

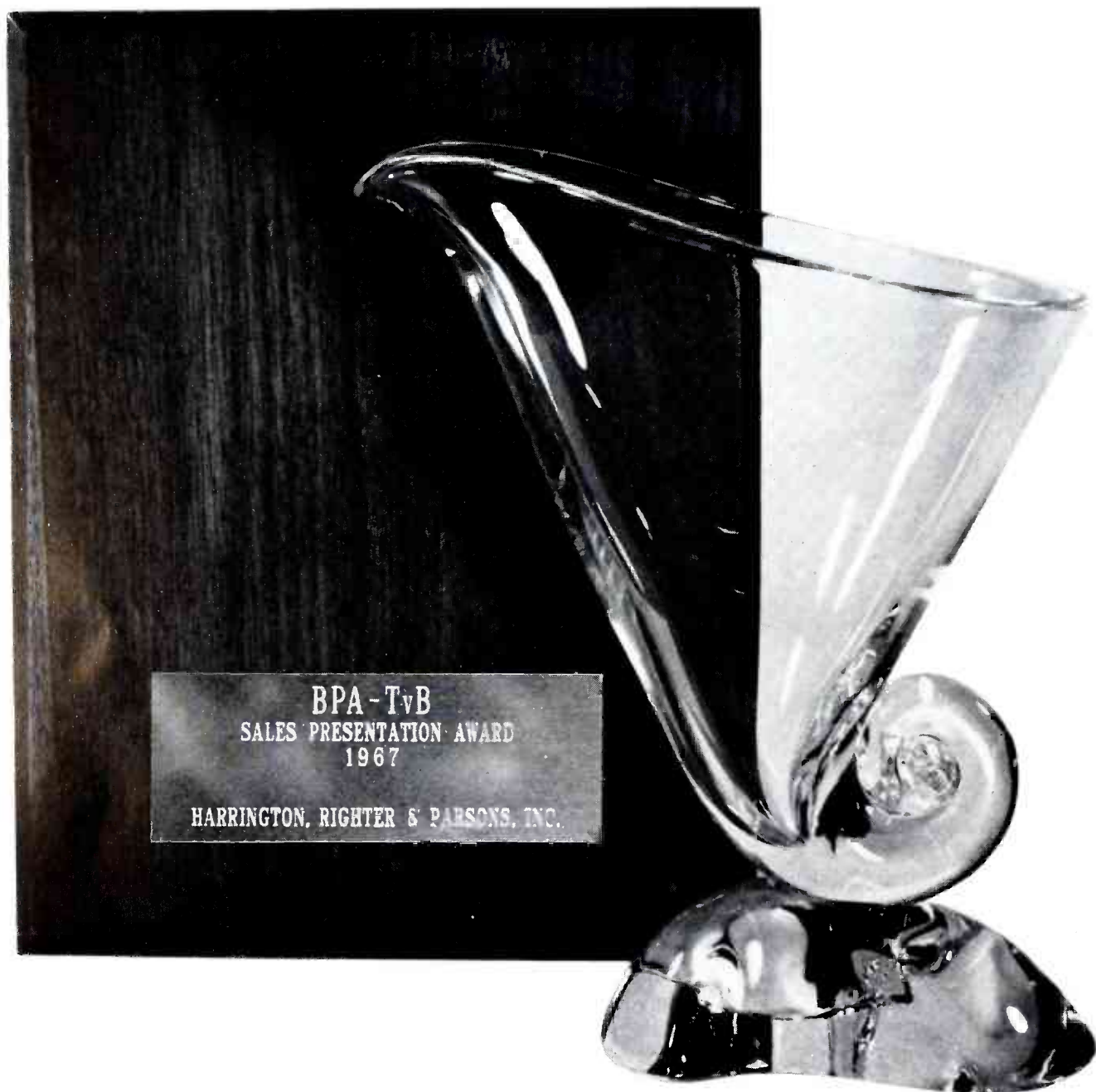
TELEVISION

December 1967
Volume XXIV
Number 12
One Dollar
In prospect:
a burst
of syndication
from stations
and groups

VF

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DEC 4 1967
Indiana University

Indiana University
DEC 13 1967
Library



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What's the word? PASSWORD... what else!

CBS Films

New York, Chicago, San Francisco, Atlanta, Dallas

Source: NTA October-April season averages (1961-67). Subject to qualifications on request.

TELEVISION

December 1967
Volume XXIV
Number 12

31 LOCAL PRODUCTION BLOSSOMS INTO SYNDICATION

Stations and station groups in search of new program sources are investing big money to produce their own shows, many of which are being placed in syndication. Make it, show it, sell it—yourself, grows increasingly attractive as a business proposition.

40 MOLDERING ON THE SHELF: ONCE-RUN TV SERIES

There are thousands of cans full of network TV film that might as well be burned. They're never going into syndication—even some of the most successful. It's partly because they're dated, but mostly due to the strange economics of the business. Re-use costs can prevent re-use.

42 WHAT NOBODY KNOWS ABOUT COMMERCIAL CLUSTERING

An unwritten media law says audience research tends to be underwritten by those who expect the friendliest results. A corollary says the research goes undone if overly complicated by variables. As commercial clustering increases, its effects are lost in a wide research gap.

44 BARGAINING BELOW THE LINE WITH TELEVISION LABOR

TV's blue-collar forces demonstrate varied degrees of bargaining sophistication at contract time. The real heat on management may come from one group's top officer, another's rank and file. All have found a me-tooism technique successful. Last of a TELEVISION labor series.

50 WHERE HAVE ALL THOSE TALENTED DIRECTORS GONE?

Television nurtured a number of directors who have long since left the medium. They say it tied their creative hands. Now if TV wants a look at their work it may pay \$400,000 a throw for the privilege. They left television to make movies—without commercial restraint.

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PROFESSIONAL
PRODUCTS

CBS LABORATORIES

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ON
LOCATION

Washington: 'public' TV gets down to hard cases.

Denver: a taste of money at an ETV convention.

Acapulco: tricks of shooting TV on the road.

New York: pithy previews of movies on the tube.

London: a much disputed University of the Air.

WASHINGTON:

The fuss over the first program of the Public Broadcast Laboratory left Washington slightly nonplussed. It was hard to find a member of the 90th Congress who had watched the two-and-a-half hour commentary on America's race problem and harder still to find one who would talk about it. If congressional feelings were hurt by the PBL show, many of them were second-hand feelings.

And what journal was a poor congressman to believe, *The Washington Post*, which told him the program had made a "smashing TV debut," or *The New York Times*, which allowed the effort "had flashes of provocative heat but far more moments of journalistic and theatrical ineptitude"?

Across the country, with notable exceptions in the South, comments of the television critics ran heavily on the side of friendly support. Members of the Senate and House, who may wish to gauge the temper of their respective electorates after several helpings of PBL are under the belt, before deciding how they want to fund the new Corp. for Public Broadcasting, will have a more direct line to their constituencies than the TV critics. But the distance between the immediate newspaper reactions in New York and Washington, those capitals of sophistication and political power, no doubt has the PBL people stymied.

What to do? What to do to improve the chances that the Public Broadcasting Corp. will stay as apolitical as possible, that its funds will be bountiful and spring freely, no matter what subjects ETV treats or how it treats them? What to do to please Fred Friendly, spir-

itual guru of the incipient age of goldplated noncommercial television? What to do to please the *New York Times*? What to do to win back the affections of a batch of southern ETV stations (including six in South Carolina and six in Georgia) who were disenchanted to the point of defection from the first show.

If PBL executive director Av Westin was in a brown study over the defections before the premiere's air time, some of his reviews must have sent him into a blue funk. The deepest cut came from Friendly, who seemed a dead ringer for Brutus. The former CBS News president, who had been Westin's boss at the network in the days before either had severed their commercial umbilicals, did not scruple to comment, "they can only go up from here."

The chemistry just didn't seem right in the Ford Foundation-sponsored laboratory. A quarter million of the \$10 million granted the project by the foundation for a two-year experiment was consumed in radio, magazine and newspaper promotion for the first show. That money was supposed to be an audience-producing catalyst but someone got the formula tangled and what was produced seemed more like an inert gas.

National ratings weren't available for the program, but in New York City the program attracted only 1.5% of the local television audience, a disappointing, if not disastrous, opening night. For New York—where the noncommercial station shares, with the commercials, the advantages of a VHF channel and an antenna position atop the Empire State Building and where the audience is hip to

cultural opportunities—has got to be a bellwether town for educational television.

The captains of ETV are more acutely aware than ever before that the tiger they hold by the tail has many of the same markings as the commercial beast. If 30 of your affiliates show you the back of their hand, maybe you need a vice president for affiliate relations. If you come under attack for unbalanced programming, maybe you need a Washington vice president to keep a friendly majority in Congress.

That old, and not wholly unjustified criticism of the commercial network news divisions as producers of Ping Pong documentaries, those that put the ball in everybody's court in rotation and net down to nothing, is coming home to roost on ETV's stoop.

Dwelling on the first performances of PBL would be a useless exercise but for their probable influence on the future of the Corp. for Public Broadcasting, which will be the source of funds for the production of noncommercial programs and the central agent of ETV networking, being authorized to arrange and pay for the interconnection of noncommercial stations for those programs it deems of national substance.

President Johnson made the signing of the Public Broadcasting Act of 1967 something of a ceremony, inviting 200 government, education and broadcasting figures for the occasion. He was clearly aware of the concern in Congress that the new corporation might be used for the administration's purposes, and he addressed himself to that problem: "It will get part of its support from the government but it will be carefully guarded from government or party control. It will be free and independent—and it will belong to all the people."

His first two appointments to the corporation's 15-man board of directors appeared to bear out the President's promise of an apolitical future for CPB. He named James R. Killian of the Massachusetts Institute of Technology and Milton Eisenhower, recently retired president of Johns Hopkins University, both thought of as educators first and political figures second if at all.

The Public Broadcasting Act sets a quota for the corporation's board of no more than eight from the same political party. Actually Milton Eisenhower is a Republican and Killian, an independent. If it had any relevance, that meant no more than seven more could be

from the Republican party.

Douglass Cater, special assistant to the President, said (in mid-November) the remaining directors would probably be named within a matter of days or weeks, probably all at the same time. Cater said they'd be outstanding men from all walks of life, that "some may be thought of more politically than others, but politics certainly won't be the first consideration."

How the directors eventually choose to allocate the dollars in the ETV purse and how far Congress will let the purse grow are problems hanging heavy on the chemists in the Ford laboratory. They must be aware that alchemy is out the window.

JOHN GARDINER

DENVER:

The bank thermometer says 40 degrees. Not far ahead, Denver auditorium. On the horizon, the Rockies, snow.

Walking on the sunny side of the street you are hot, shed your top-per. You put it on again after you cross to the shady side and feel instant chill.

That's the early November sun in Denver. A play of distinct contrasts.

Like the alternating moods of more than 3,000 people there in the auditorium who are helping the National Association of Educational Broadcasters do its thing.

NAEB's 43d annual convention. But this year it's different.

Never before has the President signed a Public Broadcasting Act, the White House ceremonies being heard live in the NAEB meeting. A new law elating those who envision great cultural contributions through expanded educational radio-TV, sobering those who realize this is but the beginning: now to make it work, keep it financially afloat, immune from pressures, controls.

And never before has an NAEB meeting been signalled by a starting gun so loudly heard across the land like the two-and-one-half-hour event on National Educational Television the evening of Nov. 5 called *Public Broadcast Laboratory*. The first of 50 excursions into experimental programing designed to shake and move.

PBL obviously did some shaking and moving among the Denver delegates. Public noncommercial broadcasting can be quite a different ballgame from the academic freedom enjoyed in managing ETV for the classroom, some ad-

mit. Especially when the game is played, say, down South, in racial controversy's night, under the lights of shocking confrontation, and you must play knowing both umpires and fans are paying your way and keeping score.

More than one speaker reminds that public TV to fulfill its mission will have to offer solutions, not just expose problems.

The wound of racial injustice is probed candidly by Ben Holman, U. S. Justice Department, during a long and sparsely attended night session. Speaking softly, earnestly, the Negro official contends that to heal this wound there must be regular programing on a routine basis, not just a special now and then, and the task is especially the responsibility of the educational stations. The ignorance gap must be closed before there is worse news to relate to the white community, he indicates.

Mr. Holman draws a ripple of nervous laughter when he suggests the ghettos contain more than sufficient drama for another *Peyton Place*. The ripple flows uneasily again as he continues: "For most white people, it's only a sea of black faces intent on taking over their schools, their neighborhoods and their daughters."

There are very few Negroes at the NAEB, a fact not overlooked by Dave Berkman, educational consultant. He rises more than once to excoriate the NAEB board of directors, charging it fails to do anything except say: "We don't keep them out" to pacify powerful Southern supporters. His charges are denied.

Mr. Holman wins a compliment from Arthur France, instructional TV coordinator at Scarsdale (N. Y.) high school, a Negro NAEB member who is here. Addressing the audience, Mr. France notes: "He told it like it is, without regard for how you might react."

Tom Hoving, head of the new National Citizens Committee for Public Television and director of New York's Metropolitan Museum of Art, titillates a luncheon meeting with his smartly scribed, deftly delivered assurances of total support in financial and policy problems at both the national and local levels. Copies of his talk flow freely to all who wish them at the exits. Some wonder aloud though just how well ETV will survive if it is overwhelmed with more salvation than crucifixion.

The complex diversity of the ETV field today is starkly evident in Denver. Multiple concurrent

sessions are held on program production problems, engineering, classroom utilization, copyright, research, regional networks, etc. Hour upon hour of screenings of classroom programs for three days running give an instant education in the great strides already accomplished.

The huge exhibit area is crammed with sophisticated, high ticket electronic gear, everything from microwave relays to color cameras to high-band video-tape recorders. All the big firms are here and a total of 65 exhibitors this year makes the NAEB look like the annual National Association of Broadcasters Chicago gathering and its equipment display, the pretty models included.

Trend: The educational radio-TV market is becoming a big hardware buying event; the newly expected federal money pot makes the rainbow glow with an intensity never quite noticed before.

The loosened laughter and good fun at the closing banquet tells you the obvious: This is the week when it was different. Those who may be forgetting the distinction in their jubilation are reminded by Leonard Marks, director of the U. S. Information Agency.

Describing how it all was back in 1946 when he attended his first NAEB convention and only about 30 people were present, Mr. Marks relates he had just left the FCC. There he had just served on a task force that was assigning the new TV channels and reserving a portion for education. The NAEB group then was small but it had great vision, he recalls.

Mr. Marks suggests how today's satellites and computers could be linked to form a world information grid, something like President Johnson called for in his "network of knowledge."

NAEB's grand vision. No, even with this week, all else might be different, but not the vision.

LARRY CHRISTOPHER

ACAPULCO, MEXICO:

It's 7:45 on a November morning. Mist, warm and billowing, hangs over the steel-blue bay.

Up the rutted foothill road chugs an ancient bus, crowded with a Mexican work gang. They're on the way to clear the S curves of fallen rocks. Brown faces with sad brown eyes press against windows as the bus, gears groaning, moves slowly past the tourista hotel. Cottages, each with its own minisized, sculptured pool, are carved out of the side of a bluff

**Woody
Woodbury**

**is
not
a
cartoon!!!**



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minutes of big-name entertainment
daily... IN COLOR



Day

Woody by Day
Chicago / WGN
Kansas City / KMBC
Indianapolis / WTTV
Denver / KWGN
Los Angeles / KTTV
Detroit / WWJ
Boston / WKBG-TV
Minneapolis / WTCN
Cincinnati / WKRC



Night

Woody by Night
New York / WNEW-TV
Philadelphia / WKBS-TV
Washington / WTTG
Miami / WCIX-TV
Salt Lake City / KSL
Early 1968 start:
Dallas / KDTV
St. Louis / KPLR



Ratings

Woody vs. The Network Guys
in New York

	Woody	Net A	Net B
8/28- 9/1	3*	4	6
9/18- 9/22	3	4	5
10/9 -10/13	3	2	7
10/16-10/20 premiere	3	5	6

Note: Woody's 3 rating is the
equivalent of 150,000 homes in
New York City.

Data are NSI audience estimates
for the periods specified, and are
subject to qualifications described
in said reports.



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ON LOCATION

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like so many lush nests.

Down below, by the hotel's circular driveway, the *I Spy* company gathers. There are 85 accounted for—33 Americans, 52 Mexicans—but not all are present. Most will ride in the mustard-colored chartered bus. The key people will be transported in the half-dozen or so jeeps, canopied in pink-and-white and rented at \$10 a day from the hotel. A military-type, two-ton truck, also rented, carries liquid refreshments—beer, bottled water, Orange Crush, Coke, quinine water—wardrobe and props.

The last vehicle is the one that makes the entire caravan go. It's small and unpretentious—a panel truck with Ford chassis. Inside, behind the 10 doors that open, is what happens when young, creative ideas buck freely against established, stubborn thinking: lightweight, transistorized, European-designed TV-film equipment; streamlined lights, reflectors and sound units; two featherweight generators; seven complete Arriflex cameras; dolly tracks; some 500 feet of cable.

This is Hollywood on location, just about the only such television article worthy of the description. *Maya*, *The Monroes*, *Blue Light*, *The Man Who Never Was*, *Rat Patrol* all have taken to location sites with similar intentions of broadening television's scope only to be forced to call it quits before a full season passed. *Tarzan* continues on the road but only because it has little alternative and not without a lingering plague of mishaps and delays.

Yet *I Spy* has managed to shoot a television show on location every week for three seasons now. St. Peter's Basilica, the Ginza, the shrine of Nikko in Japan, the Tiger Balm Garden in Hong Kong, the pyramids in Mexico, the Piazza San Marco, the Prado in Madrid—all have served as spectacular backdrops for the NBC-TV adventure-comedy series. This season alone exteriors have been filmed in Greece, Morocco and Yucatan. No television program in history has travelled so far, so consistently, so handsomely. When the can is closed on the last foot of *I Spy* film, the program still will be long remembered as the original, the archetypical production that showed television how it could get off the back-lot and survive and prosper on location.

How does *I Spy* do it? New ideas in equipment are a big part. And

then there are the people. No matter what their ages, all are young in mind, and gritty, and eager to embrace the world and taste of what it has to offer.

That hot November day in Acapulco tells the story as surely as any other example. By 8:15 that morning, the *I Spy* company is at its first location of the day, Acapulco International Airport. But a key figure is missing. Somehow costar Bill Cosby has missed the call. Sheldon Leonard, the plain-talking, remarkably knowledgeable character actor turned executive producer, offers to fetch him.

The crew waits. It's the most prevailing posture of entertainment production anywhere and a particular contingency associated with shooting on location.

The Americans in the company have been a long time away from home. They've been in Mexico since Oct. 9. It was cold and rained continually at first. Even the first few days in the Acapulco area were filled with rain. But they never stopped filming.

And it's taken a toll. Many have had colds. All have come down with the tourists, the infamous seige of painful diarrhea that seems to strike all Americans who invade Mexico. Just the other day, Mike Preece, the trim, wiry, script supervisor, was rushed to the hospital after suffering an apparent heart attack that turned out to be extreme indigestion. No other location has been so hard on them.

Cosby has arrived and by 9:25, almost two hours after the company first assembled, he and Robert Culp and guest actress, Gloria Foster, are rehearsing their lines. Some 10 minutes later, the scene, which encompasses a mingling crowd of Mexican extras and a red, two-engined Aeronaves de Mexico airplane, is before the camera.

Chris Nyby, one of the show's two alternating directors, is calling the shots. He works crisply, but with the controlled patience of one who knows that there are some things, like mules and human inconsistencies, that can't be pushed. Still, his work on location has kept him from seeing his son, who was in the Air Force, for almost a year. He's anxious for each day to be over, awaits the Nov. 18 return to Hollywood with great expectation.

Fouad Said, the Egyptian-born, 33-year-old director of photography, is maybe the one man in the crew who hasn't had enough. Every day on location seems like a romp in a boundless and beautiful park to him. His enthusiasm for work

DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

AMBASSADOR BRIDGE. *Symbolic of international goodwill, the flags of the United States and Canada stand side by side midway across the mighty span that links Detroit and Windsor, Ontario. Opened in 1929, the Ambassador Bridge accommodates more than 7 million people and 3¼ million vehicles annually.*

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

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ON LOCATION

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appears to grow as the day wears on. It's Said, backed by Leonard's encouragement and inspiration, who is largely responsible for the striking technical innovations that make this show's location techniques so different from those of the bulky 10-truck caravans of the past.

By 9:55, Culp, who has spent most of the morning with "Supernatural," a paperback book, is back in a jeep reading and the company is ready to go. Thanks to all the flexible, lightweight equipment the airport scene has been cleared of camera, lights, boom, sound recorder, cable and reflectors in two-and-a-half minutes. Only a page and a half of script has been shot in more than two hours of the morning. It doesn't seem to be an encouraging start.

Yet before the day is over at 5:45, the company will have made three more moves and completed a total of 9 3/8ths pages of script. Between 8 1/2 and 11 pages a day is average. One day in Mexico, however, Earl Bellamy, the other director, accomplished 14 pages of script in eight moves during a single day, setting a company record.

The second location is a dusty country crossroads next to a woebe-gone refreshment stand. Stray chickens and pigs wander past the camera. Cosby, strutting and joking, poses for stills in a sombrero and sweeping mustache. Guest actress Florence Halop, who has a cackling laugh, breaks up between every line. Another guest performer, Mary Wickes, looks at Said's 36-pound Arriflex camera and asks "You sure that brownie is big enough?" Director Chris Nyby assures the beanpole tall and straight actress that "it'll catch all your charms." Culp continues to read his book, while guest star, the veteran Albert Dekker, tells somebody about all "the plumbers" that are now acting in the business.

Lunch, in pink-and-white boxes from the hotel, is served at 1:05. Don Leomazzi, the young and muscular still photographer, sees the barefooted and thin Mexican children who have come to watch, and shares his food among them. By 1:35 the company is back at work.

Some two hours later they're at the third location, a beachfront area called El Mirador. The sun is high in the sky, Dekker's tropical suit is drenched and the man in the refreshment truck is doing nothing but snapping bottle caps.

Said goes to a hand-held camera and hangs on to the back of a jeep with an assistant as Culp and Cosby drive down the beachfront road.

By 5:10, the company is at its last location for the day, a magnificent site on a bluff overlooking the bay channel. "Take another reading," says chief set electrician Homer Plannette. "We're down in light." He should know. He has been doing this sort of thing since 1919 and still charges out as if each new day is going to be full of surprises.

"82, 82 Chicago 1," calls out boom man John Speak, getting the scene rolling with an identification number. The work goes without a hitch. "OK. Cut. Nothing wrong with those apples," says Nyby. "Let's wrap it up."

Said has exposed 2,800 feet of film for the day. It amounts to more than 30 minutes of running time. Yet only about seven to 12 minutes will be usable on the air.

It had been a tedious, tiring day full of logistic and other problems. Some of the work was hazardous. Many in the crew were lonely and homesick. They were tired of the food and of having to cope with the language barrier. But they all seemed to respect what they were doing, appeared to welcome the opportunity to do it.

Observed location producer Mort Fine earlier in the day: "The look of the show, the sense of participation it provides, makes it all worth the effort."

MORRIS GELMAN

NEW YORK:

Reading down the fact-filled columns of the *New York Times* the casual reader in search of an evening's television diversion often finds the TV log accurate but not terribly informative: Shall it be 7:30 (2) *Cimmaron Strip*: Western with Stuart Whitman (C) (to 9) or 7:30 *Patty Duke*: Comedy (R)? Hard to say. Reading on to the first movie listed for the evening, the gray data-conscious neutrality vanishes. "Town Without Pity" (1961) is described as "strong, honest, often memorable." Later in the evening "Undertow" (1950) is called a "fast but standard melodrama." So much for staying up late.

These comments and some far more caustic or far more enthusiastic help to make the TV movie buff's life a lot easier in this movie-conscious town. Should he set the alarm for 4:30 a.m. so he can watch a 1930 Loretta Young-Ronald Col-

man flick called "The Devil to Pay"? Says the *Times*: "A cut-above comedy, fun but slightly stiff."

Because the several-word descriptions are just, and because they're often funny (on a Frankenstein epic, "routine brain transplant"; on the original Bela Lugosi "Dracula," "toothsome as ever") the anonymous contributor to the TV log has attracted a good deal of attention. The November *Esquire*, in a piece on how to be well informed, described the capsule reviews as "unerringly correct." In this season of televised feature films, the brief comments take on more importance. And curiosity as to the identity of their author grows. Was it some round-shouldered, frustrated phrase-maker on the copy desk with an encyclopedic memory? Was it some waspish spinster given a chance to sting?

Both wrong. The authors are two: Bob Sitton, the man in charge of the TV log, and Howard Thompson, the *Times's* second-string movie reviewer. Neither is particularly gnomish or waspish, but mentioning movies to them is like yelling "double play" at some baseball nuts. You'll be sorry.

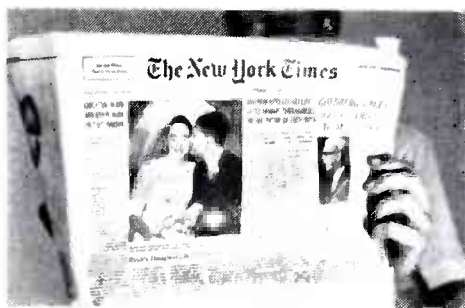
"It all started about four years ago," recalls Thompson, who speaks with a soft Southern accent, "when one of the editors of the paper reasoned that as long as we're listing titles and stars, why not say how the movies were?"

"There's been such a phenomenal increase in TV features, six out of seven nights a week in prime time alone, that you get virtually a full education in movies by watching television—more than you can get by going to all the art theaters," says Sitton, who also does a radio interview show on movies for WBAI (FM) New York and is a film critic for *Park East* and for *In New York*, a sort of hip version of *Cue*.

The method by which they arrive at their judgments is simple: they meet (they sit about 15 feet away from each other at work), compare notes, make suggestions, then agree on the wording.

Between them, they've seen more movies than that aging usher at the Palace. "I've been going to the movies since Noah's Ark," said Thompson who refused to be more specific except to say he's been paid to do it by the *Times* for the last 20 years. When that rare picture comes along that neither has seen, it is listed without comment.

Sitton each week gets program



What's it mean—a masthead?

Not much really until you've demonstrated a level of integrity.

Naturally it costs money and creates problems when you stand behind your masthead. But, your reader buys your publication simply because he has come to know and expect you to perform to a given level.

We make medicines for doctors to prescribe. We take the responsibilities for these medicines.



This is our masthead

For a free copy of This is Lederle, write to Public Relations Department



LEDERLE LABORATORIES

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

ON LOCATION

from page 10

information from all stations in this area. He checks his card file in the case of repeats to see how he and Thompson originally described the films. These will usually be repeated unless there is reason to be kinder or harsher.

How many films have been evaluated for television viewers? "We started with one card in that file four years ago," says Thompson. "Today there are about 4,000."

The reviewers have a space problem in the daily listings and so

they try to hold down on comments about a bad film so they can better describe a good feature. "If we can bury a skeleton in two words, we'll do it," says Thompson. This attitude has led to what is perhaps the briefest comment ever published about a motion picture. Said the *Times*, after listing a 1946 Maureen O'Hara thing called "Do You Love Me?": "No."

But Thompson and Sitton are not looking for the easy wisecrack. They try to be accurate in evaluating what is good and why it's good, and they do have a space problem.

Both being professional newsmen, they've learned a tighter writing discipline, perhaps the tightest there is: a balanced, accurate summary and judgment of a two-hour venture in the arts in from three to a dozen words. "You really learn the cutting edge of words," says critic Thompson.

"Being movie nuts," says Sitton, "we know a lot of people will watch bad movies so sometimes we'll try to say that somebody has a good supporting role or find some virtue in a bad picture."

The real joy of the job for both men is to find a sleeper—a film that may have been well received by the critics but just didn't make it at the box office. An example is "Three Strangers," made in 1946 and starring Geraldine Fitzgerald, Sydney Greenstreet and Peter Lorre. It really got a sendoff in the *Times's* TV section: "A stylish original humdinger not to be missed."

Then there are films that didn't do well in the theaters and seem to do better on the tube. The capsule-writing duo decided that "The Old Man and the Sea," to cite an example, would do much better in the intimacy of television than it did where it opened—the huge showcase Rivoli Theater. And they said so: "Strikingly visual go at Hemingway whose introspection makes it better suited to home screens than theaters."

Both men continue to see a lot of movies. Things vary, depending on volume of new releases, but it's entirely possible, Thompson confesses, for him to "review a double feature for the paper in the afternoon and then go home and watch another movie on television." He rubbed his eyes. Says Sitton: "I think I may average two a day in the screening room and one at night on the tube."

He yawned. "Sometimes we come in red-eyed in the morning."

RICHARD DONNELLY

You can see it's Corinthian:

During the past two years the combined audience of the Early and Late local News programs on the five Corinthian stations increased 29 percent! In the same period the News on our 10 competing stations decreased one percent.

(Source: N.E.I. APB Feb., Mar., 1965, 1966, 1967, M.F. Subject to qualifications described in said reports).



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

LONDON:

Britain is apparently to have a University of the Air by 1970. A white paper on the subject came out last year, and the go-ahead was given last month. This institution would be exactly what it says: an extension college up to degree level, using mainly televised instruction. It is now being attacked as a historical fossil before it starts, and with good reason. Its roots lie deep in the labor movement's desire for self-improvement.

Until the end of World War II the British educational system was a strictly class affair, with educa-

tion after age 14 restricted largely to the middle and upper classes; indeed one Conservative minister in charge of education between the wars thought that most people's education should be enough to turn them into adequate domestic servants and no more. So institutions like Ruskin College at Oxford (enabling adult labor stalwarts to get a good education) and the Workers Educational Association played a vital and honorable role in trying to fill the enormous gaps in the system.

The problem is that the present generation of labor leaders has not recognized that conditions have changed so considerably, that the gaps are smaller now and that television, as organized here anyway, is by no means the ideal medium for workers' instruction.

The situation is made more piquant by the fact that the minister in charge of the scheme, Miss Jennie Lee, is the widow of Aneurin Bevan, a great labor leader, and himself an enormously intelligent man who left school at 13 and educated himself in public libraries. The attack has not come from the more commercial television people; they would probably be secretly glad if the responsibility for educational programs were taken away from them. It is led by Stuart Hood, former controller of BBC television programs, and one of the leading figures, intellectually and morally, in British television circles. In a book ("A Survey of Television") recently published here, he states the obvious logistic problems and that such a university would be a monstrosity, run by layers of civil servants and committees; that it would demand most of the weekday peak-hour viewing time on one channel (and we have only three); that in most homes where there is only one set, majority family opinion would be against leaving it tuned to educational television regularly for the benefit of only one member of the family; and that, given the drop-out rate in all nonresidential part-time courses, the actual numbers who would complete the courses would be very small, thus making the costs-per-effective-pupil very high.

