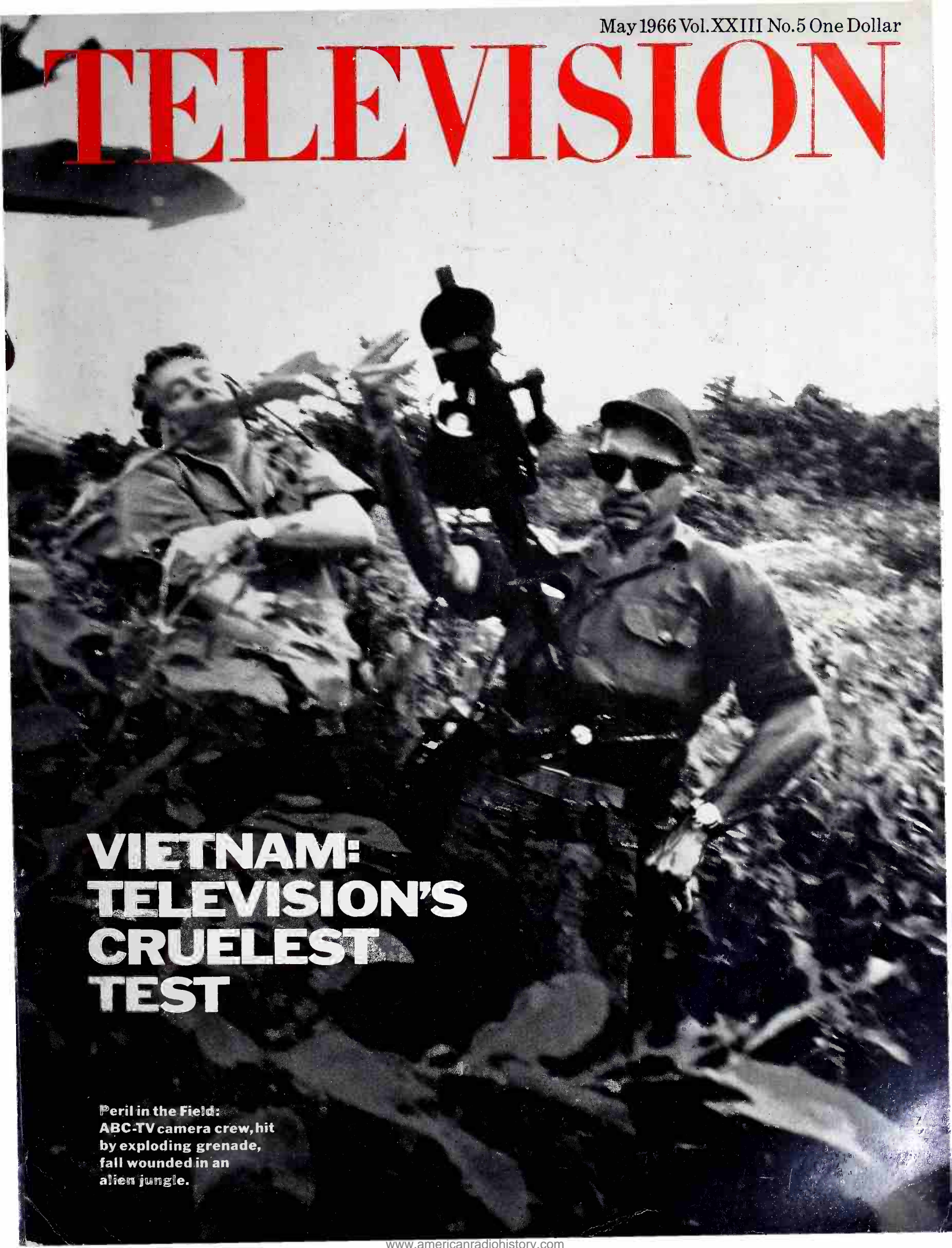


TELEVISION



VIETNAM: TELEVISION'S CRUELEST TEST

Peril in the Field:
ABC-TV camera crew, hit
by exploding grenade,
fall wounded in an
alien jungle.

HIT OF THE SHOW

Once again the Norelco exhibition was outstanding in attraction and performance . . . and the Norelco Plumbicon* is now firmly acclaimed the pickup tube for *modern cameras*.

The new Norelco PC-70 Color Camera introduced at the NAB, features operational simplicity, short warm-up time, stabilized deflection circuits, built-in test functions and newly designed solid state camera controls utilizing both transistor and integrated circuitry.

The Norelco PC-70 Plumbicon Color Camera permits hours of "hands-off" operation and precise color matching between cameras . . . even for close-up flesh tones and over wide variations of light levels—including highlights and shadows.

Performance at the show was obvious. The Norelco three-tube Plumbicon cameras functioned faultlessly throughout . . . clearly demonstrating the advantages of the three-tube system in producing unmatched resolution, sharp and snappy pictures in both color and black-and-white. The color was magnificent under an array of textures and hues and lighting conditions. It can be magnificent for you too! That's why we say, "Color it Faithful!"—with Norelco Plumbicon Color Cameras.

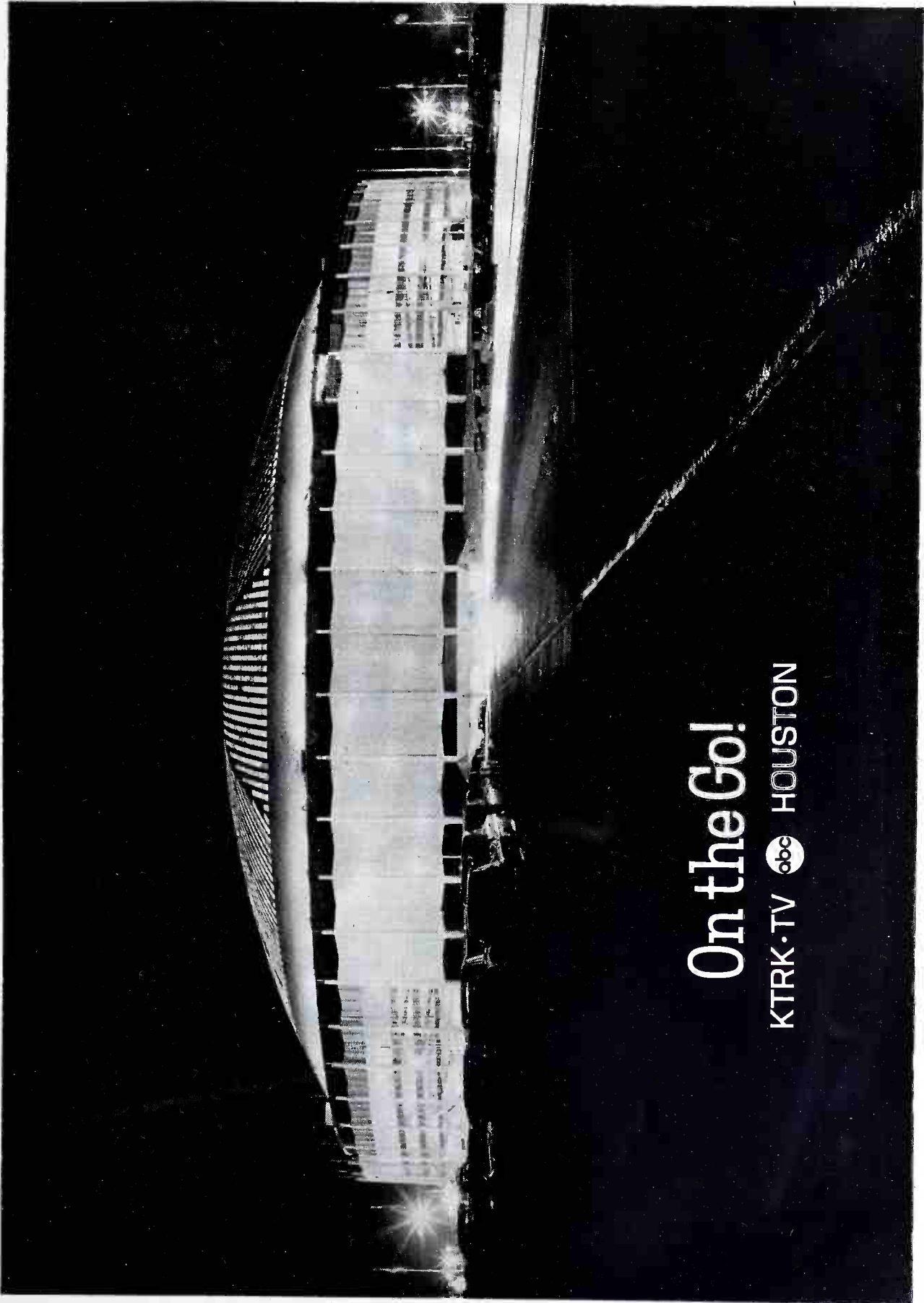
**PLUMBICON is a registered trademark*



NORTH AMERICAN PHILIPS COMPANY, INC.
900 South Columbus Avenue, Mount Vernon, New York 10550

2-66



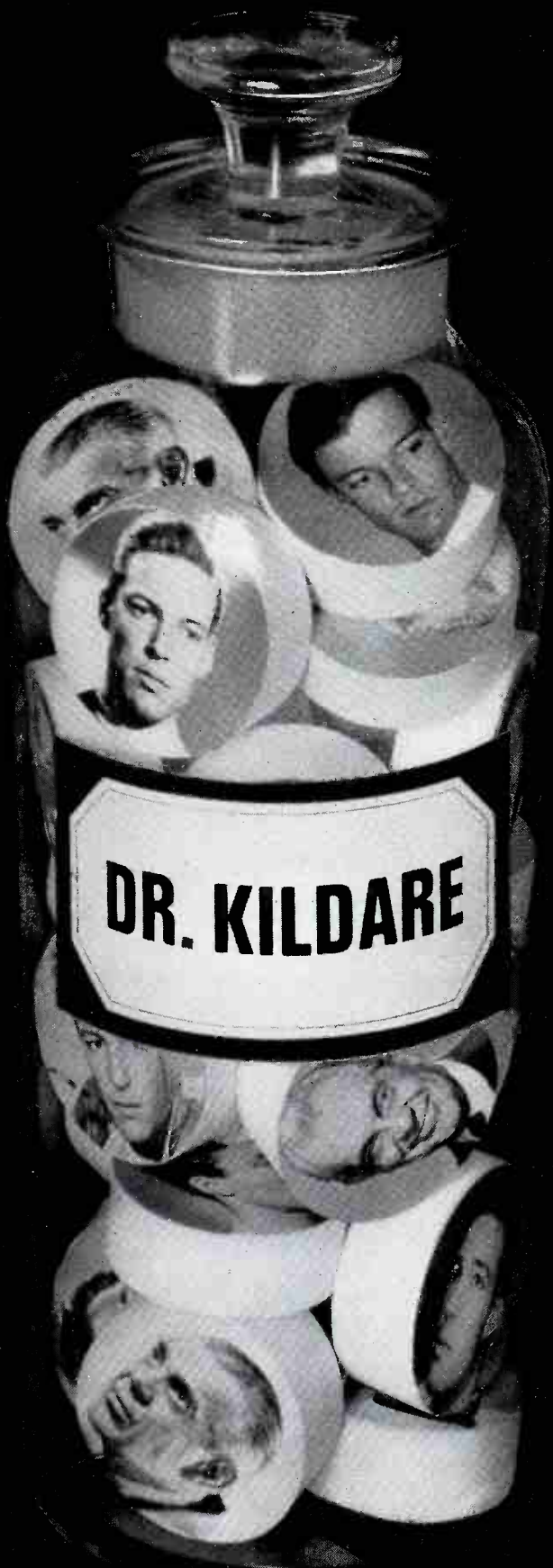


On the Go!

KTRK-TV  HOUSTON

Don't fool
around with
temporary
relief!

Dr. Kildare
has the
permanent
cure for
programming
headaches.



□ Take 132 hour-long episodes of exceptional dramatic entertainment
□ add the continuing top appeal of Richard Chamberlain to millions of women
□ stir in its unbeatable four-year network rating of 23.1 average audience
□ blend with the 82% of regular viewers this year who will miss the series if it goes off. POW!

The perfect tonic to pick up women viewers at critical times... and it's guaranteed to produce extensive spot business!

Call these numbers now for fast, fast relief in your market:

New York (212) JU 2-2000
Chicago (312) 467-5756
Atlanta (404) 873-4000
Culver City (213) UP 0-3311



NEW YORK / CHICAGO / CULVER CITY / ATLANTA

TELEVISION

VIETNAM: TELEVISION'S CRUELEST TEST *Out in the combat zone U.S. television news crews risk their necks—and their reputations—giving the American audience its first closeup of a distant war, almost before the echo of the fire fight dies. Back home viewers, and U.S. government officials, don't always like what they see. And there's continuing debate about whether TV is giving the U.S. the big picture or the small one of a war that itself has kept the nation puzzled and disturbed. Still, TV's news coverage and TV's troubles continue to escalate* **23**

THE PIGGIES ON TELEVISION'S BACK *A couple of years ago the broadcasters rose in protest when advertisers started carrying an extra message for a second product in minute commercials they had bought for a primary brand. But things have changed. Piggybacks are swarming over television these days as though every broadcaster was hollering "sooeee." But not everybody is pleased* **28**

CO-PRODUCTION: READY WHEN YOU ARE, TV *Fade out: the traditional movie made for theatrical release with no thought of television in mind; there aren't many left. Fade in: the picture backed by TV money and produced for showing in both theaters and the home. Can the new system be counted on to turn out anything better than "Horror at the Beach Party A-Go-Go"? It's a good question* **30**

GETTING THE KIDS ON THE COFFEE KICK *The problem McCann-Erickson faced was to produce commercials that would make the 17-25 age group start drinking coffee (which they've been ignoring by the millions). The solution was a set of commercials that puts coffee where the action is, as the saying goes these days* **32**

WHAT TV NEEDS: AN OUTSIDE CONSCIENCE *A distinguished editor revives an old ghost dressed up in a new shroud—suitable for sending a cold chill down the television business. His proposal: a permanent commission to needle TV into doing something more than serving the pop culture* **34**

DEPARTMENTS

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TELEVISION MAGAZINE

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Cover • TV newsmen covering the war in Vietnam are being shot at from all angles. Sometimes the aim hits home, as in this month's cover: Larry Johnson, ABC-TV cameraman (r) and Wally Oakes, ABC-TV soundman, are hit by exploding grenade fragments. Jim Pickerell, Black Star photographer on assignment with ABC, took photo.



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



from
**The Crystal
Set**



to
**Color
Television**

It Has Been Our
Privilege To Be
A Member Of The
NBC NETWORK FAMILY!

We Can Hardly
Wait To See What
The Next 40 Years
Bring!

Edward Petry & Co., National Representatives

**THE
KPRC
NBC STATIONS
IN HOUSTON, TEXAS**





Portrait by
Gittings-Neiman Marcus

Curiosity—Texas style

Bobbie Wygant's first word is a question — and she asks them all the way from Texas to Wyoming, from Hollywood to Rome. And gets answers from Bob Hope, Carol Burnett, John Wayne, Bette Davis, Jerry Lewis, James Stewart, Olivia de Havilland, Perry Como, Richard Chamberlain, The Beatles, Gary Player, Red Grange, diplomats, authors, elephants and ironing board covers . . . all with equal enthusiasm and a sense of humor.

WBAP-TV 
Fort Worth Dallas 
Peters, Griffin, Woodward, Inc., National Representatives

THE MONTH IN FOCUS

Henry heads home after plea for guts; affils contain 4th spot; 50-50 put down

"I'm going to spend a little more time on replenishment of my capital—both inner and outer," E. (for Emil) William Henry said in one of his last public appearances as chairman of the FCC. He spoke at Yale University a few days after submitting his resignation to President Johnson. Henry has served 34 months in the post that he assumed at age 34 as the youngest man ever to be FCC chairman.

Henry said he was going back to his home state of Tennessee and, as his first job there, assist the campaign of liberal Democrat John Jay Hooker Jr. for gov-



HENRY

ernor. At the Yale banquet, Henry emphasized that he left the post because he wanted to, not because he was pressured in any way.

Before his speech there had been speculation in some quarters that the FCC inquiry Henry launched into the earnings and rate structure of AT&T had made enemies for him in high places, enemies strong enough to see that he didn't stick around. Some others conjectured that Henry, who came to office in the days of John F. Kennedy's New Frontier, was like a guest who had outstayed his welcome in Johnson's more permissive (to broadcasters) and less regulatory-minded Great Society.

The banquet was held to celebrate the 25th anniversary of the Yale Broadcasting Co. Henry, a member of Yale's class of 1951, worked on the student radio station when he was an undergraduate. He

served as a Navy officer during the Korean War and then went on to Vanderbilt School of Law where he received his LLB in 1957. He joined the Memphis firm of Chandler, Manire & Chandler, leaving five years later as a Kennedy appointee to the FCC. (Both Henry and Hooker, the Nashville attorney running for governor, were classmates at Vanderbilt and active in Kennedy's 1960 campaign).

Eight months after Henry joined the FCC he was nominated to succeed Newton N. Minow as chairman. His stance at the top generally has been based on the theory that the agency's first job is to protect the public, a public often unaware of what is going on within the industry and usually in no position to present its views to the FCC.

Henry met some defeats. Perhaps the most important was his inability to swing enough support behind his efforts to police over commercialization by rule. But his victories were impressive. He is credited with proposing the compromises that smoothed the path for commission approval of a new program-reporting form for TV and also steering controversial CATV rules through a divided and argumentative commission. He sparked the commission policy statement calling on broadcasters to tone down "excessively loud" commercials and spurred the aforementioned AT&T inquiry.

He leaves some causes he supported unfinished, most notably the measure that would limit network ownership or control over TV programming to 50% of their nonnews, prime-time material and another that would limit multiple-station owners to three TV outlets, no more than two of them VHF's. Votes on these issues will be close, so the sort of successor President Johnson picks may well be decisive.

The National Association of Broadcasters convention in Chicago was the third—and last—to be addressed by Chairman Henry. He took the occasion to challenge broadcasters to greater daring in their use of the medium. He denied that the FCC wants to "lay the dead hand of government" on the broadcasters. This apparently was in reference to speeches delivered earlier by Sol Tais-hoff, editor and publisher of TELEVISION and *Broadcasting* magazines (see page 11), and NAB President Vincent Wasilewski. Both had urged opposition to undue government interference.

Henry said broadcasters "too often surrender to popgun complaints as if they were the crack of doom." Noting that some TV stations blooped out the word "whore" in their presentation of "Room at the Top," a word vital to the sense of the story, he said: "This bloop-clip technique may be fine for selling razor blades, but is scarcely appropriate in an adult film on a controversial issue."

Henry also tackled the cigarette prob-

lem, calling for standards on cigarette advertising that would reflect the "great bulk of medical opinion" that a causal relationship exists between smoking and ill health. Henry said the steps thus far taken by the broadcasting industry are inadequate. TV viewers, he said, "are led to believe that cigarette smoking is the key to fun and games with the opposite sex, good times at home and abroad, social success and virility."

■ ABC-TV had a showdown with its affiliates over expanding its fourth commercial spot beyond *Batman* I and II. The outcome was that the network deferred a decision on the controversial question, but warned that the economic pressures that triggered the plan still exist and will have to be met one way or another. One alternative ABC-TV suggested was reduction of station compensation. The affiliates were unmovable in their opposition to a proposal to put a fourth commercial minute in all 7:30 to 8 p.m. periods. The fourth-minute concept was introduced in January in each of the two weekly *Batman* episodes. As an outgrowth of their confrontation with the network, the affiliates independently set up a broad, professional study of "the contractual and economic relationship between the network and the affiliate."

■ The FCC learned that advertisers, upon whom the commission would have to rely to make its proposed network program control limitation work, are mostly against the scheme, as are most agencies. The American Association of Advertising Agencies and the Association of National Advertisers filed comments with the FCC making it clear that their members generally are against the proposal, although there are some things about their present relationships with the networks that disturb them. The 4A's comments were based on a survey of 30 member agencies that were unidentified but described as leading in TV billings. The ANA statement said its members support the stated objectives of the proposal (that is, to promote diversity of sources of network programming), but oppose the means the FCC would use.

■ Also in the month that was: ABC filed applications with the FCC asking approval of the company's multimillion dollar merger with International Telephone & Telegraph Co. The move will assure more competition in network broadcasting, ABC said.

Telpex, a company that combines tape production of rough commercials with consumer research, opened offices in New York. Parent company of Telpex is the London Press Exchange, a major advertising agency in Britain where the process was pioneered.

END

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

In the first week in April, the National Educational Television Network's At Issue program took a critical look at television's past, present and future through the eyes of network executives and others associated with the medium. Some of their views follow.



SCHNEIDER



MINER

John Schneider, broadcasting group vice president of CBS Inc.:

I think we're in a commercial art form. And as such, operating this commercial art form in a cultural democracy . . . then I would like to have most people, I would like to be most popular. . . . I want to be best. . . . When the report cards are issued I want to get an A. And, as long as I'm striving for an A, then the public is served. If I only strive for a C, I don't know who's served by that.

. . . Television programing should be looked on as a mix. There is the head of the household who acquired a television set for his home as an entertainment medium. He bought it to be entertained. Incidentally, maybe as a by-product, maybe subconsciously, maybe accidentally, he wants to be informed. And we inform him . . . in many, many ways. We inform him clearly in news and weather and sports and information programs. But we also inform him and his family in programs like *Captain Kangaroo*. We inform him in many ways in a program like *Password*.

The golden age was perfectly dreadful. Some of the things that were done . . . simply wouldn't stand up today. Programs go off the air because they fail. *Studio One* was not popular and that went off the air. And *Playhouse 90* was not popular and it went off the air. It didn't go off the air because it was successful. Our goal is to have a successful program, to have a popular program. . . .

The critics have been terribly short-memoried. . . . I would be delighted to read some of the old criticism that these very critics who now say: "Give me back the wonderful *Playhouse 90*." They

rapped it and rapped it and drove it off the air, along with the lack of audience.

Worthington Miner, former producer of "Studio One":

How and why did ["Studio One"] end? Oh, it's a very simple thing. Up until the time when I left and went over to NBC, the control of that program was entirely in the hands of the network. The moment the advertising agency got control . . . it began to go downhill and never stopped until it just disappeared. And clear evidence of the fact that what they believed was going to increase the appeal and increase the rating . . . turned out to be a cumulative disaster. And I think this happened to a good many shows, not perhaps that a person left as I did, but the fact that advertising agencies put the screws on and got their hands in the control. And at that point, programing began to decline in quality and in excitement.



DANN



MOORE

Mike Dann, CBS-TV vice president for programing:

I do not personally think that most programs on the CBS Television Network are to my taste, but that goes for most books, for most newspapers and for most magazines. They're not to my taste . . . I have five or six favorites that I look at very regularly. And I look at the others for professional reasons. But I do not look on the basis of enjoyment or for the information or communications from the medium itself, to most programs

I think ratings have a real function, just as the circulation reports for a newspaper or the books-sales numbers by bookstores. We're a financially supported medium that comes from private enterprise, who underwrite most of our bills. They have every right to expect and to know how many people are being serviced, to move their goods and services, and the ratings are a very good way.

The thing we mustn't do is to determine everything we do by the ratings. But they certainly have a genuine function and I think are going to be here always.

Thomas W. Moore, president of ABC-TV:

But I think our fault comes in our averaging the ratings and saying that ABC is at this position this week, NBC is at this position this week, and CBS is at this position, because, I think, such figures are meaningless. I know they're meaningless. But to the public and to the people who invest in and back us up in stock buying, they seem to be out of proportion in interest. I think that we must find some way in our industry to be more cautious in our use of ratings. And I believe that there's a consciousness of this spreading through the top of our industry. I hope that ratings, in the future, will be less of a factor.

