

THE MANY WORLDS OF LOCAL TV

BY THE EDITORS OF TELEVISION MAGAZINE

TELEVISION

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The current of local television flows through the nation from the borders of the Northeast to the South and the core of the Midwest, and on to the Pacific shore. From an appendage to network offerings and syndicated product, local programming's grown into a full-blown third dimension. Its spirit is willing, its desire is strong. It's becoming constant and vital.

And it's accomplishing much of what it aims for. A look at these accomplishments follows.

LOCAL TV: YEAR OF PLENTY

BY MORRIS J. GELMAN

THE world of local TV is unquestionably wide, often wonderful, sometimes dreary, yet over-all splended enough to rate recognition from even fastidious critics. Within it is reflected the gamut of human achievement and emotion—of happy days and sad ones, of men both miniature and mighty, of trouble and time, of vile deeds and divine delights, of fashion and of intellect.

The world of local TV was forged in the public interest. It's the product of how well the 556 commercial television stations in the country have fulfilled their public service obligations. It's a world long bulleted in the classic conflict between commercial and non-commercial interests. A television station, according to one authoritative definition, is "a medium of communication with a public responsibility to entertain, inform and instruct." But a TV station is also an advertising medium, a vehicle for private profit, charged with the need to produce revenues. The 1964 world of local TV is television's latest effort to strike a balance between a monetarily munificent service and a meritorious one.

In terms of depth and breadth and amount of on air time, the world of local TV suffers in comparison with the worlds of non-local TV. Programming, the TV station's principal product, comes from four basic sources— from the networks, or from independent program packagers and syndicators, or from movie distributors or from the station's own resources. The inherent costliness of TV programming limits that last-named supply. The national suppliers have the resources and know-how to turn out a product often more commercially popular. Thus the world of local TV is seen only a minority of the time a station transmits. And even the best that it has to offer is sometimes swamped by the deluge of nationally produced product shown. Still, it's an ever increasing minority effort, whose reach is impressive and talent for holding a mirror up to community life, exciting.

The requirements of the world of local TV differ in each community in each section of the nation. The economics are different for each class of station as well as for stations of the same class operating in different communities. But at least one general principle applies to most of the inhabitants of the world of local TV: each hopes to render a balanced

program service of diversified interest to all the public and also hopes to include ample time for education, cultural subjects, religion, entertainment, news events and the activities of local civic enterprises. The aspirations are there, the principles accepted but sometimes the full-scale effort is lacking.

Local TV in the past has been more chided for its sins than celebrated for its accomplishments. It was a price paid for a slow start toward the creative energy now being displayed across what was once labeled—justifiably or not—a "vast wasteland." There *has* been a wide upgrading in local TV's program efforts, certainly in volume if not in quality. The Federal Communications Commission's prodding has possibly accelerated this situation. Increased competition, surely, has spurred things along; a good way to achieve dominance in a market, stations found, was to devote themselves more to local production. But, perhaps even more significantly, stations grew weary of being just another faceless affiliate, riding the network line most of the broadcast day. They sought an identity, a special character, independence, individuality. Gone today, for the most part, is the time when a network affiliate in one market was virtually indistinguishable from one in another market.

The world of local TV in 1964 has never looked so good. It's bursting with activity, with new ventures, concepts, designs. Tastes have grown more sophisticated, more adult in their wants. The world of local TV has achieved a respectability, a wide acceptance that leaves less and less room for critical snipers. Even the local program directors, once television creators virtually without portfolio, are beginning to achieve a new dignity and prestige. This was much in evidence last spring, when for the first time local programming men, at last banded together in an organization called the National Association of Television Program Executives, met in New York for their first of what is projected to be an annual meeting. Their purpose was to initiate a sounding board for the exchange of programming ideas.

It's a sign of the time. No longer is local programming at the crossroads. No longer is it a question of prodding stations to reinforce their own program departments and putting their own facilities to much more use. The world of local TV in 1964 is trying harder, attempting more, chalking up its best results ever.

All this is not to say that the world of local TV should be painted only with an upbeat brush. Local programming spontaneity and creativity is still the surprise, not the so-what. More of what can sell is programmed than what can inspire. The filmmaker still occupies considerably more of the TV station's time than the local live producer. The rerun and the rerun of the rerun is still being rerun with consistency. Much of local programming is still but an imitation of past successes. Today's nighttime applause sometimes becomes tomorrow's daytime ho-hum.

But the world of local TV is unmistakably following a high road in programming. Strong news, weather and sports staffs are being developed at stations all across the country. Good children's programs are in the ascendency. New creative departments entrusted with greater responsibility are being built. Programming men are being cut loose from the shackles of sales. More and more room is being found in daily schedules for exciting new programming, for live shows, for new talent. A search for uniqueness has been undertaken and its findings have already brightened the airways.

There are growing signs that the world of local TV now recognizes that programming which reaches for a challenge is

the heart of the television business. There's also a general recognition now that effective broadcasters must distinguish between community tastes and audience tastes and concoct a merger of the two. Most importantly more local stations are being more themselves and doing the things peculiar to their markets.

Documentation for these conclusions are derived from TELEVISION MAGAZINE's fourth annual questionnaire survey on local programming, conducted this summer. Questionnaires were mailed to all U.S. TV stations operating prior to May 1, 1964 (satellites were not included). These stations were asked to report on a week corresponding to the week used in the three previous years—in this instance the week of May 3 through May 9, 1964. Usable replies were received from 235 stations, which comprise 45.4% of the total TV stations queried, by far the greatest response in the four-year run of the survey.

Stations were asked to break down their total hours on the air into network hours, syndicated hours, local feature film and local live. In addition, specific breakdowns of the syndicated and local live hours were requested. Questions about editorializing were also asked as well as a general one about future programming changes.

How is the station's broadcast time allotted? Table 1 shows the breakdown of local, feature film, syndicated and network operating hours in percentages of total operating hours of the station for the week. In aggregate the 235 respondent stations were on the air a total of 29,082 hours the sample week.

Table 1
PERCENTAGE OF TOTAL OPERATING HOURS

Network hours	54.3%
Syndicated hours	13.4%
Feature films	13.7%
Locally produced	15.5%

More than half of all programming hours for the 235 respondent stations are devoted to network programs. This ratio has remained fairly constant down through the years. In 1958 BROADCASTING MAGAZINE surveyed 26% of all U. S. TV stations on the air and found that network programs were being broadcast 54.5% of the time. In the current TELEVISION MAGAZINE survey, the ratio of network hours to total broadcast time would have registered somewhat higher if the 14 non-network affiliated stations who sent in completed questionnaires had not been included in the over-all computation.

In the surveyed week, May 3-9, seven stations (the same amount as last year) logged under 100 hours on the air. WCBS-TV New York, which introduced an all-night format of feature films, was on the air longer than any other station answering the survey. It broadcast for a total of more than 164 hours. Two other stations, one in the far West, the other in the not-too-deep South, were on the air for more than 150 hours.

The networks are in no danger, apparently, of losing their hold on station time. One three-network affiliate in a western state carried 109 hours of line feeds. More than 87% of its total broadcast time was given over to network presentations. Two other stations, one a CBS primary in the

Midwest, the other an NBC primary in the Northeast, both carried network shows more than 80% of their time on the air.

Of all network affiliates, as many as 13 carried fewer than 50 hours of network feeds. This was more than twice the number of stations falling below the 50-hour mark in the 1963 survey. One Ohio station, an NBC affiliate, on the air for 122:30 hours during the survey week, took only 13 hours of network programming. This possibly indicates that the absence of a binding option time regulation may be encouraging stations to go more their own rather than the network way.

Television's canned products fell off slightly. Two stations claimed to have booked no syndicated programs at all, 12 others carried less than five hours of syndicated fare. A California independent, however, broadcast syndicated shows for a total of 71:45 hours or almost 60% of its time on the air. Indeed, 22 of the 235 respondent stations carried more than 30 hours of syndicated programs a week. Overall, the surveyed stations which broadcast syndicated programs leaned more heavily to off-network offerings by a four-to-three margin over first-run product.

Feature film usage seems to have taken a spurt after indications last year that it was dropping off. In the survey week of 1963, six stations carried no movies, while highs of 73 and 79:30 hours were registered by two Los Angeles independents. In all, 18 stations ran more than 30 hours of movies, while 38 stations ran less than five hours.

This year's statistics show increasing popularity for feature film. Only three stations carried no movies, while the highs have jumped to 83:15 and 75:30, again established by two Los Angeles independents. On the extremes, 21 stations carried more than 21 hours of feature films, while 31 stations failed to carry at least five hours of movies.

Of the total of almost 30,000 hours the 235 responding stations were on the air during the sample week, syndicated and feature film presentations were shown more than 26% of the time. Locally produced programs accounted for only 15.5% of the total broadcast hours. This, still, is an upward trend, though one of barely perceptible progress.

Table 2 points this out by comparing this year's findings with figures from the three previous survey years.

Table 2

	1961	1962	1963	1964
Number of stations reporting fewer than five hours of local originations	4	3	3	7
Number of stations reporting more than 30 hours of local originations	4	6	22	23
Number of stations reporting more than 50 hours of local originations	0	0	4	3
Highest number of locally produced hours represented by a station	41	60	65:15	76:35

WNBC-TV New York chalked up the high total of local originations this year. WCAU-TV Philadelphia was a close

second with 72:35 hours of local production. Four stations, one an independent, reported no local activity.

Stations were asked to break down their local hours to indicate just how they are being allocated. Table 3 shows the percentage of total station hours on the air allotted to various local activities and also shows the percentages of use in relation to total local broadcast hours.

Table 3

Locally produced activity	% of total locally produced hours	% of total station hours on the air
News	24.9%	3.9%
Children's programs	29.3	4.5
Educational-cultural	11.3	1.7
Women's service shows	7.5	1.2
Variety-panel-music	10.2	1.6
Audience participation	4.0	.62
Religious	7.4	1.1

In relation to the total universe in which it operates, local TV still emits but a mere twinkle of activity. Not one of its programming categories commands as much as 5% of total station time. News and children's programs are the leading locally produced programs. News is a catchall activity that frequently lays claim to weather and sports. Enough of TELEVISION's respondents tabulated news-weather-sports as a combination figure to make a statistical break-out of the three programming features invalid.

Children's programming seems definitely on the upswing. It now rates the biggest chunk of locally produced time. On the low end of the measure, the locally originated audience participation program has all but disappeared from view, a circumstance perhaps not widely lamented. Religious programs—usually shunted into early Sunday morning slots—and women's service shows appear infrequently.

In the 1962 survey, 10 stations out of 185 reporting programmed one hour or less of local news in the survey week. In 1963 it was seven stations out of some 200. This year, this negative finding fell off to only three stations out of 235. In 1962, 14 stations turned out more than seven hours each of local news coverage. In 1963, 27 stations programmed news over seven hours, four of them more than 10 hours. In the 1964 survey, 40 stations gave local news more than seven hours a week of time, seven of them more than 10 hours. Most of the leaders in local news programming, however, came out of the top 10 markets. A notable exception is a midwest station in a smaller than top 40 market which programmed 14:35 hours of straight news programs (sans weather and sports) in the sample week, the highest total claimed.

Children's programming ranged from a low of 30 minutes (24 stations did not show any children's fare at all) to a high of 29:30 hours registered by Chicago independent WGN-TV. The non-network aligned stations generally produced the best results in this phase of the survey. Independents WNEW-TV New York, WTTG Washington, KTLA Los Angeles and KPHO-TV Phoenix, for example, were all in the front rank of stations producing children's shows. In all, 24 stations (there were only nine last year) gave 15 hours or more a week of their broadcast time to the kiddies.

The programming pendulum is swinging most strikingly against the scheduling of women's service shows. Ninety-two stations reported that they carried no programs of that description (the figure was 75 last year). Only five stations this year, compared to 11 in 1963, carried more than five hours of women's service shows. Thirty-seven stations—two more than last year—found some time for the strictly feminine fare, but it totaled less than an hour a week. The ladies' best friend was KJEO Fresno, Calif., a UHF outlet which broadcast eight hours of programs for women during the survey week. Some stations integrated women's service features into other programs such as news shows.

In the variety-panel-music program category there were some indications of increased activity, but there also were signs to the contrary. Last year only eight stations carried nine hours or more of variety-panel-music programming. This year 10 stations topped that mark. But last year 74 stations programmed no variety-panel-music shows, while in the most recent survey 91 station questionnaires came in with negative results in this category. Again, on the affirmative, two stations—one in Nevada, the other in Ohio—said they carried variety-panel-music programming for 17 hours a week each, some three hours a week more than any station reported in previous surveys.

EDUCATIONAL PROGRAMING BACKSLIDES

The area of educational-cultural programming showed some serious backsliding. Five more stations than last year—35 to 30—carried five hours or more of the high-brow shows, but 80 stations this year compared to 52 in 1963 programmed no such shows at all. In addition, of the 155 stations this year which did telecast educational-cultural programs, 47 of them allotted the programming less than one hour. WNBC-TV New York claimed 12 hours of educational-cultural fare for the May 3-9 period, the highest such figure reported. In the 1963 survey a Miami station claimed 15 hours.

Audience participation shows always come off with low marks in any local production survey. Stations apparently feel that there's no great community need in this area and whatever shows are desired can more feasibly and economically be produced by the network. This year's survey shows no surprises. Only 56 stations—fewer than one-fourth of all stations reporting—devoted time to it and 18 of them had total coverage of under two hours. Tops in the category was a midwest independent with 20 hours.

The survey reading in the religious programming category gives cause for cheers in one respect—an increasing number of stations, the survey shows, are doing some religious telecasts of their own origination where formerly they did none. Two years ago, the TELEVISION survey showed that 43 stations completely bypassed local religious programming. This figure was down to 29 stations last year and while it's "up" to 35 in the new survey, that's only six more stations than 1963, with the research covering 35 more respondents. Otherwise, 19 stations claimed more than three hours of religious originations, with an up-state New York station devoting 10 hours to religious material. Of the 200 stations reporting religious fare, 48 carried programs totaling less than one hour during the sample week.

Following a trend of two years' standing, locally produced "specials" continued to get a big play from stations. Table 4 gives the general over-all "special" situation in relation to total station hours and also breaks out in percentage form

Table 4

	% of total station hours	% of total locally produced "specials"
Locally produced "specials"	15.2%	—
Entertainment "specials"	4.5	29.0%
Public affairs "specials"	10.7	69.9

what kind of "specials" were programed and how often.

Table 5 gives a detailed breakdown of the "special" category comparing the Sept. 1, 1963-May 30, 1964 season's performance, with that of the 1962-63 season.

Table 5

	1962-63	1963-64
Stations programing no specials	14	11
Stations claiming 25 hours or more	25	63
Stations claiming 40 hours or more	17	25
Public affairs specials only	50	56
Entertainment specials only	5	3
Stations favoring public affairs programming over entertainment specials	153	178
Stations favoring entertainment specials	24	33
Stations dividing time between two	5	8
Stations with undetermined number of specials	4	3

Compared to the previous season, 1963-64 was a banner one for the production of local "specials." Obviously stations much preferred to devote themselves to the public affairs variety, leaving the more complex, costlier entertainment specials to the better-equipped networks. WFIL-TV Philadelphia claimed the most "special" hours programed during the season, 136, with KGO-TV San Francisco runner-up with 110 hours.

Editorializing, already in a steep climb in 1961 when about 45% of reporting stations said they aired editorials, continued to accelerate. In the current survey 57.0% of the 235 reporting stations said they broadcast editorials. Table 6 reveals how the 235 stations which replied to TELEVISION's survey listed their editorial schedules.

Table 6

Do you air your own editorials?						
Yes		No				
	%		%			
	134	57.0	101	43.0		
How often?						
Daily		Occasionally		No answer		
	%		%		%	
	56	23.8	18	7.7	62	26.4
					99	42.1

Three stations editorialize twice daily. A station in Washington, D. C., airs editorials three times a day. Most stations apparently do not keep close track of how frequently they editorialize.

In addition to those specific local program types already reported on, a little more than 50% of the respondents also devoted time to other locally produced programs of a more general character. Included are programs on real estate, bingo, cooking, politics, medicine, general discussion, celeb-

rity interviews, gardening, wrestling and teen-agers. Some 50 stations said they carry agricultural programs.

The TELEVISION MAGAZINE survey, which asked a question about planned changes in local programing, offers a good peek at what might be coming up in the fall. Even though almost 50% of the reporting stations said they planned no major changes or that their plans "were not firm at this time," enough stations answered in sufficient detail to give a clear view of fall programing thinking.

Listing replies by the station's market ranking, here are some of the things apparently to come in the fall.

- Among stations in the top 10 markets:

A station in Ohio will offer color entertainment specials, a syndicated daily variety show and will increase the total of its children's shows that are produced in color. A New York station will have more quiz programs, children's shows, travel and adventure, actuality documentaries, situation comedies, will program a late night musical variety program and introduce Shakespeare readings by Dr. Frank Baxter. Another Ohio station says that live variety and participation programs, quiz and additional musical specials are all possibilities for the new season. A Los Angeles independent reports that it will offer more local sports coverage, more locally oriented documentaries and that it will try "a new approach in children's programing."

A station in San Francisco says its public affairs department "will channel its efforts into a massive, diversified attack on poverty." A Washington, D. C., station will schedule an hour-long early morning news program, an "open line" type of program which allows viewers to ask questions, and a "more flexible public service program."

PLANS MEDICAL PANEL DISCUSSION

In the Philadelphia market a station plans to introduce a show that will feature a panel discussion of medical problems with questions by viewers, instruction in sports given by top athletes to children and extended coverage of news. A Chicago station will bring in a "big band" musical show, more music-variety and talk, and a daytime human interest series. Among other new programs planned by top 10 market stations are more teen-age entertainment, more musical specials and one weekly hour-long show with an *Omnibus*-type format.

- Among stations in the 11-20 markets:

A station in Texas plans a local talent show, more documentaries and additional coverage of local events. A station in Indianapolis says it will "increase its farm service program to 25 minutes in length daily and will introduce a daily hour-long noontime variety program.

Two of the three stations in Baltimore were responsive to the question about fall programing. One Baltimore station said it would have a locally produced family appeal afternoon program and an early morning weather program. A second Baltimore outlet has ambitious plans for three new series. Two will be informational, one on practical politics, the other on educational doings. The third will solicit candid comments from average citizens.

- Among stations in the 21-30 markets:

A station in the far Northwest will bring its viewers delayed broadcasts of college football and a regular skiing show. A station in Pennsylvania anticipates airing a half-hour children's all-color film strip using five-minute segments of various types. A station in Atlanta says that it will make "strenuous efforts to improve the entertainment value of public affairs shows to gain a wider audience." It also

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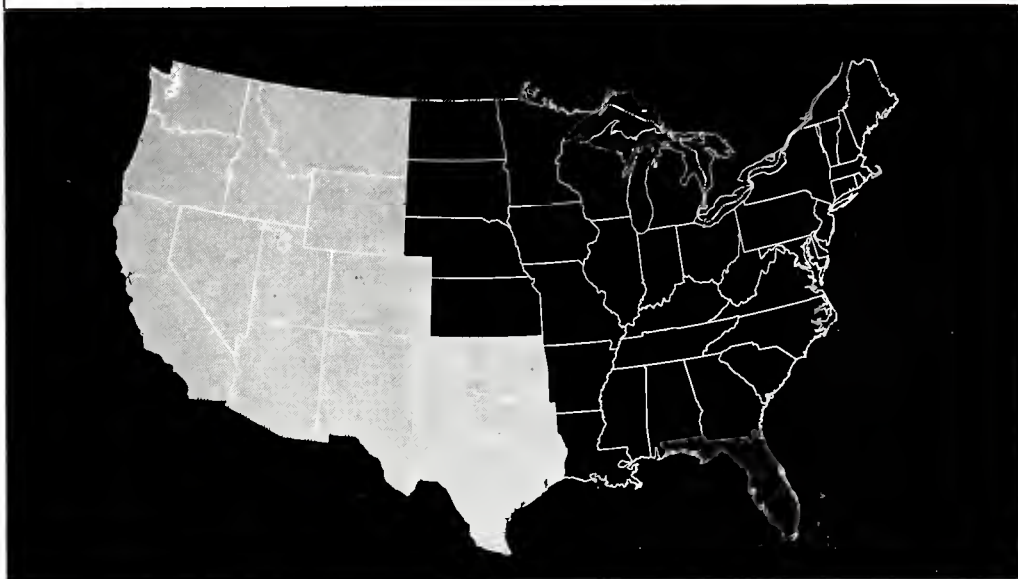
- Among stations in the 21-30 markets:

A station in the far Northwest will bring its viewers delayed broadcasts of college football and a regular skiing show. A station in Pennsylvania anticipates airing a half-hour children's all-color film strip using five-minute segments of various types. A station in Atlanta says that it will make "strenuous efforts to improve the entertainment value of public affairs shows to gain a wider audience." It also

To page 84

THE MANY WORLDS OF LOCAL TV

WEST



STATIONS REPORTING*

ARIZONA

KOOL-TV Phoenix
KPHO-TV Phoenix

CALIFORNIA

KABC-TV Los Angeles
KCRA-TV Sacramento
KEYT Santa Barbara
KFMB-TV San Diego
KPRE-TV Fresno
KGO-TV San Francisco
KHJ-TV Los Angeles
KJEO Fresno
KLYD-TV Bakersfield
KNBC Los Angeles
KNTV San Jose
KNXT Los Angeles
KOGO-TV San Diego
KPIX San Francisco
KRON-TV San Francisco
KSBW-TV Salinas
KTLA Los Angeles
KTTV Los Angeles
KTVU San Francisco
KVIQ-TV Eureka
KXTV Sacramento
XETV San Diego

COLORADO

KLZ-TV Denver
KOA-TV Denver

KOAA-TV Pueblo
KREX-TV Grand Junction

IDAHO

KMVT Twin Falls
KTVB Boise

MONTANA

KOOK-TV Billings

NEVADA

KOLO-TV Reno
KSHO-TV Las Vegas

NEW MEXICO

KOB-TV Albuquerque
KSWB-TV Roswell

OKLAHOMA

KOCO-TV Oklahoma City
KOTV Tulsa
KWTV Oklahoma City
WKY-TV Oklahoma City

OREGON

KGW-TV Portland
KOIN-TV Portland
KPTV Portland

TEXAS

KAUZ-TV Wichita Falls
KCEN-TV Temple
KFDX-TV Wichita Falls
KGNC-TV Amarillo
KHOU-TV Houston
KOSA-TV Odessa
KPRC-TV Houston
KRBC-TV Abilene
KRLD-TV Dallas
KTBC-TV Austin
KTRK-TV Houston
WBAP-TV Fort Worth
WFAA-TV Dallas
WOAI-TV San Antonio

UTAH

KSL-TV Salt Lake City

WASHINGTON

KHQ-TV Spokane
KING-TV Seattle
KOMO-TV Seattle
KTNT-TV Tacoma
KXLY-TV Spokane

WYOMING

KFBC-TV Cheyenne
KTWO-TV Casper

*Stations reporting include those stations that responded with completed questionnaire, or pictures, or both.

THE WORLD AROUND US



KNBC LOS ANGELES

KNBC Los Angeles was one of the first stations in its market to carry eyewitness accounts of the earthquake in Alaska.

KPIX San Francisco presented "A House is Burning," the story of Jack London's early days in the Bay area.

KOGO-TV San Diego sends a remote crew to Mission Beach, Calif., to film Sea World, a 30-minute show televised monthly.

KHOU-TV Houston produced "One Day On April 21" on location to commemorate the Battle of San Jacinto.

KLZ-TV Denver went to the U. S. Air Force Academy to document the life of an Academy cadet. The hour-long show, "Watch O'er the Ramparts," took 18 months to produce.

KNXT Los Angeles interviewed California's First Lady, Mrs. Edmund G. Brown for its "This Old House" special.

WBAP-TV Dallas-Ft. Worth sent reporter Bobbie Wygant of its Dateline program to a national guard encampment for feature stories.

KPRC-TV Houston told the history and predicted the future of the barren Padre Island in its "The White Island" special.



KPIX SAN FRANCISCO



KOGO-TV SAN DIEGO



KHOU-TV HOUSTON

KLZ-TV DENVER



KNXT LOS ANGELES

WBAP-TV DALLAS-FT. WORTH



KPRC-TV HOUSTON



THE WORLD OF PROBLEMS



KPIX SAN FRANCISCO



KRON-TV SAN FRANCISCO



KING-TV SEATTLE



KHOU-TV HOUSTON



KJEO FRESNO



KTVU SAN FRANCISCO

KOGO-TV SAN DIEGO



KPIX San Francisco presented "When The Movies Came From Niles," an historical account of America's first movie production center in Niles, Calif., (30 miles from San Francisco).

KRON-TV San Francisco produced a special documentary entitled "Bracero," describing the life led by the itinerant workers in California's Central Valley area.

KTVU San Francisco presented a report on dependent children in "Orphans of the Living." The program was made only after months of extensive research and filming.

KING-TV Seattle devoted three and one half hours of prime time to the civil rights issue. Ted Bryant, of KING-TV news, interviewed Negroes from various walks of life.

KHOU-TV Houston examined "Crime And The Student" and recorded it live on-location from a high school auditorium where more than 2,500 students attended the assembly.

KJEO Fresno told the story of Fresno County's unwanted children in "To Love A Child." The work of the welfare department was analyzed.

KOGO-TV San Diego showed the interrogation of an opium farmer by Mexican officials in its documentary "Poppies of Sin."



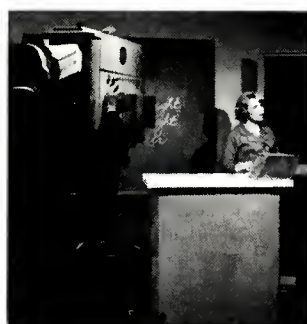
KING-TV SEATTLE



WBAP-TV DALLAS-FT. WORTH



KTVB BOISE



KABC-TV LOS ANGELES



KTBC-AUSTIN

KING-TV Seattle produced "Trade—Or Fade!," a major documentary about the Pacific Northwest's stake in world trade.

WBAP-TV Dallas-Ft. Worth presented a closed-circuit telecast to a state veterinarians' convention as a public service.

KTVB Boise, Idaho, has won awards for its Periscope show, a daytime program designed to inform as well as entertain.

KABC-TV Los Angeles, last spring, started Guidelines, a daily series which hopes to stimulate interest in education.

KTBC-TV Austin, Tex., sent cameraman/narrator John Thawley up on a B-52 bomber flight as part of its Project 7 series.

KOGO-TV San Diego originated a televised debate between Senatorial candidates Alan Cranston and Pierre Salinger.

WFAA-TV Dallas-Ft. Worth put together a program honoring the Marine Corps.

KHOU-TV Houston showed the Medal of Honor story with music by the Houston Symphony.



KOGO-TV SAN DIEGO



WFAA-TV DALLAS-FORT WORTH



KHOU-TV HOUSTON

THE WORLD OF INFORMATION

KJEO Fresno, Calif., spent several weeks studying Fresno's Valley Children's Hospital for "Go Out Of Your Way," a program in its Project: 47's series.

KPRC-TV Houston in "The First Twenty Years," told the story of a bit of park land that grew into a major medical facility. Newsfilm director Chuck Pharris took his camera into a research operating room for the program.

KOMO-TV Seattle took viewers into the heart of the timber bowl surrounding Darrington, Wash., and recorded a panoramic view of the country for the Exploration Northwest episode "Glacier Peak Pack Train."

KNBC Los Angeles has John Sterns as host-producer of its weekly series Agriculture, U.S.A. A feature of the program is an Agri-Quiz segment with guest-participants.

KPIX San Francisco depicted the world of the mentally retarded child in the half-hour long documentary "The Case For The Limited Child," a program in its KPIX Reports series.

KLZ-TV Denver presented "Life to Life," the story of a 15-year-old boy given life a second time when he received a kidney transplant from his mother. Some five hours of surgical procedure was edited into less than 40 minutes on video tape for the program.



