

TELEVISION

August 1968

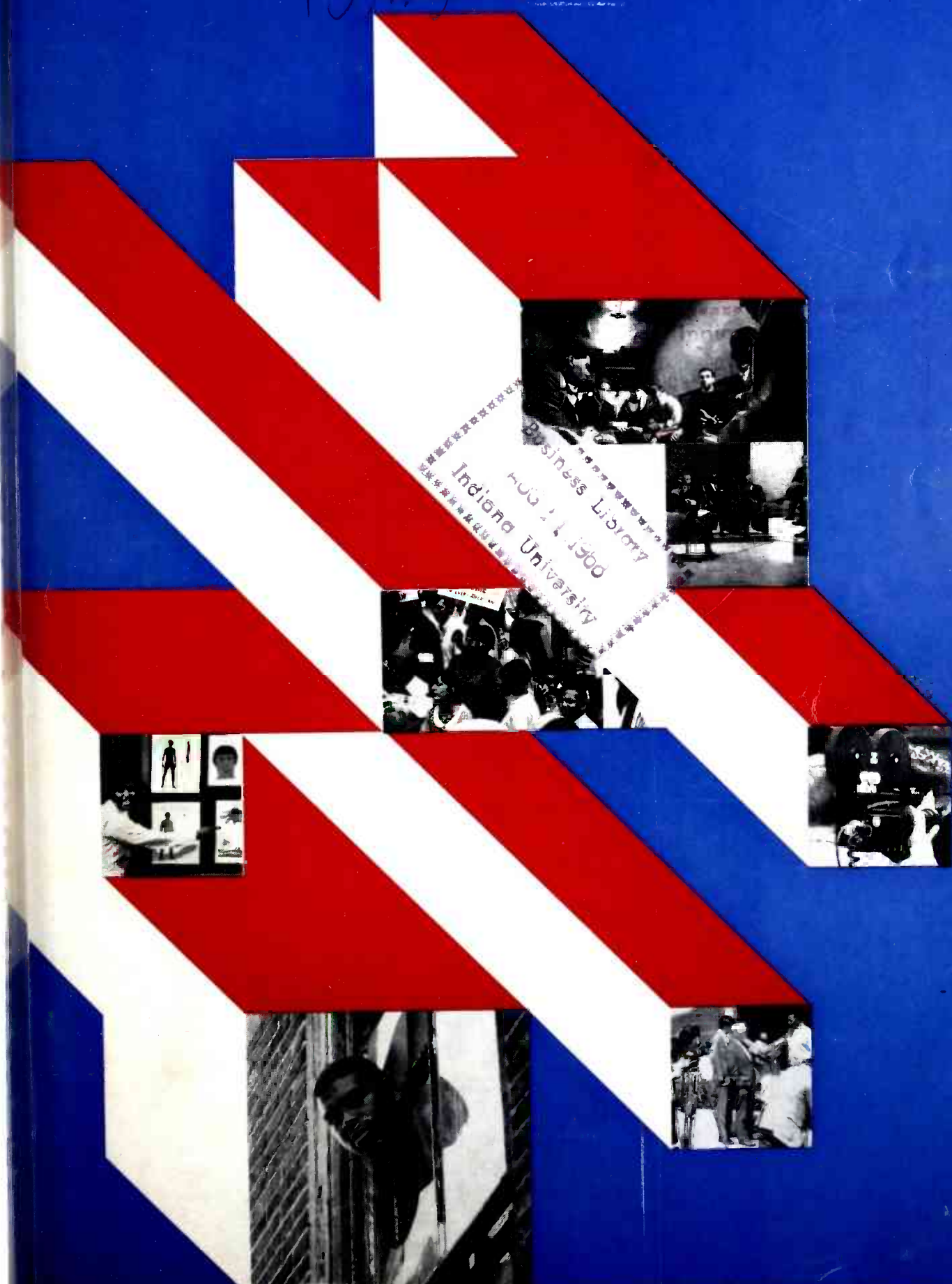
Volume XXV

Number 8

One Dollar

The many
worlds of
local television
begin to
heat up

B. M.



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has been staffed day and night by volunteers exclusively. Several communities are actively considering similar projects and the city of Hartford has started it with the good help of the WNHC stations, our sister facilities in New Haven.

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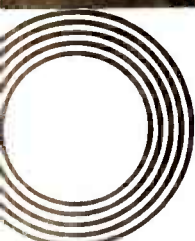


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- 37 WITH CITIES IN TURMOIL, TV TURNS ITS EYE ON THE GHETTO**
Urban decay and violent inner-city upheaval leave ugly scars on the face of the nation, and television, which has been there to record the tragedy in progress, has also sought ways to arrest it. Seeking causes and solutions, TV shows a new social consciousness.



- 50 COULD WIRES OF THE FUTURE STRANGLE LOCAL PROGRAMING?**
Television and the Wired City, a report commissioned by the National Association of Broadcasters, finds local TV news a growing community force. And it says more channels, perhaps afforded by wire TV delivery, might damage this local force without adding much in program diversity.



- 56 A NATIONAL GALLERY OF AWARD-WINNING LOCAL PROGRAMS**
From women's auxiliaries of local clambake societies to regional and national organizations, award-giving comes as naturally as electing a recording secretary. From an unwieldy award universe, TELEVISION has attempted to cull the major regional and national awards for local programs.



- 76 PACKAGING CANDIDATES FOR VOTER CONSUMPTION**
TV campaigns are so important in the modern political process that advertising agencies wonder if they're tampering with something sacred. Some argue the candidate decides what to say, the agency, how to say it. But there's still confusion of the agency's form and the politician's content.

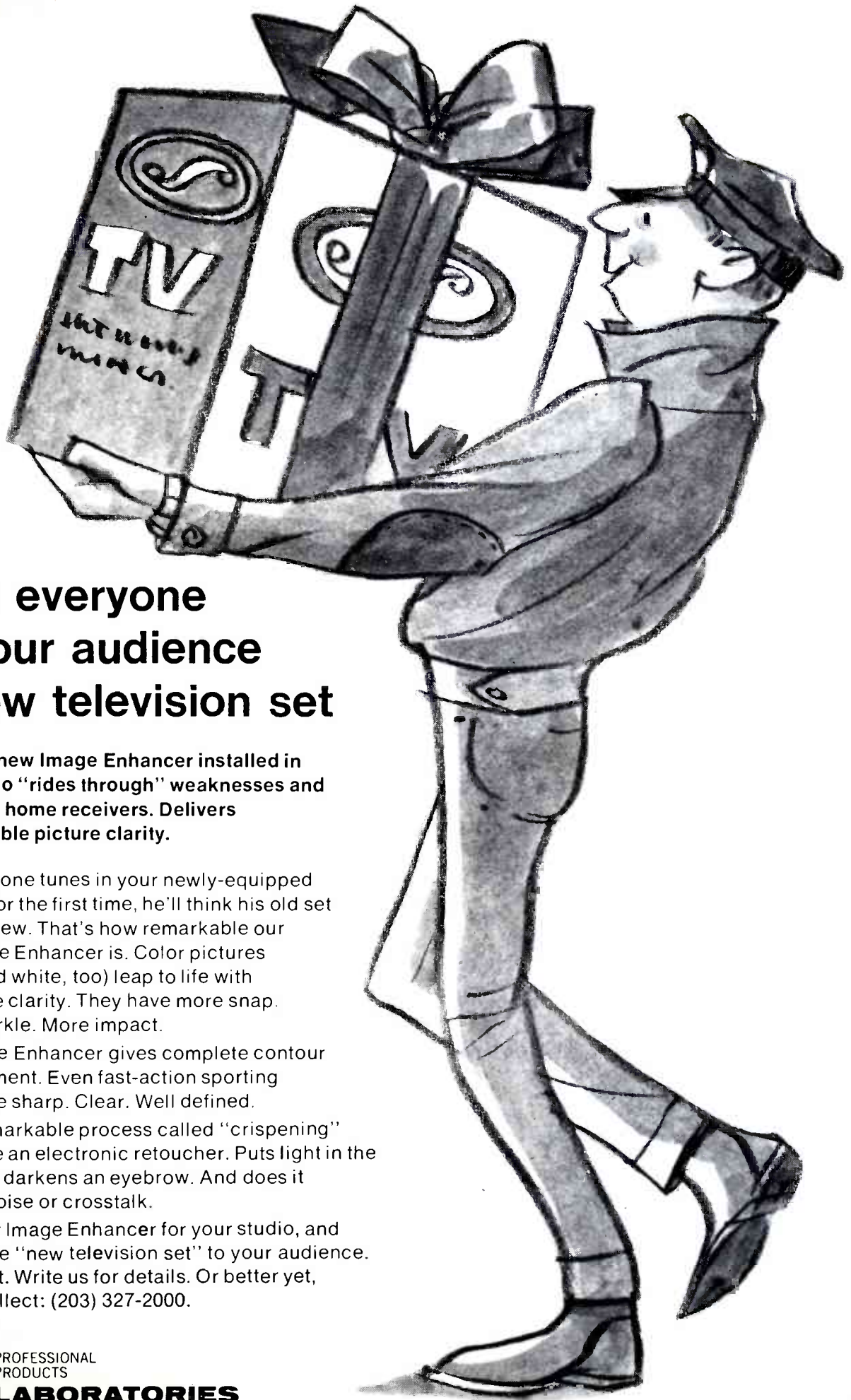


- 80 TV'S MOST EXPENSIVE MINUTES FACE A COST ANALYSIS**
The cost of producing television commercials has risen 72% over the last five years, and now cost accountants are moving into ad agencies to check the upward spiral. Their appearance promises friction with creative departments that have been used to spending with a lavish hand.

DEPARTMENTS

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- 16 Playback
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- 20 Focus on Finance
- 28 Letters
- 83 Teletatus
- 104 Focus on Commercials
- 118 Editorials

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Give everyone in your audience a new television set

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

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

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

PROFESSIONAL
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Columbia Broadcasting System, Inc.

ON
LOCATION

**The word in Hollywood: violence out, guilt in.
Washington: House probers miss another point.
In New York: a Russian size-up of U.S. TV.
Chicago: spinning a success story out of tape.**

HOLLYWOOD:

The month here was occupied—indeed preoccupied—with the question of violence. It was the aftermath, of course, to the assassination of Senator Robert F. Kennedy. The nation desperately groped for a reason why, and there stood Hollywood—self-conscious, guilt-ridden, contrite, delectably vulnerable.

The first slingshot came from the White House where President Johnson got his new commission on the cause and prevention of violence together and asked whether “the seeds of violence, nurtured through the public airwaves, the screens of neighborhood theaters, the news media and other forms of communications” were corrupting our country. A barrage of accusations followed to indict the Hollywood community at least by inference or association. They came from congressmen, clergymen, educators and various other critics across the nation.

The television networks responded immediately to the pressure by promising to de-emphasize violence. How much and for how long remains to be seen. To most observers the action of the networks in suggesting to Hollywood producers that they find dramatic techniques other than violence to hold the interest of audiences smacked of tokenism. To a minority of observers, the tokenism was in the only half-hearted attempt by the networks to point out that there was still some question as to whether there is an even casual relationship between the fictional portrayal of violence in the mass media and any actual increase of violence in American life.

The individual reaction in Hollywood to the sin of propagation of violence was that of confessional

and absolution. Jerry Paris, a TV-movie director, even took a public pledge. In a full-page ad in Hollywood trade papers he swore, in the names of John F. Kennedy, Martin Luther King, Robert F. Kennedy and his family that “I will no longer lend my talents in any way to add to the creation of a climate for murder.” It’s probably cynical, but certainly germane, to point out that Paris has worked almost exclusively in comedy, the *Dick Van Dyke Show* on television, “How Sweet It Is” in movies.

Before long, more than 100 members of the Hollywood film industry heard the call and took the pledge. Included were: Ivan Tors, Les Crane, Richard Boone, Tom Smothers.

The producers of NBC-TV’s *Get Smart* series, which—would you believe—may have been leading untold numbers astray by its ruthless portrayal of mayhem, announced that they were eliminating all sequences involving acts of violence from next season’s segments. ABC-TV’s *The Big Valley* series cancelled a scheduled summer rerun of “The Night of the Execution” segment that contains an assassination scene. In addition, a script in the works for the western’s new season also was cancelled. Similarly, assassination stories in *It Takes a Thief* and *FBI* series, both also on ABC-TV, reportedly were being rewritten or were dropped as a result of the new climate in Hollywood.

Warren Beatty, alias shoot-em-up Clyde Barrow of the “Bonnie and Clyde” box-office smash, was the spearhead of a high-pressure campaign in Hollywood for gun control, the inevitable spinoff from the violence crusade. He made a plea for the cause on the *Joey*

Bishop Show and such as Marlo Thomas, Barbara Rush, Andy Williams, Elizabeth Montgomery were included in his corner. The Directors Guild of America, that fount of democratic action, met with other talent guilds to study the question of violence in feature films and television, and the National Association for Better Broadcasting (nee National Association for Better Radio and Television), sensing a new lease on life, prepared to re-release reports that showed the incidence of fictitious murders on television.

Why does Hollywood contribute so generously to its own deprecation? Why does it reflect the thinking and action of others so much more than it projects its own leadership? In that time-honored movie script phraseology, Hollywood is the perfect pigeon.

Hollywood is made up of people who are ashamed of what they’re doing. The guy in television is always vowing to get out and do movies. His counterpart in motion pictures longs to do a Broadway play or write a book. To denigrate one’s own product and homestead is commonplace. For there seems to be only one thing that the mass entertainment business means to many of Hollywood’s people: It’s a stepping stone to presumably more selective and artier things.

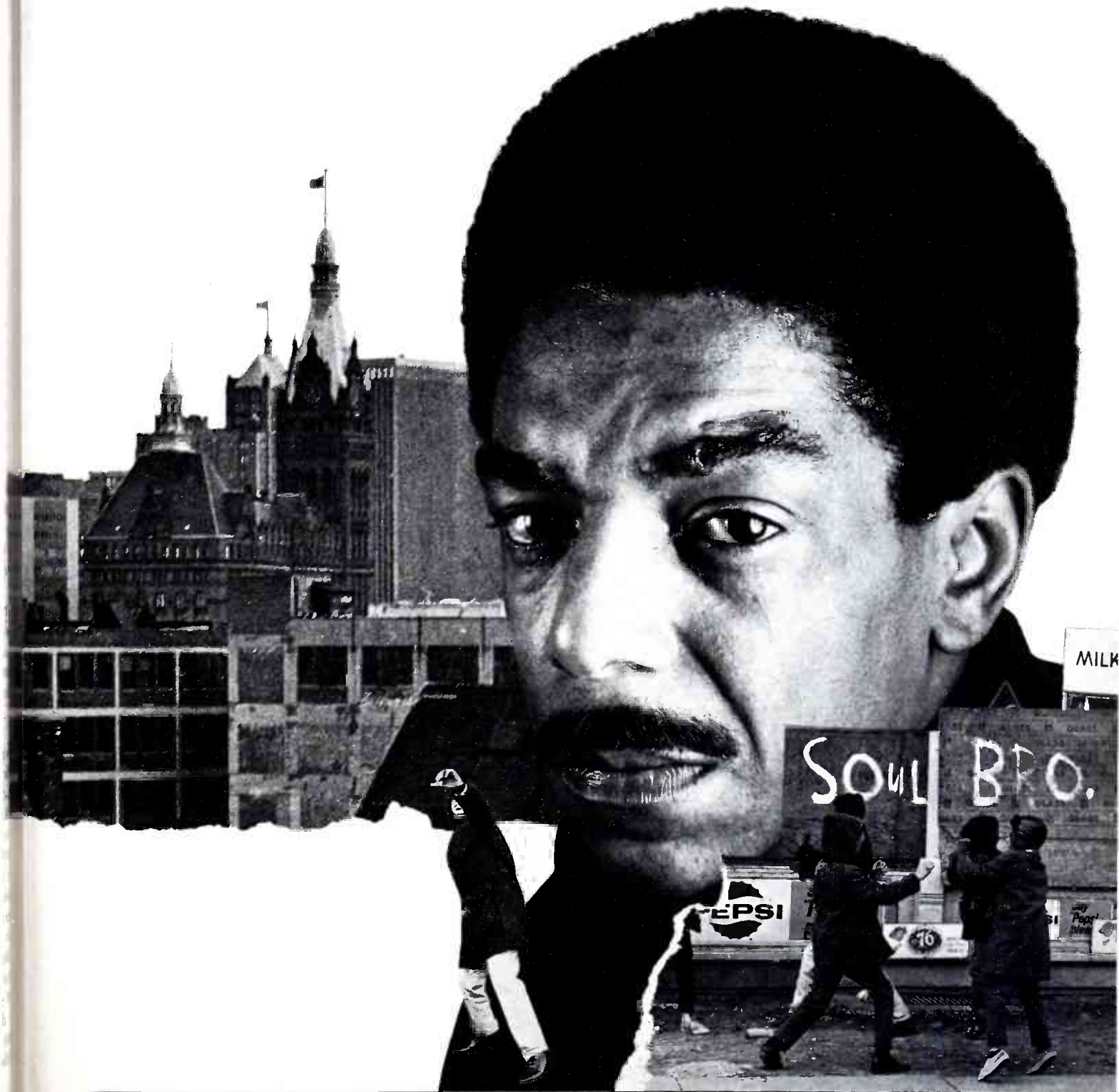
Yet to have illusions of grandeur is epidemic. Every new featured player is an instant pundit on race relations and the war in Vietnam. The exercises in sophistry would challenge the mettle of the U.S. Congress.

Politically, Hollywood is, and always has been, naive. It’s not really a question of politics. Forever in the limelight, publicized and lionized, Hollywood is primarily concerned with postures and style. There are certain fashions that all beautiful Hollywood people faithfully follow—white turtlenecks under dinner jackets, making the scene at the Factory, being a political activist. The issues are always black and white, and there are few second thoughts about which to support, particularly in racial matters where black is good and white is bad.

God bless the kids who are rioting on the college campuses; they’re groovy, suggests a well-known series actress in a letter to a union paper. It’s the up-tight police who have caused most of the property damage.

France at the boiling point of revolution was a far more with-it country than the home of the Stars

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"Foresight." "Newsmakers." "The Big Question." All new. All unique. All comprehensive

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ON LOCATION

from page 4

and Stripes, claims another actress on a local TV program. Foreign is in; home-grown is out.

Violence isn't the problem in Hollywood. Vulgarity is.

Relax, America, Les Crane promises not to lend his talents "to the creation of a climate for murder."

All over Hollywood, the stages are humming with the sounds of a new television season. It'll probably be a season a lot less violent, maybe a little more dull. But what about the taste level? It's not likely to change. MORRIS GELMAN

WASHINGTON:

The House Investigations Subcommittee, which hankers after exposing negligence at the FCC, sometimes appears instead to be rooting after so many truffles. Last month it found some that were bigger and tastier than usual. But the truffles in this case may be juicier than the dish they flavor.

Some subcommittee members seem sure the commission was guilty of scandalous behavior in its original assignment and later transfer approval of five Overmyer UHF construction permits that were sold to AVC Corp. (U.S. Communications).

Sad to say, the commission seems to have had an inflated picture of Overmyer financial resources; sad to say, a commission official in the transfer branch was forced to admit that he didn't know how to read one of the balance sheets involved, and sad to say, the whole construction-permit granting and transfer process comes off looking very shoddy. Perhaps with a more rigorous application of commission rules, the five stations would never have passed into or through Overmyer hands.

But before anyone takes vindictive delight in this kind of expose he ought to think about the bigger picture. Nobody ever got rich in independent UHF television operation. Take a look at the record. Only one independent U reported a profit last year, only one the year before. And nobody ever got rich trafficking in UHF licenses.

If Investigations Subcommittee members would have us believe that Overmyer never had any intention of operating his stations, the argument is most unconvincing. There is every reason to believe that Daniel H. Overmyer, chairman of the parent company of the broadcasting ventures, expected to enter and remain in television in a way that would add to

the fortunes of his company and the credit of his name. Not only did he want to put a string of UHF stations on the air—each was to bear the initials of a member of his family as call letters—he expected to be the financial father of the fourth television network, which was also to carry his surname.

If the commission's sin was confusion of apparent wealth (enough to back the stations) with fluid resources, perhaps Overmyer's flaw was overcommitment to development and underestimation of the capitalization required, for both station and network ventures.

If anything came clear during the House panel sessions it was that the house of Overmyer was on shaky financial footings during its period of maximum involvement in the TV business.

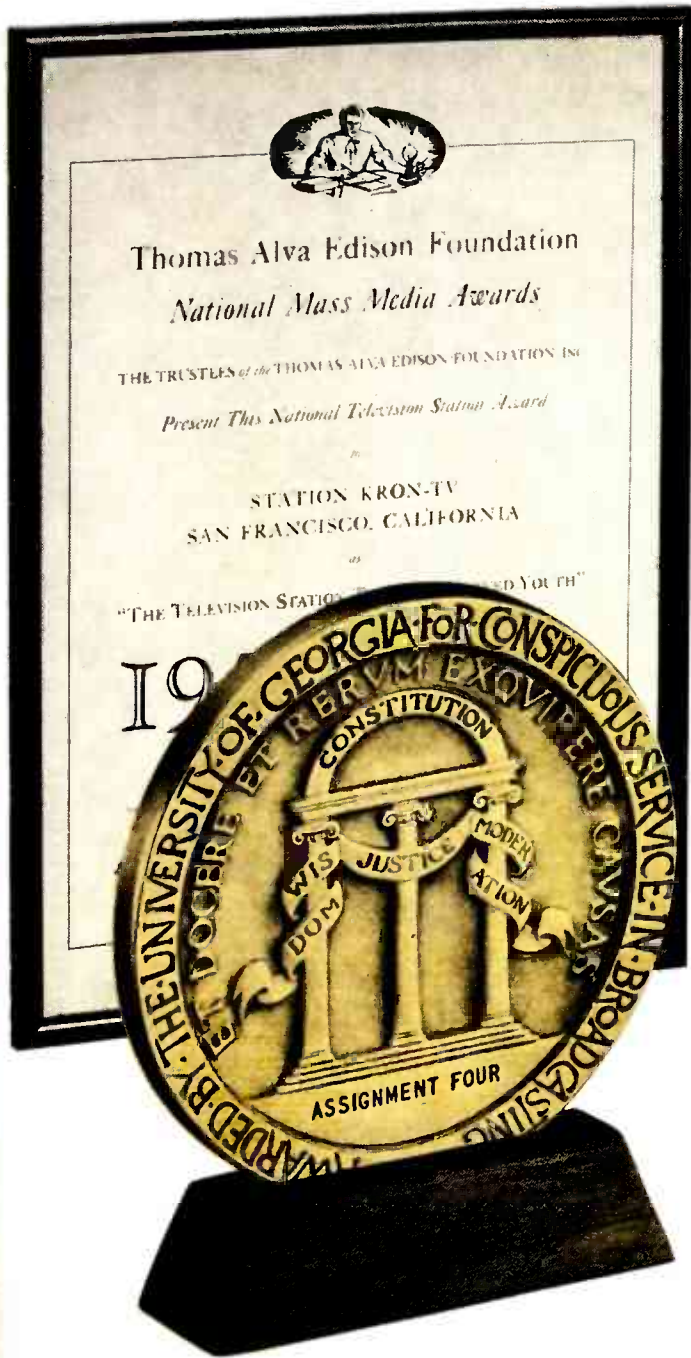
Robert Adams, executive vice president of D. H. Overmyer Broadcasting and D. H. Overmyer Communications from mid-1964 through 1965, testified that he had become "a little impatient, disillusioned, frustrated," with the slow money commitment being made to the TV properties by Overmyer. He was concerned that the company was not living up to the promises it had made to the FCC. For example, he said, Mr. Overmyer had told him to offer only \$30,000 for an antenna site, the appraised value for which was between \$80,000 and \$100,000.

Later in the hearing that would be the basis of Representative Van Deerlin's (D-Calif.) question as to whether Overmyer had later tried to get talent and programming for 30 cents on the dollar too.

Again it seems necessary to point out that UHF television is a different animal from VHF. It may surprise some congressmen to know there are a number of UHF licensees around who are operating little more than holding actions, getting by with a minimum number of hours on the air and with relatively inexpensive programming. They will continue to delay larger investment until they have reason to believe they will not go broke in the process.

During the hearings Overmyer confided—despite an associate's apparent attempt to dissuade him—that his one remaining station, WWHO-TV Toledo, has lost \$1.3 million. "Big tower, big power, big losses," said Overmyer. Before the gallery had time to dry its eyes, Representative Hastings Keith (R-Mass.) brought all up short, asking why Overmyer kept telling of his hard times in the face of the im-

If you lived in San Francisco...



...you'd watch KRON-TV, one of two television stations in the country which have been awarded all three of these time-honored symbols of local programming achievement.



AN NBC AFFILIATE

ON LOCATION

from page 6

pressive assets of the D. H. Overmyer Co. Mr. Overmyer answered that it would be a mistake for him to consider assets without liabilities, that on balance things hadn't been so rosy as they might have appeared. The lesson could not have been lost on the FCC.

But continued haggling about the financial capability of a given applicant for some UHF construction permits escapes more fundamental issues. This case originally caught the attention of the House panel when the FCC authorized transfer of the five stations from Overmyer to U.S. Communications Corp. It was the block transfer that provoked the committee to investigation. To give its approval the commission was again waiving an interim policy on multiple ownership of stations.

When the FCC appeared before the committee last December it was the concentration-of-ownership question that most of the commissioners talked about. Once people realize there is no such thing as nefarious profiteering in construction permits for independent UHF stations, they will go back to that basic question.

The attitudes expressed at the earlier hearing lay the problem out in clear relief.

Chairman Hyde and others of the commission majority, in so many words, felt such block transfers ought to be condoned insofar as they will speed the development of otherwise languishing UHF assignments. Commissioner Johnson, bitterly opposed, said "there's nothing more important than the greatest possible diversification of sources of information and entertainment."

Lee Loevinger, then a commissioner, questioned: "Are we seeking the most atomistic of systems or something else?" Loevinger went on to say that concentration is really a network origination matter, that the only hope of diversity in program origination is to get more powerful groups who could start a network.

The ghost of the Overmyer Network stirs and perhaps contemplates the difference between form and substance

JOHN GARDINER

NEW YORK:

Boris and Viktor stood in a control room of ABC's West 64th Street broadcast center one steamy New York City evening last month watching a crew put together the 6:30 network news feed.

It was a particularly hectic show, with the newsmen winging much of the production, rewriting while on the air to get in late film clips of an airliner hijacking in Florida and an explosion in Chicago.

"Is very efficient," said Boris.

"Is interesting," said Viktor.

A press agent for ABC News, proud of a filmed report from Vietnam in the show critical of the United States village pacification program, later asked Boris and Viktor what they thought of the Vietnam footage.

"Was ordinary film," said an unimpressed Boris.

The dispassionate observation of the two visitors was somewhat more unusual than that of other summer tourists in that Boris and Viktor are Russian newsfilm technicians.

While language barriers blocked most ideological comparisons (an American interpreter translated for the two Russians, who speak no English), reaction of the Soviet newsmen to American television operations left little doubt that the gap between TV techniques of the two international powers is at least as wide as the economic gulf between capitalism and communism.

For the past five years, Boris and Viktor have shot almost 90% of all the footage out of Russia seen on ABC. They are employes of the television division of Novosti—the Russian newsfilm agency that must be employed by all foreign nations wanting to shoot in the Soviet Union (at a cost of about \$100 per day per camera crew).

Cameraman Boris Yurchenko, and soundman Viktor Bushuyev (in Russia he is called an assistant cameraman), also have filmed for NBC and CBS, as well as for the television correspondents of more than a half-dozen other nations, from East Germany to Japan.

ABC—news, documentary and sports divisions—has been one of their most regular beats, yet they never saw any of the footage they shot for American viewers because there is virtually no color processing equipment in the black-and-white realm of Russian television, and all their U.S. material is flown out of the country raw for processing and editing here.

When Aeroflot, the Russian national airline, and Pan American World Airways instituted direct service between New York and Moscow last month, ABC's Moscow correspondent, George Watson, coming home for reassignment af-

ter three years in the Soviet Union, brought Boris and Viktor along to film the inaugural Russian flight (with the Red airline picking up the travel tab). With the two in this country, ABC decided to put them up for a week and show them the network's television operations in New York and Washington.

Boris—middle-aged and looking indistinguishable from a middle-class resident of Brooklyn in his shiny grey suit and narrow striped tie—and the somewhat younger Viktor—who could almost pass for an advertising agency creative type in wide tie, pin-striped 1940-style suit and steel-rimmed glasses—were, for the most part, like tourists the world over. (When their wives found out about the trip to America, "they also wanted to come," said Boris. They didn't get to.)

With the American interpreter providing carefully idiomatic renderings of the Soviet speech, their fluent Russian seemed to come across the Iron Curtain into English sounding just about the way it does in Hollywood movies.

What's their feeling about U.S. television?

"Is ambivalent," said Boris. "On one hand, news is very well organized. On second hand, we get fed up with the commercials very easy. Technique is very good, very inventive. Is hard to make very deep judgment because of language. You haven't developed a system of filtering the good things to the top and the bad to the bottom.

"We have more time devoted to educational broadcasting, a separate channel for educational programs. We have more time devoted to news."

In the slowly emerging Russian television, TV news footage is still shot silent; ABC had to provide them with sound-on-film equipment for network shooting. "There were difficulties at first," said Boris, "because we hadn't had any practice with it and was nobody to explain how to use it. Was mostly intuitive.

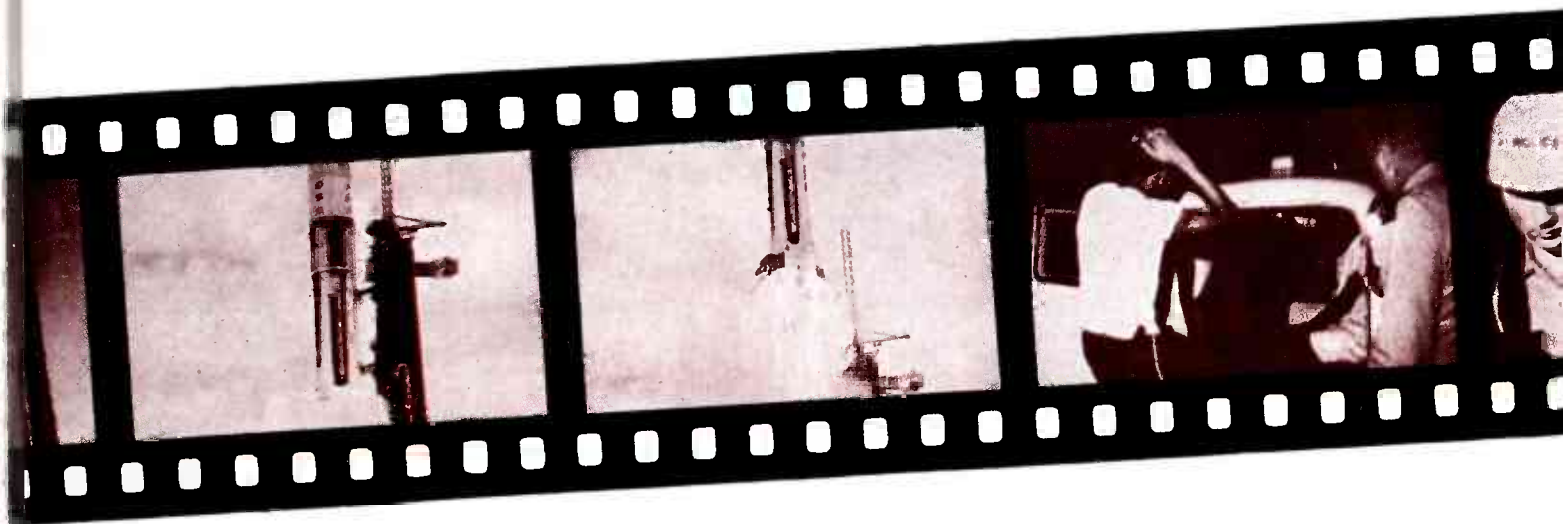
"At first was hard for Viktor and I to get used to films and techniques of American TV and we always have to do filming without seeing final product. We try to pick up techniques of country we work for—there are great differences between countries. The principles of putting films together in your country are very different from ours.

"In making Russian documen-

(Continued on page 12)

SPACE CITY, USA!

AND POTENTIAL CRIME CAPITAL OF THE COUNTRY!



Does that jar you? It should—and it *has* jarred Houstonians. Helping to jar them are programs like “Guns Are For Killing”, “61 Riesner Street”, “Tell It Like It Is”, “Dialogue”, and “The Last Word.”

Houston is a nice town, and KPRC-TV is proud of it . . . But Houston could be a much nicer, and safer, and cleaner, and more law-abiding, and more understanding, and more healthful town—and KPRC-TV is trying to make it so. As we understand it, that’s part of the responsibility we assumed when we began telecasting almost twenty years ago—and it still is.

YOU SEE, WE THINK WE ARE A CITIZEN TOO... THAT'S US,

***CITIZEN* KPRC-TV**

NBC ON HOUSTON'S CHANNEL 2

Edward Petry & Co., National Representatives

Atlanta moves the Great Southeast, and WAGA-TV sells Atlanta!

A new era for Atlanta television began when WAGA-TV moved into its new building . . . a building so carefully planned and conceived, a building so complete that it is now known as The Television Center of the South! The growth at WAGA-TV is easily summed up: New Building in 1966 . . . New Programming in 1967 . . . New Audience Leadership for WAGA-TV in 1968!

On these pages, you'll glimpse a few of the reasons why Atlanta's Storer Station has assumed the leadership role in one of America's fastest growing markets. The developments at WAGA-TV have been three years in the making. Progress continues. And here, where excitement and enthusiasm abounds . . . the best is yet to come!



"DIALOGUE" . . . is a person-to-person interview with prominent guests. Recently, Paul Shields' penetrating interview style probed into the personal lives of George Jessel, Charlton Heston, Carol Burnett and Pat O'Brien.



New home of WAGA-TV in Atlanta was completed in 1966. Its colonial design is in the Storer tradition and houses all administrative, engineering and studio facilities. It forms the base for the one-fifth mile high WAGA-TV transmitter tower. It is also the southeastern headquarters for CBS News.



THE WORLD . . . watched the Dr. Martin Luther King funeral with the video pool handled through WAGA-TV.

WAGA-TV in recent years has been the recipient of many of the industry's most coveted awards, including "Station of the Year" and "Promotion of the Year" Awards from the Georgia Association of Broadcasters . . . "School Bell Award" given to TV5 for its interest and attention given to education issues . . . National Headliners Club First Award for TV Editorials—National Safety Council Award, presented to Dale Clark as the broadcaster in the United States—in a local station or at network level—who did the most to promote traffic safety . . . "Pacemaker" Award, given by Associated Press to the Georgia television station with the most outstanding news operation. Categories in which WAGA-TV earned first place honors were best regular sports programming . . . documentaries . . . general sports coverage . . . best news film of the year.



THE THIRD PREMIERE of "Gone With The Wind" . . . featured remote camera coverage in front of Lowe's Grand Theatre. Co-hosts were Paul Shields and Don Barber with Mayor Emeritus William B. Hartsfield . . . shown here with GWTW star Olivia de Havilland.

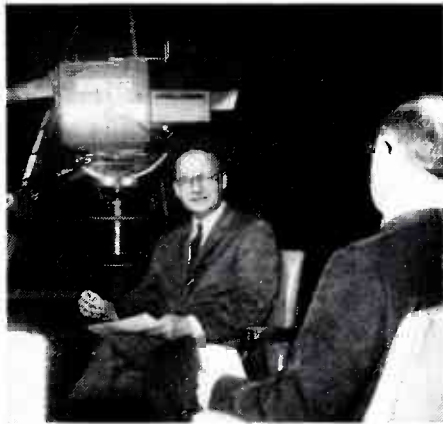


PIED PIPER OF PLEASURE . . . Dave Michaels, TV5's popular Mr. Pix is shown with children from Hillside Cottages, a Community Chest agency, as they explore Atlanta's Six Flags Over Georgia amusement park. Michaels arranged the trip for children who otherwise might not ever visit the park.

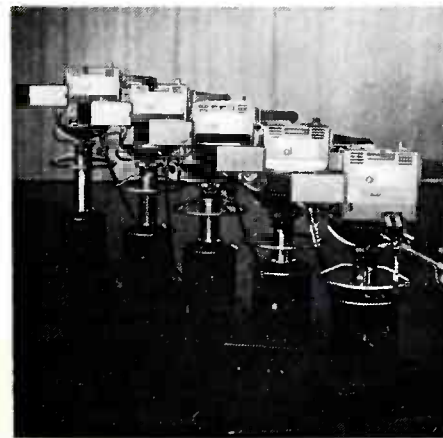




"Matches-n-Mates" is just one of many syndicated shows produced by WAGA Productions, the station's production company. Gulf, Texaco, Delta Air Lines, Ford, Dodge, Martha White Flour, and many others have used WAGA facilities to create extraordinary commercials.



"What to Do With Alcoholics" . . . "Georgia's Growing V-D Problem" . . . "Planned Parenthood" . . . are among the touchy subjects tackled by Dale Clark, TV5's Public Affairs Director. Clark's two programs, "TV5 Reports", and "Let's Discuss It" are Atlanta's only weekly public affairs programs airing in evening time.



TV5 leads all stations in Georgia with five studio color cameras. The station also offers production aides such as Chroma-Key and two huge studios with sky blue cycs accented by black draperies . . . and neutral draperies, which can be lit to create a backdrop of any color.

"D.U.I. INITIALS FOR DEATH" was one of the most provocative programs ever aired on Channel Five. It dealt with persons who mix drinking with driving. The film has already been loaned to 32 sources, including the showing to 500 members of the Governor's Traffic Safety Conference, the Alabama Safety Council and others.



JULIE CARNES . . . recent graduate of East Atlanta High School, was judged winner in the WAGA-TV local high school editorial competition. The TV 5 editorial board regularly reviews high school newspaper editorials and awards the winning writer or the school, a \$1,000 scholarship. Another feature of the TV 5 editorial program is "Editorial Feed-Back" which regularly airs editorial comments of TV 5 viewers.



WAGA-TV regularly airs the most varied collection of sports programs. Two were "Steeplechase" (1967) and "Dawn Till Dark" (1968), narrated by Ed Thilenius. They were produced in color to publicize the annual charity race (Multiple Sclerosis) . . . Other TV5 sports included CBS soccer; NFL football, including TV5's Falcon pre-season originations; SEC basketball; golf tournaments, and the Soap Box Derby.



"HIGH-Q" . . . based on TV's famed "College Bowl" is still another TV5 program that puts its accent on youth! It pits metro high school teams against each other, offers weekly prizes to schools and a scholarship fund to the season's champion school.

