans. There is a terrible inequality of sacrifice to which we remain indifferent.

"Far from petitioning television to stop its brilliant coverage of the war, I hope it doubles it. Perhaps then we shall become as aware of it as, say, *The Virginian*. The only permissible type of violence on the home screen should be that which shows war as the horror it is."

LETTERS

Turned on

I cannot let this day pass without congratulating you on Roy Huggins's article, "It's Time to Turn Off McLuhan" [TELEVISION, March]. I think what it says is important not only in direct reference to McLuhan but also as it applies to much of the shoddy thinking on university campuses and elsewhere about the content of history, art and life itself. . . .

It is possible that, if we all work together, we may succeed in turning off not only McLuhan but the whole batch of clowns who have escaped from the circus and are currently botching up the American scene.

George N. Gordon, PhD,
director, communications
center, Hofstra University,
Hempstead, L. I., N. Y.

Someone finally penetrated the darkness of McLuhan's "Electric Age" with a bright shaft of light.

Hurrah for Roy Huggins.

Rich Steck, broadcast
coordinator, University
of South Florida, Tampa, Fla.

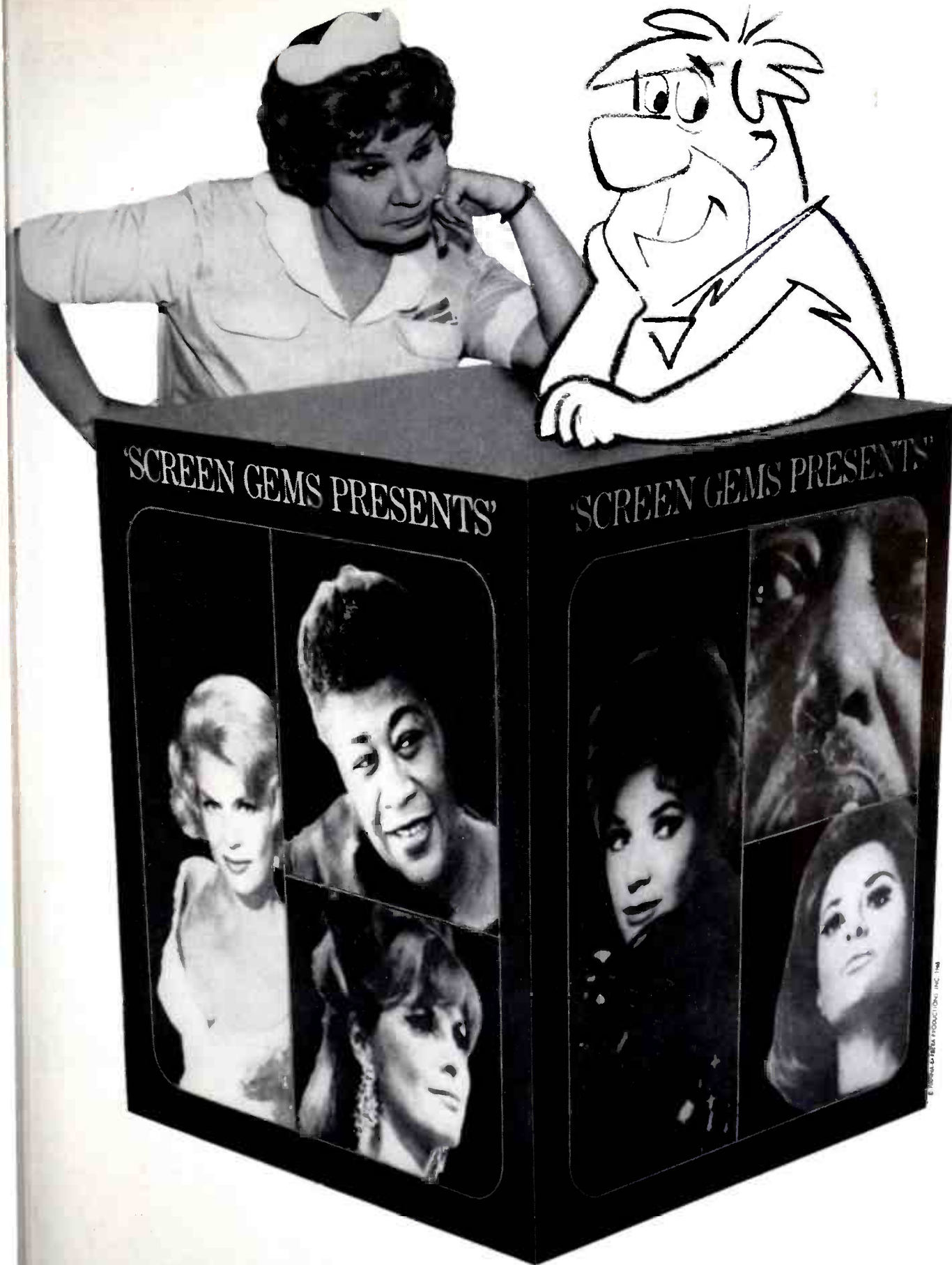
Qualification

I have just come across your article on television commercials festivals and my comment to the effect that festivals generally are a drug on the market and that many producers are not entering them ["On Location," February]. I think this needs some elaboration.

I do believe that there are too many commercials festivals and that in a number of instances there is little reward for the producers, even if they are prize winners. However, this is not to say that commercials festivals in and of themselves do not afford a distinct opportunity to the industry to be educated to the creativity of the agency art director, to new film production techniques, musical scoring, new uses of color, and of course, talent. Since success in any field must nearly always be based on the competitive factor, it is only natural for prizes to be awarded to commercials in various categories.

The professional, well-run festival organizations should be encouraged to stick around. They're needed.

Harold Klein, executive
director, Film Producers
Association of New York.



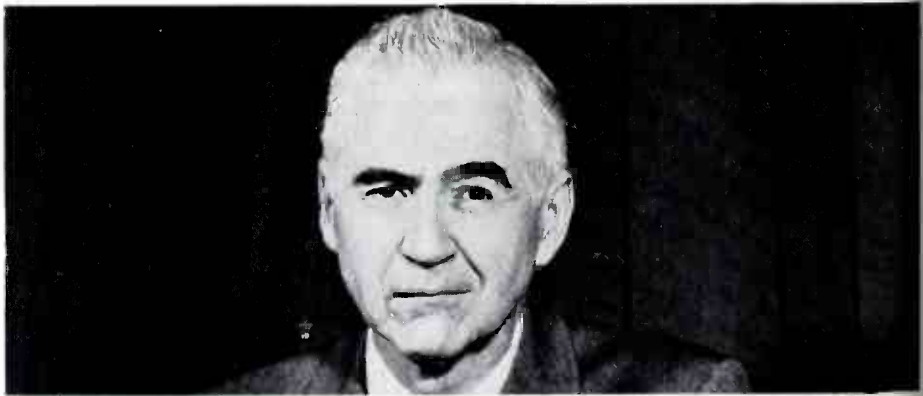
Join us in the Embassy Room on the First Floor of the Sheraton-Blackstone
(across from the Conrad Hilton).

We look forward to seeing you at the NAB. We'll be there on Sunday, March 31, from 12:00 noon until 10:00 p.m.; on Monday, April 1, and Tuesday, April 2, from 10:00 a.m. until 8:00 p.m. Come on over!


SCREEN GEMS



CLOSEUP



JOHN P. TAYLOR. If his only claim to an endurance record is that he's been attending National Association of Broadcasters conventions since 1939, the new division vice president for marketing programs of RCA's commercial electronic systems division would have company in the form of a handful of equally hardy conventioners. But Taylor's roots in broadcasting go back to 1920 in Williamsport, Pa., where, as an eighth-grader, he built his first radio receiver (KDKA Pittsburgh went on the air that year). Taylor went on to build ever more complex radio sets throughout high school, then majored in radio communications at Harvard, where he was graduated with a BS in electrical engineering in 1929. He joined General Electric in Schenectady, N. Y., and then moved to RCA in 1930. Today he is known as one of the most knowledgeable men in the broadcast-equipment field, one who has lived with RCA through its growth in radio, in television, in UHF, in color. In his new job, Taylor will be more active in the international field for his division as well as the audio-

visual area, closed-circuit TV and such things as two-way mobile radio and microwave equipment. He continues to be responsible for the advertising, sales promotion, market research and functional design of products and related activities of the division. In that job he made his imprint on the style and the look of RCA broadcast-equipment advertising and promotion as well as the general thrust of RCA's big exhibitions of equipment at the NAB and elsewhere. One of Taylor's major preoccupations now is long-distance planning. "There are so many things on the horizon, and new competition as well, that we've got to do quite a bit of looking forward and planning." One of the things Taylor is looking ahead to in the far future is integrated circuits, which, he says, "will give us a whole new generation of broadcast equipment." In his spare time Taylor likes to garden around his home in Haddonfield, N.J., where he lives with his wife. His specialty: azaleas and rhododendrons. He has about 1,000 of them. Why gardening? Says this terse man: "Flowers don't talk."

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VINCENT T. WASILEWSKI. The tenures of presidents of the National Association of Broadcasters have always been turbulent and rarely been long. When things go right in the broadcasting business, the NAB president gets little credit. When things go wrong, he is an easy target for blame. Right now things aren't going as well as they were, say, three years ago when Wasilewski took over. Television broadcasters see their spectrum space threatened by land-mobile users (see lead story this issue). The government is making ugly noises about concentrations of station ownership. Rigid application of the FCC's fairness doctrine is putting the squeeze on cigarette advertising and on broadcast journalism. The broadcasters and community antenna television operators are engaged in a bitter dispute over copyrights. The list of troubles in Washington lengthens daily. So does the list of problems on Wasilewski's desk. It can't be said that Wasilewski didn't know what he was getting into. He's never worked anywhere else. He was hired as an NAB staff lawyer in 1949 upon his graduation from law school at the University of Illinois. He became the association's general counsel in 1953, manager of its government affairs (for which read chief contact-man with Congress) in 1955 and executive vice president in 1961. His appointment to the presidency was made in January 1965, after the office had been vacated by LeRoy Collins (now running for the U. S. Senate from Florida). There is some evidence that Wasilewski's choice was at least to some extent conditioned by the belief of some NAB board members that it would be cheaper to pay him a president's salary than to go on subsidizing him informally in the gin rummy games at which he excels. Wasilewski's salary, originally \$50,000 a year, has recently been raised to \$75,000. The increase bespoke an affirmation of his performance in the job to date. It also suggested at least a proportionate rise in the responsibilities he is expected to assume. As broadcasting's principal representative in Washington, he's in charge of holding the hottest front in the country. Tunnelling in from every direction are the FCC, the Senate, the House, the Federal Trade Commission, the Justice Department and—perhaps most ominous of all—the President's Task Force on Telecommunications, which looks upon broadcasting as just another occupant of large pieces of spectrum space that is in short and contracting supply. At the age of 45 Wasilewski is still young enough to relish controversy and action. Chances are there'll be enough of both to keep him satisfied. This month Wasilewski faces an ordeal that confronts all NAB presidents each year—the association's national convention. It's the one time that most NAB members get a chance to see their resident in action.

FRANK PRICE. As do many production people in Hollywood, Universal Television's Frank Price believes it's "extremely frustrating" to be stuck turning out an hour weekly show in television about the same people doing essentially the same thing. There's an inherent boredom in the continuing characters and theme of a series. He wonders if television film writers, limited as they are by format requirements, can come up with enough good scripts to make possible 26 shows a season of high quality. And the pressures of time with a weekly filmed series are crushing, he contends. No matter what—poor scripts, production problems, all be hanged—the show must go on and be produced in hopefully five days, week after weary week. He'd much prefer making six or so two-hour motion pictures a season for television about a strong, identifiable character. He's convinced that this concept, just announced by Universal TV with its 90-minute *The Name of the Game* entry for NBC-TV next season, is going to catch on strong. It gives viewers something special within a familiar framework, allows the creative people time to polish and hone. As Frank Price looks forward to this new pattern in filmed television, he remains thoroughly involved in more conventional programming efforts. He's the boss of both the world's greatest wheelchair detective and most daring thief, executive producer of NBC-TV's hour *Ironside* and ABC-TV's hour *It Takes a Thief* series (one of the few production executives in TV film to have such dual responsibilities). Both shows are out of Universal City Studios or off "the assembly line," as some of Hollywood's disenchanted refer to it. But 38-year-old Frank Price's credentials indicate a good deal more than a mere factory hand. He was a budding journalist out of Decatur, Ill., Michigan State University and the *Flint (Mich.) Journal*, but the New York newspaper pay scale in 1951 was not particularly attractive. So he joined CBS as a reader for *Studio One* scripts, moved to Screen Gems on the West Coast as story editor of *Ford Playhouse*, among other shows, before joining NBC-TV as story editor for *Matinee Theater*. Then he helped produce *Rough Riders* and *Lockup* for Ziv Productions and finally joined Universal TV in 1959 as associate producer for *Tall Man*. Since that time he helped develop and eventually was executive producer of *The Virginian*, the first regular 90-minute series for television. He also produced "The Doomsday Flight," one of the early two-hour "World Premiere" movies for NBC-TV. His background is replete with productions of substance, clear enough reason for his trust and belief in the longer form.



Last week your commercial was seen 500,000 times by Pittsburghers*.



But . . . you failed to reach 320,000 other Pittsburgh viewers like Ben Burdulis.



And 64,000 Pittsburgh viewers like Jim Sloan don't remember it!

You just can't afford a buy that delivers limited reach and frequency!

TO HELP YOU SELECT SPOT PURCHASES THAT WILL PROVIDE THE BROADEST AND MOST EFFECTIVE REACH OF THE PITTSBURGH TELEVISION AUDIENCE, WIIC-TV HAS OBTAINED COMPLETE INFORMATION ON 250 DIFFERENT SPOT POSITIONS.

THIS COMPUTERIZED INFORMATION INCLUDES DETAILED DATA ON TOTAL REACH, UNDUPLICATED HOMES AND FREQUENCY OF REACH FOR ANY COMBINATION OF SPOTS DESIRED. WE CALL IT "INSTANT CUME" ANALYSIS AND IT'S AVAILABLE FOR YOUR USE NOW.

FOR SOME EYE-OPENING FACTS ON EFFECTIVELY REACHING PITTSBURGHERS, CONTACT WIIC-TV'S GENERAL SALES MANAGER, LEN SWANSON OR YOUR BLAIR TELEVISION MAN.

*An example extracted from Instant Cume analysis. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



FULL COLOR WIIC-TV 11

FOR EFFECTIVE TV BUYS IN PITTSBURGH

Basic NBC Television Affiliate

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

FOCUS ON

FINANCE

Television stocks register first over-all gain since September 1967

After six months of decline, television stocks finally turned the corner in March. For the first time since last September, the TELEVISION index of selected stocks did not show an over-all loss.

The index average was up 2.9%, and four of the six divisions showed increases. The other two—the purely television and television with other major interests categories—at least broke even. The over-all climb was higher than that of the Standard & Poor Industrial average, which was up 1.3%.

Programming stocks made the biggest leap, almost 7%, followed by CATV stocks, which climbed 4.9%.

The purely television category performed the poorest, with virtually no movement (actually, a negligible drop of less than one-quarter of a percentage point). ABC climbed 2% despite its report on its 1967 financial results. It reported substantially lower profits on increased revenue. The official accounting showed operating earnings of \$2.50 a share compared to \$3.81 a share the year before. Total revenue was \$574,952,000, up from \$539,972,000 in 1966. Increased operating costs from converting to color, the delay in a decision in its proposed merger, two labor strikes and news coverage of the Arab-Israeli war were cited as major reasons for the profit drop.

ABC also proposed and then cancelled a public offering of \$75 million in convertible subordinated debentures. The proceeds were to be used to pay off a series of loans totaling about \$53 million, with the remainder of the money to be added to working capital. Cancellation of the offering only three weeks after it was announced was said to "unsettle market conditions."

CBS stock during the reporting period fell to 46½—its lowest level in recent years. By the March 13 closing of the reporting period, it was back up to 47¼, still down 1% from its Feb. 13 level. The de-

cline came as CBS also announced its 1967 financial returns, which showed its earnings for the year down to \$2.14 a share from \$2.92 for the previous year. CBS Inc. Chairman William Paley and President Frank Stanton sent stockholders a letter with the annual report saying they felt the company is "in an exceptionally promising position" and predicting higher sales and earnings for 1968 "in all major businesses in which the company is engaged."

Among the group broadcasters, Corinthian was down 7% even though it reported the highest earnings in its history for the third fiscal quarter and for the nine months ended Jan. 31. Earnings for the nine months were \$2,830,768, compared with \$2,797,069 for the same 1966 period. Per-share earnings were down slightly because of the greater number of shares outstanding this year.

Gross Telecasting was down 3% as it reported annual income up but earnings down. Per-share earnings were \$2.02 for 1967, compared with \$2.37 in 1966.

Metromedia was down 1%, although it reported all-time high revenues and earnings for 1967. Earnings were \$3.15 a share compared to \$3.07 the year before.

Reeves Broadcasting was up 2% as it also reported record results for 1967. Net earnings for the year were up 12% to \$784,701. Earnings increased from 42 cents a share for 1966 to 43 cents for 1967, despite a larger number of shares outstanding. Reeves also announced plans to create a new class of 100,000 shares of preferred stock to be used primarily for growth and acquisition.

Scripps-Howard remained unchanged for the month, although it reported 1967 earnings down slightly on increased revenue. Earnings for the year were \$1.85 a share, compared to \$2.11 in 1966.

The strong gain registered by the CATV stocks as a category was the

result of a marked surge in only two of the six stocks. Jerrold was up 16%, and Teleprompter was up 11%. Of the others, Ameco was down 8% as it reported lower net sales for the six months ended Dec. 31, 1967. At the same time, however, losses were down. Per-share loss was only 9 cents for the half-year, compared to 24 cents in 1966.

H&B American was off 12% even though it reported increased revenues and earnings for the six months ended Jan. 31. Earnings for the period were 14 cents a share, compared to 10 cents in 1966.

The television with other major interests category made a minimal gain (about one-third of a percentage point). Avco was down 8% although it reported improved earnings for the fiscal year ended Nov. 30, 1967. Consolidated earnings before an extraordinary capital gain were \$3.71 a share, compared to \$3.30 a share in the 1966 fiscal year. Avco also announced it is negotiating to buy all class A voting stock of the Carte Blanche Corp., the credit-card company.

Bartell Media was up 14% following the private sale of 100,000 shares of common stock. Boston Herald-Traveler was down 2%, as it reported depressed earnings on slightly increased revenue in 1967. Earnings tumbled from a profit of \$3.50 a share in 1966 to a loss of 19 cents a share in 1967. Officials laid this to "heavy nonrecurring expenses," including consolidation of the *Boston Herald* and *Boston Traveler* into one morning newspaper and including Entron Inc. in its figures. The Herald-Traveler Corp. owns 53% of the CATV system, which showed a \$420,135 loss for the year. (Entron was down 5% for the month in the CATV category.)

Cowles Communications was down 6% as it reported a loss for the year of \$1 a share compared to earnings of \$1.12 in 1966. This was ascribed to heavy starting costs for several new publications, including the *Suffolk* (county, N.Y.) *Sun*, newspaper.

Chris-Craft was off 2%, although its annual report for 1967 showed earnings up slightly—\$1.75 a share compared to \$1.73 a share the year before. The directors of Chris-Craft and the Baldwin-Montrose Chemical Co. approved the proposed merger of the two companies.

Gannett was down 2%, although an unaudited report by the company claimed a net profit for 1967 of \$7.4 million, an increase of 5.9% over 1966.

Continued on page 30

The Television stock index

A monthly summary of market movement in the shares of 69 companies associated with television.



	Ex- change	Closing March 13	Closing Feb. 13	Change from Points	Feb. 13 %	1967-68 High	Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Television									
ABC	N	40 1/4	48 1/2	+ 3 3/4	+ 2	102	48	4,682	\$230,600
CBS	N	47 1/4	47 5/8	- 3/8	- 1	75	46	23,300	1,109,700
Capital Cities	N	49 1/2	48	+ 1 1/2	+ 3	60	35	2,746	135,900
Corinthian	N	23 3/4	25 3/4	- 1 3/4	- 7	30	23	3,384	80,800
Cox	N	47 3/8	47 1/2	+ 3/8	+ 1	59	35	2,866	137,200
Gross Telecasting	O	28	29	- 1	- 3	34	24	400	11,200
Metromedia	N	52	52 1/2	- 1/2	- 1	64	39	2,294	119,300
Reeves Broadcasting	A	11 3/8	11 1/8	+ 1/4	+ 2	13	5	1,809	20,600
Scripps-Howard	O	25 1/4	25 1/4	-	-	34	24	2,589	65,400
Sonderling Broadcasting	A	25 1/2	26	- 1/2	- 2	34	13	800	20,400
Taft	N	33 3/8	34	- 5/8	- 2	49	32	3,363	112,200
Wometco	N	19 1/2	20 3/4	- 1 1/4	- 6	25	14	3,339	63,900
							Total	51,572	\$2,107,200
CATV									
Ameco	A	8 3/4	9 1/2	- 3/4	- 8	14	7	1,200	10,500
Entron	O	4 3/4	5	- 1/4	- 5	8	5	617	2,900
H&B American	A	11	12 1/2	- 1 1/2	- 12	28	4	2,637	29,000
Jerrold	O	32 1/2	28	+ 4 1/2	+ 16	52	21	2,318	75,300
Teleprompter	A	26 5/8	24	+ 2 5/8	+ 11	40	13	994	26,500
Vikoa	A	13 1/2	13 3/4	- 1/4	- 2	19	11	1,359	18,300
							Total	9,125	\$162,500
Television with other major interests									
Aveco	N	43	46 3/4	- 3 3/4	- 8	65	22	14,075	605,200
Bartell Media	A	11 1/4	9 7/8	+ 1 3/8	+ 14	12	4	2,106	23,700
Boston Herald-Traveler	O	49	50	- 1	- 2	70	47	565	27,700
Chris-Craft	N	31	31 3/4	- 3/4	- 2	46	22	1,663	51,600
Cowles Communications	N	13 1/8	14	- 3/8	- 6	21	14	2,944	38,600
Fuqua Industries	N	67 1/2	66 1/4	- 1 1/4	- 2	81	27	1,135	76,600
Gannett	O	25 3/8	26	- 5/8	- 2	27	22	3,064	77,700
General Tire	N	24 1/4	24 1/4	+ 5/8	+ 3	38	24	16,719	415,900
Gray Communications	O	9 3/8	10	- 5/8	- 6	13	9	475	4,500
Gulf & Western	N	41 3/4	48 3/4	- 7	- 14	66	30	11,620	485,100
Lin Broadcasting	O	16 1/4	18 3/4	- 2 5/8	- 14	29	7	789	12,700
Meredith Publishing	N	23 3/8	24 1/4	- 3/4	- 2	38	24	2,662	63,600
The Outlet Co.	N	22 3/8	23 1/2	- 1 1/8	- 5	30	15	1,056	23,600
Rollins	A	48 1/2	43 3/4	+ 5 3/4	+ 13	52	19	4,061	197,000
Rust Craft Greeting	A	31 3/4	31 3/4	- 5/8	- 2	43	28	727	22,600
Storer	N	39 5/8	36 1/4	+ 3 1/2	+ 10	59	35	4,180	165,600
Time Inc.	N	91 3/4	88 3/4	+ 3 5/8	+ 4	115	88	6,560	601,900
							Total	73,401	\$2,893,600
Programming									
Columbia Pictures	N	28 5/8	25 3/4	+ 2 7/8	+ 11	31	24	4,477	128,200
Disney	N	46 1/4	51	- 4 3/4	- 9	63	38	4,230	195,600
Filmways	A	18 1/8	19 1/8	- 1	- 5	27	13	895	16,200
Four Star International	O	5 3/4	6 1/2	- 3/4	- 12	10	2	666	3,800
MCA	N	58	57 1/4	+ 3/4	+ 1	74	35	4,707	273,000
MGM	N	42	38 3/4	+ 3 1/4	+ 8	65	31	5,756	241,800
Screen Gems	A	24 3/8	25 1/2	- 1 1/8	- 4	34	21	4,036	98,400
Trans-Lux	A	23 1/2	23 1/4	+ 1/4	+ 1	30	14	718	16,900
20th Century-Fox	N	29 1/4	27 3/4	+ 1 3/4	+ 6	35	22	7,035	205,800
Walter Reade Organization	O	6 7/8	7 3/8	- 1/2	- 7	10	1	1,583	10,900
Warner-Seven Arts	A	30	31 3/4	- 1 3/4	- 6	42	20	3,746	112,400
Wrather Corp.	O	6	6 3/8	- 3/8	- 6	7	2	1,753	10,500
							Total	39,602	\$1,313,500
Service									
John Blair	O	21 3/4	26	- 4 1/4	- 16	36	15	1,080	23,500
Comsat	N	49 1/4	43	+ 6 1/4	+ 15	78	41	10,000	492,500
Doyle Dane Bernbach	O	31 1/2	32 1/2	- 1	- 3	53	22	1,994	62,800
Foote, Cone & Belding	N	13 1/2	13 7/8	- 3/8	- 3	21	14	2,146	29,000
General Artists	O	13 1/4	10 3/4	+ 2 1/2	+ 23	11	4	600	8,000
Grey Advertising	O	13	15 1/4	- 2 1/4	- 15	25	16	1,201	15,600
MPO Videotronics	A	12 3/8	11 5/8	+ 1/2	+ 4	17	6	469	5,700
Movielab	A	21 1/2	19 5/8	+ 1 3/8	+ 8	28	10	1,099	23,200
Nielsen	O	28 1/2	38	- 4 1/2	- 14	42	29	5,130	146,200
Ogilvy & Mather	O	14	16	- 2	- 13	20	10	1,087	15,200
Papert, Koenig, Lois	A	5 3/8	6 1/2	- 7/8	- 13	9	6	791	4,400
							Total	25,597	\$826,100
Manufacturing									
Admiral	N	10 1/2	10 1/2	+ 3	+ 18	38	17	5,062	98,700
Ampex	N	29 3/4	28 3/8	+ 1 1/4	+ 4	41	23	9,565	283,400
General Electric	N	87 3/8	87	+ 3/8	+ 1	116	82	91,068	7,979,800
Magnavox	N	44	37 1/4	+ 6 3/4	+ 18	50	34	15,410	678,000
3M	N	84 3/4	82 1/2	+ 2 1/2	+ 3	96	75	53,466	4,524,600
Motorola	N	108 3/4	99	+ 9 3/4	+ 10	147	90	6,117	665,200
National Video	A	20	19 3/4	+ 1/4	+ 1	46	18	2,781	55,600
RCA	N	47 1/4	47 1/4	-	-	66	43	62,465	2,051,500
Reeves Industries	A	5 1/4	5 1/4	+ 1/4	+ 5	9	2	3,327	18,300
Westinghouse	N	65 3/4	61 1/2	+ 3 3/4	+ 6	79	46	37,571	2,456,200
Zenith Radio	N	56 1/4	51 5/8	+ 7 3/8	+ 15	72	48	18,849	1,116,800
							Total	305,681	\$20,828,100
							Grand Total	504,978	\$28,131,000
Standard & Poor Industrial Average		97.70	96.40	+1.30	+1.3	106.15	85.31		

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

Data compiled by Roth, Gerard & Co.

ready to pitch again

The REAL McCOYS have now played every major league—and played winning ball each and every season!

First on ABC in prime time. Then on CBS in prime time (followed by a Monday through Friday morning strip). And each time the McCOYS scored their Home Runs in terms of audiences.

Now—with NBC FILMS—the McCOYS are going local for the first time. Right up to the day the McCOYS left the network, they scored high. In fact, in 1966 on a month by month average,* the REAL McCOYS held a higher share of audience than "Concentration" the only other network competition in the 10:30 a.m. strip. During that time they also boosted their rating and share (except for a one month tie in share) above their lead-in, "I Love Lucy."



Walter Brennan is ready to pitch, Richard Crenna is ready to pitch, Kathleen Nolan is ready to pitch. And a host of popular guest stars are ready to pitch.

It's a great team for a great strip, all 223 innings.

*NTI January-September 1966

NOTE: Audience and related data are based on estimates provided by the rating service indicated and are subject to the qualifications issued by these services.

30 Rockefeller Plaza, New York, N.Y. 10020 Circle 7-8300



FOCUS ON FINANCE

from page 27

Gulf & Western skidded 14% and it cancelled plans to merge with Armour & Co., the meat packer, and postponed a tender offer to acquire the Security Insurance Co. of Hartford, Conn., and Security Connecticut Insurance Co., both through an exchange of stock. The declining price of G&W stock was cited as the major reason for both actions, although a possible Justice Department investigation of the Armour merger was believed to have been a factor there. The conglomerate company completed purchase of Resource Publications Inc., a Princeton, N.J., publisher of industrial and educational literature. It also reported record earnings for the first half of its fiscal year, ended Jan. 31. Earnings were \$1.69 a share, compared to \$1.43 a share the year before.

Rollins was up 13% as it reported record high revenues and earnings for the nine months ended Jan. 31. Earnings were \$1.23 a share compared to 92 cents a share in the same 1966 period.

Rust Craft Greeting was off 2% in its first month of sale on the American Stock Exchange. Storer was up 10%, although its annual

report showed 1967 earnings down to \$1.65 a share from \$2.56 a share in 1966. Storer blamed its 21% slump on a \$5.2 million loss sustained by its Northeast Airlines subsidiary.

Time Inc. was up 4%, although it reported 1967 earnings down to \$4.36 a share from \$5.40 a share in 1966, while revenues increased some \$3 million.

The programing stock gains were paced by Columbia Pictures, up 11%, mainly on the basis of strong box-office returns for its pictures, particularly "Guess Who's Coming To Dinner" and "In Cold Blood." This was coupled with a report that the success of several pictures last season increased earnings 248% for the three months ended Dec. 30, 1967, while revenues were up 41%. Earnings for the quarter were 57 cents a share, compared to 17 cents a share for the same 1966 period.

Disney stock was down 9% although it reported a slight increase in earnings for the first fiscal quarter ended Dec. 30, 1967. Earnings were 52 cents a share, up 2 cents from the same period the year before.

Filmways was down 5% as it announced plans to acquire Broadcast Electronics, a Silver Spring, Md.,

manufacturer of tape cartridges and equipment, for a stock exchange valued at \$1.75 million.

MCA was up 1% as it reported net income for the year up about 15%. Earnings for 1967 were \$3.20 a share, compared to \$2.76 a share in 1966. Boards of directors of both MCA and Spencer Gifts Inc. approved MCA's acquisition of the mail-order gift company.

Screen Gems was down 4% even though it reported record sales and earnings for the fiscal six months ended Dec. 30, 1967. Earnings were 70 cents a share, compared to 65 cents a share the year before.

Warner Brothers-Seven Arts was down 6% as it reported net income of 14 cents a share for the six months ended Dec. 31, 1967. There are no comparable figures from the premerger period of W7.