But the opposition's biggest weapon is the present nature of British television. There are a number of educational broadcasts for school, both national and closed-circuit, springing from the pioneering work done by the BBC in radio before the war; there are also educational broadcasts (including instruction in British ways

and language for Asian immigrants) during daytime hours at the weekends. But the pride and joy of British television is and always has been the educative broadcasts, frequently in peak hours. These have included documentaries—and, remember, Britain was a pioneer in documentary films before the war—often about the most contentious social subjects from abortion to homosexuality.

This feeling is directly in conflict with the older British tradition (expressed when the Third Program was established on radio just

after the war) that culture was for the few, and the mass was largely ineducable. It is this feeling that is offended by the proposal for a sternly didactic University of the Air, since it would remove the basic challenge and give a marvelous excuse for the ratings-at-all-costs managers (who abound in both the BBC and commercial television) to put on only the most sure-fire and unimaginative entertainment programs during peak hours. This is probably the worst that can be said of the university idea.

NICHOLAS FAITH



ARB Coverage/65 credits us with NET DAILY VIEWING in 104,000 TV homes—net weekly viewing in 141,000 homes—in 39 counties.

Our daily viewers spend \$1,555,840* for **CLEANING SUPPLIES.**

**But you can't reach this market from
Detroit, Lansing or Grand Rapids.**

WWTV/WWUP-TV is the ONLY way.


SOME 17% of Michigan's outstate retail business passes you by if you concentrate all your TV dollars where your downstate *wholesalers* are, because Upstate Michigan consumers can't see or hear Downstate Michigan stations—so they just buy those *other* products that are advertised up here.

WWTV/WWUP-TV reaches the lion's share of buyers in our 39 Upstate Michigan counties. Our DAILY viewing homes—104,000 of them—spend \$1,555,840 per year on cleaning supplies

alone. The only other way to reach these consumers involves 20 radio stations and/or 13 newspapers.

Michigan wholesalers *need* your advertising support to move your products into our Upstate Michigan homes. Ask Avery-Knodel about WWTV/WWUP-TV's intense coverage and our audience's buying potential. *They have the figures for your industry's products.*

*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.



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WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
ANTENNA 1440' A. A. T. / ANTENNA 1214' A. A. T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representative

THOMAS P. F. HOVING The chairman of the National Citizens Committee for Public Television is probably best known for his "happenings" while he was New York City's commissioner of parks. These allegedly spontaneous events were meant to help keep the crime-ridden parks safe for people on the theory that people are the best policemen. Hoving is not out to make television safe for people. In his honorary, but certainly active, role in public television he'd like to see things a bit less safe. He thinks that television, especially public television, "has to have an importance of such dimensions that people will schedule their social engagements around it, stay home just to be able to see it." Hoving is not at all dismayed by the much-criticized offerings of the Public Broadcast Laboratory since whatever their failures they show "a sense of humanity." Hoving, 36, is the son of Walter Hoving, chairman of Tiffany & Co. He was graduated summa cum laude from Princeton in 1953 with a major in art and archeology, went on to the Marines and then to Princeton's Graduate School of Art and Archeology. Hoving's first paying job was a curatorial assistant of the Cloisters in New York, and in 1963 he was made associate curator. In 1965 he was appointed curator of the Department of Medieval Arts and the Cloisters. During that time he wrote and was the host of an educational television program called *Metropolitan Wonderland*. Hoving might have remained one of those obscure, perhaps eccentric museum caretakers were it not for his energetic work in the mayoralty campaign for John V. Lindsay. After the election Hoving was named commissioner of parks and this year left to join the Metropolitan Museum of Art as director. He is married and the father of a 9-year-old daughter. When he wants to relax, he watches commercial television. His favorite program? *The Monkees*.



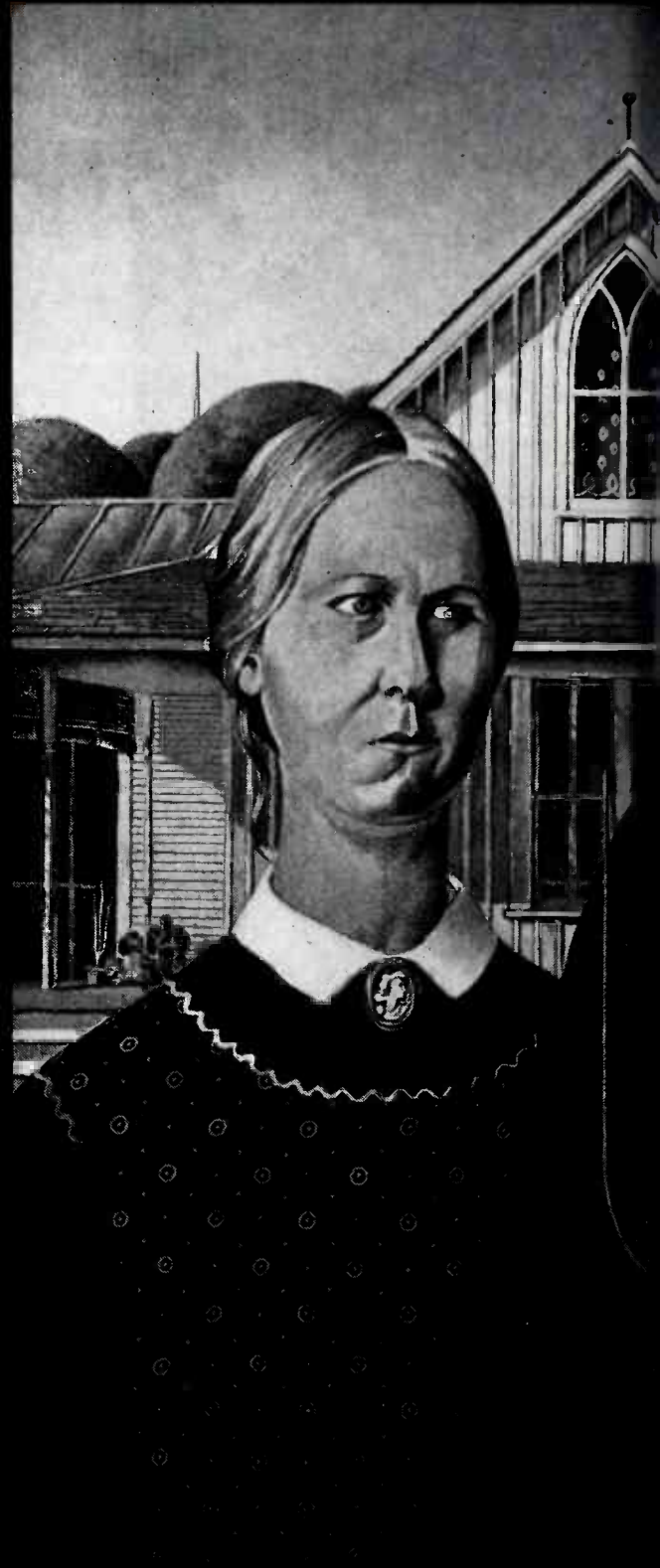
WILLIAM OBERHOLTZER He adheres to a study policy of speak-no-evil and is therefore reluctant to comment on the television industry. He says: "I think we can do so much more with the medium than we are doing now." Oberholtzer is the new vice president and manager of the media department for the Leo Burnett Co. in Chicago. He has worked his way up the ranks in this agency—the only advertising agency he's ever worked for—in a relatively brief span of time. After joining Burnett in the summer of 1956 as media research analyst, he climbed steadily, working as a buyer, media group supervisor, and manager of media planning. Oberholtzer's home has never been far from Chicago, whether it was Joliet, Ill., where he was born 36 years ago or Park Forest, the suburb where he and his family live today. He was graduated from Depauw University in 1953 where he studied liberal arts while working part time for WGRG Greencastle, Ind. College was followed by a two-year stint in the Army, after which Oberholtzer returned to school to get a degree in radio and television production from Northwestern University. With a masters degree in production, that he should step into a media job on graduation was more or less an accident. He explains: "That was where the job was." The media executive's leisure time activities include photography—he maintains a dark room in his home. He has a wife and two children.

CLOSEUP

DAVID J. CURTIN If you have to be in advertising and if you have a conscience then you'd probably be happiest if you worked for the Xerox Corp., an advertiser with a mission. Curtin is probably happy because he is vice president in charge of corporate communications and corporate advertising for Xerox, which recently took its entire television budget and invested it in nine ambitious specials on ABC-TV. (Three will be shown in one week as a three-hour version of "The Rise and Fall of the Third Reich.") Curtin feels that "if we can remove that glaze from the eyes of the average viewer, if we can make things spark or bring meaning to him, then we've accomplished something." Curtin is a native of Rochester, N. Y., where Xerox has its headquarters. He left the city only to attend the University of Notre Dame where he majored in journalism, and during World War II, when he served as a lieutenant in the U. S. Marine Corps. After the war he worked as a news and sportscaster for several Rochester radio stations and as a play-by-play announcer for the Rochester Red Wings (professional baseball) and the Rochester Royals (professional basketball). In 1952 Curtin joined a Rochester advertising agency, Rogers & Porter, and went to work as radio-TV director for one of his sponsors—Genesee Brewing Co. He joined Xerox five years later as assistant to the president, was made director of public relations in 1963, became vice president of corporate communications in January 1966, and assumed his present title 10 months later. Married, the father of five, Curtin relaxes by playing bridge or golf (but he has a 15 handicap). He says he's "not too keen on routine television programing" and tends to look for the kind of show his company might want to sponsor.



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PLAY BACK

A monthly measure of comment and criticism about television

No ETV Utopia

In his column in the *Washington Sunday Star*, headlined "Don't Expect Too Much From Public Television," ABC newsman Howard K. Smith wrote:

"People who understand television but little . . . are premature and hyperbolic in seeing a new age of wonder about to open. A leading figure in our nation stopped me on Capitol Hill the other day and said: 'You commercial TV people had better straighten yourselves out, or the audience is going to desert you now that public television will be available.' . . .

"Criticizing the fare on commercial TV is without doubt America's chief popular avocation, more practised than watching baseball or even than discussing Lyndon Johnson's faults. But for an exercise Americans indulge in so much, it is odd how ill thought out are their assumptions. . . .

"All the paraphernalia of commercial TV—the quest for the highest profits, the ratings, the fear of offending—undoubtedly help to create mediocrity on commercial TV.

"By far the most limiting factor on quality, however, is the rarity of genius, and even of creative talent. The notion that there are reams of undiscovered Hamlets or rejected 'Death of a Salesman's' waiting only for an outlet is a myth. Good plays or programs simply do not exist in quantity, and public TV is not going to change that.

"The rarity of high-grade material did not begin with the television age. Now that we can watch decades of Hollywood's output on the late show night after night on television, it is clear that there were never really many good movies. . . . William Shakespeare is far

the best contriver of stories the human race has produced, yet most of his plays were pretty dreary pot-boilers.

"In the realm of documentary TV reporting, one needs only watch those produced of educational television. They are duller and more timid than those on commercial TV—which is quite an indictment.

"Far from being more interesting than commercial TV, there is even a real possibility that public TV may be less interesting. Congress will have ultimate control over its flow of lifeblood—money. Congress is consistently a good 10 to 20 years behind the times, as has been demonstrated by its slowness to enact the minimal legislation needed to avoid explosion in our cities. Congress excels at negating, and is downright suspicious of creativity.

"Unless public television is effectively insulated from congressional pressure I foresee a timid, proper and dull series of programs. The ardent controversies, which are the absorbing spirit of real life, will be blurred or blunted. The drama is likely to be horrendously safe. And if there are comics, they had better be careful about whom they make the butt of their jokes."

Jack Benny, in an appearance on the NBC-TV 'Tonight Show Starring Johnny Carson,' said he had asked Carson to appear on a Benny special later this season on NBC-TV. The 39-year-old miser added: "You know what a television special is don't you? It's just another hour program. To me, a special is when you buy an 83-cent jar of coffee for 72 cents."

Carson and TV

In the December issue of *Playboy*, Johnny Carson, star of NBC-TV's *Tonight Show* was asked his reaction to former FCC Chairman Newton Minow's "celebrated indictment of television as a vast wasteland?" Carson replied:

"Sure, there's a lot of chaff on television. No doubt of it. But let's not forget a fundamental fact about this medium. It starts in the morning, about 6 a.m., and goes off anywhere from 1 to 3 a.m. Where are you going to find the people to write consistently fine material 19 to 21 hours a day, 365 days a year? A Broadway play that's going to run for 90 minutes can take a year or more to get written, by the biggest playwrights in the business; months on the road, being tested every night and changed daily; they can bring in the best script doctors in the country—and yet the play can still open on Broadway and bomb out the first night. How can you expect television to do any better—or even as well—when it's showing more in a week than appears on Broadway all year? I'm not defending the medium just because I'm in it; I'm just trying to explain that television has an impossible task. Why should it be the job of television to educate or edify or uplift people? This is an entertainment medium. I have never seen it chiseled in stone tablets that TV is philanthropic. Is it television's job to improve people's minds—when the libraries are full of empty seats? Are we supposed to provide instant education? . . .

"Another thing people often entirely overlook when they're criticizing is that this still is a very young industry. . . . How long, how much longer, have the newspapers and the magazines and the movies been around? Does television offer any more junk than they do? Does television feed its viewers anything like as much rape and lurid details? Yet television is always being knocked in newspaper and magazine editorials. . . .

"PLAYBOY: Do you share, at least, the general view of the press that television's commercials could stand both improvement and diminution in number?

"CARSON: Well, I wouldn't say there are too many commercials. After all, the time has got to be paid for. The stations must make some money in order to continue programming, and the only way to do this is by selling products for sponsors. I think we have to recognize that and live with it."



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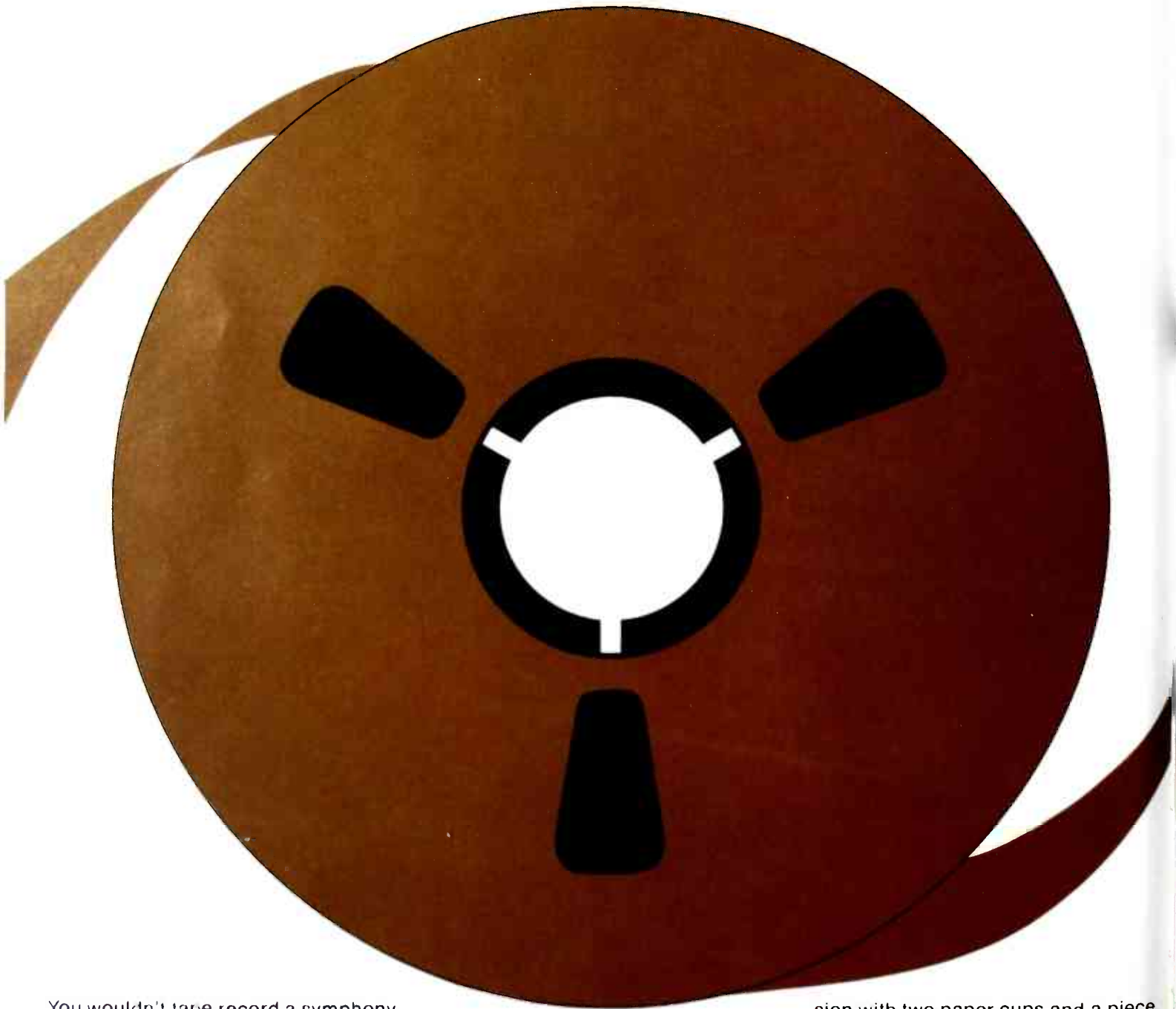
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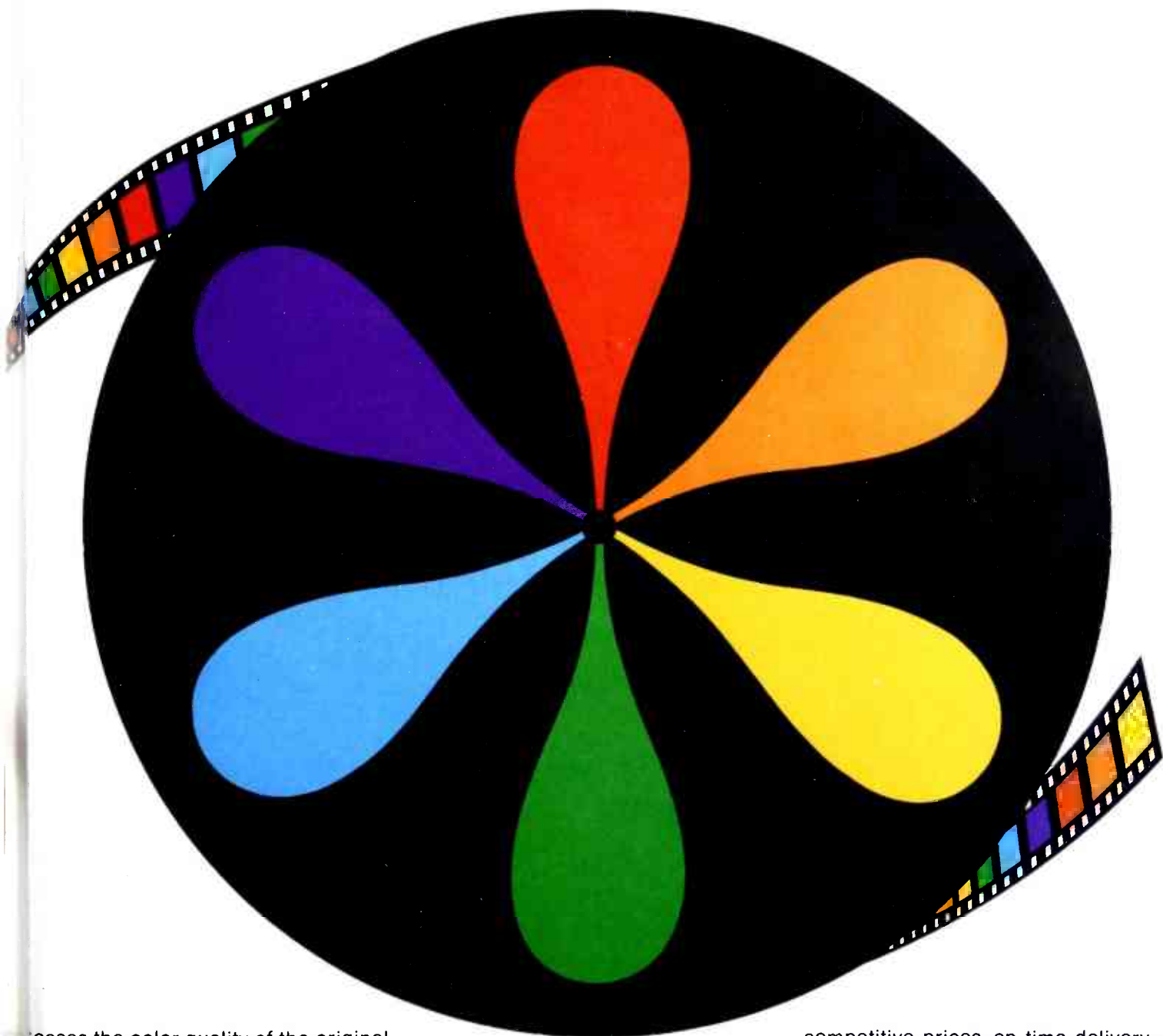
You wouldn't tape record a symphony by holding a microphone in front of your hi-fi speaker. Yet, as you know, a similarly primitive system—photographing the face of a color monitor tube—is the way all color videotape-

to-film transfers were made prior to the Technicolor Vidtronics process.

Technicolor Vidtronics differs from the primitive system as a modern telephone differs from voice transmis-

sion with two paper cups and a piece of connecting string. With Vidtronics, the original videotape color information is separated electronically into its primary colors and transferred to *permanent* silver masters. In many

...to permanent, full quality color negative and prints



cases the color quality of the original videotape is actually enhanced in the film print. And your show is *permanently* assured against deterioration.

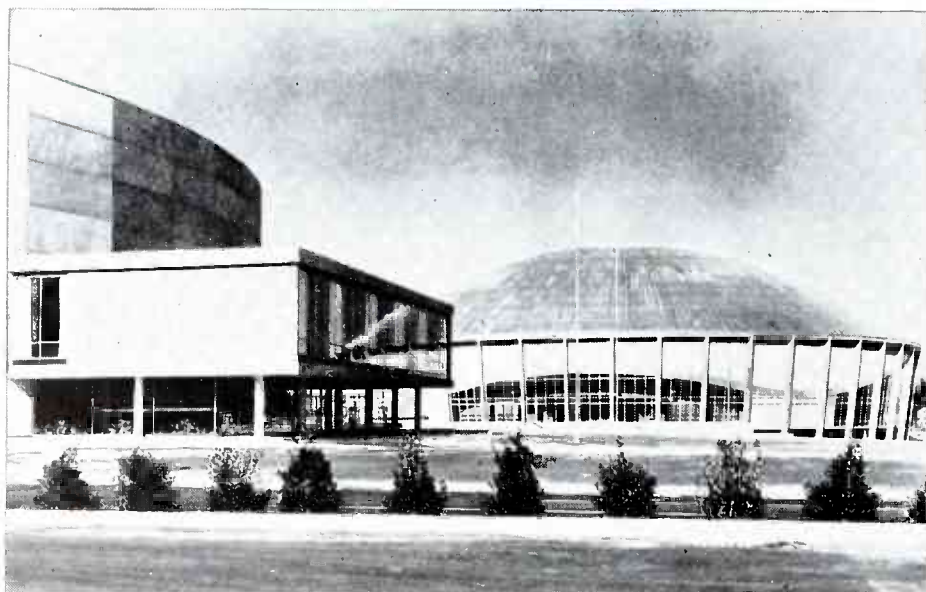
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FOCUS ON

FINANCE

Lower third-quarter earnings lead to decline in most TV stock prices

Generally poor over-all stock-market performance teamed with continued weak third-quarter broadcast industry earnings to knock television stocks into one of their worst slumps in some time.

The TELEVISION index of selected stocks was down an average of almost 7% in the period from Oct. 13 to Nov. 13.

Purely television stocks were hit hardest, down almost 17%, followed closely by CATV stocks, off more than 14%. The only division to hold the line was programing stocks, which advanced a little more than 1½%, solely on the upward performance of Disney Productions and MCA.

Financial observers ascribed the 2% gain in Disney stock on persisting rumors along Wall Street that the firm may be sold since the death of founder Walt Disney a year ago. A further boost came from Disney stockholders' approval of a previously proposed two-for-one stock split.

MCA's surprising 15% rise was credited to a combination of improving earnings and the encouraging box-office success of its Universal Pictures subsidiary's movie, "Thoroughly Modern Millie." MCA reported third-quarter earnings of 57 cents a share, compared to 48 cents the year before.

Of the half-dozen other stocks that bucked the wave of depression to show increases, market analysts laid the 5% gain of Wometco Industries in the television category to a 50% stock split issued by the Florida-based firm. Bartell Media went up 3% with the sale of 225,000 shares in the firm by four Bartell brothers. At the same time, Lee B. Bartell resigned as president but kept the jobs of treasurer and director of the publishing and broadcasting firm, and Melvin M. Bartell resigned as vice president, secretary and a director. Prior to the sale, the Bartell family owned about 51% of company stock.

C-E-I-R's 11% climb in the service division apparently came with news of terms for its proposed merger with the Control Data Corp.

Of the stocks that declined, both the 18% drop in ABC and the 19% fall of CBS were blamed on the reduced earnings of the two companies during the first three quarters of the year. CBS reported earnings of \$1.46 a share for the period, compared with \$1.99 a share for the same three quarters of 1966—a 27% decline. For the third quarter, earnings dropped from 76 cents a share in 1966 to 43 cents for this year.

ABC net earnings during the third quarter were down more than 60% from the same quarter the year before. For the quarter, per-share earnings were 32 cents, compared to 84 cents in the 1966 period. For the first nine months of this year, per-share earnings were \$1.98 compared to \$2.73 the previous year.

Capital Cities was down 17% despite reported per-share earnings of \$1.55 for the first three quarters, compared to \$1.39 for the same period in 1966.

Corinthian Broadcasting was down 12%, although it reported the highest earnings in the history of the company, both for the second quarter and for the six months ended Oct. 31. Net income for the quarter was \$951,813, compared to \$947,092 in 1966. Net income for the six months was \$1,816,021, compared to \$1,783,497 the year before.

Cox was also down 12% although it reported operating revenues for both the third quarter and first three quarters of the year running ahead of the 1966 figures. Per-share income for the quarter was 49 cents, compared with 43 cents the year before; for the nine months per-share income was \$1.96, compared with \$1.39 in 1966.

Metromedia was down 17% al-

though it reported record third-quarter and nine-month income. Per-share earnings for the quarter were 60 cents, compared to 59 cents the year before; per-share income for the nine months \$1.85, compared to \$1.76 in the previous year's period.

Reeves Broadcasting was off 6% despite a report of increased earnings for the nine months. The three-quarter earnings totaled \$544,000, compared to \$521,500 the year before. Reeves also announced agreement to buy two CATV systems in Huntsville, Ala., which, when interconnected with a previously purchased system there, gives it the third largest CATV system in the country, at an investment of more than \$4 million.

Scripps-Howard was down 8% as it reported per-share earnings for the quarter ended Oct. 7 were down to 42 cents, from 56 cents in the comparable 1966 period. Per-share earnings for the 40-week period also were off, at \$1.29, compared to \$1.44 the previous year.

Taft stock fell 21%, as the company reported earnings of 41 cents a share for the third quarter, compared to 45 cents in the same period of 1966. Per-share earnings for the six months ended Sept. 30 also were down, 93 cents for this year compared to \$1 for the same 1966 period, although an extraordinary credit of 47 cents a share boosted this year's net per-share earnings to \$1.40. Also a blow to the firm was the accidental death of its board chairman, Hulbert Taft, in an explosion on his Cincinnati estate.

Of the CATV stock declines, H&B American was off 4% although it reported a gain in income for the fiscal year ended July 31. Per-share earnings for the year were 31 cents, compared to 25 cents for the 1965-66 fiscal year. Jerrold's sharp 23% drop was blamed on a slump in the stock of its proposed merger partner, General Instruments Co.

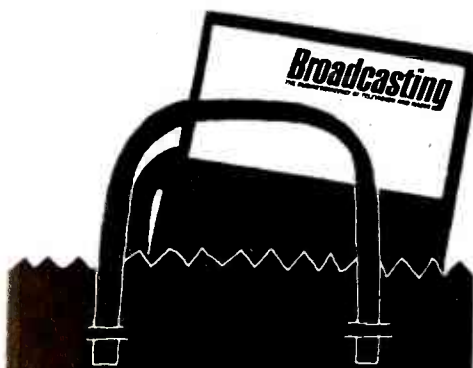
Of the television-with-other-major-interests stocks, Avco fell 23% as its directors voted to approve its merger with the Paul Revere Corp., Worcester, Mass., holding company.

Chris-Craft stock was down 6% as it announced that third-quarter earnings declined, although income for the first nine months was up 30%. Per-share earnings for the quarter were 27 cents, compared to 33 cents the year before; nine-months earnings \$1.34, compared to \$1.05 in 1966.

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FOCUS ON FINANCE

from page 23

was down 6%. It reported a loss for the first nine months. Cowles showed a loss of 1 cent per share, compared to earnings of 51 cents a share for the 1966 period. The firm also announced its purchase of eight Minneapolis-based medical journals for an undisclosed amount of cash and stock.

Fuqua Industries was down 16% as it announced stockholder approval of plans to acquire two firms—Donough Securities Co., a maker of power lawnmowers, and Varco Steel Inc., manufacturer of pre-engineered metal buildings. Fuqua shareholders approved an increase in common stock from 2 million to 2.5 million shares.

LIN Broadcasting was off 19% as it placed an offering on the market of \$10-million worth of 5½% convertible debentures and 113,000 shares of common stock.

Storer was down 13% as it reported reduced earnings for the first nine months. Per-share income for the period was \$1.30 compared to \$1.93 for the same nine months of 1966. It blamed the drop on the company's Northeast Airlines subsidiary.

The average decrease in television with other major interest stocks was just under 11%.

Among the programming stocks, Columbia was down 11% although its annual report showed income for the fiscal year ended July 1 up to \$2.77 a share, compared to \$1.05 for the previous year. It also announced appointment of Leo Jalle as president, with former President Abraham Schneider moving to the new post of chairman. Former banker Serge Semenenko was named a director and vice chairman of the board.

MGM was down 3%, although it reported a 37% increase in earnings for the fiscal year ended Aug. 31. Earnings per share for 1967 were \$2.52 compared to \$1.84 for 1966.

Trans-Lux was down 1% as it announced plans to join with Inflight Motion Pictures Inc. in a project to establish a chain of automated motion picture theaters to show 16mm films on equipment developed by Inflight for airline showing.

20th Century-Fox slumped 13% as stockholders approved an earlier-announced plan for a two-for-one stock split and a new issue of 2 million shares of preferred stock and 10 million shares of common stock.

Warner Bros.-Seven Arts was

down 1% as it announced a major shake-up to expand its television programming operation. Donald E. Klauber was elected executive vice president in charge of television activities.

Service stocks were off an average of 9%. John Blair was down 13% as it reported reduced earnings for the first nine months. Per-share income was \$1.38, compared to \$1.51 for the same period in 1966. Comsat was down 9%.

Foote, Cone & Belding was down 16% as the advertising agency recorded a 32% drop in earnings for the first nine months. Earnings per share for the period ended Sept. 30 were 58 cents, compared to 75 cents in 1966.