KJEO FRESNO



KPRC-TV HOUSTON

KLZ-TV DENVER



KOMO-TV SEATTLE

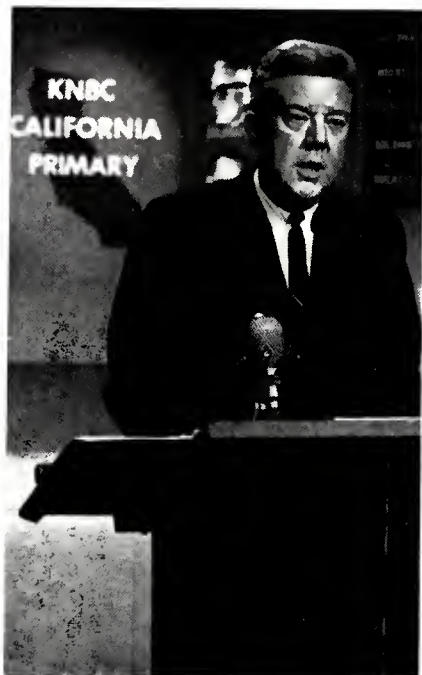


KNBC LOS ANGELES



KPIX SAN FRANCISCO

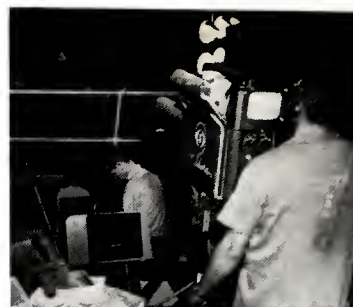




KNBC LOS ANGELES



KOGO-TV SAN DIEGO



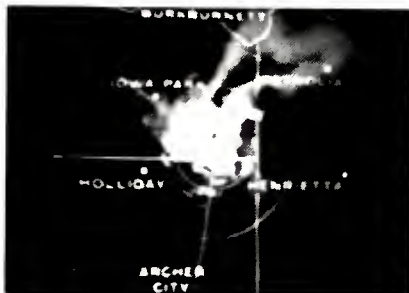
KSL-TV SALT LAKE CITY



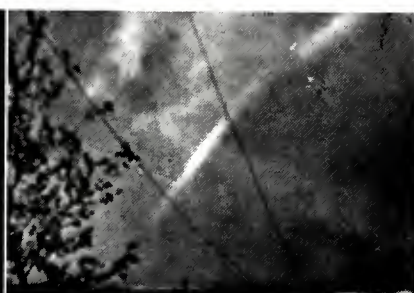
KNTV SAN JOSE



XETV SAN DIEGO



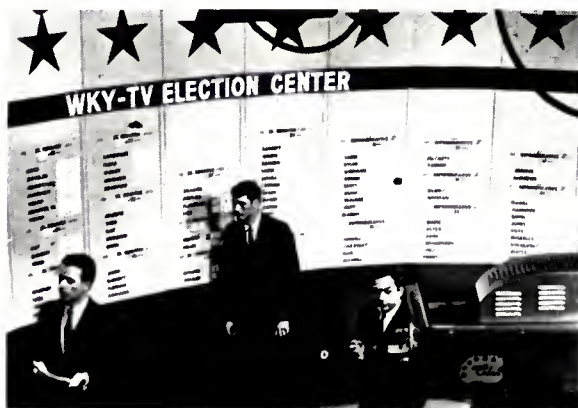
KAUZ-TV WICHITA FALLS



KFTV PORTLAND



KPRC-TV HOUSTON



WKY-TV OKLAHOMA CITY



KFDX-TV WICHITA FALLS

THE WORLD OF NEWS

KNBC Los Angeles has Jack Latham as anchorman for local and world news reports and election coverage.

KOGO-TV San Diego covered the California primary with 150 staff people and 2,000 precinct reporters.

KSL-TV Salt Lake City, Utah, had newsmen covering both the Utah State Democratic and Republican conventions.

KPRC-TV Houston covered President and Mrs. Kennedy's arrival at Houston International Airport just 20 hours before he was assassinated.

KNTV San Jose, Calif., caught the volcano Irazu's erupting columns of smoke and ash in a news special.

XETV San Diego telecast the two-day meeting of President Johnson and President Mateos of Mexico.

KAUZ-TV Wichita Falls, Tex., had live camera coverage of a tornado.

WKY-TV Oklahoma City converted a studio into an election center when local voters went to the polls in May.

KFTV Portland, Ore., interviewed the manager of an Anchorage store destroyed in an earthquake.

KTTV Los Angeles covered such news events as the Malibu fire in Southern California.

KFDX-TV Wichita Falls, Tex., met the challenge of covering the April 3rd tornado which took seven lives in the area.



KTTV LOS ANGELES





THE WORLD OF SPORTS

KHJ-TV Los Angeles is a sports-minded station televising everything from surf board riding contests to bowling shows.

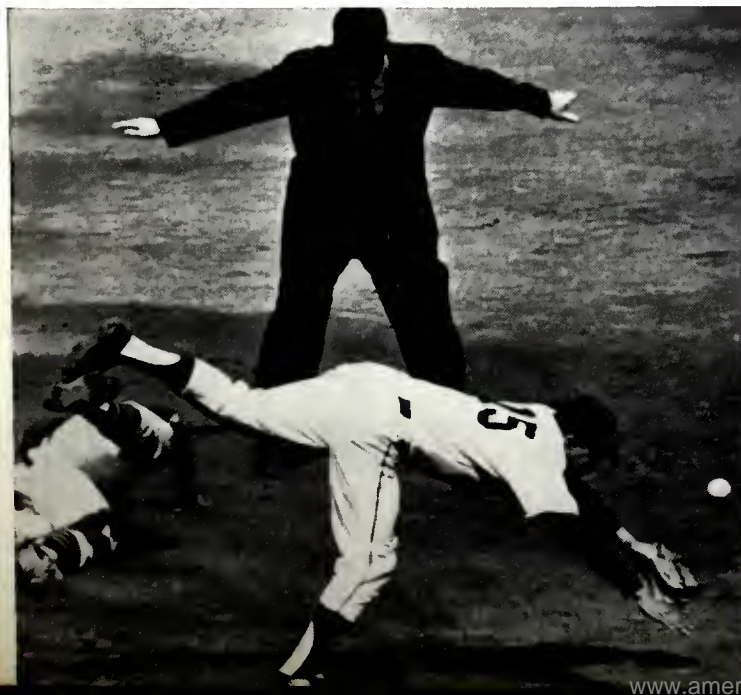
KTVU San Francisco is carrying 11 Giant baseball games this season.

KFMB-TV San Diego televised the Mickey Wright Invitational Golf Tournament this year.

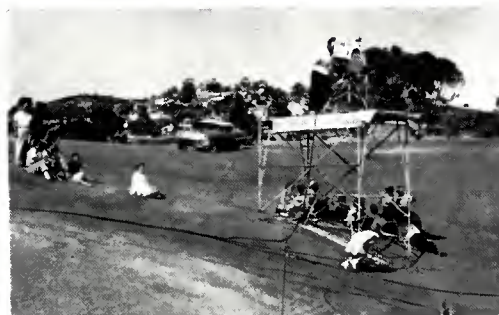


KHJ-TV LOS ANGELES

KTVU SAN FRANCISCO



KFMB-TV SAN DIEGO



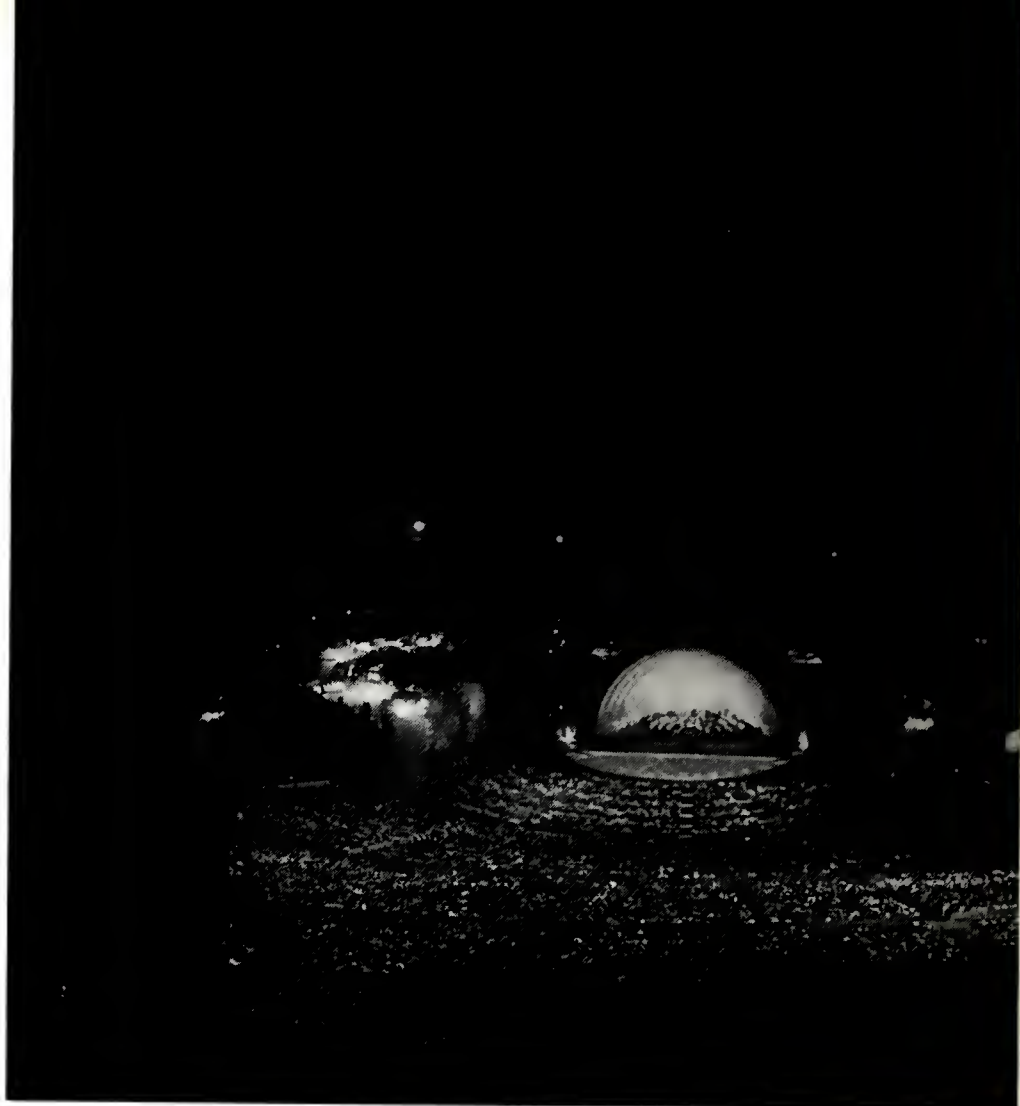
THE WORLD OF CULTURE



KNXT LOS ANGELES



KNBC LOS ANGELES



KHJ-TV LOS ANGELES



KTTV LOS ANGELES



WFAA-TV DALLAS-FT. WORTH



KABC-TV LOS ANGELES

MUSIC AND DANCE

KNXT Los Angeles featured Marni Nixon singing Academy Award songs on its International Hour "Music From Hollywood" show.

KNBC Los Angeles presented "Las Posadas," a Christmas special of traditional Mexican music, folklore and gay fiesta.

KHJ-TV Los Angeles carried its third Hollywood Bowl telecast, a concert that featured opera stars Mary Costa and Jan Peerce. Maurice Abravanel, conductor of the Utah Symphony, was on the podium.

KTTV Los Angeles, which has presented a series of hour musical specials, included "The Percy Faith Show" among them.

WFAA-TV Dallas-Ft. Worth featured the Texas Boy's Choir in a special program promoting youth musical groups.

KABC-TV Los Angeles took viewers over "The Musical Years—Benny Goodman to Glenn Miller," featured the Modernaires, singer Russel Arms.

KFDX-TV Wichita Falls, Tex., carried a taped local production of the Nutcracker Ballet.

KTBC-TV Austin, Tex., presenting a diet of local cultural activity, featured Ezra Rachlin conducting the Austin Symphony Orchestra.

KSWS-TV Roswell, N. M., carried the Roswell Symphony Orchestra in a special youth concert program.

WBAP-TV Dallas-Ft. Worth presented a local ballet group as part of its special events programming schedule.

KFDX-TV WICHITA FALLS



STAGECRAFT

KNXT Los Angeles starred Veronica Cartwright in "Tell Me Not in Mournful Numbers."

KTRK-TV Houston presented a local production of "Romeo and Juliet."

KRON-TV San Francisco used actors from Santa Clara's King Dodo Playhouse to perform an original satire "Santa Rides Again."

KHOU-TV Houston, on its long-running Houston Television Theater, carried "The Better Mousetrap," a comedy performed by local talent.

KNBC Los Angeles featured University of Redlands drama students in "The Taming of the Shrew."



KNXT LOS ANGELES



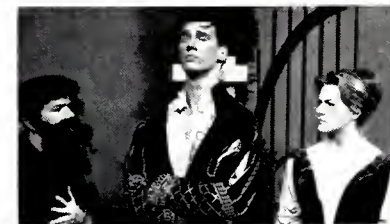
KTRK-TV HOUSTON



KRON-TV SAN FRANCISCO



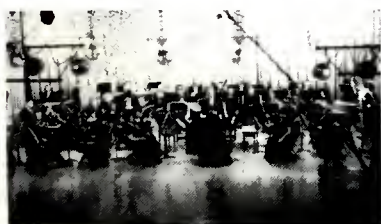
KHOU-TV HOUSTON



KNBC LOS ANGELES



KTBC-TV AUSTIN



KSWs-TV ROSWELL



WBAP-TV DALLAS-FT. WORTH

FINER THINGS

KNXT Los Angeles, on its Opera Workshop series, has Dr. Jan Popper, chairman of UCLA's department of music, as series host.

KNBC Los Angeles, as part of the NBC-owned stations Education Exchange series, features artist Lorser Feitelson in Feitelson on Art.



KNXT LOS ANGELES



KNBC LOS ANGELES



KSWs-TV ROSWELL

THE WORLD OF GROWING UP

CHILDREN

KSWs-TV Roswell, N.M., lets just about everyone in the community who has talent get into the act. Even members of the younger set are encouraged to swing out with tapping feet on community talent shows.

KOCO-TV Oklahoma City took kid viewers on a grand tour via "The Zoo and You" program.

KTVU San Francisco delights the kids with "Captain Satellite" starring Bob March. The hour-long program is presented daily, live and on film.

KHJ-TV Los Angeles televises the "Engineer Bill Show" in color. The engineer is Bill Stulla. The 60-minute cartoon program is on every weekday afternoon.

KOAA-TV Pueblo, Calif., had a Christmas party last year and video taped it for telecast Christmas morning. Foreign exchange students living in the area were invited to attend.

KSL-TV Salt Lake City, Utah, telecasts its daily Romper Room program from a different children's hospital twice a year. Children, who ordinarily would never get the chance, are thus permitted to participate in the series devoted to pre-school activities.

KPRC-TV Houston has a land of make-believe known as the "Happy Hollow" program. Marijane is the hostess to clowns and puppets and such special guests as TV actor Gary Clarke.

KABC-TV Los Angeles produced a special hour-long musical dramatization of "Pinocchio." The production, which featured an original musical score, starred Paul Winchell and his puppet Jerry Mahoney.



KOCO-TV OKLAHOMA CITY



KTVU SAN FRANCISCO



KOAA-TV PUEBLO



KSL-TV SALT LAKE CITY

KPRC-TV HOUSTON



KOGO-TV San Diego did all of the host portions of its afternoon children's programing live and on location at a U. S. Coast Guard station for a one-week period last October.

WBAP-TV Dallas-Ft. Worth taught kids how to ride a horse on its "Children's Hour."



KOGO-TV SAN FRANCISCO



WBAP-TV DALLAS-FT. WORTH



KTVU SAN FRANCISCO



KNXT LOS ANGELES

TEENS

KTVU San Francisco played host to about 100 teen-age members of the San Leandro Fine Arts Workshop who put together a program of music and dance as a pilot tape for a proposed television series. The station provided time, equipment and personnel.

KNXT Los Angeles has two teams of high school students competing on questions about America on Scholar Quiz.

WBAP-TV Fort Worth-Dallas presented a debate between Harvard University and North Texas State University students as part of its public affairs program seen on a regular basis.

KGO-TV San Francisco climaxed its "Youth Week" with a live two-hour spectacular, "Shirley Temple Presents Young America on Stage." Some 100 secondary schoolers sang and danced.



WBAP-TV DALLAS-FT. WORTH

KGO-TV SAN FRANCISCO



KHJ-LOS ANGELES

KABC-TV LOS ANGELES



THE WORLD OF PEOPLE



KNXT LOS ANGELES



KABC-TV LOS ANGELES



KNBC LOS ANGELES



KPRC-TV HOUSTON



KSW5-TV ROSWELL



WFAA-TV DALLAS-FT. WORTH



KOTV TULSA

KNXT Los Angeles has run through a distinguished guest list on its conversation program, Sum and Substance. Here: the late Clifford Odets.

KABC-TV Los Angeles featured newsmaker Nelson Rockefeller on its weekly Press Conference.

KNBC Los Angeles, as part of its Survey '64 series, held a "Conversation with Eisenhower."

KPRC-TV Houston looked in on "The Johnsons of Johnson City," a TV tour of Lyndon B. Johnson's ranch.

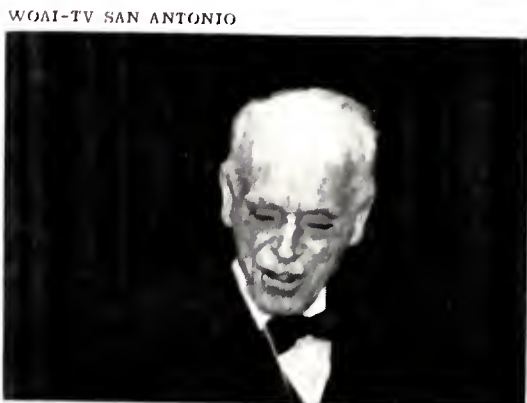
KSW5-TV Roswell, N.M., covered President Kennedy's visit last year to the White Sands missile range.

WFAA-TV Dallas-Ft. Worth featured an interview with Ginger Rogers on the Julie Benell Show.

KOTV Tulsa had its news staff talk with Texas Senator John Tower.

WOAI-TV San Antonio had noted heart specialist Dr. Paul Dudley White as a guest on Conversation.

KTRK-TV Houston, in "The Story of Leonardo," told of a Panamanian boy.



WOAI-TV SAN ANTONIO



THE WORLD OF RELIGION

KSL-TV Salt Lake City presents its weekly A Time to Worship.

KTTV Los Angeles visits a different church weekly on Great Churches of the Golden West.

KXTV Sacramento produced "California's Little Giant" in which Franciscan priests recreated the life of Father Junipero Serra.

KXLY-TV Spokane broadcasts its annual Easter Morning Service from Spokane's Episcopal Cathedral of St. John.



KSL-TV SALT LAKE CITY



KXLY-TV SPOKANE



KTTV LOS ANGELES



KXTV SACRAMENTO

THE WORLD OF MISCELLANY

WFAA-TV Dallas-Ft. Worth's Let Me Speak to the Manager program brought together FCC Chairman E. William Henry and WFAA general manager Mike Shapiro.

KNBC Los Angeles visited the "Las Floristas Headdress Ball," an annual charity outing where the wilder the headdress, the likelier the winner.

KOGO-TV San Diego takes viewers on an annual "Antique Auto Ramble" put on by local auto buffs and featuring a 50-car, 100-mile "race."

KXLY-TV Spokane annually telecasts a 2 1/2-hour Armed Forces Day parade climaxing the city's week-long Lilac Festival.



WFAA-TV DALLAS-FT. WORTH



KNBC LOS ANGELES

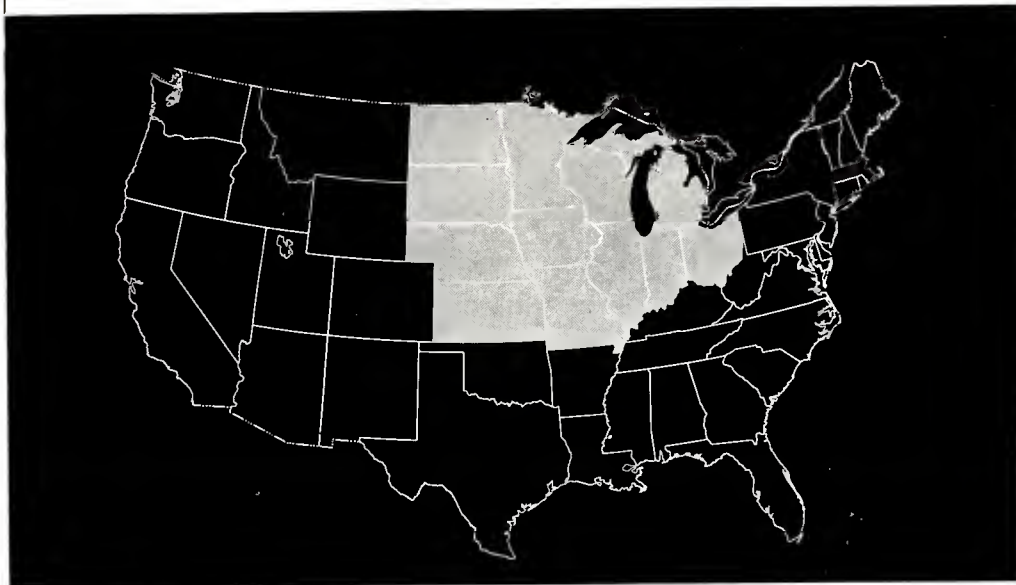
KOGO-TV SAN DIEGO



KXLY-TV SPOKANE

THE MANY WORLDS OF LOCAL TV

MIDWEST



STATIONS REPORTING*

ILLINOIS

WBBM-TV Chicago
 WBKB Chicago
 WCIA Champaign
 WEEK-TV Peoria
 WGN-TV Chicago
 WHBF-TV Rock Island
 WNBQ Chicago

INDIANA

WANE-TV Fort Wayne
 WFBB-TV Indianapolis
 WFIE-TV Evansville
 WISH-TV Indianapolis
 WKJG-TV Fort Wayne
 WLWI Indianapolis
 WNDU-TV South Bend
 WSBT-TV South Bend
 WSVJ South Bend
 WTHI-TV Terre Haute
 WTTV Indianapolis

IOWA

KRNT-TV Des Moines
 KVTV Sioux City
 KWWL-TV Waterloo
 WMT-TV Cedar Rapids
 WOC-TV Davenport

KANSAS

KAKE-TV Wichita
 KARD-TV Wichita

KTVH Wichita
 WIBW-TV Topeka

MICHIGAN

CKLW-TV Detroit
 WILX-TV Lansing
 WJBK-TV Detroit
 WJIM-TV Lansing
 WJRT Flint
 WKZO-TV Kalamazoo
 WNEM-TV Saginaw
 WOOD-TV Grand Rapids
 WWJ-TV Detroit
 WWTV Cadillac
 WXYZ-TV Detroit

MINNESOTA

KDAL-TV Duluth
 KMSP-TV Minneapolis
 KSTP-TV Minneapolis
 WCCO-TV Minneapolis
 WTCN-TV Minneapolis

MISSOURI

KCMO-TV Kansas City
 KPEQ-TV St. Joseph
 KHQA-TV Hannibal
 KMBC-TV Kansas City
 KMOX-TV St. Louis
 KSD-TV St. Louis
 KTTS-TV Springfield

NEBRASKA

KETV Omaha
 KMTV Omaha
 WOW-TV Omaha

OHIO

KYW-TV Cleveland
 WCPO-TV Cincinnati
 WEWS Cleveland
 WPMI-TV Youngstown
 WHIO-TV Dayton
 WJW-TV Cleveland
 WKRC-TV Cincinnati
 WLWC Columbus
 WLWD Dayton
 WLWT Cincinnati
 WSPD-TV Toledo
 WSTV-TV Steubenville
 WTOL-TV Toledo
 WTVN-TV Columbus

SOUTH DAKOTA

KELO-TV Sioux Falls

WISCONSIN

WDSM-TV Superior
 WFRV Green Bay
 WISN-TV Milwaukee
 WITI-TV Milwaukee
 WMTV Madison
 WTMJ-TV Milwaukee

*Stations reporting include those stations that responded with completed questionnaire, or pictures, or both.

THE WORLD OF PROBLEMS

WTOL-TV Toledo, Ohio, examined the problem of juvenile delinquency and how Community Chest agencies attempt to solve them in "What Makes Them Tick." The program, which talked with boys from the North Toledo Neighborhood House, was produced in cooperation with the Community Chest. It was the first in a WTOL-TV series on social problems.

WBBM-TV Chicago got a 1964 Ohio State award in the 28th American Exhibition of Educational Radio and Television Programs competition for its "I See Chicago: The Dream Seekers, Part II." The program dealt with the problem of narcotics addiction in the Chicago community. It was cited for dealing with a problem situation and emphasizing the individuals relationship to his environment.

KAKE-TV Wichita, Kan., provides a service to area TV viewers with a program called Dr. Meredith Counsels. The program features Wichita minister Dr. Ronald Meredith sharing people's problems over the telephone. It's a late-night, weekly show which runs for 90 minutes.



WTOL-TV TOLEDO

KAKE-TV WICHITA



WBBM-TV CHICAGO

WSJV-TV South Bend-Elkhart, Ind., presented a psychiatric documentary entitled "Back to Bedlam."

KYW-TV Cleveland examined hunger among children in "Focal Point: Poverty."

KMOX-TV St. Louis told of the problems facing unemployed youth in "The Jobless Generation."

WMT-TV Cedar Rapids-Waterloo, Iowa, discussed civil rights problems with civil rights demonstrator Prathia Hall.

WXYZ-TV Detroit carried a two-part documentary report on a city's urban renewal projects in "Detroit in Transition."

WEWS Cleveland covered the problem of the Cleveland school levy on its Opinion series.

WCIA Champaign, Ill., presents Presbyterian pastor Dr. James R. Hine, in "Night Call," a program dealing with social problems.

WLWT Cincinnati, in "The Last Prom" told how a carload of teen-agers found tragedy at the end of their senior prom.



WSJV-TV SOUTH BEND



KYW-TV CLEVELAND



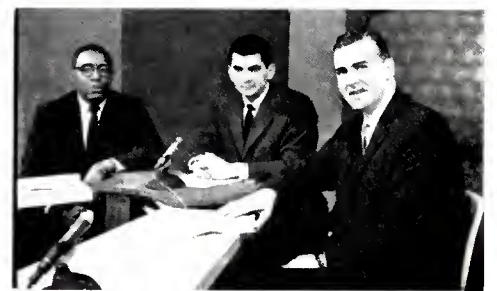
KMOX-TV ST. LOUIS



WMT-TV CEDAR RAPIDS



WXYZ-TV DETROIT



WEWS CLEVELAND



WCIA CHAMPAIGN



WLWT CINCINNATI





WBEM-TV CHICAGO

WISH-TV INDIANAPOLIS



WLWT CINCINNATI



WSJV-TV SOUTH BEND-ELKHART



WXYZ-TV DETROIT



THE WORLD OF INFORMATION

WBMM-TV Chicago studied the ways in which rehabilitation takes the physically handicapped to a useful life. It was documented on WBMM-TV Reports "To Live Again."

WISH-TV Indianapolis studied area dope addiction on "Viper in the Blood," a dramatized story of addicts, pushers and the law.

WLWT Cincinnati produces Signal Three, a safety show, in cooperation with the Cincinnati Police Department.

WXYZ-TV Detroit took a look at "King Tut's Treasures," priceless objects found in the famous Egyptian pharaoh's tomb.