A look at Atlanta TV station popularity!
(Shares of metro audience)

TIME PERIOD	WAGA-TV	Station A	Station B	Station C
9 AM - Noon M - F	41%	24%	36%	—
Noon - 5 PM M - F	39%	28%	35%	1%
5 PM - 7 PM M - F	35%	32%	32%	3%
Prime Time 7:30 PM - 11 PM Sun - Sat	39%	27%	35%	2%

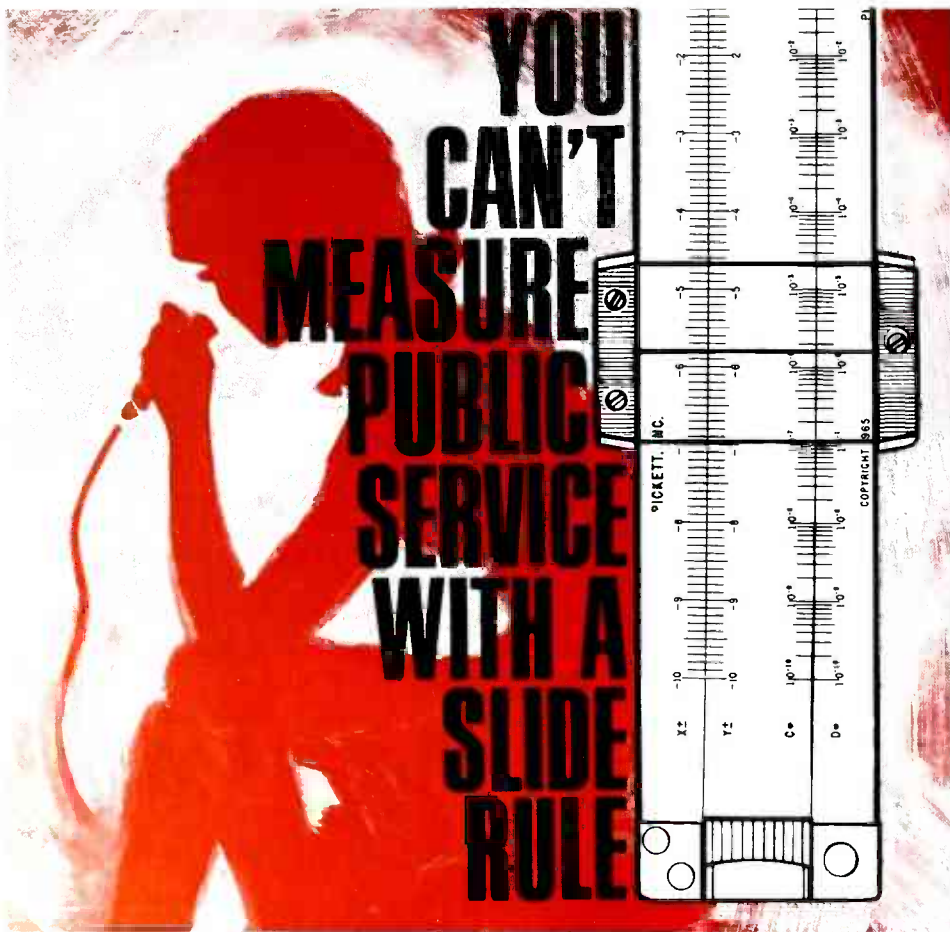
Time periods selected for review are clearly defined. March, 1968 ARB data used is subject to the limitation on accuracy inherent in the method of survey, and should be considered estimates.

New Building in 1966 . . .
New Programming in 1967 . . .
New Audience Leadership in 1968



TV5
waga
Atlanta

Represented by
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For example — just one WLBW-TV documentary — ESCAPE TO HELL — on the subject of teenage use of narcotics, involved discussions between the station News Department and more than 25 Civic and official organizations, used approximately 850 man hours of preparation covering talent, announcers, directors, floormen, engineers, lighting technicians, copywriters, artists, newsmen, photographers, researchers and newswriters.

“Escape to Hell” has since been aired on 37 television stations throughout the United States, Mexico, Canada and South America, and even on several radio stations.

For all the effort expended in the coordination and cooperation by every department of WLBW-TV, this program looks pretty small on an official report. But THAT’S the way one community-minded station in a vital U.S. market operates.



WLBW-TV



MIAMI, FLORIDA AFFILIATED WITH WCKY
60 KW CINCINNATI, OHIO

ON LOCATION

from page 8

tary film, is done more for motion picture standards than TV. A correspondent standing in the picture is very rare in Soviet newsfilm.”

Nonetheless, according to Watson “technically there are very few problems—they are much better, generally, than you would expect from American crews.”

This, undoubtedly, is due to training standards that few U.S. camera crews have to undergo. In cinema- and news-conscious Russia (where the average family film-going remains higher than the U.S., and where all movies still are preceded by 10-minute newsreel-lectures), Boris and Viktor had to go to an institute for four years to learn their trade: “The fourth year is most for practical work. Then we had a year to write a degree paper.”

While championing Russian technical skill, Boris had to acknowledge that Russian television is slowly catching up with its imperialist brother. Color—on the order of the French SECAM system—introduced last November, is now being broadcast once a week, from 2 to 5 p.m. on Sunday, and, horror of capitalist horrors, “we started recently commercials—just beginning, once a week on Saturday half an hour for nothing but commercials. Mostly they are announcements.”

“On the Fourth Channel there is a program, ‘Illusion’—the old Russian word for cinema—they show the classic films—old movies from around the world. They had ones by the American, Griffith.”

Thus the cultural gap closes another notch: can a 1915 “Birth of a Nation” on channel 4 in Moscow be much different from the *Late, Late Show* on channel 2 in New York? WALTER TROY SPENCER

CHICAGO:

His yellow shirt matching the walls of his LaSalle Street office, William J. Marshall Jr., board chairman of Tele-Tape Productions Inc., exudes that glow of confidence as he admits, “I just drifted into this business.”

Marshall, lawyer turned businessman, may have drifted into Tele-Tape, but his associates agree neither he nor the young videotape production and services company has done any drifting since then. Tele-Tape’s action is largely in New York, where it is investing \$2 million in a new TV studio

The Book

Broadcast Management

RADIO+TELEVISION

By Ward L. Quaal
and Leo A. Martin

**A contribution
to broadcast literature**

WGN CONTINENTAL BROADCASTING COMPANY

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

ON LOCATION

from page 12

theater now nearly completed. But its executive and administrative offices continue in Chicago where it all began as the after-dinner kitchen-table dreams of former NBC technicians eight years ago.

Of a half-dozen small mobile video taping firms that began about the same time, only Tele-Tape survives. It absorbed one, Vicoa Corp., along the way.

Tele-Tape appears hell-bent on growth. It recently acquired Detroit-based Jam Handy Productions for \$2 million cash from its 85-year old founder and a small New York outfit, Paradigm Films, which now is in budget movie production.

Tele-Tape has voted a two-for-one stock split effective Aug. 9. The goal is to broaden the stockholding base and move closer to listing on a major exchange. About 1,000 shares average are traded over the counter each day, the present price pushing \$35. The stock sold for \$12.50 in November 1967 when Tele-Tape made its last major public offering.

Tele-Tape had sales of nearly \$2.8 million in fiscal 1967, two-thirds of this coming from program packaging or production and about one-third from commercials. A token amount was earned in post-production services. Tele-Tape ended fiscal 1968 at the end of June with estimated total sales of around \$4.5 million, breaking out to \$2.5 million from programs, \$1 million from commercials and \$1 from post-production.

LaSalle Street investment bankers have Tele-Tape pegged in fiscal 1969 at a gross of around \$15 million, with \$4 million coming from programs, \$2 million from commercials, \$7 million from Jam Handy and \$2.5 million from post-production. The post-production business is especially significant because it is the most profitable, could grow fastest as the marriage of tape and film along Madison Avenue becomes even more solid.

With commercials and post-production work keeping the batteries of Ampex high-band color machines humming around the clock in New York, program packaging and production work as well as political-candidate assignments keeping the mobile vans and studios jumping, Tele-Tape moves into August with everything on the move, even Tele-Tape. Bursting at the seams upstairs over Sardi's at 234 West 44th Street in New York,

next door to the Little Theater where it tapes the *Meru Griffin Show* for Westinghouse, Tele-Tape by mid-August hopes to complete its move to larger quarters at 321 West 44th Street.

This month, too, Tele-Tape will start production of the new ABC-TV comedy series, *That's Life!* starring Robert Morse at The Second Stage, its name for the \$2-million rejuvenation job it has performed on the old 81st Street Theater at Broadway to make it the latest in color-TV design.

Second Stage will seat an audience of 500, but no person will be more than 30 feet from the performance. The idea is to get the actors to play to the audience, not the camera, and the audience to relate to the performer, not the monitor. Tele-Tape hopes its new design will make the home viewer feel more a part of the theater audience, a sense of involvement it has worked for in its network specials like *Streisand in the Park*, set for CBS-TV this fall.

Tele-Tape today is the result of a dream by four WMAQ-TV Chicago program technicians back in 1960: Dick Riedel, John Natale, Phil Bodwell and Ray Freutel. Riedel, now Tele-Tape president, and Natale, now executive vice president, both base in New York and are stockholders. Bodwell, the original president, no longer has an interest. He currently is commercial production supervisor at Doyle Dane Bernbach, New York. Freutel, now only a stockholder, works at WBKB-TV Chicago. Jim Witte, Tele-Tape's first employe in 1960, is vice president in New York.

Riedel scouted his Chicago suburban neighborhood and came up with the "Bellwood Backers," part of the original stockholder nucleus. Biggest investors in this group were two brothers, Bob and Henry Schuette, at that time in the golf driving-range business. Henry Schuette since has retired in California, but Bob Schuette is Marshall's administrative right arm in Chicago and is assistant treasurer. Marshall was brought into the firm early too as counsel and stockholder.

Early going proved rough. Tele-Tape went through two private underwritings before going public over the counter. Individual holdings have been diluted in the process and no one individual holds anywhere near controlling interest now. There are over 700 stockholders today and about 90% of all

employees own stock.

Thanks to Marshall and his wide LaSalle Street contacts, Tele-Tape has had access to backers and money whenever the going got too difficult. A prominent trial attorney with experience in copyright and patent law, Marshall enjoyed working for a client list that had included Howard Hughes and 3M.

Marshall was born the day before Christmas in 1918 at Pasadena, Calif., but he grew up at Henderson, Ky., where his family had roots for generations.

He received his degree from Northwestern in 1947, the same year he visited a New York friend, the late Hen Ritchie, then vice president of MGM, and saw television for the first time.

"That's the end of movies," Marshall told his host, a shot from the lip. "You're nuts," was the reply, but subsequently Ritchie died before Hollywood could pull out of its slump and mine new gold in TV-land, proving both had made their points.

Marshall didn't get involved with the business again, apart from the legal side, until asked to be the secretary-treasurer of Tele-Tape in 1960. The Riedel group had just taken delivery of a retired Greyhound bus, fitted it with Ampex gear and was headed for O'Hare airport to tape the arrival of Richard Nixon on campaign tour.

Marshall took his family out to O'Hare to show off his latest adventure. "They were short of people," he recalls, "and before I know what was happening I was on top of the bus acting as floor director and giving cues to Dick."

The Nixon business has come full cycle. Tele-Tape crews joined the Nixon team in New Hampshire last December and have stuck with him. Other Tele-Tape crews later joined McCarthy, Humphrey and, until his assassination, Robert Kennedy. Tele-Tape also has been doing work for Rockefeller.

Marshall, the man with the exacting legal mind who professes sometimes he doesn't quite understand creative types, obviously understands the whole thing far better than he lets on. Only one thing confuses him. Son Jeff, 13, no longer mows the lawn for his allowance. He has subcontracted it to friends and has decided to become a model in TV commercials. As he explains it to his sister Malory, 16, you just sit around and "collect the residuals."

LAWRENCE CHRISTOPHER



DONALD O'CONNOR

5 times a week this Fall!
52 weeks—46 weeks first-run—
only six weeks of repeats
90 minutes or one hour! Color-taped live!

At last there's to be a syndicated, variety-guest show with a host who's already known in just about every American home. It's "The Donald O'Connor Show!" Talented, versatile Donald sings, dances, acts, parodies, talks, converses, teams-up with major name guest stars. The format is refreshment! You take it from there. Call now—orders are coming in.

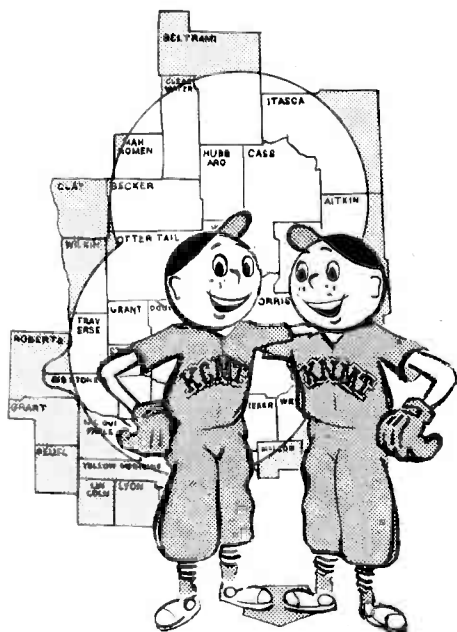
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- ★ **Liberty Bell Award**, U. S. Savings Bonds Division.
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- ★ average delivery of 39,900 prime-time homes (ARB Feb.-Mar. 1968)
- ★ over 80% audience share in an 11-county area (43,600 TV Homes)*
- ★ over 60% audience share in a 20-county area (101,100 TV Homes)*

KCMT/KNMT

Channel 7
Alexandria

Channel 12
Walker

NBC

Represented by
AVERY-KNODEL, INC.

PLAY BACK

**A monthly measure of comment
and criticism about television**

Old movies and the time machine Pauline Kael, in her new book of movie criticism, "Kiss Kiss Bang Bang," wrote of the relationship of television and old films:

"Movies are a combination of art and mass medium, but television is so single in its purpose—selling—that it operates without that painful poignant mixture of aspiration and effort and compromise. We almost never think of calling a television show "beautiful," or even of complaining about the absence of beauty. When we see on television photographic records of the past, like the pictures of Scott's Antarctic expedition or those series on the First World War, they seem almost too strong for the box, too pure for it. The past has a terror and a fascination and a beauty beyond almost anything else. We are looking at the dead, and they move and grin and wave at us; it's an almost unbearable experience. When our wonder and our grief are interrupted or followed by a commercial, we want to destroy the ugly box.

"Old movies don't tear us apart like that. They do something else, which we can take more easily: They give us a sense of the passage of life. Here is Elizabeth Taylor as a plump matron and here, an hour later, as an exquisite child. . .

"A movie on television is no longer just a drama in itself; it is a part of a huge ongoing parade. To a new generation, what does it matter if a few gestures or a nuance are lost, when they know they can't watch the parade on all the channels at all hours anyway? It's like traffic on the street. The television generation knows there is no end; it all goes on. When television watchers are surveyed and asked

what kind of programing they want or how they feel television can be improved, some of them not only have no answers but can't understand the questions. What they get on their sets is television—that's it."

Of dogs and humans

In his *Washington Post* radio and television column of May 5, Lawrence Laurent wrote:

"Great praise has been heaped on the makers of filmed television commercials, citing the creativity that is used to pack a sales message into a minute or less. But in the current climate and in this season of discontent some sort of restraint is surely in order.

"This came to mind during a news program and a report on the Poor People's Campaign in Washington. On film, a woman had talked about the hunger she knew from living on \$130 a month, \$60 of which went for rent.

"The film segment ended and after a split-second interlude, the commercial arrived. It advertised dog food and showed the agony of a woman who couldn't choose among several juicy steaks or three plump chickens for her dog.

"Has the world gone insane? This was a sequence of scenes that would have horrified even Jonathan Swift, the most savage of satirists.

"Since I am a dog owner and a buyer of dog food, I have no anger toward the advertiser. But I have long had reservations about middle commercials in news programs and now I have some doubts about the wisdom of television's endless parade of the bounties of our affluent society."



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W. P. MARSHALL, President

SYMBOLS
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NEW YORK NY JUN 11 1131A EDT

DONALD P. CAMPBELL, VICE PRESIDENT AND GENERAL MGR
 WMAR-TV BALTIMORE MD

FROM ALL OF US HERE AT CBS NEWS-- AND ESPECIALLY FROM ME-- OUR DEEPEST GRATITUDE TO YOU, DAVE STICKLE AND ALL HIS BOYS FOR THE MAGNIFICENT WORK YOU DID FOR US IN THE RFK COVERAGE... WHEN TELEVISION HISTORY IS WRITTEN AND RECALLED, THE BALTIMORE SEQUENCE WILL BE REMEMBERED AS ONE OF THE MOST MOVING PIECES EVER BROADCAST. ALL THANKS

DICK SALANT. CBS NEWS

GREAT
 FRANK STANTON, PR
 COLUMBIA BROADCASTING

CLASS OF SERVICE
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 The filing

CLOSEUP



LALO SCHIFRIN. What's a fine young musician like Lalo Schifrin doing in television? The 36-year-old creator of the *Mission: Impossible* theme was recently commissioned to compose a major work for the Los Angeles Philharmonic. He's also composing a special choral cantata for the University of Judaism in Los Angeles and a piece for the Pittsburgh Philharmonic. It's television that made it happen. Argentina-born Schifrin, arriving in Hollywood in 1964, went to work at Universal Studios learning the mechanics of writing background music for TV segments—how to synchronize the music to the action, how to score. He acquired musical versatility, wrote the score for one of the first Universal movies made specifically for television, "See How They Run," and for numerous TV segments including *Suspense Theater*. "I was new in this country, delighted to have the opportunity to learn and work," he recalls today. His work spilled over into motion pictures where he wrote scores for such movies as "Once a Thief," "The Cincinnati Kid," and more recently for "The Fox" and "Cool Hand Luke." He also wrote albums for instrumentalists and singers. But it was in television that the quick silver of nationwide fame was tapped. Schifrin, who aims to integrate classical music with jazz, wrote a theme—an unusual theme in 5/4 time—for CBS-TV's *Mission Impossible* series that pulses with excitement and suspense, is as essential to the quality of the show as Barbara Bain's sex appeal, Martin Landau's quick-change abilities. His "Mission Impossible" album, on the Dot label is a best-seller, sold more than 250,000 copies in its first three months of release. Boris Schifrin (Lalo is his nickname) was born in Buenos Aires where his father was concertmaster for a local symphony orchestra. He began studying at nine, later came under the influence of jazz great Dizzy Gillespie. The credits are piling up so fast now for Schifrin that there's little time left for television. In recent seasons past he wrote the themes for *Mannix*, *T.H.U.G.*, *Cat*, *The Making of the President '64*, *The Rise and Fall of the Third Reich* and Universal-NBC-TV's World Premiere movie, "How I Spent My Summer Vacation." He won't write for commercials unless the wages are exceptional, although acknowledging that admirable musical work is coming out of that area. "If I sell my soul to the devil," he explains, "I want a awfully high price."



FREDERICK M. BOHEN. When contact was last made, this former White House staff assistant promised through an intermediary to call back. Now a co-equal with Av Westin, executive director and executive producer of the Public Broadcast Laboratory, with the official title of deputy director for programming, a job for which he has absolutely no credentials, Bohlen can be forgiven if he is somewhat shy with the press. (His first big interview in the *New York Times* was granted only on condition that it be a joint interview with him and Westin.) Seeking an interview and a suitable candid photo, a reporter phoned his office to be told he would call back, that there was only a passport picture, that he would not approve use of any other. New portraits were to be taken and would wait his approval. Bohlen is 31 years old and a veteran of Washington politics. Before joining PBL he had been a staff assistant in the White House since October 1966, working for Joseph A. Califano Jr., special assistant to the President. He had assisted in the development of some of the President's legislative programs and also worked on issues of organization and management of various federal programs. Before that, Bohlen was assistant dean of the Woodrow Wilson School of Public and International Affairs, Princeton University (1964-1966). He received his B.A. from Harvard College in 1959 and his masters degree in economics and public policy from the Woodrow Wilson School, Princeton, in 1964. Bohlen is married to the former Halycone Langer of Ridgewood, N.J. and they have three daughters, Shawn, Kimberly and Courtney. The photo above has not been approved by him.

HARRY W. CHESLEY JR. Sitting cool, high in the simmering summer St. Louis sky, beside a generous Florentine marble disk that substitutes for a desk, Chesley can tap his foot on a button and listen to his office door click closed. Or peer eastward through the notch of the stainless-steel Gateway Arch that Eero Saarinen styled to match the moving new mood of this old Mississippi River town. But Chesley spends little time tapping or peering. As board chairman of D'Arcy Advertising, Chesley is too busy these days guiding the growth of the 62-year-old agency to linger long on the details of D'Arcy's new headquarters on the 11th through 15th floors of Gateway Tower. The agency's elaborate closed-circuit TV studio and video-taping center was hardly wired up before Chesley's team began turning out new-business presentations which have convinced Southwestern Bell Telephone Co. and two other accounts that D'Arcy is the place to put about \$3 million worth of new billings, pushing the company well over the \$110 million mark. The Southwestern Bell business will be in broadcast, covering 32 TV markets and nine radio markets in six states with a major campaign breaking early next year. And it's all new money. The other two new accounts are Ralston Purina Co.'s Ry Krisp and a new lawn fertilizer product, Spray Gro, made by the Schultz Co. and marketed by Cupples Co. Chesley is especially aware of the aggressive new mood of his staff, whether working on traditional accounts like Budweiser or the newer, reflecting the stimulating surroundings and spirit that mark the entire riverfront renovation project of the city. But growth, change and innovation have been the Chesley way of life. Born Feb. 4, 1904, at Towson, Md., Chesley grew up in Chicago where he was the announcing voice for all sports events originating at the World's Fair there in 1932-33. Marketing and advertising work for Swift & Co. took him up to World War II during which he was assistant to the secretary of the air staff and executive officer to the commanding general of the air forces in the Pacific. After the war he was vice president and director of national sales for Pepsi-Cola and then vice president-director of marketing for Philip Morris. He joined D'Arcy in 1956 as executive vice president, becoming president in 1957 and chairman in 1967. Chesley's out for growth: "We have the finest agency facilities anywhere, Madison Avenue included."

FOCUS ON

FINANCE

Broadcast-associated stocks in summer slump while CATV issues rise on court decisions

A general mood of sluggishness bogged broadcast stocks caught in the summer solstice. The TELEVISION index of selected stocks was down slightly more than 1.6%, while the Standard & Poor Industrial Average went up 1% in the period from June 13 to July 10.

On the whole, there was relatively little movement in either direction among the major categories. The only division to show great change was that of CATV stocks, which leaped a stunning 33.5%, as Wall Street responded both to the Supreme Court decision exempting CATV operators from copyright liabilities and to major growth forecasts.

At the same time, many financial observers proclaimed some of the higher-flying individual CATV stocks overpriced and envisioned a mild settling back to slightly lower average prices in the category during the months ahead.

With the exception of ABC, all large blocks of stock within the TELEVISION index remained relatively stable during the month. One Wall Street analyst noted that with the exception of ABC, every move of more than 17% took place in stocks with total market values of under \$50 million. "These big moves by smaller companies just continue to reflect the over-all financial trend, where there's a bullish market for inexpensive stocks sold on the American Exchange and over the counter," he said.

The exception with ABC, which jumped 18%, came, of course, because of Howard Hughes' attempt to buy a 43% controlling interest in the company at \$74.25 a share. CBS was down 2%.

Corinthian gained 5% as it announced a dividend of 7½ cents per share on the company's common stock, payable July 31. Cox slipped 8% as it announced purchase of an 80% interest in Industrial Machinery News, a Detroit-based monthly tabloid. Purchase

price was about \$1 million.

Gross's 20% gain was attributed by observers to an earnings turnaround in the second quarter, while Taft's 10% drop was blamed on its report of a 4% drop in its net earnings during the first quarter ended June 30.

Taft's per-share earnings were 50 cents, compared to 52 cents in the same 1967 period, and came despite a 2% increase in revenues. Officials blamed the earnings decline on the 10% federal-income-tax surcharge without which, they said, earnings would have gone up 6%. Observers were unable to pinpoint specific reasons for Metromedia's 20% gain or the 30% leap in Reeves Broadcasting.

Wometco was down 3% despite its report of a 6.3% increase in net income during the second quarter ended June 15. On record first-half sales, six months income was up 1.8%, although per-share earnings for the period were only 54 cents, compared to 58 cents in the first half of 1967, because of effects from a three-for-two January stock split and sale of 350,000 more shares.

Broadcasting with other major interests remained virtually unmoved during the month; over-all, the stocks were down an average of three-fourths of 1%.

Avco remained virtually unchanged, although its military manufacturing divisions received five Army contracts for work on helicopter engines that totalled \$65.3 million.

Chris-Craft's 11% gain came with further Wall Street rumors that negotiations are almost complete for a merger of the firm with Warner Bros.-Seven Arts. W7, in the programing category, also was up 11%.

General Tire was up 2% as it reported sales up 5% in the first six months and profits up sharply. Net income for the period ended May 31 was \$1.05 a common share, compared to 61 cents a share for the same period in 1967. The over-all

corporate gains were credited to the Aerojet-General and General Tire divisions, as the RKO General broadcast division was off steeply during the period. RKO General's earnings for the six months were \$972,000, compared to \$4.768 million in the same period the year before.

Among the individual CATV stocks, H & B American hit a new high for the year of 20 5/8. Closing the month's reporting period at 20 even, it was up 50% from June. During the month H & B announced plans to buy three CATV companies—Jack Kent Cooke Inc., Continental Cablevision and General Television. Together, the three firms operate 25 systems in 56 communities, with about 92,000 subscribers. Total purchase price would be 1.82 million shares of stock.

Other major CATV advances were made by Teleprompter, up 35% to 40¼, only 1 5/8ths points below its high for the year, and by Vikoa, up 28%. Entron's price remained unchanged for the month, and Ameco went up 5%.

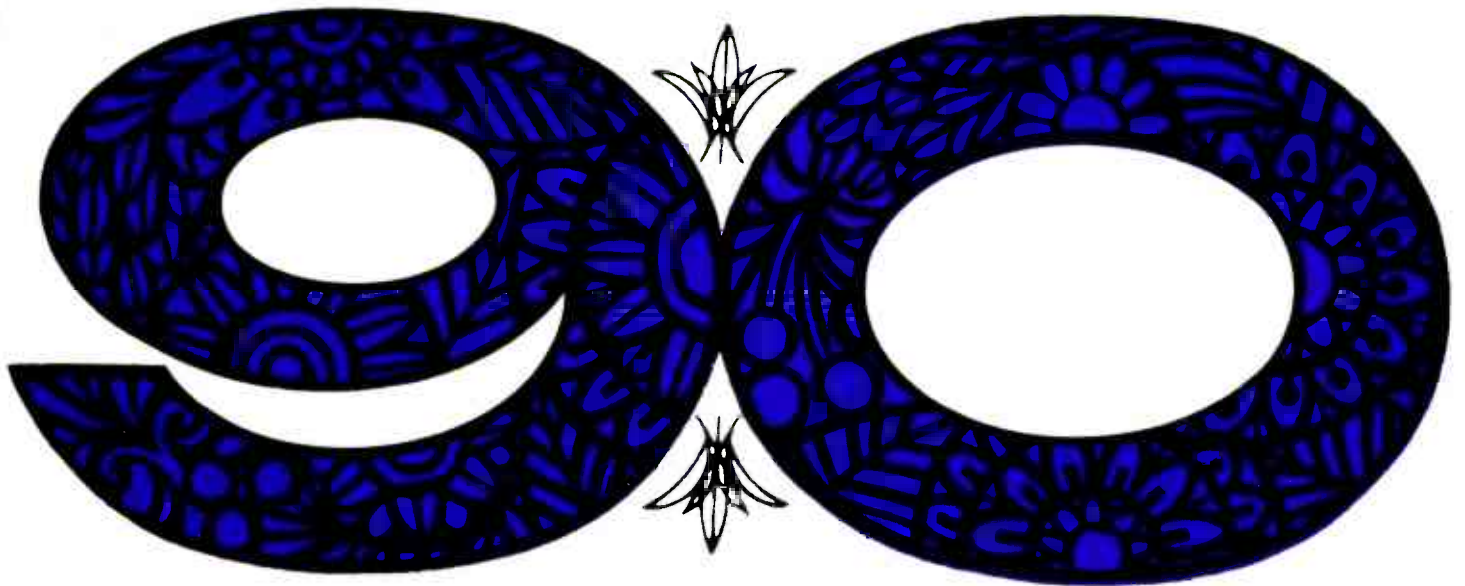
Programing stocks showed virtually no change during June, with the average price increasing by less than half of 1%. Drops of 17% in both Columbia Pictures and Walter Reade were laid by observers to readjustments from earlier run-ups in the prices of the stocks. Columbia President Abraham Schneider predicted record earnings and sales for the film maker in the fiscal year which ended during the month.

Disney was down 3%, although its treasurer, Lawrence Tryon, predicted earnings for the fiscal year ending Sept. 30 of \$2.75 to \$3 a share, compared to \$2.52 a share in fiscal 1967.

Filmways was up 4% as it reported the highest third-quarter income in the company's history. However, the 10% federal-income-tax surcharge cut the net income from 37 cents per share to 33 cents and left the income for the nine months ended May 31 at \$1.03 per share, compared to \$1.28 the year before. Filmways also contracted during the month to buy five specialty companies: Artistic Reproductions Inc., C. F. Enterprises Ltd., Incentive Specialties Inc., International Poster Corp. and United Bindery Inc. The firms engage in a variety of operations, including lithography and specialty printing, paperback and magazine binding and production and distribution of popular posters.

Gulf & Western was among the mildest-hit major conglomerate

EYEWITNESS



**means more local news,
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First in News *Columbus, Ohio*

• **EYEWITNESS 90 NEWS TEAM.** •



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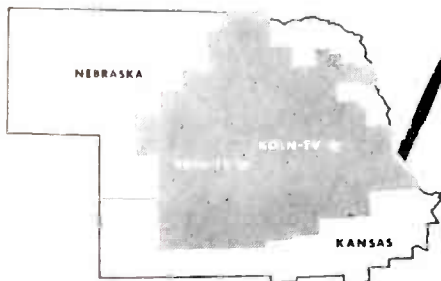
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You won't get real *action* in Nebraska without the state's *other* big market: Lincoln-Hastings-Kearney.

KOLN-TV/KGIN-TV dominates this market, and is the official CBS outlet for most of Nebraska and Northern Kansas. Avery-Knodel can *guide* you.



FOCUS ON FINANCE

from page 20
stocks which dipped with announcement that the Federal Trade Commission is undertaking a study of conglomerate mergers and possible new legislation. Gulf & Western slipped only 1%.

Trans-Lux climbed 12% as it announced plans to introduce in the fall a new table-top leased stock-market ticker for private investors to use in their home or office.

Service and manufacturing stocks were the two categories which performed most poorly during the month. Service stocks were down just over 2.6% and manufacturing stocks just under 2.8%.


In the service category, advertising stocks did badly, with the exception of Papert, Koenig, Lois, which shot up 23%. Observers were at a loss to explain the sudden gain. While most Madison Avenue executives were talking of recovery from last year's slump, Doyle Dane Bernbach reported net income for the first half of fiscal 1968 down, despite increased gross billings. Per-share earnings for the six months ended April 30 were 83 cents, compared to \$1.20 the year before. DDB officials said profits climbed during the second quarter and were expected to continue improvement during the rest of the year. The agency's stock declined 5%. Foote, Cone & Belding was off 9%, Grey Advertising, 12%, and Ogilvy & Mather, 3%.

General Artists was down 6% as plans were revived for a three-way merger of GAC, Creative Management Associates and Trans-Beacon Corp.

Nielsen was off 2% as the ratings firm reported earnings for the first quarter ended May 31 down to \$1.27 million from \$1.55 million the year before, despite a 7.7% increase in sales.

Tele-Tape Productions Inc. declared a two-for-one stock split effective Aug. 9. Tele-Tape, which sold for \$12.50 in a public offering in November 1967 and currently is selling around \$35, is aiming for a broader market and listing on a major exchange.

Among manufacturing stocks, RCA, parent company of NBC, gained 1% as it announced record sales and net earnings for the first half of the year. Per-share income for the six months ended June 30 was 97 cents, compared to 90 cents in 1967. The NBC division reported record sales and profits for the second quarter and first half. **END**




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 WJEP GRAND RAPIDS
 WJFM GRAND RAPIDS-KALAMAZOO
 WWAM/WWTF/FM CADILLAC
TELEVISION
 WRZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

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STATE _____ ZIP _____

It's The Year of the

Look-In

**Baltimore television's most exciting
new programming line-up!**

•
Steve Allen to wake up weekday mornings at 9. *John Gary* to spark Sundays at 10 p.m.

•
The lure of cash prizes—a new \$1,000-a-week *Ring-a-Rino* telephone game, plus the new 6 p.m. Monday-through-Friday strip, *Duckpins and Dollars*.

•
The "young sound" on the Saturday afternoon *Kerby Scott Show*. *Hurdy Gurdy* and all that jazz. Sunday evenings at 7.

•
Provocative new concepts in TV reporting by Maryland's Largest Broadcast News Team.

•
Plus a great new NBC schedule and a strong roster of returning favorites.

•
No wonder Baltimore area viewers will be launching the LOOK-IN Sept. 9!

•
Isn't *now* the time for *you* to LOOK-IN on these great new selling opportunities? See your Petry man today.



BALTIMORE

Nationally represented by Edward Petry and Company

The Television stock index

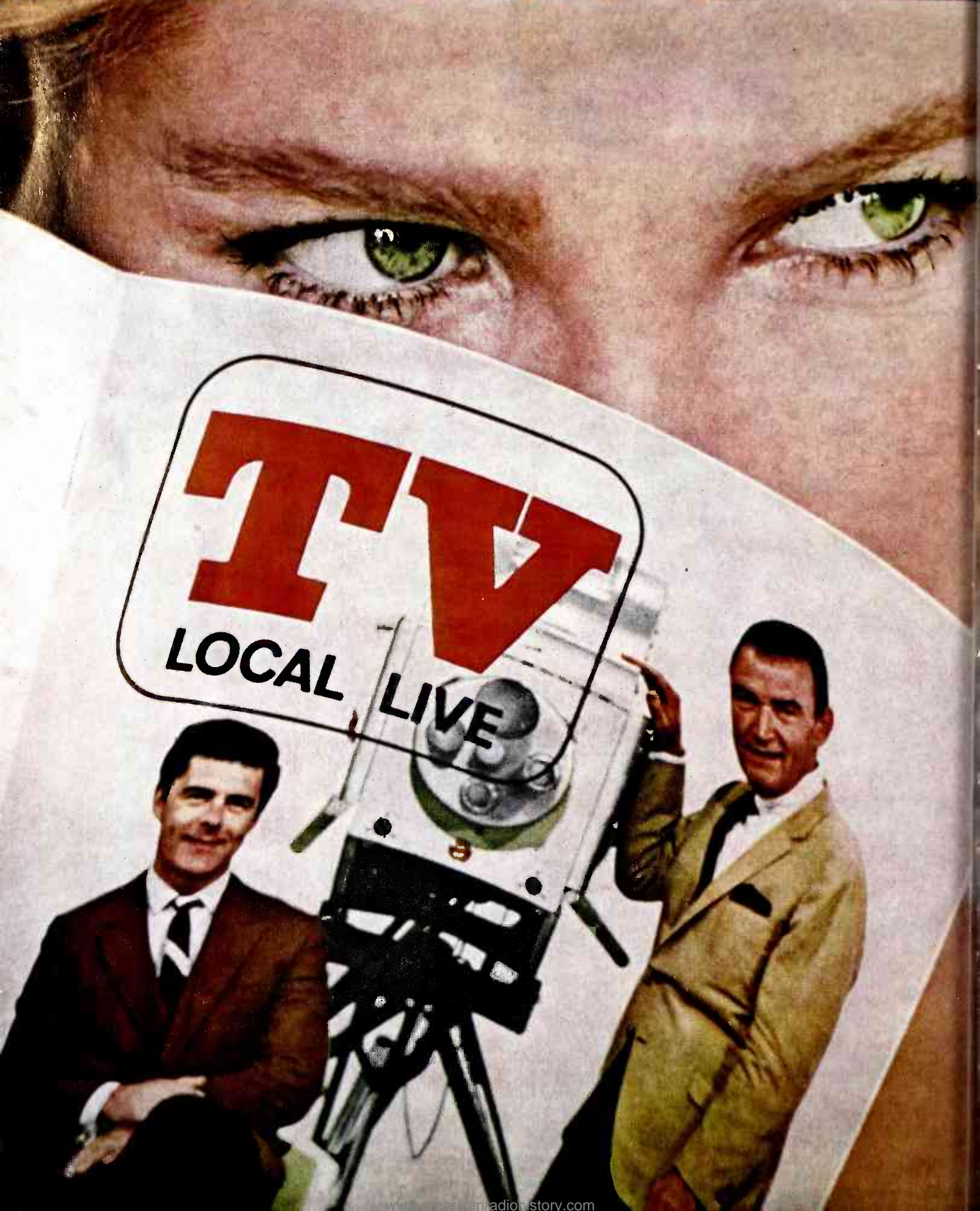
A monthly summary of market movement in the shares of 69 companies associated with television, compiled by Roth Gerard & Co.



