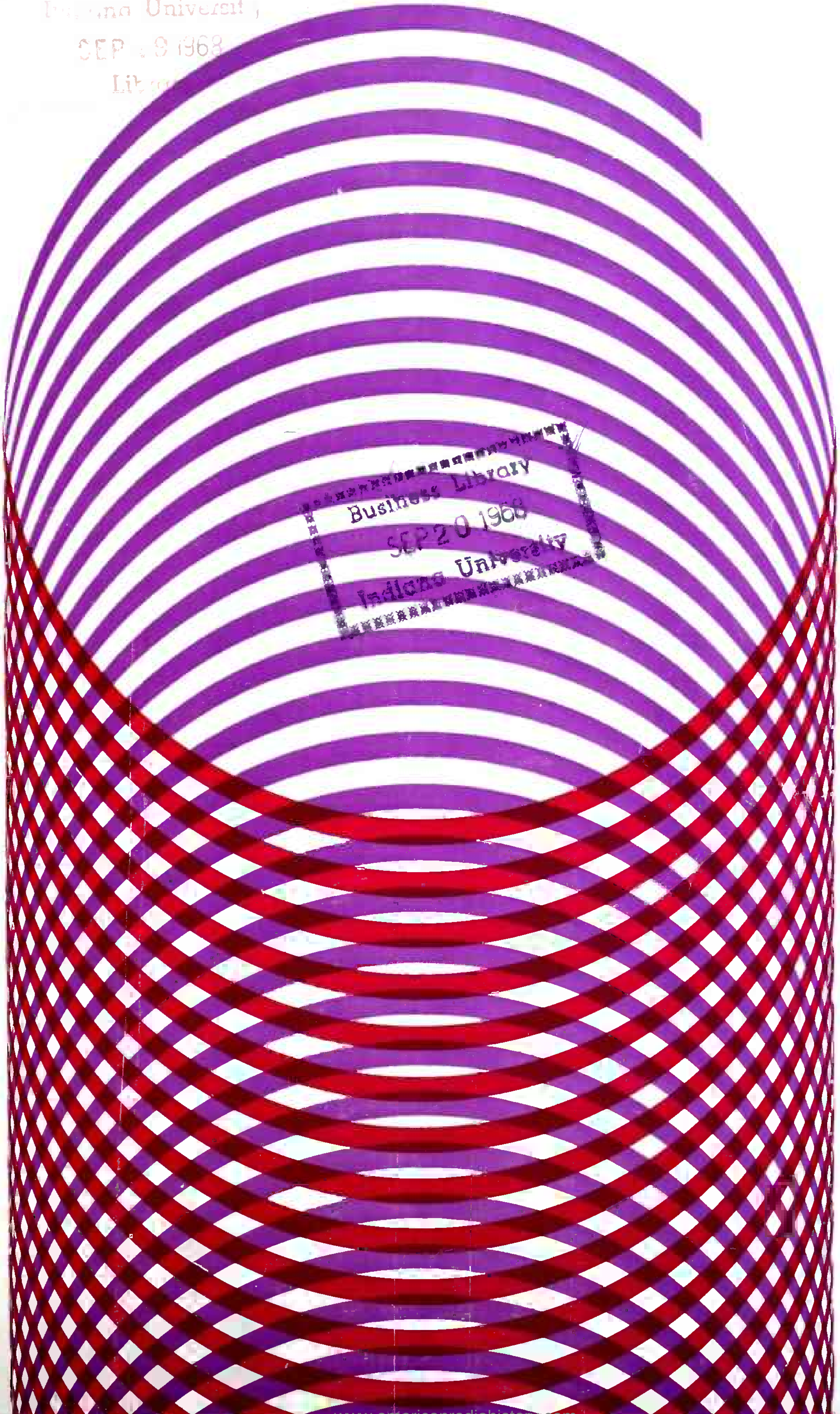
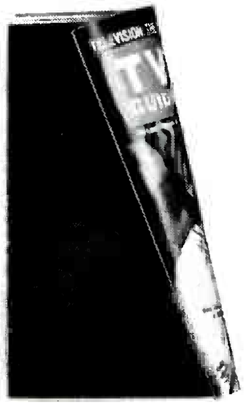
TELEVISION

September 1968
Volume XXV
Number 9
One Dollar

The Upward
Spiral of
Television
Program Costs



THIS IS A GUIDE TO SOMETHING BIGGER.

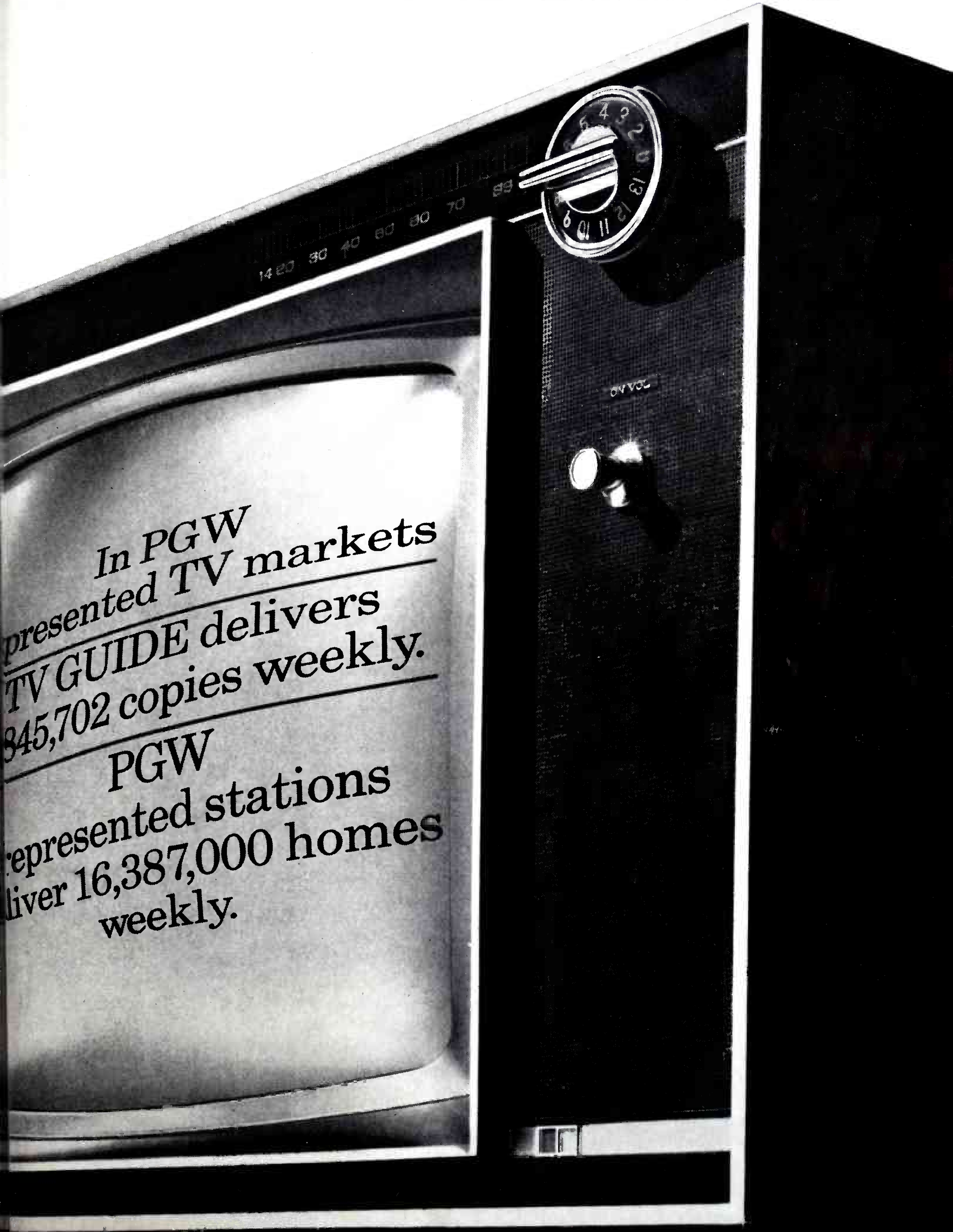


TV Guide is big.
But not bigger than the medium it promotes.
Television.
The television stations represented by Peters, Griffin, Woodward deliver more circulation in their combined effective coverage areas than TV Guide.
And Life.
And Look.
And McCall's.
Combined.
And that's not all.
Add television's unique ability to *demonstrate* your product through sight, sound, motion *and* color.
Need a guide in the business of Spot Television?

PETERS, GRIFFIN, WOODWARD, INC.

SOURCES: Estimates of TV circulation from Sales Management Magazine 8/67 and American Research Bureau. Magazine circulation from their most recent reports on file with Television Bureau of Advertising.

SOMETHING BIGGER.



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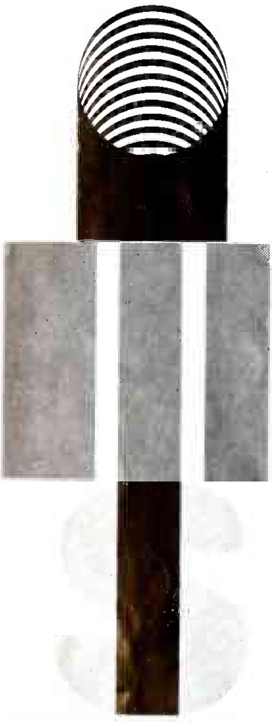


2 NETWORK PROGRAM COSTS STILL ON THE UP ESCALATOR
With the average cost of producing an hour series for TV reaching close to $190,000 and movies going for $750,000 a piece, the networks struggle in a profit squeeze. One remedy is more live-on-tape production. The problem: how to leave the Hollywood studios they have learned to love so well.

26 HIDDEN TENSION IN NETWORK-AFFILIATE RELATIONSHIP
As the fall season of network television programing begins a hot summer of network-station negotiating ends. At stake: station clearances for the programs that networks are paying 15 million weekly to produce. Pre-emptions and delayed broadcasts lurk behind station lineups.

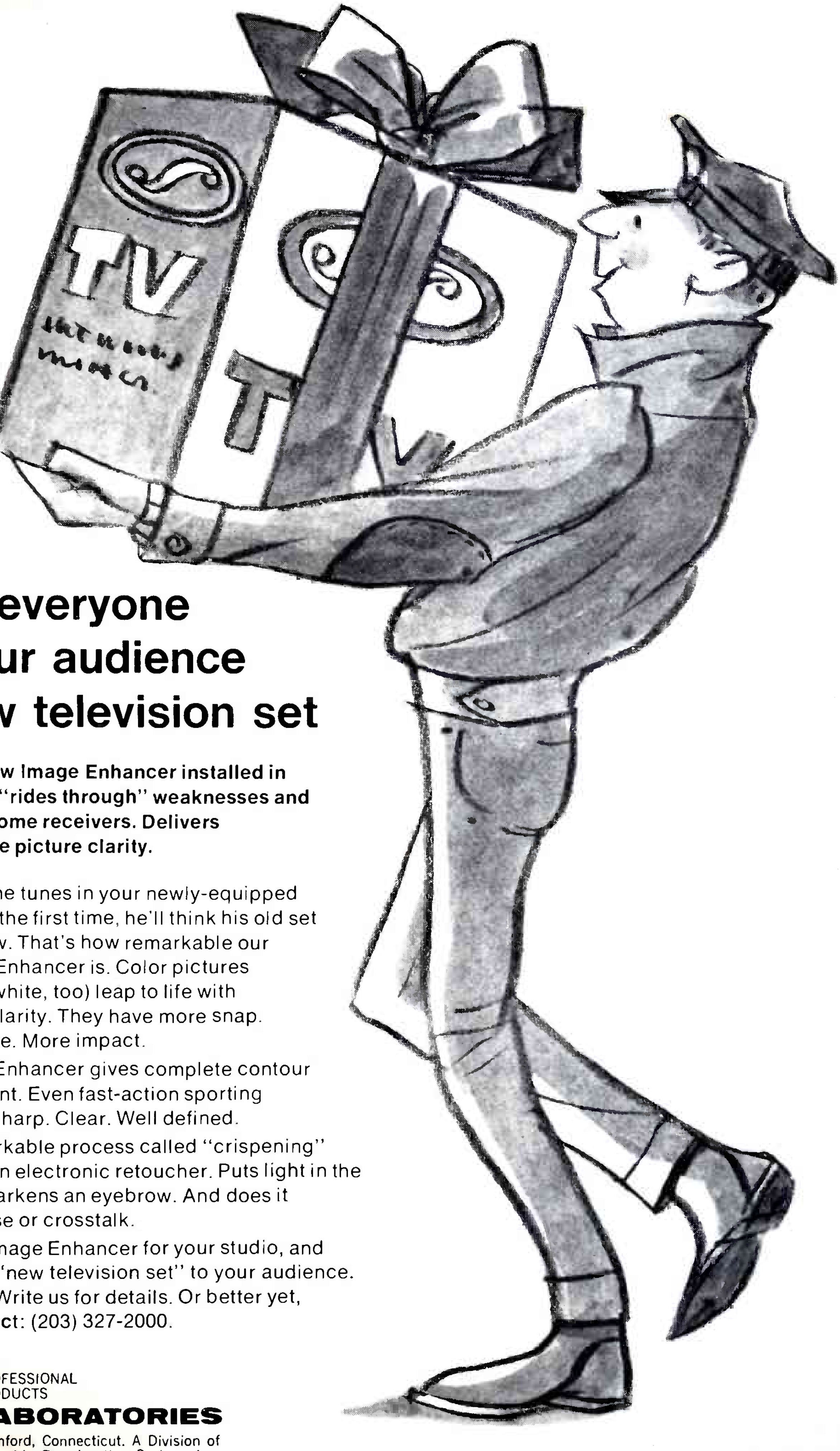
30 THE BIG LOCAL BOOM IN THE NOT-SO-BIG TELEVISION MARKETS
Television stations in markets below the top 30, hit first and hardest by declines in national spot billing declines, have turned adversity to advantage. Concentrating on clients in their own backyards, they have gone a long way to filling availabilities that national accounts left vacant.

39 MRS. ROBINSON: NEW TENANT IN HALL OF FAME
Phillis Robinson, former copy chief and still copy writer and vice president of Doyle Dane Bernbach, made the switch from print to television with ease. Her conversational approach led her right into the Copy Writer's Hall of Fame. Now she gets by with a day and a half a week at the office.

DEPARTMENTS

4 TELEVISION on Location
11 Letters
12 Closeup
14 Focus on Finance
18 Playback
48 Focus on Commercials
56 Editorials

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



Give everyone in your audience a new television set

Amazing new Image Enhancer installed in your studio "rides through" weaknesses and defects in home receivers. Delivers unbelievable picture clarity.

When anyone tunes in your newly-equipped channel for the first time, he'll think his old set is brand new. That's how remarkable our new Image Enhancer is. Color pictures (black and white, too) leap to life with incredible clarity. They have more snap. More sparkle. More impact.

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And a remarkable process called "crispening" works like an electronic retoucher. Puts light in the eye. Even darkens an eyebrow. And does it without noise or crosstalk.

Order our Image Enhancer for your studio, and deliver the "new television set" to your audience. Don't wait. Write us for details. Or better yet, call us collect: (203) 327-2000.

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

TELEVISION ON LOCATION

New York: Food, booze and commercials at lunch.
Washington: NAB's marbelized version of posterity.
Hollywood: Saint and sinner merger stuns the town.
Paris: Independence is in the definition of speakers.

NEW YORK:
In the world's most competitive television market, another struggle rages, if of lesser proportions, at least no less frenzied. New York is the Big Apple if you are in the restaurant business, too, and whether you're The Four Seasons or Nedick's, the competition is keen.

New York bars and restaurants have been known to resort to gimmickry ranging from old movies to toplessness. But only in the communications capital of the universe does a restaurant screen commercials over the bar and attract a following.

The Tin Lizzie ("Drinks like W. C. Field's mother used to make") is situated in the west 50's, near all three networks and within walking distance of a dozen advertising agencies. Since mid-June, the Tin Lizzie has been screening sample reels of commercials during Tuesday lunch in an effort to please and attract communications people.

The restaurant itself was opened only a year ago last March by owners Dick Sheresky and Shelly Fireman. Sheresky was the one-time owner of another industry hangout, the Ad-Lib on Madison Avenue, so he is new neither to restauranting nor to advertising.

A man who leans to wide ties and sideburns, Sheresky surmises that he may have missed his true calling: "I did quite a bit of creative writing and wild, far-out things at college. It's a field I should have gone into." He adds that he wrote the menu himself.

Sheresky's partner, Shelly Fireman, is even more reluctant to think of himself as merely a restaurateur. "I am in the playing-with-my-head business. I go into my submarine and I come up with things," he likes to describe his creative bent. Fireman negotiates the dimly lit restaurant in dark glasses. He characterizes his Tuesday clientele: "We get a younger, more creative kind of advertising guy," says Fireman. "We get a guy with freedom of his head."

The management does not always have any easy time persuading agencies to send over a sample reel. The production companies are always eager, but the agencies are more reluctant, probably for competitive reasons. Viewing some work done by Wells, Rich, Greene for Benson & Hedges, one ad man from a rival agency comments: "The only way I could see a Wells, Rich reel like this is to come here. Wells, Rich isn't going to send one over for my viewing pleasure."

The owners trust, however, that once the word gets around, they will have less trouble with unwilling agencies. Already, they point out, they have done a good turn for an agency or two.

Streisand, Zuch & Freedman, the agency handling Crickateer men's clothing, rigged up a surprise screening of a new commercial for its client over lunch at the Tin Lizzie. A New York personnel agency has taken advantage of the screenings to show commercials produced by advertising men looking for new jobs.

On a recent Tuesday, a quick survey of the bar turned up a press agent representing a film house set for screening that noon, a few people from rival agencies or from agencies being screened that noon, one client lunch and a legion of disinterested people.

The commercials are run every 15 minutes between noon and 1:30. The arrangements are strictly home-movie, with the projector on one side of the entrance to the bar and the screen behind the bar, next to a 30-foot painting of a nude. This set-up is such that anyone entering or leaving the bar walks between projector and screen.

The 12:45 screening begins and two heads turn at a nearby table. The patrons at the bar are inattentive except for a man who finds himself sitting directly in front of the screen. The film slips out of its sprocket twice. Two more heads turn at the tables. In order to allow conversation, the sound is low and inaudible in most corners of the room.

John Scott (martini), a producer at Young & Rubicam, is having lunch with Peter Truzzolino (gin and bitter lemon, "strictly a summer drink"), network television program supervisor at William Esty. Scott says he has been here several times and Truzzolino says this is only his second lunch at Tin Lizzie. Truzzolino says he likes the screening idea because it gives him a chance to view some regional spots he doesn't ordinarily see. Both men aver that their Tuesday lunches are not written off on expense accounts just because they watch commercials while they eat. Truzzolino appraises the food as "very good."

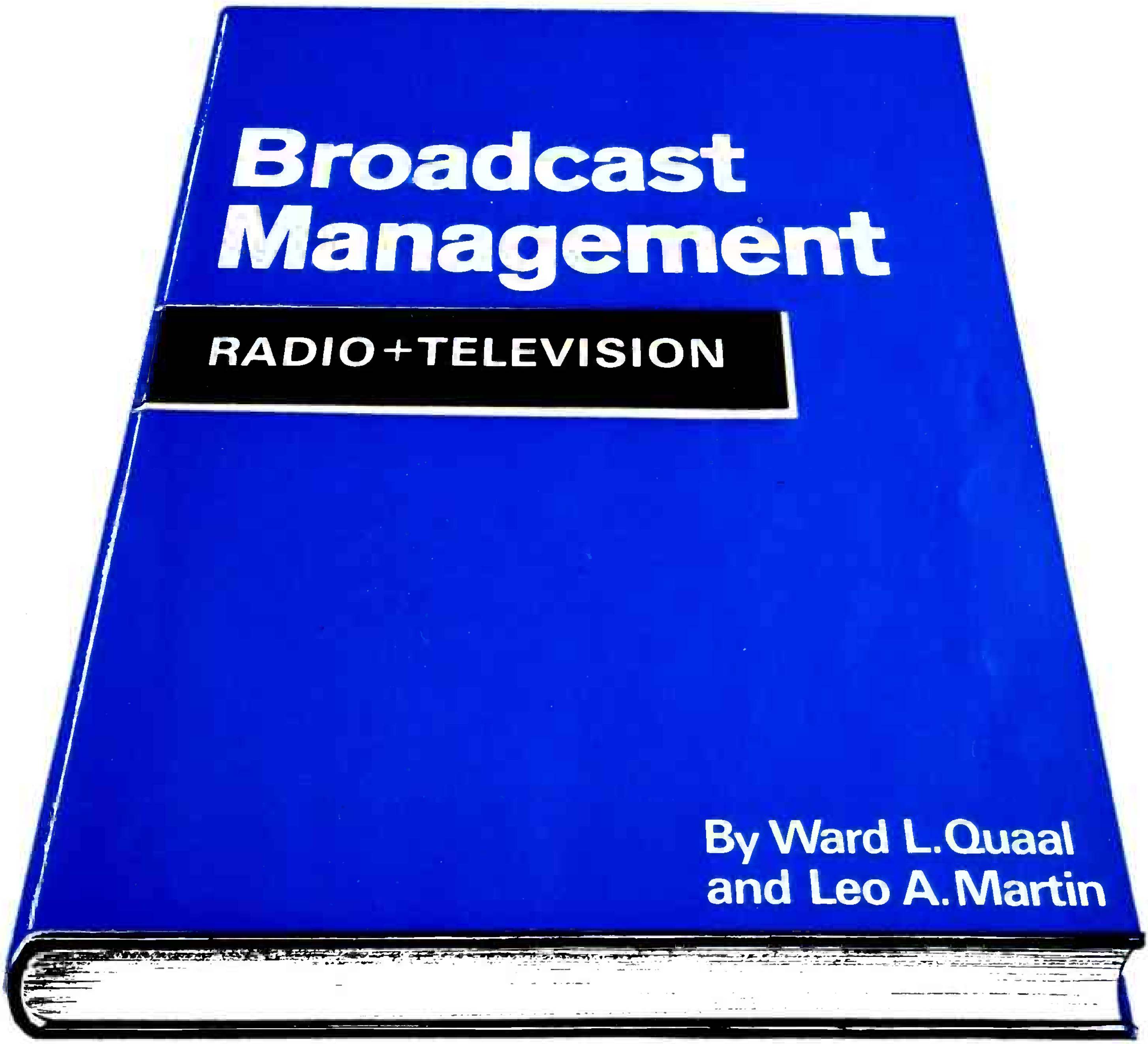
"The summer is pretty slow in production. The fall is very busy and maybe people won't have time for this," Scott speculates on the future of the Tuesday sessions.

Victor Acker, media planner at Ted Bates, and Al Jerome, WABC New York time salesman, are seated behind a post and not watching. "They ought to have a better seating arrangement," Acker suggests. Acker is on a diet and orders a fruit salad. He glances around the room and observes: "They all have that worried look of losing the account." When questioned as to whether his agency had sent over a reel yet, Acker said he didn't know: "I've been at Bates only two weeks."

The film-house press agent is sitting at one of the front tables, alternately watching for his client's reel and talking business with a companion. When his reel finally comes on, it's the wrong spot: "Oh Jesus, wait 'til I tell Sam they put the wrong one on."

The press agent explains that the head of the film house had called early that morning and told him whoever you're taking to lunch, take him to the Tin Lizzie

The Book



A contribution to broadcast literature

Published by: Hastings House
10 E. 40th Street, New York 10016
$8.95

WGN CONTINENTAL BROADCASTING COMPANY

STUDIES IN MEDIA MANAGEMENT • A. WILLIAM BLUEM, GENERAL EDITOR
COMMUNICATION ARTS BOOKS • HASTINGS HOUSE, PUBLISHER

because they're showing our stuff. "But I took this man to lunch to discuss another client," he says. "So who do I bill?"

Most of the patrons are undisturbed and unimpressed by the commercials over the bar, as is Rick, the bartender. Asked if he found the commercials distracting, Rick says, "Lady, you could have a nude up there. I worked on 42d street with strippers. It doesn't mean a thing. It's a job."