WSJV South Bend-Elkhart, Ind., aired 61 Days of Decision, a series that acquainted viewers with legislative proposals before Indiana's 1963 General Assembly.

WJW-TV Cleveland interviewed a police inspector concerning Cleveland's infamous "Short Vincent" Street.

WANE-TV Fort Wayne discussed Allen County's crime problems with the county sheriff and his department chiefs on Sounding Board.

WFBM-TV Indianapolis annually presents Is it Deductible? Income tax questions are phoned in to a panel of Internal Revenue experts.

WTOL-TV Toledo showed viewers a typical day in the life of the Bowling Green State University president on "The Rewarding World of Dr. Jerome."

WJRT Flint, Mich., followed a Michigan State trooper through a typical day on "Who Walks in These Shoes."

KRNT-TV Des Moines carried "People's Press Conference," interviews with 14 candidates for local school board.

WEWS Cleveland presented 1964 and Beyond, a year-end symposium offering a newspaper man, an anthropologist and a sociologist.

WOW-TV Omaha reviewed the past, probed the future of the livestock industry on "Livestock: Money-maker of the Midlands."

WITI-TV Milwaukee brings knowledgeable people together on Channel 6 Reports. Here: Radio Free Europe experts.

WOOD-TV Grand Rapids, Mich., telecast The Governor's Report, a monthly interview with George Romney.

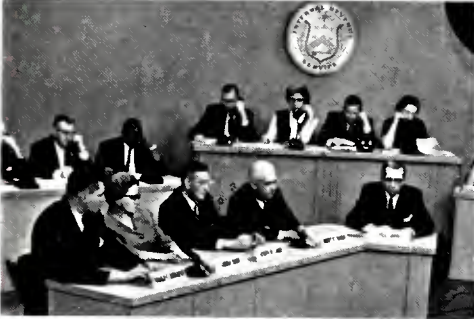
WGN-TV Chicago roamed Cook County hospital for "Halls of Mercy," a documentary on one of the nation's largest medical centers.

WMT-TV Cedar Rapids-Waterloo, Iowa, took a wry look at "Iowa's Loony Liquor Laws" on the occasion of the state's going "wet."

WJW-TV CLEVELAND



WFBM-TV INDIANAPOLIS



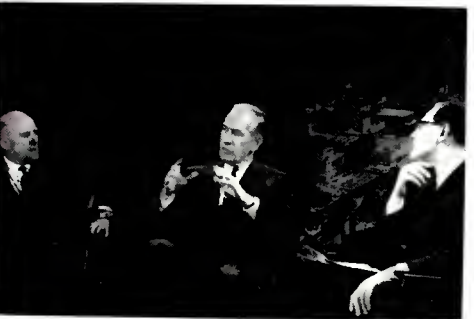
WJRT FLINT



WEWS CLEVELAND



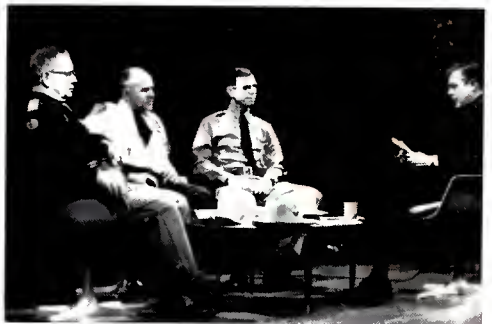
WITI-TV MILWAUKEE



WGN-TV CHICAGO



WANE-TV FORT WAYNE



WTOL-TV TOLEDO



KRNT-TV DES MOINES



WOW-TV OMAHA



WOOD-TV GRAND RAPIDS



WMT-TV CEDAR RAPIDS-WATERLOO





KSD-TV ST. LOUIS

THE WORLD OF INFORMATION

KSD-TV St. Louis won a 1964 Emmy award for its public service documentary, "Operation Challenge—Study in Hope." The show detailed the efforts of such people as Washington University graduate student William F. Briggs to organize a tutorial program for the teaching of adult literacy classes.

WBKB Chicago presented a special news report on Chicago police activity designed to wipe out the city's crime syndicate. The report covered the testimony in court of such alleged crime lords as Tony Accardo as well as filmed coverage of police raids and arrests. The program, entitled "Are They Untouchable," was put together by newsmen Frank Reynolds and Hugh Hill.

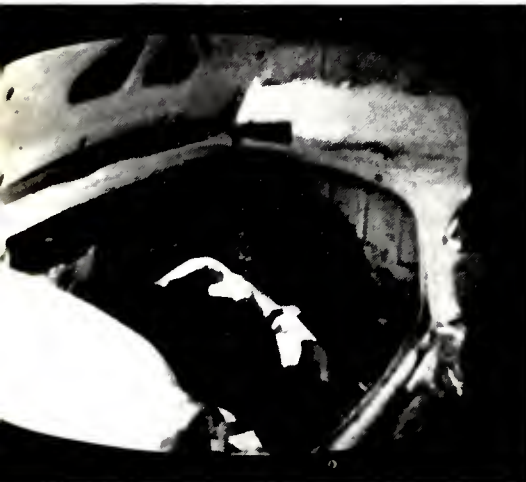
KMOX-TV ST. LOUIS produces a weekly series called Freedom on Trial, a survey of the origins, historical evolution and the present state of American freedoms. The 30-minute programs are conducted by St. Louis University professors George D. Wendel and Richard J. Childress.

WSTV-TV Steubenville, Ohio, made and showed a half-hour sound on film documentary covering the progress made in the first five years of operation of the hospital in Weirton, W. Va. The program, entitled "Happy Birthday Weirton Hospital," was the third in a series done on hospitals in the area.

WSBT-TV South Bend-Elkhart, Ind., one Sunday, each month, presents House Call, which features a gathering of medical specialists in general discussion. They also answer viewer's questions.

WJIM-TV Lansing, Mich., has a 26-week series called Dilemma, which features candid discussions between parents and children regarding mutual problems. The program is produced and moderated by a professor of educational psychology.

KTVH Hutchinson-Wichita, Kan., put together a lady and two judges on a series called The Woman's World Show to discuss individual family problems and their suggested solutions.



WBKB CHICAGO



KMOX-TV ST. LOUIS

WSTV-TV STEUBENVILLE

WSBT-TV SOUTH BEND-ELKHART



WJIM-TV LANSING

KTVH HUTCHINSON



THE WORLD OF PEOPLE

KYW-TV Cleveland had a look into the private and public life of the famed Cleveland Orchestra conductor on "Portrait of George Szell."



KYW-TV CLEVELAND

WXYZ-TV Detroit newsmen interviewed the Soviet ambassador to the U. S. on "A Conversation with Anatoly Dobrynin."



WXYZ-TV DETROIT

CKLW-TV Detroit interviewed singer Kaye Starr on Bill Kennedy Showtime.



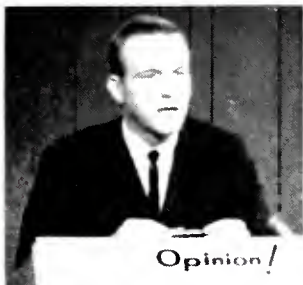
CKLW-TV DETROIT

WBKB Chicago had Senator Barry Goldwater in late night conversation with columnist Irv Kupcinet on Kup's Show.



WBKB CHICAGO

WITI-TV Milwaukee carries a 5-minute show called Opinion, sounding board for varied viewpoints. Here former Notre Dame coach Terry Brennan presents opinion on the suspension of football player Paul Hornung.



WITI-TV MILWAUKEE

WTCN-TV Minneapolis-St. Paul featured Assistant Secretary of State for African Affairs G. Mennen Williams on The World and You.



WTCN-TV MINNEAPOLIS

WOOD-TV Grand Rapids had newsmen interview Zafar Khan of Pakistan, president of the United Nation's Seventh General Assembly.

WTOL-TV Toledo interviewed Ohio's congressman-at-large Robert Taft Jr. on station's weekly people-in-the-news program Comment.

WWJ-TV Detroit Living show hostess Carol Duvall chats with visitor Jerry Lewis.

WTMJ-TV Milwaukee had a talk with Alabama Governor George Wallace, campaigning for delegates in the Wisconsin primary, on The Open Question.

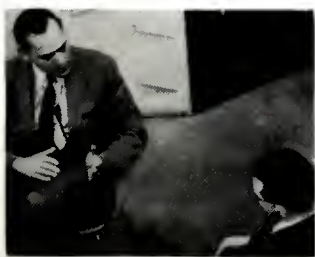
KNRT-TV Des Moines often has Iowa Governor Harold E. Hughes answer questions phoned in by viewers on People's Press Conference.



WOOD-TV GRAND RAPIDS



WTMJ-TV MILWAUKEE



WTOL-TV TOLEDO



KNRT-TV DES MOINES

THE WORLD AROUND US

KMOX-TV St. Louis had vocalist *Fredna Parker* perform eight songs by *St. Louisans* from as many city landmarks. "A City Medley" was part of station's Repertoire Workshop.

KSTP-TV Minneapolis-St. Paul presented a half-hour documentary, "A Plunge Into the Past," about underwater research.

WLWC Columbus, Ohio, took viewers on a sleigh ride of Christmas scenes filmed in its area. The only audio on "Christmas in the Air" consisted of Christmas songs.

KMTV Omaha produced "Red Man's Rushmore," the story of artist-sculptor *Korczak Ziolkowski* who is shaping a South Dakota mountain into the image of Indian hero *Crazy Horse*.

WNDU-TV South Bend-Elkhart, Ind., covered the opening of *Notre Dame's Memorial Library Building*.

WGN-TV Chicago documented the technological revolution taking place in American railroading. Color cameras followed a freight run from *Kansas City to Chicago*.

WTOL-TV Toledo reviewed the history of Toledo's water department in "Pipelines to Progress."

WSJV South Bend-Elkhart, Ind., explored student goals and impressions on the campus of *Indiana University* on "Mountain to Mohammed."

WSTV Steubenville, Ohio-Wheeling, W. Va., gave viewers a report on new school building on "New High School—Campus Style."

KETV Omaha, Neb., visited with the wife of *Nebraska's Governor Frank B. Morrison*, who took viewers on a "Tour of the Governor's Mansion."



KMOX-TV ST. LOUIS



KSTP-TV MINNEAPOLIS



WLWC COLUMBUS

WTOL-TV TOLEDO



KMTV OMAHA

WSJV SOUTH BEND



WNDU-TV SOUTH BEND

WSTV STEUBENVILLE



WGN-TV CHICAGO

KETV OMAHA





WSBT-TV SOUTH BEND



WNDU-TV SOUTH BEND



WJW-TV CLEVELAND



WSJV SOUTH BEND



WBBM-TV CHICAGO

WTOL-TV TOLEDO



TELEVISION MAGAZINE / AUGUST 1964



WWJ-TV DETROIT

THE WORLD OF POLITICS

WSBT-TV South Bend-Elkhart, Ind., has a battery of IBM computing machines moved into its studios for every election. Twenty special telephone operators take polling place results, feed them to computers for unofficial returns.

WNDU-TV South Bend-Elkhart, Ind., uses Notre Dame computer experts for tabulating election returns.

WJW-TV Cleveland used its Channel 8 Reports show for a special on "The Senate Race." Interviewed Ohio Secretary of State Ted Brown.

WSJV South Bend-Elkhart, Ind., had Republican Senator D. Russell Bontrager and his Democratic counterpart Marshall F. Kizer serve as prognosticators for its election coverage telecast last November.

WBBM-TV Chicago carried "Campaign Cheers and Jeers" on its Vistas series. The program highlighted political campaign tactics used from the early 1800's to the present.

WTOL-TV Toledo, Ohio, aired a pre-election program last November, "Who do You Want for Council." It gave 18 Toledo council candidates a chance to be heard.

WWJ-TV Detroit had New York's Nelson Rockefeller on its Town Meeting program. Five hundred people jammed the WWJ-TV studios for the show.

WFBM-TV Indianapolis presented a 90-minute special about a Purdue University mock political convention.

WFBM-TV INDIANAPOLIS





WBKB CHICAGO

THE WORLD OF NEWS

WBKB Chicago presented a comprehensive report on the Negro boycott of the city's public schools.

WTOL-TV Toledo carried a prime time special on the work of the city police accident investigation squads.

WFBM-TV Indianapolis had its news staff on 24-hour duty covering the Halloween night explosion which took 76 lives.

KMOX-TV St. Louis wheeled out its remote crews and equipment for coverage of the freedom march on Washington.

WTOL-TV TOLEDO



KMOX-TV ST. LOUIS



WFBM-TV INDIANAPOLIS



THE WORLD OF SPORTS

WSJV South Bend-Elkhart, Ind., filmed highlights of the Elcona Invitational golf tournament.

WNDU-TV South Bend-Elkhart, Ind., brought viewers three Notre Dame football games in live, non-network telecasts.

WJBK-TV Detroit took a great athlete and made him the star of a documentary, "Gordie Howe: Hockey's Living Legend."

KCMO-TV Kansas City, Mo., carries live coverage of the Soap Box Derby each summer.

WFBM-TV Indianapolis telecasts the district and state championship games of the Little League baseball finals.

WXYZ-TV Detroit ran highlights of "The 1964 Midwestern Figure Skating Championships" in two special programs.

KMOX-TV produced a special salute to a great ballplayer in a half-hour show called "Stan Musial: The Man."

WTMJ-TV Milwaukee presents outdoorsman Bill Hoelt in a half-hour color program entitled "The Fishing Show."

WEWS Cleveland did a special on "The Indians and Cleveland," featuring a talk with club official Gabe Paul.



WSJV SOUTH BEND



WNDU-TV SOUTH BEND



WJBK DETROIT



KCMO-TV KANSAS CITY



WFBM-TV INDIANAPOLIS

KMOX-TV ST. LOUIS

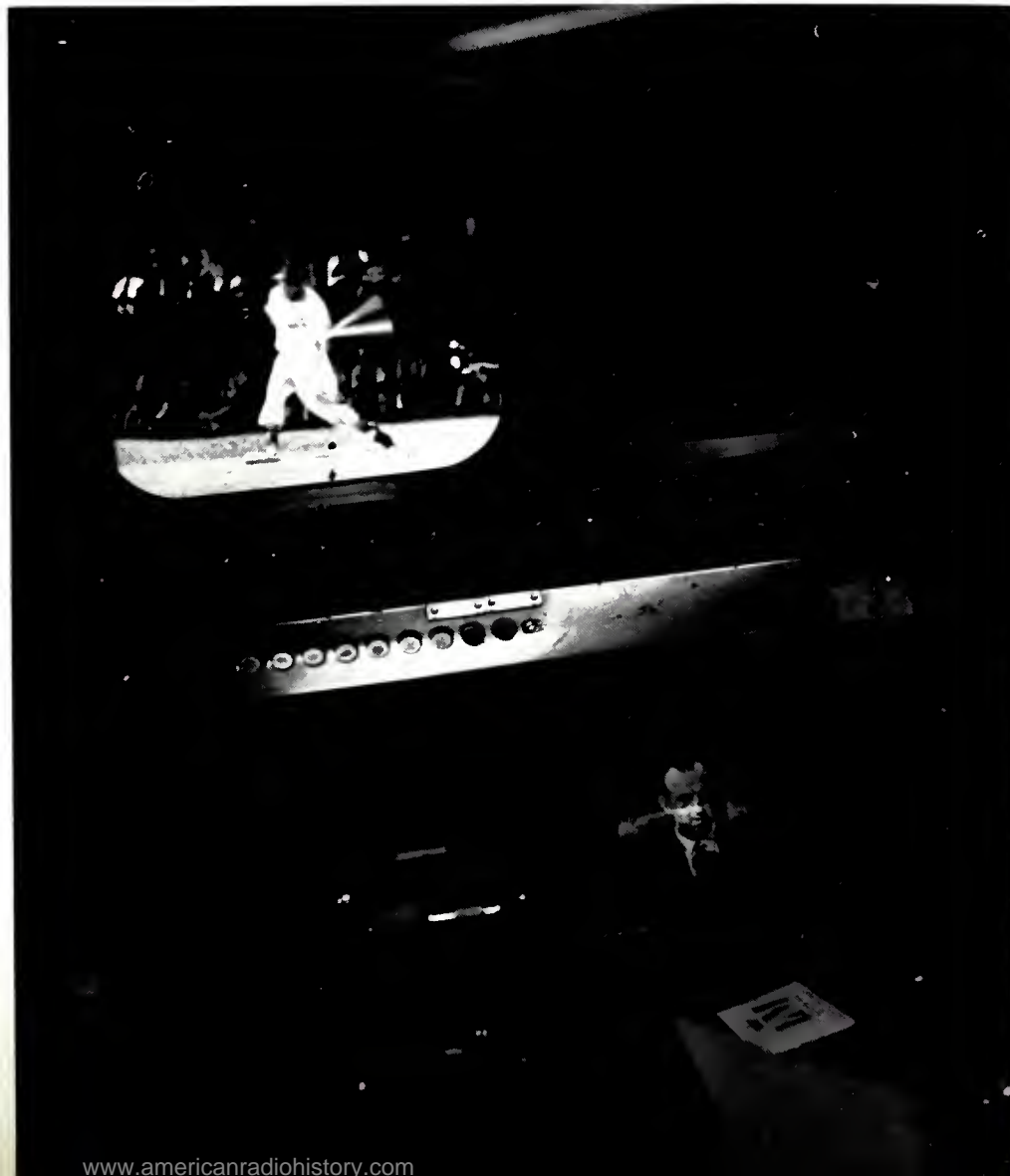


WXYZ-TV DETROIT



WTMJ-TV MILWAUKEE

WEWS CLEVELAND





THE WORLD OF CULTURE

MUSIC AND DANCE

WBBM-TV Chicago offered "Sea, Shell and Self" a modern interpretive ballet, as its contribution to Repertoire Workshop.

WMT-TV Cedar Rapids, Iowa, presented the William Dale singers as one of its series of specials showcasing regional talent.

WEWS Cleveland had Duke Ellington performing with local pianist Joe Howard during "Festival Five," a music special.

WTOL-TV Toledo, Ohio, carried a prime time special featuring Toledo concert violinist Helen Kwawasser.

WJRT Flint, Mich., has a Michigan Polka Party every Monday evening. John Check and the Michigan Dutchman are starred.

KCMO-TV Kansas City, Mo., carried a full-hour telecast of the Kansas City Youth Symphony in prime evening time.

WNBQ Chicago has cultural offering in its Artist's Showcase, which presents young classical talent from the Midwest.

KMOX-TV St. Louis had the St. Louis Symphony Orchestra and its new director as guests of its Eye On St. Louis series.

WTMJ-TV Milwaukee brought viewers the Milwaukee Symphony Orchestra on one of its "Milwaukee Music Specials" programs.

WFBM-TV Indianapolis carries a monthly series called The Fresh Look, designed to give college talent TV exposure.

WLWT Cincinnati puts on a full-hour of folk music, dancing and singing weekly. It's called Midwestern Hayride.

WLWD Dayton, Ohio, features Joe Longstreth as a harpist on his own daily morning show.

KFEQ-TV St. Joseph, Mo., had children's personality Beauregard Bummy interview The St. Joseph Youth Symphony.

WJIM-TV Lansing, Mich., produced a series of six half-hour specials featuring musical groups from Michigan State University.

KMTV Omaha, through its Dick Wickman Show, has brought back the live band and the variety show to its local audience.

KYW-TV Cleveland broadcasts full length concerts of the Cleveland Orchestra five times a year.

WNDU-TV South Bend-Elkhart, Ind., offers a half-hour of Polka music and dancing Saturday nights on Jan's Polka Party, headed by "Polka Jan."

KNRT-TV Des Moines annually presents two live musical telecasts involving young people in the station's area.

WLWI Indianapolis sports such merry music makers as the Charlie Holden band on the daily, morning Don Melvoin Show.



WMT-TV CEDAR RAPIDS



WEWS CLEVELAND



WTOL-TV TOLEDO



WJRT FLINT



KCMO-TV KANSAS CITY



WNBQ CHICAGO



KMOX-TV ST. LOUIS



WTMJ-TV MILWAUKEE



WFBM-TV INDIANAPOLIS



WLWT CINCINNATI



WLWD DAYTON



KFEQ-TV ST. JOSEPH



WJIM-TV LANSING



KMTV OMAHA



KYW-TV CLEVELAND



WNDU-TV SOUTH BEND



KRNT-TV DES MOINES



WLWI INDIANAPOLIS



WBEM-TV CHICAGO

STAGECRAFT

WBEM-TV Chicago produced a special TV adaptation of "Cyrano de Bergerac," with all roles portrayed by actors from the North Shore Community Theater.

WTOL-TV Toledo, Ohio, presented a Christmas Eve half-hour special, "A Musical Portrait of Christmas." Featured was the International Ballet Co.

KMOX-TV St. Louis showed "The Actor Improvises," starring Larry Gerst telling the story of Judas. It was part of the station's Montage series.

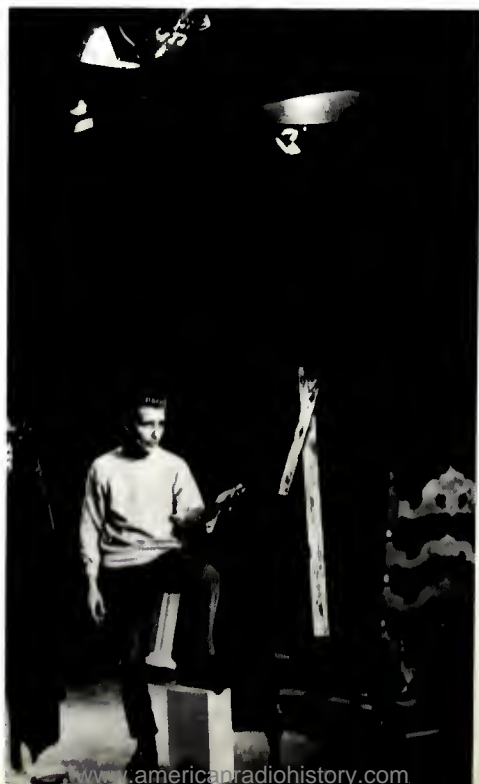
WNDU-TV South Bend-Elkhart, Ind., did a 90-minute video tape version of Moliere's farce "Tartuffe." It was an adaptation of a Notre Dame Theater production.

WKZO-TV Kalamazoo, Mich., carried a special religious drama "Circle Beyond Fear," which was presented by students from Kalamazoo College.

WTOL-TV TOLEDO



KMOX-TV ST. LOUIS



WNDU-TV SOUTH BEND



WKZO-TV KALAMAZOO



FINER THINGS

WTOL-TV Toledo examined art in the Toledo public schools in "The Art That Grows," a prime time special.

WGN-TV Chicago viewed the Chicago Art Institute in an hour-long special telecast in color. Called "Point of Contact," the program provided viewers with a tour of the art museum.

WXYZ-TV Detroit sent a production crew on location to the Detroit Institute of Arts for "The World of Shakespeare," a special program commemorating the Bard's 400th birthday.

WMT-TV Cedar Rapids-Waterloo, Iowa, put together "27 Singers and a Poet," a special program featuring talent from the State University of Iowa.

KMOX-TV St. Louis had an artist analyzing his own exhibit. The artist was Siegfried Reinhardt; the program was part of the Montage series.



WTOL-TV TOLEDO

WXYZ-TV DETROIT



WGN-TV CHICAGO

WMT-TV CEDAR RAPIDS-WATERLOO



KMOX-TV ST. LOUIS





KRNT-TV DES MOINES

THE WORLD OF GROWING UP

CHILDREN

KRNT-TV Des Moines puts on a Saturday Iowa Varieties program featuring a "Talent Sprouts" segment hosted by personality Bill Riley. Young performers 2 through 12 get a camera opportunity.

WSBT-TV South Bend-Elkhart, Ind., has introduced Uncle Mike's Fun Club, hosted by station staffer Mike May. Show features puppets Homer Horse and Barney A. Catt.

WBKB Chicago features Geraldine, a whimsical giraffe, and her human boy friend Jim Stewart each weekday morning on "Here's Geraldine."

WLWI Indianapolis often goes on location to the Indianapolis Zoo for The Mickey Mouse Show with Bill Jackson.

WNDU-TV South Bend-Elkhart, Ind., attracts "students" with its edition of Romper Room, now in its fifth year. Miss Susie (Mrs. Allen Sharpf) is the "teacher."

KYW-TV Cleveland has Woodrow, the Woodsman unlock young imaginations to the wonders of nature every morning.

CKLW-TV Detroit has another Schoolm'am of Romper Room. Winter times "Miss Flora" goes outside the studio for a skating class.



WSBT-TV SOUTH BEND-ELKHART



WBKB CHICAGO



WLWI INDIANAPOLIS

KYW-TV CLEVELAND



WNDU-TV SOUTH BEND

CKLW-TV DETROIT

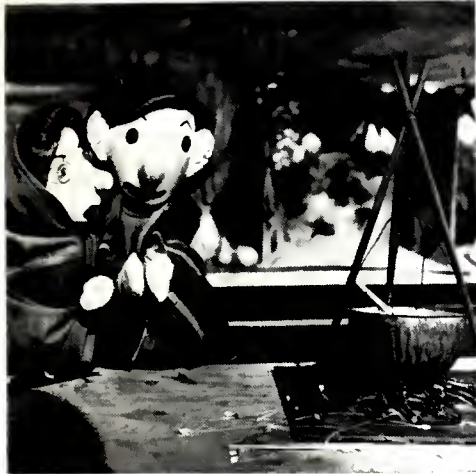




WFBM-TV INDIANAPOLIS



WLWT CINCINNATI



WBBM-TV CHICAGO



WJW-TV CLEVELAND



WITI-TV MILWAUKEE



WSJV SOUTH BEND-ELKHART, IND.

CHILDREN

WFBM-TV Indianapolis gets producer-director Jerry Vance decked out in his Cap'n Star duds every Saturday morning for an hour of adventure on the high seas.

WLWT Cincinnati has Mr. Hop as an hour children's staple every Saturday morning. Mr. Hop. (Dave Manning) and his friend Artie Mouse (dancer Jack Louiso) mingle live routines and cartoons.

WBBM-TV Chicago has puppet characters Deedee and Scrunch helping out on religious storytelling. They appear on "Magic Door," an award-winning Jewish religious series for children.

WJW-TV Cleveland helps young viewers get acquainted with the world around them through the world of imagination. Their guide: Franz the Toymaker.

WITI-TV Milwaukee has weather girl Barbara Becker double as "secretary" on the six-day-a-week Cartoon Alley show. She assists Jack DuBlon, voice and man behind 12 puppets well-schooled in shenanigans.

WSJV South Bend-Elkhart, Ind., carried D. D. Donovan Presents, another puppet show. Puppeteer is Erv Shoemaker, here getting into makeup for an oriental skit with performer Penny Andrews.

TEENS

WLWD Dayton, Ohio, goes on Saturdays with its Horizons teen show. Ohio's Junior Miss Connie Lockwood appeared with folk singer Gary Butler and show emcee Shamis Nicholson.

KMOX-TV St. Louis studied "The Development of the Dancer" in hopes of encouraging tiny ballerinas, as part of the Montage series.

WXYZ-TV Detroit has a physical fitness series called Junior Sports Club, begun in response to President Kennedy's plea for a healthier America.

KMTV Omaha sponsors a local junior achievement group which runs TeeVee III Productions, staffs and sells its own program, TeeVee III.

WLWT Cincinnati airs the videotaped Bob Braun's Bandstand Sunday afternoon. Recorded music and dancing are featured.

WTOL-TV Toledo has featured debating teams from 14 Toledo high schools on its Junior Town Meeting series. Debate subject for the 1963-64 season was Medicare.



WLWD DAYTON



KMOX-TV ST. LOUIS



KMTV OMAHA



WTOL-TV TOLEDO

WXYZ-TV DETROIT



WLWT CINCINNATI



KMOX-TV ST. LOUIS

WLWC COLUMBUS

KYW-TV CLEVELAND



WSJV SOUTH BEND-ELKHART



THE WORLD OF RELIGION

KMOX-TV St. Louis presented "The Benedictines," a visit to Monastery and Priory of Saint Mary and Saint Louis in St. Louis County.