Movielab was down 18% as it reported nine-month earnings up 1 cent, to 76 cents, but third-quarter earnings down to 17½ cents from 29 cents the year before.

Nielsen was off 1% as it recorded earnings per share for the fiscal year ended Aug. 31 of \$1.18 up from \$1.09 in the 1966 year.

Manufacturing stocks were off an average of more than 5½%. Among them, Admiral Corp. was down 13% as it had a third-quarter loss of more than \$1 million. Nine-month loss was \$4,392,327, compared to a profit of \$8,978,785 in the same period of 1966.

Ampex was down 5% although it reported a 17% increase in net income during the second fiscal quarter ended Oct. 28.

3M was down 4% although it reported record earnings for the third quarter and first nine months. Per-share earnings for the nine months were \$1.99 compared to \$1.89 in 1966.

RCA, parent company of NBC, was down 3%, although it reported new highs in both third-quarter and nine-month earnings. For the quarter, earnings per share were 57 cents, compared to 53 cents the year before. RCA also announced that as of Jan. 1, President Robert W. Sarnoff, 49-year-old son of long-time company head David Sarnoff, will become RCA's chief executive officer. For the past two years, the younger Sarnoff has been RCA president and chief administrative officer.

Reeves Industries was off 17% as board chairman Hazard E. Reeves announced sale of his holdings in it to John M. Richardson of Brookfield, Mass. Richardson, who bought 170,000 shares, was subsequently named chairman. The company had a third-quarter loss of \$120,000 compared to a \$52,000 profit in the same 1966 period. **END**

The Television stock index

A monthly summary of market movement in the shares of 68 companies associated with television.



	Ex- change	Closing Nov. 13	Closing Oct. 13	Change from Points	Oct. 13 %	1967 High	1967 Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Television									
ABC	N	69 $\frac{1}{4}$	84	-14 $\frac{3}{4}$	-18	102	70	4,682	324,200
CBS	N	48 $\frac{1}{4}$	59 $\frac{3}{4}$	-11 $\frac{1}{2}$	-19	76	48	22,800	1,100,100
Capital Cities	N	40 $\frac{7}{8}$	49 $\frac{3}{8}$	-8 $\frac{1}{2}$	-17	53	35	2,746	112,200
Corinthian	N	24 $\frac{3}{4}$	28	-3 $\frac{1}{4}$	-12	28	24	3,384	83,800
Cox	N	49 $\frac{3}{4}$	56 $\frac{1}{2}$	-6 $\frac{3}{4}$	-12	59	35	2,827	140,600
Gross Telecasting	O	31	33 $\frac{1}{2}$	-2 $\frac{1}{2}$	-7	34	24	400	12,400
Metromedia	N	50 $\frac{7}{8}$	61 $\frac{1}{2}$	-10 $\frac{5}{8}$	-17	66	40	2,194	111,600
Reeves Broadcasting	A	11	11 $\frac{3}{4}$	- $\frac{3}{4}$	-6	13	5	1,807	19,900
Scripps-Howard	O	26 $\frac{1}{4}$	28 $\frac{1}{2}$	-2 $\frac{1}{4}$	-8	34	26	2,589	68,000
Taft	N	35 $\frac{1}{4}$	44 $\frac{5}{8}$	-9 $\frac{3}{8}$	-21	45	32	3,361	118,500
Wometco	N	36	34 $\frac{3}{8}$	+1 $\frac{5}{8}$	+5	38	21	2,226	80,100
							Total	49,016	2,171,400
CATV									
Ameco	A	9 $\frac{3}{4}$	11 $\frac{1}{2}$	-1 $\frac{1}{4}$	-15	14	7	1,200	11,700
Entron	O	6 $\frac{1}{8}$	7 $\frac{1}{4}$	-1 $\frac{1}{4}$	-16	8	5	617	3,800
H&B American	A	18 $\frac{5}{8}$	19 $\frac{1}{2}$	- $\frac{7}{8}$	-4	28	4	2,622	48,800
Jerrold	O	38	49 $\frac{1}{2}$	-11 $\frac{1}{2}$	-23	52	21	2,318	88,100
Teleprompter	A	32 $\frac{5}{8}$	32 $\frac{1}{4}$	+ $\frac{3}{8}$	+1	37	13	994	32,400
Vikoa	A	15 $\frac{1}{4}$	16 $\frac{3}{4}$	-1 $\frac{1}{2}$	-10	19	11	1,359	20,600
							Total	9,110	205,400
Television with other major interests									
Aveco	N	40 $\frac{3}{4}$	52 $\frac{3}{4}$	-12	-23	65	22	14,075	573,600
Bartell Media	A	10 $\frac{1}{4}$	9 $\frac{7}{8}$	+ $\frac{1}{4}$	+3	12	4	2,045	20,700
Boston Herald-Traveler	O	59	61	-2	-3	72	58	540	31,900
Broadcast Industries	O	3 $\frac{1}{4}$	2 $\frac{7}{8}$	+ $\frac{3}{8}$	+13	4	1	632	2,100
Chris-Craft	N	34 $\frac{7}{8}$	37 $\frac{1}{4}$	-2 $\frac{3}{8}$	-6	42	22	1,663	58,000
Cowles Communications	N	14 $\frac{1}{2}$	15 $\frac{3}{8}$	- $\frac{7}{8}$	-6	21	14	2,944	42,700
Fuqua Industries	N	53 $\frac{5}{8}$	64 $\frac{1}{8}$	-10 $\frac{1}{2}$	-16	74	27	706	37,900
General Tire	N	25 $\frac{5}{8}$	27	-1 $\frac{3}{8}$	-5	38	26	16,719	128,400
Gulf & Western	N	51 $\frac{1}{2}$	53 $\frac{5}{8}$	-2 $\frac{1}{4}$	-4	64	31	11,282	581,000
LIN Broadcasting	O	16 $\frac{1}{4}$	20	-3 $\frac{3}{4}$	-19	29	7	789	12,700
Meredith Publishing	N	27 $\frac{1}{4}$	32 $\frac{3}{8}$	-5 $\frac{1}{4}$	-16	38	26	2,662	72,200
The Outlet Co.	N	27 $\frac{1}{4}$	26 $\frac{7}{8}$	+ $\frac{3}{8}$	+1	30	15	1,033	28,100
Rollins	A	41 $\frac{7}{8}$	49 $\frac{3}{8}$	-7 $\frac{1}{2}$	-15	53	23	3,087	129,300
Rust Craft Greeting	O	32	36	-4	-11	43	28	727	23,300
Storer	N	36 $\frac{7}{8}$	42 $\frac{5}{8}$	-5 $\frac{1}{4}$	-13	59	35	1,157	153,300
Time Inc.	N	98 $\frac{3}{4}$	106	-7 $\frac{1}{4}$	-7	115	89	6,560	617,800
							Total	69,621	2,843,000
Programming									
Columbia Pictures	N	46 $\frac{1}{4}$	52 $\frac{1}{2}$	-5 $\frac{3}{4}$	-11	56	33	2,065	96,500
Disney	N	103	101	+2	+2	114	75	2,013	207,300
Filmways	A	23 $\frac{1}{4}$	24 $\frac{3}{8}$	-1 $\frac{1}{4}$	-5	27	13	724	16,700
Four Star TV	O	8 $\frac{1}{8}$	8 $\frac{1}{4}$	- $\frac{1}{8}$	-2	9	2	666	5,400
MCA	N	63 $\frac{3}{4}$	55 $\frac{1}{2}$	+8 $\frac{1}{4}$	+15	65	35	1,707	300,100
MGM	N	56 $\frac{1}{4}$	58 $\frac{1}{4}$	-2	-3	65	31	5,563	315,700
Screen Gems	A	25 $\frac{1}{4}$	31 $\frac{1}{2}$	-5 $\frac{1}{4}$	-18	34	21	1,009	163,200
Trans-Lux	A	21 $\frac{1}{4}$	22	- $\frac{1}{4}$	-1	30	14	718	15,600
20th Century-Fox	N	23	26 $\frac{1}{2}$	-3 $\frac{1}{2}$	-13	30	16	5,848	134,500
Walter Reade Organization	O	6 $\frac{7}{8}$	6 $\frac{7}{8}$	-	-	6	1	1,583	10,900
Warner-Seven Arts	A	37	37 $\frac{3}{8}$	- $\frac{3}{8}$	-1	42	20	2,547	94,200
Wrather Corp.	O	3 $\frac{1}{4}$	4 $\frac{3}{8}$	- $\frac{1}{8}$	-14	4	2	1,753	6,600
							Total	32,196	1,306,700
Service									
John Blair	O	25 $\frac{1}{4}$	29 $\frac{1}{2}$	-3 $\frac{1}{4}$	-13	36	15	1,012	26,100
C-E-I-R	O	20 $\frac{7}{8}$	18 $\frac{7}{8}$	+2	+11	22	6	1,555	32,500
Comsat	N	45 $\frac{5}{8}$	50 $\frac{1}{8}$	-4 $\frac{3}{8}$	-9	78	41	10,000	156,300
Doyle Dane Bernbach	O	42	51 $\frac{1}{4}$	-9 $\frac{1}{4}$	-19	53	22	1,994	83,700
Foote, Cone & Belding	N	16 $\frac{1}{4}$	19 $\frac{1}{4}$	-3	-16	21	14	2,146	31,600
General Artists	O	8	8 $\frac{3}{4}$	- $\frac{3}{4}$	-9	11	4	600	1,800
Grey Advertising	O	18 $\frac{3}{4}$	24	-5 $\frac{1}{4}$	-22	25	16	1,201	22,500
MPO Videotronics	A	12 $\frac{1}{4}$	16 $\frac{1}{2}$	-4 $\frac{1}{4}$	-27	17	6	169	5,700
Moviela	A	20 $\frac{3}{4}$	24 $\frac{1}{4}$	-3 $\frac{3}{4}$	-18	28	10	1,099	22,100
Nielsen	O	38	38 $\frac{1}{2}$	- $\frac{1}{2}$	-1	42	29	5,130	194,900
Ogilvy & Mather	O	16 $\frac{3}{4}$	19	-2 $\frac{1}{4}$	-12	20	10	1,087	18,200
Papert, Koenig, Lois	A	6	6 $\frac{1}{4}$	- $\frac{1}{4}$	-4	9	6	791	4,700
							Total	27,084	906,400
Manufacturing									
Admiral	N	20 $\frac{1}{2}$	23 $\frac{1}{2}$	-3	-13	38	20	5,062	103,800
Ampex	N	31 $\frac{3}{4}$	33 $\frac{3}{8}$	-1 $\frac{5}{8}$	-5	41	23	9,480	301,000
General Electric	N	100 $\frac{3}{4}$	108 $\frac{5}{8}$	-7 $\frac{3}{8}$	-7	116	82	91,068	9,175,100
Magnavox	N	43 $\frac{1}{4}$	45 $\frac{3}{4}$	-2 $\frac{1}{2}$	-5	50	34	15,410	666,500
3M	N	86 $\frac{7}{8}$	90 $\frac{1}{4}$	-3 $\frac{5}{8}$	-4	94	75	53,466	4,644,900
Motorola	N	126 $\frac{3}{4}$	132	-5 $\frac{1}{4}$	-4	147	90	6,117	775,300
National Video	A	24 $\frac{1}{2}$	28 $\frac{1}{2}$	-4 $\frac{1}{2}$	-13	46	23	2,781	68,100
RCA	N	56 $\frac{3}{4}$	58 $\frac{1}{2}$	-1 $\frac{1}{4}$	-3	66	43	62,465	3,544,900
Reeves Industries	A	7 $\frac{1}{8}$	8 $\frac{1}{2}$	-1 $\frac{1}{2}$	-17	9	2	3,327	23,700
Westinghouse	N	70 $\frac{7}{8}$	75 $\frac{1}{2}$	-4 $\frac{3}{8}$	-6	79	46	37,571	2,662,800
Zenith Radio	N	59 $\frac{3}{4}$	64 $\frac{1}{2}$	-4 $\frac{3}{4}$	-7	72	48	18,783	1,122,300
							Total	305,530	23,088,400
							Grand Total	492,557	30,521,300

Data compiled by Roth, Gerard & Co.

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

IT'S
A
MATTER
OF
LIFE
AND
BREATH
✠
USE
CHRISTMAS
SEALS



FIGHT TUBERCULOSIS...
EMPHYSEMA...
AIR POLLUTION...



This space contributed by the publisher as a public service

(LETTERS)

Measure for measure

"... I've got a little list. Of society offenders who might well be under ground, and who never would be missed—who never would be missed."

Savoyards the world over will put Mr. Gardiner on the list for misquoting William Schwenck Gilbert in the piece about the Federal Communications Bar Association picnic ("On Location," November).

Correctly quoted it is: "On a cloth untrue with a twisted cue and elliptical billiard balls."

Mr. Gardiner needs a libretto of "The Mikado" or a copy of Bartlett.

*Patricia Waring,
Bethesda, Md.*

("Her terrible tale/You can't as-sail,/With truth it quite agrees:/Her taste exact/For faultless fact/Amounts to a disease." op. cit.—Ed.)

Union labels

Your article (on above-the-line unions) in the November issue is fabulous... Even as old hands in the business we are amazed by the cogency of some of your conclusions...

*Chester L. Migden,
associate national
executive secretary,
Screen Actors Guild,
Hollywood.*

Your article... is the finest of its kind and the most comprehensive I have ever seen...

*E. T. (Buck) Harris,
public relations director,
Screen Actors Guild,
Hollywood.*

Size and creativity

We were very interested in your article "Just One Agency After Another" (November.) It was a thorough and well-done rundown on the trend to smaller agencies.

However, we think there is another side to the story. For example, the large shops also are competitive. Agencies such as our own, while offering a wide range of service, do everything possible to encourage creativity. We don't believe the fact that we are a full-service agency is in any way restrictive. On the contrary, we feel it provides a broader base for creating the exciting, different and brilliant advertising that clients want.

Edward T. Parrack, KM&G president, says: "When we talk about creativity, we don't restrict it to the development of the advertisement. We are a full-service agency and in effect, we put emphasis on our ability to turn out just about any type of communications that will help the client."

*Tod Potash,
manager, agency public relations,
Ketchum, MacLeod & Grove,
New York*

Replay on tape

We at Videotape Center, and especially our president, John B. Lanigan, were extremely pleased with Walter Spencer's outstanding article in your November issue relating to the *Hallmark Hall of Fame* production of "St. Joan."

Mr. Spencer's in-depth exploration of video-tape's techniques and capabilities will undoubtedly foster a greater understanding among many people in the television field. We consider the feature another example of the consistently high caliber of writing and broad industry coverage to be found in TELEVISION Magazine's new look.

*Joseph A. Conte,
director of advertising
Videotape Center, New York.*

Broad appeal

At the same time I read the November issue, I thumbed through October's TELEVISION, looking for a fact I had seen there a few weeks ago.

One thought came to mind—TELEVISION covers a few unusual topics in each issue that are unduplicated in any sort of coverage—even in your sister publication, BROADCASTING. By doing so, I would imagine that the readership should go well beyond those engaged in communications to extend to other facets of the business, economic, cultural, educational and financial communities who just want to be better informed about television.

*Robert W. Bloch,
Robert W. Bloch Public Relations,
New York.*

Image building

Our congratulations on your [October] issue. We would particularly like to commend you for "A Look at that CBS Style." Certainly "... good design is good business," and we are gratified that your influential publication has illustrated this in very graphic fashion.

*Donald M. Hess,
promotion director,
WTOL-TV Toledo, Ohio.*

Bring Forth My People

20th Century-Fox Television proudly offers this uncommon film treatment of Moses' 40-year journey to freedom. A one-hour color special, BRING FORTH MY PEOPLE is a powerful and meaningful documentary, presenting a rare insight into the times of Moses. Remarkable editing and camera-work bring the events and places of Biblical history vividly to life. Produced by Dick Girvin, directed by Charles Sharp and narrated by Herb Graham. Available now in first-time release for television.



Two chapters in Man's struggle



Sail to Glory

A spectacular one-hour color film recreating for the entire family one of the most dramatic chapters in international yachting history. The star of this film is "America"—rebuilt to the exact specifications of the original racing schooner that won a stunning victory over 14 of England's fastest racing yachts in August, 1851, and inspired the America's Cup Races. SAIL TO GLORY is a dramatized re-enactment of this extraordinary event with a cast of top performers from stage, screen and TV headed by Lloyd Bochner and narrated by Robert Stack. Produced and directed by Gerald J. Schnitzer, with an outstanding score by George Romanis featuring the trumpet of "Doc" Severinson. A highly original, entertaining, and exciting television Special. Available now.



20th Century-Fox Television, Inc., 444 W. 56th St., N.Y. 10019, Tel. 212-957-5176; Chicago: Tel. 312-372-1584; Los Angeles: Tel. 213-277-2211



THE GEORGE PIERROT SHOW: Globe-trotting guests narrate films of faraway places. George adds local color. Monday, 7 p.m.



WEEKEND: Ron Gamble guides Detroiters on weekend jaunts to out-of-the-way places close to home. Tuesday, 7 p.m.

MICHIGAN OUTDOORS: Mort Neff travels the state to find where bass are biting, pheasants flocking. Thursday, 7 p.m.



TRAFFIC COURT: Typical cases are dramatized to help curb traffic offenders. "Judge" William Kelly Joyce presides. Friday, 7 p.m.



Welcome to the rosy world of bluebloods: WWJ-TV.



JUVENILE COURT: Perplexing youth problems are thoughtfully probed. With juvenile authority Ernest L. Bridge. Wednesday, 7 p.m.

THINK BIG: Al Ackerman and Bill Rabe poll Detroiters on timely issues and analyze the answers. Saturday, 7 p.m.



Rosy? That describes our colors. And viewers. Our all-color programming gives everyone a pleasant glow. It's reach-out-and-touch-it color. You-can-almost-taste-it color. The kind of color that keeps Detroiters glued to their screens. With mouths watering for the products they see. On all-color, live-color WWJ-TV!

Bluebloods? They *make* everything rosy. The bluebloods of broadcast equipment. All General Electric equipment. Set up right with a helping hand from G.E. Maintained with a guiding word from G.E. To keep those colors rich. To keep the viewers rosy. 17,565 hours on eight PE-250 cameras averaging less than one year's service. Without a hitch. The best equipment backed by the best manufacturer. Result: the best of everything.

And what color do our advertisers see? Green—*long* green. Reason? Pull. People-pulling programming. More than 100 local live originations each week, including a full spectrum of 7 o'clock evening shows. From WWJ-TV. Where the color's live. Where the color's alive. Where blueblood equipment makes for rosy viewers. And where sponsors find everything's coming up green!

WWJ-TV  **DETROIT**

Owned and Operated by The Detroit News. Affiliated with NBC.
National Representatives: Peters, Griffin, Woodward, Inc.

You're an independent station in New York. How do you add 214,000 prime time homes to your audience?

WNEW-TV added "Hazel".



After only 9 weeks on WNEW-TV, "Hazel" has become one of the leading syndicated properties in the New York market. She has outrated such formidable prime-time syndicated pro-

grams as Password, Mike Douglas, Merv Griffin, Perry Mason—and many first run network entries. 1.54 half hours, 120 in full color. Distributed exclusively by **Screen Gems.** 

New York Arbitrons/Monday-Friday 8:00-8:30 PM/WNEW-TV

	HAZEL OCT. 29-NOV. 4, 1967	VARIOUS SYNDICATED PGMS. OCT. 30-NOV. 5, 1966	HAZEL'S GAINS
Rating	9.2	5.3	+ 74%
Share	18%	9%	+100%
Homes*	481,740	267,640	+214,100

*Based on WNEW-TV's November 1966 homes per rating point (Mon.-Fri. 8:00-8:30 time period). The data used herein are estimates from the New York weekly Arbitron reports and are subject to qualifications published by the rating services.

*In prospect:
a burst
of syndication
from stations
and groups*



TELEVISION

DECEMBER 1967 VOL. XXIV NO. 12

Television's insatiable appetite for pictures that talk will set the glibbest of showbusinessmen to stammering. The deceptive distance between potential and fulfillment in TV programing sends them twitching.

Into the medium's yawning maw have poured feature films and series from Hollywood. If they tasted good, or were just palatable, they were served up to the multi-headed monster again, frequently to the same mouths more than once, and in varied distribution patterns.

Like so many fledglings in a nest, television stations have had their mouths wide open for years—for network or syndicated feeding—but have rarely shown the maturity to produce self-sustaining programs, much less any they could feed to siblings of the feather.

It's been a question of resources, talent and money, enough of each to compete with the quality of an old movie or a series that had ended its run on a network and was then available for purchase market by market.

It hasn't been a question of trying to meet the networks head-on,

by Martin Mitchell

not unless you were an independent station, but rather how to fill those fringe hours to either side of the networks' prime-time flow with programing that could hold its own. If handled with some cunning these could be grand periods of local revenues; if flubbed, just another liability in what was still a profitable business.

As old movies get older and new ones, scarcer, and as the supply of suitable off-network series has declined, stations have felt the pinch of a worsening program shortage. The immediate reflex is do-it-yourself. Lately the immediate reflex has been followed by substantive action. Station groups and groups of stations, even individual stations, are examining every conceivable way to gather their resources for production of material not only to fill their own air but to peddle to others—if the quality merits.

Some of this product is on the shelf, with no sales effort being made to push it, probably because the quality is so poor, or the interest so parochial, that the game wouldn't be worth the candle. At the other extreme is programing, usually the product of a group-station operator, that competes suc-

Continued on page 39

Following is a list of station- and group-syndicated programs. Each listing gives program name; type; length; number and/or frequency available; whether in color or black and white (B&W), on film or video tape; number of markets sold to, and brief description. Syndicator's address is at beginning of company's list, except where more than one company handles sales.

ABC-TV Stations

ABC Films
1330 Avenue of the Americas
New York, N. Y. 10019

GYPSY ROSE LEE, talk, 30 minutes, five a week, 50 shows currently available, color/tape, on 26 stations. The former stripper has carved a new career for herself as a television hostess, interviewing guests. Co-produced at KGO-TV San Francisco. Syndicated by American International Television, 165 West 46th Street, New York 10036.

HURDY GURDY, musical, 30 minutes, 26 programs, color/tape, sold in 22 markets. Honky-tonk music and jazz from the gay '90's is featured with Pete Lofthouse and His Second Story Men, The Sportsmen, Barbara Kelly and guests stars. Produced at KABC-TV Los Angeles.

IT'S YOUR MOVE, game show, 30 minutes, 50 programs (five times weekly) color/tape, just beginning in syndication. Jim Perry is host of game in which teams compete at charades under pressure from the clock. Originally produced in Canada and continuing its run there, now produced by WABC-TV New York and syndicated through ABC Films.

THE LID'S OFF WITH LINKLETTER, variety, 30 minutes, weekly, color/tape, on six stations. Art Linkletter interviews famous guests and the not so famous, visits such places as singles-only apartment development, and a prison where he talks with the prison "mom." Produced at KABC-TV Los Angeles. Syndicated by Paramount Television, Hollywood.

NEW YEAR'S EVE WITH GUY LOMBARDO, variety, 90 minutes, one program, live/color, expected to be sold in 110 markets this year. This is the third year the WABC-TV New York produced show will be offered to stations through ABC Films.

Jerry Blavat Show—Triangle



Ray Harm—WHAS-TV



The Lid's Off—ABC-TV Stations



Faith to Faith—VMAR-TV



David Suskind—Metromedia



Following programs produced by WABC-TV to be syndicated.
1330 Avenue of the Americas
New York, N. Y. 10019

GAMBLING COLLEGE: 100 YARDS TO GLORY, documentary-sports, 60 minutes, one program, color/film, planned for WABC-TV showing in December or January. Study of the college that has sent so many football players to pro leagues.

JAQUELINE SUSAN AND "THE VALLEY OF THE DOLLS," documentary, 60 minutes, one program, color/tape, tentatively scheduled for mid-December, then offered in syndication. An analysis of Jacqueline Susan and her book "The Valley of the Dolls."

THIS IS THE POINT, documentary, 60 minutes, one program, color/film. Study of U. S. Military Academy that will be repeated Dec. 2 and then syndicated.

TWANG: A HIP HISTORY OF THE GUITAR EXPLOSION—FROM KING DAVID TO THE BEATLES, musical (documentary), 60 minutes, one program, color/film. History of guitar from ancient times to present.

WAY BACK HOME, variety, 60 minutes, one program, color/film, to be offered to other ABC owned stations and then put into syndication. Program is tribute to Fred Waring on his 50th anniversary in show business.

Avco Broadcasting

MIDWESTERN HAYRIDE, variety, 60 minutes and 30 minutes, 65 hour and 130 half-hour programs, color/tape, sold in 44 markets. Country music and humor by The Lucky Pennies, Bonnie Lou, Charlie Gore, Helen and Billy Scott, the comedy team of Zeke and Bill and the dancing of the Midwesterners are featured. Host Dean Richards welcomes a guest star each week. Syndicated through ABC Films, 1330 Avenue of the Americas, New York 10019.

Bass Broadcasting

KFDA-TV
P. O. Box 1400
Amarillo, Tex. 79105

THE ALCORN SINGERS, religious, 30 minutes, series is just beginning, color/tape, sold in no markets. Program features Gospel singing group.

MR. MINIKIN, children, varies from 30 to 90 minutes, series is just beginning, color/tape, sold in no markets. Cartoon program with Mr. Minikin as host for the children.

Corinthian

THE MAGIC ROOM, educational, 30 minutes, 39 programs, B&W/tape, sold mostly to educational stations. Designed for junior and senior high school students, the series explores different topics such as "The Renaissance," "Mark Twain," and two programs on Shakespeare. Produced by KHOU-TV Houston. Syndicated through Translux Television Corp., 625 Madison Avenue, New York 10022.

THE TIME OF THEIR LIVES, variety, 60 minutes, color/film, sold in 15 markets. A view of college students' extracurricular activities from football to fraternities on campuses of Yale, Baylor, Indiana, William and Mary and the University of California at Berkeley. Distributed through Warner Brothers-Seven Arts, 200 Park Avenue, New York.

WHEN THE SAINTS . . . , sports, 60 minutes, one program, color/tape, sold in 20 markets. Details the steps of building the New Orleans Saints, the National Football League's newest entry, from the granting of the franchise to the first game. Distributed by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

Golden West Broadcasters

BOXING FROM THE OLYMPIC, sports, 90 minutes, weekly, color/tape, on 40 stations. Boxing from Los Angeles Olympic Auditorium. Produced for KTLA(TV) Los Angeles. Syndicated by Olympus Television, 3562 Royal Woods Drive, Sherman Oaks, Calif.

CELEBRITY BILLIARDS, sports-entertainment, 30 minutes, over 17 programs available, color/tape, on 18 stations. Famous billiards champion Minnesota Fats plays pool with well-known entertainers such as Phyllis Diller, the Smothers Brothers, Bill Cosby and Buddy Hackett, with the emphasis on comedy and billiard skill. Syndicated by Medallion TV Enterprises, 8833 Sunset Boulevard, Hollywood 90069.

DIVORCE COURT, drama, 30 minutes, 130 programs, color/tape. Voltaire Perkins stars as presiding judge in cases taken from actual divorce proceedings. Produced at KTLA(TV) Los Angeles. Syndicated by NBC Films, 30 Rockefeller Plaza, New York.

Note: about 150 B&W programs are available from Storer Program Sales, (New York.)

GOLDEN VOYAGE, travel-adventure, 30 minutes, one weekly, 39 programs, color/film-tape, just entering syndication. Jack Douglas is host on program featuring films of well-known explorer guests. Produced at KTLA(TV) Los Angeles. Syndicated by Jackit Productions Inc., 8833 Sunset Boulevard, Los Angeles 90046.

HAPPY WANDERERS, travel, 30 minutes, one weekly, color/tape. Slim and Henriette Barnard travel to places of interest and scenic value. Produced at KTLA(TV) Los Angeles. Syndicated by Slim Barnard Enterprises, 6000 Sunset Boulevard, Hollywood 90028.

MELODY RANCH, musical-variety, 60 minutes, one weekly, color/tape, on one station. Billy Mize, Carl Cotner and Johnny Bond are cohosts on program of current country-western and popular music. Produced at KTLA(TV) Los Angeles. Syndicated by Kristom Productions, 5800 Sunset Boulevard, Los Angeles 90028.

THE PERFECT MATCH, game, 30 minutes, five weekly, color/tape, on seven stations. Three single girls and three bachelors play in game in which computer matches them into couples. Participants try to figure out how the computer has matched them. Produced at KTLA(TV) Los Angeles. Syndicated by Screen Gems, 1334 North Beachwood, Hollywood 90028.

POLKA PARADE, musical-variety, 60 minutes, one weekly, color-B&W/tape, on one station. With Dick Sinclair as host, the accent is on polka and current popular music. Produced at KTLA(TV) Los Angeles. Syndicated by Kristom Productions, 5800 Sunset Boulevard, Los Angeles 90028.

ROLLER GAME OF THE WEEK, sports, 120 minutes, one weekly, color/tape, on nine stations. The Los Angeles T-Birds meet other teams of the National Skating Derby. Syndicated by Olympus Productions, 3562 Royal Woods Drive, Sherman Oaks, Calif.

Jefferson Standard

Jefferson Standard Broadcasting Co.
1 Julian Price Place
Charlotte, N. C. 28208

THE ARTHUR SMITH SHOW, variety, 30 minutes, 52 programs, color/tape, sold in 15 markets. Country-and-western

format features Arthur Smith, Wayne Haas, Maggie Griffin, Jacquie Schuyler, Tommy Faile and Dick Schuyler.

KEZI-TV Eugene, Ore.

Liberty Television Inc.
2225 Coburg Road
Eugene, Ore. 97401

BEAVER'S HUDDLE, sports, 25 minutes, 13 programs, B&W/tape with color film insertions, sold in no markets. Oregon State University's football coach is interviewed on the immediately past and future games, with color-film footage of the action.

COACH'S CORNER, sports, 25 minutes, 13 programs, B&W/tape with color-film insertions, sold in no markets. KEZI-TV's sports director interviews University of Oregon's football coach with comment on the previous game and a look at next week's opponent. Color film of the games' action.

KOGO-TV San Diego

Box 628
San Diego 92112.

REAGAN IN '68?, documentary, 30 minutes, one program, color/tape, not sold in any markets as yet. Program traces political career of California Republican Governor Reagan and explores possibility of his becoming presidential candidate in 1968.

KYTV(TV) Springfield, Mo.

COUNTRY MUSIC CAROUSEL, musical, 30 minutes, 39 programs, color/tape, on 40 stations. Country-music program features Slim Wilson and other C&W artists. Produced at KYTV. Syndicated by Hal Smith TV Programs Inc., Box 50, Nashville.

King Broadcasting

King Screen Productions
320 Aurora Avenue North
Seattle 98109

DOCUMENTARIES, five 60-minute programs, five 30-minute programs and two shorter programs are available, B&W/film, except for three of 30-minute shows, which are color/film. Subjects include analysis of Senator Wayne Morse (D-Ore.); study of aid to dependent children; automation; the church in modern society; an all-Indian rodeo; U. S. Coast Guard activities in Astoria, Ore., and others.