CAROLINE H. MEYER

WASHINGTON:

The metal skeleton at the corner of 18th and N streets in Northwest Washington is gradually taking on stone — Travertine marble — but contractors and subcontractors can be seen buzzing through the honeycombed sections still open to front view. The new headquarters of the National Association of Broadcasters is taking shape as a seven-story structure with a semicircular front that gives space away presumably to aesthetic consideration, a fountain to be surrounded by a walk, grass, and flora yet to be determined, perhaps magnolia.

A laconic superintendent at the site has little time for sidewalk superintendents. Is the construction ahead of schedule, he is asked. "No." Is it behind schedule? "No." So, unlike payment for spot accounts receivable, final adjustment of station schedules for the fall, or your secretary's vacation, the new NAB building seems to be heading for completion exactly on time. That will be Feb. 1, 1969.

As the structure has moved from plans to concrete to steel to stone and glass it has encountered all those little difficulties that must be expected when a committee is charged to build, for an association, a monument to its worthy endeavor and everlasting glory.

First off, image is bound to collide with practicality. And then, given that image is important, that one doesn't want to detract from the humanistic face of the broadcasting industry in Washington by squeezing every possible square foot of rentable floor space into a box of the largest possible dimensions, then of course there will be some disagreement about how to use the aesthetic freedom allowed. At first there were some who thought the plans too commonplace. There was some pressure for further outside architectural advice, but consensus was reached. And now the pressure is all on the Charles Tompkins construction company to get it together on time. Tompkins is the builder-producer-director of the show, but other roles are being played by about 10 subcontractors.

It's not a low-budget production, nor an excessively high one. It should be brought in for $2.3 million. That's about $500,000 over an original working estimate but close to the figure projected after final plans were drawn. In fact it includes a slight cutback, achieved by substituting glass on the rear of the building for the Travertine called for in the original design. "It's not a speculative type of building in terms of cutting corners on materials," says NAB President Vince Wasilewski, "but it's not extravagant either."

The building will have two underground levels for parking space accommodating 60 cars. The ground floor will include the association's meeting room, board of directors room and a working room and reference library for the Broadcast Pioneers' history-of-broadcasting project. Floors two, three and four will be let to tennants—professional only by dint of zoning regulations—and six, seven and eight will be NAB territory, the sixth being used for executive offices.

There is no unusual internal communication system planned for the building, but there will be a video-tape facility whose signals can be fed to a screen in a public viewing room.

One of the most extraordinary things that can be said about the new headquarters is that it stands adjacent to a rooming house owned by predictatrix Jeane Dixon. The previous NAB building on the same site shared a party wall with the Dixon house and before work could get started on the new structure a part of that common wall had to be removed. That caused a slight flap with the lady next door, but all was smoothed, apparently without legal proceeding. As far as we know the lady has neither predicted the end of the broadcasting industry, nor the collapse of the walls of its new monument and future visions to the contrary notwithstanding, we expect the building will be ready for occupancy next February.

JOHN GARDINER

HOLLYWOOD

The proposed $360-million merger between MCA Inc. and Westinghouse Electric Co. was the talk of the town last month. It wasn't the money; it was the scope of the thing, its implications, the personalities involved. For MCA—actually its Universal Pictures and television divisions—is to Hollywood what General Motors is to Detroit, William Wrigley Jr. Co. to Chicago, Procter & Gamble to Cincinnati, the Pentagon to Washington. Imagine anyone of these institutions forming an alliance with, say, the Vatican, and you can see why the town was so stunned.

The news, like the first word of the Pearl Harbor attack, came on a lazy Sunday. "Did you hear about Universal and Westinghouse?" asked the waiter in a Chicken Little the-sky-is-falling voice. "No," said the diner nibbling brunch at the Sportsmen's Lodge (really just a long pan shot from Universal City). "Are they going to make longer-form refrigerators together?"

It wasn't far from the truth. The reactions followed a pattern. The tender-hearted were incredulous; the cynics sarcastic. Inevitably, what followed was serious reflection.

"What do you think this means?" asked the programing executive at NBC-TV. "Why do you think they did it? Is it good for the industry?"

In the days immediately following the merger announcement, similar questions reverberated from the Hollywood Derby to the Cock 'n Bull on the Strip. Hollywood is such an insular place and MCA always has made such big waves.

As a talent agency, MCA inspired fear and related emotions. Blood-sucker, this assassin for hire, an octopus wrapping its tentacles around the industry were among the "P.S. I hate you" notations made about the firm.

As a television and motion picture film maker, MCA is often derided, held in contempt. Sausage factory, assembly line, Dachau-on-the-freeway are some of the ways outsiders-looking-in describe the sprawling Universal lot in the San Fernando Valley. The product produced there is generally branded as machine-tooled slick, as joyless as the black tower that hovers over the studio.

As a business operation, MCA, however, is begrudgedly, but unanimously, respected. The other studios may have delightedly teased about the sightseers invading the dressing rooms and commissary at Universal, yet in the end virtually all have emulated by installing their own studio tours. And when Universal first started making movies for television, a re-

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Paramount

porter looking for industry reaction heard nothing but scoffs. Yet, today, even CBS-TV and 20th Century-Fox, the two most powerful and loudest dissenters, have bowed to the relentless push of longer-form programing.

MCA Board Chairman Jules Stein and Company President and Chief Executive Officer Lew Wasserman are both respected and suspected. They are known as efficiency experts, the toughest and shrewdest kind of negotiators in a deal, close-to-the-vest traders, men with long-range, ulterior motives always in mind. And since no entertainment company more thoroughly reflects the personality of its top executives, this, too, is the image that glowers forth from MCA.

Westinghouse Electric's image in Hollywood shines brighter. They talk about Russell Birdwell being the press agent extraordinary in town. But he could probably take lessons from Don McGannon (president and board chairman of Westinghouse Electric's broadcasting division).

In Hollywood, the Westinghouse parent company is basically known as the advertiser Betty Furness made famous. It's the broadcasting group that has the reputation. Even before it came to town with its own station operation, Westinghouse Broadcasting was discussed in barely a decibel higher than hushed tones. "Westinghouse tried harder, does more, thinks less about making a buck and more about providing a service than any other nonnetwork operation around," seemed to be the consensus.

These were the public relations residuals of *PM East-PM West*, the *Steve Allen, Merv Griffin, Mike Douglas* shows (after all, they gave work to many of Hollywood's own) and of the many McGannon public-service stances that managed to find a place in the usually parochial Hollywood trade papers. Westinghouse's acquisition of screaming rock radio KFWB last year cemented the station group's standing in the community. It used to be that a stroller passing by the Hollywood offices of KFWB was assaulted aurally by a gluttony of sound blaring from loudspeakers and aesthetically insulted by the raggiest, taggiest, saddest hippie castoffs from the Sunset Strip. New KFWB, all somber news, all the time, is a beehive of respectability.

So it's clear, according to Hollywood, the saint is marrying the sinner. Again the questions: Will the union work? Who will wear the pants in the family? What will happen to all of the dependents?

First of all, there are many who are willing to bet that when the corporate attorneys are ready to announce the equivalent of "if any man can show just cause, why they may not lawfully be joined together, let him now speak, or else hereafter forever hold his peace," there'll be a mob, led by the Justice Department, ready to say their piece. If that offensive is repulsed, there's a feeling that MCA will have, for sure, become the colossus of Hollywood. It will not be merely a highly publicized but relatively modest duchy in an electronics empire, of that most everyone appears convinced. He who swallows MCA, the saying has it, comes out looking like MCA.

With parent company Westinghouse Electric's almost $3 billion in sales and five AM, two FM and five TV stations added to MCA's $225 million revenues and movie and television production and distribution and music publishing and phonograph records, what can the single-entrepreneur Hollywood film studios do but fall in line. MGM already is rumored to be on the verge of merger with a bigger, more flourishing organization. Talent Associates is merging with Norton Simon Inc. Twentieth Century-Fox, slugging it out in every phase of the business with MCA, pledges it will go it alone as long as Darryl Zanuck (no organization man he) is calling the camera angles. But like the corner grocery store, 20th Century may have to keep open longer hours and on Sundays in order to compete.

But after all the Westinghouse-MCA engagement is just the most spectacular in a long and bewildering line of such relationships to have been consecrated in recent months. There's a fever rampant in the nation for business mergers and it seemingly waxes hottest in Hollywood. In little more than a year, Gulf & Western Industries has grabbed off Paramount Pictures and Desilu Productions; Transamerica Corp. has absorbed United Artists; Seven Arts has acquired Warner Bros.; Avco Corp. has swallowed Embassy Pictures; Cox Broadcasting has bought Bing Crosby Productions; Taft Broadcasting has become the parent of Hanna-Barbera, Filmways has nibbled off Teen-Age Fair Corp., Sigma III Corp. and Acme Film Labs.; Commonwealth United has taken possession of Television Enterprises Corp., and Metromedia Inc., possibly with the most acquisitive tendencies of all, has become the corporate umbrella for David Wolper Productions.

"Is it good for the industry?" the man asked. The answer can't be pertinent. Does a moving glacier improve the landscape? The demand of the changing times is for big fish and still bigger fish. Let the little fish swim at their own risk.

Someday soon there'll surely be a new entertainment complex in Hollywood. It'll probably be called Trans-Gulf-Metro-Universal house. All the giants, you see, will have merged into one. MORRIS GELLMAN

PARIS:

Huntley is assigned to cover basketball and nothing else. Brinkley has been stationed permanently in upper New Hampshire. Cronkite has been taken off the air. This would be the American version of what has happened to some of the best-known names in French television.

As a result of the strikes early this summer (see TELEVISION, July), many promises of reform in the administration of the Office de la Radio Television Francaise were made, and some were nominally carried out. More staff representatives were appointed to the board of management; greater objectivity in the presentation of news was expected with the abolition of the committee that had met daily to determine the ORTF's attitude toward political events. In addition, news was separated from government pronouncements and comment from news.

Then reality broke in. The minister of culture, Andre Malraux, said that television was too important to be left independent. President deGaulle organized a purge of journalists in the ORTF. About a hundred have been let go, a third of the total. Those dismissed included the leaders of the strike and the most prominent broadcast journalists.

The victims have nowhere to go. There is no other broadcasting in France. Radio and television in nearby French-speaking countries are either under French control or French pressure not to take on the ORTF unemployed.

And to rub in the point that deGaulle dislikes any form of communication that he does not control, France will get its first television commercials this autumn, a slap at the press which violently opposed them.

NICHOLAS FAITH

de luxe general

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LETTERS

Notice from the Hill

I have read with interest the article on cities in turmoil and another article relating to local programing by television stations [TELEVISION, August]. It is good to know that these stations are fulfilling their public trust by accepting responsibility to their local populations.
Odin Langen (R-Minn.)
House of Representatives,
Washington.

I find it encouraging that local television stations are accepting the responsiblities of public service since the medium lends itself so well to this use.
Quentin N. Burdick (D-N.D.)
United States Senate,
Washington.

The individual stations are performing a very important function in making special efforts to keep the people of their communities more aware and more understanding of current events.
Hugh Scott (R-Pa.),
United States Senate,
Washington.

It was heartening to read of the efforts by local television stations to alert the citizens in their communities to the social problems of their immediate area. The networks are also to be commended for their attempts to control the amount of violence viewed by television audiences.
Clement J. Zablocki (D-Wis.),
House of Representatives,
Washington.

Credit where due

On page 36 of the July issue the Roper polls are cited over a nine-year period as evidence that television news has displaced the print media as the primary source of information to the American public. I deem it most proper that this most significant study was included in the treatment of the developing television news service in America.

Just one minor correction, however. These studies were started with the benchmark effort in 1959, and have continued periodically ever since, under the auspices of the Television Information Office and not the Television Bureau of Advertising. TVB has mounted many worthwhile projects in its service to the television industry, but both for the sake of accuracy and to underline the genuine pride of accomplishment TIO has in this continuing effort, I hope you will properly attribute the Elmo Roper studies to the proper organization.
Willard E. Walbridge,
KTRK-TV *Houston,*
chairman, Television
Information Office.

Expert appraisal

Your story in the July issue "[Budget-Wrecking Burst of Election-Year News Coverage"] was excellent. It was accurate, thorough and well written.
Walter J. Pfister Jr.,
executive producer,
special events,
ABC News, New York.

Defense planing

An article appearing in the July issue of TELEVISION . . . is entitled "How TV Is Cracking the Newspapers' Grip on Department-Store Advertising Billings." Within our organization we have a New Processes Committee made up of our top executives. May we have permission to reproduce the article to be ustd as a mailing to our committee?
Hugh D. Hollister,
assistant to the president,
Copley Newspapers,
La Jolla, Calif.
(Permission granted.—Ed.)

Event in Muskegon

My sincere thanks for the magnificent article that appeared in the June issue ["On Location]. I have received phone calls and letters from UHF-oriented people across the nation. I consider the article in TELEVISION the most significant event to date in my broadcasting career.
A. E. Jackson, president-general manager,
WMKG (TV) *Muskegon, Mich.*

Avocational radar

I neglected to renew my subscription until I returned from Northwestern University where during summers I am a graduate student in instructional television. Your publication has little application for me now as a classroom teacher, but I decided to continue my subscription because I find it interesting and well written. In particular I would like to compliment your art and layout department.
John H. Lewis, teacher,
Dade county schools, Miami.

TELEVISION

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

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CLOSEUP

DAVID C. ADAMS. As senior executive vice president of NBC, Adams can look back on a rewarding career in television. Yet at a mere 55 he is ready to experiment with a trial retirement. If after one year he decides leisure agrees with him, he will make it permanent. If not, he has an option to return to NBC. "It's a big risk. It's risky to leave what is agreeable," Adams admits. "I think it is more risky not to try. So I am going to try while I can still walk around." The things he likes to do, he complains, always had to be done in small doses. He wants to see if his hobbies are only interesting in contrast to work, or whether they can sustain his interest as a full-time activity. Adams has been with NBC since 1947, when he joined the network as assistant general counsel. Since then he has had responsibility for the network's legal, station relations, planning, research, standards and practices, press, advertising and promotion departments. Since March of 1958, he has been on the NBC board of directors. In reviewing his career at NBC, he says its most satisfying aspects "have not been the work itself, but the people." Prior to NBC, Adams was with the FCC as chief of the international legal section, assistant chief of the common carrier dicvision and assistant to the general counsel. Adams and his wife, Mary, live in Croton- Hodsun, N.Y., whith their two sons, Donald and Jonathan. A three months trip abroad is first on their agenda for this fall. The Adamses leave Sept. 17, when their youngest son enters college—"We become footlose then." Adams plans to go to Scandinavia first, then drive down to the coast of France to a home in Provence that he has rented for a month, then to Israel, then home. "What I will do after that I have no idea. I haven't to pre-plan the year because that would spoil the experiment."

MERV GRIFFIN. CBS-TV's pledge to its affiliates to provide them with late-night network programing was made good this month when the network announced that it had recruited Merv Griffin to make small talk in the wee hours. After shopping around for several years, CBS feels it has found a personality who will work against the strong competition in the Monday-through-Friday 11:30 p.m. to 1 a.m. slot. Griffin has been the host of his *Merv Griffin Show* since May 1965 and is presently syndicated in 142 markets. Unable to agree on a new contract with WBC Productions, Griffin happily ventures into network television. Griffin doesn't think of himself as an overnight success; the trophy is hard-won. He started out as a singer with the Freddy Martin band and considers himself an expert on one-night stands. After some radio and a few movies, Griffin tried his hand at network TV, but his show was not noted for its success. The current *Merv Griffin Show*, however, has brought Westinghouse and Griffin prosperity and fame. The syndicated Merv Griffin is seen mostly in daytime, but host Griffin doesn't foresee any change in style or format when he moves to CBS. He doesn't expect to appeal to everybody: "These shows are for the urban viewers which prime time seems to have lost." Griffin is an urban viewer himself. "Spare time in New York is pretty much tied up with my production company." There is a 28-acre farm in Califon, N. J., but "that's for weekends," he explains. Griffin is married to the former Julann Wright, whom he met when she was a guest on his radio show. They have an eight-year-old son, Anthony Patrick. When he watches TV himself, Griffin views "all the news because that is pretty important to my own show." He adds, "I rarely ever miss *Mission: Impossible*." Already a company man.

GREG GARRISON. The name's Garrison but he could pass as Dean Martin's second self. There's the same indolent good looks, the relaxed approach to everything that's happening. The words, edged with a tough charm, salted with longshoremanisms, seem to slouch as they come out of the side of the mouth. Here's a typical Garrison vignette, just a shade too light and self-mocking to be cynical: "I once worked over at ABC with a show called *Super Circus,* which came out of my fat little brain. It was my package, I owned the whole goddamn thing and I got paid the fee of $35 a week. That was my royalty, you know, plus all the elephants I could eat." What the Super Circus Greg Garrison is running now is called *The Dean Martin Show.* He's been with it from the beginning, three seasons on NBC-TV going on four come this month. Starting as director, he took over as producer after the third show and has been handling the dual controls ever since. The challenge for a producer-director with returning product is how to keep it inventive and exciting. Garrison's dab of freshness to *Dean Martin* this season will include the enlistment of four new writers, the addition of a few program departments (a fictional NBC coffee boy will stumble into the show semi-regularly for comedy tete-a-tetes with Dean), the tieing up of several personalities for frequent appearances (Orson Welles, Edgar Bergen and Charlie McCarthy, Barbara Heller, Dom DeLuise, Shecky Greene). Most of all, though, it still will depend largely on the star himself—the caliph of the casual, the quintessence of nonchalance—doing what comes naturally and doing it naturally. Garrison goes through a lot of pains to make it appear that Martin is really hearing and doing the show for the first time. And to a great extent it's true, for according to Garrison when Martin walks through the stage door at NBC Burbank on the Sunday of taping "he doesn't know who's on the show that week, doesn't know what he's going to sing, doesn't know what he's going to do." All week long, Garrison fills in for Martin, playing off against guest, trading quips, dancing, even rehearsing songs. He's no performer but somehow absentee star approach works ("If I can perform just fairly satisfactorily after rehearsing it for five days, then Dean can do it in 20 minutes, that's the ratio"). Born in Libertyville, Ill., Garrison started in radio around Chicago, was a combination everything at WFIL-TV Philadelphia, worked with such pros as Dave Garroway and Mike Wallace back in Chicago, directed *Your Show of Shows* for three years for Max Leibman and Caesar and Coca, also worked the *Kate Smith* and *Milton Berle* shows, directed numerous filmed series such *I Was a Spy for the FBI* ("I stuck it out through a whole year of shooting all those whorehouse things") and then went back to variety shows such as *Shower of Stars,* and *Ford Startime,* before finally winding up doing many specials, from Fred Astaire to Phil Silvers, from Jack Benny to Dean Martin. The batch of specials he plans to do in the near future is the reason for a recently formed production partnership with Don Van Atta, late of NBC-TV's West Coast executive suite. But the *Dean Martin Show,* not a part of this, is produced by the partnership of Claude Productions (Martin's company named after his daughter Claudia) in association with Greg Garrison Productions. What kind of a guy is Greg Garrison? "I'm just a plain, simple, meat and potatoes fellow," is his self-appraisal. "I get up in the morning, do my job, I got two kids and that's all I know." Don't be a Clyde. Don't believe it.

FOCUS ON FINANCE

Television stocks fall 4.6%; 10 stocks show no decline

In a month where the market generally dropped sharply, television stocks plunged even more steeply. The TELEVISION index of selected stocks fell 4.6% in the period between July 12 and Aug. 13. The Standard & Poor Industrial Average was down 4% in the same period.

Purely broadcasting stocks took the worst beating, declining 10.3% during the month, followed by service and programing stocks, off 8.1% and 7.6%, respectively. CATV stocks fared best, losing only 1.4%.

The over-all poor performance was indicated by the fact that of 69 issues in the index, only 10 did not show declines.

Among the individual broadcasting stocks, ABC was down 13% following the cancellation of Howard Hughes's bid to take over the corporation by acquiring two million shares, or 43%, of ABC's outstanding common stock at $74.25 per share. The fall came despite ABC's report that second-quarter operations earnings were "the highest for any such period in the history of the company." Overall per-share earnings were 93 cents, compared to 83 cents in the same period of 1967.

CBS was down 15% as it reported a drop in first-half earnings despite an increase in sales. Per-share earnings were 96 cents, down from $1.01 a year earlier.

Capital Cities was off 11% although it reported net profit and net revenue in the first half of the year well up over the same 1967 period. Income per-share was $1.56 compared to $1.31 the year before.

Rumors recurred in the financial community that MGM was interested in acquiring Capital Cities, although spokesmen for the group broadcaster would neither confirm nor deny whether talks were taking place with the film producer.

Cox held virtually steady during the month as it reported a net income decline on an increase in operating revenues for the first half of the year. Per-share income was $1.24 compared to $1.47 in 1967. Cox also announced formation of a separate corporate CATV firm, Cox Cable Communications Inc., and registration of public sale of 20% of the outstanding two million shares in the subsidiary. Cox Cable succeeds the former subsidiary, Cox Cablevision Corp.

Metromedia was down 11% although it reported record revenues and net income for both the first quarter and half. Per-share earnings for the period ended June 30 were 95 cents, compared to 63 cents the year before. Metromedia also announced acquisition of four music publishing companies and their formation into a new division of the parent firm called Metromedia Music. The four music publishers, all owned by Thomas Valando, were Valando Music, Laurel Music, Sunbeam Music and Columbine Music. Purchase price was estimated at about $4.5 million in stock and cash.

Metromedia also registered for sale of $11.6 million in stock at $40 per share. It also said registration will be sought in the near future for offering of a slightly smaller amount of stock.

Reeves Broadcasting was down 5% as it announced plans to purchase the remaining one-half interest in Realton Corp., a Detroit real estate computer service of which it acquired 50% last April.

In broadcasting with other major interests, Avco dropped 12% as increase working capital and to finance plant and equipment expansion. The diversified company directly placed $100 million in promissory notes due March 31, 1988. Of the total, $52.5 million represents new financing and the remaining $17.5 million previously issued notes on which maturities were extended.

Chris-Craft fell 21%, apparently because of an end of rumors of a possible merger with Warner Bros.-Seven Arts, as W7 announced its proposal to merger with National General Corp. Chris-Craft also announced a slight drop in earnings for the first half on an increase in sales. Per-share earnings for the period ended June 30 were $1.18 compared to $1.23 in 1967.

Fuqua was off 3% as it contracted to buy stock in a group of companies making up Martin Theatres, an entertainment firm based in Columbus, Ga. Purchase price was $20 million. Fuqua also sought to register 977,460 shares of stock for sale.

Gannett was down only 1% as it reported major increases in both revenues and earnings during the first half of the year. Per-share earnings were 82 cents, compared to 75 cents the year before.

Rollins slid 5% as it gained listing on the New York Stock Exchange. It had been on the American Stock Exchange.

Rust Craft was off 6% as its directors authorized a 3-for-2 stock split payable Oct. 31 to shareholders of record Oct. 3.

Storer fell 10%, although it reported an 86% increase in net earnings for the first half. Per-share earnings for the period ended June 30 were $1.84 compared to $1 in 1967. The group broadcaster said part of the increase came from a $1.8-million profit from its Notheast Airlines subsidiary. Northeast filed for registration of $6.6 million in stock at $20.50 per share.

