

for money, say WNTA-TV executives. Also, the guilds are willing to cooperate beyond the points they'd demand from a bigger producer because the series offers so much opportunity for employment for New York artists. Mr. Landau thinks that in the course of a year the series will employ more local artists than the networks. No one wants to be specific about the scales set up for these performances, beyond characterizing them as "nominal." An example of the type of cooperation involved would be in a Guild's lengthening its contractual demands for a two-hour show to allow 18 days rehearsal rather than 13, and 100 hours rather than 60.

There's another angle, too—syndication. If the *Play of the Week* is sold to other stations the artists involved will draw full scale, plus "a healthy hunk of residuals" for authors.

Talent 'Well' • Mr. Landau points to the "well" of creative talent in New York as one of the prime reasons that *Play of the Week* is possible. Despite the many artists in town, 80 percent of tv production comes from the west coast, he says, thereby narrowing opportunities for actors who want to maintain their bases in New York.

The talent responds, too, to the opportunity to do "no-holds-barred" plays without sponsor or agency interference. Besides that, they have "both interest and equity" in bringing live creativity to tv, Mr. Landau says.

Among other advantages of the *Play of the Week* format is the cumulative audience opportunities: if a play's a hit, the audience has all week to see it. The first week's cumulative audience was rated at 2,350,000 viewers, which WNTA-TV says is as many people as would see the play in a 196-week run on Broadway.

Here's how the network schedule runs:

6-6:30: J. Fred Muggs, the tv chimp who is characterized by program director Doug Rodgers as "the most sophisticated child in captivity," who has his own children's show. The producers just set the stage for him and let him "ad lib" his way through.

6:30-7: *Rate the Record*, featuring Clay Cole as moderator of a show on which teenagers pick top records.

7-7:30: *Highway Patrol*, the only syndicated show on the station. WNTA-TV executives admit frankly that this show is in the schedule because it locks in other business. In other words, an advertiser will buy into *Highway Patrol* and then take some other business around other shows. The station has 156 episodes of the series.

7:30-7:55: *Newsbeat* with Mike

Wallace. This, plus a 5-minute weather segment from 7:55 to 8, is the only half-hour evening news show in New York. Mr. Wallace specializes in amplifying the day's news with comment by qualified reporters from other media. For example, if a labor story is in the night's news he'll bring on columnist Victor Riesel for analysis, or for a Washington story, Scotty Reston of the *New York Times*. The show is repeated on tape from 12:30 to 12:55 a.m.

8-10: *Play of the Week*.

10-10:30: Barry Gray's *Full Coverage*, a program of current news plus commentary, often in the editorializing area.

10:30-11: *Mike Wallace Interview*, basically the same show which first won him prominence on WABD (TV) (now WNEW-TV) New York, later on the ABC-TV network. A typical week's roster of guests: author Meyer Levin (*Compulsion*), sportscaster Bill Stern, *New York Times* science editor William Laurence, author-actress Cornelia Otis Skinner and comic Wally Cox ("Mr. Peepers").

11-12: *Dance Party*, an adult version of the teenage record hop programs,

emceed by bandleader Ted Steele. This show, certainly not the most inspired in the WNTA-TV lineup, brings the station its best ratings. It gives away \$25,000 a week in prizes to dancing couples (a smarter looking set than you might imagine, many of whom show up in black tie and evening dress).

12-12:30: *Morgan at Midnight*, starring radio-tv black sheep Henry Morgan. Mr. Morgan's irreverent humor, if not always popular with sponsors who've felt the point of his barbed shafts, nevertheless has a loyal following. When WNTA-TV sent out invitations to New York agency men several weeks back, allowing them to designate the station personality they'd most like to have lunch with, Mr. Morgan won in a walk (BROADCASTING, Oct. 19).

12:30-2:55. Repeat of the Mike Wallace *Newsbeat* program.

Another WNTA-TV programming innovation is *Newsbreak*, 90 seconds of news on the hour. It's designed to be on the air when other stations are carrying between-show commercials. It's WNTA-TV's intention that some dial-switchers might be stopped in their progress around the channels by these news features.

On weekends WNTA-TV carries the Shirley Temple movies series, Alexander King's *Alex in Wonderland* program, Bishop Sheen and Dave Susskind's *Open End*, plus assorted feature films and other miscellaneous programs.

Syndication • Parent NTA has hopes for syndicating a number of WNTA-TV's taped programs as a means of (1) recovering some of the production money involved and (2) making some extra on the side. This idea was especially prevalent at the station in its first year, but not spectacularly successful. Only the Bishop Sheen and Mike Wallace shows achieved a fair measure of sales.

WNTA-TV lost money in its first year under the NTA banner. Manager Klein is increasingly bullish about its chances to pull out of the red, although he has no illusions that it will happen right away. He says, however, that billings have doubled in the past month and now are at a higher point than at the station's peak last March. When NTA took over the station it billed about \$2,000 a week in national spot; he says revenues now are as much as \$60,000 a week in that category. Other bright spots: *Open End* is sold out, *Play of the Week* is 50% sold, *Newsbreak* is sold across the board. (*Newsbeat*, on the other hand, loses money every week.)

What About Ratings • They'll talk about ratings at WNTA-TV, but they don't like to. The station contends pres-

COLORCASTING

Here are the next 10 days of network color shows (all times are EST).

NBC-TV

Oct. 26-30, Nov. 2-4 (6:30-7 a.m.) Continental Classroom.

Oct. 26-30, Nov. 2-4 (12:30-1 p.m.) It Could Be You, participating sponsorship.

Oct. 26 (9:30-11 p.m.) Hallmark Hall of Fame, Hallmark through Foote, Cone & Belding.

Oct. 27, Nov. 3 (9-9:30 p.m.) Arthur Murray Party, P. Lorillard through Lennen & Newell and Sterling Drug through Dancer-Fitzgerald-Sample.

Oct. 27, Nov. 3 (9:30-10:30 p.m.) Ford Startime, Ford through J. Walter Thompson.

Oct. 28, Nov. 4 (8:30-9 p.m.) Price Is Right, Lever through Ogilvy, Benson & Mather and Speidel through Norman Craig & Kummel.

Oct. 28 (9-10 p.m.) Perry Como's Kraft Music Hall, Kraft through J. Walter Thompson.

Oct. 29 (9:30-10 p.m.) Ford Show, Ford through J. Walter Thompson.

Oct. 30 (8-9:30 p.m.) The Moon and Sixpence, RCA.

Oct. 31 (10-10:30 a.m.) Howdy Doody Show, Continental Baking through Ted Bates.

Oct. 31 (10:30-11 a.m.) Ruff and Reddy Show, Mars through Reeves and Borden through Benton & Bowles.

Oct. 31 (7:30-8:30 p.m.) Bonanza, RCA through Kenyon & Eckhardt.

Nov. 1 (9-10 p.m.) Dinah Shore Chevy Show, Chevrolet through Campbell-Ewald.

Nov. 2 (10-11 p.m.) Steve Allen Plymouth Show, Plymouth through N.W. Ayer.

Nov. 4 (9-10 p.m.) Another Evening With Fred Astaire, Chrysler through Young & Rubicam.