We are in a development stage of television and have been since our very inception. We are adolescents. We have not reached a maturity, and it will take a long time for us to do so. But we have come a long way in our programing, and it has changed.



PINKHAM



SCHERICK

Richard A. R. Pinkham, vice president, media and program department, Ted Bates & Co:

The main problem for my money, right now, is that the direction or thrust of television programing is counter to the mainstream of the thrust of American society. We are, after all, increasingly an educated nation And yet, television, the direction it's going now, to programs like *Batman*, which is a big hit, is exactly counter to this. . . . I think this is a sickness for television and it should be corrected.

The objective of television is not to sell products. The objective of television, from the point of view of the television people, is to put on programs that will be attractive to advertisers so that they can sell products. From the point of view of the advertiser, of course, it is to buy programs which will sell products. . . . As far as the lowest common denominator is concerned, that's one of those wonderful catch phrases with which the intellectual tends to demean the taste of the American public. . . .

Edgar Scherick, ABC vice president in



PETRY

color  spot

THE TV MEDIUM FOR '66

Color Television has come into its own. The number of Color TV sets and viewers is soaring to new heights. Let the Television stations we represent present your products to full sales advantage—with Colorspot.

COLORSPOT—FOR FOUR DIMENSIONAL SELLING



THE ORIGINAL STATION REPRESENTATIVE

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



When to cover?

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

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

LEDERLE LABORATORIES • A Division of American Cyanamid Company, Pearl River, New York



charge of programing (at the time the program was produced):

Our needs are to provide the most variegated entertainment schedule our talents and the creative talents of the people we work with will allow. We have operated against a maxim in evaluating every program: does it contain a touch of singularity?

As far as liking shows that go on the air, I think it would be suicide to put any show on the air you did not like.



WERNER



SMITH

Mort Werner, NBC-TV vice president, programing:

We discuss our over-all strategy. We look at our competition. We program against other networks. We select the programs we think have the best-organized staff and the best possibility of doing well. In some cases we go after high ratings, and in some cases we know we're not going to get high ratings. But the program department makes its recommendation. And it's either approved or disapproved. It is generally approved.

Howard K. Smith, ABC News correspondent:

Basically the standard TV documentary today misunderstands the meaning of the word objectivity. Objectivity does not mean . . . balancing each thought or statement with its opposite. If you find a man who says the world's round, you better find a man who says the world's flat. . . .



CRONKITE



FRANK

Walter Cronkite, CBS News correspondent:

With all due respect to my colleague, I happen to think he's absolutely wrong. . . . We have not pulled punches. . . . Objectivity, I think, is not a bad word. . . . I don't think that we self-cancel.

Reuven Frank, NBC News vice president:

Brinkley [editorializes] very rarely. Huntley does it a little oftener. But I think if they did it all the time they [would] wear out the tolerance of the audience. They're not always looking for an editorial page. Television at its best is a narrative medium. Television does one thing that no other medium can. It transmits experience. It tells people how a situation feels.

Accepting the 1966 Distinguished Service Award of the National Association of Broadcasters, Sol Taishoff, editor and publisher of *TELEVISION* and *Broadcasting* magazines, decried the erosion of freedoms and responsibilities in broadcasting. Excerpts of his acceptance address:

I do not pretend to know whether the broadcast station of the future will be orbiting in space or carried in a man's vest pocket, whether it will transmit its signals in the frequencies we use today or by laser beams or wire. I do not pretend to visualize the shape and size of the home receiver that the station of the future will serve. We would all be unimaginative indeed, however, if we assumed that the transmission and reception system of 1966 is going to stay just the way it is, however earnestly we will it.

One year ago, during the annual convention of this same NAB, television followed a live camera to an impact on the moon. At some point in the 1969-70 or 1970-71 season regular programing will be interrupted for coverage of an astronaut debarking to set a human foot upon the moon. And within the life expectancy of most delegates to this convention television will journey with man to a planet.

By the time our spacemen fly to Mars we earthlings will be equipped with home information and entertainment centers that will deprive us of any excuse to remain ignorant or bored. We will be able to record, store and retrieve for replay at our convenience a much wider range of intelligence and diversion than is available in any home or any hall today. There is no doubt in my mind that the newspaper of the future will be delivered electronically.

Now who is to feed these versatile machines that will make the American home a library, theater, newsstand and crossroads of the universe? The assignment can be carried out only by a new breed of communicators whose versatility of production can match the capabilities of the machines. This new breed must be incubated in the broadcasting system of today. It will not emerge from the egg, however, unless it is given the proper stimulus.

It saddens me to say the current climate of the broadcasting business is not especially

conducive to imaginative ventures and risky progress. The dominant attitude in the power centers of television is conservative. All across the country broadcasters rally to the cry: "Don't rock the boat."

But if it is comfort and complacency that you're after, you're in the wrong business. For journalism is your business. Yours is a type of journalism that has never before been seen on this earth. It presents more opportunities for public enlightenment than have ever been offered to any other medium.

Forgive me if I suggest that not all of the opportunities have been fully exploited.

You have let [the First Amendment] be ignored by government officials who decided long ago that [it] afforded less protection to broadcasting than to other information media.

It's time that broadcasters mounted a meaningful resistance movement to turn back those neutralizing federal controls. It's time that broadcasters developed a sense of mission as large as the opportunities that new technology is certain to present. I'd like to think that the future generation of communicators who supply that profusion of art, of culture, of divertissement, of knowledge to the electronic center of the American home will descend from this generation of broadcasters.

But if those things are to come about, the deadening hand of government must be lifted from the nontechnical controls of our broadcasting structure. Eventually the Communications Act of 1934 and all its patchwork of amendments must be scrapped and replaced by a law that takes its thesis from that First Amendment.

Idealistic? Certainly.

Possible? Definitely.

Worth it? The answer must come from you.

On his comedy special on April 13, comedian Bob Hope, in his opening monologue, had some comments to make about Rex Sparger's statement that he had rigged the Nielsen ratings of Hope's Vietnam Christmas special. Mr. Sparger has been charged in a suit filed in an Oklahoma federal court by the A. C. Nielsen Co., Chicago, with attempting to rig the ratings of a Carol Channing special on CBS-TV. Among Mr. Hope's comments:

Yessir, here I am back again for Chrysler—Thanks to the Acme Rating Rigging Service. Did you read about that?

It takes nearly a hundred people, working very hard, to get this show on the air. And several million of you viewers to make it successful. But good news, now we can all relax. Somewhere in America there's a guy standing in a phone booth rigging our rating . . .

I'm sure my sponsor, Chrysler, doesn't believe my high rating was influenced . . . But I'm worried . . . Yesterday, I sent my Imperial in for a checkup and a Plymouth came back.



PERRY MASON

The Greatest Audience Attraction
in the History of Syndicated Television

IS
NOW
AVAILABLE!

Offices in New York, Chicago, San Francisco, Dallas, Atlanta  CBS FILMS

FOCUS ON FINANCE

Merger for Seven Arts-Filmways; new look for STV

THE 1966 stock market has turned into a regular trampoline. In March it dented way down; in April it again twanged into high flight. Traders proclaimed themselves puzzled, and disturbed: too much speculative activity overshadowing significant evidence that the great economic boom is still rolling in high gear, with inflationary pressures mounting.

Although trading volume on the major stock exchanges reached record levels, there was no general upward movement in securities prices and no great progress in market averages. In mid-April the "glamour" selections were soaring but the highly capitalized investment-grade issues continued to drift down.

Stocks in the TvM index, a mixed bag of "glamour" selections, enjoyed the April bounce-back. Where only seven of the 70 listed issues showed a gain in points between Feb. 15 and March 15, and the list was off an aggregate of 220 points, March 15-April 15 saw 55 of the 70 issues on the rise, an aggregate point gain (subtracting 13 losses) of 258 points.

The TvM-listed manufacturing stocks dominated the advance, stacking up a whopping 217-point gain (versus a Feb.-March plunge of 92 points). All 12 companies in the manufacturing category weighed in with gains: 46 points for Motorola, 37 for National Video, 36 for Admiral, 33 for Zenith, 30 for Magnovox, 12 for RCA.

For the Sarnoff empire it was particularly sweet. RCA closed on April 15 at 61 $\frac{1}{4}$, just off its high for the year of 62, five points over its 1965 high of 56. For the first three months of 1966, RCA's sales were 21% ahead of last year and its profits were up 24%. The NBC division for the first quarter saw its profits climb 20%.

Sales of color TV sets and color cameras were given a major share of credit for the advances by RCA and the company says that it will manufacture and ship over 600 color-TV cameras worth \$40 million during 1966. RCA also increased its estimate of industry sales of color receivers for the year upward from 4.5 million to 5.5 million units.

(The Electronic Industries Associa-

THE TELEVISION MAGAZINE INDEX

to 70 television-associated stocks

	Ex- change	Clos- ing April 15	Clos- ing March 15	Change From March 15 Points	%	1965-66 Highs- Lows	Approx. Shares Out (000)	Total Market Capital- ization (000)
TELEVISION								
ABC	N	82 $\frac{5}{8}$	73 $\frac{3}{8}$	+ 9 $\frac{1}{4}$	13	83-48	4,682	\$386,900
CBS	N	53 $\frac{3}{4}$	42 $\frac{7}{8}$	+10 $\frac{7}{8}$	25	55-33	20,464	1,099,900
Capital Cities	N	30 $\frac{3}{8}$	31 $\frac{3}{8}$	- 1	3	35-15	2,746	83,400
Cox Broadcasting	N	35 $\frac{1}{2}$	35 $\frac{3}{4}$	- 1 $\frac{1}{4}$	1	45-21	2,655	94,300
Gross Telecasting	O	20 $\frac{3}{4}$	30	- 9 $\frac{1}{4}$	31	33-27	400	8,300
Metromedia	N	54 $\frac{1}{2}$	49 $\frac{1}{2}$	+ 5	10	56-30	2,094	114,100
Reeves Broadcasting	A	6	5 $\frac{7}{8}$	+ 1 $\frac{1}{8}$	2	8- 4	1,480	8,900
Scripps-Howard	O	28	29 $\frac{1}{2}$	- 1 $\frac{1}{2}$	5	35-21	2,589	72,500
Subscription TV	O	4 $\frac{3}{8}$	3 $\frac{7}{8}$	+ 1 $\frac{1}{2}$	13	7- 1	3,029	13,300
Taft	N	30 $\frac{1}{4}$	27 $\frac{7}{8}$	+ 2 $\frac{3}{8}$	9	36-18	3,295	99,700
Wometco	N	27 $\frac{5}{8}$	26	+ 1 $\frac{5}{8}$	6	33-27	2,224	61,400
Total							45,658	\$2,042,700
CATV								
Ameco	A	26 $\frac{7}{8}$	24 $\frac{3}{8}$	+ 2 $\frac{1}{2}$	10	38-16	1,200	\$32,300
Entron Inc.	O	10 $\frac{1}{2}$	10 $\frac{1}{4}$	+ 1 $\frac{1}{4}$	2	11- 4	617	6,500
H&B American	A	7 $\frac{1}{2}$	6 $\frac{5}{8}$	+ 1 $\frac{1}{8}$	13	9- 3	2,583	19,400
Jerrold Corp.	O	19 $\frac{1}{8}$	22 $\frac{1}{4}$	- 3 $\frac{1}{8}$	14	24- 4	2,131	40,800
Teleprompter	A	17 $\frac{1}{2}$	14 $\frac{1}{4}$	+ 3 $\frac{1}{4}$	23	27- 7	820	14,400
Viking Industries	O	19 $\frac{1}{2}$	14	+ 5 $\frac{1}{2}$	39	20- 3	840	16,400
Total							8,191	\$129,800
TELEVISION WITH OTHER MAJOR INTERESTS								
Avco	N	29 $\frac{3}{4}$	24	+ 5 $\frac{3}{4}$	24	31 $\frac{1}{2}$ -19	13,758	\$409,300
Bartell Media Corp.	A	5 $\frac{1}{4}$	6 $\frac{7}{8}$	- 1 $\frac{5}{8}$	24	7- 4	1,837	9,600
Boston Herald-Traveler	O	56	54	+ 2	4	58-36	540	30,200
Chris-Craft	N	26	23	+ 3	13	29-12	1,583	41,200
Cowles Communications	O	19 $\frac{5}{8}$	17	+ 2 $\frac{5}{8}$	15	21-11	2,944	57,800
General Tire	N	34 $\frac{7}{8}$	29 $\frac{7}{8}$	+ 5	17	35-19	16,719	583,100
Meredith Publishing	N	33 $\frac{1}{8}$	28 $\frac{3}{8}$	+ 4 $\frac{5}{8}$	17	38-18	2,662	88,200
Natco Broadcasting	N	13 $\frac{7}{8}$	13 $\frac{3}{8}$	+ 1 $\frac{1}{2}$	4	15- 8	706	9,800
Outlet Co.	N	18 $\frac{1}{4}$	17	+ 1 $\frac{1}{4}$	7	22-13	1,017	18,600
Rollins Inc.	A	35 $\frac{3}{4}$	33 $\frac{1}{4}$	+ 2 $\frac{1}{2}$	8	52-25	3,087	110,400
Rust Craft Greeting	O	28 $\frac{1}{4}$	25 $\frac{3}{4}$	+ 2 $\frac{1}{2}$	10	30-11	727	20,500
Storer	N	45	37 $\frac{7}{8}$	+ 7 $\frac{1}{8}$	19	49-39	4,129	185,800
Time Inc.	N	106 $\frac{1}{2}$	92 $\frac{3}{4}$	+13 $\frac{1}{4}$	15	106-58	6,560	698,600
Total							56,269	\$2,263,100
PROGRAMING								
Columbia Pictures	N	25 $\frac{1}{8}$	24	+ 1 $\frac{1}{8}$	5	30-20	1,914	\$48,100
Desilu	A	9 $\frac{7}{8}$	9 $\frac{7}{8}$	-	-	11- 7	1,124	11,100
Disney	N	58	52 $\frac{1}{2}$	+ 5 $\frac{1}{2}$	10	62-43	1,936	112,300
Filmways	A	25	18 $\frac{1}{4}$	+ 6 $\frac{3}{4}$	37	22-11	690	17,300
Four Star TV	O	3 $\frac{3}{4}$	4 $\frac{1}{4}$	- 1 $\frac{1}{2}$	12	8- 4	666	2,500
MCA Inc.	N	59 $\frac{3}{4}$	55 $\frac{5}{8}$	+ 4 $\frac{1}{8}$	7	62-35	4,707	281,200
Medallion Pictures	O	6 $\frac{1}{4}$	5 $\frac{1}{2}$	+ 3 $\frac{1}{4}$	14	12- 5	632	4,000
MGM Inc.	N	57 $\frac{3}{4}$	48 $\frac{1}{4}$	+ 9 $\frac{1}{2}$	20	60-33	2,517	145,400
Paramount	N	73 $\frac{1}{2}$	69 $\frac{3}{8}$	+ 3 $\frac{7}{8}$	6	80-49	1,601	117,700
Screen Gems	A	21 $\frac{5}{8}$	23 $\frac{1}{8}$	- 1 $\frac{1}{2}$	6	29-14	3,974	85,900
Seven Arts	A	30 $\frac{5}{8}$	21	+ 9 $\frac{5}{8}$	46	35- 9	2,472	75,700
Trans-Lux	A	10 $\frac{7}{8}$	10 $\frac{3}{4}$	+ 1 $\frac{1}{8}$	1	13-10	718	7,800
20th Century-Fox	N	35 $\frac{1}{8}$	32 $\frac{1}{4}$	+ 2 $\frac{7}{8}$	9	39-23	2,886	101,400
United Artists	N	30 $\frac{1}{4}$	26 $\frac{1}{8}$	+ 4 $\frac{1}{8}$	16	33-18	4,210	127,400
Walter Reade-Sterling	O	2 $\frac{7}{8}$	2 $\frac{1}{4}$	+ 5 $\frac{1}{8}$	28	3- 1	1,583	4,600
Warner Bros. Pictures	N	14 $\frac{3}{4}$	15 $\frac{1}{8}$	- 3 $\frac{1}{8}$	2	21-13	4,878	72,000
Wrather Corp.	O	-	4 $\frac{1}{8}$	-	-	-	-	15,753*
Total							38,261	\$1,214,400
SERVICE								
John Blair	O	23	25 $\frac{1}{4}$	- 2 $\frac{1}{4}$	9	26-20	1,067	\$24,500
C-E-I-R	O	11 $\frac{3}{4}$	12 $\frac{1}{2}$	- 3 $\frac{1}{4}$	6	15- 7	1,555	18,300
Comsat	N	45 $\frac{3}{4}$	37 $\frac{5}{8}$	+ 8 $\frac{1}{8}$	22	67-36	10,000	457,500
Doyle Dane Bernbach	O	65	57	+ 8	14	65-27	997	64,800
Foote, Cone, & Belding	N	15 $\frac{3}{4}$	16 $\frac{1}{4}$	- 1 $\frac{1}{2}$	3	20-14	2,146	33,800
General Artists	O	4 $\frac{3}{4}$	4 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	6	6- 3	600	2,900
Grey Advertising	O	27 $\frac{5}{8}$	25 $\frac{1}{2}$	+ 2 $\frac{3}{8}$	8	28-16	1,231	34,000
MPO Videotronics	A	13 $\frac{3}{4}$	13 $\frac{1}{4}$	+ 1 $\frac{1}{2}$	4	18- 7	469	6,400
Movielab Inc.	A	9	9 $\frac{1}{2}$	- 1 $\frac{1}{2}$	5	13- 5	908	8,200
Nielsen	O	30	26 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	13	30-20	5,130	153,900
Papert, Koenig, Lois	A	11 $\frac{5}{8}$	11	+ 5 $\frac{1}{8}$	6	14- 8	791	9,200
Total							24,894	\$813,500
MANUFACTURING								
Admiral Corp.	N	127 $\frac{5}{8}$	91 $\frac{1}{2}$	+36 $\frac{3}{8}$	39	135-16	2,501	\$319,200
Ampex Corp.	N	21 $\frac{7}{8}$	21 $\frac{1}{4}$	+ 5 $\frac{1}{4}$	3	29-13	9,343	204,400
Emerson Radio	N	39	28 $\frac{1}{2}$	+ 8 $\frac{1}{2}$	30	40-10	2,247	87,600
General Electric	N	110 $\frac{3}{4}$	107 $\frac{7}{8}$	+ 2 $\frac{7}{8}$	3	120-91	91,068	10,085,800
Magnavox	N	122 $\frac{1}{4}$	92	+30 $\frac{1}{4}$	33	125-31	7,684	939,400
3M	N	74	65 $\frac{1}{8}$	+ 8 $\frac{1}{8}$	14	76-54	53,386	3,950,600
Motorola Inc.	N	224 $\frac{1}{2}$	178 $\frac{1}{4}$	+46 $\frac{1}{4}$	26	234-63	6,089	1,367,000
National Video	A	112	74 $\frac{1}{4}$	+37 $\frac{3}{4}$	51	120- 8	2,760	309,100
RCA	N	61 $\frac{1}{4}$	49 $\frac{1}{8}$	+12 $\frac{1}{8}$	25	62-31	58,372	3,575,300
Reeves Industries	A	4 $\frac{1}{4}$	3 $\frac{1}{2}$	+ 3 $\frac{1}{4}$	21	5- 2	3,327	14,100
Westinghouse	N	60 $\frac{1}{2}$	59 $\frac{3}{4}$	+ 3 $\frac{1}{4}$	1	67-41	36,996	2,238,300
Zenith Radio	N	171	138	+33	24	178-63	9,354	1,599,500
Total							283,127	\$24,690,300
Grand Total							456,400	\$31,153,800

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

Data compiled by Roth, Gerard & Co.



Vic Skaggs, WIIC-TV Program Director, chats with Philip Baskin, Chairman of the Public Auditorium Authority, outside the office of Pittsburgh's Civic Arena and Exhibit Hall.

world's largest hardtop convertible

When the world's largest movable domed roof dramatically opens to let in the summer sky, audiences in Pittsburgh's Civic Arena gaze in awe.



You can open the lid on the Pittsburgh market with top spot avails on WIIC-TV, Pittsburgh's #1 Color Station. Get with General Sales Manager Roger Rice or your Pety-TV man.

Get your
Pittsburghers on



WIIC-TV 11
Basic NBC Television Affiliate

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

WTRF-TV STORY BOARD

7

REP
BLAIR*

HAIR CONDITIONING! Mister, if she strokes your hair—it's your scalp she's after.

wtrf-tv Wheeling

TRIMMING! Even back in the Stone Age when women wrote down their ages, they chiseled.

Wheeling wtrf-tv

HOME REPAIRS! For fixing things around the house, nothing beats a man who's handy with a checkbook.

Ninth USA Color Market

HIS AND WHOSE? This bachelor apartment has two towels marked "His" and "To Whom it May Concern."

159,100 Color Sets

MOSCOW FACTION! Ivan to his factory boss lady, "Madam Director, I'd like the afternoon off to go to the opera." "Madam Director," roared the woman, "How dare you address me like that. You will call me Comrade Director. What opera do you want to see?" Ivan; "Comrade Butterfly!"

Color Film, Tape, Slides

THE SQUELCHI! There was something about you I liked—but it's been spent.

NBC Network Color

ACTION! Two-thirds of promotion is motion. (And if you want to see a pro in motion, have WTRF-TV's Promotion Manager, Mary Neal give your next schedule the activated zing.)

ALL COLOR SOON

PASSING FANCIES! Men never make passes at girls that wear glasses? It all depends on their frames.

Wheeling-Steubenville TV

*YOUR BLAIR TV MAN has all the good figures that add up to why WTRF-TV's Wheeling-Steubenville Market should be included in your next spot schedule. WTRF-TV's 159,100 color sets make us the nation's ninth color market (ARB Nov. '65).

CHANNEL
SEVEN

WB

WHEELING,
WEST VIRGINIA

prime time in a media transaction begins when you consult Blackburn first

The decision of buyer or seller to call on our experience and vast knowledge of the market well ahead of actual negotiations is time well spent. Not to avail yourself of all the facts, both pro and con, could result in the loss of much more than time. Rely on Blackburn, the reliable broker.

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ATLANTA: Mony Building, 813-5626

BEVERLY HILLS: Bank of America Bldg., CR 4 8151

FINANCE *continued*

tion recently reported that total sales of color-TV receivers by distributors hit 2.7 million units last year, an increase of 101% from sales of 1.4 million in 1964. EIA also noted that total TV-set sales last year, color and black and white, reached a record volume of 10.8 million units.)

CBS came in with a fine April showing, pushed up its stock to 53¾, a gain of 10⅞ (25%) over the March-April period, and is now at a level surpassing its 1965 high of 48.

ABC, with apparently nothing but FCC approval standing in the way of its merger with International Telephone & Telegraph, is trading around its 1966 high of 83. It picked up better than 9 points, 13%, during the March-April period.

ABC, in its 1965 stockholder report, proclaimed its most successful year ever—revenues were up to \$476.4 million with profits at \$15.7 million. In a first-quarter 1966 report issued last month ABC was continuing to climb. It listed earnings of \$4,680,000 or \$1 a share compared with \$4,206,000 or 91 cents a share for the like period of 1965.