Service stocks increased just under 4%, with Communications Satellite Corp. and General Artists showing the greatest gains. Comsat's 15% increase came as it reported the first profit in the six-year history of the corporation. Earnings for the year were 46 cents a share. An additional boost to the company came from the FCC's authorization for the first commercial satellite service between the U.S. and Australia, with four carriers to lease a satellite circuit from Comsat.

General Artists' 23% climb apparently was the result of cancellation of merger talks between the talent agency and the Trans-Beacon Corp., a movie-theater operator and licensing agent.

Manufacturing stocks were up 3¼%, with Admiral and Magnavox leading the way. Both registered 18% gains. Admiral's apparently stemmed from its announcement that picture-tube warranties on current color sets would be tripled from their present one-year length. This was coupled with a report that after nine months of losses, Admiral showed a profit of \$622,266 in the fourth quarter of 1967.

RCA, parent company of NBC, remained unchanged as it reported the sixth straight year of record sales and profits. Earnings for 1967 were \$2.27 a share, up a penny from 1966.

Westinghouse was up 6% as it also reported record revenue and profits for the year, with earnings of \$3.21 a share, compared to \$3.16 a share in 1966.

Zenith was up .15% as it reported record 1967 sales, although profits of \$41 million ran \$2.5 million behind the record set in 1966. **END**



PLAY IT SAFE:
Start now
to save
their hearts

Help your children form good health habits now to reduce risk of heart attack later:

- Encourage normal weight; obesity in youth may persist throughout life;
- Build body health through regular physical activity;
- Serve them foods low in saturated fats;
- Teach them that cigarette smoking is hazardous to health;
- Make medical check-ups a family routine.

Set a good example. Follow the rules yourself and guard your heart, too.

GIVE...
so more will live
**HEART
FUND**

Contributed by the Publisher



FOCUS ON FINAN from page 27

Gulf & Western skidde it cancelled plans to n Armour & Co., the me and postponed a tender quire the Security Insura Hartford, Conn., and Sec necticut Insurance (through an exchange of declining price of G&W cited as the major reaso actions, although a possi Department investigatio Armour merger was b have been a factor there glomerate company com chase of Resource Public a Princeton, N.J., publi dustrial and educational It also reported record e the first half of its fiscal y Jan. 31. Earnings wer share, compared to \$1. the year before.

Rollins was up 13% ported record high rev earnings for the nine med Jan. 31. Earnings we share compared to 92 ce in the same 1966 period.

Rust Craft Greeting v in its first month of s American Stock Exchar was up 10%, although



Help your children form c
reduce risk of heart attack li

- Encourage normal weigh
persist throughout life;
 - Build body health throug
 - Serve them foods low in :
 - Teach them that cigarett
to health;
 - Make medical check-ups
- Set a good example. Follow
your heart, too.

Portfolio II

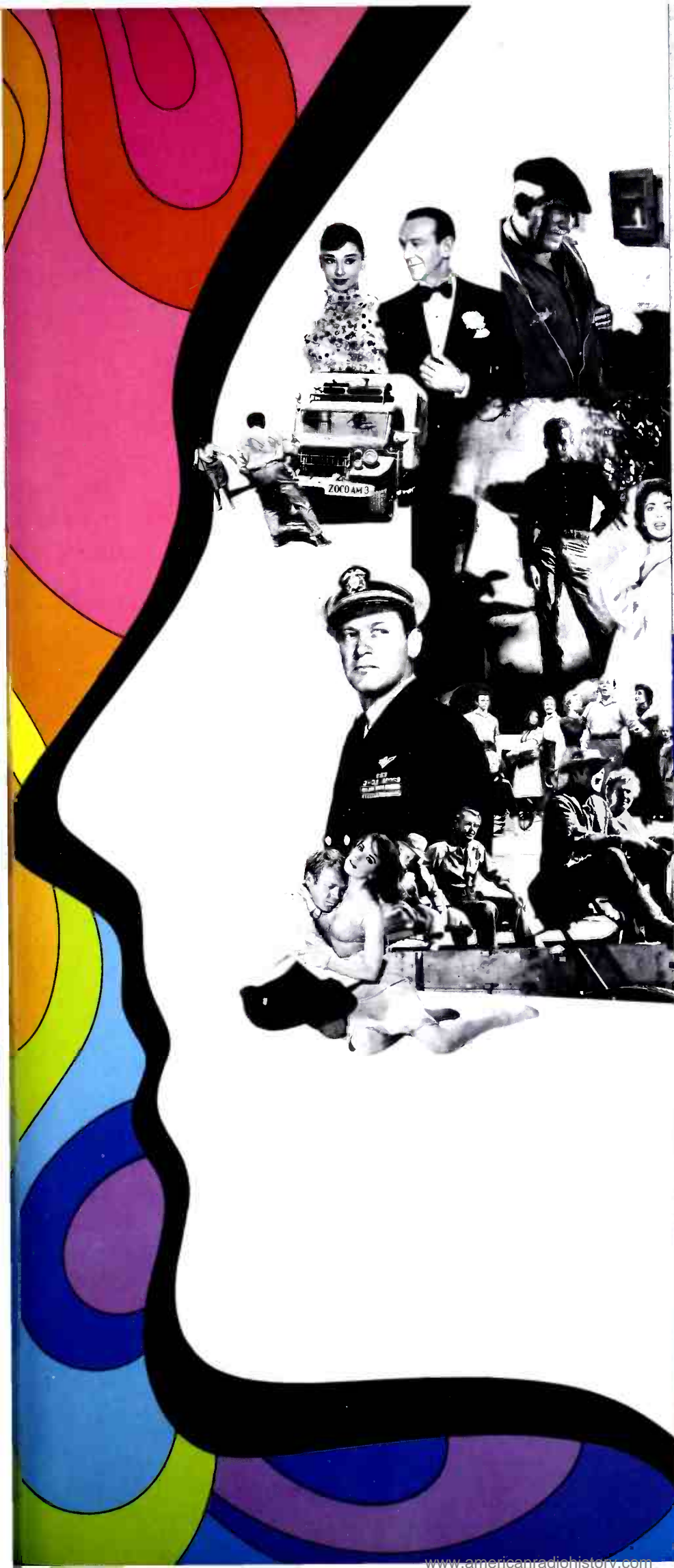
A new prestige package of quality films

Audiences and advertisers have been waiting for these distinguished features from Paramount's library of all time motion picture hits.

Top box office names like **LIZ TAYLOR, JOHN WAYNE, PAUL NEWMAN, BING CROSBY, WILLIAM HOLDEN, ALAN LADD, STEVE MCQUEEN**, combined with titles like "Hud", "Shane", "Sunset Boulevard", "Love With The Proper Stranger", "Bridges of Toko Ri", "Donovan's Reef", "To Catch A Thief", "Elephant Walk", make Paramount's Portfolio II an unprecedented offering for station programming everywhere.

Portfolio II is a list of 27 top off-network features and other first run quality films yet to be premiered on television.

Again — a total package — with hard hitting publicity and promotional material for **POTENT, PRIME TIME PULLING POWER!**



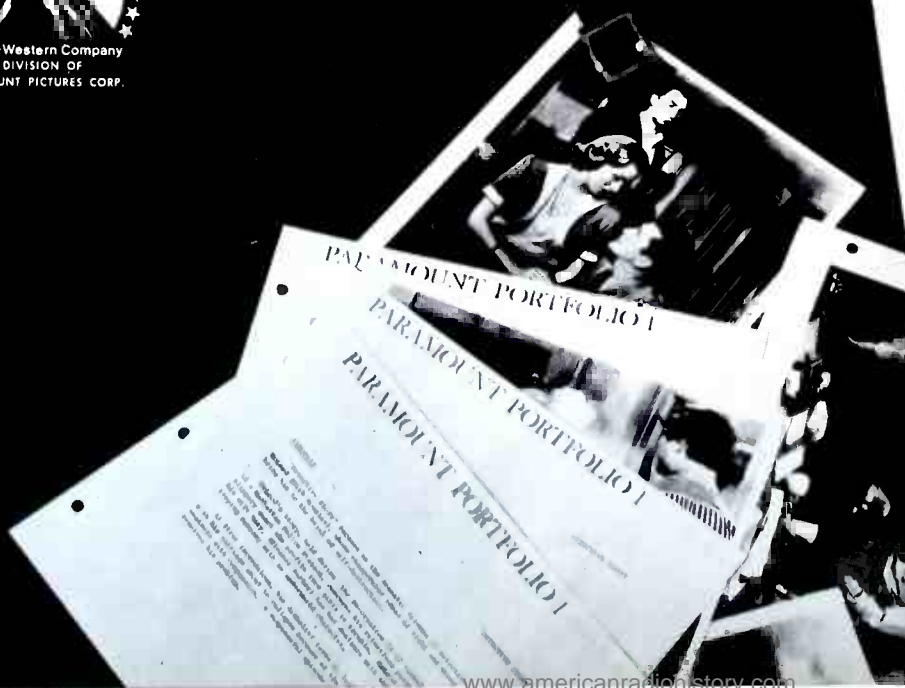
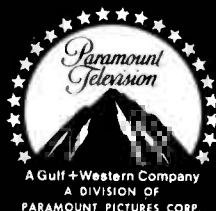
Portfolio I

Portfolio I is a package of captivating top name stars: **JOHN WAYNE, BOB HOPE, BING CROSBY, WILLIAM HOLDEN, JAMES STEWART, BURT LANCASTER AND KIRK DOUGLAS.**

All time memorable titles such as

"The Detective Story",
"Strategic Air Command",
"The Desperate Hours",
"War And Peace", "The
Man Who Shot Liberty
Valence" and "The
Buccaneer", is being
exploited with a back up
stock pile of advertising,
publicity and on-the-air
promotional material, prime
time, in 70 markets across
the nation.

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TELEVISION

APRIL 1968 VOL. XXV NO. 4

Mention the spectrum to a broadcaster these days and his pulse will flip and flutter, but the only color he'll see is red. Instead of conjuring up the rainbow, he'll drift toward a paranoid state in which demons come with coaxial cable to strangle him by night, government bureaucrats choke him with data labeling him a wastrel, and mobile-radio transmitters, like bands of locusts, swarm over the land, polluting his signals and threatening to drive him off the air. Before returning to reality he's caught in a rain of satellite signals and a crossfire of earthbound microwaves.

The subject of this nightmare is of course the electromagnetic or radio spectrum, that range of fre-

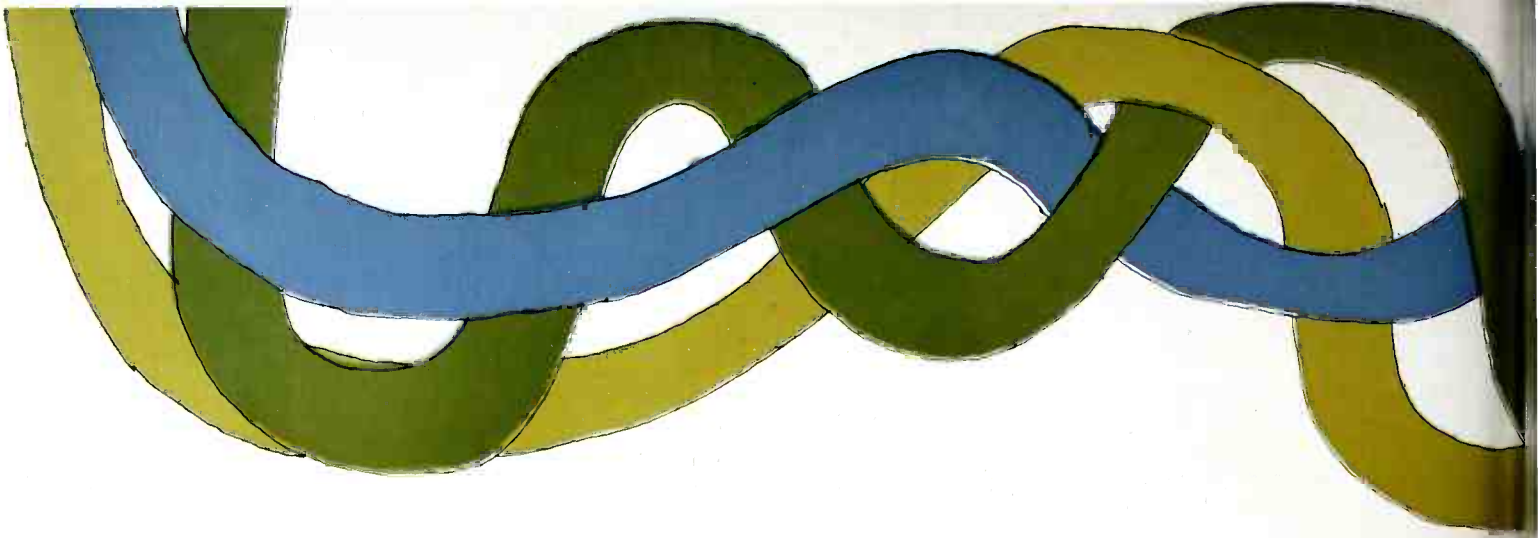
quencies on which information can be transmitted through the air. It contains the most colossal mess in communications history, the tangle in the apportionment of those frequencies to the myriad users who claim a right to communicate on the air. And at the very center are the television broadcasters, charged by some with a dog-in-the-manger selfishness about unused frequencies in the UHF television band and by others with the proposition they could as well deliver their service to homes by wire.

Frightened by teams of economists who are determined to attach economic values to the relative usefulness of TV's occupancy of so much of the usable spectrum, and driven to distraction by loose talk about a cable television takeover, the industry, through its chief trade association, the National Association of Broadcasters, has taken refuge in a strict no-change policy. As the demands of rival claimants—the manufacturers and users of the mobile-radio

By John Gardiner



The raging
war
for spectrum
space



equipment carried in vehicles from police cars to diaper trucks—have grown more brazen, the official broadcaster position has grown more recalcitrant. This is only the commercial maneuvering around two collision points in the spectrum—the lower and upper regions of the UHF-TV allocation, a chunk that runs from the frequencies of 470 million cycles per second to 890 million cycles per second. Farther up the scale in frequency and down the road in time lie a slew of potential spectrum battlefields, for some of which war plans are already being formed.

Government agencies and departments reel in stupefaction at the enormousness of the problem. Helpless to catalogue what has already happened in the proliferation of frequency users, they flounder at the mercy of industry, which must keep its own records of the number and kinds of transmitters in use and maps of the electronic jungles where they roost or prowl. The alternative is to be lost in their own thicket. So telephone companies have programed computers to tell the FCC where it has a microwave frequency available for common-carrier use and, once told, the commission's pathetic response may be: "Oh, is that so?" The FCC's next annual report will *estimate* that as of last July there were more than five million transmitters involved in mobile communication around the U.S. Of these more than 600,000 are involved in public-safety functions, 1.5 million are in use by industry, and 440,000 are in land-transport services (taxis, trucks). The balance, approximately half of the total, are in the citizens band (New York's Mayor Lindsay uses a frequency in this band for his personal communications).

The spectrum management problem is the current bane of the FCC's existence. Some go so far as to say that through abdication of its responsibility the commission may lose its authority in this field, which it now shares with the President's Office of Telecommunications Management (government spectrum space is allocated through the OTM).

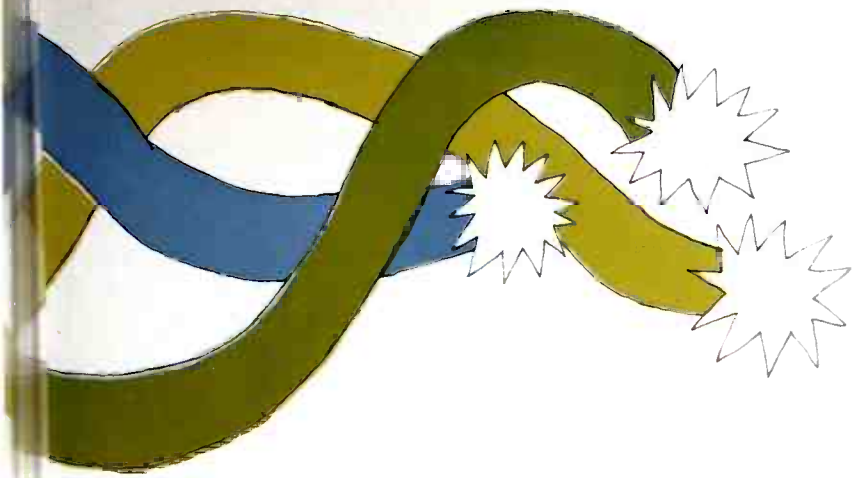
A recent congressional panel hearing on the subject produced little more than an attack on the FCC by Representative John Dingell (D-Mich), a polarized picture of industry positions and a record as muddly as

it was long on the technical problems involved. Dingell said he was fed up with a commission that waited for industry to do the research work that was its own responsibility. The land-mobile radio people said they had urgent need of the bottom seven UHF television channels to expand in. The broadcasters said the land-mobile people weren't even making coordinated use of the space already assigned to them and that television wasn't disposed to give up any UHF-TV space at the bottom or the top end of the service's current territory. The technical record of the hearing suffers from the same cacophony that can presumably be heard on a Los Angeles land-mobile channel. Contending engineers didn't even agree on a definition of the present television allocation system.

Spectrum studies proliferate throughout government and industry, many without coordination. The idea of a cabinet-level department of telecommunications gains circulation. Critics of the FCC claim it has lost control of the action to the President's Task Force on Telecommunications and other outside forces. An FCC advocate of community antenna television says the wire-TV problem will eventually be settled to the discomfiture of broadcasters because an anti-cable attitude has pushed the problem to higher levels than the FCC. The same disgruntled official claims the majority of FCC commissioners at one point favored commission research that would have concentrated on cable TV's future. That idea, he complains, has been submerged in increasingly ambitious research plans so that available resources will be dissipated beyond usefulness. Sol Schildhause, head of the FCC's CATV task force, says; "Since cable can't get a fair shake here, it's going to go elsewhere."

The spectrum battle is a battle in futures, a battle whose present eruptions blur what it's really all about as far as the broadcaster is concerned—how long over-the-air television is going to protect its domain before some other transmission methods are fostered by the government. All tactical subtleties among contending parties come clearer in that context.

Last year at this time broadcasters seemed ready to concede some UHF space to land-mobile users. Now their position is no retreat. An engineering study



commissioned by the NAB titled "A Practical Plan for the Relief of Channel Congestion in the Land-Mobile Radio Service" proposed outright transfer of a strip of spectrum 18 megacycles wide, the portion that comprises the top three UHF-TV channels, to land-mobile use, either on a statewide or regional basis. The NAB sent the report to Congress, but the association's board members denied approval of the study. As one board member reportedly said: "I would have voted for it in a minute if I thought it would have stopped there, but I didn't want to prejudice our position on the Hill." A high NAB official confirms the gradual-erosion fear. Moreover the influential broadcasters, the VHF-station operators, are aware that it would be unseemly to use struggling UHF and its expansion territory as a sacrificial lamb. They have recently been accused by Fred Ford, former FCC commissioner (briefly chairman) and now the chief mobile TV industry spokesman, with acting as champion of UHF television (through the NAB and Association of Maximum Service Telecasters) because they show UHF to be a technically inferior competitor. In the name of UHF development, says Ford, they are sending off legitimate competition from cable. That is a very ugly charge and it is symptomatic of the high heat of the contest over the future shape of TV signal delivery and spectrum management.

The most attractive area of the spectrum lies between 25 megacycles (25 million cycles per second) and 890 megacycles, and because of radio wave characteristics it is the best area in which to operate mobile transmitters. The land-mobile radio people are safe because they are cramped in 5% of that space and are green with envy because they see broadcasters luxuriating in 59% of it.

If the broadcasters' position has undergone recent change so has that of the land-mobile radio interests. Several years ago they petitioned the FCC for reallocation of the two bottom UHF TV channels to their use. One year ago Jeremiah Courtney, a Washington lawyer for land-mobile radio interests, called for immediate reallocation of the lower four UHF channels, and now there is a demand for the lower seven. As the land-mobile lobbying effort has gained momen-

tum in Congress, their prospects have become brighter and their appetite more conspicuous. Some broadcasters accuse them of exaggerating their current needs to insure future markets for mobile-radio equipment. The major manufacturers of this equipment are Motorola, General Electric and RCA. The mobile-radio lobby carries with it the weight of the National Association of Manufacturers (through its communications committee) as well as AT&T and numerous other companies and trade groups whose members are users of mobile equipment.

The equipment manufacturers who have fought for lower-end UHF space wouldn't be surprised if they got upper-end space. An application for research frequencies made to the FCC by Motorola in February asks for test channels just outside either end of the UHF TV band in the nearest available space. The application is for the Chicago area where Motorola production facilities are located. The stated purpose is to study new production techniques for land-mobile equipment on those frequencies, and the obvious implication is that tests on those channels anticipate a possible invasion of UHF's territory. Mobile-radio manufacturers would love to get their hands on the lower UHF channels because it would be considerably cheaper for them to make the lower-channel equipment. They already make units to operate in the 20-megacycle-wide stretch of the spectrum adjacent to the bottom-end of UHF's spread. With slight production modifications they could move right up.

Despite the haggling it looks very much as though the land-mobile radio people are winning some friends in high places. A cabinet-level call for temporary occupancy of dormant UHF space by land-mobile users came from Transportation Secretary Alan Boyd last month. Boyd said he couldn't see why a vacant UHF assignment shouldn't be used in congested areas, pointing out that one TV channel could accommodate 240 voice channels in the same geographic location. (The enormous amount of electronic information required to construct a picture on a TV tube is responsible for the tremendous width of a television signal compared to a radio transmission.) Further he suggested the prime claimant, UHF TV

Continued on page 56. See spectrum chart overleaf.

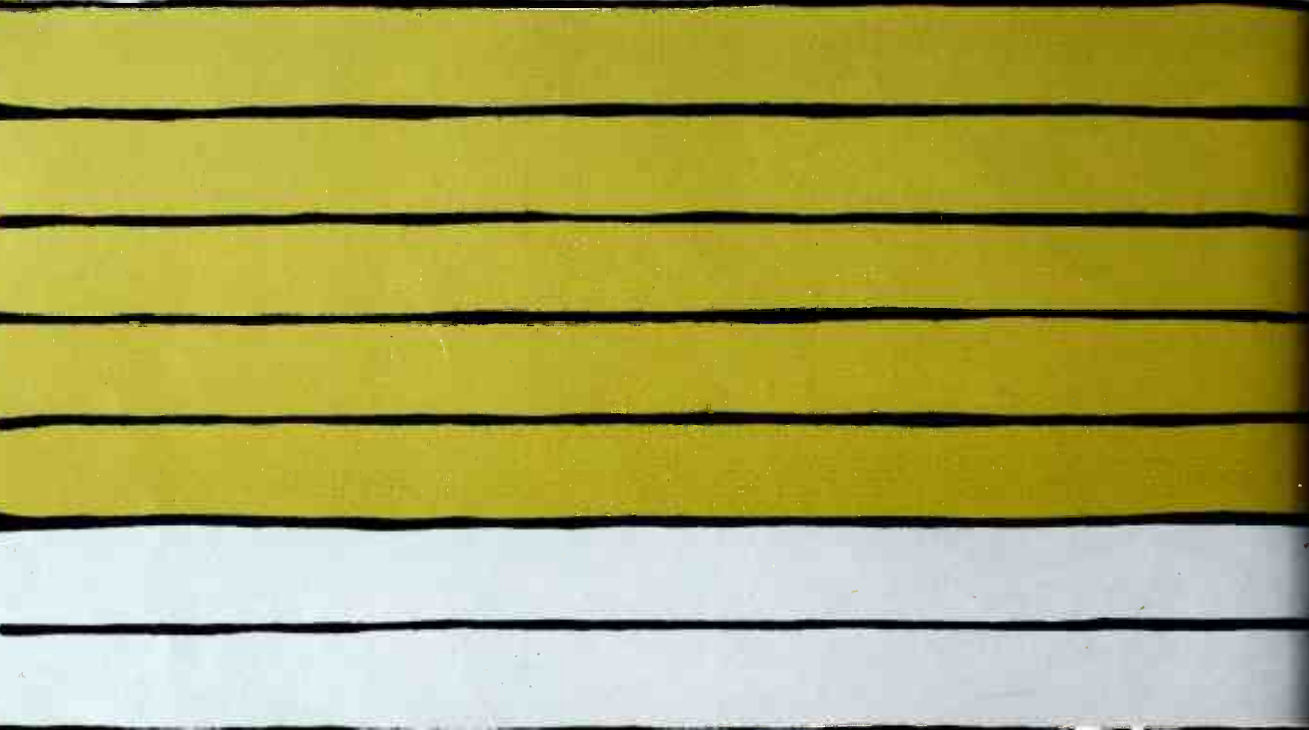
The measured radio spectrum continues far above the range shown here. If scale were maintained it would

take 10 more charts the size of this one just to carry through to the 10 gigacycle (10,000

megacycle) band. The spectrum covered in that stretch is used extensively by the

government, common carrier microwave systems, communications satellites, aeronautical

systems, operational fixed systems, amateurs and others.



174mcs

VHF Channel 7

8

9

10

11

12

10kcs
535kcs
1,605 mcs

Between the top of the AM band and the first VHF TV assignment fall a multiplicity of

spectrum uses from ham radio operation to classified government transmissions,

including international common carrier traffic, maritime communication,

aeronautical, radio astronomy and various mobile services, among others—all interspersed.

AM Broadcasting

This space immediately below the AM broadcast band is used for radionavigation, maritime, international common carrier radio traffic, U.S. Navy and mobile government purposes.

This chart shows a crude breakdown, in scale, of the occupants of the lower regions of the electromagnetic spectrum between 10 kilocycles and 890 megacycles. It comprises the most sought after channels for conventional systems of radio transmission.

1,000 cycles = 1 kilocycle
1,000 kilocycles = 1 megacycle
1,000 megacycles = 1 gigacycle

Above 10 gigacycles some common carrier fixed and mobile services are assigned. The government

controls most of the spectrum over the 10 gigacycle line. Television broadcast satellites are expected

to operate above this level and short haul TV relay systems could compete with them for spectrum.

HF Channels 14 to 83

470mcs

This space between TV's UHF and VHF assignments is largely government territory though it contains

amateur strips and land mobile channels. A citizens radio band lies adjacent to the UHF allocation.

Above the FM band and below VHF channel seven, stretch 66 megacycles, the home of various government

assignments and including aeronautical, public safety and other land mobile users as well as a ham band.

FM Broadcasting

54mcs

VHF Channel 2

3

4

72mcs

6

76mcs

VHF Channel 5

Separating channels four and five of the VHF-TV band, this four-megacycle swathe of the spectrum is a government allocation used primarily for radio astronomy and aeronautical traffic.



When availabilities are stored in the computer, how do you get out the ones you need? This sequence at Katz Agency shows the main steps and some of the hardware. Katz TV Midwest salesman Bud Bowlin starts the process by giving his avails criteria to key-punch supervisor Muriel Hannon.



Bowlin had already done some homework, translating the agency's specifications on Katz's "proposal criteria form." It was designed—and redone many times—to help salesmen take fullest advantage of their understanding of client needs. Now criteria-form data is keypunched onto cards for the computer.



The cards are fed into a reader by computer operator Clyde Roberts (l) as Bowlin looks on. The machine reads at the rate of 600 cards a minute.

What computers are really doing to TV

A media salesman returned to his office after delivering confirmation of an order to an agency deeply committed to the computer. A colleague wanted to know: "Did you put it into the computer?" His answer: "No, we didn't have time."

This true story may not be a fair assessment of staggeringly efficient electronic gadgetry that can perform incredible calculations in seconds and spew out hundreds of lines of answers a minute. But it does say a good deal about man's progress in mastering the machine, at least in advertising.

The truth is, man has not lived up to the machine's promise. Or perhaps more to the point, the promise and the imminence of its achievement were vastly overstated in the first place.

When the computer arrived on the advertising-agency scene in billowing headlines in 1961, it was hailed—or feared, if you happened to be selling time instead of buying it—as the ultimate in producing foolproof media plans, among other things. Now, more than six years later, it is generally conceded to be no such thing, certainly not yet. A case might even be made for the proposition that in the actual buying of television time it is used less

now than, say, a couple of years ago. Some who are close to it say it isn't really used at all in the final buying decisions, except maybe experimentally here and there.

This is not to say that the computer is not, or has not been, an immensely valuable tool. But the key word is "tool." While computer technology has progressed through several generations of hardware, computer users in advertising seem to be in the second generation of computer philosophy. This concept might be described as recognizing the computer as an aid to decision-makers rather than as the decision-maker itself.

Yet the computer explosion continues with no discernible sign of let-up. Virtually all of the big TV agencies have their own machines and most of the others of consequence use computer service bureaus in varying degrees, often extensively. Station reps are using computers more and more, especially for various kinds of schedule analysis and mostly through service bureaus, although the number installing in-house machines is slowly growing. Station groups and some individual stations use them regularly, primarily but not exclusively

through service bureaus. Networks are getting deep into the computer age, and big advertisers are giving their corporate computers more and more assignments related to advertising, including that of checking the performance of their agencies.

(It should be said here that this article deals primarily with the advertising side of advertising—the planning, buying and selling of advertising—rather than the business or bookkeeping side of advertising, where the computer often works miracles and is still finding new things to do. A recent survey brought replies from 264 agencies, about a third of which said they had used computer service bureaus within the preceding 12 months, mostly for billing, payroll, talent payments, income analysis, tabulation of questionnaires and other basically housekeeping or statistical functions. Of 22 different kinds of computer uses turned up by the survey, the one most frequently mentioned, by 49 agencies, was client profit-and-loss analysis—including analysis of agency time records. For all the computer's marvelous powers as bookkeeper, however, there are some who think it is sometimes given chores that



Using a console typewriter, the operator tells the central processing unit (CPU)—the brain of the IBM 360 system—what functions it is to perform in preparing Bowlin's avails. Frank McCann (c), sales manager of Katz TV Midwest, and John Amey (r), director of Katz data processing, have joined the audience.



Vast quantities of data are stored. Each of five disk storage drives, such as Roberts displays here, stores seven million characters, instantaneously available to a pick-up arm that reads and writes at the rate of 156,000 characters a minute.



Material is also stored on tape. It would take 100,000 punch cards to store the data retained on the reels used in two tape-storage units. Market reports on tape are also bought from rating services for quick, detailed analysis.

By Rufus Crater

re beneath it. One station rep, currently engaged in a computer-feasibility study, says he's found that "the computer requires you to straighten out your paper work, and when you've done that you often find you didn't need the computer—you just needed to straighten out your paper work.")

The Leo Burnett Co., by common consent one of the agencies most advanced in use of the computer, and also one not given to extravagant claims about it, considers itself to be entering "the second stage of the computer era." Seymour Banks, vice president and manager of media and program research, says this means they've passed the time when emphasis was on hardware, paperwork bottlenecks and similar projects; now, instead of thinking of the computer as a sort of "super clerk" they concentrate on systems and management/analytical uses, trying to define the problems and then see what the computer can do to solve them.