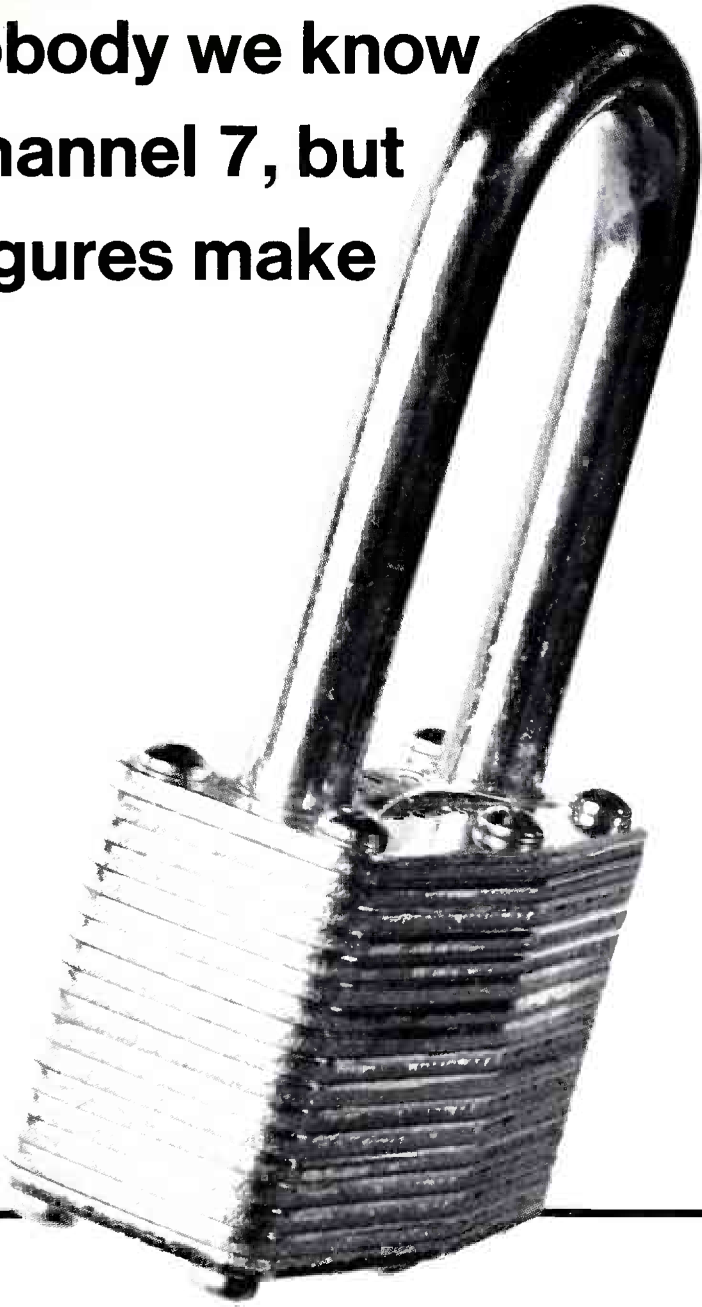
CATV stocks were sharply split, with Teleprompter and Ameco showing gains of 9% and 3%, respectively, while H & B American fell 14% and Vikoa 11%. Entron was unchanged.

In the programing stocks, Disney was down 5% even though it reported a revenue increase of almost 24% and a climb in profit of nearly 13% for nine months ended June 29. Per-share earnings were $1.75 compared to $1.55 last year.

Gulf & Western's 19% fall was attributed by Wall Street observers to the continuing uncertainty toward conglomerate stocks.

MCA was off 8% as plans were announced for Westinghouse to buy it through a $385-million stock exchange. Federal antitrust officials said the merger plan will be studied by the Justice Department and/or the Federal Trade Commission. MCA also announced a profit increase during the first half despite a slight dip in income. Per-share earnings for the six months were $1.16, compared to $1.14 in 1967. END

Nobody we know locks their dial at Channel 7, but these audience figures make us wonder.



STATION TOTAL HOUSEHOLDS • DAYTON AREA

Station	Station Circulation	Sunday thru Saturday† Eve. 7:30 PM 11 PM	Sunday thru Saturday† Total Day 7 AM 1 AM
WHIO 7	42 counties	450,000	535,000
Station B	33 counties	384,000	432,000
WHIO-TV Advantage	+9 counties	+66,000	+103,000

†Source: NSI — TV Weekly Cumulative Audiences—February-March 1968
*Source: ARB Circulation Study 1965

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.

WHIO 7 TV DAYTON, O.

Represented by Petry

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

The Television stock index

A monthly summary of market movement in the shares of 69 companies associated with television, compiled by Roth Gerard & Co.

FOCUS ON FINANCE

	Exchange	Closing Aug. 13	Closing July 12	Change from July 12 Points	Change from July 12 %	1968 High	1968 Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Television									
ABC	N	63¼	72¾	− 9½	−13	73	44	4,709	$297,800
CBS	N	50¼	59⅜	− 9⅛	−15	61	44	23,665	1,189,200
Capital Cities	N	66¾	74⅞	− 8⅛	−11	77	43	2,811	187,600
Corinthian	N	36⅛	36	+ ⅛	—	41	23	3,384	122,200
Cox	N	57	57⅛	− ⅛	—	65	44	2,879	164,100
Gross Telecasting	O	34	36	− 2	− 6	37	28	400	13,600
Metromedia	N	40	44⅞	− 4⅞	−11	45	34	4,862	194,500
Reeves Broadcasting	A	21¾	23	− 1¼	− 5	23	10	1,825	39,700
Scripps-Howard	O	28¼	30½	− 2¼	− 7	34	24	2,589	73,100
Sonderling	A	37	42	− 5	−12	48	24	930	34,400
Taft	N	36⅞	40	− 3⅛	− 8	46	30	3,363	124,000
Wometco	N	26½	26⅜	+ ⅛	—	29	18	3,815	101,100
							Total	55,232	$2,541,300
Television with other major interests									
Avco	N	43½	49⅜	− 5⅞	−12	65	37	14,075	$612,300
Bartell Media	A	16⅛	17⅛	− 1	− 6	21	9	2,106	34,000
Boston Herald-Traveler	O	64	60	+ 4	+ 7	71	48	569	36,400
Chris-Craft	N	33⅝	44½	−10⅞	−24	45	27	1,663	55,900
Cowles Communications	N	14	14¾	− ¾	− 5	17	13	3,625	50,800
Fuqua	N	38⅞	40	− 1⅛	− 3	45	36	2,513	97,700
Gannett	O	34	34½	− ½	− 1	38	23	4,736	161,000
General Tire	N	29	30	− 1	− 3	32	23	17,061	494,800
Gray Communications	O	11¾	12⅛	− ⅜	− 3	15	9	475	5,600
LIN	O	23¾	27¾	− 4	−14	29	16	1,550	36,800
Meredith Publishing	N	35	34½	+ ½	+ 1	36	23	2,732	95,600
The Outlet Co.	N	29⅞	31½	− 1⅝	− 5	34	20	1,184	35,400
Rollins	N	65¾	69¼	− 3½	− 5	72	43	3,959	260,300
Rust Craft	A	47⅞	50¾	− 2⅞	− 6	52	29	779	37,300
Storer	N	53¾	59¾	− 6	−10	63	36	4,188	225,100
Time Inc.	N	96⅞	97¾	− ⅞	− 1	109	86	7,018	679,900
							Total	68,233	$2,918,900
CATV									
Ameco	A	10⅛	9⅞	+ ¼	+ 3	13	8	1,200	$12,200
Entron	O	5⅞	5⅞	—	—	8	4	607	3,600
H & B American	A	17¼	20	− 2¾	−14	21	10	2,956	51,000
Teleprompter	A	43¾	40¼	+ 3½	+ 9	45	24	994	43,500
Vikoa	A	25⅜	28½	− 3⅛	−11	30	13	1,364	34,600
							Total	7,121	$144,900
Programing									
Columbia Pictures	N	34⅝	36⅝	− 2	− 5	45	24	4,477	$155,000
Commonwealth United	A	16⅞	16⅜	+ ½	+ 3	17	7	4,848	81,800
Disney	N	62½	66	− 3½	− 5	69	42	4,230	264,400
Filmways	A	32⅞	34½	− 1⅝	− 5	37	17	961	31,600
Four Star	O	7	7½	− ½	− 7	10	5	666	4,700
Gulf & Western	N	41½	51	− 9½	−19	66	39	11,680	484,700
MCA	N	45⅝	49¾	− 4⅛	− 8	53	43	7,764	354,200
MGM	N	37¼	41	− 3¾	− 9	50	36	5,759	214,500
Screen Gems	A	25	27	− 2	− 7	32	23	4,048	101,200
Trans-Lux	A	67¾	77⅝	− 9⅞	−13	82	22	753	51,000
20th Century-Fox	N	35⅝	38½	− 2⅞	− 7	40	25	7,035	205,600
Walter Reade	O	11	10¾	+ ¼	+ 2	14	7	1,662	18,300
Warner-Seven Arts	A	42¾	39⅞	+ 2⅞	+ 7	45	26	3,746	160,100
Wrather Corp.	O	10½	12¼	− 1¾	−14	13	4	1,760	18,500
							Total	59,389	$2,190,600
Service									
John Blair	O	31½	33½	− 2	− 6	34	20	1,080	$34,000
Comsat	N	50⅞	56¼	− 5⅜	−10	65	42	10,000	508,750
Doyle Dane Bernbach	O	31½	35½	− 4	−11	41	31	2,104	66,300
Foote, Cone & Belding	N	15⅛	17¾	− 2⅝	−15	20	13	2,157	32,600
General Artists	O	19	23	− 4	−17	26	10	610	11,600
Grey Advertising	O	13	15	− 2	−13	20	12	1,201	15,600
MPO Videotronics	A	11⅞	13⅛	− 1¼	−10	15	11	517	6,100
Movielab	A	15¼	14½	+ ¾	+ 5	18	13	1,404	21,400
Nielsen	O	31¾	33	− 1¼	− 4	40	27	5,130	162,900
Ogilvy & Mather	O	18¾	19½	− ¾	− 4	21	14	1,090	20,400
Papert, Koenig, Lois	A	7¾	9¼	− 1½	−16	10	5	791	6,100
							Total	26,084	$885,750
Manufacturing									
Admiral	N	18⅝	21⅝	− 3	−14	25	17	5,110	$95,200
Ampex	N	29¾	31½	− 1¾	− 6	37	27	9,629	286,500
General Electric	N	81⅞	86	− 4⅛	− 5	100	80	91,068	7,456,200
Magnavox	N	50	51	− 1	− 2	56	37	15,442	772,100
3M	N	103½	109	− 5½	− 5	120	81	53,793	5,567,600
Motorola	N	125½	143¼	−17¾	−12	154	97	6,122	768,300
National Video	A	12½	15⅞	− 3⅜	−21	25	12	2,782	34,800
RCA	N	47⅛	47¾	− ⅝	− 1	55	44	62,606	2,950,300
Reeves Industries	A	6⅝	7⅞	− 1¼	−16	9	5	3,240	21,500
Westinghouse	N	71⅞	74¾	− 2⅞	− 4	78	60	38,064	2,735,900
Zenith Radio	N	55½	55¾	− ¼	—	66	51	18,860	1,046,700
							Total	306,716	$21,735,100
							Grand Total	522,775	$30,416,550
Standard & Poor Industrial Average		107.28	111.44	−4.16	− 4	111.54	85.31		

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

* Principal revenues from nonbroadcast sources.

(PLAY BACK)

A monthly measure of comment and criticism about television

Pacification program

Charles Champlin, entertainment editor of the *Los Angeles Times,* mused last month on the possible effects of the antiviolence crusade on the future of television production:

"Television can expect a lot of changes. One of the big fall episodes of the long-running western series, *Gunsmoke,* will be about a pioneer organizer of United Way fund drives who comes to Dodge City and is misunderstood because of cultural lag. Marshall Dillon arranges a town meeting in the nick of time, and after a lively exchange of views the campaign goes over the top.

"*Mission: Possible* will be back and so will *Misdemeanor Squad,* but the wrestling matches are rumored to be a casualty of the antiviolence crusade. However, they may be replaced by Ma and Pa Biceps, a comedy series starring Jack Lalanne and Debbie Drake as a couple who run the only health club in a cute midwestern village.

"Jay Ward and Bill Scott are dusting off the unsold pilot they did years ago of a series called *Championship Mah Jongg,* part of a package which also includes *Inside Euchre* and *Great Moments in Solitaire.*

"Don Rickels has signed up for a crash course in flattery, which Joe Pyne is giving as a public service.

"Actually, radio has quite a contribution to make to the antiviolence campaign, and several stations have pledged themselves to tone down the traffic reports by going easy on phrases like 'completely paralyzed, hopeless tangle' and so on.

"The only problem left, really is going to be what to do about those television newcasts, which spoil everything with their insistence on reality."

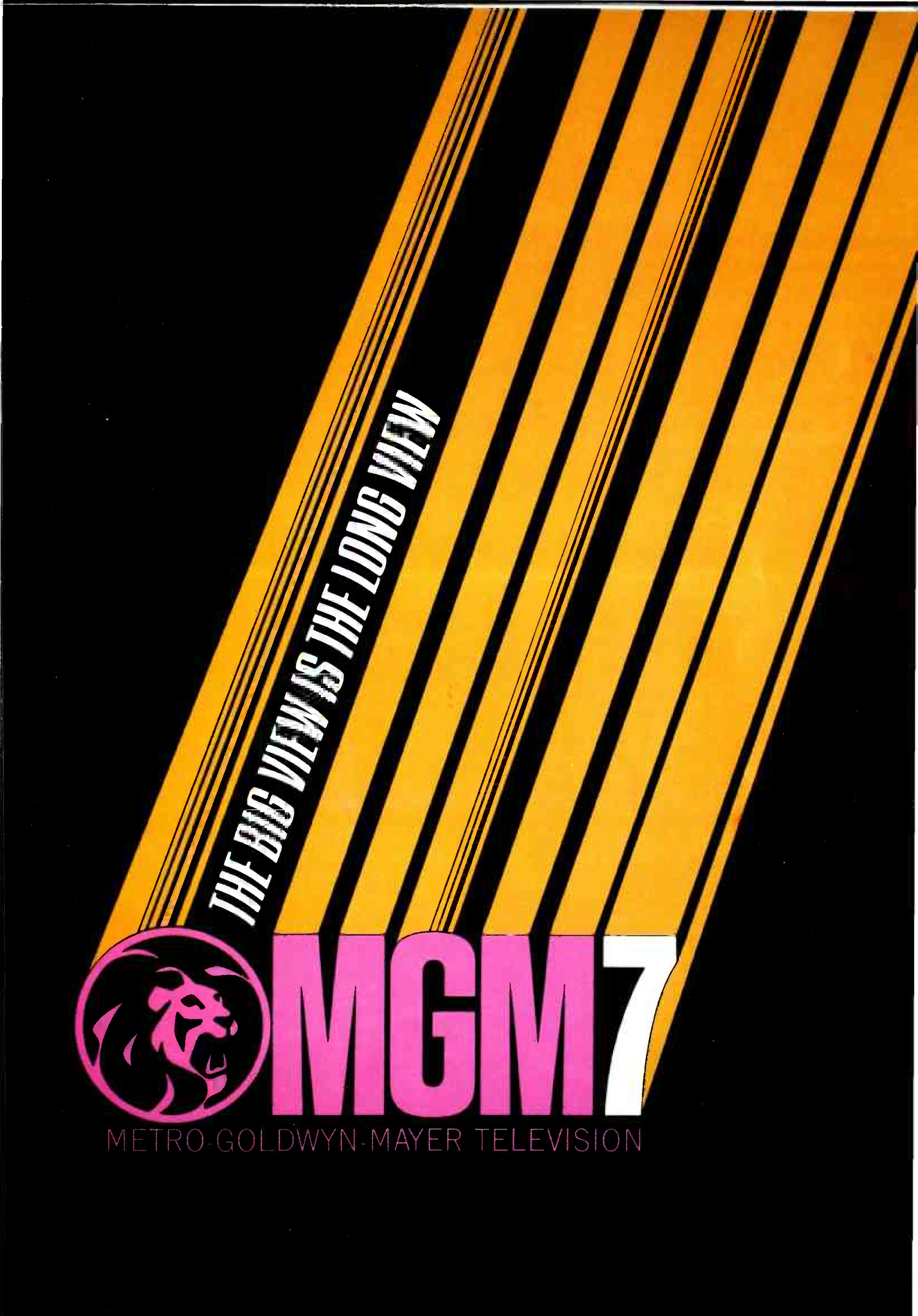
Times Past and Future

Ward Quaal, president of WGN Continental Broadcasting and Lee Martin of Michigan State University, in the preface to their new book "Broadcast Management" (Hastings House Publishers, $8.95, 251 pp) write: ". . . The time has passed when broadcasters can boast that commercials have effects on people and then claim that most programs do not have effects. So is the time gone when broadcasting was almost exclusively an entertainment medium; although its show-business aspects still predominate, it can no longer disregard the fact that greater proportions of its time in the future will be devoted to news, public affairs and other informational service . . .

"The commercial station exists to make a profit while offering community services. It is, however, an overemphasis on profit return that causes some commercial managers to lose sight of the many other rewards to be achieved through broadcasting and telecasting operations.

"When everything is subordinated to dollar values, standards of good broadcasting are sacrificed. The management of a radio or a television station then holds no more meaning or challenge than the management of a lemonade stand.

". . . We believe that the broadcast industry has been unnecessarily hampered in the accomplishment of some of its greatest achievements by too much governmental regulation or the threat of regulation; by discriminatory practices which are not experienced by other mass media, and by superficial expectations on the part of superficial observers. . . ."


THE BIG VIEW IS THE LONG VIEW
MGM7
METRO-GOLDWYN-MAYER TELEVISION

THE BIG VIEW IS THE LONG VIEW

Now the MGM/7 feature film list sets a brand new standard in local station programming. This one remarkable group of films can insure continued dominance for a feature station—or can be the basis for establishing a station as the market's best feature programmer.

"The big view is the long view" because this list, with its great breadth and depth of titles, can do more for setting the local image than any other single buy. *Not just for 26 weeks or for one season, but for a predictable period of years.* And at a projectable cost with long-range stability in sales and audience planning. Movies are stronger than ever on television.

145 TITLES

Metro-Goldwyn-Mayer is still the leading name in motion pictures. The MGM/7 list includes 53 first-run titles plus 92 more that are first-run in syndication. There are 93 in color. They are all post '50, of course, with more than half post '60. The 145 titles give a wide range of opportunity in programming for various audiences at different times of day or night . . . a unique flexibility in building prime audiences and serving local demographic interests.

Trends come and go, but movies survive them all. A single picture usually has more talent than any combination of talk-shows, more production and excitement than any series episode.

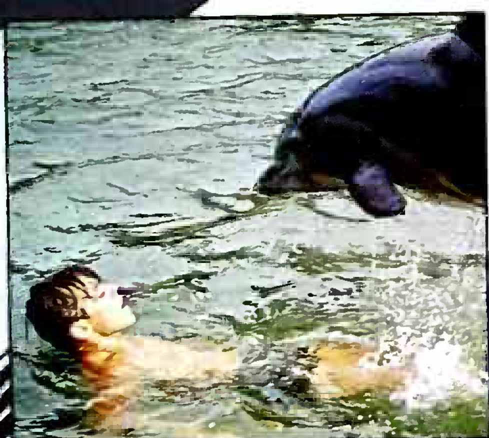
It's the titles and the stars that make movies great. It's the titles and the stars that make the big MGM/7 look even better.

A Sample of Titles

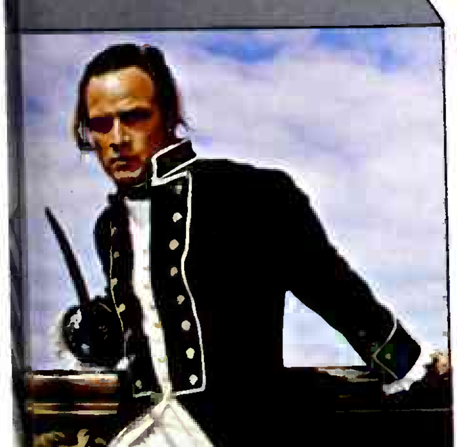
Annie Get Your Gun
Ask Any Girl
Bad Day at Black Rock
Battleground
Bridge to the Sun
The Great Caruso
The Haunting
Home from the Hill
Honeymoon Machine
King Solomon's Mines
The Last Hunt
The Loved One
Mutiny on the Bounty
The Prize
Ride the High Country
The Scapegoat
Singin' in the Rain
The Tartars
The Time Machine
The V.I.P.'s
World in My Pocket
North by Northwest
Light in the Piazza
Viva Las Vegas
Bells are Ringing
The Great American Pastime
Les Girls
The Naked Spur

A Few of the Stars

Susan Hayward
Clark Gable
Shirley MacLaine
Richard Burton
Deborah Kerr
Robert Mitchum
Elizabeth Taylor
Steve McQueen
Debbie Reynolds
Marlon Brando
Elke Sommer
Elvis Presley
Doris Day
Paul Newman



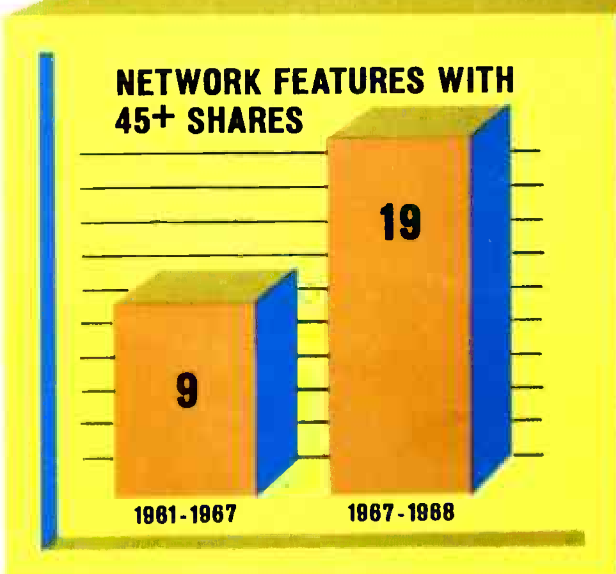
Bette Davis
Rex Harrison
Ann-Margret
Rod Taylor
Ingrid Bergman
Rod Steiger
Julie Christie
Henry Fonda
Jennifer Jones
George Peppard
Inger Stevens
Sidney Poitier
Fred Astaire
Kim Novak



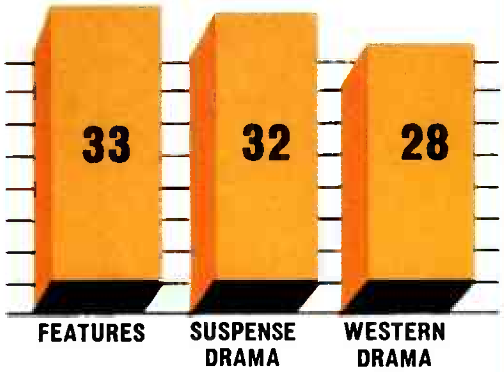
THE FEATURE STATUS IN TELEVISION TODAY

There is no doubt that movies have proved themselves to local stations. After salaries, the average station's biggest investment is in feature purchases. And the higher the station revenue, the more movies they schedule.

The staple of television programming has been the feature film. The early, late and prime time movies have endured through all trends. The better the movies the more dominant becomes their popularity. For instance, the shares that network movies have earned have steadily increased since they first began on a regular schedule. An all-time record was made in the 1967-68 season when 19 network-scheduled pictures delivered a 45% or better share—compared with only 9 pictures in all the 1961-67 seasons combined. Little wonder there's so much re-evaluation and renewed interest and trade discussion.



FAVORITE EVENING PROGRAM ALL VIEWERS TVQ SCORE



The demographics of movie viewers are perhaps the root of features' soaring success. The network features rank number one among the 18-34 viewers according to Nielsen. This is underscored by TvQ, where features rank first among total viewers of all evening programs.

Since the network performances are continuing to attract the largest audiences, consistently, the question of the repeat performances is often a point of interest to stations in playing these titles on a local schedule. An interesting example of the recent network season is "The Great Escape," aired in two parts. The initial plays delivered over a 31 Nielsen rating. Then, five months later, the repeat showings had an audience of better than 11 million homes. This is more than the average network series.

Locally, the track record of our previous MGM/6 features played on WABC-TV New York, proved again the replay ability of good pictures, especially when scheduled in different times and when programmed for particular audiences. Checking the history of 16 of these features, half the titles had two to three runs in the market, while the other eight had five (including two network exposures). Of the first group 15 of the 18 runs were all above an 8.9 rating. In the second group there were 24 plays of third to fifth runs of which 15 of these were over an 8.9 rating. These pictures played either late Saturday or early evening Monday-Friday. Five of the offnets actually had their highest local rating on the third exposure in syndication, all less than ten months between previous play.

When you have good features, the audience is always with you. With the new MGM/7 the excitement is there in a dramatic dimension. The immediate future and the long view are covered simultaneously. The big move is to make it big with movies—the kind of opportunity that's now possible with MGM/7.

LOCAL FEATURE RATINGS AND REPEATS MGM/6 NEW YORK

RUNS IN MARKET

	FIRST	SECOND	THIRD	FOURTH	FIFTH
AVG. EIGHT FIRST RUN FEATURES	17.1	10.4			
AVG. EIGHT OFF-NET FEATURES			8.3	9.0	9.7

down of TELEVISION's Telecast for the 1968-69 season (see the May 1968 issue) shows a week's prime-time programing of 28 shows on ABC will cost $4,890,000 compared to $4,644,500 for last year's 29 shows. CBS's week of 29 prime-time shows will cost $5,369,000 compared to last year's 28-show cost of $4,990,000. At NBC the 24 shows in prime time will have an average weekly cost of $5,595,500 compared to last year's 25 shows at $5,092,000.