Metromedia, a solid gainer in recent months (up five points, 10% on the current index period), was feeling some of its oats on FCC approval of its \$2.5 million purchase of KEXB Oakland-San Francisco from Crowell-Collier Broadcasting. This brings Metromedia up to its maximum seven radio holdings. The company still has room to grow on the TV station side. It owns four VHF outlets, has an option to purchase for \$1 million the construction permit for now-dark KSNV-TV, a San Francisco UHF and a likely companion for KEXB.

Subscription Television Inc. perked up only slightly (½ point, 13% to 4¾ on April 15) on the news of a "tentative" arrangement with Shasta Telecasting Corp. which would have STV acquire Shasta's KJEO, a Fresno, Calif., UHF station, and its Shipstads & Johnson Ice Follies, plus certain related assets and liabilities. In return for these properties—valued at about \$8.6 million—Shasta would receive \$500,000 in cash toward the purchase of 500,000 shares of newly issued STV common at \$1 a share. Shasta in addition would get about \$5 million in STV subordinate debentures, and some \$3 million in Shasta's debts would be assured by the pay-TV organization.

As part of the agreement, it was reported that Lear Siegler and Reuben H. Donnelley Corp. (a division of Dun & Bradstreet), the big initial backers of STV, would invest an additional \$5.8 million in STV in return for 400,000 shares of its newly issued common. About the only thing firm on the transaction is that Sylvester "Pat" Weaver,

president and director of STV, will resign both posts. (Weaver recently has been working as a program consultant for CBS-TV.)

It was generally an up month for the TV programing and movie companies, with 12 of the 17 issues in the index posting gains. An the top gains were made by Seven Arts and Filmways, for good reason: merger.

Under a consolidation plan announced March 31, for each outstanding share of Filmways, one share of a new Seven Arts voting preferred will be issued, convertible into 9/10 of a share of Seven Arts common. The new preferred shares will be entitled to receive cumulative dividends at an annual rate of 80 cents a share.

The proposed merger, a \$20-million deal, would form a strong TV-movie production - distribution organization along all-purpose lines. Currently, Seven Arts is strongest as a distributor of feature films to TV. Filmways is chiefly a producer of network TV shows, including *Beverly Hillbillies* and *Petticoat Junction*. And both companies produce major motion pictures. The head men are Eliot Hyman at Seven Arts, Martin Ransohoff at Filmways.

In their last fiscal years (Filmways' ended Aug. 31, Seven Arts' June 30), the Ransohoff firm earned \$327,434 on revenue of \$25.5 million; Hyman's company netted \$2,485,651 on revenue of \$25.9 million. Both companies are setting record earning paces on the current fiscal year. Seven Arts stock bounced ahead 46% on the March-April index. Filmways was up 37%.

Paramount Pictures last month breathed a big sigh of relief. It had nothing to shout about on earnings—down from \$4.22 a share in 1964 to \$3.90 last year—but two long-imbedded thorns in its corporate hide removed themselves: dissident directors Herbert J. Siegel and Ernest H. Martin.

Messrs. Siegel and Martin had threatened a proxy fight against Paramount management. But on April 15 they announced that they had sold their Paramount stock—some 143,000 shares, 9% of the total outstanding—and resigned from the board of directors. Sale of the stock (for almost \$12 million), held by the Baldwin-Montrose Chemical Co., of which Siegel is board chairman, was made to Gulf & Western Industries.

Not recorded in the current index is Wrather Corp., whose stock was suspended from trading for a 10-day period (April 11-20) by the Securities and Exchange Commission. The suspension applied to the A. C. Gilbert Co. (having "substantial financial problems," according to the SEC), but Wrather is involved because it owns about 50% of Gilbert's stock. END



Starring such outstanding performers as: (top row, left to right) Frankie Avalon, Richard Burton, Leslie Caron, Jeff Chandler, Angie Dickinson; (second row) Troy Donahue, Greer Garson, Alec Guinness, Trevor Howard, Arthur Kennedy; (third row) Dean Martin, Diane McBain, David Niven, Steve Reeves, Debbie Reynolds; (fourth row) Cesar Romero, Rosalind Russell, Frank Sinatra, Robert Stack, Connie Stevens and many others.

WARNER BROS. TWO

another great selection of feature motion pictures for television

WILL SOON BE AVAILABLE



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



FOCUS ON PEOPLE

BERN KANNER One way to go from staff sergeant to VIP is to have shiny shoes, win a battle single-handed—and marry a general's daughter. Or you can get out of the army and go into advertising. That's what Bern Kanner did, and now he is senior VP in charge of media and programing for Benton & Bowles. Like millions of other lads, Kanner learned a trade in the army by running a base theater in Japan. Eighteen years later he's still looking for good shows, but as a top decisionmaker in an agency that spends about 75% of its clients' ad budgets in television, and that has a tradition of success in developing or buying into winners. In his new post Kanner heads a staff of 230 (140 media, 90 programing) whose job it is to maintain that tradition. ■ Kanner doffed his khakis in 1948 and enrolled in

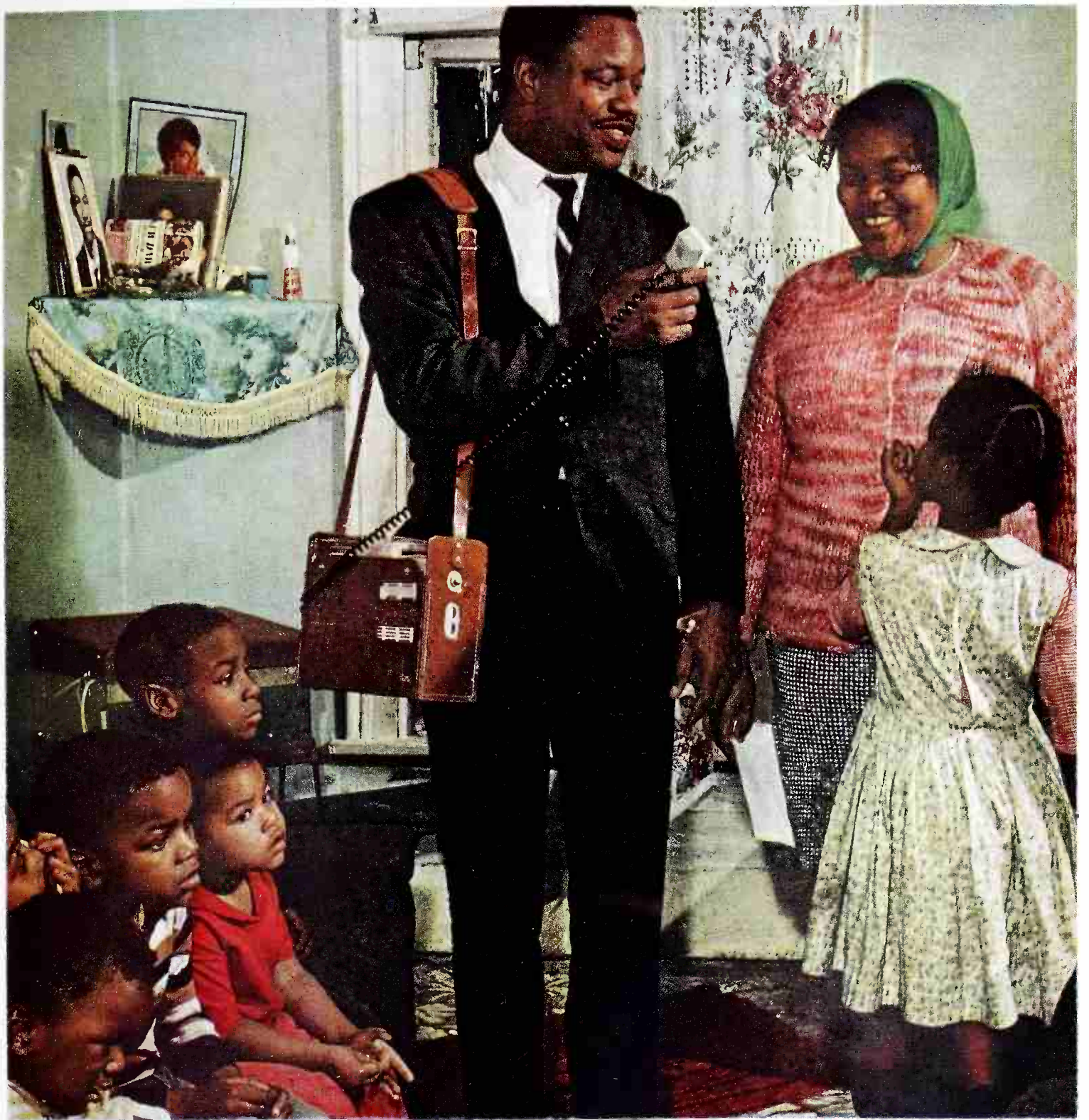
journalism at New York University. On graduating in 1952 he entered advertising because a friend had. "There was really no plan involved," he admits. Since then, his sense of direction has been somewhat less casual. During 14 years with B&B he has learned media from the bottom up. Now, as media and programing top-kick, he faces such formidable problems as skyrocketing production costs. Kanner thinks the lid will have to be put on costs soon. "I don't know who'll be the first to have the guts to do it, but the pressure has to come from the advertisers and agencies." ■ Kanner lives in Chappaqua, N. Y., with his wife and four children. The tasteful colonial furniture in his home and office reflects a disposition for the past, but Bern Kanner's thoughts at B&B are all on the future.



HUBBELL ROBINSON If there was a Golden Age in television's history, in many ways the era must be exemplified by Hub Robinson, one of the men most closely associated with it. Taste has been an indispensable ingredient in many of the things he has done. He created *Playhouse 90*, *Twentieth Century* and *Ford Star Time*. It is this reputation for creative taste that made him the logical choice to take command of what may be one of the brightest chances for a return to adventuresome TV production—*ABC Stage '67*. ■ He does not belie his creations, past and future. His almost diffident charm tends to make visitors forget that he is a successful producer keeping track of the thousands of problems inherent in an enterprising project like *Stage '67*. Robinson has benefitted from the experience of time without showing the ravages of it. He was part of broadcasting before TV was. He rose to VP in charge of radio in his 16 years with Young & Rubicam. Then he went to the Blue Network; Foote, Cone & Belding, and, in 1946, he joined CBS as programing VP. It was at CBS-TV that he made his significant contributions to the Golden Age. When he went to ABC-TV, it was to sell a series called *Hawk*, about an American Indian on the New York police force. He sold it, and got himself on the *Stage '67* series. ■ He's excited about *Stage '67*'s prospects. "We have the chance to see if we can move out of the run-of-the-mill type of weekly programing. We want to be enough of a goad to make other people do likewise." What does he consider his goal? "Enough recognition by audiences to make [it] a good dollar buy, and enough critical recognition to let us know that we accomplished what we set out for. We're trying to marry class and mass." From where he sits Robinson has a satisfying view: back on a long and distinguished radio and TV career, and forward to a programing adventure with as much challenge and danger as anything he's ever done.

SY DEVORE Who are television's best-dressed men? One authority is Sy Devore (shown at a Jackie Gleason fitting), a natty, compact man who is to actors' clothes what Max Asnas of New York's Stage Delicatessen is to the corned-beef sandwich. Pick any well-known male star on a TV show with a contemporary setting and the odds are that he got his duds from Devore. ■ Here's how Devore handicaps some of TV's fashion plates: Dean Martin—"shows to great advantage"; Jerry Lewis—"very well-attired man"; Bob Hope—"always well dressed"; Danny Kaye—"always looks good in a very conservative way." ■ Hollywood has been Devore's home for 22 years, but he grew up in back of his father's Brooklyn clothing store, majored in textiles at New York University, then studied banking and worked on Wall Street. The stock-market crash forced him into the clothing business. He opened a store, Leeds Clothing, on Broadway, next door to Loew's State theater and a few steps from the Palace. Soon he was selling to everybody that was somebody in show business. In August 1944, he traded Broadway for Sunset and Vine. On his first day he sold 93 suits out of the 110 he had in stock. Today, besides the mother lode in Hollywood, the Devore shingle hangs above stores in Palm Springs, Las Vegas, the San Fernando Valley and Lake Tahoe, all a credit card away from any star's needs.





**This theology student learned
about ghetto housing,
crime rates,
racial prejudice,
unemployment,
school dropouts
and riots.**

So did Grand Rapids.

This is Alex Barton, theology student, producing a documentary. And behind it is a unique internship program designed to give selected churchmen a working experience in radio and TV.

Selected by the National Council of Churches, McCormick Theological Seminary student Barton came to the WOOD stations, Grand Rapids. His twelve weeks were underwritten by Time-Life Broadcast and the NAB.

Out of his learning came two documentaries, one for radio and one for television. They demonstrated to audiences in western Michigan that the Negro's problems are by no means limited to the South or the big cities. And the communities are acting.

Journalism like this is our specialty, and our responsibility as a group broadcaster.



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



A woman with blonde hair, wearing a vibrant, multi-colored patterned dress, is looking through a large, dark telescope. The scene is set on the deck of a ship, with a white sail and rigging visible in the background. The lighting is dramatic, with a strong yellow and orange glow, suggesting a sunset or sunrise. The overall mood is one of wonder and discovery.

Color
television has
arrived.

**Are you
with it?**

Color sells. We're selling color. We say you're missing a major competitive weapon if you're shooting your commercials in black-and-white. Virtually all prime-time programming is now in color, reaching an audience of millions, scoring millions of extra-impact impressions. Shouldn't those impressions be made for your product?

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

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New York: 200 Park Avenue
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Chicago: 130 East Randolph Drive
312-236-7234

Hollywood: 6677 Santa Monica Boulevard
213-464-6131

Excerpt from a memorable speech —

delivered at the National Association of Broadcasters convention by E. William Henry, Chairman of the Federal Communications Commission, Chicago, March 29, 1966:

“Consider, first, the troublesome question of artistic integrity and good taste. . . . Too often, I suggest, routed by shadows, you break and run before a shot is fired in anger. Too often you surrender to pop-gun complaints as if they were the crack of doom. Too often the record here shows not only a lack of courage, but a lack of common sense. . . .

“Let me give you but one illustrative example. I recently watched an evening television movie called **‘ROOM AT THE TOP,’** a film that won many awards and received much praise. . . . Those of you who saw it may remember that at one point. . . the dialogue went something like this:

Father: And by the way, young man, I know your relationship with that other woman, and I’m telling you straight: Get rid of that (Bloop-Blip)!

Young Man: Don’t ever use the word (Bloop-Blip) when you speak of her!

Father: When I have a word that fits, I believe in using it.

“And there sits the poor audience, wondering what in the name of all that’s artistically honest the bloody word is! This bloop-blip technique may be fine for selling razor blades, but is scarcely appropriate in an adult film on a controversial theme.

“Needless to say, I am not advocating a policy of ‘anything goes.’ But the alternatives to that extreme do not stop at treating the adult American public as if it were dominated by the Ladies Auxiliary of River City. . . who complained bitterly that the town library had books by Chaucer, Rabelais and Balzac. . . .

“No one would suggest that your lives will be less complicated if you stop playing it quite as safe as you have in the past. Any new departure in this contentious area will raise eyebrows and embroil you in controversy. But more courage here will make your jobs more satisfying — and American broadcasting will be the better for it.”

ROOM AT THE TOP is one of several hundred quality films for quality television programming from the library of Walter Reade-Sterling, Inc.

**241 East 34th Street
New York City**

TELEVISION



Vietnam is a cruel war that television's newsmen endure on the scene, and it is an endlessly perplexing issue that bedevils television's editors back home. It is the first war to be covered day by day by television and may become the first to be broadcast live to the American home. Television coverage has been damned, feared and praised – but it is escalating with the war and the U.S. commitment.

VIETNAM: TELEVISION'S CRUELEST TEST

BY ALBERT R. KROEGER

MARINE Colonel Michael R. Yunck lay on an operating table in a hot Vietnam hospital tent. As a surgical team hovered about him — and an NBC camera recorded the agony — Yunck talked, pain, despair, yet quiet courage in his voice:

"I've got a lot of pain in that left ankle. I think it's a good sign. It's that sharp pain that you get when you've got nerves, you know. It's that sharp nerve pain . . . burning, burning."

A doctor spoke: "We'll do all we can to save that leg."

"I know, I know there's not much left because I was carrying that damn thing in my hands all the way back. I was afraid the whole thing was going to come off. I said, 'Hell, they can't be right around in here.' So I didn't call bombs and napalm on those people. But that's where they were. I'm sure now that that's where they were. Goddamnit, I hate to put nape on these women and children. I just didn't do it. I just said, 'They can't be there.'"

"Well, we held the planes . . . we held the six wings up . . . we held them up there. We figured we'd call them if we needed them . . . I swooped down 100 or 200 feet over this village, this hamlet area. I thought I saw some people in the hole, and I just hung around there too long and I was too low . . ."

It wasn't pleasant to watch, or hear, as it was carried in color last Dec. 13 on the *Huntley-Brinkley Report*.

Colonel Yunck, 25 years a Marine, had been directing air support from a helicopter for troops moving in on an enemy-held village in the Ia Drang valley, part of last

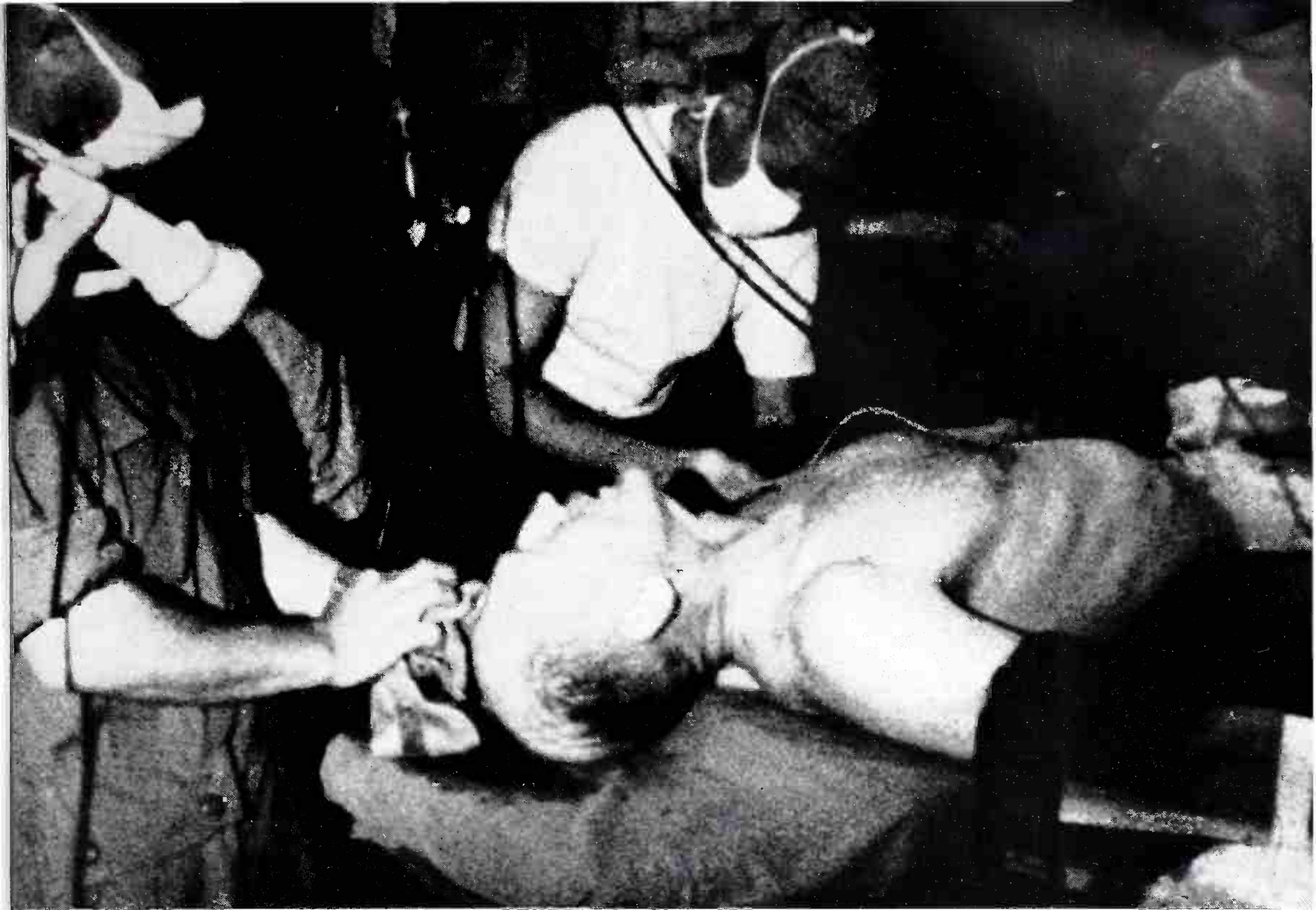
December's Operation Harvest Moon. He had spared the village when it appeared the Vietcong were using women and children as a shield. Then he was hit by machine-gun fire from the village. His humanity cost him his left leg.

Much of the war in Vietnam, as television covers it, was revealed in the three-minute film clip on Colonel Yunck. The circumstance of the filming was unusual: It was shot with the permission of the Marine Corps and of Yunck, who personally wanted it shown to students of the University of California at Berkeley who were protesting against U.S. brutality and involvement in the Vietnamese war.

On NBC's part, there was the decision to run the film. It was strong stuff, especially in color, and in its original form it covered the entire 25-minute operation. "There was no question on running it," says Robert Northshield, executive producer of *Huntley-Brinkley*. "The only decision was how much could we stand. What Yunck had to say was important."

But still, many viewers of the Yunck footage missed the point. NBC had angry letters complaining of the colonel's use of the word "Goddamnit." Says a heated Northshield: "We edited carefully, took out a four-letter word, left in 'Goddamnit.' It was said in a Christian way. Jesus Christ could have said it. Yet we get the Bible-belt mentality. They ignored the bigger fact — a fine man had his leg shot off."

It bothers Northshield as it bothers all the news programmers. "You keep getting cut up by the lack of sophistication of your audience," says the NBC News executive. But as a realist he adds: "There are 20-million people out



Marine Colonel Michael Yuncck (above) lost his leg in Vietnam. An NBC camera and sound report gave the tragic account. It wasn't for the squeamish.



No one piece of TV footage has caused as much controversy as CBS correspondent Morley Safer's coverage of Marines burning a "hostile" village. Safer reported that only civilians suffered.





The impact of Vietnam has been felt strongly in Washington. Senate Foreign Relations Committee hearings on Vietnam, covered by TV last February, brought out the hawks and the doves. Leading dove (above): Senator William Fulbright.

there watching us, and they are not all thinking alike." That is part of the Vietnam coverage problem, too.

Television's coverage of the war in Vietnam is a problem, as is almost everything concerning that twisted conflict. Vietnam has been called an unpopular war. In reporting it, TV has on occasion brought down the wrath of official Washington — the White House, the Pentagon, assorted bureaus.

The Marine Corps was happy with the Colonel Yunck story. It had a deserved hero, a brave man for millions of Americans to see at a tragic, yet momentous, point in his life. Yet the same Marine Corps was furious last August when CBS-TV ran correspondent Morley Safer's report showing Marines using cigarette lighters to burn down Cam Ne, a village, according to Safer, filled with "old men and women," absent of Vietcong. Military spokesmen claimed it was a "fortified" village and the Marines came under fire from it. Safer denied this, and tempers, almost 10 months later, have still not cooled.

VARIANCE OF VIEWS

What the camera sees or what the correspondent reports does not always jibe with the "official" version of a battle or a demonstration. And then the heat is on, the pressure starts, and the charge is distortion of "the facts."