"After a while," Banks says, "some wisdom begins to break in, and you begin to see the broader picture—you see connections and interrelationships that you hadn't seen before—and you try to find

out what people need to know in order to do their jobs better."

But, he warns, the computer "will do little for marketing and advertising people until they take it over. Creative use of the computer requires creative users—people who can express over-all agency services in concepts that can be translated into computer capabilities."

It's Banks's personal view that "the man who can be replaced by the computer should be," but that an imaginative man can't be. The computer in his opinion doesn't make a good advertising man any more than a Stillson wrench makes a good plumber, but a good advertising man, like a good plumber, can use the tool to do things impossible without it.

Burnett, which has an IBM 360 on premises, is "launched fairly well" into the operational use of a computer-based media-selection model, according to Banks. National media, to him, are "blunt instruments," never reaching the pure target audience the advertiser wants, while buying locally pinpoints audiences but is more expensive. So the question is how to get the best practical mixture of national and local. "We've been

working on this problem for some time," Banks says.

One computer program used by Burnett singles out the handful of variables, out of dozens—education, income, climate, etc.—that affect variations in client sales, region by region. With this formula the computer can then help decide how much the client should spend on advertising, region by region and market by market. Then a basic national plan (network, in the case of TV) can be developed and adjusted and filled in with spot buys to meet the market allocations specified by the plan.

The Burnett computer never specifies which availabilities or even which stations to buy for a spot schedule, however. "To do that, we'd have to have a national sample so big no one could afford the data," Banks explains. "Just imagine how big a national sample you'd need in order to find out where a spot ought to be placed to reach a 29-year-old Schlitz drinker in, say, Kansas City."

He hopes to find a way some day to get the necessary spot-TV—and spot-radio—data into the machine, but apparently doesn't expect that day to come soon. It'll have to be a way, he points out, that is attainable.



Walter Nilson (l), TV sales VP for midwest and west teams, comes in for closer look at the CPU. Amey notes that it has 65,000 memory positions but says these may not be enough for tasks Katz has assigned it, so the company is investigating equipment to double the capacity.



Avails coming closest to Bowlin's criteria are located and printed by the computer in a matter of seconds. McCann and Amey check them as they are printed—at rate of 600 lines a minute.



Print-out of series of avails combinations, which Bowlin can rework and refine, or have the computer do it over and over till he's satisfied, is checked by (l to r) McCann, Amey, Bowlin and Nilson.

ble "without going bankrupt."

Burnett's media-selection model is the one developed by COMPASS. That stands for Computer Optimal Media Planning and Selection System, and it was a cooperative venture by 10 agencies that, to beat the high cost of tackling the job individually, went in together and hired the Diebold Group, a computer-application consultant firm, to do it for them. Diebold produced what is said to be a basic model that combines simulation and linear-programing techniques and can be adapted to each agency's individual needs.

The agencies were Ted Bates & Co.; Burnett; Compton; Cunningham & Walsh; D'Arcy; Doyle Dane Bernbach; Foote, Cone & Belding; Grey; Ogilvy & Mather, and Tatham-Laird & Kudner. Bates has since dropped out, feeling, as one official put it, that "we'd gotten all we could out of it," and the others now call themselves COUSINS, for COMPASS Users Inc. Individually they're said to be using it in varying degrees, with some abstaining completely—not necessarily because they don't trust the model but because they don't trust some of the data that has to go into it. Collectively, the COUSINS reportedly

are testing and refining the basic model or, as one seemingly skeptical non-COUSIN called it, "playing with the baby."

At Young & Rubicam, another non-COUSIN, "computer technology has become a fundamental part for the problem-solver," according to Stanley Federman, manager of data and systems services. He says it has become common practice for a media man to put a set of availabilities into the computer and get an immediate reach-and-frequency analysis. Intermedia analyses are also done regularly, he reports, and when media people have big jobs to work out there is a coordinator handy to translate the problem into language the computer can answer. The Y&R computer is a Burroughs B-5500, and Y&R's offices in Los Angeles, San Francisco, Chicago, Detroit and Toronto, as well as offices scattered through the New York headquarters, can query it directly.

For several years Y&R has had what it calls a "high assay" system that theoretically can help devise an optimum media plan for a given campaign, and it is being used "heavily in its various components," according to Federman. The components—which presuma-

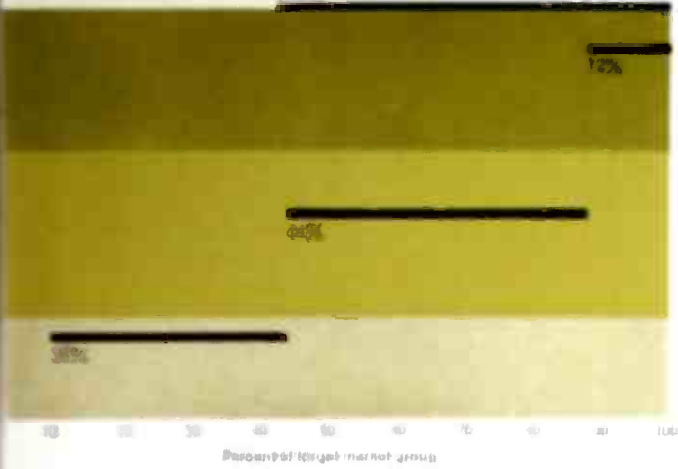
bly are used far more individually than in toto for complete media-selection purposes—include techniques for producing such things as profiles of client prospects, profiles of media, indications of the "dynamics" of the marketplace, and the like.

One of the dozen or more computer systems that Y&R people say they're especially proud of is "Spot/Col," for collection of data on spot-TV buys. Joseph Ostrow, vice president in charge of media planning, says Spot/Col was created to coordinate the almost endless string of data generated by each spot account. Y&R's computer acts as the clearing house for all of the participating agencies—Ostrow says 12 or 13 are involved—for accounts handled by Spot/Col.

When buyers at Y&R or one of these agencies make a buy, they TWX the pertinent information—essentially the same data that goes on a transaction notice—into the Y&R machine, which is available for this purpose from noon to 8 p.m. each day. At 8 p.m. the computer prints out a buy sheet for each order, plus a recap of other activity involving each station. This material thus reaches the buyer within 24 hours after the

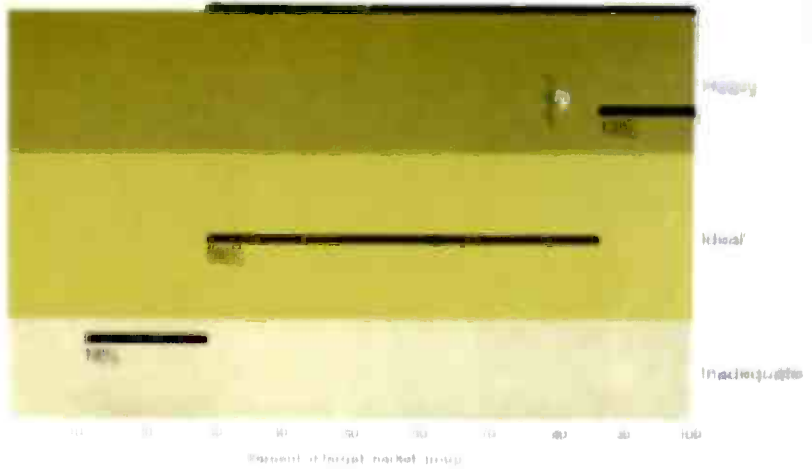
Continued on page 76

66% Ideal + Heavy



Plan G

75% Ideal + Heavy



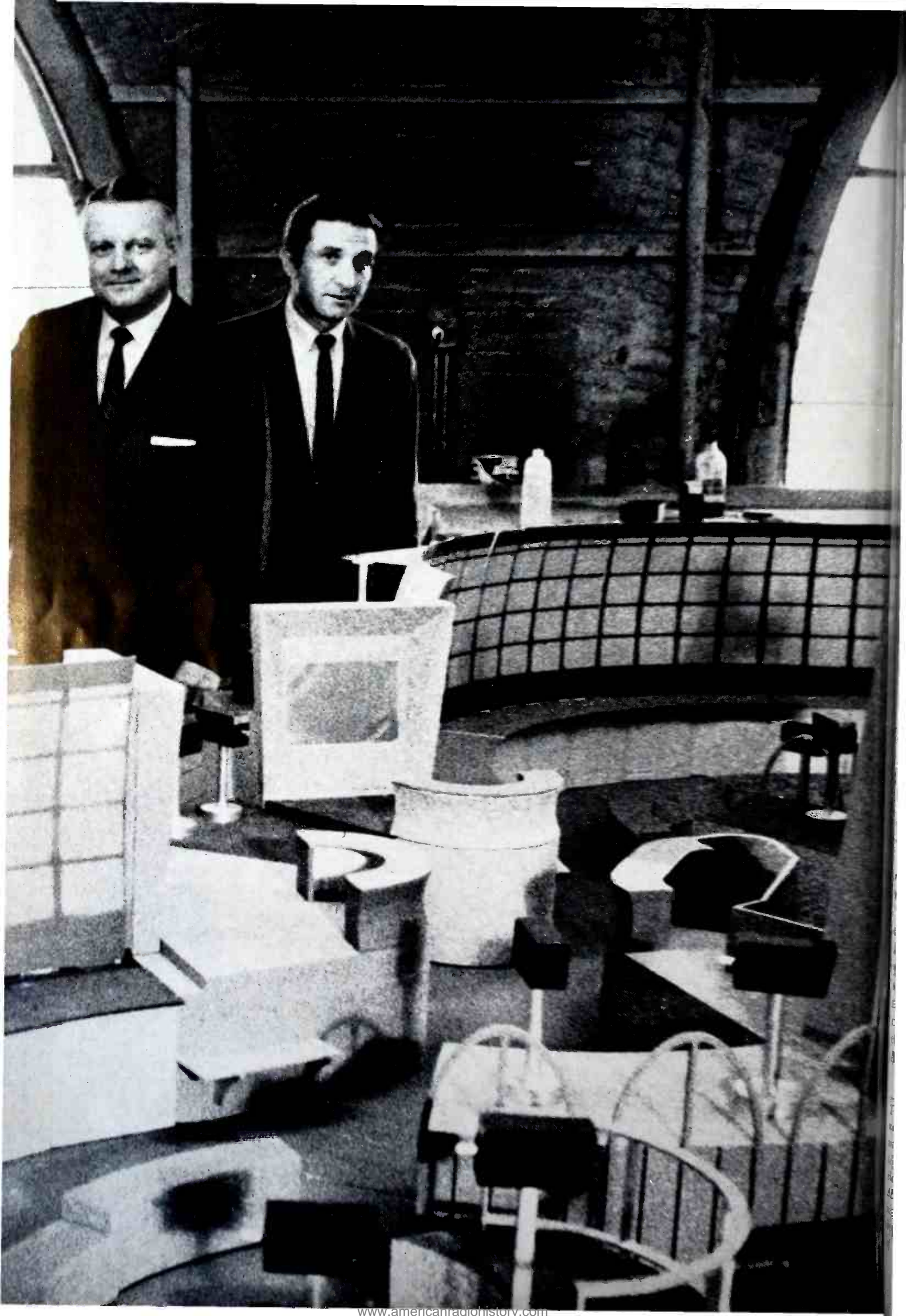
Plan E

and alike advertising plans can look very much alike after they've been run through a computer. David Silverstone, MIDAS vice president, offered the example charted here. In terms of the gross rating points, reach and average frequency they would deliver, plan E and plan G are about the same.

Original criteria	Plan E	Plan G	Advantage
Gross rating points	70%	42%	+ 17% for plan E.
Reach	80%	96%	+ 22% for plan G.
Frequency	8.9	9.1	

Plan G obviously has the edge. It's not a very significant edge but it's enough, Silverstone points out, to make plan G the probable selection if all other elements are equal. The MIDAS SCANS (for Schedule Analyzer by Simulation) model, however, together with a judgmental determination of desirable frequency levels, found major differences between the two. SCANS is a computer-stored artificial universe of 4,000 adults with demographics and estimated TV and magazine-exposure habits to match the U.S. population's. Desired frequency levels were decided upon and the two plans were checked against the SCANS "population" on that basis. Plan E, which emerged on the basis of the original criteria, now emerged far ahead, as indicated in the charts above and the table below:

Desired frequency	Plan G	Plan E	Advantage for plan E
Required (1-5 times)	27%	14%	+ 48%
Ideal (6-12)	41	50	+ 21%
Heavy (over 12)	12	15	+ 25%
Ideal + heavy	16	71	+ 207%
Total reach	91	89	- 2%



Cranked up for year's top story

On TV networks massive political coverage begins

by Walter Spencer

Broadcasting since birth has been a bedfellow of the American elective process. (Pittsburgh radio station KDKA's coverage of the Harding-Cox 1920 presidential election returns was the first scheduled commercial program of any kind.)

And on this, the 20th anniversary of the first network television coverage of national political conventions (Dewey and Truman nominated in Philadelphia), TV's Big Broadcast of the quadrennial political show will swell to the largest, most colorful and ostliest extravaganza ever.

Ray Lockhart, NBC's manager of convention coverage, has said: "We are not just covering a convention. We're covering the country at convention time."

It's a job that will cost the three networks an estimated total of between \$21 million and \$22 million. But that's only the focal point of an almost year-long political effort already underway and stretching until Nov. 5, at a combined cost of \$30.5 million—that's \$5.5 million more than the cost of covering the 1964 political year and comes despite an economy-enforced cutback of some \$3 million in ABC's plans.

As the political hoopla hits its pitch the GOP, ACA,

ADA and LBJ will be joined in the alphabet soup of acronyms and initials of ABC, CBS and NBC once again trotting out NES, VPA, EVA, DAD, DIVCON and even RSVP.

The bulletin crawl reporting primary results across the bottom of the TV screen this spring and summer can be expected to appear as frequently as subtitles in a foreign-movie theater. And as results roll in from a steady series of primaries leading up to the conventions and the general election the displays of charts, graphs, predictions, projections and stacks of statistics on home screens will be as rife as campaign promises.

Although to the general viewer the formats of 1968's convention-election broadcasts may seem to fall into a now-familiar pattern, there will be a number of improvements and innovations, born in equal parts of enforced necessities, technological advancements and hard-learned experience.

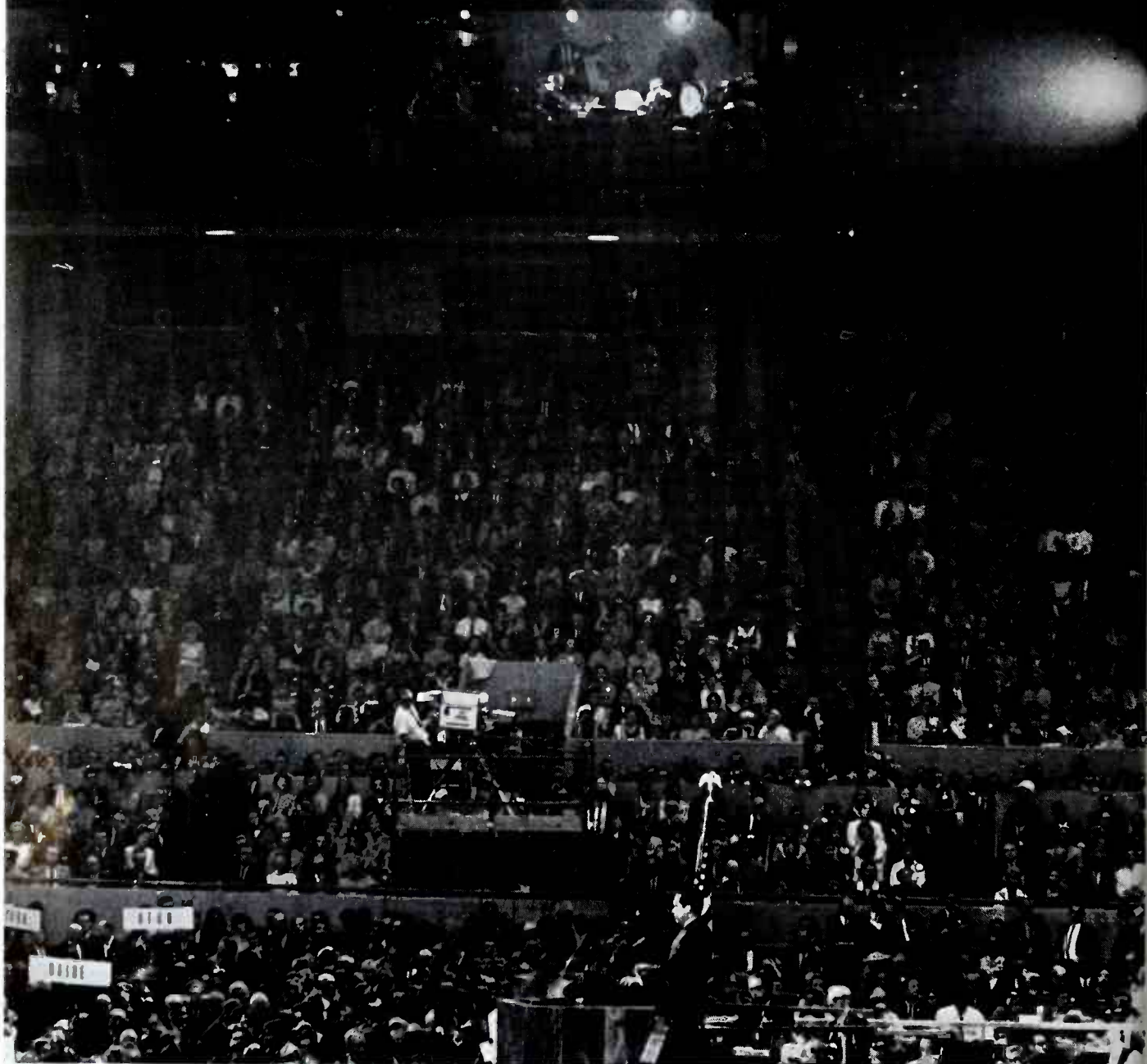
It will be the first presidential-year election and campaign covered in full color (following the dress rehearsal of 1966's off-year-elections), with a whole spectrum of attendant headaches for network news departments, from increased costs and crews to problems in lessened mobility and much higher lighting demands.

A combination of working space limitations at the Republican convention in Miami Beach and time restrictions in moving to the Democratic convention in Chicago is spawning whole new fleets of prefabricated, self-contained production facilities, from anchor booths to master control rooms.

That favorite plaything of the 1960 and 1964 elections—the computer—will be much in evidence

The long months of political coverage in this long and no doubt turbulent election year will end next Nov. 5 with massive coverage of national returns. Already the television networks have buttoned up their plans for election coverage. At left is the preliminary model for ABC-TV's New York studio set-up to be used on election night. The men are Robert M. Sammon (l), director of operations, ABC News, and Irving Fang, assistant manager of the ABC News election unit.

CBS NEWS



The most expensive parts of political coverage for television in any presidential election year are the two major parties' nominating conventions. As in the past, CBS and NBC this year aim for gavel-to-gavel coverage. ABC will stick to regular programs in early evenings, cut to conventions later. Picture above is of Republican convention in 1964.

On election night 1964 NBC suffered the nightmare of a failure of its elaborate computer system (see "The Trouble \$2,175,000 Can Buy," TELEVISION, December 1964). But the audience never noticed— due partly to the analytical material fed to NBC correspondents by Richard Scammon, then director of the U.S. Census Bureau, who is the large, bald man with back to camera in lower center of the photo on the facing page.



through both the primaries and general elections, but with some de-emphasis born of familiarity and experience in its practical uses and limitations.

Perhaps most significantly in convention coverage, for the first time since nationwide gavel-to-gavel convention coverage on television started in 1952 there will be a major format change, as ABC, under the pressure of its economic problems, forgoes total viewer immersion in favor of 90-minute nightly summaries of the day's action. In the early evening ABC will play its regular programs while CBS and NBC grind away at the convention sites.

Although ABC News President Elmer Lower hails the innovation as a move to provide a choice in television coverage that viewers have been requesting, another ABC News official more candidly sums up: "While we're doing it for the wrong reason [money], it's high time somebody took a chance on being a little more creative than just turning the cameras on every no-hum piece of . . . that goes on."

While the computer-bred race for speed in predicting election results apparently will continue at a breathless (and sometimes error-risking) pace, more emphasis can be expected on analysis and in-depth interpretation as network newsmen use the 20 years of experience under their belts for much advance homework, with the most exhaustive historical and statistical research yet.

NBC, the traditional ratings champion in election coverage, goes into the political race with the greatest confidence, fewest changes, most open plans, and, by self-proclamation, greatest cash outlay.

CBS is struggling to close the gap, which it narrowed behind NBC in 1966 election coverage. Arbitron returns on election nights in 1960 and 1964 gave NBC a 51% and 52% share of the prime-time audiences against CBS's 36% and 33%. But two years ago, the prime-time election night Arbitrons showed NBC down to a 43% share and CBS up to a 39%. ABC made steady gains as well: 13% share in 1960, a 15% share in 1964 and an 18% share in 1966.

In the race to catch up, CBS has made major changes in historical and statistical research in an effort to beef up projection and analysis of election returns, and is much more cautious about attempting to find and hide tricks up its sleeve.

The underdog, ABC, hopes to continue moving up in the ratings on the basis of the convention format innovation plus heavy emphasis on interpretative reporting of election activity.

As the king of the election hill, William McAndrew, president of NBC News, publicly announced the network will spend a total of \$12 million on the year's election coverage, \$8 million of that on the conventions alone.

Trailing behind, CBS is reluctant to specify its outlays, but figures circulated among news division executives are \$11.5 million total, and \$9 million of that going for the conventions.

ABC claims that such figures are meaningless, and not without justification. Robert Sammon, director of operations, ABC News, says: "Anybody's figures are open to question because first you'd have to assume a basis for bookkeeping procedures that is uniform. One

Continued on page 66



Are they in the syndicators' hats?

television program distributors and TV stations working together or at cross purposes? Do the syndicators really know what stations want? Are they able to supply the demand? TELEVISION canvassed the country, hoping to find out.

The response to questions asked of key stations—particularly from those without network affiliations, who are the best customers of syndicated product—indicates that the greatest need of local programmers is more episodes in series that are coming off the networks these days. Specifically, what many stations appear to want most from program distributors is off-network color-film packages offering at least 100—preferably 120 or more—hour episodes.

The explanation of Howard Zuckerman, program manager for WTTV (TV) Indianapolis, is indicative of the general consensus: "There are only 85 episodes in *Fun For Your Life* [which has ended its run on CBS-TV and will be distributed by MCA TV]. I could buy the show tomorrow if somebody would come in with 130 of them. But with a show that has 85 episodes or less you establish a track record for it and then it's gone."

WTTV, an independent, bases its entire sales approach on the stripping concept. Indeed, the nature of programming stations locally throughout the country to go at least Monday through Friday with the same show in the same time period. It generates audience loyalty. It capitalizes on a show at the peak of its popularity. It provides independents with a uniformity and an identification they otherwise lack. Most significantly, it's a salable concept, one that establishes demographic patterns that agencies will buy.

"Habit is the single most important word in stripping," points out Sheldon Cooper, vice president and program manager for WGN-TV Chicago. "Television is a great habit medium. The viewer knows that the show is going to be there in that particular time period every day. The advertising takes on a greater importance because you're selling the show for one time period all of the time."

It boils down to the obvious conclusion that strip programming requires a great deal of product. Howard Reser, program manager for WTCN-TV Minneapolis-St. Paul, thinks 130 titles in an off-network package are ideal. He figures that with the conventional two runs, 130 individual episodes would total 260 plays or work out to 52 weeks of solid across-the-board programming.

"Primarily what we're looking for," he says, "is good color hours that can be stripped and that we can use as replacements for such shows as *Perry Mason*."

Again, this comment reflects what seems to be the general industry feeling. By all evidence, *Mason* probably is the hottest off-network show to hit the syndication market in the last several years (see page 50). It's pulling in an impressive number of homes in prime time. It delivers a great number of women. In some instances, it's turning number-three stations into number-one stations. Yet the key to *Mason's* success was its longevity on CBS-TV. The off-network *Perry Mason* package that CBS Enterprises (nee CBS Films) began peddling two seasons back contains 195 episodes, enough in two runs for 78 weeks of Monday-through-Friday strip programming.

"Let's face it," observes WTTV's Zuckerman, "I don't know where the programs are going to come from in

Continued on page 61

What makes Mason run

Fiction's most celebrated attorney still has never lost a case. In market after market, *Perry Mason* has been chalking up a winning record. Following its long success of nine years on CBS-TV, the series was placed in syndication two seasons ago by CBS Films (now CBS Enterprises).

"We knew it was going to be big," says James T. Victory, vice president of domestic sales for the CBS syndication arm. "But we never dreamed it was going to be this big."

How big is *Perry Mason* in syndication? Let the customers answer. "We strip *Perry Mason* at 11 p.m. and it's doing sensationally," reports Ellis Shook, vice president and program director of WTTG (TV) Washington, a Metromedia station. "We used to have features in there but dropped them about two years ago. Then we put in *Alfred Hitchcock* and when that expired we put *Mason* in. Since then we've enjoyed ratings higher than we've experienced with any program at 11."

Says Howard Zuckerman program manager for independent WTTV (TV) Indianapolis, where *Mason*, in its third run, is being stripped six days a week at 6:30 p.m.: "During the summer there was a real confused situation in Indiana. We were the only state that did not observe daylight savings time. The CBS and ABC stuff that normally runs 7:30 to 8:30 was running 6:30 to 7:30 against *Mason*. The NBC affiliate did a delay, maintaining everything at the regular time. During June, July and August we did better with *Mason* than 44 of the network shows programed against it during this period. *Mason* consistently beat whatever was on the first hour of the networks, Monday through Friday. Sometimes it did as much as 100,000 homes a night. It did better than *Huntley-Brinkley* some nights."

It's such client enthusiasm that leads Jim Victory to conclude that this may be the classic syndication property of all time. It's already the best-seller CBS has ever had in station distribution. Victory won't reveal any financial figures but he suggests that the gross domestically will be comparable to what a top motion picture would command. "I can tell you this," he says. "There are many producers of feature pictures that would love to have the gross that this series is going to do." Industry observers feel the figure Victory is reluctant to reveal may be in the neighborhood of \$7 million.

Released in syndication for the 1966-67 season, *Perry Mason* is in more than 90 markets. "It's pushing 100 markets," is as specific as CBS Enterprises will get. The initial sale was 195 selected episodes for two runs. A third run recently was authorized and a fourth run probably could be widely sold but residuals for that many have not been cleared.

There are still 71 episodes of *Perry Mason* that have not been released. They have high residuals pending against them. But CBS Enterprises is talking to key

stations in hopes that these negotiations will trigger the release of 50 more episodes for two runs. The likelihood was that the release would be consummated in time for this month's National Association of Broadcasters convention.

The one possibly negative thing about *Perry Mason* is that all but one episode in the series is in black and white. (One show, filmed in color as an experiment, is not included in the package now in distribution.) "I don't think color would have helped us a bit," contends Victory. "Initially, perhaps, we could have commanded a higher price. But the prices we've obtained year by year are comparable to the highest prices of the season. And from a business standpoint distributing color is a lot more expensive."

According to Victory, the decision to release 195 episodes instead of a larger number was made after discussion with top station groups. It was felt that 195 times two was a good figure because it provided enough product for almost two years of stripping.

"Remember," points out Victory, "even with 195 episodes it requires the type of station investment that has to be decided at the very top. It's in the same area as a feature package."

Most stations are stripping *Perry Mason* across-the-board, Monday through Friday, in the early evening (anywhere from 5 to 7:30 p.m.). Other stations are stripping it in late-night time slots (between 11 p.m. and 12:30 a.m.) to compete against late-night movies, Johnny Carson or Joey Bishop. WPIX (TV) New York, in addition to WTTV, is stripping *Mason* six nights a week. In some major markets, such as New York and Los Angeles, the show is stripped in prime time.

Chicago programs *Mason* at 8 p.m. on WGN-TV Tuesday and at 9 p.m. on both Wednesday and Friday. WJIM-TV Lansing, Mich., is one of the few stations using the series only once a week. It's programed on Wednesday, where the station reports it is top-rated in its time period over NBC-TV's *The Virginian*.

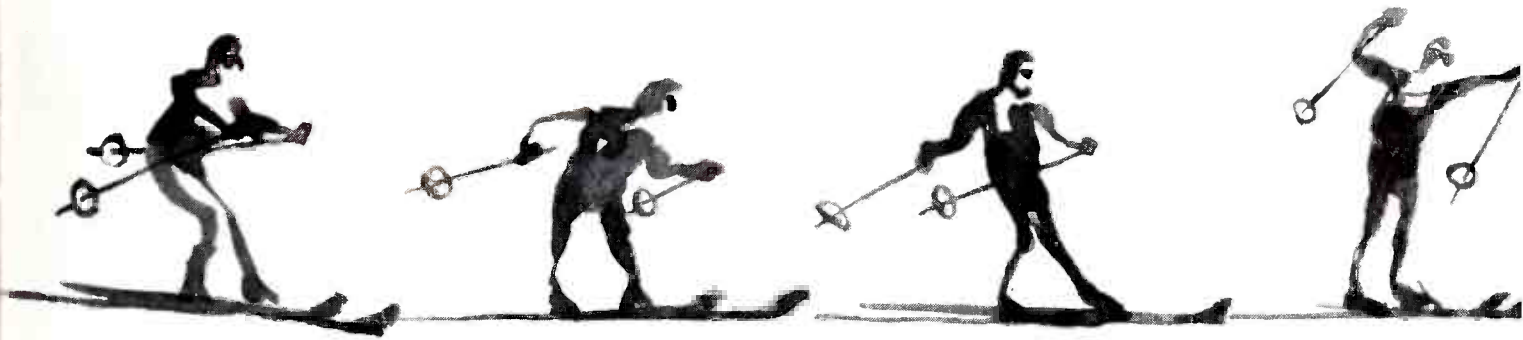
What's the great appeal of *Perry Mason*? Some think it's Raymond Burr who plays the title role. Others, such as WGN-TV's Sheldon Cooper, think it's just one of those handful of shows that's timeless and completely acceptable to audiences. WTTV's Howard Zuckerman takes a practical viewpoint. "The biggest difference with *Perry Mason*," he says, "is that it delivers two and three times as many total women as our competitors. The show appeals to women."

Various audience breakouts for syndicated programs seem to provide strong evidence that *Perry Mason's* demographics certainly are heavily weighted towards women. For local stations that's a bread-and-butter edge these days.

"Do you know what I want for the fall?" comments one station manager who would rather CBS did not know how completely sold he is. "I want another 195 episodes of *Perry Mason*, this time in color." END







by Richard Donnelly

When the sports and engineering staffs of ABC-TV breathe their last of the oxygen-shy air of Mexico City (altitude 7,349 feet) they will have telecast approximately 72 hours of both Summer and Winter Olympic events that took place over 29 days, 12 of them from snow-caden Grenoble, France, 17 of them from sunny Mexico.