	Ex- change	Closing July 12	Closing June 13	Change from June 13 Points	%	1968 High	1968 Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Broadcasting									
ABC	N	72 ³ / ₄	61 ⁵ / ₈	+11 ¹ / ₈	+18	73	44	4,682	340,600
CBS	N	59 ³ / ₈	60 ³ / ₈	-1	-2	61	44	23,300	1,383,400
Capital Cities	N	71 ⁷ / ₈	73 ³ / ₄	+1 ¹ / ₈	+2	77	43	2,746	205,600
Corinthian	N	36	34 ¹ / ₈	+1 ⁷ / ₈	+5	41	23	3,384	121,800
Cox	N	57 ¹ / ₈	62	-4 ⁷ / ₈	-8	65	44	2,866	163,700
Gross Telecasting	O	36	30	+6	+20	37	28	400	14,400
LIN Broadcasting	O	27 ³ / ₄	27 ¹ / ₄	+ ¹ / ₂	+2	29	16	789	21,900
Metromedia	N	44 ⁷ / ₈	39	+5 ⁷ / ₈	+15	44	34	4,588	205,900
Reeves Broadcasting	A	23	17 ³ / ₄	+5 ³ / ₄	+30	24	10	1,809	41,600
Scripps-Howard	O	30 ¹ / ₂	32	-1 ¹ / ₂	-5	34	24	2,589	79,000
Sonderling	A	42	45 ³ / ₈	-3 ³ / ₈	-7	48	21	800	33,600
Taft	N	40	44 ³ / ₈	-4 ³ / ₈	-10	46	30	3,363	134,500
Wometco	N	26 ³ / ₈	27 ³ / ₄	- ³ / ₄	-3	29	18	3,339	88,100
							Total	54,610	\$2,834,100
Broadcasting with other major interests*									
Aveo	N	49 ³ / ₈	49 ¹ / ₂	- ¹ / ₈	-	65	37	14,075	695,000
Bartell Media	A	17 ¹ / ₂	19 ³ / ₈	-2 ¹ / ₄	-12	21	9	2,106	36,100
Boston Herald-Traveler	O	60	56	+4	+7	71	48	565	33,900
Chris-Craft	N	44 ¹ / ₂	40	+4 ¹ / ₂	+11	45	27	1,663	74,000
Cowles Communications	N	14 ³ / ₄	15 ³ / ₈	- ⁵ / ₈	-4	17	13	2,944	43,400
Fuqua	N	40	41 ¹ / ₂	-1 ¹ / ₂	-4	45	38	2,270	90,800
Gannett	O	34 ¹ / ₂	35 ¹ / ₂	-1	-3	38	23	3,064	105,700
General Tire	N	30	29 ³ / ₈	+ ⁵ / ₈	+2	32	24	16,749	501,600
Gray Communications	O	12 ¹ / ₂	13 ¹ / ₈	-1	-8	15	9	475	5,800
Meredith Publishing	N	34 ¹ / ₂	33 ¹ / ₄	+1 ¹ / ₄	+4	35	23	2,662	91,800
The Outlet Co.	N	31 ¹ / ₂	32 ³ / ₄	+1 ¹ / ₄	+4	34	20	1,056	33,300
Rollins	A	69 ¹ / ₄	63 ¹ / ₄	+6	+9	71	43	4,051	281,200
Rust Craft	A	50 ³ / ₄	42 ³ / ₄	+8	+19	51	29	727	36,900
Storer	N	59 ³ / ₄	59 ³ / ₈	- ¹ / ₈	-	63	36	4,180	249,800
Time Inc.	N	97 ³ / ₄	106 ³ / ₄	-9	-8	109	86	6,560	641,200
							Total	63,127	\$2,920,500
CATV									
Ameco	A	9 ⁷ / ₈	9 ³ / ₈	+ ¹ / ₂	+5	11	8	1,200	11,900
Entron	O	5 ⁷ / ₈	5 ⁷ / ₈	-	-	8	4	617	3,600
H & B American	A	20	13 ³ / ₄	+6 ⁵ / ₈	+50	20	10	2,637	52,700
Teleprompter	A	40 ¹ / ₄	29 ³ / ₄	+10 ¹ / ₂	+35	42	24	994	40,000
Vikoa	A	28 ¹ / ₂	22 ¹ / ₄	+6 ¹ / ₄	+28	29	13	1,359	38,700
							Total	6,807	\$146,900
Programming									
Columbia Pictures	N	36 ⁵ / ₈	43 ⁷ / ₈	-7 ¹ / ₄	-17	45	24	4,477	164,000
Commonwealth United	A	16 ³ / ₈	14 ⁵ / ₈	+1 ³ / ₄	+12	17	7	4,090	67,000
Disney	N	66	68 ¹ / ₄	-2 ¹ / ₄	-3	69	42	4,230	279,200
Filmways	A	34 ¹ / ₂	33 ³ / ₄	+1 ¹ / ₄	+4	37	17	913	31,500
Four Star	O	7 ¹ / ₂	6 ³ / ₄	+ ³ / ₄	+11	10	5	666	5,000
Gulf & Western	N	51	51 ¹ / ₄	- ³ / ₄	-1	66	39	11,620	592,600
MCA	N	49 ³ / ₄	51 ¹ / ₈	-2 ¹ / ₈	-4	53	47	7,500	373,100
MGM	N	41	41 ⁷ / ₈	- ⁷ / ₈	-2	50	38	5,756	236,000
Screen Gems	A	27	28	+1	+4	32	23	4,036	109,000
Trans-Lux	A	77 ⁵ / ₈	69 ¹ / ₄	+8 ³ / ₈	+12	82	22	718	55,700
20th Century-Fox	N	38 ¹ / ₂	33 ³ / ₈	+5 ¹ / ₈	+15	40	25	7,035	270,800
Walter Reade	O	10 ³ / ₄	13	-2 ³ / ₄	-17	14	7	1,583	17,000
Warner-Seven Arts	A	39 ⁷ / ₈	36	+3 ⁷ / ₈	+11	41	26	3,746	149,400
Wrather Corp.	O	12 ¹ / ₄	10 ¹ / ₄	+2	+20	13	4	1,753	21,500
							Total	58,123	\$2,371,800
Service									
John Blair	O	33 ¹ / ₂	29 ¹ / ₂	+4	+14	34	20	1,080	36,200
Comsat	N	56 ¹ / ₄	57 ³ / ₄	-1 ¹ / ₂	-3	65	11	10,000	562,500
Doyle Dane Bernbach	O	35 ¹ / ₂	37 ¹ / ₂	-2	-5	41	31	1,994	70,800
Foote, Cone & Belding	N	17 ³ / ₄	19 ¹ / ₂	-1 ³ / ₄	-9	20	13	2,146	38,100
General Artists	O	23	24 ¹ / ₂	-1 ¹ / ₂	-6	26	10	581	13,400
Grey Advertising	O	15	17	-2	-12	20	12	1,201	18,000
MPO Videotronics	A	13 ¹ / ₈	12 ⁷ / ₈	+ ¹ / ₄	+2	15	11	516	6,800
MovieLab	A	14 ¹ / ₂	15 ¹ / ₂	-1	-6	18	11	1,398	20,300
Nielsen	O	33	33 ³ / ₄	- ³ / ₄	-2	40	27	5,130	169,300
Ogilvy & Mather	O	19 ¹ / ₂	20	- ¹ / ₂	-3	21	14	1,087	21,200
Papert, Koenig, Lois	A	9 ¹ / ₄	7 ¹ / ₂	+1 ³ / ₄	+23	10	5	791	7,300
							Total	25,924	\$963,900
Manufacturing									
Admiral	N	21 ⁵ / ₈	21 ¹ / ₂	+ ¹ / ₈	+1	25	17	5,062	109,500
Ampex	N	31 ¹ / ₂	33 ³ / ₈	-1 ⁷ / ₈	-6	37	27	9,565	301,300
General Electric	N	86	89 ³ / ₈	-3 ¹ / ₈	-4	100	85	91,068	7,831,800
Magnavox	N	51	50 ³ / ₈	+ ⁵ / ₈	+1	56	37	15,410	785,900
3M	N	109	116 ⁷ / ₈	-7 ⁷ / ₈	-7	120	81	53,466	5,827,800
Motorola	N	143 ¹ / ₄	139 ⁷ / ₈	+3 ³ / ₈	+2	154	97	6,117	876,300
National Video	A	15 ³ / ₈	15 ¹ / ₄	+ ¹ / ₈	+1	25	15	2,781	44,100
RCA	N	47 ³ / ₄	47 ¹ / ₄	+ ¹ / ₂	+1	55	45	62,465	2,982,700
Reeves Industries	A	7 ³ / ₈	6 ¹ / ₄	+1 ⁵ / ₈	+26	8	5	3,327	26,200
Westinghouse	N	74 ³ / ₄	74 ¹ / ₂	+ ¹ / ₂	+1	78	60	37,571	2,808,400
Zenith Radio	N	55 ³ / ₄	56 ³ / ₈	- ⁵ / ₈	-1	66	51	18,849	1,050,800
							Total	305,681	\$22,644,800
							Grand Total	514,272	\$31,882,000
Standard & Poor Industrial Average		111.44	110.74	+ .70	+ 1	111.54	85.31		

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

* Principal revenues from nonbroadcast sources



TV

LOCAL LIVE



After you've seen the last old Bogart movie, what'll there be to see on TV?

Avco Broadcasting has an idea.

We predict you'll be seeing many more live programs.

With home-town people.

Doing and talking about things of personal interest.

Is this just a guess? No. Avco Broadcasting stations have been telecasting live original shows since 1948.

We were the first regional network to telecast a regular schedule of live color programs. Four Avco Broadcasting cities—Cincinnati, Dayton, Columbus, Ohio and Indianapolis—have among the highest

percentage of color TV homes in the country.*

And, today, no major group of stations in the country telecasts as many live shows of all kinds. Music, comedies, sports, news, documentaries, specials.

And our viewers love it!

To put it another way: 12 million people in seven states and the District of Columbia tune in to our growing family of 11 radio and television stations.*

Because we've tuned in to them.

*Source: American Research Bureau estimates of color TV penetration and coverage.

Data subject to qualifications issued by ARB.

(Left to right) Avco Broadcasting TV stars Bob Braun (50-50 Club) and Paul Dixon (The Paul Dixon Show)



BROADCASTING CORPORATION

TELEVISION: WLWT Cincinnati/WLWD Dayton/WLWC Columbus/WLWI Indianapolis/WOAI-TV San Antonio

RADIO: WLW Cincinnati/WOAI San Antonio/WWDA Washington, D. C./KYA & KOIT San Francisco

Above Represented by Avco Radio Television Sales, Inc./WWDC-FM Washington, D.C./Represented by QMI

THAT'S OUR BASIC TACK AT WZZM-TV. IT'S THE KEY INGREDIENT OF OUR LOCAL PROGRAMMING . . . UNCOMMON AND IN TOUCH WITH WEST MICHIGAN. THE FOLLOWING IS A REPRESENTATIVE LIST OF OUR 1968 EFFORTS AS WELL AS CURRENT IN-PRODUCTION PROJECTS.

- THE UNCLE TOM NEGRO
- HIGH SCHOOL SUMMER COURSES
- WHITE RACISM IN THE U.S.
- DC-3 AVIATION DOCUMENTARY
- "SUCCESS" PROGRAMS; SERIES ON STATE ORGANIZATIONS AND PEOPLE WHO HAVE GAINED FAME AND IMPORTANCE
- INEQUITIES IN INNER- AND OUTER-CITY EDUCATION
- MULTI-PART SERIES ON GRAND RAPIDS EMPLOYMENT, HOUSING, LEGAL AID

MANY OF THESE PRODUCTIONS ARE TOUGH, CONTROVERSIAL. BUT WE HEAR A DIFFERENT DRUMMER . . . AND WEST MICHIGAN'S LISTENING AND LOOKING TO US.

WZZM
TV13

GRAND RAPIDS, MICHIGAN
SERVING MUSKEGON • KALAMAZOO (TV12)

*Happiness
is Helping!*



**GIVE
UNITED
CEREBRAL
PALSY**



(LETTERS)

Case for research

Perhaps it's time for broadcasters and their industry to face up to the obligations and problems of maturity.

The National Association of Broadcasters and other industry-sponsored organizations are far too often called on to play the role of attorneys for the defense. Under such pressures, their traditional approach seems to be to rush in, no matter what the charge from outside, and defend like mad, using every related and unrelated fact, statistic, or phrase that will tend to support the impression that this giant communications complex is incapable of doing wrong, or harm, to any person, place or thing.

To be mature requires a willingness to probe one's corporate personality and an ability to admit mistakes, or if necessary, even be big enough to admit a lack of interest in self-analysis. If broadcasting, particularly television, is to be a truly mature service to humanity, it must be curious enough to find out if it is doing harm—before it is attacked by private interest, the public, or government—and take honest corrective action if such is indicated.

For example, if there has been any serious large-sample study on what effect violence on TV has on the audience, it hasn't received much publicity.

There is a great deal of talk and legitimate concern about cigarette smoking and cancer. Has anybody cared enough to find out, as maturity would demand, whether most cigarette advertising just gets people who are already confirmed smokers to switch brands, or does it indeed get people who never have smoked, particularly younger people, to start a habit which, according to a steadily growing pile of evidence, can kill an awful lot of them before they fulfill a normal life span?

If this sounds like the talk of a radical or some other uniquely labeled individual, I suggest that pinning labels is a way to avoid the issue.

We don't, for some reason, allow hard-liquor advertising on the air, but we show very few scenes in a dramatic program, be it a western or a soap opera, without a drink in

somebody's hand. Maybe this sells more liquor than if the distillers paid for the time. Does anybody care, particularly in view of the fact that national studies show alcohol is the leading common ingredient in the roughly 55,000 highway deaths a year we experience in this country?

How responsible are broadcasters for current racial problems? I'm sure everyone has a quick answer, but is it the truth, or is it an impression based only on personal opinion?

These are only a few examples of a great number of questions that a medium of tremendous power should *ask itself*. If some readers are upset, I would like to suggest perhaps the answers to all of these questions are not negative.

It is possible to kill the goose that laid the golden egg if we set artificial profit goals too high without reinvesting some money at both the network and local levels in examining the effect of our programming, and even some commercial practices, on the people whose best interest and good will we need the most.

*Philip L. McHugh,
McHugh & Hoffman,
Birmingham, Mich.*

Bright spot

Your issue of June featured an article entitled "UHF Television on a Loss-Paved Road to Profit." Despite the fact that the UHF giants losing money were frequently mentioned, there was no reference to one of the few (if not only) case histories of UHF successfully and profitably competing in a heretofore established VHF market. KMEX-TV tackled the seemingly insurmountable odds here in Los Angeles in late 1962 and has been profitable for the last three years.

*Joseph S. Rank,
vice president-general manager,
KMEX-TV Los Angeles.*

Question of morality

Your article in the June TELEVISION ["What's Happening to TV Standards?"] was a lively account tailored to suit the market with pertinent information. It was not your purpose, I well understand, to go into the thorny thicket of why and wherefore. May I offer some observations to serve as guideposts for such an inquiry?

Invariably the discussion of media content from a moral point of view is placed in the context of
(Continued on page 32)

ABC Films is proud to announce the seventh anniversary of



“Girl Talk.”

“Virginia Graham's Girl Talk” is syndication's most successful daytime women's program.

And for good reason.

Programmed in any time period, in markets of varying sizes, in all regions of the country, against all types of competition, “Girl Talk” has set the pace in ratings for the past six years.

And time has not diminished its im-

portance because “Girl Talk” doesn't stand still in a changing world. It leads. It leads in innovations, excitement, controversy. And new talent. Which is why Virginia and her guests have been capturing women for 1,095 half-hours while countless imitators have fallen by the wayside.

On June 7th Time Magazine referred to the show as “the brightest female

panel discussion in television.”

If you've had our “Girl Talk” on your schedule, you've probably renewed for the seventh season. If you haven't been fortunate enough to have Virginia Graham working for your station yet, contact your ABC Films representative.

**abc ABC
FILMS**

Color Half-Hours.

NEW YORK/LOS ANGELES/CHICAGO/ATLANTA/DALLAS/LIMA/LONDON/MADRID/MEXICO CITY/PARIS/RIO DE JANEIRO/ROME/SYDNEY/TOKYO/TORONTO

CONDENSED.



In marketing,
size is important.
Especially when it
comes to
circulation impact.

The television
stations represented by
Peters, Griffin, Woodward
deliver more circulation
in their combined effective
coverage areas than
Reader's Digest.
And Life.
And Look.
And McCall's.
Combined.

And here's the clincher.
When you crank in
Spot TV's ability to
demonstrate a product with
the drama of sight,
sound, motion *and* color,
the contest is over.

Want to do big things
in Spot Television?

Ask us
first.



PPETERS. **G**RIFFIN. **W**OODWARD, INC.

Pioneer station representatives since 1932

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

FULL SIZE.

In PGW
represented TV markets

Reader's Digest delivers
134,871 copies monthly.

PGW
represented stations
deliver 16,387,000 homes
weekly.

LETTERS

from page 28

the acceptability it meets (i.e., how many complaints from what kind of sources) rather than situated in the field of morality (i.e., what good or bad effects are likely to follow from the presentation on the behavior and values of the audience). The first procedure is of immediate utility to programers and is relatively simple: Count noses. The latter procedure is tedious and fraught with ideological acrimony, but it offers some instruction on the society we live in and the society we make for our-

selves.

But we go to great lengths to avoid this issue; some social scientists go so far as to say, in effect, that no programing at any time has any effect on anybody. It seems to me though that if you can sell soap with sex and cars with status, you are also selling a definite version of sex and status with your cars and soap.

I hereby make my obligatory declaration for freedom of speech and untrammelled art. This said, I must show disappointment at the penchant all treatments of this question have for the introduction

of what Ellul has called the myth of progress. If we say and show things in 1968 that we didn't dare to in 1958, the later date is not an automatic hallmark of improvement. (The theater of Caesar's Rome, for instance, would curl the Hair Off Broadway.)

Well. Really, I did enjoy your piece and was flattered to be quoted, as all academics are.

*Jack Phelan, S. J.,
chairman, department
of communication arts,
Fordham University,
Bronx, N.Y.*

Late show

Your New York television executive, in the opening statement in your article on daytime network television in June would more likely be returning from a late-late lunch at Charlie Brown's than getting off a late-morning train from Fairfield as the Minneapolis housewife sets her drooling preschooler in front of the tube and turns on *The Beverly Hillbillies*.

Hillbillies is a delayed broadcast in Minneapolis and airs at 4:30 New York time.

*James R. Barker,
broadcast media supervisor,
General Mills,
Minneapolis.*

Agency switch

A few corrections to the "price tag" charts in your May issue:

The following Bristol-Myers series credit Young & Rubicam as agency of production. Just for the record, FC&B is agency of production for the following: *Peyton Place I*, *The Flying Nun*, *Newlywed Game*, *Lawrence Welk Show*.

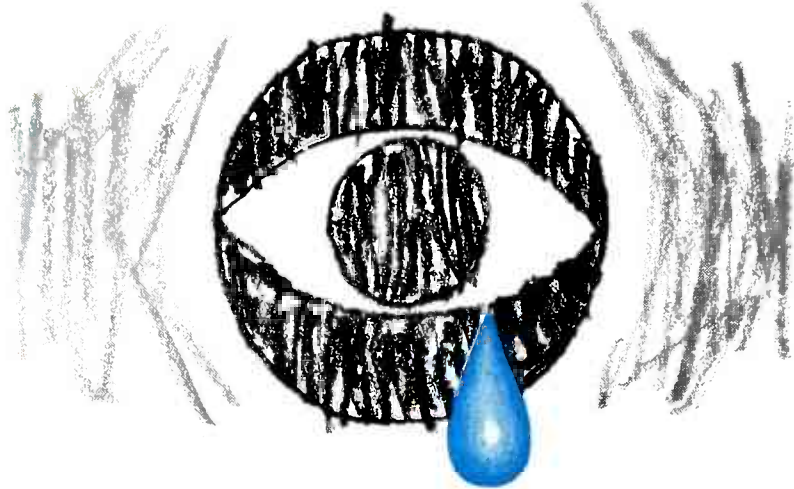
*Peter M. Bardach,
vice president,
Foote, Cone & Belding,
New York.*

Rating record

Please send me three reprints of the article, "The Pedigrees of 299 Movies in or Headed for Syndication" from your June issue. Enclosed is a check for \$1.50.

*Walter K. Roads,
promotion manager,
wrvt (tv) Tampa, Fla.*

(Reprints of the feature, which included play dates and times and ratings and shares of movies that have played the networks are still available at 50 cents each.—Ed.)



Our heart belongs to daddy,
...but not all the time

There are times when only locally produced programming can fulfill our obligation as a responsible, mature information medium. That's why we run 27½ hours of live, local programming weekly. In addition, we have monthly specials that are provocative, sometimes controversial, but always informative and timely. Here's an example of some of our most recent ones:

- "Death in the Electric Chair"
(This one hour special won the Texas UPI
Broadcasters Assoc. Award for 1967)
- "V.D.—Killer Disease"
- "Alcoholism"
- "Business '67-'68"
- "Tornado Tips"
- "N.A.A.C.P. Symposium"
- "Amarillo City Commission Coverage"

So, maybe we don't love Daddy all the time but that's o.k. He understands that we must keep an eye on the local scene too. That's why we're number one in the market.

kfda-tv 10 Amarillo, Texas

KFDW-TV Clovis, New Mexico • KFDO-TV Sayre, Oklahoma



The Men & The Mission

To Make The World A Better Place — that is the mission of these dedicated public service directors — Norvell Slater, WFAA AM-FM-TV, Eddie Hallack, KRLD AM-FM-TV, Robert Grammer, Jr., WBAP AM-FM-TV and Bill Camfield, KTVT. Mix Dallas and Fort Worth as a single community, sprinkle generously with promotion for every worthwhile civic endeavor, and the result is an example in cooperation for radio and television stations everywhere.

Represented Nationally by Peters, Griffin, Woodward, Inc.



Moon-Shot Proves TK-42 Performance

Unretouched Monitor Picture
Reveals Resolution, Sensitivity
and Dynamic Range of the
RCA Color Camera





Unretouched photograph taken directly from monitor on Ektachrome daylight film, ASA 160, 2¼ x 2¼" format. Color temperature of monitor 9000K; color temperature of film 5500K.

High resolution in a color camera gives pictures the extra detail that produces finest programs and commercials. What does it take to provide this resolution capability? It takes a big 4½-inch image orthicon tube, which gives big picture sharpness. Add dynamic contrast range, to handle broad variations between high-light and shadow. And sensitivity, to cover wide ranges in lighting. In short it takes all three to produce the finest color pictures. We know RCA TK-42/43 cameras have all these capabilities—but we wanted to prove this kind of performance.

How could we prove it? We set up a camera with telescopic lens to shoot the moon. The proof is in the unretouched monitor photo above: Prominent features of lunar terrain are sharply distinguishable. The TK-42/43 provides resolution that captures the detail of craters on the moon; sensitivity to compensate for extreme loss of light with a telescopic lens; dynamic contrast range to faithfully reproduce the tremendous range of high-light-to-shadow areas. It shows that these cameras have got what it takes to turn on viewers. And you don't have to shoot the moon to prove it! Ask your RCA Field Man.

RCA Color Camera set up to test technical capabilities. A casegrain type telescope, focal length 125 inches, was installed on the Camera to produce the moon-shot shown here.



RCA Broadcast Equipment



IT'S TRUE!

The Scene Tonight

IS THE MOST POPULAR TV NEWS
PROGRAM ON TWIN CITY TELEVISION . . .
PARTICULARLY WITH THOSE UNDER 50! *

* Check the facts yourself in
either the Feb/March, 1968
ARB or Nielsen.

COLOR CHANNEL ST. PAUL • MINNEAPOLIS
TELEVISION

WCCO 4

A CBS Affiliate • Represented by Peters, Griffin, Woodward, Inc.

www.3metronews.com

TELEVISION

AUGUST 1968 VOL. XXV NO. 8

On the desks of many station managers is a subliminal question mark. It is sandwiched between the profit-and-loss statement (please do not use red ink) and an FCC license-renewal form (what percentage of your programming is devoted to public service; how are you meeting community needs?).

The question mark has been there since TV stations realized there had to be more to programming than kinescopes of roller derbies, wrestling matches and 15-minute pitches for Charles Antell's lanolin hair formula. The question it asks: "What are you doing about the problems society faces and what should you be doing?"

Three and four years ago stations were running specials on alcoholism, dope addiction and mental health. Those problems are still around, and stations are still facing them.

But in the year 1968 the big problem lies within the

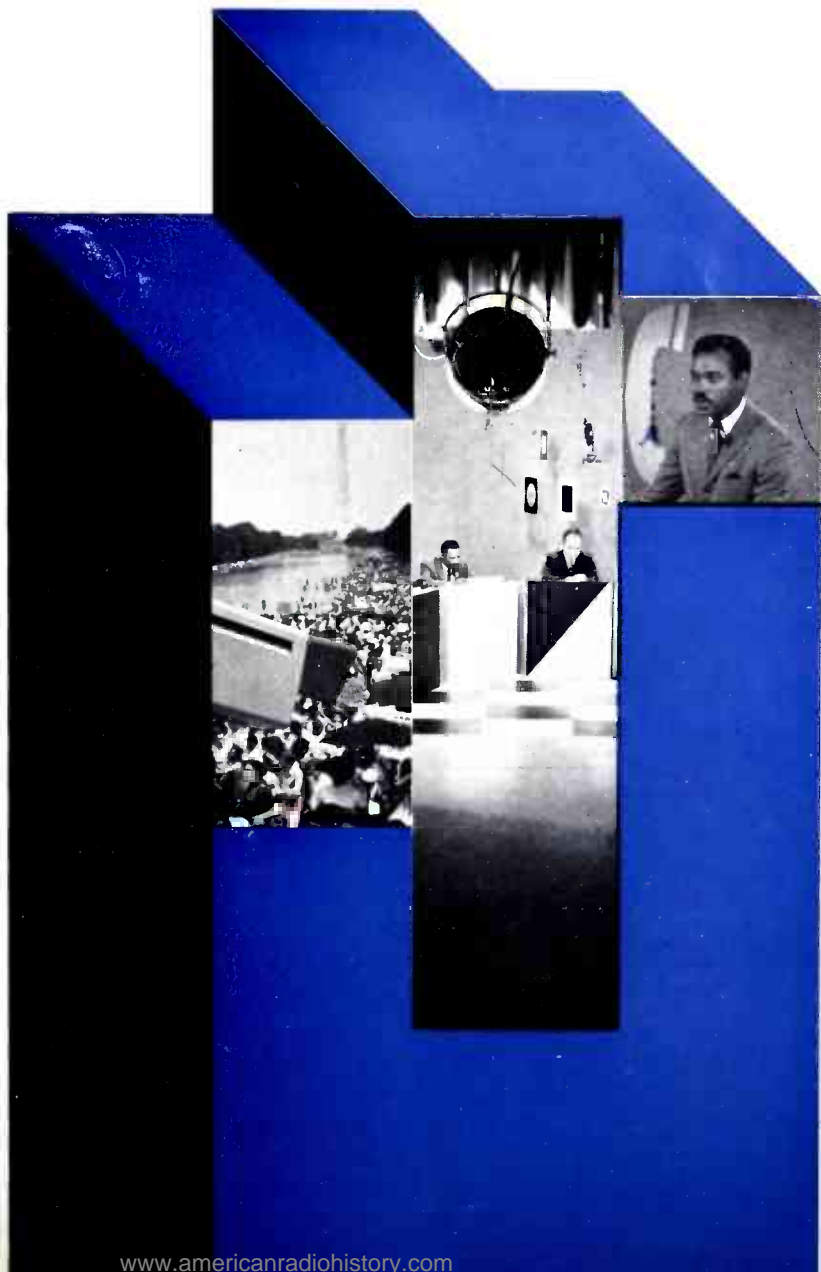
In local television the eye begins to open on the ghetto

By Sherman Brodey

cities. It's called urban unrest, civil disturbance, lawlessness. And at the core of these problems lie the anguish and increasing militancy of the minority groups who are blamed for the difficulties and who are trying to break through the walls of a social and economic ghetto into a world populated by smiling white children without cavities.

The public today, unlike the public of a few years ago, is only too aware of the problems of the minority groups, of the gnawing at the innards of urban societies. These problems are brought home with stunning violence on hundreds of daily TV news shows through sharply realistic films of marchers, looters, arsonists, pickets and the voices of those who demand equality whether it come from a state of anarchy or democracy.

Although many TV licensees feel they should be doing more—"The big thing is dialogue. We can't do enough of it. This is the kind of communications we need"—there is the realization that whatever is being put on television today is a far cry from what was not being aired in earlier years. And to those critics who want television singlehandedly and overnight to transform a disparate nation into a singular being, TV has



an honest, if sad to admit, answer: "I think we're forgetting that we'd have been run out of town three to five years ago for the kind of conversations we're having on the air now."

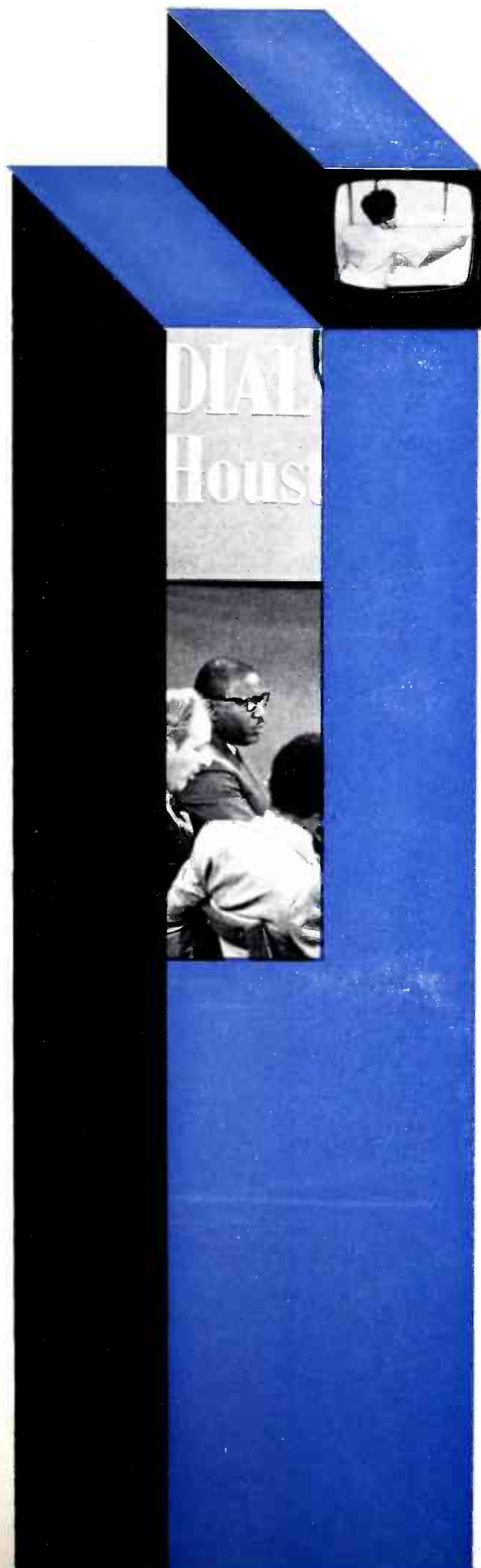
That comment came from the manager of a major TV station in a large Midwestern market, and his reference was to the power, now diminished—but not vanished, of the Ku Klux Klan. It was the KKK, many broadcasters can recall, that forced a sponsor boycott of a Louisiana radio station a few years ago, forcing the owner to sell out.

Regardless of the broadcasters' reasons for waiting until now to generate programing enthusiasm for the plight of the cities and the minority groups, many, who should know better but fail to, could criticize the stations as coming up with self-serving defenses in their desire to get and hold a television license ("a grant of great power and wealth"—FCC Commissioners Kenneth A. Cox and Nicholas Johnson in their Oklahoma case study). But in the long run broadcasters are working on the problems their communities face and they are not doing it simply with programs that turn up as a nebulous percentage on a renewal form.

From a TELEVISION Magazine survey of the nation's commercial TV stations it does not seem that stations are opening up thousands of hours of new time to this type of public affairs programing, although it appears there is more such programing now than there was a few years ago. But the noticeable change is in what the stations are programing. The emphasis has shifted from venereal disease to rats in the ghettos, from air pollution to substandard housing, from mental health to the black militant.

What are America's television stations doing to cure some of the problems besetting the cities, to calm down the militants—both white and Negro—to emphasize the positive aspects of race relations, to "give a damn" about the less articulate, less affluent members of the community? They're doing a lot and not all of their actions will turn up on the home TV screen.

Their efforts have run a gamut ranging from the costly, complex and widely shown Westinghouse Broadcasting Co. special, *One Nation Indivisible*, to a documentary which KERO-TV Fresno, Calif., is working on only after a special-assignment reporter spent four months finding out the problems of minorities in that market. There are shows being produced by members



of the ghetto with stations supplying only technical aid, like KTTV (TV) Los Angeles's *From the Inside Out* and there are the nonshows where stations and groups work with community leaders in seeing what can be done, off camera, in solving problems.

The broadcasters, at least the vast majority of those who answered TELEVISION's request for information on what they are programing in response to civil unrest, are trying to establish a dialogue with the minority groups. They are trying to get people to watch panel shows, documentaries, general up-beat shows describing the positive actions of minority groups; they are trying to find jobs for the hard-core unemployed; they are teaching English on the air so that illiterates and semi-illiterates can be better equipped to find a job, and they are trying to show that regardless of color or dialect, everyone has the same problems—only the degree is different.

Are they succeeding? The most accurate answer is: to a degree. No station operator is naive enough to think that in the short time history has allotted him he can change events that have resulted from decades and centuries of action and misaction. But the stations are trying: "We have gotten people together whom

Continued on page 92

TELEVISION Magazine conducted its survey of current, local programs on the urban crisis through a letter sent to the general managers of all commercial TV stations operating as of June 1, 1968. Responses were received from 104 stations. Of that number 95 listed programs that had been aired in 1968 and could fit into the requested categories. Eight stations said they did deal with urban problems, but either did not give usable details or said they handled the situation through news programming, editorials or behind-the-

scenes work. Only two replying stations said they had done no special programming on subjects associated with civil unrest. The following are the programs listed by the 95 usable responses:

KARK-TV Little Rock, Ark.—Weekly series, *People and Patterns*, produced in association with Arkansas chapter of National Conference of Christians and Jews. Sunday series, *Challenge '68*, among topics: school desegregation plan, safety programs involving racial tensions and riots; federal government functions and relationship to local war on poverty.

KABC-TV Los Angeles—June 1 start, 6:30-7 p.m., weekly series, *The Rosey Grier Show*, primarily musical-variety, including two- to two-and-a-half-minute filmed segment on those from minority groups who have made good in spite of poor childhood environments.

KCOP(TV) Los Angeles—Special, *Help Police*, documentary on how average citizen can help police to serve the public.

KHJ-TV Los Angeles—Continuing daily series (started September 1967), 12-4 p.m., *Tempo*, guests and viewer call-in, topics have included racial problems, poverty, welfare, urban difficulties.

KMEX-TV Los Angeles—Continuing series (June 2 was 1,000th program), Tuesday and Thursday, 4-4:30 p.m., Saturday and Sunday, 9:30-10 a.m., *Escuela KMEX* (KMEX School), English lessons for Spanish-speaking residents of Los Angeles. Continuing series, *Justice and the Community*, discussions of citizens' rights and obligations, presented by district attorney's office.

KNXT(TV) Los Angeles—December 1967 start of weekly Saturday-afternoon series, *Opportunity Line*, which deals with problems of hard-core unemployed. April 29, 7:30-8:30 p.m., *Opportunity Line*, special version. (Reaction: replies from more than 500 employers and viewers in the area). May 14, 10-10:30 p.m., *That Man Chavez*, profile of Cesar Chavez, farm labor organizer. July 18, 7:30-9 p.m., *Black on Black*, culled from more than 400 interviews of Negroes in South Central Los Angeles on what their life is like; show had no reporters, no script, no white faces or voices.

KTLA(TV) Los Angeles—June 10 start for Monday-Friday series, 9:30 a.m. (repeats at 12:30 a.m.), *Community Bulletin Board*, covering free activities aimed at the unemployed in poverty areas and area citizens with free time. Programs have covered job opportunities, recreational opportunities. Planned: summer series, aimed at contributing to solving problems of unrest, including day in life of Tom Reddin, Los Angeles police chief.

KTTV(TV) Los Angeles—May 27 start of daily series, 10:30-11:30 a.m., *From the Inside Out*, shows conceived and produced by minority group members from locations in ghetto and low-income areas.

KTVU(TV) Oakland-San Francisco—Series of specials over six-month period, interviews and discussions on race problem.

KCRA-TV, KOVR(TV), KXTV(TV), KVIE(TV) Sacramento, Calif.—June 15-16, 2 p.m.-2 a.m., *Work-a-Thon*, joint televised effort seeking job availabilities for hard-core unemployed and donation of funds to enable public service agencies to hire additional people: Results, 412,000 man hours and more than \$9,000 pledged.

KFMB-TV San Diego—May 14, 10-11 p.m., *Opportunity Line*, designed to acquaint viewers with activities of San Diego Management Council for Merit Unemployment providing job opportunities for unemployed. Reaction: "marked increase" in number of employers calling council seeking employees from minority groups.

KGO-TV San Francisco—*Black Dignity*, one-hour series, Sundays, 4 p.m., guest interview and telephone discussion on black community problems.

KOGO-TV San Diego—April 29, 7:30-8 p.m., *Project Summer Time*, discussion of jobs and recreation for youth of minority groups; May 5, 11-11:30 a.m., *Ask About the Youth Opportunity Center*, viewer call-in on trying to find jobs for young people in minority groups; May 20, 7:30-11 p.m. (repeat May 26, 8:30 a.m.-noon), *One Nation Indivisible*. More than 350 calls and 175 letters received.

KPIX(TV) San Francisco—Jan. 1 start for 13-week, Monday-Friday 6:30-7 a.m. series, *Cities in Conflict*, discussions of urban social problems. Feb. 6, 10 p.m.-midnight, *The School Bus Issue*, a regularly scheduled meeting of the San Francisco board of education on subject of bussing students. April 2, 10:30-11 p.m., *Eye-witness Exclusive: Paul Jacobs*, interview on racial problems and violence. May 14, 10:30-11 p.m., *Mayors and Negro Youth*, question-and-answer session with San Francisco Mayor Joseph Alioto and Oakland Mayor John Reading and 16 Negro youths from San Francisco and Oakland. May

20, 7:30-11 p.m., *One Nation Indivisible*. June 15, 1-1:30 p.m., *Negro Youth in the Construction Industry*, study of two students, one Negro, one white, who attended same high school and went into separate fields.

KRON-TV San Francisco—*A Measure of Dignity*, June 16, 7:30-8 p.m. (repeat), report on Opportunities Industrialization Center West, a job training center. *A Family on Fell Street*, March 21, 7 p.m., treating the life of a ghetto family. *I Want to Go to Work*, daily, 7:25-7:30 a.m., on-air interviews for job placement.

KOA-TV Denver—May 26, 9-10 p.m., *Colorado Youth and the Challenge*, information on employment, retraining, education and recreation and a look at attitudes of youths out of school or graduating.



KWGN-TV Denver—May 11 start of weekly open-end series, 9:30 p.m. starting time, *Speak Out '68*, discussions and viewer call-in on variety of subjects with emphasis on problems of minority groups, Negro and Spanish-American.

WTIC-TV Hartford, Conn.—May 15, 9 p.m. (repeat June 6, 7 p.m.), *The Way It Is*, a look at ghetto life by people who live there. Sponsor, Travelers Insurance Co. (owner of station), has made prints available for use by schools, civic and religious organizations.

WNHC-TV New Haven, Conn.—June 25, prime-time half-hour (repeat July 17 prime time). *It's What IS Happening*, study of how average people are getting involved in attempting to solve minority problems.

WRC-TV Washington—February five-part series, *Crime: The Fifth Horseman*, study of crime in the cities (summary repeat, May 4, 1-1:30 p.m.). Continuing daily series, *Capital Tie-line*, 9-9:30 a.m., interviews and viewer call-in have touched on various urban problems. Continuing Sunday series, 11:30 a.m.-noon, *Dimension Washington*, and 12:30-1 p.m., *Meeting of the Minds*, interviews on various topics, including problems of the cities.

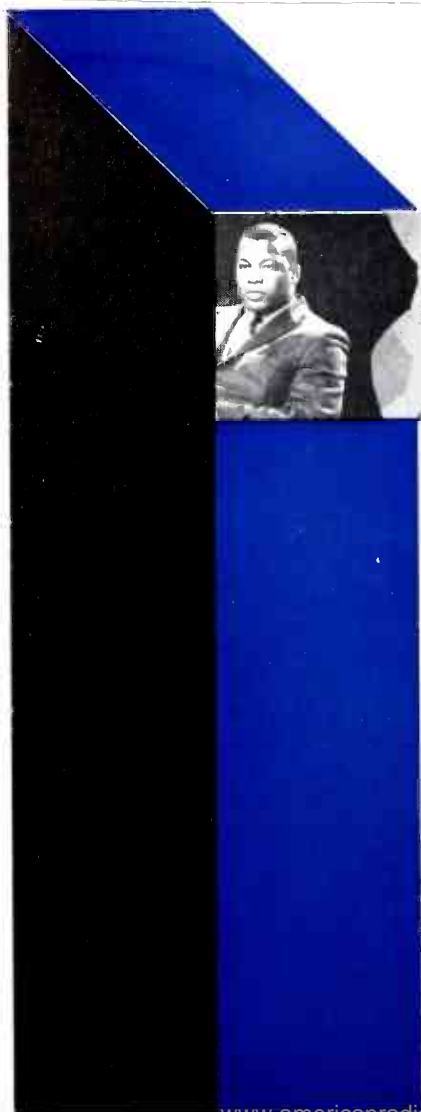
WTOP-TV Washington—April 23, 10-11 p.m. (repeat April 28, 1-2 p.m.), *Dialogue with Whitey*, interviews with whites and blacks involved in the riots that ran through Washington earlier that month (reaction: more than 850 calls, 150 letters). May 20, 7:30-11 p.m., *One Nation Indivisible*. June 11, 9:30-10:30 p.m., *The Silent Cash Register*, interviews with businessmen in Negro sector who were burned out and looted during April riot. June 19, 3-5:40 p.m., live coverage of Poor Peoples March Solidarity Day activities.

WTTG(TV) Washington—Continuing Sunday series, 12:30-1 p.m., *Opinion: Washington*, interviews on topics such as new leadership in the Negro community. Continuing Monday-Friday series, 12-2 p.m., *Panorama*, discussions included rebuilding of burned-out sections of the ghetto, churches and the Negro, appraisal of April riots, Negroes in the military, job training for unemployed. Jan. 20, 7-7:30 p.m., *Man, He Can Do It All*, story of Dave Bing, native of Washington, now Detroit basketball star, who got out of the ghetto and how he feels about those still there. Feb. 17, 8:30 p.m.-1:40 a.m., *Junior Village Telethon*, designed to raise money for

foster-children program (result more than \$170,000 pledged). April 5, 10:30 p.m.-1 a.m., James Brown special, programed on first night of curfew following assassination of Dr. Martin Luther King, featured singer and comments from city leaders in attempts to keep youth calm. June 19, 1:15-6:55 p.m., live coverage of Poor People's March Solidarity Day.

WJXT(TV) Jacksonville, Fla.—Feb. 27, April 2, May 14, 10 p.m., *Project 4* Negro leaders and citizens and housing officials on general housing problems; *Opportunity Line*, weekly attempt to find jobs for all citizens; June 20, 7:30-11 p.m., *One Nation Indivisible*.

WLCY-TV Largo-Tampa-St. Petersburg, Fla.—Monday-Friday, 7:15-7:45 a.m. continuing series, *Open Mike*. Included have been: Feb. 12-13, public housing in St. Petersburg; April 9, Martin Luther King's teacher; May 17, garbage-worker's strike; May 24, downtown boycott; May 28, OEO program "Suncoast Progress"; June 7, Pasco County Negro youth activists.



WCKT(TV) Miami—June 2, *Is This the Way It Is?*, story of Negroes who live in the slums. One-hour special, *Partners in Crime*, staging of crimes with police cooperation, to show public's apathetic attitude.