According to the TELEVISION estimates, the average cost of a half-hour show on CBS last season was $90,000. This season it's $94,000. The average hour show last season cost $180,384.61. This season it's $189,071.42. The average movie cost on the networks goes up to $750,000 from last season's $650,000.

Where, when—and most importantly, how—will the accelerating drive of programing costs be braked? Network, programing and advertising executives offer no comfort to those seeking an instant panacea.

Many network business officials even decline to talk about the problem at this point. Most production officials agree with the view of Charles Fries, vice president and executive production manager for Screen Gems: "The cost of programing is just like that of milk and bread—it's going to continue going up and up until something happens to the general economy."

However, most also agree with 20th Century-Fox Executive Vice President William E. Self that "future increases won't be quite as traumatic as in the past. They are stabilizing to some extent now." Self and some others express hope that the traditional rule of thumb of a 5% per season increase in the cost of film shows will be the upper limit for yearly programing budget hikes in the future.

And there are some straws sensed in the wind, both in the area of economy-inducing program trends and in technological developments. However, most see no dramatic technical developments in the near future and most improvements introduced for the new season are viewed as relatively minor.

On the business end, producers, network executives and advertising personnel agree that the higher-than-ever costs have driven negotiating on all levels to something just this side of an Arab bazaar. "There's no question we are bargaining like we never have before," said Werner Michel, vice president and director of broadcast operations, Sullivan, Stauffer, Colwell & Bayles. "Today the great importance of a media department is just how good a bargainer it is—how it

Monday

	ABC	CBS	NBC	TOTAL
1968–69	$609,000	$683,000	$998,500	$2,290,500
1967–68	$579,000	$653,000	$681,000	$1,913,000
1966–67	$523,000	$555,000	$513,000	$1,591,000
1965–66	$473,100	$443,800	$463,000	$1,379,900
1964–65	$467,000	$413,000	$418,500	$1,298,500

can play the old American game of the market place with the networks."

Agrees Rodney Erickson, vice president in charge of TV and radio programing at Kenyon & Ekhardt: "It's a bargain basement business at this point—a matter of everybody sitting down and yelling at each other and then seeing what comes out."

In the scramble for advertising dollars and recoupment of programing investments, many observers see the climbing costs driving the networks into ever-greater competition with groups, independents and their own affiliates.

There is little new in the "why" of increased programing costs. It's been going on for 20 years now, and most of the important trends that could be cited in the past for abrupt jumps in the cost curve are now long-lived-with facts of programing life.

Seven years ago (see "The Heady Inflation in Programs," TELEVISION, September 1961), an observer analyzing the problem could round up such factors as: "The demand for greater production values . . . the changing economics of programing, especially the change in the syndication market . . . the increased reliance on film product, primarily Hollywood-produced."

Little has changed, except to make these factors become more extreme: The syndication market is tighter than ever . . . the demand for greater production values is at a relatively stable high level following the costly transition to color . . . the reliance on Hollywood-made film product remains high and costly, although one of the few important price-reduction efforts seems to be an effort to get away from this.

Program trends have continued in exactly the directions indicated so exhaustively in the 1966 Arthur D. Little study on "Television Program Production, Procurement and Syndication" commissioned by the three networks, (see the April 1966, TELEVISION). In this area, fewer advertisers than ever are supplying their own programing . . . average program lengths continues to increase . . . all costs are up, from pilot production to per-minute charges to advertisers . . . networks hold larger shares of domestic syndication rights to film shows as more producers opt to provide shows on a straight cost-plus basis rather than gamble on licensing.

All of these trends can be blamed at least in part on the higher cost of production.

What *is* being done that's new? Without question

Tuesday

ABC	CBS	NBC	TOTAL
$633,000	$581,000	$1,015,000	$2,229,000
$725,000	$536,000	$905,000	$2,166,000
$548,000	$512,000	$600,000	$1,660,000
$471,500	$457,000	$500,000	$1,428,500
$437,000	$369,000	$439,000	$1,245,000

Wednesday

ABC	CBS	NBC	TOTAL
$1,034,000	$651,000	$645,000	$2,330,000
$900,000	$633,000	$625,000	$2,158,000
$550,000	$581,000	$525,000	$1,656,000
$438,200	$500,500	$480,000	$1,419,000
$412,000	$437,000	$442,000	$1,291,000

the most significant trend—although it is not yet large enough to represent a major shift—is the increased use of live/tape shows, particularly the variety type: *Rowan & Martin's Laugh In, Carol Burnett Show. Smothers Brothers Comedy Hour,* etc.

Observers argue for the increased use of this type of programing with varying degrees of enthusiasm. There is little question that the initial shooting of a live/tape show costs far less to get in the can than an elaborately filmed series show of the same length.

Some also argue that in addition to cost, the contemporary variety show format is something the audience wants. Says Martin I. Pompadur, vice president and administrator of the ABC Television Network: "Regardless of cost, the industry will go more to tape because people are less willing to sit there and watch a *Lucy Show*. They'll take a *Rowan & Martin* because it's more topical."

Concurs Richard A. R. Pinkham, senior vice president of Ted Bates: "Ingenuity in using new program forms such as the review are the only ways you are going to get production savings. You have to get away from the Hollywood studio. A review format is something that television is uniquely equipped to do. But in recent years we've been involved in story telling, which is a Hollywood format and damn expensive.

"A *Rowan & Martin* costs a lot less than *Bonanza,* despite high talent costs, because the production expenses are so much lower, and the audience obviously is accepting this sort of show. Look how something like *Truth or Consequences* has come back as a successful syndicated show."

One of the leading detractors from the live/tape boom is Perry Laflerty, CBS vice president, programs, Hollywood, who dismisses it as "just a cycle, at its peak this year." Of course, CBS remains the network with the greatest number and most successful traditional half-hour film series. But Laflerty's chief objection to live/tape shows is partially conceded by enthusiasts of the form. Laflerty contends that "the live/tape variety thing isn't really any cheaper because there is no particular saving on production and the residual fees are so high you can't afford to show more than one repeat."

Acknowledges ABC's Pompadur: "It's true that because of above-the-line costs, you end up paying as much at the end of a season for a live/tape show as a film program. Where a film show for next season may cost us $190,000 for the original, the rerun charge will be only $7,500. We can get an hour live/tape variety

Thursday

	ABC	CBS	NBC	TOTAL
1968–69	$516,000	$1,027,000	$654,000	$2,197,000
1967–68	$490,500	$915,000	$590,000	$1,995,500
1966–67	$541,000	$644,000	$520,000	$1,705,000
1965–66	$436,500	$531,100	$473,000	$1,440,600
1964–65	$425,000	$401,000	$463,000	$1,289,000

show at $155,000 for the original showing, but the above-the-line residual charges (for performers, director, agents, etc.) will put the cost of the rerun at $50,000.

Thus one of the reasons there are so few variety shows in syndication.

To NBC's Schlosser, the answer to high above-the-line costs is falling back on the old television answer of developing your own talent. "You know shows with performers at their peak are going to be more expensive," he says. "Besides, there aren't Dean Martins and Red Skeltons by the bushel, so we have to find new ones. There's a real explosion in this area. We've been doing it in our summer programing and we'll continue to try getting value with unknown, younger talent. Out of it is bound to come some future stars. For example, we have a deal with Flip Wilson now. A year and a half ago he wasn't known, but he's made a name for himself, primarily through shows like *Rowan & Martin* and *Tonight*.

Almost all production experts dismiss the significance of the enormous fee commanded by someone like Julie Andrews. "She's the biggest box-office grossing star in the world at the moment," says Schlosser, "so she can demand any price she wants." Agrees CBS's Laflerty: "Specials will always cost whatever you're willing to pay the star. If you want Julie Andrews and you think you can still make money on the deal, you have to pay her price."

ABC's Pompadur says this goes for any established star, from Miss Andrews to Doris Day, special or series. "If you're going after big names, you have to be prepared to deal on their terms. And you can't blame them. It's a pain in the ass to do a TV series. A big name can spend three months making one film that will pay them more than a series would requiring 30 grueling weeks of work. For everyday economies, television has to go back to building people out of nobodies—creating more David Jansens and Sally Fields."

A survey by Eastman Kodak last spring showed that 81% of network prime time programing this fall would be on film, as compared to 86% this past season, indicating at least some shift to live/tape production from the peak film years of the past three seasons. Ironically, despite Laflerty's dismissal of the live/tape trend, his network is making the greatest swing in that direction this fall: from 16.3% prime-time live/tape last season to 24.4% this season. ABC goes from 12.3% last season to 17% this season, and

Continued on page 42

Friday

$498,000	$1,030,000	$650,000	$2,178,000
$552,000	$915,000	$600,000	$2,067,000
$548,000	$627,000	$530,000	$1,705,000
$447,500	$472,700	$467,000	$1,387,200
$341,000	$457,000	$535,500	$1,333,500

Saturday

$487,000	$719,000	$1,000,000	$2,206,000
$405,000	$684,000	$770,000	$1,859,000
$440,000	$624,000	$603,000	$1,667,000
$435,500	$535,100	$495,000	$1,465,600
$300,000	$462,000	$443,000	$1,205,000

Playing the game of station clearances

By John Gardiner

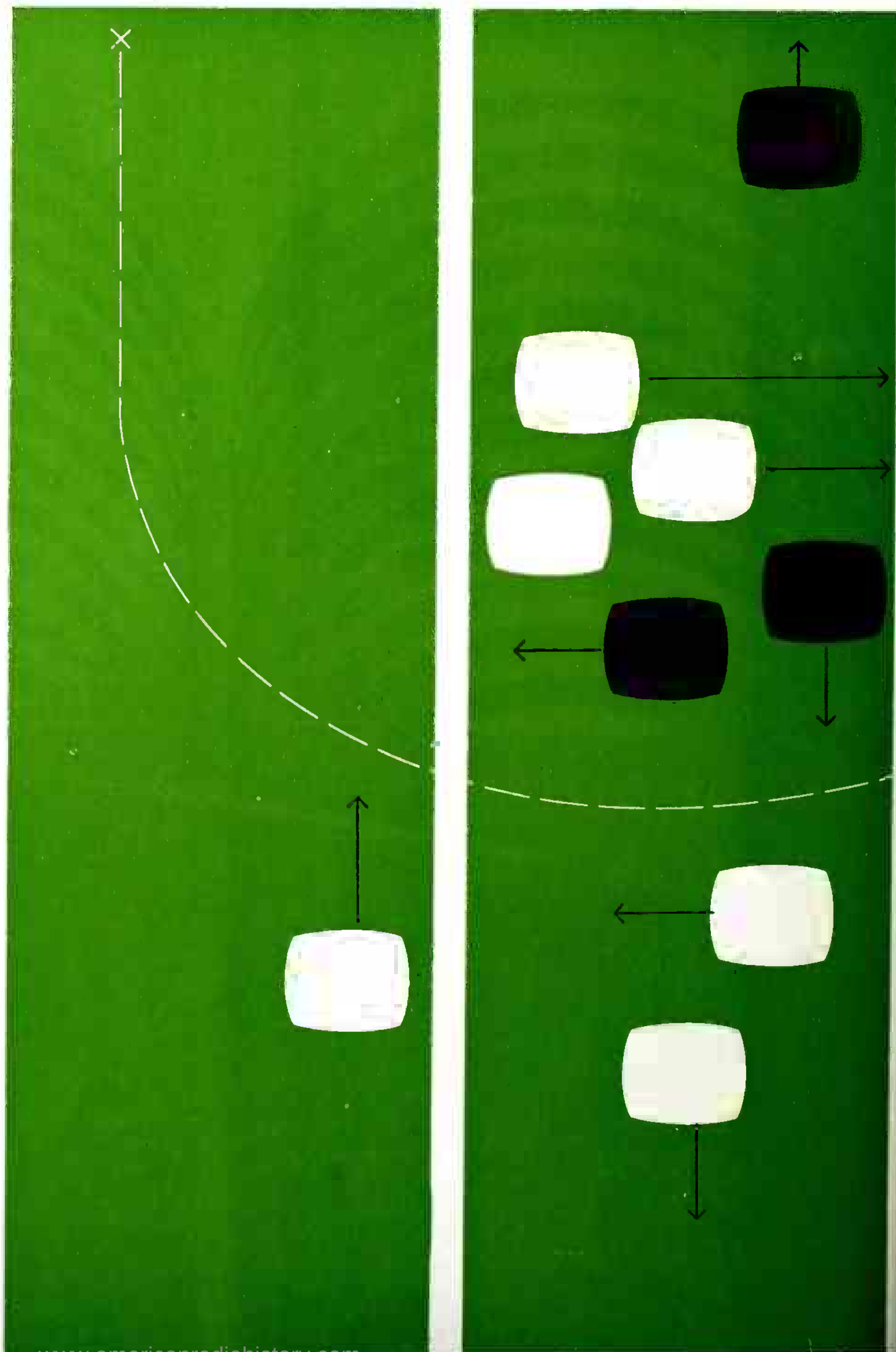
The three television networks have just come through a bitter 1968-69 program battle and that season is scarcely upon us. Is it possible? Every year before dog days give way to Labor Day, before station managers let go the thought or reality of a vacation, some TV executives in New York are sweating through the most critical period of their business year.

The networks have committed themselves to expenditures of $15.8 million per week for prime-time program production and it's up to these men to see that a maximum number of stations are lined up to carry them to a national audience and to carry them as scheduled. Where sponsors are apt to think of the new season's shows in terms of the number of homes or viewers that can be reached per thousand dollars spent, network concern must transcend that to the number and size of affiliate stations that plan to accept the $15.8 million worth of wares.

Behind the networks' new season promotional drums, beaten so incessantly for weeks, is a hidden world of station-network gamesmanship played with cunning and economic leverage and eventually replayed according to program strength as determined by ratings. It is a game of station clearances, carried on in a field of multiple forces.

Network affiliation and station clearance of network programs are constantly shifting and bitterly contested areas in which network may vie head on with network for program acceptance in a given market while stations in that market struggle with each other for audience supremacy.

Frequently a station disappoints its own network, either bumping a program from its schedule in favor of a local origination or delaying a network broadcast to enjoy the best of both worlds—network and local. Full compensation for a local show of moderate appeal may be more attractive than partial compensation for carrying the network show. Along with relative program appeal, the network's influence over the station's scheduling decisions may depend on the number of stations in the market. In one-, two- and three-station markets the stations cannot be swayed by the threat of losing network affiliation since the three networks have no alternative station choices there. In four-station markets and larger, the



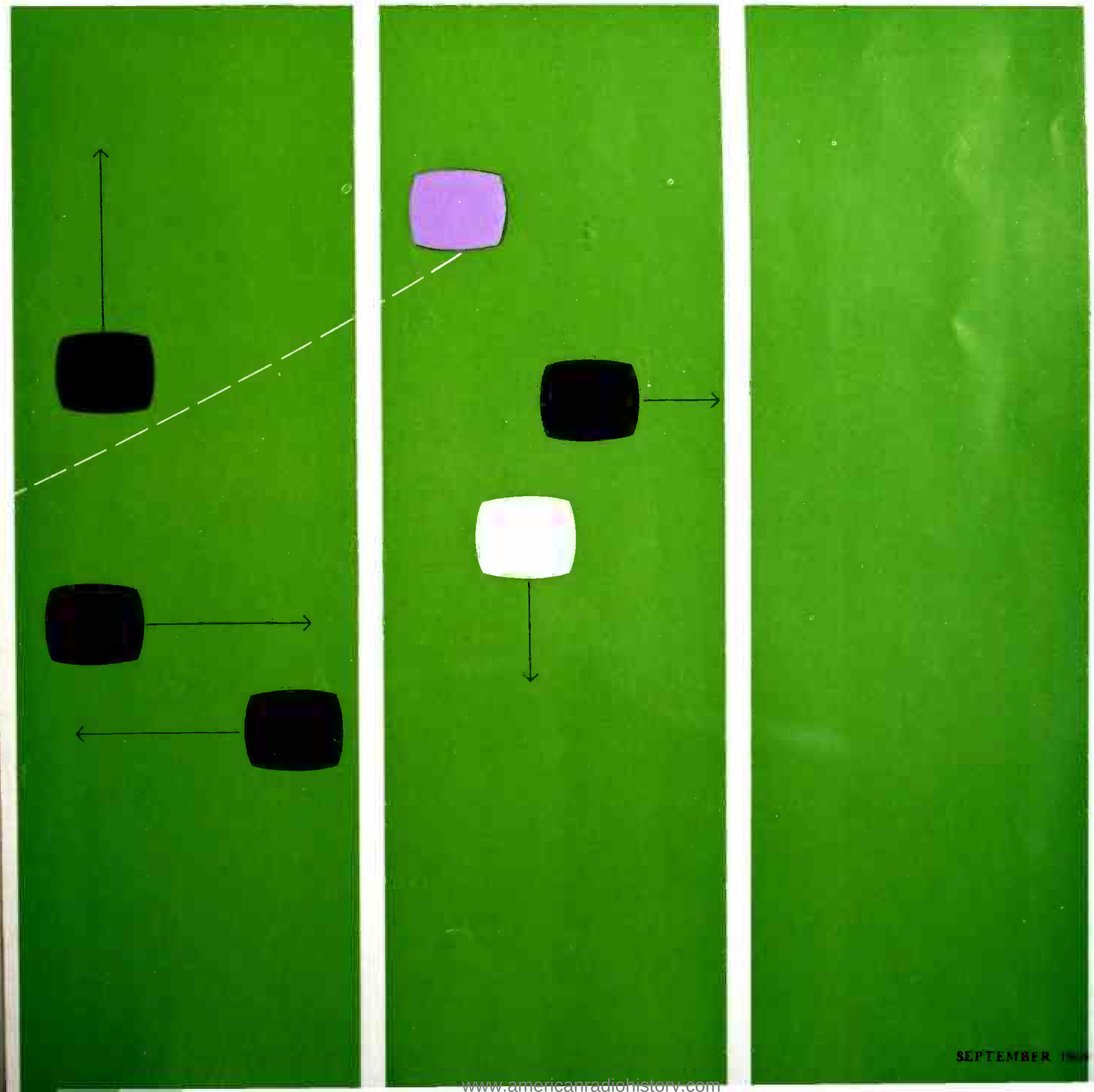
network carries that extra weight in its bag of pressures.

While talk of the emergence of a fourth television network comes so easily, few recognize the difficulties in making the current three-network system operationally competitive. Most realize that ABC-TV's list of major market VHF stations falls short of parity with CBS-TV, but the story is deeper. Behind the industry's outward statistics of network affiliations and gross revenues are more revealing figures of preemptions, delayed broadcasts and lagging network-operation profits. Although network operating revenues were up 5.5% from 1966 to 1967, profits were down 29%. The amount of money networks were paying affiliated stations to carry their programs was holding relatively steady over the same period at $202.5 million, actually a 0.7% gain.

Within that context television stations have been taking a more independent attitude toward their networks, originating substantial amounts of local programing at the expense of network prime-time schedules, sometimes taping and replaying the pre-empted network program in fringe periods, before 7:30 p.m. or after 11 p.m. Looking at the new September program season from an August vantage all three networks said their clearances for prime-time programs would run about the same as last year, but that comparison, short as it is on quantitative detail, does not guarantee the best of all possible network worlds.

ABC-TV enters the clearance battle with around 155 stations that have contracted for first call on its programs. These are primary affiliates. Another 94 stations, secondary ABC affiliates, may carry the network's programs frequently, sometimes, or seldom. In order to maintain a competitive position ABC counts heavily on these stations to fill in coverage holes so that the potential reach of its programs is not curtailed before viewers have had a chance to sample them. A program that starts out with a short list of stations has already lost national rating strength to the extent that it will not reach all of the TV set antennas in the country, irrespective of whether the program makes it through the antenna to the screen as determined by viewer dial choice.

NBC-TV's primary affiliate list



runs to 202 stations and another 24 stations take its programs on an occasional basis. These it calls per-program affiliates. NBC's Steve Flynn, director of sales services, estimates that "ABC has secondary affiliation with about 50 of our primary affiliates." According to Flynn, there are only about a half dozen cases in which CBS and NBC share affiliations.

Raids and counter raids on each other's affiliates are a part of the network television business. A station may be persuaded to switch its allegiance through the promise of a higher compensation rate, even though the programs of the network it moves to may fall short of the audience appeal of the one it is leaving. The problems of program clearance and delayed broadcast must be considered against these tensions between stations and between networks and stations.

ABC-TV is abnormally beset with the delayed broadcast problem, partly because of its short list of primary affiliates. In order for one of its programs to reach beyond that list the network must frequently accept the fact that a station's primary relationship with a competitive network and accommodation of the competition's programs in their regular time slots means that its own shows may be pushed into less attractive periods. This may do considerable injury to a program's rating and ultimately to its sales value to the sponsor.

The delayed broadcast question is so sensitive that when rating companies publish information on station program clearances, there in no indication of how many stations were involved in delays; simply the total number of stations that took the program at least once during the rating period.

ABC-TV's station relations vice president, John Gilbert, acknowledges just how important the delayed broadcast factor is: "Delays definitely have an effect on the ratings because the programs go into time periods when there is a lower number of sets in use." Whereas sets in use during prime time may be at a 60% level, fringe periods may achieve only 30% to 50% tune in.

Gilbert points out that "when ABC puts programs on secondary affiliates, the majority will be delays," but he says an examination of primary affiliates only would show ABC close to NBC and CBS in terms of the percentage of

stations delaying broadcasts.

TELEVISION obtained A. C. Nielsen data on program clearances, including delays, for a random selection of shows from the Ted Bates agency as well as clearance information on each network movie period (see chart). When placed against clearances—as scheduled and delayed—ratings taken during the same survey periods seem to reflect these influences, but a direct relationship cannot be drawn since a program's intrinsic appeal and the audience reach of the stations carrying it are equally crucial questions.

A comparison of clearances for a given show from early in 1967-68 to later in the same program year indicates no appreciable difference.

For example, ABC's *Cowboy in Africa* cleared 174 stations in the first week of Nielsen's second October report. Of those, 119 carried the show live and 55 delayed it. By the first week of the second April report the program was still being cleared by 172 stations, 121 of them live and 51 delayed. For the earlier report period *Cowboy* had an average rating of 15.5 and a 25.9 share; for the latter period, a 13.8 rating and a 21.6 share.

A similar comparison for the much more successful ABC *Lawrence Welk* program shows total clearances unchanged between the two report periods with 175 stations carrying *Welk* live and 34 stations delaying. For the earlier reporting period average share and rating were 18.8 and 30.9, respectively; for the latter period 21.8 and 34.8.

One of the favorite pre-emption targets for stations is the network movie, which many have bumped in favor of their own feature films. Take the ABC-TV Wednesday night movie for example. In one week during Nielson's second April report 116 stations carried the movie as scheduled, 73 stations delayed. And for that report period the ABC movies averaged 11.9 for a rating, 21.2 for a share, uncomfortably low, especially for movies that have been heavily relied on to shore up or stabilize ratings throughout the network week.