That's a lot of amateur sports. But there's nothing amateur about the ABC approach to the Olympics. That was strictly professional.

The network paid a total of \$6.5 million for the rights to both the summer and winter meetings. The below-the-line costs were budgeted at approximately \$6.8 million. A price structure was devised that should bring in about \$20.5 million for the entire package.

With station compensation and other costs eating into that gross ABC is expected to net perhaps \$2 million.

People at the network are somewhat more conservative. Chuck Howard, ABC Sports vice president for production, says: "After those costs, there's not really a lot

to play with. Maybe we'll make a million."

But netting \$1 million or \$2 million isn't an everyday occurrence at ABC. To bring it in this year must be considered something of a godsend by ABC people who care about bottom-line figures. A good deal depends on how well the big Olympics, the Oct. 12-28 segment at Mexico City, are accepted by advertisers.

There appears to be no problem. According to Howard, the Mexican Olympics in mid-March were only 3/16ths unsold, which really isn't much. Winter Olympics sponsors returning to bankroll the Summer events under a special package plan are Coca-Cola, Pan American Airlines, Reynolds Metals, Goodyear, Ford and Texaco. All-State Insurance appears to be the only Winter Olympics' sponsor not back for the summer competitions.

So the snow-blinded eyes of ABC engineers and technicians now turn southwest and up into the Sierras. What they see there are horrible, challenging, lovely and sometimes impossible problems.

Will Mexico City be easier than Grenoble?

"Are you kidding?" asks an incredulous Julius Barnathan, ABC-TV vice president for engineering. "Easier. There are 8,000 athletes competing, 22 different venues [areas] just for track and field."

In addition to coverage problems, Barnathan must worry about the same things trainers and athletes most fear about the location: the effects of the thin air on the energy and endurance of his people. (They will certainly not be in the shape the athletes will be in.) Also there is the danger of Mexico City's well-known dietary illness, known down there as "Montezuma's revenge". Extra personnel will be needed for relief purposes.

On the other hand, Mexico City is in some ways an ideal location for transmitting live events to the U. S. in prime time. Because of the time differential (it is two hours earlier than New York) a late afternoon or evening event can be presented, in the jargon of the trade, "live/live." Actually, there are

... how abc figures to make games pay off



many ways of transmitting, notes Barnathan. In addition to live/live, there is live on tape when a tape of an event is transmitted from Mexico and goes out over the air; and there is tape of a live tape when the network records on tape the Mexico transmission of a live tape for later showing.

The Summer Olympics represent the network's biggest investment—\$4.5 million for the rights (as opposed to \$2 million for the winter events) and perhaps as much as another \$4 million for below-the-line costs (as opposed to Grenoble's \$2.8 million). But the income potential of 45 hours of programming is also there, for the Olympics will sometimes be in local time (found money) as well as in network time periods. Probably over half will be in prime time.

When the ABC people get to Mexico City, they will have digested the experience of the Winter Olympics at Grenoble, which had different time problems and different coverage problems. In a sense, Howard and Barnathan think the 52 weeks a year of doing

ABC-TV's *Wide World of Sports* was the initial preparation.

Barnathan is convinced that the tremendous amount of planning that went into the Grenoble coverage was essential to its success, at least from a technical standpoint. Actual work on the Grenoble Olympics began in the spring of 1966 and is not over yet because ABC won't be able to recover some of its buried cables until May or June when the snow and frost melt.

The Grenoble coverage problem for ABC was compounded by the fact that the Olympics were held in various areas around that relatively large city. It is generally thought that France's basic motive was to promote the idea of Alpine skiing as a French thing and so they wanted to show the whole area. Thus, events were scattered over the mountainous countryside. The bobsled races, for instance, were a two-hour drive from Grenoble.

With the help of ORTF, the state-run radio and television system, and the French army (De Gaulle spared nothing) ABC buried in the ground approximate-

ly 60 miles of cable, set up camera locations and built circuits from four basic locations that fed to a special technical center that had been built in New York and shipped to France. In Barnathan's opinion one of the bigger accomplishments was convincing the French that ABC should use the American 525-line color system. The general working agreement was: "You man your equipment, we'll man ours."

ABC sent a new mobile unit to Chamrousse, the mountain where the Alpine skiing took place. Cameras and even a studio were flown in. The broadcast center at Grenoble had been designed and constructed so that all that had to be done, according to Barnathan, was plug it in. Unfortunately, because of an engineers strike at the network last fall, New York longshoremens refused to load it. In an attempted end run, the center and its highly sophisticated components were sent to Baltimore to be shipped from there. Baltimore longshoremens also refused to load it. In the end, the 16-ton unit was



er lifted to the French Alps.

The French agreed to supply the radio and microwave services. ABC sent 28 color and five black-and-white video cameras and an eight-man film crew, each of whom probably had at least one film camera. Of the color cameras, there were three slow-motion machines—one at the stadium, one at the broadcast center and one at Chamrousse.

Barnathan says that it's difficult to say exactly how many people worked for ABC in Grenoble because a large number of French, including soldiers (whose only pay was their food) and several hundred French technicians, chauffeurs, secretaries and ORTF supervisors, must be added to about 150 from New York (70 or so engineers, a dozen management personnel and production people).

"A tremendous amount of planning was required," Barnathan repeats, including such mundane matters as mail and laundry services for the Americans who were housed in the tower apartments the French government built for

the Olympics and that are to be used now by the people of Grenoble.

Another coverage problem that required careful planning was the movement of cameras. Even when events were to be held on the same mountain, theoretically simplifying things, the big color cameras had to be moved over ice and snow from say the men's downhill run to the women's slalom run. This could be from as little as 25 yards to as much as 500 yards. ABC found that the most efficient way to move the equipment was by helicopter, although large sleds were used occasionally.

On one relatively typical day at Grenoble there were the women's 1,500 meter speed skating at the ice stadium as well as women's downhill skiing at Chamrousse in the morning. In the afternoon there were women's free-figure skating at the ice stadium and an Alpine skiing event at Chamrousse. And in the evening there was a hockey game at the hockey stadium. Also going on, but more likely to be covered by the French whose film

could be transferred to ABC's tape, were the luge and bobsled competitions.

The speed-skating unit, explains Barnathan, would start out at 8 a.m., having set up the day before, and would tape between 9 a.m. and 11 a.m.

At Chamrousse another unit, also set up the day before, would tape the rehearsals of the women's downhill from 10:30 a.m. to noon and then the actual competition from noon to 2 p.m. At the ice stadium a unit would be ready for both the rehearsals and the competition in the women's free-figure skating.

The speed-skating coverage was fairly straightforward with a truck standing by the rink from the night before. Once the coverage was finished the truck was ordered to move to Autrans (another mountain in the area) for the men's 70-meter ski jump the next day.

Meanwhile, once the crews covering the women's downhill at Chamrousse were through they were to move all cameras on the mountain to the men's giant sla-

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might reclaim the ground when it proved it was ready to settle on it.

The FCC, supersensitive to the problem has been getting advice from its own committee on land-mobile relief and keeping its own counsel on that advice, but the vibrations around Washington ring with the sound of relief at UHF expense, however, slight that expense may be. Most broadcast engineers claim that land-mobile-radio congestion is a problem only in the 10 largest cities. There is not going to be any wholesale displacement of UHF, maybe none at all if channel sharing is imposed, though communications engineers warn that sharing could bring serious interference problems. "Like getting in bed with a bedbug" is the way one NAB official puts it. "He may start in a neutral corner, but before the night is over, you've been bitten."

Unobjective report

An 800-page report, gotten up for the FCC by its Advisory Committee for the Land-Mobile Radio Services, reads more like a propaganda piece in behalf of mobile-radio needs than an objective report, however objective its findings may be, and it does imply, despite protests to the contrary, that television could do its job by wire at a great saving of spectrum space.

All of this mobile radio hassle pales by comparison to television's interest in how the whole spectrum is going to be managed and who is going to do the managing. A Commerce Department computer in Boulder, Colo., may juggle the TV allocation system 'til the cows come home, feeding it population concentration data and revised engineering standards to find new ways to locate television stations, more conserving of spectrum. But general relocation of TV stations on new channels is not in the cards. The public's investment in over 72 million TV sets (see *Telestatus*, page 92), engineered to the current transmission standards, and the industry's interest in maintaining its present configuration form an enormous political clout.

UHF does have more to worry about in this respect than VHF. Part of UHF's vulnerability stems from its channel-spacing requirements, its so-called taboos. In a

given television market the spacing between UHF assignments is at least 36 megacycles, six times the width of the channel itself. So a city assigned channel 25 could not have another station between that and channel 31. On the assumption these restrictions are excessive the land-mobile people, through their Allocations Research Council, have underwritten a computer study that assigns UHF channels on the basis of less-stringent taboos. They claim that without sacrifice of UHF coverage, they can reclaim some unused spectrum land for mobile radio expansion. The results will be given to the FCC.

Academic end run

Television is big enough to prevent significant tampering with existing plant, but it's frightened to death that the theoreticians of a new age of communications are making an end run around them. The academicians, the systems analysts, the economists, the satellite technicians, the cable-TV advocates and the spectrum engineers are making themselves heard at the top levels of government. Their voices are being directed at the President's Task Force on Telecommunications.

The task force, one of whose chores is to determine whether the spectrum could be used more efficiently, is attacking that question with a vengeance, and every research project looking toward the answer touches TV-industry nerve endings. For a group with no official budget it is wielding enormous weight. Its staff is a self-assured bunch of young men who presumably want to come up with optimum solutions to spectrum management, but optimum solutions, more frequently than not, run smack into established orders. That's why the scope of the task-force inquiry is so worrisome to broadcasters.


Its staff is a hard-working unit but it is loathe to reveal its feelings and annoyed that it has been accused of a cable-TV bias. After all, its report is for the President and for the President to reveal as he sees fit. So for the sake of security its members sometimes talk in riddles and with the smile of the sphinx. Consider these musings of one of its influential members: "It's a mistake to tie everything to the spectrum. . . . Of course the spectrum could be better managed

but at what cost . . . perhaps the broadcasters should start thinking of themselves as television entrepreneurs . . . some people would study this spectrum problem for 10 years and spend millions of dollars doing it and still wouldn't have any answers . . ." Some of it seems to suggest that the spectrum nightmare is a bugbear that will be put down with new technologies, and some of it seems to say that television is a spectrum hog and ought to be more concerned with delivering programs—by whatever means—than squatting on a channel.


With no apparent budget the task force is in fact using resources of government departments and offices that probably make its project the most heavily endowed single inquiry ever conducted into U.S. communications. James O'Connell, director of telecommunications management in the executive office of the President, went to Congress last month with a request for a \$1.9 million repeat of his budget for fiscal 1969. He informed the House Appropriations Subcommittee on Independent Offices that his shop was devoting 75% to 100% of the time of its key personnel to task-force projects and that 80% of available funds were going for outside contract studies on the frequency spectrum. According to one member of OTM, \$480,000 was being spent on these studies. In any case the great majority of OTM resources are focused on task-force matters.

Serious overlap at OTM

A memo circulating around OTM last month cautioned that so many projects were going forward in the office on task-force-related research that there was obvious danger of overlap. It listed more than two dozen projects and asked personnel for confirmation. A partial list of subjects on which reports were being prepared include competition in the telecommunications business, review of domestic telecommunications policy, projections of demand for various telecommunications services through 1980, the needs of the government for defense and emergency and the advantages and disadvantages of a domestic-satellite system under Intelsat coordination. There are more: a paper stating the need for a pilot domestic communications satellite program



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along the lines of the Communications Satellite Corp. proposal and others on satellites and cable as alternative or complementary systems for international communications, on domestic communications policy, on the present structure of the telecommunications industry, on computer communications and on merger of international common carriers.

The above are just the in-house studies. A \$100,000 contract has been let by OTM to General Electric's Technical Military Planning Operation (TEMPO) with the purpose of finding ways to assign relative values to spectrum allocations. TEMPO has been told to present feasible ways in which the government could lease or sell frequencies "within the existing or somewhat modified structure of spectrum management." Economists want like anything to put price handles on the spectrum. Without them they've got nothing concrete to hold on to in their analyses of its optimum usefulness. If they could only put frequencies on the open market, they reason, relative values might reveal themselves automatically. The idea is abhorrent to television broadcasters because they can't possibly justify their existence merely in terms of the relative contribution to the Gross National Product of another six-megacycle-wide TV channel. That's why the NAB and other industry groups are undertaking research of their own that will evaluate the "social benefits" of television.

Radical scheme?

The prospect of leased frequencies on an open market or administered priority basis will seem outrageous to broadcasters and so radical as unworthy of worry, but the work statement for the TEMPO contract anticipates the legislative hurdles for such a plan and suggests that the study consider breaking off an experimental chunk of spectrum for the purpose. It advises TEMPO to determine the frequency ranges that would profit from such a test.

Another contract let by OTM for the task force went to a research organization called Complian. It was supposed to "lay out some technological futures contemplating home communications terminals and inter urban connections."

Complan got the job because it is "good at costing wire configurations." Behind all that jargon you can read that Complian's job was to figure out how much it would cost to wire up various portions of the country for delivery of television signals or other transmissions that require a wide bandwidth.

The task force resources don't stop there. Last month the Department of Health Education and Welfare was about to award a contract to Spindletop Research. This study would examine the implications of new technology (again read cable TV — and perhaps satellites) on program diversity. The Department of Housing and Urban Development is expected to contribute a report on the relation between urban development and new communications technologies. The Department of Defense and other government agencies are also tied into the task-force work.

From the halls of ivy

If television imagines a cable demon or a spectrum grabber behind it every time it turns around it's not so surprising. Ever since last fall's closed conference on the use and regulation of the radio spectrum, sponsored by the Brookings Institution and Resources for the Future, unfriendly rumblings from academia and the communications think tanks have had broadcasters on edge.

One paper delivered at that conference, "A Proposal for Wired City Television" by H. J. Barnett and E. Greenberg of the RAND Corp. and Washington University, said the cost of wiring cities for TV delivery would not be restrictive and would greatly increase the number of operating channels. The authors credit much of their presentation to RAND colleagues.

Another conference paper delivered by Yale economics professor John McGowan calls television "without question the most conspicuous use of the electromagnetic spectrum." He cites a lack of "economic analysis of determinants of commercial broadcaster performance," and as one solution proposes a tax on program types to hold down their proliferation.

The horrors of planning for future use of the spectrum were re-emphasized last month when the OTM released the results of a \$200,000 study on uses of the spectrum by satellites through 1980,

conducted by the Jansky & Bailey Systems Department of Atlantic Research. Donald Jansky, formerly of Jansky & Bailey but now with OTM, announced the new report was already out of date because some of the data gathered in support of it are already two years old. Commercial communications satellites now share spectrum space with common-carrier fixed services (telephone company microwave relay) in two bands far above the top of television's spectrum home. These lie between 3,700 megacycles and 4,200 megacycles and between 5,925 megacycles and 6,425 megacycles. The Jansky & Bailey report forecasts that more than 83 communications satellites in at least nine systems will be vying for frequencies in the blocks that are shared with terrestrial microwave systems. These satellites will require hundreds of earth stations, and the engineering trick will be to weave the signals to and from the sky between those shooting along the ground so that those on the same frequency don't get tangled in the same geographic locale.

Satellite space

Satellites of all descriptions will make increasing demands on spectrum space now allotted to them below 11,000 megacycles and will run out of room in those slots before 1980, according to the Jansky & Bailey report. But frequency sharing with terrestrial microwave systems in these bands and assignment of space above that frequency to satellites on an exclusive basis should make it possible to accommodate all satellite comers. From the broadcasters' point of view satellites could be threatening a competitors for spectrum as well a potential multichannel delivery systems. A panel of scientists meeting under the aegis of the National Academy of Sciences last summer recommended assignment of clear channels wherever possible for satellite TV broadcast, "especially in the UHF band."

John Hult of the RAND Corp in a paper that will be delivered at the International Symposium on Satellite Communication in Zurich this month, suggests that for satellite-TV broadcasting the 1,600 megacycles of spectrum between 17.7 and 19.3 gigacycles (thousands of megacycles) would be far preferable to the space now occupied by the 70 UHF TV channels. Using

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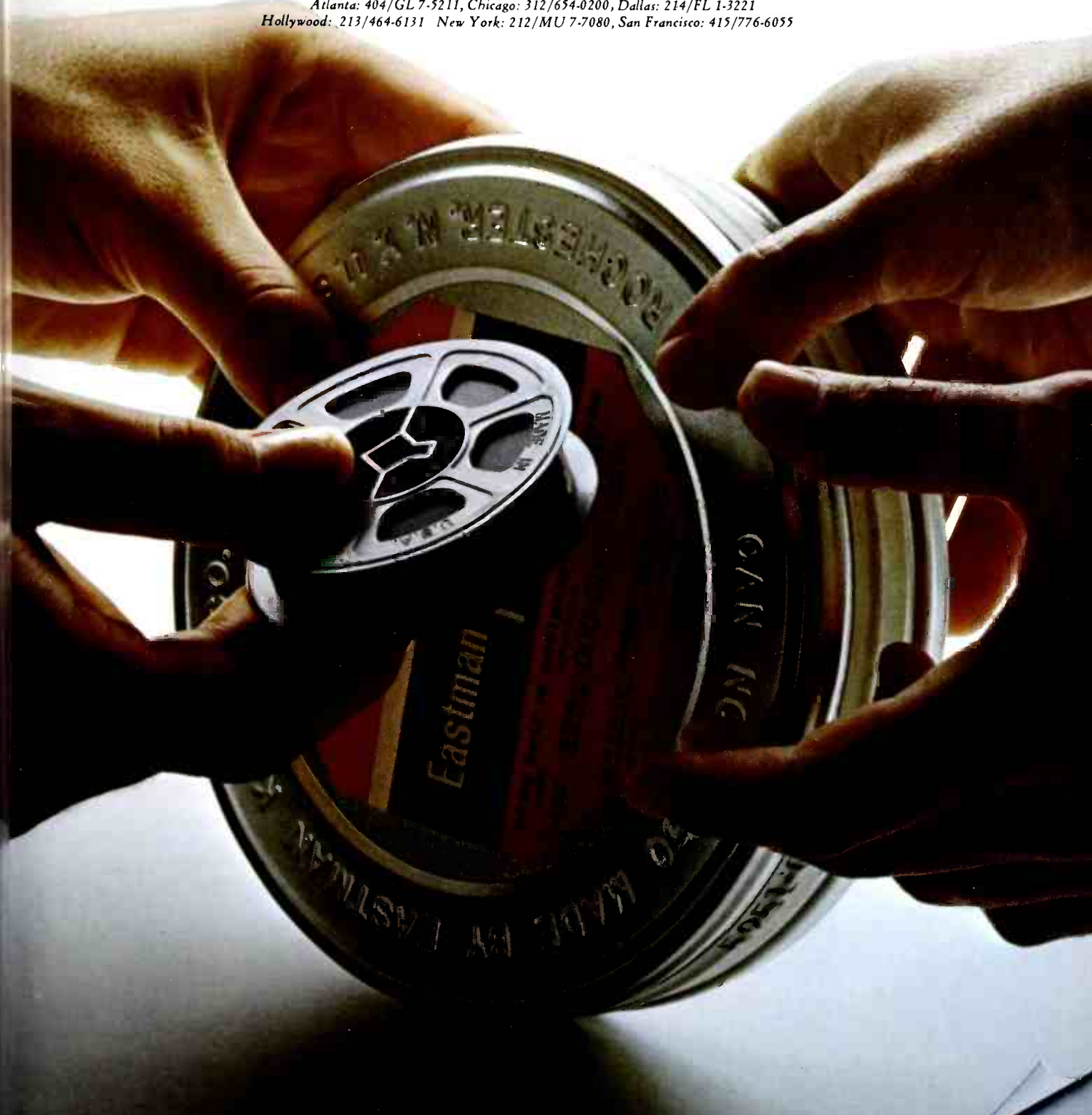
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the UHF TV area, he says, would yield fewer TV channel possibilities over a hemisphere than could be had by using conventional terrestrial TV assignments. Using the wathe above 17 gigacycles would permit tens of thousands of independent channels from one satellite, about 40 of which could be mined on a single earth location. And the first free territory for satellite expansion as you move up the spectrum is that between 17.7 and 3.7 gigacycles, a band that already has a narrow strip cut out of it for radio astronomy use.

There are incipient trouble spots still farther up the spectrum chart. Community antenna operator Teleprompter, in a joint venture with Hughes Aircraft Corp., has been testing a short-haul TV relay system in New York City in the 3 gigacycle range. The system would be a substitute for threading cables under city streets, instead bouncing signals in line-of-sight transmissions to the tops of apartment buildings, thence through wires to TV sets over areas of a block or more.

Mother battle theater

There is competition for frequencies brewing between this Teleprompter type of signal delivery and the high-capacity satellite systems. Teleprompter has asked the FCC to convert its research authorization to an "experimental developmental license" (a step between research and commercial operation) and accompanied the request with a petition for a rule change to transfer frequencies in this region of the spectrum for short-haul microwave techniques like its own. But Teleprompter and Hughes have run into counterpetitions from AT&T, which claim that beginning in 1972 frequencies in this range will be suitable for satellite use.

AT&T through Bell Laboratories and its Long Lines Department has "the most unusual experimental license at the FCC," according to a commission engineer. It has a tremendous number of frequencies—they range all the way from 35 megacycles to 90 gigacycles, many of them confined to Mother Bell's New Jersey laboratory area, some to New York, and some are good throughout the country. The FCC may not even know what Bell is doing with them, although the agency is supposed to get an annual report on

the firm's experimental activity.

Crowding all over the spectrum may not impinge directly on broadcasting's channels but indirectly as the cause for a broad overhaul of spectrum management. Other crowding is expected in the two-gigacycle band, when instructional fixed TV (school-system microwave operations) come to flower as predicted by educators, and in portions of the one- two- and six-megacycle bands when state governments tool up microwave networks. More than half of the states are now considering such systems for conduct of government business, and if they elect to build their own networks rather than to lease channels from common carriers, there is not going to be enough room for all.

Which viewpoint?

The spectrum, intangible resource that is, is continually subjected to metaphorical treatment, and the turn the metaphor takes depends on the position of the observer. The spectrum as farm land is one of the favorites. So the government has secret fields of it that yield a strange classified fruit (in fact, according to one FCC official, the government, among its multitude of spectrum holdings, has two relatively unused blocks that approach the size of the UHF-TV band); UHF TV has arable acre upon arable acre of it that it's not even cultivating, according to the land-mobile radio people, and, if you're a broadcaster, land mobile is viewed as a very poor farmer of the land it's already been given.

The jumble all over the spectrum and the increasing publicity given to the problem has thrust the issue into the hands of the President's task force. There's no denying that's where the action is. And the FCC is a little worried about it. One commissioner says: "As I listen to these economists talk about this I wonder about the wisdom of their attack. They'd like to put a firm economic value on the spectrum. But the task force had better come and ask us what problems they're going to run into. Who's going to outbid AT&T for the common-carrier spectrum? And suppose some guy who owns a piece of the spectrum wants to sell it to some other kind of user. What's to stop him?" The questions seem to anticipate task-force intent. They may be far-fetched, but the only major denial of the task-force staff so far is that it hasn't reached any conclusions for public record. END

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the next couple of years. Evidently the stuff on the networks doesn't live long enough. You're not going to find another 195 of anything like you do with *Perry Mason*."

A look at the series that are coming off the networks after the 1967-68 season (some of which have not been announced for syndication as yet) would seem to bear out this contention, although there are a few notable exceptions. *The Lucy Show*, *Voyage to the Bottom of the Sea*, *Man From U.N.C.L.E.*, *I Spy*, *Lost in Space*, *Run For Your Life* and *Batman* all have potential as strip programs. *Accidental Family*, *Hondo*, *Dundee and the Culhane*, *He and She*, *The Second 100 Years*, *Good Morning, World* and *The Legend of Custer* are not good bets at this point to ever wind up in syndication. *Cowboy in Africa*, *Rat Patrol*, *The Monkees*, *The Danny Thomas Hour*, *The Invaders*, *Cimarron Strip*, *Tarzan*, *Iron Horse* and *Maya* may be offered in syndication but it's doubtful that they provide enough episodes for effective stripping.

Move of the redhead

Of the off-network packages with strip potential, *The Lucy Show* is a standout (although Lucille Ball is coming back to CBS-TV next season it will be in a new show with a different format, thus concluding her most recent series after a five-season run). The 171 episodes in the original *I Love Lucy* series (the series with Desi Arnaz) recently have been rereleased to local stations by CBS Enterprises after multiple runs on CBS-TV. In some markets, where it may be in as high as a 25th run, Lucy and Desi are still clearing the boards and doing well.

There are 156 episodes in the *The Lucy Show* package that is now coming off CBS-TV. Paramount Television owns the residual selling rights (but does not have any proprietary rights to the future episodes Miss Ball will make). CBS-TV, which has claim to the first five runs of the series off-network, will start stripping it in daytime this fall. Paramount and the non-CBS-TV-affiliated stations won't get a crack at *The Lucy Show* episodes until maybe 1973.

Twentieth Century-Fox Television, which has not announced what it will do with them, has choice off-network property in *Voy-*

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age to the Bottom of the Sea and Lost in Space. Voyage will provide 110 episodes, a sufficient number to be considered by stations for stripping. Alan Silverbach, vice president in charge of syndicated sales (domestic and foreign) for Fox, feels that the 83 episodes of Lost in Space could make a great once-a-week Saturday morning show for local stations but also notes that the series could go as an early evening strip for four months in its initial rerun.

Twentieth's *Batman*, already announced for distribution, lends itself comfortably to stripping with 120 episodes (many of them two-parters). In some instances, Silverbach is selling the 26 episodes of *Green Hornet* as a companion package to *Batman*. The sales suggestion to stations is that they intermix *Hornet* with *Batman*, thus, in effect, allowing themselves 146 episodes, or more than a full year's supply, of compatible programming for children (one way for this to work would be to run two-part *Batman* programs on Monday-Tuesday and Wednesday-Thursday, with *Green Hornet* closing out the week on Friday).

Silverbach concedes that without the similarity in audience demographics with *Batman*, the 26 half-hours of *Green Hornet*, offered as a weekly show, would not make a sizable dent in the syndication market. An hour show, with only a season's worth of product has more of a chance. Silverbach is selling

both *The Monroes*, with 30 episodes, and *Time Tunnel*, with 26 episodes, in syndication, where they are being programed by stations on a weekly basis.

James T. Victory, vice president domestic sales, for CBS Enterprises, also acknowledges that his one season off-network half-hour shows, *Good Morning, World* and *He and She* are useless in syndication. Here, too, it's more a question of lesser impact of the weekly half-hour as compared to the hour than of the limited number of episodes available.

Victory has thirty 90-minute episodes of *Cimarron Strip* coming off the network and based on the history of *Wagon Train* there may be a place for this longer-form programing in syndication. When *Wagon Train* was distributed in a 90-minute format by MCA TV, it won substantial acceptance across the country by stations that programed the expensive, quality production in feature-film time slots. There may be such a future ahead for all the increased longer-form programing now being turned out by the networks, but, as an indicator of the imposing barriers to such an eventuality, the considerable residuals against *Cimarron Strip* are high enough to put the show in limbo.

There are no blanket rules covering the syndication market. Each program has to be considered on its own merits and circumstances. Even the general belief that a bomb on the network will be a flop in syndication isn't necessarily so.

Screen Gems, in an example that would dispute not only the industry rule about network track records but also the argument against half-hour comedies with few episodes, has been making a go of it in syndication with 32 half-hours of *Gidget*, a first-year failure in network prime time.

The one thing about off-network product that few in the business would dispute is the desirability of good color hours of action based on adult themes. *Man From U.N.C.L.E.*, with 105 episodes; *I Spy*, with 82 episodes and *Run For Your Life* all seem to have what it takes to make it big in syndication (with the exception of the debatable issue of insufficient episodes for effective stripping). Stations, hungry for replacement product, look to such shows as a dress house does to fall fashions. So, too, have stations looked forward eagerly to the ultimate release of such sure-fire syndication hits as *Mission: Impossible*, *Star Trek* and *Mannix*.

A television paradox

These three, all handled by Paramount, probably have more pre-sell built into them than any other shows now on the networks. But they also point up the paradox facing all producer-distributors in today's syndication market. At one point this year, both *Mission* and *Star Trek* were doubtful of being renewed on the networks for next season.

"Every guy you talk to has his tongue hanging out for these shows," says Robert M. Newgard vice president in charge of syndication sales for Paramount. "There's no doubt we could have sold an awful lot of markets. But as it is all of our shows have been renewed for next season."

Thus, instead of writing order with both hands for two hot properties, Newgard and his staff will go to this year's convention with a new feature-film package to offer but with no new off-network product. It's almost like losing while winning (although one industry wag observed that renewal of the expensive *Mission: Impossible* and *Star Trek* series can only be considered a win if Paramount doesn't care how much money it loses turning out the shows). Actually, Newgard has money in the bank because *Mission* (which, according to John Pearson, Paramount's director of international operations, already has sold in 57 foreign markets) and *Star Trek*, with a third year of network production assure

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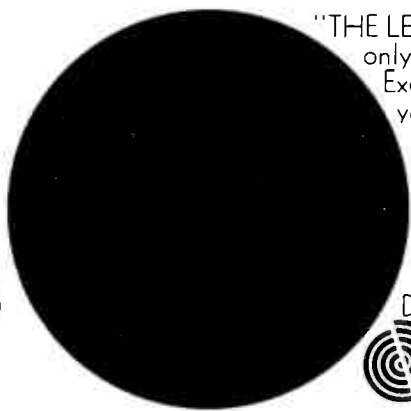
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for each, now become still better prospects for stripping in syndication.

In a much more literal sense, *Mission* and *Star Trek* are profitable for Paramount, as is *Man From U.N.C.L.E.* for MGM TV. The explanation for this is the story behind syndication's newest and most daring sales strategy. It's a story that evolved against the background of acute scarcity of good color hours of adult-appeal (the programming pattern has changed in the last two seasons with stations going after the housewife more and the kids less) off-network product and as a result of the rat race for such property in the New York and Los Angeles markets. The denouement of the situation, only recently revealed, was the purchase last year of the reruns of *Mission: Impossible* by the Metromedia Inc.-owned television stations after the series had been on the network for only 10 weeks.

Protagonist in the story is Richard Wollen, vice president, programming for Metromedia Television, Los Angeles. A little more than a year ago, it occurred to Wollen, once director of sales and programs for Desilu Sales and for a time program director for KTTV (TV) Los Angeles, that if a given good show is running on the network there is no reason for local stations, as consumers of the repeats of these shows, to necessarily wait until their network cancellations to discuss acquiring them.