WLBW-TV Miami—July, half-hour special, *The New Negro*, interviews with Negroes from drop-outs to college graduates. Continuing weekly series for Spanish-speaking residents, dealing with community and political problems.

WFTV(TV) Orlando, Fla.—*The Migrant*, March 22, 8:30-10 p.m., repeated March 24, 8:30-6 p.m. documentary on central Florida migrant workers, their living conditions, education and health problems. *The Quiet Revolution*, Sept. 28, 10:30-11 p.m., evaluation of progress made in central Florida in employment practices for non-professional Negroes. *School, Cool Useful Summer*, April 14, 8:30-6 p.m., needs of young Negroes and opportunities during non-school summer months. *Central Florida Race Relations*, June 23, discussion of frustrations of black community.

WAGA-TV Atlanta—Continuing weekly series, 6:30-7 a.m. (now in sixth year), *Colloquim*, discussions of issues facing young Negroes, produced with Morehouse College. April 5, 8:30 p.m., *Martin Luther King: Reflection on the Man*, interviews with Atlantans who knew Dr. King. May 20, *One Nation Indivisible*. July 21 start of new series, *Themes & Variations*, discussion of all facets of Negro life.

WQXI-TV Atlanta—July 14, 5-5:30 p.m., *Atlanta Responds*, summary of reports seen on newscasts since April 8, dealing with city's actions relating to suggestions made by President's Advisory Commission on Civil Disorders.

WBBM-TV Chicago—June 1967 start of Saturday series, 1-1:30 p.m., *Opportunity Line*, designed to help unemployed find jobs (results: more than 140,000 calls from those seeking jobs). Continuing Sunday series, 8 a.m., *Project Head Start*, aimed at giving adventures in learning to pre-school children and to elevate them to a higher learning level by the time they reach school age. Feb. 27 and May 14, specials. *The Paycheck Line*, to provide assistance to viewers who had been victims of consumer fraud, bad contract schemes and generally unable to manage family finances.

WBKB-TV Chicago—June 2 start of Sunday series, 3-4 p.m., *For Blacks Only*, combining features on Negro history, education and youth with performances by Negro entertainers.

WGN-TV Chicago—Continuing Saturday morning series, *Charlando*, Spanish-language program featuring news of that community plus information on adjustment to U.S. June 10, 6:30-7:30 p.m., *Project—Good Neighbor*, discussion of fair-housing issues.

WVEK-TV Peoria, Ill.—March start of monthly half-hour series, *spotlight*, community leaders in discussions followed by viewer call-in, topics have included urban renewal, open housing, integration and bussing.

WKJG-TV Fort Wayne, Ind.—June 9, 5:30-6 p.m., *Community Concerns*, panel covering education, housing and employment.

WPTA(TV) Roanoke-Fort Wayne, Ind.—June 24, 6:30-10 p.m., *One Nation Indivisible*.

WFBM-TV Indianapolis—Continuing half-hour Saturday series begun in the spring, *Jobline*, designed to aid the Negro unemployment problem. Half-hour documentary, *Things Are Changing*, film of Negroes who have obtained realistic goals at the mid-level of employment. Jan. 25, 8:30-10 p.m. (repeat Feb. 11, 3-4 p.m.), *Indianapolis—What's in a Name*, analysis of the city's problems and future. (WFBM-TV bought time on WTTV (TV) Washington to show this special on April 7, 7-8:30 p.m.).

WTTV(TV) Bloomington, Indianapolis—*The Black Experience*, alternate-week series started June 9, produced by Indianapolis Negroes speaking to "their own people in their own language."

WSBT-TV South Bend, Ind.—Feb. 27, 9-9:30 p.m., *Downtown Renewal*, report on a proposal to revitalize the central city. April 2, 9-9:30 p.m., *Up Tight*, description of the YMCA detached-worker program in ghetto areas. April 16, 9-9:30 p.m., *South Bend Schools—a Look Ahead*, study of the school board's plan to reduce racial imbalance and improve educational level in the schools. June 11, 9-9:30 p.m., *A Community Effort*, analyzed work of civic, religious and charitable groups to overcome poverty and unemployment among the minority groups. Planned: *The View from the Ghetto*, to see how minority residents view society.

WSJV(TV) Elkhart-South Bend, Ind.—Feb. 12, 8:30 p.m., *Contempo* 28, panel discussion of racial and other area problems.

KAKE-TV Wichita, Kan.—June 16 start of six one-hour summer specials on local problems and corrective projects; initial program: *Focus—Do They Really Want Me*, attitudes of Negro college students toward education and careers and follow-up panel discussion. July 14, 4-4:30 p.m. (following ABC-TV's *Riots and Victims* special), discussion of civil disorders.

KRNT-TV Des Moines, Iowa—Continuing Wednesday series, 6:30-7 p.m., *People's Press Conference*, discussions with phone-in questions; among topics have been black power, racial crisis and police activities.

WHAS-TV Louisville, Ky.—April 23, 10-10:30 p.m. (repeat May 11, 6-6:30 p.m.) *The Way It Is*, study of Negro attitudes and aspirations in city's west-end ghetto discussed by residents of the ghetto. May 18, 3:30-4 p.m., *Dann C. Byck School—Inner City Outpost*, film study of a new school in the inner city and school's efforts to raise cultural and academic level of students. May 28, 3:37-4:37 a.m. (repeats 10-11 a.m., 7:30-8:30 p.m.), *The Way It Is* (part two), discussion of civil disturbance that erupted following a black power rally on evening of May 27, panelists were four members of inter-faith committee set up to assist during

such outbreaks. June 4, 9:30-10 p.m., *Thirty Minutes*, discussion of Louisville's future in wake of May disturbance. June 11, 9:30-10 p.m., *What's Your Question*, Louisville Police Chief C. J. Hyde defends department's action in the May outbreak. June 18, 7-7:30 p.m., *The Way It Is* (part three), a new look at racial attitudes in the city.

WPSD-TV Paducah, Ky.—June 21, 7:30-8:30 p.m., panel and studio audience discussion of race situation in Paducah; 30-minute program taped and scheduled for July 20, 9:30 p.m. on local housing problems.

WDSU-TV New Orleans—May 3, 8:30-9 p.m., panel on race relations in city; July prime-time half-hour on slum housing problem and possible cures. Planned: *The Adult Education Center of New Orleans*, describing government-private business operation that provides practical training courses for women in poverty areas. Planned: study of Negro in New Orleans, encompassing Negro leaders' accomplishments and efforts to instill pride of their heritage.

WEMT(TV) Bangor, Me.—April 7, 2:30-4 p.m., *Phone Forum*, viewer call-in on reaction to assassination of Dr. Martin Luther King; during the program some of the 600 NAACP members who had been marching through downtown Bangor came into the station and joined in the show. June 5, 4-5:30 p.m., *Phone Forum*, half-hour of video-tape reactions from citizens to shooting of Senator Robert Kennedy, followed by viewer call-ins.

WBAL-TV Baltimore—Feb. 5, 7:30-9 p.m., *Know Your Neighbor*, panel discussion by six Midwestern women, of different races, colors and creeds, on how to better understand human relationships. March 7, 7:30-8:30 p.m., *Conversation with Violet Whyte*, reflections of Baltimore's first woman and first Negro police officer, who retired after 30 years on the force. May 27, 10-11 p.m. and June 4, 9-10 p.m., *Black Baltimore Speaks*, dealing with problems facing the Negro community, taped in a cathedral under auspices of eight area churches. July 1, 9-9:15 a.m. start of 20 part Monday-Thursday series, *The Black American in History*, produced by Baltimore City Public Schools Radio and Television Department and tracing the Negro's history to his role in today's society.

WMAR-TV Baltimore—Feb. 27, 10 p.m., *Crime in the Streets: Baltimore*, discussion on city's crime problems. June 1, 2-2:30 p.m., *Job Finder—Summer Jobs for Youth*, designed to assist city youths to find summer work. June 29, 1 p.m., *The Women's Journal*, study of projects at Neighborhood School for Parents, inner-city operation to help strengthen family ties from within.

WBZ-TV Boston—April 9, 7:30-8 p.m. (repeat April 14, 9:30-10 p.m.), *Boston: A Part of That Dream*, memorial to Dr. Martin Luther King Jr., relating it to his ties with Boston. *Our Believing World*, continuing Sunday series, 10-10:30 a.m., included specific proposals on ways to reduce racial tensions and discussion of types of racial discrimination. *Here and Now*, continuing Saturday series, 1-1:30 p.m., May 25 show covered suburban summer vacations for ghetto children and questions and problems raised. May 20, 7:30-11 p.m. (repeat May 26, 2-5:30 p.m.) *One Nation Indivisible* (reaction: 150 letters, 145 of them favorable). July 6 start of continuing Saturday series, 1:30-2 p.m., *Confrontation*, discussion of

urban problems and proposed solutions. Planned: *Call Me Adam*, look at religion including how church is meeting urban crisis, activities of ghetto churches, study of Black Muslims and local "soul centers." Planned: *Children of Clay*, story of Negro ghetto family with seven children and their reaction to education, being filmed by a camera crew living with the family for a month.

WKBG-TV Cambridge, Mass.—Boston—Half-hour report in production on operations of a local young citizens security patrol.

WNAC-TV Boston—July 21 start of 13-week series, 10:30-11 a.m., (repeats Thursdays, 6:25-6:55 a.m.), *Journey Out of Africa*, developed and produced by Boston Negroes, traces history of Negro from Africa to U.S. today.

WHYN-TV Springfield, Mass.—June 23, 6-7 p.m., *Town Hall Meeting*, dealing with changing attitudes and conditions within the city, particularly in relation to the role of young people in the society. Jan. 28 start of half-hour monthly series, *Your Mayor's Report*, featuring mayors of Springfield, Chicopee, Holyoke and Westfield on problems of poverty, racial unrest and welfare.

WJBK-TV Detroit—Continuing series, Sunday, 6:30-7 p.m., *Job Opportunity Line*, attempt to bring together prospective employers and employees, particularly latter from poverty areas (results: more than 8,000 inquiries to date). May 20, 7:30-11 p.m. (repeat May 25 afternoon), *One Nation Indivisible* (reaction: phone company estimates 30,000 calls were attempted to talk with panelists during local portion of program.). Planned: half-hour monthly series on study of race relations.

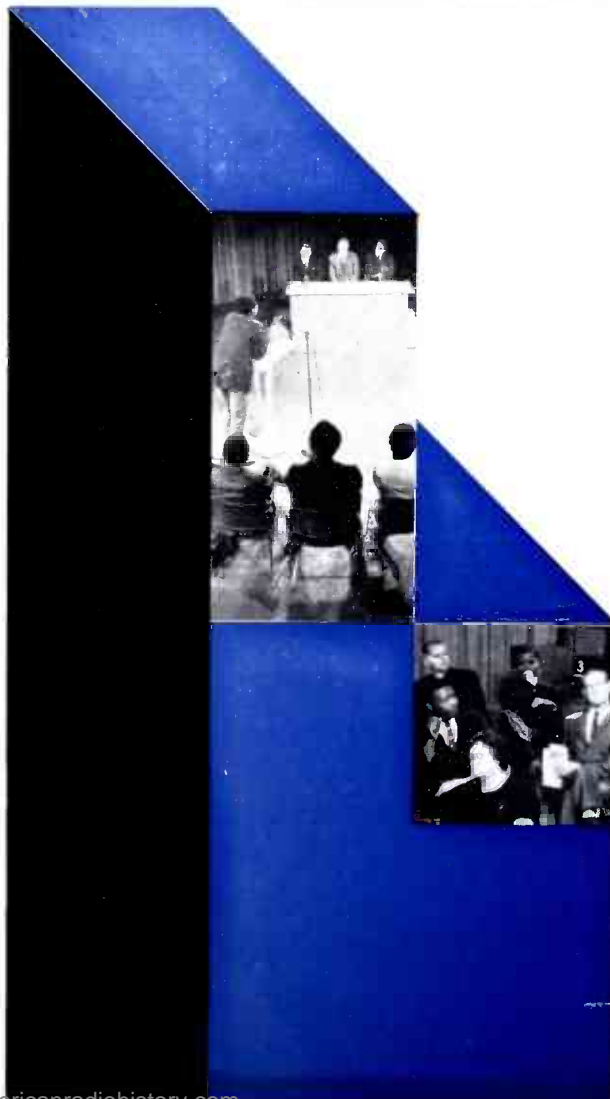
WKBD-TV Detroit—Continuing series, Saturdays, 10-11:30 p.m., and Sundays, 10 p.m.-midnight, *Lou Gordon Program*, topics have covered urban renewal, poverty, education, job opportunities.

WWJ-TV Detroit—May 20, 27, 7:30-8 p.m., two programs underwritten by Interfaith Action Council on racial problems.

WJRT-TV Flint, Mich.—May 30, *One Nation Indivisible*. June 12 start and each Wednesday, 8:30-9 p.m., *Tell It Like It Is*, Negro and white civic leaders and ordinary citizens in discussions of how people think and feel.

WOOD-TV Grand Rapids, Mich.—May 27, *One Nation Indivisible*. Planned: in July, one-hour, *The Negro's View of Grand Rapids*, an examination of the views of various Negro classes. Planned: in August, half-hour on housing problems—particularly for minority groups—in Grand Rapids, Muskegon and Kalamazoo.

WZZM-TV Grand Rapids, Mich.—continuing series, Monday-Friday, 9:30-10 a.m., with board of education, high-school credit courses in math and social studies designed for students who failed during regular year. March, special on experiment in teaching high-school drop outs and kick outs. April, half-hour special on law and citizens' responsibility to obey it. July 28-Sept. 8, series of seven programs based on Kerner Report's finding of white racism in U.S. Planned: in late 1968, four one-hour specials based on Kerner Report. Planned: in December 1968-early 1969, series on Office of Economic Opportunity; early 1969, half-hour special on Westminster Church which buys rundown homes in inner city and helps families fix up and purchase the homes.



WPBN-TV Traverse City, Mich.—May 27, 7:30-11 p.m., *One Nation Indivisible*.

KSTP-TV St. Paul-Minneapolis—Summer Sunday series, *Insight*, designed to deal with specific problems of minority groups. Four specials, *Like It Is*, panels of blacks and whites discussing racial problems.

WTCN-TV Minneapolis-St. Paul—May 5 start of weekly series, 8-8:30 p.m., *Let's Talk*, discussions between blacks and whites from similar social and economic levels on various problems they face. (Reaction: "Many persons from the black community have come to the studio simply to watch the taping sessions.")

KPLR-TV St. Louis—Sundays, 7:30-9 p.m., *The Bill Fields Show*, interviews plus viewer telephone comment and questioning. Mr. Fields, a Negro, is a member of the St. Louis Council on Human Relations.

KMOX-TV St. Louis—Continuing series, Monday-Saturday, 6:30-7 a.m., Sunday, 7:30-8 a.m., *PS 4*, basic English and arithmetic for illiterates and semi-illiterates. Continuing series following Saturday-night late movie, *Dick Keefe Show*, discussions include student unrest, urban problems, open housing, black power. Continuing series, Saturday, 1-1:30 p.m., *Opportunity Line*, listing of job openings primarily for hard-core unemployed (reaction: station averaged 200 calls each Saturday for June broadcasts). June 15-16, 10:15 p.m.-1:30 p.m., *Playgrounds 68*, combined movies and telethon which raised \$90,000 to

be used in outfitting 27 playgrounds in low-income areas. July 9, 9:30-10 p.m., *Repertoire Workshop* (show will be bicycled to other CBS-owned stations), featuring teen-age entertainers from East St. Louis, Ill. poverty area; Planned: in September *Age of Complexity*, produced with St. Louis University, series of lectures on challenges in nation today (series will also go to other CBS-owned stations).

KMTV(TV) Omaha—Saturday series, 12:30-p.m., started in March, *Hiring Line*, to find jobs for hard-core unemployed (result: more than 400 job placements to date). July start of weekly series, *Issues '68*, dealing with the problems causing civil unrest and ways to combat them.

KLAS-TV Las Vegas—Continuing Sunday series, 10 a.m., *Teleforum*, local leaders discussing problems of immediate community concern.

WBNF-TV Binghamton, N.Y.—April 5, 8:30-9 p.m., *Murder in Memphis: Binghamton's Reaction*, Negro and white man-in-the-street interviews on reaction to the Martin Luther King assassination and comments by a panel of Negro leaders and the mayor.

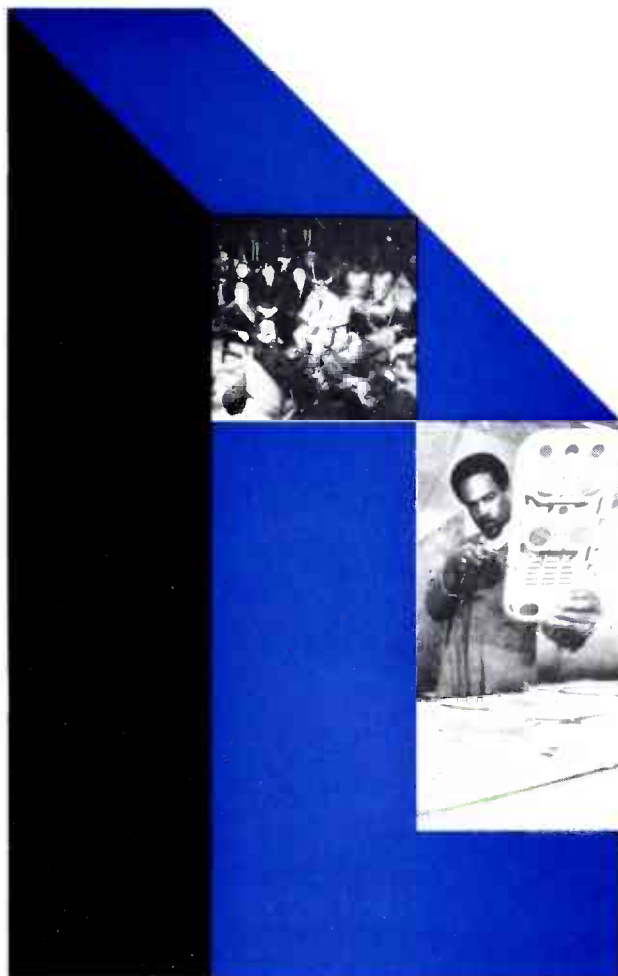
WBEN-TV Buffalo, N.Y.—Saturday series, 1:30 p.m., *Opportunity Line*, information about jobs. Aug. 3 start of Saturday series, 7:30 p.m., *Portrait of My People*, showcase of arts and entertainment of the Negro community. Special, *The Waiting Room*, written, acted and produced by fifth-grade students of an inner-city school, dealing with Negro children who plan a trip to Africa but decide the U.S. is worth staying in.

WCBS-TV New York—Continuing series, Saturdays, 2-2:30 p.m., *Opportunity Line*, trying to find jobs for hard-core unemployed. Feb. 6, 10-10:30 p.m., *Newark Revisited*, study of progress made in Newark, N.J., following July 1967 riots there. Continuing series, Sunday, 6:30-7 p.m., *Eye on New York*, included in series: "The World of Dr. Irving Oyle," who left successful suburban practice to open office in Manhattan slum; "This Is Me," footage taken by Harlem youngster in his own neighborhood and of other areas; "See No Evil," examination of documentary made by two nuns who studied

substandard housing conditions in Ossining, N.Y. May 14, 10-10:30 p.m. special version of *Opportunity Line* with Major John Lindsay. Planned: Monday-Saturday, 18-week, half-hour broadcasts (totalling 108), *The Americans from Africa—a Survey of Their History*, a detailed study of Negro heritage.

WNBC-TV New York—Continuing Saturday series, 7-7:30 p.m., *New York Illustrated*, has looked at "A Bank Called Freedom," founding of Negro-oriented bank with branches in the ghettos; "A Lesson in Ghetto Education," work of a Harlem school principal. Continuing Sunday series, 12-12:55 p.m., *Speaking Freely*, included discussions on jobs for hard-core unemployed. Continuing Sunday series, 11-11:30 a.m., *Searchlight*, topics such as help for small businessmen who are victims of racial riots. March 24 start of 10-week Sunday, 3-3:30 p.m. series, *In Our Time*, covering crime in cities, low-income housing, jobs for poor and unskilled. April 3, 10-11 p.m., *The Unemployables*, comments by those caught in

the unemployment, poverty, welfare cycle. May 27, 10-11 p.m., *We Are All Policemen*, efforts of police and citizens' groups to combat crime and violence. July 8-Aug. 16, Monday-Friday, 9:30-10 a.m. series, *Read Your Way Up*, to improve reading skills, particularly of unskilled workers.



WOKR(TV) Rochester, N.Y.—April 7, 7-8 p.m., *What Now?*, a look at the city following Dr. Martin Luther King Jr.'s assassination. April 28, 1-1:30 p.m. and April 29, 12:30-1 a.m. start of series, *On the Spot*, with Lloyd Hurst, discussing grievances of minority groups. June 5, *One Nation Indivisible*, local segment drew almost 500 calls.

WHEN-TV Syracuse, N.Y.—Special report June 10, 10:30-11 p.m., investigated problems of county welfare department. Special report June 26, 9:30-10 p.m., studied reactions of high-school students to efforts at integration and understanding. Planned: special report on youth group called Soul Generation, which has written musical drama highlighting Negro's African heritage, and which conducts Uhuru school (Uhuru is Swahili for "freedom") at neighborhood center designed to teach Negro youngsters about African heritage.

WBTB(TV) Charlotte, N.C.—May 14, 9:30-10 p.m., *Uncle Sam Stands Tall*, lecture by Jenkin Lloyd Jones, editor and publisher of *Tulsa* (Okla.) *Tribune* on what is right with America. May 22, 9-10 p.m., *A Black Man Is a Man*, Charlotte Negroes' views of local race relations. June 14, *One Nation Indivisible*.

WRAL-TV Raleigh, N.C.—May 19 start of alternate-week series, 2:30 p.m., discussing racial and urban problems, combination of panels and filmed sequences.

WJW-TV Cleveland—Jan. 21, 10:30-11 a.m., *Operation: Equality*, discussion of open-housing controversy. Feb. 4, 6:30-7 p.m., *Torch*, study of teenagers working on weekends to repair and renew housing in the inner city. May 4 start of Saturday series, 1:30-2 p.m., *Opportunity Line*, to help hard-core unemployed find jobs. May 20, 7:30-11 p.m., *One Nation Indivisible* (reaction: more than 2,000 calls received).

WLWC(TV) Columbus, Ohio—May 19 start of weekly 12:30-1 p.m. series, *Opportunity Line*, designed to help hard-core unemployed find work. June 21, 7:30-11 p.m., *One Nation Indivisible*.

WSPD-TV Toledo, Ohio—May 20, 7-10:30 p.m., *One Nation Indivisible* (reaction: several hundred calls during broadcast, several hundred letters following). June 3 start of 16-week 7-7:30 p.m. series, *Job Line*, originally designed to find summer jobs for underprivileged youths (result: 800 jobs found in two weeks), now seeking fulltime jobs for unemployed.

WYTV(TV) Youngstown, Ohio—daily, 9:30-10:30 a.m., *Dateline: Youngstown*, variety of subjects. June 26, 7:30-8 p.m., *Housing in Youngstown*; July 1, *One Nation Indivisible*.

WHIZ-TV Zanesville, Ohio—March 10, 5-5:30 p.m., *Job Opportunity*, dealing with urban renewal and 2,000 local jobs plus renovation of the central city. May 19, 3:30-4 p.m., *Housing*, panel on sub-standard housing and what is being done to alleviate it.

KYW-TV Philadelphia—April 26 start of 65-week Saturday series, 1:30-2 p.m., *The Thing About Money*, attempts at consumer education on installment buying, credit, etc., using buyer-seller dramatizations and using vernacular of minority groups where necessary to get point home; when completed series will be run Monday-Friday early mornings on all Westinghouse Broadcasting Co. stations. June 2 start of Sunday series, 10-10:30 a.m., *Color Us Human*, produced with Philadelphia Council of Churches, teen-age confrontation between Negroes and middle-class whites to show how little they know about each other and how they may better relationships. Jan. 14 start of Sunday series, 10:30-11 a.m., panel discussion on

current issues including ghettos, hate groups, racial justice, open housing. May 20, 7:30-11 p.m. (repeat May 26), *One Nation Indivisible*. June 27, 9:30 p.m., start of monthly series on racial crises and minority problems in general. July 28, 7-7:30 a.m., how secretaries are selected for their jobs—training, grooming, etc., part of WBC stations' series on job training through development and training.

WCAU-TV Philadelphia—August 1967 start of continuing Saturday series, 2-2:30 p.m., *Opportunity Line*, offering employment opportunities to hard-core unemployed (results: since program began more than 500 employers have made jobs available and more than 12,000 viewers have been directed to jobs and job training). Jan. 23, 7:30-8:30 p.m. (a repeat of program originally carried Dec. 13, 1967, 10-11 p.m.), *Now Is the Time*, featured writings of American Negroes and film of Philadelphia Negroes. *The Three Faiths*, continuing Sunday series, 9-10 a.m., included episodes on the 1967 summer riots, and the

strains in a neighborhood undergoing a change in racial make-up. May 14, 10-10:30 p.m., *Black White Paper*, the history of white racism and how it shows up in education, employment, housing and language. *Divided We Fall*, six-part series (four already carried, one set for Aug. 11, one for Sept. 15), discussion by Negro and white leaders on the Kerner Commission report and how it relates locally.

WFIL-TV Philadelphia—March 25, 7:30-8:30 p.m. (repeat late May), *The Young Greats*, description of Young Great Society, self-help movement in West Philadelphia slum section founded by college graduate and former gang leader. Program is being offered free to all stations.

KDKA-TV Pittsburgh—Continuing daily series, 9-10 a.m., *Contact*, has included discussions of urban issues such as Negro protest movement. Weekly Saturday series (started in 1967), 12:15-12:30 p.m., *Job Call*, job availabilities. Sunday series, 12:15-1 p.m., *Weekend II*, programs in February dealt with American Negro's history. May 14, half-hour special, *Operation Mayday*, work of National Alliance of Business men to provide employment for disadvantaged. May 20, 7:30-11 p.m., *One Nation Indivisible*.

WIIC-TV Pittsburgh—May 23, May 31, June 13, each 9:30-10 p.m., *Tell It Like It Is*, history of Negro in Pittsburgh, current racial climate in the city and approaches being made toward racial understanding and harmony.

WIS-TV Columbia, S.C.—April 5, 9:30-10 p.m., *No Living Room*, study of slum clearance with emphasis on living in sub-standard homes. May 24, 9:30-10 p.m., *Summer 68: A Time for Challenge*, examination of the city's recreational facilities and how they compare with those of other cities.

WFBC-TV Greenville, S. C.—Feb. 25, afternoon, half-hour documentary (updated repeat March 23, 9-9:30 p.m.), *Slums: Whose Problem?*, detailing city's housing ordinance and slums that exist in violation of it.

KOTA-TV Rapid City, S. D.—Continuing series on Indian history and problems, including a study of school drop outs, alcoholism and the reservation Indian and suicide among teen-age reservation Indians.

KELO-TV Sioux Falls, S.D.—Half-hour special, *The Canton Story*, describing private Lutheran academy in heavy Scandinavian area which has begun accepting Negro students from New York, Detroit and Chicago, and reactions of white and Negro students to each other and surroundings.

WMC-TV Memphis—June 21, 7:30-10 p.m., *One Nation Indivisible*. June 28 start of Friday series, 8:30-9 p.m., *The 40% Speak*, on Negro goals and problems. July 9 start of special summer series, 3:30-4 p.m., *Summer Showboat* produced in cooperation with city recreation commission, taped on location at city parks in Negro neighborhoods and featuring neighborhood talent when possible.

KFDA-TV Amarillo, Tex.—One half-hour special, *Symposium-The NAACP*, dealing with work of the National Association for the Advancement of Colored People.

WFAA-TV Dallas-Fort Worth—May 21, 6:30-10 p.m., *One Nation Indivisible*. Updated version of locally produced segment was repeated June 9, 3-4 p.m.

KPRC-TV Houston—April 12 start of five Friday specials, 8:30-10 p.m., *Dialogue: Houston 1968*, panels on housing and recreation, police practices, job opportunities, educational opportunities; viewer call-in during final half-hour.

WOAI-TV San Antonio, Tex.—Jan. 22, 7-8 p.m., discussion on two-day seminar to plan city's course in next decade. May 25, 12:30-1 p.m., film and discussion special on National Alliance of Businessmen and local problems in employment. June 1 start of 13-week series, 11:30 a.m.-noon, *TV-4 Jobs*, designed to bring unemployed together with employers interested in creating on-the-job training programs. (Reaction: first show resulted in more than 100 calls offering employment.)

WDBJ-TV Roanoke, Va.—Planned: *Assignment 7—Today and Tomorrow*, study of what welfare programs offer now and what is being prepared for future.

WRFT-TV Roanoke, Va.—January start of continuing Friday series, 11-11:30 p.m., *Discourse*, discussion among rabbi, minister and priests from Roman Catholic and Greek Orthodox churches on subjects including open housing and civil rights. (Reaction: request from viewers for showing at an earlier hour so in March show began repeating Sundays, 6-6:30 p.m.)

KIRO-TV Seattle—*The Co-Op*, half-hour taped and to be scheduled, panel program discussing black economic power, cooperative business ownership within the black community. Special programs on black community serialized in newscasts.

WITI-TV Milwaukee—Saturdays, *TV 6 Report*, weekly production concentrating on minority-group problems. Monthly (considering going weekly), *Perspectives: Inner Core*, produced and controlled by Negro "activists—militant, but not belligerent," and designed to present realistic picture of life in the central city. May 20, 6:30-10 p.m. (repeat May 26, 12:30-4 p.m.) *One Nation Indivisible*. More than 300 letters received.



THE

WANT

WORLD

FOR

LOCAL TV

A special survey of stations across the country turns up one dominant trend—an upbeat in volume and diversity of news programming. More and more the local station becomes a journalistic force.

Local television stations have been stepping up their news operations and the scope of their public-affairs programming has widened to include what was once too far out or too far away—local prostitution, and international settlement of the Vietnam war. Those are some of the generalizations that can be made after reading *Television and the "Wired City,"* a special report compiled for the National Association of Broadcasters by Herman W. Land Associates Inc.

Central to this report, which was submitted to the President's Task Force on Telecommunications Policy, was the thought that there might be some virtue to the present station system that transcends mere technology, that stations can be positive forces in their communities.

This examination of the Land report will concentrate on that issue for obvious reasons and merely note that another issue—do you get greater program diversity by increasing the number of channels?—was answered pretty much in the negative.

In what ways does a television station relate to its community that a wired grid system could not? The Land report thinks the station is

growing as an important community institution and "the leading symbol of this development, and today its most advanced feature, is news."

Through the NAB the Land people conducted a mailed survey of stations and also did some field interviews. Data are based on information submitted by 329 stations, and of that number, 61 outlets in 17 cities were interviewed in the field.

Of those respondents, 297 reported on their news operations. Of those, 228 said they were producing at least one half-hour newscast a day while 127 stations said they were producing at least two half-hours daily. Another 44 said that they were doing three half hours a day. According to the Land report, "there is a noticeable increase, too, in the number of stations broadcasting long local newscasts—45 minutes, 60 minutes, and more."

This trend is evident even in the smaller markets, says the report, where, for example, the total number of half hours devoted to news in the one-station markets responding to the survey ranged from 13 to 32. "In the six-station markets," says the study, "the news volume ranged from 89 to 168 half-hours a week. The high point is reached in

Los Angeles—264 half-hours of news per week."

This expansion in on-air hours had to result in a growth of staff, equipment and, of course, operational costs. "While there are still stations which spend less than \$20,000 annually on news, there are also stations whose news cost is several millions of dollars per year. Of the 110 stations which reported on news costs, the largest group, 31 in number, spends between \$100,000 and \$200,000 a year on news in direct costs. The next largest group, 27 stations has a news cost of between \$200,000 and \$500,000 per year."

At the same time, the point is made that there have been fundamental changes in the direction of local news, which "more often than not embraces controversy, debate, general information and interviews. . . . News, in short, has taken a major step forward into the world of public service and community affairs, and as a result the very role that the local television station itself plays has undergone a basic change."

The Land study notes that the scheduling of local news, because of network feeds, follows a familiar pattern. "Most stations offer one or two five- or 10-minute news reports

in the early morning, usually at 7 a.m. and 8 a.m. There may be a noonday newscast of from five to 30 minutes, a major dinner-time news roundup half an hour in length, a 'late news' at 10 p.m. or 11 p.m. depending when the network prime time ends, and possibly a sign-off news following the late movie or talk show. There are many variations of this composite picture."

Other trends noted by *Television and the "Wired City"* in the area of local news are the expansion in time on the air, the use of color, larger staffs, increased costs and wide variations in the profit-and-loss picture.

Longer newscasts are so common, says the study, that nearly every station broadcasts at least a 30-minute news program, as opposed to the 15-minute evening summaries of a few years ago, "and many have added half-hour newscasts at noon and bedtime as well." Stations responding to the Land survey report their news airtime has doubled in the last three to five years and many attribute this to a demand by viewers for more local coverage.

Color came to local news programming as it did to entertainment
Continued on page 116

The chart to the right and those on following pages concerning local news programming were compiled by Land Associates from questionnaires sent to NAB station members and from additional interviews conducted with 61 stations.

Estimated indirect costs for news share of overhead, and other out-of-pocket costs.

Average all-day audience	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
Under \$20,000 Annually	—	2	—	1	3
\$20,000-49,999	1	6	1	2	10
\$50,000-99,999	1	1	1	—	3
\$100,000-199,999	1	4	—	2	7
\$200,000-499,999	6	7	3	—	14
\$500,000-899,999	3	—	—	—	3
\$900,000-999,999	—	—	—	—	—
\$1,000,000-+	—	—	—	—	—
Total	10	20	5	5	40
Don't Know, Refused, No Answer	3	6	11	1	21

Average cost—direct and indirect—of producing half-hour of local news.

<i>Average all-day audience</i>	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
Under \$200	—	1	—	2	3
\$200-499	1	9	—	1	11
\$500-999	2	7	1	2	12
\$1,000-1,499	3	2	2	—	7
\$1,500-1,999	—	—	2	—	2
\$2,000-4,999	3	—	—	—	3
\$5,000-+	—	—	—	1	1
Total	9	19	5	6	39
Don't Know, Refused, No Answer	4	7	9	—	20

Total direct annual costs for news operation.

<i>Average all-day audience</i>	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
Under \$20,000 annually	—	—	2	1	3
\$20,000-49,999	—	2	1	—	3
\$50,000-99,999	1	—	1	—	2
\$100,000-199,999	—	5	1	4	10
\$200,000-499,999	2	10	1	—	13
\$500,000-899,999	2	5	1	1	9
\$900,000-999,999	—	—	—	—	—
\$1,000,000-1,499,999	2	—	1	—	3
\$1,500,000-1,999,999	—	—	—	—	—
\$2,000,000-+	3	—	1	—	4
Total	10	22	9	6	47
Don't Know, Refused, No Answer	3	4	7	—	14

Expansion moves in station news operations.

<i>Average all-day audience</i>	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
Greater length of given newscast	8	25	7	2	43
More total news programs	12	21	9	3	45
More frequent brcdst of a given program	4	11	6	1	22
More news personnel	13	22	10	4	49
More physical equipment	13	24	7	4	48
More studio space	9	13	7	4	33
None	0	1	3	1	5
No Answer, Don't Know, Refused	0	1	2	0	3

Change in number of news department employes over five-year period.

<i>Average all-day audience</i>	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
Increased	12	22	6	2	42
Same as 5 years ago	0	3	3	1	7
Less than 5 years ago	0	0	0	1	1
Not on the air 5 years ago	0	1	4	1	6
No Answer, Don't Know, Refused	1	0	3	1	5
Total Responded	12	25	9	4	50

Average all-day audience

We tried to be more thorough, give more "in depth" coverage; more complete coverage; comprehensive.

We have more local film coverage (not just "rip & read"); trying to create a visual-impact; "really utilize the TV medium."

We have a separate sportscaster, increased sports coverage.

We have more local news coverage; more sidelights of the local scene.

We put an emphasis on "community needs"; "community involvement"; stress human-interest; "needs of the people"; public-service.

More emphasis on features as opposed to hard news; get into more issues.

We have more live news on-the-scene coverage.

We have a larger, more professional staff, new personalities.

We are trying to make it lively and exciting.

We went to color.

More investigative reporting.

More editorializing.

More straight news, less commentary.

We have a more professional presentation, more sophisticated.

Expanded facilities to cover larger local area.

We now have a news-team concept (news, sports, weather).

Our coverage has become more meaningful; more important, e.g. less car wrecks, less police-news, less disaster.

We have a broader coverage of ethnic groups.

It's better, better presentation, better quality.

More political news.

Emphasizing news to appeal to the younger generation.

Changes in character of local news presentation over last five years.

	Over 500,000 (Network Affiliate)	Under 500,000 (Network Affiliate)	Over 500,000 (Independent)	Under 500,000 (Independent)	Total
6	13	2	2	23	
6	8	3	—	16	
1	—	1	1	3	
2	6	2	2	12	
1	6	3	1	11	
—	2	1	—	3	
2	6	3	—	11	
4	6	2	3	14	
—	—	1	—	1	
2	6	2	—	9	
1	6	2	1	8	
—	2	1	—	3	
—	—	1	—	1	
2	3	—	—	6	
2	1	—	—	3	
2	—	—	—	2	
1	6	—	—	7	
1	—	—	—	1	
—	3	—	—	3	
—	1	—	—	1	
—	1	—	—	1	

A Gallery of Award Winning Programs

Among the symbols of quality in local programming by commercial television stations are the many television programming awards that are offered each year. These are made in every conceivable category of program and on every imaginable level.

They begin with local awards by many types of organizations, ranging from the Women's Auxiliary of the First Baptist Church to the Mayor's Council on Traffic Accidents, and continuing through the county and state social, civic and fraternal organizations up to those groups that attempt to accord national recognition to locally originated programs.

For reasons of space TELEVISION Magazine has excluded local and state commendations, but has included here a sampling of regional and national awards made during the past year for all types of local programming. Many of these awards have attained considerable stature in the nation because of long and careful selection of programs deserving their attention. While it is not possible to insure that no worthwhile regional or national program award has not been omitted, considerable effort has been expended to see that the majority of these quality awards have been included. Each program and station, as well as the giver of the recognition, is identified in the cutlines.

"The Dropout Drugs," a one-hour special on youth, drugs and hippies, won a regional National Television Academy award for KUTV (TV) Salt Lake City. Elements of the report were described as: "Young people; the drugs of the mind they use and defend; the authorities they puzzle; the parents they frighten; the law enforcement they defy, and the society they reject."



"Pretendo," a program in a pantomime series for youth and children, won an Ohio State award for WCAU-TV Philadelphia. Using a small theater with a bare stage, masks, wigs, books and props of all kinds, pantomime artist and storyteller Tony Montanaro helped children in the studio learn to convert their daydreams into action.



The Radio Television News Directors Association award for outstanding service and community leadership in editorial policy went to KING-TV Seattle last year. The editorial that won the award for the station was delivered by King Broadcasting's president, Stimson Bullitt, and urged a de-escalation of the war in Vietnam.



The National Conference of Christians and Jews awarded KNBC (TV) Los Angeles a certificate of recognition for its special "Brotherhood: The New Generation." The program was described as a "telling contribution to the eradication of prejudice, through creative educational public-service programing in the vital area of human relations." Michelle Collier had an important role in the special.

WMAL-TV Washington was given a Freedoms Foundation award for its documentary, "We Have Not Forgotten," which was filmed at the Arlington National Cemetery. The program analyzed the role of the citizen soldier in the history of America.





An Ohio State award was presented to WBBB-TV Chicago in the Fine Arts and Humanities category for its program the "World of Andrew Wyeth." In it the narrator, Henry Fonda, talked with the famous American painter and his son, Nicholas.




The National Association of Television Executives presented an award to WWJ-TV Detroit for its "Sonny Eliot Weather" program. It described the program as "... a daily report of Michigan's climate, conditioned but not compromised by imagination, enthusiasm and comedy."




A National Association of Television Program Executives award for the documentary, "Education: Challenge and Commitment," was given to WSJS-TV Winston-Salem, N.C. The citation accompanying the award called the program "a frank and sympathetic report of the problems and achievements in the educational system of the state of North Carolina."