Metromedia

Syndication varies

THE ALAN BURKE SHOW, talk, 120 minutes, 52 programs (one weekly), color/tape; on 23 stations. Alan Burke interviews invited guests and welcomes comments and questions from studio audience. Guests have included Marguerite Oswald, author Norman Mailer, singer Joan Baez and comedians Dick Gregory and Godfrey Cambridge. Produced at WNEW-TV New York. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

THE DAVID SUSSKIND SHOW, talk, 120 minutes, weekly, color/tape, on 22 stations. TV-film director Susskind is host to topical and provocative guests. Produced at WNEW-TV New York. Syndicated by NTA, 8530 Wilshire Boulevard, Beverly Hills, Calif.

FACE TO FACE, public affairs, 60 minutes, monthly, color/tape, on 20 stations. Mark Evans, Metromedia vice president of public affairs, moderates debates between national newsmakers. Produced and syndicated by WTTG(TV) Washington.

THE JOE PYNE SHOW, talk, 120 minutes, weekly, color/tape. Host Joe Pyne welcomes guests both famous and unknown and studio audience guests state their ideas and opinions and ask questions from the "beef box." Produced at KTTV(TV) Los Angeles. Syndicated by Hartwest Productions, 65 West 54th Street, New York 10019.

THE MAJORITY REBUTTAL, 120 minutes, one program, color/tape, on 14 stations. Defenders of the Warren Report state and defend their conclusions. Debate between Mark Lane and Louis Nizer is featured. Produced at WNEW-TV New York. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

OPINION: WASHINGTON, public affairs, 30 minutes, weekly, color/tape, on 20 stations. Mark Evans, Metromedia vice president for public affairs, interviews congressmen, ambassadors, news correspondents. Produced and syndicated by WTTG(TV) Washington.

RAY CONNIFF CHRISTMAS SHOW, musical, 60 minutes, one program, color/tape, on 56 stations. Ray Conniff

Steve Paul Scene—Metromedia



Tell Me Dr. Brothers—Triangle



Divorce Court—Golden West



Dr. Alvarez—WFLD(TV)



Mrs. Griffin—Westinghouse



and Ray Conniff Singers decorate a mountain-lodge hideaway and sing traditional carols and modern-day Christmas songs. Also included are Pixieland Puppets and Alan Young, reading Christmas story to trio of youngsters. Produced at KTTV(TV) Los Angeles. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

A RE-EXAMINATION OF THE WARREN COMMISSION FINDINGS: A MINORITY REPORT, 120 minutes, one program, B&W/tape, on 14 stations. David Schoenbrun is host to five authors of books and articles dealing with doubts and conclusions surrounding death of President Kennedy. Featured are Mark Lane, Harold Weisberg, Leo Sauvage, Penn Jones Jr., Jacob Cohen and Jim Bishop. Produced at WNEW-TV New York. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

THE STEVE PAUL SCENE, musical, 120 minutes, one program (also available as one 60-minute and two 60-minute programs), color/tape, starting syndication. With New York discotheque operator Steve Paul as host, program presents sights, sounds and color of today's contemporary music. Features experimental camera, graphics and lighting effects. Every current musical sound from Gospel to West Coast is presented by Janis Ian, Blues Project, The Young Rascals, Aretha Franklin, The Chambers Brothers and The Moby Grape. Produced at WNEW-TV New York. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

TRUTH OR CONSEQUENCES, game show, 30 minutes, 291 programs, color/tape, on 56 stations. Contestants are asked difficult questions and when they can't tell the truth they must pay the consequences, usually zany stunts. Bob Barker is host, Ralph Edwards is producer. Prizes are awarded to winners. Produced at KTTV(TV) Los Angeles. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

THE WOODY WOODBURY SHOW, variety, 90 minutes, 80 shows (five weekly), color/tape, on 16 stations. Woody Woodbury is host to major stars of television, films and stage. Contests, stunts, reunions with old friends, etc., feature studio audience. Produced by Ralph Edwards, at KTTV(TV) Los Angeles. Syndicated by Wolper Television Sales, 485 Lexington Avenue, New York 10019.

RKO General

RKO General
1440 Broadway
New York, N. Y. 10018

AERO CLASSIC, sports, 60 minutes, one program, color/film, sold in six markets. Host Jimmy Stewart and guest Arthur Godfrey guide viewers to competitions in sky-diving, aerobatics, ballooning and midget-plane races.

ART IN PERIL, documentary, 60 minutes, one program, color/film, just entering syndication. The continuing search for missing great art works that Germany stole during World War II. Shot on location in nine European countries.

FIRING LINE WITH WILLIAM F. BUCKLEY JR., discussion, 60 minutes, 91 programs (39 in B&W/tape, 52 in color/tape), sold in 40 markets. The well-known conservative debates or interviews guests with national reputations in political affairs, journalism and entertainment. Most programs at WOR-TV New York.

HOLLYWOOD BACKSTAGE, variety, 30 minutes, 39 programs, color/film, sold in 10 markets. The focus is on Hollywood stars at work on a film and at play.

MEET MARCEL MARCEAU, entertainment, 60 minutes, one program, color/tape, sold in five markets. The famed French mime performs 10 of his classic interpretations. Produced at KHJ-TV Los Angeles.

SURF'S UP, sports (variety), 30 minutes, 26 programs, color/film, sold in nine markets. The show features surfing action in Hawaii and Australia with host Stan Richards providing comment.

Scripps-Howard

Syndication varies

AL LEWIS SHOW, children, 30 minutes, five weekly, color/tape. Audience participation show with average of 40 to 50 children and 30 to 35 mothers. Produced by WCPO-TV Cincinnati. Syndicated by WCPO-TV. Contact Robert Gordon, 500 Central Avenue, Cincinnati 45202.

PALM BEACH PARTY, 60 minutes, one weekly, starts January 1968, color/tape. Originating from the Celebrity Room

and the Royal Poincianna Playhouse in Palm Beach, Fla., the program will feature top entertainers such as Ed Ames, the Brothers Four, Bobby Vinton and Allen and Rossi. Produced by WEWS (TV) Cleveland. Syndicated by WEWS. Contact Donald Perris, 3001 Euclid Avenue, Cleveland 44115.

POLKA VARIETIES, musical, 60 minutes, one weekly, color/tape, on 23 stations. Program of polka music, featuring different artists each week. Produced at WEWS (TV) Cleveland. Syndicated by WEWS. Contact Donald L. Perris, 3001 Euclid Avenue, Cleveland 44115.

THE SWINGING SOUNDS OF EXPO '67, musical, 60 minutes, two programs, color/tape, on 70 stations. A two-part special taped on location at Montreal's Expo '67, the program features Jackie Vernon, Pat Suzuki, the New Christy Minstrels and Joe Harnell. Produced by WEWS (TV) Cleveland. Syndicated by WEWS. Contact Donald L. Perris, 3001 Euclid Avenue, Cleveland, 44115.

UPBEAT, musical, 60 minutes, one weekly, color/tape, on 44 stations. Program features top recording artists and bands with appeal to teen-agers. Produced by WEWS (TV) Cleveland. Syndicated by WEWS. Contact Donald L. Perris, 3001 Euclid Avenue, Cleveland 44115.

Storer Broadcasting

Storer Program Sales
118 East 57th Street
New York, N. Y. 10022

THE ARMS OF VENUS, documentary, 60 minutes, color/film, to be shown on the Storer stations and then released to syndication. Filmed in Greece, program centers on search for lost arms of Venus de Milo and subsequent discovery of a lost city.

BWANA DON, educational, 30 minutes, 130 programs, B&W/film, sold in 54 markets. Produced by WJBK-TV Detroit. Don Hunt stars in this series about animals, birds and fish that was made in cooperation with the Detroit zoo.

DIVORCE COURT, drama, 30 minutes, 130 programs, color/tape, sold in over 40 markets. Produced at KTLA (TV) Los Angeles, syndicated by NBC Film. This is a spin off of old series produced by KTTV (TV) Los Angeles.

THE LITTLEST HOBO, childrens, 30 minutes, 60 programs, B&W/film, sold in 92 markets. The programs feature

Celebrity Billiards—Golden West



Brand New Oprie—WCTU-TV



Gypsy—ABC-TV Station



Swinging Expo—Scripps-Howard



Arthur Smith—Jefferson Standard



the adventures of a vagabond German shepherd dog.

A VERY SPECIAL OCCASION, musical, 60 minutes, 12 programs, color/film. This is a joint venture of Corinthian, General Electric, WGN Continental, Golden West, Royal Street, Taft, Triangle and Storer. Storer Programs distributes the specials.

Taft Broadcasting

MATCHES 'N MATES, game show, 30 minutes, 130 programs (five weekly), color/tape, sold in 13 markets. Memory game show pitting young couples with Art James as host. Produced by Taft using facilities of Storer Broadcasting's WJW-TV Cleveland and WAGA-TV Atlanta. Syndicated through 20th Century-Fox Television, 444 West 56th Street, New York 10019.

PUBLIC AFFAIRS SHOWS, 14 half-hour shows and five 5-minute programs. Taft offers these programs free of charge to stations. Subjects include: a con artist operating a flim-flam game; life in the poverty zone; instructions for women in the art of self defense; good teen-agers and their activities, and others. Available from Taft Broadcasting, 1906 Highland Avenue, Cincinnati 45219.

Triangle Stations

Triangle Program Sales
717 Fifth Avenue
New York, 10022

THE AMERICAN INDIAN, documentary, 60 minutes, three programs, color/film, out in January. These specials focus on today's problems of American Indians and will be available in January 1968.

ASTROJET GOLF CLASSIC, sports, 30 minutes, one program, color/film, sold in 181 markets for 1967. Pro football and baseball stars compete in a 54-hole tournament. American Airlines was the sponsor.

AUTO RACING SPECIALS, sports, 30 minutes, 55 programs, color/film, sold in 180-212 markets. Each film covers an international race, with the races dating from 1962. A minimum of 12 programs will be added in 1968.

COLORFUL WORLD OF MUSIC, children, five minutes, 65 programs, color/film, sold in 23 markets. The Podrecca Marionettes interpret songs and sections of music from famous composers.

EXERCISE WITH GLORIA, fitness program, 30 minutes, 130 programs, color/film, sold in 78 markets. Gloria Roeder and her six daughters instruct viewers how to stay slim and healthy.

THE JERRY BLAVAT SHOW, teen-age, 60 minutes, 44 programs, color/tape, sold in 23 markets. Teen-age dance party with guest stars is hosted by the hip-talking Jerry Blavat.

OPERATION ALPHABET, educational, 30 minutes, 190 programs, B&W/tape, sold in 101 markets, (has run in 280 markets) started in 1965. Dr. Alexander Shevlin gives instructions to illiterates on reading and writing and international markets.

PARACHUTING CHAMPIONSHIPS, sports, 30 minutes, seven programs, color/film, sold in 22-50 markets. World and U. S. parachuting championships are featured.

PODRECCA PICCOLI THEATER, children, 60 minutes, one program, color/film, sold in 122 markets. Dick Clark is host of Christmas special that features the Podrecca Marionettes.

TELL ME, DR. BROTHERS, discussion, 30 minutes, 130 color programs and 39 B&W programs, both on film, sold in 51 markets. Dr. Joyce Brothers fields variety of questions giving advice on four or five topics in a program.

THIS IS AMERICA, variety, 30 minutes, 13 programs, color/film, sold in 14 markets. The programs focus on various U. S. festivals and fairs.

TRIANGLE SPORTS SPECIALS, sports, 30 minutes, 12 programs, color/film, sold in 180-210 markets, varying with programs and sponsorship. Offbeat sports contests such as AAU international boxing matches, powerboat and yacht races, auto shows, and log canoe racing are featured.

WINGS ON THE WIND, documentary, 60 minutes, one program, color/film, not yet in distribution, starts in December. A program on soaring or sail planing that includes gliding.

THE WONDER OF BIRDS, documentary, 5 minutes, 65 programs, color/film, sold in 12 markets. A study of birds filmed around the world.

WCTU-TV Charlotte, N.C.

P. O. Box 12685
Charlotte, N. C. 28205

NATIONAL BANDSTAND, teen-age, 60 minutes, continuing programs, color/tape, sold or traded in no markets. Teen-age dance show with Rusty Page as host featuring recording artists and groups and pantomimes.

BRAND NEW OPRIE, musical, 60 minutes, continuing programs, color/tape, sold or traded in no markets. Country music and comedy program features Buddy Phieffer and the Fugitives, Maxine Kinard, Kitty North, the humor of the Old Mountainier, and weekly guests. This program is edited into a 30 minute version titled *Carolina Country*.

WFLD-TV Chicago

Field Communications Corp.
300 North State Street
Chicago, Ill. 60610

CONVERSATIONS WITH DR. WALTER ALVAREZ, educational, 30 minutes, 78 programs, B&W/tape, sold in four markets. Questions from listeners on medical problems and diseases are answered by Dr. Alvarez.

WGN-TV Chicago

WGN Continental Productions Company
2501 Bradley Place
Chicago 60618

AN EVENING WITH . . . , variety, 30 minutes, 26 programs, color/tape, sold in 89 markets. Showcased in nightclub setting, top stars from Broadway and Hollywood such as Julie London, Louis Prima, Phyllis Diller, Roberta Sherwood and Pete Fountain perform routines for which they are best known.

BARN DANCE, variety, 30 minutes, 65 programs, color/tape, sold in 81 markets. Country music and hoe-down humor by Bob Atcher, the Johnston Sisters, Bob and Bobbie Thomas, the Sage Riders, Red Blanchard and Cousin Tilford are featured. Dolph Hewitt is host.

BIG BANDS, musical, 30 minutes, 26 programs, color/tape, sold in 60 markets. Big name bands that started

in the thirties recreate the sound that made them famous. Distributed by 20th Century Fox Television, 444 West 56th Street, New York 10019.

GREAT MUSIC FROM CHICAGO (series II, III, and IV), musical, 60 minutes, 26 programs in each series, B&W/tape, sold in 111 markets. Internationally known conductors are featured in classical-music series.

WHAS-TV Louisville, Ky.

525 West Broadway
Louisville, Ky. 40202.

RAY HARM: A BRUSH WITH NATURE, documentary, 52 minutes, one program, color/film, sold in no markets. Wildlife-artist Harm and his son tour Berheim forest pointing out the wonders of nature.

WJBF-TV Augusta, Ga.

Television Park
Augusta, Ga.

THE LEWIS FAMILY, religious, 60 minutes, continuing series, color/tape, sold in eight markets. Gospel singing by seven-member Lewis Family.

WKY-TV Oklahoma City

WKY Television System Inc.
P. O. Box 14668
Oklahoma City

THE BUCK OWENS SHOW, musical, 30 minutes, 26 programs, color/tape, sold in 12 markets. Western-music show featuring Buck Owens and his Buckaroos. Produced at WKY-TV studios for Buck Owens Enterprises.

LIVE WRESTLING, sports, 60 minutes, 52 programs, color/tape, sold in approximately 10 markets. Danny Williams is announcer of the matches that feature top wrestlers. Produced in WKY-TV studios for Leroy McGuirk.

OU FILM PLAYBACK, sports, 60 1/2 minutes, 10 programs, color/film, sold in no markets. University of Oklahoma's football team is featured against various opponents.

WKY-TV NEWS SPECIALS, documentaries, 30 minutes, 10 programs, color/film, sold in up to 15 markets. WKY-TV's special projects department produced the series that

includes the story of the Oklahoma wheat harvest, the transition of an Indian boy into the dominant culture, and the decline of American railroads.

WALLACE WILDLIFE SHOW, sports, 15 minutes, 26 programs, color/tape, sold in no markets. WKY-TV's outdoor editor, Don Wallace, covers hunting, fishing and other outdoor sports. Produced at WKY-TV studios.

WLBW-TV Miami

3900 Biscayne Boulevard
Box 10
Miami 33137

SHAW SHOW, musical film clips, variety, 3-4 1/2 minutes, 150 clips available, color/film, sold in no U. S. markets. Top-40 record hits and show tunes are offered with local talent performing lip syncs or dance routines at various Miami-area backgrounds.

WMAR-TV Baltimore

Sunpapers Television
6400 York Road, Baltimore, Md., 21212.

FAITH TO FAITH, religious, 30 minutes, 26 programs, color/tape, offered at no charge. A Protestant minister and a Catholic priest discuss a variety of topics and positions, each presenting his own view.

WMAL-TV Washington

4461 Connecticut Avenue N. W.
Washington, D. C.

THE SONNY JURGENSEN SHOW, sports, 29 minutes, 15 programs, color/tape, sold in six markets. The Washington Redskins' quarterback reviews week's game and previews the next NFL contest. Sports reporter Steve Gilmartin plus two guests discuss the games with Jurgensen.

WASHINGTON NEWS BUREAU SERVICES, color film, sold in four markets. Evening Star Broadcasting (WMAL-TV Washington) offers stations color reports specifically geared for local use. Contracts are written on a one-year basis.

WSM-TV Nashville

5700 Knob Road
Nashville 37209

THE BOBBY LORD SHOW, musical, 30-minutes, weekly, color/tape, on 20 stations. Former *Grand Ole Opry* regular now has his own program of country music.

Midwesterners—Avco



Bobby Lord Show—WSM-TV



Match 'n Mates—Taft



Polka Time—Scripps-Howard



WVL-TV New Orleans

1024 North Rampart Street
New Orleans 70116

BILLION DOLLAR BEAN, documentary, 30 minutes, one program, B&W/film. The story of coffee in New Orleans.

THE GARRISON INVESTIGATION—THE FIRST 90 DAYS, documentary, 60 minutes, one program, B&W/film, on six stations. Features exclusive 20-minute interview of New Orleans District Attorney Jim Garrison on his investigation of President Kennedy's assassination. Will be updated at time of trial of New Orleans businessman Clay Shaw.

THE OTHER SIDE OF THE SHADOW, documentary, 30-minutes, one program, B&W/film. Available in December. Explores the world of retarded children and how they are taught to live and compete in the world.

A TREE IN THE FOREST, documentary, 30 minutes, one program, B&W/film, on two stations and German Television Network. A study of a New Orleans area school where children born deaf are taught to speak.

WZZM-TV Grand Rapids, Mich.

Western Michigan Telecasters Inc.
Grand Rapids, Mich. 49502

THE PLANE THAT REFUSED TO DIE, documentary, 27 minutes, one program, color/film, just entering the market. Radio and TV's Arthur Godfrey narrates the story of the DC-3 from its development in the mid-thirties to its use in Vietnam today. The film is adapted from the book "The Plane That Changed the World."

Westinghouse

WBC Program Sales
240 West 44th Street
New York

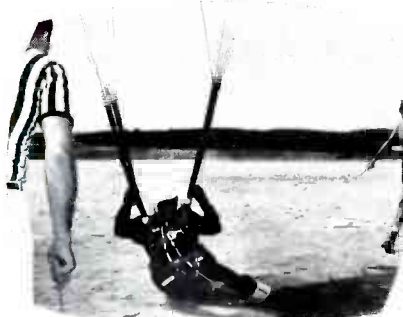
CHILDREN'S SPECTACULARS, children, 60 minutes, eight programs, B&W/tape. Programs in series include "Baird's Eye View," "Magic, Magic, Magic," "Folk Songs and More Songs" and "Jazz for Young People."

THE FACE OF GENIUS, documentary, 60 minutes, one program, B&W/film. Jason Robards Jr. is narrator of program on the life of playwright

Hurdy Gurdy—ABC-TV Stations



Parachute Championship—Triangle



An Evening With . . . —WGN-TV



Woody Woodbury—Metromedia



Shaw's Show—WLBW-TV



Eugene O'Neill. The special, produced by WBZ-TV Boston was nominated for an "Oscar" by the Academy of Motion Picture Arts and Sciences.

MENCKEN'S AMERICA, documentary, one hour, one program, B&W/film. A biography of H. L. Mencken, one of America's most colorful, cantankerous and controversial journalists. Produced by WJZ-TV Baltimore.

THE MERV GRIFFIN SHOW, variety-talk, 60-90 minutes, five programs a week, color/tape, on 120 stations. Merv Griffin is host to prominent guests who are featured in interviews and who perform. With Arthur Treacher and Mort Lindsey's orchestra.

MERV GRIFFIN SPECIALS, variety, one hour, four programs, color/tape, on 120-150 stations. A Christmas special and a St. Patrick's Day special are available. Themes for the other two have not been announced. Featured in the Christmas program are Garry Moore, Arthur Treacher, Pat Marand, Lupe Serano, the St. Michael's Home Children's Choir, the American Ballet Theater and others.

THE MIKE DOUGLAS SHOW, variety-talk, 60-90 minutes, five programs a week, color/tape, on 170 stations. Features a celebrity co-host each week, variety talent, name guests perform and are interviewed. Produced at KYW-TV Philadelphia.

MIKE DOUGLAS SPECIALS, variety, 60 minutes, four programs, color/tape, on 120-150 stations. The first show, made available in October, was "Mike and the Young People." Others will be available in January, April and September, 1968. Guests on first program include Vice President Hubert Humphrey, Governor Ronald Reagan (R-Calif.), Senator Robert Kennedy (D-N. Y.), Johnny Mathis, comedian Pete Barbutti and young artists "on their way up."

MUSIC SPECIALS, musical, one hour, five programs, color/tape, just entering syndication. From five cities—Baltimore, Philadelphia, Boston, San Francisco and Pittsburgh—actor Cyril Ritchard is host to performances by local musical groups.

THE NATIONAL NOSTALGIA TEST, comedy, 60 minutes, one program, B&W/tape, on 75 stations. Merv Griffin spoofs the recent rage of TV audience tests through the fads, personalities and major events of the last several decades.

cessfully with network fare and reaches a lineup of 170 stations.

TELEVISION has attempted to catalogue all of them, big or small in a list beginning on page 33.

The demand for still more product to fill local air time has made programing partners of such strange bedfellows as Scripps-Howard and WGN Continental; it has led Westinghouse Broadcasting to invest upwards of \$35 million in group production efforts, and others to invest millions for creation or acquisition of their own production facilities and syndication arms.

Some have proved their wares can build a following and hold it. Others have been sobered by less successful efforts and although they see the prize is waiting, they don't feel their resources allow them in the competition.

Some, such as Westinghouse, prepared for the challenge early and moved forward with conviction; others have sought friends with mutual interests to support their aims, banding together for protection in their excursion into the unknown.

The networks, undisputed champions of prime time, have kept a fairly tight lock on top talent and Hollywood's latest features. Of the new challengers, not one is ready to fight the giants, but there are lesser prizes to be won—early morning, midday and early evening. Some may even muster courage for an occasional sortie into prime time with a special.

For the independents, the challenge is much more significant. At stake are identity and survival. And for the industry's children, the UHF stations that are coming of age, but need new material to grow on, these newest efforts may be their program salvation.

More and more product is entering syndication from the multiple-station owners and, as some of this takes hold, more plans are being made to enter the field. Last month the union between Scripps-Howard and Continental was announced, a 50-50 venture into a new production company called Scripps-Howard/WGN Continental Productions Inc. Its first effort will be a weekly 90-minute variety program to be produced in the Miami area. The show is meant to run in Saturday late-night blocks now occupied by comparatively weak feature films at many stations.

Scripps-Howard/WGN plans to make 26 color programs on video tape at a rate of two a week. Brad Eidmann, chairman of the new company and vice president and

general manager of WGN Continental sees a lot more product coming out, a "syndication explosion," as more and more markets feel the pinch for new product. WGN-TV, Chicago independent, with 140 hours a week to fill and with production experience and facilities, believes it must replenish its own air first, worry about selling other markets later. But its syndication record is solid. Eidmann says: "We've made a profit on everything we've done."

Avco Broadcasting recently asked in a national advertisement: "After you've seen the last old Bogart movie, what'll there be to see on TV?" In answer to its question, the group predicted that local programing would be moving in. But more significantly, Avco will offer in syndication more and more of its group-produced product. Avco Broadcasting began syndication with its *Midwestern Hayride* in the spring of 1966. The country-and-western show had proved its pulling power on the group's stations and had twice been used as network summer replacements.

Mike Kievman, vice president, programing, said the group will be offering two new daytime or fringe-time strip shows for syndication at the National Association of Broadcasters' convention in 1968. Coincident with Avco's move into syndication is a \$1-million-plus remodeling job at its Cincinnati location, WLWT (TV), that will include new production facilities.

How the new product might be syndicated has not been settled. Avco may handle it, or may contract with a national syndicator. Kievman says the standard syndication fee at this time is in the area of 35%, and it comes right off the top.

Meeting in Chicago this month will be another group of broadcasters who hope to cut a workable cadre of stations and group broadcasters out of the long-dormant and divided Development Program Associates, a loose union of stations formed to develop new program sources but relatively ineffective to date. Tom B. Jones, a central figure in a reactivation of DPA and director of programing at Triangle Stations, says: "Everybody is going to get involved in the production of nonnetwork programing. It's the key to the next five or six years." To cover the expenses of this new product and to guarantee exposure in some of the top markets, Jones believes that it's time for like-minded broadcasters to band together in these projects. A reincar-

Continued on page 66

Plane That Refused to Die—WZZM-TV



Barn Dance—WGN-TV



Mike Douglas—Westinghouse



Why some off-network series can't be syndicated

There are some shows even a crack salesman can't put into syndication. He won't even try. The shows come off the networks every year and they're piled up in the vaults, serving no one, just taking up space and gathering dust. There are enough of them to supply programming for a fourth, fifth and maybe even a sixth network.

In a vault, somewhere, lie all the *Shindigs*, *Baileys of Balboa* and *Mr. Smiths Go to Washington*. None of them can be syndicated, either because they are just not good enough, or, in some cases, because reuse costs make them unprofitable.

The 1966-67 season had 17 network dropouts that were considered beyond help. "The main problem with the whole syndication market," according to William Schmitt, general manager of NBC Enterprises, "is a lack of available time periods. As a network we program from 7 to 11 p.m. Into this limited [syndication] market you have half of the network schedules coming annually."

Schmitt estimates that 80% of regularly scheduled prime-time programming ultimately becomes available for syndication. But as the networks expand their schedules every year (TELEVISION, November 1967), the stations have fewer slots in which to program syndicated shows.

And, the newer UHF stations can't afford to buy the off-network shows.

According to Schmitt, that leaves only periods outside of network time on network affiliates, and the full schedules of the several independent stations, for sales of syndicated off-network programs.

Looking back over two decades of TV film series, the distributor can and must weed out all but the



The 240 programs that Red Skelton has done will stay where they are until his network show ends.



Teen-age fashions and fads are here today, gone tomorrow. Hullabaloo has had the same fate.



Mr. Novak's problems with his high-school students were tame compared with today's.

wild successes for the syndication market. Those that fall by the wayside do so for a number of reasons, but primarily because they cannot get a price high enough to meet reuse costs.

Depending on production expenses, it takes from two to three years on the network for a show to pay for itself and start clearing a profit. If a series doesn't hold up that long, syndication is its last chance to make money. And, if a show offered for sale off the network isn't sold in New York, Chicago, and Los Angeles, according to those who know, it won't even pay its residual costs.

A show that doesn't make it for at least three years on the network has two strikes against it in the syndication market. It has already proven itself to be without sufficient appeal, and, especially if it ran for less than a year, it may have too few episodes to make it salable. Who wants 13 weeks of an unfunny situation comedy when 234 episodes of *Leave It to Beaver* are available? The syndicators seldom even try to distribute a series that includes only 13 or 26 programs. The best guarantee of successful syndication is a long network run.

Yet many shows that enjoy long and successful lives aren't syndicated because they have passed from fashion. One distributor termed *Mr. Novak* as valueless in the syndication market. It ran for 64 hours on the network, but the viewer seems to have lost his appetite for high-school English teachers, and the teen-age problems he solved several seasons ago have been made passé by today's flower children.

Harvey Seslowsky, an account executive at TV Stations Inc., poses the question of the viewer's fickle taste: "If and when *Dragnet*

goes off, will police stories be in vogue at that time? When *Star Trek* goes off, will science fiction be in vogue?"

Hullabaloo, whose whole reason for being is to exploit youthful fads, will hardly stand the test of time. *Hullabaloo*, and a number of shows like it, thrives on current music, fashion and ideas. Even if the music, fashion and ideas endure, no one could ever afford the astronomical costs of re-use. Music costs run high, and residuals are even higher.

Residuals are often the determining factor in the decision to retire a marginal series. NBC's Schmitt estimates that residuals are 80% of the average cost of re-use. If a distributor can't clear his residuals and still make a profit, the series is consigned to the vault. The residuals do not reflect the worth of the show, either. A successful and easily syndicated show may have low residual costs, while a borderline show may have steep residuals—or vice-versa. One distributor estimates that the top price a syndicated show can bring in is \$25,000 per episode, but top residuals, he claims, can be \$10,000. The variety show is the most vulnerable to residual difficulties. When Ed Sullivan retires, so probably will all of his programs.

With luck, the residuals on a marginal series can be renegotiated. Sometimes the distributors, the starlets and the unions can be brought together and can settle for smaller returns. But no union will negotiate below its minimum, and for some series, even minimum is more than can be afforded. Often, Hollywood egos will interfere, or the talent is afraid of setting a bad precedent. "If a star is known to lower his price, then in future business he will get a lower price,"

according to Seslowksy. "They must maintain their salary levels."

What's more, an actor is always looking to future employment. As one observer at CBS put it: "Sometimes a guy looks at a series and says: 'Hey, it's a bomb. Let's keep it off.'"

The networks' surplus is a mounting heap, and the drift toward longer forms plays no small part in the shelving of more and more series every year. With less local time available for syndicated product, few stations can digest an hour or 90-minute episode. The half-hour is more flexible, has greater use potential, and is more manageable in terms of cost. A half-hour series doesn't need big-production scope; it's seldom necessary to move the plot outdoors or to enlist a large cast. That's bound to pay off later in re-use costs.

A comparison of the shows that are collecting dust and the shows that are in their umpteenth run will disclose another difference. The color show has a real edge over one produced in black and white. "Color is a factor now because you are talking about 15% to 20% of the sets, and people with color sets tend to watch color programs," Seslowksy claims. "I have people call me up and ask me: 'What color shows do you have?'"

If a producer is aware of all the pitfalls that make a show unsyndicable, he may increase his chances of success to a degree, but no one will ever eliminate the gamble. His best bet is to see to it that his series works on the network. Then he is almost assured of syndication success. Sal Iannucci, vice president in charge of business affairs at CBS, advises: "You can never guarantee success, but to increase the likelihood, you must be

strict with residuals, make sure that the show is sold to the network at a realistic price, and make sure that you stay within your budget."

If nothing works? There's been a suggestion of future sales with the opening up of CATV and UHF markets. There has been some mumbling about home video-tape recorders and libraries. But it's all very unlikely. "If it's the type of entertainment for which people must pay, I don't think people will pay for it," says Iannucci. "People only go back to see 'Gone With the Wind.'" Before long it may no longer be a sales problem, but a storage problem. As another network executive suggested: "Burn it, burn it. What else are you going to do with it?"