"If we were seeing something that we liked and we believed in its longevity," Wollen explains, "then I felt why not approach the producer-distributor during the show's network run and say: 'Whenever this thing becomes available, we want to have it for our stations'."

So quietly, very, very quietly, Wollen went to the distributors of two properties he had faith in and arranged to acquire them before the length of their network runs had been determined. Part of the arrangement with the distributors was that there would be absolutely no publicity about the purchases.

The first purchase Wollen made for Metromedia was *The Man From U.N.C.L.E.*, long before there was any talk of cancelling it. The second purchase was *Mission: Impossible*, then only 10 weeks old.

The concept was simple. Wollen agreed to buy as many units of the shows as were going to be available at whatever time they would be-

come available. "If *Mission* had run only one season I would have had my neck out," Wollen admits. "But my instincts told me that it was too good to run only one season. I just figured this thing has got to be a barn burner and it's going to run at least two years and maybe four."

The cat jumped out of the bag when NBC-TV chopped *U.N.C.L.E.* in mid-season. Immediately, in the traditional buying pattern of stations—once a top show is cancelled there's a rush to corner the reruns—bids were put out for *U.N.C.L.E.* But Metromedia's competitors in New York, Los Angeles and Washington found out that the series already had been purchased.

Ever since, stations have been buying and syndicators peddling seemingly every network show that has a glint of being successful in reruns. Among the shows that reportedly have been up for advance acquisition are *I Spy*, *Get Smart*, *Star Trek*, *Run For Your Life*, *Daniel Boone* and *Felony Squad*.

The advantage to the distributor in such a sales approach is the guaranteed sale in major markets—more than covering residuals—so that instantly, from the first day of its availability in syndication, a

show can be sold in all the other markets in the country without concern about overcoming such costs. This usually is the first consideration of a distributor who must worry about putting enough money together to cover residual payments before accepting a \$50 deal in, say, Omaha. The thing is the Omaha station may want to be the first buyer, but the syndicator doesn't dare sell until he's sure of New York and Los Angeles.

And does the station benefit in this arrangement? "Sure," says Wollen. "Why get involved in that competitive race with other stations where you have 12 hours to make up your mind about a deal? That's bad news." This advantage, however, would seem to be less important in smaller markets where there isn't as much competition for good programming.

There are also hazards, especially for stations. An acquired show, a solid network performer in the past, may be allowed to dwindle and fall apart in its continuing network run. A station may find a series not having the gloss it did when originally purchased. Top-quality product may turn into damaged goods.

There's a disadvantage, too, in not having a property when it's

Sex and the single girl

For years America's critics and cognoscenti have been roasting TV programmers, challenging them to deliver shows of greater emotional maturity. Where, they demand, are the programs dealing with adult themes and real sexual situations?

The answer that TV is a family medium, which cannot subject an audience of all ages to erotic themes, is generally hooted off the platform.

Now that more and more of TV's prime hours are filled with motion pictures, some of them foreign-born and pretty mature in outlook, the complaint is somewhat muffled. In its place is heard the complaint that youngsters are being subjected to shows dealing with adult themes and real sexual situations.

What the critics and programmers alike have failed to perceive, however, is the effect these films are having on the *mature* members of the audience. As the following vignette amply testifies, these pictures could pose a very real threat, not to the morals of minors but to the television medium itself.

The scene is a typical suburban living room, furnished in contemporary credit. HARVEY BRESLIN, 35, sits consulting the current issues of TV Guide. His wife ELAINE is placidly darning a sock.

HARVEY: How about some TV?

ELAINE: Whatever you say, dear. Isn't there a movie on tonight?

HARVEY: Yeah, I think so.

He consults the listing.

most needed. Advance planning, one of the distinct benefits accruing from this new distribution ploy, could be seriously compromised if a network suddenly picks up a show a station believes will be available in the fall.

"The trick with this technique is to have tight enough control of inventory and to be aware enough of your own needs and appetites so that you're never totally reliant on any given show and its availability," says Wollen. "If *U.N.C.L.E.* had been renewed, for instance, that wouldn't have been a big trauma to us. We would have been able to buy the additional units at the same price. I designed the deal on that basis."

According to Wollen, buying in advance amounts to a seat-of-the-pants judgment for station programmers. "You have to believe in the long-range strength of a given idea and the quality of its execution," he believes.

As it effects syndicators, 20th Century's Silverbach thinks advance distribution may amount to grabbing a bird in hand instead of waiting for the two in the bush. "I feel you've got to take advantage of the interest of the local station at the time it's expressed and give it serious consideration," he says.

"It's a perishable item we're offering. It doesn't always get better with age."

Beyond the industry-wide need and demand for off-network color hours that are adaptable to the stripping concept and the ramifications of contingency selling, there is, of course, an interest in a diversity of other syndicated product (the urgency for which varies according to market and station).

"There was a day when product was so abundant that sometimes you could slam the door," comments Gene Spry, station manager of KPHO-TV Phoenix. "Now you have to keep the door open and take a look at everything."

Jim Terrell, station manager of KTTV (TV) Dallas-Fort Worth, an independent, also gives a clue as to what stations generally want: "We try to have enough programming to counterprogram against the networks whenever possible," he says. "What we think of a show depends on how we feel it will do in this area, what it has done on the network or in other markets, the number of runs available and the possibilities of it going into a strip."

Perhaps the most straightforward indication of what stations want from distributors is expressed by Gordon White, program direc-

tor, KPTV (TV) Portland, Ore.: "I want syndicators to keep me advised as to what their antennae tell them might be coming off the network so that I can at least start thinking along the lines that it may be a possibility," he makes clear. "I want syndicators to keep me advised as to what's going on in their company. I also want, prior to sale, for them to keep me informed as to the ratings and audience composition of their shows."

What do stations want from syndicators? In the most simple terms they want lots of good product. But they want it in a time when an increasing number of network series each year will never see the light of scheduling in syndication because they're disasters. The quality level from which stations have to select is, unfortunately, decreasing. It's a condition that's making for really significant changes in local programming. Stations instead of waiting for wants to be answered are doing for themselves.

Metromedia, which produces 20 hours a week of syndicated programming out of Los Angeles, is a prime example. ("This is only phase one," promises Ellis Shook, vice president and program director of Metromedia-owned WTTG [TV] Washington.) Scripps-Howard and WGN Continental Productions, which are producing 26 weekly 90-minute *John Gary* programs (20th Century-Fox will distribute) is another outstanding case in point.

The way Loring d'Usseau, director of programming for KTLA (TV) Los Angeles, sees it, station production, "is absolutely the finest piece of work being done for television today. Stations are creating new and fresh product that is better than the off-network reruns and is giving the public something new and different to view."

Yet it's not a question of either more live-look programming out of stations and other sources or more off-network film series. Instead, the balance that's being achieved is healthy. It's healthy to have a *John Gary Show* and *Steve Allen* and *Woody Woodbury* and *Mike Douglas* and *Merv Griffin*. It's also healthy to have *Truth or Consequences* and *Password* available together with *The Flintstones*, *McHale's Navy*, travel-adventure strips and entertainment specials. No television station can afford to go exclusively in one programming direction. No one formula is perfect. Obviously there's room—indeed, a real need—for all. END

by Gerald Gardner

HARVEY: Channel 2 has "Never on Sunday," the story of a prostitute who convinces an intellectual of the advantages of the life of the flesh.

He raises his eyebrows.

HARVEY: Channel 5 has "The Servant." An unscrupulous butler and his lover lure a naive young man into a life of sin and decadence.

He squirms in his chair.

HARVEY: Channel 7 has "Room at the Top." An opportunistic young man seduces his boss's daughter while having an affair with an unhappily married woman.

His eyes protrude slightly.

HARVEY: Channel 9 has "Moll Flanders." Kim Novak in the classic tale of lust and lechery in 18th century England.

He breathes heavily.

HARVEY: Channel 13 has "La Dolce Vita," a story of moral degeneracy and corruption along Rome's Via Veneto.

He runs his tongue over his dry lips.

ELAINE: They all sound pretty good. What do you think, dear?

Harvey puts down the TV Guide and turns slowly towards his wife.

HARVEY: What do you say we don't watch television tonight.

FADE OUT

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network could say it's spending \$8 million and another \$5 million and they'd both actually be putting in the same amount.

Perhaps, a more accurate explanation of ABC's fiscal reluctance was expressed by a news executive who admits: "We can only lose if we publicly put our figures up against the expenditures of the other two networks." Privately, ABC newsmen are quoting a figure for the year's coverage of \$7 million, probably about \$4.5 to \$5 million of that on the conventions. That's down from an original plan to spend \$10 million.

One thing the networks agree on is that coverage is still a losing operation, despite early sell-outs of advertising time. "All of us will be extremely lucky if we recover 25% of the cost of coverage through advertising," says William Sheehan, vice president and director of television news for ABC.

Easier to sell—but

"It's an enormous loss. The sponsorship just helps defray some of it," says Donald Meaney, vice president of NBC News. It's not that sales are difficult; they just don't bring in enough money. NBC sold its convention coverage as a package to Gulf Oil Co. more than a year ago; the general election as a four-way package (to Bulova Watch Co., Trans World Airlines, American Motors and an unnamed food company) almost two months ago. Primaries go as instant news specials under a special arrangement with Gulf.

"It's easier to sell each time and the price keeps going up, but so do the costs, so the ratio stays about the same," says John Otter, NBC vice president of sales. The ratio? Gulf is paying \$4.5 million for convention coverage that will cost \$8 million. The general-election package was sold for \$2 million. Otter adds: "You also have to consider that out of this there are agency charges and station compensation" not to mention the loss of revenue from pre-empted programs.

ABC divided its total election package into quarters, with B.F. Goodrich buying more than half and Time-Life Inc. buying another quarter. ABC won't give out final sales figures. When the year's costs were expected to be \$10 mil-

lion before the cutback, the asking price for each quarter was only \$1 million.

ABC's package, sold under the blanket label, "The Race to the White House," fired the earliest starting gun in the coverage steepchase—with a special Jan. 5 broadcast of its regular *Issues and Answers* program devoted to the coming political competition.

The race and coverage of it break down into three distinct sections: the spring primaries, the two summer conventions and the fall election.

The first major outing for the 1968 election news units was that traditional curtain-raiser, the March 12 New Hampshire presidential primary.

In some respects, such as technical problems of physical coverage, the primaries pose less difficulties in election newscasting. In others, such as research and educated crystal-ball gazing, they provide both major headaches and a series of dress rehearsals for the grand finale in November.

If, as Bismarck said, politics is not an exact science, reporting on it can be even less exact. Although months of background research can be put in and plans can be developed for a number of alternative possibilities, politics remains a breaking news story and coverage of the next event in the chain depends to a great extent on what has just happened in the preceding event.

Playing by ear

Thus, although an equal amount of research and preparation must go into gearing up for coverage of what are thought to be the most significant primary races—Wisconsin (April 2), Nebraska (May 14), Oregon (May 28) and California (June 4)—there is a great deal of last-minute playing-by-ear in deciding just how much talent, equipment and time should be given to coverage of each.

In addition, there must be a certain amount of expecting the unexpected. A prime example of unanticipated last-minute developments was the withdrawal of Republican presidential candidate Governor George Romney less than two weeks before the New Hampshire primary. CBS and ABC had long before arranged to set up their New Hampshire headquar-

ters at the Wayfarer Inn just outside Manchester because this was Romney headquarters and he was expected to be the most interesting aspect of the primary.

Despite Romney's withdrawal, the broadcast base remained at the Wayfarer Inn, since by that time there had been extensive telephone company work, including construction of a microwave tower.

Romney's withdrawal also reduced the news value of the New Hampshire primary. So ABC immediately cut its plans from an hour wrap-up, from 10 to 11 p.m. to 15 minutes from 11:30 to 11:45 p.m. EST.

NBC stuck with its plan for a half-hour from 11:30 to midnight, while CBS cut its hour from 10-11 p.m. to a half hour (the remainder presented Dean Rusk's Senate appearance that day). CBS will cover any of the primaries that it deems important enough for a special in the same Tuesday period since it is the slot of the *CBS News Hour*.

Few technical problems

In addition, for all the major primaries, the three networks plan periodic bulletin crawls across the bottom of screens with the latest results, plus brief interruptions of programming (about three to five minutes for ABC and CBS) when computations indicate a clear projection of the winner. NBC is scheduling shorter films for its *Tuesday Night at the Movies* on primary nights, to allow time for about a 10-minute summation of the day's election.

Physical coverage of both primaries and the general election, even with the addition of color, provides little in the way of technical problems, at least when compared to the conventions. ("After all," notes CBS producer Robert Chandler, "color is far enough advanced in the studio that you don't have any special problems. And we all have the 1966 election in color under our belts for practice.")

The big battle in both the primaries and the general election is the race to project winners and analysis of how and why wins were made.

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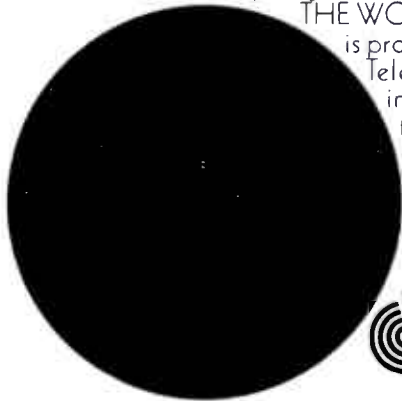
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works and the two major U.S. wire services, Associated Press and United Press International, after the 1964 California primary. NES provides a standardized count of voting tabulations in almost every precinct of a primary and most precincts of each county and state in the general election. "It came almost as a direct result of the 1964 California primary," explains CBS's Chandler. "Before that each network fielded its own army of reporters—CBS and NBC with 20,000 each at \$5 or more per person, so you had 40,000 to 50,000 persons covering the precincts at a total cost of well over \$200,000. More importantly, each of us was posting different figures at the same time. And the wire services were way behind because they were waiting for the official announcements of returns, so that in California when we had the outcome by midnight, the next morning's newspapers still had Rockefeller winning when Goldwater actually won."

NES became a permanent election tool in the 1964 national election. And although it saves the networks some money by pooling the costs of the vote reporters, this is offset to some extent because each network now recruits its own smaller army of reporters in selected precincts to feed special data for computer projections.

Little change at NBC

NBC has made little change in its set-up from past primary researching and tabulating in the 260-man group headed by Frank Jordan, NBC director of election operations. In New Hampshire, NBC picked 27 of the 302 precincts in the state as samples for projecting the statewide vote. Returns phoned in by NBC-hired local reporters were analyzed by a subdivision of Jordan's unit headed by former U.S. Census Bureau head Richard Scammon. In addition, NES data from each of the 302 precincts was compared to final results from the 1964 primary for additional calculations on any changes in voting patterns, and all the material was fed into NBC's Electronic Vote Analysis system (EVA).

Jordan's unit also designated a handful of "tab" precincts thought to be representative of various so-

cio-economic groups for use in analyzing the vote totals.

CBS made sweeping changes in its research and analysis unit. In the past, it used the services of Louis Harris and Associates and the Vote Profile Analysis system (VPA) he developed for it. The system generally was conceded to have given CBS the lead in calling the 1964 general election. CBS broke with Harris in a dispute after the 1966 election and for the first time this year decided to do the entire operation internally, with more research and statistical data than used by Harris. It hired William Headline, who worked on the 1964 election as a member of Harris's staff, as its director of data operations under Warren Mitofsky, CBS director of statistical research and former chief of the special surveys branch of the Census Bureau's statistical methods division.

In major primaries

For all the major primaries (those in which there is more than one major candidate running) Mitofsky's unit built VPA models for the state. In New Hampshire, for example, starting last July a team of 25 part-time workers (mostly housewives and college students) under the direction of the Opinion Research Corp. rounded up the past voting history of all 302 precincts in the state, a job that took until January. From this data a group of about 20 staff statisticians, clerks and librarians picked 70 key precincts. In February the field workers were sent back to the key precincts to gather additional information such as poll closing times (they are not uniform in New Hampshire), how the vote is counted and in what order, and any local issues on the ballot.

ABC put about 100 people into New Hampshire under the direction of the outside firm of Audits and Surveys Inc., for three months to gather background information that was then analyzed by a 15-person group under the direction of Dr. Warren Miller, a University of Michigan professor. From the data, Miller's group chose 60 key precincts for the primary. ABC calls its operation Researched Select Vote Profile (RSVP).

"Although politicians have been using the idea of key precincts and projections for years, the first they were used to any extent by televi-

sion was in 1964, and the process is getting more sophisticated, just as polling is," according to John Thompson, manager of the ABC News election unit. "It demands interlocking questions and constant review of the precincts." (An example: After the Romney withdrawal in New Hampshire, ABC sent a field team to survey people who had previously indicated that they would vote for Romney to find out what they would do now.)

The problem for the networks in primary coverage is that although the physical coverage may be relatively simple, the advance field work for the vote projections and analysis must be done—and done well in advance—for each state in which it appears there is the possibility of any news value, even if subsequent developments downgrade the need for actual broadcast coverage.

By over-all election standards, cost of actual primary coverage is relatively inexpensive: CBS's Chandler estimates between \$10,000 and \$12,000 for New Hampshire for on-the-scene coverage. This covers salaries for added staff; travel and living expenses for regular employees, and four days use of equipment, but not rental of telephone lines. This represents a reduction in cost from previous years, primarily because of two things: use of NES and anchoring the primary coverage in the network's New York studios.

Normal studio best

All three networks agree with Chandler that "outside of the psychological advantage of saying 'we're here on the scene' nothing is gained by moving everything to the primary site, and there's a big advantage in saving money and running the operation smoothly if you can keep most of your people and the control in your normal studio facilities."

NBC planned the biggest remote operation for New Hampshire, with *The Huntley-Brinkley Report* originating there on both March 11 and 12. Actual election coverage, however, was anchored in New York City (with Frank McGee as the on-air man) and the remote unit, along with the Huntley-Brinkley team, set up in the grand ballroom of the Sheraton Carpenter hotel in Manchester, N. H. Altogether, the field election

**When it
gets too crowded
at the
Conrad Hilton...**



**relax with us
at the Sheraton-Blackstone.**

Paramount Television, 20th Century-Fox Television and Screen Gems, Inc., are determined to make the NAB Convention as pleasant as possible for you foot-weary delegates. So we have our hospitality suites in the Sheraton-Blackstone, just across the street from the Conrad Hilton. Paramount is in the Regency Room, 20th Century-Fox TV is in the Hubbard Room, and Screen Gems is in the Embassy Room. Come on over!



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unit totaled about 260 persons (including the 27 precinct reporters, telephone operators and technicians) plus about 25 from the regular *Huntley-Brinkley Report* staff.

Vote data provided by EVA was fed directly from an RCA Spectra computer to a visual display board of the Digital to Video Converter (DIVCON) first attempted (with dismal results) in the 1964 general election, but much improved in 1966. Although the system has been rebuilt since 1966, to the viewer, the set in NBC's studio 8-H and the display boards themselves look almost the same as two years ago.

CBS's unit for New Hampshire consisted of one field reporter in each of the 70 key precincts (mostly local citizens involved in town government but with no direct participation in the election), about 25 members of the election unit and 15 from the regular news staff in Manchester. This broke down into three remote crews with a total of 17 technicians, plus a producer, director, traffic controller, leg man, eight editorial people and Mike Wallace as the on-the-scene reporter, plus another 10 assorted clerical or statistical helpers. The remote equipment, trucked from New York in one mobile unit, consisted of three cameras, a built-in control unit and necessary switching equipment.

CBS in New Hampshire

This 40-man remote team compares to over 100 people CBS sent in 1964 when the coverage was anchored in New Hampshire. The network's only other pick-ups were from congressional correspondent Roger Mudd and White House correspondent Dan Rather at regular CBS facilities in Washington.

Data on primary returns in New Hampshire was handled by the group of 20 staff statisticians and clerks. Ten computer programmers hired from a firm called Intomatics and six persons supplied by IBM fed the information for projections into a relatively small IBM 1130 computer that provides results on paper print-outs.

Neither CBS nor ABC is attempting to use direct visual display of results like NBC's DIVCON for the primary coverage, because both are using relatively small computers

(ABC's is an IBM 407) that have limited display drive, plus there is much less information to rapidly digest and turn over in the primaries. "There is really no need for visual display when you have only one state and two national races to report in a primary," says Walter Pfister Jr., ABC's executive election producer. "That would really be overkill."

As usual Walter Cronkite is anchorman of CBS's primary coverage, with assistance from Eric Sevareid and Joseph Benti on a set in the network's West 57th Street broadcast center in New York City. The set is little changed from the one seen in the 1966 election returns.

ABC's New Hampshire primary team consisted of 120 members of the League of Women voters to man the 60 key precincts (two per precinct), two camera crews of 15 technicians and production people with five TV cameras, and 12 editorial workers, plus two on-air correspondents, and one special consultant—Conrad Quimby, editor of the *Derry (N.H.) News*—to help analyze data from NES and the key precincts.

Decision makers

The information fed by the key precinct reporters and Quimby to the New York City studios was distributed to two groups, the decision and analysis desks (DAD). Four ABC news staffers manning the decision desk had the responsibility of trying to decide at the earliest moment who the winner was and his victory percentage. Nine people on the analysis desk (including two writers) were charged with providing the on-air commentators with explanations of what happened and why. The entire New York broadcast complement in ABC's TV-2 studio at its West 66th Street broadcast center consisted of anchorman Howard K. Smith, political editor William H. Lawrence (also on the air), a total of about 40 editorial personnel (including the DAD people), a dozen clerical workers hired from temporary employment services to make calculations for the DAD staff, some 30 telephone operators, plus messengers, guards, etc., for a total of about 60 noneditorial people.

Essentially, coverage of all the primaries will be the same for each

network as New Hampshire.

The big technical show, of course, comes with the conventions, first the Republicans at Miami Beach starting Aug. 5 and the Democrats at Chicago starting Aug. 26. To network convention-unit heads it must seem as though there was a nonpartisan conspiracy in selecting the sites to come up with the most devilish possible combination to tax television producers: The sites are almost complete opposites in that what one has as an advantage the other lacks (eg: Miami Beach will have a shiny new convention hall with adequate lighting for color, but it is short on work space; Chicago has plenty of work space but not enough light).

Also there is the major headache of transferring what amounts to three complete broadcasting facilities almost 2,000 miles in three weeks.

The conversion to color is the biggest collective problem in convention coverage. Cameras are bigger, heavier, less flexible, more expensive to operate. (NBC News Vice President Donald Meaney estimates cost of equipping, operating and maintaining the color facilities boosts that part of 1968 costs 40% above those of the 1964 convention operation.) Color requires bigger crews (officials of the three networks estimate technical staff sizes up 10-12-15% over 1964), and finally, there still is not enough color equipment to meet the massive demands of a convention.

Color-camera parade

NBC, with RCA's pioneering lead in developing color, will have 50 color cameras at each convention—plus the five pool cameras trained on the speakers rostrum. At one point during the Democratic convention at Atlantic City in 1964, NBC had 73 black-and-white cameras operating.

For quality pictures, the color cameras require 350 foot candles of light—two-and-a-half times that needed for black and white—with a wider spectrum of color than in conventional light sources.

This is not a problem at Miami Beach, where plans for the new convention hall under construction were changed to provide the necessary lighting. But in Chicago, the whole Amphitheater is being rewired and relighted. The new

lights will generate so much heat at the air conditioning system so must be rebuilt. (The city of Chicago, the Democrats and the amphitheater owner are sharing the cost of the new air conditioning, but as of this writing, it still hasn't decided who would pay for the new lighting.)

"Conventions are always the moving grounds for technology," says Robert Wussler, CBS executive producer and director of the network's special events unit. "The generations in development are about four years long, so that with each convention you go into another generation. And it's so big, so complex and so expensive that it's like the space program.

"It's particularly rough for us and ABC because from an operational standpoint we came into color practically overnight in the summer of 1965. We've never done this big an operation in color before."

Wussler adds: "Big new low-light weight and long-lens cameras are being worked on and there are all kinds of developments every day of the week. We're keeping all our options on them open and if anything develops, the delivery time is only two to three months, so we don't have to make final equipment decisions until May."

Color portables

Both CBS and NBC will use new cordless portable color cameras at the conventions for the first time (just as the black-and-white "creepie-peepies" were introduced on the floor at the 1964 conventions). NBC will have four of the "Man-Pack" cameras developed by RCA's Astro-Electronics Division. RCA points out that the 5-pound units, which will be handled by two-man teams at the conventions, are small enough to be carried by an astronaut exploring the moon. They can operate, completely self-contained, up to a mile away from any base station, depending upon the terrain.)

CBS's portable camera, developed by CBS Laboratories, is so new that no one from the election unit saw one until last month. Details are still under wraps, but presumably it is comparable to the RCA unit in size and operating capacity. CBS plans to have at least a pair of them.

ABC will use a pair of the 10-pound Ampex portable cameras that it used for sideline coverage of football games this past season.

Altogether, of its 50 cameras at

Miami and Chicago, NBC will put 16 color cameras inside the convention halls (in addition to the five cameras it will provide for the pool feed in Miami and that CBS will provide in Chicago). The four NBC minicameras will be used exclusively on the convention floors. The other cameras will be in four big mobile units (each with four cameras) and two smaller rolling vans.

At least one of the big mobile units will be at the official convention hotels (Fountainbleau in Miami Beach, Conrad Hilton in Chicago). A fifth major semi-mobile unit, which will be set up at the convention hotels, is a group of packages—set of four cameras, a switcher and transmitter—rented by NBC from Reeves Sound Studios in New York. The other big mobile units will be stationed at the headquarters of the major candidates or other likely news sites. The two rolling units (which will have both stationary cameras and cable-connected portable cameras) will be sent to the airports for arrivals or for coverage of breaking news events around the convention cities.

CBS will use a total of 70 cameras (plus the pool cameras), 20% of them rented. Ten will be set up inside each convention arena. Another 10 will be spotted around the grounds. The other 50 will be deployed in about the same way as NBC's: at the convention hotels, candidates' headquarters and in rolling mobile units.

ABC plans film use

ABC, through a combination of more limited resources and the fact that it will not need as much live coverage as the other two networks, will rely heavily on film cameras. It will have 30 cameras in each city—18 television color units and 12 film cameras. Six electronic color cameras will be in the Miami convention hall (not counting pool cameras), and two will be in the Chicago convention hall. The other color television cameras will be deployed at the convention hotels, candidates' headquarters, etc. Three of the television cameras will be cable portables (in addition to the two Ampex self-contained portables), and will be used on the convention floor and in the two rolling mobile units to be used in Miami and the one rolling mobile unit to be used in Chicago. (This is in addition to a stationary mobile unit to be used at the convention hotel in each city.)

Miami offers advantages for television. It is flat, open, and has low buildings. This will provide freedom of movement and clear sight lines for microwave relay from remote locations. In both cities, the mobile units will be manned except in the early-morning hours (and even then if breaking news is expected). Units can be on the scene and operating in the time it takes to drive to a news sight, and unload the gear if there is a cable drop or a sight line to a microwave tower.

NBC's Meaney notes: "Miami is very television- and color-minded. It's a good picture location, with good scenery and a new look for political activity."

On the other hand, there are additional problems and expenses in piping such huge chunks of network coverage out of the Florida city. Chicago is on the networks' "round robin," the loop of telephone connections that link Chicago, New York, Washington and major cities in between. The convention coverage can be hooked directly into the network from there.

Network lines

In Miami, however, the programming will have to be sent to New York for relay into the networks—and at present there aren't enough north-bound lines out of Miami. Although a number of space shots have been led out of Florida without losing a circuit, they were short-duration projects that were arranged by reshuffling existing network and message traffic for a day or two.

Installation of each network's north-bound video line is costing between \$25,000 and \$30,000 (this is in addition to the telephone company's charge of \$1,200 or more an hour for their use). It is costing another \$6,000 for installation of each north-bound audio line.

In addition, to hook the Miami Beach coverage up with the telephone company's facilities for relay from Miami itself, a microwave relay tower is being built and lines are being laid under the inland waterway separating the two cities, along with the installation of extensive permanent cables under Miami Beach's main drag.

ABC, which will have the smallest expenses because of its curtailed broadcasting time, calculates that its line charges will average about \$300,000 per convention.

Because of the lack of origina-

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lion facilities and the relay of the feed to New York, more room is needed in Miami for technical equipment, but the Miami hall is short of work space.

The three networks asked for a total of 108,000 square feet of floor-space in Miami where they need space for extra equipment not needed in Chicago, where each has an owned station. They got 15,000 each. In Chicago each is happy with 7,000 square feet inside the Amphitheater. Substantial chunks of space also had to be left at each convention site for the Public Broadcast Laboratory, the radio and television independents and Mutual Broadcasting System, which is handling the radio pool. In Chicago, the networks also have substantially more working space at the convention hotel.

In Miami Beach, ABC is taking some of its working space in the old convention hall next to the new one and keeping much of its electronic equipment such as the tape machines and the master-control-room complex in a series of modular units in trailers cabled together in a parking lot.

Parking-lot control

CBS is taking its Miami Beach space about evenly divided between the new and old buildings—and still that's room for only about half of its set-up, so everything else will be in the parking lot, on wheels. NBC will use only the new building, with all its equipment, including the pool control room, outside in trailers.

But the trailer situation is one of the few enforced blessings of the convention coverage: It not only solves the Miami Beach space problem but two others of getting to Chicago and into the Amphitheater there.

"We're going to just unplug everything and drive it to Chicago," says NBC's Meaney. "It saves time in setting up as well as solving transport problems."

All three networks are planning on a four-day Miami Beach convention closing on Thursday night. "If it runs into Friday or Saturday, we'll have fits," says CBS's Wussler. Following coverage of any speeches by the new nominee and other clean-up work, the networks will begin tearing down

their equipment on Friday night. NBC even hopes to start some of its trucks rolling out of town on Friday. CBS expects to have everything packed by Sunday and its vans moving that night. ABC has contracted with a trucking company that has guaranteed Chicago delivery within 48 hours of leaving Miami.

The networks hope to have everything in Chicago by the following Wednesday to begin setting up. Here's where things get tricky again because they all want to get completely in place within two weeks, to have everything at full ready at least one week before the convention.

Modular gear

This will take a good deal of overtime and collaboration among the three networks. "It's going to be tricky just co-operating getting through the doorways," says Wussler. The construction of much equipment in modules on vans is a second help in setting up, because normally it would take 10 weeks of preparation in the hall. Because of a previously scheduled Chicago Housewares Show (which closes July 19 in the hall) the networks will have the Amphitheater for only half the advance time they would like. However, much time will be saved with the modular units, which need only be recabled together.

The editorial problems presented in coverage of the two conventions are not appreciably different. It first seemed there'd be more candidates to physically cover in Miami because there'd be more of a contest for the nomination. But Chicago no longer looks to be the uncontested coronation for LBJ that it once seemed. And in addition to its rejuvenation as a political attraction everyone is making preparations to cover the threatened demonstrations there. ("It could be World War III there," says one news executive.) While all of the networks echo Wussler's emphasis that "we don't want to be the cause of a riot, and we won't put our cameras where there's any chance they could start something," all also stress they will be ready for any disturbances.