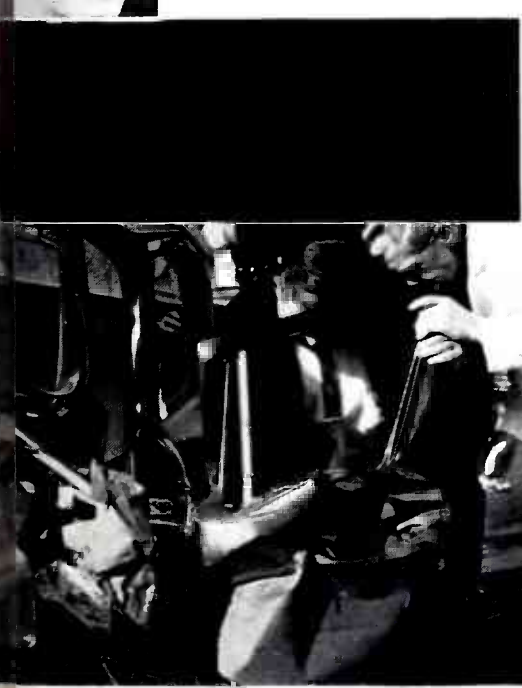
The National Association of Television Program Executives selected WBBB-TV Chicago for an award for its "Illinois Sings" program for "excellence in production and broadcast as a centennial salute to the magnificence of the state." Ralph Bellamy was the narrator.




"You Can See Four Years" was the winner of a George Washington Honor Medal Award from the Freedoms Foundation for KJZ-TV Denver. The documentary program outlined a cadet's reaction to four years of life at the U.S. Air Force Academy in Colorado Springs.



WTVN-TV Columbus, Ohio, was presented the American Bar Association Gavel award for its program, "View from the High Bench," an interview with Justice Potter Stewart of the U.S. Supreme Court.



WEHT-TV Evansville, Ind., received an Alfred P. Sloan award for highway safety for the program series, "Why," which was narrated by Tim Spencer. Although the series deals with many modern problems, some 80 out of 250 dealt with traffic.



The National Headliners Club award was given to WXYZ-TV Detroit for "consistently outstanding newscasting by a major-market station as shown in its riot coverage."



The National Association of Television Program Executives gave WCKT (TV) Miami an award for its showcase special "UNESCO." The program was cited for "excellence in both production and broadcast."



WCBS-TV New York was the winner of an Ohio State award for its documentary, "A Look the Other Way." The program concerns itself with the thoughts and works of a writer and was cited as "achieving a dual purpose in distinguished fashion . . . it carefully builds its theme around the poet's [Peter De-fault's] works. The result is a perfect blending of word and image."

WFIL-TV Philadelphia was the winner of an award from the Freedoms Foundation for its "Thanksgiving Story," a subject dealt with in its Monday-through-Friday series, "Studio Schoolhouse." The series was designed for in-school broadcasting at the elementary school level.



The National Academy of Television Arts and Sciences gave a special regional citation to WWJ-TV Detroit for its documentary, "Six Days in July," dealing with the Detroit riots. In addition to receiving the special citation the program was viewed in Washington as a precedence to the Senate Subcommittee on Investigations probe into the riot.



Freedoms Foundation gave WRC-TV Washington an award for its documentary, "Annapolis: Citadel of Freedom." The program presented Annapolis in its multiple roles as home of the U.S. Naval Academy, capital of the state of Maryland, seat of Anne Arundel county and site of much of our colonial heritage.



A Freedoms Foundation George Washington Honor Medal was given to WSB-TV Atlanta for the "Salute to America" parade that was sponsored by the station and carried live on its facilities. Begun in 1961, the annual Fourth of July parade has become an important Atlanta civic promotion and spectacle.



The National Association of Television Program Executives award was given to WFIL-TV Philadelphia for its documentary, "Our Vanishing Fresh Air." The program was an in-depth study of the problems of air pollution in a large metropolitan center.

The Golden Eagle CINE award was given to WNBC-TV New York for its "The Art of Forgery." Here confessed art forger, David Stein, paints a "Chagall" to order on camera.



The National Academy of Television Arts and Sciences issued a regional station award and special citation to KDKA-TV Pittsburgh for its documentary, "Tony McBride." The program dealt with the urban crisis and was cited as being "in the best tradition of television operation."



The National Association of Television Program Executives awarded WHAS-TV Louisville one of its annual awards for the documentary, "A Brush with Nature." The 60-minute program shows how artist Ray Harm captures a bird or flower in his paintings. It is accompanied by the artist's own commentary.



"Acres of Promise," a one-hour documentary by WMC-TV Memphis, won a San Francisco State College Broadcast Media award. The program probed into the extent and utilization of recreational facilities in Memphis. Norman Brewer was producer and narrator and Craig Leake wrote, filmed and edited the program.



KCAU-TV Sioux City, Iowa, was one of the recipients of the Freedoms Foundation award for its "Profile—Law Day U.S.A." In the program host Ken Lawson (r) interviewed first prominent members of the local bar association, then a judge in his courtroom. Legal procedures of the court were explained.



WCKT (TV) Miami received a Vigilant Patriots award from the All-American Conference to Combat Communism for its program, "Puerto Rico—Spirit of '67." The program was described as a "contribution to public awareness and understanding of the Communist menace to the freedom of our nation." Staff personnel produced the special.



A National Press Photographers award was presented to WKY-TV Oklahoma City as the newsfilm station of the year. The station submitted samples of spot news, features and documentaries.



"Vietnam Review," special news presentation on KYW-TV Philadelphia, was the winner of a Freedoms Foundation award for the station. The report featured the war as a local news story "since patriotic Americans . . . are serving their country as soldiers as they have throughout history when an enemy has sought to destroy our sacred rights of freedom for all."

WJZ-TV Baltimore's program "Exit to Nowhere" received both the Catholic Broadcasters Gabriel award and an Ohio State award. The citation for the Gabriel award stated that "this film, through an imaginative and incisive treatment of an old repressive, and a new enlightened prison, gives us a needed revelation of the need for reform of the penal system." The Ohio State citation said "the program is notable for the effective way it places the viewer behind prison walls and, in a real sense, acts as a strong deterrent to future crime."





The CINE Golden Eagle Award was given to WFBM-TV Indianapolis for its coverage of the Indianapolis 500 auto race in the program "Wheels of Fortune." Ernie Crisp, WFBM-TV chief photographer, shot the film for the program.



An Ohio State award was presented to the CBS-owned television stations for their program, "Feedback: Marriage—A Game for Kids?" The one-hour broadcast was presented on WCBS-TV New York; KNXT-TV Los Angeles; WBBM-TV Chicago; WCAU-TV Philadelphia and KMOX-TV St. Louis. It dealt with the problem of teen-age marriage and divorce and gave viewers a chance to express personal views on the subject. More than 235,000 ballots were returned in answer to questions of opinion asked at the end of the broadcast.

OPPORTUNITY



A Peabody Award was given to WBBM-TV Chicago for the series "Opportunity Line." "Television's obligation to serve pressing human needs is fulfilled brilliantly" in the program, the citation says. "Recognizing that jobs and employment offer the best ladder from poverty to a full life, this series informs viewers of chances for employment in their community." Bill Lowry was host. In addition to WBBM-TV the series was carried by some 17 other stations including the other CBS-owned stations.

KNBC (TV) Los Angeles was given the Freedoms Foundation award for its program, "Teen Beat." The program explored the problems of teen-age-police communications and had as its special guest Thomas Reddin, chief of the Los Angeles police department.



A Radio Television News Directors Association award for outstanding spot news coverage during 1966 went to WCCO-TV Minneapolis for its Vietnam war coverage.



The Freedoms Foundation has given another award to WTAE-TV Pittsburgh for its "Junior High Quiz," the third award given to the continuing program. During the show teams from eighth grades in the Pittsburgh area compete against each other and the clock for points. Participating students receive trophies, certificates of appreciation and cash savings certificates. Schools receive certificates and trophies.



WBAL-TV Baltimore received an award from Freedoms Foundation for its "Operation City Hall Action" program, a voter-education campaign. The entire campaign included reports on three daily news shows, forums featuring candidates for mayor, city-council president and city comptroller, publication of 200,000 voters guides and a voter education mobile, which traveled about the city. The mobile unit contained an actual voting machine plus informational material.



"The Giants and Common Men" won a National Television Academy regional award for WMAQ-TV Chicago. The documentary traced the history of the city of Chicago from its beginning to the present.



A 1968 Ohio State award cited WOW-TV Omaha, Neb., for its program, "Fifteen Minutes from War." The citation commended "as a distinguished effort by a local station to develop in-depth report on a critical but little understood defense complex centered in the area of the broadcast station . . . The initiative of WOW-TV in securing authoritative comment of high-ranking military leaders . . . pays off in the total impact and informational effect of this impressive hour-long program." Gen. John D. Ryan is interviewed.

Two George Washington Medals of Honor were presented to WBRC-TV Birmingham, Ala., by the Freedoms Foundation. Shown here is a scene from the fourteenth annual flag-raising ceremony on July 4, 1967, that was a part of the station's "Salute to the U.S. Air Force," the program that won one of the awards. The second medal was awarded for its public-service program, "Operation: Message from Home," in which, for the third year, three-minute films from their families were sent to men in Vietnam.



A University of Missouri honor award for distinguished service in journalism was given to WCKT-TV Miami. The citation pointed to the station's "dedicated efforts to reduce juvenile delinquency and other forms of antisocial activities in the greater Miami area" as well as "its enlightened and inspiring leadership in seeking to establish better understanding, fuller communication and greater mutual respect among all citizens."

The Catholic Broadcasters Association Gabriel award was presented to WNBC-TV New York "for consistent high quality programming . . . and public-service programs of excellence." Here actor-singer Leon Bibb is shown in a scene from "New York Illustrated."

"Funnel of Destruction" was the WGN-TV Chicago news special that received the Radio Television News Directors Association award. Covering the Midwestern tornadoes, it was described as the "best spot television news reporting of the year."





An Ohio State award was given to WCBS-TV New York for its "The Golden Mountain on Mott Street," a program dedicated to the Chinese immigrant. The viewer understands the terrors, frustrations and indignities of a people attempting to identify with a new place of work.

"America: A Tapestry," the story of the American flag, won a Freedoms Foundation award for WLWT (TV) Cincinnati. The program was produced and narrated by Nick Clooney, a staff member of WLWC (TV) Columbus, Ohio, another Avco station. The program appeared on all of the Avco Broadcasting Corp. stations. The program traces the flag's origins and its close relationship to the progress of America through the words of such American figures as Patrick Henry, Abraham Lincoln, and George M. Cohan as well as those of average Americans.



The "WCBS-TV News Evening Report" was the winner of a National Safety Council award for its "distinguished service in accident prevention." The New York City station was cited as presenting "an outstanding example of constructive, prominent, continuing television [reporting] in the interests of public safety and of accident prevention" for a series of 30 reports.



A Freedoms Foundation award went to WSVN-TV Harrisonburg, Va., for a series of spot announcements made during Freedom Week, Jan. 23-29, 1967. Written and produced by Lou Faraye, of the station, the spots dramatically described those responsibilities which are basic to and inherent in American freedom. The spots were broadcast 70 times on WSVN-TV and WSVN-AM.



"The Other Washington," a one-hour documentary on ghetto conditions in Anacostia, a Washington section, won two awards for WRC-TV Washington. The National Academy of Television Arts and Sciences gave the program a regional award because it "laid bare the facts, the heartaches and the despair in the Negro ghetto." An Ohio State award was given the program because it "handled (a community problem) with courage and forthrightness reflecting the calculated commitment of a local station."

"Montage," WKYC-TV Cleveland's color documentary series, has received many honors during the past year, including a National Conference of Christians and Jews award; a Freedoms Foundation award; a Catholic Broadcasters award and a Vigilant Patriots award. "This series produced documentaries which have more artistic excellence than most dramatic shows," the Catholic Broadcasters said in their citation. "Vital issues are explored in depth, with compassion, reverence for people, and deep insight into the human condition and the issues being faced." The NCCJ award was for the program, "When Ludlow Stopped Running," which examined the successful integration of the Ludlow area of Cleveland. The Vigilant Patriots award was for the program "Lock Stock and Barrel." Shown here is Father Edward McGowan, whose struggle to overcome alcoholism is told in "The Deepest Shadow."





The American Bar Association's Gavel award was given to WNBC-TV New York for the "Education Exchange" program, "Due Process for the Accused." The association commended the program, a scene from which is shown above, as an outstanding public service by the station.



An Ohio State award went to WCAU-TV Philadelphia for its Sunday special, "Design for Danger." The two-part program studied the automobile as a factor in the rising death rate on the nation's highways. The special explored safety devices which are included in today's cars and studied possible or proposed improvements.

An Ohio State Award was given to WMAL-TV Washington for its program, "The Sweet Smell of Freedom." The program told the story of the rehabilitation program of the District of Columbia Reformatory in Lorton, Va.



The Academy of Television Arts and Sciences presented its regional award to WNBC-TV New York for its prime-time special on health in the community, "A Matter of Life." The program climaxed a month-long campaign on the subject of health.

The National Association of Television Program Executives gave an award to WMAL-TV Washington for its across-the-board woman's program, "Here's Barbara." It was described as "a daily interview program of interesting people, made more interesting by planning, by performance and by visual illustration." Here's Barbara Coleman.



"Tribute to the Astronauts," a one-minute vignette written by Rusty Bruton, production manager of WSB-TV Atlanta, received a Freedoms Foundation honor certificate. The tribute was delivered on the day of the funeral of astronauts Virgil "Gus" Grissom, Roger Chaffee and Edward White, who died in the fire of the Apollo 1 space capsule.

The American Medical Association presented its 1967 medical journalism award to KPIX (TV) San Francisco for journalism that "contributed a better public understanding of medicine and health in the United States," for its editorial series, "War on Venereal Disease." The editorials were telecast May 6 through June 12, 1967, by Louis S. Simon, Westinghouse Broadcasting Co. area vice president



The American Baptist Convention commended KFRE-TV Fresno, Calif., for its "Dropouts Anonymous," a one-hour show that brings before the station's viewers the problems of youngsters who decide to quit school. From the program has evolved a community project in which a round-the-clock information and referral service has helped more than 1,000 youngsters finish their education. The project has been endorsed by Vice President Hubert Humphrey, who suggested that other communities might wish to start similar campaigns. It has also been endorsed by Governor Ronald Reagan of California.



The Freedoms Foundation gave a George Washington Honor Medal to wwj-TV Detroit for its "Feature Story: Fourth of July," which was presented by Dwayne Riley. The program attempted to capture, in capsule form, the scope and greatness of America.



"Road to Nowhere," the story of the state prison at Canon City, Colorado, won six awards for KLZ-TV Denver. The program was named for the Radio Television News Directors Edward R. Murrow award, a National Television Academy special citation and others. The station sent a camera crew to the prison to interview the convicts within the walls. Each man told his story in his own words.

A Freedoms Foundation George Washington Honor Medal was given to WMAQ-TV Chicago for a short reminder program, "Lest We Forget," that the station used several times on Veterans Day. The program honored today's soldiers and recounted the four wars of the 20th century.



"The Blessings of Liberty" program won for WJBK-TV Detroit a Freedoms Foundation award. The program attempted to explain the spirit and intent behind the framing of the U.S. Constitution. News Editor Carl Cederberg (r) interviews a Michigan educator.



A National Conference of Christians and Jews Certificate of Recognition went to WCAU-TV Philadelphia's "Leon Sullivan—Restless Giant." The special program was a profile of one of Philadelphia's most restless and powerful ministers, Rev. Leon Sullivan, who is nationally known for spearheading the Opportunities Industrialization Center.



"Who Speaks for the Poor," a WCAU-TV Philadelphia special, was the winner of a silver medal from the International Film and TV Festival. The program studied various facets of Philadelphia's antipov-erty efforts to determine who was really representing the poor of the area.

The American Heart Association's Howard W. Blakeslee award went to WJW-TV Cleveland for its documentary, "No More Tears", dealing with advances in the treatment of rheumatic fever. In the citation the production was de-scribed as "an outstanding example of enlightened public service and television effectiveness in bringing the heart story to the American people."



The National Academy of Television Arts and Sciences gave a special citation to WWL-TV New Orleans for its program, "The Other Side of the Shadow," a story of the retarded child. The academy cited retardation as a nationwide prob-lem and saluted the station for "re-vealing its complexities with clarity and simplicity so other communities may learn an important lesson."



The National Association of Television Program Executives presented WNAC-TV Boston an award for its "Al Capp Show." The program was described as "an exciting and intimate television achievement in adult entertainment pro-graming. With the cartoonist-philosopher as host the program had an interview-variety format with celebrity guests and appeared on the Boston station for 26 weeks. Here Rudy Vallee picks up his microphone.



A certificate of merit was awarded to WBRC-TV Birmingham, Ala., by the Amer-ican Bar Association for its educational series, "Rights and Responsibilities." The program, conceived and produced by the station's vice president and gen-eral manager, R. T. Schlinkert, exam-ined the four guaranteed freedoms con-tained in the First Amendment to the Constitution.

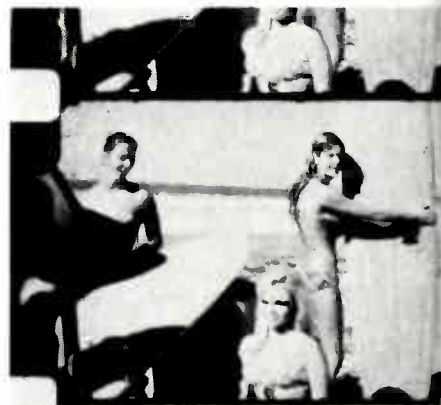


WLBW-TV Miami was the winner of a Freedoms Foundation award for its "Salute to Freedom" campaign. The campaign, which extended from Memorial Day through Independence Day, included editorials, inspirational announcements, contests for children, preschoolers and adults revolving around America's freedom, a mail offering of America's creed on parchment suitable for framing and many other programs, displays and promotions.

"The Doctor" was made the subject of an Ohio State award to WCBS-TV New York. The program took a look at the problems of an inner-city doctor (Dr. S. Mausner) and the rapidly disappearing general practitioner. The doctor emerges as a remarkable man struggling and succeeding in a unique situation.



A National Television Academy regional award was given to KFMB-TV San Diego, Calif., for its "Operation Thanks" program. The documentary was intended to recognize the sacrifices and services of San Diego servicemen overseas during the Christmas season. Part one included greetings from beautiful surfers at Pacific Beach and expressions of gratitude from San Diego residents. Part two focused on the reaction of the men overseas to the holiday gesture.



The National Association of Television Program Executives gave an award to WSV-TV Atlanta for its three-and-a-half-hour documentary, "The Search." The filmed program told the story of religion in the state of Georgia and showed people of the state practicing their religious beliefs. It ranged all the way from a night club, where "the chaplain of Bourbon street" preached to patrons and go-go girls alike, to services in Atlanta churches.



The National Council of Christians and Jews President's award went to WNBC-TV New York for Dorothy Gordon's "Youth Forum" series. The program was cited "for courage to censure bigots . . . for a perceptive grasp of the illness [of prejudice] of the American spirit."



The Catholic Broadcasters Gabriel award was given to KMOX-TV St. Louis for its "The Church is You" series. The series presents outstanding personalities who discuss critical issues with candor and insight. It is intended to explore the whole of life, giving divergent viewpoints but integrating all the issues into a vision of life informed by faith.

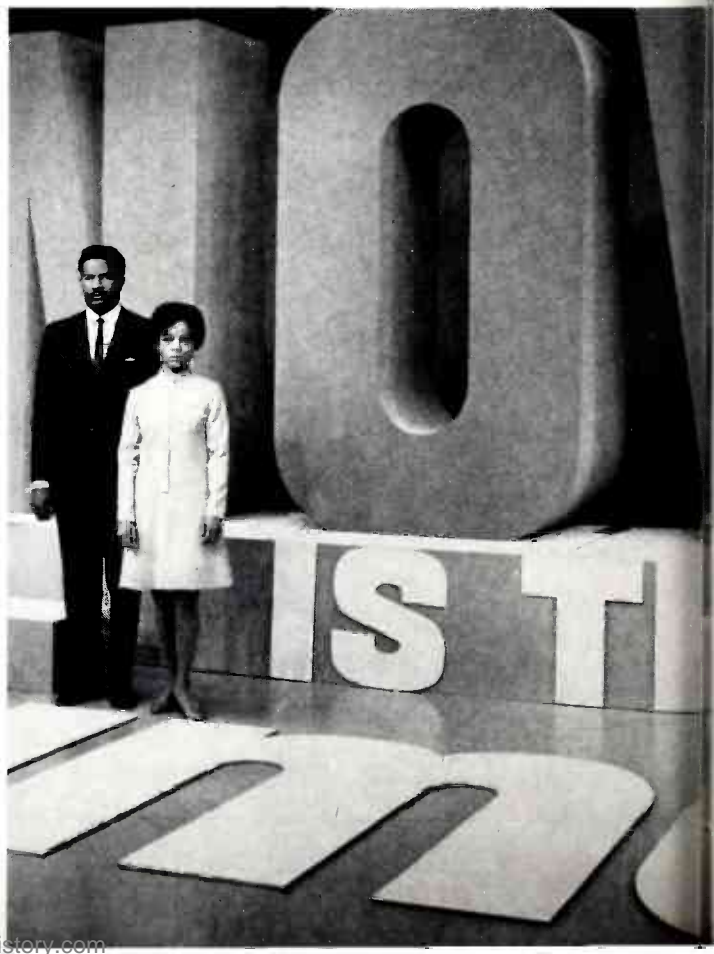
Among the stations that won national awards during the past year were several that were unable to furnish suitable pictures or other material to be included in the preceding pages. These stations and their awards included: WSPD-TV Toledo, Ohio, a Freedoms Foundation award for "Teen-age Businessmen"; KWTU (TV) Oklahoma City, a Sigma Delta Chi award and a Headliners award for editorializing; KNBC-TV Los Angeles, a National Academy of Arts and Sciences citation for "The Invisible Minority"; KYTV (TV) Springfield, Mo., a Freedoms Foundation award for "Songs of Freedom '67"; WHDH-TV Boston, an Ohio State award for "This Man Shakespeare"; WABC-TV New York, an Ohio State award for "Sleep; the Fantastic Third of Your Life," and a National Conference of Christians and Jews award for "A Question of Values"; WEAR-TV Mobile, Ala., a Freedoms Foundation award for "Project Alert"; WOSH-TV Portland, Maine, a Freedoms Foundation award for "By the People"; KOCO-TV Oklahoma City, a Catholic Broadcasters award for "Cities and Silly Putty."



A year-long program, "Project Life," by WWL-TV New Orleans won for the station a number of awards, including the Sloan award for the station and a special Sloan citation for Phil Johnson, producer. A highway-safety campaign centered around the program and branched out into summer safety tests for area school children and motorcycle safety legislation for the state. Other awards for the program included a citation of the National Foundation of Highway Safety, which recognized the program as "a truly outstanding effort in making drivers aware of their moral responsibilities." The program was also cited by the National Headliners Club which said it "attacked a startling traffic record with documentaries, spots, news items, editorials and special promotional efforts—a campaign that may well be the most extensive in the history of local television stations." How to handle a bike on a heavily traveled street was the subject of one program.

A National Academy of Television Arts and Sciences award was given to WCAU-TV Philadelphia for its program, "Now is the Time." An anthology of the American Negro's attitudes toward himself and the white man, the program was a mixture of in-studio readings from the passionate writings of American Negroes and on-location illustrative and impressionistic films of Philadelphia Negroes. The program also won the Broadcast Media award from the Broadcast Industry Conference held at San Francisco State College.

A Freedoms Foundation award was given to WBNS-TV Columbus, Ohio, for the "Chet Long Far East Report." The program included the highlights of a trip the newscaster took through Southeast Asia with visits to Saigon, Hong Kong, Tokyo, Seoul, Taipei and Bangkok. Another award was made to the station for its annual program, "Service to God and Country," a memorial to the troop ship S. S. Dorchester, which was hit by a German torpedo during World War II. Four chaplains lost their lives when they gave away their life jackets to soldiers without them.





The American Legion Auxiliary gave a Golden Mike award to KTAR-TV Phoenix, Ariz., for its "The Indispensables." The youth-oriented program presented a series of distinguished guests who attracted a continuing audience for the series. It was described by an official of the Legion Auxiliary as "exemplifying the aim described in the American Legion mandate which is to emphasize juvenile decency over juvenile delinquency in the nation's communications media." Here is Skitch Henderson.

A Freedoms Foundation award went to WMC-TV Memphis for its "Law Day, U.S.A." program. The special presented a panel of attorneys who answered questions called in by viewers. The program was conducted with the cooperation of the Memphis and Shelby county bar associations. Dave Patterson moderated.



The 1967 George Foster Peabody award for distinguished achievement and meritorious public service in the category of children's programs was given to WIS-TV Columbia, S. C., for the program, "Mr. Knowit." Joe Pinner, the station's chief announcer, is star of the program.



The National Academy of Television Arts and Sciences gave a regional station award and a special citation to KSD-TV St. Louis for the documentary, "What's a Man Worth?" The program, which was presented Sept. 10, 1967, explored the effects of Negro unemployment and the plans being taken to solve them. Here Joe Grimes (l) learns to weld as William Fields (c) and Philip Enoch (r) look on.



The Freedoms Foundation George Washington Honor Medal was given to WFTV-TV Orlando, Fla., for its editorial, "Law Day, 1967". Joseph L. Brechner, president and general manager of the station, read the editorial.



A National Television Academy regional award was presented to KGW-TV Portland, Ore., for its news special, "Albina: Portland's Ghetto of the Mind." The program studied the status of the Negro in the city, with special emphasis on education, employment and housing conditions in the two-square mile area known as Albina. Here are KGW-TV staff members during an idea session on the program.

Hail to B. B. D. & O.
It told the nation how to go;
It managed by advertisement
To sell us a new President.

Eisenhower hits the spot
One full general, that's a lot.

Feeling sluggish, feeling sick?
Take a dose of Ike and Dick.

Philip Morris, Lucky Strike,
Alka Seltzer, I like Ike.

"Sales Campaign" by
Marya Mannes, 1952*

The Agency Knack of Political Packaging

By Walter Troy Spencer

If Miss Marya Mannes was wryly shocked at the reliance of presidential candidates on advertising 16 years ago, she must be knocked speechless by the situation in this election year.

The major candidates all have agencies supporting them. Experts estimate that television and radio revenues from political advertising this year will rise to a record total of well over \$50 million, up from the estimated \$35 million to \$38 million spent in the 1964 campaigns.

Television is now established as the undisputedly crucial communications factor in the race. Observers estimate that the average political candidate from local to national office this year will allocate up to 75% of his ad budget to television. It may be even greater for presidential aspirants.

John Poister, senior vice president and director of planning at Fuller & Smith & Ross, Richard Nixon's agency, estimates that 90% of the buys made for the Republican candidate will be in radio and television, even though the agency also is using "some newspaper, a little magazine and outdoor advertising." He adds: "If anything, the amount of television advertising will be too low."

"Everyone thought TV made the election in 1960. I think it's even more important now," Poister says.

*From "Subverse: Rhymes for Our Times" by Marya Mannes. Reprinted by permission of George Braziller, Inc. and Harold Ober Associates.



"This year it's going to come on like Buster's gang. It will be overwhelming."

Arie Kopelman, vice president and account supervisor at Doyle Dane Bernbach, Hubert Humphrey's agency, says: "There is no question television will play the major role in the communications aspect of the campaign," although this early in the race he declines to estimate what percentage of the Vice President's advertising dollar will go into the medium.

No agency executive will hazard anything beyond the roughest guess at what any presidential candidate's billings will add up to by the time Nov. 5 rolls around.

"There is no way of knowing or predicting what the costs will run at this point, since we can only suspect, without really knowing who our competition is going to be, much less what platform of issues he's going to run on," says Poister, who is serving as management supervisor on the Nixon account. "The total billing could run anywhere from \$4 million to \$15 million," he noted, adding: "We won't even have a master plan for media and creative strategy drafted until after the Democratic convention, and even then it will be subject to change depending upon campaign developments."

Before Senator Robert Kennedy's assassination, executives at his agency, Papert, Koenig, Lois, were privately estimating that billings for him would run from \$15 million to \$18 million if he went all the way to the fall election.

One of the most publicized side issues of the spring's primary elections, of course, was the amount of advertising and promotion money allegedly poured into the Democratic presidential race by Kennedy. The Twentieth Century Fund has a five-man Commission on Campaign Costs in the Electronic Era, under former FCC Chairman Newton Minow, studying what it describes as "ever-increasing use of television and radio in political campaigns [that] may be fundamentally altering the nature of the political process in America and may raise important issues of public policy."

In this presidential election year, political advertising has become such a staple of the industry that the American Association of Advertising Agencies recently issued a 31-page "Manual of Political Campaign Advertising," complete with a "Code of Ethics for Political Campaign Advertising," adopted by the AAAA's board of directors last February.

Yet while television and advertising have become indispensable to the American political process, after almost 20 years of practice, controversy over the ethics and techniques of campaign "selling" creates more heated national debate than ever.

Fair game for both professional and amateur, from the floor of Congress to cocktail-party chatter, are such issues as the morality—if not outright threat to the democratic process—involved in "packaging" a politician for sale to his

constituency like so much detergent or toothpaste, and the likelihood of all but "buying" the nation with sufficient purchase of TV time.

One television network (CBS) even broadcast a candid one-hour documentary last spring dramatizing the problem. The *CBS Reports* "Campaign American Style" presented a case study in the increasingly common practice of packaging a public image for a major local candidate, right down to market research, such as selecting the issues upon which he would campaign. ("Sometimes I find myself rebelling against their advice even though I know it's good advice, because I resent the fact that they're trying to . . . market me as a product, rather than recognizing the fact that I'm an intelligent human being seeking a very responsible public office." So said the subject of the CBS study, Sol Wachtler. He was referring to the public-relations firm of Harshe-Rotman & Druck, which was paid \$75,000 to mold his unsuccessful \$700,000 campaign last fall to be elected to the \$30,000-a-year job of county executive in the New York City suburb of Nassau county, New York.)

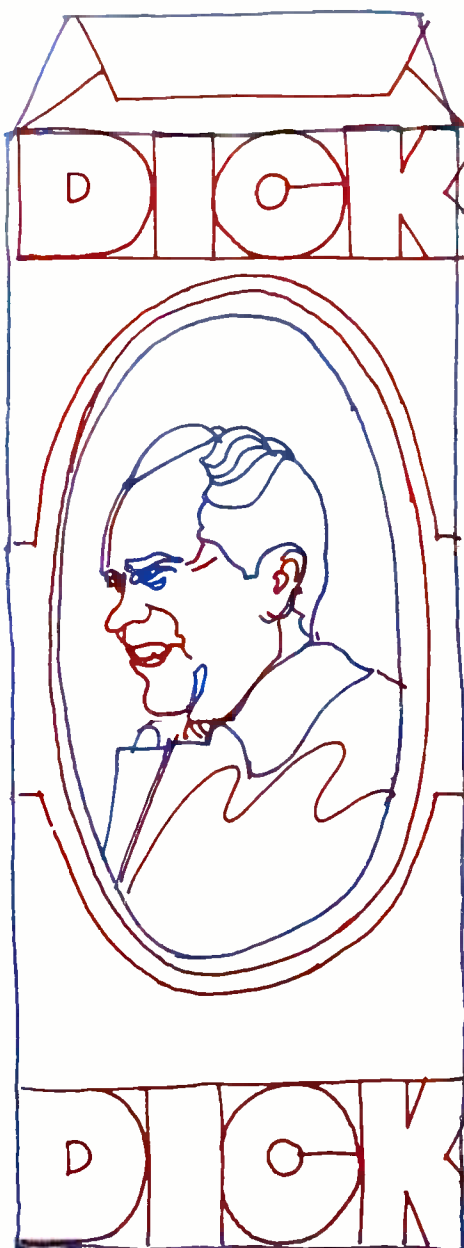
The sophistication of major agencies handling presidential candidates and the strong personalities of the candidates themselves are such that the Wachtler kind of blatant packaging is precluded. But even on the presidential level, it is likely that as the political fighting heats up this fall there will again



be sharp schisms of opinion over how far taste and ethics may be stretched in ad techniques used to "sell" a man who will govern his fellow citizens. It has happened before. One of the sharpest arguments in 1964 was precipitated by Doyle Dane Bernbach's (then Johnson's agency) creation of an anti-Goldwater spot in which a little girl counting daisy petals in a field faded into an atom bomb countdown.

The division even within the ad industry over propriety begins with the hard line of agency head Carl Ally, who handled Senator Eugene McCarthy's early primary campaigns. (There is some disagreement over why Ally and McCarthy parted in the middle of the Indiana campaign. Ally says his agency is too small to stand the strain of taking on a major political account; he had only volunteered his personal services, "like plumbers, barbers or anyone else who wanted to help out of personal conviction." Others say there was a dispute over both Ally's creative approach and media buys.)

Ally says: "Maybe I'm wrong; maybe we ought to put candidates up in two-for-a-quarter packages and sell them over the counter, but I think an agency should only say, 'If you've got \$100,000, I'll show you how to spend it.' An agency should serve as a 'go-fer,' taking a five-minute lift-out from a speech, having it dubbed, making a media plan so that it can reach an audience without the candidate having to bother with that crap. If an

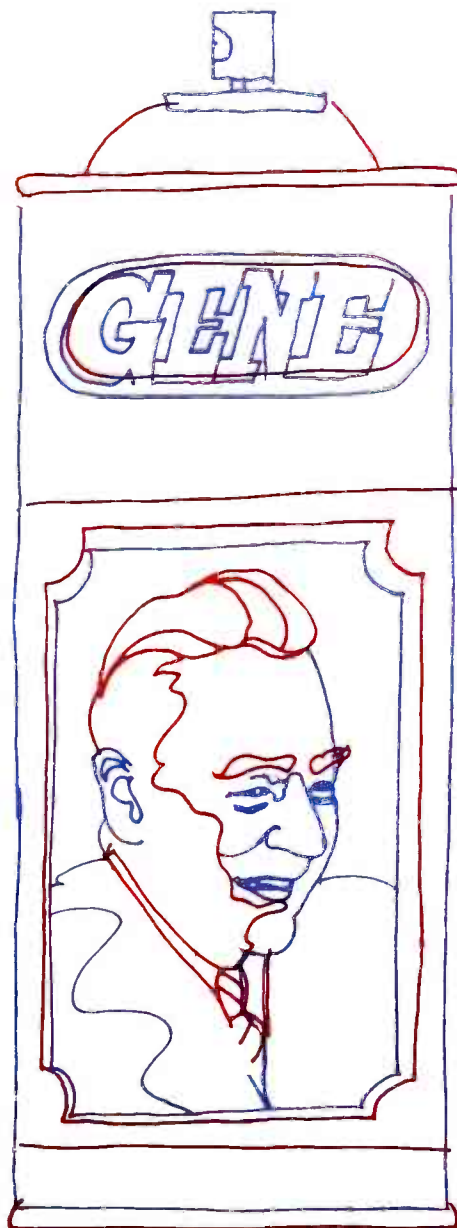


agency goes beyond that, I think it is wrong. Generating the material for a political client is not an agency's business. The agency should only put it in a form that is usable. An agency is not running for President; a candidate is."

Executives of other major candidates echo the sentiment to varying degrees.

Poister, of Nixon's agency, says: "The agency has utterly no business in the area of Nixon's position on issues and his platform. What we'll do is what he will allow us to do. He doesn't want to be packaged and he doesn't want phony gimmicks. All the footage used so far has been taken from location shooting, with no special effects and no overt effort to present it in any special way." (In the primaries, Nixon was handled by the agency of Feeley & Wheeler, and spots used were simple lift-outs—running from 20 seconds to five minutes—from a 30-minute documentary tape of a Nixon speech in New Hampshire. Harry Treleaven, a former J. Walter Thompson vice president who served as creative director in the primary campaign, has moved along with the account to Fuller & Smith & Ross.)

Kopelman of Doyle Dane, who is serving as account supervisor on the Humphrey campaign, also dismisses the idea of "packaging" his client, although, ironically, this is the 29-year-old Kopelman's first political account after having spent all his advertising career in package goods, first for three years at Procter & Gamble and then on



such accounts as Heinz ketchup at Doyle Dane.

"Mr. Humphrey has his own ideas," says Kopelman. "He will exercise the same control over his ad campaign as any other client would. If he has a suggestion, we'll darn well listen to it. If we have a different opinion, however, we feel it our obligation to tell him and fight it out. He's the expert on what is said. We're the experts on how it is said."

Al Gardner, Papert, Koenig, Lois account executive, who handled Kennedy's 1964 senatorial campaign and was account executive on his presidential campaign until the assassination, says: "If PKL has a point of view about political advertising, it is that our job is to be as quiet and unobtrusive as possible. As against product presentation, our job is to put the candidate on camera, talking straight and simple in a good light. No music, no dissolves, just the candidate standing up there.

"The agency should leave politics to the politicians. You don't write copy strategy; you don't put words in your client's mouth. In cases where agencies become issues counselors, they're treading on dangerous ice," says Gardner.

"What the agency does is if a brilliant young lawyer on the politician's staff writes a good position paper, that may be the beginning of an ad. Here the copy doctors go to work. The agency becomes tape and film editors and makes judgments on the look, sound and flow of the material to

Continued on page 92

By Caroline Myles

War on costs of making commercials

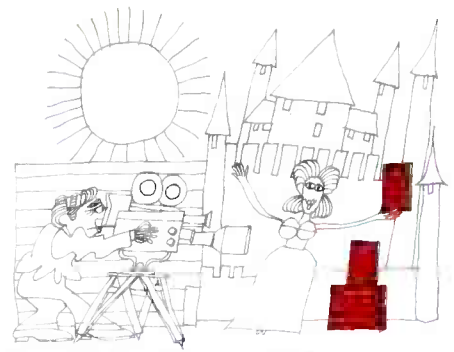
What we need here, says the art director, is a 14-foot rose in limbo which slowly opens to reveal a newborn babe clutching a bar of Client Soap. To be truly effective, he continues, we'll have to come up with a 14-foot hybrid—we use no fake roses in a commercial of mine—so we'll need a first rank horticulturist, say, Luther Burbank, and hang the expense. Then, there is to be a ripple dissolve to

a picturesque castle in Spain. . . .

In an industry never noted for thrift, the last five years have seen the production of television commercials soar to new heights of extravagance, and lately such costs have become a hot issue around even the most creative of advertising agencies.

J. Walter Thompson, historically a very cost-minded shop, is the only agency that can say I-told-you-so. Thompson has had a cost-control department for the last seven years. Late last year, Sel Shillinglaw, who heads that department, sent an extended memorandum to the agency's creative department:

"Is a big, opulent scene needed when your entire cast is a presenter? Does the locale have to be the Western mountains or the Pacific seacoast? Would a hill in Westches-



the 1968 bids revealed the now well-known and startling increase. The rise in costs for these 17 commercials fell between 34% and 105%. None of the film houses knew they were participating in a survey, or that the commercials had been produced before.

"They still think it might be a job coming up next week," says Benton & Bowles's Jim Carroll "I think a lot of them are afraid to stand up and say 'that's false' because they might be the one who bid. We didn't tell them. It was a dirty trick."

Jim Carroll has been production comptroller at Benton & Bowles for the 18 months since the agency invented that job. His function is to keep the lid on costs. Because Benton & Bowles was so involved in the work of the AAAA committee, Carroll knows a lot about how the report was put together.

One of the commercials selected for the experiment was a 60-second black-and-white spot with one day of exterior and one day of interior shooting. In 1963 it cost \$10,185 to make, minus the costs of talent, music and agency commission. In 1968, the production houses estimated it would cost \$18,692 to make in black and white, or 83% over the production cost of five years ago. The same commercial in color would cost \$20,837 to produce today, or 104% more than it cost in black and white five years ago.

Color in the last few years was a minor revolution in commercial production that has had more than a small effect on the increases. Today, 28% of the households in the U.S. contain color sets, according to A. C. Nielsen. Black-and-white commercials have had their day, and color costs roughly 25% more than black and white, according to the AAAA study.