You can't burn it, and you can't buy it. Here is a sample of the series you can't buy:

From ABC: *The Hathaways*, 26 programs, Screen Gems; *Our Man Higgins*, 36, SG; *Mickey*, 13, MGM; *Bing Crosby Comedy*, 36, Bing Crosby Productions; *Broadside*, 36, Revue; *Valentine's Day*, 36, 20th Century-Fox; *No Time for Sergeants*, 34, Pen-Cam; *OK Crackerby*, 15, United Artists; *Catwain and the Colonel*, 26, MCA; *Burke's Law*, 64, Four Star; *Amos Burke, Agent*, 32, Four Star; *Shindig*, 34 hour programs and 52 half hours, Selmur Productions.

From CBS: *Lloyd Bridges Show*, 32, Four Star; *Hotel de Paree*, 39, CBS; *Angel*, 33, CBS; *Hey Jeannie*, 52, Four Star; *Mrs. G. Goes to College*, 52, Four Star; *Father of the Bride*, 36, MGM; *Glynis*, 13, Desilu; *Baileys of Balboa*, 13, Richelieu; *Red Skelton*, 140 half hours and 140 hours, V. Bernard; *Cara Williams*, 36, CBS; *Many Happy Returns*, 36, MGM; *Living Doll*, 36, Chertok; *June Allyson*, 47, Four Star; *Window on Main Street*, 36,

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Putting one commercial after another, and what do you have? Nobody really knows, but it may be done anyway

Television is full of numbers games: the top-10 shows, the top-100 markets, piggy back commercials (two or more sales pitches for unrelated products in one commercial), integrated commercials (a unified sales pitch for two products in one commercial) and the latest game—clustering commercials.

Just what is clustering? It's the bunching together of two or more commercials as practiced in *Everynight*, *Minus Monday at the Movies* on the U.S. television networks, and the practice in foreign television operations of running five minutes to a quarter hour of nothing but commercials at natural program breaks to avoid interrupting programs.

Outside of prime-time network movies, the practice has been limited so far in the U.S. to *The Bell Telephone Hour* on NBC-TV where the messages from the sponsor are lumped together at the end of the program in a "commercial theater," and on occasional specials, such as General Telephone & Electronics' sponsorship of *CBS Playhouse*.

But, a revision in the National Association of Broadcasters' television code, which will take effect Sept. 15, 1968, may cause a dramatic increase in the clustering practice in U.S. television.

The major provisions of the revised code include:

- A limit of 10 minutes of nonprogram material an hour in prime time and 16 minutes outside prime time (20 seconds less than the current allowances).
- Actual program material (after opening credits, and commercial or commercials and before closing credits and commercials) may be interrupted no more than twice in a 30-minute program and four times in an hour show.
- Billboards (this program is brought to you by . . .) are eliminated from programs sold on a participating basis.
- Credits (for stars, producer, director, cameraman, hairdresser, etc.) in excess of 30 seconds must be classi-

Commercial clustering headed for TV here?

fied as nonprogram material, along with billboards and promotion announcements. Still to be resolved by the NAB is whether there should be a limit on the number of consecutive commercials (or the amount of clustering) to be permitted. Up and down Madison Avenue and through the network towers, the media men say the new rules herald a future of increased clustering. And they argue and worry about increased clutter.

What do actual research figures show about the effects of clustering?

The answer from a network vice president: "There really isn't enough truly meaningful research."

An agency media researcher replies: "This is one of the great unexplored areas of television. All you get is a bunch of opinions. We've never been able to find anything as an agency, and I doubt if anyone can because nobody knows and no one's trying to find out. The networks aren't having any trouble selling their medium to advertisers in almost any form. So why should they come up with a study that might discourage advertisers from buying time in one format? And the agencies just don't have the money to make such a study."

Another media executive says: "We've done some studies attempting to measure recall of such things as piggybacking, but I suppose there has never been much done about things like cluster and clutter positions vs. island positions. If there was anything significant done, we would have heard about it. We haven't."

An agency vice president says: "We don't have much research along these lines because I think everyone is afraid of what he might find."

What do the new NAB rules mean?

They mean more and more clustering, of necessity, say some. Not necessarily, say others.

More clustering means more clutter means a drop in commercial effectiveness, say some. There has never

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They also get paid who often stand and wait, and they get paid a lot. Whether their recompense is enough, too much or too little touches off a hot philosophical debate that may require mediation before it's brought back down to dollars and cents. But television's blue-collar men, whose work is frequently of the hurry-up-and-wait variety, are a generally healthy bunch whose unions—stable or chaotic—are keeping them well paid.

When NBC finally settled with its engineers on a new contract in September it was coming to terms with the fieriest group on the current TV labor scene, the National Association of Broadcast Employees and Technicians, which has been on the verge of consumption in its own flames. NABET has claimed its agreement with NBC was worth a smashing average increase of 9% a year over a three-year contract.

A look at the base salary changes makes the union's mathematics suspect, but there's nothing anemic about the gains. From last year's \$218 weekly base there was a 6.4% jump made retroactive to last April. From last year's \$218 to the termination year 1969 there's a 19% advance, and that doesn't take into account a shortened work week that goes into effect a year from now.

And about to come in from the cold were ABC's NABET employes. NABET took to the street on Sept. 22 against that network in a strike that may have turned into the nastiest union-management squabble in commercial television's 25-year history. By mid-November the developments had included a \$1 million defamation suit brought by the company against NABET and union-induced defection of a number of local ABC-owned station sponsors, some of them national advertisers; 35 in all, said the union, five in all said ABC. Liar, thief and cheat were the mildest of names being tossed between the disputants. A local NABET president in New York boasted he was going to present ABC officers Leonard Goldenson, Si Siegel and Julie Barnathan with honorary union membership cards because their obdurate behavior had done so much to solidify NABET's ranks. NABET officials said they were prepared to run the union's defense (strike)

fund dry and its general fund too, then go to other unions and individuals for contributions. They said their prime concern was for unity of purpose in the ranks and claimed the union had never been in better shape. On the surface it seemed more than a hollow claim.

Most of television's so-called below-the-line labor organizations don't carry the same bellicose spirit that NABET holds for ABC, but maybe that's because they're more used to getting what they want.

All of entertainment labor falls moderately neatly into two broad categories—above and below the line. In television those above the line are the creators, the talent: on-air performers, writers, directors, etc. Those below are the men who record the programs, take the pictures, get the signals on the air or carry out the multitude of ancillary assignments necessary to program production, from moving props and building sets to painting performers' faces and managing their wardrobes.

Those TV technicians who are organized are fairly well wrapped up by the International Brotherhood of Electrical Workers and NABET. All of the film crafts that grew up in Hollywood, and which are more vital to television with every foot of film the medium swallows, are locked in something resembling a strangle hold by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada. That mouthful is usually shortened to IATSE or just IA.

There are a handful of other unions that represent blue-collar TV labor but their numbers in TV's shops are so small as to be of slight significance in the industry's broad labor picture. The three unions mentioned above have a fairly tight lock on the scene.

Where once these three fought hot battles over jurisdictional boundaries, now they wage cold and mostly silent wars over who will support whose strikes and only occasionally engage in police actions to determine who will be bargaining agent for a local station's engineers. The fighting that goes on within unions may now be more brutal than that between them.

If talent's work is a sometime

by John Gardiner

There's a lot of overlap in the skills they represent, but the three craft unions guard their own domains. The only rebellion is internal.

The Below-The-Line Unions

NATIONAL ASSOCIATION OF BROADCAST EMPLOYEES AND TECHNICIANS . . . currently most controversial union in television . . . recently sustained violent internal upheaval and has been locked in bitter struggle with ABC management over national contract terms . . . claims new three-year agreement with NBC provides for 9% yearly increases . . . represents some 8,500 technicians in U. S. and Canada with about 70% of membership in U.S. . . . in addition to ABC and NBC technical employes, it represents technicians at 51 TV stations . . . headquarters is in Chicago but most vocal and powerful elements seem to be network locals on East and West Coasts . . . Eugene Klumpp, international president, has taken no part ABC negotiation . . . in recent membership revolt threat of disaffiliation by locals led to major restructuring of operating procedures and referendum called for direct election of international officers by membership . . . method had been by vote of convention delegates . . . affected will be offices of president, vice president, secretary, treasurer and vice president for Canadian affairs . . . Hollywood local president claims next convention will undoubtedly see election of new international president . . . local officers claim past year's membership revolt put union back on its feet . . . locals had complained their problems were not adequately looked after by international machinery and changes, in essence, were decentralization moves . . . union was born at NBC in 1933 when about 300

engineers and technicians formed unit called Association of Technical Employes with locals in New York; Washington; Schenectady, N. Y.; Cleveland; Chicago; Denver, and San Francisco . . . first contract with NBC became effective in January 1934 . . . billing itself as only union organized exclusively for all broadcast employes, ATE started expansion program in 1937, formed eighth local at WOV Omaha and by 1940 had changed name to National Association of Broadcast Engineers and Technicians . . . with jurisdiction expanding to some degree, word "engineers" in title was changed to "employes" . . . NABET branched out as industry branched out; when ABC spun off from old NBC Blue Network, union was already on scene to sign new network contract . . . International Brotherhood of Electrical Workers had also started organizing broadcast technicians in 30's and was frequent rival of NABET in representation battles . . . under pressure of what it felt was "ruthless and undemocratic methods of certain nonbroadcast unions in their attempt to invade the broadcasting industry," NABET membership elected to take shelter under wing of Congress of Industrial Organizations and by national referendum affiliated with CIO in 1951 . . . in following year technical employes of Canadian Broadcasting Corp. joined NABET ranks and since then union has organized number of independent Canadian stations . . . another Canadian union (Association of Radio and Television Employes of Canada)

associated with NABET but withdrew affiliation in 1959 . . . subsequently NABET affiliated with the Canadian Congress of Labor . . . relations between NABET and other television unions in U. S. have been less than solid . . . American Federation of Television and Radio Artists supported NABET'S ABC walkout, but that support collapsed when individual AFTRA members began to cross technicians' picket lines in defiance of their own union's orders, and NABET officially released AFTRA from its request for support, deciding that benefits accruing to NABET from remaining AFTRA strikers was not worth what it was costing talent union to continue . . . International Alliance of Theatrical Stage Employes was indicating no intention of supporting striking technicians . . . critics of NABET say it's chaotic with no centralized leadership, grievance-happy and lacking in sensible long-range strategy . . . but NABET local officers in New York last month were claiming bright future for union with freshened esprit de corps and apparent willingness to drain its defense fund dry if necessary and then support strike with funds from other unions, their own locals and private individuals . . . last June NABET reported assets of \$498,041 . . . \$299,203 in defense fund (strike resources) . . . for fiscal year 1966-67 union reported excess of \$41,263 of expenses over income . . . according to union official this was first deficit reported in years and reflected cost of putting down rebellion.



INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS ... this large craft union with some 950,000 members, was formed in 1891 ... IBEW is much more important to broadcasting than broadcasting is to IBEW ... only 1.5% of its membership is covered by TV-radio agreements ... an old line craft union whose members are mainly in electrical construction work, IBEW began organizing radio stations in early 1930's before 1935 passage of Wagner Act ... engineers at Chicago and St. Louis stations joined locals and all-broadcast local was organized in Birmingham, Ala. ... in 1939 IBEW took over from Associated Broadcast Technicians ... international issued charter to group, which became known as Associated Broadcast Technicians Unit of IBEW ... attempt at centralized control of this unit failed ... officers were scattered geographically and bookkeeping and dues paying procedures were tangled ... early in 1940 IBEW decided to switch over to locally autonomous units ... set up 25 local broadcast unions, first one in New York followed by Champaign, Ill., and Bismark, N.D. ... IBEW grew apace during period of fastest union growth in broadcasting, decade from 1940 to 1950 ... today union, with headquarters in Washington, has about 12,000 broadcast members ... its jurisdiction in live and tape program areas covers broadcast engineers and technicians, maintenance electricians, construction electricians and studio lighting crews ... has national agreement with CBS plus agreements with Sports Network Inc. and Lew Ron ... in addition has 176 TV stations organized ... Gordon Freeman, international president since 1955, does not get heavily involved in radio-TV area ... this field is supervised by director for radio-television broadcasting and recording Albert Hardy and his assistant Kenneth Cox ... union has standard wage rates for both radio and TV station technicians ... at CBS all IBEW employees are

paid on same scale ... in each city where CBS has owned facility there is local IBEW union representing CBS employes ... at each of these units employes draw up contract proposals, business manager of each meets with international union, then national office essays single agreement to cover all ... since 1960 IBEW scale for top technicians has gained from \$190 weekly to \$240, advance of 26% ... IBEW now maintains comparative stability vis a vis television ... in broadcasting, IBEW locals have large degree of autonomy ... theoretically their actions must carry approval of international, but when locals vote to strike, only rarely does international withhold approval ... not a featherbedding union but heavy emphasis on job security ... IBEW, like National Association of Broadcast Employees and Technicians, is wide-open union ... anyone company hires is all right ... hiring not done through union office and there is no membership problem ... but, like NABET, it's strongly committed to principle of seniority ... there was some speculation that IBEW might be interested in picking up NABET's membership when that union was in throes of revolt ... but both are AFL-CIO affiliates and no-raiding agreement would undoubtedly preclude any attempt of IBEW to take over even if it were interested in the NABET technicians ... before another AFL-CIO union would get interested. NABET men would probably have to disaffiliate and live for a time in nonunion limbo ... IBEW's first national agreement with CBS signed in 1941 ... 10 years later NABET tried unsuccessfully to take over representation of CBS technicians ... move was defeated in National Labor Relations Board election ... periodic jurisdictional disputes have included one with International Alliance of Theatrical Stage Employees, which saw IBEW awarded representation of studio lighting crews and IATSE given jurisdiction over remote lighting crews.

thing with enormous potential rewards, below-the-line workers have tended to insure themselves steady work if more modest pay scales. As the stars have hitched their wagon to residuals (TELEVISION, November 1967) so the technicians and motion-picture craftsmen have had the foresight to feather their beds with job-security arrangements, perpetuating certain operating techniques that may prevent reduction in personnel and guaranteeing the availability of jobs for the ins, sometimes at the bittersweet cost of keeping out the outs.

Organizational and contractual philosophy tend to be consistent within each of TV's below-the-line unions. To hear management tell it, IATSE is a featherbedding union wherever possible and always trying to multiply assignments. At the same time IATSE has kept the number of card-carrying members in its ranks at a fairly constant level. The combination is a guarantee of steady work.

IATSE is tightly organized from the top with International President Dick Walsh calling most of the shots. It is extremely circumspect about strike authorization for its locals and hesitant to the point of blanket refusal for sympathy walkouts with other striking TV unions.

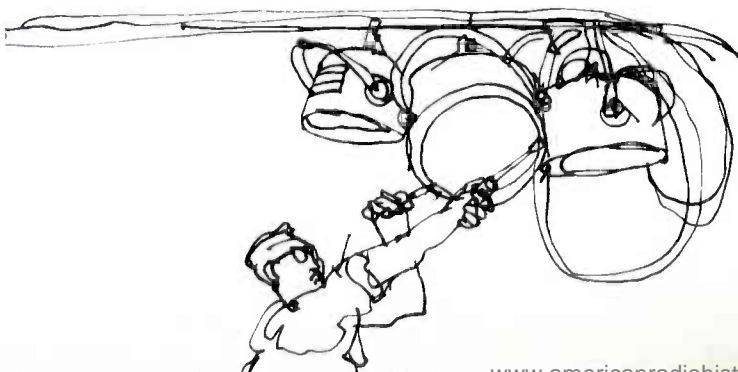
A NABET official says: "When you go to them asking for strike support, it's almost with tongue in cheek. With the exception of the last AFTRA [American Federation of Television and Radio Artists] strike, they haven't supported anybody." And according to the same union man: "They were shamed into it that time. They were the last ones to go out."

With the NABET strike in its sixth week, Walter Diehl, assistant to IATSE's Walsh, said: "There was no decision made not to support NABET, not around here. No sir, we don't make decisions that fast."

Whatever IATSE's faults or assets, top broadcasting management considers the union a welcome stabilizer in a stormy labor sea. A network labor-relations vice president offers this description of IATSE and its leader: "Walsh is a business man. He strongly believes that in the end the unions have an interest in keeping their employers prosperous, that the man who does best for his men in the end is the one who keeps his management in business. IATSE doesn't go after pie in the sky deals or sweetheart contracts either.

"Some of the other unions will say Walsh is too much imbued with

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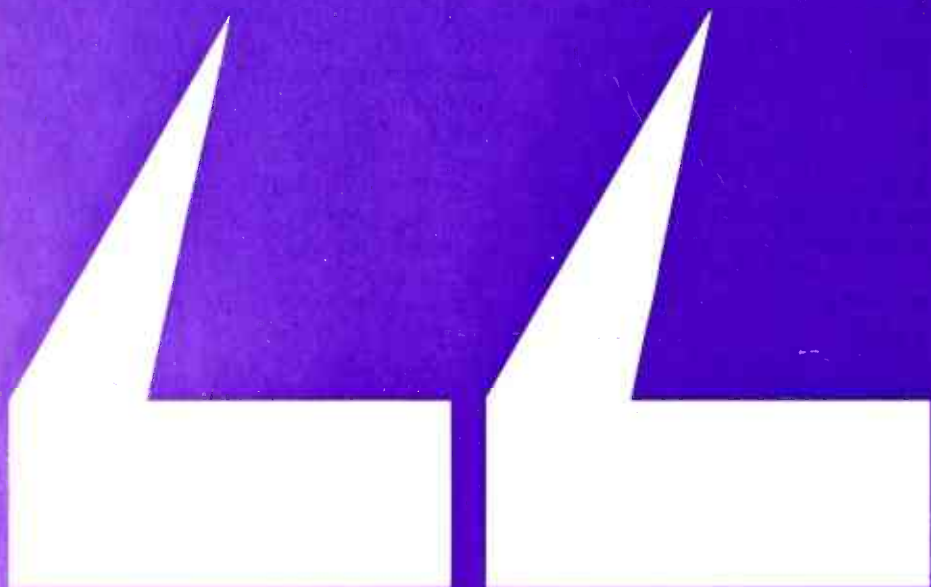


INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES AND MOVING PICTURE MACHINE OPERATORS OF THE UNITED STATES AND CANADA ... 74-year-old association of "the footlight trades" claims membership of 60,000, exactly same figure reported in its ranks 21 years ago ... it controls almost every craft required to shoot a movie from photographers to grips (stagehands) ... its early history is as full of racketeering as its present is replete with stability, power and union-management cooperation ... exercises tight control over membership, 12,000 of whom are involved in television ... says it has 1,100 locals in U. S. and Canada and maintains offices in 15 cities ... local IATSE units include stagehands, make-up artists, wardrobe attendants, graphic artists, technicians at some stations, remote-lighting crews, cameramen, soundmen, grips, film editors, electricians, set designers, scenic artists and screen cartoonists ... has contracts at stations, network production centers, film and video-tape production companies and derives major strength in television from its stagehand membership ... many of its locals are said to be effectively closed to new members, particularly in cameraman, soundman and stagehand categories ... according to one TV network labor official these are "father-son-uncle-nephew-brother type

units" ... legally unions cannot be closed to new members, but de facto exclusion may be tolerated by management that might otherwise be faced by union reprisals such as slowdowns or other difficulties ... management generally holds IATSE and Richard Walsh, its president, in high esteem ... Walsh came out of Brooklyn stagehands' local to lead union out of its darkest thug-infested hours ... in early 30's George Browne and William Bioff ran IATSE under jungle law ... their domination was strengthened by willingness of big movie studios to settle with them for comfortable sweetheart, closed-shop contract ... that was in early days of National Labor Relations Act ... Bioff and Browne got generous payoff from studios in return for labor protection ... both went to jail for extortion ... Dick Walsh, who had been vice president of IATSE stepped into presidency as soon as Browne and Bioff went to jail ... he held confirmation election upon succeeding to office and has held top IATSE spot ever since ... though early critics of Walsh appointment thought union should have chosen someone who had not served under racketeers, Walsh is credited with cleaning up IATSE and is regarded by management as one of entertainment labor's finest statesmen ... union is very tightly controlled from international office ... some complain too tightly ... other

unions say IATSE is not interested in men but in jobs and to some extent this may be true ... while management admires IATSE's stability, it considers it leather-bedding union, multiplying assignments where it can ... other unions accuse IATSE officials of being too imbued with management point of view, resisting strike support and being too self-centered for good of over-all TV unionism ... union took in \$800,849 in per-capita tax and dues to its general fund last year, reported total cash receipts of \$1,096,058 ... disbursements from general fund amounted to \$1,173,915 ... it reported total assets in general fund of \$1,721,043 ... union's national pension fund increased by \$1,429,735 to total of \$7,428,069 ... like other unions in television, IATSE now has relatively few jurisdictional problems though occasionally it has accused NABET of raiding its ranks ... in addition to stagehands and related workers at network production centers IATSE has handful of station agreements (in New York, Washington, Pittsburgh, Philadelphia, Los Angeles, Baltimore and Syracuse, N. Y.) some of which cover technicians as well as production employes ... union, which bargains for projectionists in motion-picture theaters, made early attempts to chop TV projectionists out of technician-union jurisdiction and take them into its own bargaining sphere, but these moves were rejected by NLRB.





The things workers say about IATSE



Of all below-the-line labor organizations touching television, the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators bears strongest resemblance to an old-line association of crafts. Its discipline is toughest and its organizational tightest. The characteristics stem from its earliest days as bargaining representative for craftsmen of the footlights—on Broadway and in Hollywood.

Last month TELEVISION attended the filming of a TV series segment and discussed the union with its members. TELEVISION went to them in search of rank-and-file reaction to a union that pugnaciously avoids publicity, rules its province with an apparent disdain for outsiders, seems to treat its members with the autocratic benevolence of a feudal landowner. The film workers were interviewed singly and in groups. They all asked not to be identified as taking part in the proceedings.

The cast of characters included a cameraman, soundman, special-effects technician, still photographer, and electrician. All but the still photographer are members of various locals of IATSE. All but the electrician were negative in their feelings toward the union.

The electrician has been in the film business for more than 40 years. It has provided him with an excellent standard of living. He has travelled around the world on assignment, worked with many of the most celebrated movie directors, shared in the making of classic films. He was extremely reluctant to talk.

This first-hand witness to the evolution of one-reeler to talking picture to big screen and to television made no attempt to defend his union, but neither was he inclined to criticize. A bright, energetic sexagenarian, who now is mostly involved in television production, he appeared to accept the unfavorable comments that were made, yet he still adhered to a sort of allegiance to his union, right or wrong, his union.

The special-effects technician was the most forceful of the dissidents. He has considerable confidence in his ability ("one of the top men in the business," was the consensus of the others) and so seemed not to fear the wrath of the union.

"It's like this," he began. "IATSE is a closed corporation. It has a contract with management that says in effect that no outsiders will work for them until all mem-

bers of the closed corporation are working." He emphasized the next point. "Everything the union does, every move they make is to preserve and protect that closed corporation."

The cameraman fought long and hard before he was accepted into the union. He indicates that only costly legal action provided the wedge that forced him in. "The union is for the weaklings, the old-timers and the no talents who would be lost without it," he says. "Those are the guys that attend the meetings. It's their lifeline and they've got to hang on. The only thing the union did for me," the cameraman says heatedly, "is keep me back."

Like others in IATSE locals, the soundman got into the union through family ties. He was relatively mild in his evaluation of the union, felt the conditions were not too different from those in other craft units. Still, he'd like to move into a different, higher paying classification of work and has been consistently rebuffed by another local. His family is friendly with some of the top officials, but no amount of influence has helped. He feels that there are interlocking, water-tight doors within locals. The net result of this, he's convinced, is that ambition and enthusiasm are stifled.

The still photographer, young and idealistic, is an outsider looking longingly in. He can't work in a film studio in this country until he gets an IA card. After years of trying, he's beginning to feel the quest is hopeless. Some time ago a client for whom he'd worked overseas was doing a television film production in the U. S. He was asked to join the production, but the only way that would be allowed was if an IA photographer was hired to stand by each day the non-union man worked. The young photographer went to the local to beg, borrow or steal membership.

"You know what they told me?" he asked with emotion. "They said forget about this business, find another line of work." The photographer turned to some of the other film workers being interviewed. "Why is it," he asked with tears in his eyes, "that I can't work in my own country?"

The special effects man took on a paternal air. "Take it easy," he advised. "What you've got to understand is the union is to protect the insiders. It's not to help those outside."

"That's right," the cameraman

joined in. "Look at the film business. It's old. It's decrepit. Technicians in it haven't had a new idea in 40 years. They don't have to. There's no incentive. The union protects them."

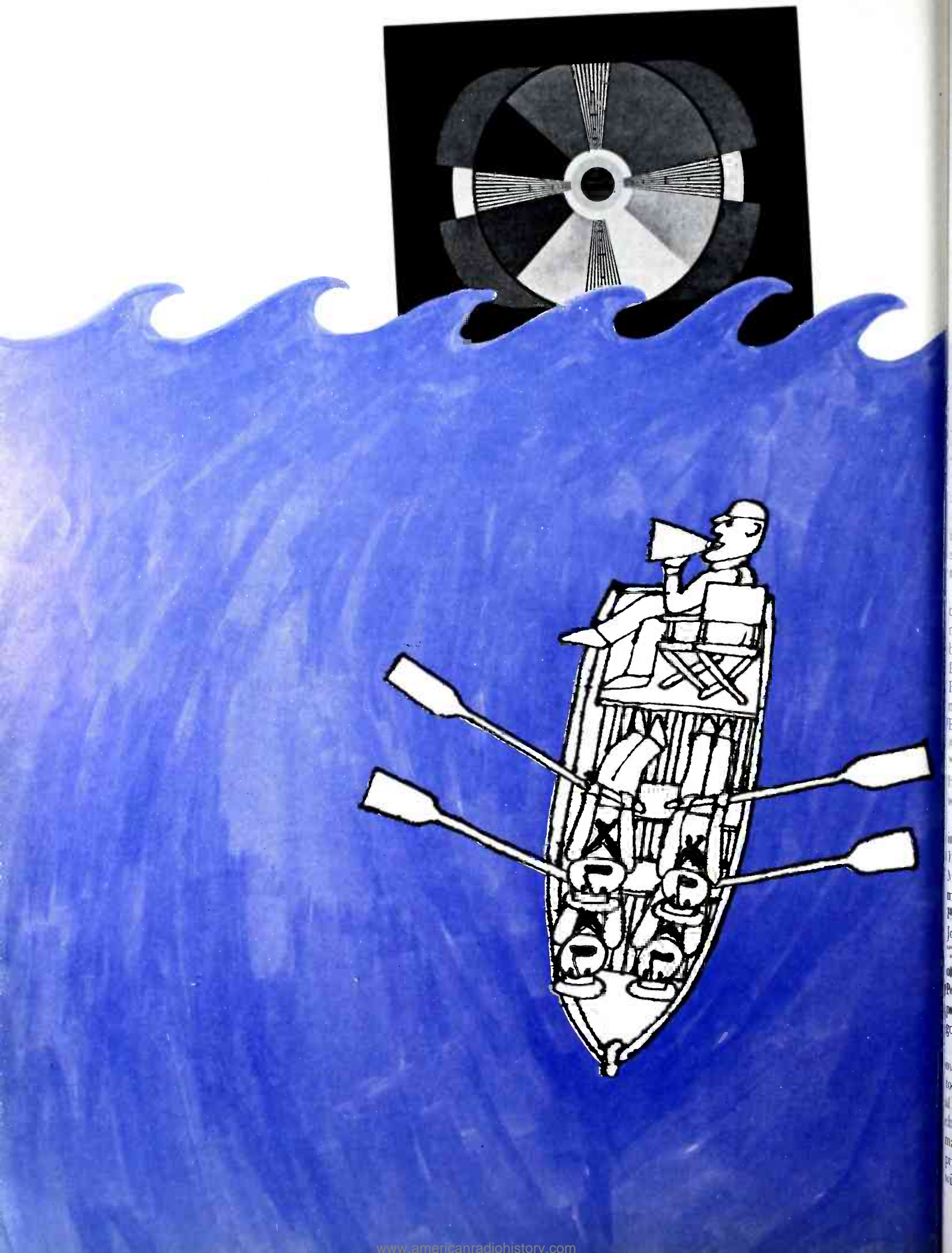
"You know what the average age of the active members of my local is?" asked the special-effects man. "It's about 63. I know one guy that's working who is in his 70's. That's why you're always hearing about guys blowing themselves up. They don't know what they're doing."

Why, the workers were asked, does management so consistently and lavishly heap praise on Richard Walsh, long-time president of IATSE? "It's not hard to explain," answered one of the group, who pointedly asked that he not be identified in any way. "Dick Walsh is a shrewd operator. He plays ball with management while looking out for his own boys. He's their stick, their elder statesman, to wave at the other unions. He has muscle and knows how to use it. Management doesn't give him any flak and meanwhile he has done right well by us."

What's the nature of IATSE's hold? the group was asked. "I guess not many people realize it," replied the special-effects man, "but it's the projectionist that gives the union power. See, here," he points out, "if all the film studio locals went out on strike, maybe—of course a big maybe—the television and movie film people could stand us off. But remember, the union controls all those projectionists, those guys up in the booths in the back of movie theaters. Why, no movie company in the country could get a picture exhibited and, brother, that's real leverage."

The still photographer, who had been listening to all of this with head bowed, looked up. "I think it's a rotten shame," he said. "I think young people should be given a real opportunity to work in this business."

"I'll tell you what's going to happen if they aren't given a chance," added the cameraman. "The Europeans are going to dominate the industry. It's already started. Look at the new wave of film-makers. They're all French and English and Italians. They're young. They're allowed to experiment, to handle lights, or sound or direct, even though they're cameramen. Right now the biggest effect is in motion pictures, but wait, you'll see: Television film is going to be passed by unless the union loosens its hold." END



The picture makers who abandoned TV

They'd like to go back, but on their own terms

by Walter Spencer

ON LAST NOV. 9, the *CBS Thursday Night Movie* was one of the top films of 1962, "The Days of Wine and Roses," starring Jack Lemmon and Lee Remick. The movie was an expanded adaptation of what had been an original *CBS Playhouse 90* presentation of the same name that ran on Oct. 2, 1958, with Cliff Robertson, Piper Laurie and the late Charles Bickford.

The original *Playhouse 90* version was directed by John Frankenheimer, a young (now 37) director trained in the early days of television. The movie version was directed by Blake Edwards, a relatively young (now 45) director who spent much of his time in the 1950's as a television producer-director (*Peter Gunn* was his). Television had in effect bought back its own. Unfortunately, say many exponents of television drama, that's the only way it can get them back these days.

For where were Frankenheimer and Edwards when the Thursday night movie was playing? Frankenheimer, now one of the hottest directors in the picture business ("The Manchurian Candidate" and "Grand Prix" are two of his more highly lauded films) was in Budapest filming the big-budget adaptation of Bernard Malamud's prize-winning novel, "The Fixer." Edwards was in Hollywood preparing the next Julie Andrews film, "Darling Lili or Where Were You the Night They Shot Down Baron Von Richthofen." It has been a long time since either of them assumed a working stance in a television studio.

