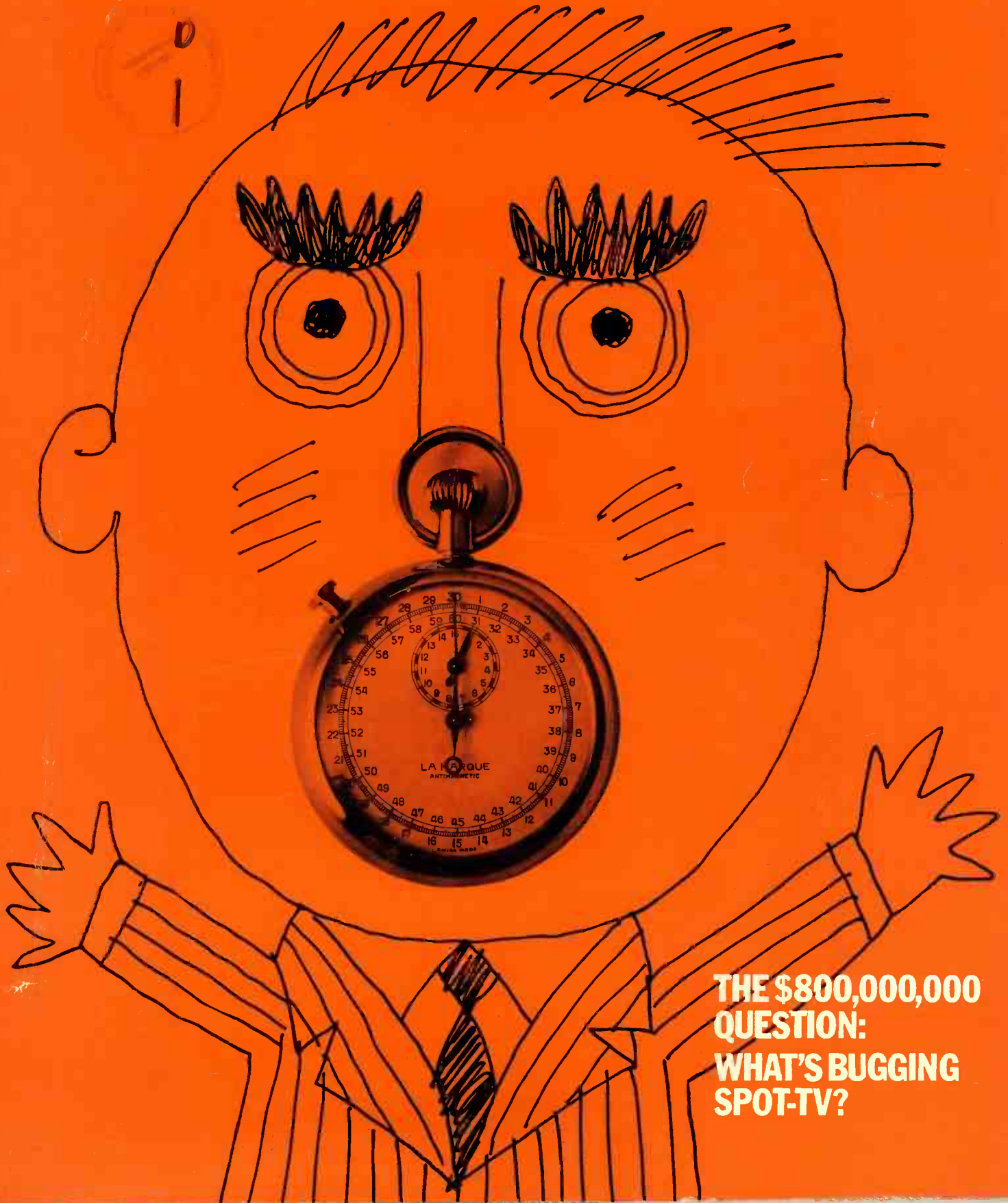


November 1966 Vol. XXIII No. 11 One Dollar

# TELEVISION



**THE \$800,000,000  
QUESTION:  
WHAT'S BUGGING  
SPOT-TV?**

*Richard Burton*

*Barbara Rush*

*Angie Dickinson*



# THE BRAMBLE BUSH



# A MAJORITY OF ONE

*Rosalind Russell*

*Alec Guinness*

*Madlyn Rhue*

Two of the big ones in color from

# WARNER BROS. TWO

*another great selection of feature motion pictures for television*



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N. Y. Circle 6-1000





**On the Go!**

**KTRK-TV abc HOUSTON**





# Are you keeping pace with color?

Virtually all '66-'67 prime time programming will be in color. With color TV commanding the attention of millions of everybody's best customers, color commercials are becoming an essential competitive weapon. Shoot in color—give your product a prime chance in prime time, greater viewer impact all the time.

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

## **EASTMAN KODAK COMPANY**

New York: 200 Park Avenue  
212-MU 7-7080

Chicago: 130 East Randolph Drive  
312-236-7234

Hollywood: 6677 Santa Monica Boulevard  
213-464-6131



## Don't get caught without this Guy this New Year's Eve.

Guy Lombardo *live* from New York's Waldorf-Astoria! Last year's historic first live syndication of this New Year's Eve special was so big, so successful, that this year 50 stations have already booked him—and it's only the beginning of November. So don't get caught without this New Year's Eve date. Make your reservations now. This Guy knows how to start a New Year right.



Reservations already accepted from:

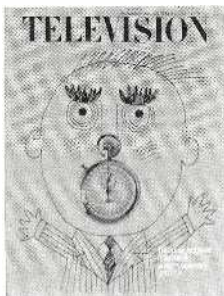
KGGM-TV, Albuquerque  
KGNC-TV, Amarillo  
WLOS-TV, Asheville  
KHFI-TV, Austin  
WABI-TV, Bangor  
WNBF-TV, Binghamton  
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WKBW-TV, Buffalo  
KCRG-TV, Cedar Rapids  
WBBM-TV, Chicago  
KRDO-TV, Colorado Springs  
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WKZO-TV, Kalamazoo/  
Grand Rapids  
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KABC-TV, Los Angeles

WKOW-TV, Madison  
WTVJ-TV, Miami  
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WLVA-TV, Roanoke/  
Lynchburg

WHEC-TV, Rochester  
WREX-TV, Rockford  
WBOC-TV, Salisbury  
KUTV, Salt Lake City  
KGO-TV, San Francisco  
WDAU-TV, Scranton  
WSJV-TV, South Bend  
KMOX-TV, St. Louis  
WIBW-TV, Topeka  
KVOA-TV, Tucson  
WMAL-TV, Washington, D.C.  
WWNY-TV, Watertown  
WSBA-TV, York

# TELEVISION



**COVER.** *The mystery medium for 1966 has to be spot television. Why hasn't it moved ahead this year as fast as it has in the past few years? That's the \$800 million question.*

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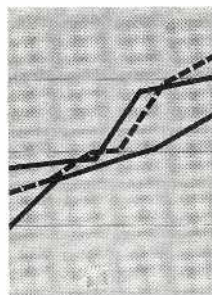
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Published monthly by Television Magazine Corp., a subsidiary of Broadcasting Publications Inc. Executive, editorial, circulation and advertising headquarters: 1735 DeSales Street, N.W., Washington, D.C. 20036; telephone (202) 638-1022. Single copy, \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing Office: Third and Hunting Park Avenue, Philadelphia, Pa. 19140. Second-class postage paid at Philadelphia, Pa. Editorial content may not be reproduced in any form without specific written permission. Copyright 1966 by Television Magazine Corp.



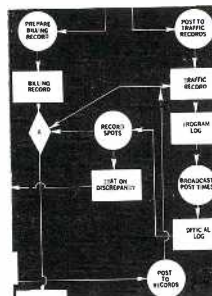
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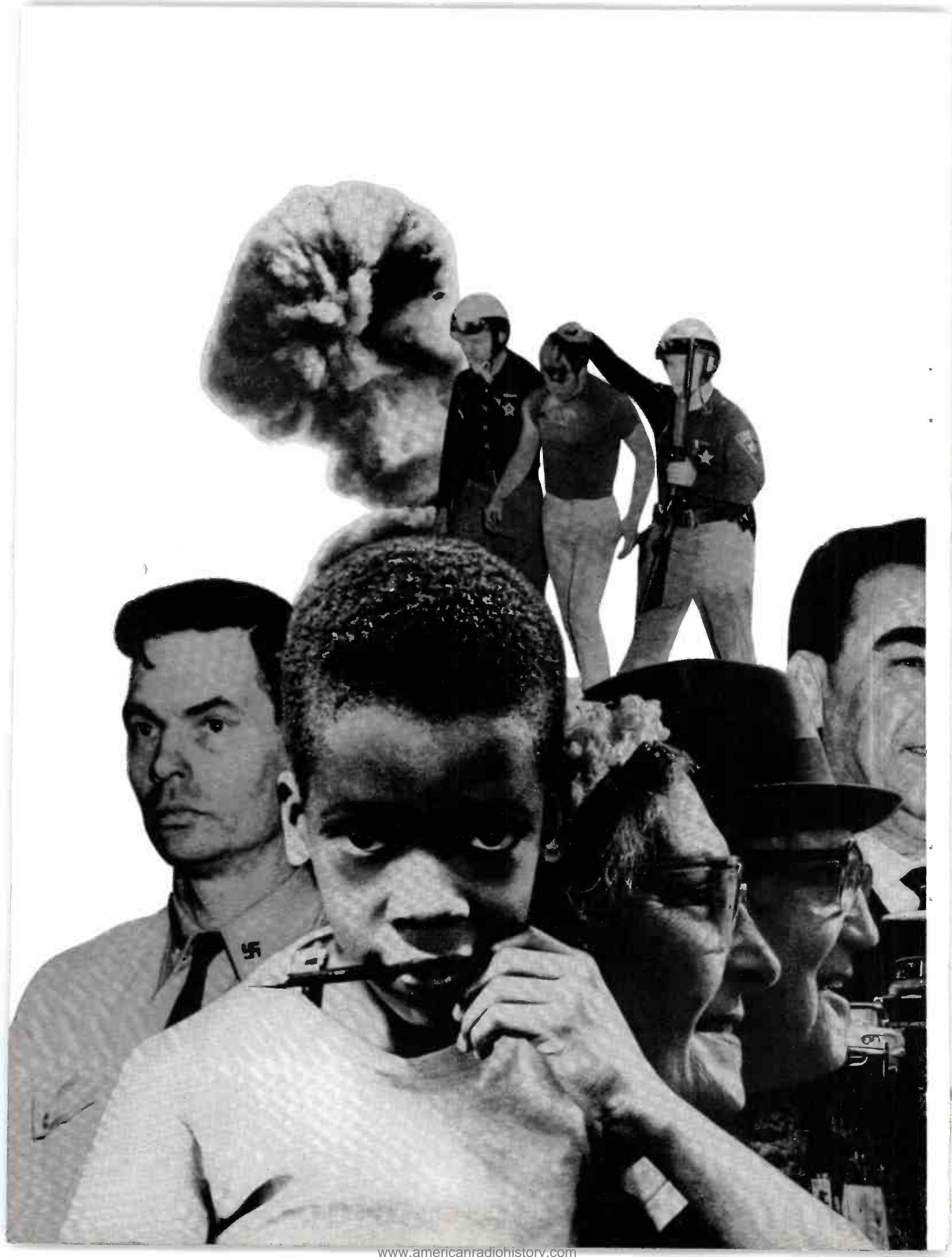
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# 1,326 editorials per year.

1,326 is the number of *different* television editorials presented on Corinthian stations during the past year. Their subjects ranged from traffic congestion to Communist aggressions, from race riots to lunar landings, from police protection to Presidential politics.

Sensitive, time-consuming, important... editorializing is a major responsibility of top management at each Corinthian station. Helping to ensure balanced editorial judgment are editorial boards, experienced writers, careful research, and a high degree of community involvement.

Our editorials question, clarify, praise, criticize, encourage, analyze, prod, and inform. They seek to crystallize community concern and, where necessary, suggest a course of community action.

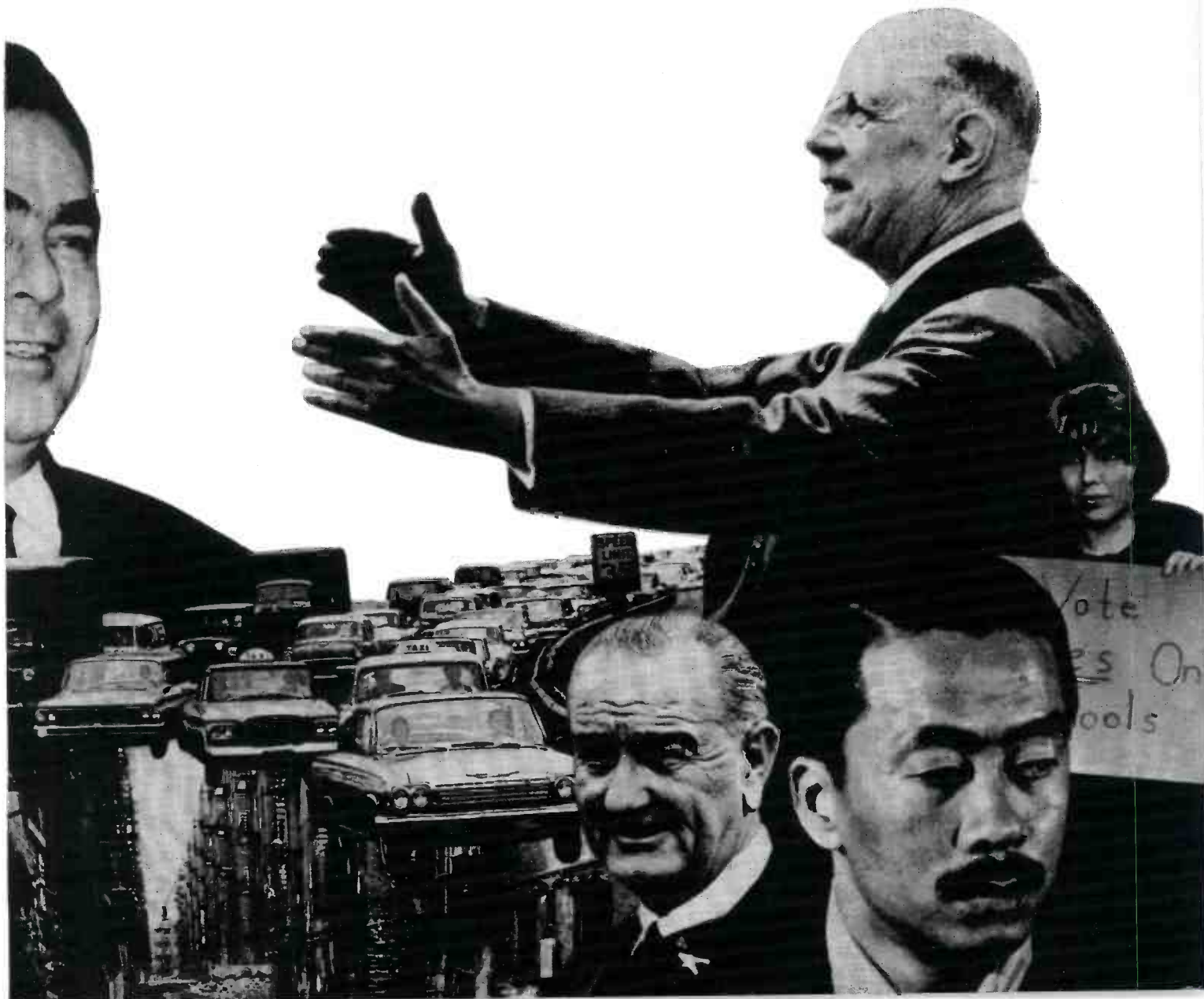
You can see it's Corinthian.

Represented by H-R/Corinthian

Responsibility in Broadcasting



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



## THE MONTH IN FOCUS

**TV and movies sign big deals; pay TV legitimized, Sarnoff honored**

**N**ETWORK television and the motion-picture industry last month entered into agreements sure to have far-reaching implications for both.

ABC-TV's presentation of the three-hour long *Bridge on the River Kwai*, which was sponsored by Ford Motor Company for \$1.8 million and which overwhelmed its program opposition, set the stage for announcement by ABC-TV and CBS-TV of feature-film purchases between them totaling almost \$93 million.

ABC revealed that it had acquired the broadcast rights to 32 Paramount features for approximately \$20 million, and the rights to 17 20th Century Fox pictures for some \$19.5 million. *Cleopatra*, one of the films ABC bought for two showings, reportedly cost the network \$5 million. An agreement with Metro-Goldwyn-Mayer for the rights to 63 films cost CBS an estimated \$52.8 million.

There were two unusual aspects to the CBS-MGM deal, both of which auger fundamental changes in the relationship between television and the film industry. One clause of the agreement specifies that 18 of the 63 MGM films will be completely new features, yet to be prepared and distributed theatrically. In effect, CBS is underwriting the production of a number of MGM movies.

Another aspect of the deal specifies that CBS has the option to broadcast from six to nine MGM films that have already been broadcast by NBC-TV. This means that a number of films will have been shown four times nationally (twice by NBC and twice by CBS) before they ever enter syndication and are shown locally.

Should this trend continue and expand, local stations may find they have smaller and smaller audiences for the films they buy and televise. Local broadcasters are becoming increasingly concerned over the mounting reliance networks place on feature films to

strengthen and flesh out their prime-time programming. Understandably, local stations are reluctant to buy and broadcast films that are reruns of reruns of films that have been shown throughout the nation in movie houses. *The Late Show* could turn into a graveyard of overexposed flicks; only the commercials would have any freshness.

At present, the networks show feature films during prime time on five evenings of the week and ABC is planning to broadcast a feature on Wednesday evening beginning in January, making Monday the only night in the week without a movie.

Television's tendency to broadcast films during prime time on five evenings fact: What delivers the audiences will be shown, and movies have consistently earned respectable ratings. Their higher production values, the skill with which they are made, their length and the publicity that accompanies their theatrical release, almost guarantee a respectable share of the audience. In short, the product is generally better—and usually more mature—than the on-going series that still continue to dominate prime-time broadcasting.

Last month's developments were a natural alliance between two similar but distinct aspects of show business. In a sense, it was a marriage of convenience, not made in heaven certainly, but of mutual benefit to both parties. And although the showing of feature films may not be television in the strictest sense of the word, audiences don't seem to mind.

■ January, a month traditionally appraised as a period of low buyer interest caused by the preceding month's Christmas spending spree, has once again stimulated the efforts of Harrington, Righter and Parsons Inc., New York-based station representatives.

Six years ago, HR&P contended that January is the top television viewing month and that instead of capitalizing on the high number of sets in use (and the concomitant rise in advertising dollar efficiency and choice of top spot availabilities) advertisers generally reduced their budgets. At the time, HR&P pitched the need for strong investment in advertising during January 1961, and as a result, billings climbed. In later years, after the firm's initial promotional effort abated, billings fell off.

This fall, the firm is at it again, attempting to stir the interest of advertising executives who have not, according to HR&P, grasped the implications of a January spot-TV drought during a period of viewership bloom.

In this season's presentation, HR&P points out that January 1965 and January 1966 were two of the lowest billing periods in the past six years. In January

1965, for example, there were 60% fewer dollars spent by advertisers than in the following October, even though 21% more television sets were turned on in the preceding January.

Moreover, HR&P notes that 82% of all products sold via spot TV are low-cost items such as food products, toiletries and the like, items usually purchased regardless of what shape the family budget is in.

■ Subscription television made news again last month as the result of a Supreme Court decision and the resumption of hearings on the subject by the FCC.

Last month's refusal by the U.S. Supreme Court to review a California pay-TV decision has apparently given the green light to subscription-television operations in that state and elsewhere as well.

In 1964, California voters supported a referendum that effectively banned operations of pay-TV systems in that state. Suit contesting the resolution was brought against the state by pay-TV interests, and subsequent decisions by state courts ruled the resolution as a violation of the First and 14th Amendments to the Constitution. This year, a petition for review of the court's decisions was filed by the California secretary of state, who sought to reverse the lower court rulings. In essence, the Supreme Court dismissed the appeal, and in effect called the California law unconstitutional.

Still, pay TV is not soon in sight for California viewers since Subscription Television Inc., which had pay systems in Los Angeles and San Francisco, apparently has no funds to start anew a pay-TV operation in the state. Moreover, Shasta Telecasting, Inc., of Palo Alto, STI's heir-apparent in the state, is also far from ready to move into pay-TV operations. Negotiations that would result in acquisition by Shasta of 25% of STI, and absorption by STI of Shasta's UHF station in Fresno and other interests are still unresolved and the financial conditions of the agreement remain uncertain.

In other pay-TV developments, the FCC was asked to abandon its proposal to authorize a nationwide system of over-the-air subscription television on the grounds that a pay-TV experiment in Hartford, Conn., underway since 1962, demonstrates that subscription television offers little that is not available on free television. In another, and seemingly contradictory argument, the commission was asked to abandon its proposal on the grounds that over-the-air pay TV would seriously endanger free television's ability to maintain its current standards of service.

It was with these arguments that the



## THE CRAFT THAT GAVE BIRTH TO AN ART

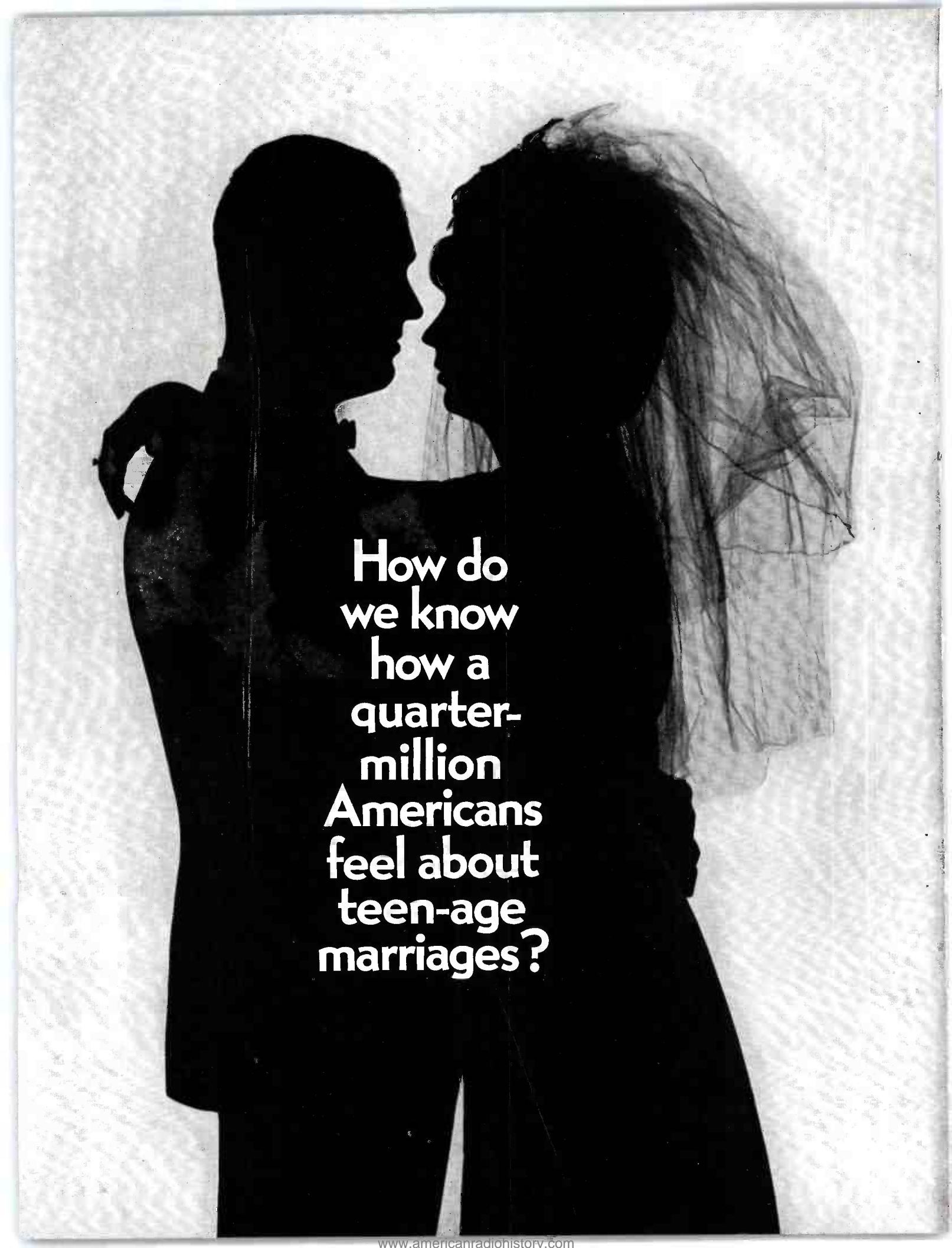
In the early days of television, most music was truly incidental. Hastily assembled, it was intended to be unobtrusive. Today, the creation of music for television is an art. The makers of television programs have learned that music is as much a part of comedy as funny lines, as moving or exciting in drama as visual action, as important to romance as a close-up embrace. Original music, which is so thoughtfully integrated into virtually every phase of television, is the product of men of talent, skill and

taste. Most of the music created for television is licensed through BMI. The themes and/or scores for 40 series produced for this season's prime-time viewing are written by BMI-affiliated composers. And the music of BMI composers also is used regularly on 21 other prime-time programs. What began as a craft is now a recognized art that transcends the television screen to become a major factor in the music of our time.

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

**BMI**  
BROADCAST MUSIC, INC.





**How do  
we know  
how a  
quarter-  
million  
Americans  
feel about  
teen-age  
marriages?**

# They told us!

It was the largest poll of its kind ever conducted on a highly-explosive subject. And one of the most dramatic demonstrations of the true meaning of two-way communication ever achieved by a mass medium.

On a recent Tuesday evening, the five CBS Owned television stations presented "*Feedback: Marriage—A Game for Kids?*"—a searching look at the pros and cons of teen-age marriages, as seen mainly through the eyes of young marrieds themselves. In the concluding portion of the hour-long color program, home viewers were asked a series of sixteen questions to determine how *they* felt on the subject, to be answered via special ballots which appeared in newspapers and TV Guide on the day of the broadcast. No prizes. No premiums. Nothing was offered *but* a unique opportunity to be heard on a matter of major public concern.

The response was overwhelming. At final count, *a quarter of a million viewers* cared enough to register their opinions painstakingly and to mail their ballots to us.

Returns were analyzed and reported on a special follow-up broadcast. But one fact was apparent almost immediately: how strongly so many people feel about what they see on the CBS Owned television stations. It is this deep sense of *active involvement* that, year-in and year-out, makes such a vital difference to our audiences, to our advertisers, and to us.

---

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

## MONTH IN FOCUS *continued*

networks, the National Association of Broadcasters, motion picture theater owners, and for the first time, the Association of Maximum Service Broadcasters, resumed a 12-year-old fight against pay-TV.

Proponents of the FCC proposal were drawn from the ranks of the pay-TV operators, manufacturers of subscription-television systems, the Screen Actors Guild and the American Civil Liberties Union.

Opponents and proponents were gathered at the behest of the FCC, which last March asked for comments on proposed rules for regulating over-the-air pay TV on a regular basis. The FCC at the time said subscription television "may well be in the public interest."

But ABC, CBS, NBC, NAB, AMST and the Joint Committee Against Toll TV (representing the theater owners) disagreed and argued last month that the Hartford test was too limited to prove anything, since the maximum number of subscribers to the system has not exceeded 5,000 and since the average

audience for the subscription system's programs was less than 1/50 of 1% of all television homes in its area. Furthermore, antipay-TV forces contend, over-the-air subscription television constitutes a waste of precious frequencies and that programing as carried by the Hartford system duplicated that broadcast by free television.

Although, as one spokesman put it, pay TV's promise is "more myth than reality," opponents of the FCC proposal said subscription television could sound the death knell for free television, since pay TV could outbid advertiser-supported television for such program staples as movies and sports events.

Another argument contends that the FCC is not authorized to rule on pay TV since the Communications Act of 1934 defines broadcasting as the dissemination of radio communications intended for the public, a definition that pay TV does not meet.

On the other hand, supporters say subscription TV is no threat to free television since it (pay TV) would have no choice but to present programing different from that now offered. "No sane viewer will want to pay for present-day programs," said one proponent.

SAG told the commission that pay television is needed as an alternative to the present advertiser-supported system whose "inherent limitations seriously restrict the quality, variety, scope and diversity of the programs which it is capable of offering." The limitations, SAG said, stem from the fact that commercial television is an adjunct of the advertising business; it is not pure entertainment.

Other proponents of the FCC proposal claim that pay-TV operations would be available as revenue producers for hard-pressed UHF and unaffiliated VHF stations. Their assumption is that broadcasters would be able to operate their stations part free and part fee, an idea tacitly opposed by the ACLU, which claims pay TV and free TV should be operated separately so that each would have the greatest freedom to develop.

So went the latest round in the 12-year-old fight between "see for free" and "see for fee" interests. Whatever the immediate effect of the Supreme Court decision, the FCC opinion is not expected for months, maybe years, to come. Both sides still have many arguments to muster.

■ Tighter curbs may be placed on the ability of television, radio and newspapers to cover criminal proceedings as a result of a 226-page report issued last month by the American Bar Association's advisory committee on free press and fair trial.

The ABA report recommended that such information as the accused's prior criminal record, the existence or contents

of any confession, the identity or testimony of witnesses, and other statements relating to the case be withheld from the media. The tentative proposals would serve to tighten the rules of legal ethics so as to prevent prosecutors and defense attorneys from divulging potentially prejudicial information between time of arrest and completion of trial.

Similar restrictions would apply to police and court officials, who, like attorneys, would be subject to contempt of court proceedings or other discipline. The news media apparently would be exempt from such charges, except when a reporter publishes or reports anything during a trial that may prejudice the outcome.

Reaction to the proposals from broadcasters and newspapermen came sharply and quickly. All generally agreed that the report was an open invitation to police, judges and attorneys to withhold information and deny the media access to important news. It was felt that the ABA rules also would enable corrupt police to cover up secret arrests, and in some cases secret trials, since some lawyers also wish to bar the public from preliminary hearings and any portions of trials that do not take place in the presence of a jury.

Some of the most hard-hitting criticism came from Dr. Frank Stanton, president of CBS Inc., who said the report's recommendations were based largely on assumptions, and not in-depth facts.

■ It was an extraordinary occasion; a gathering of leaders from all walks of life, assembled to honor one man, and no one described the event more graciously than did the person who was honored:

"Mark Twain said he could live two months on a good compliment. Tonight, you have given me a banquet for life."

Thus spoke David Sarnoff, 75, long-time head of RCA, at a dinner marking his 60 years in communications.

Colleague and competitor alike praised the man who rose from office boy to leadership of one of the largest broadcasting and communications complexes in the world.

One of his longtime competitors, CBS Chairman William Paley, speaking on behalf of the National Association of Broadcasters, told the gathering that he spoke "for my radio and television colleagues throughout America" in paying tribute "to a great pioneer in the world of communications.

"From the beginning," he said, "David's unflagging energy and vision have set the pace for broadcasters all over the land." Referring to Sarnoff's leadership of NBC, Paley added: "He never relaxed in his efforts and I've got the scars to prove it." END

### *Amanda Courtwright's* **Beverly Wilshire** **Hotel**

*Beverly Hills, California*

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

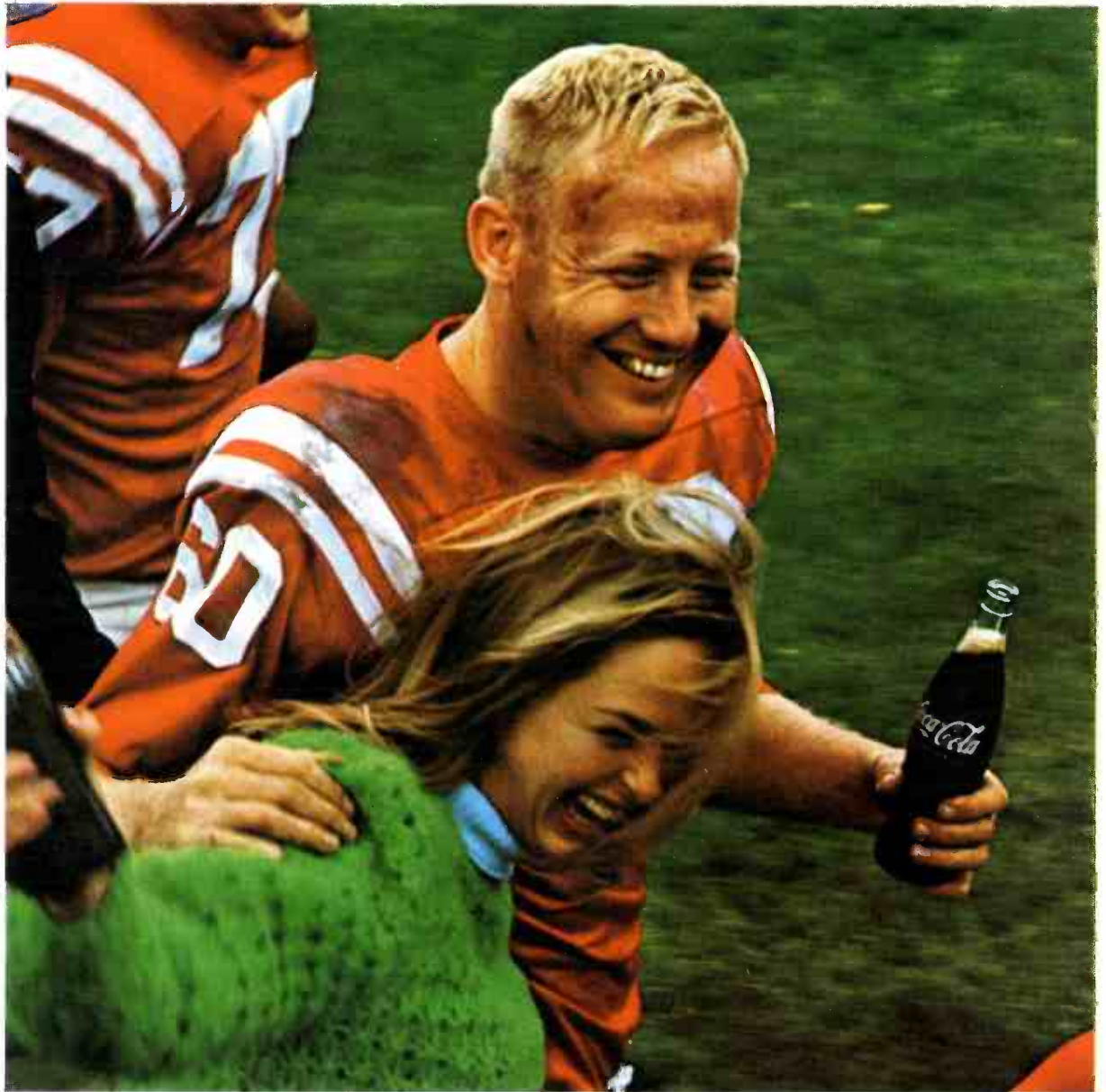
*-Slightly longer to the  
magic of Disneyland or the  
marvels of Marineland  
-Only seconds to California's  
most fashionable shops,  
(right outside our door)*



*one*  
**The A Hotel that does more for you!**

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





Courtesy of The Coca-Cola Company

**PETRY**

color : spot

FOR FOUR DIMENSIONAL SELLING

You'll find today's most dramatic sales gains obtained through Color Television. And the most dynamic approach to this medium is via Petry Colorspot. All the impact of Color plus all the advantages of Spot. Count on the Stations we represent. They lead in this kind of effective selling.



THE ORIGINAL STATION REPRESENTATIVE

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

**Announcing...**  
**for color and**  
**black and white,**  
**the new family of**  
**RCA image orthicons**  
**with a *big difference here***  
**that *shows up big here***

Now RCA brings you the "BIALKALI PHOTOCATHODE" in the new RCA-8673 and -8674 Image Orthicons. This major engineering innovation has greatly improved compatibility with its non-stick target, maintaining resolution and sensitivity over an extended tube lifetime and improving performance of *existing* color or black-and-white cameras. A simple change in a resistor chain provides proper voltages for a trio of these new Bialkali Photocathode Tubes. Wide-range, the 8673 and 8674 fit spectral requirements of all three channels...eliminating the need for another tube type for the blue channel.

Another big difference: the re-designed image section provides reduced distortion and freedom from "ghosts." These new tubes are available singly or as matched sets—a trio of 8673/S or 8674/S types for color service... types 8673 and 8674 for black and white. Main construction difference is in the target-to-mesh spacing. The closer-spaced 8673 enhances S/N ratio for quality performance under sufficient illumination. The 8674 has greater sensitivity under limited illumination. For complete information about the new RCA Bialkali Photocathode Image Orthicons, ask your RCA Broadcast Tube Distributor.

RCA Electronic Components and Devices, Harrison, N.J.