With the exception of color, however, none of the increases signaled a big change in technology or production technique. Yet, in the itemized budget of the above commercial, these alarming facts are apparent: The cameraman's fee went up 100% in the last five

Continued on page 106

one or two lines of copy are involved? Perhaps voice-over throughout will carry the message just as well."

Thompson is no longer the sole possessor of a costs expert. Most agencies that don't have one on their payrolls are looking for one.

One advertising executive catalogues the rumors he's heard: "Ogilvy & Mather is looking into the matter. Doyle Dane Bernbach has hired somebody. Dancer-Fitzgerald is looking for an expert. There are rumors around town that even Wells, Rich is finally getting smart to themselves. They may be looking for somebody."

Not even those who were paying the bills have always been aware of the steady, not-so-slow increase in commercial costs. But, this last May, when the American Association of Advertising Agencies Committee on Broadcast Commercial Production issued a report that estimated the increase at 72% over the last five years, the reaction was swift and widespread. From all corners of the industry—from the production companies, from the agencies, from the advertisers—concern erupted overnight like so many toadstools.

The primary responsibilities of the AAAA study fell to Gordon Webber, vice president and director of broadcast commercial production at Benton & Bowles, and chairman of the AAAA committee, along with Manning Rubin, vice president and associate creative director at Grey Advertising, and vice chairman of the committee.

The committee arrived at 72% for the average increase in production cost by submitting the story boards of 17 actual commercials produced in 1963 for rebidding at a number of leading film houses. A comparison of the 1963 costs and

ter or Jones Beach do just as well?

"Does the action actually have to wander from room to room (two or three sets) or parade over miles and miles of countryside on location? Can the same idea be expressed in a small area and thus, perhaps, sharpened?"

"If it is only going to be seen for a second or two can a flat or some sort of cameo background replace a three-wall set with floor and headers? Is the actual time that any set or location will be seen on the screen worth what it will cost?"

"Are travelling matte shots and elaborate montage dissolves really worth the high cost of such opticals? Could a more creative and refreshing way be found to make the same point with well-used cuts?"

"Does a musical track really contribute to the selling message or is it distracting or overwhelming? Might the absence of music be more effective? Can the music be stock and canned instead of original and specifically recorded? Could you use a distinctive solo instrument or a small group instead of a full orchestra?"

"How can you cut down on your cast of characters? Is there a way of making your sales points without using the whole actor? How about just his hands, his feet, his stomach? Perhaps no actor at all is needed.

"Can your scenes be shot to avoid actual lip sync when only

IN HUNTINGTON - CHARLESTON
WSAZ
...GETS OUT THE VOTE!

When you're on top resting on laurels can become uncomfortable and embarrassing.

People in the 'Tri-State'* area have looked to WSAZ for the past twenty years to learn what's really happening . . . from newsmen who know the news.

Tri-State viewers expect more from WSAZ . . . and they get more. WSAZ news delivers more adult viewers than all other area news-casts combined.

And we plan to keep it that way.

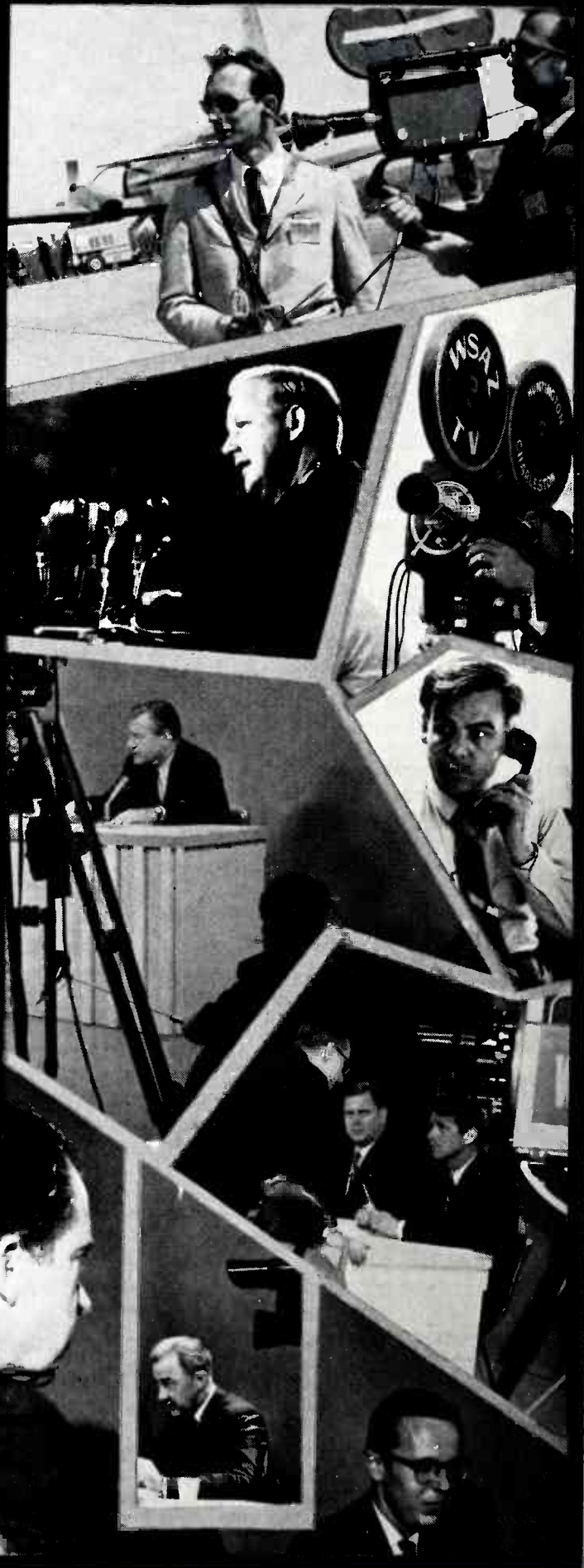
WSAZ-TV NEWS PERFORMANCE

6-6:30 p.m. M-F March '68 ARB

	Rating	Share	Homes	Total Adults
WSAZ NEWS	28	47	121	186

*WEST VIRGINIA, OHIO, KENTUCKY

WSAZ 3 TV
HUNTINGTON & CHARLESTON
 A Service Of Capitol Cities Broadcasting



TELE STATUS

COLOR-TV OWNERSHIP

August color-TV ownership is estimated at 28% of U.S. TV households, according to the current Papert, Koenig, Lois projections from Nielsen Station Index data. This means nearly 16-million color households.

National Nielsen data consistently shows that color households spend more time with television. However, since color ownership is above average among larger households and Nielsen tuning measurements include child viewing, there was some question as to whether adults in color homes also view more. Recently released W. R. Simmons data reports that they do. Simmons data shows women in color homes view 17% more television during prime time than their counterparts in black-and-white homes. The color viewing advantage for men is 13%.

With virtually all network programs now telecast in color, some interesting patterns by program type

emerge from the Simmons data. In prime time, all program types are viewed more heavily by adults in color homes than in black-and-white homes. Daytime shows the reverse: Daytime-serial adult-women ratings are 20% lower in color homes; daytime-situation-comedy adult-women ratings are 36% lower. Only the audience-participation program type shows an adult viewing advantage for color homes.

The following local-market color data are Papert, Koenig, Lois estimates as of August 1968. They are projections from NSI February-March and May data adjusted to regional growth patterns developed by Nielsen from Census Bureau, color-set sales and Nielsen survey data.

PKL market rankings are based upon average quarter-hour, prime-time station total homes reached. Three markets—Akron, Ohio; Anderson, S.C., and Worcester, Mass.—are not reportable by Nielsen on a prime-time station-total-homes-reached basis and therefore cannot be ranked. Data for these markets is included at the end of the listing.

Nielsen cautions that because NSI figures are sample-base estimates they are subject to sampling error and thus should not be regarded as exact to precise mathematical values. The PKL projections have the additional error possibility associated with forecasting.

Tables commence on page 85

The kids had taken to the streets, because their neighborhood youth center was a mess. Dingy. Depressing. Lacking in facilities. What could be done about it?

WCBS-TV New York "adopted" the Clinton Youth Center. Donated lumber, paint, equipment. Station personnel and the Center staff donned overalls to rehabilitate the building. Then staged a glittering "Gala" to raise funds and involve the surrounding business community. (Another WCBS-TV community activity: the station's famed Prince Street Players give free performances for children in a different neighborhood park each week.)

About what you'd expect of a CBS Owned station.

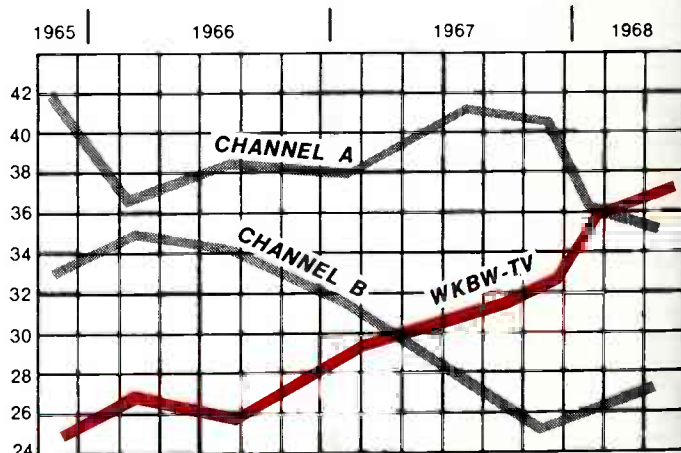
THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

the Bodysnatchers

The EYEWITNESS NEWS team captures "bodies" from all over Western New York (a lot of them from the competition) weeknights at 11 o'clock . . . enough to make Channel 7's Late News now Number One in the market. "Bodysnatching" is an old and proven Channel 7 habit . . . our Programming, Production and Promotion team has done it before with "Dialing for Dollars," "Rocketship 7" and the "Commander Tom Show."

Book after rating book we've seen the trend develop . . . the graph shows

we've been heading the right way.



Trend Line Graph based on 11:00 P.M. - 11:30 P.M. Metro Share of Audience M-F average ARB Surveys October 1965 through May 1968

WKBW-TV Buffalo, N.Y.



A Capital Cities Broadcasting Station

TELESTATUS *continued*

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
1 New York	5,651,530	27	1,525,900
2 Los Angeles	3,591,710	39	1,100,800
3 Chicago	2,463,540	30	739,100
4 Philadelphia	2,234,940	33	737,500
5 Boston	1,870,650	25	467,700
6 Detroit	1,604,980	30	481,500
7 Cleveland	1,368,010	31	465,100
8 San Francisco-Oakland	1,546,910	35	541,400
9 Washington	1,585,220	25	396,300
10 Pittsburgh	1,303,720	25	325,900
Average for markets 1-10		30	
11 St. Louis	841,930	26	218,900
12 Dallas-Fort Worth	878,890	27	237,300
13 Minneapolis-St. Paul	737,840	25	184,500
14 Baltimore	979,390	27	264,400
15 Indianapolis	776,850	32	248,600
16 Houston	632,470	27	170,800
17 Cincinnati	828,470	31	256,800
18 Hartford-New Haven, Conn.	1,049,850	31	325,500
19 Milwaukee	613,580	33	202,500
20 Buffalo, N.Y. (U.S. only)	589,110	25	147,300
Average for markets 11-20		28	
Average for markets 1-20		29	
21 Seattle-Tacoma	635,100	31	196,900
22 Miami-Fort Lauderdale	628,400	28	176,000
23 Atlanta	626,480	25	156,600
24 Kansas City, Mo.	613,020	26	167,200
25 Sacramento-Stockton, Calif.	665,950	41	273,000
26 Columbus, Ohio	538,220	36	193,800
27 Portland, Ore.	552,820	38	210,100
28 Memphis	532,730	18	95,900
29 Denver	448,960	35	157,100
30 New Orleans	457,630	24	109,800
Average for markets 21-30		30	
Average for markets 1-30		30	

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
31 Tampa-St. Petersburg, Fla.	497,140	25	124,300
32 Birmingham, Ala.	515,930	22	113,500
33 Nashville	513,250	20	102,600
34 Albany Schenectady-Troy, N.Y.	612,120	25	153,000
35 Providence, R.I.	1,526,660	24	366,400
36 Grand Rapids-Kalamazoo, Mich.	605,160	31	187,600
37 Charleston-Huntington, W. Va.	442,160	22	97,300
38 Syracuse, N.Y.	570,040	28	159,600
39 Oklahoma City	387,630	22	85,300
40 Dayton, Ohio	532,910	36	191,800
Average for markets 31-40		26	
Average for markets 1-40		29	
41 Louisville, Ky.	432,430	21	90,800
42 San Antonio, Tex.	413,190	18	74,400
43 Wichita-Hutchinson, Kan.	264,160	29	76,600
44 Norfolk-Portsmouth-Newport News, Va.	345,990	21	72,700
45 Phoenix	344,560	30	103,400
46 Greenville-Spartanburg, S.C.-Asheville, N.C.	670,930	21	140,900
47 Salt Lake City	294,050	31	91,200
48 Greensboro-High Point-Winston-Salem, N.C.	502,800	20	100,600
49 Omaha	342,070	31	106,000
50 Charlotte, N.C.	613,160	20	122,600
Average for markets 41-50		24	
Average for markets 1-50		28	
51 Orlando-Daytona Beach, Fla.	405,220	28	113,500
52 San Diego	356,400	38	135,400
53 Tulsa, Okla.	395,870	21	83,100

* Not included in PKL ranking.
PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October/November 1967 survey.
NSI area households are as of September 1967 and are reprinted with the permission of A. C. Nielsen Co.

Watts. Three years after, still almost like a foreign land. Someone had to show white Southern California what it was like to live in the ghetto. But how? Who?

KNXT Los Angeles produced "Black on Black"—a 90-minute eye-opener. To tell it like it is, a documentary unit spent three months in the South Central Los Angeles ghetto. More to the point, the entire broadcast was told by the area residents themselves. No announcer, no narrator. Significance? It put viewers in the position, maybe for the first time in their lives, of looking at the world through the eyes of the black community. In clear, shocking perspective.

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

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if you believe that all color tape to color film transfers are pretty awful.

The difference? The crew that makes Reeves Color Videofilm* transfers is demanding, professional. They make sure that every job meets the high standards for which Reeves has been famous for

35 years. They've got the experience, and the tools, to do the job.

Prices are a happy surprise. So are delivery schedules. Add everything up, and you've got a tough combination to beat. Our demo reel will prove the point. Send for it today. Then you'll get hard nosed about your transfers, too.



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*TM Reeves Sound Studios

TELESTATUS *continued*

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
54 Lancaster-Harrisburg-Lebanon-York, Pa.	582,770	39	227,300
55 Toledo, Ohio	425,940	34	144,800
56 Wilkes Barre-Scranton, Pa.	406,620	36	146,100
57 Davenport, Iowa-Rock Island-Moline, Ill.	342,620	35	119,900
58 Little Rock-Pine Bluff, Ark.	310,740	22	68,400
59 Shreveport, La.	307,260	21	73,700
60 Rochester, N.Y.	368,630	27	99,500
Average for markets 51-60		30	
Average for markets 1-60		28	
61 Green Bay, Wis.	379,560	31	117,700
62 Richmond-Petersburg, Va.	328,890	17	55,900
63 Flint-Saginaw-Bay City, Mich.	469,870	30	141,000
64 Champaign-Springfield-Decatur, Ill.	312,910	32	100,100
65 Des Moines-Ames, Iowa	301,580	30	90,500
66 Mobile, Ala.-Pensacola, Fla.	292,390	25	73,100
67 Cedar Rapids-Waterloo, Iowa	312,710	29	90,700
68 Paducah, Ky.-Harrisburg, Ill.-Cape Girardeau, Mo.	296,400	26	77,100
69 Johnstown-Altoona, Pa.	1,075,550	28	301,200
70 Jacksonville, Fla.	270,740	21	56,900
Average for markets 61-70		27	
Average for markets 1-70		28	
71 Raleigh-Durham, N.C.	378,070	22	83,200
72 Knoxville, Tenn.	290,640	19	55,200
73 Fresno, Calif.	235,080	39	91,700
74 Spokane, Wash.	289,940	32	92,800
75 Roanoke-Lynchburg, Va.	310,740	21	65,300
76 Chattanooga	229,750	25	57,400
77 Portland-Poland, Spring, Me.	415,720	25	103,900
78 Youngstown, Ohio	275,470	35	96,400
79 South Bend-Elkhart, Ind.	265,990	37	98,400
80 Jackson, Miss.	277,890	24	66,700
Average for markets 71-80		28	
Average for markets 1-80		28	

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
81 Peoria, Ill.	245,790	34	83,600
82 Madison, Wis.	280,980	33	92,700
83 Albuquerque, N.M.	196,510	25	49,100
84 Mason City, Iowa-Austin, Minn.-Rochester, Minn.	247,330	26	64,300
85 Fort Wayne, Ind.	237,760	35	83,200
86 Honolulu	168,990	24	40,600
87 Evansville, Ind.-Henderson, Ky.	215,180	26	55,900
88 Wheeling, W. Va.-Steubenville, Ohio	990,240	25	247,600
89 Lansing, Mich.	554,950	32	177,600
90 Lincoln-Hastings-Kearney, Neb.	232,960	28	65,200
Average for markets 81-90		29	
Average for markets 1-90		28	
91 Sioux Falls, S.D.	173,720	19	33,000
92 Baton Rouge	361,100	24	86,700
93 Duluth, Minn.-Superior, Wis.	116,580	30	44,000
94 Amarillo, Tex.	141,880	31	44,000
95 Beaumont-Port Arthur, Tex.	178,890	27	48,300
96 Greenville-New Bern-Washington, N.C.	230,930	21	48,500
97 Columbus, Ga.	291,510	21	61,200
98 Binghamton, N.Y.	267,020	26	69,400
99 Wichita Falls, Tex.-Lawton, Okla.	168,890	23	38,800
100 Fargo-Grand Forks-Valley City, N.D.	159,340	24	38,200
Average for markets 91-100		25	
Average for markets 1-100		28	
101 Rockford, Ill.	227,330	38	86,400
102 Joplin, Mo.-Pittsburg, Kan.	176,750	21	37,100
103 Waco-Temple, Tex.	160,240	19	30,400

* Not included in PKL ranking.
 PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October/November 1967 survey.
 NSI area households are as of September 1967 and are reprinted with the permission of A. C. Nielsen Co.

A study in frustration. On one hand, the unemployed, many untrained and unskilled. On the other, businesses and factories with jobs going begging. How to close the gap?

WBBM-TV Chicago conceived "The Opportunity Line" (now on all five of the CBS Owned television stations). It brings together jobs and the jobless... has been instrumental in finding employment for thousands, job-training for thousands more. It also won a Peabody Award this year for WBBM-TV, "for outstanding television public service."

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

How long before YOU know it's a turkey?

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TELESTATUS *continued*

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
104 Springfield, Mo.	179,770	19	34,200
105 Colorado Springs-Pueblo	124,220	31	38,500
106 El Paso	126,340	29	36,600
107 Erie, Pa.	205,310	23	47,200
108 Bristol, Va.-Johnson City, Tenn.- Kingsport, Tenn.	217,230	19	41,300
109 Monroe, La.-El Dorado, Ark.	213,870	20	42,800
110 Springfield-Holyoke, Mass.	406,460	27	109,700
111 Terre Haute, Ind.	212,600	29	61,700
112 Tucson, Ariz.	153,080	31	47,500
113 Monterey-Salinas, Calif.	950,720	37	351,800
114 Charleston, S.C.	183,520	23	42,200
115 Columbia, S.C.	225,370	22	49,600
116 Corpus Christi, Tex.	125,930	26	32,700
117 Quincy, Ill.-Hannibal, Mo.- Keokuk, Iowa	139,210	30	41,800
118 Harrisburg, Pa.	430,490	38	163,600
119 La Crosse-Eau Claire, Wis.	226,690	25	56,700
120 Sioux City, Iowa	192,180	26	50,000
121 Augusta, Ga.	258,020	22	56,800
122 Lubbock, Tex.	126,620	34	43,100
123 Burlington, Vt.-Plattsburg, N.Y.	211,640	21	44,400
124 Montgomery, Ala.	179,720	21	37,700
125 Lafayette, La.	215,310	24	51,700
Average for markets 101-125		26	
Average for markets 1-125		27	
126 Abilene-Sweetwater-San Angelo, Tex.	113,090	28	31,700
127 Wausau-Rhineland, Wis.	163,700	26	42,600
128 Columbia-Jefferson City, Mo.	132,530	23	30,500
129 Odessa-Midland-Monahans, Tex.	113,630	33	37,500
130 Lexington, Ky.	149,310	20	29,900
131 Cadillac-Traverse City, Mich.	183,120	22	40,100
132 Savannah, Ga.	121,150	20	24,200
133 Las Vegas	84,940	15	38,200
134 Huntsville-Decatur, Ala.	143,460	20	28,700
135 Bakersfield, Calif.	157,440	40	63,000

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership	
		%	Households
136 Yakima, Wash.	139,410	32	44,600
137 Boise, Idaho	97,160	31	301,200
138 Austin, Tex.	166,380	21	34,900
139 Harlingen-Westaco, Tex.	80,720	19	15,300
140 Bangor, Me.	131,700	22	29,000
141 Chico-Redding, Calif.	137,450	34	46,700
142 Alexandria, Minn.	111,000	21	23,300
143 Topeka, Kan.	141,870	21	29,800
144 West Palm Beach, Fla.	281,760	31	87,300
145 Eugene, Ore.	138,090	36	49,700
146 Macon, Ga.	121,700	22	26,800
147 Albany, Ga.	162,070	21	34,000
148 Wilmington, Del.	186,730	23	42,900
149 Beckley-Bluefield, W. Va.	239,860	23	66,700
150 Tallahassee, Fla.	177,100	21	37,300
Average for markets 126-150		26	
Average for markets 1-150		27	
151 Florence, S.C.	217,990	22	48,000
152 Reno	84,310	35	29,500
153 Alexandria, La.	154,200	20	30,800
154 Meridian, Miss.	116,670	18	21,000
155 Idaho Falls, Idaho	63,980	35	22,100
156 Utica-Rome, N.Y.	233,900	24	56,100
157 Billings, Mont.	68,510	20	13,700
158 Aberdeen, Miss.-Florence, Ala.	75,550	21	15,400
159 Dothan, Ala.	121,740	21	25,600
160 Great Falls, Mont.	56,920	30	17,100
161 Roswell-Carlsbad, N.M.	73,100	29	21,200
162 Medford, Ore.	63,100	32	20,300
163 Rapid City, S.D.	64,650	23	14,900
164 Fort Smith, Ark.	96,390	14	13,500
165 Mankato, Minn.	120,040	22	26,600

* Not included in PKL ranking.
 PKL market rankings based upon average quarter-hour, prime-time, station total homes reached—all stations combined, NSI October-November 1967 survey.
 NSI area households are as of September 1967 and are reprinted with the permission of A. C. Nielsen Co.

In a city 31 percent Negro, the lot of the Negro, his hopes and his aspirations, had to be dramatized for the entire community. A large order: Could it be done?

WCAU-TV did it, and won the national Emmy Station Award in the process. "Now Is the Time," narrated by Ossie Davis and Ruby Dee, used the writings of Negro spokesmen as backdrop for the spontaneous expression of Philadelphia's Negroes, to let the black citizen speak clearly for himself. And the community heard him: two broadcasts of the documentary were seen by a combined audience of more than a million!*

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

* ARB coincidental study estimates, subject to qualifications on request.

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CHICAGO

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WITH QUALITY PROGRAMMING INCLUDING WHITE SOX BASEBALL IN COLOR

TELESTATUS continued

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership %	Households
166 Clarksburg-Weston, W. Va.	145,810	20	29,200
167 Marquette, Mich.	65,300	20	13,100
168 Ottumwa, Iowa	99,590	25	21,900
169 Cheyenne, Wyo.-Scottsbluff Neb.- Sterling, Colo.	129,260	30	38,800
170 Santa Barbara, Calif.	200,680	42	84,300
171 Eureka, Calif.	51,400	30	15,400
172 Watertown, N.Y.	75,490	25	18,900
173 Ensign-Garden City, Kan.	48,980	33	16,200
174 Bismarck, N.D.	55,450	20	11,100
175 Minot, N.D.	41,840	15	6,300
Average for markets 151-175		25	
Average for markets 1-175		27	
176 Columbus, Miss.	94,760	14	13,500
177 St. Joseph, Mo.	188,420	24	45,200
178 Panama City, Fla.	137,860	24	33,100
179 Butte, Mont.	69,320	26	18,000
180 North Platte-Hayes-McCook, Neb.	58,100	30	17,400
181 Greenwood, Miss.	96,540	19	18,300
182 Mitchell-Reliance, S.D.	57,040	16	9,100
183 Tyler, Tex.	129,200	19	24,500
184 Hattiesburg-Laurel, Miss.	124,150	23	28,600
185 Casper, Wyo.	46,400	24	11,100
186 Manchester, N.H.	1,132,440	25	283,100
187 Grand Junction-Montrose, Colo.	50,350	22	11,100
188 Biloxi, Miss.	128,440	22	28,300
189 Harrisonburg, Va.	108,500	21	22,800
190 Salisbury, Md.	56,340	23	13,000
191 Ardmore, Okla.-Sherman- Denison, Tex.	76,230	17	13,000
192 Fort Myers, Fla.	45,330	28	12,700
193 Lake Charles, La.	87,250	22	19,200
194 Hays Goodland, Kan.	64,170	24	15,400
195 Lima, Ohio	95,150	35	33,300
196 Twin Falls, Idaho	33,030	30	9,900
197 Yuma, Ariz.	32,470	26	8,400
198 Tupelo, Miss.	69,870	11	7,700

Market	PKL Projections		
	Sept. 1, 1967 NSI area TV households	August 1968 Color-TV ownership %	Households
199 Missoula, Mont.	59,700	27	16,100
200 Lufkin, Tex.	50,210	14	7,000
Average for markets 176-200		23	
Average for markets 1-200		26	
201 Ada, Okla.	106,600	21	22,400
202 Jonesboro, Ark.	102,680	19	19,500
203 Williston, N.D.	31,670	20	6,300
204 Presque Isle, Me.	23,990	19	4,600
205 Jackson, Tenn.	93,560	16	15,000
206 Fort Dodge, Iowa	57,190	22	12,600
207 Zanesville, Ohio	51,230	38	19,500
208 Florence, Ala.	35,460	16	5,700
209 Klamath Falls, Ore.	26,210	30	7,900
210 Bellingham, Wash.	118,010	29	34,200
211 Dickinson, N.D.	30,160	18	5,400
212 Laredo, Tex.	15,550	11	2,200
213 Lafayette, Ind.	58,060	27	15,700
214 Parkersburg, W. Va.	43,790	20	8,800
215 Riverton, Wyo.	14,600	18	2,600
216 Bowling Green, Ky.	180,240	21	37,900
217 Pembina, N.D.	23,850	15	3,600
218 Glendive, Mont.	4,170	17	700
219 Muncie-Marion, Ind.	129,890	43	55,900
220 Selma, Ala.	15,170	20	3,000
Average for markets 201-220		22	
Average for markets 1-220		26	
Akron, Ohio*	298,980	36	107,600
Worcester, Mass.*	181,850	32	58,200
Anderson, S.C.*	27,320	28	7,600

* Not included in PKL ranking.
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Nielsen's August 1968 estimates of TV ownership in U.S. (excluding Alaska and Hawaii): 15,948,000 households with color TV, representing 28% of the total 56,049,190 TV households.

When temperatures rise, so do tensions. In St. Louis, 27 poverty area playgrounds were scheduled to close. No funds. The city had no choice. Or did it?

KMOX-TV got wind of it. Mustered citizens, officials, talent from all over the community, and put the plight of the playgrounds up to the people in a mammoth 15-hour drive. Result: \$90,000 pledged. And all the playgrounds stayed open. Said Mayor A. J. Cervantes: "St. Louis is lucky to have a station like KMOX-TV."

About what you'd expect of a CBS Owned station.

THE FIVE CBS OWNED TELEVISION STATIONS WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis

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mold the content of a commercial, because there are certain things a copy writer understands about a 60-second commercial better than anyone else.

"What we should be doing is creating better knowledge, not better propaganda, because there is an enormous potential for ill that lies in the mass media today. I sincerely hope that we don't play a crucial role in the election of a candidate. You have to have basic faith in the electorate," says Gardner.

Humphrey's Kopelman concurs with a favorite quote of his agency's president, William Bernbach: "Nothing will make a bad product fail faster than good advertising"—it is the same thing in political advertising. The information is so intense in a short campaign that if it is misleading, people will get onto the candidate quickly."

The AAAA, in its manual on political campaign advertising, notes: "A candidate for the U.S. Senate is not the same as a new detergent. Most agencies which have accepted political assignments do not look upon their clients in this manner. Usually they are already committed to the candidate and his views. And that commitment is normally accompanied by a belief in the importance of the issues involved."

While agency personnel are in agreement in their denunciation of out-and-out hucksterism in hustling a candidate like a box of soap flakes, even the most pious admit that the type of strategy to a certain extent must be stretched to fit the personality of the individual candidate and illustrate the issues involved. In this interpretation of what constitutes good taste in political advertising—plus the pressures expected from a more-competitive-than-ever television ad campaign—observers think some controversy over campaigns can be expected again this year.

Varied approaches

For one thing, the political advertising experts agree that some political personalities lend themselves much more readily than others to a straightforward campaign in which the client is merely put "on camera, talking straight and simple in a good light."

David McCall, president of LaRoche, McCaffrey and McCall, which handled the successful cam-

paigned of John Lindsay for mayor of New York City, says: "It's easier for someone like Fred Papert and me when we have an attractive, vivid personality to sell. If you've got a good candidate, it is much more interesting to watch the candidate in action than see a slick one-minute commercial."

Gardner, of Papert, Koenig, Lois, agrees. "Whenever possible, we simply used Kennedy talking to people. It provided better rapport, understanding and more passion. The agency's major creative input was simply to find people and situations for Kennedy. The commercials were at their best when he was challenged by people who were neutral, or even hostile. Then he got his Irish up and came across more convincingly than when the audience was just there to stare at his curly locks."

Selling the mass

As the opposite to this straightforward approach, McCall cited the commercials created by Jack Tinker & Partners for Nelson Rockefeller in his 1966 bid for reelection to the governorship of New York State—a campaign that was heavily criticized by Rockefeller's opponents both for content and amount of money spent, but which many political observers credit with providing the edge Rockefeller needed (see "How TV Turned a Race Around," TELEVISION December 1966). "They had to take a shapeless, amorphous mass and sell it to the voters," said McCall, noting that the agency had a client who wasn't personally too popular with the voters at that time, so rather than concentrating on him the agency seized upon issues in the form of claimed accomplishments of his administration and illustrated them with slick advertising techniques.

Tinker, re-hired by Rockefeller in his bid for the Republican presidential nomination this summer, used very similar techniques again. It is here, in the advertising illustration of political issues, that disagreement on ethics and taste can most frequently pop up. Tinker partner Gene Case, who headed the copy-writing operation on both Rockefeller drives, has defended the technique: "Personally, I've never been upset by an attempt to take the facts and present them in as enjoyable a way, and as tastefully, as possible. I don't think that's selling the candidate as soap."

Much of Doyle Dane's 1964 Johnson campaign followed a similar tack: "A lot of time was spent mentioning Goldwater statements," recalls Kopelman.

Agency representatives maintain that it is still far too early to broadly predict what general advertising formula will be followed by the candidates—"We have to be ready to move in any direction, depending on the political climate," says Kopelman. "All we know is that we will take whatever direction we consider best to get our man across in the face of the opposition."

Kopelman notes the "variety of strategies available: the candidate talking directly, question-and-answer sessions, voice-overs, focus on issues." Most observers expect a little of everything, and Nixon's Poister sees the agencies trying some entirely new things.

"The old formulas are not going to hold up," says Poister. "With the tremendous use of TV you are going to see after the conventions, if the saturation I expect takes place in September and October—both on the presidential and the local levels—the creative concepts have to be absolutely unique. Otherwise the mental tune-out will be great."

Poister sees few "stand-up political speeches," but some lift-outs from speeches, as well as question-and-answer audience sessions and specific versions of commercials on major issues for various parts of the country. "People in Pittsburg want to know how national issues will affect them locally."

Get the specifics

He also sees more "creativity" in issue commercials. "Politicians have a tendency to overgeneralize, but people seem to want specifics, and commercials have a way of honing in on one specific issue at a time," Poister says.

"Can you imagine a political issue presented in something like the style of the Excedrin commercials—I don't mean humorously, but with the ingenuity—a means of presenting something in a completely different light to get people to think about it."

Poister sees the use of "every time segment imaginable, day and night. A lot depends on availabilities, although I doubt if there'll be too many half-hours, simply because of the start of a new season, if nothing else."

"The long political speech,

In fact, we are first in Hoosier hearts and homes partly *because* we sponsored a car in the Soap Box Derby. Also because we conduct an annual Antique Auto Tour.

Because we encourage and feature local talent.

Because we often turn the air over to our audience . . . through man-on-the-street programs that ask for, and get, some pretty salty opinions . . . and by offering equal time to responsible parties who want to disagree with our editorials.

Because we develop and

broadcast special public affairs programs about anything from slum housing to traffic problems.

In short, because we are a *part* of Indianapolis. We didn't come *into* the community . . . we came *out* of it.

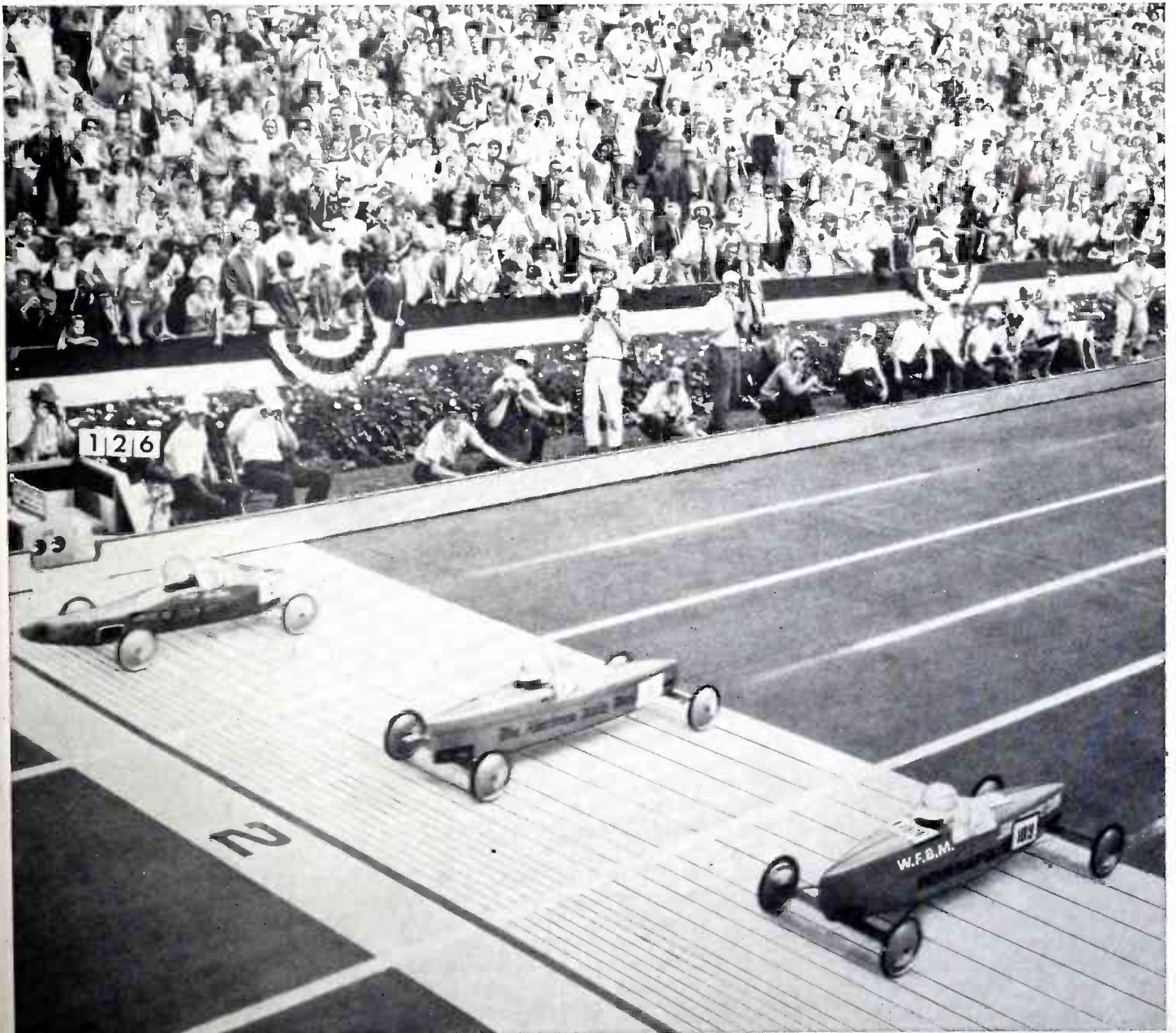
And both in our professional and personal lives, we are intimately and vitally involved in the affairs of our city.

So if you want to be first in Hoosier hearts and homes, remember: the stations that *serve* best *sell* best. Ask your Katz man!

the WFBM
STATIONS
INDIANAPOLIS RADIO TELEVISION FM MUZAK

**TIME
LIFE
BROADCAST**

We were a close third at Akron... but we're a clear first in Indianapolis!



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presented in paid air time, seems to be a thing of the past," says the Four-A's manual on political campaign advertising. "In national, state and big-city campaigning particularly, the trend has been toward brief professionally executed and professionally placed spots on radio and television."

The standard agency estimate is that about two-thirds of this year's political-broadcast spending will go into spot.

Kennedy's primary advertising, according to Gardner of Papert, Koenig, Lois, was more a matter of careful buying than fancy production or money. "Despite the poor-mouthing that was done, by election eve McCarthy would end up with more programs on the air than we did," said Gardner. "In Oregon, he outspent us. But his money often came in late in each state and there wasn't a chance for much planning.

"The media function in a political campaign is the fastest moving and most important. Media becomes terribly competitive. We knew as much about Senator McCarthy's media planning as he did.

Move fast and nag

"The job Bill Murphy [PKI, vice president, media and television programs] did in media planning and buying was unequalled. Where in product advertising you aim for a specific group of people over a year's time, in political advertising you try to block all positions and stay competitive on an hour-by-hour basis. You have to plan, move fast and get in there with the stations, nagging and haggling."

Kennedy's agency used surprisingly little material. "Seventy-five per cent of our material was on video tape, partly because of the speed and partly because there is the sense of reality about tape that blends well with the sense of straightforward, direct personal involvement Kennedy was projecting."

Fifteen per cent of the television material used by Kennedy was from film footage shot in late March and early April by Charles Guggenheim Productions, plus a 1964 film biography of Kennedy that Guggenheim had shot for the New York state senatorial race. "Essentially it was the same show

updated. We just added new revisions to use in each of the primary states and showed it a number of times prior to the last week of the campaign."

There also was a half-hour documentary on Kennedy shot in Indiana as a volunteer effort by television-turned-movie director John Frankenheimer. It was used as an election-eve show in each state.

For the spots, "despite what people said about Kennedy changing his stand on issues in different states, most of the material stood up through the campaign," said Gardner. "The majority of the material we used in Indiana and Nebraska we also were using clear through until the last few days in California. We concentrated on four central issues on the air: The problem of the cities—riots, law and order, etc.; Vietnam; decentralization of federal control, and the problem of welfare versus jobs.

"All of the buying was done very deftly. Negotiating was particularly careful on the half-hour show. In the entire campaign, we never had a half-hour show following another political program. We used no 15-minute shows.

"The vast majority of the programs were under-five-minute spots, and they certainly got the vaster portion of the audience. Almost the worst prime-time 20-second spot got more audience than the best half-hour program."

Half-hour shows were used by Kennedy, and will continue to be used by other candidates, according to Gardner, because "the quality of impression in a half-hour is more intense. You can see a lot more of the candidate, expect more detail. People are likely to think about a spot: 'Well, he stated the problem, but he didn't give me the solution, but then I guess he didn't have the time to.'