KYW-TV Cleveland telecast a three-hour Good Friday program, "Seven Last Words."

WLWC Columbus, Ohio, carried "High Holy Days," celebration of the Jewish New Year in the Ohio State Penitentiary.

WSJV South Bend-Elkhart, Ind., in "Good Friday 1964," illustrated religious music with sculptured plaques.

WJW-TV Cleveland newscaster and Episcopal lay minister Doug Adair hosts Sunday program Moral View.

WBKB Chicago traced thoughts and activities of a teen-ager who decided to become a nun on "The Way for Edie."

WTOL-TV Toledo's Sunday Sanctuary is intended for shut-ins.

WISH-TV Indianapolis airs Chapel Door at 7:30 Monday morning.

WOW-TV Omaha televised the ordination of men entering Roman Catholic priesthood on two-hour live program.

WITI-TV Milwaukee telecasts Sunday Mass for shut-ins.

KCMO-TV Kansas City presents a series of religious programs, Your Church and Mine, featuring various church choirs.

WJRT Flint, Mich., interviewed a local missionary before he headed for assignment in Pakistan.

WNBQ Chicago had a report on the Ecumenical Council in Rome by Chicago's Albert Cardinal Meyer.

WNDU-TV South Bend-Elkhart, Ind., carries the Holy Sacrifice of the Mass in 30-minute telecast each Sunday.

WJW-TV CLEVELAND



WTOL-TV TOLEDO



WOW-TV OMAHA



KCMO-TV KANSAS CITY



WNBQ CHICAGO



WBKB CHICAGO



WISH-TV INDIANAPOLIS



WITI-TV MILWAUKEE



WJRT FLINT



WNDU-TV SOUTH BEND



THE WORLD OF MISCELLANY

WEWS Cleveland presented "Here's Pat O'Brien!", a one-man, one-hour special, the third in a series.

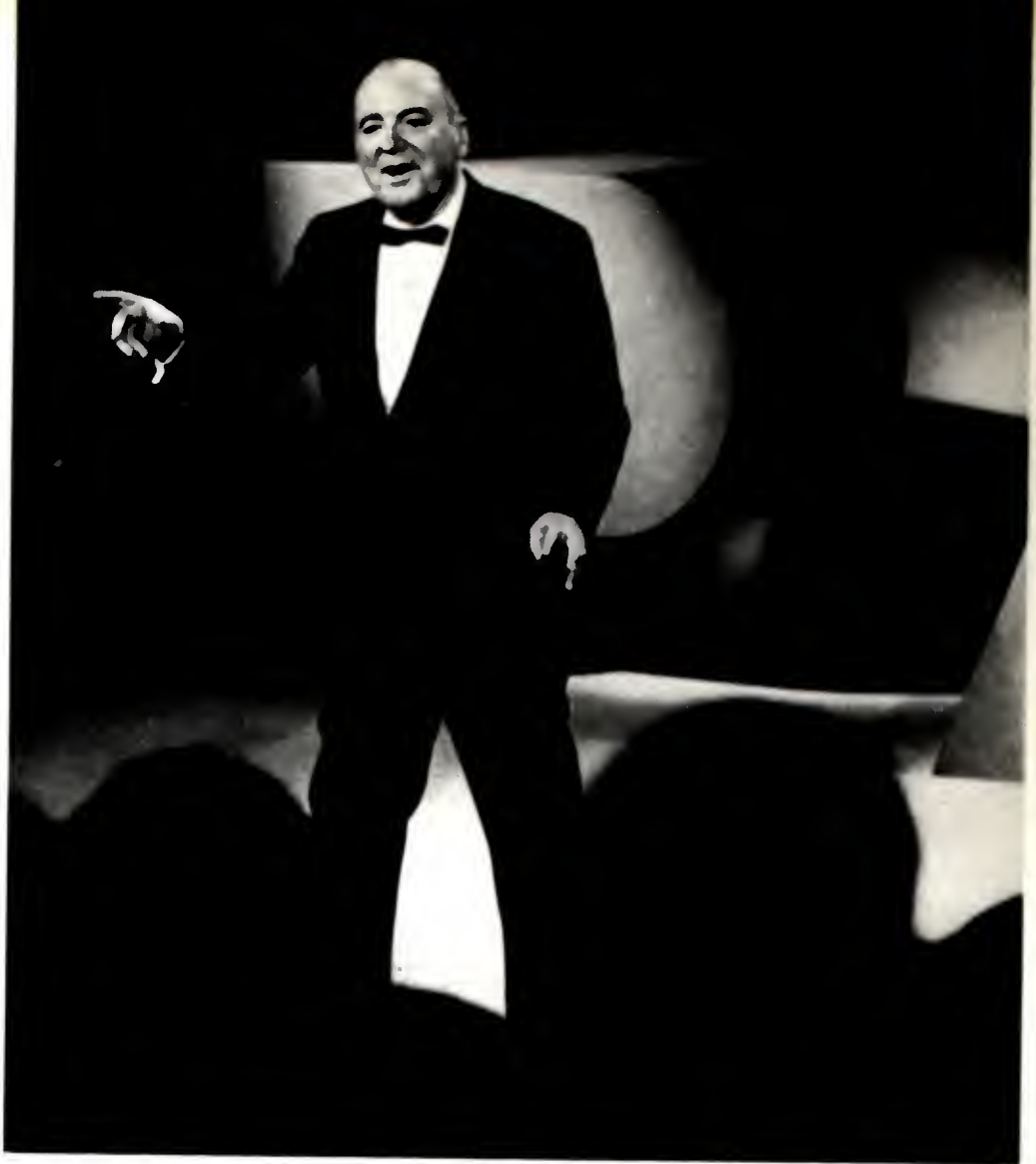
WJW-TV Cleveland has a horror film program host called Ghoulard, in reality an ex-DJ named Ernie Anderson.

WGN-TV Chicago, official TV station for Illinois at the World's Fair, presented a preview telecast of the state's exhibit.

WKJG-TV Fort Wayne, Ind., did a salute to "Dairy Month," on a special program featuring a milking contest.

WSJV South Bend-Elkhart, Ind., moved its cameras outdoors to cover the special events of "The Pet Show."

KMOX-TV St. Louis had food authority Marian O'Brien show viewers how to entertain on "Food For Fun."



WEWS CLEVELAND



WJW-TV CLEVELAND



WGN-TV CHICAGO

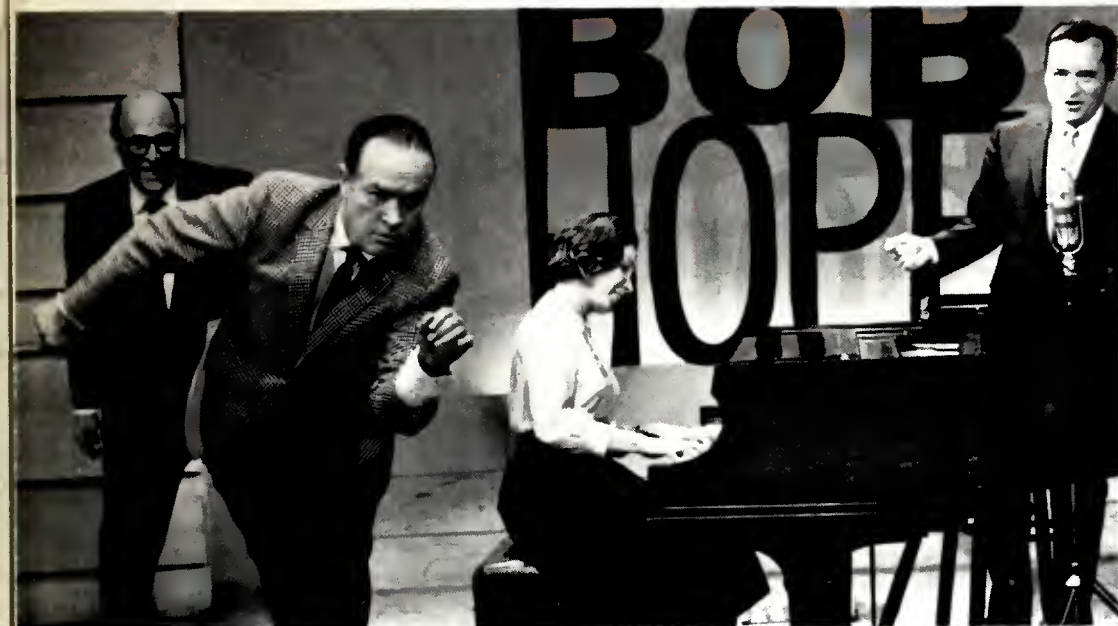


WKJG-TV FORT WAYNE



KMOX-TV ST. LOUIS

WSJV SOUTH BEND-ELKHART



KYW-TV CLEVELAND

KYW-TV Cleveland has Mike Douglas manning the microphone as host to such stars as comedians Jack E. Leonard and Bob Hope on his daily afternoon variety program, The Mike Douglas Show. It began as a local program, but is now also shown in syndication.

WFBM-TV Indianapolis aired coverage of the fifth annual WFBM Antique Auto Tour on four different television programs.

WBMM-TV Chicago brought together eight young local performers for "Revue a la Carte," one of the stations contributions to the Repertoire Workshop's efforts to encourage new talent.

WTCN-TV Minneapolis-St. Paul showed program host Mel Jass explaining the training program to volunteer blockworkers in the half-hour special program on the "Cancer Crusade."

KFEQ-TV St. Joseph, Mo., televised the 13th annual Sertoma auction, held last winter in the station's own studios.

WTOL-TV Toledo, Ohio, produced "Salute To a Steel Soldier: The Jeep," a half-hour documentary about the Toledo-made vehicle that has proven itself a worthy battlefield fighter.

WXYZ-TV Detroit sent Dick Arnold, host of Rural Newsreel, throughout the state in quest of information and film footage of special interest to farmers and consumers.

WOOD-TV Grand Rapids, Mich., scheduled three live and video tape TV programs covering the ninth annual WOODland Antique Auto Tour, which was co-promoted by the Horseless Carriage Club.

WLWT Cincinnati directs its 90-minute daily, daytime colorcast, The Paul Dixon Show, to the housewife. The show is filled with lighthearted interviews and musical acts.



WFBM-TV INDIANAPOLIS



WBMM-TV CHICAGO



WTCN-TV MINNEAPOLIS-ST. PAUL



KFEQ-TV ST. JOSEPH



WTOL-TV TOLEDO



WXYZ-TV DETROIT



WOOD-TV GRAND RAPIDS



WLWT CINCINNATI

Eye on New York

Entertainment center, focal point of the arts—
New York is like no other city anywhere.
And only on CBS Owned WCBS-TV do you find its
special magic so sensitively reflected.



THE MANY WORLDS OF LOCAL TV

NORTHEAST



STATIONS REPORTING*

CONNECTICUT

WHNB-TV Hartford
 WNHCTV New Haven
 WTIC-TV Hartford

MAINE

WGAN-TV Portland
 WLBZ-TV Bangor
 WMTW-TV Poland Spring

MASSACHUSETTS

WBZ-TV Boston
 WHDH-TV Boston
 WHYN-TV Springfield
 WNAC-TV Boston
 WTEV New Bedford
 WWLP Springfield

NEW HAMPSHIRE

WMUR-TV Manchester

NEW YORK

WABC-TV New York
 WAST Albany
 WBEN-TV Buffalo
 WBJA-TV Binghamton
 WCBS-TV New York
 WGR-TV Buffalo
 WHEC-TV Rochester
 WHEN-TV Syracuse
 WKBW-TV Buffalo
 WKTV Utica
 WNBC-TV New York
 WNBC-TV Binghamton
 WNEW-TV New York
 WOR-TV New York
 WPIX New York

WRGB Schenectady
 WROC-TV Rochester

PENNSYLVANIA

KDKA-TV Pittsburgh
 WCAU-TV Philadelphia
 WFBG-TV Altoona
 WFIL-TV Philadelphia
 WRCV-TV Philadelphia
 WSBA-TV York
 WTAE Pittsburgh
 WTPA Harrisburg

RHODE ISLAND

WJAR-TV Providence
 WPRO-TV Providence

VERMONT

WCAX-TV Burlington

**Stations reporting include those stations that responded with completed questionnaire, or pictures, or both.*



THE WORLD OF PROBLEMS

WOR-TV New York visited Grosvenor House's new home in a documentary special. The lonely little boy is sitting on the steps of the old house wondering what the future holds now that the privately-supported settlement house, convinced its work in one neighborhood is done, moves to another area ridden with crime, poverty and delinquency.

WTIC-TV Hartford, Conn., probed the state's penal system in "Prison and Parole," one of the features of the station's nine hours of locally produced specials for the season.

WKBW-TV Buffalo, N. Y., presented a dramatic documentary that examined the sad but typical story of a 16-year-old boy, one of the city's drop-outs. Actual case histories were used.

WABC-TV New York brought together New York City Mayor Robert F. Wagner, astronaut Walter Schirra, singer Paul Anka and comedian Allan Sherman, among others, in its live, 90-minute special "Careerathon." The program provided a platform for stay-in-school messages by city officials.

WCBS-TV New York covered the wedding ceremony of a Negro-white couple as part of "The Inter-Racial Marriage" program, a production of the Eye On New York series.



WTIC-TV HARTFORD



WKBW-TV BUFFALO



WABC-TV NEW YORK

WCBS-TV NEW YORK





WCBS-TV NEW YORK

WOR-TV NEW YORK



WCAU-TV PHILADELPHIA



WIIC PITTSBURGH

WNEF-TV BINGHAMTON



THE WORLD OF INFORMATION

WCBS-TV New York took a look at the modeling industry through its Eye on New York series. Model Suzy Parker was seen on the program.

WOR-TV New York produced four half-hour news specials on the election year under the title of "Politics-'64." The last program in the series included WOR commentator Walter Kiernan, pollster Samuel Lubell, Hearst correspondent Marianne Means and news director George Brown.

WBNF-TV Binghamton, N. Y., presented a series of four panel discussion programs called Great Decisions. They all dealt with world problems.

WCAU-TV Philadelphia visited backstage at the Academy of Music for a program called "Grand and Lyric Passion," the subject of TV10 Reports. Seen once-monthly, TV10 Reports provides information about the community.

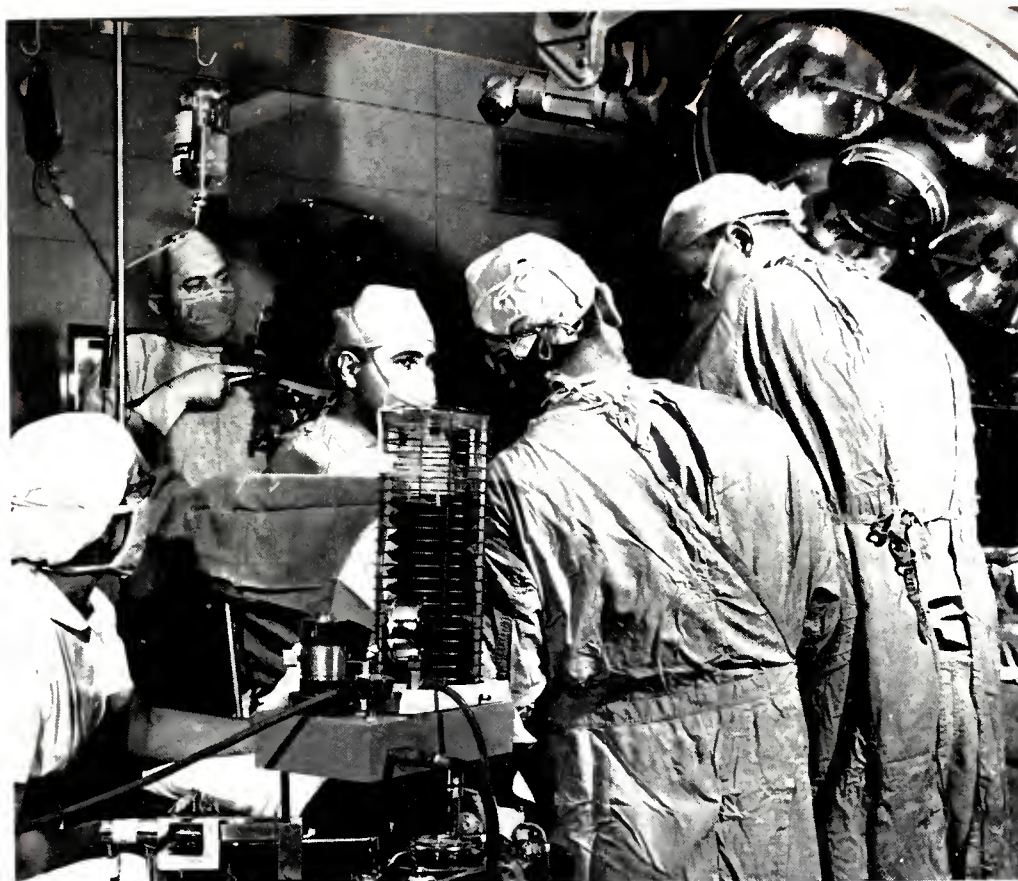
WICC Pittsburgh sent its public affairs director Ray Stewart to instructor Joseph Waffa, of the Greater Pittsburgh Guild for the Blind, for lessons in how to fence while blindfolded. The sequence was filmed for the station's Magic Carpet Show

WBEN-TV Buffalo produced "Cancer: Today and Tomorrow" in cooperation with the Roswell Park Memorial Institute. It was a series of five documentary programs shown in prime time.

WNHC-TV New Haven, Conn., telecast behind-the-scenes operations at a Connecticut mental hospital. Included in the films, which were produced as two half-hour documentary programs, was one of the first telecasts of shock treatment.

WRGB Schenectady, N. Y., filmed an actual operation in progress at the Albany, N. Y., Medical Center. The action was part of a documentary program on how an implanted electronic "pacemaker" can help patients with faulty hearts.

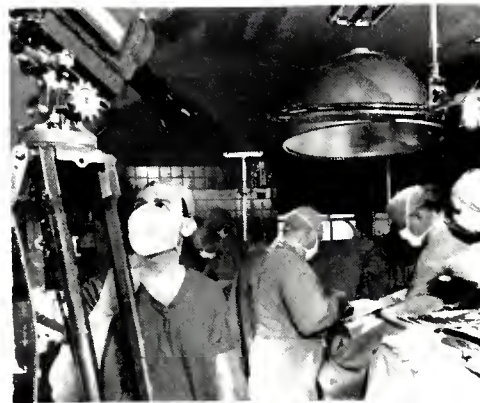
WRCV-TV Philadelphia ran a documentary on natural childbirth for its Concept series. The program, reportedly, received widespread acclaim.



WBEN-TV BUFFALO



WNHC-TV NEW HAVEN



WRGB SCHENECTADY



WRCV-TV PHILADELPHIA



THE WORLD OF INFORMATION

KDKA-TV Pittsburgh joined with the United States Air Force to produce the Fight For Peace series. Discussing the program at a NASA headquarters hanger are Don Riggs, host of the series, NASA test pilot Joe Walker and Derk Zimmerman, director.

WHYN-TV Springfield, Mass., last December sent John Deegan, one of its featured newscasters, to the Atlas Missile base at Plattsburg, New York. Deegan was allowed to take exclusive films of a missile in its silo. The white object is the weapon, seen being raised to launch position.

WRCV-TV Philadelphia pre-empted network prime time for "Whatever Happened to 8?" The program reported on the amazing recovery of a little boy who suffered brain damage.

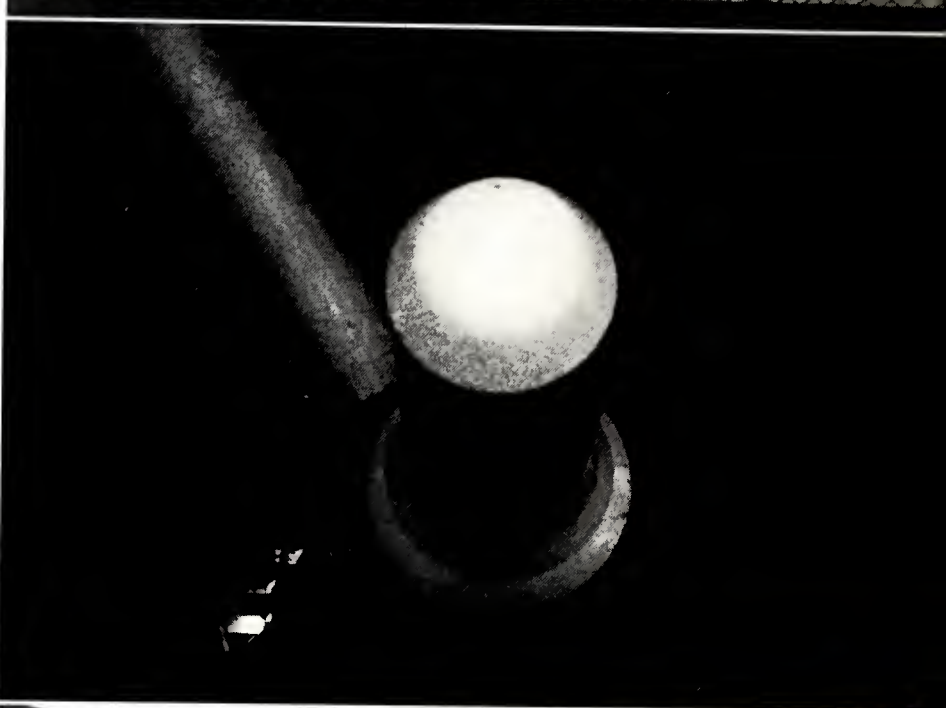
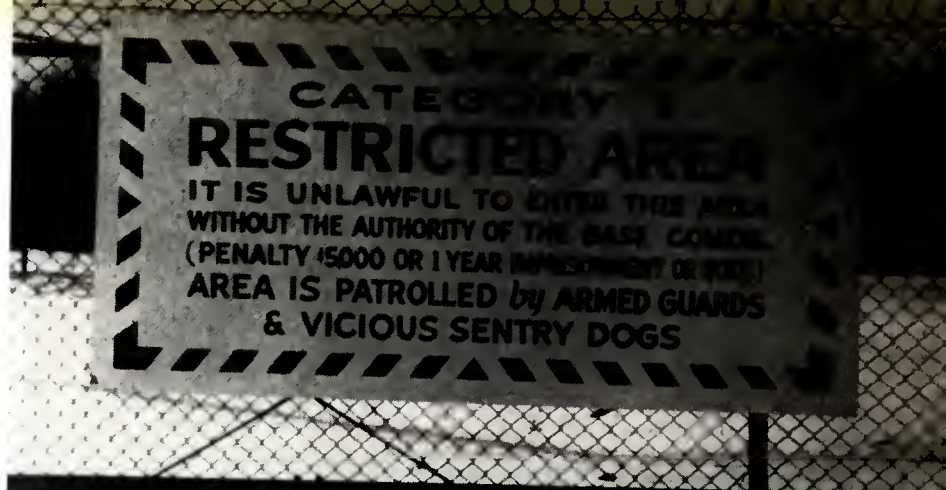
KDKA-TV PITTSBURGH



WRCV-TV PHILADELPHIA



WHYN-TV SPRINGFIELD



THE WORLD OF NEWS

WRCV-TV Philadelphia had one of the first camera crews on hand at the Hazelton, Pa., mine disaster and was able to produce special programming good enough to win several national awards.

WNAC-TV Boston, like most other local stations in the country, did itself proud in covering the tragedy of President Kennedy's death. When Mrs. Kennedy attended the Solemn Pontifical Mass of Requiem celebrated by Cardinal Cushing in Boston's Holy Cross Cathedral, WNAC's cameras were also there.

WCBS-TV New York's Newsmakers program was the place where Michael J. Quill, international president of the Transport Workers Union chose to tear up his union's contract with the New York City Transit Authority.

WHYN-TV Springfield, Mass., covered President Kennedy's visit to Amherst College and Westover Field last November. A week later the President was dead and WHYN went out in the street to get the public's reaction. Still more months later, another Kennedy was brushing tragedy. Again WHYN was on the scene covering the plan crash that injured Sen. Edward Kennedy. WHYN's coverage won a U.P.I. award.

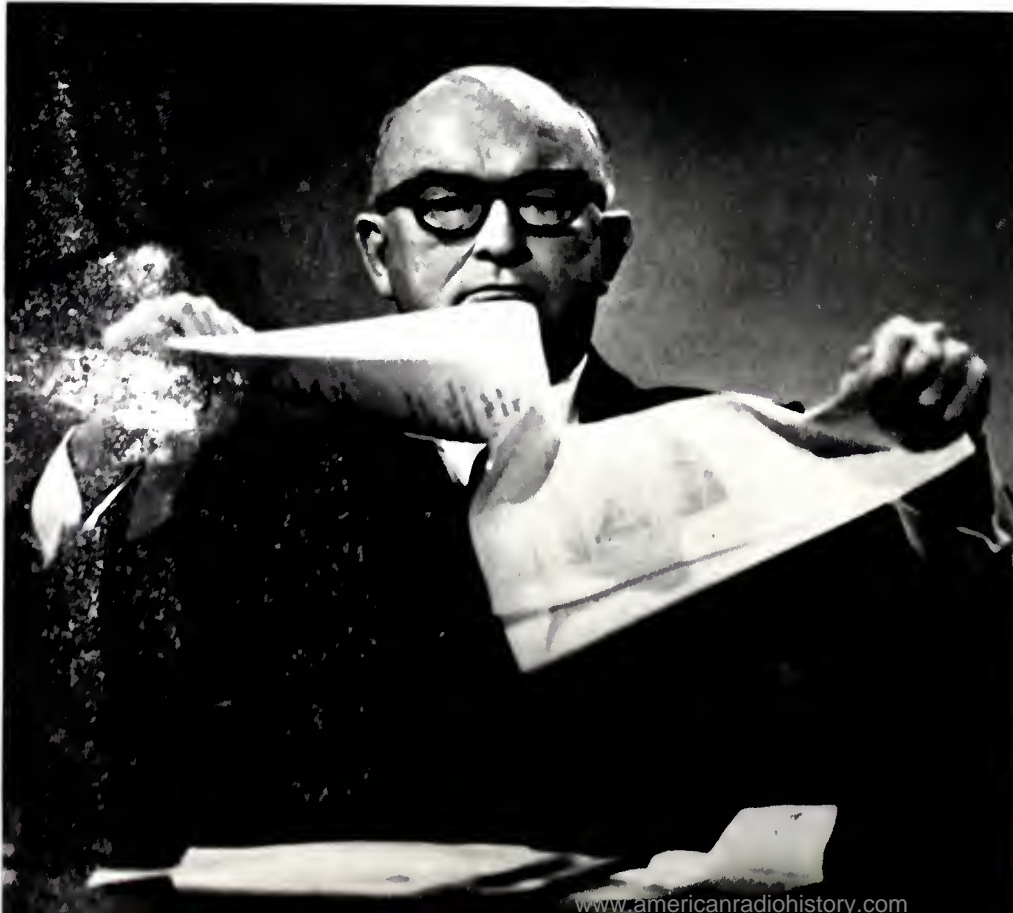


WRCV-TV PHILADELPHIA



WNAC-TV BOSTON

WCBS-TV NEW YORK



WHYN-TV SPRINGFIELD



WHYN-TV SPRINGFIELD



WBZ-TV BOSTON

THE WORLD OF SPORTS

WBZ-TV Boston took its camera aboard the 12-meter "Nefertiti," to show the training of its crew in Marblehead, Mass., waters in the second of a three-part, half-hour series on preparations for the America's Cup Trials.