Arthur Sylvester, the assistant secretary of defense for public affairs who was very much involved in criticism of the Safer incident, recently said: "TV is doing a first-rate job, and I have great respect for every TV man in Vietnam today, but it does pose problems." The big problem as stated by Sylvester:

"Think back to TV pictures in which you saw a cameraman in the field. The picture accentuates a very small part of the action. What you think you saw is not complete. What happened to the right and left and in front and back of the cameraman? The cameraman is the editor and he edits in seconds. This is one of TV's tremendous assets and one of its tremendous problems."

Sylvester goes on: "The picture has the impact of the whole story, and it is not the whole story. After a 7 p.m. news program, the Department of Defense and congressmen are flooded with calls from viewers who got the wrong im-

pression from TV — that we are losing the war or winning. We are trying to keep up with the whole story. The viewer does not get the whole story."

The question could be asked whether any medium covering Vietnam gives the whole story. Most likely not, but the fact remains that television is so powerful, its pictures so memorable, that it gets singled out for special scrutiny in its handling of the sensitive, intricate commitment that Vietnam has turned into.

It is not a question of direct censorship. The networks all agree that they have been given a free hand in Vietnam. They cover what they want to cover as long as it does not breach battlefield security or invade privacy — showing identifiable American dead or wounded before their next of kin have been notified, for instance.

"We are accused," says NBC's Northshield, "of sometimes editing our film for dramatic effect. Well, you don't get this job [in TV] by being a tasteless brute. We do not get direct pressure from Washington when someone is dissatisfied with our coverage. There are no threats, and it isn't even pressure exactly. You *feel* the contention between us. You see the needling columns in Washington newspapers, the magazine story, the way the government hands, many of them your friends, gang up on you at social gatherings."

Northshield can understand it, but he won't buy it. "The cream of American youth is getting killed in Vietnam," he says. "And the administration, the Pentagon, are feeling it. They're afraid that the American public will change its mind about our Vietnam commitment."

"When we are accused of lack of patriotism, it's not so. We are American citizens talking to the American people, and I personally am in support of our Vietnam efforts. But the government has a vested interest — we don't."

MATTER OF LANGUAGE

A story is a story as far as Northshield is concerned, and if there is dramatic footage available, he uses it. Care, perhaps at times in the extreme, is also present. According to NBC policy, it is not "*our* planes bombed North Vietnam today." It is "*U.S.* planes . . ." Explains Northshield: "They are not *our* planes — NBC planes, presumably fired at by CBS anti-aircraft guns. If we used 'our' we would be a government propaganda arm."

It is touchy. And some things call for follow-up. The night after NBC ran the Colonel Yunck operation it had a filmed interview with Yunck, who had arrived at Travis Air Force Base hospital in California. The question left with viewers, "how did the marine come out of it?" was answered, as it needed to be. But on the bigger question of Vietnam, why are we there, what's happening, coverage is much more complex.

Says NBC correspondent Garrick Utley, who opened NBC's bureau in Saigon in July 1964 and stayed on 17 months covering the war: "People expect TV, and radio, to supply the answers on Vietnam. We cannot. We can only illustrate. We can show riots and isolated actions, burned schools, aid programs — only parts of the picture. And we'll always have this problem."

Like-minded on the subject is ABC newsman Peter Jennings, who with Arthur Sylvester, Utley and others, took part in a New York chapter of the National Academy of Television Arts and Sciences forum on the "Television War Correspondent" last March. Jennings noted that television war coverage is not "infallible," and sometimes not even good. "It's true," said Jennings, "the cameraman often misses what's on the left or the right and that in our competitive

television situation we sometimes get a story out before it has solidified. We are not the be-all media. When I give a 15-minute program, I hope the viewer then will go and read his newspaper. We cover only a microscopic part of the story. We are at the mercy of transportation. We never know where the enemy is."

Jennings, who has had two tours in Vietnam, also calls TV "a superficial medium," one that touches "the top of the story." It's difficult, he says, "to stand in front of a camera and say exactly what developments are. It's difficult for TV to cover the whole war, but we can try to convince [viewers] that there is much bad about war."

There are some who think, contrary to Sylvester and Jennings, that TV can pile up small truths and let them stand as representative of the whole. Says Don Farmer, an ABC correspondent who has spent months covering the Santo Domingo trouble spot: "A film clip, a small instance, a microcosm, contains much truth. The story of a squad on patrol tells much truth."

Perhaps it does, but Sylvester and others in the military and the government have asked that TV keep things "in balance," do more coverage of the so-called "civic action" programs underway in Vietnam — civilian resettlement and retraining programs, education and aid drives. And if TV must concentrate on covering the fighting, the generals ask that it get out of the squad level and go back to division for a more complete, more meaningful picture.

There is something to be said for each viewpoint, of course. And television, faulty or fastidious, is generally getting high grades for its Vietnam coverage.

Vietnam is television's first war. World War II ended before TV was ushered in. Korea, in 1950-51, played to only about 10 million TV homes. Vietnam today can be brought up on some 67 million screens. No distant war has been brought so close to so many and in such detail. To citizens of the U. S., the obliteration of entire German cities in the strategic bombing of the Second World War were only cold newspaper headlines and radio bulletins. Now the burning of a hamlet of 150 people is observable in almost any living room 36 hours after it takes place.

DANGER ON THE SCENE

If Vietnam has had its impact on the nation, it has also had its impact on television and on some of the people working in the medium. Correspondents and camera crews covering the war have known fear and frustration. Several have been wounded. A top network news executive, ABC's TV news director Jesse Zousmer (see story, page 42), toured Vietnam last February to see things for himself and to plan future coverage possibilities. He died in a plane crash on the way home.

Fred Friendly, former CBS News president, quit his job three months ago in a bitter wrangle with his superiors over their refusal to give live coverage of a Senate Foreign Affairs Committee hearing on Vietnam. Correspondent Morley Safer reportedly had threats made against his well-being after his difference of opinion on the burning of Cam Ne.

Vietnam will probably cause more trouble for TV. It's that kind of a war, for everybody. Sizing up Vietnam and its coverage problems, NBC correspondent Merrill Mueller said recently: "In times of war whole truths must be blacked out in the interest of national security either through formal censorship on military operations or through the cooperative conscience of the war correspondents. In this twilight zone of neither peace nor war, a political code is

replacing the military censor. Thus both the government and journalism are at odds over what is right and what is wrong. The public is the chief sufferer if for no other reason than confusion."

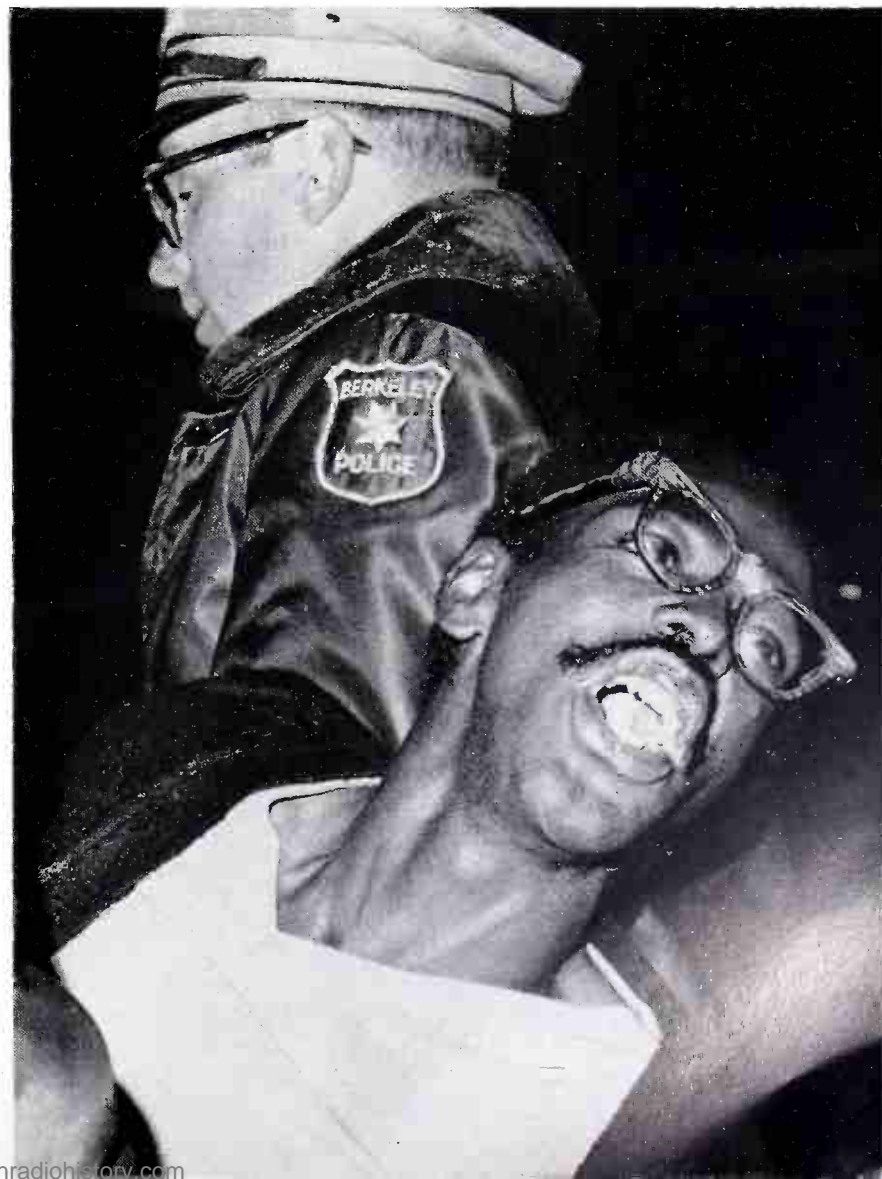
There is no confusion on the point of TV's obligation to cover Vietnam and related news. As the war has escalated so has television coverage. The network news departments each maintain 20 to 30 men in Vietnam, about half of them Americans, correspondents, camera crews. There are Vietnamese assistants (many of them cameramen) plus a large colony of freelance camera hands of mixed nationality (almost a foreign legion) to draw on.

Such outfits as Alaska Pictures, Alpha Films, California-New York Productions, Fox-Movietone, MGM and UPI TV Newsfilm sell their newfilm, often to U.S. TV stations. Individual TV stations and group-broadcast organizations have been running their own correspondents and camera teams in and out of Vietnam for over a year. Time-Life Broadcast, for instance, has scheduled Vietnam assignments for teams from all five of its stations. KGMB-TV Honolulu and Westinghouse Broadcasting have maintained men in Saigon. KMTV (TV) Omaha newsman John Hlavacek has been a frequent Viet visitor.

In the past six months some 350 newsmen from all media have been accredited to Vietnam, about 120 of them from U.S. TV. The networks are getting in Viet footage on a

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Part of TV's Vietnam coverage is this — anti-war demonstrators being hauled off from such domestic hot spots as California's Berkeley campus.



**Multiproduct Spots:
Why They're Swarming Over
Television Screens in
Ever-Increasing Numbers**



THE PIGGIES ON TV'S BACK

BY RALPH TYLER

THE piggyback commercial, a vehicle that gives the advertiser two or more rides for the price of one, has won begrudged acceptance as a standard advertising form in television. The advertising gods must love the piggybacks; they make so many of them. Two by two, or sometimes three by three, the piggies march across the television screen in numbers increasing by the season.

The broadcasters and advertisers who at first were outraged by the piggyback technique have all but given up their efforts to resist it. Only a few mutters still are heard, mostly from station sales representatives who think that national spot business would be bigger if the networks refused to let advertisers break their minute announcements into pieces to accommodate messages for different products. The same reps and the stations they serve are as eager, however, to take piggybacks in spot placements as to criticize the networks when they put piggies on their schedules. The piggies have rooted their way into the central structure of the business.

The Television Bureau of Advertising, according to Harvey Spiegel, its research director, is keeping a close check now on the growth of piggybacks. The bureau regularly gets the Broadcast Advertisers Reports figures on commercials monitored during one week in 75 markets. These are listed by type (piggyback or clean) and by length. TVB is then attempting to discover whether the currently heavy users of piggybacks have cut back on their spot expen-

diture or changed their network or spot buying habits in any other significant way.

In January of this year, the BAR figures reveal, piggyback minutes were up 98.2% over the previous January, while clean minutes held almost even at an 0.8% increase. In February, the piggybacks were 86% above the same month in 1965, while the number of single announcement minutes declined 5%. Something indeed is happening.

TVB has no official stand for or against piggybacks. As Norman E. Cash, president, says: "We take the medium as the medium designs itself and sell it. Insofar as piggybacks bring in new products, they're a help. But insofar as they proliferate the commercials to a point that weakens the advertising copy, they are dangerous."

Piggyback is an American corruption of the word "pick-a-back," which means on the back or shoulders. It's perhaps unfortunate for the partisans of piggybacks that this corruption occurred, since it brings to mind images of hogs rooting greedily in troughs. It was economic considerations that brought the piggyback to full flower at the beginning of this decade.

DEFENSE AGAINST HIGH COSTS

Pete Burns, management supervisor at Compton Advertising, who headed the Alberto-Culver account when that advertiser was riding piggyback to market glory, says: "The piggyback was triggered by the continually spiraling cost of television. Advertisers were searching for ways to use the medium, ways they could afford." Although the piggyback had been around for awhile (the Schwerin Research Corp. tested its first multiproduct combination as early as 1956), Alberto-Culver was the first advertiser to stake so much on the ability of two 30-second commercials back-to-back to deliver more for the money than the same minute devoted to one product. The bargain results from the fact that the 30-second commercial can be two-thirds as effective as the whole minute while costing only half as much. Frequency is often what an advertiser is after, and with a piggyback frequency can be doubled while impact is reduced only marginally.

In the fall of 1961, Alberto-Culver went on the air with the first of its piggybacks, a commercial that combined VO-5 hairdressing and VO-5 hairspray. Soon every advertising penny was going into 60-second commercials, never 20's, and most of those minutes were split 30-30. The piggybacks appeared on both spot and network, and the occasional single-product minute commercial was used where network strictures made piggybacking impossible or when the product was just being introduced and needed more than 30 seconds to tell its story. Burns says most new brands were launched with 60-second copy for a 13-week introductory period, and then went into 30's when they had been established and needed frequency or reminder copy.

There were also occasions when execution of a copy strategy needed more elbow room than a piggyback allows. Burns says Alberto-Culver had great success with a "mirror" commercial for its hairspray (A-C's brand would leave the mirror crystal clear while the rival brand would fog it). "It took us a long time to reduce that concept to a 30. Until we got it where we wanted it, we stayed with 60's."

Burns says that he personally was against the piggybacks initially, fearing they would prove too diffuse to carry a strong sales message. Alberto-Culver's success with them made him a believer. Of course, the company conducted considerable tests before devoting most of its advertising

budget to piggybacks. It was found, for example, that the order of the two 30-second commercials could make a difference in the impact of both of them. "The strength of the opening segment," Burns says, "materially affects the outcome, since the housewife tunes out if she's bored." Despite this finding, however, advertisers tend to rotate the number-one position rather mechanically to give each product a fair shake at the initial spot. Alberto-Culver also tested multiple-product commercials of up to five products in one minute. "This didn't work," Burns says. "It left you with nothing." In fact, he feels that even three commercials to a minute are one too many.

Alberto-Culver ran into threatened revolts from stations and station groups over the piggyback issue. Some refused them entirely. "They all came back," Burns says. "This is a competitive business and Alberto-Culver was a million-dollar-a-month spot advertiser. And now more and more advertisers realize the efficiency of piggybacks. There's nothing immoral about it, nothing unethical. It's just the advertiser trying to get more for his buck."

He points out that there are advertisers today who refuse to be adjacent to a piggyback, but he feels that even this policy is shortsighted. "It can't hurt you to be adjacent," he says. "It only makes the need for creative ingenuity more critical."

As piggybacks took off in the early sixties, the opposition to them also soared. By 1963 they had become something of a cause celebre. Opposition came both from those who viewed piggybacks as a cut-rate, bargain-basement approach that hurts business and from those who viewed piggybacks as part of the whole problem of clutter, which not only hurts business by weakening advertising impact but also annoys the viewer. The anticlutter problem therefore can include, but goes beyond, strict business considerations into the more complex, statesmanlike realm of television in its relationship to the public.

A MATTER OF DEFINITION

The industry had statesmen at hand in the leaders of the Television Code Review Board of the National Association of Broadcasters. The board had moved early into the sticky question of "good taste" in commercials and then into the problem of the substantiation of advertiser's claims. Stockton Helffrich, manager of the New York code office, says the code views its role as "protecting the viewer from being duped, which in the long run will protect the reasonable self-interest of the broadcaster."

Along came the hue and cry over piggybacks. The board took an oblique approach to the problem by defining multiple-product announcements as either piggybacks or integrated. If they were piggybacks, they would be considered as two separate announcements, but an integrated commercial would pass as one. The count was important in view of another code rule against running more than three commercials in a row.

The new code wording on multiple-product announcements went into effect Sept. 1, 1964. It established the following criteria for an integrated multiple-product commercial:

"(a) The products or services are related in character, purpose or use; and (b) the products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and (c) the announcement is so constructed that it cannot be divided into two or more separate announcements."

The only multiple-product announcements exempted

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A black silhouette of a director's chair is centered against a teal background. The chair has a high back with a horizontal bar across the top, a seat, and a base with four legs and a central X-shaped support structure. The text is printed in white on the top horizontal bar of the chair.

**COPRODUCTION:
READY WHEN YOU ARE, TV**

"If all the pictures and deals that get talked up are actually made, you'll find about 12,000 films being turned out next year"

BY BRUCE EDWARDS

ONCE upon a time, not too long ago, in the fat, happy land of Teevee, there was a deep and bountiful well. From this well the rulers would draw the clear, tasty moviewasser that flowed throughout the land. Because the source of the moviewasser was a spring in the village of Hollywood, far to the West, the elders of that village charged a tax for all the moviewasser used in Teevee.

But the Teevee rulers didn't mind, since their people liked the moviewasser very, very much. And so everyone was happy.

The years went by until the three richest rulers, who had their own wells, began to dip into the moviewasser well too. The three rich rulers (who lived next door to one another in stone and glass castles) were greedy, and they began to use more and more wasser from the moviewasser well.

Then one day someone noticed that the bucket went lower and lower before it brought up moviewasser. The well was running dry! With dark thoughts of the future the three rich rulers and many of their lesser kind began to dig new wells, but no one knew whether these wells would yield the precious moviewasser. Meanwhile, the old well got drier and drier, and the taxes got higher and higher, and, with no end in sight, the dark spectre of drought hung over the land.

The moral in this little fable is simple: Don't wait 'til the water runs out to start digging a new well. It is a message that increasing numbers of television programers are beginning to heed.

HIGHER PRICES AHEAD

It is no secret that existing movie product not yet sold to television networks or stations is running out. And prices for what's left are climbing to levels undreamed of only a few years ago. Witness the \$2 million paid by ABC for two runs of one picture—"Bridge On The River Kwai." Although this is the highest price tag yet put on any film for television exposure, no one expects it to stand forever as a record. The average money paid for network theatrical films for the 1966-67 season was \$380,000. Networks now are paying up to \$500,000 each for pictures to be shown later on.

The consumption of movie product by television is formidable, and it hasn't reached its peak. Currently, network first-run movies account for eight hours of prime time, and the coming season will add two more hours to this number. At the rate of five movies each week, even figuring in repeats, the networks will be using from 130 to 150 first run films during 1966-67 on a two-run-per-film basis. Comparing just this figure (only part of television's movie consumption) with the 18 or so films that Hollywood produces each year, TV film buyers are going to be running faster and faster just to stay in the same place. Add to these figures the films used by local stations, and the situation becomes

1. "Bridge on the River Kwai," which brought \$2 million on the auction block, typifies the soaring prices for the diminishing number of features.

2 and 3. Robert Culp and Brenda Scott in "The Hanged Man" (left) and George Kennedy in "See How They Run," two pioneering co-productions by NBC and Universal.

4. "Scalplock," co-produced by ABC and Columbia, yielded *The Iron Horse* series for the coming season.



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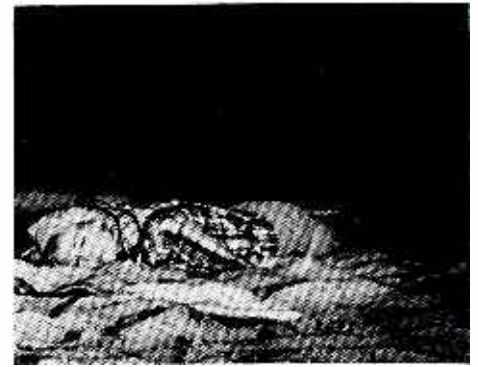
12 TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

TWO McCANN-ERICKSON COMMERCIALS THAT

1. *One of McCann-Erickson's sight-gag series of coffee commercials opens up with a group of junior swingers at a beach party.*
2. *One of the in crowd is undeniably out, looking more than just a little bored by it all.*



1



2

3. *A boisterous quartet of juvenile heavies decides to shake sand (and sleeping beauty) out of the blanket.*



3



4

4. *It's enough to make a girl soar.*

5. *Ah, how quickly men forget, especially when someone shouts "Coffee!"*



5



6

6. *Lest the sensitive viewers be left to assume that the young lady has met her fate in the Van Allen Belt, the last frames show her sipping coffee, forgetful of the pain in her landing gear.*

RIGHT from the start the scene is tense. On one hand, a hunter: safari hat, bush jacket, big game rifle pressed to his shoulder. On the other hand, a huge bull elephant: ears spread wide, trunk raised, massive white tusks flashing in the sun. Mad. At the world, probably, but for the moment at the hunter. With a blood-chilling trumpet the bull charges, dust bursting out from under his huge feet like the wake of a fast schooner. The hunter takes aim, his face grim. The elephant bears down, ever closer. Children look up from their books. Mothers come in from the kitchen. Fathers brace to protect their young. All over America families wait nervously for man to triumph over beast. Suddenly a voice rings out: "Coffee!" The hunter breaks into a grin, lowers his rifle and walks off stage

left. The elephant (one assumes), his death wish ungratified, wanders off in a huff, uprooting trees and stepping on ant hills.

Absurd? Yes. And first to admit it are members of the creative team at McCann-Erickson who put the commercial together to sell coffee. That's just the way they want it and the two other examples illustrated above. Light, punchy, way out. Their specific task is to sell coffee to a certain segment of the population that, though it grows larger every year, drinks less and less of the world's most popular beverage—young people from 17 to 25.

The client, the International Coffee Organization, representing major coffee growers of the world, handed McCann-Erickson a tough nut—fewer and fewer

teen-agers and young marrieds every year think of coffee when they think of something to drink—and asked the agency to crack it. Before you could say "Coffee, tea or milk?" agency research teams descended upon teen-agers all over the country. What they brought back was significant enough to form the nucleus of a campaign.

Young people, they discovered, were quick to recognize that coffee is extremely popular, but they thought of it as an older, traditional drink representing the contemplative, somewhat sedentary life of more mature adults. According to Don Smith, senior management officer for the agency: "Coffee had a noncontemporary image." In other words, coffee was hardly what the young crowd considered part of the action. In conver-

HELP PUT COFFEE WHERE ALL THE ACTION IS



1



2



3



4



5



6

1. Another in the series begins with thoroughbreds lining up and breaking out of a starting gate, the soundtrack contributing to the excitement with crowd roars.

2. Going into the first turn it is as it should be except that my horse is thinking of a career with the Bolshoi.

3. Wouldn't you know that just when he's catching up some killjoy would yell "Coffee!"

4. The next scene shows suddenly riderless horses on a half-hearted romp. (During the actual shooting jockeys had to start the horses running and then jump off.)