On a recent Sunday one of the country's most influential film critics, Bosley Crowther of the *New York Times*, wrote an essay on "Style and the Filmic Message" which in one paragraph compared four major films of the moment: Stuart Rosenberg's "Cool Hand Luke," Arthur Penn's "Bonnie and Clyde," John Boorman's "Point Blank" and Norman Jewison's "In the Heat of the Night." All four directors are out of television (Boorman from British television and Penn through television from the theater). From present appearances, now that they are out, they're going to stay out.

The movies, new artistic darling of the intellectuals, owe many of their most important younger directors to the training ground of television. Yet television has all but lost them. And they say that unless things change in TV, they won't be back. What's more, they maintain, under the present policies of television programming, it's unlikely that many more like them will come along.

Did these talented men leave television? Or did

television, by a convolution of its own, leave them?

Says producer-director Bud Yorkin: "I feel like a father whose son ran away from home. I hope he'll come back again some day."

Yorkin rose through NBC to produce and direct such widely acclaimed shows as the first two Fred Astaire specials, then fled to Hollywood to make pictures such as "Come Blow Your Horn" and "Divorce American Style." He's never returned to television, although, like most of his fellow refugees, he says he would like to, if only to refresh his roots and feel a revitalizing change of pace.

"I got a dozen good years of experience out of television," says Yorkin. "It was very good to all of us who started out there. But I'd hate to be back in that position myself today. Now there's no chance to experiment, to find exciting new things. Television's just become too hard a business based on ratings."

Franklin Schaffner directed shows on the *Philco Playhouse* and *Armstrong Circle Theater* and now is making big-budget movies (currently, "Planet of the Apes"). He says: "With format shows there's no opportunity available now to a young director to learn because everything is fairly stratified. Most television now is a product, and if you're in the manufacturing business, you aren't so interested in the artistic."

Norman Jewison, who also used to direct for *Philco Playhouse* and now makes films such as "The Russians Are Coming" and "Heat of the Night," complains more bluntly: "Directors have turned their backs on TV because it has become just an extension of the advertising industry."

Says Schaffner: "It wasn't so much a matter that we gave up television for films; it was that there was very little left to do in TV. It wasn't a reason for leaving, it was a reaction to a situation."

Says George Schaefer, a contemporary of most of the defectors to films and one of the few to remain doing TV drama (see "How TV Updates a Classic" in the November 1967 TELEVISION): "They were all driven out by the lack of opportunity to do anything creative. TV came to a standstill. I had a chance to connect with Hallmark [the *Hallmark Hall of Fame*, which he has produced and directed for the past 11 years] or I would have gone the same route. The opportunity just is not present. There's a lack of sponsor support."

If young directors originally were lured from their television training grounds by the personal prestige and profits offered by film jobs, they say those are not

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management's point of view because he resisted the NABET strike and resisted the AFTRA strike and that's what brings resentment. But he's one of the outstanding men in the business."

If an IBEW local votes for a strike, the chances are excellent that the international office will go along with it. In IATSE's case that approval would be harder to come by. It is partly due to IATSE's centralized power that the union is a management favorite. Whatever accusations may be made about its featherbedding tactics or tendencies to closed-shop behavior, TV industry negotiators are grateful for its consistency, thankful that when they negotiate a contract, they can be reasonably sure that it won't be vetoed by the rank and file, and that the union is not "grievance-happy, arbitration-happy and strike-happy," a phrase that has been applied to NABET.

IATSE's leverage

Within the ranks of IATSE there is general obedience, if some disgruntled spirits. Recently a member of studio projectionists local 165, who had been in a protracted single-handed fight against certain IATSE rules, withdrew complaints he had lodged with the National Labor Relations Board. One was a union provision that obliges members who initiate actions against IATSE to pay the union's legal fees.

Although little is heard of the film projectionists, IATSE's representation of this group gives it enormous leverage that could pry back into the TV business. If IATSE wanted to it could call out movie projectionists all over the country, crippling the movie studios that supply much television programming.

IATSE has managed to keep its membership well heeled by negotiating agreements that may look lean in base salary and percentage increase, but carry the hidden weight of restrictive working conditions. The stagehands of local 1 in New York, who work under the same terms at all three TV networks and local stations, have had a base rate for studio work of \$175.25 a week since last January. A year later it will be \$3.55 higher, a deceptively meager 2% advance.

The next year it climbs \$5.20 to \$184 a week.

These are modest increments, but overtime provisions make up for them. The contracts set 8 a.m. to 4 p.m. or 9 a.m. to 5 p.m. as regular paid periods. Any work outside of those blocks is rewarded with overtime (time and a half) no matter whether overtime begins in the first hour of a man's schedule or after he has completed an eight-hour shift.

For shop work where hours are more consistent and overtime opportunity therefore lessened, base rates for the same workers are slightly higher—\$183 now and rising to \$192 by Jan. 1969.

"The IATSE contracts aren't noted for their fast wheeling raises the way some of the other below-the-line agreements are," says one network official, "but they compensate for it in other ways." There is a traditional way of doing business with IATSE that grew out of old Broadway and old Hollywood and that way seems likely to last indefinitely.

"There can be such a thing as too much democracy in a union," according to William Fitts, CBS employe-relations vice president. If that sounds undemocratic, NABET, wracked by thoroughly democratic local insurgencies through most of 1967 and threatened with more of the same in 1968, might be of the same mind.

Dissent and obedience

Regional representative Bill Davis, who thinks the union is back on its feet despite the enervating drain on its financial blood in the recent strike, says: "There's a time for dissent and a time for following orders." Obviously he thinks the latter time has arrived.

It's hard to imagine how a union could take the kind of bulleting sustained by NABET last year and remain in one piece. Just how topsy turvy things have been in the union is open to public view. In October 1966, International President Eugene Klumpp announced without explanation that Tom Redman, region five international representative with offices in Hollywood, had resigned. Last month Redman was sitting in NABET's New York offices predicting the defeat of Klumpp at the next international convention. Redman was there as the Hollywood representa-

tive in the then-current ABC negotiations.

Over the course of the year the international had been forced to accept demands of the network locals on both coasts, for more immediate representation in dealing with the networks. Harry (Woody) Schlegel, director of network affairs, U. S., resigned under fire, and his office, which dissidents said had been ineffectual, was deleted from the union's table of organization. The international agreed to support local network officers on a fulltime basis. They were given rights as local bargaining representatives and provided with office space.

Short-lived power

But the hot seat between management and the rank and file can get too hot for even the hottest of dissidents. Gabriel Langfelder who was elected president of New York local 11 last year, and a leader of the revolt that led to the international's concessions to network locals, knows what that means. Langfelder, who with other revolt leaders, had called the earlier structure of NABET "rotten through and through," "incapable of internal reform," "a do-nothing organization because it is structured that way," and ripe for a wholesale disaffiliation, got on the negotiating committee and worked for a network agreement that was brought back to the ranks and promptly turned down. That rebuff compromised Langfelder's position and he retired from negotiating duties. James Nolan, head of New York local 16 (the ABC local) who was as adamant in the fight for the recent union demands as ABC had been in its refusals, does not seem likely to fall into the same trap.

"ABC", according to Nolan, "would never put itself in the position of appearing to admit it was losing the strike." For this reason, says Nolan, the union proposed a four-year agreement instead of a three-year package. The longer contract, he says, would give ABC more room to squirm and allow it to save face. And, according to Nolan, the real problems keeping the network and the union apart were matters of jurisdiction, not salaries. The union had charged ABC with trying to buy a four-year package for the same price that

NBC was willing to pay for three years, but now NABET was saying that the ABC package on the table was more deficient in terms of operating procedures that would lead to job loss than in total fiscal value.

A major snag, said Nolan, was an ABC proposal that soundtracks on newsfilm could be removed and used for radio newscasts. Work for NABET audio recording teams would be reduced and whatever recording assignment might be added would be handed over to the rival IATSE cameramen, he explained.

Another contested point was a NABET demand that its members must check every video tape that comes into the house. "Sure it's a make-work clause," says Nolan, "but we gave something up for it. It all means jobs . . . work."

When ABC and NABET finally came to a tentative agreement (one the union negotiators recommended for acceptance) it was indeed a four-year pact that would reach the \$275 maximum weekly salary. But it would take 48 months to get there. The immediate asking price had become the four-year settlement price. But the union negotiators, explaining the original demand was simply the first bargaining position, claimed a victory. The basic salary was to go up in \$5 increments at six-month intervals until April 1970 when it would jump \$15 to \$272 and then come to rest on \$275 six months later. The work week would be shortened to 37½ hours by 1969 and to 36¼ hours by 1970. According to NABET the network has dropped the important jurisdictional demands it had made; according to the network, only some of them.

Publicity warfare

The NABET-ABC relationship has become so hostile that the union is openly scornful not only of the network as a corporate structure, but of individuals within it. The no-comment posture usually adopted during labor disputes, by mid-November, had long since stiffened into publicity warfare. "This strike is purely a management difficulty. There's been a purposeful slowness in their approach to situations," says NABET's Davis. "They have not been interested in an equitable settlement."

"Freund (Richard Freund, the ABC vice president who had been leading the network's negotiating team) says he can make his own decisions," scoffs Nolan, "then he goes out to caucus for four hours."

Gains made by a union with one

employer are among the most effective labor tools to pry other managements up to comparable working conditions and wage levels. And gains made by one union are the rewards of another whose negotiations may follow. From management's side that means concessions to one bargaining unit now are tantamount to concessions to another unit later. Furthermore a concession made is very likely a concession lost from the bargaining kit forever and if it's a salary concession, it's one whose cost is apt to be compounded in all future agreements with that union.

When NBC agreed to shorten the work week for its NABET employees starting one year from now, the pressures that forced its hand included the CBS agreement with its technicians, represented by the International Brotherhood of Electrical Workers, that had already broken through the 40-hour-week barrier. So beginning Nov. 1, 1968, NBC's NABET men will move down to a 37½-hour week. Language in the CBS-IBEW pact refers to a 40-hour week, but daily 45-minute paid lunch periods make it 37½ hours in fact.

Public wage scales

Union negotiators know their ranks are filled with men aware of wage scales elsewhere in their trade. After NABET concluded negotiations with the Canadian Broadcasting Corp. last year, the union claimed it won three equal pay raises of 9% over a 30-month period. NABET President Klumpp seemed exultant. "Make no mistake about it," he editorialized in the *NABET News*, "we have not and do not intend to stick to any Washington-dictated wage guidelines as long as similar restrictions are not placed on corporation profits." He went on: "The agreement helps to bring our Canadian brothers and sisters closer to parity with their U. S. counterparts," and, in the same editorial, suggested that U. S. networks take heed. Noting that Canadian technicians were now sharing more equitably in the profits of CBC, he said: "Such must be the case next March in the United States."

This leapfrog logic, with bargaining unit positions alternately held up to management, has obvious attraction for union leaders, but it can lead to over-optimism among the rank and file. Talk of 9% yearly salary advances is outrageous as far as management is concerned.

In contrast to NABET's un-

steady footing, the International Brotherhood of Electrical Workers has a squared-away stance that reeks of stability. Its solidity stems from its vast membership of 950,000 electrical workers, only 12,000 of whom are in the broadcasting industry. It has had occasional unsettled moments in its broadcast units but nothing to compare with the past year's NABET struggle.

Last February some IBEW employees at CBS Hollywood facilities claimed a long-standing dissatisfaction with the union and started local decertification proceedings. As part of a national contract unit the CBS dissidents on the Coast would have had to recruit a majority of the national group before their proceeding could have any serious effect. A local-dissatisfaction gambit has sometimes been used to put some heat under union negotiations just before national contract time. It may also send management into a nervous tic that won't stop until the rank and file has given final approval to a new agreement.

Both management and labor have drawn benefits from the national contract practice. For management there is the steadying influence of a large group on outbreaks of local dissidence, and for the unions there is insurance that their ranks will not be subject to uneven treatment, depending on the strength or weakness of local units.

Inheritance

The current CBS-IBEW agreement, a three-year contract entered a year ago, called for a minimum salary for top technicians—those below supervisory level—of \$240 beginning Nov. 1 of this year and \$250 next November. These levels are almost on exact parity with those achieved later by NABET with NBC (only one month separates their effective dates), further indication that the achievement of one union may be the inheritance of another.

IBEW, which has 176 television stations organized, 173 of them with contracts in force, has made steady advances for its troops, not flashy gains, but not pale ones either. Since 1957, basic technician salaries under national agreements have moved up approximately 37%. From 1966 to 1967 they made a 4.3% gain.

Unions in television—both above and below the line—have found ways to make their rewards reflect the wealth of the industry, not just the nature of their jobs. For man-

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agement this is a tougher pill to swallow where blue-collar men are concerned than where talent is involved. Their reasoning is simple. A star performer or a hot writer cannot be easily replaced. A man who pushes a broom, carries a prop, or pulls a plug, can be. ABC had been trying to prove it, continuing operations without benefit of its NABET employes. When its regular technicians walked out, the network did not hesitate to say that secretaries, pages and executives, with little training, were having no difficulty performing the jobs for which the union men were asking \$275 a week.

While all television unions seem to feed on one another's success, some to a greater degree than others, their record of cooperation is not really as impressive as their record of self-interested behavior. The current NABET strike has proved that there is not going to be wholesale sympathy whenever a national contract comes into dispute. This is partially due to the divergent interests of the labor force, even within the same unions. Only one below-the-line group—NABET, ironically the most troubled—is truly a broadcast-oriented

organization. The others came into TV from the outside, having firm roots elsewhere before they took hold in TV's fertile earth.

And within the talent group there are two basic communities of interest accounting for divisive behavior that continue to betray any poker face it may wish to show management. There is the talent that works on a per-job basis and there is the talent that works regularly, such as newsmen and staff announcers.

It is the difference that makes a Chet Huntley want to disassociate himself from a juggling act and it is a difference that strengthens management's hand when it lays its contract cards on the table.

There is no question that broadcast unions are finely tuned to the potential benefits of supporting one another's strikes, but they dread being pushed into unpopular sympathy walkouts. The results can riddle their own ranks with dissension. This happened to the American Federation of Television and Radio Artists when it went out in support of NABET's network strike. The AFTRA sympathy order produced mixed behavior, some walking out, some walking out and then returning and the imposition of a batch of fines on the disobedient members.

It may have cost AFTRA more in internal problems than it benefited NABET's cause with ABC.

TV's labor unions proved they were capable of acting together during AFTRA's 13-day strike last April, when members of NABET, IBEW, IATSE, Writers Guild of America and the Screen Actors Guild honored AFTRA picket lines.

That sympathy may have been more valuable as a threat of the possibility of future concerted action than as an immediate bargaining advantage for AFTRA. Though AFTRA claimed a victory, management said it had conceded little that had not been offered before the strike began. While talent's remuneration still shows enormous differentials from one performer to the next, blue-collar men carry a steadier kit.

Despite a mix of operating techniques in TV's below-the-line unions, from the centralized authority in IATSE to the local independence now evident in NABET, this segment of the broadcast labor force seems to be leveling the difference in compensation among its several organizations. The rank and file is showing it will not be satisfied until its rewards bear comparison with those of its ilk in other bargaining units. END

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been any reliable evidence of this, say others.

The new rules will mean commercials must become better if they are to compete more closely with other commercials for attention, say some. Nonsense, say others; that would mean agencies aren't bothering to put forth their best effort now.

"It's all academic at this point," says one media researcher, "because no one knows how literally the code will be interpreted and how strongly it will be carried out. At this point we know we'll lose billboards for participating sponsors. Beyond that, it's guesswork." But guesswork is the password to the whole area.

If it is guesswork, most advertising personnel are guessing in the same direction. Their intuition, sense of smell, or whatever antenna, tells them:

A major reason for support of the code change by local stations is a move toward getting the local network break increased from the

present 42 seconds to either 60 or 72 seconds. This, of course, would allow greater local sale of 30- and 60-second commercials—particularly the now widespread 60-second piggybacks—in prime time, obviously a big-money consideration. "It's a legitimate problem for the local stations to face," says one media researcher. "It is the day of the 30- and 60-second commercial and they want to get rid of the obsolete short ones."

The total effect of consolidating program interruptions is to extend the dangerous length of nonprogram time in which a viewer may lose interest. As advertising representatives, they want as much of this precious time as possible to themselves, and this means a cry in almost a single voice: "Cut down program credits."

Perhaps most jarring about any argument over clustering is the fact that it means two squarely opposed things to the viewer and the advertiser.

To the viewer, cluster generally means a show unspoiled by the annoyance of commercial interruption. To the agency man and the

advertiser, cluster is almost synonymous with clutter since it means competing for viewer interest without the crutch of program interest to help it along.

Says Frank Gromer Jr., vice president and director of marketing services for Foote, Cone & Belding: "Of course if you're thinking from strictly a programming sense, all shows should be without commercial breaks, but commercial advertising is what permits the whole thing."

As television costs spiral, everyone agrees more commercial money must be brought in to pay the freight, but here again the theoreticians break down in argument over how to amortize the costs yet keep advertisers' unit prices within sight. Obviously, one way is more ads.

Says Gromer: "Both the clients and the agencies feel pretty violently against further corrupting TV—we shouldn't kill the goose that's laying the golden egg." The argument here bogs down over just how many commercials may choke the goose. Almost everyone cites the current grouping of two minutes worth of commercials within

that most effective and expensive network staple, the Hollywood movie. "Already the movies have even more commercials than the regular old one-minute breaks in half-hour shows," notes Gromer.

Some cite published studies to show that there is no loss of effectiveness in the use of such clusters as one 60-second and two 30-second commercials within a movie break. Off-the-record, some cite private studies by their agencies that show there may be significant loss when the commercials come in a cluster situation with other non-program material at the beginning or end of the show rather than during the body of the show.

Says one major-agency man: "Our only real information in this whole area is some on-the-air tests we've done with the same commercial in island positions vs. back-to-back in movies." It demonstrated he says, that "the island position is far more effective."

Even those who argue in favor of small clusters acknowledge that there must be a drop-off point somewhere in a long stretch of nonprogram material.

"Research in the learning field would support the logical conclusion that there would be a loss of effectiveness if the audience is exposed to a large number of messages," says FC&B's Gromer.

"At some place the laws of learning have to enter in," echoes Marvin Antonowsky, vice president and director of media research at J. Walter Thompson. "The mind can retain only so much."

No research

But why hasn't anyone found out just how much?

Says Justin T. Gerstle, vice president and director of the media information and analysis division of Ted Bates: "Maybe we're using a meat cleaver when we should be using a surgeon's knife, because that's what it would take for any sort of meaningful research in this area. There's no question we need it, but there's also no one to do it."

"Any study in this area is like doing complex social research. There are so many variables involved. You may be able to isolate a half-dozen or so of them, but still you can't hold five constant and vary just one. And even if you could, there may still be another dozen variables out there you haven't identified."

As examples of variables in measuring the impact and memorability of commercials, he cites the programming itself. Some programs

have higher attention levels than others. The time a commercial is shown, and the fact that some classes of advertised products have more interest than others, (everyone uses toothpaste, for example, but not everyone buys dog food) are other variables.

On the whole, Gerstle finds "it would be a horrendous job to design an effective study; it would have to be massive and it probably would be prohibitive to finance."

He is one of the many media planners to cite the conflicting published studies that seem to add up only to the conclusion that there simply "doesn't seem to be any pattern" to the varying effectiveness of clustered vs. nonclustered commercials. "In all our studies," Gerstle says, "we've really been looking for something else. The results have been tangential to clustering but close enough for us to feel that we have some sort of result. It is that there's no significant difference."

A few studies

For the record, the most often cited studies are:

The late University of Chicago Professor Gary Steiner's 1961 study for CBS, "The People Look At Commercials," an admittedly cursory exploration of attention levels obtained by various commercial patterns as compared to both program material and other nonprogram material and measured within some 180 Chicago-area households. The major conclusions:

The position of a commercial within its series is far more important than its general position within the program. Commercials following other commercials—although not piggybacked—start with smaller attentive audiences.

The second minute commercial in a back-to-back situation starts out with about 17% fewer viewers paying full attention, although there is no difference in attention levels in the two halves of 30-second piggyback commercials. Conclusion: attention drop-off depends more on length of the commercial time than the number of commercials shown.

Viewers asked to place six minutes of commercial time anywhere they preferred within an hour program came up with virtually the same patterns that they had been watching on the air.

Some Dynascope and TVAR Observer/Viewing studies all reportedly parallel the Steiner findings on commercial attention levels.

There also is a 1963 study of

some 1,600 suburban Chicago housewives (Chicago apparently has become a sort of White Sands testing ground of TV researchers) published in the *Journal of Advertising Research* in 1965. It indicates there is virtually no difference in recall of a commercial whether it is in an island in the middle of the show or clustered with other nonprogram material near the beginning or end.

There also have been some Gallup & Robinson PCR studies of two-minute breaks in movies vs. other types of programming. These studies indicate practically no pattern to viewer effectiveness in commercial placement.

On the other hand, in 1963, John W. Burgard, then broadcast committee chairman of the Association of National Advertisers and vice president and director of advertising for Brown & Williamson Tobacco Corp., claimed that study of a specific network break showed "35% more persons can remember and voluntarily recall specific copy points when the commercial is in 'island' compared to 'clutter' position."

And last February, the Schwerin Research Corp. reported a study showing that the first 16 seconds of a commercial can lose half the audience or more, and that in such a combination of commercials as dog food and a ready-to-eat cereal, the audience can be down to 19% at the end of the pair.

Piggybacks

Then there is the John A. Martilla and Donald Thompson study, "The Perceived Effects of Piggyback Television Commercials": a piggyback gives the impression that the commercial lasts longer; a 60-second commercial for two products is perceived as lasting 25% to 30% longer than a 60-second commercial for one product. An integrated, multiproduct commercial seems slightly longer than a single-product commercial, but not as long as a multiproduct commercial.

The most recent study is the Daniel Yankelovich Inc. comparison of 30- and 60-second spot commercials for Corinthian Broadcasting Corp., released in October. Using 417 viewers in a controlled "laboratory" situation, the Yankelovich study found that viewers frequently mistook 30-second commercials as being longer, particularly when they were either the first or last commercial seen in a program. Also:

Both 30- and 60-second commer-

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cialists tended to communicate slightly better when they were in the first commercial position;

There was no difference in communication whether 30-second commercials were shown in island position or piggybacked;

There was a virtually negligible difference in the communications values of 30- and 60-second commercials;

And, overall, the impact of the commercial depended far more upon its content than its length, position or relation to other commercials.

So whom do you believe? In the agency case, you keep talking. Underneath it all, though, there is the nagging knowledge that regardless of what is said, some place in cluster situations at the beginning and ending of shows there must be a point of diminishing returns.

"Obviously, the longer the program break, the greater the opportunity to tune out," says JWT's Antonowski.

The short hour

"It isn't the cluster or clutter so much as the low interest," says Edward A. Grey, vice chairman, McCann-Erickson. "We have a medium here where the viewer is terribly knowledgeable of patterns. An hour show doesn't go from 9 to 10 and the viewer knows it. It goes from 9:02 to 9:55, say. If the program stays that length of time, the viewer will stay with you. But from 9:55 to 10:03, he turns off the light in his mind."

In addition to the usual argument for eliminating what he considers some of the less effective nonprogramming elements, such as credits, Grey proposes a novel, if not revolutionary, idea for use of more clustered commercials within shows. "I see nothing wrong if in the body of the program we do have two two-minute breaks (or slightly more) within the hour. Why not take the income from an extra minute of commercial in there and have the network use it to subsidize some good low-cost programming, something like another *Richard Boone Repertory Theater* that never would have gone off the air if this sort of thing was done (diverting commercial money from popular programs)."

On the whole, Grey, like many other media men, feels that the

cluster argument mostly is "a great emotional problem that gets kicked around the moguls in the industry. The real question is not where you put the commercial, but how good a commercial you've got. If you've got a piece of garbage, nobody is going to watch it anyway."

Many industry observers have been arguing that an increase of clustering will force higher quality in commercials as well as more careful protection of clients' commercials in groups. Media people such as Antonowski answer: "It is going to make commercials more competitive, but that doesn't necessarily mean it is going to make them better. If an agency isn't putting on the best product it has now, there's something wrong with it. What are you going to say to a client: 'We've been putting on our second-best effort, but now we're going to give you our best'? And the need for compatibility of commercials is something that we already know and should be doing now. If you have two commercials that appeal to two different groups, it's obvious that by the time the second commercial comes on, its group already has turned away."

The network attitude most probably can be described as resignation to a cluster pattern, with the desire for some modification of commercial use to make it work most effectively. Says William Tankersley, vice president for programming practices at CBS: "We all feel that with TV becoming more expensive, advertisers will have to put in more commercials. But they should be integrated to make them seem like one compatible commercial."

Protect program time

Tankersley, like advertising men such as Grey, believes that preserving the amount of time allocated to actual programming is more crucial than how the time is divided. "The most important thing to me," Tankersley says, "is the actual programming time. If you can protect 50 minutes out of an hour, then do it. Don't worry about the breaks so much as the program time. Don't let them extend the nonprogram time to 12 minutes."

The biggest variable in the whole question of clustering is what it means to industry personnel compared to what it means to the viewer.

Clustering to the advertiser, agency or broadcaster almost immediately brings up the image of the two-minute prime-time movie cluster.

But to the viewer or TV critic the two-minute movie cluster may be an irritating interruption. Cluster to the viewer is the European approach of no program interruption, or the rare American fling at the same thing on a special project. Although these rarities are frequently cited in popular reports, a look at this season's few major examples of total clustering illustrates what usually is a case of either accident or corporate whim.

A few U.S. clusters

Four major examples: clustering of Chevrolet commercials for the first few shows of NBC's *Bonanza* series in the fall; clustering of Ford commercials on the ABC movie, "The Robe" last spring; *The Bell Telephone Hour*, last year and this, on NBC, and the General Telephone & Electronics-sponsored *CBS Playhouse* this year.

On *Bonanza* it is not program content but commercial content that dictated a show with minimal interruption. For the first three Sundays of the new season, Chevrolet ran five and a half minutes at the end of uninterrupted shows. Says Gail Smith, general director of advertising and merchandising at General Motors: "We cluster our commercials once a year because it's the new-model season and we think it is the most effective way to show all the family of new cars, by presenting all six of them in one long group. There are no plans down the road to do it regularly."

The ABC movie—in which Ford interrupted the two-and-a-half-hour show only once for a middle intermission (plus opening and closing commercials) was dictated by the film's format: but, after all, it was a motion picture about Christ, and as one advertising competitor notes, it also was Easter Sunday, "a pretty special situation, you have to admit."

AT&T was widely hailed last year when it began running its commercials at the end of the *Bell Telephone Hour*. One AT&T spokesman cited "the excess of hardsell in movies such as 'Bridge on the River Kwai' that had people disgusted" as a prime factor in prompting the telephone company in the 1966-67 season to go in "with

a seat-of-the-pants feeling and our own corporate taste that commercials were getting so darned irritating." He acknowledged that the company decided to try grouping commercials at the beginning and end of the hour "without much data to go on." (The spokesman also dislikes calling the use of long unobtrusive commercials clustering: "It's less clustering than just not interrupting continuity.")

What data did AT&T gather from the experience to prompt it to continue the practice this year? Actually, no statistics, but "a steady drum-fire of favorable mail," says L. K. O'Leary, vice president in charge of advertising for AT&T. "Our policy was embraced more enthusiastically than we had ever anticipated. Apparently there are a lot of people who are tired of the audible wallpaper of most commercials."

Mail response to the Bell show jumped from 1,718 letters in the 1965-66 season to 4,721 last year. Almost every letter was favorable and almost all cited the program's commercial policy. One spokesman counts as statistics "6,600 different press items, 330 of them on placement of commercials," and O'Leary proudly notes that both the Peabody and *Saturday Review* awards given the show contained notice of the commercial policy. But how about actual measurement of commercial impact on the audience? The closest was "a customer attitude study where we got quite a bit of playback when we asked how we could improve the phone service . . . and we got a number of congratulatory letters from shareholders," says O'Leary.

Corporate image

AT&T officials acknowledge that two unique factors create an advertising situation that allows use of clustered commercials: The company is trying to sell a corporate image more than a specific product, plus: "If you buy a whole hour without worrying too much about the ratings, you can use it as you want."

The situation is similar with GT&E, the nation's fifth largest manufacturer. A year ago it first experimented with a clustered situation when it ran one five-minute commercial in the middle of a one-hour CBS documentary on President Eisenhower. This fall it announced it would not interrupt its initial CBS *Playhouse* drama, the original 90-minute play, "Do Not Go Gentle Into That Good Night." "The story line of this

meaningful drama shall not be disturbed."

According to a GT&E spokesman, mail response to the "Do Not Go Gentle" presentation convinced the company to continue the same policy for its next two *Playhouse* presentations.

Says George P. Norton, GT&E vice president in charge of advertising: "We never had this kind of mail response and we have yet to find an unfavorable letter." Norton also cites such favorable public comment as *New York Times* critic Jack Gould congratulating GT&E as a "sponsor of sense and taste" because "the absence of interruptions was a blessing."

Despite this unprecedented non-commercial enthusiasm, Norton will not commit GT&E to clustering beyond the *Playhouse* sponsorship. "At the moment it is working very well and we think it will continue to work in the future, but we hate to commit ourselves to anything further than that," he says.

What about specific rewards for GT&E, other than 1,200 favorable pieces of mail? There were no actual viewership or response measurements, concedes Norton.

European practice

Would a deodorant or aspirin advertiser get the same response?

There are many who argue that they would. For support, these advocates usually cite the European clustering experience, although they present their case with even fewer statistics than the media people on the American scene.

Says Dr. Emanuel Demby, head of Motivational Programmers Inc.: "Advertisers should stop being ashamed of the advertising. *Carrousel* [the grouping of 100 seconds or more of commercials on Italian television] is more popular than most of the regular shows. People in an Italian restaurant may not be watching TV, but when *Carrousel* comes on, they stop and look because they love it. They don't think of it as commercial clustering but as something they enjoy. To take an embarrassed position about advertising is hypocrisy because advertising is information, which is television's function. It shows people how to brush their teeth, how to live. It also imposes an obligation on the advertiser to make it interesting. To say you can't cluster means you can't make it interesting. After all, people miss advertising when it isn't in newspapers."

While maintaining that such clusters as *Carrousel* are the most

effective things on European television, Demby acknowledges a lack of any statistical research on their effectiveness.

To advocates of the European plan such as Demby, American media planners such as Bates's Gerstle counter: "You couldn't have anything less analogous to the American situation. In the first place, the viewers in Europe are used to that sort of situation because they've never had anything else. Out of every minute-and-a-half of *Carrousel*, you've got at least a minute of entertainment and the messages are so softsell they're almost invisible."

Trans-Atlantic controversy

Any attempt to find if the long-running European cluster networks have made comparative viewer studies draws something like the typically English response of Great Britain's Independent Television Corp. "It would be unlikely for us to make one. That's up to the advertisers."