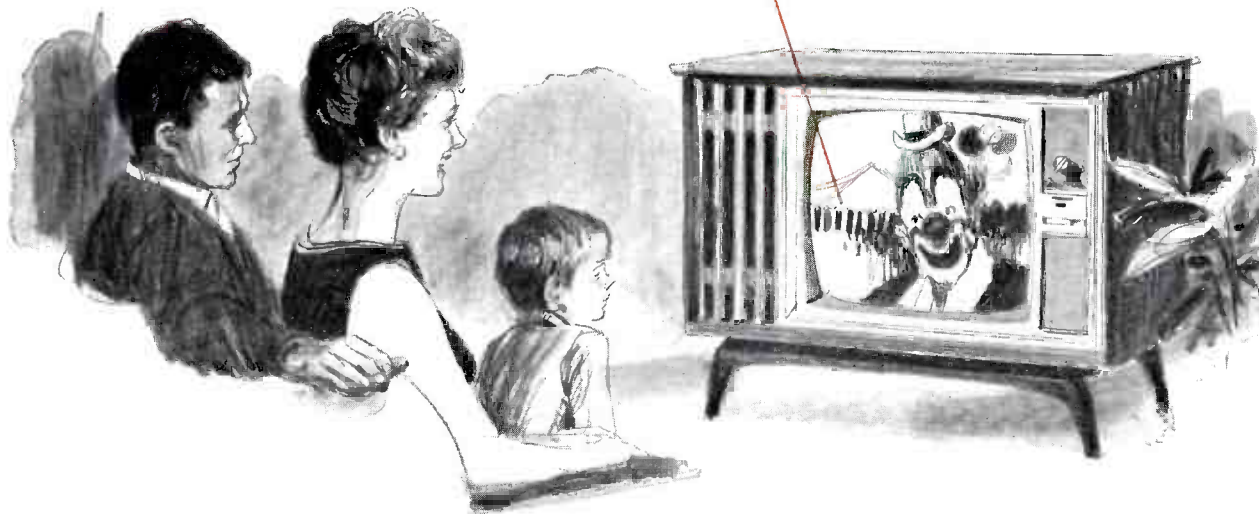
The Most Trusted Name in Electronics



USE THIS CHART TO SELECT REPLACEMENT TYPES FOR THE TUBES YOU ARE NOW USING

UNDER SUFFICIENT LIGHTING LEVELS	
For color pick-up, If you're now using... You can replace with:	
4513/S	8673/S
7513/S	
For black & white pick-up, If you're now using... You can replace with:	
4513	
7513	
7513/L	8673
8093A	
8093A/L	
UNDER LIMITED LIGHTING LEVELS	
For color pick-up, If you're now using... You can replace with:	
4415S	8674S
4416S	
For black & white pick-up, If you're now using... You can replace with:	
7293A	8674
7293A/L	

AVAILABLE FROM YOUR RCA BROADCAST TUBE DISTRIBUTOR





## FOCUS ON PEOPLE

**WILLIAM BERNBACH** Doyle Dane Bernbach commercials often are like little old ladies; you want to help them across the street. Whether it's a pint-sized Volkswagen, forlorn among brassy limousines; or Avis, fallen short of the driver's seat, your heart goes out to them. The mastermind behind this ploy, the man who made being second more winning than first, is agency President William Bernbach, who last month picked up the Man of the Year award from the Pulse Inc. Unlike client Avis, Bernbach is a notch up from number two, having made it already to that remote pantheon, the Copywriters' Hall of Fame. Much of the advertising of the sixties bears his stamp, including stuff from rival shops. For a man that important, some details are as off hand as a DDB copyline. He commutes to Brooklyn's Bay Ridge section, not Westport, Conn. And his evenings are likely to be spent at home reading or listening to records. He married Evelyn Carbone back in June 1938 and she's been his wife ever since. Born in the Bronx in 1911, Bernbach graduated from New York University in 1933. He went to work in the mailroom at Schenley's and because of an idea he had for an ad, he won a place in the Schenley advertising department. From then on it was up: posts at William Weintraub and Grey advertising agencies and cutting loose in 1949 to form DDB with Ned Doyle, Maxwell Dane and the Orbach's department-store account. TV billings last year were some \$54 million. Bernbach knows jazz well and there's a quality of jazz in DDB commercials: They look easy to do but they're not.



**NORMAN MACDONNELL** Somehow, in the strange ways of show business this gentle, silver-haired, conservative Scotsman and son of a Pasadena, Calif., banker, learned his way around a western program. Possibly nobody in Hollywood knows better than Macdonnell how to achieve human values in a western and still maintain continuing audience interest. His programs are always more concerned with people than pistols. *Gunsmoke*, which he cocreated and produced for nine years, is to TV westerns what marriage should be to youth: the difference between wild fancy and maturity. Last season, Macdonnell held the weekly reins of NBC-TV's *The Virginian* and this year the overall production of the same network's *The Road West* is in his hands. Reflecting back over his career and concerned about the season ahead, Macdonnell does not lean towards flip clichés. "The whole bloody business is based on a word called compromise. I'm constantly trying to evaluate the juice of this whole thing but there are no rules to it. All we can do is sell people and human predicaments and always hope that before the jury comes in we'll have a chance to show what we can really do." Perhaps there's a sound reason for a man of Macdonnell's unlikely background and quiet personality to become involved with the seemingly simple and often violent western form. The reason has to do with identification. For like the western hero, he is fighting to escape with dignity and individuality intact.

**JOHN F. WHITE** The president of the country's only educational TV network could be forgiven if he were determinedly uplift, contemptuous of money and indifferent to commercial TV. But there is no need to forgive White, whose National Educational Television last month received a Ford Foundation grant of \$6 million. He is a realist about programing ("We can do fun things, too."), knows more than most people the value and urgency of money and considers himself one of commercial TV's interested viewers. In fact, White is quick to admit that he spends a great deal of his time finding money. He likens this chore to the sales activities of the commercial networks: "They sell, I raise money." His money-raising track record is impressive. When he started as NET president in September 1958, the annual budget was \$1.5 million and the staff numbered 27. Today a \$9-million budget and 160 people service more than 100 noncommercial stations. White began his career in 1941 at Lawrence College in Appleton, Wis. He went on to Illinois Tech and Western Reserve in Cleveland. From 1955 to 1958 he was general manager of WQED(TV) Pittsburgh ETV. He watches commercial TV as much as ETV. "My viewing patterns are what I hope all Americans' will be some day. I go to the TV schedule the way I would go to a row of books: I select what I'm currently interested in. Unless baseball interferes."





*Forget, for just a fleeting minute, avails and neilsens and catv and sets-in-use and high-band low-band videotape and the fcc the mst the nab the tio...and all your day-by-day worries.*

*Remember, all your days as a broadcaster, what a great instrument you have at hand for transmitting the sights and sounds and experience of your vital young community, and enjoy the privilege.*

*This is the look of a high school football game in Bakersfield, California, where KERO-TV does more than its share.*

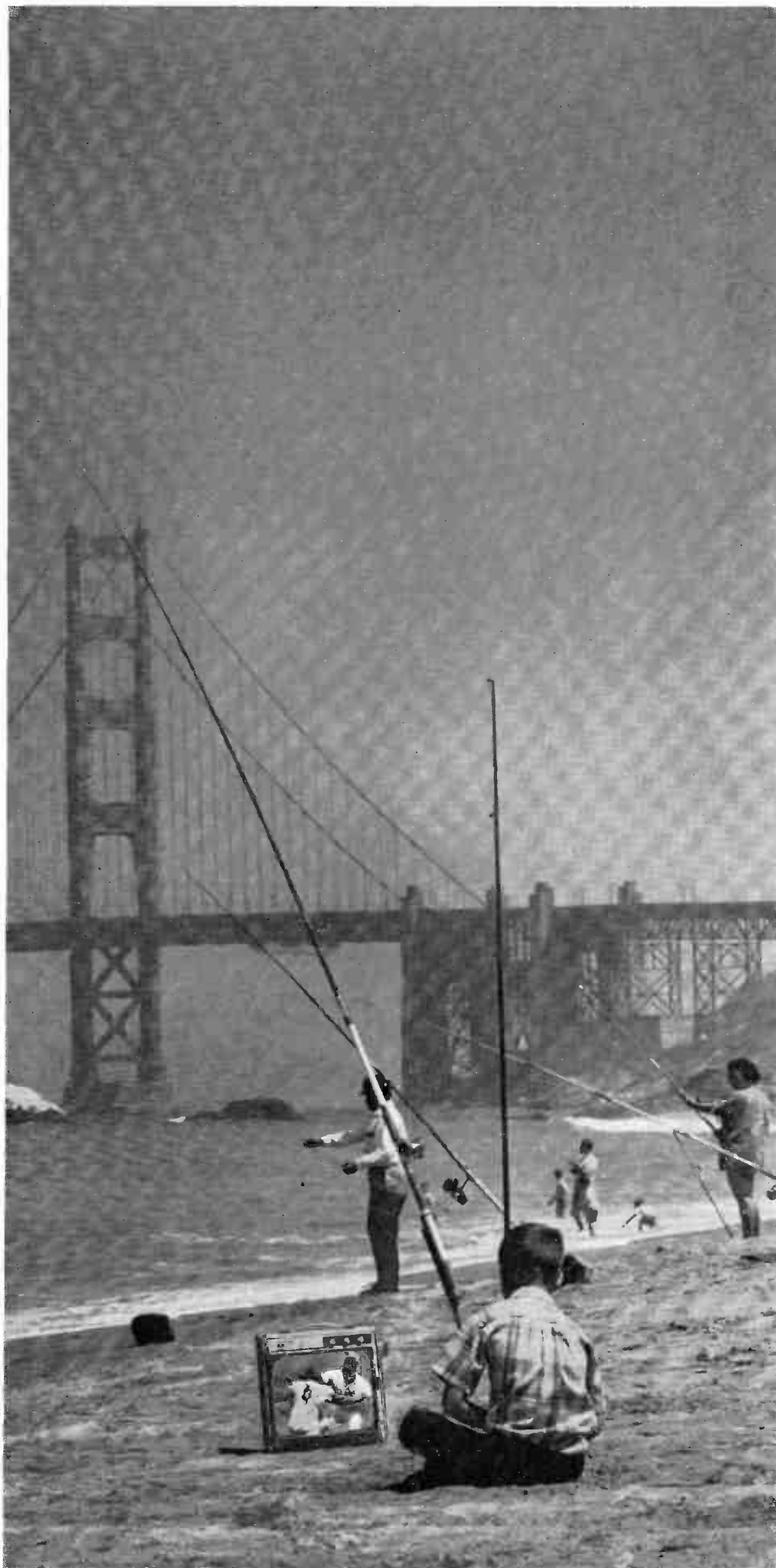


*In Bakersfield, as in the other Time-Life Broadcast cities, it is company policy to cover the community, first and foremost.*

Who else but a group broadcaster?



KERO-TV Bakersfield  
KLZ-TV-AM/FM Denver  
WOOD-TV-AM/FM Grand Rapids  
WFBM-TV-AM/FM Indianapolis  
KOGO-TV-AM/FM San Diego




## San Franciscans catch 29 of the top 30 advertisers on KTVU

29 out of the top 30 advertisers bought schedules on KTVU in this past year.\* Why? Because KTVU continues to deliver results in this vast, rich TV market. Sales results keep the important advertisers on KTVU year after year. One more reason why KTVU is the Nation's LEADING Independent Television Station.

**KTVU**  
**2**

SAN FRANCISCO-OAKLAND  
Represented by H-R Television

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

\*Based on  
TVB estimates of top national spot advertisers in 1965.



# FOCUS ON FINANCE

## TV market drops \$5 billion in valuation

**A** BEAR HUG continued to grip Wall Street last month and most broadcasting stocks were caught in the squeeze. The total market valuation dropped almost \$5 billion since last month's listing. No one seemed certain when the market would bottom out, but there was plenty of speculation that when the upturn comes there's bound to be a boost for the stock of feature-film production companies.

What has made motion-picture shares more than a little interesting was the early season ratings coup of *Bridge on the River Kwai* on ABC, and the subsequent purchase early last month of MGM, 20th Century-Fox and Paramount features for lavish sums.

One of the things that made investors so skittish about movie stock in the past was its tendency to jump around according to the box-office appeal of a company's latest picture. Now the prices the networks are willing to pay for features are building a solid floor under the picture business, so that a film brought in for about \$1.5 million will get back most of its negative cost via television alone.

The shares of both MGM and 20th Century-Fox rose modestly from closing Sept. 13 to closing Oct. 13, but this rise occurred when the generality of stocks were heading the other way. CATV shares were off an average of 9%; TV with other major interests were down 8%; programming (including the film companies) also closed 8% lower; service stocks were off 10%, and television shares averaged a decline of less than 1%. Among the motion-picture stocks, Columbia Pictures showed the healthiest gain: a 24% rise. This followed on the heels of a favorable net earnings report by Columbia for the fiscal year ended last June. The company attributed the gains to the success of several feature films and the continued high earnings of its TV division, Screen Gems. Columbia's 1966 earnings per share were \$1.11, compared with 97 cents for the previous fiscal year.

Television income continues to dominate the annual reports of Seven Arts Productions Ltd., although its percentage of the gross has declined somewhat. For the fiscal year ended June 30, gross

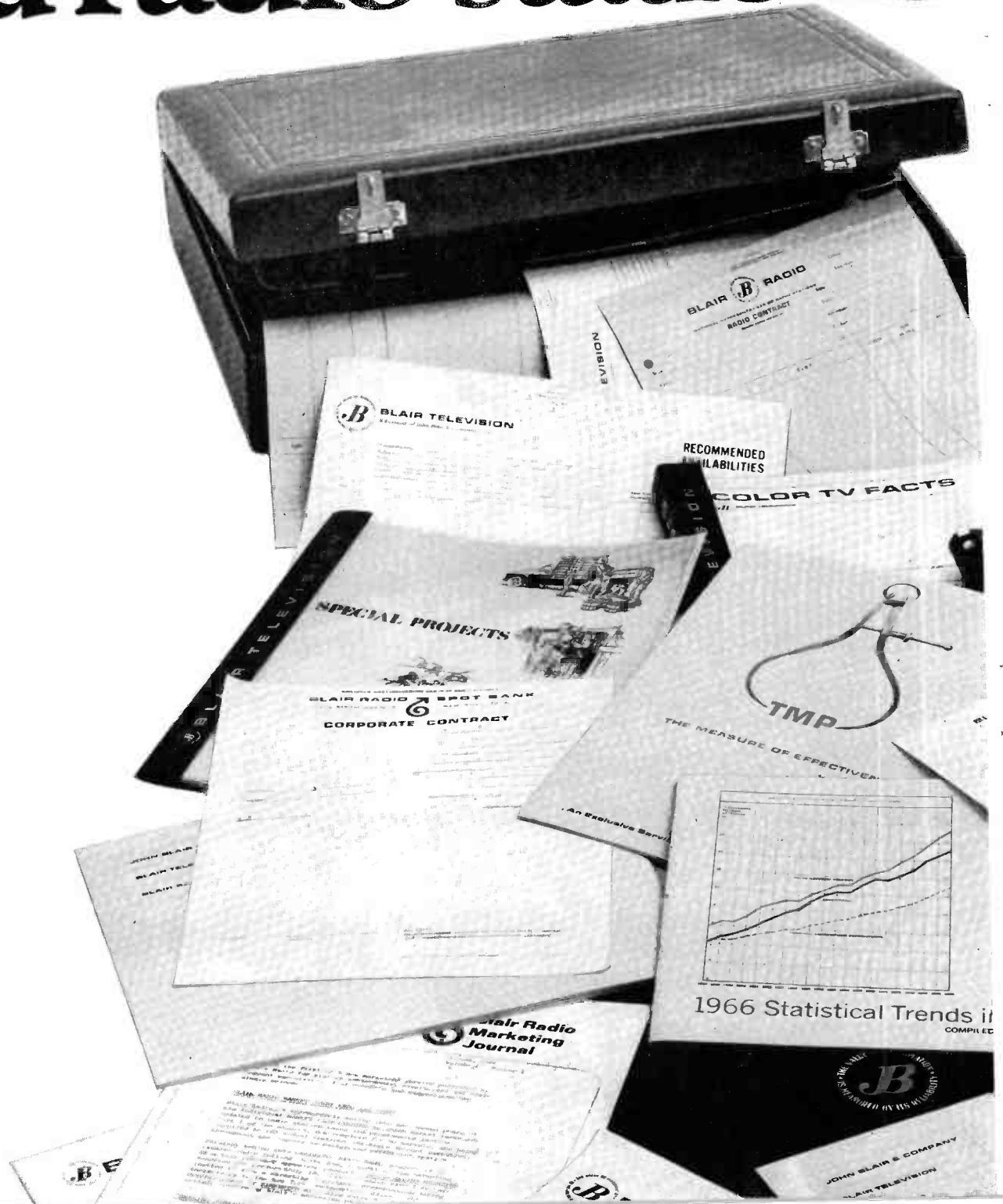
## THE TELEVISION MAGAZINE INDEX to 70 television-associated stocks

	Ex-change	Clos-ing Oct. 13	Clos-ing Sept. 13	Change From Sept. 13 Points	%	1965-66 High-Lows	Approx. Shares Out (000)	Total Market Capitalization (000)
<b>TELEVISION</b>								
ABC	N	69 <sup>3</sup> / <sub>4</sub>	76 <sup>3</sup> / <sub>4</sub>	-7	-9	86-62	4,682	\$326,600
CBS	N	53 <sup>7</sup> / <sub>8</sub>	56 <sup>5</sup> / <sub>8</sub>	-2 <sup>1</sup> / <sub>2</sub>	-4	62-42	20,825	1,121,900
Capital Cities	N	27	27 <sup>7</sup> / <sub>8</sub>	- <sup>7</sup> / <sub>8</sub>	-3	38-23	2,746	74,100
Cox Broadcasting	N	29 <sup>5</sup> / <sub>8</sub>	29 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>	-1	43-29	2,655	78,700
Gross Telecasting	O	24 <sup>1</sup> / <sub>2</sub>	25 <sup>1</sup> / <sub>4</sub>	- <sup>3</sup> / <sub>4</sub>	-3	33-25	400	9,800
Metromedia	N	27 <sup>7</sup> / <sub>8</sub>	32 <sup>1</sup> / <sub>4</sub>	-4 <sup>3</sup> / <sub>8</sub>	-14	56-25	2,094	58,400
Reeves Broadcasting	A	4 <sup>3</sup> / <sub>4</sub>	4 <sup>5</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>	+3	8-4	1,617	7,700
Scripps-Howard	O	26 <sup>1</sup> / <sub>4</sub>	24 <sup>3</sup> / <sub>4</sub>	+1 <sup>1</sup> / <sub>2</sub>	+6	35-23	2,589	68,000
Subscription TV	O	2 <sup>7</sup> / <sub>8</sub>	2 <sup>1</sup> / <sub>4</sub>	+ <sup>5</sup> / <sub>8</sub>	+28	5-2	3,029	8,700
Taft	N	22 <sup>1</sup> / <sub>4</sub>	23	- <sup>3</sup> / <sub>4</sub>	-3	36-19	3,295	73,300
Wometco	N	19 <sup>3</sup> / <sub>4</sub>	20 <sup>7</sup> / <sub>8</sub>	-1 <sup>1</sup> / <sub>8</sub>	-5	30-19	2,223	43,900
<b>Total</b>							<b>46,155</b>	<b>\$1,871,100</b>
<b>CATV</b>								
Ameco	A	7 <sup>5</sup> / <sub>8</sub>	10	-2 <sup>3</sup> / <sub>8</sub>	-24	38-8	1,200	\$9,200
Entron Inc.	O	5 <sup>1</sup> / <sub>2</sub>	5 <sup>1</sup> / <sub>2</sub>	—	—	15-6	617	3,400
H&B American	A	4 <sup>1</sup> / <sub>8</sub>	4 <sup>5</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>2</sub>	-11	9-4	2,588	10,700
Jerrold Corp.	O	17 <sup>5</sup> / <sub>8</sub>	16 <sup>1</sup> / <sub>4</sub>	+1 <sup>3</sup> / <sub>8</sub>	+8	28-15	2,135	37,600
Telepromper	A	12 <sup>1</sup> / <sub>2</sub>	15 <sup>5</sup> / <sub>8</sub>	-3 <sup>1</sup> / <sub>8</sub>	-20	28-11	822	10,300
Viking Industries	O	10 <sup>7</sup> / <sub>8</sub>	10 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>8</sub>	-1	13-10	1,260	12,800
<b>Total</b>							<b>8,622</b>	<b>\$84,000</b>
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>								
Avco	N	22 <sup>1</sup> / <sub>8</sub>	23 <sup>5</sup> / <sub>8</sub>	-1 <sup>1</sup> / <sub>2</sub>	-6	32-20	13,810	\$305,500
Bartell Media Corp.	A	4 <sup>1</sup> / <sub>4</sub>	4 <sup>5</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>	-8	7-4	1,909	8,100
Boston Herald-Traveler	O	70	74	-4	-5	76-54	540	37,800
Chris-Craft	N	16	18 <sup>7</sup> / <sub>8</sub>	-2 <sup>7</sup> / <sub>8</sub>	-15	29-15	1,583	25,300
Cowles Communications	N	15	15 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>2</sub>	-3	20-15	2,944	44,200
General Tire	N	32 <sup>1</sup> / <sub>8</sub>	32 <sup>3</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>	-1	37-28	16,719	537,100
Meredith Publishing	N	25 <sup>5</sup> / <sub>8</sub>	27	-1 <sup>3</sup> / <sub>8</sub>	-5	36-22	2,662	68,200
Natco Broadcasting Inc.	N	17 <sup>5</sup> / <sub>8</sub>	18 <sup>5</sup> / <sub>8</sub>	-1	-5	19-12	706	12,400
The Outlet Co.	N	14 <sup>1</sup> / <sub>8</sub>	14 <sup>1</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>	-3	22-14	1,033	14,600
Rollins Inc.	A	18 <sup>5</sup> / <sub>8</sub>	24 <sup>1</sup> / <sub>4</sub>	-5 <sup>5</sup> / <sub>8</sub>	-23	47-13	3,087	57,500
Rust Craft Greeting	O	22 <sup>1</sup> / <sub>2</sub>	25	-2 <sup>1</sup> / <sub>2</sub>	-10	43-24	727	16,400
Storer	N	31	34 <sup>3</sup> / <sub>4</sub>	-3 <sup>3</sup> / <sub>4</sub>	-11	49-28	4,145	128,500
Time Inc.	N	79	85 <sup>3</sup> / <sub>4</sub>	-6 <sup>3</sup> / <sub>4</sub>	-8	107-73	6,560	518,200
<b>Total</b>							<b>56,425</b>	<b>\$1,773,800</b>
<b>PROGRAMING</b>								
Columbia Pictures	N	32	25 <sup>7</sup> / <sub>8</sub>	+6 <sup>1</sup> / <sub>8</sub>	+24	30-23	1,962	\$62,800
Desilu	A	7	8 <sup>3</sup> / <sub>8</sub>	-1 <sup>3</sup> / <sub>8</sub>	-16	11-7	1,047	7,300
Disney	N	45	45 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>	-2	62-41	1,940	87,300
Filmways	A	13 <sup>1</sup> / <sub>8</sub>	15	-1 <sup>7</sup> / <sub>8</sub>	-13	27-12	696	9,100
Four Star TV	O	2 <sup>1</sup> / <sub>4</sub>	2 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>	-18	6-2	666	1,500
MCA Inc.	N	29 <sup>7</sup> / <sub>8</sub>	34 <sup>1</sup> / <sub>2</sub>	-4 <sup>5</sup> / <sub>8</sub>	-13	62-28	4,707	140,600
Medallion Pictures	O	3	2 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>	-4	7-3	632	1,900
MGM Inc.	N	27 <sup>7</sup> / <sub>8</sub>	26 <sup>1</sup> / <sub>8</sub>	+1 <sup>3</sup> / <sub>4</sub>	+7	31-25	5,034	140,300
Paramount	N	71 <sup>1</sup> / <sub>2</sub>	74 <sup>5</sup> / <sub>8</sub>	-3 <sup>1</sup> / <sub>8</sub>	-4	82-62	1,612	115,300
Screen Gems	A	19 <sup>7</sup> / <sub>8</sub>	18 <sup>1</sup> / <sub>2</sub>	+1 <sup>3</sup> / <sub>8</sub>	+7	29-18	4,002	79,500
Seven Arts	A	15 <sup>3</sup> / <sub>8</sub>	18 <sup>1</sup> / <sub>8</sub>	-2 <sup>3</sup> / <sub>4</sub>	-15	34-13	2,536	39,000
Trans-Lux	A	13	13 <sup>3</sup> / <sub>4</sub>	- <sup>3</sup> / <sub>4</sub>	-5	16-10	718	9,300
20th Century-Fox	N	29 <sup>3</sup> / <sub>8</sub>	28 <sup>1</sup> / <sub>8</sub>	+1 <sup>1</sup> / <sub>2</sub>	+5	39-25	2,886	85,500
United Artists	N	22 <sup>1</sup> / <sub>8</sub>	25 <sup>7</sup> / <sub>8</sub>	-3 <sup>3</sup> / <sub>8</sub>	-13	33-21	4,240	95,400
Walter Reade-Sterling	O	1 <sup>7</sup> / <sub>8</sub>	2	- <sup>1</sup> / <sub>8</sub>	-6	3-1	1,583	3,000
Warner Bros. Pictures	N	12 <sup>3</sup> / <sub>8</sub>	13 <sup>3</sup> / <sub>4</sub>	-1 <sup>3</sup> / <sub>8</sub>	-10	18-12	4,878	60,400
Wrather Corp.	O	2	2	—	—	7-2	1,753	3,500
<b>Total</b>							<b>40,892</b>	<b>\$941,700</b>
<b>SERVICE</b>								
John Blair	O	17 <sup>1</sup> / <sub>4</sub>	16	+1 <sup>1</sup> / <sub>4</sub>	+8	29-15	1,056	\$18,200
C-E-I-R	O	6	7	-1	-14	15-6	1,555	9,300
Comsat	N	38 <sup>1</sup> / <sub>2</sub>	45 <sup>3</sup> / <sub>4</sub>	-7 <sup>1</sup> / <sub>4</sub>	-16	65-35	10,000	385,000
Doyle Dane Bernbach	O	24 <sup>1</sup> / <sub>2</sub>	24 <sup>1</sup> / <sub>2</sub>	—	—	36-23	1,994	48,900
Foote, Cone & Belding	N	11 <sup>3</sup> / <sub>4</sub>	13	-1 <sup>1</sup> / <sub>4</sub>	-10	19-11	2,146	25,200
General Artists	O	3 <sup>7</sup> / <sub>8</sub>	3 <sup>7</sup> / <sub>8</sub>	—	—	6-4	600	2,300
Grey Advertising	O	16	18 <sup>1</sup> / <sub>4</sub>	-2 <sup>1</sup> / <sub>4</sub>	-12	30-15	1,231	19,700
MPO Videotronics	A	6 <sup>1</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>8</sub>	-15	17-6	469	2,900
Movielab Inc.	A	8 <sup>3</sup> / <sub>8</sub>	8 <sup>3</sup> / <sub>8</sub>	—	—	11-7	908	7,600
Nielsen	O	24 <sup>1</sup> / <sub>2</sub>	24	+ <sup>1</sup> / <sub>2</sub>	+2	31-24	5,130	125,700
Ogilvy & Mather Intern'l	O	8 <sup>1</sup> / <sub>2</sub>	10	-1 <sup>1</sup> / <sub>2</sub>	-19	23-8	1,087	8,800
Papert, Koenig, Lois	A	6 <sup>3</sup> / <sub>8</sub>	7 <sup>1</sup> / <sub>2</sub>	-1 <sup>1</sup> / <sub>8</sub>	-15	14-6	791	5,000
<b>Total</b>							<b>26,967</b>	<b>\$658,600</b>
<b>MANUFACTURING</b>								
Admiral Corp.	N	32 <sup>1</sup> / <sub>4</sub>	45	-12 <sup>3</sup> / <sub>4</sub>	-28	56-28	5,061	\$163,200
Ampex Corp.	N	18 <sup>5</sup> / <sub>8</sub>	22 <sup>3</sup> / <sub>8</sub>	-4 <sup>3</sup> / <sub>8</sub>	-18	27-17	9,343	174,000
General Electric	N	38 <sup>5</sup> / <sub>8</sub>	33 <sup>3</sup> / <sub>8</sub>	+4 <sup>3</sup> / <sub>8</sub>	+6	120-80	91,068	8,070,900
Magnavox	N	43 <sup>3</sup> / <sub>8</sub>	54 <sup>1</sup> / <sub>4</sub>	-10 <sup>7</sup> / <sub>8</sub>	-20	55-38	15,400	668,000
3M	N	71 <sup>3</sup> / <sub>8</sub>	76 <sup>1</sup> / <sub>4</sub>	-4 <sup>7</sup> / <sub>8</sub>	-6	84-61	53,466	435,200
Motorola Inc.	N	99 <sup>1</sup> / <sub>4</sub>	152 <sup>1</sup> / <sub>2</sub>	-53 <sup>1</sup> / <sub>4</sub>	-35	234-92	6,097	605,100
National Video	A	48 <sup>3</sup> / <sub>8</sub>	74 <sup>5</sup> / <sub>8</sub>	-26 <sup>1</sup> / <sub>4</sub>	-35	120-41	2,760	133,500
RCA	N	41 <sup>7</sup> / <sub>8</sub>	44 <sup>5</sup> / <sub>8</sub>	-2 <sup>3</sup> / <sub>4</sub>	-6	62-37	58,372	2,444,300
Reeves Industries	A	2 <sup>1</sup> / <sub>4</sub>	2 <sup>5</sup> / <sub>8</sub>	- <sup>3</sup> / <sub>8</sub>	-14	5-2	3,327	7,500
Westinghouse	N	43	44 <sup>1</sup> / <sub>8</sub>	-1 <sup>7</sup> / <sub>8</sub>	-3	67-40	37,571	1,615,600
Zenith Radio	N	51 <sup>1</sup> / <sub>4</sub>	64 <sup>5</sup> / <sub>8</sub>	-13 <sup>3</sup> / <sub>8</sub>	-21	38-46	18,751	961,000
<b>Total</b>							<b>301,216</b>	<b>\$15,278,300</b>
<b>Grand Total</b>							<b>480,277</b>	<b>\$20,607,500</b>

N-New York Stock Exchange  
A-American Stock Exchange  
O-Over The Counter

Data compiled by Roth, Gerard & Co.

# John Blair & Co. represents the top and radio stations





# Company television in the country.

## But we don't just give you a good time.

That's only the beginning. To be number one in the station representative business, you have to offer more than high-quality broadcast time.

So we do.

We start with an outstanding sales team. Then we provide more research facilities, more service, and more tools and informational aids than any other representative company does.

And we're innovators, too.

Take the restructuring of television rate cards, for instance.

Or the new Blair Radio Plans, that bring a whole new concept of flexibility and economy to buying multi-market radio.

In these and many other ways, we're constantly working to give broadcast advertising greater impact.

So if you're out for more than just a good time, call your Blair man. That way, you don't have to make a choice between quality and service. We see that you get both.

**John Blair & Company**





**STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION** (Act of October 23, 1962: Section 4369, Title 39, United States Code).

1. Date of Filing: October 3, 1966
2. Title of Publication: TELEVISION MAGAZINE
3. Frequency of Issue: Monthly
4. Location of Known Office of Publication: 3rd & Hunting Park, Philadelphia, Pa. 19140
5. Location of Headquarters or General Business Offices of the Publishers: 1735 DeSales St., N.W., Washington, D. C. 20036
6. Names and addresses of the Publisher, Editor and Managing Editor  
 Publisher—Sol Taishoff, 1735 DeSales St., N.W., Washington, D. C. 20036  
 Editor—Sol Taishoff, 1735 DeSales St., N.W., Washington, D. C. 20036  
 Managing Editor—Art King, 1735 DeSales St., N.W., Washington, D. C. 20036
7. The owner is:  
 Broadcasting Publications Inc., 1735 DeSales St., N.W., Washington, D. C. 20036
8. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) None.

9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.

10. Circulation:	Av. No. copies each issue during preceding 12 mos.	Single Issue Nearest to Filing Date
A. Total No. Copies Printed (Net Press Run)	12,383	12,000
B. Paid Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	175	175
2. Mail subscriptions	7,223	7,228
C. Total Paid Circulation	7,398	7,403
D. Free Distribution (including samples) by mail, carrier or other means	4,366	3,889
E. Total Distribution (Sum of C and D)	11,764	11,292
F. Office Use, Left-Over, Unaccounted, Spoiled after Printing	619	708
G. Total (Sum of E & F—should equal net press run shown in A)	12,383	12,000

I certify that the statements made by me above are correct and complete.

LAWRENCE B. TAISHOFF  
 Assistant Publisher

**FINANCE** continued

income totaled \$33,919,502, as compared with \$25,921,532 for the comparable period in 1965. Income from television distribution amounted to \$28,504,487, or approximately 84% of fiscal 1966's total gross. In fiscal 1965, television income was \$23,583,835, or about 91% of that year's gross. In fiscal 1964, television's percentage of the gross was approximately 94% (reflecting that big sale of Universal features).

The percentage decline in television income for Seven Arts can be attributed not to a reduction in television activity (total dollars from TV actually went up) but to an increase in theatrical revenue now that the company is making its own features.

The shares of advertising agencies figure among the service stocks, and it looks like the road from Madison Avenue to Wall Street, although paved with good intentions, can get pretty bumpy. Both Grey Advertising and Papert, Koenig, Lois are off about 50% from their 1966 highs. Grey dropped from \$31 to \$16 and PKL from \$13.87 to \$6.37 a share. Ogilvy & Mather, once at \$22 a share, tumbled to \$8.12, while Foote, Cone & Belding slid from \$19.13 to \$11.50. Doyle Dane Bernbach is off from a \$36 high for the year to \$25.

Some experts attribute the decline to uncertainty about next year's advertising budgets due to the lack of bounce in the economy. It also has been suggested that ad agency stocks tend to be held by Madison Avenue people who are more likely to sell in difficult periods than investors for institutions and mutual funds who have not been too interested in agency shares.

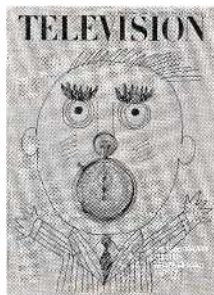
The biggest hike among television stocks was registered by Subscription Television Inc., up 28%. This is a result no doubt of the Supreme Court's refusal to review the California pay-TV dispute,

thus giving the go-ahead for subscription plans in that state. However, at last report the company had no funds to resume operations in California, although possibilities of refinancing or reorganization were being explored.

October's most noteworthy acquisition news was RCA's announcement that it planned to get behind the wheel at Hertz. This would involve the exchange of each of the 3,794,328 Hertz common shares for one-half share of RCA common and one-fourth share of a new \$4 cumulative convertible preferred stock to be issued. Also, each of the 523,234 outstanding Hertz \$2 convertible cumulative preferred shares would be exchanged for a half-share of the new RCA preferred. The proposal has been agreed to in principle, but awaits approval by the directors and stockholders of each company.

Hertz's closest rival in the car-rental business, Avis, was acquired less than two years ago by International Telephone & Telegraph Corp., which is in the process of taking ABC under its wing. Thus two giant electronics companies, each with a television network, also will have a car-rental concern to foster. Both RCA and ITT also are active internationally, and the two car-rental companies, with money behind them, are expected to move more extensively into overseas markets. The Hertz proposal is the second diversification deal by RCA this year. Last spring the company acquired Random House Inc.

The Outlet Co. (WJAR-AM-TV Providence, R.I., and WDBO-AM-FM-TV Orlando, Fla.) reported sales and broadcasting revenue of \$20,299,704 for the six-month period ended July 31. For the comparable period in 1965 sales and broadcasting revenue amounted to \$12,706,066. Net earnings for that fiscal period rose from \$331,871 to \$556,074. Earnings per share climbed from 33 cents to 54 cents. END



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# PLAYBACK

## A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

### ENTERTAINMENT VS. CULTURE

Julian Goodman, president of NBC, took issue with some critics' contention that television overemphasizes entertainment programs with broad audience appeal at the expense of culture and enlightenment in an article in *GW: The George Washington University Magazine*. He wrote:

"... the NBC Television Network alone last season offered more than 700 hours of public-affairs broadcasting and other programs of extraordinary interest, including serious, original drama and entertainment of extraordinary character. Although not all of these hours fell at mid-evening there was probably more on television appealing to viewers with specialized interests than they would have had time to watch."

---

Pierre Salinger, in his book "With Kennedy," quotes the late President as he reminisced about the Kennedy-Nixon television debates of the 1960 campaign as saying: "We wouldn't have had a prayer without that gadget."

---

### SOMEWHERE BETWEEN EXTREMES

William Dozier, executive producer of *Batman*, *The Green Hornet* and the short-lived *Tammy Grimes Show* (all ABC-TV), wrote in the Sept. 25 issue of the *New York World Journal Tribune's* television section:

"With the new television season barely under way, we are witnessing the maddest scramble toward a renaissance of 'culture' since the opening of the Cherokee Strip. Pious pronouncements are the order of the day.

"The so-called 'golden age' of television has even been labeled dross by many, so eager are we now to try to top it. . . .

"All three networks have been piling on the rating getters—the circulation builders. Yes, my *Batman* is undoubtedly the worst, or best, offender—depending on your point of view. And all of a sudden there is heard in the land (the 'wasteland' by Newton Minow out of Larry Laurent) a faint rumbling of discontent. This mad race for ratings has produced a gurgle of grumbling. We want culture! We want meaningfulness! . . .

"Of course, I'm for it. I would like nothing better than to see television dominated, permanently, by meaningful shows. But I can't blind myself to what

is upon us. We are rushing to Jordan to wash away our guilt. We are trying to atone for the high ratings, the big circulations, the hefty profits. . . .

"Were F. W. Woolworth and J. C. Penney ever ashamed because they weren't Tiffany and Cartier? Has it ever occurred to us that maybe network television isn't supposed to be anything other than a mass medium providing economical mass entertainment for the mass audience? Could be, you know. . . .

"Somewhere in between might lie the answer. One pole is the anthological drama, the opposite, the least common-denominator comedy. In between is the not-easy-to-come-by type of show, the provocative, meaningful drama with continuing characters, and with a dash of glamour, a smattering of style. *The Defenders* was on the right track, and with more pizzazz in the casting and production it could have hung in there much longer. That's the kind of show we should be trying to do—that's the permanent answer, if there is one, to wide audience appeal and meaningfulness. It's more difficult, but it can be done. It's the only permanent hope for what everyone in his right mind wants for television, including me."

---

Negro author Ralph Ellison, testifying before the Senate Subcommittee on Executive Reorganization on racial violence in U.S. cities: "Everything is geared to testing yourself against society—the television, magazines and movies. There are just as many Negro Batmen flying around Harlem as there are in Sutton Place. But they learn they can't be the heroes in real life and accept the role of the villain they think has been designated for them."

---

### THE MARINES WERE WATCHING, TOO

Russell Baker, in his "Observer" column in *The New York Times* took note of a "sportblitz" engineered by the TV networks on the weekend of Sept. 9-11:

"The radio-television industry launched total sport against the United States promptly at 7:30 o'clock last night. Moving to a timetable worked out months ago NBC hurled two powerful units of football shock troops against the flimsy defenses of the American dinner hour which crumbled with hardly a struggle. . . .

"We clobbered 'em real good last night,' a spokesman boasted, 'but that's nothing to what we're going to hit 'em with today.'

"ABC struck at 2:30 p.m. with Clay vs. Mildenerger live via satellite from Germany. Then, barely pausing to consolidate its gains, ABC pushed the Baylor and Syracuse football teams through its electronics breach and crushed 10 million women's plans for the afternoon.