5. Proving that jockeys are a little crazy, these guys would rather run for coffee than ride for money.

6. After the jockeys are shown on their coffee break, the commercial ends with the standard campaign tag, a coffee-cuppish Q, symbolizing "The Quality Cup."

sations with teen-age groups, researchers made another salient observation. Today's young consumers, smart and more than a little skeptical, don't like being put on.

Armed with these facts, Bernie Lubar, vice president and associate creative director; Fred Charrow, executive producer, and Bob Klane, copywriter and producer, set about looking for a peg to hang their commercial on. Action was the key, but care had to be taken because nobody frugs and jerks much with a cup of coffee in his or her hot little hand. The problem was to associate coffee with action without putting it right in the action. The contemporary image had to be caught without contradicting what young people already knew about coffee's implicit association with the art of mod-

ern-day relaxation.

The answer, when it turned up, was a composite of two things that have been around for a long time—the sight gag and the coffee break. That way the action could be as frantic and kooky as all get out (witness the gags above) yet coffee could be made to fit in naturally as a gratifying breather with overtones of romance (a little dividend the kiddies don't frown upon).

One of the nicest aspects of the new campaign, from a copywriter's point of view, is that it lends itself to almost unlimited possibilities. There are pitfalls in this field of Elysium, however, and once again research went out and uncovered them. Not all the ideas McCann has come up with play. For example, a scene showing a football player going for col-

fee in the middle of a crucial play was thumbed down by teen-age test groups (letting the team down and all that). Another, showing a bridegroom walking out on his wedding just before the "I do," drew frowns from sanctity-minded teens, while the same scene got enthusiastic approval from young marrieds.

All the commercials in the campaign are color, in 20- and 60-second versions. They are being spotted heavily in prime time throughout the top 14 U.S. markets and in an area reaching 35% of Canada's TV audience. The agency is going to make its first soundings of audience reaction sometime in June. If all goes well that's just when you'll start finding the beach in front of your summer house littered with coffee cups left by all those caffein-crazed kids. END

WHAT TV NEEDS: AN



Nearly 20 years ago—before television amounted to much—a distinguished commission financed mostly by Time Inc. and headed by Robert M. Hutchins, then chancellor of the University of Chicago, made a study of the mass media and decided they needed help. It proposed the creation of a permanent commission to evaluate the media and bring whatever influence it could summon to improve the quality of the mass instruments of information.

The proposal is revived again by Harry

S. Ashmore who says it is more urgent now than it was originally.

Ashmore is a Pulitzer-Prize winning editor (Arkansas Gazette, Charlotte, N.C., News) who is now chairman of the executive committee of the Fund for the Republic which supports the Center for the Study of Democratic Institutions in Santa Barbara, Calif. Hutchins is president of the center—which has begun seriously looking for funds with which to set up the kind of commission Ashmore describes.

BY HARRY S. ASHMORE

THE critic of the mass media suffers a peculiar occupational hazard that usually leaves him sounding as though he were speaking in an echo chamber. His audience knows in advance what he is going to say, and he knows how his audience is going to respond: Most of those on the business side of communications will dismiss him as uninformed, or a malcontent, or both; the creative workers will generally agree that he is probably right but doesn't provide any practical answers; and the bemused public at large will pay no attention at all.

It is not easy to take a detached view of the communications system, and to consider its several parts. We have become enveloped in something like a seamless web of sight, sound, and print, and the media have trouble locating their own places in the endless expanse of words and images.

The physical manifestations of the technological revolution have been accompanied by even more significant psychological traumas. So long as newspapers remained the dominant mass medium, their proprietors held automatic place in the top tier of the power structure, and their exclusive ability to create and withhold celebrity conferred an eminence that touched even relatively lowly editorial workers. In less than a generation, these proud men have found themselves shoved into second place by an electronic upstart born of an unholy union of Hollywood and Madison Avenue.

Already the new dispensation has made it possible and perhaps even necessary for newspapers to do a good many things their proprietors thought they couldn't do. Simple-minded sensationalism, long accepted as a necessary evil by the most ascetic editors, has just about gone by the boards. Such remaining repositories of the zom! bam! whowie! headline and smart-aleck editorial line as the *New York Daily News*, the *Chicago Tribune*, and the *San Francisco Chronicle* are conspicuous anachronisms in the expanse of restrained typography and generally responsible, if incomplete, reportage that stretches from coast to coast. "I could get you a raft of American papers and clip off the mastheads and defy you to tell where they are printed," says Executive Editor Norman Isaacs of the *Louisville (Ky.) Courier-Journal*. Mr. Isaacs deplors this lack of diversity, as do I. But I have to concede that it represents an advance over the days

when Ambrose Bierce could describe Hearst journalism, and most of the rest, as a form of verbal masturbation that matched sensation with lack of reality.

The slowly dawning recognition that they have lost the first loyalty of the mass audience to the simple pleasures of television provides a new kind of freedom for publishers and editors who care to make use of it. If they have made their last king, they still have the rapier of informed criticism. It has always been true that more fortunes were lost than made in newspapering, and the gratified ego is still the ultimate reward. "If I wanted to make money I would go into the bond business," says Eugene C. Pulliam, who owns publishing monopolies in Indianapolis and Phoenix. "I've never been interested in the money we make but in the influence we have." Mr. Pulliam, as it happens, is an arch-conservative, but his premise also motivates Arthur Ochs Sulzberger of the moderate *New York Times*, Barry Bingham of the liberal Louisville newspapers, and other owners dotted along the political spectrum.

It is difficult to fault the prescription of perhaps the most successful of contemporary publishers, the only one who has had gumption enough to roll with the technological punch and use the new computerized gadgetry to produce the country's first national newspaper, simultaneously printed in a dozen major cities: "The newspaper of the future must become the instrument of intellectual readership, an institution of intellectual development—a center of learning." Anyone who tends to discount such a statement because it comes from Bernard Kilgore, president of the *Wall Street Journal*, is trafficking in old stereotypes; the present-day *Journal* is one of the most literate and penetrating newspapers published anywhere, and not long ago rattled the teeth of its special constituency by uncovering the commodity market's great salad-oil scandal.

It is perhaps inescapable to my computation that any hopeful signs born of the newspaper's adversity have been matched by the qualitative decline of the medium that now dominates the mass audience. The continuing loss of excellence is agreed to by almost all of those who are concerned with the quality of television programming, and is not seriously disputed even by the industry spokesmen who measure progress in dollars. Each television season in recent years

OUTSIDE CONSCIENCE

has ended with the critics denouncing the new low in the general level of programing while the trade journals announced that the broadcasters' income and profits have reached a new high. I have no doubt that the proprietors of TV still prefer a good program to a bad one, all things being equal, and I know that some of them, at least, know the difference. But the things that count are anything but equal. The determining fact seems to be that an audience of multiple millions is necessary to market the commercials that pay the freight, and this requires—or at least can only be maintained by—a common denominator of bland mediocrity.

Not long ago a discouraged member of the Federal Communications Commission, Kenneth A. Cox, publicly described the current run of television programs as ranking "somewhere between undistinguished and calamitous." Lawrence Laurent in the *Washington Post* observed that Commissioner Cox probably wouldn't have been so kind had he spoken after the advent of *Batman*, the sensation of the 1965-66 mid-season. This ABC serialization based on an old comic-book character was launched with a publicity campaign which touted it as "camp"—a current vogue word borrowed from the homosexual, meaning in this case that the program is so bad by all normal standards it is somehow "good," or at least smart. Thus, Mr. Laurent wrote: "The poorest kind of published trash becomes the basis for a worse television series. The excuse for propelling it into the public's airwaves is that it is a kind of grisly joke that a tiny in-group is playing on the people."

"BATMAN" REPLACES VANISHED GLORY

Batman provides a particularly revealing measure of television's low estate. The series' executive producer, William Dozier, greets criticism by pointing to the ratings and noting: "It's entertaining a lot of people, and we're in the entertainment business." This is the same William Dozier who as a program executive at CBS had a guiding hand in such memorable series as *Studio One*, *Playhouse 90*, and *You Are There*. Of that vanished glory he says: "That kind of thing won't get on TV again, because the medium has become a merchandising business, and not enough people watched those dramas to move the volume of goods to be moved."

As in the proverb that has it that every fat man contains a thin man fighting to get out, there is still a great deal of high-grade creative talent floundering around in the denatured corporate reaches of TV, and an occasional brilliant program still reaches the air. But these breakthroughs grow fewer as the broadcasters improve their ability to extract profits from every moment of the broadcast day.

The discovery of the financial possibilities of "cheap time" has now about closed out all the odd corners of the schedule where it cost little or nothing to drop in public-service or cultural programs to placate the minority audience. The old "Sunday afternoon ghetto," which once provided an often fascinating laboratory for experimental

uses of the new medium, as in *Omnibus*, has become the ideal spot for highly profitable sportscasts, so much so that the baseball, football, and basketball seasons now overlap right around the calendar and the networks have taken to fabricating their own golf tournaments. The fiscal combination required to unlock Hollywood vaults has been found, and vast stocks of fairly recent movies are now available to space out the commercials in the late evening and family-style weekend hours.

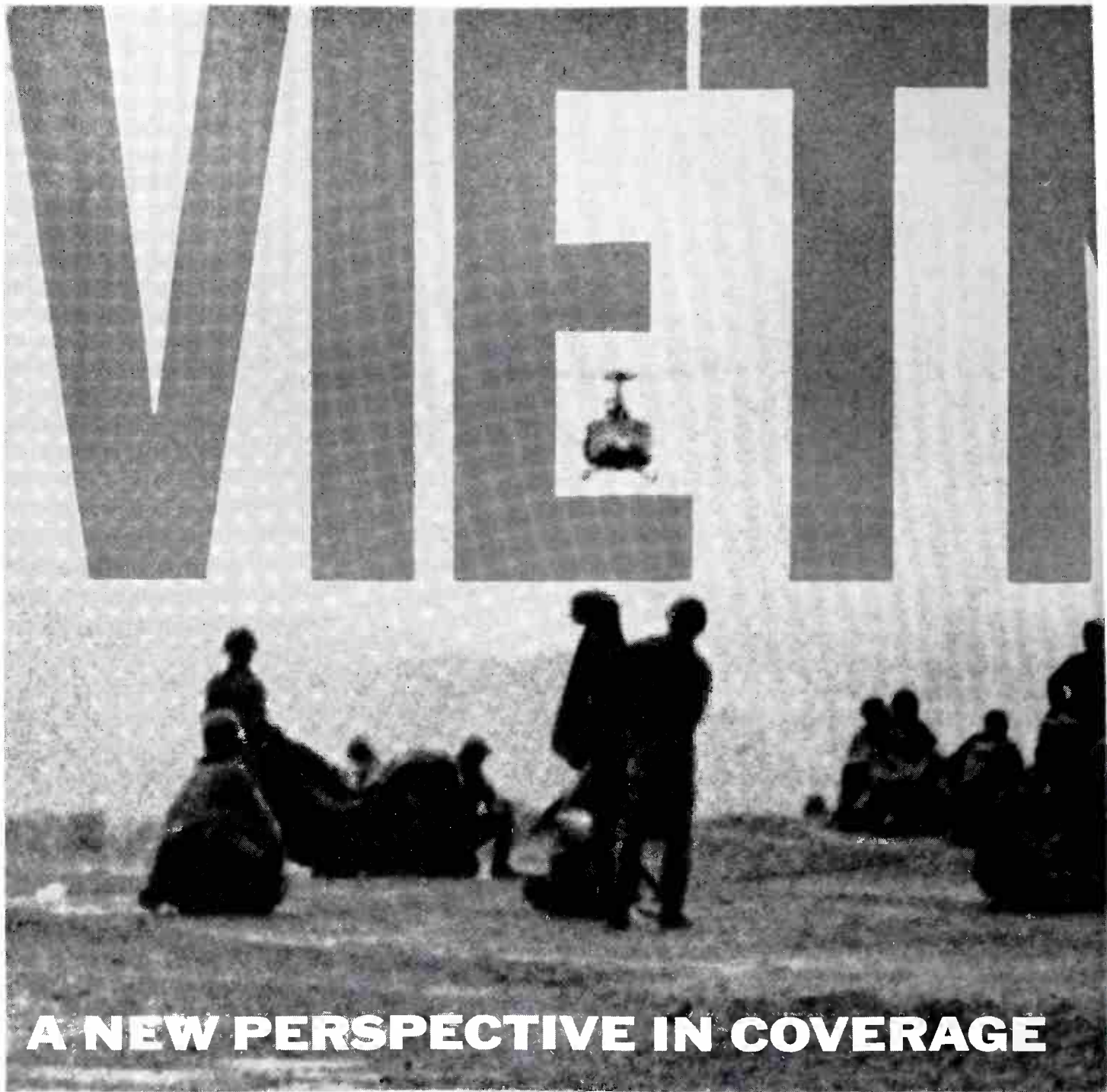
BROADCASTERS DIVERSIFY

All of this, added to the financial return from prime time, where the network rate for a commercial minute [can now run up to] more than \$60,000, has begun to produce surplus income that can no longer be digested within the broadcasting industry. There is, indeed, no interest in internal expansion, but a built-in resistance to it, since existing TV and radio frequencies cover the whole of the mass market, and the bountiful profits depend upon the broadcasters' ability to keep the present limited competition well under control. The result is that the big broadcasting corporations have begun to take over other substantial segments of the entertainment industry. Professional football has become practically a creature of broadcasting, shaped to the special demands of the camera, and the resulting bull market for talent has pushed the going price for a star college linebacker up to \$600,000; one network, CBS, has bought the New York Yankees baseball club outright; and NBC's parent, RCA, recently took over a major book publisher, Random House.

The indispensable fountainhead of these riches is the limited number of broadcasting licenses granted by the FCC under an act of Congress requiring the licensees to operate in the "public interest, convenience, and necessity." This gives a public-utilities cast to broadcasting, and regulation is never questioned so long as the FCC employs its powers to set engineering requirements, police technical performance, and make such determinations as that requiring the industry to standardize on one of several competing systems of color television. However, on the very rare occasions when the commission has moved into the area of programing, it has run into cries of censorship, invocations of the First Amendment, and appeals to the democratic gods—to such an extent that the agency has had inordinate difficulty with relatively simple matters like obscenity and political fair practice. And, by some legerdemain of public relations, these free-speech arguments are carried over to thwart every effort to deal with such purely commercial matters as the frequency of advertising.

Over the years, valiant individual commissioners from time to time have cited poor programing and demanded improvement, offered tangible reforms such as formulas for the allocation of prime time to public service, and even suggested that maybe the government ought to share in the vast profits being derived from the "public air." In every significant test, however, the broadcasters' interest has pre-

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A NEW PERSPECTIVE IN COVERAGE

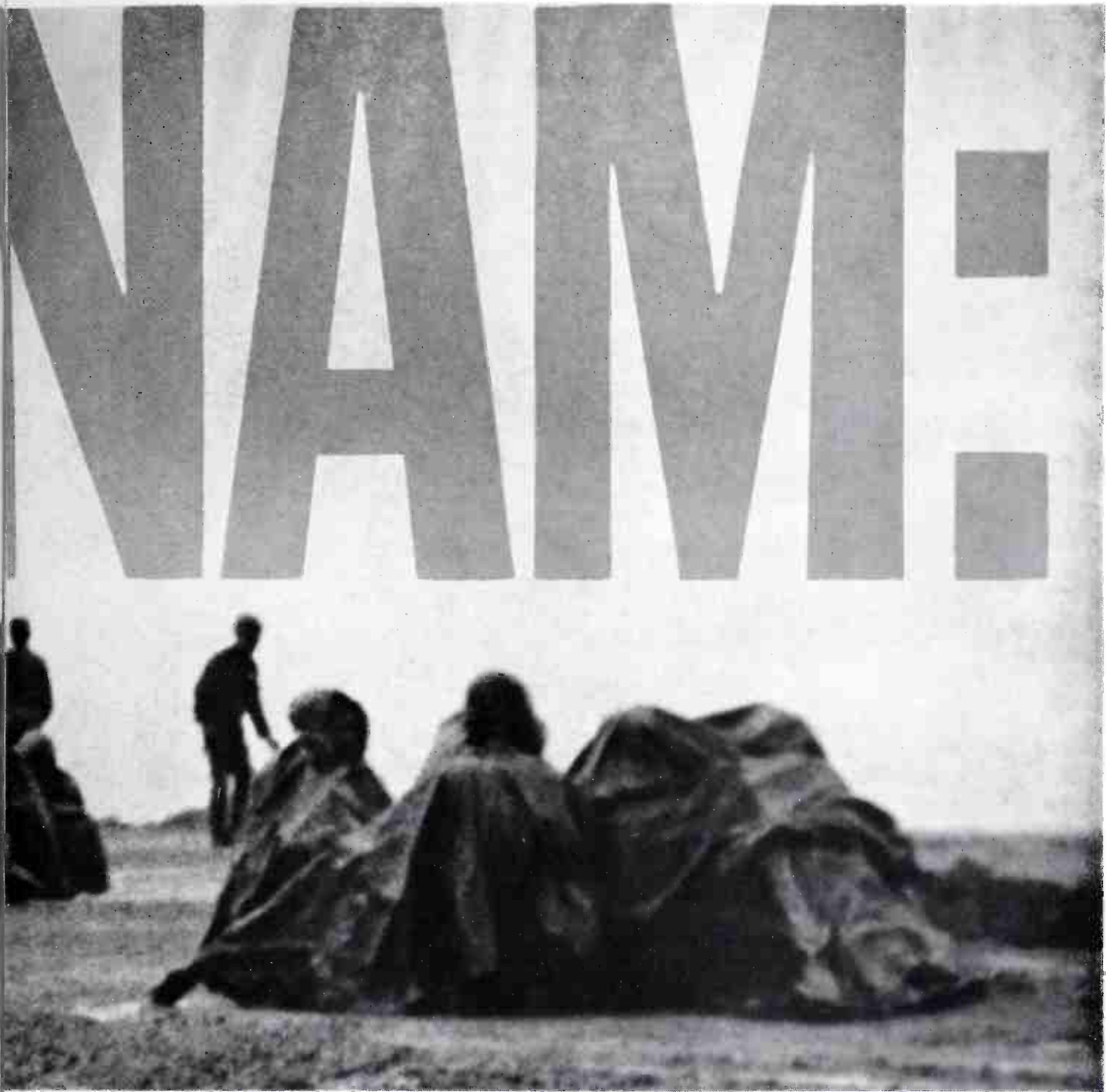
On Sunday, April 17, NBC News introduced a new, weekly television series entitled "Vietnam Weekly Review."

Designed to reach beyond NBC News' effective day-to-day coverage of the subject, this half-hour color program has been providing an overview and analysis of all major political, diplomatic and military developments in the Southeast Asia conflict.

What are the attitudes of our nation's press

toward the war? How is our Vietnam policy affecting our relations with other countries? Which way are the currents of opinion drifting in Washington? These are some of the questions which the series has been considering on a regular basis—in addition to summarizing changes in our military position at the end of each week.

Heading up the program is NBC News' Garrick Utley, who also serves as anchorman



of "Vietnam Report," seen every weekday at 8:09am on NBC's "Today" program.

In presenting "Vietnam Weekly Review," NBC News has been able to expand significantly its Vietnam reporting, which, since the inception of the conflict, has been the most comprehensive coverage of its kind in all broadcasting. Like NBC's "Huntley-Brinkley Report" and Vietnam Specials, this new Sunday television series furthers NBC News'

commitment to *interpreting* the Vietnam news as well as reporting it. For whatever the subject in question, wherever it is in the world, *that* is what NBC News is all about.

NBC  **NEWS**

Networks' costs for covering Vietnam—at home and abroad—add up to \$6 million for '66

daily basis—NBC and CBS exclusively in color, a move ABC is now starting and will have completed next spring when it has studio color on its news shows.

NBC News President William McAndrew says NBC spent "about \$750,000 on direct Vietnam coverage last year" and that "it could go to \$1 million in 1966." In addition, according to McAndrew, NBC tucked another \$1 million into coverage of the Senate hearing on Vietnam earlier this year—lost daytime sponsorships taking the big bite.

CBS has become closemouthed on

what Vietnam coverage is costing but the figures rival NBC, and CBS has said its Senate hearing coverage put it out also about \$1 million. ABC coverage is running from \$60,000-\$75,000 a month, a bite that totals up another \$750,000 a year. Mix in the networks' coverage related to Vietnam—student protests over the war, discussion shows, special wrap-ups and documentaries—and covering Vietnam at home and abroad may well cost network TV news \$6 million this year.

The Vietnam coverage falls mainly

into the network nighttime news shows—*Walter Cronkite*, *Huntley-Brinkley*, *Peter Jennings with the News*, the last now 15 minutes but going to a half hour next January, expressly "to cover the war in Vietnam." NBC claims that on all of its regularly scheduled news shows it is averaging about two hours a week on Vietnam.

Critics of TV's Vietnam coverage have been demanding longer network shows on Vietnam, perspective pieces intended to be part of the "balanced" treatment that television, they say, has lacked. The networks have been doing some of this, and they say they intend to do quite a bit more.

ABC-TV switched its public-affairs series, *Scope*, to a war footing at the start of the year, went from covering a broad range of subjects to strictly Vietnam and related features. Still, since the *Scope* programs started in November 1964 until last January, it had Vietnam as a subject at least 10 times.

Through no fault of TV, documentaries—on Vietnam or anything else—do not draw large audiences. If viewers sit still for the hard-news show, they do not for shows like *Scope*. And network affiliates, minding their own stores, have not been generous in clearing time. *Scope*, telecast sustaining at 10:30 p.m. Saturday this season, clears only about 80 stations, and that's up a handful (as was the hope) since the program switched exclusively to the subject of Vietnam. There is talk at ABC of shifting *Scope* to Sunday afternoon in the fall.

Says Elmer Lower, president of ABC News: "*Scope* in most cities is playing on Sunday afternoon now—at 5 or 6 p.m.—on a delayed basis. That it's being used is the important thing." ABC transmits the program currently to its affiliates twice every Saturday, at 7 p.m. and 10:30, and it asks stations that cannot clear either of those times to tape the programs for rebroadcast.

NBC, in the hazards of program scheduling, may be playing opposite *Scope* on Sunday afternoon in many cities. Last month NBC News's *Vietnam Weekly Review* was launched at 5 p.m. Sunday as a half-hour "overview and analysis of all major political, diplomatic and military developments" concerning Vietnam. Heading the program is NBC's well-rounded former Vietnam correspondent, Garrick Utley.

CBS has been rumored to be planning its own Vietnam wrap-up program, also for showing on Saturday or Sunday afternoon. Richard Salant, president of CBS News, denies this. "We want to get Vietnam into our regular news shows, as we've been doing," he says. "Sunday isn't

Groping for better ways to cover a war on TV



NBC correspondent Ron Nessen probably doesn't like lying around in wet paddy fields. But it's part of the job in Vietnam. Nessen (above) was doing "stand-up" narration on a film report of 173d Airborne operations in the Mekong Delta when a VC sniper opened up. A bullet pinged close and Nessen flopped—still narrating but with a new edge on his voice.

Like most of the network correspondents in Vietnam Nessen is not satisfied with the total coverage of the confusing, frustrating war. In a recent letter to NBC's Robert Northshield, executive producer of the *Huntley-Brinkley Report*, Nessen thanked his boss for some "well done" comments, then went on to say:

"I only wish I were as happy with the Vietnam coverage as you are. Every week I look at the kines of Huntley-Brinkley, Cronkite, and Jennings, and every week I realize that one roll of film is just about

the total picture of the Vietnam war for millions of people.

"Yet the week portrayed on the film never matches the week as I lived it and felt it and reacted to it.