To man the conventions, CBS will take about 700 people, 80% of them from New York, most of the rest from Washington and Los An-

geles. About 250 of these will be technical; 250 editorial and on-air; the other 200 production people, secretaries, etc. This is up about 12%-15% from 1964 and CBS claims that the 25-man team of correspondents in the convention cities will be the largest such lineup ever to cover a presidential convention.

Walter Cronkite will again serve as anchor man, aided by congressional correspondent Roger Mudd and national correspondent Eric Sevareid in a studio just off the convention floor. Correspondent Harry Reasoner will be stationed at the speaker's platform, while Mike Wallace will head another team including correspondents Martin Agronsky, Nelson Benton, John Hart, Charles Kuralt, Ike Pappas, Hughes Rudd and Bill Stout on the convention floor and in surrounding areas.

In addition, the network has hired a somewhat odd couple of special newsmen—author Theodore H. White as a special political consultant and humorist Art Buchwald as a "very special correspondent."

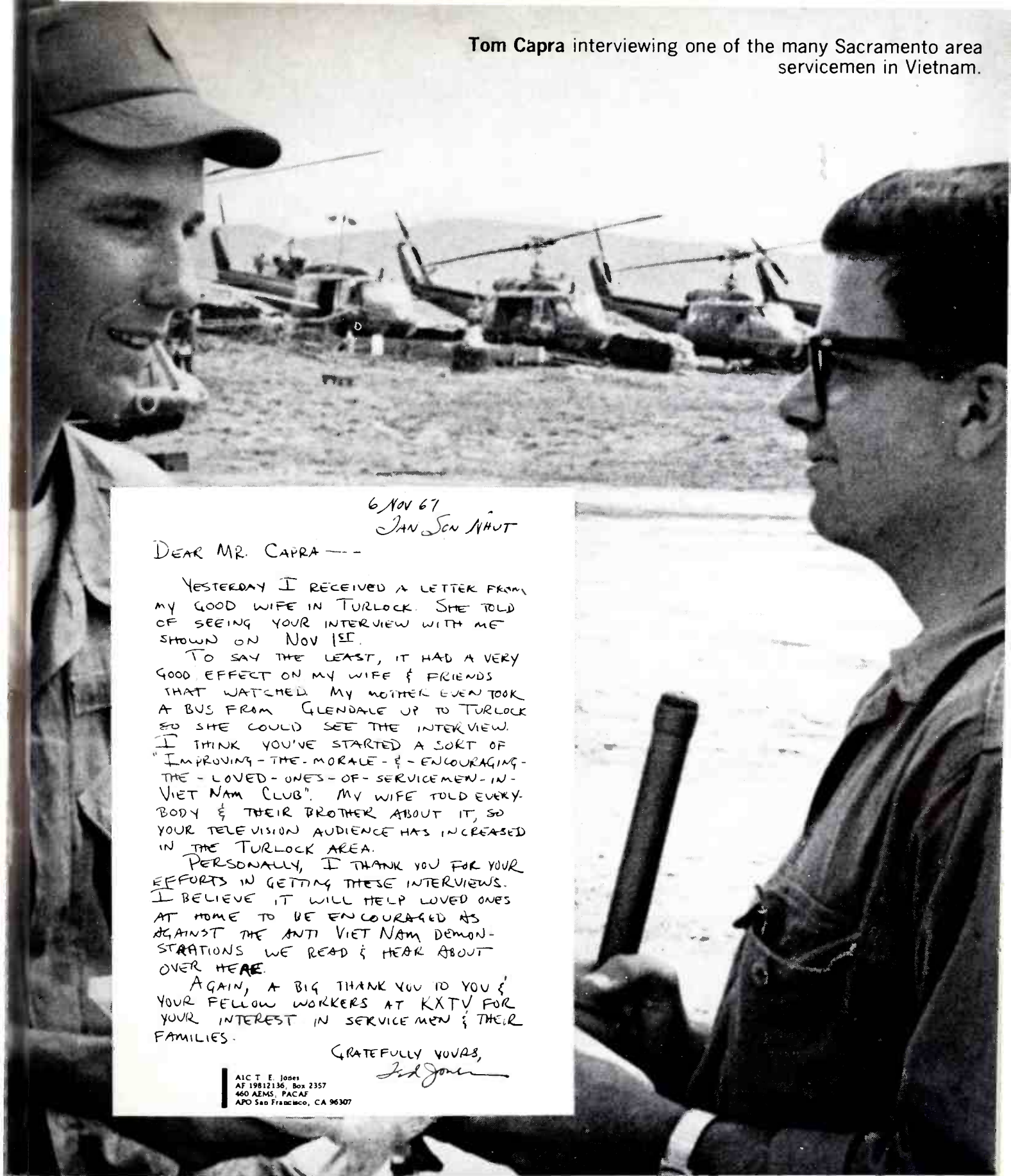
Gavel-to-gavel, plus

Both NBC's and CBS's coverage will not only span the full convention but extend to such pre-convention activity as platform committee meetings (for the Democrats starting in Washington three days before the Chicago convention), arrivals, caucuses, any especially newsworthy committee meetings (e.g. the Democrats' credentials committee sessions are expected to be stormy). Both NBC and CBS will start their coverage of each convention evening at 7:30 p.m.

NBC will have 750 persons at each convention, with the percentage breakdowns about the same as CBS. Huntley-Brinkley will again anchor for the network, supplemented by Frank McGee and, probably, Sander Vanocur. In addition to the full news coverage, NBC's *Today Show* will broadcast for the week of each convention from the Fountainebleau Gardens in Miami and the lobby of the Conrad Hilton in Chicago—stretching the network's devotion to gavel-to-gavel coverage from breakfast to bedtime.

For its big experiment in edited coverage, ABC will use almost the same number of people at the con-

Tom Capra interviewing one of the many Sacramento area servicemen in Vietnam.



6 NOV 67
JAN SON NHUT

DEAR MR. CAPRA ---

YESTERDAY I RECEIVED A LETTER FROM MY GOOD WIFE IN TURLOCK. SHE TOLD OF SEEING YOUR INTERVIEW WITH ME SHOWN ON NOV 1ST.

TO SAY THE LEAST, IT HAD A VERY GOOD EFFECT ON MY WIFE & FRIENDS THAT WATCHED. MY WOTHER EVEN TOOK A BUS FROM GLENDALE UP TO TURLOCK SO SHE COULD SEE THE INTERVIEW. I THINK YOU'VE STARTED A SORT OF "IMPROVING-THE-MORALE-&-ENCOURAGING-THE-LOVED-ONES-OF-SERVICEMEN-IN-VIET NAM CLUB". MY WIFE TOLD EVERYBODY & THEIR BROTHER ABOUT IT, SO YOUR TELEVISION AUDIENCE HAS INCREASED IN THE TURLOCK AREA.

PERSONALLY, I THANK YOU FOR YOUR EFFORTS IN GETTING THESE INTERVIEWS. I BELIEVE IT WILL HELP LOVED ONES AT HOME TO BE ENCOURAGED AS AGAINST THE ANTI VIET NAM DEMONSTRATIONS WE READ & HEAR ABOUT OVER HERE.

AGAIN, A BIG THANK YOU TO YOU & YOUR FELLOW WORKERS AT KXTV FOR YOUR INTEREST IN SERVICE MEN & THEIR FAMILIES.

GRATEFULLY YOURS,

Jan Son Nhut

AIC T. E. Jones
AF 19812136, Box 2357
460 AEMS, PACAF
APO San Francisco, CA 96307

Think you've started a sort of 'Improving-the-morale-&-encouraging-the-loved-ones-of-servicemen-in-Vietnam Club?'

ACT. E. JONES

Thank you letters. Not the polite kind. But the kind that come from the heart. Thousands of them came in response to our filmed Vietnam interviews with servicemen from the Corinthian markets.

We sent crack teams to Southeast Asia to find out how local fighting men them-

selves felt about the war, so as to make the war more personal, more immediate and more meaningful to our local television viewers.

Their letters tell us that we did our job.

<p>① KOTV, Tulsa KHOU-TV, Houston</p>	<p>KXTV, Sacramento WISH-TV, Indianapolis WANE-TV, Fort Wayne</p>
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ventions as in previous years. "We need just as many people to cover things as ever—the only difference is in deciding how much of it to use," says Robert Sammon, ABC News director of operations.

This means about 500 network people in Miami and 400 in Chicago, plus another 50 local messengers, guards and telephone operators at each site. About 200 of these will be editorial employees, mostly from New York, with a few pulled in from Washington, Chicago and Los Angeles.

There will be between 25 and 50 fewer technical people at the conventions than ABC used four years ago. There will be 16 principal on-air correspondents with Howard K. Smith as anchorman backed up by William H. Lawrence, Frank Reynolds, John Scali and Joseph C. Harsch. There will be 10 or 15 reserve correspondents, with ABC depending on some help from affiliates because of their knowledge of local issues and ties to delegates.

Because of the nature of the coverage, ABC will expand the size of its film crews (more than 25% over 1964) and its editorial assignment and desk personnel (a little less than 25%). "You don't need much editing in gavel-to-gavel coverage," says executive producer Pfister. "But if you're boiling down the events of the day, you have to be sure you have the right ones." His boss, Sammon, notes somewhat ominously: "They have to perform because there will be a lot more critical attention paid to the show since it is a departure."

ABC's film lab

To handle the footage shot for each night's broadcast, ABC will take its own film processor to Miami, and probably also Chicago, although color-lab facilities are better there. Film can be shot up to within an hour of air time. The live crews will have to remain on duty throughout the proceedings, even if they aren't being used because the network plans to cut live into any regular programming whenever there's what Pfister describes as "any dramatic time." The 90-minute nightly show also will be allowed to run over indefinitely if news, such as a roll-call vote is breaking. In addition to the nightly show and live cut-ins, the net-

work will broadcast special pre-election programs the Saturday and Sunday before the opening of each convention (7:30-8:30 p.m. Aug. 3 and Aug. 24 and 10:30-11 p.m. Aug. 4 and Aug. 25). Also the regular Sunday afternoon *Issues and Answers* will originate from the respective convention cities on the Sunday before each opens.

Once the closing gavel sounds on the Democratic convention (presumably on Aug. 29), it's all down hill for the election units. Of course there will be the campaigning and speech making to cover and a few pre-election specials, but the last act in the three-part election drama is a bit anticlimactic from a production standpoint. The basic plan of action will have been walked through in the primaries. The big multimillion dollar spectacular conventions have been staged. All that's left for Nov. 5 is counting up the returns. And that, in the words of Sammon, "is just the New Hampshire pattern multiplied 51 times and complicated." Instead of two major races, there are 51 different ones for President, for 435 House seats, and for some 108 other races including Senate seats and governorships. Instead of New Hampshire's 302 precincts there are 170,000. NES covers more than 130,000 of them.

More keys

Instead of the 60 key precincts it had in New Hampshire, ABC will have 3,000 nationally. NBC will have almost 3,000 keys instead of 27 in New Hampshire, plus about 2,000 tag precincts. CBS will have almost 5,000 key precincts compared to its 70 in New Hampshire. In each case the key precincts are further divided into national and state keys.

The House races are particularly important this year because they are related to what news executives from all three networks fear could be a major monkey wrench disrupting the otherwise smooth machine of election coverage: the candidacy of Alabama's George Wallace could prevent either major-party candidate from getting a clear majority of electoral votes. If this should happen the President would be determined by the House of Representatives with each state having one vote.

To be prepared for such an eventuality all three networks are

doing extensive research on past three-way races and feeding their computer memory banks accordingly.

The general election night provides the computers' big moment in the television spotlight. This year they are bigger and faster than ever; machines known as third generation as opposed to second-generation computers in 1964. They will have space for storing much more information and using it to perform thousands of functions at the same time.

NBC will use the same matched pair of RCA Spectra computers that it used in the primaries. (Each network uses a matched pair of computers, the second one for backup in case something goes wrong.) Direct visual displays from the computers and the tote boards and sets in its studio 8-H will look little changed from 1966.

Computer hassle

CBS and ABC are opposed on the computer question. CBS is making a major effort to catch up to RCA in computer-display novelty. ABC is all but abandoning the contest.

For the general-election night, CBS will use a pair of IBM series 360, model 65 computers (the firm's third largest model) that will feed into a set of IBM 2250 and 2260 screen retrieval display devices for direct showing on the air. This will be the first presidential election in which CBS tries to put the computer results directly on the air, although it did attempt to photograph an IBM 2260 screen (its "Victory Graph") in the 1966 election with less than successful results. ("We wished we hadn't even thought about it," admits producer Chandler.) Maintaining that IBM "has done a lot of work on displays in the past year and a half," Chandler insists that new letter sets and other graphic devices will make the direct displays this time "extremely attractive."

ABC maintains that computer display devices are all a bunch of Buck Rogers gimmicks. "We read the publicity from 1966 and then went back and watched the video tapes," Thompson says. "We're not convinced at this point whether computer graphics are really valuable as a tool. It may be exciting for science-fiction buffs, but we find

can handle material better and faster by not printing directly on the screen. Plus it's hard to read. Our basic purpose is to communicate. If you have to squint, somebody's not doing the job."

Thompson's boss, Sammon, goes even further, questioning the whole infatuation with computerized election coverage in the past few years, even though ABC is credited with having beaten both CBS and NBC in the number of uncontested first calls in the 1966 election, with 11 governors and 15 senators. Of course it also had the largest number of wrong calls, seven governors and one House seat.

"Computer sounds like a magic word—it's that robot image," Sammon says. "But computers are only a tool. The decisions are made by people. Four to eight years ago the use of computers was news and networks exploited it. But people aren't interested in tools now. They're interested in the results."

Of course the reason for this ABC attitude may be that the network will not use direct visual displays and unlike 1964, when it borrowed a pair of Burroughs computers, it has to rent a pair of IBM computers in Paramus, N.J., from International Telephone & Telegraph Co. (CBS maintains it still lets its computers from IBM free in return for the publicity, although ABC disputes this, and NBC has the advantage of its in-the-family relationship with RCA.)

Light physical change

In staffing election night, ABC will triple the size of its DAD staff from the primaries, use some 6,000 members of the League of Women Voters to double-team each key precinct, use about 100 analysts and assistants in breaking down state results, hire about 150 extra data processors to sort the overlapping data (eg: New York state results, New York state results as part of the northeast block of states, New York City results in comparison to other northeast cities and as part of the national urban vote).

Physically, ABC will change the layout of its New York studios TV-1 and TV-2 slightly from 1964. Instead of dividing the country into four geographic regions with a separate bay and commentator for each, only two bays and commentators will be used this time, but with a separate control room for each. "Because of the vote pattern and the flow the returns always come in consecutive order—East first, then South, Midwest and West—so two

men can easily handle the commentary," says producer Daryl Griffin. "Cutting down the bays should make the mechanical production easier and a little smoother this time."

In addition to its studio setup, ABC is planning to have about 30 cameras for remote locations—a few more than in 1964—for such standard things as the presidential and vice presidential candidate locations, national headquarters of the two parties, key gubernatorial and senatorial candidates, etc.

CBS will have a working election night staff of slightly over 300—not counting NES personnel, the 5,000 precinct reporters and some 160 telephone operators. This also is a slight increase over 1964. It will use about a dozen cameras and three control rooms in its studio, plus 25 to 30 remotes. It will look much the same as 1964.

NBC's studio set up will look unchanged from 1964 and the operation will be virtually the same: some 450 people on the New York City election night staff, at least 40 cameras for remotes.

The networks plan to go on the air at 7:30 p.m. Nov. 5 for continuous election coverage, with five minutes at the half hour and 10-minutes on or before the hour for local reports by affiliates.

When the multimillion dollar army of personnel and mountains of equipment end their labors in the early hours of Nov. 6, they will have brought forth a President—or, if, not, a blood-letting assignment for the House. END

OLYMPIC PAY-OFF

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dom, distances of 300 to 400 yards.

All of this activity was fed into the center in Grenoble where it was edited into an hour program for a 12:30 a.m. satellite feed to New York where it was 6:30 p.m. EST. ABC in New York taped this and inserted the commercials.

That was on a normal day, Feb. 10 to be exact. There were days that were far worse. But Howard, who by now has caught up on his sleep, hasn't lost any of his enthusiasm for the Olympics. He's looking forward to Mexico City, which he notes is "two hours the right way while France was six hours the wrong way."

By that he means that a 6:30 p.m. event can be beamed out of New York "live/live." Moreover, as Olympic sites go, Mexico City provides fewer time lags than Innsbruck did in 1964 (winter, cov-

ered by ABC) or Tokyo did that year (summer, covered by NBC). And it will be better than the 1972 Olympics, which will originate in the northern Japanese city of Sapporo (winter) and the southern German city of Munich (summer).

In Mexico City, ABC engineers and sports specialists will join with Japanese and Mexican teams to form a pool coverage. But ABC, for reasons unashamedly chauvinistic and partly technical, is doing its own private coverage of all track and field events. About the only major pool coverage it will use will be of boxing and basketball. But it has arranged things so that ABC people will handle the pool for those events.

The network won't have a satellite problem south of the border because sound and image will be transmitted via microwave—the same signal by two routes in case of a breakdown—to Laredo, Tex., and El Paso. From one of those points AT&T will deliver the signal to New York.

Bicycles by satellite

If representatives of Eurovision or Intervision want to get coverage of bicycle races or soccer (both very big on the continent) they can lease land lines to Andover, Me., and send it by satellite. Or they can fly a tape in and local announcers can describe the action.

The issue of so-called chauvinism arises in the way ABC sometimes covered the Winter Olympics and in the way it will cover the Summer Olympics. Howard is convinced that at no time did ABC distort coverage to concentrate on say an eighth-place American. But he agrees that ABC did try to pay extra attention to American competitors. And he thinks that's normal because ABC's was shooting for American audiences.

With present arrangements in Mexico City he feels the network will avoid the situation NBC suffered from in Japan in 1964 where it had to take the coverage provided by the Japanese. At one time the coverage was so rigorously nonpartisan, he says, that the cameras stayed on the leader in the women's breast stroke, a Russian with an absolutely commanding lead, and ignored an exciting battle for second place.

Millions of sports-minded Americans, thousands of superbly trained athletes and the unfriendly ghost of Montezuma are waiting impatiently for the opening ceremonies on Oct. 12. END

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buy, with appropriate duplicates for others. Orders for piggybacks are coded so that the machine turns out two buy sheets, one for the *other* account in the piggyback.

In Spot/Col the computer also turns out a weekly report that shows the activity projected for each account for each week of the year on each station, so that the client can take best advantage of discount situations. A third feature of Spot/Col is cross-tabulations, producing any combination of the stored data that agency or client may desire. It may be quickly ascertained, for example, how many spots have been scheduled for a given day-part, or what commercial lengths have been ordered, or what the dollar flow is for any given week, how many spots are available for piggybacking in a given market, or how many spots fall above or below a given rating level.

Spot/Col tested

There have been conflicting reports among other agencies and reps about how extensively Spot/Col has been used and how effectively it has worked. Some reps who have participated in tests. TWXing into the computer confirmations of orders placed by Spot/Col clients, contend it was never used for more than four clients at a time and that when all the buyers at all the agencies for traffic clients started in-putting, the traffic became so heavy that reps trying to transmit a confirmation would get a busy signal for hours on end (hence the salesman who returned to explain that "we didn't have time" to run the confirmation into the computer).

Y&R, however, says Spot/Col is being used "in varying degrees for all our clients." Ostrow says it's being used for all the spot-TV buying for General Foods "and a few others," for the Y&R portion of other accounts and for "somewhere in between" for the rest. He acknowledges that there are questions about the part involving station-rep participation and that "we're still up in the air" as to whether reps should participate, although he says tests are continuing with a few reps. He tends to think, however, that "nothing can beat over-the-phone confirmations," and also points out that there's a question as to whether

reps, rather than the agency, should in-put data bearing on the value of a buy. "Not," he adds, "that we don't trust them . . ."

BBDO, which broke the computer ice in advertising with the announcement of its "Mediametrics" media-selection model in the fall of 1961, is currently putting the polishing touches on a new linear-programing system (LP-II) that officials say will handle several things the original did not, such as reach, frequency, seasonality and scheduling. The agency doesn't talk much about its computer work, but Edward Papazian, vice president, planning and services, says it isn't because they aren't doing much. "We have more planning options [with computers] than most agencies," he asserts.

He also feels that working with computers—BBDO's is a Honeywell—has been an educational experience, teaching media people to think more precisely in assessing the relative importance of the factors that go into media decisions; as well as providing "a very valuable guide in planning." He notes that BBDO's original Mediametrics model is still available for use, that the new LP-II will be used for most BBDO clients and that the agency also uses its own and outside computers for such valuable things as reach-and-frequency studies, ranking of media and preseason predictions of network audiences.

A moderate's view

Grey Advertising, a COMPASS and COUSIN member, takes a moderate attitude toward the machine. "It's great for what it can do," says Al Achenbaum, vice president and director of marketing services, but in his view there's a lot it cannot do because the data to feed it isn't always trustworthy.

Grey, currently awaiting delivery of its second computer, got its first one, an RCA Spectra, after paying computer service bureaus \$150,000 a year for research. Achenbaum isn't keen on the way service bureaus were used in the early days. "We were supposed to get stuff back faster, cheaper and more accurate," he says, "but this was not the case with us or practically anyone else I know. Most of us generated a lot more data than we wanted or needed. The cost per number was down, but the cost per *effective number* was not."

The voluminous output of com-

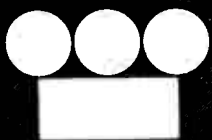
puters is a common complaint. "It can swamp you in five minutes," says one expert. Another, closer to the management than the media side, sees it as a make-work manufacturer to boot: "You have this computer, and it costs so much that you have to keep it busy, so you make up things for it to do, and then its print-out is so fast and furious you have to hire extra people to handle all the output—most of it stuff you never would have bothered with if you didn't have the computer."

One of the gags going around some time back was about a new computer program that was almost miraculous—it transmitted the print-out directly to the paper-shredder, so no one would ever have to read it. Burnett's Banks, however, thinks his agency is about to get the problem under control. They're working on a concept that—seriously—will have the computer by-pass the intermediate steps, so far as print-out is concerned, and produce instead a page or two of paper that will say, in effect: "This is what you wanted to know. There is other information I can give you if you ask me for it, but this is the best answer to your question."

Volume vs. quality

What worries Achenbaum now is not so much the volume of data coming out of the computer as the quality of some of the data that goes in. He doesn't think market data is as good as it should be, and he's especially concerned about many of the qualitative judgments that have to be made and expressed mathematically. For this reason he's not prepared to use the COMPASS model for media selection, though he says "we continue to experiment and hope eventually to make it largely operational."

Meanwhile, Grey has developed an integrated system—short of media selection—that it expects to have fully operational by midyear. The agency got its own computer to operate primarily in research, media planning and accounting and media (accounting at Grey includes estimating). Among the media-planning functions it's being used for are analyses of intra-media material, reach-and-frequency analysis, matching demographics and the like. Achenbaum's advice: Design a sophisticated computer system, but implement the easiest pro-



KING BROADCASTING COMPANY

Salutes the
"Oscar" nomination of

THE redWOODS

by its film division

KING SCREEN PRODUCTIONS

Nominated for best documentary of 1967



The sweep of the RCA TK-43 color cameras on this large set for a furniture commercial brings out every selling nuance in the scene. "How the *Record-Go-Round* replaces old-fashioned clutter" is a story well told.

We put a kick in our commercials with RCA TK-43's! . . . Pictures are the sharpest, colors more vivid, skin tones most natural.

With two mobile units and four TK-43 color cameras always ready to take off to points unknown at a moment's notice, LewRon Television, Inc. makes quality with mobility the keynote of their color television production service. In their own words they "do anything, go anywhere, with the finest of studio equipment."

The two vans house the complete production system—cameras, control, switching, monitoring and taping. Their RCA color cameras produce the finest studio quality pictures, under all conditions—whether on location in hot sands of California or in air-conditioned studios of the East.

"The RCA TK-43 color cameras provide the kind of pictures that sell on sight," says Ron Spangler, president of LewRon. "Once we get oriented on a job, we know it will be a success . . . colors are more vivid . . . skin tones are the way skin really looks . . . pictures consistently sharp. Our clients like the believability and freshness these cameras give their commercials."

You don't have to go as far as LewRon goes to prove the superiority of RCA color cameras! Ask your Broadcast Representative to fill you in on other users. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



The "magical disappearances of King Syrup at the breakfast table" is faithfully depicted by the TK-43 cameras. Only the hands and the product are seen in the finished commercial, so natural colors—from fingers to golden brown syrup—are a must.



Remote color pickups on tape—commercials, sports events and local performances of any type are handled from this color control center.

The two big mobile television vans which LewRon provides for on-location commercials contain a complete production facility.



RCA

How do major companies like these gain world focus on their image and news? By reaching the newsmen who in turn reach the world—the **newsmen of electronic journalism**. And how to reach these newsmen? Through **their** most relied upon sources, **BROADCASTING and TELEVISION**.

Both publications are universally recognized by advertiser and reader alike as **the Businessweekly** and **the Meaningful Monthly** in the world of broadcasting.



write for complete list
Broadcasting Publications Inc., 1735 DeSales St., N.W., Washington, D.C. 20036.

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first, then refine and move to the more difficult areas as you

The Interpublic Group of Companies has a division, called MIDAS (an abbreviated acronym for Marketing Communications Instrument Decision Analysis System), that for a long time was so secret that a *Broadcasting* magazine reporter who chanced on it in 1966 was promptly escorted to the manager's office and relieved as if he had trespassed at CIA.

of hiding

The MIDAS people are more outspoken now. Marion Harper, in an interview held before published shortly after he was ousted as head of Interpublic, described it in some detail. The interview appeared in the November-December 1967 issue of the *Columbian Journal of World Business*. In Harper, a man not likely to have written Volkswagen's "Think all" ad, said in part:

"We are pursuing a highly ambitious, almost revolutionary goal: a pickup of the U. S. and Europe in operations-research-mathematical-computer system which will apply two things—the systems analysis we are trying to develop on the three-billion figures of media information that are received each year. Our company has been trying to master the mechanization of this data since 1966, and the goal is about to be reached. And where gaps in the data exist—for example, individual rating ratings that are unpublished—the system will fill them through mathematical projection.

Moreover, this data bank will include not merely media statistics, but all of the relevant demographic and market data that we can get hold of. We hope soon to be able to set out this marketing data for the U. S. on a county-by-county basis."

Well, now, this system—in which Interpublic has invested over \$6 million, according to Mr. Harper—does indeed have a lot of data in it, and on a county-by-county basis. David Silverstone, MIDAS's president, says it has over 150 reels of magnetic tape full of information, plus data on cards and disks, and uses an array of 25 pieces of hardware and still farms

some of its work out to service bureaus.

The demographic data include population, income, retail sales, labor-force, education and a multitude of other details down to how each county voted in the last three presidential elections. (Jack Tinker & Partners, an Interpublic agency, handled New York Governor Nelson Rockefeller's successful 1966 campaign for re-election, and who's to say this voter data might not come in handy again?)

MIDAS models and systems include one for audits that shows, among other things, how many gross rating points—the client's or his competitors'—were delivered by county; ARBAR, a merger of American Research Bureau ratings with Broadcast Advertisers Reports' dollar estimates to measure competitive pressures from network, spot or both, to examine cost-per-thousand efficiency on a compatible basis and to examine demographics, also market-by-market; NETBAL, which is shorthand for "network balancing" and which according to Silverstone will find the most nearly optimum scheduling for each brand of an advertiser with, say, 15 different brands seeking 15 different target audiences; a simulation of the U. S. population and a measure of its media-exposure patterns against which campaign plans can be tested or from which, with a variation called FAST (Frequency Aimed Selection Technique), media schedules can be selected that develop "focused frequency" against each of the key target groups."

Linear programming

MIDAS also has "LP Modification," described by Silverstone as a variation of linear programming that, if an advertiser wants to deliver, say, \$3 worth of rating points in one county, \$7.50 in another and only 50 cents worth in a third, will work it all out, right down to how many rating points to buy on each station.

The simulation program, called SCANS (for Schedule Analyzer by Simulation), is an artificial sample of some 4,000 adults with demographics—and with MIDAS officials' best estimates of their exposure to more than 65 magazines and 150 network TV programs—to match those of the U. S. population as a whole. It can be used, Silverstone

says, to analyze media plans before or after they're executed.

In one case he reported that a MIDAS system was used to increase the desired reach of a campaign at a saving of \$225,000, about one-tenth of the budget, by juggling print insertions and reducing them, in total, from 64 to 53. Another time it saved an advertiser \$273,000, again over a tenth of his budget, by redistributing his media allocations.

In the MIDAS operations the computer does not, however, normally specify which station to buy, although it does so in "limited situations," according to Silverstone. Nor is MIDAS an integral part of media planning. In some situations, he explains, it's not needed. The emphasis throughout is not so much on "computer plans" as on "developing information to help decision-making."

Share the wealth

In his published interview Marion Harper offered to share the MIDAS computer bank—the data that's factual, published information generally available to anyone, not the competitive material—with other agencies and presumably advertisers and media under what he said might be "a tripartite governance." Silverstone says some exploratory steps have already been taken in that direction, trying to find out to what extent other companies might be willing to accept the MIDAS material, but he acknowledges that in matters of this kind there is always a problem in convincing others that the material is scientifically based and noncompetitive so that they don't have to go through all the years and dollars required to duplicate it in their own shops.

Most agency officials will admit privately if not publicly that their progress with the computer has not been as fast as expected. At Ted Bates & Co., Sam B. Vitt, senior vice president and executive director of the media-program department, says frankly: "If we were completely candid, we would doubtless discover very little progress—if any—has been accomplished in the more sophisticated areas of media."

But, he says, "working with the computer is a little like mining gold—a disproportionate amount of hard work is necessary before you find a nugget, but enough nug-

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gets have been turned up to suggest that even in the face of a certain disappointment with the computer's slow progress there is little question that its promise burns as brightly as ever. The value is there, but much further down the road than anticipated."

Vitt sees considerable progress in less sophisticated areas: "For example, the computer is permitting quicker recaps and analysis of spot-broadcast purchases, frequently not feasible in the past. This produces a report card on how goals are being met, and it is available quick enough to do something about it where necessary. This means greater effectiveness of the client's advertising, which means greater sales, and greater sales, of course, is the name of the game."

Although agencies use computers extensively to analyze performance of schedules after the fact, and to compare schedules in advance, few if any use them to rank avails by efficiency before the buy. As one media official said: "This is one area where we find we can move more quickly with people." Some agencies say they can rank avails, or are working on programs that will permit them to, but for the present this is one job that seems wide open for the reps.