"Millions of men tuning to flee football turned to NBC only to find that this flank had been turned by veteran elements of NBC's baseball forces. . . .

"As afternoon faded into dusk, CBS swung its dreaded National Football League into action for the first time and paralyzed millions more. . . .

"... This is only the beginning. By early October when the World Series begins, saturation sport will be incessant. . . .

"This year it became apparent that the networks were so confident of victory that they could launch total sport with impunity. A delegation of wives pleaded with President Johnson to send marines into the American home to keep the TV sets turned off and thus save the American family from falling to sportism.

"The President refused. He gave no explanation, but it is hardly necessary to point out that 90 million men drugged on sport are in no condition to worry much about war, inflation or Charles de Gaulle.

"Who says the United States is a country run by women?"

---

A "TV Guide" editorial citing the resurgence of drama at the networks ended with this comment: "So viewers, please look in. And critics—including our own—refrain, please, from the easy wisecrack. Give the lads an even break."

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### BEER VS. CHAMPAGNE

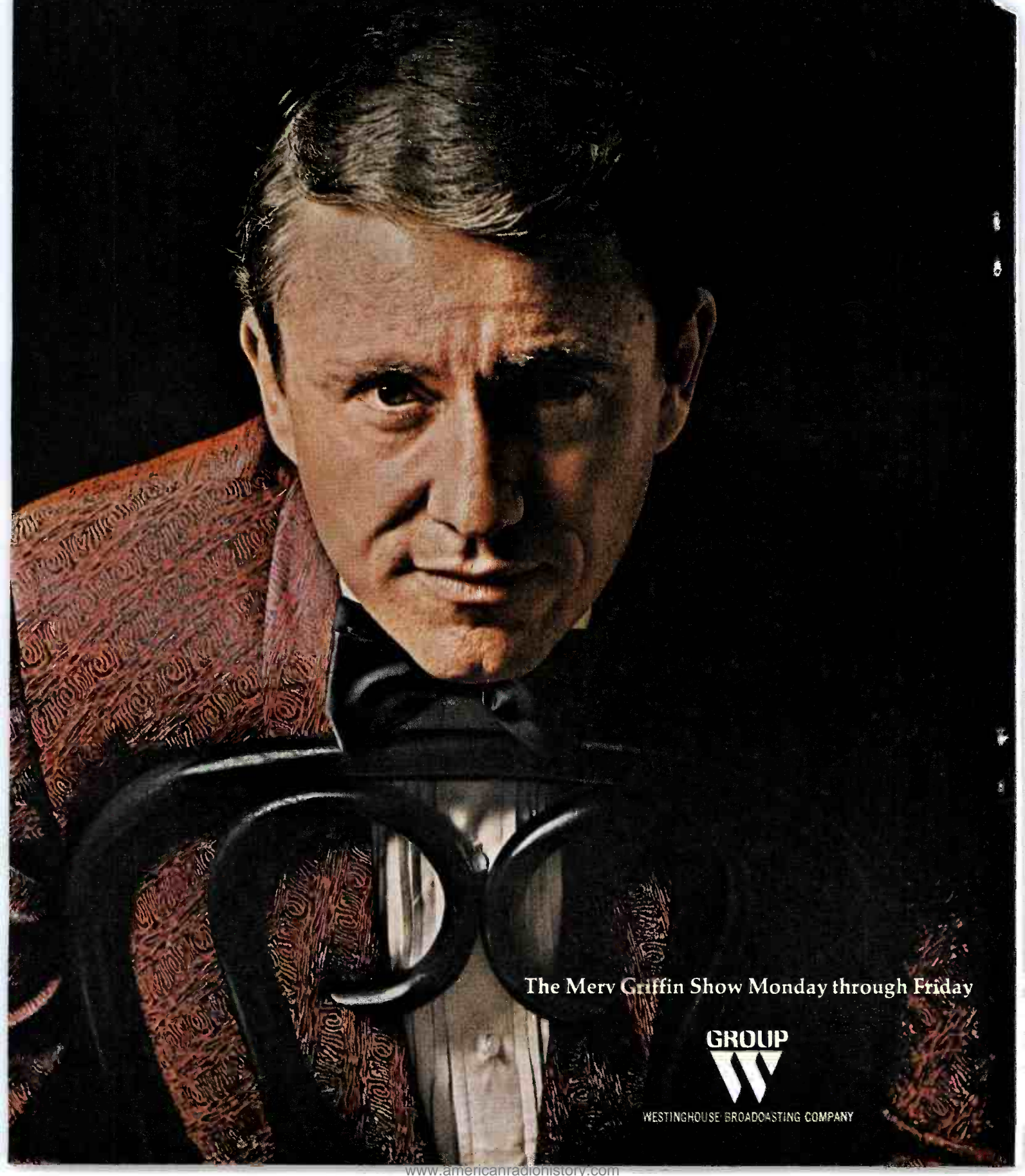
FCC Commissioner Lee Loewinger in an address to the New Jersey Broadcasters Association, had some comments about television programs and the critics:

"A good deal of the criticism of television programing seems to me to be pretty pointless. Much of it seems to be due to the fact that television is the most popular pastime in the country and that talking about it is a good way to get attention. It seems to me that there is more nonsense, garbage and hogwash spoken, written and printed about television than about any other single subject with the possible exception of sex.

"If we are to be rational about this,



**Your wife will tell you she watches  
Merv Griffin because of his boyish charm.  
Don't count on it.**



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WBZ-TV, Boston, Mass.  
WGR-TV, Buffalo, N. Y.  
WMAQ-TV, Chicago, Ill.  
WKRC-TV, Cincinnati, Ohio  
WEWS, Cleveland, Ohio  
WTVN-TV, Columbus, Ohio  
KRLD-TV, Dallas, Tex.  
KWGN, Denver, Colorado  
WJBK-TV, Detroit, Mich.  
KJEO-TV, Fresno, Calif.  
WLUK-TV, Green Bay, Wis.  
WFBC-TV, Greenville, S. C.  
WHCT, Hartford, Conn.  
WHTN-TV, Huntington, W. Va.  
WTTV, Indianapolis, Ind.  
WJXT, Jacksonville, Fla.  
WDAF-TV, Kansas City, Mo.  
WFAM-TV, Lafayette, Ind.  
WGAL-TV, Lancaster, Pa.  
KTTV, Los Angeles, Calif.  
WLKY-TV, Louisville, Ky.  
WMTV, Madison, Wis.  
WMCT-TV, Memphis, Tenn.  
WTVJ, Miami, Fla.  
WITI-TV, Milwaukee, Wis.  
WCCO-TV, Minneapolis, Minn.  
WSIX-TV, Nashville, Tenn.  
WDSU-TV, New Orleans, La.  
WNEW-TV, New York, N. Y.  
KETV, Omaha, Neb.  
WFTV, Orlando, Fla.  
KCND-TV, Pembina, N. Dak.  
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KYW-TV, Philadelphia, Pa.  
KOOL-TV, Phoenix, Ariz.  
KDKA-TV, Pittsburgh, Pa.  
WCSH-TV, Portland, Me.  
WPRO-TV, Providence, R. I.  
WOKR, Rochester, N. Y.  
WTVO, Rockford, Ill.  
KCRA-TV, Sacramento, Calif.  
KUTV, Salt Lake City, Utah  
WOAI-TV, San Antonio, Tex.  
KPIX, San Francisco, Calif.  
WDAU-TV, Scranton, Pa.  
KTNT-TV, Seattle, Wash.  
KSD-TV, St. Louis, Mo.  
WNYS-TV, Syracuse, N. Y.  
WCTV, Tallahassee, Fla.  
WFLA-TV, Tampa, Fla.  
WSPD-TV, Toledo, Ohio  
CHCH-TV, Toronto, Canada  
KOLD-TV, Tucson, Ariz.  
WMAL-TV, Washington, D. C.  
KBLU-TV, Yuma, Ariz.

Produced by WBC Productions, Inc.  
Distributed by WBC Program Sales, Inc.

## PLAYBACK *continued*

we must recognize television for what it is and not denounce it for not being something that it is not.

"Television is not and has no prospect of being either the salvation or the damnation of mankind. It will not and should not take the place or perform the function of the school, the church, the home, or even the parents—though it is sometimes a most useful babysitter.

"The significance of television is that it is a mass medium; and it has become a mass medium because it purveys primarily entertainment, and secondarily news and advertising. To deprive television of its mass is to destroy its significance.

"The more I see of television, the more I dislike it and defend it. Television is not for me but for many others who do like it, but who have no time for many things that I like. It seems to me that television is: the literature of the illiterate; the culture of the low-brow; the wealth of the poor; the privilege of the underprivileged; the exclusive club of the excluded masses.

"If television is forced to admit the elite, it will lose its exclusivity for the masses and, as the clubby elite should know, this will destroy its value for those who now belong to it.

"Television is a golden goose that lays scrambled eggs, and it is futile and probably fatal to beat it for not laying caviar. Anyway, more people like scrambled eggs than caviar."

---

**Roger Miller, star of his own show on NBC-TV describes working on it as "something like swimming—if you panic you drown."**

---

### SAME SHOW?

Here's how *Carol & Company*, a special starring Carol Burnett on CBS-TV on Oct. 9, was seen by two critics:

Harriet Van Horne wrote in the *New York World Journal Tribune*:

"It was quick with life; blunt, raffish, awfully slick and never for one instant dull. Miss Burnett, like Lucille Ball, seems to grow funnier with time. . . . Last night was a triumph all the way for Miss Burnett."

Jack Gould wrote in the *New York Times*:

" . . . the comedienne was deprived of most of the essentials for such an occasion, including direction, supporting cast and material.

"Miss Burnett always has given indications of having the potential of a versatile performer, but she again encountered the difficulty of being asked to mug, scream and fall for most of her 60 minutes.

"The routine is by now thoroughly predictable . . ."

---

In a column commenting on Red Barber's dismissal as the voice of the *New York Yankees*, Jack Gould wrote in the "*New York Times*": ". . . there is no longer any reason for TV . . . to put up with club approval of personnel doing play-by-play accounts or directives of what to present visually. The sports Establishment cannot do now without TV and its lavish economics. Games should be covered like conventions; let reporters freewheel and chase the story wherever they find it. The half-time lull in football could be a television sports page in itself, and in baseball the time taken to warm up new pitchers could be far more interestingly employed."

---

### THE THREE-MAN THEME

President Lyndon B. Johnson, in a speech in Wilmington, Del. in mid-October seemed irritated with his television coverage. He noted that between then and election time "critics and complainers" would be trying to influence the public. He noted that President Franklin D. Roosevelt used radio to address what he called "my friends" to counter his critics. He said:

"So I came here today to talk to 'my friends' because I may not be able to have the money to tell you over the television, for there are two or three men who determine what goes on the television in this country. I may not be able to tell you all that I want to tell you by television. And the newspapers don't always publish everything I would like them to publish."

Later the same day, in an answer to a reporter's question in Washington, the President continued his three-man theme:

"I think that those of us who sit here in Washington and watch what three networks put on the air and three men decide. . . . Sometimes we don't get it first hand and sometimes there's a little personal equation that gets into it and sometimes personal opinions are substituted for facts, and I think it's good to get out and see the people and talk to 'em and I am convinced that the complainers in this country and the critics in this country and the prophets of doom in this country and the fear artists in this country are very, very much in the minority."

---

**CBS News President Richard Salant commented on the President's remarks: "In electronic journalism there is probably the greatest dispersion of authority in the news business. There is no one person to sit down with a blue pencil. And besides, whatever we do at the network has 200 more bosses—every one of our affiliate stations."**

---

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Detroit, Los Angeles, St. Louis, San Francisco

**WTRF-TV STORY BOARD**

**7**  
WTRF-TV?

**TIGRESS TO TIGER:** "Where have you been? You smell like gasoline!"

**wtrf-tv Wheeling JUDGE TO INDIAN:** "Chief Screeching Train Whistle, are you sure you want to shorten your name to 'Toots'?"

**COLOR ALL COLOR DOCTOR:** "I don't like the looks of your husband." **THE WIFE:** "I don't either, Doctor, but he's good to the children."

**ALL COLORcasting DON'T WORRY . . .** you may not know when you're well off but the Revenue Service will soon clue you.

**Wheeling-Stuebenville HE:** "If you don't marry me, I'll commit suicide."

**SHE:** "Now, Sam, you know daddy doesn't want you hanging around the house."

**Upper Ohio Valley Empire FAIR PLAY!** Aware of the civil rights law and sex discrimination in hiring, a western rancher ran this ad:

**"COWPERSON WANTED.** Must be proficient in profanity to avoid inferiority complex in the presence of experts. Must share bunkhouse with three cowboys who don't bathe very often."

**wtrf-tv Wheeling REMEMBER** when boys dreamed of filling their daddy's shoes instead of their seat belts?

**COLORcasting Availabilities? THE SCRAMBLE** for color TV sets in this area has been aptly called dementia peacocks by one local psychiatrist.

**National Rep BLAIR**  
\*ASK your Blair man for a copy of the WTRF-TV Ohio Valley Empire report and see why your next spot schedule ought to be seen by the buyingest TV audience in the Wheeling-Stuebenville market. Check our color set count, too, it's amazing.

CHANNEL SEVEN **NB** WHEELING WEST VIRGINIA



**TV'S LOCAL ROLE**

The August issue of TELEVISION ("The Many Worlds of Local TV") was not only a polished and technically imaginative publication, but a hard-hitting and informative presentation of television's role in the local community.

Indeed the enormous national and international potential of television as an entertainment and communications medium is constantly being exploited and developed. Television has pooled the resources of the cultural and political capitals of the world and it has brought "Gay Paree" down to the farm.

But as television shrinks the world and condenses America, it must never lose sight of the special and particular needs of the communities it is serving. The community—cities and towns, large and small—is still the backbone of American democracy and still the bulwark of innovative government and purposeful public service.

Indeed you are to be congratulated for so splendidly focusing and fostering this objective by which television is helping to insure the continuity of the "community character," which is America today. **SENATOR JOSEPH S. CLARK (D-Pa.), Washington.**

**IDENTIFYING THE ISSUES**

My commendation to Leonard Zeidenberg and TELEVISION for the article "Is the FCC Obsolete?" (October 1966).

I neither approve nor disapprove of the judgments he expresses. As he points out, many involve matters now pending or not yet before the commission.

But I wholeheartedly support and encourage the effort it represents to identify the issues, and ask the probing questions regarding the unfinished business on America's growing communications agenda. How much of that agenda is now, and will continue to be, the agenda of the FCC is also a legitimate question.

It is relevant to note in this connection, however, that a brief four months ago President Johnson called on the most experienced commissioner in the FCC's history to serve as its chairman. Since

that time Rosel Hyde has indicated, by his words and his actions, a desire to keep the FCC in the forefront of the response to our communications challenges.

In addressing the International Radio and Television Society in New York City on Sept. 23, 1966, Chairman Hyde said:

"The challenges of the FCC are awesome indeed. The agency's jurisdiction or area of responsibility is, as someone declared, an expanding, demanding universe. The challenge to the agency is not merely to keep abreast. To follow is not enough. We are by design charged by Congress to study and encourage the larger and more effective use of radio. This language I have always considered a pearl of statutory wisdom—a stimulus to imagination and vision. Both the law itself and the exciting developments of the times require that the FCC enhance its ability to meet its day-to-day responsibilities and, at the same time, evolve sound policies looking toward the future."

He then went on to list as examples, frequency allocation and management, space communications, domestic satellites, investigation of AT&T, licensing and community antenna television.

Since July 1 of this year he has taken administrative leadership in (1) responding to the problems of spectrum demands for mobile radio, (2) resolving the control of ground stations and authorized-user questions of international satellites, (3) studies of the ABC, Ford Foundation, and other proposals for domestic satellites and educational and public-service programing, (4) establishing efficient procedures for the investigations of AT&T rates, (5) issuing improved and expeditious forms and procedures for regulation of broadcasting and (6) establishing the CATV task force.

But no one man, or agency, can do this job alone.

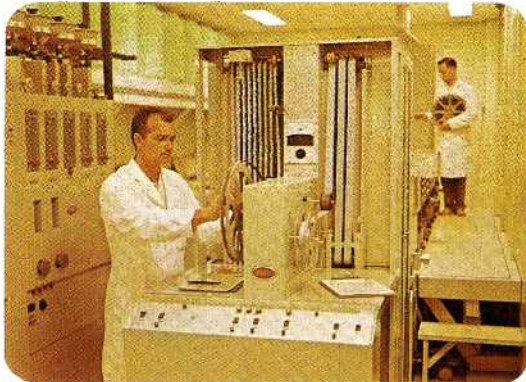
My tenure has but begun, my spirit is humble, and my judgments are tentative, but it is my current view that this nation is presently on a conveyor belt to a communications crisis of monumental proportions. We need all the help we can get.

I, for one, believe the FCC should applaud and encourage the interest and achievements of the Senate and House committees, President Johnson's director of telecommunications management, the Departments of Defense and Commerce, National Aeronautics and Space Administration, and Brookings Institute, the Carnegie Commission, the Ford Foundation, Rand and the Stanford Research Institute—many dedicated and outstanding FCC employes—and many, many more in private industry and elsewhere throughout our country.

The point was really made better by Mr. Zeidenberg than I shall even attempt. It is axiomatic that there is



*this is what it takes  
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KSTP-TV's custom-built high-speed color film processor is the only one of its kind in the country. It processes both 16mm and 35mm film at the same time at 75 feet per minute, delivering high quality film faster than any competitor . . . 26 minutes from "dry to dry."



KSTP-TV's Grand Commander is one of two planes used for news purposes. It is all-weather, radar-equipped and in constant communication with the News Department and other news vehicles.



In addition to its fleet of 2-way-radio news cars, KSTP-TV utilizes helicopters and amphibious vehicles. Fire and police departments often use the emergency power and light truck. All are in 24-hour contact with a dispatch center monitoring 18 police, fire and other emergency radio facilities.



The award-winning staff of 42 photographers, writers, editors and technicians (shown above minus those on duty) is supported by 90 trained "stringer" correspondents plus the world-wide facilities of NBC. They have produced all shows in color for six years.

*. . . and these are the men  
who deliver the NEWS*



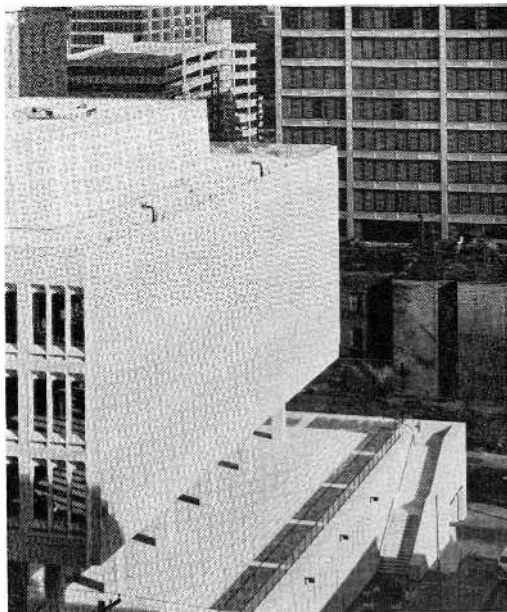
John MacDougall, Bob Ryan and Gene Berry are the top rated newsmen in the Twin Cities. In short, KSTP-TV and NBC present *all* the news to more Upper Midwest viewers than all other Twin Cities stations combined.

Represented Nationally by Edward Petry & Co., Inc.



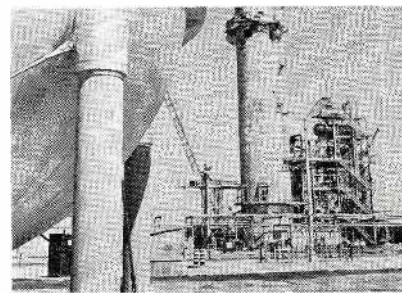
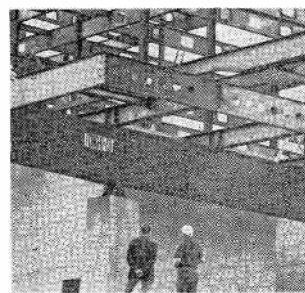
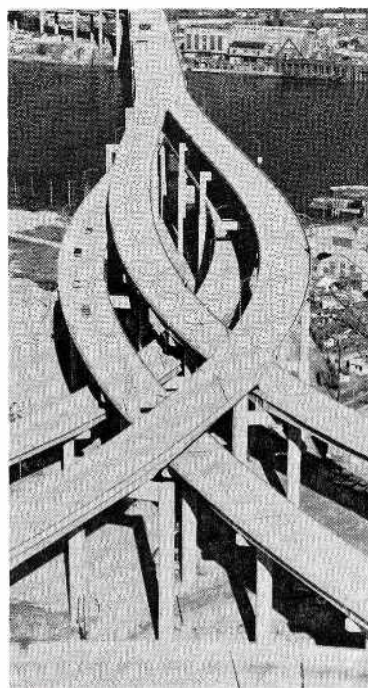
COLOR TELEVISION  
MINNEAPOLIS ST. PAUL  
HUBBARD BROADCASTING, INC.





# PORTLAND, OREGON

# '67 NEW MODEL



The 1967 model of Portland, Oregon is new, young, vital and exciting! A growing center of business, industry and people! And, KATU, Channel 2, is right in the thick of things! 913,400\* people in the Portland Metropolitan area (18% with color sets) look to KATU for exciting

programming and extensive news coverage. So do almost a million more in outlying areas, reached by direct signal and cable systems.

*\*Portland Chamber of Commerce*



NATIONALLY  
REPRESENTED BY  
**THE KATZ AGENCY, Inc.**



## DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

*WORLD'S ONLY SEAGOING POST OFFICE brings mail call to the middle of the Detroit River. Dwarfed by the more than 7,000 U.S. vessels and 1,000 foreign freighters it greets each shipping season, this busy little mail boat—exclusive Zip Code 48222—collects and delivers nearly 1,000,000 pieces of mail annually.*

Just as Detroiters regard this maritime mail route as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 46 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

**WWJ and WWJ-TV**

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





## When to cover?

This can be a tough decision for a deskman...but not for Lederle's Emergency Coordinator. Her job is to "cover" each and every request, whether on the job or at home enjoying a leisure hour. Her assignment sheet involves the shipment of urgently needed life-saving drugs to all parts of the nation and the world. It could be antirabies serum, botulism antitoxin or gas gangrene antitoxin, but whatever it is, it has to get there fast. Every such request received at Lederle Laboratories at any hour of day or night sets emergency

procedures into motion. Lederle's Emergency Coordinator, who keeps a set of airline schedule books by her kitchen telephone, checks routing possibilities and makes arrangements for the fastest possible shipment to the trouble spot. In the meantime, Lederle physicians and other personnel are carrying out their assigned tasks. This emergency shipment program operates around the clock, day and night seven days a week. Unlike the news media, the question "when to cover?", is never a problem.

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**LETTERS** *continued*

nothing more fundamental to the effective functioning of a free and highly industrialized society than its communications system. The communications challenges of the remainder of this century—the century in which our present communications industries really began—are among the toughest man can confront. They require substantial financial resources and the best in men and institutions that America can bring to bear: industry, government, universities, foundations, research centers and laboratories. They require all disciplines: the physical and social sciences, economics, law, the arts, etc.

That TELEVISION and Leonard Zeidenberg would be both willing and able to make substantial contributions to this effort is to me encouraging and commendable. For, above all, we need public awareness of our communications problems if we are to have public pressure for and acceptance of their solution.

I also agree with Mr. Zeidenberg that the time has long since passed, if it ever existed, when the communications industries need have real concern about government doing (and badly) those things better done by industry. If that was once a war it seems to me rather decisively lost by government some time ago.

The more relevant question today, it seems to me, is whether the communications industries are being adequately served by a government adequately staffed and supplied to do those things best done by government: anticipation of national problems, collecting the empirical data necessary to their analysis, coordination of national long-range planning and economic studies, sponsorship of research and development efforts lacking economic incentive for private investment, coordinating such joint industry-government demands as that for spectrum space, international representation, and proposals for new legislation.

Of course, the "public interest" will occasionally diverge from the "private interest" of a given company. But more often it coincides.

Of course, I am concerned lest the FCC do too much, or engage in useless, inappropriate or harassing regulation. I am far more concerned today, however, that it may be doing too little.

Above all we need criticism: crisp and courageous.

I need not agree with all Leonard Zeidenberg has written to commend him, and you, for presenting one of the most thoughtful and thorough analyses of the FCC and its work to come along in some time. May it be but the first of many more in TELEVISION and other information media—including our own broadcasting industry. COMMISSIONER NICHOLAS JOHNSON, FCC, Washington.

**NOW!**

**WNEM TV-5**

adds a  
**"Champagne  
 Punch"**  
 to your sales!

**Serving 1,602,800**  
*buy-minded people...*  
 with an annual spendable income of  
 \$3,059,787,000.00 in the nation's  
 NEW 43rd Market!

- \*32nd in total retail sales
- \*25th in total automotive sales
- \*30th in total food sales
- \*30th in total furniture and appliance sales
- \*32nd in total drug sales

If you want to add a  
**Champagne punch**  
 to your sales...

put a new sparkle in your profits...ask your Petryman for  
 the full story of TV 5's dominance of the NEW 43rd Market!

**FLINT · SAGINAW · BAY CITY · MIDLAND**  
 ALL EASTERN MICHIGAN

**TV 5** **WNEM TV** **NB**

*Gente SERVICE* *Presented by* *The Original Detroit Entertainment* *Your Good Luck Station*

# WCCO is the SPOT

For **SPOT TV buys** in the St. Paul-Minneapolis market, all studies\* leave little doubt that **WCCO Television** is the spot you need to buy.

Look at it this way. You're interested in reaching people and **WCCO Television** delivers lots of 'em — 2,334,400 different people each week\*\*. Not only is this the nation's 15th ranking Metro Area\*\*\* but **WCCO Television** reaches people in 62 counties\*\*\*\* of Minnesota and western Wisconsin.\*\*\*\*\*

Circulation is one of the differences between **WCCO Television** and its competitors. In just about any way you want to look at it the **circulation figures**\*\* spell out **WCCO Television's** overall dominance in the market — one of the many reasons that you can **COUNT ON US TO BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION.**

\*Contact WCCO Television Research for details.  
 \*\*Jan. 1966 ARB, Sign-on to Sign-off and special ARB Tab.  
 \*\*\*Sales Management Nov. 10, 1966.  
 \*\*\*\*1965 ARB Coverage Study.  
 \*\*\*\*\* Equivalent in size to the states of R.I., Vt., N.H., Mass., Conn., & N.J. combined.

NOTE: Audience data are estimates only, based on information supplied by indicated source, and subject to the limitations thereof.





# TELEVISION

## WHAT'S BUGGING SPOT TV?

BY JOHN GARDINER

**I**F 1966 has produced a mystery medium it has to be spot television. Not a week goes by without someone in the TV business trying to explain why spot stopped growing so fast this year. The men who buy it say it got overpriced. The men who sell it say they're mystified but not worried, even that a fat final quarter could change things considerably. It's not that spot television isn't perfectly visible. Just flip the switch on your TV set and you're very apt to see one of the 20-million-odd commercials that the spot TV year comprises. The big boys with the enormous national ad budgets are as prevalent as ever. Their products are proliferating and so are the market-by-market messages used to promote them. But the fact remains that in 1966 national spot television has not moved at the fancy pace to which it has become accustomed.

When a medium has advanced at 10% to 15% in compounded volume over a period of years and finds itself cut back to 7%, an industry estimate for national spot in 1966, it doesn't have to poormouth on its way to the bank. But it may well wonder where its former share of ad growth has gone and it might legitimately worry that the situation bodes ill for the future if it represents a trend rather than a nonrecurring aberration.

Why all the fuss, ask the national sales representatives of spot TV? You can't expect us to keep on growing at a compounded rate of 10% to 15% every year. We haven't stopped growing, is the chorus. We've just stopped growing so quickly. On its face the point seems reasonable enough, but consider the counter argument of economist David Blank of CBS: "National television advertising has been

growing at approximately 10% annually since 1961 and, other things being equal, ought to continue at that pace for the next four or five years anyway. If spot isn't getting its 10% then it's just not keeping up."

Nobody would seem to be in a better position to judge the month-to-month progress of spot television than the station representative, the man between station and agency, especially the large independent rep with a string of stations covering a wide geographic spread and a diversity of market sizes. But when you ask the well-diversified rep how business is, it's like handing him a double-edged knife, blade end first. He doesn't want to get hurt with an honest bullish answer if some stations on his list aren't doing so well. Neither does he want to cut himself with a comment on poor business in the very competitive world of station repping where the addition, or loss, of a couple of major representation contracts can make a terrific difference in his commissionable sales volume. Throughout 1966 questioning station representatives about sales progress has been even more frustrating than usual. Off the record they will generally acknowledge "softened" growth, but they can't put any pattern on it. Some stations are running strong, some aren't, they say, and you can't define the situation in geographic or market-size terms.

The mysteries of spot television run well within the outside dimension of annual dollar volume. They're all wrapped up in sales practices of both spot and spot's competition for national advertising, practices that seem to be growing more flexible, more accommodating to the advertiser, albeit more expensive, with every passing year. The introduction

of additional commercial combination and placement possibilities has unquestionably had some influence on budget allocations to both network and spot television, perhaps secondarily to other national media as well. But in what measure? Nobody seems to know.

The most obvious recent example of such change to accommodate the advertiser is the piggyback commercial, which allows him to present two of his products separately in a one-minute announcement. Anathema to most major broadcasters as recently as 1963, piggybacks now permeate the spot schedules. In retrospect their appearance represents acquiescence of stations to the will of the sponsor under the competitive pressures of the broadcasting marketplace. It also represents a battle hard fought and lost by several major station groups. It took only a few months of economic pressure from such a spot-TV benefactor as Colgate-Palmolive (\$31.2 million last year) to convince the hardiest of the piggyback holdouts that they had lost the war. C-P threatened cancellation of all spot business on stations refusing their twin commercials or charging premiums for them. The message was clear and clearly understood. Networks were taking the piggybacks and so were lots of stations. The walls were down.

Many broadcasters felt then and many still do that the sponsor drive for twin-commercial acceptance was a brazen assault on their rate cards. Two 30-second commercials for the price of a minute meant greater advertising efficiency for the multiproduct company, which theoretically could cut back its TV budget and still achieve the same results. According to this reasoning the station has lost effective control of its rate card, that inviolable preserve where rate increases are nurtured and hatched from time to time.

#### **TWO 30's VS. ONE 60**

Given the axiom that two 30-second announcements are worth more than one 60, and this is indeed considered axiomatic, the sponsor has in one sense fashioned a whip to beat down station prices. But advertisers and their agencies contend that twin commercials have made the medium more attractive to a number of sponsors who otherwise would not involve themselves so heavily in spot. If piggybacks have helped spot in any sense (stations and their representatives generally take the opposite view) they have aided network television even more. If flexibility is the by-word of spot TV, the networks' standard might be "blanket coverage in one fell swoop." The more advantages of flexibility the networks can add to their ease of buying, the better off they are relative to spot.

Of all the explanations offered for spot's weakened posture none is more prevalent than the new opportunities proffered to sponsors by networks. The list is led by piggyback announcements, but it also includes regional buys, one-time buys and the cut-in, a practice permitting the sponsor to place in a given market a commercial other than the announcement running as the basic network message. The advertiser simply delivers a different commercial to the stations of his choice and for a surcharge the stations insert it in place of the network announcement.

They're even talking about the piggyback commercial on Wall Street. A recent report from the research department of New York brokerage house Oppenheimer & Co. dealt with the soft national spot situation. Oppenheimer too was somewhat mystified. "The situation is not clear-cut," said the report. However it purported to have isolated a few responsible factors. Chief culprit was found to be the piggyback. The circumstances according to Oppenheimer:

"The catalyst which, in all likelihood, triggered the improved share of market for the networks, has been the proliferation of the piggyback. . . . [which] has appeared with increasing frequency on the networks since the beginning of 1965." The report notes that a half-hour network show, once limited to three one-product minute commercials, may now carry sponsorship for five different products by introducing one piggyback and splitting one of the other minutes into two 30-second announcements, which play at the beginning and end of the half hour. The effect, says the brokerage house, has been threefold at the networks: lower per-product cost of advertising, increased supply of commercial opportunities and increased revenues.

The fantastic growth of twin announcements in network and spot is easily documented through monitoring records of Broadcast Advertisers Reports. The most dramatic gains have come in the last two years. In June 1964, BAR counted 6,437 nonnetwork spot and local piggybacks in its 75 measured markets. For the same month this year that figure had almost doubled to 12,353. Biggest influxes came with the new television season in the fall of 1965. Through the first six months of this year the 75-market nonnetwork count was 71,286, almost as many as the full-year tally of 72,745 in 1964. Network measurements tell a very similar story. Counted in one market, the network figures for June 1964, '65 and '66 progressed from 300 to 397 to 623. During the first six months this year 3,419 piggybacks appeared on the networks, not far off the total of 3,759 for all of 1964.

#### **THE 60-SECOND MINUTE**

The twin-announcement controversy has left a heritage that tickles the fancy of advertisers and shakes station men and their national sales representatives down to the soles of their well-heeled shoes. There's more than one way to split a minute of commercial time and this fact, recognized by advertisers, has the spot television industry honestly worried. Surface attitudes are not hard to recognize. Generally, the station and its rep prefer to hold the volume of commercial segments available in the schedule at a constant and to use the rate card periodically to raise revenues. In controlling the demand for advertising units by limiting their supply the broadcaster may avoid outcries of overcommercialization and public disservice and also prevent the querulous accusations of sponsors who complain their commercials are losing their punch by dint of too much competition in the same ring. All the same, advertisers have pressed for the right to split their minutes.

Late last summer, stations and networks were hit with a new multiproduct spot problem. The concept wasn't new but the agency force behind it was and it had broadcasters scurrying for protection and agencies talking in soft voices. The issue was a commercial minute shared by separate corporate entities. Instead of one company presenting two of its own products as in piggybacks, two companies would team up, each advertising one product and sharing their already negotiated spot or network schedules to place them.

Such commercials might take a variety of forms. They may give both products equal audio and visual treatment and integrate the product presentation throughout their length. This was the format for a commercial developed by Ogilvy & Mather for Mead Johnson's Metrecal and Coca-Cola Co.'s Tab beverage, handled by the Marschalk Co. Since both products are aimed at the diet conscious, weaving them together for a diet sell would seem obvious enough. The commercial was in aid of a three-week, in-store Tab-Metrecal promotion, mitigating in its favor with broad-



casters. But broadcasters nevertheless were horrified. Networks refused the commercial in that form. The spot found its way onto some stations before their national reps got the word and wired off advisories against them.

That is the two-company spot in its mildest form as far as television is concerned, but some still consider it a sneak attack on the minute commercial, the present staff of spot and network sales. Reps were especially put out because they claim the Tab-Metrecal spot took an end run around them. The agency simply sent the commercials directly to stations without informing the reps of their content.

Other types of two-company twinning are still more repugnant to stations and networks. When the spots have nothing to do with short-term tie-in promotions and make no attempt at integrated presentation most broadcasters say they want nothing to do with them. Take the case of Ogilvy & Mather again, which, according to reps, was trying to find minute positions for back-to-back placement of unrelated 30-second announcements for KLM Royal Dutch Airlines and Mars Candies, both O&M clients. O&M is by no means alone in these efforts. The J. Walter Thompson agency presented at least one network with a fully integrated two-company spot for its client, the American Gas Association, in combination with a gas-operated appliance of Whirlpool Corp. Other examples include Colgate-Palmolive and Kraft Foods with integrated minute spots for C-P's Baggies (Street & Finney) and Kraft sandwich ingredients (Needham, Harper & Steers). In another one Baggies are teamed with Cap'n Crunch, a Quaker Oats product. Further commercials fitting the fully integrated mold were being planned for Durkee-Mower's Marshmallow Fluff (Richard K. Manoff Agency) and Skippy Peanut Butter and Marshmallow Fluff with a Nestle Co. product.

#### VARIATIONS ON A THEME

Still other variations have popped up. One maverick was reported covering a promotion in which Procter & Gamble's Bold, Cascade and Joy labels could be used as premiums toward the purchase of a Kodak Instamatic camera.

While two-company commercials march across agency conference rooms, into story boards and film and thence to stations and networks for approval or rejection, one-company announcements are not without their own multi-product strategies that go beyond the conventional piggyback. Some are said to be in the works that would mention up to six products in a single minute.

One network standards official asserts that widespread acceptance of two-company spots would make it possible for some sponsors to cut their television budgets as much as 20% to 30% while maintaining the same advertising efficiency. Close to the heart of the matter is the way the commercial is counted for the purpose of satisfying time standards in the National Association of Broadcasters television code. Piggybacks must be counted as two commercial messages—imposing a partial break on frequency of their appearance—if they deal with unrelated products and amount to nothing more than separate 30-second spots spliced together to earn the minute rate. But two-product commercials that meet “integrated” criteria pass as one announcement. According to the code these must have a unified theme, treat related products, have smooth transitions between products and use the same announcer.

Individual companies, say the broadcaster, are limited in the number of products they can tie together, but let separate advertisers team up and the combos are endless.

Publicity generated by attempts at two-company twinning

brought a hey-what's-going-on-here letter to station representatives from William White, senior vice president and director of media at Cunningham & Walsh. It noted “strenuous efforts” by advertisers to permit the piggybacking of products of unrelated companies at half of 60-second rates. White asked if any of the reps' stations were accepting such business. His letter went beyond inquiry. It suggested that availability of multicompartment 30-30's would enable C&W to expand the spot television activity of current advertisers. It also made note of disadvantages to some clients who are unable to use conventional piggybacks either because they sell only one product or because of unequal brand budgets.

One of the largest independent TV representatives answered White by extending the direction of the media man's argument to absurdity. If two advertisers may share a minute, he asked, then why not three or four or more? And he predicted an unpleasant result should the practice spread: “The general public will become so surfeited with the multiplication of commercial impressions that it will turn an increasingly deaf ear to our blandishments and quite properly demand an end to it.”

A top sales official at the Katz Agency (station representative) says the agency-advertiser attitude on doubled-up commercials is the biggest menace facing spot TV today. Another, at Edward Petry, asks why the broadcasting industry should put itself in a weaker posture than it's already in by accepting these “unreasonable discounting schemes.” One rep poses this question: “If the stations agree to charge 50% of the minute rate for a half-minute announcement, what rate should he charge for 20-second or 10-second spots?” Some agency men admit this has stations in a box because acceptance of such a policy in many cases would leave 30's selling for less than the current card rates for 20's.