WTIC-TV Hartford, Conn., had cameras on the land, on the water and in the air for the June 20 telecast of the Harvard-Yale Regatta. One camera was aboard a 46-ft. cabin cruiser, another was atop a 185-ft. training tower at the Navy's Groton Submarine Base and a third was in a helicopter. In all eight cameras were used for the telecast.

WFIL-TV crews use new zoom camera equipment to telecast 51 Philadelphia Phillies baseball games to the Delaware Valley area.

WRGB Schenectady, New York, a General Electric station, telecasts many strikes on TV Tournament Time, a regularly scheduled bowling show.

WMTW-TV Poland Spring, Me., gives viewers fun and facts about sking on Ski Trails, hosted by George Ouellette.

WRGB SCHENECTADY



WTIC-TV HARTFORD



WFIL-TV PHILADELPHIA
WMTW-TV POLAND SPRING



THE WORLD AROUND US

WCBS-TV New York had attractive off-Broadway producer Judy Marechal as its guide for Eye On New York's tour of "The Scene: Off-Broadway," a half-hour special.

WRGB Schenectady, N. Y., told the story of how American boys and girls helped build a new school in Casablanca, Columbia, South America, in a special documentary program, "A Pilot Project in Understanding." Money for the school was raised by Schenectady pupils.

WNAC-TV Boston went to the House Chamber to cover Governor Endicott Peabody's speech as the second session of the 163rd Massachusetts Legislature opened.

WJAR-TV Providence, R. I., had its cameras ready as Governor John H. Chafee guided local viewers through the baroque state reception room. It was part of the half-hour special, "Tour of the Rhode Island State House."

WPIX New York produced "Danger: Continent Seven," an hour-long documentary which examined in detail one of the world's last frontiers—Antarctica. The program covered 50 years of exploration of this forbidding land and included exclusive photographic footage of Robert Scott's 1910 expedition.

WNBC-TV New York presented author Harry Golden narrating a subject he knows intimately, "The Garment Game," an hour-long, prime-time special. The program covered the garment industry from shoulder straps to hems, capturing the mood and life of the business.

KDKA-TV Pittsburgh held the "Stage 64 Lively Arts Ball" at a suburban Pittsburgh shopping mall. The televised event was for the combined charities of the North Community Association.

WHEN-TV Syracuse went backstage to present rehearsal excerpts from a local church-group production as part of its continuing documentation of youth in action in the community.

WBEN-TV Buffalo, N. Y., had its chief news cameraman, Tom Zarbo, photograph producer-director Furman Baldwin and Capt. Kenneth N. Black of the U. S. Coast Guard cutter Ojibwa. The scene was part of a documentary on how the cutter battles harbor and lake ice.

WOR-TV New York picked Thanksgiving Day to tell the stories of four refugees from various lands behind the Iron Curtain and how they managed to cross the frontiers to freedom. The documentary was entitled "Thanks for Freedom."

WNBC-TV NEW YORK



WCBS-TV NEW YORK

WRGB SCHENECTADY



WJAR-TV PROVIDENCE



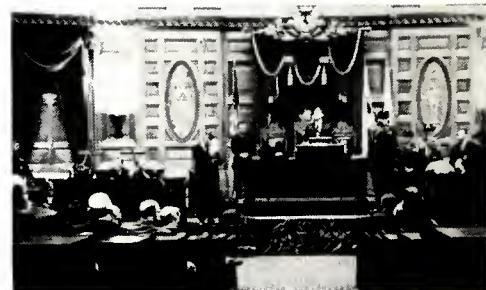
KDKA-TV PITTSBURGH



WBEN-TV BUFFALO



WNAC-TV BOSTON



WPIX NEW YORK



WHEN-TV SYRACUSE



WOR-TV NEW YORK



THE WORLD OF PAGEANTRY

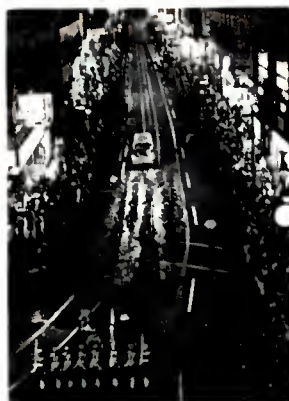
WIIC Pittsburgh staged and televised its own parade and had some 300,000 people turn out to watch it in person. The parade, which featured a fireworks display, was an anniversary salute to the University of Pittsburgh.

WCSH-TV Portland, Me., had its cameras clicking when the Miss Maine Scholarship Pageant, one of the state's brightest events, was held.

WRCV-TV Philadelphia, for the third straight year in June, covered the Miss Pennsylvania Pageant. This year's show was a full musical production fed to a six-station network in the state.

WPIX New York is always there when the Easter Parade comes strutting up Fifth Avenue. John Tillman and Gloria Okon, both of the station's news staff (she's a weather girl) covered the action.

WWLP Springfield, Mass., covered the St. Patrick's Day Festivities via three special programs from three different locations. A mobile unit was set up in Westfield, Mass., to cover the Colleen Coronation Ball in addition to coverage of the Bishop's Mass in Holyoke and the High Street parade.



WIIC PITTSBURGH



WCSH-TV PORTLAND



WRCV-TV PHILADELPHIA



WPIX NEW YORK

WWLP SPRINGFIELD



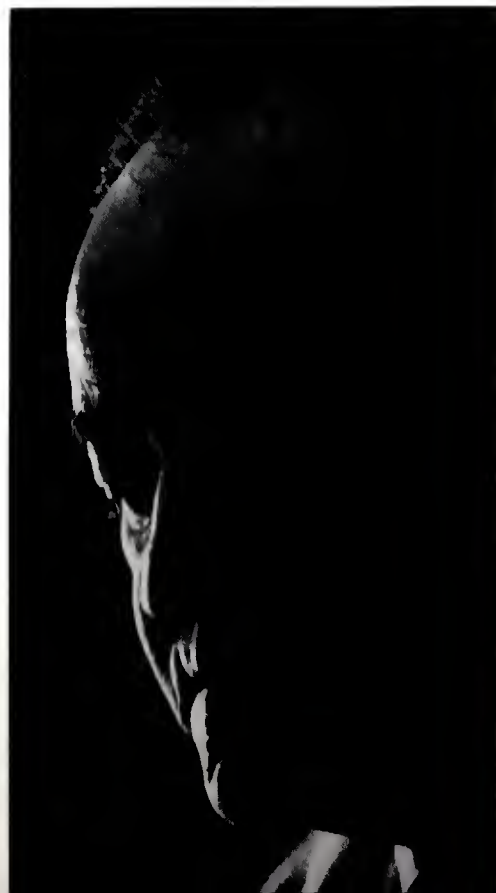


WKBW-TV BUFFALO

THE WORLD OF PEOPLE

WNEW-TV NEW YORK

WNAC-TV BOSTON



WKBW-TV Buffalo, N. Y., took its viewers into the world of people with "A Conversation With Norman Mailer," who discussed artistic, social and political trends.

WNAC-TV Boston brings celebrities such as singer-comedienne Edie Adams to lunch and conversation on The David Allan Show.

WNEW-TV New York brought Senator Hubert Humphrey and author James Baldwin together on a highly acclaimed program to talk about their youth in "My Childhood."

WPIX New York produced the "Clay Cole Special" on which singer Jo Stafford appeared.

WHNB-TV Hartford, Conn. puts on a monthly, half-hour public affairs program called Profile, on which prominent local residents such as the University of Hartford's Moshe Paranov are informally interviewed by program host Harvey Olson.

WOR-TV New York has a weekly public affairs panel discussion called Editorial Page Conference featuring prominent guests like Madame Nu and her daughter speaking on timely topics of world-wide scope.

WCBS-TV New York etched a profile in depth on its "This Is John V. Lindsay" special. The program traced the career of the up-and-coming Republican Congressman from New York's silk stocking district.

WBZ-TV Boston, at least twice a year, conducts Report From Washington, which includes interviews with Massachusetts Senator Edward Kennedy.

WABC-TV New York started the Les Crane Show last fall. The after-midnight show, which features telephone interviews with viewers calling Crane and his guests, achieved quick popularity. Marlon Brando manned the telephones with Crane on one particularly remembered evening.

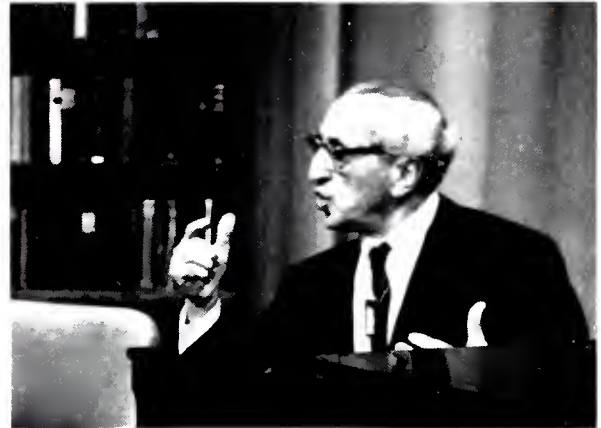
WHDH-TV Boston carried a conversation on intelligence with Allen W. Dulles, former director of the Central Intelligence Agency, discussing "the craft" of spy work.

WFIL-TV Philadelphia played host to Richard Nixon, who spoke about his political views on These Are Americans.

WPIX NEW YORK



WHNB-TV HARTFORD



WOR-TV NEW YORK



WCBS-TV NEW YORK



WBZ-TV BOSTON



WABC-TV NEW YORK



WHDH-TV BOSTON



WFIL-TV PHILADELPHIA





WNBC-TV NEW YORK

WJAR-TV PROVIDENCE



THE WORLD OF CULTURE

WNEW-TV NEW YORK



MUSIC AND DANCE

WNBC-TV New York produces in association with the Lincoln Center for the Performing Arts a series of classical music programs called Recital Hall. Famous performers, such as the Julian Bream Consort, appear each week in recital.

WJAR-TV Providence, R. I., carries the Golden Clef series featuring good music and interviews. Bonnie Monroe of Westerly, R. I., and Vance Westgate of Pawtucket, appeared on one of the shows in the series.

WNEW-TV New York taped an hour-long session with Duke Ellington, one of the all-time greats of jazz. The program was "Duke Ellington: Portrait in Music."

WCAU-TV Philadelphia telecast an hour-long concert with the Philadelphia Symphony Orchestra, with conductor Eugene Ormandy as host and 17-year-old piano sensation Andre Watts as guest artist. The program had spoken commentary by Ormandy.

WOR-TV New York took a tour of one of the most unique schools in the world—a city high school that combines regular scholastic courses with training in drama, music and dance. Actress Diana Sands, a graduate of the school, conducted the tour entitled "On Stage: The School of Performing Arts."

WCAX-TV Burlington, Vt., held a series of concerts in its studios during the 1963-64 season. The concerts featured the Vermont State Symphony Orchestra which performed under the baton of its regular conductor, Dr. Alan Carter, chairman of the music department at Middlebury College.

WCBS-TV New York presented excerpts from New York choreographer Alwin Nikolais' futuristic ballets on "The Dance Theater of Alwin Nikolais," a program produced by the station as part of the CBS-TV Repertoire Workshop series.



WCAU-TV PHILADELPHIA



WOR-TV NEW YORK



WCAX-TV BURLINGTON

WCBS-TV NEW YORK





WNEW-TV NEW YORK

STAGECRAFT

WNEW-TV presented "The Sensualists," based on Dostoyevsky's "The Brothers Karamazov." The special program was the first of a series of six live, original, one-hour dramas to be shown by the station.

WHEN-TV Syracuse, N. Y., like many a station around the country near a good college drama department, often avails itself of student actors. WHEN presented Colgate University players in a production of Henry IV.

WNBC-TV New York has a weekly Sunday feature called Montage IV which offers an informal view of the performing arts. Viveca Lindfors starred in a dramatic reading of Jean Paul Sartre's "No Exit" on a recent program in the series.

WCBS-TV New York has been producing Camera Three as a product of its public affairs department since 1956. Last winter the weekly experimental series showed excerpts from Broadway's "Ballad of a Sad Cafe." The program is also seen on the CBS-TV network.

WCAU-TV Philadelphia produced "Goodnight Grace Kelly, Wherever You Are," an original television play as its part of the CBS-TV Repertoire Workshop series.



WHEN-TV SYRACUSE



WNBC-TV NEW YORK



WCBS-TV NEW YORK

WCAU-TV PHILADELPHIA





WRCV-TV PHILADELPHIA



WNBC-TV NEW YORK



WOR-TV NEW YORK

FINER THINGS

WRCV-TV Philadelphia produced "The Tombs of Tarquinia," one of a series of documentaries on Italian Art treasures filmed during a month-long trip to Italy for the station's Concept programs.

WOR-TV New York has a novel station break procedure during color programing. It puts on stills—with accompanying commentary—of art masterpieces from New York's Museum of Modern Art. Here, Andrew Wyeth's "Christina's World."

WNBC-TV New York, in a special program on the opening of the Lincoln Center for the Performing Arts, showed choreographer George Balanchine in action as he rehearsed his dancers.

WBZ-TV Boston presented a dramatic reading of the letters of F. Scott Fitzgerald to his daughter by actor Farley Granger and biographer Andrew Turnbull.

WHEN-TV Syracuse examined the role of art in education from kindergarten to college in a one-hour program titled "Each For The Joy."

WNEW-TV New York televised "The Golden Age" two-hours of words and music of the Elizabethan Age performed by a group of distinguished Broadway actors.

WCBS-TV New York did a dramatization of contemporary Negro poetry in "Beyond the Blues," a production of the station's Stage 2 series later shown as part of the network's Repertory Workshop.



WBZ-TV BOSTON

WCBS-TV NEW YORK



WHEN-TV SYRACUSE, N. Y.

WNEW-TV NEW YORK



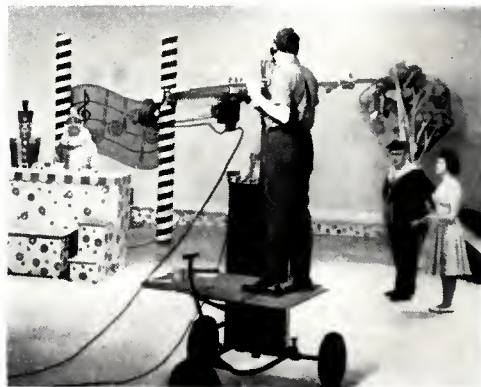


WCBS-TV NEW YORK

WNAC-TV BOSTON



WHEN-TV SYRACUSE



WFIL-TV PHILADELPHIA



THE WORLD OF GROWING UP



WOR-TV NEW YORK

CHILDREN

WCBS-TV New York doesn't have to ask where's or who's Molly Scott. Viewers know she's the singing, guitar-playing hostess of *Around the Corner*, an hour-long, Sunday-morning children's series featuring songs, stories, current events, word games, hobbies and etiquette.

WOR-TV New York has comedian Morty Guntz as host of the five-day-a-week *Funny Company* series.

WNAC-TV Boston programs five continuous hours of programs for youngsters every Saturday morning. *Jungle Adventures*, starring Ed McDonnell as Lord Harold Harvey Bumblebrooke, occupies an hour-long slot in the middle of this schedule.

WHEN-TV Syracuse entertains and instructs pre-school-age children every weekday morning on its *Magic Toy Shop* program. The series, one of the longest-running ones in the Syracuse market, is now in its 10th year.

WFIL-TV Philadelphia has a favorite cow-girl. Her name's Sally Starr. Her 90-minute long daily show, *Popeye Theater*, features cartoons and interviews with such celebrity guests as Jimmy Dean.

WKTU-TV Utica-Rome, N. Y., has a Bozo the Clown program on every day Monday through Friday at 4 p.m. There's always a long waiting list of children wanting to attend the program.

WKTU-TV UTICA-ROME



JR. HIGH QUIZ



WTAE PITTSBURGH

TEENS

WTAE Pittsburgh produces the Jr. High Quiz program, a quiz show for teen-agers. Ricki Wertz is creator-moderator of the series, which asks questions based on quick recall in areas of general knowledge. The questions are compiled by Thomas Phipps, a retired school teacher who also serves as the series' judge.

WNAC-TV Boston has a Sunday-afternoon series called Diametrix. Last spring, students from Keith Academy, Lowell and Arlington Public High Schools met in an hour-long debate on smoking. Haywood Vincent is host-moderator of the series which is presented Sunday afternoons.

WHEN-TV Syracuse, N. Y., reported on the new co-educational approach to teaching physical education on a junior high school level in its "Focus on Fitness" special. The program, inspired by the government's concern about fitness, was geared for teen-agers.

WCSH-TV Portland, Me., caters to the youths in its audience with the weekly Dave Astor Show on Saturday, 5-6 p.m.



WNAC-TV BOSTON



WHEN-TV SYRACUSE



CENTURY

THE WORLD OF RELIGION



WCBS-TV NEW YORK

WCBS-TV New York had its Eye On New York series take a look at "How Near to God" is the metropolitan area.

WRCV-TV PHILADELPHIA showed Pope Paul presiding over beautification rites "In The Steps of the Fisherman."

WHDH-TV Boston brought together representatives of five Christian denominations in an "Encounter in Unity."

WTEV New Bedford, Mass., celebrated Cathoic Mass in its studios and televised the proceedings live.

WKTV Utica-Rome, N. Y., had a program on "Seder, the Feast of the Pesach," as part of its Good Living series.

WBEN-TV Buffalo, N. Y., has Bishop McNulty of Buffalo as host on Sundays on "The Bishop Visits Your Home."

WAST Albany, N. Y., used the stations of the cross to tell of Christ's life on its Easter offering "Forty Days."

WNAC-TV Boston discusses This Is Temple Israel every Sunday afternoon, with Rabbi Roland Gittleson as moderator.

WABC-TV New York originated a special for Catholic charities, with Cardinal Spellman making an appearance.

WOR-TV New York takes a look at a religious "Point of View" every Sunday morning for 30 minutes.



WRCV-TV PHILADELPHIA



WHDH-TV BOSTON



WTEV NEW BEDFORD



WKTV UTICA-ROME



WBEN-TV BUFFALO



WAST ALBANY

WABC-TV NEW YORK



WNAC-TV BOSTON

WOR-TV NEW YORK



THE WORLD OF MISCELLANY



WNEW-TV NEW YORK



WRCV-TV PHILADELPHIA



WFBG-TV ALTOONA



WBZ-TV BOSTON



WIC PITTSBURGH



WCBS-TV NEW YORK



WPRO-TV PROVIDENCE



WHEC-TV ROCHESTER



WCAU-TV PHILADELPHIA

WIC Pittsburgh televised professional wrestlers riding in a donkey baseball game during a show staged for charity in Pittsburgh.

WNEW-TV New York presented "The Establishment," a satirical revue from London in a special hour-long television adaptation.

WCBS-TV New York had correspondent Robert Trout narrating "A Question of Values," a documentary on luxury housing on its Eye On New York series.

WCAU-TV Philadelphia broadcasts The Bill Bennett Show, a program of agricultural news and features, daily from an outdoor area in back of its studios.

WRCV-TV Philadelphia video taped shows from the Philadelphia Zoo for Uncle Pete's Zoo Stories and won an Ohio State award for the series.

WFBG-TV Altoona, Pa., programs three hours of farm, home and garden news every week.

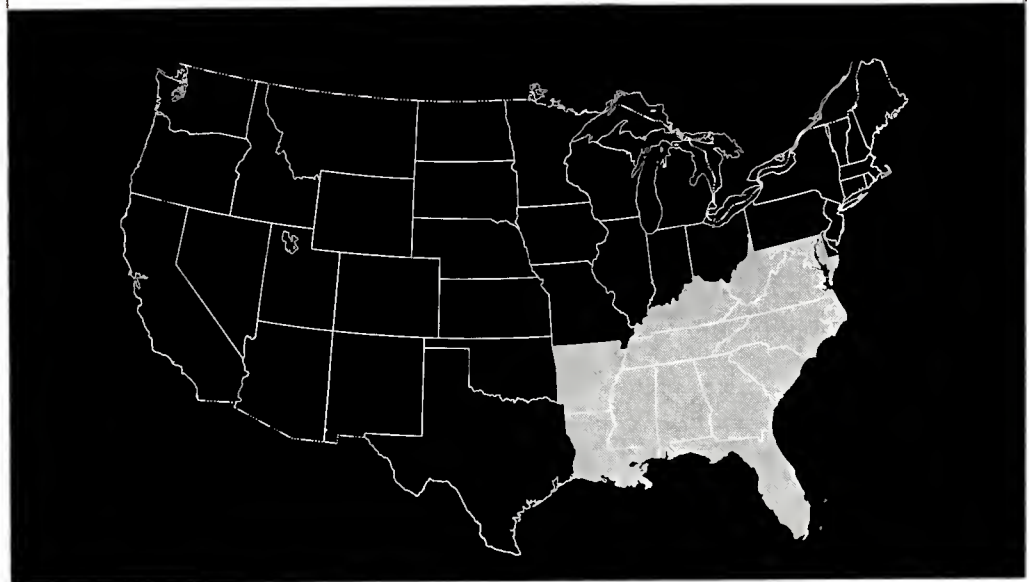
WPRO-TV Providence, R. I., allowed finalists in the state's "Junior Miss" contest to perform on its Spotlight on Talent program.

WBZ-TV Boston observed Christmas with a special 45-minute Christmas Eve telecast from the Boston Museum of Fine Arts.

WHEC-TV Rochester, N. Y., had station personality Ed Meath give out more than 1.5 million trading stamps as part of its "Tel O Fun" game show.

THE MANY WORLDS OF LOCAL TV

SOUTH



STATIONS REPORTING*

ALABAMA

WBRC-TV Birmingham
WSFA-TV Montgomery

ARKANSAS

KTIV Little Rock
KTVE El Dorado

DISTRICT OF COLUMBIA

WMAL-TV Washington
WRC-TV Washington
WTOP-TV Washington
WTG Washington

FLORIDA

WBDO-TV Orlando
WFLA-TV Tampa
WFTV Orlando
WJXT Jacksonville
WLBW-TV Miami
WPTV West Palm Beach
WTVJ Miami
WTVT Tampa

GEORGIA

WAGA-TV Atlanta
WAII-TV Atlanta
WALB-TV Albany
WSB-TV Atlanta
WTOC-TV Savannah
WTVM Columbus

KENTUCKY

WAVE-TV Louisville
WHAS-TV Louisville
WLTW Bowling Green

LOUISIANA

KALB-TV Alexandria
KNOE-TV Monroe
KTAL-TV Shreveport
KTBS-TV Shreveport
WAFB-TV Baton Rouge
WBRZ Baton Rouge
WDSU-TV New Orleans
WWL-TV New Orleans

MARYLAND

WBAL-TV Baltimore
WJZ-TV Baltimore
WMAR-TV Baltimore

MISSISSIPPI

WJTV Jackson

NORTH CAROLINA

WECT Wilmington
WFMY-TV Greensboro
WGHP-TV Highpoint
WLOS-TV Asheville
WNCT Greenville
WRAL-TV Raleigh
WSOC-TV Charlotte

SOUTH CAROLINA

WBTW Florence
WFBC-TV Greenville
WIS-TV Columbia
WNOR-TV Columbia

TENNESSEE

WATE-TV Knoxville
WBIR-TV Knoxville
WHBQ-TV Memphis
WLAC-TV Nashville
WMCT Memphis
WRCB-TV Chattanooga
WSM-TV Nashville
WTVG Chattanooga

VIRGINIA

WAVY-TV Norfolk
WCYR-TV Bristol
WRVA-TV Richmond
WSLS-TV Roanoke
WTAR-TV Norfolk

WEST VIRGINIA

WCHS-TV Charleston
WHTN-TV Huntington
WJPB-TV Fairmont
WSAZ-TV Huntington
WTRF-TV Wheeling
WBOY-TV Clarksburg

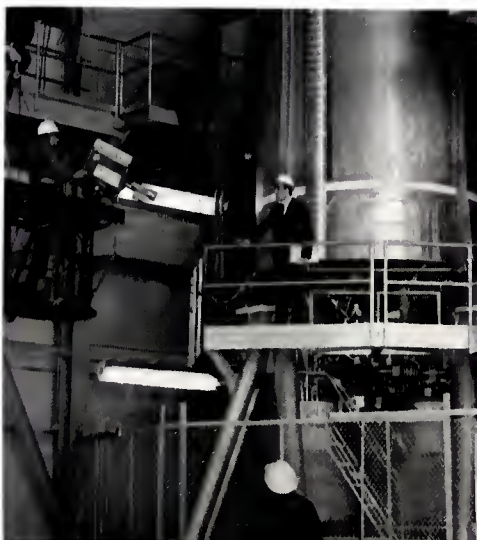
**Stations reporting include those stations that responded with completed questionnaire, or pictures, or both.*



WMAR-TV BALTIMORE

WAII-TV ATLANTA

WJZ-TV BALTIMORE

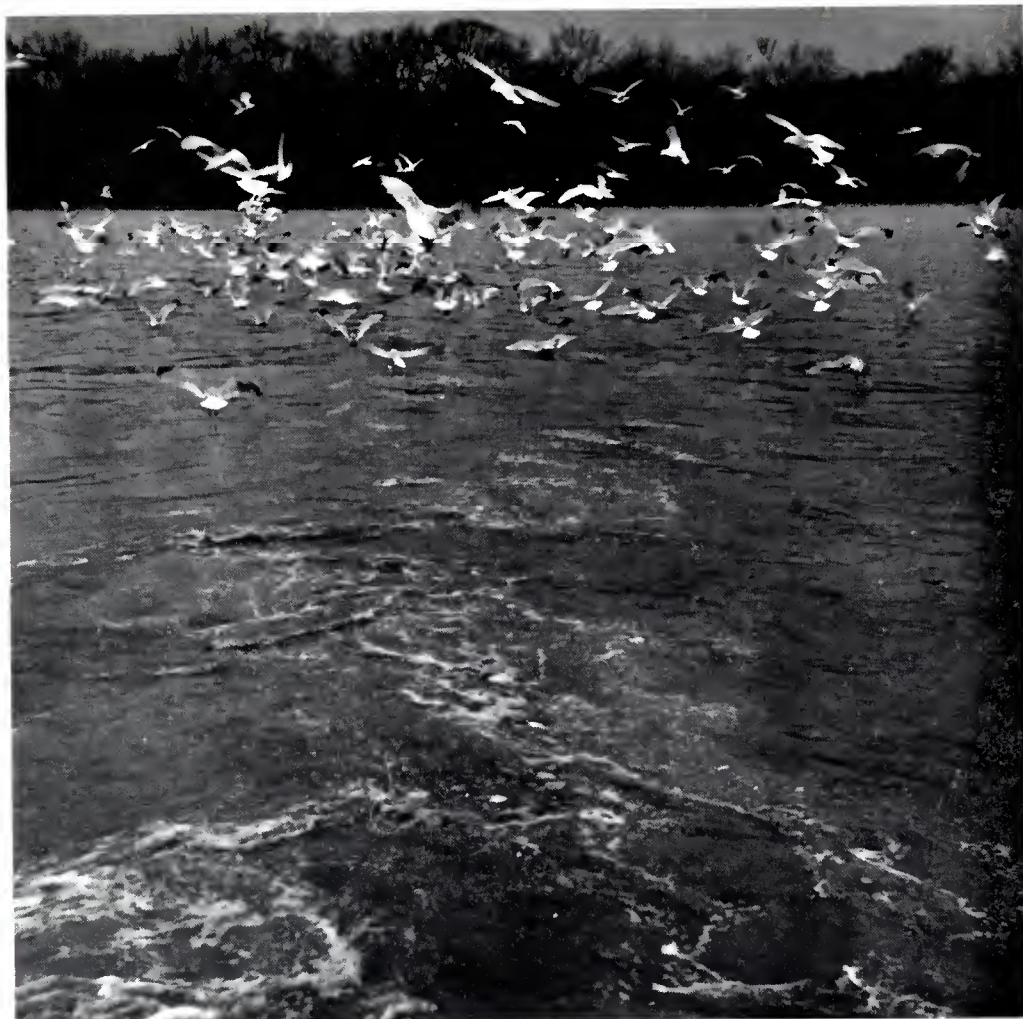


THE WORLD AROUND US

WMAR-TV Baltimore explored the reconstruction of a city's core, asking if new vitality or slow death lies beneath "The Changing Face of Baltimore."