"On the other hand, from a hard-headed point of view, people who tune in a half-hour are people who probably are going to vote for the candidate anyway."

Mother love

Says McCall of LaRoche, McCaffrey and McCall: "My God, you almost have to be the candidate's mother to sit through a half-hour political show. You draw only the most devout supporters, and I've never seen a really good half-hour one done."

In the end, says Gardner, the

reason agencies continue to buy half-hours, as well as almost every other available form, is "the unspoken feeling that runs through every political campaign that if there's a possibility anything may do you some good, let's do it."

Although the candidates obviously have found agencies a good investment (McCarthy, since his split with Carl Ally, is the only presidential candidate without an agency at this writing and groups supporting him have had volunteer work in ad placement by Gilbert Advertising and Fladell, Winston, Pennette; even George Wallace is using a Birmingham, Ala., agency, Luckie & Forney), what is a political campaign like from an agency's viewpoint?

For one thing, there are obvious disadvantages. Some of them are listed by the AAAA in its political campaign advertising manual:

- Political campaigns can be disruptive to normal agency operations, because people are often pulled off their regular assignments to handle a short-term but intensive advertising campaign.

- A political campaign might create controversy among agency personnel, causing internal dissension and complaints, and among clients.

- An agency may have trouble collecting from political clients. ("Get cash in advance" is the watchword.)

McCall, who says his agency has turned down a number of candidates since its successful Lindsay campaign, recently told a group of New York Young Republicans:

Great creative burden

"No good advertising agency is terribly well served financially by total commitment to a political campaign. Any campaign represents a major disruption of an agency's staff. Inevitably, the senior people in the agency find their time siphoned to an unfair degree into the campaign. The creative load is very great. The time pressures and last-minute buying is totally unlike the ordinary advertising account. Even the biggest political expenditures are small compared to major advertisers' expenditures. And instead of a marriage of year-in, year-out budgets and relationships, the agency finds itself in a torrid affair with a demanding mistress who wants it day and night and then in the second week of November has gone off with

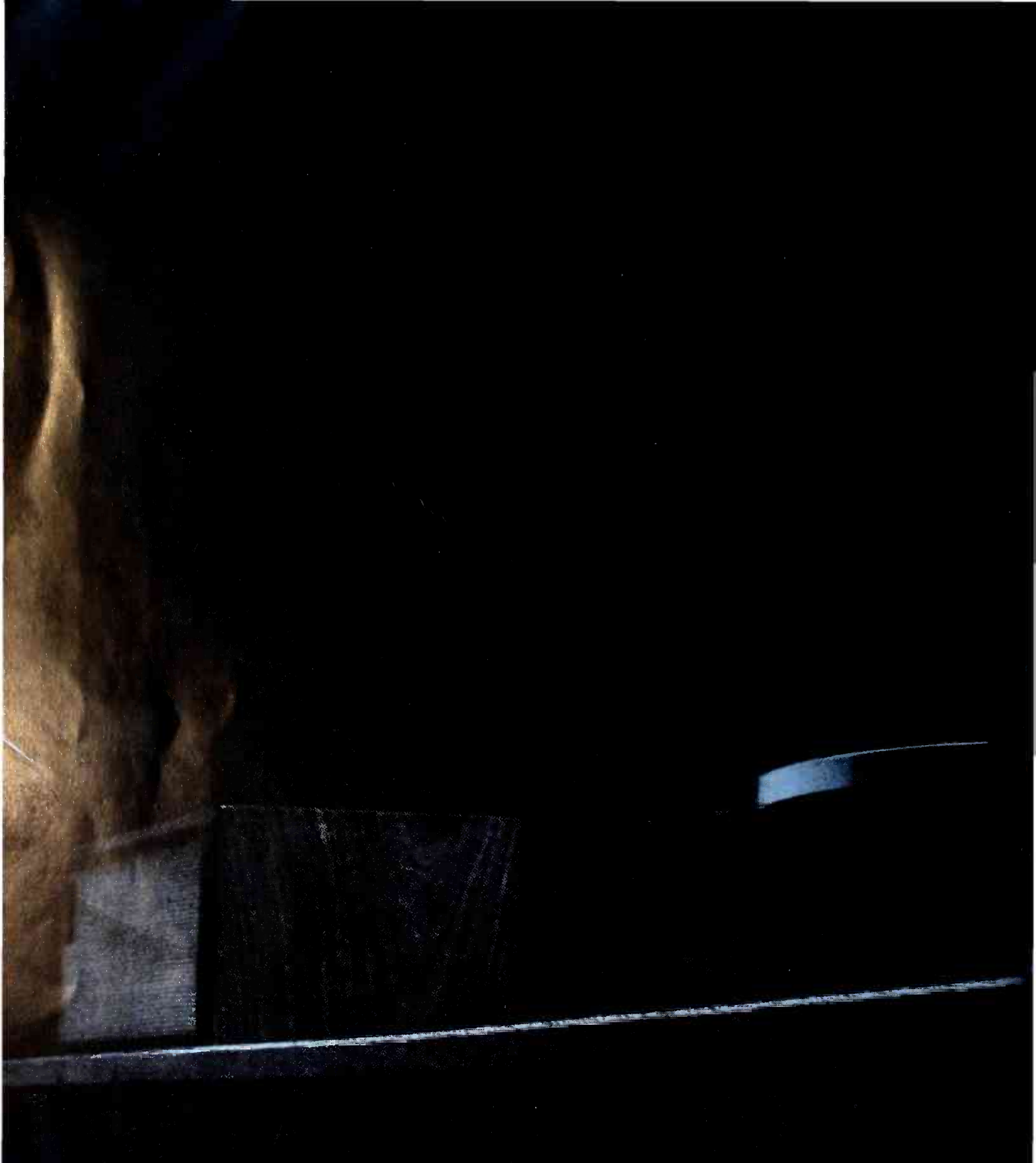
Continued on page 98



First Again!

- Best for General Excellence of News Presentation
- Best Regular Local News Program
- Best Regular Local Sports Show
- Best Regular Local Farm Show

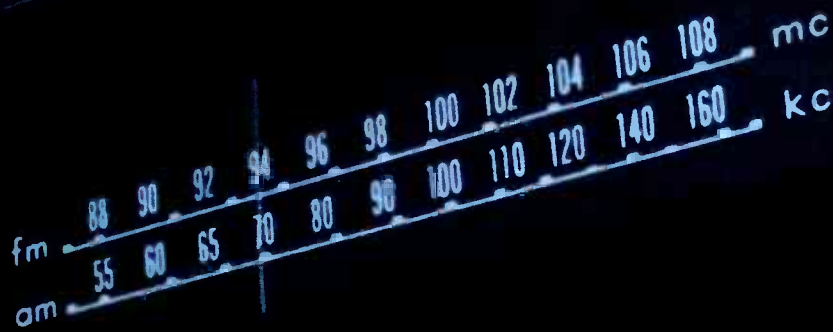
THE WWJ STATIONS



**You've really been
turned on since 1940.**

If yours was one of the 764 pre-1940 radio stations, your programming fare was limited essentially to music from New York or Hollywood. Virtually all of the rest of American music wasn't available to you or your audiences. Great bodies of music which enjoyed regional popularity were never heard by all of America.

Beginning in 1940, a significant change came about. BMI was formed. It gave creators of music a chance to be heard and



users of music the benefits of a varied and increasingly major repertoire. From the beginning, BMI's interest included the soundstage and the theater but extended far beyond to all of the other musical expressions of our culture. During the years of BMI's existence, and because of BMI's concern, the many sounds of American music have been heard, accepted and acclaimed. Among them have been country, jazz, rock, western, gospel, rhythm and

blues, contemporary concert, electronic and experimental music. All of these are now a part of the American musical scene.

Today, after 28 years of encouragement of all kinds of music, BMI is home for some 18,000 writers and 8,000 publishers. Nowhere more than on radio is the variety of their music evident. Today, instead of 764 stations there are 6,391. And their primary programming fare is music. More than half of that music is licensed by BMI.

BMI believes that such a vast number of stations are able to satisfy audiences only because of the tremendous variety of music now available.

BMI intends to continue as the leading contributor of radio-broadcast music as well as music used in all other media. Whatever direction music takes, BMI writers will be in the forefront of change. And you will continue to be turned on.

BMI

BROADCAST MUSIC INC.

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

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another man for four years."

Agency heads usually wave flags about civic responsibility, belief in the candidate they've taken on, etc., as justification for handling political accounts. In addition, Gardner of Papert, Koenig, Lois notes: "I think advertising people generally like politics and campaigns. The adrenalin flows very freely and you can put in 100-hour weeks without any trouble. There now seems to be a sub-colony of politically oriented radio and TV production people. We had some people working for us on the Kennedy primary campaign that had worked for us in the '64 senatorial race and I hadn't seen since. I sometimes wonder where they go between elections."

Says Nixon's Poister: "I think a lot of people secretly love it. It's a challenge to work above their own capacities."

It's also pride and excitement: "When my wife or a copy writer or an overloaded traffic man gets disgusted or depressed," says Gardner, "I find myself turning to them with the prod of saying, 'After all, what you are involved in is the election of a President of the United States.'"

The agencies make most of the participation in key jobs on a campaign team voluntary. "We aren't assigning people to the Humphrey account because it would show very quickly if we did," said Doyle, Dane's Kopelman. "The hours and pressures are exhausting. They'd give in very quickly if they were just doing it as a job."

No outsiders needed

Doyle Dane is the only agency staffing its political account solely from within the agency. "In an agency as creative as ours, we don't have to go outside for people," says Kopelman.

The Nixon account is, and until the assassination the Kennedy account was, stalled on the "anchor and loan" plan established by the AAAA in 1956 under which one agency (Fuller & Smith & Ross for Nixon; Papert, Koenig, Lois for Kennedy) provides the facilities and central organization, and volunteer workers from other agencies are recruited. Depending upon the affluence of the volunteers, they may either work for nothing, get paid on a per-diem basis, or in the standard anchor-and-loan plan,

the anchor agency reimburses the loan agency, which continues to carry the loaned volunteer on its regular payroll.

At this point, Poister estimates that the Nixon account has about 35 people assigned to it full time, about 12 of them from outside the agency. There also are four part-time outsiders in media buying and another five in the creative section. As the campaign heats up (if Nixon wins the nomination), the Nixon ad staff will increase. "If things really get tough, we could have 100 people in here before the election is over," says Poister. "Although I hope not that many, because we'd run out of physical space, for one thing. But as the size of the staff goes up, the percentage of outside workers will increase tremendously."

At the height of the Kennedy primary campaign, Papert, Koenig had about 40 full-time people on the account, half of them from outside the agency, plus another 30 part-timers, including typists, billers and estimators, most of them from outside the agency.

The need for care

Account manager Gardner said: "Because of the crucial nature of traffic and forwarding, we needed regular agency procedure not to drop the ball." On the other hand, most of the copy writers below chief Fred Papert were from outside the agency, including a couple of major executives of other agencies. "The entire TV production team was staffed from outside except for one producer who served as a link between us and them," said Gardner. "It was really an amalgam."

Interestingly, with all its creative people, in addition to handling Humphrey internally, Doyle Dane has been counted to have volunteers working outside the agency at various times during the spring for McCarthy, Kennedy and Rockefeller. "Not everyone at Doyle Dane wears a Humphrey button," concedes account supervisor Kopelman. "With over 1,500 employees here not everyone drives a Volkswagen or flies American Airlines all the time either. We're not a bunch of robots."

By staffing their account internally, Doyle Dane has an advantage in that "all the key people don't have to get to know each other," according to Kopelman, but at the same time, there's a

disadvantage in that it requires "a tremendous reorganization of company resources. Because of the large amount of money being spent in a short time, the account requires a tremendous number of people. But come Nov. 5, that's the end and we'll have to be ready to redistribute our people, so it requires long thinking on how to do this without disrupting the whole operation for a short-term account."

An anchor-and-loan team obviously is easier to set up and disband after the election, since there are fewer people to redistribute within the agency, but this system provides initial problems in organization.

"There obviously are problems in cohesiveness," says Gardner of Papert, Koenig, "the kinds of problems you have anywhere putting strangers together. Sometimes they don't mesh or can't do the job they were hired for. But there are factors that tend to solve these problems. Things don't always get done in the best way, but they get done."

As long as the agency provides a central, disciplined office, however, notes Nixon's Poister, and as long as a volunteer is good at his professional specialty, "it makes up for the fact that he doesn't know all the minutiae of agency function. If he writes well, a copy writer doesn't really need to know how the agency operates."

The pro's coolness

Agency executives agree that the key to taking on any personnel for a political campaign, volunteer or from within the agency, is their professionalism. "You have to get people who won't break and run," says Poister. "It takes a very strong push to work creatively under fire on a major political campaign. They can't throw up their standards just to get the job done. If you get people that have been in the business any length of time, they know the anguish and travail to expect in a political campaign and they are sort of prepared for it emotionally."

Poister adds that in addition to coolness, flexibility is another prerequisite for the staff of a political campaign. "You might hire a guy with a lot of broadcast experience to be a TV buyer, but the next week he may end up working on billboards because that's where the momentary crush is."

Agency executives list pressure

Peaceful? Just a mile away there's a street that millions think is the busiest, most glamorous boulevard in America!



Can you guess which city these homes are in? Here are some accurate (but misleading) clues:

- The City, and the county area around it, has 85 schools, with 22 more in the planning stage.
- Its people support 143 churches.
- There are one-and-a-half times as many people living here as there were just ten years ago.

Schools, churches, families—and more families. These clues won't help you much unless you really know...Las Vegas. They mean a great deal to the management and staff of KLAS-TV because they are the terms in which we think and act for this wonderful area. It's a community where 66,000 children are growing up. Where 82,000 families have built homes and are clearing the desert to make room for the million residents expected by 1985. Annual sales of goods and services already stand at more than a half-billion dollars!

Yes, Las Vegas offers the excitement of "The Strip". But more importantly, it stands for responsibility and opportunity. That's why KLAS-TV, "The Station That Cares", focuses so much of its programming on *local* needs and interests.

Here are some recent additions to this community-centered programming:

OUR TOWN. Twice daily, Monday through Friday. Civic, community and social events.

RECREATION DIRECTORY. Covering every aspect of leisure living available to Southern Nevadans.


STRATEGY. A weekly look at our school system—from kindergarten through the University level.

RELIGIOUS DIALOGUE. Each week local clergymen discuss current trends and problems.

TELEFORUM. Guests of local prominence discuss problems of immediate concern to the community.

This is only a beginning. KLAS-TV is constantly improving its technical facilities and will continue to add programming that will stress Channel 8's image as "The Station That Cares!"



KLAS-TV, Las Vegas. "The Station That Cares." CBS  Channel 8 for Southern Nevada.

Paul Stoddard, *General Manager.* Represented by the Edward Petry Co.

A service of the Hughes Tool Company



P. O. Box 15047. Telephone: 702/735-7511

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as the greatest single factor distinguishing a political campaign from any other advertising drive. "It makes ordinary business look like heaven," says McCall.

"The whole world is compressed in a political campaign," says Gardner. "Twenty-four hours seems an eon. You do an ad in one day that would take seven working days on a normal account."

Poister likens a political account to the fact that "in 60 days you are doing the equivalent of what Procter & Gamble might spend a year and \$50 million or \$60 million on introducing a single new brand."

Says Kopelman: "Everyone in the advertising business is used to deadlines, but not every day. Where in a standard account you have peaks and valleys, a political race has steadily increasing pressure; there are 100-yard dashes in a regular account. We're sprinting a mile."

All agency executives talk of 20-hour days, 100-plus-hour weeks for everyone working a political account, from the top down.

To keep up with the sprint, political advertisers agree on two general characteristics of a campaign staff: effective communications and flexibility.

'When in doubt, act'

"For all the talk about the Kennedy machine, it seemed very much a myth when you were in the middle of it," said Gardner. "Its basic characteristic was chaos. Information just can't be distributed in the normal way. It has to be disseminated almost instantly, sometimes at the expense of organization. It's not very orderly because when things are moving quickly, you get whole areas of duplication, you may have seven people doing the same thing. If you stop and wait for someone to get answers for you, the question may go away. This is an advantage in that it provides an amazing amount of freedom up and down the line for people to act with very little red tape. The basic slogan is: 'When in doubt, act.'"

"Of course, with very little time to test and evaluate ideas, there are going to be errors made. And there is a disadvantage in that some frustrations will arise because the politicians are also making intuitive decisions and if you clash over something, there is no chance for

mediation or arbitration of the situation."

McCall cites similar problems on a local level with the Lindsay mayoral race. "With no normal lines of communication, you run the risk of having 20 people at the political headquarters calling up 20 people at the agency with the same question." To head this off, his team held meetings every morning and issued daily status reports on every phase of the campaign "even if there wasn't anything to report for the day. It saved us."

To maintain proper communications on the Humphrey campaign, Kopelman has two red "hotline" telephones on his desk, one of them tied directly to Washington. Also "we're in Washington roughly two days a week and they're up here frequently."

Kopelman says: "We have virtually instant communications because you have to be very, very tight in this area, plus you have to be so flexible that one phone call can change the whole ad strategy. The Vice President can come out with a new statement that may make the current ads you're working on ancient history."

In an attempt to impose some organization on the inescapable disarray of a political campaign, Poister has charted the Nixon effort into four basic functions: political policies, which are solely the function of the Nixon advisory staff and are handed down to the agency; information, which is fed in from a number of areas, such things as polls and research surveys, reports on activity of the opposition candidate and observations on important local issues in key states; campaign operations, which are defined as tactics of the daily fight—advertising strategy, media buys; finance and administration.

Blueprint to election time

Poister also set up a 29-week planning diagram for the campaign, stretching from the beginning of May until the election. It was broken down into the major divisions of client, agency contact, media, research, creative. By the first of July, some sections already had gotten out of phase with progress in others.

"Well," said Poister with resignation, "it's just a basic battle plan, and battles don't always go as planned."

Except for the previously cited

requirements of flexibility and coolness under pressure, political advertising seems to require few specialized skills of staff members. There are no unusual tricks, for example, required of a good creative team. Quite the contrary, Gardner found on the Kennedy account. "The best copy writer we had was a girl who was politically naive," he said. "She'd go to the politicians and say: 'Explain this to me so I can understand it.' Then she'd reduce the issue or situation to language which would explain it to the average citizen."

As far as actual duties on a political ad team, Gardner finds "they are identical to any account, except that the timing margin is different and the work load shifts rapidly." One hour the stress is on the creative team, the next on media people, next on traffic. This again calls for flexibility among personnel.

"In a stress situation, a media supervisor sometimes may have to function as an account executive; if we suddenly have a call to do a documentary, we may have to pull in everyone with documentary writing experience and one of us with a documentary background might take off our departmental hat and set down to make a documentary," said Poister. "Everyone must be available so that we can take the best equipped people and throw them into the breach for any situation."

Where differences might be

Structuring of a political advertising staff is remarkably like that of almost any other ad campaign, except at the very top and bottom. At the top, there generally seems to be one administrative level above the normal account executive, and it is diffused among top agency people.

Thus on the Kennedy campaign, ultimate responsibility was spread three ways—among Gardner, over the account executive; Papert, in charge of the creative team, and Murphy overseeing media planning.

Supervision of the Humphrey drive also is jointly maintained, with Kopelman over the account executive and Bernbach serving as creative director over a team of art directors headed by Ken Duskin and a copy writing team spearheaded by Paul Green and David Hertzban.

On the Nixon campaign, C. R.

You're using our film? We're using your commercial!

Ah, the disadvantages of having a great commercial shot on Eastman color film. We can't think of any.

Eastman color shines beautifully on your product message. Your spot reflects brilliantly on our products' abilities.

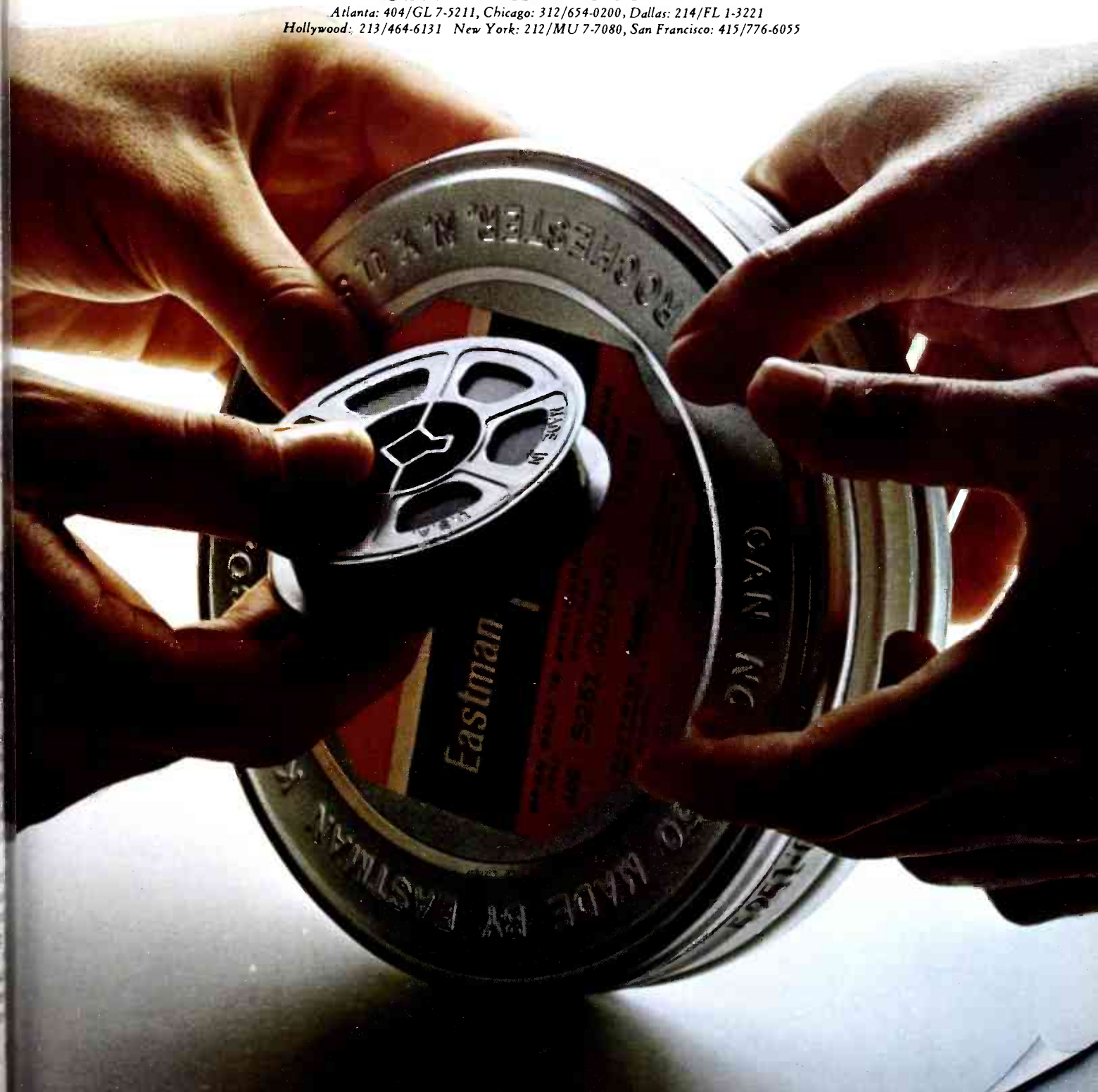
But your commercial isn't merely moonlighting for us. It says a lot for the film

medium. It demonstrates the flexibility film allows your creative team: writer, producer, director, cameraman, editor.

And think of the convenience it brings the traffic expeditor, media people, account supervisor, and sponsor. Such as being able to screen the commercial in its original full-color quality anywhere, any time.

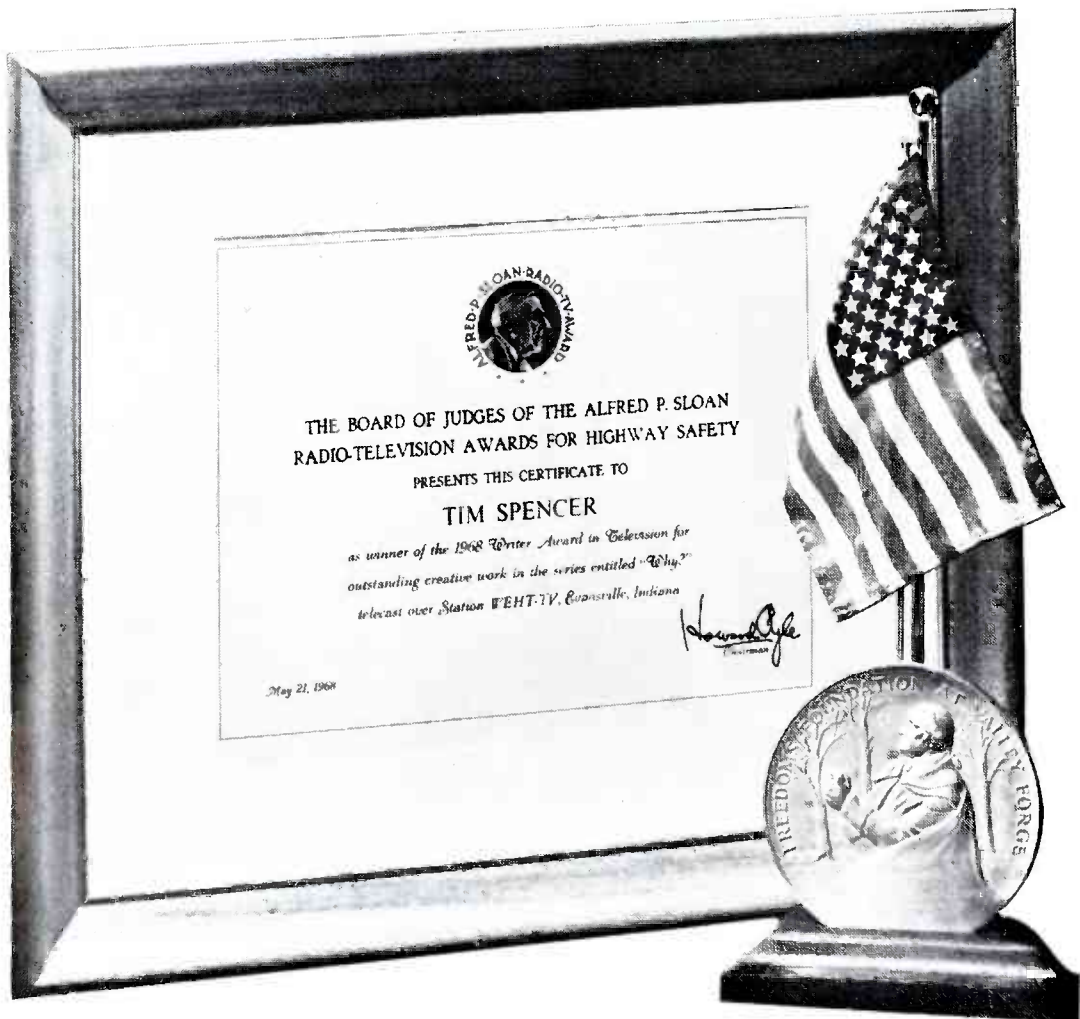
EASTMAN KODAK COMPANY

Atlanta: 404/GL 7-5211, Chicago: 312/654-0200, Dallas: 214/FL 1-3221
Hollywood: 213/464-6131 New York: 212/MU 7-7080, San Francisco: 415/776-6055



Kodak

Just doing our job



but we're proud we were noticed.

The Gilmore Group added two new national awards to its collection this year. Pardon us for being a little proud.

For a series of television and radio announcements during Freedom Week, Freedoms Foundation awarded WWSA with the George Washington Honor Medal.

For a series of 79 editorial spots on traffic safety,

the Alfred P. Sloan Foundation presented a "distinguished public service" award to WEHT-TV.

Promoting the American way of life; concerning ourselves with the varied problems of our cities; communicating with our audiences as responsible broadcasters—these are the regular jobs we cut out for ourselves. The awards are great, too; they inspire us to do more.

Because we believe in community involvement

GILMORE BROADCASTING CORPORATION

GENERAL OFFICES: 202 MICHIGAN BUILDING KALAMAZOO, MICHIGAN 49006



James S. Gilmore, Jr., president

WLHT-TV
Evansville

KODE-TV
Joplin

KGUN-TV
Lucas

WSVA-TV
Harrisonburg

KODE-AM
Joplin

WSVA-AM
Harrisonburg

WSVA-FM
Harrisonburg

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Giegerich, creative chief and executive vice president of Fuller & Smith & Ross, splits responsibility with Poister. In addition, the Nixon drive employs two major coordinators, one a liaison for all broadcast communications and the other an administrative assistant under Poister who serves as a liaison with all other departments. These are jobs that Poister says "would not normally be used on an account."

On the other end, traffic and expediting departments are somewhat more heavily staffed on a political campaign because of the often crushing and last-minute loads there. "Communications are horrendous between the agency and all 50 states at once," notes Poister. "You can imagine the tremendous load it puts on the account service people and think of the poor media people on the phones calling 20 stations at one time for last-minute availabilities."

Gardner says: "On a political campaign, basically the whole agency is a big traffic operation. It's easy for me to decide what I want on the air and where, but it's up to the traffic people to get it there."

He cited California in the primaries, where there were 30 television stations, and Indiana, where there were 25. "Material often wasn't completed until the 22d hour and not delivered until the 23d," he said.

"Most stations waved rules on 48-hour previewing of commercials. In Indiana, a circuit court judge issued an injunction on the showing of a commercial on a technicality the night before the election. We spent the evening finding a higher judge, who at 10:30 issued a stay of the order. Then we had to send telegrams to the stations to pull a repeat of an 8 o'clock show and put the originally scheduled one back in."

On the whole, while political advertising adds excitement and a certain amount of disorganization to agency routine, executives agree that it cannot be allowed to seriously disrupt regular business. "This is a two-way street," says Doyle Dane's Kopelman. "We can't slight a client we've had for years for a six-month client"—even if he may be the future President of the country. "That's not fair to our stockholders. Serving a political candidate doesn't mean losing money. If you [do] it right, you can have the best of both worlds." END

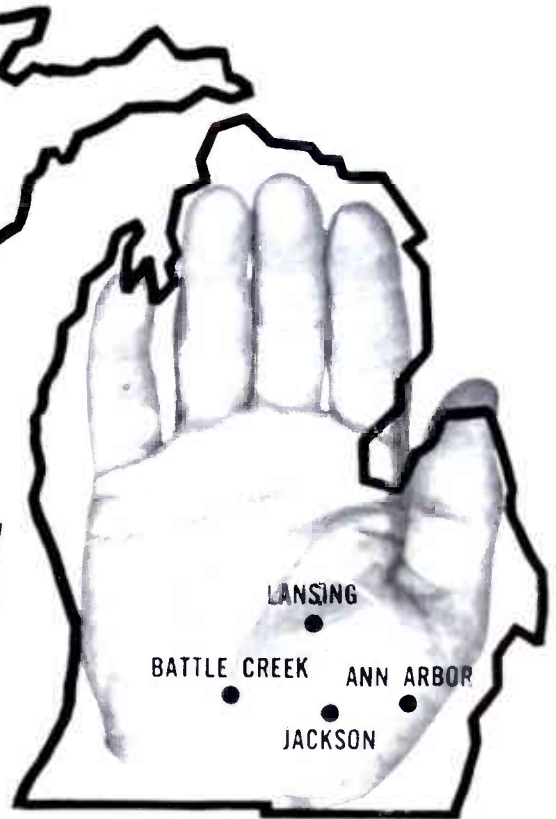
NB

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

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2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
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95

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MEANS **LOCAL**
movies

MEANS **FIRST-RUN**
movies

MEANS **PRIME-TIME**
movies

MEANS **BLOCKBUSTER**
movies



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FOCUS ON

COMMERCIALS

Building Abex's corporate image for the Big Board

While everyone these days is bemoaning the high costs of producing commercials, J. M. Mathes has come up with a class-A, 30-second spot for a little over \$6,000.

Such uncommon thrift was exercised in behalf of an unlikely advertiser. Abex, "the controls company," as it likes to be called, manufactures products that lack mass-market appeal, to say the least.

Abex started as American Brakeshoe in the days when the railroads were thriving. No longer simply a supplier to the railroads, but a diversified manufacturer of control products for industry, American Brakeshoe was renamed Abex a few years ago.

The company had found a name like American Brakeshoe restrictive and picked a generalized, abstract name that would not be quickly outgrown. Yet when Opinion Research polled the financial community for Abex in the summer of 1967, Abex learned that, as a corporation, it was invisible. Not that it had made a negative impression; the publicly owned company had not made any impression on brokers or investors, on all the important people in government and banking. The solution that suggested itself to Abex was advertising, including television in three markets for a start—New York, Los Angeles, and Chicago.

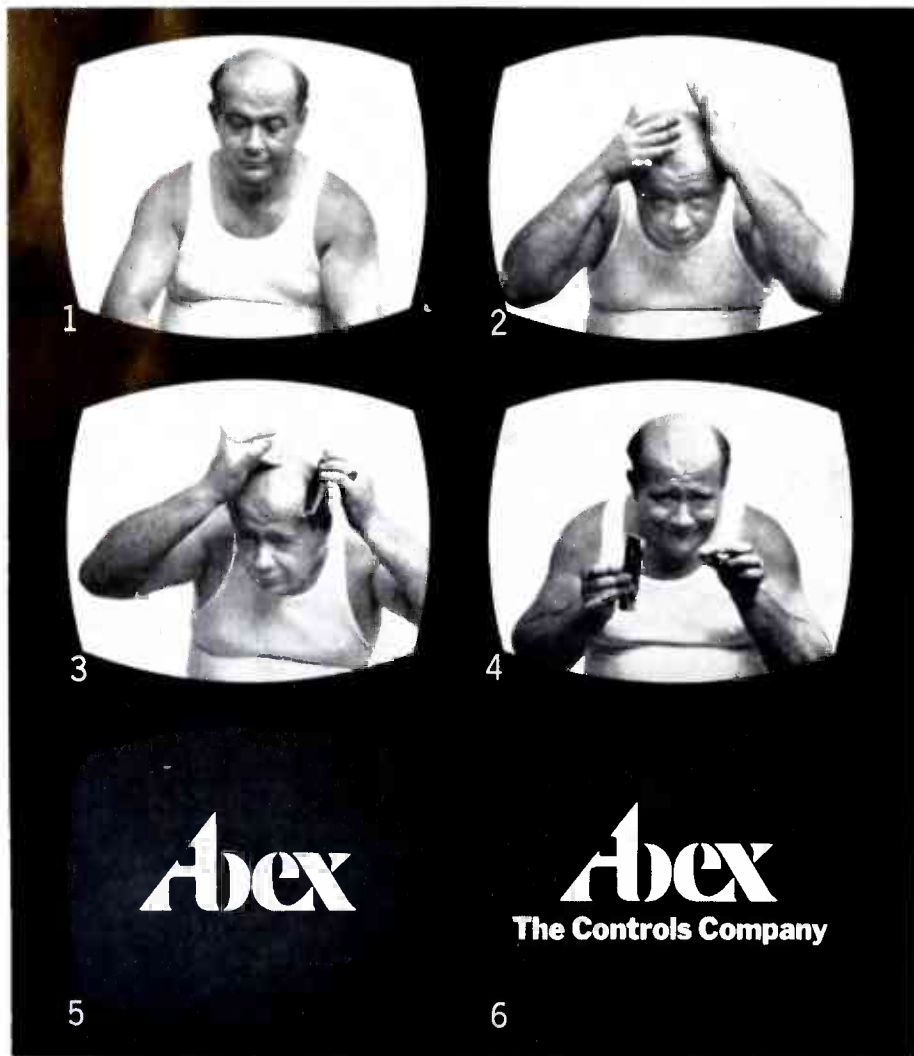
This spot is one of four commercials which demonstrate events that Abex can't control—acts of God like birthdays, heaviness, thunder showers, and, in this case, baldness.

A man combing a bald head too far gone to worry about does not ordinarily bring to mind hydraulic pumps. The copy does provide a profile of the corporation, listing some of its industrial products. But copy and video go their separate ways until the Abex logo—which is itself of no small consequence and impact.

"As far as I'm concerned, the copy happens to be background noise," copy-writer Steve Hunter says modestly. "We are not particularly interested that you remember that Abex makes a brakeshoe," as long as "Abex" and "controls company" are seared into a few stock-brokers' minds.

"Education is a very expensive process," adds Hunter. Since Mathes is selling a corporate image, not a brakeshoe, to be very specific

- 1) Fred, the protagonist, hums while inspecting his full head of skin. Voice over: "Abex is the controls company."
- 2) Voice over: "At Abex, we make friction controls for fishing rods, jet planes and fire engines."
- 3) "I wear controls for bulldozers, freight cars and chemical plants. Fluid-power controls for automated machinery, rockets and rapid transit."
- 4) "Sorry, Fred, we can't control everything."
- 5) "Abex . . ."
- 6) Voice over, accompanied by electronic sound: "The controls company."



about so diversified a company would be not only needless, but impossible in 30 seconds.

If Fred's fruitless exercise with a comb is an irrelevant attention-getter, the commercial really zings it to you with the logo. Longer than most and with a good deal more emphasis, the logo incorporates an electronic sound, the only thing resembling music in the spot. The strong ending, Hunter says, "has its purpose—to seat the concept that Abex exists and is the controls company."

The Abex commercials aren't running in July and August, but will be resumed in September. During the two-month hiatus, Mathes research is taking readings on the campaign's effectiveness, and the client will be making up its mind about the future of Abex and television.

Mathes is happy with results so far. Abex's volume—a better indicator than price—on the New York Stock Exchange has increased significantly since the spots began in April, according to the agency.

The leap into TV meant expanded advertising expenditures for Abex. "They increased their budget roughly—if they go for the whole program—about 30%," estimates Hunter. About 70% of that new budget goes into television, with the other 30% in print.

While a spot that costs \$6,000 to produce is a bargain, the agency claims it would have been cheaper still had it not been for a big overtime factor. Abex was in a hurry to get the spots on the air before summer. Aram Bohjalian, the agency's producer, explains: "This commercial was shot on the 8th and 9th of April. The client played it at a sales meeting the 28th of April, complete, in color. And we went on the air the 29th of April, three weeks from shooting."

The production company was Focus Presentations. Creative and art director on the account is F. Paul Pracilio.

The spots are appearing in local news reports, both early and late evening, "as close as possible to the stock-market reports," says Hunter.

Mathes's client is now busily evaluating its trial run on spot TV. Mathes feels confident its client will endorse a move into more markets in the fall. Mathes has a total of nine target cities on its lists, should Abex go for it.

The agency is sure television was a wise move for Abex. "We could have done this with print in five years," Hunter says. END

Ways to use minority groups in commercials

by Granger Tripp

There is an urgent need in our industry today to increase participation by Negroes and other minority groups in television commercials. The reasons for this need are fairly obvious:

- It is both illegal and immoral to discriminate against Negro actors.

- There is an important market among minority group members, who, like everyone else, can be reached most effectively by commercials with which they can identify.

- Perhaps most important, the TV commercial has become such an integral part of our world that to be excluded from commercials is to be shut out of a vital part of life itself.

It is a tribute to the impact of TV commercials that representation in them has become so important. Everyone agrees that the world we squeeze inside our 60-, 30- and 20-second walls is often an unreal fantasy, but everyone wants his share of the dream.

Most people in our industry seem willing and usually eager to see that the dream is shared on an equitable basis. Much progress has already been made. But wishing, or agreeing, or in some cases even ordering, won't make it so.

If we are to meet this challenge effectively, it is important to understand some of the reasons good intentions are not enough.

Suppose a client were to issue a directive that said: "In our commercials, we will use Negro performers for any role in which it would be natural and normal in American life for a Negro to be seen." And suppose his agency were to accept that directive, sit back, and simply let nature take its course.

Would the next package of commercials include a noticeable increase in the number of Negro performers? Not necessarily. And yet the failure would not be the result of bias, evil intentions, or a deliberate intent to frustrate the client's wishes.

Consider the structure of the average commercial. It is designed to make one or two simple copy points, quickly, clearly, with great unity of design. The result is often a commercial in which only one

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

performer, or performers ostensibly all members of one family, are seen.