#### NOT A UNANIMOUS VIEW

The arguments and fears of these TV salesmen apparently do not represent the feelings of all station reps. The media director of one agency says station sentiment against the two-company minute falls well short of unanimous. Two principal rep organizations, he claims, told him privately they aren't strongly opposed to the doubled-up spots. “They won't say it out loud,” he says, “because their healthiest stations are against it. But their smaller-market stations would welcome the added business. The smaller stations compare the idea to the nonintegrated piggyback. After all, the housewife in the audience doesn't know the connection between two diverse Procter & Gamble products.”

C&W's White thinks eventual acceptance of the half-minute sales unit is inevitable. Look at the past, he says: “At one time television was sold by the program or by the minute. Now emphasis is on participation buying and piggybacking.” At this point White and others don't see anything sacrosanct about the minute sales unit.

One media man thinks the pressure for half-minute usage will come from the network side of the business. He points to CBS-TV afternoon programs sold by the quarter-hour. The sponsor has three minutes of commercial time in that period. Formerly he might settle for three separate one-product minutes. Then he was allowed to run a piggyback in the middle of the period and one-product minutes at either end. Now he may open with a 30, run two 60's and close with another 30. The next step, according to this agency observer, is for the network to allow cross-plugging where two sponsors exchange half-minute positions between programs. “At that point,” he says, “you are selling time

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# SPOT TV AD TRENDS

National media advertising trends since 1960 give spot television a lot to cheer about, particularly a 74% growth in billing. They also give it much to ponder, namely the way it will price itself relative to other media to maximize returns in the future. The charts on these pages and the following text were prepared for TELEVISION Magazine by the Media Program Department of Ted Bates & Co. Bates drew the data from a combination of industry sources and its own cost and efficiency records.

National advertising volume has grown with the national economy over the past seven years (ad volume up 43%, GNP up 47%). It is expected this trend will continue into 1967.

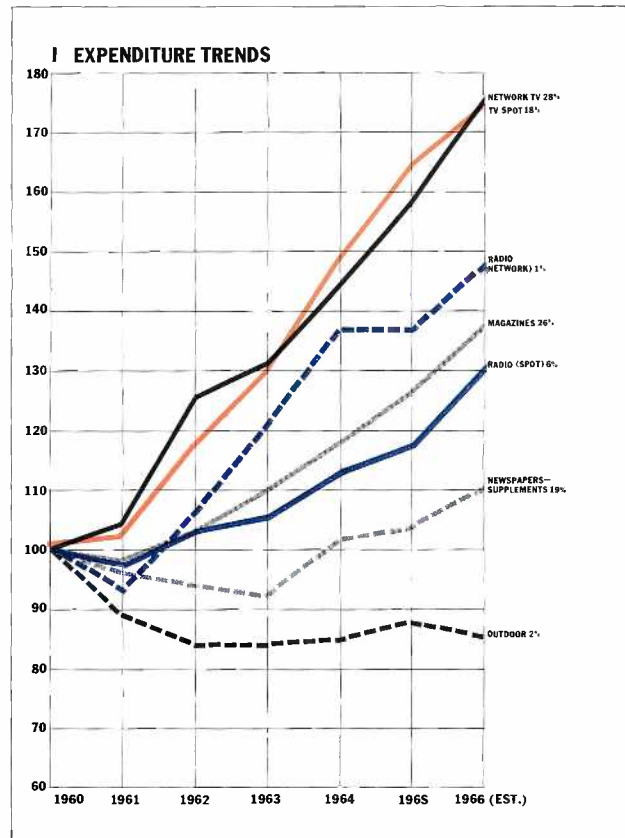
Television: Of all national consumer media, television (network and spot) has shown the most dramatic increase in volume from 1960 to date (chart I). This year TV will account for 46% of the total. Rising prices of television (chart II) exceed the trend of all other media except outdoor. TV audiences (chart III) seem to have more or less kept pace with cost

increases so that current efficiencies compare favorably with previous years with the exception of fringe spot (chart IV).

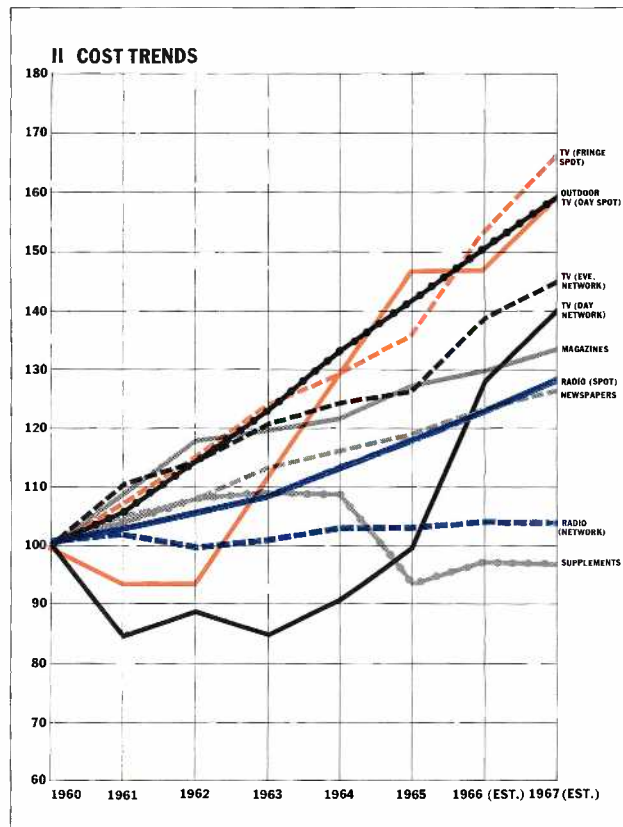
Print: Among print media, magazines is the only vehicle showing substantial increase in dollar investment by national advertisers (up 38%). Magazine-audience increases have sustained a relatively stable efficiency. Newspapers and supplements, on the other hand, have not grown in circulation relative to population. Supplements have maintained their efficiency by holding down costs in relation to circulation.

Radio: Although network radio currently represents only 18% of total national radio dollars, its rate of growth since 1960 has exceeded that of spot radio. While network costs have generally been compensated by comparable audience gains, spot radio appears less efficient today than seven years ago.

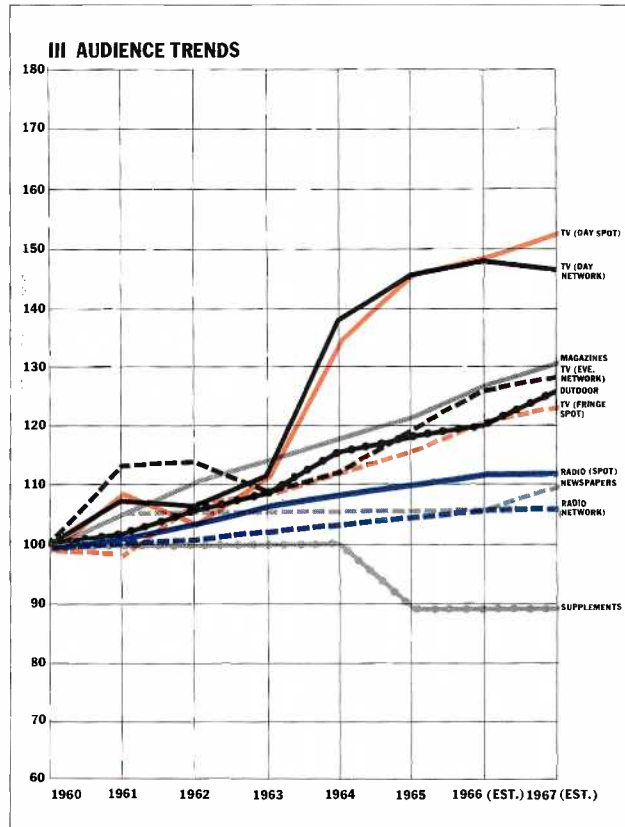
Outdoor: National outdoor is the only medium that has shown a loss in advertising dollars. During the 1960-66 period costs have not been matched by similar increases in audience. Today the medium is considerably less efficient than it was in 1960.



Ted Bates & Co Media-Program Department



Ted Bates & Co Media-Program Department



Ted Bates & Co Media-Program Department



**CHART I**

Advertising outlays in national media have grown 43% since 1960. How each medium has fared within that generous context is pictured in the expenditure trend chart on the facing page. Network and spot television are the clear pace setters. The base year for this chart and each of the others is 1960. Values for each category measured have been set equal to 100 for that year. In all charts each point on a graph line represents how that medium was doing at the time relative to its own performance in 1960. Percentages shown in chart I represent 1966 shares of total national ad expenditures for each medium.

**CHART II**

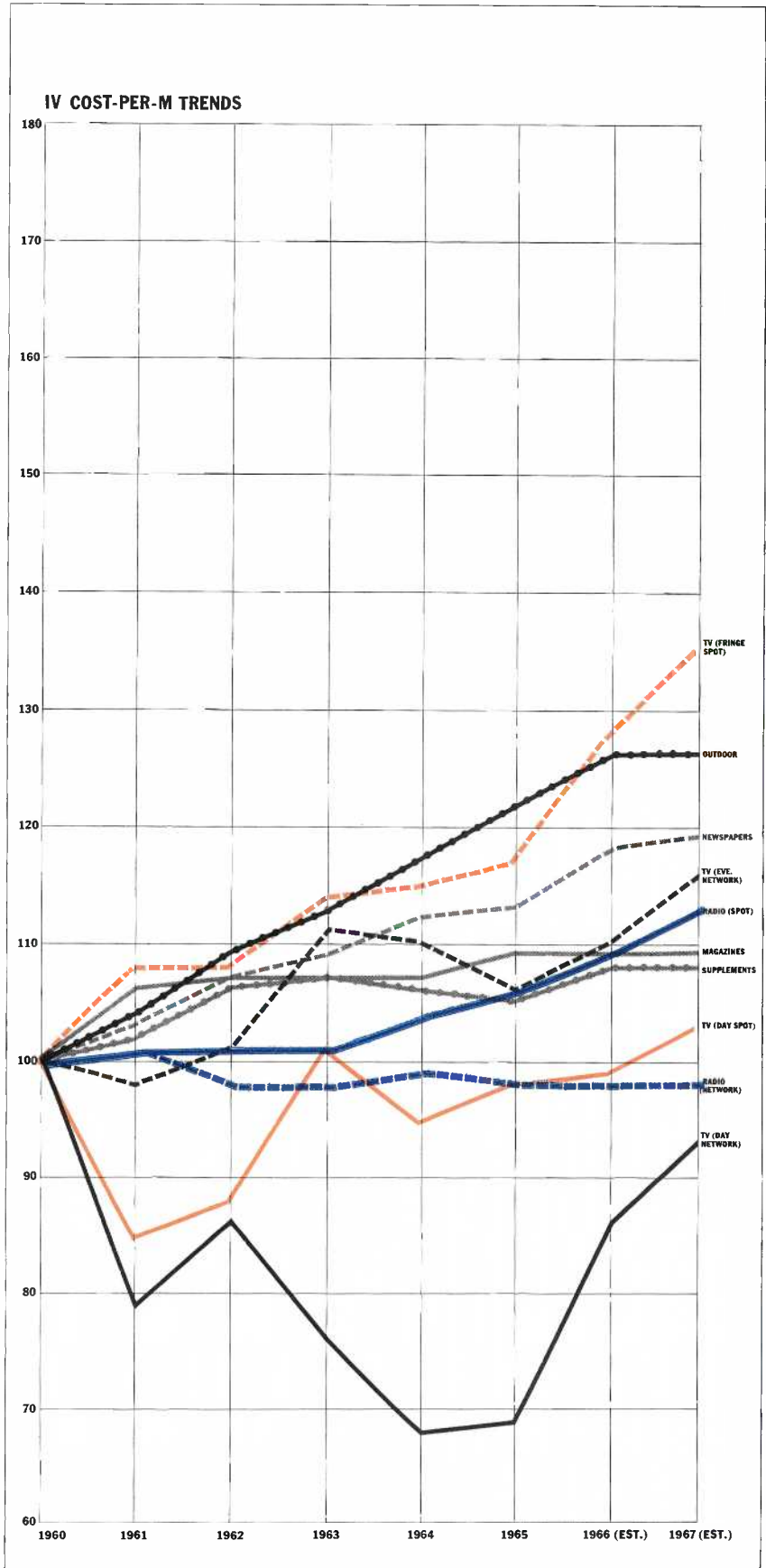
Spot television, both fringe and day, are at the top of the heap in terms of cost increases, along with outdoor advertising (chart II). Units measured are minutes for television and radio, black-and-white pages for magazines and supplements, 1,000 lines (black-and-white) for newspapers and 100 showings for outdoors.

**CHART III**

Daytime spot television leads all other national media categories in terms of relative audience gains over the seven-year period. Daytime network TV isn't far behind. Gains for spot TV in fringe periods have been less exciting. Fringe time is defined as 5-7:30 p.m. and 11 p.m. to sign off.

**CHART IV**

The efficiency chart on the right, drawn in terms of cost-per-thousand, indicates fringe-time spot television has been growing more expensive more quickly than any other national medium, but again the measurement is against its own efficiency in 1960. The slope of graph lines in this chart represents the relations between audience and cost lines shown in charts III and IV.



Ted Bates & Co Media-Program Department

# FEWER USE SPOT

BY RALPH TYLER

**A** MOEBA-LIKE, the medium of spot television keeps changing shape. It also keeps changing dimensions. Last year spot was bigger by 170.5% than it was 10 years earlier, outpacing network sales, which grew 158.2% during the same period. Although there were individual years during that decade when spot dragged its feet, spot, in sum, must be doing something right.

Is it its flexibility? Very likely, since spot is a medium that offers options to advertisers and the variety of these options has tended to grow over the years. Spot is highly with it in a period when the computer and other sophisticated research tools are providing more and more information for the advertiser to be flexible about. With spot, he can attempt to zero in on that audience of middle-income, over-30 housewives west of the Rockies and north of the Oregon border for two rainy weeks in October that market researchers tell him are his best sales prospects. And since this kind of demographic derring-do is likely to get more rather than less prevalent, there's at least one good reason to be bullish about spot TV's future.

Perhaps the most noteworthy metamorphosis of those leading to greater flexibility has been the erosion over recent years of the once-standard spot schedules of 13, 26 or 52 weeks. Now advertisers are more likely to use short flights of from two weeks to 10, often in heavy weights for maximum impact over the short term. The one thing spot television hasn't become more flexible about is money, and so there actually were fewer advertisers in the medium in 1965 than there were in 1956, although this lesser number spent a great deal more. There may still be some doubts whether the medium is the message, as Marshall McLuhan

insists, but there's no doubt at all that the message of any successful medium these days is "bring money." Thus there has been a sharp decline since 1956 of the number of advertisers who invested less than \$20,000 a year in spot television, and the over \$20,000 but under \$1 million spenders have been on a plateau in the last 10 years. Upstairs is where the action is, as Table I on this page plainly shows. Since 1956, the \$15 million-plus advertisers increased from one to nine, the \$5 million to \$15 million grew from nine to 35, and the \$1 million to \$5 million accounts jumped from 71 to 141. On the other hand, the under-\$20,000 budgets plummeted from 3,193 to 1,231 and the \$20,000-to-\$1 million advertisers froze in a state of near stasis at 1,125. So while the total investment in spot television (see Table II) grew from \$397.6 million in 1956 to \$1.07 billion in 1965, the number of advertisers making use of the medium dropped from 4,399 to 2,356.

The spot figures in Table II, provided by the Television Bureau of Advertising, are gross rather than net and include both regional and national buys, but not local. The network figures up through 1962 are for gross time, but from 1963 on they are for net time plus program costs. To bring the story as up to date as possible, the spot figures for the first half of 1966 are \$603,887,000 (compared with \$523,245,000 for spot in the first half of 1965), while the sum for network is \$663,478,100 in the first half of 1966 (as against \$589,655,000 for the comparable period last year). Although first-half spending is not projectable for the full year (anything can happen and usually does), these early returns are at least hearteningly on the upside. Spot is higher by 13.4% over the first half of the previous year

TABLE 1

		UNDER \$20,000	\$20,000 to \$1 MILLION	\$1 MILLION to \$5 MILLION	\$5 MILLION to \$15 MILLION	\$15 MILLION AND MORE	TOTAL
<b>THE NUMBER OF SPOT TV ADVERTISERS</b>	1956	3193	1125	71	9	1	4399
	1957	2867	1198	78	10	1	4154
	1958	2925	1233	95	11	2	4266
	1959	2960	1256	111	12	2	4341
	1960	2522	1150	117	17	3	3809
	1961	2370	1123	105	15	3	3616
	1962	2050	1123	125	21	5	3173
	1963	1592	1153	127	27	9	2745
	1964	1296	1137	136	27	10	2433
	1965	1231	1125	141	35	9	2356



# BUT SPEND MORE

and network is 11.1% above. Spot's track record so far this year is better than last when, as Table II shows, the medium rose a modest (for it) 5.85% over 1964's tally.

What is the driving force that lifts the advertiser contribution to spot television a sizeable step almost every year, in increments larger than simple inflationary pressures would explain? Right off, of course, it's clear that spot has going for it the classic advantage that television advertising has in general: It moves and thereby moves customers. The important thing to note is that there is no way to tell by looking at, say, a minute commercial for a detergent, whether it will be on spot or network. And the viewer in Sioux City probably doesn't know and certainly doesn't care whether the commercial he sees represents part of a network buy blanketing the country or a spot buy concentrated in a few markets in and around Iowa. This gives the smaller manufacturer the possibility of matching or bettering the advertising weight of the leader in his field regionally, and by beefing up his sales in one area he can use those profits to spread his commercials more widely. Many an advertiser has reached national prominence in the last few years by taking this regional route via spot. Sam Vitt, vice president and executive director of the media and programming department at Ted Bates & Co., cites the case of a men's hair preparation that came up from out of nowhere to overtake the leader by thoughtfully worked out spot stepping stones. Ironically, after the underdog became top dog he went network entirely, while his once-bested competitor scrambled back up and nudged him off the number-one position by a conscientious use of spot schedules.

It was the feeling that network advertising carried more prestige that spurred one of these advertisers to dump the medium that won him national prominence in the first place. What he forgot was something that George Huntington, executive vice president of the Television Bureau of Advertising, says TVB has been stressing for years: "Almost every advertiser is regional." In other words, although an advertiser may be genuinely national with distribution in every hamlet in the land, some markets remain better prospects than others. A judicious application of advertising weights market-by-market through spot television can increase his efficiency if efficiency is considered as the number of potential customers, not just viewers, an advertiser will get for his dollar.

Even if the advertiser seeks an even, national distribution of his message, he still must turn to spot to accomplish this, since a network show that is among the top 10 in some markets may have a less enthusiastic reception elsewhere. A TVB presentation has pictured this situation as a series of water glasses (representing markets) lined up on a table. Network comes along and fills them unevenly, then varying buys of spot can bring the water level up to the same place all along the line.

Vitt has a different image for spot. He looks at it as "highly mobile troops you can throw into the breach tactically." Vitt, whose agency billed more in spot TV last

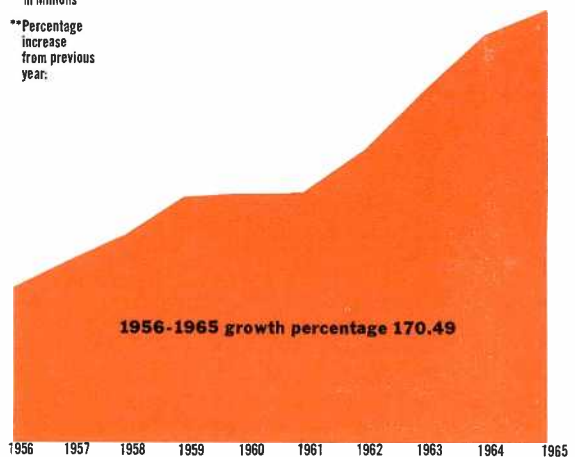
*The number of clients using spot TV has dropped dramatically since 1956—by almost 2,000. But those who are left, and those who have come in since, have increased spot billings \$678 million in 10 years. In that same period, network billings climbed \$772 million because spot started with a smaller base, its growth percentage is higher (170.5% vs. 158.2%).*

**TABLE II  
SPOT INVESTMENT**

\$397.6*	\$448.7	\$511.8	\$605.6	\$616.7	\$617.4	\$721.2	\$871.1	\$1,016.0	\$1,075.5
%12.85**	%14.06	%18.32	%1.83	%1.1	%16.81	%20.78	%16.63	%5.85	

\*In Millions

\*\*Percentage increase from previous year.

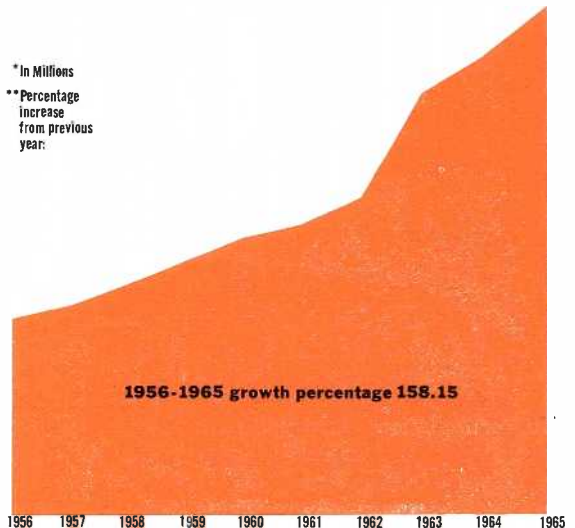


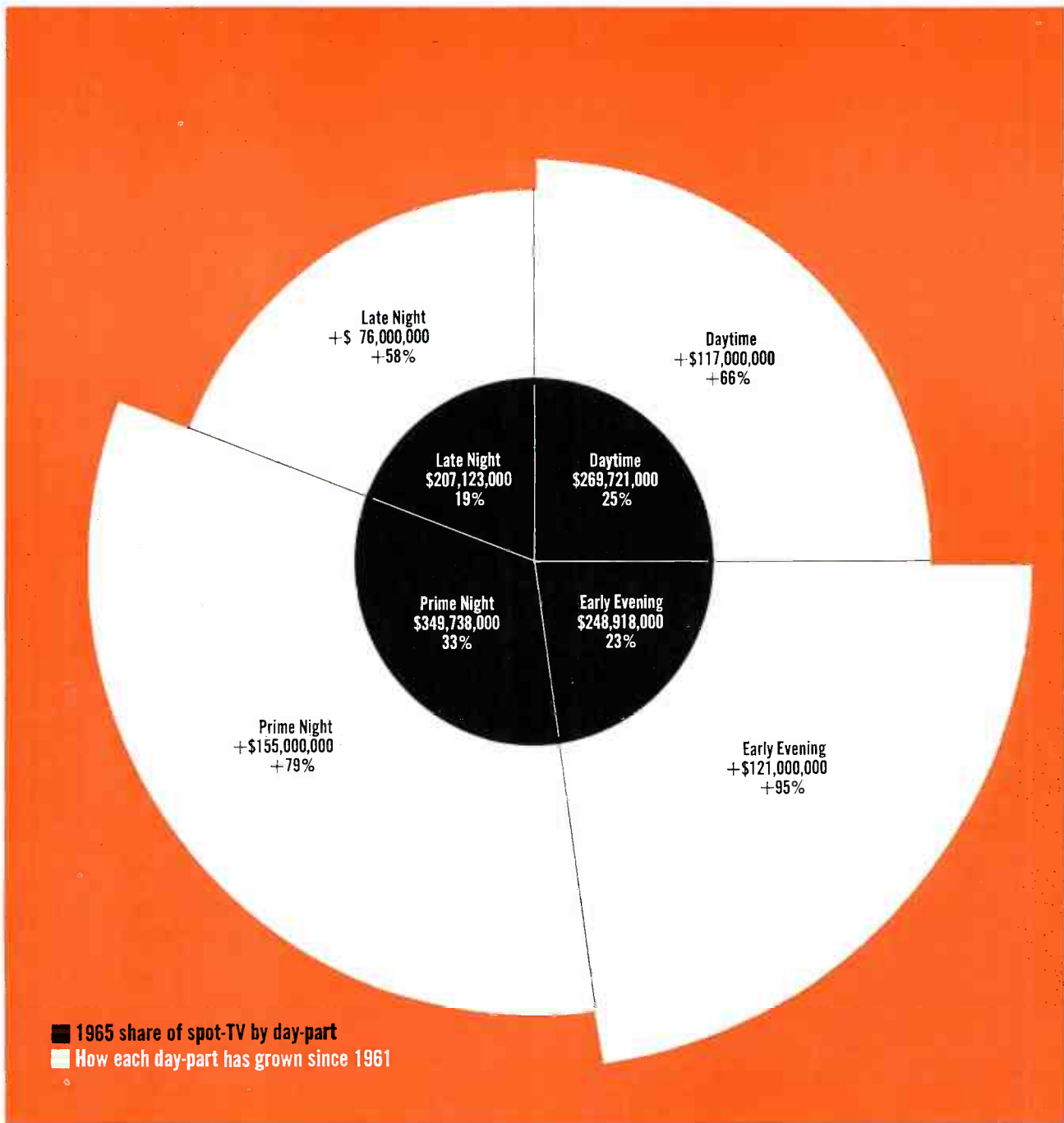
**NETWORK INVESTMENT**

\$488.2*	\$516.2	\$566.6	\$627.3	\$682.4	\$712.1	\$798.8	\$1,058.0	\$1,145.9	\$1,260.3
%5.73**	%9.76	%10.71	%8.78	%4.38	%12.17	%32.44	%8.30	%9.98	

\*In Millions

\*\*Percentage increase from previous year.





year than any other (\$60.5 million), says: "In highly complex marketing situations, spot permits you to move very quickly. It's almost like that elite corps Napoleon had that could be put anywhere fast. That's why we find it distressing that many stations are hampering this flexibility by making cancellation dates and renewal dates a little bit longer, or changing the rate cards in a way that interferes with the advertising budget. Anything that tends to hamper flexibility ultimately is going to militate against the value of spot television."

Interestingly, the Bates client list is made up, by and large, of the big-budget advertisers. So spot at Bates is less

likely to be used by the little guys trying to get a toehold in the market than it is by the big guys who have enough ready money that they can afford not to miss a bet. These heavy spenders tend to ante for both network and spot. Network is considered a good buy on a straightforward cost-per-thousand basis, and spot is viewed as value for money in providing a range of choices that mesh with sophisticated marketing.

The information needed to place spot advertising effectively becomes more readily available all the time. Take the growing complexity of the Nielsen Station Index. A recent NSI for Chicago for the period Feb. 3 to March



2 (to cite an example) provides audience figures for these many categories: total TV households; total persons; total women; women 18-34; total men; men 18-34; men 35-49; total teen-agers (12-17); teen-age girls; total children (2-11); preschool (2-5). Also the NSI makes a special breakdown on the lady of the house by the following subcategories: total; 18-34; 35-49; 50-plus; with youngest child under 6; youngest child 6-17; with household size three or four; above five; employed; high-school graduate or above. The NSI for the same market in March 1956, divided the audience into only four categories: man, woman, teen-ager or child.

And the advertisers make use of these distinctions. Bob Hoffman, vice president for marketing and research at Television Advertising Representatives Inc., says TVAR recently had a request on behalf of a spot campaign for availabilities based on ratings, homes, total women and lady of the house 18 to 34. "A few years ago, only the ratings would be taken into consideration," Hoffman says. He adds that station representatives, too, have contributed to this "information explosion" by upgrading their own research departments.

In a brochure put out by TVB, spot television is defined as the sole medium that provides control over: commercial length, market coverage, market weight, seasonal weight, audience type, audience size, budget spent, message sent, frequency "and does it market by market, for every market, for any market." Taking all these factors into account for a spot buy is hard work, but it makes sense when the advertiser knows enough about his product and its customers to need a sensitive instrument.

#### THE 60-SECOND DROUGHT

As for length of commercial, the sole real limitation spot has is a great scarcity of minute availabilities in prime time. They only occur when a station is an independent and thus all of its time is sold like spot or when an affiliate chooses not to run a network series but instead shows a movie or a syndicated program for which it can sell minutes. One of the reasons minutes are so popular is they can be split neatly to provide piggybacks, a commercial form that advertisers feel gives them more for their money and that therefore grows like a weed wherever it is allowed.

Outside of prime time, of course, 60-second availabilities are easy to come by. Minutes are by far the most popular length for a spot announcement today, and the once-popular 10-second announcement has lost favor. Last year's standings for commercial length in all television ran like this: 60-second announcements 67.9% for a value of \$730,406,000; 20-second announcements 19% for a value of \$204,472,000; 10-second ID's 6.2% for a value of \$66,926,000, and in-program commercials, 6.9% for a value of \$73,696,000.

The availability of the right commercial length is one of the things that influences the advertiser's choice of the time of day he wants his spot message seen. The other influences are budget size, since some day parts come cheaper than others, and the kind of audience he is most likely to catch at that hour. According to TVB, audiences tend to run this way by the clock: "Daytime for the housewife and her children; early evening for the housewife, her children, the teen-ager and the husband; prime night for the working woman, the entire family together; late night for the adult audience."

Early evening has been growing the fastest, increasing 95% since 1961. In that same period spending for spots in

prime night grew 79%, daytime rose 66% and late night was up by 58%. Last year the spot pie was divided this way: 33% of the money went to prime night, 25% to daytime, 23% to early evening and 19% to late night.

The spending for daytime spot television increased from \$162,893,000 in 1961 to \$269,721,000 in 1965. Twelve brands last year spent over \$2 million dollars in that day part, according to TVB. They were: M&M candies, Clorox, Wrigley gum, Wonder bread, De Luxe toys, Avon cosmetics, Hamilton-Beach appliances, Coca-Cola Co./Bottlers, Pepsi-Cola Inc./Bottlers, various General Mills dry cereals; various Kellogg dry cereals and Hostess cakes and pastries.

Investment in early-evening spot television rose from \$128,089,000 in 1961 to \$248,918,000 five years later. Twenty-six brands spent over \$1 million in that day part last year: Safeguard deodorant soap, Top Job cleaner, Wrigley gum, Pepsi-Cola Inc./Bottlers, Alka Seltzer, General Mills dry cereals, Phillips Petroleum Co., Dove liquid detergent, Mattel toys, Score hair cream, Spic & Span cleaner, Coca-Cola Co./Bottlers, Listerine antiseptic, Hostess cakes and pastries, Kellogg dry cereals, Shell, Ideal toys, Avon, Ford Motor Co./Dealers, M&M candies, Tab, Bufferin, Wonder bread, Gulf Oil Corp., Clorox and De Luxe toys.

#### PRIME AND LATE NIGHT

Advertisers spent \$195,433,000 in prime-night spot television in 1961, hiking the figure to \$349,738,000 by 1965. Fourteen brands spent more than \$2 million each in prime-evening spot television in 1965: Budweiser beer, Schlitz beer, Wrigley gum, Tab, Alka Seltzer, Wonder bread, L&M cigarettes, Pabst Blue Ribbon beer, Ford Motor Co./Dealers, Coca-Cola Co./Bottlers, Pepsi-Cola Inc./Bottlers, Seven-Up Co./Bottlers, Fab detergent and Salem cigarettes.

Spending in late-night spot television was \$130,893,000 in 1961 and \$207,123,000 five years later. Sixteen brands each spent over \$1 million in late night spot last year: Ford Motor Co./Dealers, Plymouth/Dealers, Pepsi-Cola Inc./Bottlers, Micrin, Bufferin, Shell, Avon cosmetics, Italian Swiss Colony wine, Top Job cleaner, Wrigley gum, Colgate Dental cream, Listerine antiseptic, Alka Seltzer, Dove liquid detergent and Safeguard deodorant soap.

Only two brands made the big spender roll in all four day parts: Wrigley gum and Pepsi-Cola and its bottlers. Five advertisers were open handed enough to make the roll in three day parts: Wonder bread and Coca-Cola Co. and its bottlers, for daytime, early evening and prime night; Avon for daytime, early evening and late night; and Alka Seltzer and Ford Motor/Dealers for early evening, prime night and late night.

Six brands were among the top investors in both daytime and early evening: M&M candies, Clorox, De Luxe toys, General Mills cereals, Kellogg cereals and Hostess cakes and pastries. Another half dozen made both the early evening and late night lists: Safeguard deodorant soap, Top Job cleaner, Dove liquid detergent, Shell, Listerine antiseptic and Bufferin. The only brand that made both the early-evening and prime-night lists was Tab.

With color television attracting new kinds of advertisers, both spot and network should continue to grow at a healthy rate. The new stations like the UHF outlets tend to be independents and therefore mostly spot carriers, which should boost the spot side of the equation. But network, particularly as it opens the doors to piggybacks, is countering spot's strategy of flexibility by becoming more flexible itself. The struggle for the television advertiser's dollar isn't likely to slacken.