National sales representatives for television stations take delight at the prospect of more commissionable local sales time and have encouraged stations to pre-empt reasonable amounts of network time. These reps see no great upsurge in

Continued on page 54

CLEARANCE OF NETWORK MOVIES, 1967-1968 SEASON

MOVIES	SECOND OCTOBER REPORT				SECOND APRIL REPORT			
	Week 1 (Stations carrying)	Week 2 (Stations carrying)	Avg. rating for report period	Avg. share for report period	Week 1 (Stations carrying)	Week 2 (Stations carrying)	Avg. rating for report period	Avg. share for report period
TUESDAY (NBC)								
As scheduled	159	161			141	164		
Delayed	21	19	29.3	40.4	36	15	18.8	33.5
Total	180	180			177	179		
WEDNESDAY (ABC)								
As scheduled	131	131			116	103		
Delayed	78	78	22.8	39.0	73	60	11.9	21.2
Total	193	193			189	163		
THURSDAY (CBS)								
As scheduled	171	169			173	173		
Delayed	14	16	25.4	42.1	14	13	19.0	33.6
Total	185	185			187	186		
FRIDAY (CBS)								
As scheduled	163	163			165	165		
Delayed	12	12	24.4	44.4	12	12	23.4	40.8
Total	175	175			177	177		
SATURDAY (NBC)								
As scheduled	181	182			185	184		
Delayed	11	10	23.1	41.7	10	10	23.2	40.2
Total	192	192			195	194		
SUNDAY (ABC)								
As scheduled	127	127			131	150		
Delayed	68	73	23.1	37.9	68	55	17.4	29.0
Total	195	200			199	205		

A. C. Nielsen data compiled by Ted Bates & Co.

A LOCAL CURE FOR SPOT PAINS ON TV BY MARTIN MITCHELL

It's just possible that the drop in spot television billings in 1967 was the best thing that could have happened to the more than 500 stations in markets below the top 30. At least that's the way many station managers in middle-sized and smaller markets feel today. They are the ones who, hit hard by the national advertiser slump, went out and found new local business in their own backyards that has more than filled the availabilities previously allocated to national accounts. And the message hasn't been lost in slick station-representative shops in New York. If stations are no longer sitting on their heels listening to the clack of dollars punching in on their TWX's, their reps aren't sitting over a second martini with the assurance the contracts will be hand-delivered first thing in the morning. As a result of the 1967 national spot drop-off estimated at 1% to 2%, reps have devised new methods to push their small- and medium-sized markets' virtues, and are taking this data to advertisers, bypassing agency media men whom they feel are too often locked in by the numbers. The trend in national spot business has been well documented through analysis of the FCC's annual reports (see TELEVISION, January 1968). These figures show that in 1958 all markets below the top-30 accounted for 36.3% of the spot dollar. In 1966 those markets shared only 27.6%. Although spot has increased approximately by 10% per year during this period, the top-10 markets upped their share from 41.9% in 1958 to 49.6% in 1966. And when the 1967 figures are tabulated by the FCC, many in the business expect this trend to be exacerbated. However, some station-rep executives caution against 1967's dire prognostications by arguing that spot really is a local, station-by-station business. They feel that you have to look first at the market itself. Is it growing faster or slower than the national rate? How many consumer dollars are available? Do geographical factors rule out certain products? The station's competitive position within the market is often more important than national trends. In some medium-sized markets, the dominant station, with the strongest news and fringe-time programing, will grab from 50% to 75% of national-spot money coming into the market. While spot business picked up in 1968's first quarter and grew even stronger through the spring (industry estimates indicate a rise of 4% as a minimum for the first quarter, and approximately double that for the second), there were startling changes at the local level. In response to the spot weakness in 1967, station salesmen have plowed, fertilized and irrigated their local fields. As a result, local sales have jumped 13% in 1968's first quarter according to one confidential industry survey. In TELEVISION Magazine's survey of over 500 stations in markets below the top-30, those reporting say local sales are outpacing the rise in national, with the average at 15%. Says one station manager: "You didn't have to be a Mandrake the Magician to know what was going to happen in 1967. As a result we got out and went to work on the local. And when you talk local, you talk retail. The guys in the top-30 markets didn't have to worry. The orders were coming in over the transom. Local for us is now as important as national, and 1968 is going to be a boomer."

Harvey Spiegel, vice president, sales and marketing, for the Television Bureau of Advertising, says the local success story's significance will not be lost on national advertisers and their agencies. He sees station strength as settling fluctuations in business and shoring up spot prices. With a virtual sell-out for network prime-time schedules for fall and heavy political-campaign buys (estimated at over $50 million for radio and TV), advertisers must turn to spot and map out their plans early. This should result, he says, in longer spot contracts instead of the short flights (four to seven weeks) that have been the pattern over the last few years. With longer flights the agencies' added costs of handling national-spot business will be significantly reduced, Mr. Spiegel says, making business healthier for everyone.

"The worm has turned. The local advertisers have become interested in television and have learned it rings up sales. They can see the response the next day," says Roger LaReau, Petry vice president.

Although there was some fear among the reps that stations may hold back certain plush availabilities, especially in view of the longer flights local retailers are committing themselves to, stations report they will have room for everyone, with the swing to 30-second spots increasing the inventory.

'False' premise could harm

Adam Young, board chairman of the firm that bears his name, voiced one pessimistic note among the optimistic projections for 1968: He fears that lack of availabilities in the big markets, or unsuitable clearances at these stations, may cause media planners not to recommend national spot at all, thus driving dollars into other media. He also fears what he calls a major false premise — "advertisers must buy network first"—held by certain agencies. This premise, he says, especially hurts the secondary markets when the advertisers turn to spot for added impact after the network buy.

In early 1967 when TVB received reports from reps and stations that spot was soft, Spiegel says, they first talked with the top media men and planners at leading agencies to learn what had gone wrong. Advertisers, they discovered, felt spot was "an unknown quantity." TVB then directed its attack at the marketing, sales and brand-management people with over 400 advertisers. They knocked the averages of the networks and other national media and analyzed buys on a market-by-market basis. Spiegel says TVB emphasized "that spot is what you make it," that the advertisers decide the weight of the campaign. Although the slide presentation took only 20 minutes, the meetings, in which reps provided additional manpower to answer questions with TVB's salesmen, usually lasted three to four hours. Spiegel says these efforts "brought substantial dollars into the medium and are still going on."

"Change is the name of the game," says Dennis Gillespie, Peters, Griffin, Woodward vice president. "It's not so much what you do as the activity that you create." And the thrust of this activity by the larger station reps has been directed at advertisers, not their agencies. Many reps feel that the agencies have sold short the smaller markets. These agencies think after looking at the ratings that they have these markets covered by network positions and national magazine pages. In man-hours alone, network is cheaper for agencies to buy. But, the reps say, it's not more efficient for the advertiser.

Dearth of specifics

Some reps point to the lack of brand-sales data based on TV-market areas. Because sales are reported as product is moved out of warehouses in central distribution centers, advertisers often overlook that actual sales were made in surrounding markets, not in the larger, central market. This explains, according to this view, the high dollars per TV home spent in such cities as Denver, Oklahoma City, Houston and Atlanta in comparison to the number of TV homes delivered. However, most of the top-15 spot-TV advertisers, which account for about one-third of all the medium's dollars, have sophisticated data on sales county by county, and thus, as one rep says, "are able to buy right down to the Lubbocks [Tex.]."

According to Bill Rohn, Petry vice president and director of marketing who heads the rep's division to develop new spot business, the main effort should be directed at the middle third in the list of national spot advertisers. These advertisers, whose investment in spot ranges from $2 million to $10 million a year, must be more precise in their use of media and, Rohn says, go where their markets are, bypassing broad national coverage. These advertisers, he feels, should be carefully developed by a combined station-rep effort.

Stations should collect sales data on brands that are heavily used in their markets, contact the advertiser's field salesman and urge a better sales-advertising ratio for the market. With the specific brand data supplied by the station, the rep will hit the advertiser's brand-management and marketing people at corporate headquarters. This attack is expensive (only reps with a solid list of stations in the top-30 markets can afford this effort for medium and smaller markets) and requires constant pressure over a long period to produce results. Neither the station nor the rep can be certain dollars will move through their hands if the advertiser invests more heavily in the market.

Co-op leans heavily on newspapers

Stations owned by newspapers, Rohn points out, have been providing this merchandising service for a long time, a carryover from sales practices of the print media. Specific brand data, provided on a market-by-market basis, could be a boon for smaller markets if the Station Representatives Association's effort to get manufacturers' co-op advertising into spot with store tags at the end continues to bring new dollars into the medium. SRA estimates that from 85% to 95% of co-op funds have been going into newspaper lineage.

Jim Theiss, John Blair vice president and general manager of the market division, feels that reps should aid the station in two areas: rates and programing. More realistic rate cards, he says, are needed for stations to be competitive with the networks. "And you got to have the programing, the programing to build a strong local image," he says. Most reps are urging stations to pre-empt at least one prime-time network movie a week, run one of their own, and make the time available for spot. Stations, especially those that are in the second or third position in their markest, are taking this advice.

If the stations in markets below the top 30 are hurting for spot business, then the smaller reps are hurting just as bad. Robert Eastman, when announcing that Eastman TV was closing its doors earlier this year, said he got out of the business because the "top-10 cities are where the money is. Group ownership with self-representation limits the availability of stations in these top-volume markets. Therefore, the competition between reps for the smaller markets is keen. It costs as much or more to sell a TV schedule in Abilene, Tex., as it does in San Francisco. The return to the rep from Abilene is microscopic. . . ."

Some feel that electronic technology is a means out of spot's quandry. Computerized sales data should aid both advertiser and agency in allocating expenditures on an equitable basis; uniform availabilities and order forms and fast handling by computer should make the spot business as much a commodity market as network is today. But these developments are in the future.

For the present, spot will grow at about the same rate as the whole TV business, and when the networks are selling well, as they are this year, spot too will move with them.

But the stations aren't waiting. A do-it-yourself attitude, long the mainstay of stations in the smaller markets (below the top-100), is now evident in the medium-sized markets. James Ebel, vice president and general manager of Cornhusker Television Corp. (KOLN-TV Lincoln and its satellite KGIN-TV Grand Island, both Nebraska), voices the ire of many stations: "Local advertisers can read the value of television advertising directly from their cash registers and don't get hung up on market classifications, market ratings, cost per thousand, etc. The fact that national advertisers spend almost twice as much money per home in major markets as they do in markets our size indicates a strong built-in efficiency of the major-market concept."

Good, but not good enough

Ebel reports that for 1968's first quarter national spot was off 8.5% from 1967, but local was up 9%. This slight rise, he says, is not good enough: expenses were up 6.2%. The gradual dimming of the profit picture in the medium-sized markets may not be seen in New York, but in smaller cities management has got to answer some hard questions. Everyone agrees that trimming local-programing expense is no answer.

Don Sbarra, president and general manager of the Kansas State Network (KARD-TV Wichita is the key station), got the message in 1966, when, according to FCC figures, the Wichita-Hutchinson market dropped $375,000 in spot business. From all indications this market, ranked approximately 50th depending on the scale used, was off even more in 1967. But 1968, he says, "will be the biggest year in our history."

Although national spot is again flowing into the market, this factor is not the cause of Sbarra's optimism. In 1967 "we got out, went to work, and built our local," he says. The group added over $200,000 in local sales last year, and this year it is up even more. "National is strong this year," he says, "but no better than in 1965. Local is now every part as important as national for us. Sears has become one of our biggest advertisers."

In order to assure inventory for both the national and local spots, Sbarra says the group is educating their local advertisers to the virtues of the 30-second commercial, which is selling at 60% to 65% of the minute rate.

KSL-TV's four year campaign

In Salt Lake City, James Schultz, sales manager of KSL-TV, reports they began four years ago to develop local advertisers, especially retail accounts, through presentations by their sales development department. "Our local billing has increased 66% since 1964," Schultz says. For 1968's first quarter, national spot is up 4% over last year, but "local sales have been running approximately 16% ahead for the same period," Schultz says.

WHYN-TV (Ch. 40) Springfield, Mass., has completely revised its approach to pull added revenues. James Kontoleon, station manager, reports its new commitment to local public service has resulted in better rapport with local sponsors. This policy decision, coupled with a sizeable investment in new color cameras and high-band video-tape equipment for a commercial production center, has resulted in a 23% increase in local billing for this year's first quarter. Kontoleon also says there has been a significant increase in revenue from the production facility, attracting business from Boston and Hartford, Conn.

As a UHF station competing in a mixed market, WHYN-TV has problems, although the station has network affiliation with ABC. For this year's first quarter, national spot was off 17%. The station switched reps in mid-April and final results are not in as yet.

Not all stations pushed their local and allowed national spot to go its own devious way. KFEQ-TV St. Joseph, Mo., also is feeling the pinch in keeping gross sales ahead of rising operating costs. As a single-station market, reports Tom Mathews, general manager, "our efforts have been directed primarily at getting on that market list." The station hired a salesman whose sole job is to work with product brokers and manufacturers representatives in Kansas City, Mo., a major distribution center, as well as with the two wholesalers in St. Joseph. His purpose: to show how much of the warehouse withdrawals in Kansas City are actually sold at the retail level in the fringe market.

Matthews says the station expected a 16% rise in national spot for this year's first quarter, not overly ambitious after the previous year's poor showing. But national was up only 8% and "our local business is not keeping pace," being up only 2.5%.

In the smaller markets where national spot represents a relatively small percentage of station revenues, the pattern of forming a regional group for sales discounts has developed. Ralph Davison Jr., general manager of KULT-TV Billings, Mont., says spot activity has increased for April and May since the formation of the Great West Group of five stations in Montana, Wyoming and Idaho. The station in February formed a merchandising department to develop contacts with local jobbers, manufacturers, wholesalers and brokers in the food and drug field. Although no results have been summarized as yet from this effort, Davison reports that for 1968's first-quarter local sales are up 60% over 1967, national down 25%.

A fence-sitter's position

WBTV (TV) Charlotte, N. C., a strong station in a market that is on the borderline of the spot trouble area because of its approximate 30th ranking, reports a significant rise in national spot—16.2% for the first quarter. Thomas Cookerly, vice president and general manager, says the station has continued to expand its creative services group that produces commercials for local advertisers and works with salesmen to make speculative commercials to attract new business. The results: local was up 18% in the first quarter with signs that it will be strong through the year.

George W. Jeffrey, vice president and general manager, KKTV (TV)

Continued on page 50

TV Market Analysis

The charts below and overleaf compiled by the Peters, Griffin, Woodward representation company indicate market rankings according to various data of market size, television expenditures and retail sales. Sources: FCC, American Research Bureau, Sales Management and TELEVISION Magazine.

					Net weekly circulation ARB—1966			Prime time audience ARB–11/65–3/66 Ave ¼ hr			Area of dominant influence		
	Rank	TV homes (000) TV Mag. 4/67	Gross nat'l reg'l $ FCC 1966	$ Per TV home	Rank	TV homes (000)	$ per TV home	Rank	TV homes (000)	$ per TV home	(ARB) Rank	TV homes (000)	$ per TV home
New York	1	5,912.2	111,144.1	18.80	1	5,219	21.30	1	3,418	32.52	1	5,479.0	20.29
Los Angeles	2	3,053.7	83,158.4	27.23	2	3,019	27.55	2	1,979	42.02	2	2,927.2	28.41
Chicago	3	2,459.5	61,821.8	25.14	3	2,339	26.43	3	1,595	38.77	3	2,355.8	26.24
Philadelphia	4	2,200.8	35,318.3	16.05	4	2,060	17.14	4	1.326	26.64	4	1,993.9	17.71
Boston	5	1,840.0	29,086.8	15.81	5	1,690	17.21	6	938	31.01	5	1,443.8	20.15
Detroit	6	1,649.3	21,793.7	13.21	6	1,528	14.26	5	940	23.19	7	1,279.6	17.03
San Francisco	7	1,425.8	33,393.5	23.42	7	1,313	25.43	8	769	43.41	6	1,298.5	25.72
Cleveland	8	1,287.7	20,256.2	15.73	8	1,257	16.11	7	798	25.37	8	1,200.4	16.87
Pittsburgh	9	1,283.6	18,121.8	14.12	9	1,153	15.72	9	663	27.33	9	963.1	18.82
Washington	10	1,118.0	17,954.8	16.06	10	1.035	17.35	10	576	31.17	10	885.5	20.28
Baltimore	11	937.4	11,101.6	11.84	11	848	13.09	13	433	25.63	14	629.9	17.62
Dallas-Fort Worth	12	858.6	14,020.7	16.33	15	769	18.23	12	496	28.28	12	724.5	19.35
St. Louis	13	857.3	15,438.3	18.01	13	802	19.26	11	541	28.52	11	786.7	19.62
Hartford-New Haven	14	845.2	12,154.7	14.38	14	786	15.46	24	340	35.71	23	514.8	23.61
Cincinnati	15	826.3	9,026.2	10.92	16	746	12.11	16	385	23.47	20	535.9	16.84
Minneapolis-St. Paul	16	751.9	10,727.1	14.27	17	684	15.69	14	423	25.34	13	646.2	16.60
Indianapolis	17	734.3	11,337.2	15.65	18	661	17.16	15	402	28.23	15	616.5	18.39
Atlanta	18	683.5	10,049.8	14.70	19	617	16.29	22	346	29.09	19	550.3	18.26
Miami	19	681.1	11,412.0	16.76	20	609	18.73	23	345	33.12	22	514.9	22.16
Kansas City	20	648.1	9,749.6	15.04	23	575	16.97	21	348	28.03	24	479.8	20.32
Seattle-Tacoma	21	632.6	10,727.6	16.96	21	597	17.96	18	371	28.95	16	585.8	18.31
Buffalo	22	607.1	12,126.7	19.97	22	580	20.90	20	353	34.38	17	576.2	21.05
Milwaukee	23	588.0	9,575.7	16.29	24	571	16.78	19	353	27.12	21	525.2	18.23
Providence	24	586.5	6,174.7	10.53	12	813	7.59	32	265	23.31	30	416.1	14.84
Houston	25	584.7	11,360.6	19.43	25	569	19.97	17	375	30.26	18	558.2	20.35
Sacramento-Stockton	26	549.4	7,873.8	14.33	27	542	14.54	26	290	27.16	28	425.1	18.52
Albany-Schenectady-Troy	27	540.4	5,480.4	10.15	40	438	12.52	33	257	21.30	35	377.6	14.51
Syracuse	28	529.9	5,583.1	10.54	31	488	11.45	36	249	22.47	43	333.1	16.76
Columbus, Ohio	29	529.5	7,913.9	14.95	28	515	15.37	25	296	26.70	27	433.7	18.25
Charlotte	30	525.3	4,474.1	8.52	30	492	9.09	49	192	23.33	38	365.2	12.25
Dayton	31	521.9	4,645.5	8.90	26	558	8.33	44	205	22.71	42	337.0	13.78
Tampa-St. Petersburg	32	514.6	6,218.8	12.08	32	482	12.91	30	275	22.59	25	459.9	13.52
Portland, Oregon	33	510.6	7,344.7	14.38	34	470	15.64	27	277	26.54	29	418.0	17.57
Memphis	34	500.8	4.741.8	9.47	35	454	10.45	29	276	17.20	26	438.2	10.82
Birmingham	35	474.4	4,765.6	10.05	39	444	10.73	37	248	19.25	31	411.1	11.59
Greenville-Ashe.-Spart.	36	473.3	2,708.6	5.72	42	431	6.28	40	219	12.35	44	332.2	8.15
Nashville	37	471.9	3,721.0	7.89	44	425	8.76	34	256	14.52	33	397.3	9.37
Denver	38	466.0	7,059.8	15.15	41	431	16.36	28	277	25.52	32	402.4	17.54
Johnstown-Altoona	39	455.3	1,883.2	4.14	38	451	4.18	69	146	12.90	69	227.1	8.29
Harrisburg-Lncstr-Lbn-York	40	452.1	3,362.1	7.44	29	494	6.80	54	177	19.03	49	297.3	11.31
New Orleans	41	451.3	6,065.1	13.44	43	428	14.18	31	265	22.89	37	371.0	16.35
Charleston-Huntington	42	451.2	2,910.9	6.45	46	409	7.12	35	254	11.45	34	395.0	7.37
Saginaw-Bay City-Flint	43	431.9	3,595.5	8.32	45	415	8.67	61	160	22.42	47	299.4	12.01
Greensboro-Wnstn-Slm-Hgh Pt	44	423.2	2,886.4	6.82	47	405	7.13	51	191	15.14	54	272.0	10.61
Grand Rapids-Kalamazoo	45	421.6	5,488.6	13.02	36	454	12.10	38	225	24.43	36	372.6	14.73
Portland-Mt. Washington, Me.	46	416.2	1,853.5	4.45	60	307	6.03	74	137	13.55	66	231.7	8.00
Louisville	48	403.1	4,810.4	11.93	44	253	19.01	41	216	22.29	41	337.5	14.25
Oklahoma City	49	380.7	6,019.6	15.81	51	362	16.62	39	224	26.87	40	343.4	17.53
Wichita-Hutchinson	51	374.4	2,344.4	6.26	56	333	7.03	50	191	12.28	52	286.2	8.19
San Antonio	52	371.5	3,539.2	9.53	57	323	10.95	42	207	17.06	48	298.1	11.87

	Metro. area (sls. mgt. 6/10/67)					ARB TV effective area (S.M. 8/1/67)		TV homes (000)				% Non-network revenue (FCC 1966)	
Rank	Households (000)	$ per household	Rank	Retail sales (000)	*Ret. sls per $ of TV nat. rg. expndtre	Retail sales (000)	*Ret. sls per $ of TV nat. rg. expndtre	TV Mag. 4/67 tot. area	ARB 3/67 met. area	% TV homes in metro.	% ret. sls in metro.	Spot	Local
1	3,724.5	29.84	1	18,993,470	171	31,550,385	284	5,912.2	4,817.2	81.5	60.2	89.7	10.3
2	2,374.6	35.02	2	12,909,094	155	17,741,899	213	3,053.7	2,598.9	85.1	72.8	80.2	19.8
3	2,071.4	29.85	3	12,531,859	203	14,936,099	242	2,459.5	2,170.2	88.2	83.9	83.9	16.1
4	1,394.9	25.32	5	6,899,631	195	11,301,922	320	2,200.8	1,336.1	60.7	61.0	78.5	21.5
7	957.9	30.37	6	5,527,129	190	10,211,316	351	1,840.0	1,005.4	54.6	54.1	76.9	23.1
5	1,157.7	18.82	4	7,073,827	325	9,716,833	446	1,649.3	1,136.2	68.9	72.8	75.4	24.6
6	1,010.5	33.05	7	5,508,684	165	8,042,782	241	1,425.8	957.8	67.2	68.5	76.5	23.5
12	620.3	32.66	12	3,358,321	166	6,541,178	323	1,287.7	598.8	46.5	51.3	76.7	23.3
9	712.8	25.42	9	3,465,147	191	6,288,017	347	1,283.6	697.8	54.4	55.1	75.5	24.5
8	761.1	23.59	8	4,591,698	256	6,556,798	365	1,118.0	684.3	61.2	70.0	81.4	18.6
14	558.7	19.87	14	3,045,470	274	4,289,302	386	937.4	531.8	56.7	71.0	71.7	28.3
11	631.3	22.21	11	3,378,042	241	4,699,087	335	858.6	580.4	67.6	71.9	69.1	30.9
10	692.2	22.30	10	3,463,122	224	4,290,247	278	857.3	668.3	78.0	80.7	81.1	18.9
18	479.3	25.36	16	2,711,149	223	4,784,571	394	845.2	440.7	52.1	56.7	83.6	16.4
20	411.2	21.95	27	1,924,511	213	4,101,504	454	826.3	401.2	48.6	46.9	72.4	27.6
17	487.5	22.00	15	2,932,483	273	4,533,497	423	751.9	469.0	62.4	64.7	61.7	38.3
33	315.2	35.97	30	1,822,867	161	4,439,587	392	734.3	297.7	40.5	41.1	68.8	31.2
27	360.3	27.89	22	2,216,641	221	3,748,425	373	683.5	339.8	49.7	59.1	70.6	29.4
24	374.5	30.47	23	2,213,823	194	4,030,842	353	681.1	363.2	53.3	54.9	75.0	25.0
23	395.1	24.68	19	2,575,150	264	3,799,038	380	648.1	366.5	56.5	67.8	74.5	25.5
16	509.3	21.06	18	2,639,214	246	3,483,081	325	632.6	471.3	74.5	75.8	71.2	28.8
22	400.4	30.29	25	1,960,491	162	2,917,337	241	607.1	426.5	70.3	67.2	76.8	23.2
19	411.5	23.27	21	2,284,369	239	3,178,026	332	588.0	394.9	67.2	71.9	70.4	29.6
38	256.7	24.05	41	1,288,776	209	3,017,792	489	586.5	231.2	39.4	42.7	75.5	24.5
15	524.8	21.65	17	2,703,550	238	3,277,182	288	584.7	467.5	80.0	82.5	76.2	23.8
31	324.1	24.29	31	1,769,606	225	3,056,578	388	549.4	302.4	55.0	57.9	72.4	27.6
47	221.3	24.76	53	981,507	179	2,099,920	383	540.0	218.1	40.4	46.7	71.9	28.1
57	181.9	30.69	58	909,388	163	2,698,054	483	529.9	183.3	34.6	33.7	77.3	22.7
37	257.7	30.71	36	1,467,079	185	2,875,568	363	529.5	236.6	44.7	51.0	64.9	35.1
85	107.6	41.58	81	643,447	144	2,293,432	513	525.3	97.2	18.5	28.1	68.4	31.6
41	240.1	19.35	42	1,284,499	277	2,862,958	616	521.9	229.0	43.9	44.9	58.9	41.1
32	315.3	19.72	35	1,479,153	238	2,571,007	413	514.6	301.0	58.5	57.5	69.2	30.8
35	305.0	24.08	33	1,604,633	218	2,997,488	408	510.6	275.5	54.0	53.5	70.5	29.5
46	223.3	21.24	47	1,148,749	242	2,510,835	530	500.8	204.1	40.8	45.8	68.9	31.1
48	221.0	21.56	49	1,030,957	216	2,235,783	469	474.4	183.3	38.6	46.1	68.5	31.5
63	169.0	16.03	65	838,215	309	2,216,353	785	473.3	169.4	35.8	39.4	62.7	37.3
69	151.7	24.53	67	812,476	218	2,445,556	657	471.9	146.1	31.0	33.2	57.1	42.9
28	350.0	20.17	26	1,926,183	273	2,614,563	370	466.0	338.3	72.5	73.7	69.8	30.2
82	119.7	15.73	92	519,918	276	1,416,130	752	455.3	92.0	20.2	36.7	68.5	31.5
29	338.0	9.95	28	1,847,297	549	2,370,284	705	452.1	303.4	67.1	77.9	65.6	3.44
34	307.8	19.70	37	1,445,560	238	2,146,823	354	451.3	284.7	63.1	67.3	57.8	42.2
72	148.6	19.59	77	748,693	257	2,023,715	695	451.2	158.2	35.1	37.0	61.2	38.8
45	224.5	16.02	40	1,292,173	359	2,624,888	730	431.9	203.1	47.0	49.2	66.8	33.2
64	167.0	17.28	62	862,871	299	2,093,728	725	423.2	135.9	32.1	41.2	63.0	37.0
53	200.7	26.35	45	1,164,003	212	2,411,225	439	421.6	217.1	51.5	48.3	77.9	22.1
143	57.6	32.18	141	323,478	175	1,717,639	927	416.2	81.4	19.6	18.8	60.1	39.9
42	232.8	20.66	44	1,198,794	249	2,039,739	424	403.1	224.2	55.6	58.8	66.3	33.7
55	189.0	31.85	54	962,753	160	1,821,200	303	380.7	183.3	48.1	52.9	76.2	23.8
76	138.6	16.91	72	771,766	329	2,142,640	914	374.4	141.4	37.8	36.0	53.6	46.4
44	225.9	15.67	50	1,028,661	291	1,590,266	449	371.5	203.9	54.9	64.7	58.9	41.1

* This column reflects, in bare minimum terms, how much recognition advertisers have given to the potential of the total area. The *higher* the number, the less weight advertisers have thrown against the total market.