Rep's goal

The ability to compile and pull out, in a twinkling, a set of avails coming closest to the client's specifications is, of course, a very old and cherished goal of station reps. It is one of the big reasons H-R Representatives and the Katz Agency have installed computers on their respective premises, and its practicality has recently been quietly but apparently extensively tested by John Blair & Co. in cooperation with one of its represented stations, WGAN-TV Portland, Me.

But computers are being used extensively and increasingly by reps for other purposes, too, and by major stations as well. Lloyd Griffin, president of Peters, Griffin, Woodward, which years ago invested some \$500,000 in a computer system for availability reporting only to learn that the machine and the system weren't up to the task, says: "I'm using them real hard now."

There's no evidence that PGW is

trying again to computerize avails, but it does use service bureaus for a wide variety of station cost and rate studies, market analyses and demographic breakouts.

The American Research Bureau and A. C. Nielsen Co. market reports are available on tape, and PGW is one of several reps—not to mention individual broadcasters—who get the tapes for their markets and have them run through the computer as soon as they come out. "I get the tapes for every market I represent," Griffin says, "and analyze every unit on every station, by every demographic and by cost—and I get all this information back within 48 hours."

Like many other reps, Griffin feels that "with the 50-plus demographic items in the rating books, it's much more efficient to have this recall done by machine than by man."

A new art form

Indicating the extent of such use, ARB officials say half a dozen reps and four station groups, representing in all about 200 stations, plus four individual stations and two networks currently get specialized ARB market information on tape. In addition to making many different analyses of schedules, audiences and costs, the computer can run through the tapes and pull out data to enable stations to put together packages aimed at specific target audiences. Some other reps and some agencies have ARB done and other analyses to their specifications.

The advantage of all this mass of data in selling is obvious. It has come close to raising the switch pitch to an art form.

While most reps use regular computer bureaus for these studies, some have other arrangements as well. Edward Petry & Co., for one, uses the Cox Broadcasting Corp. computer in Atlanta—as, indeed, does Cox Broadcasting Corp.

Dan Clay, Cox's manager of data processing, says that aside from a host of bookkeeping functions the Cox computer, a Honeywell 120, does a variety of different sales analyses (by product, by agency, by salesman and by Petry branch office, for instance), turns out weekly sales projections for WSB-TV Atlanta, produces comprehensive cost-per-thousand analyses (from ARB and Nielsen tapes) showing

audiences reached and CPM for each rate and each demographic breakout for all stations in Cox TV markets, prepares avails submission for WSB-TV's local salesmen, rank avails, turns out daily avails reports for WSB-TV showing what's sold and what isn't, and does come studies for Cox stations that want them.

Robert M. McGredy, president of Television Advertising Representatives, a subsidiary of Westinghouse Broadcasting Co., has never thought machines could hold a candle to people in delivering availabilities, and he hasn't changed his mind on that point. But he feels that "we're inevitably moving in the direction of computers" for other services. "In the handling of demographics," he says, "they're becoming useful and maybe essential," especially since rating books now contain up to 50 columns of demographics.

TVAR plans to buy ARB market tapes and probably Nielsen's, hopes to begin test runs by June. McGredy recognizes that wide differences exist as to the adequacy of the samples on which some of the ARB and Nielsen demographic are based. "Some stations think the sample size in some cases is totally inadequate, others not," he says. "We'll probably use about half of the columns on a consistent basis."

Rep installations

Several reps are said to be quietly studying the feasibility of installing their own EDP units, and two that already have on-premise computers, H-R and Katz, will be joined by another, John Blair & Co., when the IBM 360/20 it has ordered is delivered any day now.

These computers and the programs they employ are in varying stages of design, testing and use and they also vary in purpose. Blair's, a relatively small card computer, will not be used in spot selling. Rather, according to James A. Jurist, vice president, administration, it will be put to work on the accounting and management control of Blair's operations. Jurist envisions it as leading to better handling of financial data, including data Blair gets from station and as helping to solve, among other things, billing-discrepancy problems.

Blair's decision not to use the computer in selling doesn't mean the company isn't interested in such an application or that it ma

Rank Taylor Hobson' Varotal V lenses now fit all major TV cameras



Hurray!

That means that I can keep my favorite Varotal V lens when I buy my new camera. No matter what I choose?

Right. In addition to all monochrome cameras and RCA color cameras, our lenses now fit General Electric, Norelco, Sarkes Tarzian and Marconi color cameras.

And that means when I buy a new camera and need a new lens, I can order the camera with a Varotal V?

Right again. Our lens fits 2-tube, 3-tube, and 4-tube color cameras. Image Orthicon, Plumbicon, and Vidicon.

How did you do it?

With a new Lens-Pak developed by Rank Taylor Hobson.

Does it work as well as a lens without the pak?

Better. The focal length of the Varotal lens can be easily changed by finger-tip control. And the Lens-Pak has a "ride the rails" device that allows "close-up" focusing to less than 1 inch.

Hmmm. Sounds like something I should look in on.

Fine. Why not look in on us at the N A B Show, Booth 251.

* * *

While you're there, we'll show you the newest thing in color T.V. monitors and in color title card and transparency scanners. And we have another electronic device on display that takes unusable color film and applies calibrated gamma correction to make the film acceptable for T.V. use.

ALBION OPTICAL COMPANY
260 N. ROUTE 303 WEST NYACK, N. Y.
Sole U. S. Agents for

Rank Taylor Hobson

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not go to it later. Officials would rather not talk about it, but they've recently completed inventory-control tests in which availabilities of WGAN-TV, which Blair represents, were fed via telephone line into a computer in New York. As sales were made, by either the station or the rep, the orders were fed into the computer, which promptly returned confirmations or reported that the spots had already been sold by someone else. What other uses were tested is not clear, but the telephone-line phase of the work ran from last November until February.

It is also known that Blair authorities regard the tests as having established the technical feasibility of computerized inventory control, but apparently they are still deliberating on the question of economic feasibility.

Although Blair officials will say only that the tests were conducted with "a central computer," it is known they were done in cooperation with Central Media Bureau, a computer bureau in which Blair has had a 30% interest. CMB officials themselves have said they worked on such a project for Blair. Blair, incidentally, reported in its earnings statement for 1967, issued a few weeks ago, that it had written off its entire investment in CMB, putting it at \$268,000.

H-R, which introduced inventory control for several of its stations on an IBM 1401, starting in 1964, ran into people-to-people and other communications delays and switched to its present model, an IBM 360. Now it's using the machine for a number of purposes including CPM analyses, cume studies, demographic rankings, accounting and contracts, and is working toward reinstating the availability program. That will come, according to officials, when the over-all 360 communications system, linking H-R offices and stations to the New York headquarters, is in operation.

H-R's timetable

Martin E. Goldberg, H-R vice president and director of data processing and research, says the current timetable goes like this: Put the Chicago office on-line with the computer in New York by late this year for testing; connect the other

H-R offices (10 cities) by early next year; begin putting H-R stations on the line and into the computer in late 1969 and early 1970.

By the end of 1970, says Goldberg, "we should have a working system—if everything goes according to plan." ("If everything goes according to plan" is a familiar caveat in the computer business.)

Sales assistance is the prime assignment that Katz has given its IBM 360, though it expects to get many corollary benefits including billing for all of its stations—a function that historically has set Katz apart from other independent reps.

Katz has designed its computer system as a tool for avails inquiry, where a salesman could feed in the agency's specifications for a buy, get back a list of avails most nearly meeting those requirements, pick out those the salesman thinks would best serve the agency, put the batch back through the machine and get a print-out for presentation to the buyer.

That sort of thing, of course, approaches most reps' idea of the millenium, although some insist people can do it better and others argue that most stations are not going to give a rep that much control over their inventories under any circumstances.

Katz's success story

Katz (and H-R) obviously has no such qualms. Katz officials say they've already completed a successful run with one station and are now working with another. They say they're using the computer for avails on the station that's been fully tested and that they'll use it for others as tests are completed. How long will it take to convert all the stations' files into computer capability? "We don't know," says Kenn Donnellon, Katz director of corporate information. "Nobody's ever done it before. But we hope to have all [62] of our TV stations in sometime early next year. But since no one has ever attempted a system that covers the full spot-TV sales cycle before, it's impossible to project exactly when data processing will be fully operational."

As for a firm timetable, however, there isn't one beyond hooking up the Chicago office, scheduled for this spring.

Among other things that Katz expects to get from the computer when the system is fully operational are avails, spot account reports, affidavits, contracts, revised contracts, advertiser frequency reports, reports on expiring accounts, rating data, reports on sales by office and by salesman, sales projections and daily activity reports for stations.

And, of course, nothing can come out of the computer that hasn't been put in, in one form or another. Donnellon says the Katz computer operation—headed by John Amey, a senior salesman, with Sylvia Cassel, a computer expert, as manager—has spent 24,000 man hours thus far in writing 67 individual programs to handle the assorted tasks. Eleven of the programs are needed just to keep the others going.

At this point, according to Katz computer people, the avails inquiry system is 100% designed and tested. The avails file itself and the programing, rates and ratings files are 100% tested. The contracting and billing programs are 100% written and the systems test is currently under way.

On network row

The networks have been quieter than anybody about their computer operations, but some of them are getting deep into the field. Though CBS appears to be considerably farther along than the others, NBC is using the machine extensively in accounting, market research and similar areas and is working on systems extending into virtually every phase of owned-station and network business functions, while ABC uses an outside computer 400 hours a month, primarily for television and radio network station clearance and sales applications and has an IBM 360 on order for delivery in June.

CBS-TV's Univac 1050 sits alone; its operators are in the various departments that use it—an arrangement that Controller James Geer and Systems Director James Walsh say has contributed mightily to its acceptance by all departments. "Each one thinks of it a 'my computer'," says Geer. And it is extensively used—by people in research, sales, affiliate relations, station clearance, programing, operations and accounting.

There are 25 computer terminals

one each in Los Angeles, Chicago and Detroit, four in the CBS Broadcast Center on Manhattan's West Side and the rest scattered through departments in the headquarters building—and it can receive queries from and feed answers to all 25 at once, if the traffic gets that heavy.

It can tell how many positions are available for sale on a given date or in a given program month ahead. It can show all orders placed by a given advertiser, through a given agency or with a given salesman. It can show what affiliates are clearing a given program, or carrying it delayed, or carrying a non-CBS program in a given time period (and what the program is). It schedules commercial placement, keeping an eye out for product protection, and a system is being set up now to let it schedule manpower. It computes station compensation and officials say they'll be billing from it shortly.

paper eliminator

Its capabilities seem almost endless, but Geer and Walsh figure they're about five years away from a computer-based "total information system." In time, however, they expect the computer to virtually "eliminate the internal flow of paper."

Where will it all lead—all these computers whirring and clacking in all these agency, advertiser, rep, station and network offices and computer bureaus? Like a lot of computer problems, this question can best be answered if broken down into components. Even then, some conclusions can be stated with a bit more assurance than others.

First, it does not seem likely that agency computers will ever—or, once "ever" is a really long time, not in the foreseeable future—be querying rep computers directly for avails. Sheer business considerations dictate against it. One rep official put it plainly:

"We all have a 'top of the line' and a 'bottom of the line' in what we're selling. If the buyer could feed his specifications into a rep's computer—or a centralized computer—and get back all the avails that come closest to his requirements, he'd take our top of the line every time, and we'd never sell the bottom. But buyers are usually satisfied if the CPMs average out to a certain level, so working through the salesman—whether we use a computer or not—we're able to put together a package that includes

some top-line spots and also some others, and together they average out to a perfectly acceptable package."

Another rep added this thought: "Think what a monopoly a P&G could have if it could plug in and get our uniformly best avails every time. What would be left, even for the Levers and Colgates?"

Will the computer be used extensively by agencies and advertisers to turn out relatively firm and detailed media plans?

Media-selection models are of course being used to some extent now—though some knowledgeable sources insist privately that this doesn't happen nearly as often as some agencies would like it thought. Forgetting that argument, however, the testimony indicates that such plans—whatever their number—are at present treated as guides, not blueprints. As one high-level authority put it: "We respect the computer's plan, but we tinker with it. We know the difference between a print-out and a recommendation."

Agency authorities are still at odds as to whether a media-selection model should be used "all the way through" or even carried beyond a certain point in some of its component uses, and one of the big hang-ups is over the judgmental values that must be made and reduced to mathematical terms for the computer to understand and consider.

Unanswered questions

In terms of advertising effectiveness, for example, what is color worth as compared to black and white? A minute vs. a page? More specifically, a given network minute vs. a given magazine page? A 10-second announcement vs. a 20, a 30, a 60? A piggyback vs. a free-standing 30? Perhaps harder still, what is effective reach and what is effective frequency? Is a viewer more apt to be converted on his third exposure to your message or on his 10th? Which is more important, reach or frequency?

These are some of the questions cited by agency people who feel that the answers need to be better known and understood before the computer can be entrusted with them. Until some way can be found to weight these varying units, these authorities feel that media-selection models will be used little or not at all in their shops.

Opposing them are those who point out that media planners have always had to make judgments on questions like these, by instinct if

A computer glossary

What may be called a fringe benefit of the wonderful world of computers is the whole new language of alphabetic names that is springing up among agency and representative users of the various types and specialized forms available. Ranging from the cute to the complex these names and their interpretations include:

COMPASS — Computer Optimal Media Planning and Selection System, a co-operative venture by 10 agencies for media selection.

COUSINS—COMPASS Users Inc. who have a part in the use of the co-op described above.

Spot/Col—collection of data on spot-TV buys used by Young & Rubicam.

High Assav—Young & Rubicam's model for putting together an optimum media plan.

Mediametrics — the Linear-Programming (LP) media-selection model that BBDO introduced in 1961 and is now revising with an LP-II.

MIDAS — Marketing Communications Investment Decision Analysis Systems, long but no longer highly secret component of the Interpublic complex. Includes computerized marketing data on county basis and assorted models and systems such as ARBAR, LP Modification, SCANS, and FAST (See below).

ARBAR—a merger of American Research Bureau ratings with Broadcast Advertisers Reports' dollar figures in a MIDAS system to examine advertising pressures, cost-per-thousand and efficiencies and demographics on a market-by-market basis.

FAST—Frequency Aimed Selection Technique, a "turned around" version of SCANS, for selection of media schedules.

LP Modification—a MIDAS variation of linear programming making it possible for an advertiser to buy exactly what he wants to deliver on a county-by-county basis.

SCANS—meaning Schedule Analyzer by Simulation, an artificial sample of adults with demographics which MIDAS says gives best estimates of exposures to magazine and TV advertising.

SOS—Systems of Spot, Television Bureau of Advertising's project to making spot TV easier to buy.

COMPUTERS AND TV

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nothing else, and that they'll always have to answer them—or simply avoid them—even without the computer. The computer, in this view, requires that the judgments be made much more thoughtfully and precisely—and also makes it impossible to avoid making many judgments commonly avoided.

So the argument continues, and the prevailing opinion seems to be that so long as it does, widespread and detailed use of the computer for media selection will be delayed.

What about computer-centered data banks? There is considerable but by no means unanimous belief that one or more are inevitable in time. As the MIDAS people—and others—point out, it would seem monumentally wasteful, and probably impossible, for many companies to compile, individually, a bank even approaching the volume they could achieve and use collectively.

Yet several major agency officials voiced serious reservations about the desirability of a centralized data bank, even if it contained only noncompetitive material that is generally available from published sources. Some questioned whether it could be kept entirely noncompetitive, while some indicated that even if it could, they'd prefer to have their own—for competitive purposes.

Central services

The history of centralized computer services in broadcast advertising, several noted, has not always been auspicious. Broadcast Billing Co., set up in 1961, offered agencies a billing service for spot-TV buys but the plan was later abandoned. Broadcast Clearing House, offering a similar service for spot radio, lasted through 1963. Central Media Bureau, also formed in 1961 and offering agencies a spot-TV coordinating service, discontinued this function two years ago. A CMB official explained a few weeks ago that the service had been "unprofitable at that point in time." CMB still does media research for agencies, but its most significant recent project, according to the official, was automating publication of the *New York Times* index.

Although not a centralized service, the Simulmatics Corp., too, didn't fare excessively well when it ventured into advertising computerization. Simulmatics, whose "people machine" won wide publicity for reliability in predicting voter reactions in President John

Kennedy's election campaign in 1960, came out a couple of years later with "Simulmatics Media-Mix," a service offered to agencies for prediction of the extent, depth and quality of coverage that any given advertising campaign might attain. Queried a few weeks ago, Simulmatics President Edward L. Greenfield dismissed the project as "pioneering and overambitious."

Such ventures to the contrary, however, some leading reps as well as agency officials argue strongly for centralized computer services—so long as they're operated in a way that will prevent leakage of competitive information. For the most part, however, they do not argue strongly that such services are apt to proliferate very soon.

TVB's SOS

A central-computer operation is envisioned at the ultimate step in the Television Bureau of Advertising's current SOS (for Systems of Spot) project, developed with the aid of the accounting firm of Arthur Young & Co. to hack through the paperwork jungle of spot TV and make spot buying easier and less costly. SOS is starting by trying—with considerable success, SOS leaders say—to get standardized order/confirmation forms in use among reps and agencies and, following that, standard invoice forms in use by stations. Ultimately the SOS blueprint calls for direct-line hook-up of stations, reps and agencies into a central computer to make the flow of these forms uniform and virtually instantaneous.

The prevailing view among leading agencies and reps is that the computer phase of SOS is a long way down the road, still out of sight, but that the project's standardization of forms is certainly attainable, probably without too much delay. (Some agency officials report, however, that they're having, as one put it, "one hell of a time trying to find agreement even on the forms.")

The conflicting views on the computer phase of SOS are reflected by two leading reps. One said: "It's inevitable." The other pronounced it "dead for all of the foreseeable future."

Those favoring a computerized SOS argue that it will save time and money, increase spot-TV sales and improve the profitability of all concerned. Its transmission of confirmed orders to stations, reps and agencies simultaneously, according to one advocate, "will in itself be a tremendous step forward

by avoiding piddling little yes-I-did, no-you-didn't arguments where a \$35 bill can hold up a \$35,000 order."

Some authorities would like SOS—or some other system—to go even further and act as a central computer operation handling schedules, billing and demographic data for all stations in the country.

Edward Shurick, president of H-R Television, has devised and presented to The Station Representatives Association, which he formerly headed, a plan for a nationwide centralized computer system, owned and managed by reps, that would link reps, agencies and eventually stations. Shurick says avails of all participating stations would be stored in the computer with absolute security, a buyer's request for availabilities would be relayed by the computer to the appropriate rep rather than answered by the computer directly, the rep would submit his list to the buyer in person, and orders and confirmation would be processed through the computer—which at the end of the month would present a single bill to each agency. With a system like that, says Shurick, spot TV would be truly competitive with network (TELEVISION, September 1967).

SOS pros and cons

While important reps advocate SOS and even more elaborate systems, others, also important, say SOS in its computerized form doesn't have a chance—and probably shouldn't have. The arguments against it contend it is overambitious in both concept and likely results, impractical in some elements and unrealistic in its cost estimates—especially costs chargeable to reps. Reporting that in test runs with some agencies incoming TWX transmissions from reps were allowed to pile up on the floor and were left unread, one critic said: "Just think what chaos there would be if 500 stations were feeding into the agency."

Wherever computers are concerned in advertising, it would seem, nothing is very simple and much is deeply controversial. For a machine so fast, its over-all progress has been slower than expected and its future gains seem apt to come in inches more often than in strides. But it has come a long way in many important applications, and as for the future, hope still springs eternal. As one computer man was saying: "The 1980's are going to be wild!"

END



Spiked!

You wince at the wasted staff time when you have to spike a story. The cost of that time must be included in the price of your newspaper or magazine if you are going to stay in business.

You've paid for the effort, but you still have to spike some stories because they don't quite measure up or something better pushes them aside. That's how you maintain that invisible ingredient called "quality" in your publication.

We produce medical products for doctors to prescribe. We "spike" many, many more prospects in the laboratory than ever get on the pharmacist's shelf.

Medicines that are to work and cure disease have to fight their way past our "spike." We have no choice but to reject those that don't measure up no matter what the research cost. That's how we maintain that invisible ingredient called "quality" in our products.



LEDERLE LABORATORIES

A Division of American Cyanamid Company, Pearl River, N. Y.

A TELEVISION ENCOUNTER

IS ACCOUNT SWITCHING OUT OF HAND?



GEORGE LOIS
*president, Lois Holland Callaway,
New York*

Wouldn't it be great if advertising was on a put-up or shut-up basis? I know a way it could be. Tomorrow.

All you need is a lot of agency switching. Now I know all the arguments against switching agencies. They're understandable, and there's a logical ring to them. But they are, finally, phony.

It's so simple. We're only here to do great advertising. Most clients want it, and all of them need it.

It's fine to have nice account men, familiarity with the client, personal relationships, flashy creative men, and all the other jazz. But sadly, none of them can make up for anonymous ads.

I'll bet (whatever the published reason) dissatisfaction with the ads is behind a lot of agency switches. Good, and there should be more of it.

Outrage time: Clients simply have no responsibility for an agency's profit structure or personnel problems. It's crazy. They're buying advertising and the agency must deliver it. If they do a great job, the client should stick to them through thick and thin. If they do a poor job, they should be fired. (It's a scary balance, but the weights are true.) Of course, I'm not saying the client is the only one to judge what's good and bad. Because there should be client switching too. If an agency really believes, *really* believes, that a client won't let him do good work, he should resign the client. It's good for the soul, and even better for sleep.

So what would happen if clients judged agencies as honestly as managers judged ballplayers? Boyoboy. You know what would happen. Agencies would work their heads off. They'd think and think and dig into problems and discard frivolous solutions. They'd go beyond Nielsen and go beyond research and account men and do great ads. They'd have nothing to lose. (By the way, that's why very often, when an agency knows it's lost an account, the last work they do for that client is prolific and terrific. Not because they're trying to get the business back, but because they have nothing else to lose anyway. There are a lot of good people in this business who've been finessed out of doing their best work.)

Clients who wanted dull advertising could get it. From dull guys at a dull agency. And yes indeed. Some clients *want* dull advertising. No advertising director ever got fired for having his agency write: "Drink Pepsi." But "Think Small"? "Well now, let's talk that one over."

And there's another reason clients don't switch at the drop of a share point. They might genuinely like the people at the agency. They might think it's not worth the effort. They might think (and they might be right) that the next agency will be just as bad. So they do what God hates people to do. They compromise. They coax or coerce the agency into doing the ad *they* think is right. They don't get bad ads; they get invisible ads. Pick up *Life*, it's full of them. And oh, just think of the media men and assistant account men whose heads rolled because of some crummy ads they had nothing to do with.

So what do we do? Here's what we do. We say to every client,

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One of the *easiest* things to do in business is to fire the advertising agency when problems come up.

It happens every day. And the news of these changes, once confined to our industry trade press, is now carried by many of the daily newspapers with, in many instances, four-column headlines. Yet, I believe that this widely accepted game of musical chairs—and all that goes along with it—and with all its unaccounted costs—adds up to one of the great wastes in our business. Furthermore, I know that it contributes importantly to the image of instability that seems to plague our industry.

The statistics are somewhat overpowering.

In 1967, *Advertising Age* reported that 313 major U. S. advertisers changed agencies, moving \$470 million in billings in the process.

In the last five years, 1,499 companies felt a need to review their advertising relationships and then assigned their accounts to new agencies. These switches represented only the major advertisers, and totaled more than \$1.9 billion in advertising volume.

That's an awful lot of business to move around. And, unfortunately, no statistics are available on all the hidden costs of all this agency swapping.

How many man hours did the advertisers invest in the selection and education of their new agencies?

How many people in these companies had a voice in the decision to make an agency change?

How much time did they spend agreeing to make a change? And deciding which agencies to listen to? And explaining to others why they weren't invited? And preparing the questionnaire? And comparing the questionnaires? And visiting the various agency offices? And having them visit the company office? And sitting through presentations? And then going on to the "final screenings" after the list was narrowed down? And talking to the advertising trade press, week after week?

Finally, after the winner was chosen, how much additional time and turmoil went into the shakedown cruise? How long did it take before the new agency was completely knowledgeable about the company's problems and objectives? How long before a smooth and enduring advertiser-agency relationship was built?

The true costs of these changes can never be known. But it must be a staggering figure. And to whatever extent the changes aren't really warranted, the cost of making them are sheer waste.

Let me now add, quickly but emphatically, that many an agency change is completely justified. New products, mergers, irreconcilable points of view, conflicts, management or ownership changes, declining sales, and many other factors do create situations where a different agency must be the answer.

Change, per se, cannot be regarded as an automatic dirty word. C&B wins some and loses others, like every successful agency. What we deplore—is the whimsical, emotional or unthinking witch that too often simply leads to another, a year or so later,

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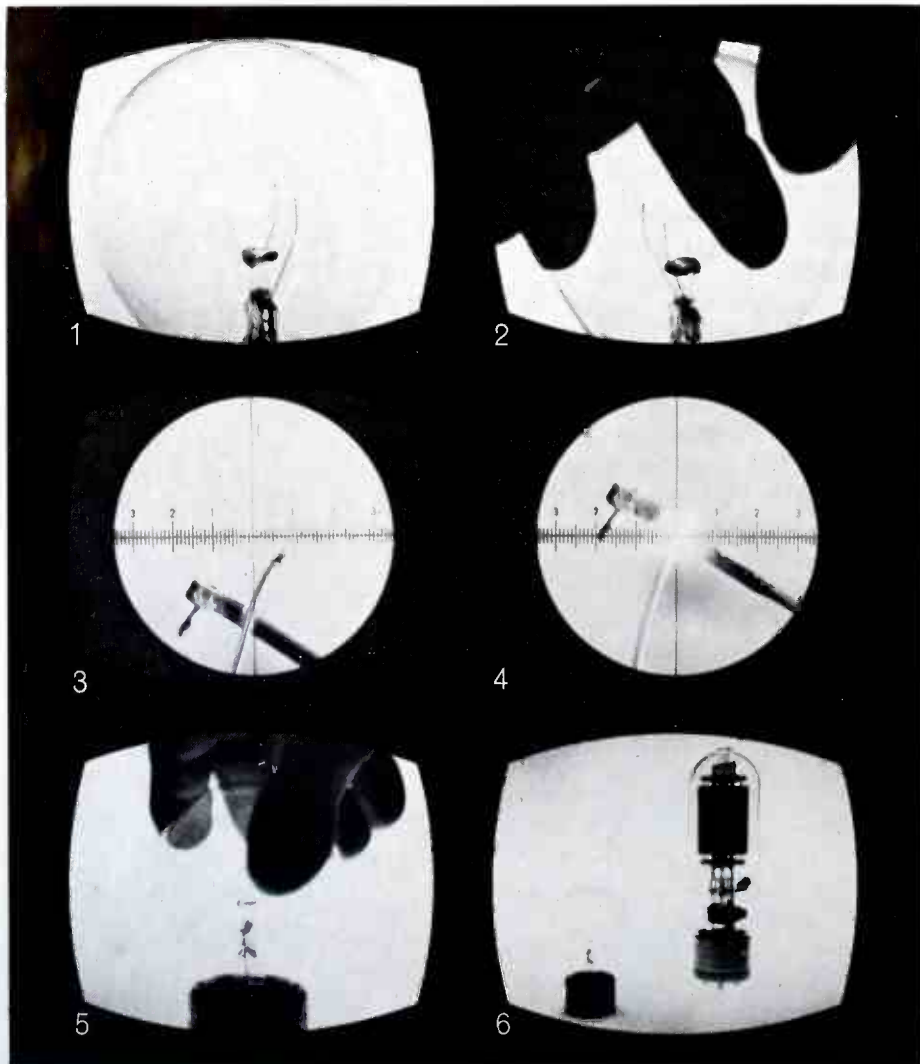
LOUIS E. SCOTT
director and senior vice president,
Foote, Cone & Belding Inc., New York



FOCUS ON

COMMERCIALS

- 1) Commercial opens on a clear light bulb.
- 2) The bulb burns out, with the broken filament clearly visible, and a hand unscrews and removes the bulb.
- 3) Dissolve to a microscopic close-up of the broken filament. Voice over: "Union Carbide makes a machine that can weld things through glass without hurting the glass."
- 4) Zap goes the laser. VO: "It's called a Laser Microwelder and when its beam hits something that stops it, you can get temperatures as high as 5,000 degrees. "We don't use this machine to fix a 49 cent light bulb very often because it costs \$23,000."
- 5) "But when it comes to repairing something as complicated as a tube for the guidance system of a moon rocket. . ." Hand screws the bulb in the socket and it lights up.
- 6) The 49 cent bulb is contrasted to a piece of snazzy rocket equipment and the commercial fades to Union Carbide's logo. "This Union Carbide discovery makes a lot of sense."



How to reach a target group in a mass medium

Union Carbide, a company with a select group of customers, has carved out a select audience for itself in the biggest of mass media—television. A Young & Rubicam client, it is the only account at that agency that wholly owns a show: Union Carbide sponsors CBS's *21st Century*.

"You really can't tell where the programming and the advertising begin and end," says Steve Frankfurt, Y&R president. Union Carbide's one- to three-minute commercials employ a documentary approach akin to the program itself, which is a Sunday-evening documentary. Both the program and the commercials deal with scientific progress, and Y&R hopes that, by association, a certain dignity and a public-service image will rub off on its client.

Union Carbide is primarily a supplier to industry, though it has a few consumer products to sell (such as batteries and insect repellents). "It is in everybody's business and everybody's business interests it," one account executive explains. Carbide is involved in such industries as plastics, mining and space electronics. This is its first real venture into television (it has done limited consumer advertising), and the decision to make it a corporate campaign is most significant. One of Carbide's biggest competitors, E. I. duPont de Nemours & Co., has always used television for consumer campaigns, according to the agency. Carbide decided to try a different tack.

This commercial, titled "Laser—Welding," is graphically simple. "It was so simple that we don't even show the machine," says Joe Sollish, associate creative director on the account. "There was criticism of that." The spot is an easy-to-look-at, one-minute demonstration of how a piece of equipment works.

While the commercial is visually easy, its creators say Carbide has a sophisticated technically minded audience that would be insulted by an oversimplified presentation. The commercials must, Sollish explains, "resist an elaboration of things already well known."

The audience that *21st Century* attracts is more than technically minded. It is a well-educated, upper-income group. With this made

border viewer on top of a solid magazine schedule, Union Carbide claims to be hitting 70% to 75% of the audience it is after.

Carbide hopes "Laser—Welding" and other commercials will solve a number of problems. With teachers and students in the audience, the company hopes to do some recruiting in a highly competitive area in the field. After network use, 21st Century films are distributed with commercials intact to schools, thereby pinpointing the audience for much more.

Carbide hopes to draw the attention of thinkers in government and banking. The company needs government awareness, particularly local government in areas where Carbide has plans for expansion. The value of friends in the financial community is obvious. Carbide hopes to influence both brokers and stockholders, a large chunk of the general public.