END

# SPOT TV'S SHARE OF BROADCAST REVENUES 1956-65:

MARKET	1956	1957	1958	1959
ALBANY-SCHENECTADY-TROY, N. Y.	(3)* \$2,276,346 (59%)	(3) \$2,230,322 (56%)	(3) \$2,903,186 (63%)	(3) \$3,279,405 (63%)
ALBUQUERQUE, N. M.	(3) 355,407 (26%)	(3) 282,597 (21%)	(3) 405,851 (27%)	(3) 529,902 (30%)
AMARILLO, TEX.	---	(3)* Not Reported	(3) 532,081 (31%)	(3) 558,295 (29%)
ATLANTA	---	(3) 2,816,293 (51%)	(3) 3,116,536 (53%)	(3) 3,882,260 (57%)
BAKERSFIELD, CALIF.	(3) 2,498,168 (47%)	(3) 2,816,293 (51%)	(3) 3,116,536 (53%)	(3)* Not Reported
BALTIMORE	---	---	---	(3)* 5,791,622 (61%)
BEAUMONT-FORT ARTHUR, TEX.	(3) 2,325,395 (44%)	(3) 3,594,854 (51%)	(3) 4,192,395 (54%)	(3) 5,791,622 (61%)
BINGHAMTON, N. Y.	---	---	---	---
BOSTON	(3)* Not Reported	(3)* Not Reported	(3) 10,081,360 (57%)	(3) 13,191,035 (68%)
BUFFALO-NIAGARA FALLS, N. Y.	(3) 3,013,267 (49%)	(3) 3,201,404 (48%)	(4)* 3,810,010 (50%)	(3) 6,081,427 (64%)
CEDAR RAPIDS-WATERLOO, IOWA	(3) 1,334,139 (65%)	(3) 1,267,555 (62%)	(3) 1,282,058 (56%)	(3) 1,570,413 (61%)
CHARLESTON-OAK HILL-HUNTINGTON, W. VA.-ASHLAND, KY.	(4) 1,457,401 (43%)	(4) 1,393,217 (42%)	(4) 1,465,708 (41%)	(4) 1,785,071 (46%)
CHARLESTON, S. C.	---	---	---	---
CHARLOTTE, N. C.	---	---	---	---
CHATTANOOGA	---	---	(3) 627,308 (38%)	(3) 789,939 (40%)
CHICAGO	(4) 15,666,289 (50%)	(4) 16,789,153 (54%)	(4) 19,852,448 (60%)	(4) 25,326,700 (65%)
CINCINNATI	(3) 3,190,263 (42%)	(3) 3,481,015 (46%)	(3) 4,336,947 (52%)	(3) 5,226,882 (54%)
CLEVELAND	(3) 5,990,592 (47%)	(3) 6,132,802 (47%)	(3) 7,328,300 (53%)	(3) 9,004,293 (58%)
COLORADO SPRINGS-PUEBLO, COLO.	(3) 288,408 (25%)	(3) 328,276 (28%)	(3) 306,666 (23%)	(3) 422,896 (30%)
COLUMBIA, S. C.	(3)* Not Reported	(3) 2,979,337 (51%)	(3) 3,457,999 (54%)	(3) 4,037,519 (55%)
COLUMBUS, OHIO	(3) 3,094,819 (53%)	(3) 2,979,337 (51%)	(3) 3,457,999 (54%)	(3) 4,037,519 (55%)
CORPUS CHRISTI, TEX.	(3)* Not Reported	(3)* Not Reported	(4) 3,607,315 (44%)	(4) 4,528,844 (49%)
DALLAS-FORT WORTH	(4) 3,124,548 (40%)	(4) 3,375,570 (43%)	(4) 3,607,315 (44%)	(4) 4,528,844 (49%)
DAVENPORT, IOWA-ROCK ISLAND-MOLINE, ILL.	---	---	---	---
DAYTON, OHIO	---	---	---	---
DENVER	(4) 2,216,387 (45%)	(4) 2,371,395 (44%)	(4) 2,758,745 (45%)	(4) 3,339,662 (49%)
DES MOINES-AMES, IOWA	(3) 1,646,727 (56%)	(3) 1,776,035 (60%)	(3) 1,793,109 (59%)	(3) 2,354,917 (66%)
DETROIT	(3) 7,125,928 (47%)	(3) 7,950,892 (50%)	(3) 8,729,106 (55%)	(3) 10,422,253 (58%)
EL PASO, TEX.	(3)* Not Reported	(3) 553,082 (36%)	(3) 617,292 (36%)	(3) 688,084 (39%)
EVANSVILLE, IND.	(3)* Not Reported	(3) 470,880 (35%)	(3) 539,875 (38%)	(3) 688,194 (39%)
FARGO-VALLEY CITY, N. D.	---	---	---	---
FLINT-SAGINAW-BAY CITY, MICH.	---	---	(4)* 2,479,637 (59%)	(3) 1,430,015 (57%)
FORT WAYNE, IND.	---	(3)* Not Reported	(3) 853,341 (40%)	(3) 919,222 (40%)
FRESNO-HANFORD-VISALIA, CALIF.	---	---	(3) 1,457,154 (58%)	(3) 1,560,522 (57%)
GRAND RAPIDS-KALAMAZOO, MICH.	---	---	---	---
GREEN BAY, WIS.	(3) 806,356 (43%)	(3) 868,906 (44%)	(3) 926,451 (43%)	(3) 949,858 (40%)
GREENSBORO-HIGH POINT-WINSTON SALEM, N. C.	(3) 1,513,244 (59%)	(3)* Not Reported	---	---
GREENVILLE-WASHINGTON-NEW BERN, N. C.	---	---	---	---
GREENVILLE-SPARTANBURG, S. C.-ASHEVILLE, N. C.	---	---	(4) 1,013,198 (47%)	(4) 1,175,812 (49%)
HARRISBURG-LANCASTER-YORK-LEBANON, PA.	(3) 260,262 (36%)	(3)* Not Reported	(6)* 2,202,946 (62%)	(5) 2,517,521 (63%)
HARTFORD-NEW HAVEN-NEW BRITAIN-WATERBURY, CONN.	(3) 2,612,542 (65%)	(4)* 3,173,587 (70%)	(4)* 4,135,175 (75%)	(6) 5,922,295 (75%)
HONOLULU	(3) 738,994 (41%)	(4)* 803,679 (38%)	(4)* 858,338 (41%)	(3) 937,200 (30%)
HOUSTON-GALVESTON, TEX.	(3) 3,405,279 (53%)	(3) 3,543,899 (52%)	(3) 3,806,012 (52%)	(3) 4,811,299 (61%)
HUNTSVILLE-DECATUR, ALA.	---	---	---	---
INDIANAPOLIS-BLOOMINGTON, IND.	(3) 3,461,270 (51%)	(4)* 3,801,438 (53%)	(4) 4,510,236 (56%)	(4) 5,219,715 (61%)
JOHNSTOWN-ALTOONA, PA.	(3) 3,978,281 (59%)	(3) 3,978,615 (61%)	(3) 4,206,926 (60%)	(3) 4,939,280 (60%)
KANSAS CITY, MO.	(3)* 699,488 (47%)	(3) 820,121 (45%)	(3) 863,991 (44%)	(3) 1,002,633 (44%)
KNOXVILLE, TENN.	(3)* Not Reported	(3) 158,229 (17%)	(3) 194,230 (19%)	(3) 218,647 (20%)
LAS VEGAS-HENDERSON, NEV.	(3) 824,827 (51%)	(3) 755,707 (40%)	(3) 876,654 (40%)	(3) 1,012,824 (45%)
LINCOLN-HASTINGS-KEARNY, NEB.	(7) 16,098,440 (51%)	(7) 19,378,735 (54%)	(7) 21,547,996 (59%)	(7) 28,544,778 (63%)
LITTLE ROCK, ARK.	---	---	---	---
LOS ANGELES	(3) 488,581 (37%)	(3) 588,689 (38%)	(3) 727,669 (44%)	(3) 816,604 (45%)
LOUISVILLE, KY.	(3) 2,285,905 (60%)	(3) 2,487,929 (61%)	(3) 2,434,880 (56%)	(3) 2,851,841 (57%)
MADISON, WIS.	(4)* 2,813,661 (48%)	(5)* 3,073,946 (48%)	(4)* 3,739,250 (49%)	(4) 4,658,725 (53%)
MEMPHIS	(4)* 4,455,469 (66%)	(4) 4,257,954 (64%)	(4) 4,822,598 (68%)	(4)* 5,514,731 (66%)
MIAMI	(4) 3,530,245 (41%)	(4) 3,700,075 (41%)	(4) 4,360,940 (45%)	(4) 5,069,538 (47%)
MILWAUKEE	---	---	(3) 798,304 (36%)	(3) 962,562 (40%)
MINNEAPOLIS-ST. PAUL	(3) 1,124,957 (34%)	(3) 1,198,748 (35%)	(3) 1,271,154 (34%)	(3) 1,609,265 (39%)
MOBILE, ALA.-PENSACOLA, FLA.	(3)* 2,456,108 (54%)	(3)* 2,749,199 (50%)	(3) 2,749,199 (50%)	(3) 3,127,200 (50%)
MONTGOMERY, ALA.	(7) 31,704,963 (61%)	(7) 31,695,429 (60%)	(7) 43,633,896 (74%)	(7) 53,851,982 (77%)
NASHVILLE	(3) 1,628,333 (52%)	(4)* 1,380,745 (45%)	(4) 2,013,988 (53%)	(4)* 2,004,367 (48%)
NASHVILLE-HAMPTON, VA.	---	---	---	---
NEW ORLEANS	(3) 2,078,981 (46%)	(3) 2,078,981 (46%)	(3) 2,196,012 (46%)	(3) 2,837,652 (53%)
NEW YORK	(3)* Not Reported	(3)* Not Reported	(3)* 2,068,182 (50%)	(3) 2,414,862 (53%)
NORFOLK-PORTSMOUTH-NEWPORT NEWS-HAMPTON, VA.	(3) 873,251 (47%)	(3)* 873,251 (47%)	(3)* 873,251 (47%)	(3) 714,132 (35%)
ODESSA-MIDLAND-MONAHAN, TEX.	---	---	(3) 801,368 (57%)	(3) 1,137,936 (64%)
OKLAHOMA CITY-ENID, OKLA.	(3) 845,440 (40%)	(3)* 845,440 (40%)	(3)* 845,440 (40%)	(3) 977,404 (42%)
OMAHA, NEB.	(3) 10,512,590 (59%)	(3) 10,512,590 (59%)	(3) 12,169,328 (62%)	(3) 16,278,444 (72%)
ORLANDO-DAYTONA BEACH, FLA.	(4) 1,161,633 (40%)	(4) 1,161,633 (40%)	(4) 1,213,501 (38%)	(4) 1,467,115 (37%)
PADUCAH, KY.-CAPE GIRARDEAU, MO.-HARRISBURG, ILL.	(3)* 6,087,503 (62%)	(3)* 6,087,503 (62%)	(3)* 6,087,503 (62%)	(3) 10,782,150 (70%)
PEORIA, ILL.	(3) 1,277,015 (39%)	(3) 1,277,015 (39%)	(3) 1,461,118 (62%)	(3) 1,461,118 (62%)
PHILADELPHIA	(3) 3,427,829 (67%)	(4)* 2,863,231 (64%)	(3) 3,427,829 (67%)	(4)* 4,129,601 (67%)
PHOENIX	(3) 1,273,493 (45%)	(3) 1,170,246 (44%)	(3) 1,273,493 (45%)	(3) 1,286,808 (42%)
PITTSBURGH	(3) 1,111,893 (47%)	(3) 967,740 (46%)	(3) 1,111,893 (47%)	(3) 1,140,628 (46%)
PORTLAND-PORTLAND SPRINGS, ME.	(3) 1,824,415 (49%)	(3) 1,776,210 (51%)	(3) 1,824,415 (49%)	(3) 2,246,297 (56%)
PROVIDENCE, R. I.-NEW BEDFORD, MASS.	(3) 471,982 (34%)	(3) 471,982 (34%)	(3) 471,982 (34%)	(3) 675,986 (41%)
ROANOK-LYNCHBURG, VA.	(3) 471,982 (34%)	(3) 471,982 (34%)	(3) 471,982 (34%)	(3) 675,986 (41%)
ROCHESTER-AUSTIN, MINN.-MASON CITY, IOWA	(3) 2,683,765 (69%)	(3)* 2,178,732 (71%)	(3) 2,683,765 (69%)	(4)* 3,382,868 (71%)
SACRAMENTO-STOCKTON, CALIF.	(3) 1,131,844 (35%)	(3) 1,197,517 (38%)	(4)* 1,131,844 (35%)	(4) 1,384,452 (38%)
SALT LAKE CITY-OGDEN-PROVO, UTAH	(3) 1,770,885 (51%)	(4)* 1,770,885 (51%)	(4) 1,742,904 (50%)	(4) 2,006,914 (53%)
SAN ANTONIO, TEX.	(4) 5,246,102 (46%)	(4)* 5,967,286 (47%)	(5)* 7,504,311 (54%)	(4) 9,715,695 (58%)
SAN FRANCISCO-OAKLAND	(4) 3,565,346 (59%)	(4) 3,727,689 (64%)	(5)* 4,244,478 (65%)	(5) 5,421,411 (70%)
SEATTLE-TACOMA, WASH.	---	---	---	---
SHREVEPORT, LA.-TEXARKANA, TEX.	(3) 711,147 (59%)	(3) 634,966 (41%)	(3) 525,692 (31%)	(3) 720,972 (40%)
SOUTH BEND-ELKHART, IND.	(3) 1,634,270 (64%)	(3) 1,472,102 (60%)	(3) 1,619,301 (61%)	(3) 1,794,017 (61%)
SPOKANE	---	---	---	---
SPRINGFIELD-DECATUR-CHAMPAIGN-URBANA-DANVILLE, ILL.	(3) 1,536,368 (53%)	(3) 1,536,368 (53%)	(3) 1,536,368 (53%)	(3)* Not Reported
ST. LOUIS	(4)* 7,014,027 (62%)	(4)* 7,014,027 (62%)	(4)* 7,014,027 (62%)	(4)* 7,014,027 (62%)
SYRACUSE, N. Y.	(3) 4,081,290 (50%)	(3) 4,081,290 (50%)	(3) 4,081,290 (50%)	(3) 4,081,290 (50%)
TAMPA-ST. PETERSBURG, FLA.	(3) 1,428,560 (50%)	(3) 1,758,080 (51%)	(3) 2,118,666 (52%)	(3) 2,530,540 (54%)
TUCSON, ARIZ.	(3)* 168,914 (14%)	(3)* 167,309 (13%)	(3) 361,655 (24%)	(3) 467,812 (26%)
TULSA, OKLA.	(3) 1,397,755 (41%)	(3) 1,554,683 (46%)	(3) 1,580,509 (45%)	(3) 2,004,693 (54%)
WASHINGTON	(4) 4,867,280 (55%)	(4) 4,548,322 (52%)	(4) 5,609,044 (59%)	(4) 6,947,540 (62%)
WICHITA FALLS, TEX.-LAWTON, OKLA.	---	---	---	---
WICHITA-HUTCHINSON, KAN.	(4)* 1,136,798 (45%)	(3) 1,378,678 (50%)	(3) 1,541,439 (51%)	(3) 1,829,009 (58%)
WILKES-BARR-SCRANTON, PA.	(4) 800,766 (37%)	(4) 829,268 (35%)	(4)* 1,012,718 (39%)	(3) 1,059,649 (38%)
YOUNGSTOWN, OHIO	---	(3)* Not Reported	(3) 778,562 (48%)	(3) 858,943 (50%)
SAN JUAN-CAGUAS, P. R.	---	---	---	---

\*Not all stations in this market operated for the full year. FCC reports only markets with three or more stations.



# A TELEVISION MAGAZINE ANALYSIS OF FCC RECORDS

1960		1961		1962		1963		1964		1965	
(3) \$3,504,257	(63%)	(3) \$3,172,172	(63%)	(3) \$4,171,885	(60%)	(3) \$4,507,147	(68%)	(3) \$4,964,520	(67%)	(3) \$5,247,132	(67%)
(3) 508,211	(27%)	(3) 517,914	(27%)	(3) 670,239	(30%)	(3) 793,971	(31%)	(3) 1,022,930	(35%)	(3) 1,240,353	(38%)
(3) 588,320	(32%)	(3) 597,398	(30%)	(3) 627,274	(28%)	(3) 614,686	(28%)	(3) 814,326	(34%)	(3) 936,878	(35%)
(3) 4,398,754	(99%)	(3) 4,193,856	(57%)	(3) 4,900,153	(57%)	(3) 5,582,266	(61%)	(3) 6,435,731	(63%)	(3) 7,382,413	(64%)
(3) 721,003	(40%)	(3) 595,436	(35%)	(3) 744,322	(38%)	(3) 830,217	(42%)	(3) 757,741	(38%)	(3) 628,232	(30%)
(3) 6,204,613	(64%)	(3) 6,346,228	(64%)	(3) 8,414,497	(70%)	(3) 8,451,438	(71%)	(3) 8,977,003	(70%)	(3) 9,709,460	(69%)
(3) 13,869,110	(69%)	(3) 15,008,085	(71%)	(3)* Not Reported		(3) 1,298,166	(50%)	(3) 952,628	(44%)	(3) 1,128,291	(46%)
(3) 6,908,883	(67%)	(3) 7,446,618	(69%)	(3) 17,540,631	(73%)	(3) 19,530,937	(78%)	(3)* 22,455,608	(79%)	(3) 25,013,320	(80%)
(3) 1,495,710	(57%)	(3) 1,348,517	(52%)	(3) 8,697,808	(72%)	(3) 8,784,787	(70%)	(3) 10,617,917	(76%)	(3) 11,566,536	(77%)
(4) 1,895,817	(46%)	(4) 1,916,889	(47%)	(3) 1,398,532	(52%)	(3) 1,566,127	(54%)	(3) 1,999,057	(58%)	(3) 1,962,245	(50%)
(3) 922,137	(45%)	(3) 796,377	(41%)	(4) 2,106,503	(44%)	(4) 2,364,963	(46%)	(4) 2,544,993	(45%)	(4) 2,712,686	(45%)
(4) 27,932,679	(68%)	(3) 30,582,400	(71%)	(3)* 514,964	(28%)	(3) 494,260	(24%)	(3) 526,964	(25%)	(3) 502,197	(24%)
(3) 5,656,108	(57%)	(3) 5,427,586	(54%)	(3) 894,958	(41%)	(3) 954,476	(43%)	(3)* Not Reported		(3) 4,318,102	(56%)
(3) 10,391,390	(62%)	(3) 11,031,493	(64%)	(4) 34,199,837	(70%)	(4) 38,078,900	(71%)	(3) 1,208,247	(48%)	(3) 1,188,238	(45%)
(3) 445,154	(29%)	(3) 478,003	(34%)	(3) 5,989,381	(54%)	(3) 6,199,154	(55%)	(3)* 48,635,274	(78%)	(3) 53,517,075	(80%)
(3) 4,597,430	(58%)	(3) 4,610,724	(59%)	(3) 13,828,650	(70%)	(3) 14,862,779	(70%)	(3) 7,458,139	(62%)	(3) 8,187,246	(64%)
(4) 5,234,258	(51%)	(4) 5,705,565	(52%)	(3) 530,601	(34%)	(3) 575,593	(37%)	(3) 15,895,624	(70%)	(3) 17,687,598	(70%)
(4) 3,634,025	(52%)	(4) 3,718,836	(53%)	(3) 928,481	(42%)	(3) 878,717	(40%)	(3) 704,734	(40%)	(3) 894,400	(44%)
(3) 2,387,922	(64%)	(3) 2,271,546	(61%)	(3) 5,722,156	(61%)	(3) 6,003,326	(63%)	(3) 1,259,207	(56%)	(3) 1,433,448	(58%)
(3) 10,798,087	(60%)	(3) 11,240,304	(62%)	(4) 7,322,725	(57%)	(4) 7,984,829	(59%)	(3) 6,744,577	(64%)	(3) 7,207,882	(64%)
(3) 637,577	(33%)	(3) 609,493	(34%)	(3)* 2,181,574	(63%)	(3)* 2,318,574	(63%)	(3)* 816,455	(48%)	(3) 876,033	(44%)
(3) 686,156	(33%)	(3) 666,512	(33%)	(3) 4,293,642	(56%)	(4) 5,034,258	(61%)	(4) 10,165,859	(63%)	(4) 12,355,434	(67%)
(3) 1,579,783	(57%)	(3) 1,633,041	(54%)	(3) 2,472,925	(62%)	(3) 2,530,713	(61%)	(3) 2,232,505	(56%)	(3) 2,183,528	(52%)
(3) 953,474	(40%)	(3) 1,129,955	(47%)	(3) 12,707,920	(63%)	(3) 13,909,076	(66%)	(3)* Not Reported		(3) 4,409,655	(54%)
(3) 1,658,056	(57%)	(6)* 1,521,200	(52%)	(3) 682,032	(32%)	(3) 794,530	(37%)	(3) 807,173	(39%)	(3) 6,389,419	(64%)
(3) 912,777	(36%)	(3) 1,000,056	(35%)	(3) 762,500	(35%)	(3) 985,198	(40%)	(3) 1,226,787	(44%)	(3) 1,820,656	(66%)
(4) 1,545,104	(52%)	(4) 1,450,742	(47%)	(3) 2,072,047	(60%)	(3) 2,262,619	(60%)	(3) 860,218	(37%)	(3) 860,995	(36%)
(4) 2,791,432	(65%)	(5) 2,769,312	(61%)	(3) 1,142,865	(44%)	(3) 1,414,126	(52%)	(3) 2,789,804	(60%)	(3) 3,291,845	(62%)
(5) 7,016,968	(79%)	(5) 7,058,547	(78%)	(6) 1,822,107	(52%)	(3) 2,194,248	(60%)	(3) 1,578,206	(52%)	(3) 1,625,840	(53%)
(3) 1,096,372	(39%)	(3) 1,014,628	(34%)	(3)* 4,382,493	(65%)	(3) 4,740,198	(63%)	(3) 2,430,693	(62%)	(3) 2,709,066	(64%)
(3) 5,287,955	(65%)	(3) 5,837,228	(70%)	(3) 1,330,620	(45%)	(3)* 1,430,218	(47%)	(3) 5,288,111	(64%)	(3) 5,362,981	(64%)
(4) 5,406,294	(58%)	(4) 6,100,304	(62%)	(3) 1,585,949	(48%)	(3)* 1,600,927	(45%)	(3) 2,553,224	(55%)	(3) 2,380,218	(49%)
(3) 2,193,441	(63%)	(3) 2,318,984	(65%)	(5) 2,946,126	(62%)	(4) 2,031,256	(57%)	(3) 1,072,548	(42%)	(3) 1,134,592	(42%)
(3) 5,606,106	(66%)	(3) 5,846,259	(65%)	(4) 5,792,938	(76%)	(5) 8,501,421	(82%)	(4) 2,317,030	(59%)	(4) 2,594,817	(59%)
(3) 1,189,632	(50%)	(3) 1,211,954	(47%)	(4)* 962,720	(27%)	(4) 1,111,506	(28%)	(5) 2,996,904	(58%)	(5) 3,256,605	(58%)
(3) 199,434	(17%)	(3) 191,886	(15%)	(3) 6,978,977	(71%)	(3) 7,553,309	(72%)	(3) 8,839,986	(74%)	(3) 10,304,699	(76%)
(3) 1,010,414	(43%)	(3) 1,112,701	(46%)	(3) 6,598,003	(62%)	(3)* Not Reported		(3) 2,272,932	(31%)	(3) 379,578	(38%)
(7) 28,012,507	(62%)	(7) 28,274,078	(63%)	(4) 6,536,446	(67%)	(3) 7,489,254	(64%)	(4) 8,576,653	(64%)	(4) 9,587,937	(67%)
(3) 1,065,561	(52%)	(3) 1,081,913	(52%)	(3) 2,302,319	(57%)	(3) 2,066,957	(54%)	(3) 1,940,816	(50%)	(3) 2,123,098	(51%)
(3) 3,183,831	(60%)	(3) 3,066,457	(58%)	(3) 6,536,446	(67%)	(3) 6,898,621	(69%)	(3) 8,461,145	(76%)	(3) 9,510,917	(77%)
(4) 4,950,197	(54%)	(5) 5,278,525	(57%)	(3) 1,321,457	(46%)	(3) 1,383,910	(46%)	(3) 1,578,065	(47%)	(3) 1,971,515	(55%)
(4) 5,877,647	(64%)	(4) 5,843,524	(64%)	(3) 279,252	(15%)	(3) 283,655	(14%)	(3) 332,691	(16%)	(3)* 392,766	(18%)
(4) 5,413,561	(47%)	(4) 5,716,108	(50%)	(3) 885,663	(37%)	(3) 1,021,485	(39%)	(4)* 1,253,684	(42%)	(5) 1,448,299	(46%)
(3) 1,258,125	(45%)	(3) 1,363,304	(51%)	(3) 1,081,288	(40%)	(3) 1,281,110	(45%)	(3) 1,354,680	(42%)	(3) 1,783,828	(51%)
(3) 1,939,130	(42%)	(3) 1,797,708	(39%)	(3)* 36,163,611	(64%)	(3) 44,989,557	(73%)	(9)* 56,364,598	(78%)	(9)* 64,338,536	(79%)
(3) 3,471,747	(54%)	(3) 3,564,538	(58%)	(3) 3,999,144	(65%)	(3) 4,102,998	(67%)	(3) 4,050,995	(63%)	(3) 4,672,569	(63%)
(7) 59,628,711	(79%)	(7) 59,421,359	(77%)	(3) 1,190,268	(52%)	(3) 3,322,750	(58%)	(3) 1,547,995	(58%)	(3) 1,471,720	(52%)
(3) 2,156,036	(46%)	(3) 1,953,404	(44%)	(3) 3,322,750	(58%)	(3) 6,719,402	(62%)	(3) 3,983,053	(61%)	(3) 4,338,005	(62%)
(3) 2,833,120	(51%)	(3) 2,900,935	(53%)	(4) 7,019,040	(66%)	(3) 6,719,402	(62%)	(3) 8,624,117	(67%)	(3) 9,908,590	(71%)
(3) 2,360,536	(42%)	(3) 2,419,737	(50%)	(4) 5,843,524	(64%)	(4) 7,019,040	(66%)	(4) 8,000,187	(67%)	(4) 8,495,310	(65%)
(3) 955,742	(40%)	(3) 974,739	(40%)	(4) 5,716,108	(50%)	(3) 1,367,162	(47%)	(4) 8,278,353	(53%)	(4) 9,413,929	(56%)
(3) 1,048,500	(56%)	(3) 960,306	(53%)	(3) 1,367,162	(47%)	(3) 1,441,513	(50%)	(3) 1,532,200	(50%)	(3) 1,831,310	(53%)
(3) 1,010,988	(42%)	(3) 816,799	(35%)	(3)* Not Reported		(3) Not Reported		(3)* 941,425	(48%)	(3) 929,163	(43%)
(4)* 18,519,832	(74%)	(4) 19,067,636	(74%)	(3) 2,219,666	(43%)	(3) 2,631,000	(49%)	(3) 2,947,244	(48%)	(3) 3,290,342	(51%)
(4) 1,794,756	(39%)	(4) 1,757,597	(39%)	(3) 3,926,781	(59%)	(3) 4,485,360	(59%)	(3) 4,734,675	(57%)	(3) 5,366,982	(59%)
(3) 10,726,979	(70%)	(3) 11,132,884	(70%)	(6) 63,523,038	(75%)	(6) 74,184,249	(79%)	(6) 82,273,379	(78%)	(6) 86,648,875	(78%)
(3) 1,658,969	(59%)	(3) 1,593,537	(56%)	(3) 2,133,714	(43%)	(3) 2,378,252	(46%)	(3) 2,692,931	(49%)	(3) 2,650,102	(45%)
(3) 4,554,490	(69%)	(3) 4,007,838	(62%)	(3) 3,420,379	(56%)	(3) 4,044,691	(65%)	(3) 4,692,182	(65%)	(3) 5,823,353	(74%)
(3) 1,321,093	(41%)	(3) 1,315,037	(40%)	(3) 3,058,565	(60%)	(3) 3,132,856	(61%)	(3) 3,022,002	(53%)	(3) 3,523,204	(56%)
(3) 1,194,959	(45%)	(3) 1,152,453	(42%)	(3) 1,324,051	(43%)	(3) 1,625,820	(47%)	(3) 1,916,950	(48%)	(3) 2,258,532	(53%)
(3) 2,591,360	(63%)	(3) 2,653,704	(62%)	(3) 1,007,669	(52%)	(3) 1,178,027	(54%)	(3) 1,364,941	(56%)	(3) 1,480,740	(55%)
(3) 595,017	(36%)	(3) 586,573	(36%)	(3) 1,121,709	(45%)	(3) 1,367,938	(51%)	(3) 1,411,304	(48%)	(3) 1,557,106	(50%)
(4)* 3,545,146	(68%)	(3) 2,739,297	(54%)	(3) 22,532,580	(74%)	(3) 25,112,850	(79%)	(3) 29,145,067	(84%)	(3)* 31,881,559	(84%)
(4) 1,425,756	(37%)	(4) 1,353,458	(35%)	(4) 2,252,293	(43%)	(4) 2,760,121	(49%)	(4) 3,450,572	(54%)	(4) 4,169,246	(58%)
(4) 2,304,452	(56%)	(4) 2,112,770	(53%)	(3) 12,910,122	(70%)	(3) 13,552,036	(75%)	(3) 15,933,310	(72%)	(3) 16,873,662	(72%)
(4) 9,791,446	(57%)	(4) 10,662,544	(59%)	(3) 1,732,671	(54%)	(3) 1,721,284	(52%)	(3) 1,812,631	(51%)	(3) 1,994,875	(52%)
(5) 5,488,100	(67%)	(5) 5,360,616	(65%)	(4)* 4,743,376	(63%)	(4) 5,267,491	(65%)	(4) 5,821,821	(63%)	(4) 6,798,344	(68%)
(3) 677,242	(36%)	(3) 714,197	(37%)	(3) 1,417,443	(38%)	(3) 1,424,476	(38%)	(3) 1,401,779	(36%)	(3) 2,276,405	(51%)
(3) 2,066,579	(68%)	(3) 1,942,610	(63%)	(3) 1,224,624	(42%)	(3) 1,251,300	(43%)	(3) 1,235,925	(40%)	(3) 1,398,891	(42%)
(5) 1,639,384	(50%)	(5) 1,672,606	(47%)	(3)* 2,741,813	(59%)	(3) 2,606,292	(53%)	(3) 2,825,631	(53%)	(3) 2,982,927	(52%)
(4) 8,136,610	(65%)	(4) 8,248,007	(67%)	(3) 6,02,242	(35%)	(3) 612,959	(35%)	(3) 679,396	(37%)	(3) 609,604	(31%)
(3) 2,983,439	(57%)	(3) 3,276,723	(61%)	(3) 4,383,124	(71%)	(3) 5,598,495	(73%)	(3) 6,730,180	(75%)	(3) 6,880,602	(72%)
(3) 504,285	(25%)	(3) 446,038	(24%)	(3) 1,919,290	(41%)	(3) 1,919,290	(41%)	(3) 2,478,750	(48%)	(3) 2,981,155	(54%)
(3) 2,095,105	(53%)	(3) 2,016,581	(53%)	(4) 2,437,639	(53%)	(4) 2,625,790	(53%)	(4) 3,057,870	(55%)	(4) 3,515,252	(57%)
(4) 7,579,298	(64%)	(4) 7,862,966	(66%)	(4) 14,009,339	(63%)	(4) 16,799,303	(66%)	(4) 21,304,673	(69%)	(4) 27,129,426	(77%)
(3) 1,736,103	(53%)	(3) 1,580,980	(52%)	(5) 6,172,616	(64%)	(5) 6,873,873	(65%)	(5) 8,180,220	(69%)</		

# A WAY TO THIN OUT PAPERWORK IN SPOT

BY RICHARD DONNELLY

IN the abstract, the buying of spot-television time is inordinately simple: The buyer, after much preparation, has his schedule and seeks availabilities from a number of station representatives on stations he has selected in particular markets. The rep clears the avails with the stations and confirms back to the buyer. A contract is drawn up by the rep on which the agency prepares its estimate and then the machinery of billing and payment gets under way.

In real life, however, nothing is simple and certainly nothing is ever simple in the white paper jungle of buying and selling spot television. As the schematic diagrams, both the original and the proposed "simplified" one on the following pages indicate, the process can more accurately be likened to a diabolically ingenious maze that would discourage the hardiest wanderer.

But some of spot's past, present and potential clients are not terribly hardy. The degree to which spot has been hurt by its complexity, or whether it has been hurt at all, are matters of dispute within the business. No agency would admit *not* using spot because it is complicated, but few like the situation and most see a need for drastic revisions in procedures.

To compound the problem, spot's greatest virtue—its flexibility—threatens to strangle it. As more and more people use it in increasingly different, imaginative ways, paper piles on paper, telephones incessantly ring, TWX machines hum all day.

In an attempt to remedy a situation that could easily get out of hand, the Television Bureau of Advertising commissioned Arthur Young & Co., management consultant, to study the problem and come up with a possible solution. The proposed solution, which can be studied on the following pages, is to be field tested this month. It is part of TVB's \$300,000 SOS project (Systems of Spot) that has been getting unusual cooperation from all parties concerned—agencies, station reps and stations.

The proposed system is designed to achieve three things: reduce the volume of paperwork, speed up the payment of money to all parties and lay the groundwork (through standardization of procedures) for industrywide computer systems. The Arthur Young people believe that "large savings" are possible with their proposed system. How large depends upon the organization involved. "In traditional kinds of situations," says Jay Butler of the management services department of the consultant company, "spot television estimating could be reduced by at least 50%." The savings are to affect everybody: the agency, which gains

not only in the area of estimating but through faster and better communications; the rep, which would have streamlined record keeping, and the station, which, with better information, would be making collections on a more current basis. (Says Albin Nelson, TVB's coordinator on the project: "Today, 60% to 65% of bills are collected within 30 days. The rest hang fire, all because the bill does not match the agency's estimate. In an \$800-million-a-year business, that means that \$60 million to \$70 million at year's end is at issue. We feel that if we can relieve that situation we're going to help.")

The following is a prose description of the Arthur Young flow charts presented on the next two pages. The charts begin at that point in the buying process when all parties are verbally agreed to a schedule on a specific station.

Under the present system, the buyer asks for avails, places his order. The rep clears with the station and confirms back to the buyer by phone. The buyer then records the buy. The rep confirms to the station, which prepares a sales order, while the rep in its turn prepares a contract that is typed, mailed to station and agency, with a copy for rep accounting.

These steps, which obviously have elements of duplication to them, would be revised under the proposed Arthur Young system. The confirmation or contract information would be typed on the TWX machine and sent by the rep within 24 hours to agency and station, replacing the transaction notice at the agency and the sales order at the station, thus providing simultaneous and identical reproduction at all three points. The TWX would also contain a monthly cost breakdown to be computed according to what would be industry-accepted rules, so that everyone has the same understanding of the buy.

The next several steps in today's process would remain as they are. The station prepares a billing record that is filed. At the end of the month it sends an invoice and an affidavit to the rep and to the agency. The agency will then match the invoice to its original estimate. If the invoice is cleared, the agency will hold it to the end of a pay period, which might be the 10th, the 15th or the 20th of the month.

However, if the invoice does not match the estimate, accounting must send it back to media, which must resolve the discrepancy with the rep. It is then sent back to accounting to be cleared for payment. If the dollar billings have changed at all, an adjusted bill must be submitted to the client.

A crucial Arthur Young proposal to help alleviate this



situation would have the station show on the invoice the reconciliation between the money on the original confirmation and the actual bill. This reconciliation information, to be in a standardized form on the invoice, would simplify matching the invoice amount to the biller's payment authorization. Since misunderstandings of the buy would be easier to locate, it is felt that station invoices could be cleared for payment more promptly than they are now.

Other proposals designed to speed up and/or simplify the buying process:

■ As noted, a monthly cost breakdown would be given on the confirmation/contract form, to be computed according to what would be industry-accepted rules. This proposal is designed to achieve several things: savings of estimator time at the agencies, savings of time at the stations in developing revenue forecasts, more accurate data on which stations and reps would base monthly forecasts, establish a control figure against which stations could reconcile monthly national spot billings, permit agencies to use the confirmation/contract as a page of the spot-TV estimate.

■ Reps and/or stations would assume formal responsibility for spot and unit-volume control now handled by agencies under Master Agency or Spot Control Unit agreements. Regular plan reports would be issued to participating agencies and to the client. This proposal, made because buyers serving multiproduct and multiagency clients are often uncertain of the final rates that will be earned at any one station, would allow for considerable savings at the agency since the spot-control function could be reduced to an audit function. Accurate plan data could be generated sooner, and the confirmation/contract would have to reflect the most current information.

■ The agency estimate number should be used to control the purchase transaction for the life of the buy—appearing on the confirmation/contract, the station's invoice/affidavit, the agency's check voucher and all correspondence relating to the buy. Some of the possible benefits resulting from this proposal, the Arthur Young people think, are that referencing and communication would be simplified, station invoices could be readily matched to agency estimates and the application of agency payments to the proper accounts would be greatly simplified for stations.

Those are the basic proposals that will be field tested this month. They are the result of months of study involving agencies, stations, and station representatives. It is the general feeling among agency media men that the project is easily the most worthwhile ever initiated by TVB. Although individual proposals generate varying degrees and kinds of reactions among the parties involved (the reps, for instance, are being asked to assume an agency function), the overall response has been decidedly affirmative. Many individual organizations have made attempts to systematize things, but those attempts have been from the narrow point of view of the organization itself. This, the first industrywide attempt to standardize procedures in spot television, might easily lead to full computerization and interchange of data in punch-card, paper-tape or magnetic-tape form.

How serious is the problem? About a year ago, recalls TVB's Nelson, the bureau invited to its offices top representatives of the major agencies to discuss the matter. The consensus: paperwork in spot is oppressive—noticeably more so than in other media.

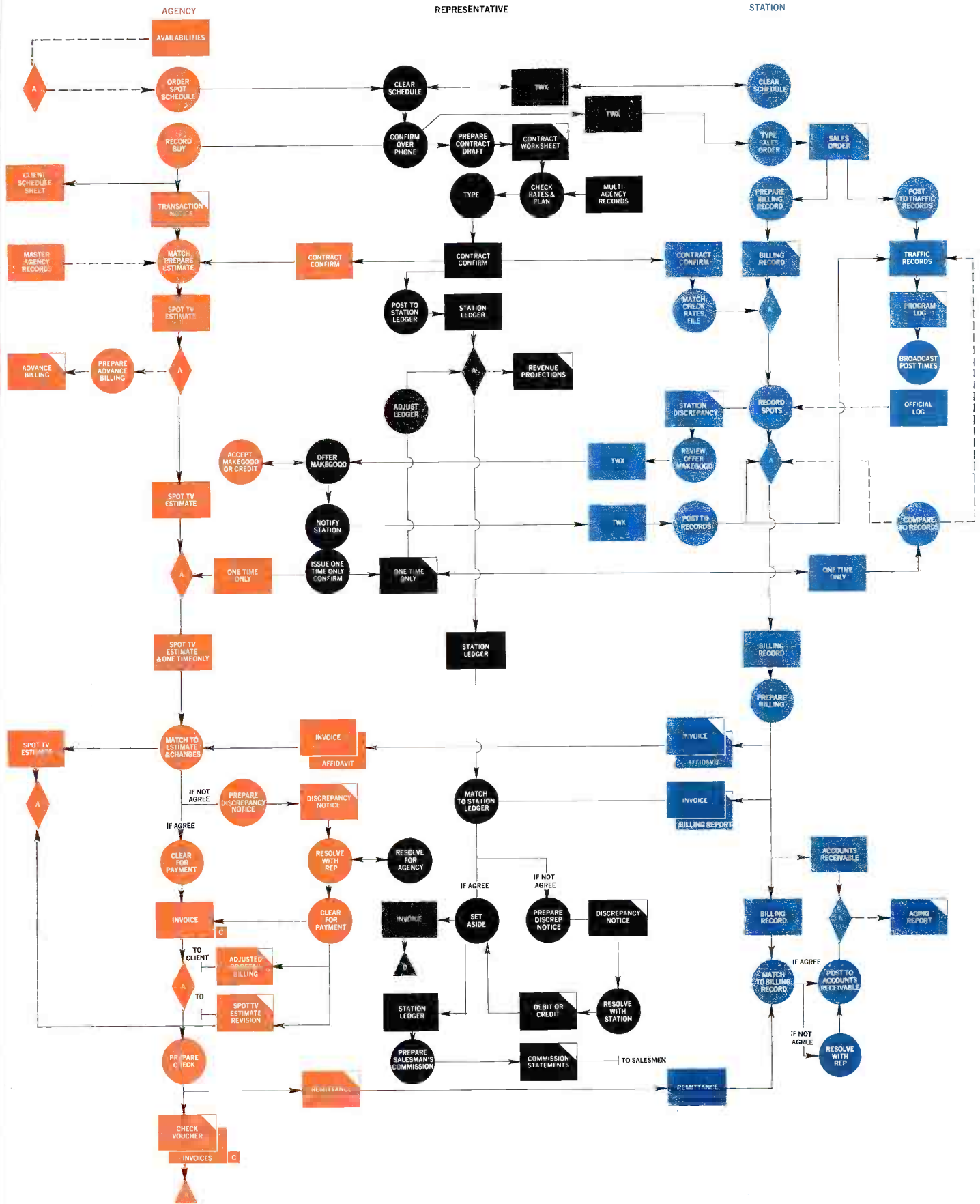
Any attempt to lighten that load can only help a still-growing, but burdened, medium.