	Rank	TV homes (000) TV Mag. 4/67	Gross nat'l reg'l $ FCC 1966	$ Per TV home	Net weekly circulation ARB—1966 Rank	TV homes (000)	$ per TV home	Prime time audience ARB–11/65–3/66 Ave ¼ hr Rank	TV homes (000)	$ per TV home	Area of dominant influence (ARB) Rank	TV homes (000)	$ per TV home
Orlando-Daytona Beach	56	350.9	2,574.3	7.34	66	294	8.76	57	174	14.80	58	253.2	10.17
Norfolk	57	337.0	2,776.8	8.24	54	344	8.08	45	204	13.59	45	317.0	8.76
Tulsa	58	335.8	3,763.9	11.21	58	318	11.85	46	199	18.91	51	292.2	12.88
Green Bay	59	333.7	1,678.8	5.03	65	296	5.68	59	169	9.92	68	229.5	7.32
Phoenix	60	331.2	4,597.7	13.88	62	303	15.20	43	207	22.18	46	315.0	14.60
Omaha	61	327.6	3,250.9	9.92	59	309	10.54	52	188	17.27	64	237.8	13.67
Roanoke-Lynchburg	62	323.3	1,359.2	4.20	64	299	4.55	71	144	9.43	65	233.5	5.82
Salt Lake City-Ogden-Provo	63	316.7	3,158.0	9.97	61	304	10.38	48	194	16.30	50	293.0	10.78
Spokane	64	308.8	2,337.6	7.57	76	255	9.15	67	150	15.55	60	249.8	9.36
Rochester	65	305.8	3,065.1	10.02	70	280	10.94	66	154	19.85	70	225.2	13.61
Richmond	66	301.7	2,244.1	7.44	67	292	7.69	63	158	14.25	57	259.6	8.64
Davenport-Rock Is.-Moline	66	301.7	2,287.3	7.58	63	301	7.59	55	176	13.00	62	240.5	9.51
Shreveport	68	297.6	2,212.2	7.43	68	289	7.65	58	172	12.85	55	263.4	8.40
Champaign-Decatur-Sprngfld	69	291.9	2,701.7	9.26	75	258	10.46	65	155	17.40	67	231.6	11.67
Wilkes Barre-Scranton	73	283.4	2,058.1	7.26	69	283	7.27	56	175	11.77	56	260.2	7.91
Mobile-Pensacola	74	281.6	2,020.8	7.18	73	260	7.78	64	156	12.99	73	221.9	9.11
Little Rock	74	281.6	1,834.9	6.52	71	270	6.80	60	168	10.95	59	250.3	7.33
Des Moines	76	281.3	2,982.2	10.60	77	252	11.86	62	158	18.87	61	248.1	12.02
Cedar Rapids-Waterloo	78	270.4	2,090.0	7.73	74	259	8.08	70	145	14.43	72	222.4	9.40
Binghampton	79	267.3	1,224.4	4.58	85	221	5.55	97	90	13.63	91	141.8	8.63
Knoxville	80	258.0	2,196.5	8.51	78	247	8.89	76	126	17.43	71	223.5	8.93
Cape Girardeau-Pdch-Hrrsbrg	81	249.5	1,506.1	6.04	79	237	6.35	68	150	10.07	76	209.2	7.20
Evansville-Henderson	82	246.7	1,315.3	5.33	90	215	6.13	92	99	13.27	87	150.3	8.75
Madison	84	237.1	1,502.9	6.34	80	230	6.52	80	111	13.56	114	113.9	13.19
Greenville-Wash.-New Bern	86	234.7	1,210.0	5.16	84	223	5.43	87	105	11.57	78	190.3	6.36
Chattanooga	87	233.9	1,255.5	5.37	87	216	5.80	77	119	10.54	81	173.7	7.23
Columbia	88	233.4	1,534.1	6.57	83	223	6.87	111	78	19.59	104	123.5	12.42
Fresno	89	218.8	2,789.6	12.75	88	216	12.91	75	134	20.77	74	217.6	12.82
Lincoln	90	215.1	1,373.2	6.38	93	208	6.61	86	105	13.09	77	195.2	7.03
Albuquerque	92	212.3	1,327.2	6.25	100	182	7.31	78	117	11.39	80	174.8	7.59
Erie	93	202.9	779.8	3.84	106	165	4.73	122	68	11.43	126	95.7	8.15
Youngstown	95	188.2	1,297.8	6.90	89	215	6.04	79	111	11.70	101	126.3	10.28
Austin-Mason City-Rochester	96	187.8	705.0	3.75	108	161	4.39	106	80	8.87	123	97.1	7.26
Rockford-Freeport, Ill.	97	187.4	899.0	4.80	99	185	4.87	99	85	10.56	93	135.4	6.64
South Bend-Elkhart	101	184.3	1,256.2	6.82	94	199	6.32	81	110	11.41	89	146.4	8.58
Peoria	103	180.3	1,414.9	7.85	97	190	7.45	83	108	13.06	85	156.4	9.05
Beaumont-Port Arthur	104	179.8	1,016.7	5.65	107	165	6.18	91	99	10.23	100	127.1	8.00
Fort Wayne	106	174.2	1,750.7	10.05	96	190	9.20	85	106	16.59	84	159.6	10.97
Duluth-Superior	115	159.8	1,181.1	7.39	114	151	7.85	84	108	10.92	90	146.2	8.08
Montgomery	116	159.6	1,003.7	6.29	113	151	6.63	124	65	15.47	128	92.6	10.84
Honolulu	117	156.0	1,584.3	10.16	118	149	10.67	90	100	15.91	86	153.0	10.35
Wichita Falls-Lawton	120	152.4	888.8	5.83	127	135	6.59	96	92	9.70	96	132.7	6.70
Amarillo	123	149.7	1,054.8	7.05	124	139	7.57	95	92	11.43	92	139.7	7.55
Charleston, S.C.	129	145.1	609.3	4.20	117	149	4.08	113	76	7.98	118	110.8	5.50
Fargo-Valley City	130	143.3	942.3	6.58	131	127	7.41	102	84	11.29	97	132.4	7.12
Colorado Springs-Pueblo	135	128.1	953.1	7.44	138	119	8.03	107	79	12.06	105	122.8	7.76
El Paso	136	127.6	920.8	7.22	136	121	7.60	100	85	10.86	108	121.6	7.57
Bakersfield	138	126.8	629.8	4.97	144	113	5.58	130	54	11.62	140	7.7	8.11
Tucson	139	125.6	1,010.7	8.05	129	129	7.87	104	80	12.70	113	118.2	8.55
Odessa-Midland	141	124.7	734.5	5.89	148	110	6.71	121	69	10.68	122	99.2	12.57
Corpus Christi	150	111.9	780.4	6.97	142	113	6.90	118	74	10.62	120	105.6	7.39
Huntsville-Decatur	161	95.7	480.9	5.03	157	96	5.00	150	36	13.43	159	54.4	8.84
Las Vegas-Henderson	164	92.2	425.5	4.61	162	85	5.02	132	52	8.20	136	83.8	5.08
Bangor, Maine	166	87.4	430.8	4.93	154	97	4.43	138	48	8.99	145	67.1	6.42

Metro. area (sls. mgt. 6/10/67)						ARB TV effective area (S.M. 8/1/67)		TV homes (000)		% TV		% Non-network revenue (FCC 1966)	
Rank	House-holds (000)	$ per house-hold	Rank	Retail sales (000)	Ret. sls per $ of TV nat. rg expndtre*	Retail sales (000)	Ret. sls per $ of TV nat. rg. expndtre*	TV Mag. 4/67 tot. area	ARB 3/67 met. area	homes in metro.	% ret. sls in metro.	Spot	Local
59	177.8	14.48	57	914,590	355	2,003,916	778	350.9	216.6	61.7	45.6	62.5	37.5
58	181.0	15.34	68	805,581	290	1,567,503	564	337.0	248.5	73.7	51.4	54.1	45.9
73	146.5	25.69	79	737,442	196	1,708,914	454	335.8	153.2	45.6	43.2	66.4	33.6
180	40.8	41.15	167	230,407	137	1,968,979	1173	333.7	65.3	19.6	11.7	59.0	41.0
39	255.1	18.02	38	1,391,642	303	2,004,721	436	331.2	244.7	73.9	69.4	58.4	41.6
67	157.6	20.63	75	764,481	235	1,713,161	527	327.6	147.5	45.0	44.6	64.4	35.6
108	86.8	15.66	98	486,233	358	1,486,799	1094	323.3	96.1	29.7	32.7	51.9	48.1
49	212.9	14.83	46	1,160,113	367	1,817,165	575	316.7	207.1	65.4	63.8	58.0	42.0
97	93.0	25.14	108	439,848	188	1,532,732	656	308.8	89.3	28.9	28.7	66.6	33.4
40	246.7	12.42	43	1,262,596	412	1,592,141	519	305.8	193.7	63.3	79.3	59.8	40.2
74	146.2	15.35	63	850,695	379	1,607,352	716	301.7	156.4	51.8	52.9	59.6	40.4
87	105.6	21.66	83	625,532	273	1,669,465	730	301.7	100.2	33.2	37.5	71.7	28.3
106	88.0	25.14	111	411,880	186	1,286,595	582	297.6	85.9	28.9	32.0	60.3	39.7
80	123.5	21.88	71	786,111	291	1,881,614	696	291.9	154.2	52.8	41.8	55.6	44.4
62	169.5	12.14	73	769,380	374	1,381,117	671	283.4	163.7	57.8	55.7	61.4	38.6
60	175.4	11.52	69	791,547	392	1,251,628	619	281.6	164.5	58.4	63.2	62.9	37.1
94	95.4	19.23	100	476,447	260	1,430,521	780	281.6	108.6	38.6	33.3	49.8	50.2
104	89.4	33.36	93	514,061	172	1,656,117	555	281.3	102.2	36.3	31.0	67.2	32.8
110	85.9	24.33	103	468,454	224	1,510,230	723	270.4	86.0	35.5	31.0	67.7	32.3
102	90.2	13.57	115	402,254	329	1,267,413	1035	267.3	90.2	33.7	31.7	53.1	46.9
84	117.2	18.74	85	603,632	275	1,350,516	615	258.0	107.0	41.5	44.7	68.3	31.7
—	—	—	—	—	—	1,404,858	933	249.5	38.8	15.6	—	71.0	29.0
127	69.5	18.93	123	360,642	274	1,139,350	866	246.7	65.7	26.6	31.7	52.1	47.9
116	77.2	19.47	114	404,635	269	1,376,070	916	237.1	67.7	28.6	29.4	64.0	36.0
—	—	—	—	—	—	1,017,322	841	234.7	62.0	26.4	—	57.6	42.4
101	90.9	13.81	94	495,911	395	1,177,931	938	233.9	95.0	40.6	42.1	52.2	47.8
121	73.6	20.84	118	390,912	255	983,377	641	233.4	68.0	29.1	39.8	62.7	37.3
79	123.7	22.55	76	758,082	272	1,352,697	485	218.8	114.2	52.2	56.0	63.0	37.0
153	54.3	25.29	159	225,182	186	1,422,071	1036	215.1	81.4	37.8	17.9	55.6	44.4
105	88.8	14.95	101	471,449	355	1,045,471	788	212.3	83.0	39.1	45.1	42.3	57.7
117	77.2	10.10	120	386,343	495	1,000,929	1284	202.9	73.7	36.3	38.6	48.8	51.2
68	153.9	8.43	78	738,413	569	1,072,408	826	188.2	88.8	47.2	68.9	61.8	38.2
267	21.4	32.94	252	121,454	172	1,045,964	1484	187.8	48.7	25.9	11.6	45.4	54.6
119	76.4	11.77	99	483,190	537	1,065,722	1185	187.4	76.0	40.6	45.3	41.8	58.2
81	120.2	10.45	80	710,818	566	1,248,050	994	184.3	113.0	61.6	57.0	58.6	41.4
88	103.8	13.68	84	615,148	435	1,276,693	902	180.3	97.8	54.2	48.2	47.5	52.5
92	99.4	10.23	89	570,167	561	893,931	879	179.8	98.2	54.6	63.8	47.8	52.2
114	77.9	22.47	107	447,561	256	1,070,585	612	174.2	72.0	41.3	41.8	61.7	38.3
109	86.5	13.65	119	390.852	331	773,428	655	159.8	83.6	52.3	50.5	58.2	41.8
138	60.1	16.70	147	314,268	313	802,815	800	159.6	53.1	33.3	39.1	50.6	49.4
75	142.6	11.11	70	788,233	498	954,256	602	156.0	128.3	82.2	82.6	34.1	65.9
124	71.0	12.52	145	316,993	357	663,533	747	152.4	67.3	44.2	47.8	44.6	55.4
146	55.8	18.90	142	321,038	304	913,010	866	149.7	53.5	35.7	35.2	43.9	56.1
112	78.6	7.75	143	320,226	526	593,361	974	145.1	72.0	49.6	54.0	36.2	63.8
209	32.0	29.45	174	217,286	231	837,030	888	143.3	32.0	22.3	26.0	46.9	53.1
96	93.5	10.19	95	495,221	520	710,831	746	128.1	90.5	70.6	69.7	52.6	47.4
98	92.5	9.95	106	455,455	495	634,738	689	127.6	89.8	70.4	71.8	41.6	58.4
90	99.9	6.30	90	537,662	854	537,662	854	126.8	78.4	61.8	100.0	41.6	58.4
95	94.5	10.70	104	462,584	458	626,990	620	125.6	95.2	75.8	73.8	43.1	56.9
162	49.1	14.96	150	290,328	395	693,240	944	124.7	54.3	43.5	41.9	46.7	53.3
114	77.9	10.02	117	394,758	506	556,833	714	111.9	73.4	65.6	70.9	45.9	54.1
136	60.7	7.92	153	267,446	556	553,953	1152	95.7	—	—	48.3	41.4	58.6
113	78.1	5.45	112	406,699	956	431,558	1014	92.2	76.5	83.0	94.2	19.6	80.4
196	35.5	12.14	178	210,254	488	433,651	1007	87.4	36.0	41.2	48.5	39.4	60.6

* This column reflects, in bare minimum terms, how much recognition advertisers have given to the potential of the total area. The *higher* the number, the less weight advertisers have thrown against the total market.

MRS. ROBINSON GRADUATES TO HALL OF FAME

Probably the nicest thing that can be said about Phyllis Robinson is not that she once hired Mary Wells (Wells, Rich, Greene, annual television billings approximately $50 million) and Julian Koenig (Papert, Koenig, Lois, annual television billings approximately $19 million), but that she cheerfully admits it.

Mrs. Robinson, the latest inductee to the Copywriter's Hall of Fame, formerly copy chief and still copy writer and vice president of Doyle Dane Bernbach, helped to spawn not only new agencies but new styles, new ways of looking at things in television. She began at the very beginning of DDB in 1949, one of 12 employes, copy chief of a nonexistent copy department and became something of a celebrity in the business with her Polaroid, Chemstrand and Clairol commercials. When she was tapped for the Hall of Fame she joined some of the greater lights in advertising: Her boss, William Bernbach ("Now we're two," he was to smile slyly): Rosser Reeves, former head of Ted Bates, author of "Reality in Advertising"; David Ogilvy, chairman of Ogilvy & Mather; Leo Burnett, of Leo Burnett.

More than that she an attractive, likeable female (most women in advertising look like they haunt houses, Maxwell Dane once said) who manages to be good at her work.

"She's a great combination," says Bernbach, her boss. "She's very talented and she's very healthy. I noticed her work as a promotion writer at Grey Advertising (Bernbach was creative head there prior to establishing DDB) and I immediately moved her over to copy. I thought, she thinks clearly, she expresses herself interestingly and from that point on she was one of my top writers. I never had to be concerned about how to *handle* her, you know what I mean? Phyllis was always secure."

Bernbach remembers how "she and Bob Gage [vice president and art director] and I were really the creative department here at first. I gave her the title because I knew I wanted her to lead the department. I knew that she'd have no hangups, that she'd *want* people under her to succeed, and I can't tell you how important that is. She's a natural as a teacher and a leader. She has a natural compassion and the ability and talent to train people technically."

Mrs. Robinson remembers back to that day on June 1, 1949, when DDB was formed and she was named copy chief: "I was very impressed with the title, which meant, just in case the agency should grow, I would be in charge."

In those early years Doyle Dane prospered as a highly creative print-oriented agency, but it was quick to move into the then-new medium of television when client needs dictated that move. ("This is a true story," says Bill Bernbach. "When Polaroid was looking at us they asked what television experience we had and we had to say very little. Well, they said, we think you're the most creative agency we've seen and that's the most important thing. We think you can convert your creativity to TV.")

That's more or less what Phyllis Robinson was doing as the agency grew. How was she able to bridge that gap between a writer of advertisements and a writer of commercials? She says it wasn't hard at all. "One of the first things I did was live television with its straight pitching—it was a very easy bridge. I pretty much set the style for myself—I always wrote very conversational copy so the transition was easy."

The first commercial she remembers working on was for Hy-Grade Meats and this ran in "a ghastly kids cartoon show with Uncle Beanie, hosted by Tex

BY RICHARD DONNELLY

Antoine, where we skinned our knuckles on production problems.

"The first real fun I had was with Necchi Sewing Machine (neither Hy-Grade nor Necchi is with the agency any longer) on *The Goldbergs*. I wrote pitches for Molly. And she was such a good writer I was delighted she used my stuff at all."

Mrs. Robinson thinks DDB was fairly lucky in developing at the same time television did. For it meant that the agency didn't have to go through the agony other shops did in adjusting, and sometimes not adjusting properly, to the medium. "To us, *everything* was a challenge, even print was a challenge. we were always asking: Why not? Who cares? We were used to thinking that way in print." One of the things she learned very early in the game, she says, is that the art department was very important in television ("No one was realizing that, so many had grown out of radio") and so Art Director Bob Gage got into television in its infancy.

Still have to dig

Although Mrs. Robinson acknowledges that television writing calls for a lot more things than print does, "you still have to smoke out the basic premise and you need the same sense of drama and excitement because even in print advertising writing you have to think visually."

But there are differences. "You can't be a really first-rate TV writer without some show business in the blood." A native New Yorker born at 28th Street and Third Avenue, Mrs. Robinson thinks she sopped up a lot of show business as a kid watching "all those hours of vaudeville at the Academy of Music on 14th Street."

She's convinced that not every writer can be a writer of commercials. "Some perfectly good writers can't think in space and time and some are not free enough, they're too tight, too scared, they're personally too constricted. You've got to be a free person, be able to let go a lot. I've seen writers panic at the idea of the spoken word or the idea of visual movement."

Despite this problem Mrs. Robinson and Art Director Gage decided at the very beginning that there would not be any specialization—writers would write for all media, art directors would design for all media. "I couldn't see hiring specialists and Bob [Gage] couldn't either. I don't think, with the exception of Ron Rosenfield, that I've hired a single writer who had had TV experience. With all the others I just had to smell it out. In some cases I just had to hope and pray."

An old C&W formula

In any case, she says, "the less training, the less experience, the better." Mrs. Robinson doesn't want to push that last statement too far; Bill Bernbach went to the trouble of studying marketing at New York University. She prefers the "old Cunningham & Walsh formula," which was, roughly speaking, "everybody out in the field and learn about the product."

How does a commercial get done at this most creative of advertising agencies? "Any number of ways. Dr. Land (head of Polaroid) calls us to Cambridge. Or even earlier as when Clairol—it's in a great dream business—asks us what can we create? What can we make? In that case the advertising premise came before the product. We named it Pssssssst, that's with seven s's, and even designed the can.

"With Polaroid, Dr. Land called us and said in effect: 'Here's this great little camera, the most spontaneous camera in the world. What do we do?' We gave it a name, 'The Swinger,' then created the advertising."

For more routine advertising problems, the process is entirely different. Where the product exists as an entity all creative people are required to understand it "and its business." In these cases, the mechanics are relatively simple: The account executive sits down with the art director and writer and maps out strategy. The creative team then goes back and freely associates.

"In print, the idea can start with a headline or a picture. In television, it would be a rare thing if a line came first because more often a visual idea is needed. After agreeing on concept the two work things out in rough form. Then they separate, the art director to tighten up the board, the writer to tighten up the words. Then they criticize each other. 'Who wants to listen to that?,' the art director may say. Or the writer will say: 'That's very beautiful, but it doesn't make sense.' In the end, the idea is to make the commercial seem like the work of one person."

TV's special demands

Mrs. Robinson notes that there is always the problem of the producibility of a commercial idea. "It may be a terrific idea but physically it can't be done. Or, as written, it will run four and a half minutes. There's this business of time on television—it takes a special kind of writing."

This woman who has developed a special kind of writing traces her interest in advertising all the way back to age 14. "Surprisingly enough, I wanted to go into advertising when I was in high school. I felt even then that writing and selling were in my blood. But then the war came, I blossomed politically and somehow got into public housing, as a statistician, as a writer of bulletins."

She got married in 1944 to a psychologist who was in the Army and toured bases throughout the South. "I followed him around, working as a secretary, billing clerk, I even taught school." For a brief while Mrs. Robinson worked as a reporter for Fairchild Publications in Miami Beach, went on to Nashville where she wrote ads for a Methodist publishing house.