WAII-TV Atlanta devoted three and a half hours to coverage of the Armed Forces Day open house at the Lockheed Aircraft plant in Marietta, Ga.

WJZ-TV Baltimore moved its camera in for close-ups of the plant action during taping of an hour-long program on how the launch vehicle Gemini is built.



WRC-TV WASHINGTON



WFMY GREENSBORO



WMAL-TV WASHINGTON

WRC-TV Washington, D. C., does a continuing series called *Our Beautiful Potomac*. On a recent program, scenes were taken of Washington's combined sewer outfalls emptying into the river.

WFMY-TV Greensboro, N. C., did a documentary on the U. S. Army Special Forces branch called "*The Green Beret*." Producer-narrator Lee Kinard and cameraman Bill Gordon interviewed Army personnel for the show.

WMAL-TV Washington, D. C., showed a special feature on the Berlin wall as part of its *Woman's World* program. Lorraine Flocks, co-host of the show, filmed the Berlin segments.

WJXT Jacksonville, Fla., depicted the spirit of the hospital ship *S.S. Hope*, a presentation of the *Project Four* series.

WJXT JACKSONVILLE





WSFA-TV MONTGOMERY

THE WORLD OF INFORMATION

WSFA-TV Montgomery, Ala., assigned reporters and cameramen to ride patrol cars and pound the beat for on-the-spot coverage of police work and "The Montgomery Police Department Story."

WFLA-TV Tampa, Fla., had one of its newsmen accompany an Air Force strike command unit for a half-hour special, "Our Man in Iran."

WTOP-TV Washington gave viewers a chance to learn the facts about life insurance on a live, telephone-in special, "You and Your Life Insurance."

WRC-TV Washington lined up a panel of U.S. Navy admirals for a Georgetown University Forum program that probed the Navy's role in national security.

WSJS-TV Winston-Salem-Greensboro, N. C., presented a documentary study of the police department's role in the community.

WJZ-TV Baltimore presented "Miss Simons of Linwood," a documentary chronicling the work of Miss Jeanne Simons in the treatment of mentally disturbed children. Her headquarters is this 200-year old colonial house.

WHTN-TV Huntington-Charleston, W. Va., sent newsmen Joe Doyle aboard a Navy carrier for a look at life in an active peacetime service.

WFLA-TV TAMPA



WRC-TV WASHINGTON



WJZ-TV BALTIMORE



WTOP-TV WASHINGTON



WSJS-TV WINSTON-SALEM



WHTN-TV HUNTINGTON





WBAL-TV BALTIMORE



WMAR-TV BALTIMORE



WSB-TV ATLANTA

WBAL-TV Baltimore continued into its 15th year of regularly scheduled "in-school" viewing programs for Baltimore school children.

WMAR-TV Baltimore asked whether Assateague Island should become a national seashore on "Shadow of the Boardwalk."

WSB-TV Atlanta telecast "Roosevelt and the Spirit of the Springs" on the 19th anniversary of the late president's death at Warm Springs, Ga.



WTTG WASHINGTON



WBIR-TV KNOXVILLE



WMAL-TV WASHINGTON

WTTG Washington explored the occult sciences in "Witchcraft '64."

WBIR-TV Knoxville acquainted viewers with local education on its 13-week series, "The Child and the Schools."

WMAL-TV Washington took a look at a not so pleasant side of life—and the need for new laws—on its Close Up program, "Child Beating."



WFMY-TV GREENSBORO



WFTV ORLANDO



WJXT JACKSONVILLE

WFMY-TV Greensboro, N. C., interviewed tourists in North Carolina on "The Strangers Among Us."

WFTV Orlando, Fla., had women discuss the "Feminine Mystique," one of the programs on its Discussion '64 series.

WJXT Jacksonville, Fla., reported on birth-control pills in "The Pill Clinic," one of its Project Four documentary outings.

WMCT Memphis examined the system of air traffic control at Memphis Metropolitan Airport for its special, "Safety in the Skies."

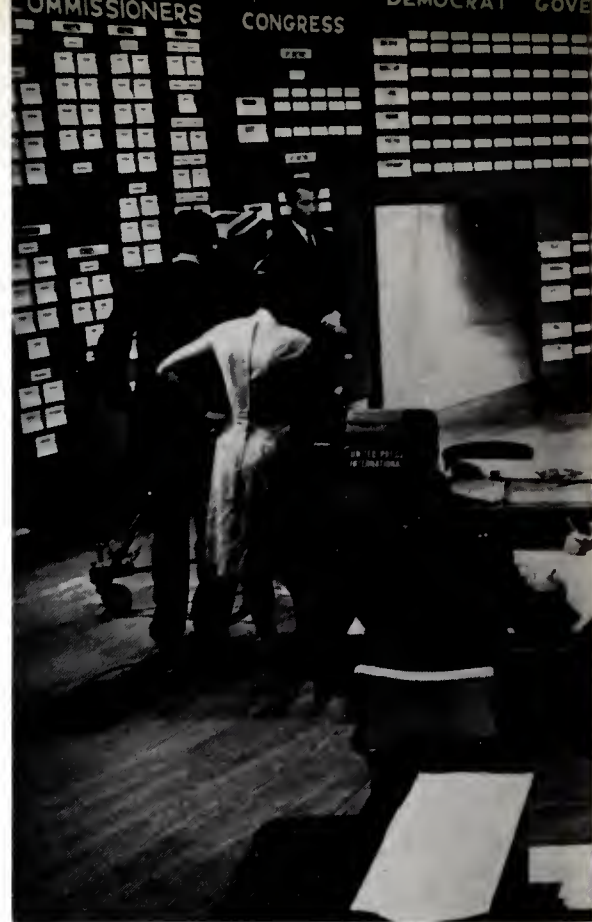
WMCT MEMPHIS





WTOP-TV WASHINGTON

WLAC-TV NASHVILLE



WGHP-TV HIGH POINT



THE WORLD OF POLITICS

WTOP-TV Washington, D. C., reported a fast account of the election primaries in adjacent Maryland on May 19 throughout the prime-time hours.

WGHP-TV High Point, N. C., spent six continuous hours covering the North Carolina Democratic and Republican primaries.

WMBQ-TV Memphis, Tenn., quizzed the mayoralty candidates in an election special.

WDSU-TV New Orleans presented a "great debate" between the two candidates running for governor. A panel of newsmen and a government expert asked questions.

WVTV Tampa-St. Petersburg used IBM computers to cover its state's primary voting. Viewers were able to see returns as they came out of the machines.

KTAL-TV Shreveport, La.-Texarkana, Tex., set up a fully staffed tabulation center to give its viewers election coverage.

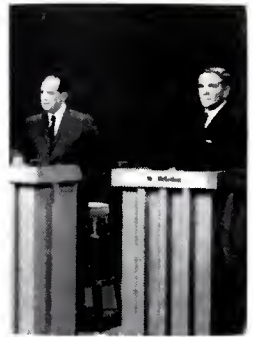
WLAC-TV Nashville, Tenn., caught Governor Frank G. Clement and his wife, Lucille, in a victory salute.

WITN-TV Washington, N. C., covered the only debate held between gubernatorial candidates L. Richardson Preyer and Dan K. Moore.

WWL-TV New Orleans originated a multi-station hookup which allowed voters to hear nine 1964 gubernatorial candidates speak in one place. WWL-TV provided the technical facilities to stations in Monroe, Shreveport and Baton Rouge.

WJXT Jacksonville, Fla., took a plunge into computer predictions during the gubernatorial primaries and correctly named the winning candidates.

WMAL-TV Washington, D. C., had staff man Joseph McCaffrey interview key members of Congress. Among those appearing on the show Close-Up: The Capitol: Senator Margaret Chase Smith.

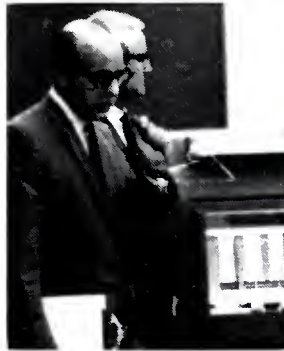


CANDIDATES FOR
MAYOR

WHBQ-TV MEMPHIS
WTVT TAMPA

WDSU-TV NEW ORLEANS

KTAL-TV SHREVEPORT



WITN-TV WASHINGTON, N. C.



WMAL-TV WASHINGTON, D. C.



WWL-TV NEW ORLEANS



WJXT JACKSONVILLE





WJZ-TV BALTIMORE

THE WORLD OF NEWS

WJZ-TV Baltimore found a social revolution taking place and went all out to cover it. Cameramen caught Maryland State Police arresting demonstrators in Princess Anne county.

WDSU-TV New Orleans provided exclusive coverage of the plane crash in Mexico which killed former New Orleans Mayor and U. S. Ambassador DeLesseps S. (Chep) Morrison.

WWL-TV New Orleans covered the entire funeral ceremony on the day of Morrison's burial. WVUE-TV and WYES, both New Orleans, came in to make it a multi-station hookup.

WMAL-TV Washington, D. C., had newsmen covering racial demonstrations on Maryland's Eastern Shore for presentation on the station's one-hour news program, News 7.

WAVY-TV Norfolk provided extensive coverage of the funeral rites for General Douglas MacArthur who was buried in Norfolk in the MacArthur Memorial.



WDSU-TV NEW ORLEANS

WMAL-TV WASHINGTON



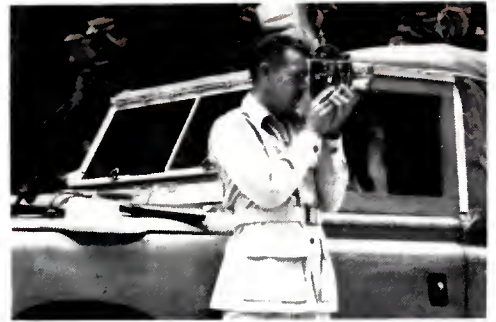
WWL-TV NEW ORLEANS

WAVY-TV NORFOLK





WJZ-TV BALTIMORE



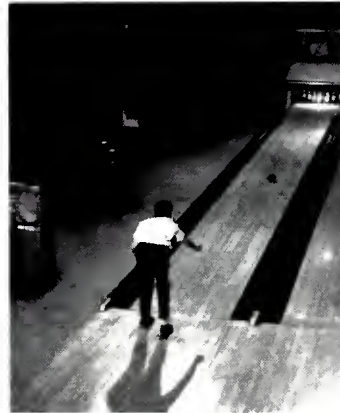
WESH-TV DAYTONA BEACH-ORLANDO



KNOE-TV MONROE



WMCT MEMPHIS



WMAL-TV WASHINGTON



WDSU-TV NEW ORLEANS

WIS-TV COLUMBIA

THE WORLD OF SPORTS

WJZ-TV Baltimore gave viewers a chance to follow the action of the city's newest team, the Baltimore Bullets.

WESH-TV Daytona Beach-Orlando, Fla. sent sports director Ben Taylor to the jungles of Central Florida for hunting and fishing film coverage.

KNOE-TV Monroe, La., televised the "All-Family Boat Show," an annual affair featuring the newest in boats.

WMCT Memphis, Tenn., presented five hours of live telecasts of the seventh annual Memphis Open golf tournament.

WMAL-TV Washington, D. C., each week televises two one-hour bowling programs from its own in-studio lanes.

WDSU-TV New Orleans provided exclusive local coverage of the New Orleans Open golf tournament.

WIS-TV Columbia, S. C., for the fourth consecutive year, televised the "Carolina Cup" races live.



THE WORLD OF PROBLEMS



WFMY-TV GREENSBORO



WMAR-TV BALTIMORE

WFMY-TV Greensboro, N. C., showed viewers "Poverty—A Cycle," on its Channel 2 Reports series.

WMAR-TV Baltimore aired a three-part series on drug addiction, "The Octopus and the Addict," "Octopus and the Law" and "Octopus and the Cure."

WBZ Baton Rouge, La., programmed "Without Violence" to enlighten viewers on peaceful means to school desegregation. Officials of peacefully integrated cities were interviewed. Here: attorney Francis Williams of Houston, Tex.



WBZ BATON ROUGE



WJXT JACKSONVILLE



WMAL-TV WASHINGTON

WJXT Jacksonville, Fla., used its Project Four series to study the problems of youths who leave school before graduation. The program: "The Drop-outs."

WMAL-TV Washington took a look at modern methods of psychiatric treatment used to rehabilitate the mentally ill. The documentary, "Till We Meet Again," was part of the Close-Up series and was filmed at Washington's St. Elizabeth Hospital.

THE WORLD OF PAGEANTRY



WMAL-TV WASHINGTON

WMAL-TV Baltimore covered the Cherry Blossom Parade.

WAVY-TV Norfolk, Va., for the last six years has covered the Shrine Oyster Bowl Parade in Norfolk.

WAII-TV Atlanta televised the 1964 "Miss Atlanta Pageant," a preliminary to the "Miss America" contest.

WBRC-TV Birmingham, Ala., each year, televises the Veterans Day celebration.

WSJS-TV Winston-Salem, N. C., rolls out mobile equipment for the Christmas Day Parade.

WAVY-TV NORFOLK



WAII-TV ATLANTA



WBRC-TV BIRMINGHAM



WSJS-TV WINSTON-SALEM



THE WORLD OF YESTERDAY

WSB-TV ATLANTA



WJZ-TV Baltimore told the story of F. Scott Fitzgerald, wife Zelda and daughter Scotty in a special documentary.

WSB-TV Atlanta, to commemorate the 100th anniversary the Battle of Atlanta, produced a series of two-minute vignettes called Confederate Diary. The props used in the filming are authentic Civil War momentoes.

WFMY-TV Greensboro, N. C., with reporter Lee Kinard doing the leg work, delved into the past to relive "Gettysburg," and the part North Carolinians played in it.

WAGA-TV Atlanta, in "Peggy of Peachtree," did a special program on the life of Margaret Mitchell, who wrote "Gone With The Wind." Film clips were shown of Clark Gable and Vivian Leigh attending the premiere of the motion picture.

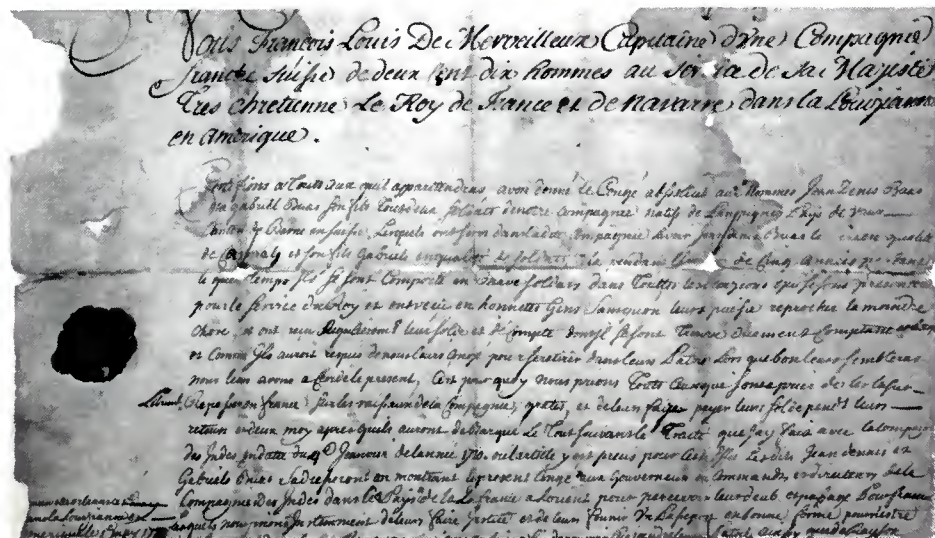
KNOE-TV Monroe, La., spent a weekend in the town of Natchitoches covering many events in connection with its 250th anniversary, including ancient documents on display.



WJZ-TV BALTIMORE
WFMY-TV GREENSBORO



WAGA-TV ATLANTA



KNOE-TV MONROE

THE WORLD OF PEOPLE



WIS-TV COLUMBIA



WJZ-TV BALTIMORE



KNOE-TV MONROE

WIS-TV Columbia, S. C. carried an "Interview with LeRoy Collins," then president of the National Association of Broadcasters.

WJZ-TV Baltimore is where conductor Dr. Peter Herman Adler talks with such guests as burlesque dancer Blaze Starr.

WMAL-TV Washington, D. C., has its Woman's World weekday mornings. Lorraine Flocks, co-host on the show, interviews Robert Kennedy and Cary Grant.

KNOE-TV Monroe, La., sent a mobile unit to Dorado, Ark., to cover the homecoming of Donna Axum, Miss America 1964.

WAVY-TV Norfolk, Va., has a free-wheeling interview show called Topic, with such guests as columnist Ann Landers.

WRC-TV Washington, D. C., is where Inga's Angle program plays host to guests from almost every foreign embassy.



WAVY-TV NORFOLK



WRC-TV WASHINGTON

WMAL-TV WASHINGTON





WAGA-TV ATLANTA



WTAR-TV NORFOLK



WCHS-TV CHARLESTON



WSFA-TV MONTGOMERY



WJXT JACKSONVILLE

WAGA-TV Atlanta carries *Dialogue*, an interview show with such personalities as Joe E. Brown.

WTAR-TV Norfolk, Va., played host to Roy Wilkins, executive secretary of the NAACP.

WCHS-TV Charleston, W. Va. produced news conferences with major candidates during the primary campaigns. New York governor Nelson Rockefeller was the guest on one such program.

WSFA-TV Montgomery, Ala., carried Gov. George Wallace's "Report to the People," on the integration controversy.

WJXT Jacksonville, Fla., produces Jacksonville Forum featuring such guests as Republican Senator Everett Dirksen.



WJZ-TV BALTIMORE



WJXT JACKSONVILLE

WMAL-TV WASHINGTON



WTVT TAMPA



WTOP-TV WASHINGTON



WBAL-TV BALTIMORE



THE WORLD OF CULTURE

MUSIC AND DANCE

WJZ-TV Baltimore presented an hour-long folk-song special, "Monumental Hootenanny," featuring singer Carolyn Hester.

WJXT Jacksonville, Fla., produced "Show-time," fifth in its Variety Showcase series featuring local amateur talent.

WMAL-TV Washington, D. C., televised a documentary on early American folk music called "The Folksinger." It was produced as part of the station's Close-Up series.

WTOP-TV Washington, D. C., put its viewers in the proper holiday spirit with a Christmas program called the "Chapel of the Air."

WTVT Tampa-St. Petersburg, Fla., programmed five half-hour shows entitled Concert Previews; each featured Alfredo Antonino, of the Tampa Philharmonic.

WBAL-TV Baltimore presented pianist Iravati Sudiarmo as a featured soloist on its Peabody Presents program.

WTTG Washington produced a special called "Holiday in Dance" for Christmas.

KTAL-TV Shreveport, La., has Hometown Hootenany, a showcase for folk-singers.

WSFA-TV Montgomery, Ala., presented the Troy State College Choir in ensemble song.

WPTV West Palm Beach, staged a concert of Christmas music featuring a chorus of 1,000 voices.



FINER THINGS

WBRC-TV Birmingham, Ala., did musical excerpts on the "Town and Gown Theater" program.

WFLA-TV Tampa, Fla., uncovers art subjects on the monthly Exposition USF show.

WRAL-TV Raleigh, N. C., presented a musical version of "Hansel and Gretel," produced by the National Opera Co.

WJZ-TV Baltimore inspected the Cone Collection of the Baltimore Museum of Art in an episode called "The Cone Girl Legacy" on its Studio 13 series.



WBRC-TV BIRMINGHAM



WFLA-TV TAMPA



WRAL-TV RALEIGH



WJZ-TV BALTIMORE



WTTG WASHINGTON



KTAL-TV TEXARKANA



WSFA-TV MONTGOMERY



WPTV WEST PALM BEACH

STAGECRAFT

WFMY-TV Greensboro, N. C., reporter John McMullen interviewed members of the touring National Repertory Theater Co., including actor Denholm Elliott, director Jack Sydow and actor Farley Granger for a special program, "Repertory-Purpose Beyond Playing."

WSB-TV Atlanta presented "Gentlemen We, Murderers Three," reportedly the first complete drama by an Atlanta playwright ever presented on Atlanta television.

WIS-TV Columbia, S. C., explored the true meaning of Christmas in a four-day series called the "Spirit of Christmas." The series was presented in the days just prior to the holiday.



WFMY-TV GREENSBORO



WSB-TV ATLANTA

WIS-TV COLUMBIA



THE WORLD OF GROWING UP



KNOE-TV MONROE



WAGA-TV ATLANTA
WSJS-TV WINSTON-SALEM



WITN-TV WASHINGTON, N. C.
WFBC-TV GREENVILLE



CHILDREN

KNOE-TV Monroe, La., holds an egg hunt every year on the Saturday immediately preceding Easter. The station invites youngsters up to 12 years of age from the Arkansas-Louisiana area to its 15 acres of grounds. This year the 10th annual hunt was held with some 6,000 children attending.

WAGA-TV Atlanta presents *Morgus, the Crazy Weatherman*, on *Dooley and Co.*, a half-hour, locally produced children's program televised Monday through Friday at 4 p.m.

WITN-TV Washington, N. C., has its own hobo, a fellow named *Winney*, who goes through many antics as a featured member of the *Funny Page* show, one of the South's best-rated children's programs.

WSJS-TV Winston-Salem, N. C., promotes fire safety via its fire truck and *The Bob Gordon Show*. Gordon hands out pictures of the truck, which the station has converted into a fire safety patrol, to Winston-Salem school children.

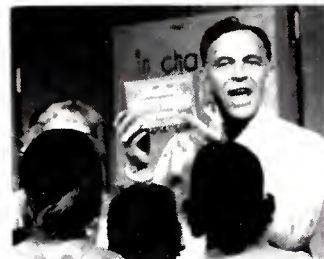
WFBC-TV Greenville, S. C., has a popular children's program called *Monty and the M M Club*. The program, which stars *Monty DuPuy* as host along with his sidekick *Mr. Doo-Hickey*, is seen weekdays 4:25 to 5 p.m. and Saturdays from 8 to 9:30 a.m. About 35 children a day are invited to make up the studio audience.



WVEC-TV HAMPTON-NORFOLK



WCSC-TV CHARLESTON



WHBQ-TV MEMPHIS



WJZ-TV BALTIMORE



WBRC-TV BIRMINGHAM



WTAR-TV NORFOLK



WMAL-TV WASHINGTON

WVEC-TV Hampton-Norfolk, Va., takes the children out of the studio during its Bungles show for helicopter rides.

WCSC-TV Charleston, S. C., has a hostess with the mostest with children. She's Happy Raine and her show is sometimes visited by such guests as Emmett Kelly, Jr. and Donald Duck.

WHBQ-TV Memphis, Tenn., has the Fun House on for 90-minutes weekdays.

WJZ-TV Baltimore teaches French to school children twice weekly through Mrs. Ruth Mendez on Let's Speak French. The series is produced in association with the Baltimore City Public School and is one of four programs presented for 15 minutes at the same time each weekday morning.

WBRC-TV Birmingham, Ala., produces Young People's World, a non-commercial program of news and features geared for youngsters from pre-school age through junior high school. Pat Grey is the star of the show.

WTAR-TV Norfolk, Va., has a Miss Rainbow on its The Rainbow Show and she often chats with Mr. Bookworm hoping to arouse an interest in books for young children of a pre-school age. Ann Dawson is Miss Rainbow.

WMAL-TV Washington, D. C., presents P. J.'s Club, an hour of entertainment for the young set weekday mornings. P. J. is portrayed by veteran television personality Pete Jamerson.



WTVT TAMPA-ST. PETERSBURG



WSLS-TV ROANOKE

WSOC-TV CHARLOTTE

TEENS

WTVT Tampa-St. Petersburg, Fla., interviewed Negro students for its College Kaleidoscope series.

WSLS-TV Roanoke, Va., tries to inform and entertain high school students with Spotlight on Youth.

WSOC-TV Charlotte, N. C., holds a yearly Ten Acres of Teenagers program for high school graduates.





THE WORLD OF RELIGION

WDSU-TV New Orleans produced "House of God," a half-hour program dealing with the significance and architectural design of a Catholic Church.

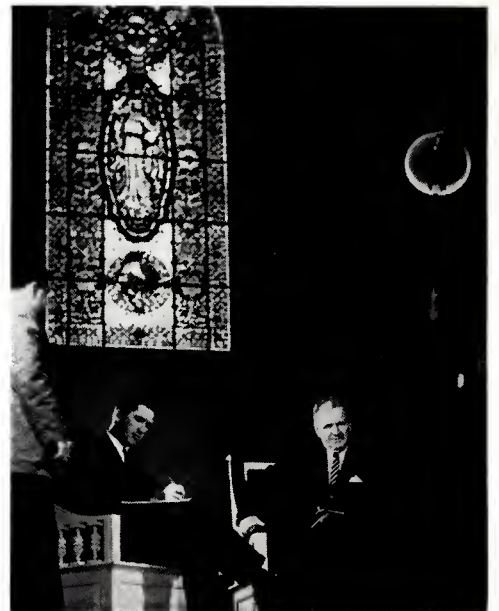
KTAL Shreveport, La., covered the "birth" of the city's new First Baptist Church in a special documentary "The Story of a Church."

WLBW-TV Miami rotates priests each Sunday for Mass For Shut-ins.

WECT Wilmington, N. C., did a special 90-minute, live telecast of the Baptist State Convention held last winter in Wilmington.

WJXT Jacksonville, Fla., has been carrying live weekly telecasts of church services for the last 12 years.

WMAL-TV Washington, D. C., presented "Bible Seminar," a series of 15 weekly programs that probed the relevance of the Bible in the modern world. The series was conducted by theologian Dr. Edward W. Bauman.



KTAL-TV SHREVEPORT



WLBW-TV MIAMI

WMAL-TV WASHINGTON

WDSU-TV NEW ORLEANS

WECT WILMINGTON

WJXT JACKSONVILLE





WTTG WASHINGTON

THE WORLD OF MISCELLANY

WTTG Washington, D. C., carried a half-hour special on the National Zoo's big event: "The Birth of a White Tiger."

KTBS-TV Shreveport, La., traced the history of the Louisiana State Fair back to early airplane days for a documentary.

WRAL-TV Raleigh, N. C., telecasted a special talent variety program, "The Shaw Telethon," to raise funds for Shaw University, a Negro college.

WRC-TV Washington, D. C., runs a "TV Beauty School" under the tutelage of station personality Inga.

WHAS-TV Louisville, Ky., carried on a crusade for needy children and made a "Report to the People" about it.

WIS-TV Columbia, S. C., introduced new fall styles via a 30-minute extravaganza called "Fashion Parade."