END

**For a step-by-step, blow-by-blow analysis of the present spot-TV buying system and an equally detailed proposal to solve some of its complexities please turn page**

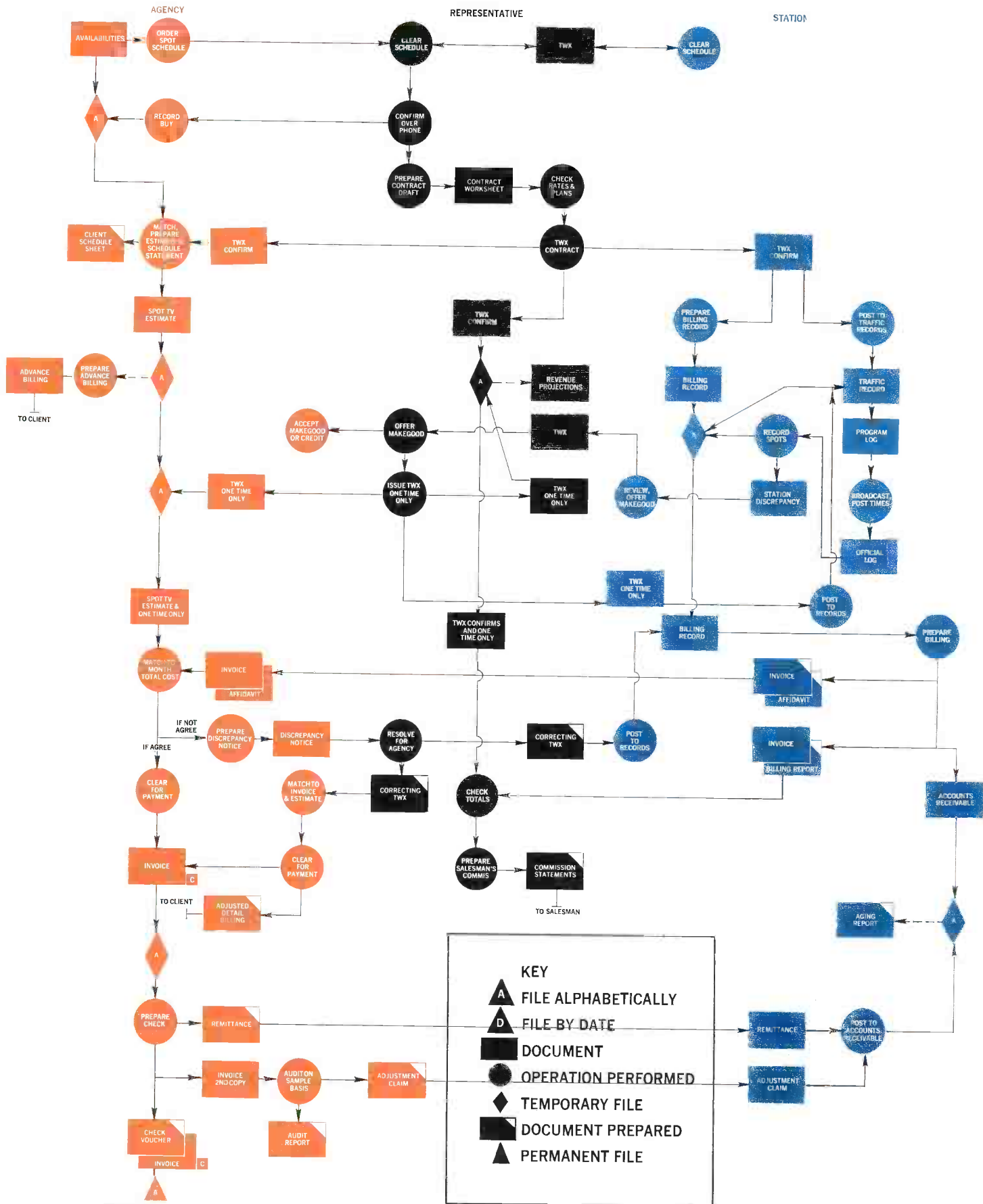


# THE PRESENT SYSTEM: TIME CONSUMING, WASTEFUL





# THE PROPOSED SYSTEM: MORE DIRECT PAYMENT ROUTE





PHOTOS:  
WARREN UZZLE

## THE RECIPE FOR BREWING A SPOT TELEVISION BUY

Tinker-to-Evers-to-Chance constituted perhaps the finest "keystone" combination in baseball history, although some may opt for names like Rizzuto, Pesky, Stanky or a horde

*Genesis of a spot buy: Chock Full O' Nuts President Gaylord LaMond takes a look at ad proposal made by Dan Daley, vice president for marketing (back to camera). Daley has responsibility for kicking off campaigns, checking with agency, (Compton) on their recommendations, and then specifying the direction of the spot buy.*

*"What's your latest flight information?" Daley asks as he calls Compton's Carl Sandberg. They discuss time starts, duration, black and white vs. color, and, of course, frequency for the new campaign. Some chatter: "What about The Best of Broadway? How about a writing contact for 1 or 1:30?"*

*Sandberg checks back with Daley on fresh campaign plan and gets an approval. Sandberg already has made intensive investigations into possibilities on a daytime TV show, demographic data, current ratings and discussed his findings with associates Steve Scott, broadcast supervisor, and Guy Danforth, senior broadcast buyer. "This kind of research and comparing of views has paid off for us," says Sandberg.*



*Teletype staff at Blair contacts, then confirms and records an order with an upstate New York station. "No TWX is sent to the station without a full understanding about the agency's plans," says salesman Hinmen.*

*Having checked out all possible availabilities, Hinmen gets back to the selected station for a verbal confirmation and clarification of minor problems. "Our only real problem in these transactions is to make sure that the stations get prompt notice if we have a cancellation," says Hinmen. "If we don't, we mark it up on the wall as a major goof."*

*Contracts are, of course, Blair's lifeblood, as the activity in the typing pool indicates. No formal paperwork is done until a schedule is cleared by both station and agency. Copies of contracts are sent to the station, the agency, the salesman and to Blair's accounting department.*



of others. A television spot buy involves the same kind of talents.

A case in point is a recent spot purchase by an infield that has the unlikely nomenclature of Chock Full, Compton and Blair. Their play is, in a sense, routine. Nonetheless, it is fast, accurate and, most important, on the rise in terms of frequency. Its major players are a client president, his vice president for marketing, three top-caliber agency executives, a TV rep, several TV stations, and a brigade of

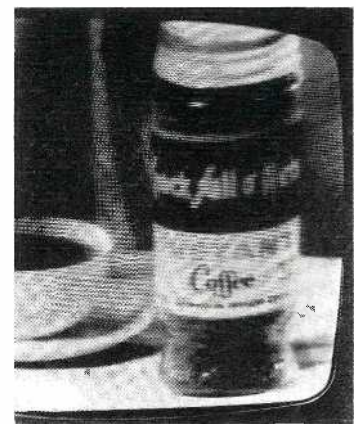
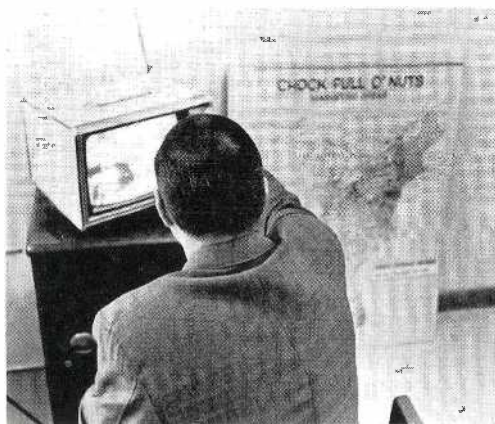
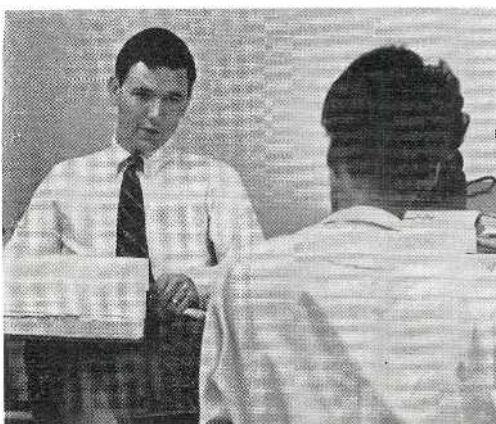
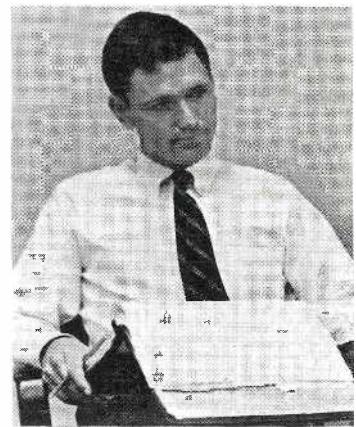
associates who just produced a new Chock Full O' Nuts commercial.

Problems? Yes. Cancellations, contacting a noncontactable executive, trafficking, a delayed phone call, product protection, scheduling piggybacks, increasing demands on sales reps, understanding the complexities of demographics, keeping the human element in the midst of proliferating computerization, inaccurate ratings, the creation of the right appeal at the right time.

*The Compton team of Scott and Sandberg mulls over a time start on the Chock Full O' Nuts ad. "There are so many products of similar appeal competing today that we have to stress and restress the quality of our brand," says Sandberg. "We think very carefully about time, duration, frequency and about 30 other factors in placing a new campaign."*

*Compton buyer Danforth tackles scheduling possibilities with Scott. Interchange: "How has this worked out for us before?" Pause. "Well, I'd say it has been a good spot position, but I'd like to check it out a bit further, before we decide."*

*Danforth lines up schedules that seem appropriate to the buy. He lays out suggestions on budget and placements and then returns to conference with Scott. Implicit is a meeting with Blair Television's sales representatives, Skip Hinmen, to start getting information on station availabilities.*

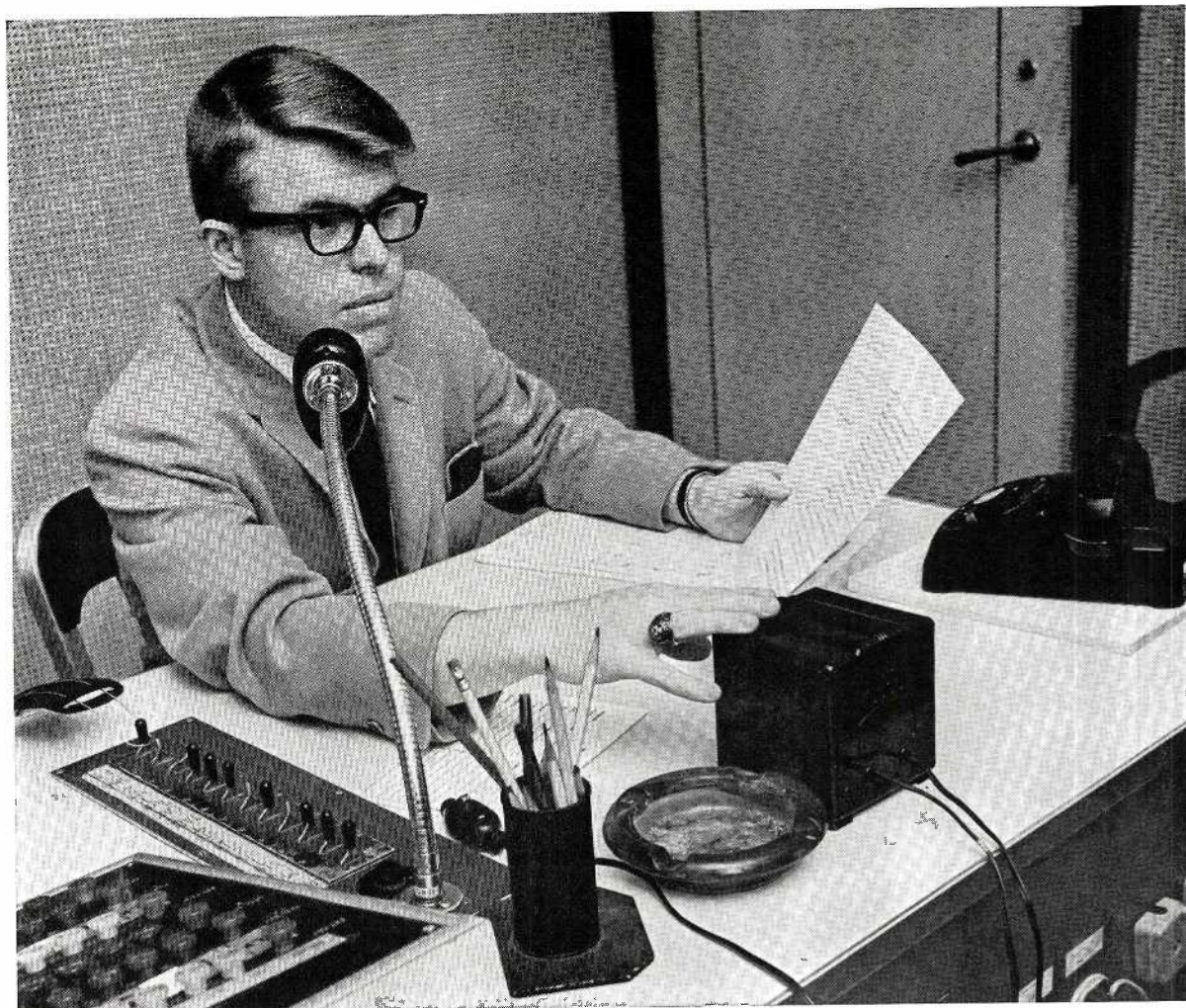


*Contract in hand, Compton's Danforth goes over specifics with Joyce Williams, billing estimator. She checks out all pertinent details (number of cities in which spot will be shown, its frequency, among others) and arranges to have it set up for IBM processing.*

*Monitoring shows and keeping an eye focused for potential Chock Full O' Nuts openings, Daley picks up the latest trends. The question he asks himself is something in the order of: "Is the pudding provable?"*

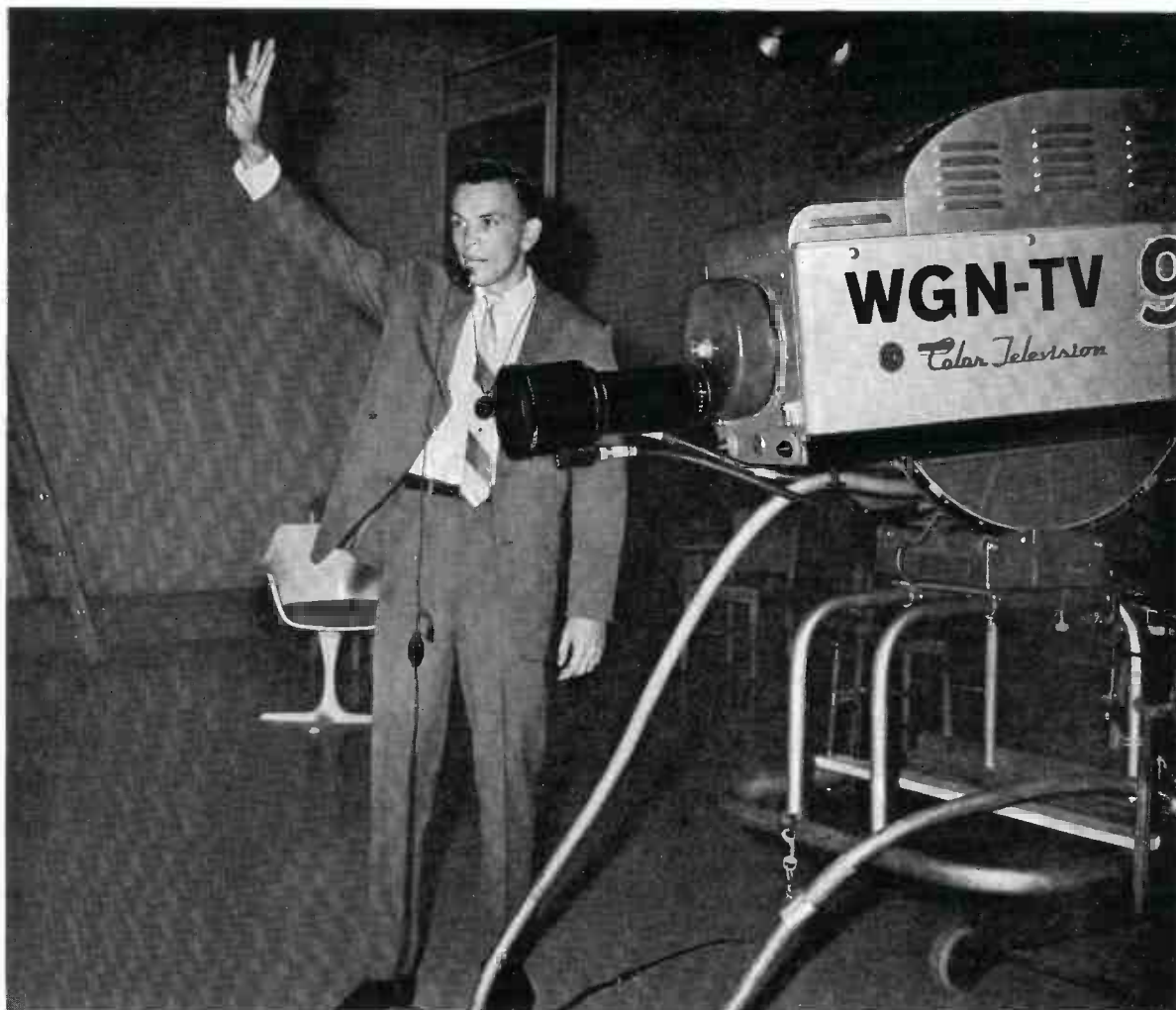
*The job is completed: The first commercial in the new campaign appears. The 60-second spot, appearing primarily in evening hours, will hit Chock Full O' Nuts' key markets in the Northeast with extensive airing in New York state, where the company's distribution is exceptionally strong.*





**Today's interns,  
Tomorrow's pros**





**Where does the exciting, challenging broadcasting industry find today's workers and today's learners who will be tomorrow's professionals?**

WGN Continental's answer is the WGN Programs for Professional Broadcast Education. They are—

*First*, the Pierre Andre Memorial Scholarship Program offering selected university students three months' on-the-job training as part of their regular college curriculum. Students are paid for their work and receive twelve hours' university credit. Since it was initiated in 1963, there have been thirty-three Pierre Andre interns.

*Second*, the WGN Program offering part-time jobs to full-time high school and university students, who fill a variety of positions ranging from clerks to ushers.

This phase involves an average of twenty students per year.

*Third*, the WGN Program providing students with summer vacation jobs. An average of twelve students are assisted in this program every year. During the past three years, 129 full-time students attending 25 Midwest educational institutions have participated in the WGN job/training programs.

The WGN Programs provide professional on-the-job training, encouragement, and financial help as a preparation for the student's future and ours.

Eight of these student participants have become full-time WGN employees.

**Developing new talent for the industry is another group service of WGN Continental.**

**WGN CONTINENTAL BROADCASTING COMPANY**

Serving Chicago: WGN Radio, WGN Television and WGN Continental Productions Company/Duluth: KDAL Radio and KDAL Television/Denver: KWGN Television/Michigan: WGN Televents, community antenna television  
New York and Chicago: WGN Continental Sales Company.

# CONSENSUS

*What 24 leading critics think about the 1966-67 television season:*

*few raves, more raps, many yawns over week-in, week-out*

*nighttime series, but expectations that spate of specials*

*will mean net gain over last year*

1.	C. J. Skreen Seattle Times
2.	Terrence O'Flaherty San Francisco Chronicle
3.	Hal Humphrey Los Angeles Times
4.	Donald Freeman San Diego Union
5.	Rick DuBrow United Press International
6.	Robert K. Tweedell Denver Post
7.	Bob Brock Dallas Times Herald
8.	Ann Hodges Houston Chronicle
9.	Wade H. Mosby Milwaukee Journal
10.	Clay Gowran Chicago Tribune
11.	Mary Ann Lee Memphis Press-Scimitar
12.	Frank Judge Detroit News
13.	Bettelou Peterson Detroit Free Press
14.	Harry Harris Philadelphia Inquirer
15.	Rex Polier Philadelphia Bulletin
16.	Win Fanning Pittsburgh Post-Gazette
17.	Anthony La Camera Boston Record American
18.	Bernie Harrison Washington Evening Star
19.	Lawrence Laurent Washington Post
20.	Donald Kirkley Baltimore Sun
21.	Eleanor Roberts Boston Traveler
22.	Dick Burgheim Time (Magazine)
23.	Jack Gould New York Times
24.	Jack E. Anderson Miami Herald

THE critics have looked at the 1966-67 television season and have found that while the regularly scheduled comedy and action shows are no better than usual, the apparent trend toward quality drama and ambitious specials is cause for hope.

While most programs, the workaday backbone of network programming, were given short shrift by most critics, it appears that the promise held out by such shows as *ABC Stage 67* has earned for the networks the endorsement they have hoped for. Although newspapers and magazine reviews, whatever their tenor, have never been known to affect a program's ratings, the industry has long sought the imprimatur that favorable reviews bring to its efforts. And if the networks make good on their announced intentions, television will be able to preen a bit, for the critics have judged the new season—in its totality of promise—as one of the best in years.

So it would appear from the responses to TELEVISION Magazine's fourth annual roundup of critical comment throughout the nation. Of the poll's 24 respondents, 11 indicated this season was "better" than last season, while seven said it was "about the same" and five said it was "worse." By way of comparison, last year only two out of 17 critics told TELEVISION Magazine that the 1965-66 season

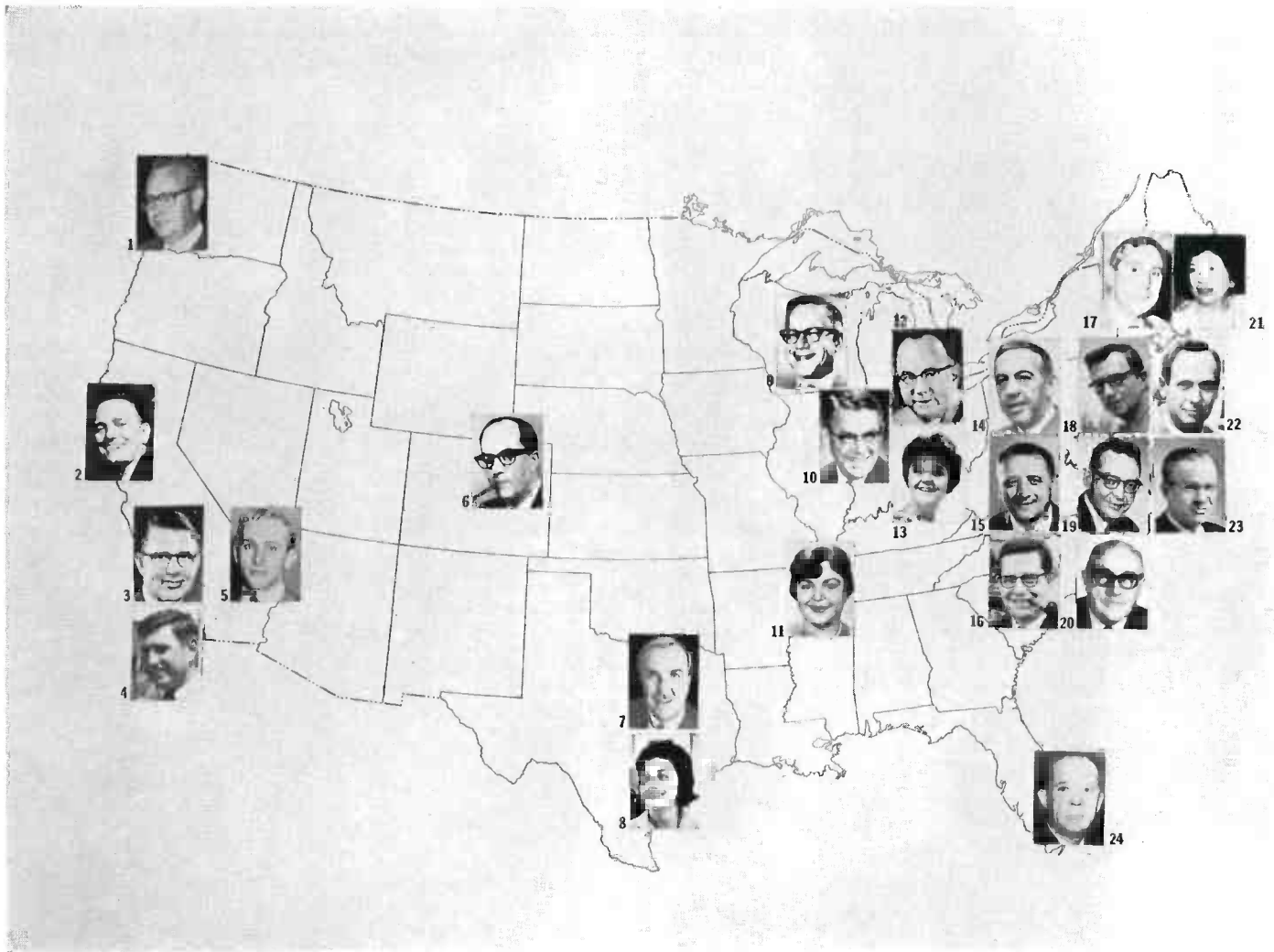
was better than the one preceding it. Ten said it was worse.

But before industry pooh-bahs begin beating their drums, it should be pointed out that the favorable comment was contingent more on expectation than on shows already seen: the promise held out by *ABC Stage 67*, the proposed dramatic efforts of CBS and NBC, and the specials projected by all three networks. Without exception, all participants in this year's poll qualified their judgments of the season with references to the bold (in comparison to previous seasons) approach ABC has taken. To a man, the 11 respondents who endorsed the new season indicated they would have voted "about the same" or "worse" if it had not been for *Stage 67*. Just as interesting is the fact that the remaining critics qualified their indifferent or unfavorable reviews by commenting on the possibilities inherent in *Stage 67* and other venturesome network efforts.

For the most part, then, the poll's respondents agreed with Rick DuBrow of United Press International who said that the new season was better "chiefly because of the possibilities and repercussions of *ABC Stage 67*." Even Jack Gould of the *New York Times*, regarded by many as the most influential television critic around (if not the hardest to please) wrote:

"The early crop of television shows finds network off-





cialdom in the familiar posture of the home gardener. When guests arrive, it is wiser to point out the flowers around the borders than the weed patch in the center.

"At this point in the unfolding of the season, the promised blooms, notably *Stage 67*, still lie ahead and are not taken into account. The heady scent of improvement may yet be the delight of television's autumn. . . ."

Whether the networks' new and noble efforts auger an improvement or whether they are simply exercises in press flackery is anybody's guess. Still, the majority of critics throughout the nation have lauded what appears to be a new wave and the print audience that reads the reviews *and* watches television cannot remain unimpressed. It may be, as some polls suggest, that the level of television is driving more viewers away than it is attracting, especially among discerning audiences, but as a result of the networks' efforts, a fresh new interest in the medium and its content is evident. As Lawrence Laurent of the *Washington Post* told TELEVISION:

"I am finding a kind of hungry expectancy among the viewers; an air of excitement that hasn't been noticeable in the last five or six years. . . ."

"I credit this attitude to the breaking away from established patterns, accompanied by an attempt to lure back

to television the creative persons who go beyond imitation of last season's Nielsen top 20 and who can work without a background of hollow, ghostly, mechanical laughter. Things are looking up."

The chart on page 54 is a graphic presentation of how the poll's respondents evaluated 33 of the 35 new programs presented this season. TELEVISION's editors purposely deleted critical comment on *Stage 67* since every participant gave the series plaudits but reserved the right to evaluate each program on an individual basis, in itself a compliment since it implies *Stage 67* is indeed worth watching every week. The new *CBS Friday Night Movie* also was omitted from the chart since the respondent critics felt the films varied in quality from week to week.

This year, critics again were asked to evaluate the performance of the individual networks. ABC won the most acclaim mostly on the basis of its *Stage 67*. Most critics felt that the prestige and quality aspects of the dramatic series influenced CBS and NBC decisions to schedule ambitious drama specials. Specific programs aside, ABC as one critic put it, "deserves the bravos of all discriminating viewers." Critical reaction to the new NBC offerings generally was indifferent, but *The Monkees* and *Occasional Wife* evoked considerable interest from a number of reviewers. On the

G GOOD B BAD  
I INDIFFERENT

ABC

	THE MILTON BERLE SHOW	FELONY SQUAD	THE GREEN HORNET	THE TAMMY GRIMES SHOW	HAWK	IRON HORSE	LOVE ON A ROOFTOP	MAN WHO NEVER WAS	THE MONROES	THE FRUITS OF SOUTHAMPTON	RAT PATROL	THE ROUNDERS	SHANE	THAT GIRL	TIME TUNNEL
JACK E. ANDERSON MIAMI HERALD	G	G	I	I	G	G	G	I	G	I	G	B	I	I	G
BOB BROCK DALLAS TIMES HERALD	B	G	B	B	G	G	G	B	G	B	G	G	G	G	G
DICK BURGHEIM TIME (MAGAZINE)	B	B	B	B	I	I	I	I	I	B	I	B	I	I	B
RICK DUBROW UPI	G	B	B	B	I	G	G	I	I	I	B	B	B	G	I
WIN FANNING PITTSBURGH POST-GAZETTE	G	I	B	B	I	I	G	I	G	B	I	B	**	G	I
DONALD FREEMAN SAN DIEGO UNION	G	I	B	B	G	G	B	B	G	B	I	G	B	I	I
JACK GOULD * NEW YORK TIMES	B	B	B	B	I	I	I	B	I	B	I	B	G	I	B
CLAY GOWRAN CHICAGO TRIBUNE	I	G	B	B	G	G	I	G	G	I	I	I	B	G	G
HARRY HARRIS PHILADELPHIA INQUIRER	I	I	B	B	G	I	I	I	I	B	I	I	G	B	I
BERNIE HARRISON WASHINGTON EVENING STAR	G	B	B	B	I	I	G	I	G	B	G	B	B	G	I
ANN HODGES HOUSTON CHRONICLE	G	I	B	B	I	I	G	I	G	B	I	I	I	I	G
HAL HUMPHREY LOS ANGELES TIMES	G	G	B	B	I	I	G	I	G	B	I	B	I	G	I
FRANK JUDGE DETROIT NEWS	B	I	B	B	G	G	G	G	G	B	I	B	G	G	G
DONALD KIRKLEY BALTIMORE SUN	G	B	B	B	I	I	I	B	I	B	I	B	I	G	I
ANTHONY LA CAMERA BOSTON RECORD AMERICAN	I	B	B	B	I	I	G	I	G	B	B	B	I	G	B
LAWRENCE LAURENT WASHINGTON POST	I	B	B	B	G	G	I	I	G	B	B	G	B	G	I
MARY ANN LEE MEMPHIS PRESS-SCIMITAR	G	I	B	B	I	I	I	G	I	G	I	B	G	I	B
WADE H. MOSBY MILWAUKEE JOURNAL	B	G	I	B	G	G	I	G	I	B	G	B	B	G	G
TERRENCE O'FLAHERTY SAN FRANCISCO CHRONICLE	I	G	B	B	G	G	G	I	G	I	G	I	I	I	G
BETTELOU PETERSON DETROIT FREE PRESS	I	I	I	B	I	G	G	G	G	B	I	B	B	I	G
REX POLIER PHILADELPHIA BULLETIN	I	G	B	B	G	B	G	I	G	B	I	G	G	I	G
ELEANOR ROBERTS BOSTON TRAVELER	B	I	B	B	I	I	G	I	G	B	G	G	I	G	I
C. J. SKREEN SEATTLE TIMES	G	I	B	B	G	G	G	B	G	G	B	B	I	G	G
ROBERT K. TWEDELL DENVER POST	I	I	B	B	G	I	I	B	I	B	B	I	I	I	B

TELEVISION Magazine asked the nation's newspaper and magazine critics for their opinions of the 33 new programs of the

1966-67 season. Their views are shown above. Asterisks indicate: (\*) TELEVISION entered its own opinion of Gould's reviews

whole, critics felt NBC presented a respectable slate of shows by virtue of holdovers from previous seasons such as *I Spy*, *Get Smart*, *Bonanza* and the *Chrysler Theater*.

The new CBS schedule earned more unfavorable criticism than did ABC's and NBC's. With the exception of *Family Affair* and *Mission: Impossible*, most CBS shows were characterized as "unimaginative," "tasteless," and as in the case of *It's About Time* and *Pistols 'n' Petticoats*, "utter trash."

In addition to Rick DuBrow, Jack Gould and Lawrence Laurent, this year's TELEVISION Magazine's critical panel of 24 included:

Jack E. Anderson of the *Miami Herald*, Bob Brock of the *Dallas Times Herald*, Dick Burgheim of *Time* magazine, Win Fanning of the *Pittsburgh Post-Gazette*, Donald Freeman of the *San Diego Union*, Clay Gowran of the *Chicago Tribune*, Harry Harris of the *Philadelphia Inquirer*, Bernie Harrison of the *Washington Evening Star*, Ann Hodges of the *Houston Chronicle*, and Hal Humphrey of the *Los Angeles Times*.

Also, Frank Judge of the *Detroit News*, Donald Kirkley

of the *Baltimore Sun*, Anthony La Camera of the *Boston Record American*, Mary Ann Lee of the *Memphis Press-Scimitar*, Wade H. Mosby of the *Milwaukee Journal*, Terrence O'Flaherty of the *San Francisco Chronicle*, Bettelou Peterson of the *Detroit Free Press*, Rex Polier of the *Philadelphia Bulletin*, Eleanor Roberts of the *Boston Traveler*, G. J. Skreen of the *Seattle Times*, and Robert K. Tweedell of the *Denver Post*.

The following is a selected rundown of how each new series was looked at by the critics listed above:

ABC

**The Milton Berle Show**—10 good, six bad, eight indifferent: There is no comedian that works harder and more furiously to get a laugh than this marvelous ham does. So I don't understand why there's been talk for months that this show is in trouble. Well, maybe it is—and maybe it will be—from the three-button decision makers (*DuBrow*); While it's true as Milton claims that nothing's old to those who haven't seen it before, a lot of us who wish "Mr. Television" well *have* seen most of his material before



CBS										NBC								
THE JEAN ARTHUR SHOW	FAMILY AFFAIR	IT'S ABOUT TIME	JERICHO	MISSION: IMPOSSIBLE	THE GARRY MOORE SHOW	PISTOLS 'N' PETTICOATS	RUN, BUDDY, RUN	GIRL FROM U.K.C.L.E.	THE HERO	HEY LANDLORD!	THE ROGER MILLER SHOW	THE MONKEES	OCCASIONAL WIFE	THE ROAD WEST	STAR TREK	TARZAN	T.H.E. CAT	
I	I	B	I	G	B	B	G	I	G	I	G	G	I	G	I	B	G	
I	G	I	I	G	I	G	G	G	G	B	G	G	I	I	G	B	G	
B	B	B	I	G	B	I	B	I	G	I	I	I	I	B	B	B	I	
B	B	B	B	G	B	B	I	I	I	G	I	B	I	B	I	G	G	
I	G	B	I	I	B	I	B	I	G	B	I	G	G	G	B	I	B	
B	G	B	I	I	B	I	I	I	B	G	G	G	B	B	G	B	I	
I	B	B	I	G	B	B	B	I	B	B	***	G	G	I	B	I	I	
I	G	B	B	G	I	B	G	B	G	I	G	G	B	G	I	B	G	
I	I	B	I	G	B	B	B	I	I	I	I	G	I	B	G	B	G	
I	I	B	B	I	B	B	G	B	G	I	I	B	G	B	B	B	G	
B	G	B	I	G	B	B	I	B	I	I	G	B	B	B	I	B	I	
I	I	B	I	B	B	B	I	B	G	B	B	G	I	B	I	B	***	
B	I	B	I	G	B	B	G	B	G	G	I	G	I	I	G	I	G	
G	G	B	I	I	I	G	I	B	I	B	G	G	I	I	I	B	I	
B	G	B	B	I	G	B	B	B	I	B	B	B	G	I	B	B	I	
B	I	B	G	G	B	I	G	B	G	B	G	B	B	I	I	I	I	
I	B	B	G	G	I	B	G	I	**	I	I	G	G	I	B	B	I	
I	G	I	I	I	G	B	I	B	G	I	I	G	I	I	I	B	G	
I	G	B	I	G	B	I	I	I	I	I	I	G	I	G	G	G	G	
B	G	B	B	I	I	B	B	I	B	I	G	G	I	I	I	I	I	
B	G	B	B	B	B	B	I	B	B	G	B	G	G	B	B	B	B	
I	G	B	B	G	B	I	I	B	G	I	B	B	G	I	I	B	I	
B	I	B	I	I	B	B	G	G	G	I	I	I	G	I	B	B	I	
I	G	B	B	G	I	B	I	B	B	B	I	G	I	B	I	B	I	

as reflected by his published criticisms; (\*\*) program is not in critic's market, (\*\*\*) critic did not review this program.

(Harris); Time it seems, has passed Milton Berle by (Judge); It's the same old Uncle Miltie, and everything depends on the sharpness of his material (La Camera); Miltie's show seems to promise a little brightness for Friday night TV. That is, providing he doesn't wear out his welcome (Polier); Promising in its debut but steadily fizzled with Berle slinging the ham around (Roberts); Fast paced hour of brash nonsense (Humphrey); The comedy may be dated but it's played up to date in a fast moving, funny show (Freeman).