After the war she joined Tobe', fashion consultants, as executive editor but when her husband decided to go back to Harvard for advanced work she looked around in the Boston area for a job. She landed one with Bresnick & Solomont (now Bresnick & Co.) writing shoe ads. "I wrote thousands and thousands of shoe ads. Shoes and shoes and shoes." The couple returned to their native New York City and Mrs. Robinson, with a sizeable book of clippings by this time, easily landed a job at Grey Advertising as a promotion writer. Bernbach noticed her work and the rest was onward and upward in advertising until one day more than six years ago when she told him she was pregnant.

The more important thing

Bernbach says his reaction was simple. "I told her having a child was much more important than being copy chief." He wanted Phyllis fulfilled as a woman.

Fulfilled, Mrs. Robinson made what might be described as a part-time comeback. She lives with her husband and daughter Nancy in a very old salt box in Pound Ridge, N. Y., on the outskirts of Westchester county. The house had been moved down from Massachusetts by a previous owner. She works three days a week, half of it at home, and technically speaking puts in only a day and a half at the office. At present, she is concentrating on Polaroid and Clairol and new product development.

Despite her undeniable talents and DDB's reputation as a creative shop, Mrs. Robinson still likes to emphasize the business aspects of advertising. She remembers having a very casual selling experience as a kid when her father had an electrical contracting business—"it was helpful to me. But any experience is enriching. There's no question that exposure to books, theater, ballet, everything that's put into the machine, helps.

It's what happens after that, that's where the magic lies." END

"It's a delightful new game show with three teams competing against each other and the studio audience . . ."

". . . Then, as the blue lights go off, the bonus question is read backward and four members of the audience stand up and wave signs . . ."

". . . The penalty would be 7½ points except if the team that is ahead was last week's losing team . . ."

". . . Now this part is really exciting. As they hop across the stage the clocks keep ticking and the translator sings the answer in French . . ."

PRODUCTION COSTS

from page 25

NBC from 14.3% last season to 16.3% this season.

From a business standpoint, live/tape operations are bringing back some smaller independent packagers selling shows to networks on a straight license-fee basis. The obvious reason for this is that costs can be carefully figured in advance and controlled without the risk there is in expensive on-location filming.

"Almost everyone in live/tape is independent and very sharp," says NBC's Schlosser. "The ones like Dwight Hemion and Gary Smith (*Kraft Music Hall*) or George Schlatter and Ed Friendly (*Laugh In*) are so expert they can budget exactly and they want to sell you a show on a license-fee basis. Obviously, there are more uncertainties in film where location shooting can destroy your budget with things like weather delays."

Thus the tendency over the past two years for more and more packagers to relinquish all rights to a film show in return for the networks guaranteeing all costs plus a percentage for the producer.

"It's just a matter of how you want to bargain," says Fries of Screen Gems. "If you want to retain distribution rights to your product, you have to chance getting your lumps on costs. You can relinquish your rights to the network and take a cost plus deal, but this means they probably won't give you any profits on the front end, although eventually you may get something out of foreign syndication or merchandising rights."

Estimating is difficult

The problem, of course, is in running the risk of "getting your lumps on costs" when costs are so astronomical these days. With the high production values being demanded by color location shooting and the fact that the longer shows are much more susceptible to production overages, a producer who has licensed his show to a network for a flat fee can quickly find the costs soaring well past that fee into the red.

On the other hand, if the producer has a show that he is convinced can hold up for more than one season, it is worth his while more than ever to try holding onto the rights even if it does mean losing money the first time around. With more long-format shows and with fewer new hits each season, the demand for popular shows in syndication is greater than ever. Those with sufficient episodes for stripping are at a premium.

"Companies still stay alive on the basis of shows like *Bewitched* and *Father Knows Best*," said Screen Gems's Fries. "So it generally remains the policy of the larger organizations that have facilities for distribution to try taking the risks and retain distribution."

The fact that more is certain to be seen of live/tape programs is illustrated by part of a speech NBC Television Network President Don Durgin made before the Hollywood Radio & Television Society last spring.

Subject of the address was Durgin's contention that long-form programing is in Hollywood to stay, but in it he significantly pointed out advantages in long-format programing which can be provided by live/tape:

"Weekly or daily presentation of a continuing single star, which is almost impossible on film. (e.g. *Today*).

"Spontaneity. Contemporary, topical modern formats and program content which modern audiences increasingly seek out (e.g. *Rowan & Martin's Laugh-In*).

"Creative collaboration of many elements and people from different organizations and background which are not always possible where a program package comes from a single supplier, agent or studio (e.g. *Tonight*).

"Horizontal rather than vertical structuring — strip programing where the emphasis is on daily viewing habits vs. weekly viewing habits.

"Production economies and control of costs.

"Personal selling, identification and merchandising.

"Ability to experiment, innovate and accelerate the development of what has been variously referred to as 'Event Television' and 'The New Television.'"

Fries says Screen Gems has "discussed" the idea of doing "an evening *Peyton Place* show on tape," but "we haven't come up with a project yet."

In the meantime, with the bulk of production remaining on film, what is being done to hold down costs here? Everyone agrees there is only one area for economy at the moment. No one foresees a halt to increasing union demands, although some, such as Self of 20th Century-Fox, doesn't believe they'll go up as steeply as in the past simply because "the balance has tipped the other way now. Part of the problem of the big increases has been that costs were too low in the past."

As below-the-line labor costs go up, so proportionately will above-the-line wages and talent fees. Plus, says CBS's Lafferty, "above-the-line costs can't go down; it will always

Goodbye Violence, Hello Smiles by Gerald Gardner

Jerry Paris, one of Hollywood's leading directors, has vowed in public print never again to lend his considerable talents to the production of violent television fare.

He has been joined in this expiation by other Hollywood notables who feel similarly guilt-ridden by their role in our decade of brutality and assassination.

As in most things connected with the impressionable TV medium, what is most to be feared is over-reaction. It has been wisely written: "Where the movies would catch cold, TV gets pneumonia."

The frenzy for nonviolence in TV has resulted in the deletion of even the most innocuous fight scenes from television adventures. *Mannix*, for example, has been deprived of its fist fights, which is somewhat like telling a potato farmer to avoid starchy foods.

What worries me is that this devotion to the placid way will invade areas where a more sanguinary approach is called for.

We fade in on an Elizabethian scene on a sound stage in Studio City. The hip young director, Roman Walinsky whose sideburns can be seen from Griffith Park, is straightening a costume as his producer Harris Briskin, distinguished creator of TV specials, flips nervously through the script.

BRISKIN: I thought you promised me there'd be no violence in this show.

WALINSKY: But man, this is "Macbeth." There's gotta be violence. I mean, it's a bloody scene, man.

BRISKIN: Can't it be off camera?

WALINSKY: Listen, man. Macbeth and his broad shiv the king. That's it. You don't fool around with Warren Shakespeare.

BRISKIN: That's William. What about the later scene, where Macduff kills Macbeth? Couldn't that just be implied?

WALINSKY: Man, you amaze me. This is a *classic*. It's the "Streetcar Named Desire" of its time. You don't fool around with Woodrow Shakespeare.

BRISKIN (mopping brow): Couldn't we make the suffering internal? Psychological?

WALINSKY: How's that again?

BRISKIN: Well, suppose Macbeth doesn't *stab* the king. Suppose he imposes psychological pain.

WALINSKY: I don't dig.

BRISKIN: Suppose he calls him a bedwetter.

WALINSKY: And the king calls Macbeth a middle-aged failure?

BRISKIN: You've got it.

WALINSKY: It's not Wesley Shakespeare.

BRISKIN: Monroe, please. We live in an incendiary age. As men devoted to kindness and gentleness, you and I must lend our craft to defuse the passions of our times. We must lend our art to the way of gentleness.

WALINSKY: Okay, okay. I'm shooting the stabbing scene next. Stick around and you'll see how I tone down the violence.

BRISKIN: Sorry, I can't wait. I'm going to the Riley-Harris fight. I hear Riley'll kill him. FADE OUT SLOW BUT FINAL.

take as long to write a script."

The area left then is equipment improvement to make shooting less expensive and more efficient.

Everyone argues that more must be done in this field, and the projects range from relatively minor savings in force now to Buck Rogers inventions vaguely envisioned far in the future.

Laflerty recites such recent developments as elimination of duplicate negatives—a step that saves several thousand dollars per series episode. Also the use of new film and forced development of it to cut down on the amount of lighting equipment and size of crews needed for night shooting. He says this also "can save at least a thousand dollars per episode."

At the moment, Laflerty says, CBS is attempting to design larger magazines and new lens turrets for the standard Mitchell sound cameras used at the studios. "The magazines only hold 1000 feet of film, which means 10 minutes shooting. It takes three minutes to change the magazine. With the lens, every time you want a different shot, you have to change the entire lens assembly. That takes two or three minutes each time.

"That doesn't seem like much, but when you consider all the individual minutes lost on each episode and the fact that we're shooting some 20 shows a week, that adds up to five to seven hours of time and a cost of something like $7,000 a week."

ABC's Pompadur cites the use now of video-tape equipment atop the film cameras, so that crews can get an instant replay of whether the scene went well without waiting for laboratory development of the film.

"Nothing really major has been done in film production techniques, however," notes Pompadur, "but more has to be. We've got to cut the size of film crews and costs, cut down the filming time. It's obvious we have to get away from the old ways of filming on the West Coast. As it stands now, it's costing us too much and, at the same time, there are more technicians out of work below the line than ever before. Things have to be done more efficiently to stop this proliferation."

Shooting in 16 mm rather than 35 mm still isn't gaining general acceptance except for its mobility. It requires almost as large crews as 35 mm, is more difficult to handle in editing and post-production work and most importantly, notes CBS's Laflerty, "it might be accepted if everyone went to it, but if you do a show in 16 mm that's followed by a big-production commercial in 35 mm there's a noticeable difference."

Fries says that experimentation can run as far as a proposal made to Screen Gems to try developing a process to shoot film in black and white and then convert it to color through some sort of prism effect in the laboratory. He admits it sounds far-fetched, but he's carrying the proposal around in his brief case. "Maybe they can get Eastman Kodak or someone to collaborate in trying it," says Fries.

"They have to explore all the potentials for production breakthroughs," says Bernard Kanner, senior vice president and director of media management for Benton & Bowles. "If they ever give up on that, the whole world is through."

Despite the fact that each network's fall lineup has at least one show that was shot outside the continental U.S.A., network and studio executives agree that runaway production is not the answer.

Location settings are claimed as the only reasons for filming CBS's *Hawaii Five-O* in Hawaii and ABC's *Ugliest Girl in the World* in England. Production executives all cite logistics problems in runaway shooting involving travel, equipment and manpower. "It's one thing to shoot a movie overseas and have plenty of time to ship the film home to be put together," says NBC's Schlosser, "but you don't have that kind of lead time with a television show."

Cheaper, but not inexpensive

ABC's Pompadur admits that buying a British-made show, such as *The Avengers,* "is less expensive than an American-produced film show, but it costs much more than Americans think. Production costs are going up over there, too, and they are learning to charge more." (One ABC executive gives the cost of an *Avengers* episode as "about the same as *Operation Entertainment*—$125,000 to $130,000 an hour," which would put it considerably below TELEVISION's $170,000 per-hour estimate).

Pompadur says the one-hour *Journey To the Unknown* series is being shot in England "at about the same price it would cost in this country," but is being done there by the British Hammer Films "because they are the best-experienced at making this kind of show." A West Coast studio executive backs up the network official's cost contention: "You could shoot that show in about six days over here. ABC had planned on 10 over there, but the word is that it's going to 18 to 20 days an episode. Those extra days don't come for free."

One area where ABC admits it's

cutting cost corners is in its Friday night programing, by putting in the string of live/tape shows *Operation Entertainment, Dreamhouse* and the *Don Rickles Show*. "Friday is cheap," acknowledges Pompadur, "but that's a night we've always had a tough time with. The audience level is down anyway."

This sort of low-budget back-to-back scheduling obviously has limited application. And most executives agree that the saturation point also has just about been reached on the number of extremely inexpensive Chuck Barris-style game shows that can be used in prime time.

One expensive area in which all production officials agree money is now being saved is pilot production. There is disagreement over whether fewer pilots are being produced these days, but there is unanimous agreement that long-format programing is allowing much more efficient use of rejected pilots. "Instead of playing off a pilot that didn't make it at a heavy loss in the summer, now we can put it in the movie box," says CBS's Lafferty.

The three at NBC

NBC, as pioneer in the form, is proud to point out that "so far we've got three series—*The Outsider, Ironside* and *Name of the Game*" out of the long pilots. Half-hour pilots, of course, are still necessary, and a problem. But the big money is in the hour-and-a-half shows, and by being able to take a large chunk of the pilot budget out of regular programing costs there obviously is increased efficiency. "By being more selective and putting more into the pilot, even if it doesn't get on as a series, we've still got a *World Premiere* show," says Schlosser.

A final area of recent cost-cutting—the use of fewer originals and more repeats—is just about to its ultimate limit, most production executives agree. A few advertising people, such as Kenyon & Eckhardt's Erickson, believe that "the production problem is still leading to increased reruns. There has to be more."

Others, such as Kanner of Benton & Bowles, see the added use of repeats as only "an intermediate step that doesn't solve the basic problem of production costs." At the same time, even he finds solace in the necessity of starting the new season later in September because of the fewer original shows ("If we didn't start later this year, we'd be into the repeats by early March," notes ABC's Pompadur). Kanner says: "This is an obvious advantage for the advertiser since the later you get into the season, the more sets will be in use, and with the up-front prices we're paying these days we can't afford not to get value early in the fall."

In the biggest money area of all—purchase of feature films—a few network executives, such as Pompadur, see hope. "Everyone talks about movie prices going up," he said, "but we pretty much reached an $800,000 ceiling for movies about a year and a half ago. The networks suddenly sat back and said: 'Wait a minute. We have three year's inventory. The independents are doing more filming now. NBC's *World Premiere* series shows long-format programing can be successfully competitive. We have enough backlog. We don't need to panic-buy.' Then it became a buyers' market.

"We've still got motion picture guys coming in now who realize they can't get more than $800,000 for two showings, so they offer three for $1 million. But we've all resisted that pretty well. In the days of panic buying we'd do it, but now only for a special picture like 'The Blue Max.'

"We're getting our money back. The networks are just going to have to do a better job of selling to get the money out of the spot business," said Pompadur.

The movie situation and network attempts to lure "money out of the spot business" focuses on increasing network-station conflict pressured by the cost increase. Network executives such as Pompadur acknowledge that in the past two years there has been a growing, if still relatively small, tendency of some affiliate stations to pre-empt the network movie to sell one of their own.

"Stations obviously are out to make money and there always has been a certain amount of pre-emption," says Pompadur. "There's no question that in the fourth quarter of last year and the first quarter this year, when earnings were not very good, there was a source of concern with more stations saying to all the networks, 'We want to make money off our own movies, but we don't want to put it up against one of the other networks' movies because we'll get killed if theirs is better. So they pre-empted our own. But now that business is improving, we're locking horns and saying: 'Get out of prime time.'"

Even if motion picture prices have somewhat stabilized temporarily, the question remains: What will happen in the early '70s? "The question there is 'Is there enough production now?'" says Pompadur. "Will prices be driven up again by scarcity? We think there is enough production, and we don't think prices will be driven up."

A number of advertising agency executives fear Pompadur may be wrong. But they have a number of fears about price increases and where they are leading, although there appears little they can do about the problem.

In addition to their own problems with soaring ad production costs (see "TV's Most Expensive Minutes Face A Cost Analysis" in the August 1968, TELEVISION), the advertiser is up against increased network charges this fall.

The TELEVISION Telecast averages show that while ABC appears to have just about held the line over-all on a weekly basis, the weekly average cost of a prime-time minute on CBS has gone from $51,875 last season to $54,155 this season. On NBC it has gone from $46,200 to $46,850.

Nothing is certain

There is nobody who is guilty, not the networks or the producers. "It's our economic system," laments Lee Rich, vice president, media services and television programing at Leo Burnett, Chicago. "If you put yourself in the place of the producer, as long as there is no guarantee you'll be on the air more than one season, you have to make as much or lose as little in that period as possible. A few years ago you could be sure you'd make out in two or three seasons. Now you're not sure you'll be on more than 16 weeks, so you make as much as possible in that time, and that goes for talent and agents, who think the same way."

Agency executives talk about the short-term shifts made to meet the cost problem, such as the greater use of spot by some national advertisers. Michel of Sullivan, Stauffer, Colwell & Bayles cites the growing number of advertisers who are dropping network sponsorship to "get their feet wet in syndication—buying a show and putting it in 40 or 50 of their key markets."

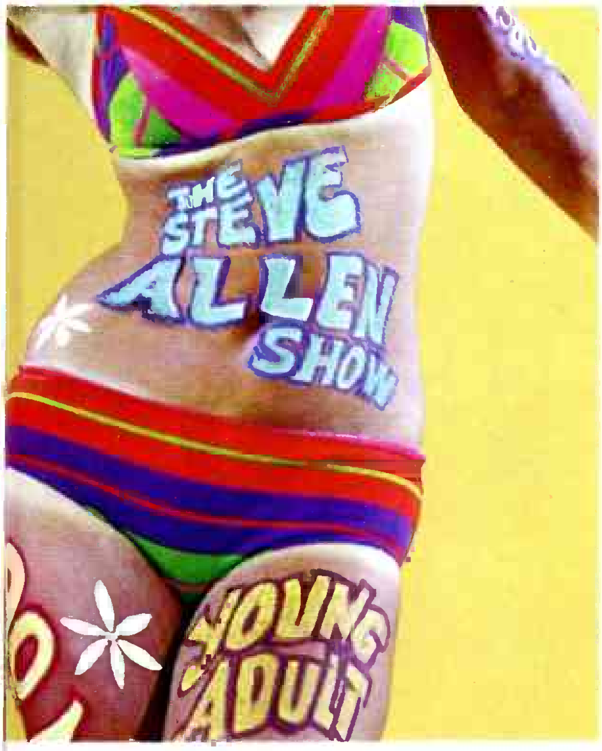
He also notes the surge in the 30-second commercial. "In another year or two there may be no 60s and I'm afraid of further diminish-

When you're 21 and young adult...

It's Sock it to me time!

Even before our 21st birthday in June, we knew the score. In fact, you might say we've always been precocious. At WWJ-TV, it's always been up, up-and-away with look-ahead thinking. Right-with-it programming. An on-your-toes operation from dawn to way past midnight. And, we'll drink to that. By the way, if you'd like to check our proof . . .

DIG THESE DEMOGRAPHIC GOODIES:



Veekday mornings are fun with 'The Steve Allen Show" at 9:00 AM . . . and Detroiters ove Steve's wild gags and goings-on!

Everyone knows this name—and the great talent that comes with it. "The Donald O'Connor Show" at 4:00 PM weekdays . . . a real audience-grabber!

Amateur bowlers duel top pros for cars, color TV sets, trips. WWJ-TV's "Beat the Champ" 7-nights-a-week.

Fresh look, mobile format—with anchormen Ted Russell and Dwayne Riley, backed by a crack crew of information specialists! It all adds up to 90 minutes of award-winning Channel 4 News 6:00 to 7:30 PM weekdays.

WWJ-TV DETROIT

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

ing," he says. "After all, there have been 20-second commercials."

Robert E. Buchanan, vice president, J. Walter Thompson, notes that "the scatter plan has kept the situation from becoming as black as many people would make it look. By taking some of the less desirable availabilities along with the good, you can still make some reasonable buys." But the economics vary there, too. Last year at this time, when advertising was soft, says Buchanan, "you could make some very good buys because the networks had a lot of unsold time. But with them almost sold out this year, you can't do nearly as well."

And that results in the ever-stiffer bargaining that the agency representatives see hardening with higher costs.

One agency executive says about the only solution is to "keep looking for bargains, then hold on to them. You get a show like *The FBI*. It is now quite successful, but when the rates started to creep up on them for this new season, Ford and J. Walter Thompson took a stand last year and said they wouldn't pay it. A compromise was worked out. Ford was a dependable client who buys a lot of time. Naturally ABC would meet them halfway. They don't want to drive away a good client."

But despite the talk of marketplace haggling as an interim solution to holding down prices, practically all advertising executives speak ominously of that point where prices will get so high that major advertisers will be forced out of the medium.

"Sooner or later," says Burnett's Rich, "it's bound to reach the point where it's just like a person who has been having dinner in the same restaurant for years and one day wakes up to realize it's now costing him $15 a meal. He just has to say he's sorry but he can't afford to eat there anymore."

Advertising executives can't say where this drop-off point will come, although they also see no slow-down in the climb to it. While most can't cite any instances of major advertisers having thrown in the towel so far, Pinkham of Bates observes: "I don't see U.S. Steel around anymore."

All talk worriedly about the continued diminuation of an advertiser's impact, with participation, scatter buys and shorter spots. Some advance long-range worries that multiset homes are going to further fragment audiences.

Most point out that although other media costs are going up, too, some are finding attractive ways to lure back television advertising dollars. Buchanan of JWT notes *Life* magazine's new plan to offer advertising in every other copy of the magazine for advertisers who can't afford the full rate.

"They're rising to the challenge of holding down unit costs," says Buchanan, "and this is something that has to be done. There are people who want to advertise on television but can't do it because of the unit cost. Their ad budgets aren't going up as much as the per-minute costs each season. It's like shopping for a car and being offered an excellent deal on a Cadillac at $4,000. It doesn't do you any good if you only have $2,000."

Burnett's Rich offers one macabre piece of hope to the advertisers caught in the price squeeze. "We're all aware of the problem and trying to do something about it. But the advertiser is the one guy who has an out. Networks and producers don't. We're the only ones not actually in the television business. We just spend the money. If we decide it finally gets too expensive, we can just go paint our messages on rocks or something." END

FOCUS ON COMMERCIALS

1) It's the World Wide Painting Competition, and the announcer introduces runner-up Stella Spatterly. There's the sound of a crowd cheering in the background.

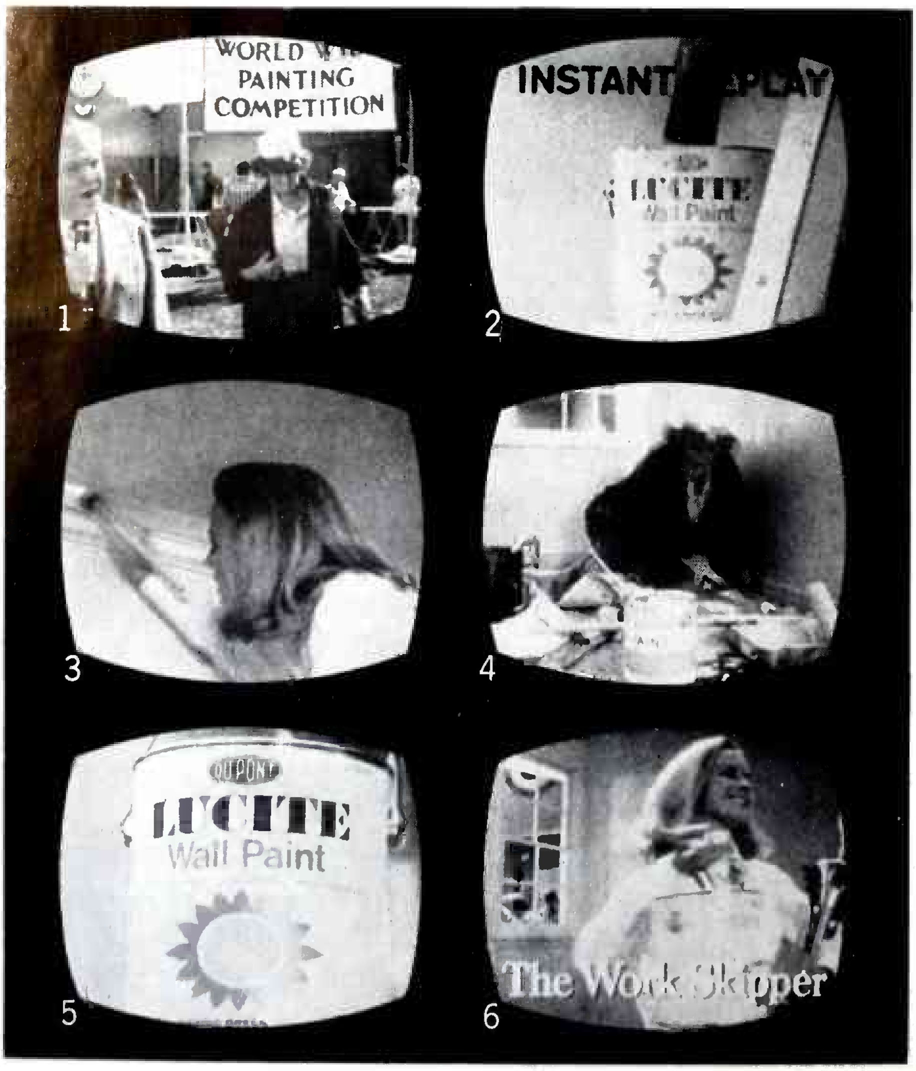
2) During an "instant replay," Stella complains she was cheated out of the championship: "Why she used du Pont Lucite—the work skipper."