"Sure, some of what's missing can be blamed on difficult transportation, mechanical problems, personnel shortages (and shortcomings), the here-today-gone-tomorrow pattern of fighting.

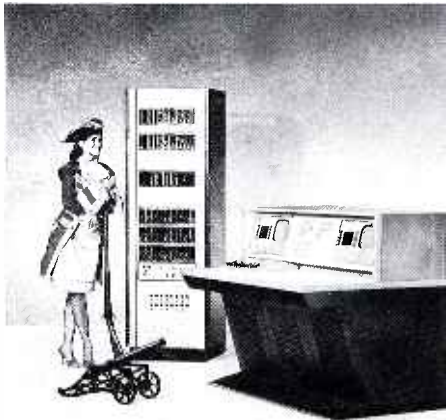
"But there is something more fundamental than that preventing us from showing the viewers what Vietnam feels like and is like. When I first came here I thought my job was to make a mosaic . . . each story filling in a little of the picture, so after enough stories the picture would be complete. That theory doesn't seem to work.

"[Jack Fern [NBC Saigon bureau chief] and a couple of other newsmen (TV and newspaper) discuss this endlessly, groping for some way to report this war better. I hope you will join us groopers."



RCA
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→



*New Studio
Console and
Rack Equipment*

Revolution in the control room affords savings and opens new operating possibilities

... to improve television program quality

SPACE SAVINGS

Use of RCA "New Look" equipments, such as transistorized sync generators, power supplies, and distribution amplifiers greatly reduces the amount of rack space required by a television station. It is possible to install the few racks required in the control area, eliminating need for a separate equipment room. Moreover, use of transistorized monitors and simplified camera controls can greatly reduce space required for control consoles.

OPERATION LESS COMPLEX

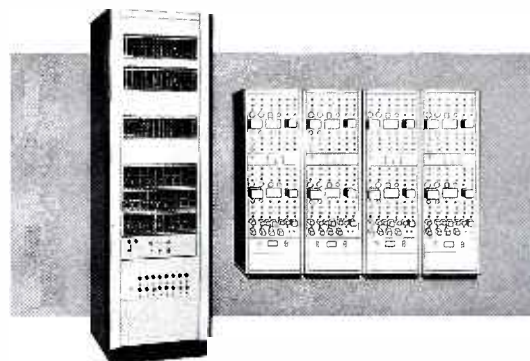
In many cases only one control position is required using the "New Look" system. Since cameras are stabilized and self-adjusting, the second position normally used for the "shading" operation can be eliminated. Using this new method, there are fewer demands for human hands to "ride controls" and, more importantly there is better control of program quality.

NEW OPERATING POSSIBILITIES

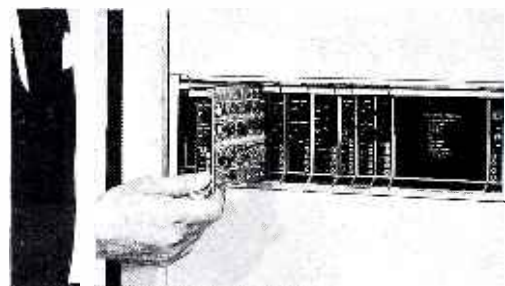
"New Look" tape recorders and film projectors are as stable and self-sufficient in operation as the "New Look" self-adjusting cameras. No longer is it necessary to isolate these machines in separate tape and film areas. They may be installed in one large master control area. And, since they are designed for remote operation, they may be started and stopped from the control console. Other new possibilities include preset station-break switching, preset program switching, and full time automation.

DOLLAR ADVANTAGES

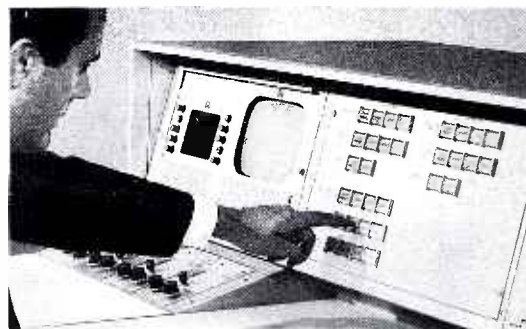
"New Look" equipments cost less to install and less to operate. Long life of transistors and speed of module change lead to a new high in reliability, and a cut in maintenance costs. Reduction of controls reduces possibility for errors; hence fewer rebates. Overall the revolutionary "New Look" approach to equipment operation makes picture quality more uniform (more pleasing) through use of stabilized self-adjusting circuitry, focusing human attention on control of creative facilities for improving production of programs and commercials.



The sync and distribution equipment mounted in this one rack formerly took as many as four.



Standard transistorized modules improve performance, cut maintenance costs.



Revolutionary "New Look" compact design console showing machine control from one position.

For further information about using RCA "New Look" equipments in a system, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

Qualified men in short supply as correspondents for Vietnam television news operations

the place for it. Everybody is out."

If the networks do face the possibility of two or three similar shows on Vietnam facing off against each other every weekend, NBC's Bill McAndrew, for one, would call it "unfortunate." Garrick Utley shrugs. "The Sunday time slot is OK with me," he says. "I want to reach the people who want to come to *Vietnam Weekly Review*, who want to know more, who are willing to sit down and think. If we are up against rival Vietnam shows, that's too bad. The most important thing is that there are programs like this."

Utley, and the other Vietnam TV correspondents, have been called "the new breed." It's a misnomer, says Merrill Mueller. "The breed is not new. Every war in history has had its reporters. Each American war correspondent in his time faced innovations. The sketch pad gave way to the camera, the carrier pigeon to the telegraph, the radio mike to the tape recorder and the sound camera of today."

VOLUNTARY DUTY

The networks' Vietnam correspondents and camera crews are not assigned; they are all volunteers. "We try to take only the single men from among the volunteers," says NBC director of news operations Bill Corrigan, "and young as possible to stand the pace over there." All three networks have the same policy. A tour of duty is normally one year for the reporters, with frequent periods of "rest and relaxation" outside the war zone. Then there is a steady flow of commentator types like Cronkite, Chet Huntley, Jennings, Eric Sevareid, Charles Collingwood who may spend a week to a month on special coverage and familiarization. Collingwood alone has been to Vietnam eight or nine times, three times in the last year.

According to ABC's Elmer Lower, one of the biggest problems on Vietnam coverage is "finding enough good guys to go out and do the work. We're looking for new men all the time, especially cameramen, and we're often finding them in our affiliated stations." NBC's Bill McAndrew also calls "finding enough people" a big problem.

A lot of the unsung people covering Vietnam are like Jim Wilson, a 33-year-old CBS News cameraman whose normal base is Washington. He is married and expecting his first child. Sometimes he gets to Vietnam—three months last year, February and March this year. Last month he was back in the U.S. wearing a cast on his right hand ("I fell down a mountain").

Wilson is a young-looking 33, average

age, he says, for the American cameramen covering the war. He is big, stocky, easy-going, and he finds it hard "keeping up with the 20-year-olds." Wilson hasn't an easy job when he goes to Vietnam. He has to lug a 27-pound Auricon camera, a power pack, four or five rolls of film weighing about two and a-half pounds each as well as two canteens, rations, poncho and frequently a carbine—which he's glad never to have fired. He's worked with CBS correspondents Collingwood, Peter Kalisher, Safer and Fromson. When he's in the field he doesn't come back until "a story is in the camera." That can be any time from a few days to a few weeks.

"There's nothing routine about the job," says Wilson. "In combat it's different every time." There are standard procedures, however. Cameramen use "friends in the military" to get on operations. They "weigh where to go because

eration. But if there are three camera crews representing the three networks waiting to jump off on an operation, the crew on the scene first gets pick on what outfit to go with.

Fatigue is the problem with the cameramen. They go through a lot for their pictures. Says Wilson: "The Army trains you not to do some of the things we do. You hop out of a chopper first to film the troops getting off. You run back behind them to film where they are going. Often you're exposed to fire. You physically put yourself through more than the troops go through—lugging your equipment in 100-degree heat. After a while you're in no shape to do a decent job."

Help, at least on the equipment side, is coming for Wilson and many of the cameramen. This year they will be trading in their heavy gear for the new Beckman & Whitley portable sound camera, the CM-16, developed in cooperation with ABC. The camera weighs only 15 pounds, goes up to 24 pounds with power pack and amplifier. Its ease of operation, says Wilson, "will make a world of difference, cut down fatigue." ABC has 25 of the cameras on order, according to Jack Bush, ABC director of newsfilm operations, and CBS, according to Wilson, will also be getting some of the cameras this summer.

THE FRIENDLY AFFAIR

It will take more than a new camera to get things running smoothly where Vietnam is concerned. Too many fingers have already been burned and too many bitter words have been spilled about television's coverage of the war to make anyone think there's clear sailing ahead.

In mid-April the networks resumed their coverage of the Senate Foreign Relations Committee hearing—a continuing debate on Vietnam and general U.S. foreign policy. ABC and NBC started off carrying the hearing live. CBS didn't—and people remembered that two months earlier Fred Friendly had quit as president of CBS News because he was refused air time to carry live the same Senate committee's Vietnam hearing featuring ex-diplomat and Sovietologist George F. Kennan.

Friendly, a bombastic personality, blew up. In a broadside letter of resignation to CBS chiefs William Paley and Frank Stanton, he called CBS group VP John A. Schneider's decision to condense the hearing for evening replay (1) a "mockery of the Paley-Stanton crusade for broadcast access to congressional debate," and (2) a "business, not a news judgment." He went on to berate Schneider's "news credentials" and the then newly revised chain of command

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GRIN AND BEAR IT BY LICHTY



"We made it back to our lines, men! . . . That looks like the perimeter of the networks' TV units!"

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you never know what you're going to get into." The military never tells correspondents where to go. Wilson has witnessed no censorship, no restrictions on what to shoot or what not to shoot, except once for certain armament on a Skyraider. But, says the cameraman, the experienced hand gets to know the "hot" companies and the "hot" battalions, the outfits where the "best stories are likely to turn up."

It involves luck, and there is, according to Wilson, "strong competition with other network crews in the field." News teams usually do not run into the competition, however, because "you don't put all your eggs in one basket"—one op-

Last Letter From a Lost Newsman

Jesse Zousmer was 53 years old, and Vietnam wasn't his kind of war. But that war, indirectly, caused his death. As ABC VP and director of TV news he toured Vietnam and bordering countries earlier this year, fact finding, planning future-coverage possibilities. On March 4, returning home, Zousmer and his wife were among 64 killed when their Canadian jet crashed near Tokyo.

In a Feb. 18 letter to ABC News President Elmer Lower, written from Saigon, Zousmer told what Vietnam is like for correspondents covering the war. This is a condensation of that letter.



Vietnam-touring Jesse Zousmer (r) leaves helicopter with ABC's Lou Cioffi.

This one will be a story of adventure as it is lived and experienced most of the time by correspondents in Vietnam. It doesn't even mention an enemy soldier, or hearing an enemy gun fired or seeing the enemy. It contains nothing of war strategy or tactics.

The purpose is to try to relay . . . the problem of covering the war. If I can float words for a paragraph, it's like trying to cover our South in revolt on a bicycle with one correspondent; it's like trying to keep on top [of the news] if each of our states were producing what could be the top news story of the day. It's like (as actually happened to us) being 13 miles from the biggest battle in Viet of the day not to hear a word of it, even though I talked to such as Westmoreland, Kinnard, the Air Cav commander and more damn PIO's [public information officers] than you could smile at. They didn't know either. The press corps in Saigon didn't know until the next day's briefing. The narrative:

Clothing: Everything is black market or PX. I say I'm a size 9.5 shoe. Mr. Lumm leaves by car and is back in 10 minutes with a size 10. On me they were two sizes too large. I wore them. They were lovely. The pants and jacket, popularly called a jungle suit, needed me for a fitting. So Mr. Lumm takes me to a typical Asiatic stinking buggy, and he walks me up to an old hag. They talk Viet for two minutes. Lumm says: "She will have it for you in the morning . . ." I say: "Fine, now can she measure me?" Lumm says: "She has looked at your stomach (hidden under my out-the-trousers shirt) and she will have your size." Next day, damnit, she did, a little

large but excellent fit for eye's view. . . we don't need Abercrombie tailoring here. The PX supplies almost everything normally needed: there is no need to carry from NY the deodorants and soaps, shaving stuff, you mention it.

Transportation: This is the bane of our existence. It is just frequently not possible to get from one base to another. If we score a big victory, the Army will lay on planes for all who want to go. But generally you are on your own. The accreditation card serves as a ticket to get a ticket. You just show up at the airport and check in. Now, for us to do that—Cioffi [Lou Cioffi, ABC Tokyo bureau chief and an old hand on Vietnam coverage] traveled with me through two days, a delightful guide and companion.

HUMIDITY OVER ALL

You take the shaving mirror and the anti-insect stuff, the extra everythings, the toilet paper and the candy, the extra towel for around the neck to absorb sweat and keep the sand from settling on your collar and giving you a rash. You're up at 4:30, served horrible coffee in this very good, for here, hotel. Then you drive to the airport in an already impossibly humid day for the likes of me, fresh from the states. At the airport you run into a couple thousand GI's and brass all leaving for some place. After check-in you wait the usual one hour. Then brass fights to bump you and the lowest rank gets left sitting on his pack, sweating and thinking terrible things. It's about an hour, and 100 or so men, some with guns, some with record-players returning from Saigon leave, some in civvies, some looking as if they are on

their way from one gun fight to another with no time to shave.

Our plane was basically a northern local, here to Danong. It stops every half hour or so. Big gear goes on and off, little soldiers, ROKS [South Koreans] and Arvins [South Vietnamese] come on and get off.

You finally get to your terminal point . . . carry your own baggage, of course. I found my Leica so damned heavy after awhile I thought of disposing of it quietly—the same frustration as being stuck in traffic on the Long Island Expressway with nothing to do but scream.

So we wait on a make-shift airfield. Hundreds of Army planes and choppers come and go. You sit under a tent but the canvas merely holds the heat. Then comes a helicopter. They are the prettiest things here. They let you see terrain as it cannot be seen otherwise. And each time you ride, a gunner sits half out the left and right sides peering for action. We saw no bullets and heard none. But these kids don't kid around. This, to me, is exciting. Cioffi and I counted six different types of choppers we rode in. It's the new jeep. It gets you there fast, when it's available.

Again, it ain't my kind of war. The PIO who meets us says let's walk fellows, it's just over there. I know it was a mile. Cioffi with a tremendous pack, as you may have seen in films, takes it in stride. I struggled manfully. By the time we get there—a place called DOG, 1st Cav, near Bong Son—I alone am perspiring. To all others it seemingly is routine. But we, the correspondents, are playing soldier. You must stay in constant shape or keep up the front.

Eating: We walk over, the sun always

watching, to the so-called officers' mess, get globs full of calories and, having been last in line, I am now invited to an eating place. It's a bombed out hole the better to let your feet dangle in while you eat off your lap. No one mentions the heat, the stones under your fanny, the ketchup that dribbles on your fingers and your clothes. Then you walk another hundred years to dispose of your plate. At this point Colonel Moore [Third Brigade commander] accidentally shows up with General Westmoreland. Having neither washed my face or hands or combed my hair or brushed the dust off me since early a.m. I try to establish stature with Westmoreland and apologize for my appearance. He replies: "Why you just look fine; very normal."

READY FOR ACTION

We do the amenities. Mihn our photographer shoots—incidentally we took him along not to record Zousmer's epic on film but because we felt we'd feel like idiots if we did run into action without any film. Cioffi, of course, had his tape. He carries a Sony. The point of all this, as a guide to what our guys are up against, is that it's the military life, all right, but it is not conducive to being constantly on the alert, spruced up and ready to react.

The scene: We are Americans. Where there are jungles we tear them down. Where there are forests we level them. Where there are mountains we cut roads through them. Where there are bomb-blasted tree stumps we use them as foundations for our construction. We bring in more damned sophisticated earth and building machines than I can recognize or identify. Now we are living in helicopter land—24 hours a day and night they are hovering, taking off, landing, noising about. They create poetic swirls of dust. It always settles on people. The regulars know how to look away, turn their back, bend over, take a step behind a super structure. Sometimes I remembered.

We get a taxi ride to a forward area, placed called BIRD. Here again in midst of a bombed-out jungle is an American-cleared flat with all the latest gear. There are choppers hidden in every nook and cranny. The horrible thing is that one sniper in the nearby hills can annoy the whole complex. If he fires one bullet at us we respond with an arsenal of howitzers and mortars and all those ugly things that have big numbers followed by mm—like 105-mm and 155-mm etc.

We meet Colonel Moore, who makes a career out of giving every news media guy the personal treatment. He not only recognizes me but pronounces the name correctly, something my son has trouble doing after 23 years. He is the "hero" of

this war so far because he is rough and tough and has read the Patton legend and he has one motto "Kill the VC's" and he pushes his men endlessly, restlessly. He orders a PIO guy to show me a nearby village. It wasn't far away. But it was horrible. Cioffi said it was normal. Thatch huts that needed our bombs to do the job a Boy-Scout knife could do on one major leg of the roof support. A few tunnels in the area.

Hotel accommodations: We slept about 15 guys under one tent. I was given the honors of the elderly. I slept on a cot. Of course, I could mention no pillows, no blankets. The sleeping bag that Lou carted for me all through the hot night now became my saviour. We drink hot bottled beer designed to bloat the stomach, not tingle the throat. Finally we are told the colonel wants to come to the tent to speak to the news guys. Now the immaculate West Pointer, the handsome fighting man, shows up with a beer in his canteen. He readily agreed to ditch it for Lou's Scotch (mistake, we only carried one bottle). He lays on one hour of briefing about how his brigade is being taken out of line, how he values the radio and TV and press. He even is kind enough to read a note I had one of his aides pass on to him, paying tribute to our Viet cameramen. By now there are five ABC guys under the canvas. Our three Vietnam camera guys carry more gear in a thing the size of a lady's purse than I have in my big borrowed bag. They sleep together and seemingly warm each other's bodies. Our guys are superb. Smiling, helpful, hep, quick, brave. I say to Soong [one of the cameramen] after a night of being awake because of heavy-gun pounding (ours, probing) that it was a rough night. He says: "Better here than sleep in field with mortars all night and raining."

CITIFIED PERSPECTIVE

The colonel leaves, having had my share of the Cioffi bottle and we discuss him for awhile. Then out of the dark, CBS's Kalischer and a crew show up, with three *Life* guys, and they want a place to sleep. They get it on the floor, just a little wet from the discarded wash water. Of course, there is no laundry out here. You save the sweaty stuff to bring home or you discard it or you make a bundle and next time you're near a village where you may stay for a day or so you give it to the natives, and hope.

I'm trying to describe conditions as seen through my citified eyes, pointing out what our guys are up against—it's a night of racking coughing, and some guys dreaming out loud, frequently sounds of urination too close to one's head, guys getting up and coming in in the dark, big guns probing and all the time the choppers are overhead. Let the

VC's fire a gun, one of our birds some place up there sees it, and for fun or fear he calls in artillery, etc. God, how the hell the VC's must feel, how hopeless against our power. What they must consider our waste if they had any comprehension of our costs.

So you stand in a little mud and you shave in cold water out of a dirty bowl, no novelty for war veterans, of course, looking into a cracked mirror carefully adjusted against the morning sun. You put on slightly dewey clothes (I just slept in mine because it was easier) and you comb your hair and you straighten up, even me, and you get the feel that keeps these guys going, our guys, all correspondents, even after one night you are vetted. It's better out here in the open in the not yet dusty air, in the incredibly beautiful and fertile country—later comes the dust—then all the whiskey-swilling slobs back at the Caravelle who cover the war from press conferences.

UNEVENTFUL DAY

Mind you, so far Lou and I have done nothing, seen nothing new to Lou or any of the other correspondents. But we've spent more than 24 hours surviving without any hint of gunfire (except during the night). The point is: the endless time one must take to keep a little clean, to keep body in fair shape, to survive the natural elements, the time it takes to go to bed and get up, the discomfort (and even the pros feel it), the heat hangovers, the sweat and stink, the major efforts to do such little things like trying to conform in the men's room rather than near the tent.

So you waste time talking until our next taxi is ready. You can get all sorts of conveyances here, but not on schedule. You can hitch a ride, as we did, in million-dollar cargo planes, four-seater general's private Beechcraft, in Chinooks and all those other names the pros throw around like we say Ford and Chevie and Buick—but you wait and wait and wait and the sun beats and the dust comes up with the dawn, and you've done a day's work and there is nothing for the Jennings show, nothing for DEF [Daily Electronic Feed] and not a *Scope* idea in the day.

So we walk and we pass the modern, long thin file, veteran soldiers, all kids, all in different kinds of the same clothes, each carrying a different weapon or a different piece of gear, each looking at me as if I were a freak, at Lou as if he were a movie star, we say "Hi"—they don't even answer.

I say to Cioffi: "Christ, those kids are exhausted. What a tough night they must have had. They can hardly walk. Their eyes are bulging."

Cioffi says: "Hell no, they are alert soldiers . . . going OUT on patrol."

More later. . . .

END

ABC's Goldenson: "We alone have the responsibility of determining what is presented"

that had put Schneider in over him as a superior officer.

Just before his resignation, Friendly had tried to get Stanton to reverse Schneider's decision, but Stanton had to stick with Schneider or see an organizational breakdown. Two stands were taken on principle, and Friendly lost his. It was an admitted mess that the newspapers made the most of in several days of waspish headlines. And the issue of selective rather than gavel-to-gavel coverage on less than earth-shaking events will probably always trouble TV.

Fred Friendly finally wound up with an appointment as a professor of journalism at Columbia University and another as "adviser on television" to McGeorge Bundy, president of the Ford Foundation. Richard S. Salant, president of CBS News from 1961 to 1964 (and succeeded by Friendly), got his old job back.

Friendly's stand was popularly applauded. Inside broadcast journalism, however, where Friendly was less than loved, many news executives call him foolish, and things stronger. Says one: "Friendly gave one too many ultimatums. He lived by them and he finally died by them. This is a business and you have bosses. You don't always agree with them but it's their ballpark. It's unrealistic to think otherwise."

THE SAFER INCIDENT

Perhaps part of the criticism is sour grapes. But there is some truth. Friendly spoke out on many things—of late Vietnam—and his voice on this touchy subject may be missed. His strongest speech came last fall before the Radio and Television News Directors Association's annual meeting in Florida. Friendly laid open the Morley Safer story of Marines burning the Vietnam village of Cam Ne and went into its troubled aftermath.

The Cam Ne report (with Safer delivering such lines as: "The day's operation burned down 150 houses, wounded three women, killed one baby, wounded one marine . . ." and "If there were Vietcong in the hamlets, they were long gone . . . The women and old men who remained will never forget that August afternoon") ran last Aug. 3 on CBS Radio news. Friendly said he was told beforehand that it was "pretty rough stuff" and that the Pentagon was called for a statement. The radio report, however, drew little reaction.

When the film came in two days later and CBS decided to run it, Friendly said the Pentagon was again called for anything it might want to add. This drew a reaction similar to the radiocast—to the effect that unfortunately this was the face of war and these things happen.

Friendly admitted that "I did have an uneasy moment" but that "my colleagues . . . make the news judgments. I'm there to defend them and make sure that they have the opportunity to be the kind of journalists I once thought I was.

"I did think about the responsibility," Friendly told the news directors. "I did know that because of the enormous impact of television that this would go on the air and that there would be an aftermath that would go all around the country and all around the world."