So on both sides of the ocean, and on both sides of the clustering argument, the controversy goes on as one of the greatest single uncharted areas left in consumer television.

Yet this very lack of research may leave the door at least partially open to advantages for some crafty television programmers. Says one network executive: "One of the strangest things about this business is that if someone is producing a program and wants to do something about the commercial format, he can get away with a lot more than you'd ever suspect. Particularly once he prints the format, the chances are a lot of these same advertising people won't question it."

As an illustration, he said, "a young producer on the West Coast wanted to cluster a show recently and the network brass said the sponsor never would accept it. The producer said: 'Let's mimeograph up the format for the hell of it and send it around.' No one ever said a word. These people talk a lot about how they want things like isolated spots, but if they can't get them, they'll accept cluster."

"On the other hand," added the executive, "a little while ago, someone took a look at the format for a show for the next season and said: 'The advertiser will never stand for that.' It was exactly the same format the show always had—and it had been on the air for almost 10 years. Maybe they don't look as closely as it seems." END

FOCUS ON

COMMERCIALS

- 1) Fade in on a golf course where a golfer searches in the brush for his ball. Leaning against a tree, a girl in an owl suit asks: "Looking for this?"
- 2) Cut to stunned golfer.
- 3) She holds out a box of cigars. Owl: "Relax, I've got something for you. One of these great cigars named after me. White Owl."
- 4) The man lights the cigar as the owl circles around him. Owl: "That's the White Owl Miniature for moments like these."
- 5) "You look very good with a Miniature. Miniatures are a blend of imported and domestic tobacco. That's why they taste so rich and mild."
- 6) The golfer is obviously pleased. Owl: "And for the men who prefer a small cigar with a tip, the Demitip—it's the perfect shape."
- 7) She's still circling. Owl: "Bigger than the small ones, smaller than the big ones, and milder than the strong ones."
- 8) "Have some for your friends."
- 9) He helps himself to a handful.
- 10) Cut to Owl walking toward camera: "You'll see. You get a lot more from a White Owl than just smoke."
- 11) Dissolve to the Owl on the package.
- 12: Zoom back to show boxes of Demitips and Miniatures.



Why White Owl shifted to a living symbol

Tradition has it that one of the secondary sexual characteristics of the human male is the cigar. Men tend to like them and smoke them. Women tend to loathe them. Young & Rubicam, in a campaign it has created for White Owl, enhances the maleness of the cigar as it suggests that ladies are crazy about it.

There are six commercials in the series, and all of them incorporate the brand symbol: a girl in an owl suit. The first and most expensive spot involved a giant egg from which the White Owl girl is hatched and introduces herself. The others include White Owl in the men's club and White Owl on the golf course, "wherever the men are," as she puts it. There is also a White-Owl-at-the-ball-park TV commercial with an endorsement from Joe Garagiola.

These commercials associate different cigar shapes with different types of men. The golfer is a young man, and he prefers an inexpensive, small, more socially acceptable cigar, he leaves the big two-for-a-quarter smoke to the older man. It is also assumed that a golfer is not going to want a fat stogie interfering with his game. Unlike the older man, who takes the appearance of a girl in an owl suit more or less in stride, the young man is flabbergasted.

The evolution of the brand symbol from the lower orders of owls to this befeathered female involved a number of modifications along the way. The owl had always been with General Cigar Corp. as a brand symbol and dated, with the cigar, back to the 19th century.

Previous commercials always included stuffed snowy owls, and, at one time, a mechanized owl that winked and talked. Last year the client grew weary of a somewhat corny, somewhat aged owl symbol. But studies run by Gallup & Robinson proved that owl identification ran strong. "The White Owl brand has been one of the best-known brand symbols," according to account supervisor Joseph Vaamonde. "We had a plus, and we wanted to see how we could incorporate it again."

"The whole idea was to get some kind of a unity to tie all White Owl products together," John LaPick, associate creative director

at Y&R, explains. "With all the shapes coming out, to have a commercial for all of those shapes would have been exorbitant."

The result was this human owl. She is mysterious, sexy, and above all, appreciates a good cigar, unlike most women. The agency turned down a number of younger, friskier models to settle for the kind of woman it felt would appeal to the mature cigar smoker.

White Owl's competition, the Consolidated Cigar Corp., has long employed a spokeswoman, Edie Adams, to sell Muriel Cigars. White Owl, deciding that the female attitude toward cigars was important, wanted to imitate Edie Adams's success without imitating her commercial. They chose the White Owl girl because it gave them a living symbol, much like Mr. Clean or Aunt Jemima. Edie Adams is selling Muriels, not Edie Adams cigars; White Owl, however, is selling White Owl cigars.

All six spots are in 60-, 30-, 20- and 10-second versions. All are in color film except the ball-park commercial, which is black-and-white tape. The campaign started in July 1966, and General Cigar intends to keep it running as long as it works. Each commercial cost between \$28,000 and \$30,000, including the cost of the four bird suits used so far. (The feathers are glued to the costume, and the glue does not hold up well under hot lights.)

White Owl has a scatter plan for its commercials this fall, and as usual makes use of a lot of sports. It is heavily committed to baseball and NFL football. *The Huntley-Brinkley Report* on NBC-TV has been its regular national effort for the last three years. "It gives us a good national umbrella week after week," says Vaamonde. A special Christmas commercial is running now. There's no man in this one, and the White Owl is a bit less sexy. Meant to encourage gift sales, the Christmas commercial is oriented more toward women.

The production company on the film commercials was MPO, and the taped ball-park spot was handled by EUE-Screen Gems. The music was created specifically for this campaign by John Barry, who won an Academy Award for the score of "Born Free." The White Owl commercial was his first television effort.

Marvin Starkman was the producer at Y&R, and Eli Kramer, was the copy supervisor.

When asked about the heavy use

of double entendre in the White Owl commercials, LaPick laughs: "Blame the writer for that one. It is done with tongue-in-cheek." END

Fourth in a series: No one type of agency is best for everyone

by Granger Tripp

As a would-be commercial-maker contemplates a career in advertising, one of his first questions is sure to be: "What kind of agency is best for me?"

His goals are pretty clear: He wants an atmosphere in which he can do good creative work, in which his work will be recognized, and in which he will be rewarded. Where is he most apt to find it? Where should he start to look?

Can a young girl copywriter from a mining town out West find happiness in the arms of a multimillion-dollar agency? Can a swinging art director find room to swing in a one-man shop? Who'll do best by a talented producer?

The view from here is surely biased. But it seems clear, in spite of that bias, that no one kind of agency is going to be best for everyone, that no one kind of agency has a monopoly on creativity, recognition, or rewards.

The choice becomes somewhat similar to the choice of a college. Some go for size, some for fame, some for a special reputation. Some are happy with their first choice; others have to change, perhaps more than once.

And just as no one kind of college has all the educational virtues, so no one kind of agency will be best for every kind of creative person.

A good case can be made for the small creative unit, where people get to know each other well, and the individual can try his hand at many different phases of the business: A small agency will have, per se, a small creative unit, and with it, the chance to build the right kind of atmosphere.

But nowadays, large agencies, too, have learned to use the advantages of small groups.

Some of them have divided their creative departments into self-contained units, each with its own writers, art directors and television producers, plus, in some cases, traffic and financial units. The result may be an atmosphere not unlike that of a small agency.

Tripp is VP-creative supervisor at J. Walter Thompson, New York.

There will be a freedom to exchange ideas with people whose point of view is quite different. There will be plenty of opportunities to talk with a group supervisor whose position is not unlike that of the creative head of a small agency.

But, because there are several such groups banded together in one agency, there will be an opportunity to move from one group to another more easily than one can change jobs among different agencies. There will be the assurance that the loss of one big account won't automatically sink the whole ship. And there will be an opportunity to make use of facilities and services that would be far too expensive if the group were in fact a totally separate agency.

The result can—and should—combine the advantages of a small agency with those of a big one. It should lead to small, hard-hitting creative teams, each backed with a solid lineup of shared services: casting, fashion, experimental photography, research, information, etc.

It can happen that way, and does, but it isn't automatic. Just as lack of size is no guarantee of good creative atmosphere, neither is the "group system" in a big agency. Either way, you have to work at it.

All of which brings us back to the individual commercial-maker, trying to make his way toward a satisfying career.

Where should he look first for a rewarding job? If he's already at work, when should he move, and where? And how can he tell what an agency is really like?

To a large extent, of course, he simply cannot tell, from the outside, what it will be like on the inside. He can look carefully at the work an agency does, but unless he knows the background of each campaign and how it came to be what it is, the advertising itself may not reveal the circumstances of its creation. He will, of course, talk with the people involved; not just one personnel man, but with the people for whom he will actually work and with some of their associates. And he will beware of industry gossip and stereotypes; agencies change fast, and he won't be working there yesterday, but tomorrow.

There is one more point to remember, perhaps the most important of all:

In the final analysis, no one who wants to make commercials can forget his own role in creating the ideal atmosphere he is looking for.

No matter what the size of his agency, the individual is going to deal, most of the time, with a rela-

Continued on page 63

A TELEVISION ENCOUNTER

CIGARETTE ADVERTISING: IS SELF-REGULATION ENOUGH?



ROBERT F. KENNEDY
*United States Senator
(Democrat, New York)*

Nearly \$300 million a year is spent in the United States on television, radio, and in newspapers to encourage people to smoke, and smoke more. Partly as a result of these efforts, more than 4,000 American children begin smoking every day, nearly 1.5 million a year. In doing so they begin a habit that carries with it a grave risk of premature death. Those who would discount this risk stress that the particular element in cigarettes that causes cancer and other illness has not been isolated. But they ignore the careful statistical, clinical and pathological studies that establish a shorter life span and a vastly greater incidence of disabling illness among cigarette smokers than among nonsmokers. And they ignore the proved conclusions that among smokers, these consequences are *more* severe among people who smoke *more*. As the surgeon general of the United States, Dr. William Stewart, has said so often, the scientific facts are really beyond dispute. The question is what we are going to do about them.

I believe that both the broadcasting industry and the cigarette industry should engage in a significantly more extensive program of self-regulation of advertising. Both industries have stated repeatedly that it is not their wish to appeal to young people, and point to steps they have taken to avoid such an appeal. But these steps, in my judgment, are not enough.

For example, cigarette advertising is not carried on programs with an audience more than 45% of which is under 21 years of age. But there are many programs with audiences in the tens of millions—notably sports events—that are watched by millions of young people even though the youthful portion of the audience may not reach 45%. A lower percentage figure and an absolute limit on the number of young people in the audience would be notable steps forward in self-regulation.

The over-all amount of cigarette advertising should be the subject of greater self-regulation as well. Some 15% of prime-time television advertising at present is devoted to cigarettes. Cigarettes are the single most promoted commodity on television. Broadcasters might well decide to accept less cigarette advertising, or to allow other products a higher priority in bidding for time. Newspapers and magazines could take comparable action. Limitations as to time—keeping cigarette advertising off the air until after 10 p.m.—might also be considered.

Closely related to the volume of advertising is its tone and thrust. While I would not expect the cigarette companies voluntarily to put health warnings in their advertising (although I have introduced and continue to support legislation to require such a warning), the manufacturers might profitably consider urging moderation in smoking, much as the liquor industry has done in its advertising. And the health hazard to those who will continue to smoke no matter how much the danger involved is explained would be considerably minimized if the present trend to lower-tar, lower-nicotine cigarettes is accelerated. Senator Warren Magnuson's (D-Wash.) bill to require disclosure of tar

Continued on page 62

Most of the attacks on cigarette advertising relate to its supposed appeal to young people.

The tobacco industry's position is that smoking is for adults, not children, and is properly limited to those people who are mature enough to make their own decisions.

The industry has amply demonstrated this belief through the rules of its voluntary Cigarette Advertising Code. The youth provisions of the code are adhered to by all members of the industry.

In spite of attacks on it, the code has been quite successful in limiting the exposure and appeal of cigarette advertising to young people. Code Administrator Robert B. Meyner recently listed a number of substantial accomplishments of the code in this area. Among them are:

Today, college and university campuses are barren of cigarette advertising. All school premises are barred to cigarette promotions. "The ban is absolute and it is observed scrupulously," the governor says.

Another area of achievement, he points out, is the matter of youth appeal in television programing. It has been said that the code guidelines in this area have resulted in only one termination of cigarette sponsorship: the case of *Beverly Hillbillies*. The governor notes that technically and literally that is correct. But, even before the code's guideline on sponsorship was in effect, cigarette sponsors gave up *Gilligan's Island*, *I Dream of Jeannie*, and others because of the high youth component of the audience. In the case of *Rango*, the company put an escape clause in the contract allowing cancellation if the youth audience ran too high. The first rating was short of the code's requirement, but close. The company cancelled.

In addition, Governor Meyner says, a number of television programs were declared off limits to cigarette advertising irrespective of audience composition—shows like *Lassie*, *Batman*, *The Monkees*, *Tarzan*, *Walt Disney's Wonderful World of Color* and the CBS youth concerts. This season it wasn't necessary to put a formal embargo on *Gentle Ben*. The cigarette companies know the rules and they would not touch it. "The companies are not shopping for kid stuff," the governor says. "They want adult entertainment comfortably short of the code's cutoff figure."

In 1964, the Federal Trade Commission compiled a long list of cigarette slogans it found offensive. Governor Meyner reports that practically every one of them had disappeared under the code. But in its recent report to Congress, the FTC did not see fit to mention this. "As a matter of fact, in that report, the FTC, casting about for a cigarette slogan it could cite as a horrible example, had to reach back to precode days to find one," the governor says. "The FTC didn't bother to acknowledge that the slogan was long since out of use."

The governor also makes the point that along with the extravagant language, another departed staple of cigarette advertising is the classic endorsement by a celebrity—a famous athlete

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EARLE C. CLEMENTS
president, The Tobacco Institute Inc.
Washington



ENCOUNTER: CLEMENTS from page 61

or entertainer or some prominent social figure. Entertainers who preside over variety shows are not allowed to read cigarette advertising.

Regarding tar and nicotine content, he says a careful reading of the transcript of the recent hearing before the Senate Commerce Subcommittee on developments toward the so-called "safer cigarette" shows that the code is correct in requiring that representations of tar and nicotine content must be accompanied by a health disclaimer. The governor further stated: "The correctness of the code's position on this point was confirmed recently by the Federal Trade Commission when it said: 'No matter how relatively low its tar and nicotine content, no cigarette may truthfully be advertised or represented to the public, expressly or by implication, as "safe" or "safer".' He points out that is the code rule: tar and nicotine figures may be listed if they are valid and accompanied by a disclaimer. There has been much misunderstanding on this point. It has been widely reported that the code is dead set against giving consumers this information. This is totally incorrect.

Summing up, the governor says that "the code has made significant progress in lessening the exposure of young people to cigarette advertising. Blacked out on the campus and prohibited on television and radio programs with high youth appeal, it has also undergone extensive changes, all in the direction of restraint. The contrast with pre-code advertising is there to see for anyone with an opportunity and inclination to do a before-and-after."

He also points out that self-regulation is immensely preferable to governmental control. The code can act efficiently, swiftly and with finality—and action comes before the fact of publication. Under the government's adversary proceedings, Governor Meyner says, the rulemaking, the hearings, the modifications and finally the inevitable slow litigation might take two to four years.

Self-regulation under the Cigarette Advertising Code has shown it can work but it needs the support of people who believe in the principle of self-policing.

It should be pointed out that in cases of failure to abide by code rules, the administrator may re-

quire the offending company to pay up to \$100,000 for each infraction.

It was recently reported that the code had reviewed more than 16,500 submissions, and had withheld approval of 1,025 of these. And of 154 campaign themes submitted, 85 of them failed to gain unqualified approval.

Should cigarette advertising on television be subjected to stringent regulations?

It already is—through the best of all regulations, self-restraint. END

ENCOUNTER: KENNEDY from page 60

and nicotine content in advertising and on the package, of which I am a co-sponsor, would encourage this trend. Orientation of product development and advertising to relatively less hazardous cigarettes would be a major accomplishment.

I have offered legislation to give the FCC the explicit authority to regulate the hours when cigarette advertising may appear, the kinds of programs on which it may appear, and the over-all amount of cigarette advertising. Perhaps further self-regulation by the broadcasting and cigarette industries will render this legislation unnecessary. I hope so, but I am ready to seek the enactment of this legislation, as well as legislation mandating an experimental ban on radio-television advertising, if additional self-regulation is not forthcoming. I believe we owe our children at least this much protection.

Some have questioned the fact that some of these proposals would apply only to the broadcast media. If government regulation is proposed, they say, it should be proposed uniformly for newspapers and magazines as well. Although I see no particular distinction among the media insofar as the desired effect of the advertising is concerned—all of it is for the purpose of urging people to smoke more—it is true that television is particularly formative of youth attitudes. And a recent poll showed that of all television advertisements the one most appealing to teen-agers was a cigarette and that was part of a campaign for a new brand. The broadcast media are unique, too, in that they already refrain from advertising liquor and firearms, a step that newspapers and magazines have not taken. And there are traditional distinctions regarding the government's regulatory power that must be taken into account.

The air waves belong to the public, and the FCC was established for the purpose of regulating their use in the public interest. We have engaged in no comparable regulation of the printed media. Still, there are some kinds of advertising that the printed media, for various reasons, do not carry, so I would not regard it as at all inconceivable that such a step might be taken concerning cigarettes. These are matters for continuing public debate. The first step, however, is clear in my judgment. We must have more stringent self-regulation of radio and television advertising of cigarettes, or the government will be constrained to enter the picture in a more significant way than it has. END

OFF-NETWORK

from page 41

R. Young; *Linus the Lionhearted*, 31, Graham; *The Investigators*, 13, CBS; *Gunslinger*, 26, CBS; *Doctors and Nurses*, 98, CBS; *Mr. Broadway*, Richelieu; *The Reporter*, 13, Richelieu; *The Entertainers*, 26, Banner.

From NBC: *Dante*, 26, Four Star; *Klondike*, six, United Artists; *Buckskin*, 39, MCA; *Redigo*, 39, MCA; *Peter Loves Mary*, 32, Four Star; *Don't Call Charlie*, 36, McGuire; *Bob Newhart*, 26, MCA; *Harry's Girls*, 15, MGM; *Harris Against the World*, 13, NBC; *Tom, Dick and Mary*, 13, NBC; *Grindl*, 32, Screen Gems; *Joey Bishop*, 117, Bellmar; *Kentucky Jones*, 26, NBC; *Karen*, 36, NBC; *On Trial*, 30, MCA; *David Niven*, 13, Four Star; *Mr. Smith Goes to Washington*, 36, GAC; *The Americans*, 16, NBC; *Dan Raven*, 13, Screen Gems; *Temple Houston*, 30, Warner Bros.; *Fred Astaire*, 39, MCA; *It's a Man's World*, 33, MCA; *Mr. Novak*, 64, MGM; *Dr. Kildare*, 134 hours and 64 half hours, MGM; *Hullabaloo*, 13, NBC.

Of the shows that came off the networks after the 1966-67 season, the following were never syndicated and may never be:

From ABC: *The Rounders*, 17, MGM; *The Pruitts of Southampton* (or the *Phyllis Diller Show*), 30, Filmways; *Love on a Rooftop*, 30, Screen Gems; *The Man Who Never Was*, 17, 20th Century-Fox.

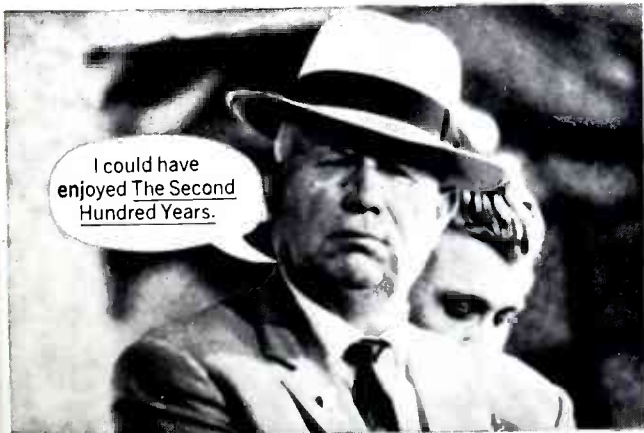
From CBS: *Run Buddy Run*, 16, Talent Associates; *The Jean Arthur Show*, Universal.

From NBC: *The Road West*, 32, Universal; *Hero*, Talent Associates, and *T.H.E. Cat*, 26. END

A
TELEVISION
SPECIAL

❖
WHAT FAMOUS PEOPLE MAY HAVE SAID
ABOUT THE NEW SEASON

❖
DIALOGUE BY GERALD GARDNER



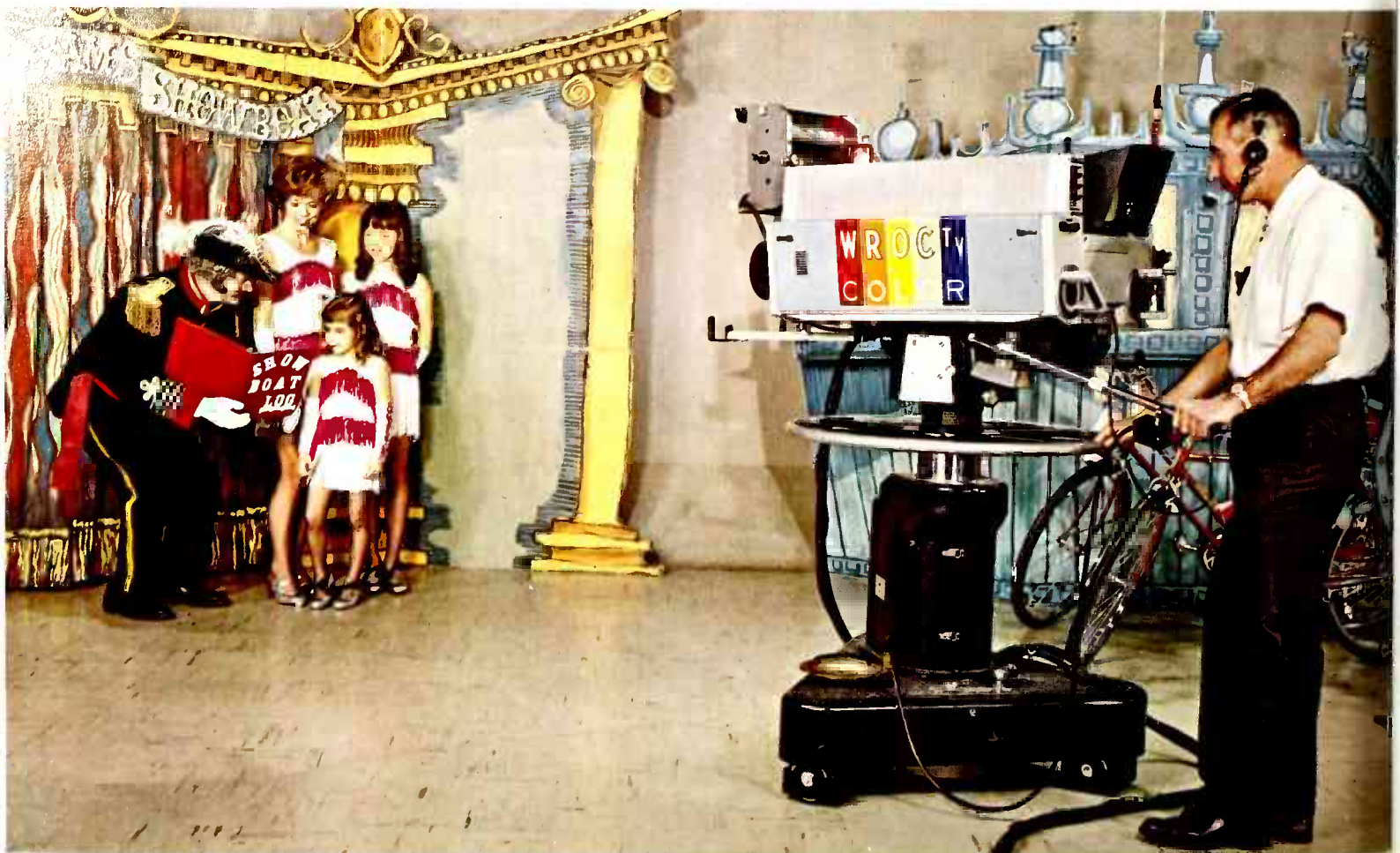
RUST CRAFT

**experts in creative color select
the best in color broadcasting...**

RCA TK-42 "Big Tube" Cameras and TR-70 Highband Tape Recorders

In the Rust Craft business, finest color reproduction is most important whether in greeting cards or broadcasting. RCA TR-70 highband recorders are a perfect match for RCA TK-42 studio cameras, giving Rust Craft stations an unbeatable combination in producing highest quality color programs and commercials.

Medium market stations, like those in the major markets, demand the best in color. The fact that many group-owned stations are ordering this RCA color combination is an indication of the emphasis on quality.

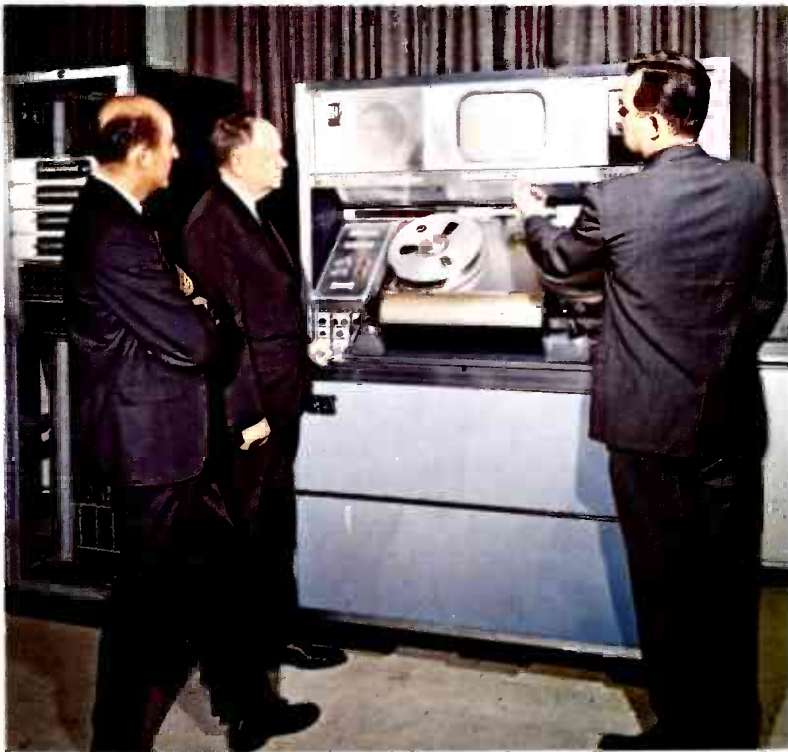




Some of the many Rust Craft artists at work, illustrating various stages in design of cards, party goods and gift wrap. In all these, the creative use of color combinations is basic to the appeal and sales of Rust Craft products.



Creative color combination: TK-42 color camera and TR-70 highband tape recorder in operation at WROC-TV, Rochester, one of the Rust Craft stations.



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FOCUS ON COMMERCIALS

from page 59

ely small group of people: his immediate associates on the one hand and he's working on right now. No matter what the organization chart may say, his relations with these people are going to depend, to a large extent, on him. How well he responds to his immediate colleagues, and they to him, will be the biggest single factor in his personal feelings of success or failure. And his ability to work effectively with his immediate associates will be the biggest single factor in the success of their joint efforts. The creation of a television com-

mmercial, especially, involves many different skills, many different points of view. Bringing them all together invariably creates tensions and differences of opinion.

In fact, much good work comes out of the very tensions that are created by the interaction of different people at work on the same project.

The individual—whether he's a writer, an art director or a TV producer—bears a big responsibility in this regard. He must accept good ideas and must recognize that they can and do come from many sources: from the client, the account representative, people on the

set. He must listen to everything and accept the things that help the commercial achieve its objective.

But he must keep that original objective in mind. He knew the goal from the start, and he must beware of the tempting bypath that leads away from the main idea. He must know when to listen, when to shout (always politely, of course). He must stand up for his own point of view, but work equally hard to make the other fellow's idea succeed, too.

All of us are searching for that ideal creative atmosphere; a good place to start looking is right within ourselves. END

TV DIRECTORS

from page 51

necessarily the reasons they stay in films. They say that if the creative opportunity were present again, they would like to move back and forth between films and television, without major regard for money differences.

Almost all cite the prevalence of this practice in England, where a major director such as John Schlesinger, upon finishing the multimillion-dollar film, "Far From the Madding Crowd" earlier this year, immediately took up as his next project—a television special.

Says Yorkin: "There are no real artistic boundaries there. Actors and directors go back and forth continually, and there's no curse in being in TV, the way some stars here seem to feel there is."

But, again, he notes, the major difference is in the freedom. "The ABC has offered me an hour whenever I want it," he says. "I asked them for what, and they said: 'Anything you want to do.'"

In contrast to that, he cites the present network situation here. Some time ago I did two pilots, both of which never got on the air," he says. "I won't do another because it's almost like an audition. You're sending your can of film or tape into New York to a bunch of people who have no right to judge it. They simply aren't qualified. In effect, you're trying out for a bunch of advertising agency guys and I don't need an opinion from them. When I do a film and it's finished, I've rolled the dice. It's too late for a guy to tell you how to fix it."

Yorkin also says: "Directors cross the motion picture-stage line far more frequently than they go back into TV because again you have

more individual control on the stage.

"I couldn't stand the group roar you get in television now. For the last few years there's never been the opportunity for individuality."

This complaint, voiced as a group ("I'm sure our stories are pretty much the same as the other members of our generation," says Yorkin. "We all have the same gripes and complaints and the same nostalgia and love for the medium") is indicative of another paradox in the way the creative field has moved.

The director's complaints about committee control of television programs—and the lack of the individual creator's control—is exactly the same criticism that creative personnel had about movies in their heyday of the mammoth studios under dictators such as Louis B. Mayer and Harry Cohn.

But then, of course, the movie was the dominant mass entertainment medium. Now television is, and as such it has acquired—in the view of its defectors—the institutional restraints of pretelevision Hollywood.

Despite this, Blake Edwards is one of the few who feels that television will continue to be a launching pad for new creative talent, if only somewhat by default. "I don't know where else they are going to come from," he says. "I think that television is still the best kind of testing ground for talent, and the business will continue to look for and find it, out of necessity, but it may not be as exciting as in the early days."

To him, "the real thing that everybody has to look to is the winds from Europe—the new, young, bright talents that are cropping up over there that aren't

here"—both from within and outside television.

The paradox of television incubating a unique creative group that has moved away runs an even more ironic circle as television continues its trend to greater and greater use of prime-time movies. It is buying back and showing on television the creative efforts of the very men who say they were driven out of television by its lack of opportunity for individual creativity.

Says Yorkin: "The very reason that movies are exciting is that guys are making what they want. And many pictures that are being made now aren't being done with the primary motivation of making money alone." In television it's different, says Yorkin. "The problem, of course, is that they're still aiming for a broad cross-section, and when you do that, you aim for the lowest common denominator. What is a shame is that 10 million viewers aren't sufficient to an advertiser. If you had 10 or 15 million people come to a first-run movie, my God, you'd have a smash hit.