Many smaller brands run only one commercial at a time. The writer will tend to make his performers representative of the largest single group of potential users he can imagine. The majority will get exposure, while the minority is overlooked.

What happens then to the client's good intentions? Quite possibly, nothing. The commercial may meet the test of the policy directive, and minority-group representation is postponed "until next time."

Or, there may be a last-minute effort to create additional roles especially for minority-group members. In the nature of things, these actors-come-lately will probably find their part in the proceedings is small indeed. The minority-group member is, in the words of Gordon Webber, vice president in charge of broadcast commercials at Benton & Bowles, "relegated to the back of the commercial."

What then should be done?

First, it seems to me that no one in our business can say: "It's not my department." Client, account man, writer, art director, producer, casting director—each can play a positive role in bringing integration to commercials. Most important, in my own undoubtedly biased view, are the writer, art director and producer. Of these, in most cases, it is the writer who is in the best position to start at the beginning with a structure that will provide chances to reflect our society in an honest, effective way.

One method has been described by Al Tennyson, vice president of commercial production and business manager at J. Walter Thompson, as "vignette staging." Here we see a series of short, related scenes, in which a number of consumers are shown enjoying or reacting to the product. The unit of the commercial is maintained by staging each vignette in key with the others, so that all of them, taken together, build to a forceful climax.

"Slice-of-life" commercials can be created in which members of different racial groups can meet in dramatic situations designed to illustrate the product's benefits.

Use of famous or unknown personalities in endorsement commercials offers another opportunity to allow each segment of the market to identify with the commercial being shown.

Whatever the structure chosen, I
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TRIPP

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think it will be more effective as a selling vehicle and a better reflection of our population if it is created from the start with this objective in mind.

This is not intended to let other people off the hook. The client should make his directive clear and explicit. No one really likes the idea of establishing quotas, but he can let it be known that he expects to see specific results in the very next commercial package.

The account man can help by carrying this message back to the agency in a clear and direct manner.

The casting department, of course, has a special opportunity. Even if the writer and producer have failed to suggest minority-group members for various roles in the commercial, the casting department has an obligation to propose them. Of course, wherever extras are used, they, too, should represent fairly the population of our modern society.

As we move toward the greater use of minority-group members in our commercials, conflicting points of view are bound to emerge. Does a certain role, for example, merely further an unfair stereotype? Is it unfair to show Negroes in situations where, in fact, discrimination still exists? The advice of experts is important.

But differing points of view seem less important than the major goal we should set for ourselves: to let every viewer, adult or child, white or black, see something of himself reflected in the total advertising picture that comes through his television tube. It is an opportunity and an obligation we should not fail to meet.

END

WAR ON COSTS

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years: the director's fee is up 200%; the cost of raw film stock, black and white, is up 100%, and color film is up 366%. Only the assistant cameraman's fee (up 12%) and the cost of sound crew and equipment (up 13%) are reasonably consistent with the 11.9% cost-of-living rise in the last five years.

J. Walter Thompson did a study similar to the one made by AAAA. The Thompson study compares the gross production cost of a commercial made in 1964 and a commercial with the same specifications made in 1967. The Thompson study includes not only net film production costs, but such expenses

as music, talent, agency commission and sales tax. In 1964 one 60-second color spot that required an eight-hour day in the studio, 2,000 feet of film and one living-room set cost \$14,419 to produce. The same spot cost \$15,658 to produce in 1967. In 1967, it cost \$20,157 to produce in color, up 24.5% over color in 1964.

The estimated rise in the cost of music—an expenditure not covered in the AAAA report—was 28% over three years. Talent, according to Thompson, rose 16%, while the agency commission on color commercials was up by 48%.

The AAAA report pinpoints the principal reasons for skyrocketing costs. Among them are such factors as the trend toward original music, new union contracts, and Federal Trade Commission and NAB code standards that require faithful demonstrations resulting in longer shooting schedules. The use of still photographers who tend to overshoot and experiment with costly film stock has proven a major expense.

"The 'star system'—the use of overscale directors and cameramen—can mean astronomical fees. When agency writers and art directors double as producers it can cost somebody a bundle. As one agency spokesman put it: "Creative people always want to go first class."

Color, of course, means a lot more money for raw film stock and almost 400% more for contact prints. But color also requires a longer shooting day, more emphasis on makeup and wardrobe and more expensive lighting equipment.

Except perhaps for color, the greatest single factor in high production costs is simply the level of sophistication and complexity required of a commercial today. The race for viewer attention demands a lot: more location shooting, more color, fancier camerawork, bigger budgets. It's back to the rose in limbo and the castle in Spain.

More than one producer, in responding to this report, says: "But you can't make the same commercial in 1968 that you made in 1963." Production values have changed. Just because an advertiser is spending 72% more money on commercials is no reason to assume he has as much as 1% more of a share of the market, either. It costs more to reach less. "To stand still in the quality of your advertising would mean that you were losing ground in terms of your audience awareness..." as one film man put it, "which doesn't mean that more

money makes a better commercial, but it means that you have to make a more sophisticated product to capture attention at this particular point in time."

It used to take only a day to shoot a 60-second spot, says Shillinglaw, but that's rarely the case now. There is now a concern with characterization and mood, which is not always reflected in the scripts but which is apparent in a comparison with commercials of five years ago. "Good examples are our Listerine commercials. They are classics. And the scripts haven't changed. The scripts haven't changed one word," says Shillinglaw.

Thompson's examination of commercial costs compares not only two commercials with the exact same specifications shot in 1964 and 1967, but also makes an interesting comparison between a 1964 commercial and a 1967 commercial that is basically the same, but has today's look and style. The 1964 commercial was in black and white, but in 1967 it must be in color. In 1964, it took one day and 2,000 feet of film to shoot a 60-second spot. In 1967 it took two days and 4,000 feet of film. In 1964 it took \$14,411; in 1967 it took \$25,767.

Not everyone is staggered by the big increases AAAA and other studies have reported. Pete Mooney, president of Audio Productions, thinks things could be a lot worse and said so to a gathering of film producers in New York. "I think the survey as it was mounted is doing a service to the industry in explaining a lot of the things that have happened over the last five years, but I felt, as I reported to you . . . that we could well have talked about also the savings and the economies that the industry has put into play in the last five years. I think this 72% is valid. I would not challenge it. But I think that 72% would have been 150% or more if the agencies, the industries, our suppliers, the labs, the film people, the lighting-equipment people didn't come up with all kinds of improvement in technologies that we could take advantage of and are taking advantage of."

It is also true that television program production costs have risen 60% in the last five years, so the headaches appear to be industry-wide and not exclusive to commercial production.

The AAAA report has not met with unanimous and hearty agreement. Some producers felt that a



we deal in P.I. every day

PUBLIC INTEREST!

WRC-TV's interest in the community embraces every broadcast hour — we schedule 40 hours of news and public affairs programs every week. This community interest pays off . . . WRC-TV has been honored with 23 major awards over the past year. And, our viewers have given us the greatest accolade of all . . . *WRC-TV ranks first, sign-on to sign-off, in every major demographic category.* (ARB, May 1968).

WRC TV4

WASHINGTON'S COMMUNITY MINDED STATION

NBC Owned

Audience and related data are based on estimates provided by the rating service indicated, and are subject to the qualifications issued by this service. Copies of such qualifications available on request.

WAR ON COSTS

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comparison of commercials then and now is like a comparison of apples and oranges—unrealistic. Others accuse the committee of casting around for a scapegoat, of making excuses to their clients at the expense of the faultless. The responsibility, said the head of one film house, was not equitably distributed.

All this has made Rubin defensive about his work for AAAA: "We had no real ax to grind in making this report other than explain to our clients, all of them having asked, why commercials are costing so much more. This does not purport to say: Here's how to cut costs. This simply, really, is to say that these are legitimate costs: there's no magic, no mystery to these costs; they're legitimate increases."

Though Rubin says he does not purport to tell the business how to cut costs, the report contains some definite suggestions along those lines. The suggestions may not be new; they may be "old hat," as one cost-control man called them, but there they are, anyway.

Since the report's unveiling in May, the industry has had a chance to mull over those suggestions and decide how to respond. In the meantime, some advertisers have been putting the heat on. They may not have been sure what commercials were costing them before, but now they know.

Costly delays

Yet the advertiser isn't blameless either. At a recent meeting of the Film Producer's Association of New York one member had this to say: "By the time a production house gets a job, there is always a last-minute rush. Also, after the job gets into the production house, all too often you find when a job gets sometimes as far as the answer-print stage, someone will come up and say we can't show this or we can't say that, or a client will come up and say this is not what we had in mind."

"Until the client, I think, gets more involved in doing more than giving lip service to the idea of saving money, I don't think we're going to get very far," added another producer.

The AAAA report puts the more careful use of time and better pre-production planning at the top of its list of money-saving suggestions.

It estimates the 42.5% of the revisions made in preproduction were made, not by the agency, but by its client.

Even the most self-confident of cost-control experts is reluctant to horn in on the creative side of things. The agency writer and art director have enjoyed a period of relative power, and now, many cost men fear the tantrums creative people will throw if they are restrained in any way.

A producer at a major film house believes the business management at agencies have absented themselves long enough and that, by creating these cost-surveillance programs, "they are adding a professional staff to balance with the creative staff." How do agency creative people react to economy measures? "Dreadfully, absolutely dreadfully," he says.

Still, AAAA goes so far as to encourage simplicity. Zoom lenses and fisheye lenses cost money. Ripple dissolves cost money. Castles in Spain cost money.

Clean creativity

Thompson's Shillinglaw, in an extended memorandum to that agency's creative department, suggested simplicity, not only because it is "the key to savings, but also to a more creative product."

"The desirability of simplicity is further emphasized by the size of the home TV screen," Shillinglaw continues. "Viewing our spots on a 96- or 120-inch screen, we have a tendency to lose sight of the fact that we make them for a 19- to 23-inch market. Keeping this in mind should lead to simplification of sets, action, sound, opticals and cast."

As costs have risen over the years, a number of business experiments have been launched. A variety of volume discount plans have cropped up whereby an advertiser will concentrate his business in one film house and receive in return some kind of price reduction or rebate.

But volume discounting is not always the smooth agreement it seems. Agency producers have been known to react unkindly to being told they must use such-and-such production house and may go out of their way to create unnecessary expense, according to one film house. And one producer accuses the film houses of double dealing, as well: "Once you're sure of your volume, you can gradually raise

your prices. And it has happened. I think that whole thing is a farce, volume discount."

AAAA also suggested the consolidation of production services such as opticals and editing into one editorial service, rather than open, competitive bidding on every job. Like volume discount, the economy of such consolidations is under question.

At that recent FPA session, the wisdom of consolidation was questioned from a creative point of view. The objections raised were the arguments against any sort of mass production.

"How will a producer in this city feel about just shooting the basic photography and doing a rough cut and then handing it over?" asked one member.

"Why buy a good director and not get your money's worth by letting him supervise the editing? Buying that editor—he's editing in the camera—why not let him finish it?"

Pete Mooney adds: "There's no question that in most television programing today, or television production, that if you divide the responsibility—if you take a director . . . and they go to a point and then you turn it over to somebody who doesn't know a damn thing about it and couldn't care less, I think the agencies are going to let themselves in for some trouble because you'll never know where did the responsibility lie. Did the editor mess it up? Did the fellow not give them enough coverage? I think they're running a risk there. The third item is that it might be a combination of both."

Union problem

A broader use of test commercials, the AAAA committee felt, would do much to reduce waste. Such low-budget productions would reduce revision and waste. Test commercials have, however, been a source of friction with the unions for some time.

Test commercials, "meaning cheap—meaning, if you can get away with it, nonunion," according to Benton & Bowles's Carroll, are usually put together in small, undistinguished shops. The large, union-bound film houses seldom get a crack at them.

Last year, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, best known as IATSE, proposed this solution:

When the UPI announced its broadcasting award winners, one name came up...

again (**WHDH-TV, Boston**
won the award for the Best Television
News Story of the Year — "34 Hours:
The Escape of Albert DeSalvo.")

and
again (**WHDH-TV, Boston**
won the award for the Best Television
Election Coverage of the Year.)

and
again (**WHDH-TV, Boston**
won a special "Citation of Excellence"
for a television documentary —
"The Impossible Dream.")

and
again (**WHDH-Radio, Boston**
won the Best Radio Documentary of the
Year for "The Impossible Dream" — the
radio version of the Red Sox dramatic run
for the American League Championship.)

So from WHDH-TV and Radio, a heartfelt "thank you" to the Tom Phillips Awards Committee of the UPI Broadcasters Association of Massachusetts. Again and again and again and again.

WHDH-TV and Radio

50 Morrissey Blvd., Boston, Mass. 02125. (617) 288-5000.

Represented nationally by Blair Television, a Division of John Blair & Company.

The union would allow the production of test commercials with reduced crews as long as no commercial was aired more than once. The plan was tried for 60 days and was extended for another 90 days before it was dropped altogether. The catch: The union would require all agencies taking part to produce thereafter all their commercials under union contract. The agencies refused.

One proposal that everyone seems most eager to adopt is the establishment of cost-control units at the agencies. The men the agencies are recruiting for these jobs are most often culled from the film house.

Before joining Thompson, Sel Shillinglaw was a producer at Filmmex, where he did all estimating, and prior to that he worked for Sarra.

"I sit in on all bidding sessions

and I bid them just as a supplier would," Shillinglaw says. "If they run considerably higher or considerably less we call them back and dig into it."

Al Tennyson, vice president and business manager at Thompson, adds: "It's not a job for an accountant. You have to be a film man."

Tennyson doesn't believe a surveillance program like Thompson's could work at every agency. "The relationship between that man and the creative department is interesting," he explains. In those shops where control is primarily in the hands of creative people, the cost man may be at the bottom of the heap. "Bernbach, of Doyle Dane Bernbach, would not report to this man," he says by way of an example, "So creative decisions would always override. You're back where you started from."

With a 72% increase in the last

five years, the industry is not a little fearful of the next five. Agencies and film houses recognize a threat to business. Sel Shillinglaw sums up what's on everyone's mind: "Fewer commercials are being made at present and even fewer may be made in the next few years." Advertisers are looking to get greater exposure out of each commercial now than they did five years ago.

Rubin warns of an even more menacing possibility: "After we delivered this study to the Association of National Advertisers television management seminar, we broke into a number of groups and the individual advertiser representatives at the seminar asked questions. A number of them raised the question of their own production sources. A number of them said, we are already doing our own industrial and public relations films. It is only a step to go to our own commercials. So they are thinking this. It behooves us, therefore, to act as intelligent, hard-nosed businessmen."

But Rubin is basically optimistic about the rate of increase in the next five years. "I do not believe it will be at the same rate . . . unless some innovation, as has happened with color, or a changing creative force, unless something happens like 3-D television is all of a sudden here. I don't foresee anywhere near the percent of increase in the next five years that we've had in the last five years."

Tennyson also predicts some stabilization. "We have really gone through a revolution with the influx of the still cameraman," he explains. "Many of these people will learn more about film, and the next step will be they will become more efficient."

One producer, less optimistic, fears the time may come when television will be the least efficient media buy: "I had a \$1,200-a-day director tell me that he was very angry that he was only getting \$1,200 a day. They now want two, three, four thousand dollars a day. Maybe that's an indication of the next five years."

Sam Magdoff, president of Electra Film Productions offers his own, cautious point of view: "There's a delicate balance in the world today. If we spend too much to sell soap, we can tip that balance. I don't think we will. But I do think we can let our spending get out of proportion if we don't watch it. So we are watching it."

END



Copyright TELEVISION Magazine, August 1960

We're keeping heads above water in Ohio

We're keeping heads above water by a simple method of floating called "drownproofing." It's a little known system developed more than 25 years ago, designed to keep people afloat in the water for long periods. We found out about it and devoted one of our MONTAGE* documentaries to it. Then a lot of other people got interested in drownproofing. Hundreds wrote for

more information, so we printed a pamphlet. Scores of schools and health organizations planned to include drownproofing in their water-safety courses. Now we're building a series of 60 second instructional spots for use in specific time periods. We're out to keep people's heads above water. We think it's part of our job.

 **WKYC-TV 3** Cleveland

*MONTAGE is a 30 minute weekly color film documentary with a spectrum of program material as varied as life itself. MONTAGE is produced by WKYC-TV, Cleveland, NBC Owned and represented by NBC Spot Sales.

EYE ON THE GHETTO

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normally you couldn't hear together. We have the vehicle to bring groups closer together. That's what we're trying to do."

Why are broadcasters getting into the act now after sitting on the sidelines while the urban crises developed into a series of explosions that culminated in last summer's riots and the widespread civil disorders and riots that followed Dr. Martin Luther King's assassination in April 1968? One broadcaster from a northern city

where Negroes make up only a minute percentage of the population, but where a weekly dialogue show between whites and blacks has a prime-time slot, says that "Some of us were very slow in waking up to how critical this situation is. A few years ago many felt that this situation would work itself out. But it hasn't. No matter what type of program goes on the air it obviously isn't going to turn the world over in a few weeks. But every program is a help to the black community."

Although all broadcasters are

aware that there are impoverished whites as well as Negroes, it is the black ghettos and the residents of those poverty areas that most stations are trying to help.

By far the most complex and massive undertaking by any group or station has been Westinghouse's prime-time special, *One Nation Indivisible*, which has now been shown on 63 stations. WBC provided the first two hours of programming and in a detailed booklet suggested how each station might localize an additional 60- or 90-minute segment, so as to pro-

**"Hey, white man!
Look at me!
Still can't see me, huh?
You don't want to see me,
but I see you.
I see you on billboards and posters,
magazines and newspapers.
I see you on stage, on TV, on the screen.
I hear you, I read you, I see you.
Everywhere I turn, there you are,
over and over and over again!
I'm there when you wake up in the morning;
serving you breakfast, driving your car,
sweeping your floors, selling you papers,
opening the doors for you, washing your windows.
I see you but you still don't see me, do you?
Still don't want to, do you?
Well, you're gonna see me.
I'm gonna make you see me
starting right now!
And the best way to see me is
from the inside out."**

This is what a unique, daily, hour program on KTTV (TV) Los Angeles is all about. It's a continuing documentary that attempts to reveal the soul of the black community in Southern California. Created and produced by the Performing Arts Society of Los Angeles (PASLA), in cooperation with Metromedia Television, *From the Inside Out* started on May 27 and is scheduled to run through mid-September, for a total of 90 shows.

Most of the time the program originates on location from the heart of the ghetto areas. KTTV commits a remote truck and a crew of five to the daily production. Many of the shows are telecast directly from PASLA headquarters on South Vermont Street, slightly northwest of the center of Watts. PASLA rents two buildings; one, a former vaudeville and movie house, is used primarily for the group's theatrical workshop; the other, once a pawn shop and then used by a tire company, has been converted into administrative offices for PASLA, with a small TV studio in the back.

From these diverse locations, PASLA presents such programs as the "Natural Revolution," 47 minutes devoted to Negro hair styling, with the emphasis on how it aped white standards in the past and now has become a symbol for a new breed, a black badge of identity. Or PASLA, again to highlight the black man's pride of identity, has staged fashion shows with the simulated attire of black Africa shown and explained. A regular feature is to call on local children to read "Black Profiles in History," still another effort to encourage black pride.

Basically, though, the program tries to reflect the temper of the community. "Social-action drama, that's the emphasis of this whole

gram *One Nation* as a full evening's fare.

The special could probably trace its genealogy to WBC's 1966 Philadelphia conference on urban affairs. At that time Donald McGannon, WBC president, called on all stations to fulfill their role in society by helping to "solve the problems of our city, instead of merely reflecting and reporting them . . . We can hardly use the alibi that what we do doesn't make a difference—for in our hands lie all the powers of broadcasting itself."

His statements of two years ago are reflected today in the comments of *One Nation's* executive producer, Bil Osterhaus of Westinghouse's KYW-TV Philadelphia. The special says Osterhaus, had an effect "because there weren't the usual big-name spokesmen appearing on the air. It was a show devoted to getting away from the spokesman and getting down to the people. I don't know if anyone would have paid attention to a show like this a few years ago, but today it is a reflection of real concern by broadcasters of the times

we live in."

One Nation's job was to go beneath the surface of racial and urban unrest, and events like the King assassination and subsequent rioting didn't affect the production. "We didn't lose one frame of film," says Osterhaus, "we weren't that close to the surface." Osterhaus describes it as the "kind of show that turned people on." It wasn't dated when it initially ran in most cities May 20 and "it's not out of date today." But for all of television's efforts in establishing a white-black dialogue, Bil Oster-

organization," explains Vantile E. Whitfield, co-producer and co-director of *From the Inside Out*. Yet the program is not addressed exclusively to a black audience. "If I thought we were just reaching black people, I'd chuck the format altogether," says Whitfield. "A lot of white women are going to see our problems."

Metromedia Television is investing some \$70,000 in the project, the program being budgeted at a modest \$4,000 a week. Creative control, however, is solely in the hands of Van Whitfield and his coproducer and codirector, Jackie Gober. The 37-year-old Whitfield is an actor-director-producer-designer-teacher, with a bachelor of arts from Howard University in Washington and master's from UCLA in theater arts. Gober, 35, nightclub manager, public-relations representative, gospel promoter, artists rep, producer, was associated with *The Johnny Otis Show* on local television in Los Angeles and created and produced the *Gospel Jazz* program for the short-lived Subscription Television Inc. organization.

The two got together in 1966 and began plotting a documentary film that would be dedicated to digging into the soul of the black communities of this nation ("At first I didn't want to have anything to do with any black cat named Vantile E. Whitfield," remembers Jackie Gober.) They believed that virtually all television documentaries and specials on black America were "from a white point of view and rendered within the limitations of a broad cultural gap" between the races. The result, they were convinced, was that these presentations, many times (without malicious intent), "have been guilty of the sins of omission, biased conceptions and prejudicially

slanted" conclusions. The idea that a black-produced documentary film would be able to get at truths not possible to well-intentioned white producers because of the existing apathy and distrust that separates blacks and whites gained some mileage at NBC-TV. But it was James S. Gates, until recently vice president and program director for KTTV (now president of VTP Enterprises, Beverly Hills), who suggested a daily taped program from the black ghetto.

Now that *From the Inside Out* seems to have established a foothold in the Los Angeles market, even at the unpropitious time of 10:30 each weekday morning (to generate more of an audience PASLA is conducting a letter campaign among doctors asking them to switch on television sets in their waiting rooms), Whitfield and Gober are making plans to syndicate the concept as a format in other markets. The objective would be to expose the black point of view in urban centers all over the country.

Perhaps more important, what PASLA wants to do, in the words of Jackie Gober, "is to combat the tendency of money going into the black community at 8 every morning and coming out at 5 every evening." At this point no money at all, except Metromedia's, is finding its way to *From the Inside Out*. KTTV is currently scheduling some 12 public-service spots on the show.

Mr. Gober, who is charged with making *From the Inside Out* a commercial success, hopes to get support from local banks, supermarkets, oil companies. "This is not a deprived area," he explains. "It's an exploited area." His plan is to put Negro salesmen in the field to sell the program locally.

This fits in with one of the origi-

nal ambitions for the program—to phase out the whites connected with the program and make it exclusively a production created by members of the black community. "We hope to promote and create economic circumstance in the community so that the black people there can gain from the few opportunities that are made available," says Jackie Gober.

In particular, the five jobs behind the camera held down by white men from KTTV were projected to be, with the station's cooperation, gradually taken over by black cameramen and technicians who would benefit from on-the-job training. The National Association of Broadcast Employees and Technicians has given the station and the program producers cooperation to the extent that it will not object to nonunion nonemployees operating equipment over which it has jurisdiction. The station claims that if it can find competent minority-group technicians to run the program, and their employment would not cause other people to be laid off, they will be hired.

The American Federation of Television and Radio Artists also has been asked to grant waivers on the program. According to arrangements worked out between the station and the talent union, all non-professional performers are exempt from union scales. If there's a professional who is performing, say Harry Belafonte, he must be paid union scale. AFTRA also says that one professional performer—who doesn't have to be a union member—must be employed on each program and paid scale.

"We hoped to phase in all of our people," reports Jackie Gober. "We have 24 teen-agers here ready to learn." "You never get 100% of what you want," reminds a station spokesman.

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haus has a realistic, if apprehensive, outlook. "The sad part is that we may show it next May 20 and it may still not be out of date. I hope so, but I doubt it."

If the night that *One Nation* ran turned out to be included in the FCC's composite week used for license renewal, the WBC stations would show having carried three-and-a-half hours of public affairs programming. What would not be shown would be the \$150,000 production costs, the three months put in by a full-time crew of 25 to 30 (half from WBC, half freelance) and the 50 others who worked on individual sections of the project. Nor would it show that 63 stations had bumped a night of prime-time entertainment, news and sports to carry this show—sight unseen. To Osterhaus, the number of stations that booked the show without seeing a single frame speaks well for the industry's interest in the subject matter. For the non-WBC stations that carried the show, the cost was minimal: \$100 booking fee for the two WBC-produced hours.

The on-air efforts reflected in a program like *One Nation* are being duplicated in some areas by behind the scenes activities, such as those of Time-Life's WFBM-TV Indianapolis and wood-TV Grand Rapids, Mich., and by Triangle's KFRE-TV Fresno, Calif. In Indianapolis, more than 400 business and industry leaders and their personnel officers attended a seminar aimed at giving a clearer understanding of the unemployment picture in that city. In Grand Rapids, a two-day seminar of 125 community leaders was geared to a look at the city's future in areas of government, environment and society. In Fresno the station initiated a program called *Dropouts Anonymous*, designed to activate the community in helping youngsters either stay in school or resume their education.

How do you define education on television? The networks' early-morning college classes are one thing and the clever approaches of a Captain Kangaroo (or his local counterpart) are another, but these aren't the answers that some stations have sought in trying to advance the job prospects of the illiterate and foreign-born who are trying to gain a foothold on America's prosperity ladder.

What about the more than 1,000 English lessons KMEX-TV Los Angeles has programmed for its Spanish-speaking viewers four times a week

for more than a year, or the daily half-hour math and social studies classes of wzzm-TV Grand Rapids, Mich., for students who failed those subjects in the regular school year, or the half-hour KMOX-TV St. Louis airs each morning to teach

Backfire

WwJ-TV Detroit has decided that it's possible to be too helpful in race-relations programming.

The Interfaith Action Council, representing 1,200 churches and synagogues in the metropolitan area, approached the station with an idea for a program series on racial problems. The council said it would underwrite the shows since it had some money and the New Detroit Committee had provided \$60,000. Additionally, the council intended to promote the series from the pulpits and have 300,000 parishioners view the programs in small groups and then discuss the points after the shows had been aired.

On paper it sounded fine. The station knew the reputation of the council's leaders as well as the leading businessmen who make up the New Detroit Committee. So wwj-TV agreed to give five 7:30-8 p.m. Monday slots to the series, which was to be produced for the council by a crew from the Ford Foundation-sponsored Public Broadcast Laboratory. After two episodes, over which wwj-TV exercised no editorial control since it felt the sponsors were people that could be trusted to do a "responsible job," the station suggested that the series be moved out of prime time and into a Saturday afternoon period.

WwJ-TV felt the two programs that it had already aired had lacked proper balance, didn't fairly reflect the racial problem and were, in fact, probably antagonizing whites and blacks rather than bringing them closer together. Since the station was responsible for what went over its facilities its only alternatives were to cancel the remaining three shows or move them into a time slot where the prenotified parishioners could watch it. It chose the latter course. However, the council went to wTVs (TV), Detroit's ETV, got the Monday-night period there and ran the remainder of the series. In turn, wwj-TV got a barrage of similar-sounding letters berating the station for canceling such a needed show in favor of its regular fare, *The Monkees*.

basic English to adults, or Triangle's *Operation Alphabet*, a 190-show, half-hour series to teach basic reading and writing, which the station group is offering free to any station that wants it?

What can a mass-audience, English-language station offer to the Spanish-speaking minority in its market? WGN-TV Chicago created a weekly program, *Charlando (Chatting)* to help the Spanish-speaking viewers adjust to their new homeland. The program contains community events and announcements and familiar Latin rhythms, but it also gets down to some of the more unpleasant and necessary aspects of living in any society, let alone a society in which the natives cast a wary eye at those who like their music loud with a Latin beat, read newspapers and labels in grocery stores that are printed in a different language and speak with machine-gun rapidity in a dozen dialects of a tongue that is foreign to the country they now call home. It's difficult enough explaining some of life's hard facts to Americans in English. It's even trickier trying to spell out for the minority group such things as their rights if arrested and the legal pitfalls of buying on time.

The language of the ghetto Negro is somewhat foreign to the Queen's English and it rarely sounds like the pear-shaped tones TV stations wish their announcers to have. So kyw-TV Philadelphia is going to the vernacular and slang necessary in its series, *The Thing About Money*, to teach ghetto residents about installment buying, credit and the like.

A new surge in programming seems to be specials and series spelling out the American Negro's African heritage and telling the Negro child to be proud not ashamed of his forebears. This will not be the easiest task television has ever undertaken for it must dispell 200 years of myths, bigotry and racial subjugation. It's no easy task for a continuing series, let alone an hour or 90-minute special, but it is another indication of a communications medium's attempt at progress.

Perhaps the most widespread programming form aimed at the minority groups, particularly the hard-core unemployed, is the job opportunity programs. The idea appears to have evolved from a June 1967 program, *The Opportunity Line*, on WBBM-TV Chicago. The station, in cooperation with the state employment service and Ur-

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ban League, set about offering jobs on the air, having guest experts discuss training and job counseling and having those who did get jobs come back and tell the viewers that such a feat is not impossible. The series quickly spread to the other CBS-owned stations and by CBS's latest count 15 other stations are presenting such programs. Of those responding to the TELEVISION survey 17 stations are carrying such programs as regular series and several other stations have made specials out of the program theme.

A rather extensive citywide project along those lines was conducted recently in Sacramento, Calif. There the three commercial stations KXTV (TV), KCRA-TV and KOVR (TV) plus KVIE (TV) the Sacramento ETV and KIXE (TV) the Redding, Calif. ETV joined in a 12-hour *Work-a-Thon*, aimed at generating jobs for the unemployed and also at getting financial pledges to enable public service agencies to place young people in summer jobs. The ETV's carried the special, which originated at KXTV for all 12 hours. The commercial stations carried from seven-and-one-half hours to nine-and-one-half hours of the show. The results came to hundreds of job offers totaling more than 420,000 man hours and contributions of more than \$9,500.

In the midst of all these promising prospects of station activities there are, as might be expected, some disquieting and disheartening notes. But in TELEVISION's survey, these proved to be almost nonexistent. A manager of a southern station was able to equate the problems of the cities only in terms of problems with the local Negro population. To that degree he said there is no need to carry special programming since "we have no issues here—the white and black people treat each other quite well. We've had peace and don't believe in creating issues that don't exist. We cover the local news impartially but have nothing to get up and beat the drums about."

This man spoke sincerely; he was not trying to hide behind a cloak of Uncle Tomisms, but he couldn't believe that a station had an obligation to look closely at the community with an outsider's eye and see where improvements could be made. Other stations have tried to fulfill that obligation—an obligation that comes from maturity, not government fiat. END

The storm before the calm

by Gerald Gardner

This is the time of year when the critical soothsayers gloomily trot out their familiar prediction that the forthcoming TV season will be the most calamitous of them all.

Small wonder that the most overworked men in the TV business are the public-relations executives whose job it is to let the public know just how splendid the new season will actually be.

Our scene is the Rockefeller Center office of the Television Publicity Institute, a public-relations organization subsidized in full by the three networks. As we FADE IN, TPI's chief publicist, J. BYRON HACKER, is being interviewed by a crew-cut newspaperman named SIDNEY APPLE.

APPLE: Mr. Hacker—

HACKER: My friends call me "Hack."

APPLE: Uh, Hack, I write the TV column for the *Christian Science Monitor*.

HACKER: I didn't think you wrote the medical column.

APPLE: Yes. Well, how is the new season shaping up, sir?

HACKER: Ah, the new season. I don't think it's overstating it to say that this fall television will step out in a dynamic new direction.

APPLE: In other words, it will be a turning point?

HACKER: Not in other words. Those are the words.

APPLE: (scribbling) Turning point . . .

HACKER: During the past year there's been a *revolution* in programing.

APPLE: Really? Who won?

HACKER: Uh, the public won. Remember, Mr. Apple, programing is programing, quality is quality, but the public is the public.

APPLE: There's no denying that.

HACKER: Now, I suppose you're anxious to hear the highlights of the new season.

APPLE: Yes, sir.

HACKER: There are several ground-breaking new shows, Mr. Apple. One's

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shows and the Land study says many station newscasts are now entirely in color, and this, of course, has been an expensive transition. "One station reports it spent nearly \$700,000 for a color studio, largely for news. Another station states it invested over \$2 million in color conversion, more than \$100,000 of which was related directly to news."

Local news staffs expanded to meet the increased programing. "Of the 151 stations which responded to our query on expansion of their news staffs, 114 reported they have expanded their staffs over the last five years." In a series of direct interviews with 61 selected stations, Land researchers attempted to get more detailed information on costs of local news programing (see tables, pages 53-55). From these interviews it would appear that the average of responding stations has direct annual news costs of from \$100,000 to \$500,000. Total *indirect* annual costs (news share of overhead, other out-of-

pocket indirect costs) ranged from a high of over \$500,000 to a low of less than \$20,000.

These same respondents were asked to estimate their costs for putting on a half-hour of locally produced news. Answers again varied widely but a large number of reporting stations (most of them in areas under 500,000) said that costs to produce a half hour of local news ranged between \$200 and \$1,000.

The study went into the question of profitability of local news and noted that many station managements feel that it's simply a loss operation. "Yet a substantial minority of stations report a modest to handsome profit on it. Typically, they say news is profitable; it is the public-affairs programing that represents a loss."

Moreover, says the study, there is "some evidence" that stations that spend a good deal of money producing news shows are most likely to show a profit. "In a single city, for example, one station spends over \$100,000 a year on news and calls it a loss operation; a second

about an English professor of phonetics who joins a nunnery. It's called *The Flying Noun*.

APPLE: Sounds very fresh.

HACKER: Another is about a rock-and-roll group that's captured by the Nazis—

APPLE: *Hogan's Monkees*?

HACKER: Right. And we've got two other biggies in the wings. In *Julia*, Diabann Carroll plays a Negro girl—but we just ignore the fact that she's a Negro.

APPLE: Very astute.

HACKER: And in *The Doris Day Show*, Doris plays a widow with three children—but we just ignore the fact that she's white.

APPLE: And no longer a virgin.

HACKER: Check. Another newie is *The Ugliest Girl in Town*, a comedy about a guy who dresses up like a dame.

APPLE: (scribbling) Funny hermaphrodite . . .

HACKER: In one episode he runs off to the South Pole.

APPLE: (scribbling) *Charley's Antarctica*.

HACKER: Another trendsetter is *The Don Rickles Show*. We have high hopes for that one—though I'll tell you, personally, I find Rickle's insulting manner highly objectionable.

APPLE: Highly what?

HACKER: *Objectionable!* Open your ears, fathead.

APPLE: Sorry.

HACKER: Then there are the new adventure shows—*Lancer*, *Hawaii Five-O*, *Journey to the Unknown*, and *Land of the Giants*.

APPLE: Well, Mr. Hacker, you seem to have an exciting year ahead.

HACKER: We do indeed, Mr. Apple. I see intrigue and the blood-curdling tension of men fighting for their very lives.

APPLE: Wonderful.

HACKER: And things will be even worse *outside* my office. FADE OUT.

spends over \$150,000 and breaks even; and a third spends over \$400,000 on news in the same market and makes a profit."

Of the 139 stations reporting profit and loss for news, reports the study, 57 were in the profit column, 57 in the loss, and 23 in the break-even column.

The rest of the Land report for the NAB as it relates to the local station and the community covers efforts in somewhat arbitrarily defined categories in public affairs, community affairs, education, religion, agriculture and community involvement.

These are essentially station-by-station narrations of local programming, and it is sometimes difficult to make generalizations about them. However, certain trends seem evident.

In public-affairs programming, for instance, the report stresses that the big emphasis was on the so-called urban crisis (see the lead story, page 37, this issue).

"Special and regular programming devoted to race relations, to ghetto existence, and to specific

remedies for poverty pockets tended to overshadow other local efforts related to more general problems such as water pollution or drug addiction."

Other apparent trends in local public-affairs programming: a new emphasis on international matters prompted by the war in Vietnam; a new maturity in regard to controversial subject matter, such as venereal disease, suicide, homosexuality and prostitution.

This same pattern of freedom of subject matter can be seen in the samplings of programs listed in other categories in the report—in education, in so-called cultural enrichment, in community affairs. Even in religious programming, horizons seem wider. The report notes that more and more religious programming is concerning itself with social questions.

At the same time, religious shows generally are trying to reach a wider audience through entertainment, eschewing hard theological questions.

In a special section on community involvement, the report says that

the television station of the mid-sixties "is in a state of transition from a primarily passive conduit of entertainment and information to an active, originating force in community life. This is indicated not only by the major expansion of news and public affairs operations still taking place nationally, but by a growing variety of off- as well as on-the-air programs which are basically forms of organizational community involvement." (Community-involvement programs range from guided tours of station facilities to job-search drives to alleviate ghetto unemployment.)

The conclusions of this section of the study are that stations have over the years become community institutions and that these institutions have developed: "They are showing increasing signs of maturity and are moving toward higher levels of community responsibility." But the introduction of a wire technology "would in all probability signal the transformation of the present system into one in which the present balance between entertainment and information would be altered drastically. One has only to think back to the days of the theater newsreel, the motion picture industry's contribution to public enlightenment, to see the potential implications of such a change."

If local television is permitted to develop as provider of entertainment and provider of information, "the national prospect is for both functions to be served well, as the profit base of the one insures the continuation of the other. A shift to a multi-channel wire-grid system, which would probably incorporate pay television as an important factor, would mean a destruction of this balance, a sharp thrust upward in the direction of mass entertainment, and a decline in the informational service."

The over-all conclusion of the Land report is that although a multichannel wire grid system might lead to a modest expansion of nationally supplied entertainment programming it carries a very real threat to the local nature of broadcasting. Was this system worth preserving? There is no question in the minds of broadcasters, but television has been under attack on the local program issue.

The report came to the conclusion, of course, "that the present local television broadcast system serves substantial social values on the community level, arising from the station's function as a community force." END

EDITORIAL

The expanding force of local journalism

Hitting the street in the old hometown

□ The dominant finding in the survey of local programming that occupies much of this issue of **TELEVISION** is that broadcast journalism is the ascendant force at stations in all parts of the country. More stations are producing more news programming. The corps of broadcast journalists is growing.

This trend can only be accentuated as television matures. Local news, imaginatively and responsibly collected and presented, gives the station an identity of its own. It elevates the station above the function of acting as a relay point for nationally distributed programming.

It is that national programming, of course, that has made television the most massive of mass media. But national programming is not enough. If a television station is indeed to be a window on the world, it must remember that the world includes its own community.

□ National spot advertising is the big breadwinner for the commercial television station.

That has always been an indisputable fact that those in the business recognize as one of the verities, like three-year license renewals and programming in the public interest.

Network and local revenue have always been a relatively minor part of the station's overall take.

Perhaps it is beginning to be just a little bit different.

Last year was considered a bad one for spot, and as

the first signs of upturn came in the first quarter of 1968 only the larger markets seemed to be benefitting. Markets below the top 30 still seemed to be having a problem bringing in enough revenue to show a growth in operation.

With more than 500 TV stations in cities below these top-30 markets this was a problem area of considerable importance.

So, reinforced by scattered reports that many smaller-market stations were fighting back through one means or another, **TELEVISION** undertook a survey of just what was being done, the results of which will be reported in detail in the September issue.

One of the most startling discoveries was that national spot is beginning to have a rival—local advertising.

Faced with loss of national revenue, stations had beefed up their commercial-producing facilities and their local sales departments to the point that they were selling new local advertising at a considerably faster pace than they had increased their national spot.

Local merchants, convinced by their cash registers that TV advertising pays, were signing up to long-term contracts in increasing numbers. While national spot is up over totals a year ago—even in secondary markets—local television is up far more percentagewise than its big brother.

Just another proof that in television it's a good idea to check your indisputable facts now and then.