The telecast went on, and there was an aftermath. The network was inundated with mail and, Friendly said: "I found myself days later under the fingers of two of the highest men in government being lectured about 'Did I not think what was right for the United States?' My answer . . . was that I didn't always know what was right for the United States but that if truth was not right, wherever we found it with our cameras and our microphones, then there must be something wrong with our country or our story."

GOSSIP CAMPAIGN

Friendly went on to say that he was proud of what Safer had done in Vietnam "and much of what he has reported has been on our side of the war, as it's called. But since that day the vilification of Morley Safer by people high in government and in the Pentagon has been a case of assassination by words. I have had it said to me in writing: 'He's a Canadian.' I have had in writing: 'He's married to an Asian.' He isn't even married. I have had it said to me: 'Do you know that his cameraman was a Vietnamese?' And my answer to somebody quite high in government was: 'I thought that's whose war we were helping to fight.'"

Friendly concluded that he believed in the Vietnamese war, "but I also happen to think that we have no choice but to report that war as we see it, as our cameras and our reporters with their microphones see it." And he added: "As the power and strength of broadcast journalism increases, the desire of people to use and manage and ever so delicately control you increases and increases and increases."

Washington's anger over the Safer episode got a chance to cool later last August when CBS telecast a four-hour, four-part *Vietnam Perspective* series on which the administration's Vietnam policy was talked up by such pros as Dean Rusk and Robert McNamara. CBS has also weighed in with a few *Town Meeting of the World* debates using ranking Americans for U.S. foreign policy faced off against critical foreign debaters. The

other networks have also furnished numerous specials and *Meet the Press* type shows giving Washington unmoled opportunities to air its views. In the opinion of TV newsmen, any Washington argument on "lack of balance" in Vietnam TV coverage rings hollow.

The famous Fred Friendly kind of outraged bellow appears to be gone. Dick Salant, Friendly's CBS successor, will not comment on things like the Safer episode or on the existence of Washington pressures relating to displeasing TV coverage. He said last month: "I've had no pressure in the six weeks I've been in this [CBS News] job." Salant's policy on the type of coverage given things like congressional hearings (Friendly's downfall) will "depend on the news value assigned." He emphasizes that last February only one day of the Senate hearing on Vietnam was not covered live by CBS.

TV news is a competitive business, and when someone does less than a competitor—rightly or wrongly, for good reason or no reason—he sometimes feels compelled to explain. NBC ran 29 hours of live coverage on the February Vietnam hearing, more than anyone else, the usual NBC policy. ("CBS plus 30 minutes" goes the serious NBC joke.)

WHAT AND WHEN

ABC, which mixed live hearing coverage with edited highlights, called on its biggest gun, American Broadcasting Companies President Leonard Goldenson, to set any criticism straight. Said Goldenson in a Washington speech on Feb. 28: "ABC will not be swayed by criticism of our methods by other news media. Nor will we be frightened by controversy or subjected to pressure from any source—be it government, special interest or anything else. And we have no intention of using Vietnam as a television rating game. We, and we alone, have the responsibility of determining what is presented. . . ."

If Goldenson sounded defensive, his news chief, Elmer Lower, was on the attack a month later. Speaking before the Cleveland Press Club on April 12, Lower got off some blasts at rival media on coverage of the Vietnam war. He charged that too many newsmen were being "spoon fed" information in Saigon and not getting out into the field to cover the war. He cited ABC News' Ray Moloney, who said that of 350 accredited correspondents in Saigon only 50 make regular trips on military operations, and those 50 represent mainly the two wire services, the three networks and a handful of major news magazines and newspapers.

Lower also noted that many Vietnam

J. N. Cooke, Vice President of Sterling Drug Inc.

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decision-making money allocators
in advertising management.

Jay Cooke takes it home to read.

TV's CRUELEST TEST *continued*

reporters not only have gripes about their colleagues, but about their editors back home who place "too much emphasis on the sensational battle and not enough on the so-called dull but important stories like the rice harvest"—incomplete coverage that gives Americans a "one-sided impression of the war, the American side."

And then, in "Friendly fashion," Lower said he felt most of the blame rests with the American government, and he quoted ABC Far East correspondent Lou Cioffi: "The main fault of the inadequate reporting of the Vietnam situation lies with Washington and its failure to explain to the American people and to the world what is happening in Vietnam and what we propose to do. We cannot talk about pacification and negotiation at the same time. . . . If our government is not sure what it intends doing, how can the press be blamed for faulty reporting?"

No one questions the fact that Viet-

nam is as hard to cover as it is to understand. Television has its limitations, its story segments of three minutes or four. "It's a problem," says CBS correspondent Charles Collingwood, "to get interpretation, objectivity, completeness, balance in the short time of a night's news program." But Collingwood also believes that "in the long run it comes out" that TV, with its debates and specials, is putting Vietnam in balance.

Even the burning village described and filmed by Morley Safer, after the squawking died down, was a lesson learned. According to Collingwood: "It had a salutary effect. It coincided with the beginnings of the U.S. buildup in Vietnam and the initial mistakes. The point of Cam Ne," Collingwood explains, "instilled in the U.S. military the realization that there are a lot of innocent people in Vietnam who have to be considered. The Safer affair did a lot to educate the military on *their* responsibilities." (Public reaction to Safer's film led the Pentagon to ban further such military operations.)

"People understand the principle of war . . . of death," says Collingwood. "Television can show them that. But what we find now is that the correspondent has to deal with politically complex issues as well . . . what goes on in people's heads. We've never found a way to put a camera inside people's heads."

"I'm caught up in this damn thing," says Collingwood feelingly. "I've been watching Vietnam since 1960, and I keep going back there. I have a certain investment made in it, as has CBS an investment in educating me."

Television hopes that it is educating its viewers on what Vietnam is like. If a Pacific communications satellite is orbited as planned next year, TV will bring the events of Vietnam even closer with immediate picture relays. War reporting has indeed come a long way from carrier pigeons—but the reports themselves will still anger, still start controversy. There is no solution for this, as man has never found a solution for wars except to fight them to a victorious conclusion. END

A CONSCIENCE FOR TV *from page 35*

ailed. On the few occasions when the FCC as a whole has stiffened its neck, the station owners, network proprietors, and their flunkies in the advertising industry have had no difficulty in persuading Congress to override.

There can be no doubt that great financial resources, plus the celebrity-making power of the medium, contribute to the broadcasters' ability to checkmate every Washington effort to correct their most evident abuses. But, unlike the other special interests that seek support and/or immunity from Washington, broadcasting enjoys another overwhelming advantage that so far has made it impossible to muster any effective force for governmental reform—the stubborn, democratic fact that the great majority of viewers like their television the way it is.

It follows that complaints about television come only from the minority whose tastes are not accommodated by the level maintained for commercial programming. Now, that the novelty of the home screen has worn off, most of these appear to have turned back to newspapers, periodicals, films, recordings and performing arts designed to meet more sophisticated demands. The Harris poll has recorded the result: "TV appears to be losing its audience among adults who have been to college, whose incomes are \$10,000 or over, and among

suburban residents." This seems to mean in practice that the influential Americans who have been intellectually disfranchised by the new electronic service have accepted their fate, and no longer provide an effective constituency for those who insist that there is a critical issue here that goes beyond satisfying a given level of public taste. Ideally we have thought of the mass media as bridging the gap between educated elite and general public and have seen this as a unifying process defining and promoting areas of common good. The ideal hardly can be served under a dispensation that presumes a permanent cleavage of the television audience.

This is an issue, unfortunately, that has not been faced by those responsible for an otherwise hopeful entry in the badly neglected area of noncommercial broadcasting—the Carnegie Corp.'s new look at the cultural, informational, and educational void left by privately owned television. This is the domain presumed to be covered by channels reserved for educational or community broadcasting. Some 90 of these ETV stations are now on the air, but almost all operate as undernourished charities, dependent on free-will offerings and a trickle of tax money earned as transmitter for prefabricated classroom instruction. Reluctant to go the whole way, as Great Britain and other European countries have done, and provide a tax subsidy for noncommercial TV, we have created a

set of fiscal orphans loosely linked by a feeble foundation-financed cooperative program service. These stations are fully protected by law against the corrupting influence of advertising revenue, but they are also effectively denied any other fixed source of income. The result has been programming of such erratic quality that it has nowhere acquired a substantial, sustained following.

Late in 1965 the Carnegie Corp. underwrote an 18-months study by a new National Commission on Educational Television. This private agency was formally charged by President Johnson with bringing forth "a recommendation on not only the facilities and finances of educational television, but also the manpower and organization." As a presumed guarantee of continued presidential interest, a conspicuous member is J. C. Kellam, president of the Johnson family's Texas Broadcasting Corp.

Jack Gould of *The New York Times* *Other members of the commission: *Chairman*, James R. Killian Jr., chairman of the corporation, Massachusetts Institute of Technology; James B. Conant, former president of Harvard; Lee A. DuBridge, president, California Institute of Technology; Ralph Ellison, author; John Hayes, president, *Washington Post-Newsweek* broadcasting stations; David Henry, president, University of Illinois; Mrs. Oveta Culp Hobby, president, *Houston Post*; Edwin Land, president, Polaroid Corp.; Joseph H. McConnell, president, Reynolds Metals, and former president of the National Broadcasting Co.; Terry Sanford, former governor of North Carolina; Rudolf Serkin, pianist, and Leonard Woodcock, vice-president, United Automobile Workers.

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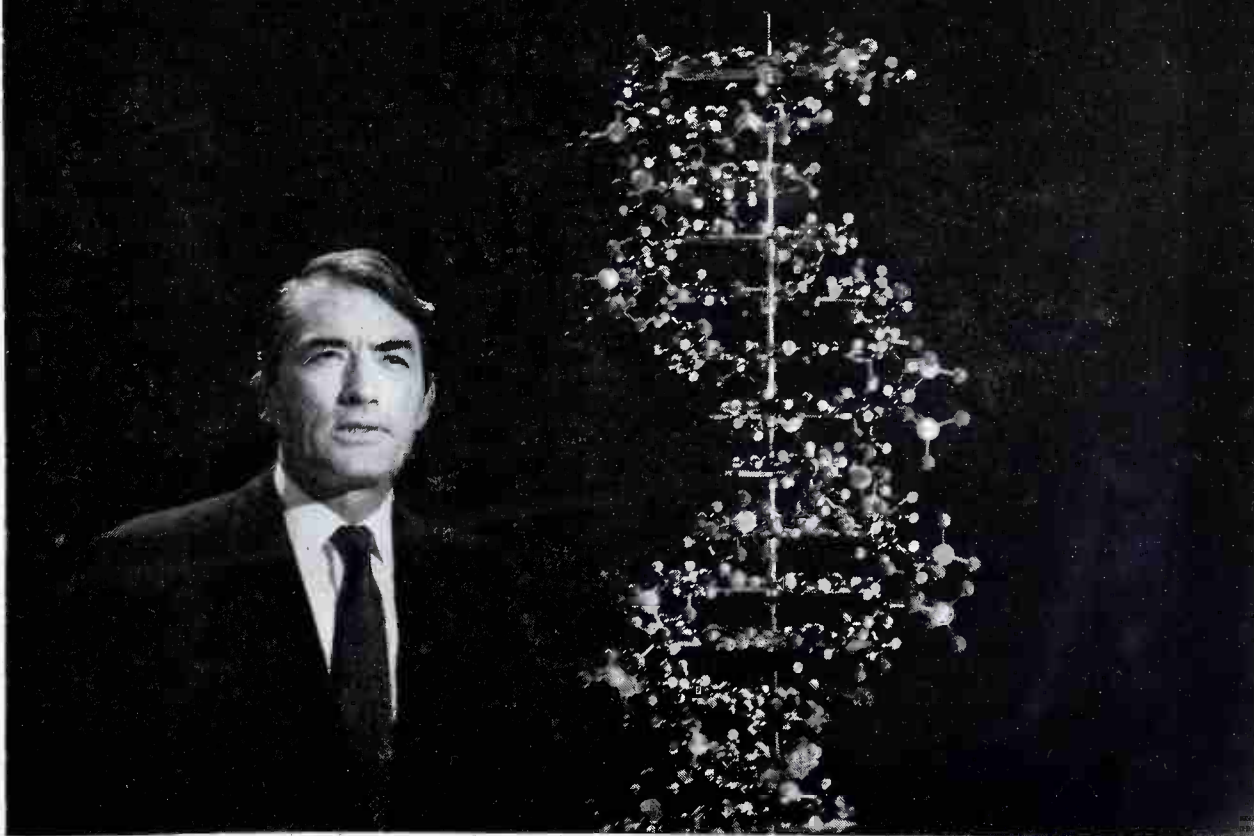
Cancer Control Month. We have an imposing array of stars to carry our life-saving and fund-raising messages across the nation.

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Our radio programming in 15-second to 30-minute segments features such "names" as ROSALIND RUSSELL, SAMMY DAVIS, JR., JAMES GARNER, JIMMY BROWN, EDDIE ALBERT, PAUL NEWMAN, JOANNE WOODWARD.

Any — or all — of these free radio and television materials (and more) are yours for the asking ... and for fighting cancer. Please contact either the American Cancer Society Unit in your city or write to:

AMERICAN CANCER SOCIETY,
219 East 42nd Street,
New York, N.Y. 10017



96150

A CONSCIENCE FOR TV *continued*

has pointed to the hazard in thus isolating the noncommercial stations as a special service and treating them as somehow separate from the mainstream of broadcasting: "The worst fate that could befall American television would be to have educational television turn into a lightning rod to draw away minority complaints against the practices and productions of commercial broadcasters." The fear is not an abstract one; there is good reason to believe that this is precisely the role many commercial broadcasters visualize for ETV. Mr. Gould has revealed how at least one network passed the word to channel 13, New York's struggling ETV station, that it would withdraw its handsome annual contribution unless the station stuck to "educational" as opposed to "popular" subjects—that is, put nothing on the air that would effectively compete with commercial TV for audience attention. And the Georgia Association of Broadcasters publicly brought pressure against the University of Georgia when an affiliated educational station scheduled an old Gina Lollobrigida movie as part of an art film series.

For diametrically opposed reasons,

every effort to bring government authority effectively to bear on broadcasting has failed in the United States—even when the effort has been as wide of First Amendment proscriptions against censorship as the effort to prevent stations from turning up the volume during commercials. Hal Humphrey of the *Los Angeles Times* has recounted the dismal history of organized public efforts to save quality programs when their audience ratings fell below an arbitrary number on the Nielsen scale. After failing to impress the networks with a barrage of thousands of letters, these mail campaigns have been directed at the FCC with similar lack of result. Humphrey cites a particularly flagrant case:

"Baskets of mail from irate Los Angeles viewers landed before FCC commissioners after a local hothead with a 'hate-talk' show on channel 11 displayed a gun on camera during the Watts riot. It was an inflammatory act and the most crass kind of irresponsibility. But last week the august FCC, which said it was 'particularly concerned' with that show, still managed to give channel 11 an unqualified three-year renewal of its license, and with no recommendation for changing its programing. . . .

"If the FCC commissioners are pro-

tecting the public interest here, they prove it in strange ways. The FCC is supposedly not functioning on the basis of a Nielsen rating, as the networks do, but apparently it has little regard for the voice of the people when a large commercial TV channel (part of the Metromedia chain in this case) is involved. . . . What can the parent-teacher groups and other concerned organizations do to impress networks and the FCC, if the latter won't read their mail?"

Yet the coin does have another side, and the thought of what might happen if government did undertake affirmative intervention in television programing still tends to bring down the blood pressure of libertarians outraged by the sins committed under the presumed shelter of the First Amendment. Ever since Franklin Roosevelt discovered that a radio fireside chat enabled him to go directly to the people and short-circuit the dissident voices of the press, broadcasting has become an increasingly important tool in the hands of politicians. Lyndon Johnson's relentless exploitation of the media has led Ben H. Bagdikian to complain in *Columbia Journalism Review* that the President practices "common, ordinary press agency." When such an effort is combined with



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the weight of high public office there is a real threat to Thomas Jefferson's free marketplace of ideas. Here is the testimony of Fred Friendly of CBS, on the aftermath of his network's critical coverage of some aspects of the war in Vietnam:

"I found myself days later under the fingers of two of the highest men in government, being lectured about, 'Did I not think about what was right for the United States?' . . . As the power and strength of broadcast journalism increases, the desire of people to use and manage and ever so delicately control you increases and increases and increases."

Mr. Friendly's complaint can be regarded as another measure of the shifting locus of power in the communications industry. Many an editor has felt the manipulating finger of officialdom, but if he chose to resist he had not only the First Amendment but an honored tradition of independence to sustain him. A broadcaster in similar straits is not likely to forget that he is dependent upon a renewable government license, and the dominant tradition in his depersonalized industry is that the customer is always right. Moreover, the news-and-public-affairs side of broad-

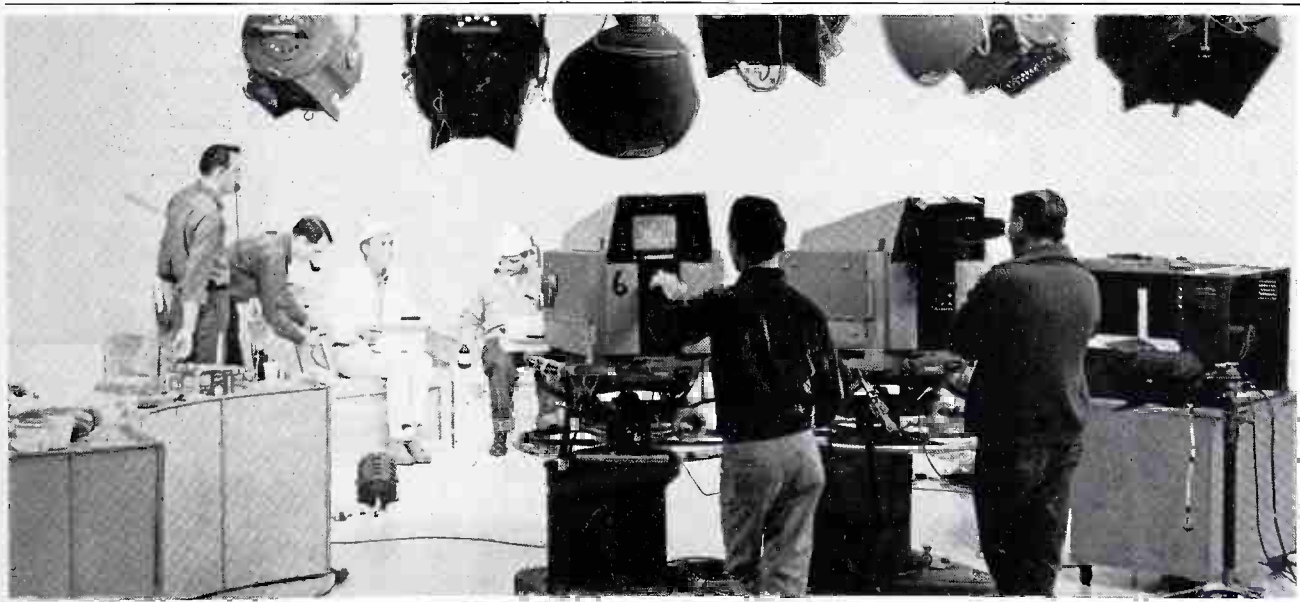
casting is under special internal pressure because, despite the lucrative return from regular newscasts, this is the only form of broadcasting that operates at a net loss. All of this adds up to a high degree of vulnerability when a television newsman goes up against a President who, as Joseph Alsop has said of Mr. Johnson, has undertaken "attempts at news control . . . so much more aggressive, comprehensive, and, one must add, repugnant to American tradition, than any such attempts by other Presidents."

Aside from the unresolved constitutional questions inherent in the relationship between government and the communications media, the problems raised here cut straight through to the fundamental issues of our time. Free speech, with its inescapable corollary of free communications, provides a far more significant distinction between West and East than the economic differences that have survived extensive renovation of capitalist and communist theory and practice. An independent source of criticism and untrammelled creative endeavor is essential to a pluralist society, as it is anathema to a collective, unitary society.

This is the ultimate reason, I suggest,

that those who set themselves up as critics of the media tend to go around in worn circles. The dilemma was defined in the most ambitious and competent analysis of these issues I know, an analysis undertaken 20 years ago by the Commission on Freedom of the Press, chaired by Robert M. Hutchins, then chancellor of the University of Chicago. The commission concluded that while the government could not, and should not, act in the critical area that borders on censorship, the public could not continue to rely on the media to set their own standards and police their own performance. The proposed answer was the establishment of an independent agency, without powers of legal enforcement but armed with great prestige, to appraise and report annually on the performance of mass communication—in those pre-TV days defined to include newspapers, radio, motion pictures, magazines and books. [For a description of the Hutchins commission's origins and recommendations see page 50 Ed.]

The commission's report, published under the title "A Free and Responsible Press," was greeted by a storm of protest from the media, and as a result its supporters failed to arouse enough financial



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aid to carry through its recommendations. Yet, almost everyone who thinks seriously about the state of our communications system in terms of the public interest sooner or later comes back to some version of the basic idea. Jack Gould, in his report on the new study of educational TV, concluded that "it is regrettable that the Carnegie Corp. did not go all-out and set up a National Commission on Television. Such a body could make periodic assessments of all forms of the medium, a variation of a British royal commission. . . ." And Hal Humphrey, putting a pox on both the broadcasters and the FCC, wrote in the *Los Angeles Times*:

"The late President Kennedy was talking about an arts and cultural committee of private citizens who could talk directly to people like TV presidents on their own level. This idea seems to have died with Kennedy, but something like it soon must be revived and fanned before the public voice in the communications and arts fields is stifled forever. It takes an organized lobby in

Washington to get your case heard. . . ."

The commission report did produce one not insignificant by-product. Its publication aroused an immediate response among the group of outstanding young journalists assembled at Harvard under the fellowship program of the Nieman Foundation. Louis Lyons, then curator of the foundation, has recounted the initial reaction in the introduction to the anthology, "Reporting the News".

"Responsible was the key word, and freedom and responsibility were linked: Only a responsible press could remain free. Responsibility of the press is a concept introduced by the Hutchins Commission, or at least given currency by its report. The publishers who scoffed at it as an academic notion in 1947 have long since adopted it into their vocabulary. I am sure many of them think they invented it. It became at once the basic theme of *Nieman Reports*, and has threaded through the reviews, critiques and articles occupying 72 issues."

For more than 15 years the Nieman quarterly was the only genuinely critical voice consistently raised in appraisal of

the performance of the press. Two years ago the Pulitzer School at Columbia University, acknowledging its debt to *Nieman Reports*, entered the field with its somewhat slicker *Journalism Review*, which pays a good deal more attention to broadcasting than does the heavily newspaper-oriented Harvard publication.

William Benton, who provided funds from his Encyclopaedia Britannica Inc. to insure publication of "A Free and Responsible Press," has maintained an unshakable faith in the utility of a commission to assess the media. His conviction grows out of his experience as a leading advertising executive, and has been reinforced by public service as assistant secretary of state for information, United States senator, and ambassador to UNESCO. On behalf of the Benton Foundation I have spent a good deal of time exploring the possibility of establishing the proposed critical agency in association with a university. In a circuit of the Ivy League, and excursions elsewhere, I have found a good deal of sympathy, but no tangible support. There are, of course, good conven-

The Resurrection of a 20-year-old Idea

The first proposal for a "conscience commission" of the kind Harry S. Ashmore now suggests came from a high-level study group nearly 20 years ago. At the time of the original proposal, television was in its infancy, though radio figured prominently as an element of the "press" to which the recommendations referred. Here is how Ashmore describes the original proposal which he says is as good today as it was then:

IN December 1942, Henry R. Luce of Time Inc. suggested to Robert M. Hutchins, then chancellor of the University of Chicago, "an inquiry into the present state and future prospects of the freedom of the press." A year later, the Commission on Freedom of the Press, whose members were named by Mr. Hutchins, began its deliberations, supported by grants of \$200,000 from Time Inc. and \$15,000 from Encyclopaedia Britannica Inc. The summary report, *A Free and Responsible Press*, was published by the University of Chicago Press in 1947.