KTBS-TV SHREVEPORT

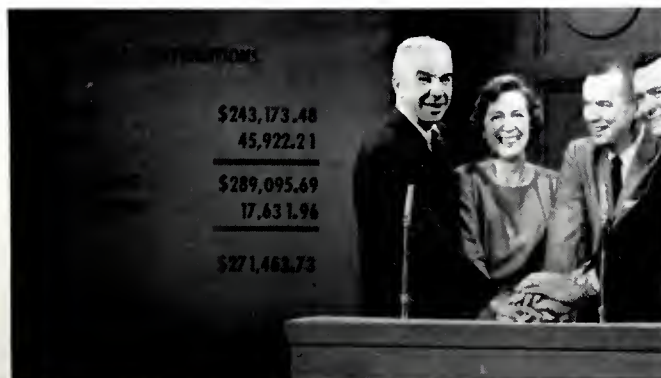
WRAL-TV RALEIGH



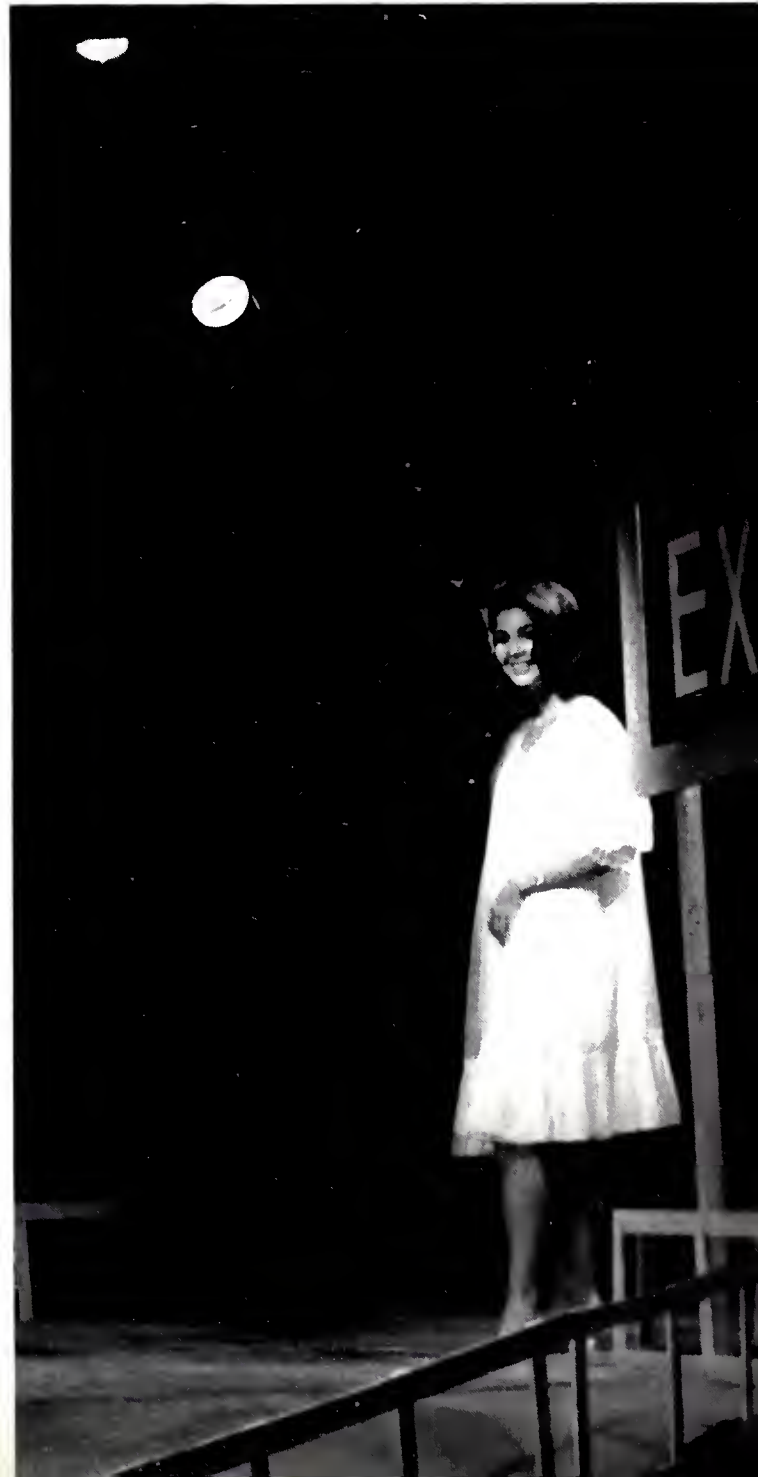
WRC-TV WASHINGTON



WHAS-TV LOUISVILLE



WIS-TV COLUMBIA



plans "more local-person participation in these shows." Another Atlanta station will present a game show matching Georgia community teams in a quiz format with historical and informational questions asked.

- Among stations in the 31-40 markets:

A station in Tennessee will program a one-hour farm variety show, while a station in a different market in the same state expects also to increase its farm programming in addition to adding "programs of serious nature for children and teenagers." A third station from Tennessee reports that it has reorganized its news and public affairs department to permit "more and better" programs of that nature and greater in-depth news coverage. An independent station in the far West says it will probably schedule more education and local interest programs and comments: "We plan to do a lumber industry show and are discussing another in a series of 'Know Your Candidate' brief specials, giving the political candidates a period to answer questions on their views."

- Among stations in the 41-50 markets:

A station in Maine plans more regularly scheduled locally produced programming in prime time, while another will present a local, late night talk show. A station in West Virginia will introduce a new education series. Says a station in Louisville, Ky.: "It is possible that we may add a half-hour live musical show approximately 12 times a year."

- Among stations in the 51-60 markets:

A station in California will program a *Meet The Press* type show with a high school panel as inquisitors. In San Diego, a network affiliate will schedule more news and documentaries, while an affiliate of another network in Raleigh, N. C., hopes to do more children's programs.

- Among stations in the 61-70 markets:

An NBC-TV affiliate in Nebraska reports that it expects to do more news and sports type specials. A CBS-TV affiliate in Virginia hopes to put on a college or high school debate and to reinforce its public affairs and news schedules. Another NBC affiliate, this one in Wisconsin, plans to program a regularly scheduled show about medicine, plus shows for music appreciation and education as well as world affairs.

- Among stations in the 71-80 markets:

A station in Arizona says it will program more news-documentaries, weather and seasonal shows, while a VHF in Wisconsin hopes to introduce more children's shows in the form of syndicated half-hours and 15-minute films. A station in Mississippi will add a live 30-minute weekly dance band program to its schedule in the fall, in addition to another half-hour, weekly program, this one featuring a church choir. A station in Utah will add a teenage quiz-participation series and coverage of political debates.

- Among stations in the 81-90 markets:

More community affairs, viewer participation, live music, children's, educational, religious and variety programs are among some of the changes listed by stations located in these markets. A station in South Carolina, a little more specific than most, said it "will introduce a new current affairs program, a new series of specials and several new syndicated programs."

- Among stations in the 91-100 markets:

There was little response from stations reporting from this grouping but a trend towards more children's programs, fewer live shows and more first run syndicated fare was mentioned.

- Among stations in markets smaller than the top 100:

A station in Virginia says it will present a teen-age panel show, with area high schools sending teams with cheering sections rooting for teams of student experts competing for cash prizes to aid school club treasuries. A CBS affiliate in Illinois will schedule two half-hour educational programs in the daytime each week directed toward gifted students attending special education classes in public schools. An NBC-ABC affiliate located in upper New York has come up with a local program dealing with college problems, such as costs, admissions and sources for aid. A station in Colorado with three network connections will carry a regular monthly half-hour program covering the operation and function of civic departments and government.

From the detailed answers received from the 235 stations across the nation, a sizable sample by any gauge, it's possible to come up with a medium measure for local programming for the current period. Table 7 shows how the average station among the 235 schedules its broadcast time. Such a station would be on the air a total of 123 hours a week.

Table 7

Program type	No. of hrs. per week
Network hours	67
Syndicated hours	17
First-run hours	6
Off-network hours	7
Feature films	17
Locally produced hours	19
News	5
Weather	1
Sports	2
Children's programs	6
Women's service shows	1:30
Variety-panel-music	2
Educational-cultural	2
Audience participation	0:50 minutes
Religious	1
Total specials	19
Entertainment specials	5:30
Public affairs specials	13

Editorialize?	How frequently?	Duration of editorial?	How long been editorializing?
Yes	Occasionally	2 min. 30 sec.	2 years

Up until now the story of where grassroots TV has been, what it has been doing in the last year has been told mostly in statistical terms. But local TV has a more human story, a story of what price, what pains, what pursuit goes into coverage of subjects from animals to zodiac. The following are some examples:

Last February, KPTV Portland, Ore., then an ABC-TV affiliate, now an independent, telecast *Land Of Extremes*, a locally written report on a jeep trip from Portland to Lima, Peru—illustrative of the lengths stations go to get a good story. The program originated with Bill Cohen, a member of the station's staff, who with three other young men from the area, took a jeep, school supplies for the Alliance for Progress school in San Salvador, and set off on a trip down the western coast of South America. They were traveling through Colombia when a revolution broke out and they were lucky enough to film portions of it. In Lima the men separated and Cohen made a trip down the Amazon on a native boat, filming as he traveled. The KPTV news depart-

ment gathered all the film of the trip, edited it into a one-hour documentary with news director Ed Arndt narrating, backed by an original classical guitar score. The program, which outlined the violent contrasts existent in South America, reportedly was given a "most enthusiastic" local reception.

Local TV's marvelous ability to cover instant news happenings was graphically spelled out by WHYN-TV Springfield, Mass., in reporting on the airplane crash in Southampton, Mass., that seriously injured Senators Edward Kennedy and Birch Bayh. News photographer Nelson Tetreault, returning to the State Democratic Convention in West Springfield, received a radio call from the WHYN newsroom about a plane that had crashed in the Southampton area. Picking up Gary Garrison, station news reporter who was also covering the convention, Tetreault raced to the scene of the crash. While enroute, he heard, via the WHYN newsroom, that Sen. Kennedy had been aboard, that there were casualties and that they were being taken to a hospital in Northampton. Tetreault changed directions quickly and was able to take some pictures out of the side window of the news van, getting the only news film of the ambulance enroute. He then hurried to the emergency room platform and was able to get exclusive pictures of Sen. and Mrs. Birch Bayh and Kennedy administrative aide Edward Moss being wheeled in for treatment.

The climax of the busy evening of checking out leads and reporting news bulletins for WHYN-TV, was the presentation of a film report at 3 a.m. Saturday morning, the fruition of three hours of feverish work. Films from the program were later picked up by the ABC-TV network and U.P.I. Movie-Tone news.

PLANNING AHEAD WITH IMAGINATION

But local TV doesn't only react quickly to events; it can also plan ahead effectively and with imagination. Last October, WHTN-TV Huntington, W. Va., a Reeves Broadcasting station and ABC-TV affiliate, aired *C-Van 65*, an hour-long special, to wide local acclaim. The program was the end result of three months of planning. In July, Pat Ferguson, the station's director of women's programming, staff photographer Lloyd Hamlin and news director Joe Doyle decided that they would like to do something "different" and "especially exciting." Doyle had learned that the Navy's giant carrier, the U.S.S. Enterprise, though then on a Mediterranean tour, was scheduled for repairs in Norfolk, Va., within the next few months.

The three daydreaming WHTN employees agreed that the Big "E" was their special and exciting baby. Doyle wrote to the ship's commander requesting permission to film aboard her, while Hamlin and Ferguson secured approval from station manager O. W. Myers. In September the three intrepid programmers flew out via helicopter to meet the Enterprise as she entered port. They stayed aboard for two days of filming and interviewing.

The devotion of local TV to the needs and concern of its viewers is on display in many places. WCAU-TV Philadelphia, a CBS-TV owned and operated station, has more than two million TV sets in its coverage area (Source: "Telestatus," August 1964). Its total coverage in New Jersey is only about 480,000 homes or 23% of its entire coverage area. Last winter and spring, WCAU-TV made an all-out effort to serve this minor but still important segment of its audi-

ence. The occasion was the tercentenary anniversary of New Jersey. In February, to honor the state, WCAU-TV presented *The 300 Harvest*, a special hour-long salute in prime time which starred E. G. Marshall. As a tie-in with the program, in hopes that it would be a valuable service, the station created an essay contest that paralleled its content. Contest theme was "My County's Role in New Jersey History," and competition was open to all senior high school students. In all, some 297 New Jersey students entered the competition, from which 15 winners were chosen. On May 31, the winners and their teachers were the guests of WCAU-TV for an all-expense-paid day at the World's Fair, the focal point being the New Jersey pavilion. Through WCAU-TV's efforts many of the young people in New Jersey were made very much more aware of their community's place in the state and their state's role in the Union.

But not many stations are blessed with the resources that go to a network o&o operating in the fourth biggest market in the country. They are not equipped to produce such a tightly integrated community effort. What, for instance, can a non-network affiliated station, in a market which is smaller than one in the top 100, do?

WLTV is located in Bowling Green, Ky., a town of 30,000. It went on the air a little more than two years ago. It claims that it telecasts more than 100 live shows a week. Among these shows there is one, *Country Music Jubilee*, that is three and a half hours long. On Wednesday nights, the station carries a 90-minute program on which regularly 6 to 10 gospel quartets perform.

WLTV tries to be active in Kentucky news, sports and weather. The station has one news photographer, two part-time people working as editorial assistants and a full-time news director.

Says station general manager J. M. Walters: "Almost everyone doubles in brass and does more than one type of work. However, as a general rule, each person may be a specialist in one particular line. We have one sports director and we will be having an increase in tempo in sports."

In some instances WLTV runs live shows back-to-back. On Saturday night it carries some six hours of live productions.

"The reason we do so many live shows," explains Walters, "is because the people want them. We get a big response. The advertisers get good response from live shows. . . . Businessmen that do not particularly like country music watch these shows, not because of the country music, but because of the spontaneity, the unexpected things that happen in the live shows which make them human and interesting without 'put on.'"

WLTV probably has fewer resources working for it than most stations do, but like most of the TV stations in the country it tries to do the best job it can, not for the Federal Communications Commission, not for advertisers, but for its audience. For it's becoming increasingly evident that the self-interest of stations goes hand in hand with the public interest, that stations are more different from each other than ever and that local TV is finally beginning to piece out a life beyond the sinecure offered by the networks.

The final direction it takes is still largely undiscovered and undeveloped. Local TV has been blown about with every wind of criticism. Yet it has bent to that force, accepted and learned from it. Now the storm is passing over and the world of local TV, once sadly tilted, is looking encouragingly upright.

END



Clockwise around the conference table, presenting their views on local programming: Cohen, Guy, Hollander, Sherwin, Harrower and Kizer. The

LOCAL TV SPEAKS OUT

*An interview with
the men responsible for
what's seen locally.
The why and why not of
a difficult job.*

The editors of TELEVISION were fortunate in tapping a rich vein of local programming information: six program executives who had just come out of two days of meetings with the National Association of Television Program Executives, a one-year-old group formed primarily to better local program techniques through an exchange of information and ideas.

NATPE convened in New York last May 11-12. TELEVISION held an informal conference with six of the association's leading members on the evening of May 12. The two-hour Q. & A. session, with the editors firing questions around the table, was transcribed by a court reporter and is presented here in only slightly edited form.

The discussion ranged wide over the scope of station program operation—its problems and goals, sore spots and individual viewpoints. We think you'll find it highly informative reading, a report on what it's like to program locally, from men who know the answers.



six represent a cross-section of TV stations, a variety of TV programming insight.

I am going to ask you to isolate, if you can, what your major problem in local programming is, whether it is a problem with management in getting encouragement for local programming, whether it is a problem of money to do it, whether it is a problem of talent to do it with.

Kizer: I would say one of the biggest problems is the audience, not the station. How is that?

Kizer: Well, we have done a great deal of local programming in our market, which is a small market, in the past 10 years, where we have ventured into many, many different kinds of local programming both on the entertainment level and the documentary level, some of which we are still doing. We found that it proved less than successful audience-wise, and was, therefore, uneconomical, because certainly programming locally is expensive. While I think our station is ready to try almost any form of local programming we have these reminders that the audience just hasn't accepted it.

Is there a compunction from management to say that you have to reach a certain audience with local programming, or it is not worth doing?

Kizer: No, not necessarily. For example, we do an educational series at 10 o'clock in the morning that according to the ratings reaches hardly any audience at all, but we still do it. We have been doing it for a number of years, and will continue to do it.

At what point do you say this is an audience level that we can live with?

Kizer: There is no such automatic standard at which we say if we get so much audience we will stay with the program. Let's just take a daytime show which we do five days a week—a women's entertainment, game-type, pie-throwing, some talent kind of show.

We started it. It seemed to be highly successful at first, and then it slowly slid downhill where we had no audience to speak of. We had extreme difficulty in getting people to come in and participate in the program, which was one of the things it was based around. We found entertainers reluctant to come into the program because of the other two elements. It just ran out of gas. It ran out of gas for reasons that I don't think were involved with the television philosophy of doing the program.

Did it run out of gas because it just wasn't good programming?

Kizer: I don't think so.

Pete Kizer mentions audience [as a major problem]. Is this a major one with you, Ian? Or is it money?

Harrower: I think your major problem in programming is to try to reflect the tastes of the viewers you are trying to serve. You can program in many directions, many areas, but it comes back to one basic problem. Is the program you have put on the air serving the viewers either by way of entertainment, or by way of information? It depends upon the program format you have developed.

If it reaches acceptance with the viewers, then you serve the proper tastes. I think each market has its own tastes and environment for programming. You have to reflect that if you are going to be successful in local programming.

You are going to have to program some shows that you know are not going to give you the top viewers. You are going to wind up second place, third place, but you've got to feel going in that you are willing to accept this. We have one such show on the air now. We bring in top name people from all over the country. The people sit in the audience and interview these people, ask them questions. You know right off the bat that this isn't going to do what Bugs Bunny does, get you a high rating, but I think there is a definite responsibility in programming to cover the whole gamut of audience tastes.

Wally Sherwin, do you have a comment on this particular question?

Sherwin: I disagree. I think it is a won-



Pete Kizer
Program Director
WOOD-TV Grand Rapids



Wally Sherwin
Program Director
KHJ-TV Los Angeles



Ian K. Harrower
Program & Production
Mgr.
WWJ-TV Detroit



Al Hollander Jr.
Program Director
WONV-TV Philadelphia



Bob Guy
Program Development
Mgr.
Storer Broadcasting



Stan Cohen
Director Program
Planning
WDSU-TV New Orleans

derful outlet, but I believe a station reflects its own personality. We all have a diversification of interests, just like an individual. We can be a lover of sports and carry nothing about culture, or somebody is a lover of culture and has very little in sports. I think eventually this reflects itself in stations. I think if it doesn't, they are making a big mistake.

It's how you remember a person. We all wear the same suits, but maybe some guy among us has a green polka dot tie. What's his name, he's the guy with the green polka dot tie.

I may not be right, but I think it is a mistake for a station to try to be one for all or all for one to cover everything. I don't think you really do a service. I think you do a service by seeking out something that you know you understand and do well and have a liking for. Then you can do a very fine job on it.

For example, our station in Los Angeles, we have been buying in sports, because we are all pretty sports-minded.

We do quite a bit in the art field, because both our general manager and myself happen to be lovers of art, paintings and so forth. We brought forth many young painters in California—there are thousands of them. We shoot things in color at shows and so forth.

We were the first ones to go out and do a shot from the Hollywood Bowl. This is the third year in a row.

Politically, we are very void, because we are not too involved in the political field. We sell time to anybody who wants to buy a half-hour for a political broadcast, but that is about the end of it. We are really not that avidly interested ourselves.

If you are really interested, then you are a heck of a lot better judge and you produce a much better program.

You mentioned something before about serving the viewers. Well, I think this is a nice viewpoint, but I think if you really try to serve the viewers you would go broke. I think sometimes people do.

We don't serve the viewers. We serve them in the end, naturally, by the way they accept us, but we dish out a lot of things that *we* think are right. Then we try to get the audience to accept them, whether it be cultural or entertainment or sports or kid programming. I don't think you can serve the viewers. I think you attempt to serve yourself. You reflect your own personality if you are going to sell, if you are going to entertain, whatever you are going to do, and you hope they accept it.

Do you think movie programming is a reflection of your point of view?

Sherwin: Yes.

How so? It seems to me that movie pro-

gramming for an independent would be the most obvious way to program rather than a particularly unique way.

Sherwin: Let me say this: I get very mad sometimes when we buy a big package of pictures, let's say, and a lot of money has been spent on it, and a publicity release goes out, and some columnist picks it up and says "KTTV just bought a bunch of old movies." That word "old" sort of sticks in my craw. Some of these movies now are 1959, 1960, 1961, 1962.

We are a little bit different in Los Angeles because of the very select movie crowd that we have in Hollywood. These people have been around a long time. All of our films are presented as television programs. We don't have just a 7:30 movie. Every one of our films has a prologue, it has an epilogue. We don't come out of a movie into a commercial. We never come from a person being chased by a bank robber to a gal doing a Clairol hair commercial. We have a segue, just like a network television program—the music builds up, they fade to black, you know a commercial is coming. **Can you amplify your comment that if you serve the viewer you would go broke? It seems to me that serving the viewer is how you make money on television.**

Sherwin: I didn't mean it that way. We all serve someone and the viewer is the ultimate goal. The point is, you don't let him program your station. If you did that I don't think you would have a business—whether you're an entertainment medium, communication medium or so forth—because a viewer's interest is so diversified, and many of the viewer's don't know.

You've heard many times how they've asked viewers, "Which program do you watch?" and these people voted for some program that they didn't even have on the air, because that sounded like the one they should be watching. I think it is a lallacy, I really do. You must guide, as far as I am concerned. Let the mob follow.

Hollander: There is one thing that I react to very strongly. Somewhere along the line the program directors have bought what I think is a very specious argument. It seems strange to me in our business—which almost without our help is growing, and that is a profitable business, with the exception of a strange UHF situation—that program directors are so inordinately concerned with doing shows cheap. I don't think we should buy it. I don't think it is a justified position to ask us to accept.

Do you think managements in general have told program directors, "You have to do it cheap"?

Hollander: I don't think it is as overt as that. I think it has been handed down

over the years. There were several remarks today [at the program directors' convention]. Somebody said if he only had a \$60 a week girl, he could answer all the mail. Then he could devote himself to creative activity.

We are all responsible, I believe, for how we spend our time, but it seems to make a lot of sense that we are a good, solid business and to react and talk poor mouth and react like we are not sure where the next dime is coming from, and we've got to do a show inexpensively, this is a gross distortion. Program directors probably have to establish the standards. It may be a function of the program director in going into a show, in establishing a show, in agreeing to do a show, in developing a format, as a prerequisite, saying, "And this is the staff that would be adequate to do the show, with which we can do a good, creative, exciting show with a lot of built-in variety, not be hamstrung or limited."

Why agree, why enter into a project on a basis that it is going to be a limited operation and you are going to evidence your ingenuity by doing it without spending much money?

I'm not looking to build large programming groups just to spend the money and hire the people. But if you agree, if your management is willing to undertake a program, I think then the program director should say, "Let's see, we ought to have three writers, we ought to have a cameraman, we want to have a good producer who has experience in this kind of thing, an associate producer, and sure, we will hire a couple of researchers with potential, and they will come along and they will be associate producers and hopefully, eventually be producers."

I wonder if I can address a question generally to anyone who doesn't work at a CBS O&O in the fourth market in the country to comment on that? Do you feel that this situation is true?

Kizer: No, I don't think it is true in a lot of markets. I don't think it is true in almost any market after you get past the big markets.

Hollander: You don't think it is true that the stations make money?

Kizer: No, I don't think it is true that they are as restricted as you infer.

Hollander: I think it is almost an unconscious compliance.

Kizer: I don't think it is true at wwj.

Harrower: It certainly is not.

Kizer: I don't think it is true at Crosley. When they go for a 90-minute entertainment program, they don't say, "We've got to do it cheap." They spend a lot of dough. They go first class.

Cohen: I think most stations are pretty realistic. I think the budgets they allow themselves probably, over-all, have

a realistic relationship to the return that the station can normally expect. I think it is only fair to assume that a station will not continually spend more money than they can expect to get runs for.

What is a general dollar figure for programming budgets?

Hollander: It is very hard to talk dollars, because our bookkeeping can vary so greatly, whether or not we are talking about charging for facilities or whether the facilities you have available are there, and therefore they don't represent an expense, could make a hell of a difference for a show. It is hard to say; \$2,000 may very easily be the equivalent to \$10,000.

Cohen: For the sake of argument, let's assume we are talking about over-the-line cost.

Hollander: Talk about show staffs, people who are assigned exclusively to do a program.

Cohen: I don't think you can go that route. First of all, I think it is a mistake to regard only the local live program. We should recognize the fact that it is possible to make more money with the fixed film costs that you know you are dealing with in a film show.

Hollander: How is that germane to what we are talking about?

Cohen: To this point: You assume that there are times that you can spend more money on a local live show or a special show, a documentary or whatever the case might be, without necessarily expecting dollar-for-dollar return on that. Because on the other hand, you know that with the film—you are making this up, you are taking the total programming budget, which is not necessarily restricted to one show in one time period on a one-time-only performance. I think the over-all picture is the one that the station manager is most interested in. At the end of the line, has it produced income? I don't think he is going to pick you apart because one single show wound up costing you more than you paid for it.

The reason that most station managements would accept this point of view is that they are sophisticated enough to realize that the image which the station projects is a composite of all these elements. It is not that one live show.

Hollander: I don't think you are addressing yourself to the point that I am making. You have limited it to a single program. That may avoid the question.

I agree with you that the over-all profit and loss is what is going to govern how much you can spend. The point that I am making is that most program directors accept the point that their ingenuity will be reflected upon if they cannot produce a program economically. Let me give you some examples from my own experience.

At WABC-TV in New York we did documentaries. Nobody came to me and said, "You have a limited budget," but I accepted the premise that we weren't going to do a big dramatized show that would eat up a lot of facilities cost, would involve heavy after-payments, so we would devise documentaries that served the purpose, that explored New York City, that would have one person in them. Betsy Palmer would go through Central Park, Carol Lawrence would go on the stage of Lincoln Center. These people were interested in the subject, and they were paid scale. Obviously the budget could be limited.

In Philadelphia and WCAU the atmosphere is different. Again, nobody has come along and said, "Spend this, spend that." Sure, we work from budget, but nobody is there implying or inferring or guiding or without overtly stating, leading, and the documentaries that we do have a star and have a cast of as many people as are necessary to re-enact or dramatize or depict the subject. It is an atmosphere that I am responding to.

You are almost talking about self-censorship.

Hollander: I am.

Cohen: The major point that you made, as I understand it, is that you think program directors work cheap, that they feel they have to scale their efforts down to an imaginary low figure within which they feel they must bring in programming.

Hollander: They even budget too little for their own operation.

Cohen: All I am saying is that if that is true, as a generalized statement, there should be some responsive chord that you struck somewhere around the table. Somebody should agree. I don't see anybody leaning to the fore to say that. I don't feel that that is true at our station, which is the one I know best.

Most of the time station management seems sophisticated enough to accept the fact that certain achievements require certain expenditures. I could relate it to almost any part of the station operation. If you want to have a good news station, there is a certain amount of dollars that is going to be required.

Sherwin: I think what you are saying, and I agree with you, and I also agree with Al in this respect, it goes back to one thing again. It goes back to the management personality, your outlook on what you want to do.

Many shows that we have done we have spent a lot of money on and haven't even thought about it because this is something that we wanted to do, and you knew you had to do it and spend money to do it well. There are other shows that you do perhaps to fill a time void, let's say, and to provide time where you are going to carry something. You

don't want to spend a lot of money, you think in your own mind, your own personality again, that this is the best that can be done anyway.

It is very simple, like your own kid. If you give him ten dollars, he will go out and blow the ten dollars. You say, "Here's two dollars and this is all, and you go to Coney Island," and that two dollars will give him a pretty good time.

I think everything is relative to the management, to the people and what they are attempting to do.

We have been in art shows in color where it has cost us \$3,000 for a half-hour by the time we got through, and it goes on completely unsponsored. It runs maybe once or twice. This is something we felt we would like to do.

Hollander: Part of the point is that income need not be—

Sherwin: The major factor.

Cohen: You are getting to the point that I think is the major problem. If I had to pick out one that I could apply to most program directors, I would say this is it: I would say that we suffer from a creative schizophrenia, split personality.

I think we have a double concern, and they are not necessarily always compatible with one another. That is, first of all, the concern for commercial programming, and secondly, the concern for, if you will, non-commercial programming.

Let me, if I may, draw an analogy here. I think our commercial programming is probably compatible to anything in the American marketplace. To take a quick example, we are like General Motors or any automobile manufacturer. We are constantly trying out new designs of a very commercially designed product to start with on the audience, on the public, in the marketplace. As they respond to it, we determine our next effort. If they respond to it successfully we continue it and expand upon it. If they don't respond to it, we go to something else.