"Laser—Welding" mentions only lasers and their relation to space technology. The creators of this campaign make a point of limiting each commercial to only one aspect of Union Carbide's business; they make no cross-reference. A company as diversified as Union Carbide (it manufactures so many small, anonymous things), must avoid the image of an industrial dettante. If it tries to cover too much ground in one commercial, Sollish says, the effect is "come look at my display case," leaving the viewer with his head swimming. The commercial that attempted to examine "the world of plastics" was abandoned for that reason.

The writers working under Sollish are not technical writers; he prefers it that way. "They are not scientifically oriented at all," says Sollish. "If they know too much, they become as fascinated with the minutia as the scientists." With laymen on the account, the results, Sollish says, show more imagination and less attention to unimportant detail.

The writer responsible for "Laser—Welding" was Peter Griffith; the art director, Jim Swan. Bill Richardson is the account director. The producer at Y&R was Joyn Maloney and the production company was VPI Productions in New York.

Because of the length and nature of most of the Carbide commercials, the process is more like film making than commercial making. Everyone at the agency, it seems, wants to work on the account. The answer to the glut of volunteers

has been "guest shots," as Sollish calls them. Creative people from other accounts take turns working on Union Carbide.

Considering "Laser—Welding" will only run four or five times and then its usefulness will be over, it is a fairly expensive commercial. But this campaign is a special situation for an advertiser with special needs, and the client is pleased with the results.

What more could an advertising agency ask? END

After all, it's only a TV commercial

by Granger Tripp

The bar was almost empty. The bartender flipped channels on his TV set giving each program about 10 seconds to reach out for his attention, miss, and suffer the indignity of quick rejection.

Soon he was back where he had begun.

"It's company," he said to the man at the bar. "We get these quiet times, and, like I say, it's company. Ya watch it much?"

"Oh, yeah, I watch it. Quite a bit, I guess. You see, I . . ." He paused. He had been about to say that he wrote television commercials for a living, but he stopped. The hell with it, he thought. Let's not go into that.

The bartender interpreted his pause as agreement. "Like I say, you like the company, right?"

"Right."

There was a companionable silence as the program segment ended. Music up and out. Fade to black. Commercial.

It seemed to the man at the bar that he should have known instantly, in that first second-and-a-half before the sound track began, that the commercial was one of his, but he did not, in fact, recognize it until the opening scene had almost run its course. It looked different, somehow, in this remote spot, hundreds of miles from New York, stripped of such familiar surroundings as screening room or editor's cubicle.

There it was, all by itself: The Winner, over countless competing ideas, treatments, concepts, executions; The Survivor, of no one knew how many presentations, eval-

uations, reviews; The Subject, of endless meetings, debates, arguments, contemplations.

"You wouldn't believe," the man at the bar had once told his wife, "that normal human beings could find so much to say about such a relatively simple subject."

But here it was, doing its work, selling the product. Or was it?

The man looked at the bartender, now dividing his attention with fine impartiality among wet glasses, two customers at the other end of the bar, and the unfolding commercial on the screen.

"He'd be surprised if I started reciting the words along with the sound track," the man thought. "I wouldn't need a script, at this point. And if I told him about the meetings. . . ."

"Empathy. The reason for that scene is empathy. If we don't grab 'em right there, if we don't really involve them with that scene . . ." The voice of the account man at the final presentation came floating back to his consciousness. Suddenly, each scene, each word of the commercial evoked another memory of its creation.

He remembered the worried look on the account man's face at that very first meeting: The market share was off; competition had a really great spot that the client's kids could recite verbatim; the whole account was shaky.

He remembered the writing, the whole pleasurable complex of study, thought and action that yielded, eventually, a script that met his own, personal standards.

He remembered the script meeting, the first of so many presentations. He remembered the storyboard and the long sessions with art director and producer.

He remembered the changes, additions, subtractions, the other scripts considered along with this one. He remembered the triumphant day he had written "Client Approved" neatly at the top of the script. It seemed important to formalize so large a milestone with dignity.

He remembered a media presentation in which someone had calculated that this commercial, in the course of its lifetime, might have 100 million—or was it a billion?—viewer impressions.

"Well, this is one of them," he thought, moving his eyes from the familiar pictures on the screen to the bartender, polishing the glasses. "One 100-millionth of the job!" (He decided not to count the two guys at the other end of the

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Tripp is VP-creative supervisor at J. Walter Thompson, New York.

TELE STATUS

MULTISET TV OWNERSHIP

Nearly one in three U. S. TV homes has a second set according to Papert, Koenig, Lois Multiset-TV-ownership estimates for April 1968.

The current 29% multiset TV ownership estimate is three points higher than color ownership, but the multiset growth rate is slower—now between two and three percentage points a year. At this level of growth, the prospect of the second set fragmenting television audiences by leading to personal rather than family viewing, seems far distant.

Multiset TV ownership, as would be expected, follows income. According to Nielsen, half of households with an income of over \$10,000 have more than one set as compared to one of eight households in the under-\$5,000-income category.

The geographic ownership patterns show second-set owners concentrated in the Northeast, East Central and Pacific territories.

The following market-by-market multiset-TV-ownership figures are Papert, Koenig, Lois estimates as of April 1968. They are projections from NSI October/November 1967, sweep data, adjusted to regional growth patterns developed by Nielsen from national survey data.

Three markets—Akron, Ohio; Anderson, S.C. and Worcester, Mass.—are not reportable by Nielsen on a prime-time station-total-homes-reached basis, and therefore cannot be ranked.

Data for these markets is included at the end of the listing.

Nielsen cautions that because NSI figures are sample-base estimates they are subject to sampling error and thus should not be regarded as exact to precise mathematical values. The PKL projections have the additional error possibility associated with forecasting.

In the May issue, TELEVISION will present Papert, Koenig, Lois-Nielsen Station Index estimates of May 1968, local-market color penetration.

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	April 1, 1968	
		%	Multi-TV ownership Households
1 New York	5,651,530	45	2,543,200
2 Los Angeles	3,591,710	34	1,221,200
3 Chicago	2,463,540	34	837,600
4 Philadelphia	2,234,940	39	871,600
5 Boston	1,870,650	34	636,000
6 Detroit	1,604,980	38	609,900
7 Cleveland	1,368,010	36	492,500
8 San Francisco-Oakland	1,541,910	29	448,600
9 Washington	1,585,220	37	586,500
10 Pittsburgh	1,303,720	32	417,200
Average for markets 1-10		36	
11 St. Louis	841,930	27	227,300
12 Dallas-Fort Worth	878,890	25	219,700
13 Minneapolis-St. Paul	737,840	31	228,700
14 Baltimore	979,390	39	382,000
15 Indianapolis	776,850	29	225,300
16 Houston	632,470	25	158,100
17 Cincinnati	828,470	36	298,200
18 Hartford-New Haven, Conn.	1,049,850	28	294,000
19 Milwaukee	613,580	29	177,900
20 Buffalo, N.Y. (U.S. only)	589,110	27	159,100
Average for markets 11-20		30	
Average for markets 1-20		33	

PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October/November 1967 survey.

NSI area households are as of September 1967 and are reprinted with the permission of A. C. Nielsen Co.

ENCOUNTER: SCOTT

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and more waste of time.

Time after time, we see an agency being fired by one client only to prove its ability to produce pay-off advertising for another and sometimes competitive advertiser.

Up to now, I've been talking about the waste involved in making agency changes that shouldn't be made. Now, I'd like to touch on another kind of waste inherent in the way advertising agency reviews are handled.

The selection of a new agency is a difficult decision.

Who should the advertiser call in? How should he do it?

The questionnaire approach seems to be the most favored. Fine. But it seems to me that, if a questionnaire is used, great care should go into deciding who gets it, and the

kind of information requested.

You wouldn't believe some of the questions we've had aimed at us at Foote, Cone & Belding.

For example: "Is your agency comprised of noncreative advertising people, semicreative, or creative?" Or: "Show us three examples of current marketing plans developed by your agency preferably for products in related fields." Or: "List the total number of creative people who will spend time on our account; the approximate percentage of total time they will spend; and the length of time each of these people has been with the organization." And I could go on and on.

Surely a prospect has every right to ask for basic, hard-core information about the organization, facilities and pertinent experience of contending agencies. He needs all

this to make an intelligent selection.

But I don't think he should request, or expect to receive, detailed confidential information on an agency's clients, marketing plans, advertising expenditures, special research projects, merchandising results, and the like.

No advertiser has any business asking for any information that he would be unwilling to have the agency divulge about his own operations.

So much for the questionnaire. Now, who should get it?

A popular practice today is to send it to the agencies that look best qualified along with anybody else who asks for it. Then, before you know it, the advertiser is faced with the impossible task of reading and evaluating questionnaires from 30, 40 or 50 agencies.

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	%	Households
21 Seattle-Tacoma	635,100	28	177,800
22 Miami-Fort Lauderdale	628,400	29	182,200
23 Atlanta	626,480	22	137,800
24 Kansas City, Mo.	643,020	23	147,900
25 Sacramento-Stockton, Calif.	665,950	26	173,100
26 Columbus, Ohio	538,220	34	183,000
27 Portland, Ore.	552,820	28	154,800
28 Memphis	532,730	19	101,200
29 Denver	448,960	28	125,700
30 New Orleans	457,630	24	109,800
Average for markets 21-30		26	
Average for markets 1-30		31	
31 Tampa-St. Petersburg, Fla.	497,140	20	99,400
32 Birmingham, Ala.	515,930	19	98,000
33 Nashville	513,250	19	97,500
34 Albany-Schenectady-Troy, N.Y.	612,120	27	165,300
35 Providence, R.I.	1,526,660	35	534,300
36 Grand Rapids-Kalamazoo, Mich.	60,160	28	169,400
37 Charleston-Huntington, W. Va.	412,160	23	101,700
38 Syracuse, N.Y.	570,040	28	159,600
39 Oklahoma City	387,630	19	73,600
40 Dayton, Ohio	532,910	34	181,200
Average for markets 31-40		25	
Average for markets 1-40		29	
41 Louisville, Ky.	432,430	23	99,500
42 San Antonio, Tex.	413,190	20	82,600
43 Wichita-Hutchinson, Kan.	264,160	19	50,200
44 Norfolk-Portsmouth-Newport News, Va.	345,990	26	90,000
45 Phoenix	344,560	28	96,500
46 Greenville-Spartanburg, S.C.-Asheville, N.C.	670,930	18	120,800
47 Salt Lake City	294,050	24	70,600
48 Greensboro-High Point-Winston-Salem, N.C.	502,800	19	95,500
49 Omaha	342,070	22	75,300
50 Charlotte, N.C.	613,160	20	122,600
Average for markets 41-50		22	
Average for markets 1-50		28	
51 Orlando-Daytona Beach, Fla.	405,220	21	85,100
52 San Diego	356,400	29	103,400
53 Tulsa, Okla.	395,870	17	67,300
54 Lancaster-Harrisburg-Lebanon-York, Pa.	582,770	25	145,700
55 Toledo, Ohio	425,940	30	127,800
56 Wilkes Barre-Scranton, Pa.	406,620	23	93,500

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	%	Households
57 Davenport-Rock Island-Moline, Ill.	342,620	22	75,400
58 Little Rock-Pine Bluff, Ark.	310,740	16	49,700
59 Shreveport, La.	307,260	18	55,300
60 Rochester, N.Y.	368,630	30	110,600
Average for markets 51-60		23	
Average for markets 1-60		27	
61 Green Bay, Wis.	379,560	23	87,300
62 Richmond-Petersburg, Va.	328,890	24	78,900
63 Flint-Saginaw-Bay City, Mich.	469,870	32	150,400
64 Champaign-Springfield-Decatur, Ill.	312,910	20	62,600
65 Des Moines-Ames, Iowa	301,580	18	54,300
66 Mobile, Ala.-Pensacola, Fla.	292,340	20	58,500
67 Cedar Rapids-Waterloo, Iowa	312,710	18	56,300
68 Paducah, Ky.-Harrisburg, Ill.-Cape Girardeau, Mo.	296,400	18	53,400
69 Johnstown-Altoona, Pa.	1,075,550	32	344,200
70 Jacksonville, Fla.	270,740	23	62,300
Average for markets 61-70		23	
Average for markets 1-70		26	
71 Raleigh-Durham, N.C.	378,070	18	68,100
72 Knoxville, Tenn.	290,640	19	55,200
73 Fresno, Calif.	235,080	20	47,000
74 Spokane, Wash.	289,940	24	69,600
75 Roanoke-Lynchburg, Va.	310,740	20	62,100
76 Chattanooga	229,750	21	48,200
77 Portland-Poland Spring, Me.	415,720	25	103,900
78 Youngstown, Ohio	275,470	28	77,100
79 South Bend-Elkhart, Ind.	265,990	29	77,100
80 Jackson, Miss.	277,890	17	47,200
Average for markets 71-80		22	
Average for markets 1-80		26	
81 Peoria, Ill.	245,790	23	56,500
82 Madison, Wis.	280,980	21	59,000
83 Albuquerque, N.M.	196,540	21	41,300
84 Mason City, Iowa-Austin, Minn.-Rochester, Minn.	247,330	18	44,500

PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October/November 1967 survey.

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Long before an agency change to be made, the advertiser should know which agencies are qualified, and which are not. Which ones are doing the kind of advertising he admires. Which ones have the talent and the experience he needs. It's part of his job to know this.

My suggestion, then, is that the advertiser keep his questionnaire short and simple and pertinent, and that it be sent only to those agencies that are known to be qualified.

Now, let's consider the presentation itself.

I do not favor competitive, speculative presentations. I believe the advertiser should be opposed to them, too. For he stands to lose far more than he could ever hope to gain from this practice.

The case against speculative presentations has perhaps been

best stated in a letter written to a prospective client by William H. Johns of BBDO. In it, Mr. Johns said: "If, in just a few days, after we were appointed your advertising agency, we presented plans and ideas, you would probably, and properly, feel that we had not given your business sufficient study, and had been careless in advising you how to spend your appropriation. If this feeling would be justified a week after we were appointed, it is even more justified if we presume to build advertisements for you before we enjoy your full confidence and have discussed under that confidence all the factors which must enter into the thinking behind a successful advertising endeavor.

"Speculative plans and copy are obviously designed to sell the agency to the advertiser rather than to

sell the product or the service of the advertiser to the public. Instead of selling ourselves to you, we wish you to buy us after a study on your part of our method of working and the success we have achieved in other lines. . . ."

Mr. Johns wrote this in 1934—but it is just as timely, just as pertinent, just as true today as it was then.

What should the advertiser look for in an advertising-agency presentation?

If I were in his position, I would want a prospective agency to answer these questions:

Why are you interested in my problems? What experience have you had with other clients dealing with similar problems? What specific facilities and capabilities are available? How would you organize to work on my account? Who

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	%	Households
85 Fort Wayne, Ind.	237,760	25	59,400
86 Honolulu	168,990	19	32,100
87 Evansville, Ind.-Henderson, Ky.	215,180	21	45,200
88 Wheeling, W. Va.-Stenboville, Ohio	990,240	33	326,800
89 Lansing, Mich.	554,950	32	177,600
90 Lincoln-Hastings-Kearney, Neb.	232,960	18	41,900
Average for markets 81-90		23	
Average for markets 1-90		26	
91 Sioux Falls, S.D.	173,720	15	26,100
92 Baton Rouge	361,100	18	65,000
93 Duluth, Minn.-Superior, Wis.	146,580	23	33,700
94 Amarillo, Tex.	141,880	19	27,000
95 Beaumont-Port Arthur, Tex.	178,890	22	39,400
96 Greenville-New Bern- Washington, N.C.	230,930	18	41,600
97 Columbus, Ga.	291,510	21	61,200
98 Binghamton, N.Y.	267,020	21	56,100
99 Wichita Falls, Tex.-Lawton, Okla.	168,890	16	27,000
100 Fargo-Grand Forks-Valle/ City, N.D.	159,340	16	25,500
Average for markets 91-100		19	
Average for markets 1-100		25	
101 Rockford, Ill.	227,330	27	61,400
102 Joplin, Mo.-Pittsburg, Kan.	176,750	15	26,500
103 Waco-Temple, Tex.	160,240	16	25,600
104 Springfield, Mo.	179,770	15	27,000
105 Colorado Springs-Pueblo	124,220	28	34,800
106 El Paso	126,340	26	32,800
107 Erie, Pa.	205,310	23	47,200
108 Bristol, Va.-Johnson City- Kingsport, Tenn.	217,230	18	39,100
109 Monroe, La.-El Dorado, Ark.	213,870	16	34,200
110 Springfield-Holyoke, Mass.	406,460	28	113,800
111 Terre Haute, Ind.	212,600	20	42,500
112 Tucson, Ariz.	153,080	27	41,300
113 Monterey-Salinas, Calif.	950,720	31	294,700
114 Charleston, S.C.	183,520	22	40,400
115 Columbia, S.C.	225,370	20	45,100
116 Corpus Christi, Tex.	125,930	20	25,200
117 Quincy, Ill.-Hannibal, Mo.- Keokuk, Iowa	139,210	18	25,100
118 Harrisburg, Pa.	430,490	26	111,900
119 La Crosse-Eau Claire, Wis.	226,690	17	38,500
120 Sioux City, Iowa	192,180	18	34,600
121 Augusta, Ga.	258,020	21	54,200
122 Lubbock, Tex.	126,620	22	27,900

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	%	Households
123 Burlington, Vt.-Plattsburgh, N.Y.	211,640	21	44,400
124 Montgomery, Ala.	179,720	18	32,300
125 Lafayette, La.	215,310	18	38,800
Average for markets 101-125		21	
Average for markets 1-125		24	
126 Abilene-Sweetwater-San Angelo, Tex.	113,090	19	21,500
127 Wausau-Rhineland, Wis.	163,700	20	32,700
128 Columbia-Jefferson City, Mo.	132,530	16	21,200
129 Odessa-Midland-Monahans, Tex.	113,630	22	25,000
130 Lexington, Ky.	149,340	20	29,900
131 Cadillac-Traverse City, Mich.	183,420	22	40,400
132 Savannah, Ga.	121,150	18	21,800
133 Las Vegas	84,940	34	28,900
134 Huntsville-Decatur, Ala.	143,460	16	23,000
135 Bakersfield, Calif.	157,440	21	33,100
136 Yakima, Wash.	139,410	20	27,900
137 Boise, Idaho	97,160	18	17,500
138 Austin, Tex.	166,380	15	25,000
139 Harlingen-Weslaco, Tex.	80,720	21	17,000
140 Bangor, Me.	131,700	21	27,700
141 Chico-Redding, Calif.	137,450	21	28,900
142 Alexandria, Minn.	111,000	14	15,500
143 Topeka, Kan.	141,870	16	22,700
144 West Palm Beach, Fla.	281,760	25	70,400
145 Eugene, Ore.	138,090	19	26,200
146 Macon, Ga.	121,700	18	21,900
147 Albany, Ga.	162,070	18	29,200
148 Wilmington, Del.	186,730	17	31,700
149 Beckley-Bluefield, W. Va.	289,860	22	63,800
150 Tallahassee, Fla.	177,400	18	31,900
Average for markets 126-150		20	
Average for markets 1-150		23	
151 Florence, S.C.	217,990	18	39,200
152 Reno	84,310	27	22,800
153 Alexandria, La.	154,200	17	26,200
154 Meridian, Miss.	116,670	15	17,500
155 Idaho Falls, Idaho	63,980	21	13,400
156 Utica-Rome, N.Y.	223,900	24	56,100
157 Billings, Mont.	68,510	17	11,600

PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October/November 1967 survey.
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ENCOUNTER: SCOTT
from page 93

would the assigned people be and what are their backgrounds?

And I would expect that the presentation would be given principally by the people proposed to serve my account. This is the kind of presentation I would want; the kind that leads to a lasting, productive client-agency relationship.

With the record what it is on wasteful speculative presentations, I hope that soon most leading agencies will decline to participate, just as I hope that thoughtful management will soon abandon the practice entirely.

I estimate that the total cost of new-business activities for the 25 largest agencies last year was about \$10 million. A significant portion of this money—perhaps half or

more—was wasted in the nonsense that now surrounds our business.

If I am at all right on the degree of the waste, just think of the impact on our business if the wasted \$5 million were redirected into basic R&D work designed to further the technology and understanding of our business.

I think it's worth the effort.

ENCOUNTER: LOIS
from page 88

those we've got and those we want: "We'll do advertising for you, great advertising. And you've got to help us." By contributing, and by keeping hands off. (As I said once, when I was even younger: "You make the matzos, we'll make the ads.") Then, when they see the final product, the client should say

what must be marvelous to say: "Great, boys, let's go with it." Or, what's probably just as much fun to say: "Forget it, you bums. I'm yanking the account." **END**

FOCUS ON COMMERCIALS
from page 91

bar. They weren't watching anyway.) But this fellow, this Average Consumer, this breathing member of Target Group A, this Respondent in column B—were they making it with him?

He thought of the long debates about "Will they get it?" He remembered the impressive authorities quoted to prove that this man, this private one-man consumer panel of his own, either would or would not comprehend the rationale built into those fleeting pic-

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	Multi-TV ownership %	Households
158 Aberdeen, Miss.-Florence, Ala.	73,550	12	8,800
159 Dothan, Ala.	121,740	16	19,500
160 Great Falls, Mont.	56,920	23	13,100
161 Roswell-Carlsbad, N. M.	73,100	17	12,400
162 Medford, Ore.	63,400	18	11,400
163 Rapid City, S.D.	64,650	16	10,300
164 Fort Smith, Ark.	96,390	13	12,500
165 Mankato, Minn.	120,940	16	19,400
166 Clarksburg-Weston, W. Va.	145,840	17	21,800
167 Marquette, Mich.	65,300	17	11,100
168 Ottumwa, Iowa	99,590	10	10,000
169 Cheyenne, Wyo.-Scottsbluff, Neb.-Sterling, Colo.	129,260	19	24,600
170 Santa Barbara, Calif.	200,680	26	52,200
171 Eureka, Calif.	51,400	23	11,800
172 Watertown, N.Y.	75,490	20	15,100
173 Ensign-Garden City, Kan.	48,980	14	6,900
174 Bismarck, N.D.	55,450	14	7,800
175 Minot, N.D.	41,840	16	6,700
Average for markets 151-175		18	
Average for markets 1-175		23	
176 Columbus, Miss.	94,760	12	11,400
177 St. Joseph, Mo.	188,420	16	30,100
178 Panama City, Fla.	137,800	15	20,700
179 Butte, Mont.	69,320	17	11,800
180 North Platte-Hayes-McCook, Neb.	58,100	13	7,600
181 Greenwood, Mass.	96,540	16	15,400
182 Mitchell-Reliance, S.D.	57,040	9	5,100
183 Tyler, Tex.	129,200	17	22,000
184 Hattiesburg-Laurel, Miss.	124,150	17	21,100
185 Casper, Wyo.	46,400	17	7,900
186 Manchester, N.H.	132,440	34	385,000
187 Grand Junction-Montrose, Colo.	50,350	14	7,000
188 Biloxi, Miss.	128,440	18	23,100
189 Harrisonburg, Va.	108,500	17	18,400
190 Salisbury, Md.	56,310	18	10,100
191 Ardmore, Okla.-Sherman- Denison, Tex.	76,230	13	9,900
192 Fort Myers, Fla.	45,330	19	8,600
193 Lake Charles, La.	87,250	20	17,400
194 Hays-Goodland, Kan.	64,170	14	9,000
195 Lima, Ohio	95,150	23	21,900
196 Twin Falls, Idaho	33,030	18	5,900
197 Yuma, Ariz.	32,470	20	6,500
198 Tupelo, Miss.	69,870	12	8,400
199 Missoula, Mont.	59,700	17	10,100
200 Lufkin, Tex.	50,210	14	7,000

Market	PKL Projections		
	April 1, 1968		
	Sept. 1, 1967 NSI area TV households	Multi-TV ownership %	Households
Average for markets 176-200		17	
Average for markets 1-200		22	
201 Ada, Okla.	106,600	11	11,700
202 Jonesboro, Ark.	102,680	15	15,400
203 Williston, N.D.	31,670	13	4,100
204 Presque Isle, Me.	23,990	16	3,800
205 Jackson, Tenn.	93,560	11	10,300
206 Fort Dodge, Iowa	57,190	12	6,900
207 Zanesville, Ohio	51,290	23	11,800
208 Florence, Ala.	35,460	13	4,600
209 Klamath Falls, Ore.	26,210	16	4,200
210 Bellingham, Wash.	118,040	22	26,000
211 Dickinson, N.D.	30,160	13	3,900
212 Laredo, Tex.	15,550	22	3,400
213 Lafayette, Ind.	58,060	21	12,200
214 Parkersburg, W. Va.	43,790	18	7,900
215 Riverton, Wyo.	14,600	15	2,200
216 Bowling Green, Ky.	180,240	18	32,400
217 Pembina, N.D.	23,850	14	3,300
218 Glendive, Mont.	4,170	12	500
219 Muncie-Marion, Ind.	129,890	28	36,400
220 Selma, Ala.	15,170	15	2,300
Average for markets 201-220		16	
Average for markets 1-220		21	
Akron, Ohio*	298,980	38	113,600
Worcester, Mass.*	181,850	32	58,200
Anderson, S.C.*	27,320	19	5,200

* Not included in PKL ranking.
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NIELSEN ESTIMATES OF APRIL 1968 MULTI-TV SET OWNERSHIP

Nielsen Territory	Multi-TV		
	TV households	%	Households
Northeast	14,723,910	35	5,094,500
East Central	9,034,590	32	2,882,000
West Central	10,102,510	26	2,616,600
South	13,619,820	21	2,914,600
Pacific	8,568,360	30	2,570,500
Total U.S.*	56,049,190	29	16,078,200

* Excluding Alaska and Hawaii.

tures on the television set's screen.

The bartender put a clean glass on the shelf, and picked up another wet one. The man watching him wondered if research would consider a dropped glass good or bad. "Pay attention, damn you," he thought. "We're getting near the end."

On screen, a pretty girl delivered a line. Casually, as though it had occurred to her that very moment. The man at the bar remembered the afternoon in the studio when that casual thought had consumed hours of time and worry. He could still hear the kid with the clapstick, slating the scene: "Take thirty-two," he had said disdainfully, as the writer made a mental note to complain that there was no rule anywhere that called for expressive slates. But then the girl did her

line just right, and all was forgiven.

But how about the bartender? Did he forgive, or would he forget? Was he moved, motivated, nudged just a little toward The Product, now radiating quality and pride up there on the screen?

Music Up and Out. Fade to Black. The program began again.

The man at the bar waited, and watched. The response of this one man, this miniscule fraction-of-a-market, had become irrationally important. "Television is not a mass medium," he had once heard an agency spokesman say. "It's a one-person-at-a-time medium, just one person listening, or not, to what we have to say."

The bartender spoke: "Like I say, it's company."

Oh, come on! Is that the best

you can do? Is that what happens at the end of weeks of work, hours of struggle? Is that the thanks we get for all the trouble we took to make you buy our brand?

Well, face it: Maybe it's bad. Maybe the doubters were right. It's too involved. Or too simple. Too hard. Or too soft. Maybe I just don't know any more. Maybe I've had it. Maybe I oughta get out of the business. Maybe . . .

"Like I say, it's company. An' once in a while you hear about something. Like that stuff in that commercial. I think I'll try some. Did you hear what they said? You see, there was this guy, and then the dame comes along, kind of casual like, an . . . well, I guess you wouldn't care one way or the other. After all, it was only a commercial." END

EDITORIAL

Tactics and strategy in the spectrum war

The computer: a gullible machine

□ For the foreseeable future the television system of this country will face repeated raids on the broadcast frequencies it occupies. As the lead story in this issue explains, nonbroadcast users of the electromagnetic spectrum are proliferating and their economic stakes in the airways are expanding. Political clout can be generated by economic power. No longer may the broadcasters assume they have been given deeds in perpetuity to those six-megacycle channels they have so fruitfully cultivated.

As a group, broadcasters were slow to recognize the vulnerability of their holdings in the spectrum. They felt secure in the conviction that the service they performed was of a higher order of importance to the public than, say, the dispatching or rerouting of a diaper-delivery truck. It was incredible that Washington would pay any attention to cries for a diversion of frequencies to the private conveniences of the land-mobile radio users.

As they have now learned, the broadcasters underestimated both the resources and resourcefulness that land-mobile interests could command. Some of the largest corporations in the country are arrayed in support of the campaign for more land-mobile spectrum space. The campaign itself is a model of political simplicity: In the broad interests of the public, television could as well be delivered by cable as by broadcast; the frequencies thus reclaimed from TV could be put to use in vital communications that cannot be transmitted by wire.

Superficially, this argument has its attractions. It sounds as though the public would be guaranteed more television service than it now gets (cables can deliver more channels to a given community than the broadcast allocations supply). It also sounds as though the public would be given better police and fire protection, better transportation, better services—all through the expansion of vehicular communications. No wonder there is more and more talk in Washington that echoes the land-mobile line.

The broadcasters' problem is to counter the superficial appeal of the land-mobile case with the hard realities of what a wholesale transfer of TV to wire would mean to the American public. It is the public that would have to pay the huge capital cost of installing a national cable system. And even if the public in the population clusters were willing to foot the multi-billion-dollar bill, the millions who live in nonurban

areas would be beyond reasonable reach of wire grids.

But if logic for the moment favors retention of the television broadcast service, it provides no guarantee of permanence. For the land-mobile services are not alone in coveting the television frequencies. The TELEVISION article beginning on page 35 identifies some of the other combatants in the war for spectrum space. The combatants are certain to multiply and the war to escalate as new technologies of communication spill from the laboratories and new systems from the economic venturers. The broadcasters will be shortsighted indeed if they think only of the tactical defense of the moment without also considering strategy for the longer range.

Among the strategic questions that broadcasters must entertain is how to justify both the uniqueness and usefulness of the service they are providing. In earlier editorials, this publication has suggested that the best insurance policy the individual broadcaster can buy is an investment in local identification. The station that demonstrates meaningful service as a local journalistic force can make a stronger claim to its piece of spectrum space than the station that is primarily a relay point for a national program service.

□ Whatever he may think of it now, anyone who buys or sells television advertising must include the computer in his future tool kit. Enough companies on both sides of the buy-sell process have put enough money into computer installations and research to justify the conclusion of the extensive article in this issue: The computer is here to stay.

But, as the article also makes clear, no computer is a miracle machine. It simply stores huge quantities of information that it can then sort and retrieve in remarkably little time. If the information that it stores is questionable, the computer can inject no validity.

Right now, as the article points out, there are machines at advertising agencies that are being fed great gulps of those demographic figures contained in ARB and Nielsen television-market reports. Nobody seems to be wondering whether the figures are statistically sound. Perhaps nobody needs to wonder.

But we are nagged by the thought that maybe, just maybe, the samples from which local-market reports are built are subject to more questioning than a computer is equipped to ask. If so, more mechanization won't deliver more answers.