"As it is now, they can keep pulling out the ratings and show that there are more people watching TV simply because there are more people. But even my kids are getting bored watching TV. They don't watch *Batman* like they used to. I'm watching television less and less, much less working in it."

Producer David Susskind also maintains that "people are getting bored with what they're seeing now to the point where the networks are going to have to resuscitate it within a few years." He looks to "a year or two from now when each of the networks will have its own dramatic series again. When that day

EX-TV DIRECTORS

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comes, we'll get a new breed of tape directors coming up. They'll start as assistant directors and it will happen just like the days when guys like Sidney Lumet and Bob Mulligan started out in live television as floormen."

Until that time, though, Susskind says: "Obviously experimentation is too costly for the networks with their present kind of shows so it's increasingly difficult to get dramatic directors. The only ones left in this country are on the soap operas in the afternoons—and they're the guys who started out in the old days and didn't make it. That's why I've been getting all my tape directors from Europe, where they're still doing the equivalent of eight *Philco Playhouses* a week."

If accomplished directors in the U. S. are staying clear of television, why do so many of them express a desire to go back, at least occasionally?

"Because live television has an impact," says Jewison. "I miss the old days because the director truly participated in the performance. It was a total involvement that I'm very sad to see pass by. But now I have the freedom in film that I used to have in television and isn't there any more. I wouldn't go back under the present conditions." Jewison's last TV venture was a widely acclaimed CBS Judy Garland special more than two years ago.

Refreshing pressure

Explains Schaffner: "The guy who is able to cross all the lines is doing himself a service; he's a guy who's well off because he keeps himself fresh."

Yorkin, who says: "I'd like to do two or three specials a year," adds: "When making a film you strive so hard for the kind of perfection you get on the screen that it's good to get back to the different pressure of the live days. It's refreshing."

Edwards calls his recurring desire to re-enter television "mainly a death wish because the medium does pose such enormous problems with the establishment." In the end, he resists the desire because "these days, in artistic terms, television, unfortunately, is a pretty mediocre business. I suppose it's really my ego. It wants me to create something more than that."

What was it about the less bureaucratic days of television that made it easier to develop as a director? Says Yorkin: "Television was theatrically exciting from a

creative sense of theater. You'd run into Hurley's for a beer after you'd finished a show, convinced that the whole world had seen it."

Yorkin, whose first directorial stint was a Colgate comedy hour with Martin and Lewis, recalls how he got started in the early days. An engineer (BS in electrical engineering from Carnegie Tech), he decided in the Army that he wanted to write or be in theater. On the strength of his engineering degree, he got a job in the engineering department at NBC while he went to graduate school in literature at Columbia and wrote critiques of every dramatic show the network did while he also lobbied for a year and a half to get moved into the production area. His arguments eventually got him started as a floorman, then assistant director and on up.

"I suppose," he notes, "that it was really a fluke that I got a break like that. But there's no chance it could happen today."

Long list

Of those who did get the breaks, many went on to become the Who's Who of the movie business. The roster includes such relatively long-ago defectors as Sidney Lumet ("Long Day's Journey Into Night," "The Pawnbroker"), Robert Mulligan ("To Kill A Mockingbird"), Delbert Mann ("Separate Tables"), and Arthur Penn (whose "Miracle Worker" film was produced by Fred Coe, who produced the original "Days of Wine and Roses" on television and has himself become a motion-picture director with "A Thousand Clowns").

There also are such relative newcomers as Arthur Hiller ("The Americanization of Emily"); Hy Averback, who has jumped from directing *Burke's Law* and *F Troop* to "Where Were You When the Lights Went Out"; William Graham, who used to direct *Dr. Kildare* episodes and recently did his first film, "Waterhole Number Three" (under the production aegis, incidentally, of old-timer Edwards); Mildred Fried Alberg, who once made *Hallmark Hall of Fame* and *Philco Playhouse* productions and recently finished her first picture, "The Hot Millions."

But television may be running out of talent to give to the movies.

"There may still be a few theatrical directors who come from TV," says Schaffner. But, adds Jewison: "There's not the same opportunity. You're getting most of the important directors now from

film, itself. Young people have turned their backs on television as a creative medium. The accent for this generation is on film itself."

Adds Jewison: "There is nothing like television as an all-around training ground. I'm afraid the new ones who make their own low-budget films will miss the excitement of television, but they'll come up with something else."

Both Yorkin and Schaffner see young dramatic directors coming from television in only two specialized areas: those doing commercials for ad agencies and those doing low-budget documentaries often for local stations.

Yorkin cites a 28-year-old director who just finished "The Night They Raided Minsky's," his second film (and done for Yorkin's production company) after making a name for himself doing documentaries for WGN-TV Chicago. The experience is as close as any will come to "Golden Age" television schooling, according to Yorkin, because at a local station like that he got a vast amount of experience with virtually no pressure. They gave him a camera and three or four thousand dollars and he learned."

The exception to the television training ground cited by most of the directors is British and Canadian television. "The last three or four new movie directors to turn up in Hollywood came out of Canadian television, from doing hour-and-a-half live-on-tape shows," says Jewison.

From overseas, too

In addition, there continues a steady flow of British directors, such as American-born Richard Lester, who sprang from making British television commercials to fame with the Beatles movies, and such others as Peter Watkins, whose "War Game" was so strong that it was rejected even by the BBC that had commissioned it, but also caused enough controversy to get him started on a feature-film career.

Most of the directors who grew up in the television "Golden Age" admit that it probably looks better fogged by the mist of nostalgia; in the end, it was the people more than the artistic presentation that was the important product of the era.

Says Yorkin: "I think the 'Golden Age of Television' should be forgotten. I don't think there were that many moments worthy of immortality. But there was a great feeling of a kind of theatricality.

There was a kind of first-night feeling of doing shows that you don't have anymore."

Schaffner says: "For a number of years there were more than 17 hours of live prime-time drama a week and it may have been the genesis of its own downfall. You couldn't sustain that. It spawned an incredible number of bad shows."

What's ahead for television drama? Most of the old grads are skeptically hopeful. "CBS and ABC are making efforts with their specials," notes Schaffner, "but as Hal Humphrey [*Los Angeles Times* television critic] pointed out the other day, so long as the networks are turning a profit, they'll continue to do the same things they are now."

Jewison reluctantly finds television "going the opposite direction" from anything that might bring serious directors back. But at the same time he finds the move of networks into feature filming encouraging in that with some low-budget programming, "they may have to give a chance to young directors."

New attitudes

And Schaffner predicts that over the long haul, young directors making films later shown on television might have an effect for internal change. "Already," he notes, "young talent has changed a number of attitudes in pictures and the theater."

Says Yorkin: "You can't help but be happy about networks going into feature-film production because it has to be healthy. There were only five crap games in town and now there are eight. CBS, particularly, is going about it in a marvelous manner. They have a very impressive program with all sorts of pictures: big ones, little ones, controversial ones. Television may go more and more in this direction."


Edwards warns: "I hope the networks realize that the thing that is giving the big prime-time ratings to the movies is their quality. If they just try to fill up the time, the ratings will drop off in the same way they have for the situation comedies and the rest."

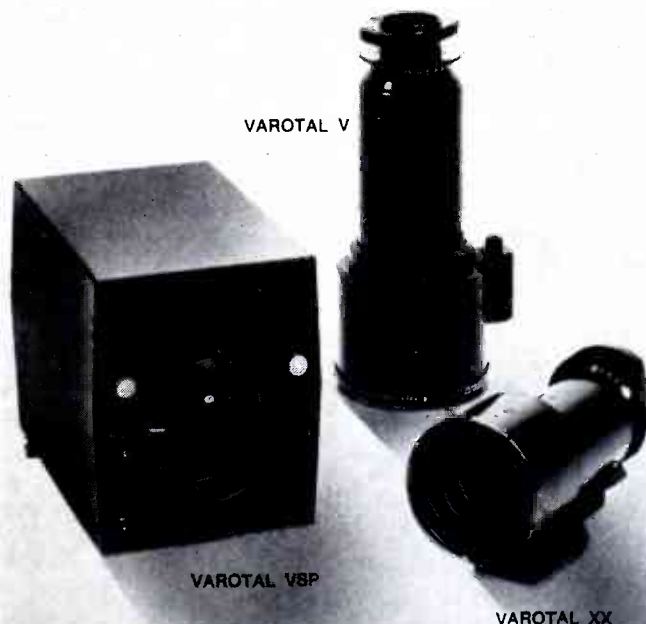
In the end, then, television may get its own offspring back through ever-expanding reliance on the prime-time film, although to these expatriates who are making most of the motion pictures being produced these days, it's more like the case of a prodigal parent that left them and has now brought the home back.

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LOCAL SYNDICATION

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nated DPA will comprise only 15 or 20 stations instead of the unmanageable 70 in its earlier form. And Brad Crandall, program manager at WSM-TV Nashville, also indicated he will be in Chicago with definite program proposals. Also joining may be WVIC-TV Hartford, Conn., and Golden West Broadcasters.

Development Program Associates has been around for several years, but with over 70 members, all pressing for the needs of their own markets, consensus has been hard to get. Jones has hopes that with the group cut down they will combine to enter co-production arrangements to fill the mutual need that all are experiencing.

Group consortium

That group broadcasters can find agreement and put up funds to develop new product has been proved by a consortium of eight groups that financed *A Very Special Occasion*, a series of 12 one-hour musical specials. Forming this group were Storer Broadcasting, WGN Continental Broadcasting, KTLA Golden West Broadcasting, Taft Broadcasting, Triangle Stations, General Electric Broadcasting, Royal Street Broadcasting and Corinthian Broadcasting. The members own two runs of the specials in cities where they own stations. Storer Program Sales is distributing the specials in other markets.

The first special, with Jack Jones and Vikki Carr, found a regional sponsor, Citgo, and ran in 22 markets last fall. Citgo holds an option to carry the special in 19 additional markets. Hank Davis, Storer Programs general manager, says advertisers are looking for spot carriers in a list of 30 to 35 markets, and this station-group consortium wants to provide these vehicles. The second special in this series will be coming out in mid-February, hopefully with another regional sponsor. Motion Picture Artists Inc., New York, is packaging the programs, which will run throughout 1968 and into early 1969.

A network-owned station has a ready-made program sales force that may provide the incentive to make programs for syndication so long as it doesn't give the parent network a serious pre-emption

problem. WABC-TV New York is in production of entertainment and news specials in the current season that will find their way to syndication. The first special, *Way Back Home*, a tribute to Fred Waring, has already run on the network-owned station, pre-empting *Iron Horse* in the 9:30-10:30 Saturday spot. After the initial run on WABC-TV, the specials will be offered to the ABC Television Stations Division and placed into syndication through ABC Films.

Westinghouse Broadcasting Co., a leader in group production and syndication, will run 23 specials on its stations in 1967-68. Included are four one-hour specials each by the group's top talent, Merv Griffin and Mike Douglas. Of the 23 specials, WBC Productions will produce 18. A Douglas special that ran in October has been bought in more than 125 markets.

By breaking up the networks' schedules with specials of its own (all five Westinghouse stations are network affiliates), Westinghouse hopes it is giving its stations greater identity in their markets. But these specials are the exception: Richard Pack, vice president for programing, says that as a matter of policy "we are not in the prime-time business."

Film depletion

In 1958, Westinghouse, with its major-market outlets burning up feature product at an alarming pace in their local-time hours, began worrying about an eventual depletion in Hollywood's offerings. Donald McGannon, president of the group, formed a committee under Dick Pack to find solutions. The committee (loaded, Pack says, with programing men) consulted for over a year and submitted a two-part plan for program development. First, a national unit should be set up to produce and syndicate a late-night program. For daytime product, the second part called for development of a show first at a local station, and if successful in one market, to move the show to the group stations and then into syndication. The stations would pay the freight and provide exposure for the product in their major markets.

In March 1961, Westinghouse committed itself to the first part of the plan. WBC Productions was born and tooled up for its late-night offering. The taped *P.M.*

series with Mike Wallace went on the air in June 1961. At its peak it was in 25 markets, at its demise, 17. The series lasted only a year and was a heavy loser—an estimated \$1.5 million. Pack says they were a "little naive" in the early 60's: they didn't correctly estimate the production costs and the number of markets that would be needed for syndication. But the loss provided experience, and they pressed for a new late-night venture.

Pouring more money into the late-night breach resulted in the successful *Steve Allen Show*. *Allen* started in June 1962, ran until September 1964. A more expensive vehicle, it was able to gain most of the top-50 markets. But after two years, ratings began to slip and *Allen* wanted a change.

Failure before success

Pack calls the next late-night effort Westinghouse's "epic failure". At the time many voices were crying that new talent needed exposure, that television had to move into a new area with new faces—and Westinghouse tried it with Regis Philbin. Philbin didn't make it. The show simply couldn't pull the markets necessary to cover production and syndication expenses.

Merv Griffin was chosen for the late-night spot after Philbin bombed out. He had network exposure in back of him, and Pack, for one, was sure of his talent. Griffin started out as a late-night vehicle but has since then been played in other slots. Westinghouse itself began programing the show at 4:30-6 p.m. on its KYW-TV Philadelphia, where NBC's *Tonight* was firmly anchored in the late hours. Griffin now runs in various spots around the clock on the 120 stations that carry him.

The second part of Westinghouse's program plan—the development of product from station to group distribution to full syndication—began in 1962. KYW-TV, then in Cleveland after a station exchange with NBC that was later revoked by government action, was being beaten in the 1-2:30 afternoon period running a movie against a local women's talk show. The *Mike Douglas Show* was developed as competition, and as it proved its pulling power, it was moved to the other stations of the group and then into syndication. Douglas has been continually growing and is now in 170 markets.

Westinghouse will be riding with Griffin and Douglas for quite a while. It sees no weakening of the market for either. Griffin is under contract for two more years and Douglas until 1973. For the future, the group will continue to invest in specials to break up its evening network schedules, and is considering a half-hour daytime strip for syndication.

Says Pack: "We focus on the needs of our own stations, and if it works for us, it will work for others." With the drying up of first-run syndicated product and the price of features moving out of sight, WBC Production's president, Chet Collier, sees tape syndicated programming as the chief source of new product. And groups, with the great advantage of having their own stations as a base for amortization of the product, will be leading the way, according to Westinghouse. But Westinghouse is acutely conscious of the risks involved. After seven years in the syndication business and a \$35 million production investment, the company says it's just now at the break-even point.

Expansion market

Another major group, Metromedia, is moving fast into syndication. With independent stations in Washington (WTTG-TV), New York (WNEW-TV) and Los Angeles (KTTV-TV), Metromedia has a solid major-market base for expansion into syndication and a constant need for product at its own stations. With the acquisition of Wolper Productions and Television Sales in January 1965, it added the elements needed to move.

Now 24½ new hours of Metromedia product move into syndication each week. And a \$15-million center with expanded production facilities is planned for Hollywood.

Metromedia's major efforts to date have been in the area of what it calls "people television"—the talk, interview and controversy shows. Currently Metromedia produces and syndicates Joe Pyne, Alan Burke and David Susskind and is considering a fourth entry produced at KTTV the *Les Crane Show*. These programs, Metromedia says, try to knock the viewer from his accustomed passivity before the tube into intellectual and emotional involvement. Production costs are cut through the use of video tape, and costume, set and residuals are negligible.

Metromedia develops some programs in what has become a stan-

dard industry pattern: A show starts on one station of the group, proves its pulling power, is run on the other group stations, and then moves into syndication. According to Dick Woollen, Metromedia's program vice president: "If a show works in New York, Los Angeles and Washington, it will work anywhere in the country." Metromedia aims at providing its independents with their total broadcast day manufactured out of the group's resources.

Triangle Stations and its syndication arm, Triangle Program Sales, have been in the production-syndication business since 1962. This group concentrated its first efforts on filmed off-beat sports specials: auto and power-boat racing and added more recently, parachuting championships. Triangle has been successful in pre-production selling to national advertisers such as Xerox Corp., Fram (oil filters), Chevron Oil Co. and Firestone. Stations lined up for these specials have ranged from 143 to 212. Ninety days after the last air date, Triangle is allowed to place the shows in syndication.

The group's most recent entry is the weekly, one-hour *Jerry Blavat Show*, produced at WFIL-TV Phila-

delphia in color video tape. *Blavat's* success in Philadelphia led to syndication, and if the show develops a market, Triangle will offer it five times a week. Also running on WFIL-TV in daytime strip is a new talk show with Cleveland Amory as host. This show has just begun, but if it catches on, it too may move into syndication. In January 1968, Triangle will offer stations a three-hour color-film documentary on the American Indians.

According to WGN Continental's Eidmann, "producing on video tape is approximately 50% cheaper than on film," and the cost differential is even more pronounced in color than in black and white. WGN Continental is one of the eight associates in the *Very Special Occasion* production, as well as copartner with Scripps-Howard in the variety show project and one of the continuing members of Development Program Associates.

WFIL-TV Chicago's experience in syndication may clear a lot of fuzzy profit dreams. In 1966 the Chicago UHF had eight programs moving, and, as Cliff Braun, the station's program director, describes it: "We lost our shirts." Braun now believes that "the only way a single station can get into



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TELE STATUS

CATV PENETRATION

Advertising's concern with CATV stems from its future potential, rather than its present effects. This conclusion emerges from the following exclusive CATV ownership estimates, prepared by Papert Koenig Lois for TELEVISION Magazine and based upon data supplied by the A. C. Nielsen Co. The estimates show spring 1967 CATV penetration at 4.1% of television households, up only slightly from the prior year.

The role of CATV in bringing TV service to smaller towns rather than to outlying rural homes is demonstrated by the Nielsen county size estimates. 'C' counties, with an 11.7% CATV penetration are well ahead of both the rural 'D' counties and the larger metropolitan 'A' and 'B' counties. Future within-city growth of CATV, essentially for improved color reception, in time may change these relationships.

By territory, Nielsen estimates show Middle Atlantic and Pacific (excluding greater Los Angeles) highest in CATV penetration. State totals show an extreme range, from over 26% in Vermont to less than 2% in the 14 states unlisted in the table. The ranking of states by CATV penetration shows no marked regional pattern, except perhaps CATV "prefers the mountains to the seashore," and for obvious reasons.

Nielsen estimates that as of Spring 1967 there were 75 markets with CATV penetration greater than 10% and 30 markets where the level was over 20%. In general, these tended to be smaller markets.

Nielsen suggests these estimates be viewed as an approximation rather than as a precise measure of the CATV universe. They are based on data Nielsen obtained from special mail and phone surveys of CATV operators. Other sources used by Nielsen included NSI survey data, industry data and government information.

A. C. Nielsen CATV estimates by states* as of March 1, 1967

State	CATV counties**	Estimated CATV households		
		Number	Percent of Sept. '66 TV HH	
(Sequenced by CATV penetration)			CATV counties	All counties
Vermont	11	27,900	29.1	26.2
Wyoming	16	24,500	28.6	25.5
West Virginia	45	96,900	24.5	20.7
Montana	21	38,600	30.6	19.8
New Mexico	17	35,000	29.9	13.9
Oregon	35	75,200	11.2	13.2
Nevada	8	15,300	29.0	11.4
Idaho	18	21,000	25.8	10.9
Mississippi	30	51,900	20.4	10.3
New Hampshire	7	19,100	14.4	10.1
Pennsylvania	62	332,100	13.5	9.9
Washington	32	81,800	11.6	9.0
Alabama	28	54,600	10.2	6.5
Arizona	12	27,500	6.7	6.4
Arkansas	31	30,800	17.6	6.2
Kentucky	57	47,900	16.1	5.9
Texas	107	148,300	19.6	5.1
Oklahoma	32	35,000	20.5	4.8
Maine	7	12,500	9.2	4.6
California	41	260,000	5.7	4.5
Minnesota	24	42,100	17.5	4.2
Florida	19	66,800	17.6	3.8
Maryland	7	36,100	33.0	3.7
Kansas	30	24,500	16.5	3.7
Colorado	20	17,300	10.5	3.0
Georgia	26	31,600	12.7	2.9

LOCAL SYNDICATION

from page 67

syndication on its own is to have a really hot product and then turn it over to a professional for syndication."

Elements within ABC's corporate structure—the Television Stations Division, ABC Films and each of the owned stations—have been active in developing new product for syndication. This flurry has taken a number of directions. *Virginia Graham's Girl Talk* is owned, produced and distributed by ABC Films. But one of its competitors, *Gypsy*, is produced by ABC-owned KGO-TV San Francisco and is syndicated by American International Television.

Phil Mayer, director of programming services, ABC Television Stations Division, explains the production activity: "The stations were running out of programming.

The off-network series weren't working. We needed new product." The relative autonomy of the owned stations and the other divisions resulted in product development at every level, he says.

NBC owned-and-operated stations formed a program development unit in September 1966, with John Nelson in charge. Its first project, a half-hour daytime strip variety-interview show with co-hosts Clay Cole and Mark Russell, began running last month at NBC's WKYC-TV Cleveland. At this time bicycling the show to other owned stations is NBC's principal aim; syndication is only a "distant possibility," Nelson says.

Outside of an occasional special, CBS Television Stations place none of their product in syndication and have no plans to enter this field. The stations' documentaries are cycled around to the other owned stations on a regular ba-

sis under the *Community Affairs* exchange, as is their *Repertoire Workshop*, a series of plays produced at each of the stations.

Kaiser Broadcasting Corp., with ambitions to form a fourth network by the fall of 1970, is currently bicycling five taped programs within the group. When its KNTV San Francisco begins broadcasting in January 1968, two new strips to be produced there will be available to the other Kaiser stations: a 45-minute talk-interview program and a 90-minute late-night variety show called *Tonight in San Francisco*.

Kaiser intends to supply much of the group's programming through its own resources and hopes to exchange product with other stations or to syndicate it.

In the South where country-music stars thrive, station syndication of local programs has long been in fashion—usually profitably.

New York	38	156,300	7.4	2.9
Louisiana	18	25,900	10.2	2.9
Delaware	2	4,000	9.8	2.8
Virginia	25	30,100	11.1	2.7
Tennessee	28	26,300	11.7	2.6
Nebraska	15	10,800	17.2	2.5
Ohio	41	73,300	5.5	2.4
Wisconsin	25	27,700	11.6	2.3

* States not listed are estimated to have less than 2% CATV penetration
 ** Number of counties with an active CATV system

A. C. Nielsen distribution and penetration of CATV universe estimates by 10-way territory

Territory	Fall 1966				Spring 1967			
	Est. CATV		% of		Est. CATV		% of	
	Sept. '66	HH (000)	total	TV HH	HH (000)	total	TV HH	
New England	3,230	70	3.4	2.2	77	3.4	2.4	
Metro New York	4,840	—	•	•	—	•	•	
Middle Atlantic	6,400	452	21.9	7.1	490	21.8	7.7	
East Central	8,950	303	11.7	3.4	340	15.2	3.8	
Metro Chicago	2,150	—	•	•	—	•	•	
West Central	7,860	259	12.5	3.3	277	12.3	3.5	
Southeast	7,900	266	12.8	3.4	281	12.5	3.6	
Southwest	5,270	270	13.0	5.1	275	12.3	5.2	
Greater Los Angeles	2,930	72	3.5	2.5	74	3.3	2.5	
Remaining Pacific	5,370	366	17.7	6.8	411	18.3	7.7	
Total	54,900	2,068	100.0	3.8	2,246	100.0	4.1	

* Estimated to be less than 1%

A. C. Nielsen distribution and penetration of CATV universe estimates by county size

County size	Fall 1966				Spring 1967			
	Est. CATV		% of		Est. CATV		% of	
	Sept. '66	HH (000)	total	TV HH	HH (000)	total	TV HH	
A	22,640	106	5.1	.5	148	6.6	.7	
B	15,110	354	17.1	2.3	391	17.4	2.6	
C	9,870	1,094	52.9	11.1	1,158	51.6	11.7	
D	7,280	514	24.9	7.1	549	24.4	7.5	
Total	54,900	2,068	100.0	3.8	2,246	100.0	4.1	

CATV estimates for NSI areas with significant CATV penetration

I. NSI areas with 20% or greater estimated CATV penetration

Ardmore, Okla.-Sherman-Denison, Tex.	Klamath Falls, Ore.
Binghamton, N.Y.	Lafayette, Ind.
Burlington, Vt.-Plattsburgh, N.Y.	Lancaster-Harrisburg-Lebanon-York, Pa.
Butte, Mont.	Laredo, Tex.
Casper, Wyo.	Marquette, Mich.
Chattanooga	Missoula, Mont.
Clarksburg-Weston, W.Va.	Parkersburg, W.Va.
Eugene, Ore.	Reno
Florence, Ala.	Roswell-Carlsbad, N.M.
Fort Myers, Fla.	Salisbury, Md.
Grand Junction-Montrose, Colo.	Spokane, Wash.
Great Falls, Mont.	Watertown, N.Y.
Greenwood, Miss.	Wilkes Barre-Scranton, Pa.
Harrisburg, Pa.	Yakima, Wash.
Huntsville-Decatur, Ala.	Yuma, Ariz.

II. NSI areas with 10 to 19.9% estimated CATV penetration

Abilene-Sweetwater-San Angelo, Tex.	Lexington, Ky.
Ada, Okla.	Lufkin, Tex.
Alexandria, La.	Macon, Ga.
Amarillo, Tex.	Mankato, Minn.
Austin, Tex.	Medford, Ore.
Beckley-Bluefield, W.Va.	Meridian, Miss.
Bellingham, Wash.	Monroe La.-El Dorado, Ark.
Billings, Mont.	Odessa-Midland-Monahans, Tex.
Boise, Idaho	Panama City, Fla.
Bristol, Va.-Johnson City-Kingsport, Tenn.	Portland, Ore.
Charleston-Huntington, W.Va.	Presque Isle, Me.
Cheyenne, Wyo.-Scottsbluff, Neb.-Sterling, Colo.	Riverton, Wyo.
Columbus, Miss.	San Diego
Eau Claire, Wis.	Santa Barbara Calif
Ensign-Garden City, Kan.	Selma, Ala.
Erie, Pa.	Syracuse, N.Y.
Fort Smith, Ark.	Tucson, Ariz.
Harrisonburg Va.	Tupelo, Miss.
Hattiesburg-Laurel, Miss.	Twin Falls, Idaho
Johnstown-Altoona, Pa.	Tyler, Tex.
Joplin, Mo.-Pittsburg, Kan.	Utica-Rome, N.Y.
La Crosse, Wis.	Wichita Falls, Tex.-Lawton, Okla.
	Zanesville, Ohio

Source: A. C. Nielsen, NSI

WSM-TV Nashville currently has *The Bobby Lord Show* in syndication on color video tape and is considering distribution of a second show, *Pop 'n' Country*. WSM-TV also produces three C&W shows for other companies at its facilities. Jefferson Standard Broadcasting is in the fifth year of syndication with its *Arthur Smith Show*. WLAC-TV Nashville is just opening a new production center for both video tape and film and is studying the potential in syndication.

Not all stations take the video-tape path for local production. WZZM-TV Grand Rapid, Mich., entered syndication with a 30-minute filmed documentary on the DC-3 airplane. The station says its success in production of filmed commercials led it into this first syndication effort.

Some experienced program hands say single stations may never be able to enter production and

syndication and come out ahead. Program broker Herb Jacobs, president of TV Stations Inc., says: "If the networks have a 70% rate of failure with their new shows—and these shows are done by Hollywood professionals—if the mortality rate is that high, stations entering programming would have a tough time maintaining even that rate of success." Jacobs asks: "Where is the talent to come from, where is the new talent that can hold a national market?"

For the individual stations, he suggests, production costs would only be a minor factor. "The big expense comes in syndication, selling around the country." Commenting on recent developments in which groups have joined for production of new product, Jacobs quips: "You know what a camel is? It's a horse put together by a committee."

That new product is needed and

is coming more and more from the broadcasters themselves is obvious. But nobody can predict the success or failure of these efforts. Many of the programs have proved themselves at the local and group levels, but may not have the talent and format to hold and build a national following. The groups are in the best position to take the risk.

There is of course a sound business principal behind the move. If a group can cycle a show around to all of its stations, it not only fills up local program time but it amortizes investment on the show. Syndication sales may add to the profit, or allow the group greater investment in the original product or expansion into new product.

With the development of UHF creating even greater demand for programming, a consensus says the programming market is bullish now, and is apt to grow considerably stronger.

END

EDITORIAL

Headlong rush to the unknown

Newspaper bias surfaces again

□ Victor G. Bloede, executive vice president of Benton & Bowles, went on public record last month with the prediction that within five years the 30-second commercial will become the basic unit of television advertising. Bloede said that 30's will be clustered in commercial islands containing as many as four messages in prime time and six in fringe periods and daytime.

Bloede's prediction, delivered during the annual meeting of the Television Bureau of Advertising in New York, might be dismissed as just another luncheon speech intended to perform no larger mission than to take the audience's mind off the hotel chicken it has just choked down. But there is a good reason to pay some attention to this one. Benton & Bowles represents Procter & Gamble, television's biggest advertiser. Bloede may not have been speaking for his client, but neither would he be likely to forecast, before such a gathering, a future that P&G wants to prevent. The implications of his reference to 30's are obvious. As P&G goes, so, more often than not, goes television advertising.

Maybe P&G knows something nobody else seems to know. Elsewhere in this issue is an article that has attempted to survey what is known about the effects of clustering commercials. What is known, or at least admitted, is very little. As one agency media researcher said: "This is one of the great unexplored areas of television. All you get is a bunch of opinions."

If the researcher's information is correct, the organized broadcasters have made another basic decision from hunch rather than from evidence or factual investigation. As explained in the article, the National Association of Broadcasters has just modified its television code in a way that promises to encourage commercial clustering.

This, of course, is not the first time the association has sucked policy out of its thumb. Perhaps this time,

however, the NAB ought to conduct some research to estimate the probable effects of the action it has already taken. If 30's are to become the basic unit of television advertising, and if they are to be clustered in islands, those developments ought to come about at the decision of the broadcasters, not the agencies or advertisers. And if the broadcasters are to make that choice they ought to do so with some knowledge of its consequences.

Surely a study could be designed to find out how the public may take to clustering. Or doesn't the public figure in this at all?

□ Before we saw a copy of the December issue of *Playboy* we were advised by newspaper and wire-service stories that it contained an interview with Johnny Carson in the act of biting the hand that so lavishly feeds him. According to these stories, Carson mercilessly attacked television commercials and network censorship.

Wresting a copy of the magazine from the sweaty clutches of an adolescent copy boy, we turned, almost at once, to the Carson piece. The interview is long, like most *Playboy* interviews, and covers many subjects, including sex, which Hugh Hefner patented but permits others to discuss. But in the references to television, Carson comes off as a perceptive professional who understands the medium. The quotes attributed to him in the newspaper stories were taken out of context and unjustly magnified. (A sample that to our mind is more reflective of the piece appears in our Playback department.)

So far we have rejected the conspiracy theory that newspapers are engaged in an organized campaign to defame the television business. But it does seem that a good many of their writers go out of their way to use items calculated to do television no good and to ignore those that may give the medium some credit.