**Felony Squad**—seven good, seven bad, 10 indifferent: It is reminiscent of those well-written, well-acted, unpretentious little shows of the 50's (Brock); Howard Duff, Ben Alexander, and Dennis Cole keep assuming pained expressions in this routine police entry (La Camera); This is a tough, almost brutal show with unbelievably bad writing (Laurent); One of those cute stories about the police, where the camaraderie is as warm as the station house coffee pot (Lee); Looks as though it will offer a 1966 model police and their methods (Polier); Routine crime (Roberts); Ben Alexander would have been money ahead

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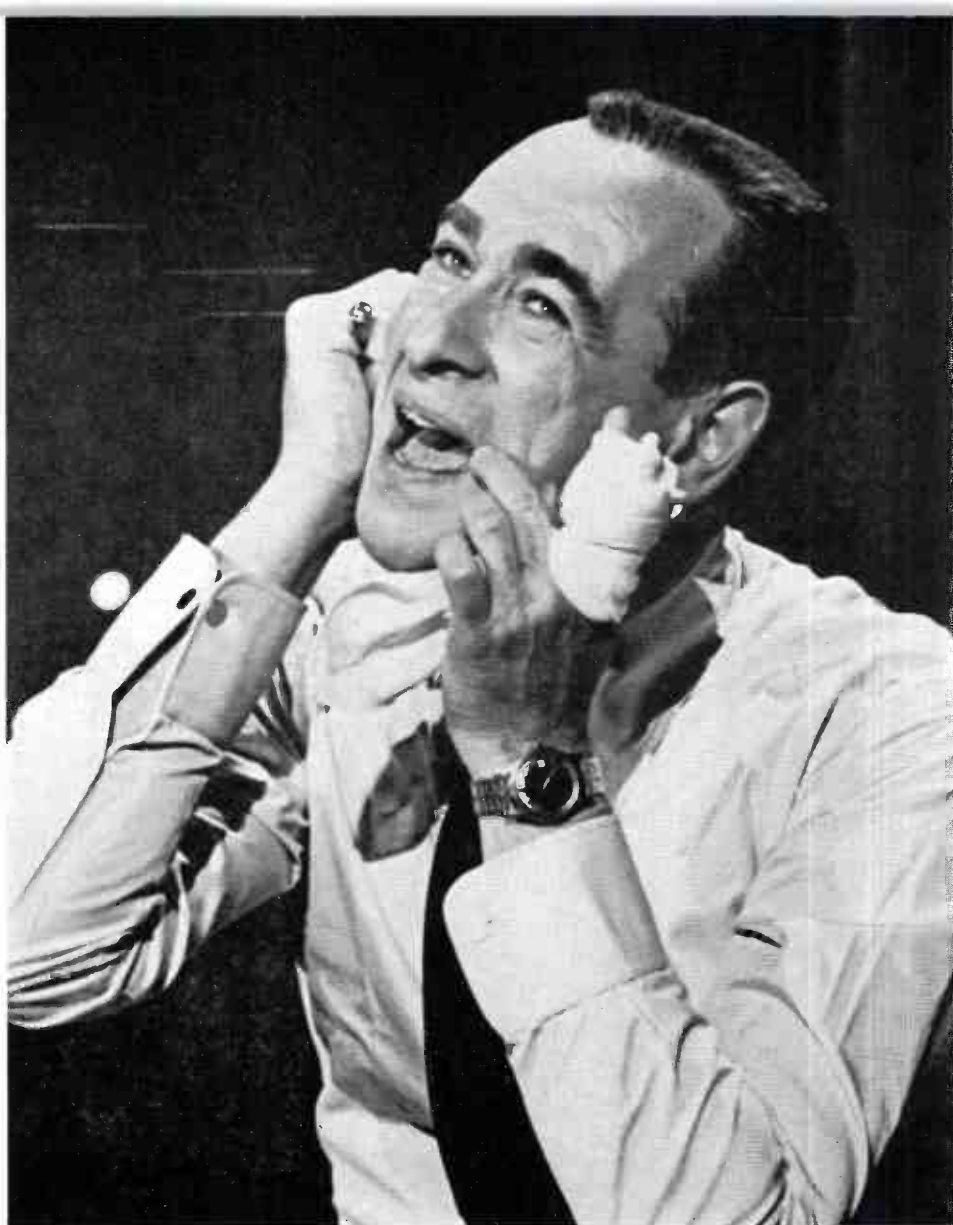
CRITIC	THE SEASON IN GENERAL	THE NETWORKS IN GENERAL			THIS SEASON VERSUS LAST
		ABC	CBS	NBC	
Jack E. Anderson	G	G	I	G	Better
Bob Brock	I	I	G	G	Better
Dick Burgheim	B	I	I	I	Worse
Rick DuBrow	I	I	I	I	Better
Win Fanning	I	I	I	I	About the same
Donald Freeman	I	I	I	I	Better
Jack Gould	—	—	—	—	—
Clay Gowran	I	I	I	I	Better
Harry Harris	I	I	B	I	About the same
Bernie Harrison	B	B	B	B	About the same
Ann Hodges	B	I	I	I	Worse
Hal Humphrey	I	G	B	I	Better
Frank Judge	G	G	G	G	Better
Donald Kirkley	B	B	I	I	About the same
Anthony La Camera	B	B	B	B	About the same
Lawrence Laurent	G	G	I	I	Better
Mary Ann Lee	B	I	I	I	Worse
Wade H. Mosby	I	I	I	I	About the same
Terrence O'Flaherty	I	I	I	I	About the same
Bettelou Peterson	I	I	I	I	Better
Rex Polier	B	G	B	B	Worse
Eleanor Roberts	B	B	I	I	Worse
C. J. Skreen	G	G	B	I	Better
Robert K. Tweedell	B	B	B	B	About the same

## TELEVISION'S ENEMIES: THE DECENCY MONGERS

AS TOLD TO MORRIS GELMAN

*Shelley Berman wears many hats. He performs in night clubs and hotels and has cut popular-selling records of his satirical routines. He's done one-man shows both in the U.S. and abroad and has played feature roles in motion pictures. On television, he's appeared as a comedian and dramatic actor. Last year, he authored his first book, "Shelley Berman's Cleans and Dirty's." More recently, he sold his first free-lance television script and signed with Desilu Productions Inc. to develop situation comedies for network presentation.*

*During the course of these many pursuits, Mr. Berman has come face-to-face with censorship more than once. His record, "The Sex Life of the Primate," was banned in England reportedly because of its supposedly suggestive title. His "Cleans and Dirty's" book deals with the subject of censorship in a general way. In the following interview, Mr. Berman talks about television and what it has and has not to do with censorship.*



**I** DON'T think the word censorship is applicable to television. We're not talking about an independent art form like the theater, where a producer deals directly with the playwright, actor, director and there's no middle force, nobody else controlling these people. We're talking about a commercial medium, where the package is paid for before the public gets to see it.

There's no real censorship on television. There's the euphemism called continuity acceptance that involves people who would prefer that you did not violate viewers' sensitivities. Then, too, of course, there's a self-censorship. I want to be hired by that show again. I don't want to offend the people in their homes. Self-censorship is implied at the top. But there's a self-censorship in every case, not necessarily only on television.

Oh, there are silly, stupid, little things, backward things that happen. The word pregnant, among certain other taboo words, for instance, is avoided on a half-hour situation-comedy series. You have

to find euphemisms, all sorts of ways, to dodge it. This is true despite the fact that a couple of female leads have had children during the course of a show.

Then, too, there have been occasions when I haven't been permitted to do a piece of material on television, but there were good reasons that had nothing to do with censorship per se. Not long ago I came in to do a *Dean Martin Show*, which is a pretty good program with a good bunch of people. We put on a dress rehearsal before an audience and I tried a piece of material that just didn't turn out to be funny that afternoon. They asked me to change it.

I portrayed a drunk and did it rather graphically. There was a cigarette sponsor on the show and at one point I had a cigarette in my mouth and had to do a drunken cough. This had nothing to do with the cigarette brand at all but there was a relationship between the cigarette and the cough. The point is they asked me to change the material and I did. But I was asked to make the change for

no other reason than it was not funny. It did not work. I did change the material and it worked very well, thanks to their suggestion.

There have been other times when I have been asked to delete lines because of a sponsor identification or when I was sort of referring obliquely to a competitive product. There have been times when I have been asked to make changes for reasons of industry or the employer's taste but never for any reasons of public taste.

There are occasions when comedians do transgress. On a live show this can be disastrous. In this case both the producer and the performer are trapped by the circumstances. I know of a comedian who once performed on a big variety show on television and was humiliated. At one point in his act he looked into the microphone as if it was a spy glass—looking downward toward the floor—and he yelled: "You fellows doing all right down there?" It's an old joke that he's used time and time again. But there had been



a mine disaster that afternoon. The comedian wasn't informed of it. It really was an innocently intended gag yet, maybe because of it, he's never been on that program again.

After the death of President Kennedy, as another example, I was asked by the producers of the *Grammy Show* to replace Vaughn Meader on a program that was scheduled about a month after the assassination. Vaughn Meader had risen to fame by impersonating President Kennedy yet he no longer did this impersonation. He had cut it out long before the President was killed. Still, he had contracts cancelled left and right because of his former identification with Kennedy.

I spoke to the producer of the television show and said: "I can't in all conscience side with you. I can't take Vaughn Meader's place. I refuse to be because I feel that it would be complicity in the compounding of a tragedy."

I couldn't do it. I turned down the job and I appealed again to the program not to do this to Meader. "Don't kill two men for the price of one. The tragedy is far-reaching enough. The man doesn't do Kennedy any more." The answer I got was: "Well, he looks like him."

Now Vaughn Meader was victimized by the most evil form of censorship, the completely unthinking kind. If Kennedy could have spoken from heaven, he would have said: "Please don't violate my memory this way."

### THE COP-OUT ARTISTS

I'm a comedian, a writer, and when I start talking about something like this it very easily can be interpreted as grinding one's ax. Let me get one thing straight so that there is no misinterpretation. I think it's wrong to call your boss a bum. I'm saying that my secretary works for me and probably there are some days when she hates me, goes home wanting to kill me. That's understandable. That's our humanity. But my secretary works for me and therefore there will be certain restrictions that I will place on her. How then can I turn around to the other guy and not comply with his restrictions.

I understand that if they pay me in television—and they pay me dear—I'm duty-bound to accept their terms. This doesn't mean that I can't squawk about things and run up to the producer and say: "For Pete sakes, you guys are wrong." But it does mean that if I do take the gig, to walk out afterwards, when I've got that money in my hot little fist, and then start raising hell about them, why, I'm being the perfect ingrate, the perfect cop-out artist. It's a pure, simple, unequivocal cop-out.

If you don't like their terms, buddy, don't accept them. But if you accept their terms, don't work on their premises, exploit yourself on their stage, use them for the earning of money and for

the furtherance of your career, and then walk out calling them dirty names. It just doesn't seem right to me.

I'm not just being politic because heavens knows I've disagreed with enough of these television guys. But if I were sponsoring a show to sell a certain brand of soap, I wouldn't want the writer to mention a competing brand. If I said to the writer: "Don't mention that soap," would that be restrictive? Or would it be a qualification that I as a purchaser of time have every right to demand?

I would say that if the people who are selling products were to interfere with the production of a news program, why then the FCC would have to step in. If a news show, for example, was not permitted to give statistics on cancer caused by cigarette smoking because the program was sponsored by a cigarette maker, then unquestionably there would be a violation of the public interest. But I don't think things have gotten that far out of hand. There's no real censorship that I can see.

Actually, freedom of expression on television is such a ridiculous issue. First of all, we'll have to open up several more channels before we can have real freedom of expression. We'll have to open up our UHF bands. We have so relatively few local channels.

Freedom of expression hardly can exist without freedom of platform. It's like a man without an audience screaming about how terrible it is that he can't speak his mind. What's the sense of speaking his mind if there's nobody there to hear him? Television, at least, supplies us with a platform and an audience.

### FREEDOM OF EXPRESSION

Anybody who complains about the lack of freedom of expression on television doesn't really know the medium. You can't have freedom of expression on somebody else's premises. Freedom of expression is the performer's hang-up, his own particular problem. He can't work for another man and consistently complain about his rules. He must accept some of his terms and must appeal to him to accept some in return. Then, if he is still not happy he has to refuse to work for him.

The term freedom of expression on another man's premises is such a contradiction, it's absurd. I've gotten angry, upset, worried, terrified—done all of the things that performers have been guilty of—because I was asked to take a line out of my act that I thought was perfectly innocent. But, really, if you're looking at it objectively, I'm an employe of the network, of the sponsor, of the agency.

I'd like to see America and the American public wake up before the value of television completely disappears. That's all I'm trying to say.

What we think of as censorship in television really only is a result of a contemporary American phenomenon and that is we are censoring ourselves and each other off television. And since television reflects us it will naturally reflect our censorship of ourselves. I've become concerned because censorship is being imposed more and more stringently on us all. And I have seen the omniscience of taboo being exploited for monetary gain.

I realize that we are going backwards, sort of topsy turvy. People are yelling about moral decay. The fact is we don't have moral decay. We have moral prohibition, which results in moral speak-easies. Prohibition in any form creates a market and makes it thrive.

Movie houses all over the country have turned into nudie houses. The drive-in theater has another purpose for being there than for exhibiting movies. These stupid, smutty books, these disgusting books, are all over the place because they're not supposed to be. That's exactly why they are there.

It's getting so oppressive that the good works that can come out of our generation are being terribly affected. We're always in collaboration with a seller and that seller may have his economic—not his prurient—desires stimulated. As a result good communication may fall into second place behind the selling ingredients of prohibition.

### THE PURITAN TRAP

We're growing a little more puritanical by the minute. Yet, I just feel that any breakaway from the accepted forms, any attempt at realism now, must be predicated by a sincere desire to be truthful. It must not be predicated on the sales factor involved in controversy. This is the awful trap we've let ourselves in for by the puritanism that is so rampant in America.

For we have made an important commodity of the sneaky joke and the controversial reference. We're selling these things.

It's conceivable that when a show uses hell or damn the producers are employing these words as a device to gain attention. It's equally conceivable that producers will see the value of the exploitation of these words and begin to use them. There certainly have been a lot of movies that have exploited the suggestive title and teasing blurbs. The way some of these movies are sold is unbelievably suggestive.

And the plots are getting more and more supposedly bold. But they are not bold. They are a flagrant capitalization of an opportunity, sheer exploitation of a prohibition. We have created the market and we're sustaining it.

I don't know if television is headed this way. But I fear even the most responsible sponsors and advertising agen-

To page 69

**RCA**  
NEW  
LOOK

*TK-42 "BIG" TUBE COLOR CAMERA*





# Look for the “BIG” Black Tube

*for sharpest  
color pictures!*

You'll find the “big” black tube in the luminance channel of the RCA TK-42 Color Camera. No other live color camera has this advantage. The “big” tube is a 4½-inch image orthicon—same as in the deluxe TK-60 Monochrome camera. Because of a larger image, this tube adds greater sharpness to color pictures. It produces the detail for finest monochrome and full fidelity color.

This is the camera with all the wanted new features that contribute to the finest color reproduction ever offered: Superb, specular response to avoid reflected light “explosions.” Highest sensitivity to the complete range of color . . . from vivid reds to coolest blues, assuring color fidelity. Self-correcting circuits permit operation for days without picture deterioration. Transistorization for top reliability. Modular design for highest performance and easy maintenance.

See the big, big difference in the TK-42 color system by RCA. See how the “big” black tube gives the selling touch to your color television pictures. Your RCA Broadcast Representative has full details. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



The Most Trusted Name in Electronics

**WHAT'S BUGGING SPOT** from page 35

by the half-minute."

A CBS-TV vice president predicts that within five years, probably sooner than five, networks will be offering 30-second positions in their prime-time schedules. They may even be forced to on antitrust grounds, he thinks, reasoning that if large sponsors are allowed the use of 30-second commercials in piggyback form, the Federal Trade Commission or the Justice Department may feel smaller companies, unable to bear twins, are nevertheless entitled to the same prerequisites.

Ted Bates, it's noted, runs a sort of giant adoption agency for Colgate-Palmolive products in the form of a centralized buying unit that enables it to make commercial siblings out of the most unlikely C-P relatives. And according to Bates, spot television stands to gain a lot from the efficiencies gained through such random pairing. The agency says C-P's fourth-quarter spot-TV allocation is running 35% ahead of last year's final quarter and that the gain is substantially attributable to fully centralized control of the buying operation. But another factor is a heavy rush into spot in the fourth quarter by C-P's Lustré-Creme. Bates has been buying

for six Colgate-Palmolive agencies since last August.

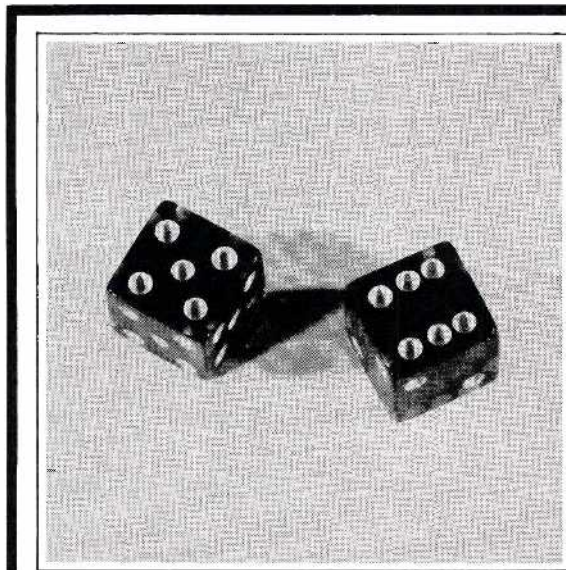
The fortunes of spot television are clearly comingled with those of network in this respect. Not only because revenues may accrue to networks at the expense of spot with each new sales device that comes along, but also because any such legal ruling would probably apply to both. Reps and agencies have also spoken off the record about the possibility of half-minutes being forced on the market through legal means, but neither side seems to feel such a test is desirable. How much teamed-up business is really reaching the air at this point? Probably not much, but it's hard to track. In a sense national spot TV is a misnomer because spots are originated locally. You can't sit down in one market and monitor national spot television the way you can network. What's going on in Peoria, Ill., is anybody's guess in New York unless you've got somebody in Peoria watching for you. National reps say they aren't taking the business, but they add qualifiers. "Nobody wants to turn down such combinations if they're designed for short-term tie-in promotions," says one who asked not to be named in this connection. But how long is short term and what constitutes a *bona fide* tie-in promotion?

These are questions with hazy answers.

There is considerable evidence that agencies feel stations would be giving up something of value in accepting half minutes at 50% of minute rates and they may even concede that a premium on them is reasonable. In fact, premiums have already been suggested to cover the two-company situation. The Katz Agency sent an advisory to its stations proposing a 25% surcharge on such commercials if they meet the fully integrated standard of the NAB TV Code. Rejection at any price was the advice for commercials failing that test.

Scott Donahue, Katz TV division vice president, asked for station cooperation to "forestall the rate erosion and double-spotting implicit in a technique that would allow indiscriminate combinations of unrelated products by separate advertisers." A premium of 25% would be considered prohibitive rather than reasonable, according to Sewall Sawyer, vice president and media director and the man responsible for Colgate-Palmolive spot buying at the Ted Bates agency. The C-P edict, which helped bring down the piggyback walls two years ago, was directed at premiums of that very magnitude.

Without question a number of reps are sore about agency positions on



There are elevens . . . .



Then, there are elevens!

With either, you are a winner! And, now that the Dallas-Fort Worth market has climbed to the nation's No. 11 position in households\*, still another eleven moves into the winner's circle of increased sales, audience and profits. Call your Petryman for a 'Scout Report' on the Quality Touch team.

\*Sales Management Survey, August 1966



commercial twinning. There was bitter reaction to a recent request to reps from the Dancer-Fitzgerald-Sample agency in behalf of Red Band flour, a product of its client General Mills. D-F-S was asking for 30-second partners that could be mated with half-minutes for Red Band and placed in minute positions. One rep says: "Not only were they asking us to bust our rates, but they were putting us in the position of a finder." The same station rep said that one sponsor who wanted to be teamed up with another, sharing a minute, asked to be billed separately and in a proportion other than 50-50. "This is nothing more than brokerage of our time," he charged.

Ted Bates' Sawyer looks at the problem this way: "Anything the stations can do to make spot a better buy is to their advantage. We think both integrated and nonintegrated spots should be allowed in the right situations. There's nothing inherently wrong with either kind. Two-company commercials should be restricted by stations to certain locations to prevent clutter, but a fully integrated commercial is something else. When you subordinate individual products and come up with a combination service or product then you have really created a new sell."

Sawyer thinks the two-company spot issue is far from dead although some station reps give the impression they have the problem satisfactorily under control, at least for now.

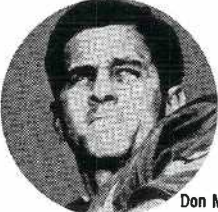
Reps, who seldom have a good word for their network competition, went so far as to congratulate the networks publicly through their trade group, the Station Representatives Association, for the hard line they are holding against two-company business.

Agencies often argue that piggybacks haven't hurt spot TV at all, but rather that they have helped. Sawyer says: "Look at the top-10 users of piggybacks and you'll probably find they've steadily increased their spot expenditures over the last five years." He thinks spot's apparent softening this year can be traced to "rapid-rate increases over the last year and a half. Last year everyone knew spot prices would be up. Station rates went ahead by 10% but their dollar volume is going up considerably less than that. Agencies knew spot efficiency was bound to suffer a little. There was no mass exodus from the medium but unquestionably some users of spot cut back a little and allocated to other national media."


Sawyer notes a substantial range in spot efficiency from one market to an-

other. The basic difference, he says, is that greater demand for time in larger markets tends to keep the advertiser's efficiency there lower. "In small markets low efficiency may result from a monopoly situation, for example the predominance of a VHF station in an intermixed market. There are also maverick markets, those that are not sold out but that hold rates high anyway either because of strong management or pricing policies dictated to stations that are owned by group operators." There may be correlation, he says, between stations owned by the same group or represented nationally by the same rep. Sawyer's point is that agencies approach spot buying on an ad hoc market-by-market basis. "The word gets around pretty quickly in this business just where the bargains are," he says.


The paperwork jungle of spot television, no phrasemaker's myth, but a fantastic three-way communications tangle (see chart, pages 46-47) may have a few paths cleared through it soon as the result of a Television Bureau of Advertising study, but in the meantime, agencies insist that hacking through spot estimate work is not a real deterrent to spot's growth, at least not directly. One agency media official says the point isn't




Don Meredith



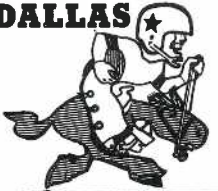
Don Perkins




Mel Renfro




Tony Liscio




**DALLAS**  
**COWBOYS**



Jim Boeke



Dave Manders



Pettis Norman

# WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center

Broadcast Services of The Dallas Morning News

Represented by Edward Petry & Co., Inc

the Quality touch

**WHAT'S BUGGING SPOT** *continued*

that media departments are put off by the odious chore of buying spot, but by not being able to control the efficiency they are looking for. Bern Kanner, senior vice president for media management at Benton & Bowles, notes increasing difficulty in getting rate and product protection and he shakes an accusing finger at the "grid" rate card. Such cards were introduced to price time by grading

the value of individual minute units instead of using blanket rates covering larger blocks of time. Kanner and other media men claim this type of card lets the station charge on the basis of audience actually delivered—unless the audience is down, in which case there is no rebate. Also Kanner says stations have gradually been eliminating discounts with the obvious result of higher rates. Does all this mean spot is losing its value to advertisers? Not at all. In the same

breath Kanner will tell you "spot is growing in attractiveness to advertisers anyway. The costs have gone up appreciably, but flexibility still makes it attractive." According to Kanner, Benton & Bowles is not making any waves in the twin-spot sea. "One client has asked us about it, but we haven't really faced up to the problem yet," he says, "but for certain advertisers it would be a good thing."

The question of rate protection raised by Kanner is also on the minds of other agency men. White of Cunningham & Walsh says the spot-TV medium will suffer "a surprising loss of advertiser support" if it doesn't do something to strengthen rate protection, adding "broader acceptance of new commercial units may be an interim step." In the long run he proposes guaranteed circulation as a possible cure, with sponsors getting a rebate on schedules that fail to live up to estimated audiences over the contract period.

**THE NETWORK STING**

Station representatives uniformly feel a new sting in network competition. One factor is explained by Jack Fritz, vice president and New York sales manager of Blair Television who says the network cut-in has hurt spot-TV testing, allowing the sponsor to tailor individual markets within his network buy. Another rep laments that "by the time an agency gets a product beyond the two or three market testing stage he's already a prospect for a regional network buy."

Another headache stemming from network practices, according to reps, is that local stations aren't getting the same spot-advertiser interest in their own early and late movies. According to this argument the heaping portions of network movies (five nights of prime-time films weekly, with expectations that it will soon be six nights) now being served to network audiences are sating the appetites of viewers and reducing the numbers who will watch locally originated films, often of a lower quality than network pictures anyway. And the network movies are all participating shows; that is, sponsors may buy small fractions of them even by the minute, increasing the networks' competitive relation to spot.

The outlook for national spot television is far from bleak over the long run and no one, no matter which side of the business he sits on, is selling it short. CBS economist Blank considers this year's spot slowdown essentially a readjustment period, after which the medium will most probably again surpass the network growth rate. For the next year or so spot may be slower, he judges, but after that market factors



**You're only  
HALF-COVERED  
in Nebraska...**  
**if you don't use  
KOLN-TV/KGIN-TV!**

**Put Lincoln-Land in the bag**

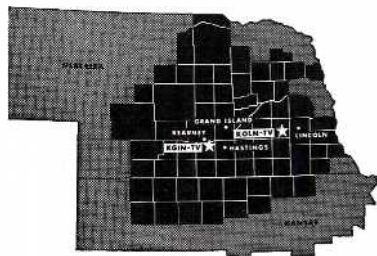
Lincoln-Land is a super market when you're shopping for the best buy in Nebraska TV coverage.

More than half Nebraska's buying power is in store for you here. And only KOLN-TV/KGIN-TV really delivers it, as indicated by the preference it gets when all stations carry the same type of program (news).

Let Avery-Knodel provide the facts about KOLN-TV/KGIN-TV's intense coverage of Lincoln-Land. We're the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

**New 1,500-foot tower  
is tallest in Nebraska!**

Now KOLN-TV beams its signal from a new 1,500-foot tower—the tallest in the state. The new structure represents an increase of 500 feet (50 per cent) in tower height. Measurements and viewer responses indicate a marked improvement in KOLN-TV/KGIN-TV's coverage of Lincoln-Land.



*The Felger Stations*

**RADIO**  
WKZO KALAMAZOO-BATTLE CREEK  
WJEF GRAND RAPIDS  
WJEM GRAND RAPIDS-KALAMAZOO  
WWTY-FM CADILLAC

**TELEVISION**  
WKZO-TV GRAND RAPIDS-KALAMAZOO  
WWTY-TV CADILLAC-TRAVERSE CITY  
WWTY-TV SULLY STE. MARIIE  
KOLN-TV/LINCOLN, NEBRASKA  
KGIN-TV GRAND ISLAND, NEB.

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative



# Bill White takes it home to read.

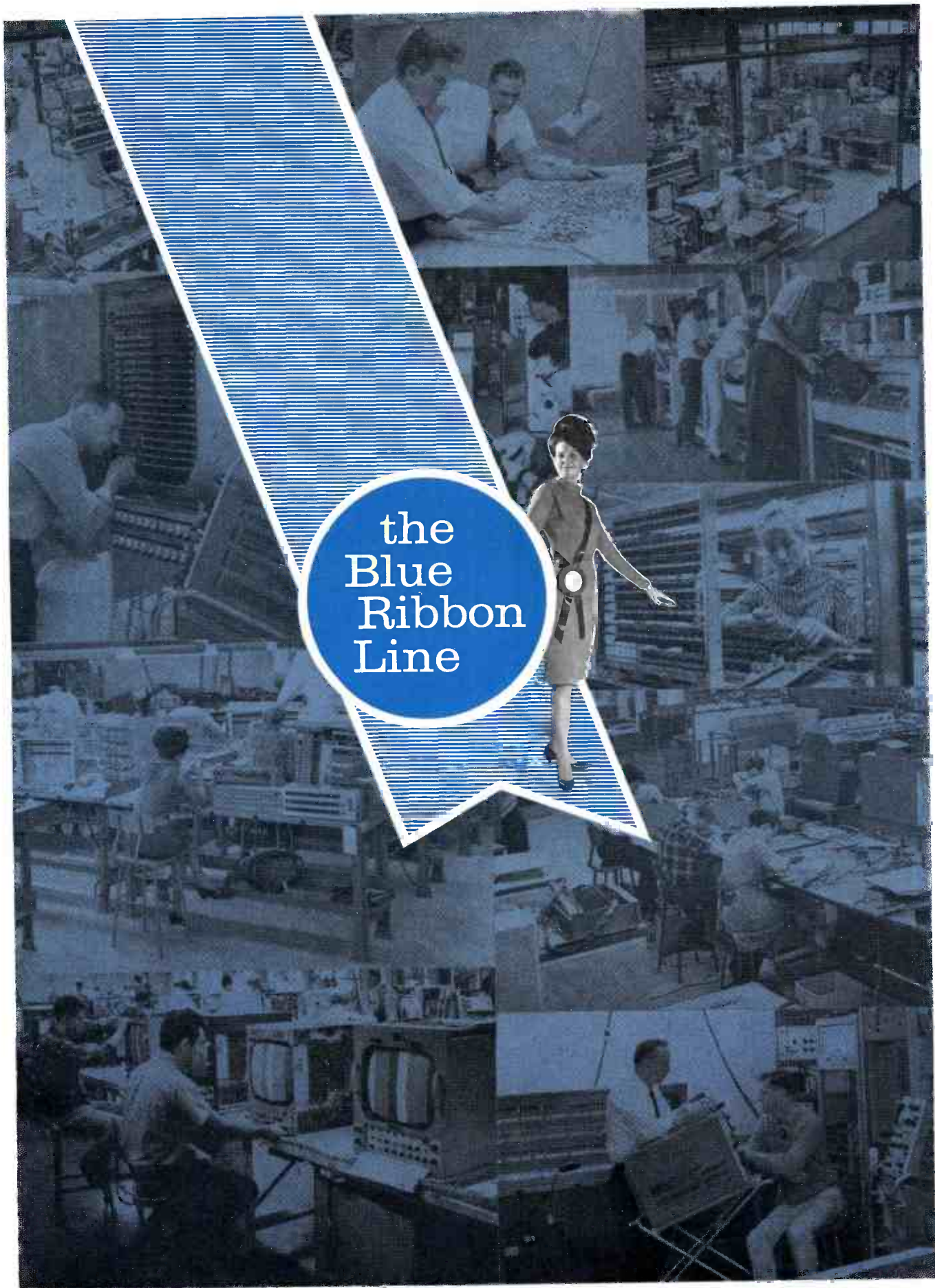
## TELEVISION.

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

William G. White, Senior Vice President, Director of Media and Television, Cunningham & Walsh Inc.

[www.americanradiohistory.com](http://www.americanradiohistory.com)





the  
Blue  
Ribbon  
Line



# If two is company, Visual's a crowd!

If manufacturing capability and technological know-how are part of the criterion by which a major broadcast equipment supplier is judged, then Visual Electronics Corporation has to come out right at the top of the list.

Because, directly and indirectly, Visual has far and away the largest and finest engineering and production services in the broadcast industry.

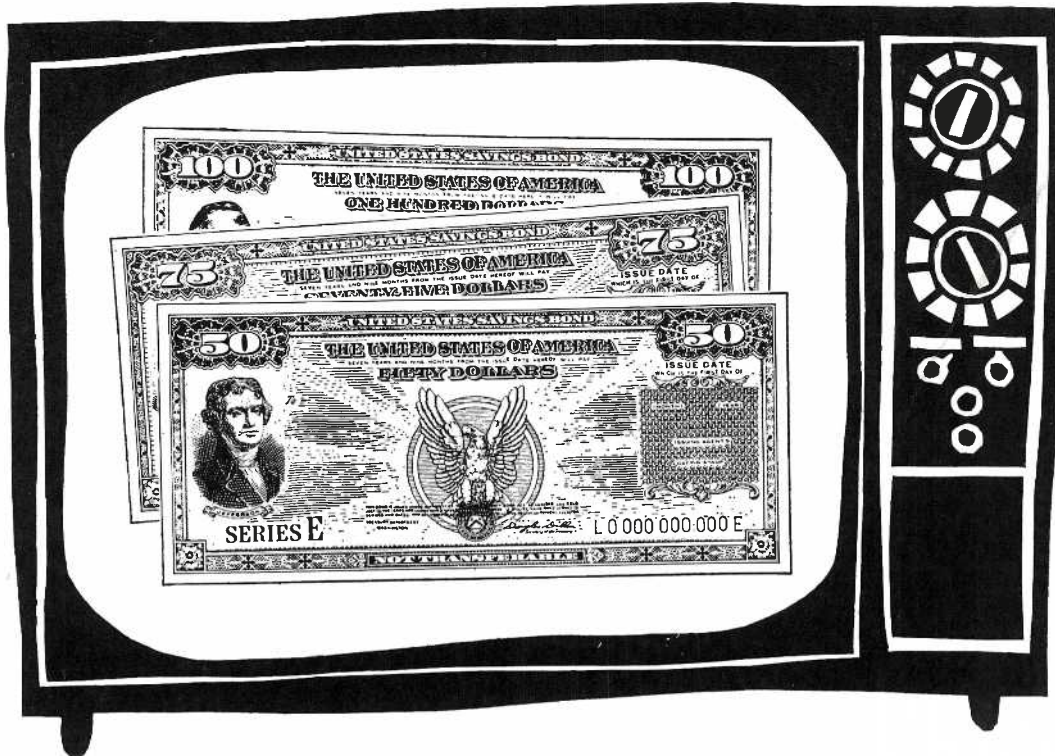
The key is Visual's unique relationship with the most progressive "blue-ribbon" organizations throughout the world, as well as its own extensive manufacturing, sales and field-service facilities.

And the result is that you can place your confidence in the world-wide Blue Ribbon Line . . . assured of the quality and product superiority of North American Philips and Conrac . . . English Electric Valve and Favag . . . McCurdy Radio Industries and Jampro . . . Allen Electronic and CSF . . . Fernseh and Visual Electronics Laboratories . . . to name just a few.

These are the results that count — from the companies that count!



# Today, Americans hold over \$49 Billion in U. S. Savings Bonds . . .



## enough to buy 140 million color TV sets

Get the picture? Two color TV's for every household—and then some. That's reserve buying power. For consumer purchases, for new homes and equipment, this buying power translates ambitions into dollars-and-cents realities and provides a continuous stimulus to the American economy.

Every week, millions of workers put aside a small amount from each paycheck through the Payroll Savings Plan for U. S. Savings Bonds. Painlessly, systematically, these savings add up.

When you bring the Payroll Savings Plan into your plant—when you encourage your employees to enroll—

you're taking part in a mighty sound investment. An investment that has been paying dividends to employers and employees alike—and to a stronger and safer America—for the past twenty-five years.

Contact your State Savings Bonds Director. He can give you complete information on installing and promoting the Payroll Savings Plan in your plant. Or write today to the Treasury Department, United States Savings Bonds Division, Washington, D.C. 20226.



**U.S. SAVINGS BONDS NOW PAY 4.15% WHEN HELD TO MATURITY**



**in your plant...promote the PAYROLL SAVINGS PLAN for U.S. SAVINGS BONDS**



*The U.S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.*

including fractionalization of markets through the addition of UHF stations should lead more money into the medium.

Station representatives, always looking for new customers, are enthusiastic about potential business from retailers, whose billings have usually been the preserve of newspapers. Melvin Goldberg, vice president for planning and research at Blair Television, thinks spot is going to benefit handsomely from changes that have already occurred in the nature of the retailing business: regional and national distribution and a great emphasis on brand promotion. "The private brand is no longer private," says Goldberg. "It's national." Sears Roebuck, Montgomery Ward, A&P and Safeway are examples of what he's talking about and they all have nationally recognized brand names, making them candidates for spot campaigns that could be coordinated on a national basis.

#### SURCHARGE FOR COLOR

One of the biggest boons to spot's future according to some reps, is the new money that will come to the medium through increased charges for color. To date such surcharges have been minimal or nonexistent because the circulation of color sets can not justify them. Industry sources say national color set penetration has now reached 12.3%, that it should be 50% by 1969 and 60% by 1970. One major rep organization predicts that when color-receiver circulation climbs to 40% or 50% of television homes in a market, substantial rate increases will begin to pop up, even as much as 15%. It's most likely to happen first, he says, in a strong market where stations are group owned and could afford to take the initial bruises that may result from sponsor reaction. Reps don't all agree about how color will eventually boost spot TV revenues.

Robert McGredy, president of Television Advertising Representatives, which handles the Westinghouse Broadcasting and Post-Newsweek stations, doesn't think there's going to be an extra charge specifically in the name of color, or that a black-and-white spot is going to have a lower time cost than one in color. Rather, he feels, the new attraction of color and the added value it represents to the sponsor will be charged for thorough overall rate jumps coinciding with regular industry increases.

Albert Shepard, president of Eastman TV, says color will unquestionably add to the value of spot television and this will ultimately be reflected through higher rates but not through premium charges for color. "To what degree color will advance spot-TV billings nobody

knows," he says, "but it should bring some new business from companies whose products are dependent on color for their promotion and increase the billings of many companies already committed to spot."

Just what has been happening to spot television's costs relative to those of other national media? One TV salesman, denying spot is overpriced, says it simply has "a high-priced image." In an attempt to cut through the ambiguity of this and similar comment, TELEVISION Magazine asked the Ted Bates agency to compare trends in expenditures, audience, cost and efficiency for each of various measured national media. The results, in chart form on pages 36-37, tell a significant two-part story about spot television.

Taking 1960 as a base year, the Bates media-program department found the audience for an average minute of daytime spot has grown 53%, surpassing the percentage gains of all other media on the chart. At the same time its price for reaching 1,000 homes has dropped 1%, one of the most favorable efficiency figures listed, outdone only by those for daytime network television and network radio. The absolute cost of an average minute of daytime spot over the 1960-66 period has risen 47% and will advance to 59% in 1967, according to the Bates estimates. This percentage increase is outdistanced only by fringe-time TV spot (5 p.m. to 7:30 p.m. and after 11 p.m.) and outdoor advertising. Thus, although day spot costs have shown some of the biggest relative gains, audiences for the medium have grown even faster, a happy contingency for any advertising vehicle.

The second spot story in the graphs is about fringe spot. Its plot is not

so attractive, but it seems to have a happy ending regardless. The audience for a fringe-time spot has gained 21% between 1960 and 1966; 23% is the estimate through next year. The trend in absolute cost of a fringe spot—up 54% through this year and 66% estimated for 1967—places it at the top of the list in this respect. The combined audience and cost trends give fringe a 28% cost-per-thousand gain from 1960 to the present, and by next year, it's projected, the increase will have reached 35%. This is the sharpest relative efficiency loss for any of the media under consideration. Nevertheless, combined day and fringe spot expenditures have grown 74% from 1960 to 1966, second only to network television, up 76%, and considerably ahead of the next closest national competitor, magazines, which shows a 38% gain.

It should be remembered that each percentage measurement represents the medium in comparison to itself in an earlier year. The figures represent trends within each medium, not absolute values.

Over the long pull, spot television appears comfortably secure to those who buy it and those who sell it as well as those who observe it from the outside. Its charted progress would seem to bear witness to a highly promising future. But the spot story—present and future—can't be tied up with a neat bow knot. There are too many new variables being introduced in its sales methods and those of its competition as well as new sponsor pressures. This year these variables seem to have undone predictability. In 1966 the medium has been forced to settle for a granny knot with a couple of unattractive loose ends. But a granny may tie a more secure package than a bow. END



Copyright November 1966, TELEVISION Magazine  
*"Then I do dialect jokes. You know, Madison Avenue, Harvard, Television City..."*



## Critics' favorites of 33 new shows are 'The Monroes', 'The Monkees', 'Family Affair'

sticking to selling cars in San Francisco (Skreen).

**The Green Hornet**—none good, 21 bad, three indifferent: *The Green Hornet* has lost its sting as a TV series (Brock); There is nothing wrong with the show that cannot be cured by turning off the set (Burgheim); It is obviously made for children, and perhaps by (DuBrow); The only good thing we can say for this latest 30-minute melange of producer William Dozier is that, at least, this hero doesn't caper around in a purple union suit (Gowran); Van Williams looked as menacing as the boy next door dressed for a Halloween ball (Hodges); ABC should have let sleeping green hornets lie (*La Camera*); Any viewer knows better: What the handsome young publisher needs is psychiatric help (Laurent); If I didn't know better, I would try to pass off the experience of watching *The Green Hornet* as a dream, a bad one (Polier).

**The Tammy Grimes Show**—none good, 23 bad, one indifferent: Plotting for morons by morons—and what a waste of a distinctive comedienne who deserved Broadway laurels (Harris); This miserable half-hour is literally dripping in cuteness and nervous, canned laughter (Hodges); So who put the whammy on Tammy? (*La Camera*); A case study of how to ruin a popular, talented performer (Laurent); Words fail (Peterson); Competition for the worst show on TV is always fierce. I have no hesitation in awarding it to the new *Tammy Grimes Show* (Polier). (This show was cancelled on Oct. 6, and replaced by *The Dating Game* from ABC's daytime schedule.)