I think this is true at the network level. I think it is true at the local level.

Sherwin: Networks have a little more luxury of experimentation. Take a show that doesn't last 13 weeks, or 26 weeks. Second or third book comes out in October and they are ready to cancel it in January. There have been some terrific brains behind this thing, great talent and lots of money and still, just like that, that's the end of it. That is a great luxury. They can respond quicker and change quicker. An independent station doesn't have that.

Cohen: You're right. I think we have to take the broad viewpoint. Not only is this true of the local productions, as such, but it is also true with the film we buy; this is part of our job. I'm sure you have bought shows which have won a

big audience, and you know you had hold of a good thing and continued it. You have also purchased shows which didn't do such a good job, and you got rid of those after a reasonable time.

Sherwin: Correct.

Cohen: This is the commercial arena. On the non-commercial side, we have something that is not quite compatible with this. We are saying that, in effect, we have got to strike a happy balance between this attempt to please in the marketplace and on the non-commercial side, we are going along with, I guess, what Mr. [Newton] Minow [ex-chairman, Federal Communications Commission] would have liked us to do, and that is to give the public what a certain number of people feel they should have.

We are not trying to meet the tastes or the interest areas that have been displayed in this commercial arena, but something else again, we are divorcing ourselves from that and going in another direction. We are saying that here are areas which the public should see. Here are programs that the public should see for various reasons. We know generally in advance that these may not reach quite the same audience levels that the commercial programs would reach, but this does not go against the idea—

Hollander: How do you distinguish?

Cohen: I am using very general headings.

Hollander: You don't mean to imply that the public service programs are not commercial?

Cohen: No, nor do I mean to say that the public service programs in certain instances could not possibly reach an audience level quite as high as the commercial programs. What I am saying is that non-commercial doesn't do as well.

Hollander: It's limited.

Cohen: Right. This is not to say that the non-commercial programming should not be done. It should be done, but the problem—and this is getting back to our initial question—the major problem, it seems to me, is striking the happy balance, creating the personality for the station, the identity for the station, the character that says about your station what you want it to say.

Sherwin: Personality.

Cohen: That's right. This is one of my favorite words in discussing the station. I think the program director is the guy who creates the personality for this station.

Sherwin: Absolutely.

Cohen: It is not any single thing. It is a combination. It is the skillful ability to blend voices, faces and graphics.

You seem to be describing radio rather than television.

Cohen: Television has a personality all its own. This is the whole thesis of this point, that over and above we all carry,

with the exception of KHJ—an affiliated station carries approximately 55% of its programming from the network. But network programming looks the same in Bunkie, Louisiana, as it does in New York City. It is what we do over and above that network programming that creates a personality that is completely unique.

There are no two stations exactly alike in the country, even two CBS O&O or two Storer stations would be completely different in their effect upon the public simply because they have a different combination of faces, of voices, maybe their graphics might be the same, although I am not even sure about that; their film purchases would be different.

Again, I don't think that it behooves us to overlook the impression that film makes on an audience. If I buy shows like *Amos 'n Andy* and *Grand Ole Opry*, and a few more like that, I would create one impression on the public. If I buy *Peter Gunn* and *Tightrope* and a couple more with the Henry Mancini type of music and sophisticated New York type character, I am saying something else. If I go to the westerns and lean heavily to those, I am creating a different feeling about the station.

It gets back to something Wally Sherwin said before. If there is one thing I regard as my favorite point in discussing local programming it is the fact that each of us is entrusted with creating a personality, identity, character, an image—any one of those words.

Sherwin: If you don't, I don't think you should be in the business.

I wonder if I can get Bob Guy to speak of this on the group level, on the same question: How does a group program to create an image, or does it?

Guy: First of all, I think that in this area that I would like to have a clear definition when you talk about local programming.

I think you are talking about several areas. You might be talking about morning local programming. You might be talking about prime time local programming, you might be talking about a late night movie or late night show, or whatever it happens to be. I think that to just put it into one lump and talk about local programming is incorrect.

I think specifically in relation to our stations, not as the group at the moment, but to a television station, I think that we must tie ourselves in, first of all, in local programming we must become, if I can use this in quotes, "The Home Station."

If we are to be popular in the city, we have to be part and parcel of the city. We have to reflect the city.

I don't mean by that necessarily a public service type program where you

ask the mayor or something of that sort. Ian has a program that makes him very much the home station. It is called *At the Zoo*, with Sonny Elliott, I think. Friday night, 7 o'clock. It makes him the home station. It is a very entertaining program, and it gathers a large audience. That makes him the home station in that particular half hour, it seems to me. **Do you think "home station" is synonymous with "highest rated station" within a half-hour?**

Guy: Not necessarily, because if you are talking local, it is probably true, depending, of course, on the lead-in, the lead-out; if you are talking about the network, you are talking about *Beverly Hillbillies*, something like that.

When you are competing head to head locally, the home station is likely to be the highest rated?

Hollander: The home concept is something we all work toward. It goes beyond the single program.

Is this a term that is used generally by you people, a home station?

Guy: No, I don't think it is a general term.

Hollander: Actually, it is a concept.

Guy: In the case of what Stan Cohen has been saying about the personality of the station, I am in full accord. However, I think the personality has to do somewhat with tying yourself to the network, to your particular network.

Example: If you are an ABC station, I would think that you attract a certain type of audience to that type of program—or CBS or NBC, it doesn't matter. I should think that your logical programming should be in accord with the general philosophy of the 55% of the network time. If you suddenly stop when it becomes your time and you do completely opposite programming of what your audience is concerned with—

Isn't your personality indeed determined by what your network affiliation is?

Guy: No, but I think you should have to tie yourself to the network. I think you have to be part of it in order to develop that personality.

Is that often done? Is that carried through?

Guy: I think if we don't do it, we fail.

Cohen: I think what Bob Guy is saying is that generally speaking most NBC stations will try to maintain the news image that they feel the network has created.

Guy: That is true, as an example.

Cohen: Just one small example. It may not be useful, but it suggests what we are pointing out here. I think the ABC station might be inclined to have the teen-age show on Saturday afternoon.

Guy: Let's take ABC network news, just as an example. ABC is a rather high-spirited network in the sense of fast-moving programs, and yet when it comes

on with its news, it is not the *Daily News* of New York, it is not tabloid news. It tries to be a copy of CBS news or NBC news, and it fails. ABC news has failed all over the country, and I think for just that reason.

You really asked me the question about the group. Does the group try to program for a general group image? I can only say about my own group.

No. We jealously guard the autonomy of each station so that each station will have its own personality in its own market, because those people running that station, managing it, programming it, et cetera, know more about their local markets than the group. If we try to place an over-all stamp on this group operation, I think we would fail miserably. So we do not try to make them all the same. We try to make them all different, and they are different.

Do you not develop any group programming?

Guy: In the sense that Westinghouse does?

Yes, or Triangle.

Guy: No. We do not, in that sense, in the sense of the *Steve Allen Show* or in the sense of the *Mike Douglas Show*.

As I understand this—and I don't know whether I am correct on this—as I understand it in Westinghouse stations, they will take a station that has a show that seems to be a likely prospect for syndication, and they will develop that particular show in that market, and then place it on their other stations to get a track record, and then try to syndicate.

In our case, we have a separate company called Storer Programs, of which I am not a part. Storer Programs develops programming as a syndicated distributing branch and production element. In a sense it is part of our company, although it is a separate organization. They will produce a show or develop a show, but this has nothing to do with the local programming of the individual program directors or the general managers. This is a separate organization.

In my own particular case, I do not presume to ever suggest to the program directors or general managers how they should program their stations. I suggest and suspect that they use me as a tool, as an added aid to their own deliberations, so our stations are completely different.

Our station in Cleveland does not look like our CBS station in Atlanta, and Detroit doesn't look like either one of them. The two ABC stations do not look at all alike.

Gentlemen, I wonder if I could turn us in another direction. I think we have answered generally the question about the biggest problem.

Sherwin: May I just add one little thing? **Sure.**

Sherwin: Because this thing bothered me just a little. I am going back to just this one point about serving a viewer. I may have stressed it a little too hard and perhaps didn't quite clearly identify what I was talking about.

Our personal feeling and my personal feeling is that good public service programming is good business. We have been fortunate in many respects to do it well. It has been good business for the station, has served its purpose by communicating to the viewer a specific idea, a problem, whatever it might be, and has in turn benefited the station not only by viewers but commercially also.

In conjunction with this, listening to Bob Guy here as far as the Storer group is concerned, our RKO group is very similar. We are completely autonomous. The only thing we have done in a togetherness vein has been on a public service level. It has worked well.

We are just working on a third one now, where we have a series that had to do with integration and all the stations filmed their leaders in their communities, big people, the pro and con as far as integration is concerned, and we carried this on the station for eight weeks in a shotgun method.

We carried it whenever we could, all stations, and it was an RKO type of presentation.

We just finished one *In Search of a Solution*—this is what it is called. We have just presented it.

We just did a thing called *The Problem of Presidential Succession*, what is going to happen. This has been going on now for some time. It is sort of a public service type of program, but it has a tremendous effect. It was written up in the *Congressional Record*.

Sure, people say, "This makes points, it's nice, this is great for the FCC," but this is something we really wanted to do. A lot of money was spent on it because we got these people, we went to their places so they wouldn't have to come to us. We edited the film.

No net commercial result was benefited by it. We didn't sell spots and say, "We will give you a heck of a package," but it was done well, and I think it is the first of many things that I think stations like us, an independent station or perhaps like Bob Guy's group, which has some affiliates, can do.

Guy: All five.

Done where?

Sherwin: All over the country. We shot individuals in New York, in Memphis, in Detroit, in Washington, in Los Angeles, all the leading individuals, responsible citizens.

Who handled the program? This seems

to me to be using a group as a press association might be used.

Sherwin: Right. This came out of our New York office, from Marty Weldon, who is in charge of our public affairs. Each station was assigned to provide so much material. We went out on our own with our film crews and so forth, got the people and put them together. **You all contributed?**

Sherwin: Yes. We are doing a thing now, *Politics '64*. We are doing eight half-hour shows along with radio, which run primarily immediately preceding all the prime areas, and this little chap Sam Lubell, who is quite a predictor and quite a guy, is out in the field talking to people. It is sort of a joint effort, and I think everybody is taking a big step forward. It is what we wanted to do.

It is not something you are doing for the FCC?

Sherwin: That's right. It is something we felt we wanted to do. We felt we could do a good job and it would have a purpose. I think if you get away from that, there is no point in your being in the communications industry.

Can we take a quick poll around the table: How many of you people operate under a fixed yearly local program budget?

Guy: What do you mean by fixed?

Do you get a budget handed down from management?

Cohen: No, we prepare our own. We submit it, it is approved.

Sherwin: And then it is flexible.

Harrower: You can't decide in January what your programming requirements are going to be for 365 days.

It is all no's up to you, Pete. Is that true of you?

Kizer: Yes, we submit a budget to management. It gets approved.

Is it flexible?

Kizer: Yes, I guess it is. I have lived within it and I have gone over it.

Cohen: First of all, I think a budget is primarily an accounting tool.

Guy: It is a guide line.

Cohen: Right. I think it is an idea of cash outlays required over the year or expenditures required over the year.

Sherwin: A station has a budget for the year, a projection, which I am sure we all do, what our film cost is going to be, anticipating rates with the unions, our operating costs, and so forth.

You have a budget. You naturally try to operate within that budget, and it is always a give and take. Some months are a little lean, some months are real fat, something comes up where you want to be opportunistic because of your personality or identity, this sounds like a hell of an idea, let's do it, you do it.

If you have to scrounge for some money, you usually do.

Kizer: You couldn't set up a fictitious budget and then get to November 12th and you are out of money, what are you going to do? You're not going to shut down and fire all your people.

Sherwin: I hate the word budget.

Kizer: It is not a term very well used.

I take it you have heard the word used often.

Sherwin: I use projection, because we look forward.

Harrower: We like to anticipate, but sometimes our anticipations are off.

Sherwin: You've got to be opportunistic at all times, and if not, you are not a responsible broadcaster, whether it be a good public service program, a good entertainment, a good live show that you want to try and, let's say, we are weak at 10 o'clock at night or 12 o'clock at night, let's try something.

We say fine, we've got a guy that looks real good, and you hadn't thought about this until the day before and something came up. This happens. That is why I think it is a fascinating business.

It sounds like putting together a magazine.

Cohen: As a matter of fact, one of the things that I think is a fair analogy, what a program director is, is the editor of a magazine. This is probably one of the things that we hope this program directors association will emphasize, the fact that a program director is a man of creative ability, a man with instinct and sensitivity towards the things that will please an audience. Nobody supervises the editor of any good magazine and tells him either by committee or by government what the content of his magazine should be. He has, I am sure, some instinct, some receptivity to the needs of the particular audience that he tries to reach and he develops, again, I come back to the word, identity, personality of his magazine, to respond to that. There has to be a mechanism within him which determines that. I think it is part of this creative instinct we are all evolving.

One of the points that was made at our meeting is that the management of local programming has evolved into a highly specialized responsibility. I think that a part of that is the sharpening and training of this skill that we are talking about, to be able to accurately interpret the preferences of the audience and to respond to them successfully.

There is one element which is not comparable, and that is the fact that the editor doesn't have to find a sponsor, an advertiser to pay for any article in the magazine. The analogy breaks down at that point.

There is a part of our effort that has to be exploited commercially, and the attitude, your attitude in selecting that type of material has to be a little bit

different. It has to balance the points of view of the audience and the point of view of the advertiser.

Sherwin: I think the editor analogy is still very similar because if it isn't really a good magazine commercially, or your display salesman goes out and starts pushing space which is what our national account executives do and our national salesmen, and if he doesn't put together something that every once in a while picks up circulation, maybe an extra 10,000 that month because of that one story—

Harrower: The editor is selling a complete magazine. The only analogy you can make there is we are not selling a complete schedule. A sponsor on television is buying a given program, which is like a special article.

Are you gentlemen, as program directors, satisfied with your status in your own organizations?

Kizer: Individually, you mean? Or are we supposed to relate this to everyone we know?

Individually within your own organizations, do you feel that you are given due respect to what your job entails, or are you—

Sherwin: We are all underpaid.

I get the feeling from talking to you the last few days that you feel you are sort of low men on the totem pole.

Cohen: No, speaking for myself, I am quite content with the status of the program director.

Perhaps it is better to address it generally. The question I think is more important, not among your stations, which are fairly active stations, but among stations where the program director is never listened to at all.

Cohen: There seems to be a fair amount of agreement—and I can say this from having talked with those people that call on stations—that there is a general underappreciation of program directors; that the status of the program director is one which could stand some—

Do you think it is deserved?

Cohen: I suppose you have to say a certain amount of it is deserved simply because it is up to the guy who is unappreciated to make his influence felt.

Hollander: It is like agreeing to a bad marriage. If you are party to it, it is deserved.

Cohen: I think that one of the things that we hope to accomplish in our program directors association is to develop a greater appreciation for the skill and the requirements of the programming responsibility—that here is a man who should not be unappreciated. If you have the right man, he should have his head. He should be the man whose judgment you respect in a programming situation.

Sherwin: It is all up to the individual to a degree.

Guy: I think if he is underappreciated, he has abdicated his own right and his own job.

Sherwin: It is a business of individuals just like your magazine is. It is a business of individuals making it work. If the individual, as Bob Guy said, is not appreciated, or if he feels he is not appreciated and so forth, it is his own fault.

You have talked about the program director expressing the personality of the station. I would have said that the general manager's personality is more generally expressed through the station rather than the program director's, except in the case, perhaps, of very large stations.

Cohen: I am not sure I would agree with that. I think the station manager is the guy who balances the various viewpoints that are expressed by a number of people at the station, by the news director, for one, by the sales manager for another, and by the program manager, director, by whatever title he is known.

I think that certain areas, as Wally Sherwin suggested before, may express a particular facet of the station manager's personality. As a general day-to-day thing the station manager doesn't become involved in details that contribute to the ultimate station personality.

My premise is this, that a station is more than the sum of its programming. There is a latent image which is left after the dial has been turned off. That image is the program director's responsibility.

His may not be the final word, but it is his responsibility to get it?

Cohen: That's right.

Sherwin: Whatever happens it still comes down to a program director to say, "Now, this is the way we are going to do it."

Cohen: For a fleeting minute, let's go back to the analogy of the magazine. I think the relationship between the editor and the publisher is very much in line with the relationship between the program director and the station manager.

Hollander: There is another barometer that I suggest, that as program directors are considered mature people of leadership ability, program directors will evolve to station managers, and that has not been the practice in the past.

Cohen: As the appreciation of the program responsibility grows, I think this is going to happen.

Hollander: Here it comes back not only to an expenditure of dollars, but a feeling of when and how to spend the money because the management has to have that confidence, that the program people are business people, but they are also show people.

Gentlemen, I wonder if we can move on to at least one other area that I think is quite important, and that is to take the pulse of local programming to see which way it is going.

Sherwin: Why do you keep on saying local programming? There is no such thing as local programming. It is programming, really. I think making a delineation like that is ridiculous. Everything is a program. If you get a network feed, this is fine, but it is still a program.

Cohen: We don't exercise any control—this doesn't apply to KHXJ—over the form of network programming.

Sherwin: I take it back.

I think the point is well made, and will be left in for that reason.

Sherwin: A program is a program, as far as I am concerned. The guy sitting in Hoboken, New Jersey, or in Fort Wayne, Indiana—maybe the network program has a little more luster for him and more star appeal or whatever you want to call it, more production behind it, but still basically it is a program.

Which way do you think programming is going?

Sherwin: Mr. William Henry [chairman of the FCC], I think at the NAB convention, spoke very pointedly as far as the adult type of programming, and he felt that it was the obligation of stations to program adult programs. By the word "adult," it doesn't necessarily have to mean this is a very sexy program or it has something that shows the seamier side of life, not Tennessee Williams, for example, or something like that, but something that is realistic.

I think the television industry as a whole is reaching this point. The days of the cooking shows and how to make a hat, and so forth, which was the beginning of television—we would all turn the set on and everybody watched because they were just fascinated—these days are gone.

The audience matures. I think our tastes are becoming more receptive to adult programming. To wit, this year, when we had *Breaking Point*, *Eleventh Hour*, *The Defenders*, you talk about some fine programs that basically are very adult.

Hollander: We are not giving ourselves enough credit. In this question are the seeds of that discredit, because we are not solely responding to the public tastes. With the programs that you mentioned, with *The Defenders*, we are leading the public in taste.

Cohen: I think the two go hand-in-hand. I think there is a double spiral of the audience taste and program response that continues to move upward. It ascends all the time.

You say one gets ahead of the other?

Cohen: Yes, there is always that constant

interplay until they adjust to one another. I think it is the public taste that is pressing the program response ever upward. If you can stand back and look at the progress of the last 15 years, you can see how far television has come. Look how far we have come from the pies in the face of Uncle Miltie, the wrestling, the roller derbies that were so big. Take one area of comedy or take one area like drama and see what has happened to it over a period of 15 years. To me the polished product of today is just tremendously superior to the sort of thing that was put on the air in 1919, 1950, 1951, 1952. There has been a real growth pattern evident.

Do you think that it is true on the local level? Doesn't local programming consist primarily of films bought from syndicators or feature film packages or riding a network?

Cohen: First of all, I don't think that is the local story. The same audience that is watching this program has improved tremendously. The same audience watching that is also watching a local program. I don't think they are willing to make compromises of the local programming.

You think local programming is equipped to match that taste?

Cohen: Certainly.

Hollander: To lead the taste more so than the network.

How so?

Harrower: Just to indicate our faith as a station in local programming, we are going into a quarter of a million dollars expenditure to improve our ability to better produce these shows. Right now 60% of our local time is programmed local live. I hope to increase this.

What kind of programming are you doing? Cooking shows and how to make hats?

Harrower: All of our seven o'clocks right now are local live shows. They have been quite successful. For instance, on Monday right now we have *Town Meeting*, which reaches the taste of those who want to be informed by top personalities whom they might not otherwise meet if we didn't bring them into town. The public has the chance to meet these people, to question them. On Tuesday night we have a show we call *Weekend*, which shows the viewers in our area where they can go on a weekend. Wednesday night we have *Opinion*, which is with our news crew. We go out and seek opinions on any and all issues from the public. On Thursday nights we have *George Pierrot*, a travel show where travel experts from all over the U. S. come in and present travel tours of all over the world. On Friday night we have *At the Zoo*.

All these programs, however, are gen-

erally in the documentary area—the news, education area. None of them are what might be called entertainment.

Harrower: I think they are. This is what we have tried to do. We have tried to take these subjects and make them entertainment. Just because we are out at the zoo, that doesn't mean it is an educational program. It can be entertaining as well as informative.

Sherwin: It is unfortunate when public service is supposedly a stigma. I think it is really a ridiculous title. Like we talked about the budget. I don't like to hear the word "budget." I don't think the words "public service program" are right, because a good public service program, if you want to call it that, is just what he is saying right now, is good business and they do it well. The public enjoys it if it is done well. I am sure the people at the station didn't just pick these things at random on what they were going to do. Somebody thought of it. This is what they were interested in.

I am sure with what they have in five half-hour shows, you can think of five other half-hours that you could do, too, that somebody else might say, "Well, I don't know zoos too well. I don't think too many people go to the zoo, but I will tell you there are a lot of kids working out at the gyms every day, and I think we ought to do a thing with kids working out in the gyms and show the physical fitness program." I can sit down right now and tell you five other shows you can do. This is what they reflect at this station.

Do you think that there will be a problem with what are now called the adult movies moving into television?

Sherwin: You are asking the guy who owns them all.

Have you got them? Are they already there?

Sherwin: I have "Room at the Top," "Taste of Honey," "David and Lisa," "Two Women," "Divorce Italian Style." I've got them all.

When we had our story released that we had purchased this package, I kid you not, I received four letters from people who saw the publicity release in one of the columns about "David and Lisa," and it said, "If this is the type of films you are going to be showing"—because it is about two young people who are disturbed kids—"If you are going to show this type of sick film on your station, we don't want to watch."

Hollander: We need to educate the audience.

Sherwin: There you are. If you are going to go by searching out what the viewers really want, you can say, "Well, I've received four letters. Of course, I believe this is a very small minority—at least I hope so."

These films must be presented, of course, in a select time period.

Like 9 o'clock right against Beverly Hillbillies?

Cohen: I think it should be noted that any station that would consider using a film like this would use its own good judgment to determine whether or not the quality of the movie justified its exposure. I think the problem is that there are an awful lot of movies that have been made in the past few years that use so-called adult material as an exploitation gimmick rather than as an honest element of the picture. It seems to me that television is mature enough to use the good picture which doesn't use sex for sex's sake or violence for violence's sake and both for the box office's sake.

Bob Guy, are you in agreement or disagreement?

Guy: It seems to me that the American educational system has had a captive audience in the classroom for 65 years, and they failed to upgrade the taste of the American people. We have to captivate our audience. If it is necessary in adult time to captivate them then it is our business.

For what purpose?

Guy: For entertainment.

Cohen: Are you saying that as long as it was good enough for the movies it is good enough for us?

Guy: No, I am not saying that at all, not at all. I am saying that if you have these films and if it is necessary, as it might be, to program certain adult themes, then you program them in areas where people can be selective. I think that when you go to the newsstand, you don't condemn the printing press, *per se*, because it has a lot of trash on it.

Sherwin: For example, take your *Breaking Point*, *East Side/West Side*, *Eleventh Hour*, *The Defenders*, if you please, shows which have very adult themes in many respects. Now they are programed at 10 o'clock at night. *Ben Casey* is at nine o'clock. I have seen many *Ben Casey* shows which I enjoy where there is always a problem—I mean if you didn't have a problem, you wouldn't have a show. It might be sex, it might be a psycho, a schizophrenic, he might have a suicide—these are really the seamier side of life.

Have you a code?

Sherwin: Yes. We are members of the NAB, but we do not subscribe to the code. We ran "Room at the Top" on Sunday night at 8:30. We received much publicity.

Cohen: Did you run it in its entirety?

Sherwin: We didn't touch a thing, except we bleeped four or five words. When the word "bitch" was mentioned a couple of times, or "whore," this was bleeped out.

Prior to coming on with the film, our general manager came on and made a short, very nice announcement for about a minute about the adult type of programs that we had purchased, and he recommended to the viewers that children not see this film.

Unfortunately, and I mean this sincerely, all you have to do is say "Adults only," with the best intentions, and it piques the children's interest.

Cohen: It's true. "Banned in Boston" is the greatest way to get a box sold.

How big was the audience?

Sherwin: We hit a 23 rating.

Guy: That is phenomenal in Los Angeles.

Could the rest of you gentlemen program "Room at the Top" today?

Cohen: We could. I think I would consider it.

Have you bought it?

Cohen: No. I would consider it very carefully before running it for this reason: I think—this just may be a local situation, but our audience, it seems to me, has not indicated its response to this kind of movie. I will be specific. Some of the movies that the network has run have attracted criticism for us.

Did they get audience with the criticism?

Cohen: You really never know. We have a four-week rating period. You don't know what that one week did.

What picture?

Cohen: "In Love and War" that NBC ran, and "Long, Hot Summer." But bear in mind in the Central time zone these things are run at 8 o'clock at night. I think we have to exercise special care for this reason:

A movie is a selective medium. People have to get up out of their homes and go to the theatre and pay their admission and go in. One of our problems in television is that we are a totally non-restrictive medium. There is nothing to keep anyone from turning on the television set. Somebody has to exercise this censorship. There aren't many children, if left to their own devices, who would turn off a movie if they were the only ones at home simply because someone came on and said, "Adults only."

How about the Storer stations on this specific example? Would you take "Room at the Top" now?

Guy: We would not.

Cohen: Equivocate, Bob. Say you will think about it.

Guy: In our particular markets, I don't think so at the moment.

How about Philadelphia?

Hollander: We have a category for adult movies that distinguishes them as preferably evening. Conceivably we have much latitude. This particular picture I don't think we would run.

How about Detroit?

Harrower: I don't think we'd run it, no. **Grand Rapids?**

Kizer: We would not run it.

I think it is a good indication of where the programing level is today.

Sherwin: Programing has much to do with where you are. Los Angeles is the second market in the United States. It's a big city, 40 square miles. It is the entertainment capitol. You have people from all walks of life and from every part of the country. The type of programing that you have in Los Angeles is entirely different from a Detroit or a Minneapolis, or even a New York. You must be very aware, as I say, of your tastes, of your desires and your personality, and you are going to guide yourself according to where you live.

There is one other general question that we find of interest, and that is the question of option time. Is the new option time situation making any difference in your local programing?

Cohen: I don't think it has changed a thing.

Kizer: It really hasn't been effective for a long time.

Generally, if you want prime time, can you get it?

Kizer: You mean when we want prime time, do we take it?

Yes.

Kizer: Yes.

Guy: You mean could we pre-empt for a full 39-week season?

Do you have all the time you want for programing, or are you restricted in the amount of time that you can get on your own stations?

Kizer: There has to be some reasonableness, I guess.

Harrower: If you are pre-empting, are you going to do a disservice by pre-empting a highly popular show? Or are you doing more of a disservice?

Hollander: Are you serving or antagonizing?

Kizer: I think market to market there is a different situation in a four-station market than a two-station market.

A weak network show always has troubles. Doesn't it have more troubles now than it ever had? Isn't it in danger of being preempted almost immediately now, not given any chance? Not for a local program, perhaps, but for a local movie? For a package, a feature film?

Kizer: You've got to relate it to the market you are talking about. Let's say you have a two-station market and you have had a weak network show, and you say to the network, "I am not going to take that show." Let's say it was option time. What is the network going to say? "I'm not going to give you my facility, we are going to stay out of your market"?

The status quo, as it was before.

Kizer: That's right.

END