3) A shot of the winner. Stella: "Look—she skipped the stirring."

4) Stella: "Her Lucite didn't drip, didn't run like my paint did. She was all finished while I was wiping up the drips and spatters. . . ."

5) A tight product shot. Announcer: "If you can't get out of painting, do it the easy way with Lucite—the work skipper."

6) Announcer: "Stella, you're a rotten sport!"



Lucite spoofs sports to score with women

Du Pont feels it has engineered a real breakthrough in women's rights. By manufacturing a line of paints that can be handled with maximum ease and minimum mess, du Pont thinks another of the barriers to the weaker sex has been removed.

Interior painting and decorating was once a male domain, while any zeal for interior painting and decorating was exclusively female. By promoting its Lucite wall paint as the "work skipper," du Pont believes it will encourage women to do their own painting, quickly, easily and impulsively, if they wish.

Paint that proclaims itself quick and easy is one of those things—like sword swallowers—that must be seen to be believed. If a demonstration approach is necessary to Lucite, television is necessary to demonstration. To sell Lucite for du Pont, N. W. Ayer & Son, Philadelphia has conjured up the housewife's nightmare—a frazzled, bespattered woman, surrounded by cans, newspapers and rags. They call her Stella Spatterly.

The spot opens to the sound of a cheering crowd as a sports announcer interviews Stella, a runner-up in an indoor painting competition. Stella is lodging a protest because the winner had an unfair advantage—Lucite. An "instant replay" shows the contestants painting flats. The winner is an attractive, unmarried girl who effortlessly spreads Lucite on her flat, while Stella frantically stirs Brand X, struggles with her flat and hysterically cleans up the floor. Stella swears she is giving up competitive painting for jai alai.

Ayer figures that women would be amused by a sports spoof such as the Women's Worldwide Indoor Painting Competition in this commercial. Frank Malloy, creative director on the account, says the sports angle not only demanstrates the superiority of the du Pont product, but he feels the campaign is particularly appropriate to an Olympic year.

"This year, 1968, our national advertising is virtually all in television," according to Senior Vice President Robert Zabel, who is management supervisor for all the work Ayer does for du Pont, "We have been primarily in television for a great many years, and we have led all the paint retailers in

We've wrapped up New York.

And KABC-TV Los Angeles, KGO-TV San Francisco and WXYZ-TV Detroit, too!

They, along with WFIL-TV Philadelphia, WCPO-TV Cincinnati, WAST Albany, WISN-TV Milwaukee, WNEM-TV Bay City-Saginaw, WBAY-TV Green Bay, WLOS-TV Asheville, KGMB-TV Honolulu, WFLA-TV Tampa, WSJV-TV South Bend-Elkhart, WNHC-TV New Haven, KFRE-TV Fresno, KCPX-TV Salt Lake City, WFTV Orlando, WOC-TV Davenport, WTVJ Miami and WQXI Atlanta have licensed the newly-released Screen Gems Post 1960 features, including "Advise and Consent," "The Bedford Incident," "Barabbas," "Ship of Fools," "Under The Yum Yum Tree," "Diamond Head" and "Major Dundee." **Screen Gems**

post '60 features

Note: In New York it's WABC-TV.

television."

The Stella Spatterly spot with its appeal to the housewife is very heavy in daytime TV, Zabel adds.

This commercial is one of eight in a campaign designed to "zero in to one single idea," Zabel explains. Du Pont is the first paint advertiser to sell all its different kinds of paints in the same campaign, using the same appeal. Du Pont interior enamel, floor paint, house paint, exterior enamel, as well as Lucite wall paint are all sold under the "work-skipper" slogan.

All the spots were made in 30-second and one-minute versions, and all are spoofs of sporting events. The series first went on the air in mid-March. The commercials will run throughout the year —there is no season for interior painting—with a special push over the Labor Day weekend.

Tied in to the television campaign are new labels on Lucite cans, point-of-sale materials and dealer promotions. "You can only do that when you have one, single idea," says Zabel.

Malloy is also pleased with the way the "work-skipper" emphasis has worked out for all the client's products. "We wanted each commercial to work for all the other commercials," he adds.

Ayer is not ready to talk about viewer response to "Stella Spatterly." Zabel will go only so far as to say "We're not unhappy. The retailers are not unhappy."

Jim Winpenny is the copywriter; Herb Jacobs, the art director, and Bob Wilber, the producer on the account.

The production company was EUE, Los Angeles. END

LOCAL CURE FOR SPOT

from page 33

Colorado Springs, says: "We constantly pursue the close association with local image. This will be evidenced by the figures. . . . Local billings happens to be up 46% for the first quarter of 1968. National spot, unfortunately, has not shown this growth. This area is down 5%."

Jack Drake, general manager of KRGV-TV Welasco, Tex. (serving the Brownsville - Harlingen - McAllen market), sums up what has been going on at the grass roots: "We've gotten to work!"

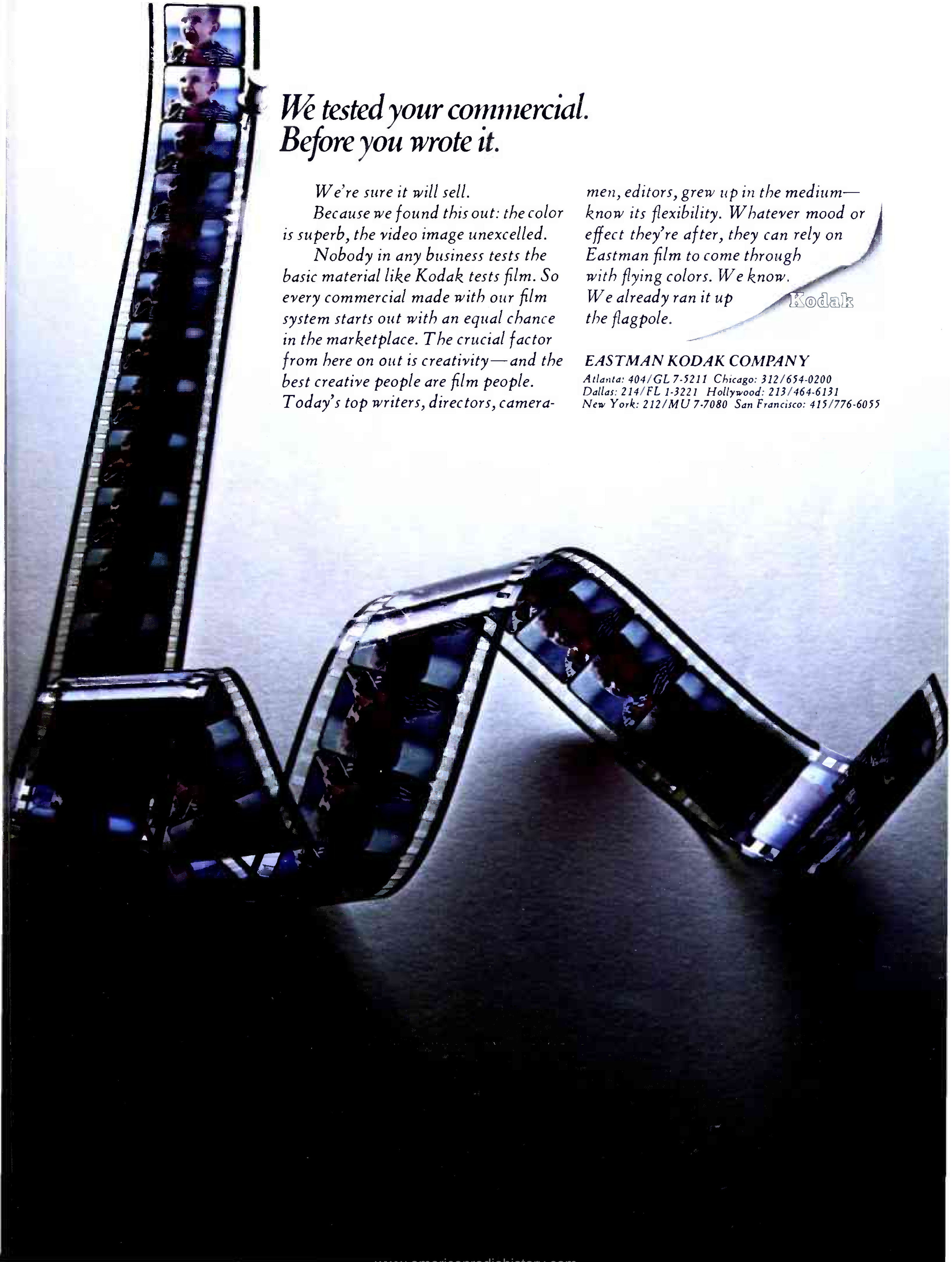
To develop greater national business, stations in small and medium markets are working with their reps to collect better data on brand sales. For promotion, most project the market's sales potential rather than the individual station's position, figuring they will get their share of new dollars. Some stations within a market have joined to share the expense of market promotion. But many efforts for joint promotion have ended in futility since weaker stations feel they will not get their share of returning spot dollars. Another method of promotion, one that has met with some success in bringing added spot if the market has the proper profile, is to sell the area as a test market.

But most stations in markets below the top 30 are making no major innovations to sell either the market or station. "We are doing nothing specifically as far as any ad campaign or trade campaign because we have reason to believe that there is nothing that can be done . . . to increase spot dollars," says Arthur Swift, executive vice president and general manager, WQAD-TV Moline, Ill. "For the past three years our market, and seemingly markets our size, have really been taking a tough kick in the tail from national spot and all of the devious rates that the networks have been using." Swift's view is shared by many.

In Omaha, Mike Byrne, director of promotion and merchandising for WOW-TV, reports they have no specific plans for promotion at present and future plans are undecided. But locally they have analyzed their major accounts at renewal time, and sold 80% of them increased schedules. Department stores, discount houses and theaters are the growing local accounts, Byrne says. The results: January up 44% over last year; February up 40%, and March, 10%. In the same period, national was down 0.5%.

Station executives in the great number of markets below the top 30 have, for the most part, made an effort to build overall billings either in national spot or local, and most of them have been rewarded. Through their efforts local business has become increasingly important, both because of new first-time advertisers and because of increased budgets from old advertisers.

Altogether, their attitude of optimistic determination seems to be paying off. END


We tested your commercial.
Before you wrote it.
We're sure it will sell.
Because we found this out: the color is superb, the video image unexcelled.
Nobody in any business tests the basic material like Kodak tests film. So every commercial made with our film system starts out with an equal chance in the marketplace. The crucial factor from here on out is creativity—and the best creative people are film people. Today's top writers, directors, cameramen, editors, grew up in the medium—know its flexibility. Whatever mood or effect they're after, they can rely on Eastman film to come through with flying colors. We know. We already ran it up the flagpole.
Kodak
EASTMAN KODAK COMPANY
Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
Dallas: 214/FL 1-3221 Hollywood: 213/464-6131
New York: 212/MU 7-7080 San Francisco: 415/776-6055

Cartoons sharpen the point of WSB-TV's editorials

Editorials on many television stations have been a medium message at best, yet it has been a foregone conclusion that if editorials proved to be effective—and they have—a visual medium will evolve beyond early formats that too often were unintentionally deadlier than the static, wooden-faced parodies they spawned. One approach might be to use, in conjunction with or following a spoken textual message, a visual device long used by print media and with great natural potential for TV—editorial cartoons.

WDSU-TV New Orleans led the way in 1964 with the first regularly scheduled daily editorial cartoons on television, drawn by veteran cartoonist John Chase. A year ago, Cox Broadcasting's WSB-TV Atlanta signed on a full-time, in-house cartoonist, Bill Daniels, who at once began to think long and hard about adapting what had become a print-media art form to a medium with a flexibility the printed page never had.

The trouble was that the classic American editorial cartoon had evolved as a static drawing, a vignette, a set piece with a point. And an editorial cartoon, it was felt, should—even on television—look and work like an editorial cartoon.

But if a newspaper cartoon was static, reasoned Daniels, the viewer's eyes weren't. If motion could and should be added, therein lay the key. "The camera lens," he decided, "must be a substitute for the viewer's eyes. Consequently, the cartoon must be filmed exactly the same way the viewer would look at it. When someone sees an editorial cartoon in a newspaper, it is natural for him to look at one element and then move horizontally or vertically to the next."

Once the decision was made to roam about selected areas of a larger drawing, and news cameramen were forced to overcome an ingrained reluctance to pan their cameras rather than relying on quick cuts, dividends inherent in the technique became apparent. Captions could be withheld until the elements of a cartoon could set up the point, then the punchline could be popped in for maximum impact.

Cut shots weren't ruled out, either. Sometimes, it was found, a cartoon could be best presented by cutting from element to element, then pulling back and showing the whole drawing. Captions proved most effective placed in balloons, rather than over or under the drawing, newspaper style. And because the cartoon team was working with film, editing could add, change or take away dialogue balloons at just the right time. Characters could be made to actually seem to carry on conversations.

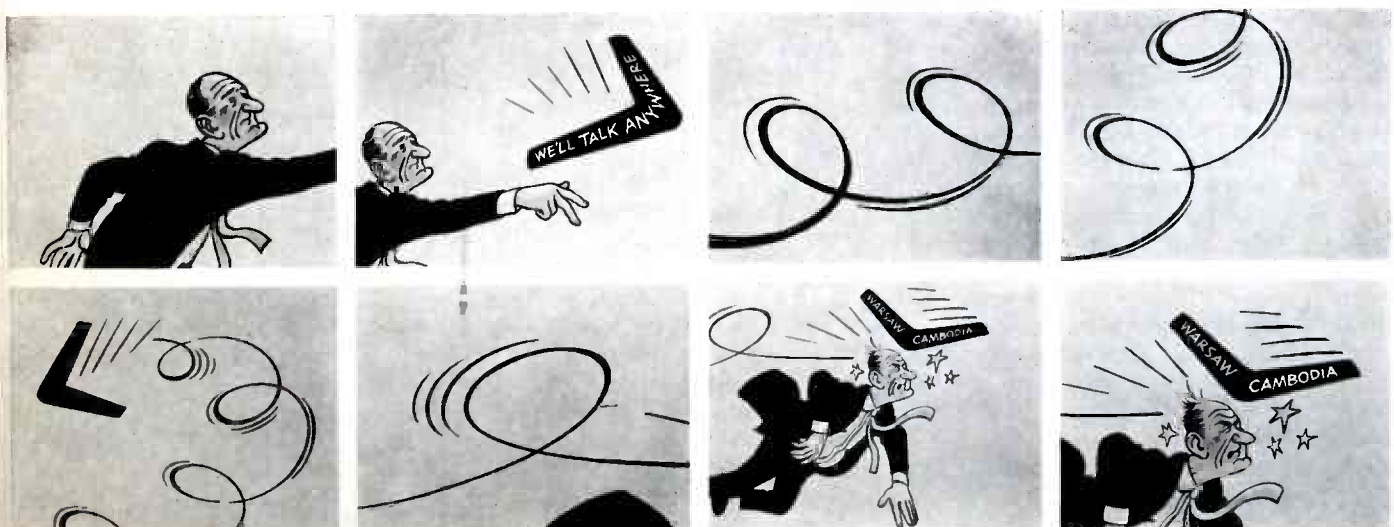
And as a final fillip, as in a Lyndon Johnson-boomerang cartoon, the drawing showing the start of an action (throwing the boomerang) could be substituted, while the camera was elsewhere (following the boomerang's out-and-back action lines), with a drawing showing the logical conclusion of the action (you guessed it, a zock in the noggin).

The audio can add its bit, too. In the case of the Johnson-boomerang cartoon, the point of which was an unwelcome response from Hanoi on the presidential offer to talk "anywhere, any time" on Vietnam, background music chosen was the song, "Undecided."

The innovators at WSB-TV also found themselved confronted with more than problems of technique. At the start of the project, WSB-TV's general manager, Don Elliot Heald, and news director, Ray Moore, thought selecting a daily topic congenial to the views of the station management and cartoonist Daniels would be easy. It wasn't. Daniels held out for veto power on grounds that a cartoon holds an intellectual message that must be turned into "an emotional communication between artist and viewer."

Management agreed, and the three men now meet daily to agree, compromise, or substitute another topic entirely for the day's message. But because he's given so much freedom, Daniels says, he's more open in his views.

As in all television programing, results count. Hard proof of effectiveness is hard to come by, notes Daniels, but "at least we've been on the winning side a greater percentage of the time." Other signs abound. One test is requests by community movers and shakers for original art, and a number of Daniels' cartoons now decorate Georgia offices. END



STATION CLEARANCES

from page 29

network pre-emptions, but they do speak of a new local independence that will move in its own interest when an opportunity arises, regardless of network pressure.

Mel Goldberg, vice president of the John Blair station representation company, estimates that 90% of the stations in the top 50 markets are bumping their networks at least one night a week for at least two or two and a half hours. Bob Muth of Peters, Griffin, Woodward says the PGW list also averages about two and a half hours per week of network prime-time pre-emptions. The reps note that movies are indeed the choice spots for pre-emptions or delays. They also explain that this pattern is particularly prevalent in three-station markets where there is no threat of a fourth station picking up the network movie for the same period that the pre-empting station has chosen for his local film.

Advertising agencies disagree about how much they can affect the pre-emption situation; some say it is possible for an agency with large spot television billings to influence a station's decision to carry a program. If the agency has a sponsor in the network program in question, it may want the program cleared and the fact that it holds power as a double agent—for the network sponsor and for spot TV clients—could conceivably lead a station toward acceptance of a network show. Some say this power is slight or nonexistent because most network shows involve multiple advertisers and the sponsor relation to a show is so complex that no one advertiser could control it.

Agency outlook

Agencies do not seem to be troubled by the pre-emption situation, though they keep a close watch on it. They realize that all the deficiencies eventually come out in the ratings wash. Frank Kemp, senior vice president and media programing director at Compton Advertising, New York, says his agency took a look at the pre-emption problem last fall, found that in many cases stations were cancelling out the second night of a network's movies.

Kemp says: "We won't have a good picture of this until after the season starts. The networks keep working on the stations right up to the beginning of the season. They don't give up until the last minute." Kemp notes that it is possible for the advertiser to get stung by the pre-emption situation. While there may be a negotiated adjustment for a sponsor if his show is not living up to anticipated cost-per-thousand figures, this is not generally a contractual right. Kemp notes that the advertiser pays for the whole network that he starts with at the beginning of the season. If the lineup falls below a certain percentage there may be a rebate, but between that percentage and 100% the squeeze may be on the sponsor.

The usual method for calculating the size of a network that a sponsor receives is to use an index based on the composite value of the prime-hour rates of all the stations contracting to carry a program. CBS-TV's director of station clearances Bob Jameson says his network considers $140,000 to $150,000 a good clearance factor on that basis, "below that they're not in the golden group." This composite base rate is also used to calculate possible rebates. Steve Flynn explains how it's done at NBC-TV using a hypothetical example: "Say an advertiser agrees to pay us x thousand dollars for a minute in a given program. The network says for that money it will deliver a station lineup with a base hour rate value of no less than $128,000. If the value falls below that, we will rebate 50%of the difference." But the network also uses a maximum. If the base rates exceed $148,000, the sponsor has the option of not using a station or paying 50% of the difference between $148,000 and the higher value achieved.

There are other ways of compensating sponsors for situations in which they receive less audience for their money than anticipated including make-good spots offered until anticipated costs per thousand have been reached (see TELEVISION, May 1968).

CBS's Jameson says his fever charts show the network experienced a normal slight drop in clearances over the summer, but that indications are for a strong fall. CBS with only five or six new shows in its lineup will benefit in clearances from the large number of returning programs.

Actually an affiliation contract is little more than the offer of first refusal rights to a station for a network's programs for which it will be compensated according to a prescribed percentage. No contract can force a station to take all or any of a network's programs. But the network can dictate that a station carry its program as scheduled or not carry it at all. Again, the network's muscle in this regard is dependent on the competitive situation in a given market. CBS-TV's Jameson says the network won't let affiliates delay movies and replay them in late night periods. In some cases a network would rather not have one of its programs get into a market at all than allow the affiliate station there to shuffle its position in the schedule. Jameson says it's a bad precedent that could lead to further schedule erosion. "If you become a soft touch," he says, "that becomes the rule of the road. Why should we pour money (network compensation) into a station's till when its contribution to the program rating is almost nil."

Down to 11th hour

In mid-August NBC-TV's Flynn described a "normal" state of flux in clearances for the new season's programs. He said NBC still had one or two shows that had undecided status with about one quarter of the network's affiliates. One show, which he declined to name, still lacked clearance on 55 affiliates. That was a maximum for the undecided category. Even the well received *Bonanza* had 17 undecided cases. "It's not unusual," says Flynn, "hasseling with the stations continues right up to September."

Despite the fight for clearances in prime time there are indications that the station belly can still be distended to accept a little more network food. CBS-TV has announced that it will offer a late-night program starring Merv Griffin to affiliates beginning in the fall of 1969. There's no rush. Another year of TV-station movie consumption will make the existing film dearth still more acute.

ABC-TV's Gilbert says the feature film situation at stations is a delicate matter. "In prime time a viewer can sit there and get all the movies he wants (network and local) and this cuts into the attractiveness of movies run by the stations in late night periods."

ABC-TV's own late night offering, the *Joey Bishop Show*, originally cleared by 126 stations, now has a lineup of 156 and has enjoyed considerable success. It's reportedly sold out through 1968.

As usual, television business discussions come back to the thing that the business is all about—the program. Program appeal outweighs all other considerations when affiliation contracts and clearances are on the line. END

EDITORIAL

A clear case for separation of powers

☐ When history repeats itself against the better judgment and interest of those reliving it, there's going to be some recrimination in the air. After an unwanted encore, all involved can nod heads, a little sad, a little wise, and foreswear yet another recurrence. Then time's passage seems to dull memories once more, and things go out of focus. Before the current round of national political conventions drifts off into hazy history, television broadcasters might take a look at the recent and not so recent past with one eye on the future, say 1972.

In 1964 the television networks packed men and equipment off to San Francisco, then Atlantic City, to give gavel-to-gavel coverage of the Republican and Democratic conventions. Eight nights of pre-empted prime time later, $16-million worth of coverage costs later, most seemed to admit that the game wasn't worth the candle. ABC-TV affiliates suggested rotating a full-coverage assignment among the three networks, and most broadcasters looked at the plan with interest. A year later CBS News Vice President Richard Salant, now CBS News president, called for a radical and fresh approach to convention coverage, suggesting that if the political parties insisted on capturing maximum amounts of free time for strings of half-hour political commercials rather than sticking to the business of choosing candidates, then television ought to be more judicious in choosing what part of the conventions to cover. As it turned out, ABC was the only network to head into the 1968 conventions with a plan for selective coverage, and this only because it could offer the excuse of a corporate financial pinch. So what keeps the candle burning?

We do not doubt the integrity of any network that says it will cover the conventions from gavel to gavel as a matter of good news judgment regardless of format, but let's face it: There's another pressure. Senators, representatives and the party organizations expect television to be there, and be there full time. And once there, the pols would prefer it if television would act more like a hired hall, less like a nosy news medium. Washington relations these days are no insignificant item in the broadcaster's worry kit. If there's a hint of schizophrenia in television's approach to the conventions, this probably accounts for it.

In Miami the GOP wanted to keep portable television cameras off the floor completely. Television wouldn't hold still for that one. Push it too far and TV may do what it may just feel it ought to do anyway.

The Democratic and Republican National Committees ought to run their shows as they see fit, even if they be protracted political circuses, and television ought to cover the events according to its best news judgment—in the case of circuses, hopefully more selectively. Any negotiating about the format between parties and broadcasters, arms-length or otherwise, is abhorrent. It puts TV in the position of making the news before reporting it—one of the pet criticisms of the unreconstructed opposition.