**Hawk**—12 good, none bad, 12 indifferent: One of the best crafted of the new programs (O'Flaherty); It was too shrill and intense to be entertaining, but it did have enough virtues to suggest the series may find a niche for itself (Gould); There's nothing remarkably different about it—and its leading character's Indian background is entirely superfluous, but it's well produced and interesting (Harris); A *Naked City* technique and slick production may lure viewers to this downbeat, action-happy series (*La Camera*); Filled with action and a kind of lean, spare dialogue that one associates with successful TV shows about cops 'n' killers (Laurent); serviceable but not approaching excellence (Lee).

**Iron Horse**—11 good, one bad, 12 indifferent: The details don't matter much in westerns, of course—it's how they're played. And there I sat to my considerable surprise, as the new show made the right move of not trying to make too

much sense, not taking itself seriously—just attempting to be entertaining in a good-humored, rip-roaring way (DuBrow); [*Iron Horse*] has every prospect of being an enduring lusty western (Anderson); The punchups are the most crunching on the air (Burgheim); If it ever gets into real stories about early rail-roading [it] could be a welcome entry (Harrison); A western somewhat concerned with building a railroad but not altogether above such old gambits as having homicidal desperadoes disturb the serenity of a cattle drive (Gould); A good, old-fashioned western, played with verve (Peterson).

**Love on a Rooftop**—14 good, one bad, nine indifferent: As fresh and invigorating as a breeze off the Golden Gate. Extremely appealing (Skreen); A bright bit of fluff enhanced by Judy Carne's pixie quality (Roberts); The dialogue and situations seem a cut above the usual situation comedy of this type (Polier); A little too precious and cute (Lee); First step . . . should be the summoning of a script doctor (Gowran); Proved to have the touch of the great situation comedies (Fanning); Harmless as a valentine and as pleasantly amateurish as a senior class play (O'Flaherty).

**Man Who Never Was**—five good, six bad, 13 indifferent: Has an impressive list of attributes which should make it appealing to spy buffs (Gowran); In other media the program's title has enjoyed a measure of acceptance, but the TV version may be best remembered as a singular example of honest labeling (Gould); It shows the fine care usually reserved only for movies. Producer John Newland deserves an Emmy (Lee). It developed a high degree of suspense which, if it keeps up, will result in a first-rate series. Since it is being filmed entirely in Europe, it's too bad it can't be a one-hour show instead of a half hour one (Polier); After getting bombed out of *12 O' Clock High* by ABC, Lansing deserves something better than this whatisit (Skreen); This may be one spy who stays out in the cold (Brock); It makes the plots on *Batman* seem like high drama (Laurent).

**The Monroes**—16 good, none bad, eight indifferent: TV isn't much on the old folks' audience, so it hardly took any time at all for *The Monroes* to dispose of the aging parents of the show's family (DuBrow); If this newcomer didn't have a plot at all it would still be enjoyable for its truly impressive color photography (Gowran); [It is] likely to be there for a long stay (Tweedell); [It] is carefully aimed at that 50% of the population which is under the

age of 25 years (Laurent); An implausible story, brutally told (Lee); One of the challenges of Hollywood is to find a different kind of family to fight the elements, menaces and neuroses of the old West. *Bonanza* has laid claim to the domestic units starring a strong father, and *The Big Valley* has much the same for mother. *The Monroes* elected to go the television course with a family composed of five orphans in the forbidding isolation of Wyoming . . . The premier was so reassuring that there is really no need to check further on *The Monroes* for the rest of the year (Gould).

**The Pruitts of Southampton**—two good, 18 bad, four indifferent: Killer Diller is a funny swinger, but the success of the show will be determined by public reaction to her personality (Skreen); Corn off the cob (Roberts); A forlorn item in every particular. Miss Diller is just contributing her familiar monologue and patented laugh in new trappings and the show never rises above a personal appearance for its star (Gould); It would be nothing less than a Chinese torture to have to put up with this woefully uninspired nonsense week after week (Fanning); The Pruitts aren't the only ones who are bankrupt (Brock).

**Rat Patrol**—six good, five bad, 13 indifferent: A gritty, suspenseful action show (Anderson); [It] was 30 minutes of sheer unbelievability (DuBrow); The program's chief appeal for those who want their action not materially interrupted by any characterization or dialogue is the unit's frenzied jockeying of jeeps over the sand dunes (Gould); Photographically, using Spanish deserts, this series is spectacular, but the exploits of four supermen against the entire Afrika Korps are too exaggerated to permit the necessary "suspension of disbelief" (Harris); Smoothly produced, handsome-to-look-at, war story (O'Flaherty); Rommel and the Germans should sue for defamation of character (Skreen).

**The Rounders**—five good, 14 bad, five indifferent: [It] was not only difficult to follow but did not offer the slightest incentive to do so (Gould); The idea of humor here is for a cowboy to take a bath with his hat on, or keep repeating, "Whatever suits you just tickles me plumb to death." Watch at your own peril (DuBrow); Old Fooler should buck this one into high ratings (Brock); Wily Chill Wills keeps conning Ron Hayes and Patrick Wayne, who keep conning him back. Being conned most of all, however, are we hard-pressed viewers (*La Camera*); The comedy is

too corny to be funny, not corny enough to be camp (*Skreen*).

**Shane**—six good, seven bad, 10 indifferent: A slick western, it places welcome stress on psychological overtones without neglecting traditional action. David Carradine is well cast in the title role (*Harris*); Perhaps the disappointment would not be so keen if this series hadn't been advertised . . . as the latest work of executive producer Herbert Brodtkin. His work on *Playhouse 90* and *The Defenders* won him a reputation for quality; a reputation that is certainly not sustained with *Shane* (*Laurent*); *Shane* is not charting new grounds in westerns, but the knowledgeability brought to its preparation could win a regular audience (*Gould*); David Carradine plays the strong, silent hero in authoritative style, but he must fight the now familiar format of "adult" westerns (*La Camera*).

**That Girl**—13 good, one bad, 10 indifferent: Danny Thomas's daughter, Marlo, is vivacious and appealing, but she's been badly let down by unimaginative scripters (*Harris*); Very good (*Kirkley*); [Marlo Thomas] is much snappier than her material, and at 26 is unmistakably a hot new talent (*Burghheim*); It is no surprise that the creators of *That Girl*, Bill Persky and Sam Denoff, are graduates of the late *Dick Van Dyke* series. For while they have no Van Dyke to work with, they have learned the value of attractive, amusing people in comic situations somehow linked to possible reality—as opposed to a less satisfying appetite of jokes (*DuBrow*).

**Time Tunnel**—10 good, five bad, nine indifferent: The *Tunnel* may lead directly to high Nielsens (*Brock*); Science fiction is once again rearing its preposterous head (*Burghheim*); Filmed in color, [it] offers some of the finest trick photography ever brought to home screens (*Gouran*); The opening episode was the pilot for the series. It cost nearly \$1 million—by far the most expensive pilot on record—and every cent of it bustered. It may be the adventure blockbuster of the season (*Hodges*).

#### CBS

**The Jean Arthur Show**—one good, 10 bad, 13 indifferent: I liked the pilot show. Since then, the writing has gone downhill. Miss Arthur is another gal who has been compromised by TV (*Brock*). CBS-TV's *Jean Arthur Show*, a comedy about a good-hearted lady lawyer, is, sad to say, a case of no wit, no life, no nothing (*DuBrow*); She should have left well enough alone (*La Camera*); Any show is better with Jean Arthur in it (*Lee*); Patricia Marshall, the unpredictable, larger-than-life woman attorney she portrays in this trite, hackneyed effort, obviously is a synthesis of Miss Arthur's successful old film roles (*Polier*): By

now, Miss Arthur undoubtedly wishes she had remained in retirement at Carmel (*Skreen*). (This show will be cancelled on Dec. 12 and replaced by *To Tell the Truth*.)

**Family Affair**—13 good, four bad, seven indifferent: [It] should have it made for at least a season or two (*Humphrey*); It is probably a hit in the family entertainment category (*O'Flaherty*); It's all as cute as a puppy's behind and if you're the kind of viewer who digs this blarney, be my guest (*Anderson*); Color it warm and cheerful (*La Camera*); It is nice to know, once more, that no adult on TV ever wins an argument with a child (*Laurent*); Proves that there are some affairs which can be boring (*Lee*); Too many kids may spoil the soup for *Family Affair* (*Polier*).

**It's About Time**—none good, 22 bad, two indifferent: I gave the premiere effort of this show a high mark. Now it is apparent that it is going nowhere, story-wise (*Brock*); It is enough to make a laugh track cry to see Imogene Coca squandered in this series as a cavewife (*Burghheim*); The show is stupid enough to be a hit. The reigning philosophy is television's usual one: Stupid people are smarter than intelligent ones (*DuBrow*); It's not easy to fathom how a major network would dare foist the likes of *It's About Time* upon a patient public (*La Camera*); The network executive responsible for this ought to be made to go before a televised Senate hearing and apologize to the people of the United States (*Polier*); A show geared to Stone Age intelligence (*Roberts*); This has to be the rock bottom of the TV slag heap (*Skreen*).

**Jericho**—two good, eight bad, 14 indifferent: Next mission of agents Don Francks, John Leyton and Marino Mase should be to uncover some sensible scripts, or the walls may come tumbling down (*La Camera*); If the public can take still another series of derring-do in World War II, it should be this one (*Lee*); If you like authenticity and plausibility in a TV series, better stay clear of Jericho. (*Polier*); The most obvious secret-agent stuff with all the Hollywood touches (*Roberts*).

**Mission: Impossible**—14 good, two bad, eight indifferent: This series' television missions shouldn't be too impossible (*Brock*); A well-honed suspense builder theatrically done and exciting in its deadly, quietly efficient tone (*DuBrow*); Shows promise (*Fanning*); Of the season's new operatives, he [star Don Briggs] could turn out to be the best (*Gould*); Its inclusion of a weekly expert whose specialty is sex was a titillating difference (*Harris*); If you're wondering why CBS failed to give *Secret Agent* the go ahead for new installments and preferred a new series, so am I. McGooan's series is a cut above anything new this

season in the espionage ranks (*Harrison*); Could benefit from less confusion and stronger scripts (*La Camera*); Cool, slick, sophisticated. But the show suffers from the same malady that affects many a current effort—if the audience has nothing better to do, they'll watch (*Lee*); *Mission: Impossible* has possibilities, but otherwise the previously wise CBS touch has been lost (*Peterson*); To think they dropped that fine series [*Secret Agent*] for this! (*Polier*).

**The Garry Moore Show**—two good, 16 bad, six indifferent: [It] is the worst full hour in prime time to be presented within memory (*O'Flaherty*); He would be best advised to sharpen up his show (*Polier*); Moore appears to have had it like Godfrey (*Skreen*); Garry Moore at least is offering personality and refreshing effort (*Mosby*); The biggest disappointment of the young season (*Judge*); An exceptionally anemic hour, almost pathetic in its paucity of talent and ideas for sketches (*Gould*); It is rag-tag and very amateurish (*Brock*).

**Pistols 'n' Petticoats**—two good, 16 bad, six indifferent: The show is another piece of hillbilly trash that CBS-TV seems to find in abundance (*DuBrow*); Bullseye (*Brock*); The setting for *Pistols* is Wretched, Colo., a familiar place, by now, to all the hapless folk out there in television land (*Burghheim*); Only a fool would bet against the success of *Pistols 'n' Petticoats* . . . It looks now as if the biggest handicap of James Aubrey, former president of CBS television, was a taste that was too sophisticated (*Gould*); Doesn't CBS already have enough variations on *The Beverly Hillbillies*? As its utterly unfunny star, Ann Sheridan graduates from "oomph girl" to "ouch girl" (*Harris*); It was rarely funny, always predictable, but I must say Annie Sheridan looked wonderful (*Harrison*); A befuddled attempt to appeal to the bucolic humor of cornball-loving TV viewers (*Judge*); [It] lacked a very important ingredient for a comedy show—jokes (*Lee*); The worst carbon copy I've ever seen (*Mosby*).

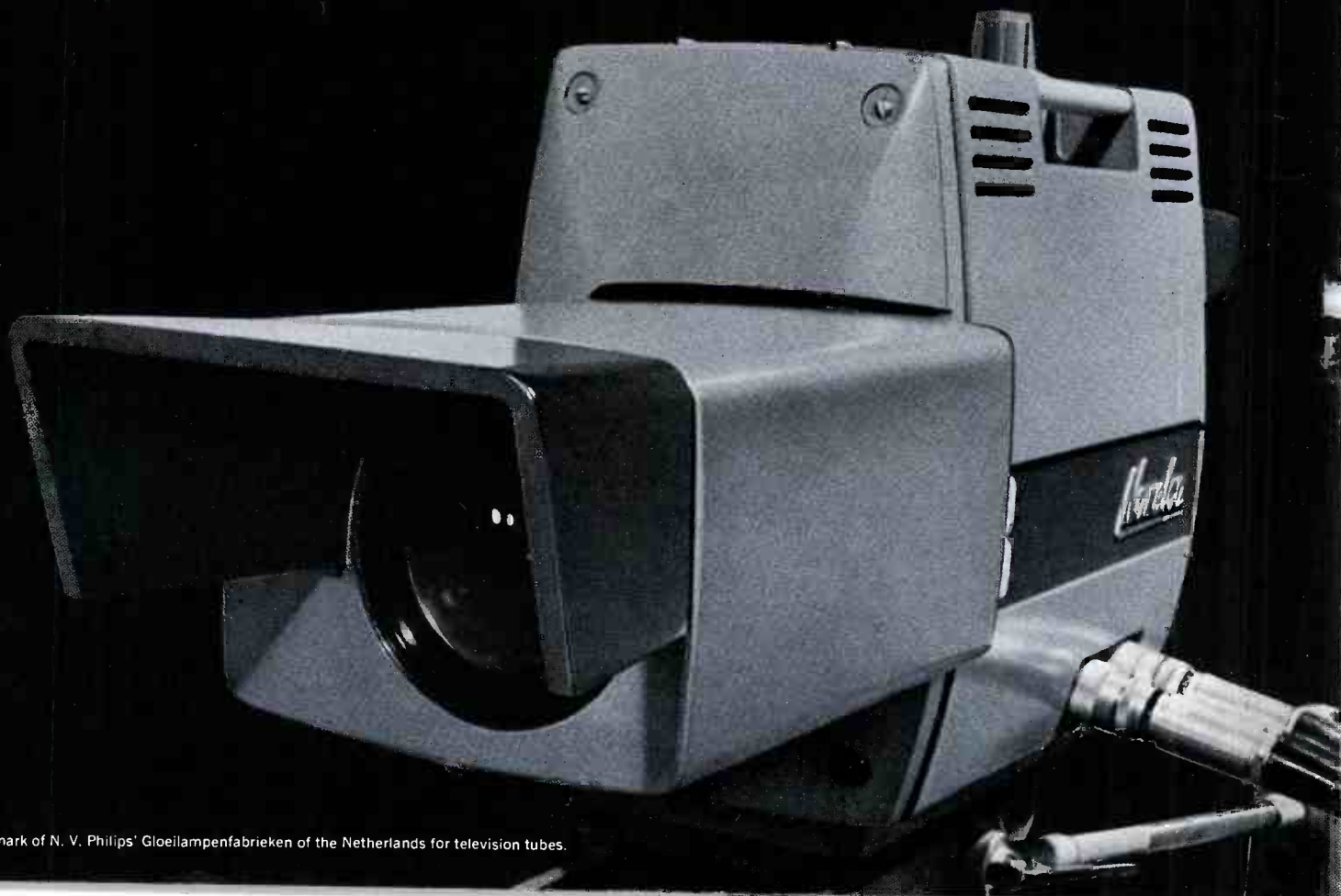
**Run, Buddy, Run**—eight good, six bad, 10 indifferent: The directing has original and unexpected twists. This could be a winner (*Anderson*); Buddy should have a long run (*Brock*); Jim Aubrey would have been proud (*DuBrow*); Another item of automated silliness out of Hollywood's bottomless bin of trivia (*Gould*); Last year, CBS suggested Nazis were hilarious; this year it's professional killers (*Harris*).

#### NBC

**Girl from U.N.C.L.E.**—two good, 12 bad, 10 indifferent: I don't think the viewers are ready to yell U.N.C.L.E. yet (*Brock*); The new agents are bumbling, so how come Mr. Waverly hasn't fired them? (*Harris*); Stefanie Powers looks

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WCYB-TV	Bristol, Virginia/Tenn.
WKRQ-TV	Mobile, Alabama
WSPA-TV	Spartanburg, S.C.
MIDWEST	
WFIE-TV	Evansville, Indiana
WFRV-TV	Green Bay, Wisconsin
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**FICTION:** By this time next year Norelco will be selling a

four tube camera.

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*Critics are pleased with the assessment that more exciting programing is still to come*

like a road company Barbara Feldon, Noel Harrison wears a half smile, and all is chaos (*La Camera*); Seems to have a slightly lighter touch than *The Man From U.N.C.L.E.*, otherwise it's business as usual (*Lee*); *The Girl From U.N.C.L.E.* is too much of a good thing (*Peterson*); A pale carbon copy of its parent show replete with the most gruesome types of violence (*Roberts*).

The Hero—12 good, five bad, six indifferent: The program was too patent to be fun (*Gould*); The brightest, slickest comedy of the opening week (*Burgheim*); These are some attractive Dick Van Dyke overtones (*Harris*); The series has a better than even chance of surviving the ratings wars, but even if it fails it will have served to introduce an actor who combines the best comedic talents of Dick Van Dyke and Andy Griffith (*Judge*); a splendid opportunity for TV to satirize itself and inject some fresh comedy. But somewhere along the line, somebody turned chicken (*Polier*); Both Mulligan and Mariette Hartley are delightful; he is able to carry off the clumsy husband routine without being stupid and bumbling (*Skreen*).

Hey, Landlord—four good, eight bad, 12 indifferent: This program just misses being a solid winner (*Skreen*); There seems a promise of fun (*Polier*); Goes for superficial humor, overlooking the realistic, built-in laughs of life of young people in New York (*Lee*); *Hey, Landlord* is a gentle situation comedy. It is also the latest effort of a soap company to find a program that will lure audiences away from *The Ed Sullivan Show* (*Laurent*); There will have to be some house cleaning around the *Hey, Landlord's* premises if this new Sunday offering . . . is to last out its seasonal lease (*Hodges*).

The Roger Miller Show—eight good, four bad, 11 indifferent: I had the sneaking suspicion that Miller, an individual fellow, was somehow resisting NBC-TV's inevitable attempt to Perry Como-ize, to Andy Williams-ize him; in short, to make him antiseptic, as is the network's wont (*DuBrow*); It was an easy-going 30 minutes, much like Miller's special last season which drew wide acclaim. But in this series, he is up against block-buster opposition—facing him in the same time slot is *The Lucy Show* (*Gowran*); Ear-scratching Roger seems more nervous than casual, and the approach may be a little alien to city folk. If country folk like it, that's their problem (*La Camera*).

The Monkees—16 good, six bad, two indifferent: Some adults may not understand *The Monkees*, but I think teenagers will get the message loud and

clear (*Brock*); An apter name for the group would be the Manqués (*Burgheim*); Every now and then a TV series comes along that is so palpably derivative, so incredible that it beggars the mind. The last such show was *Gilligan's Island*—NBC topped that one with a numbing new half-hour called *The Monkees* (*Harrison*); I suspect it's a winner (*O'Flaherty*); Technical tricks can't conceal the vacuity of content in this prekindergarten offering. Come back, Mack Sennett, wherever you are (*La Camera*); Even if it cannot keep up its opening pace, which might easily be the case, *The Monkees* at least gives the lie to the theory that the old mold of TV situation comedy cannot be broken (*Gould*); Mack Sennett could have written the script and directed the opener (*Gowran*); This self-consciously arty series is aimed strictly at the teenagers who will undoubtedly enjoy its fast pace and humor. Dullsville for any other group (*Skreen*).

Occasional Wife—eight good, four bad, 12 indifferent: As of now, the best thing is the girl's sarcasm—which only spotlights the unsavory ethics of the setup. The French could do it much better. After all, it's about a kept woman (*DuBrow*); If *Occasional Wife* clicks, can a series featuring a man and his mistress be far behind? (*Brock*); Spuriously hip and cringingly coy (*Burgheim*); [Michael] Callan and Miss [Patricia] Hardy could make *Occasional Wife* the best half-hour variation on married life since *Bewitched* (*Gould*); A one joke series that profits from canny casting (*Harris*); Witty sophisticated comedy with . . . an adult flavor (*La Camera*); [It] is recommended as a sure cure for insomnia. It beats sleeping pills and is guaranteed not to be habit forming (*Laurent*); One of the few series that is better than the publicists promised . . . has the refreshing sense of the contemporary that *Love on a Rooftop* doesn't quite deliver (*Lee*).

The Road West—four good, nine bad, 11 indifferent: Had many moments which were rewarding (*O'Flaherty*); It suggested rather strongly that sagebrush theater on the home screen is rapidly becoming mere soap opera with a hint of muscle (*Gould*); The people are too true-blue to be interesting (*Harris*); Never has an opening episode offered so many forms of violence: people may tune back in just to see what NBC can do for encores. A surprising blend of sensitive dialogue and brute force (*Lee*); Cutting out a lot of its sentimental fat and getting down to some lean, dramatic material could improve [it] (*Polier*); Barry Sullivan should be arrested for

cradle-snatching. A rather routine how-the-West-was-won effort for a solid actor (*Skreen*).

Star Trek—five good, eight bad, 11 indifferent: Makes clear that life in space will probably be more traumatic than on earth. . . . The accent was less on the super-duper gadgetry usually associated with travel in the heavens than on astronomical soap opera that suffers from interminable flight drag (*Gould*); For sci-fi buffs at least, the season's best new continuing series (*Harris*); Things better improve, or this won't be a lengthy mission (*Hodges*); Here we go again, kiddies, into the wild blue yonder (*Humphrey*); Weird is the word thus far for this science-fiction offering. Maybe the kids can take it: I always drew the line at Bela Lugosi and Boris Karloff (*La Camera*); One of the biggest disappointments of the season. Producer Gene Roddenberry had promised a show that would be science fact, not bizarre fiction (*Lee*).

Tarzan—two good, 17 bad, five indifferent: The first *Tarzan* created expressly for TV is Janeless, Boyless and interestless (*Harris*); Ron Ely swings with a minimum of expression, and the prerecorded Tarzan yell may really be a viewer's scream for mercy (*La Camera*); As always a vine is conveniently nearby; how nice if NBC would take hold of one and swing off permanently with this up-dated hodgepodge (*Lee*); It isn't camp, isn't funny, isn't dramatic. It's just in color (*Skreen*); *Tarzan* is sure to be a hit, but to call it good would be ridiculous (*Fanning*).

T.H.E. Cat—nine good, two bad, 12 indifferent: The series has a sensual, opulent, somehow Latin, cat-like mood, a well-honed mixture of black fantasy where there are no grays, a strangely remote Kafka-like flavor on a much lower level. It is the sort of thing one might expect Orson Welles to do if he were to try this kind of program (*DuBrow*); His masonry acrobatics were not unimpressive in the premiere and, as played by Robert Loggia, the characterization could conceivably work out (*Gould*); Showed promise as a visual tour de force, even if I'm not exactly sure what its all about (*Harrison*).

Thus spoke the critics of the 1966-67 television season. How closely their opinions coincide with the public's judgment (as reflected in the ratings) remains to be seen.

Whatever the fate of the new programs, it appears that the critics may have been correct in one assessment: There is at least a promise of more exciting things to come. And television critics have never been Pollyannas. END



cies may see that this is a selling ingredient and may begin using the same techniques. It's likely to get nice and dirty. It may get nice and evil because we can sell, peddle, smut. People keep saying no-no. Now just say "no" to any kid in the world and you're going to get that no done.

Our only alternative is to turn off the decency-mongers. The alternative is to start thumbing our noses at those who rise in righteous indignation (the last refuge of the guilty man). The alternative is to fight these people who suggest we have no control over ourselves and over our children. Fight these people who feel that they, themselves, can devise the proper diet in terms of entertainment or communication information of any form. Fight these people who obviously have no faith in parenthood, American education and religion. In short, they have no faith in America.

These people are the dangers. If you place that much importance on smut, if you make it that taboo, you increase the profit for the peddlers. I'm on the side of the decency-mongers in disliking obscene stuff. I'm not on their side in the ways to control it.

What we've really done with this prohibition of thinking is surely affecting television. It's not television that's generating our prohibition of thought. We are the ones who generate what happens on television. It doesn't start with the medium. That box is affected by us. It is a reflection of our society.

Television isn't the original that creates the reflection. Television is, or attempts to be, a mirror. And it's not so much television (actually television is such a big, big abstraction) that needs improvement. It's we who need improvement. We are the vast wasteland. We are



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imposing this wasteland upon ourselves. As a consequence we are imposing this wasteland on television.

The people who look at that box, the people who write in nasty, snide, unsigned letters; these people, the hypocrites, are the real culprits. Also let's not forget the man who sits and writes his column criticizing the show that he's seen. He's as culpable a sinner as anyone he criticizes. I know you can't get anywhere grinding an ax about critics. It's a ridiculous pursuit. I know, too, that there are those critics who try very hard to reach television and change its state for the better. But generally critics have a job to do and, damn it, I wish they'd do it. I wish they'd stop yelling about the vast wasteland and look around them to find out where the vast wasteland really is.

They may find to their surprise that they are helping to keep that wasteland wasted. More importantly television is still good entertainment. It is probably the best form of entertainment available and probably the best way to disseminate news and information. And it's a highly educational medium.

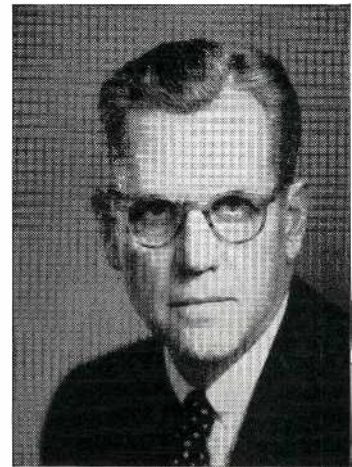
#### TV VS. BROADWAY

In a week of television you can see more artistic achievement than you can in a year on Broadway. Much is said and much is said well. But a half-hour situation comedy series, by its very nature, is anathema to the snob. He knows it's going to be bad. He knows it's going to be superficial. He knows it, so he doesn't see it. The thing is he may miss something terribly, terribly good and bright, for which people haven't had to pay \$10 and fight for a seat to see.

Television doesn't have to feel ashamed. And it's not restrictive. I insist it is not restrictive. I reiterate, it is not. I think that we, ourselves, are working hell with our morality. Everything has to be improved, God knows. We all have to get better. We can't just sit around and be complacent with our lot. We can point out the flaws. Yet one can point out the flaws in himself, too, and one can kick himself in the fanny.

But that's not talking about restrictiveness. That's not talking about censorship. The damn word bugs the hell out of me. And just because I can't say that damn word bugs the hell out of me on television doesn't mean that television is restrictive. It might mean that humanity is restrictive. It might mean that humanity has an awful flaw, possibly a tragic flaw. That flaw is being focused on some poor innocent victim that humanity itself has created.

Television really is the whipping boy of a culture that is so damn guilt-ridden it doesn't know where else to lay the blame. So everybody says let's blame the little box in the living room. END



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## EDITORIAL

### **Spot TV: some knocks in the money machine**

THE importance of spot advertising to the television stations of this country may be measured with considerable precision. In terms of gross dollar yield, spot generates more than three times the revenues that reach stations from network advertising and nearly two-and-a-half times the revenues from local accounts.

In 1965, according to official FCC figures, U.S. stations collectively were paid \$226.4 million by their networks and sold \$324.1 million worth of time to local advertisers. In the same year their collections from the sale of time to spot advertisers totaled \$764.5 million. Spot, it is clear, is what puts the profit in the P&L statement, especially when the spot commercials play in or between network programs that come down the pipe at no expense to the stations and indeed carry some revenue of their own.

So it is understandable that when the spot business is upset by changing patterns in advertiser placements and techniques, it is cause for more than casual concern. Right now, as the several articles in this issue of TELEVISION indicate, spot is in a period of change that will do nothing to lower the incidence of ulcers in the television advertising business. To name three elements of change that are treated in detail elsewhere in these pages: Advertisers are devising new ways to spread the expense of spot by the use of multiproduct announcements; paperwork in spot is proliferating; networks are offering flexible scheduling of commercials and commercial lineups that perform some of the functions formerly exclusive to spot.

What's to be done about these things?

There are no easy answers to that question. The use of split minutes, shared by two or more products made by two or more companies, is a logical evolution from the piggyback commercial carrying messages for two or more brands of the same advertiser. The piggyback, despite early objections of the broadcasters, has become an established advertising form. The multicorporate commercial may well acquire similar status unless stations and networks, in enough numbers, muster up the nerve to reject it.

It is one of those inconsistencies in advertising practice that a good many advertisers and their agencies go on complaining about the "clutter" of non-program elements while inventing commercial usages that cram more messages into the same units of time. Do multi-message spots intensify the appearance of overcommercialization? If so, broadcasters would have good grounds to re-

ject them. But there is no body of research that gives much clue to audience reaction to sequential messages. Perhaps broadcasters would find it a sound investment to study the effects of multmessage spots in various configurations of scheduling.

The paperwork problem in spot is at last being attacked in an organized way. The work commissioned by the Television Bureau of Advertising, and described in detail elsewhere in this issue, may not only reduce the blizzard of confetti that is flying around but also lead to standardization of procedures that will be more and more valuable as computerized placement and billing develop. The easier spot is to buy and to bill, the less reason advertisers and their agencies will have to choose other forms of advertising.

As to network competition in the spot market, there are natural restraints that will prevent its going much farther than it already has gone. There is a minimum limit to the number of markets a network can afford to sell and to the total price at which it can sell them. The network functions most efficiently when it can make a clean sale of a specific time period on a maximum list of affiliates. The more fragmented network selling becomes, the less profitable the sale for the network. Network competition is probably a less acute danger to spot than other developments are.

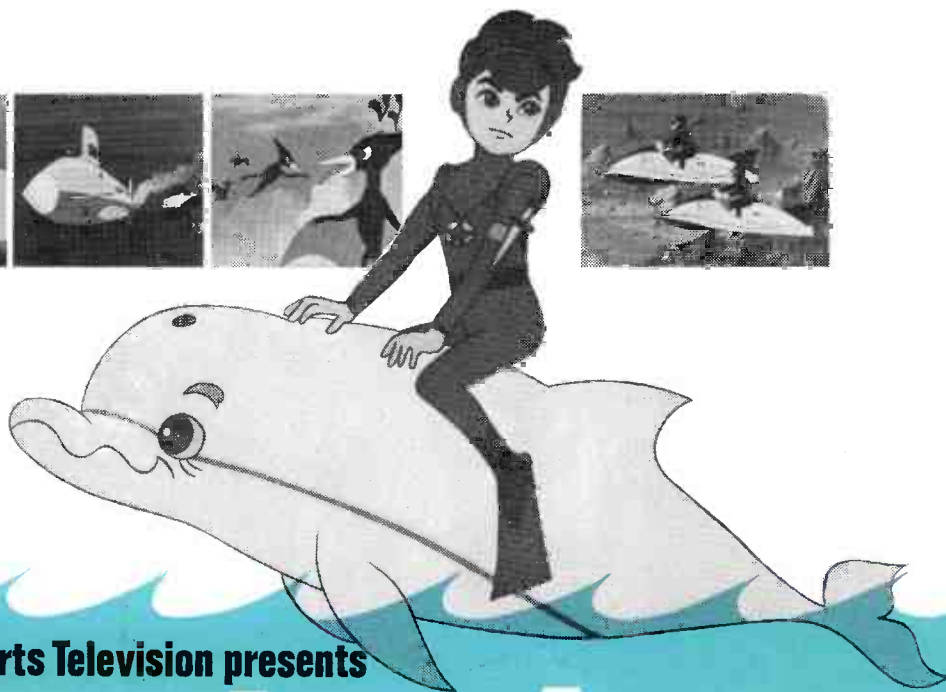
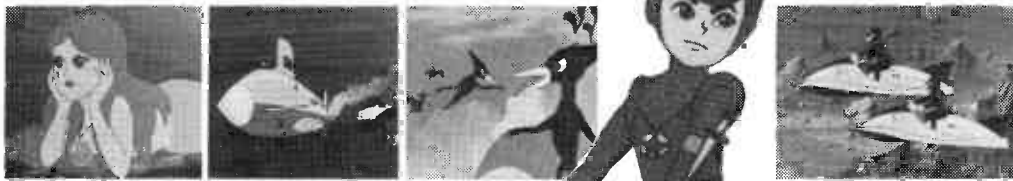
In the long run spot, like any other commodity or service, will find the place in the market that it deserves. That place will be more prominent if stations and their reps intensify the aggressiveness and ingenuity of their selling, while making spot easier to buy. □

FOR once there may be a thread of agreement between the public and the television critics in their reactions to a new television season. By and large the new series of 1966-67 aren't scoring very well with anybody.

### **Infant mortality**

In this year's consensus of professional criticism, as will be noted on page 54 in this issue, the new series aroused little enthusiasm. In the Nielsen ratings they are encountering about the same reception. In the second batch of new-season Niensens, out Oct. 24, only seven new shows appeared among the top 40. Twelve new shows made the list a year ago.

Is the week-in, week-out series a declining nighttime television form? Or is it a form that merely needs rejuvenation? The answer may become available in 1967-68. □



Seven Arts Television presents

# marine boy

26 new animated half-hour underwater color adventures

**VARIETY**

## Television Review

**MARINE BOY**

Producer: Minoru Adachi

Syndicator: SEVEN ARTS TELEVISION  
30 Mins.

WNEW-TV, N.Y. (animation, color)

The Japanese put out not only pretty good transistors but animation film product that's also pretty good. And they seem to know the U.S. market—in other words they can fill a cartoon, as required, with the full quota of noise, action and—in the case of this package—a lot of sci-fi fillips that's a cinch to arrest, if not uplift, the tots.

"Marine Boy," on the terms demanded by U.S. kidvid programmers, is in short a solid hunk of animation pulp, and from the sales pickups reported by the distrib figures to do well on the circuit. Segment caught, via New York independent WNEW, which runs it as one of a mix of cartoons stripped in its 5 to 5:30 p.m. slot, concerned an undersea-based madman out to hijack uranium. The action pace didn't let up hardly once.

"Marine Boy" has a scientist father, and a dolphin sidekick. The fish should have its part padded, if only for charm and laughs. The dialog is sheer camp, and often funny.

The animation is via Japan's K. Fujita Associates.  
10/12/66 *Pit.*

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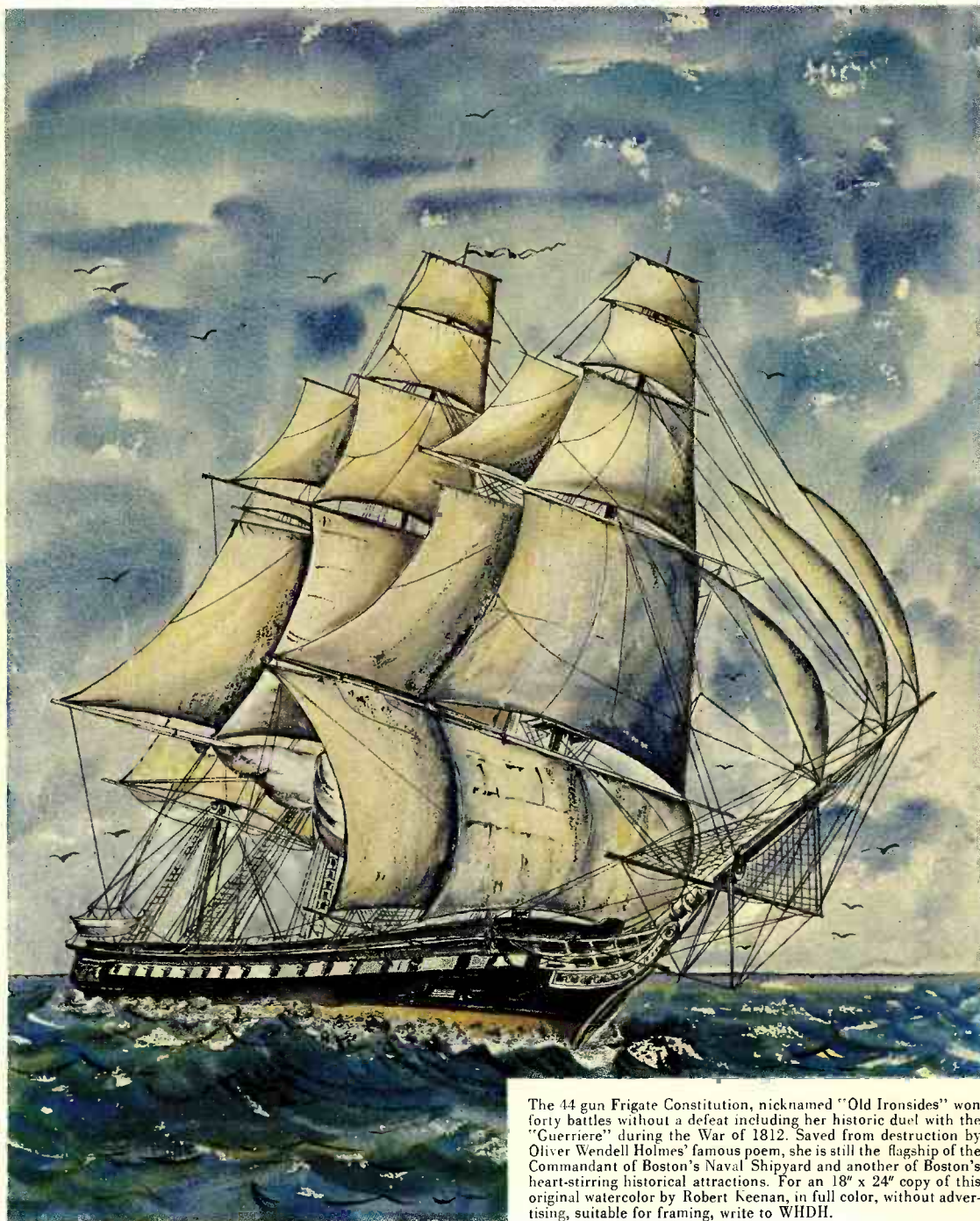


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