The members of the commission were: chairman, Robert M. Hutchins; vice-chairman, Zechariah Chafee Jr., professor of law, Harvard University; John M. Clark, professor of economics, Columbia University; John Dickinson, professor of law, University of Pennsylvania, and

general counsel, Pennsylvania Railroad; William E. Hocking, professor of philosophy, emeritus, Harvard University; Harold D. Lasswell, professor of law, Yale University; Archibald MacLeish, formerly assistant secretary of state; Charles E. Merriam, professor of political science, emeritus, University of Chicago; Reinhold Niebuhr, professor of ethics and philosophy of religion, Union Theological Seminary; Robert Redfield, professor of anthropology, University of Chicago; Beardsley Rumel, chairman, Federal Reserve Bank of New York; Arthur M. Schlesinger, professor of history, Harvard University, and George N. Shuster, president, Hunter College. Foreign advisers were: John Grierson, former general manager, Wartime Information Board, Canada; Hu Shih, former Chinese ambassador to the United States; Jacques Maritain, president, Free French School for Advanced Studies, and Kurt Riezler, professor of philosophy, New School for Social Research.

The recommendation for a continuing commission was summarized in 10 points set forth in *A Free and Responsible Press*: *We recommend the establishment of a new and independent agency to appraise and report annually upon the performance of the press.*

The public makes itself felt by the

press at the present time chiefly through pressure groups. These groups are quite as likely to have bad influence as good. In this field we cannot turn to government as the representative of the people as a whole, and we would not do so if we could. Yet it seems clear to us that some agency which reflects the ambitions of the American people for its press should exist for the purpose of comparing the accomplishments of the press with the aspirations which the people have for it. Such an agency would also educate the people as to the aspirations which they ought to have for the press.

The commission suggests that such a body be independent of government and of the press; that it be created by gifts; and that it be given a 10-year trial, at the end of which an audit of its achievement could determine anew the institutional form best adapted to its purposes.

The activities of such an agency would include:

1. Continuing efforts, through conference with practitioners and analysis by its staff, to help the press define workable standards of performance, a task on which our commission has attempted a beginning.

2. Pointing out the inadequacy of press service in certain areas and the trend toward concentration in others, to the

tional reasons why a university should be reluctant to join in such an unconventional enterprise. But perhaps more compelling is the understandable prudence of administrators who know that the undertaking is inherently controversial, and certain to involve powerful men who have the means to talk back in loud and penetrating voices. One weary university president told me sadly: "Of course it ought to be done, and I'll be glad to sit as an individual on such a commission. But I've just got too damned much trouble on my hands already to think of giving you house-room on this campus."

In "Reporting the News", Louis Lyons comments on the negotiations with Harvard:

"Although our effort had been stimulated by the Hutchins Commission, we shied away from their proposal for a Commission on the Press. This proposal was kept alive and actively promoted down the years by William Benton and Harry Ashmore, both closely associated with Robert Hutchins. The practicality of this was under recurring discussion. I was never convinced. But

end that local communities and the press itself may organize to supply service where it is lacking or to provide alternative service where the drift toward monopoly seems dangerous.

3. Inquiries in areas where minority groups are excluded from reasonable access to the channels of communication,

4. Inquiries abroad regarding the picture of American life presented by the American press; and co-operation with agencies in other countries and with international agencies engaged in analysis of communication across national borders.

5. Investigation of instances of press lying, with particular reference to persistent misrepresentation of the data required for judging public issues.

6. Periodic appraisal of the tendencies and characteristics of the various branches of communications.

7. Continuous appraisal of governmental action affecting communications.

8. Encouragement of the establishment of centers of advanced study, research, and criticism in the field of communications at universities.

9. Encouragement of projects which give hope of meeting the needs of special audiences.

10. The widest possible publicity and public discussion on all the foregoing.

beyond that, we resisted involvement in the implication of a board of review that would pass continuing judgment. We wanted a forum of open criticism and appraisal, but drew back from the establishment of a commission to render judgments. We were accused, of course, of doing just that; but so long as we had not presumed to do it, we could stand the accusation.

"But we kept the *Reports* open for descriptions of such commissions in Britain and Australia, which to be sure were quite different, and, it seemed to me, of little effect. We published with interest a proposal of Arthur Sulzberger's for a 'newspaper court' to deal with abuses of pretrial publicity and the like. Barry Bingham was to suggest a local committee in Louisville for appraisal of the press. . . . But these were very limited applications of the Hutchins idea, as of course was *Nieman Reports* itself."

COMPLAIN OR PRAISE

I have never understood why the idea of collective judgment regularly rendered has aroused so much apprehension among those who agree that stringent criticism of the media is very much in order and, as in the case of Louis Lyons, have long since demonstrated their own courage and integrity. The proposed commission would have no power to censor, only to expose, complain, praise, and exhort—to perform, that is, on behalf of the mass media the functions the media presume to perform on behalf of all other institutions colored in any way with the public interest. The formal trappings of the commission, including an annual report, would be intended only to give it sufficient prestige to meet powerful adversaries on fairly equal terms, and guarantee that its findings cannot simply be ignored—as, for example, most of the well-intentioned critiques of *Nieman Reports* have been.

It has always seemed to me that the unseemly reaction of the media to the original Hutchins Commission in itself provided a compelling argument on behalf of the proposal. Many publishers and broadcasters uttered outraged protests against "official" intervention in the free press, when, of course, the proposal is the precise reverse of this. There was the equally preposterous argument that the members of the commission were disqualified because they were not professional journalists—a complaint that not only implied that such distinguished and broadly experienced men were incapable of judging the quality of what they read, see, and hear, but ignored the fact that the commission was supported by a professional staff and in the course of its deliberations had spent many hours discussing the special problems of the media with leading propri-

etors and practitioners.

Indeed, the professional associations themselves have long provided the best evidence to support the commission's premise that effective criticism can only come from those who are outside the media's immediate orbit and wholly independent of it. I was a member of the American Society of Newspaper Editors when "A Free and Responsible Press" was published, and saw the august membership huddle rumps together, horns out, in the immemorial manner of, say, the National Association of Manufacturers faced by a threat of regulated prices. When, in the *ASNE Bulletin*, I suggested that there might be some merit in the commission report I was roundly denounced for fouling my own nest. We had reached a point where you couldn't tell the ASNE from the American Newspaper Publishers Association without a program.

This blind reaction to the Hutchins Commission served to reduce the commission's proposal to a sort of shibboleth; the test of loyalty was to denounce it out of hand, and in a curious way it became the special target of sensitive and frustrated men who privately recognize the media's grave deficiencies but feel constrained publicly to deny their existence. The experience of the past 20 years provides ample evidence to refute the specious arguments of the early days. Even those who still contend that the media are doing the best they can rarely argue that the best is good enough. With the entry of the great, bland behemoth of television the stultifying tendencies cited by the commission have been accentuated; with three giant broadcasting corporations dominating the bulk of the programing available to Americans, the existence of centralized control, conformity, and vulgarization of public taste has become inescapably self-evident. We are confronted by a communications system that already comes very close to providing a circus to accompany the bread promised to all by the Great Society.

The pursuit of excellence has become a fashionable undertaking, or at least a fashionable phrase. But in a modern society no man can pursue excellence undeterred and uninfluenced by the image-building, taste-setting, attention-diverting system of communications that reaches out to him wherever he may be. In making the case for the commission to the universities I have argued that academic self-interest does not deny but rather demands concern and support; teachers have access to their students' minds for only a few hours out of a lifetime, but the media reach them always and forever; and the values and standards of academe cannot long stand inviolate if they are at odds with those that prevail in the marketplace.

No one has ever argued that there is

A CONSCIENCE FOR TV *continued*

a perfect solution to an issue that is not only critical in its own right but symbolizes, and in a sense summarizes, those that now divide the world. The flyleaf of "A Free and Responsible Press" bears this quotation from John Adams, dated 1815:

"If there is ever to be an amelioration of the condition of mankind, philosophers, theologians, legislators, poli-

ticians and moralists will find that the regulation of the press is the most difficult, dangerous and important problem they have to resolve. Mankind cannot now be governed without it, nor at present with it."

The problem has not been resolved, and I do not believe the most sanguine philosophers, theologians, legislators, politicians and moralists can argue that it has become less urgent. It is in this light that the proposal for a commission

on the mass media deserves the serious consideration it has never had. At the very least it stands as an inescapable challenge to all those who profess concern with the low state of the media along with devotion to the tradition of the free and independent press. I have heard much argument that this is a good idea whose time has not yet come, but I have seen no evidence that this is so and heard of no alternatives being presented. END

PIGGIES ON TV's BACK *from page 29*

from the criteria are those of retail or service establishments. Otherwise, if a commercial for two or more products can't meet all three requirements, it is counted as two or more announcements.

The NAB Code Authority said at the time the purpose of the amendment was "to encourage the production and presentation of integrated multiple-product commercials which the viewer would regard as single announcements."

The virtue of an integrated commercial is that it gives a less cluttered impression to a viewer than a piggyback that frankly sells one product, drops it, and takes up a fresh commercial for another product, all within a minute's span. The question is whether the amendment to the code actually did increase the number of integrated commercials. It seemed to at first, but then the economic advantages of the nonintegrated commercial began to give it the upper hand.

The only teeth the amendment has are the ways it relates to the rule against more than three commercials in a row. But this scarcely affects the networks, which almost always slot their commercials in island positions. At NBC, for example, where the sole rule against piggybacking is that it must not violate the NAB code, the only occasions when two commercials are run together are in the two-hour feature-film programs and the 90-minute *Virginian*. In those programs, therefore, only one of the two adjoining minutes can be piggyback. If both were, the rule against four ads in a row would be abrogated.

According to an NBC spokesman, about one-third of the commercials shown on the network now are piggybacks. This high ratio is explained in part by the fact that NBC takes the most liberal view of any of the networks on piggybacks. The others have set up their own curbs.

The CBS regulation on piggybacks states that in a daytime quarter-hour an advertiser has three commercial minutes and may use commercial messages

for four different products, while in a half-hour nighttime program an advertiser is allowed three commercial minutes, one of which may be a piggyback.

ABC allows no more than one piggyback per half-hour, and limits the advertiser to one piggyback out of every three minutes he buys.

As for local station time, a piggyback can be more serious. Until the first of this year, a code station could not schedule a piggyback in a prime-time station break with another commercial announcement, because the code limits prime-time station breaks to two commercial announcements, plus noncommercial copy such as station ID or public-service announcements. Neither could a code-abiding station place a piggyback in non-prime time with any other commercial announcement longer than 10 seconds. The code stated that station breaks outside of prime time shall not contain more than two commercial announcements, plus a sponsored 10-second ID, with total time not exceeding two minutes, 10 seconds. As of Jan. 1, the code was made more flexible. Now, if the ID is dropped, a station can place a piggyback next to a single-product commercial in both prime and non-prime time.

PIGGIES, TWO TO ONE

Howard Bell, Code Authority director, spoke of the "great proliferation" of piggyback commercials at the March NAB convention in Chicago. At the time of his talk the authority had reviewed 989 multiple-product announcements and classified 640 as piggybacks and 349 as integrated. By the next issue of the *TV Code News*, the number of multiple-product commercials reviewed had increased to 1,098, of which 375 were integrated and 723 were piggybacks. This makes a ratio of almost two piggybacks to one integrated and the actual on-air ratio probably is higher since the code board tends to get for review those commercials that at least have a chance of being classified as integrated.

The nonintegrated commercial seems

to fit in more with the facts of life of present-day advertising. Maxwell Dane of Doyle Dane Bernbach, when asked if that agency, noted for its fresh creative approach, had come up with any new ideas on welding two 30-seconds into a minute, pointed out that in many instances one agency will make one of the 30's while a second agency will make the other, precluding a unifying touch. Not only that, but the 30's, out of which a piggyback is constructed, often are for several different products matched in rotation. In other words, product A for a time will be paired with product B and then with product C, and so on. In fact, it is this continual shifting of 30's to get the most flexibility out of a minute that is causing many stations headaches. They may be given a series of 30-second films and be told to wait for instructions on how to splice them together. The word often comes at the last minute and errors may occur. A few stations make a surcharge for this splicing, usually around 8% of the minute rate.

Don Trevor, VP and radio-TV director at Doyle Dane, says even that old bridge "and now another product from . . ." is disappearing. "It takes away valuable time and is unimportant," Trevor says. "Now one commercial just fades out and a new one fades in. Unity is impossible. You might be selling a Latex bra in one and a throat lozenge in another. There's absolutely no unity. It would be a mistake to try, as a matter of fact."

Trevor says the main thing to remember when creating a 30-second commercial for a piggyback is to make it convey one simple thought. "Don't try to cram a lot of ideas into it as you would with a 60. Keep it simple and direct, and you make a point." Trevor says he, personally, prefers, for esthetic reasons, "the nice, beautiful one-minute commercial. But I don't think you can argue with success. I think the advertiser gets more for his money with a piggyback."

It would appear, then, that the NAB Code Authority's attempt to reduce clutter by defining a nonintegrated piggy-

back as two separate announcements achieved very little. Bell says he believes that the piggyback, though it is a matter of great concern, can't be looked at in isolation. "We are taking another look at the whole question of commercial time standards in which the piggyback is only one element," he says. "All nonprogram elements in a schedule and how they are placed have an effect on viewer reaction. We are taking a look at present time standards—how many commercials in an hour, how many in a row—to see if other types of standards might be more realistic. We also are going into the question of commercial interruptions, with which the present code does not deal but which can be a definite viewer irritant. Another element we're examining is ABC's added spot on *Batman*. You can't take any of these problems and isolate them and solve them. They're all part of the overall view of the television schedule." He added: "Out of our discussions may come recommendations for some new standards."

COMMERCIAL ESCALATOR

Donald H. McGannon, president of Westinghouse Broadcasting Co. and a general in the anticlutter army, notes a similarity between the problem of the *Batman* extra spot and the proliferation of piggybacks. In a letter dated March 15 to Thomas W. Moore, ABC-TV president, McGannon wrote:

"As I think back upon our conversation, I am forcefully impressed by the concern you expressed for the increasing problem of piggybacks. This is a past situation that in my opinion will be closely paralleled by the escalation of commercial content in prime time. I believe the genesis of piggybacks found itself in the ABC daytime network schedule and then proliferated across the face of the industry. There were several instances where individual broadcasters were individually unable to resist the industry's economic pressures that were created. This is manifest in the current situation and would be aggravated considerably if the two nights (in which *Batman* is slotted) were extended to five and in turn escalated by the other two networks."

On the specific issue of piggybacks, McGannon believes they would be extremely difficult at present to outlaw, but a successful effort could be made to prevent their increase and perhaps even roll them back. He says the networks have the best opportunity to do this by limiting piggybacks to so many per unit of time sold.

One of the problems the anticlutter forces say they face is the difficulty of researching the effect overcommercialization has on viewers. The separate environments of the people tested make a difference and yet are impossible to

isolate. For example, a person interested in buying a new car has a much more favorable impression of a car commercial than someone who isn't in the market for an auto. And sensitivity to commercials for such products as foundation garments or stomach remedies varies from person to person. Also, there is the question of how many other messages are coming at the viewer from rival media. Is he also reading comic books, going to the movies, seeing his analyst?

There seems to be no scientific research available that says the public loses interest at a certain level of commercialization. In fact, a pro-piggybacker, George Polk, advertising director at Alberto-Culver, says people are attracted much more to the crowded restaurant than the empty one, and this is why stations with lots of commercials are more popular too.

Despite the lack of decisive research on the piggyback as it relates to the viewer's apprehension of clutter, there are plenty of studies available on the piggyback as a sales tool. The Schwerin Research Corp., which has taken a number of looks at the double-harness form over the years, has this to say on the why of multiproduct commercials:

"As the costs of television advertising have spiraled upward, it has become increasingly difficult to maintain circulation and frequency of exposure for most products with the same amount of dollars. Many advertisers have turned to the multiproduct commercial as a means of compensating for this loss of reach and frequency. Use of the multiproduct commercial not only augments

gross exposure, but can increase the efficiency of the advertising budget in other ways:

"It offers a logical opportunity to present additional varieties or forms of a basic product.

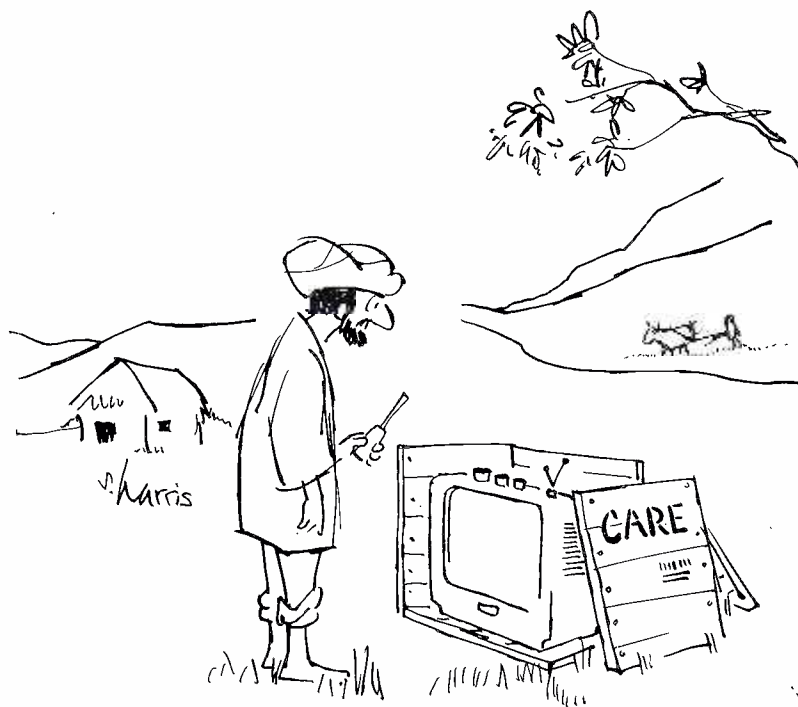
"Television exposure may be secured for low-budget products which could not otherwise afford it.

"Rapid awareness of new products may be gained with minimum expenditure, (though to achieve real motivational impact, an unfamiliar brand may require more time in which to present its credentials convincingly).

"When a basic campaign is weak, the multiproduct commercial may be an interim resort to maintain brand exposure economically while searching for more effective vehicles," Schwerin says.

The research company, in its *SRC Fact Sheet* summarizing its experience with multiproduct commercials, goes into the question of length. "The standard 60-second television commercial message is a hand-me-down from an entirely different medium—radio—and originated there as a happenstance of broadcast operations. It is not necessarily the optimum length for every sales story. The fact is that the standard length can often be abbreviated without corresponding loss of motivational strength, and that is the key to the effectiveness of multiproduct combinations."

The Schwerin *Fact Sheet* says that generally "a weak commercial will not be improved by shortening. The first step, therefore, for an advertiser who is accustomed to using 60-second commercials, is to determine the strength of the full-length effort, then find out whether

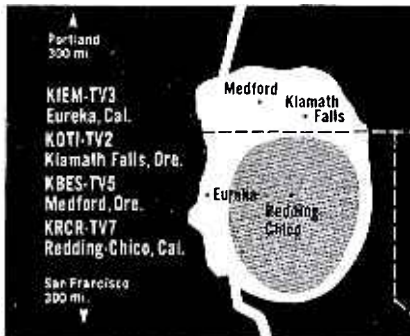


TELEVISION Magazine, May 1966

More selling opportunities for you on the West Coast

CAL-ORE TRIO TELEVISION STATIONS

EUREKA—Ch. 3 MEDFORD—Ch. 5
KLAMATH FALLS—Ch. 2



A \$848,985,000 EBI market on the California-Oregon border reached only from within

THE CAL-ORE TRIO

adam young Inc.
New York, Chicago, Atlanta, Boston, Dallas, Detroit, Los Angeles, St. Louis, San Francisco

RESTAURANT
VOISIN

One of the Great Restaurants of the World Presents

THE CLIENT LUNCHEON

For that most important social or business luncheon, our courtesy limousine will escort you and your guests to the Voisin for an unhurried luncheon in quiet, relaxed surroundings.

At the prix-fixe price of \$5.50

FOR DINNER AND LUNCHEON RESERVATIONS
MICHEL LE 5-3800

Restaurant Voisin
30 East 65th Street
New York City

PIGGIES ON TV'S BACK *continued*

it can be successfully abridged, and finally discover how well two or more such abridgements survive the mating process."

In another bulletin, Schwerin listed these rules-of-thumb for getting the most out of multiproduct commercials that share the same brand name:

"(1) Let the major product run interference for the minor: Lead off with your better-known product. (2) Give more time to the major: Optimum results have been obtained from commercials that split their time 40-20 and 35-25. (3) When both products are 'major' (usually when they are in nonrelated fields) consider giving them equal time: 30-30 splits have done well in this circumstance. (4) Try for dissimilarity between the two segments, in tone, pacing, approach, or technique: it helps each product project an individual image. (5) If mood and straight sell are being coupled, start with mood."

INTEGRATION EFFECTIVE

The fourth point helps to show why integrated commercials have a hard time competing with their piggyback brothers. However, in a special report on the integrated form that appeared shortly after the NAB opted in its favor, Schwerin says:

"We're surprised that so few integrated commercials have been turned out over the years, considering the number of advertisers who are selling from a corporate (rather than brand) platform. One reason, possibly, is that the 30-30 piggyback format has been so productive and versatile that it has seemed much the more attractive route for advertisers with a stableful of brands. But at its best the integrated multiple-product announcement has been highly effective."

Schwerin gives two general guidelines

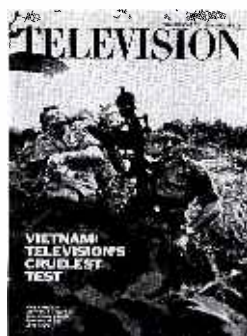
for an advertiser to bear in mind when considering the integrated approach: "(1) Stress product difference if you're presenting different forms of the same product. Avoid like the plague the implication of replacement or interchangeability. (2) Display is not enough. The static 'parade' approach tends to be the least effective form of integrated sell. Offer reasons why, demonstrate; explain your products—don't just introduce them."

The Schwerin rule-of-thumb recommendations on piggybacks that share the same brand name came out in the corporation's January 1960 bulletin. Some three years later, however, after Schwerin examined its total experience in split-commercial evaluation, it took this view: "After looking at the data from every conceivable angle, we are forced to conclude that there are no iron-clad laws governing the piggyback commercial. Each piggyback seems to be a law unto itself, to generate its own unique Gestalt, and to possess its own private—and often unanalyzable—interrelationship of parts."

Schwerin said it was able, however, to find the answer to one question: How does the 30-second commercial as part of a 30-30 piggyback perform compared to its performance as an independent commercial? Results of a study showed that the piggybacked 30 had the same effectiveness as the independent in 62% of the cases, it was less effective 30% of the time and more effective in 8% of the cases.

NO SWEAT

Sellers of spot TV have found that the reduction of effectiveness of a piggybacked 30-second commercial in 30% of the cases does not seem to worry advertisers enough to entice them to buy independent 30's. Last year efforts were made but eventually abandoned to popularize the prime-time 30-second commercial



We'll Be Pleased To Send You

TELEVISION

Every Month

- 1 YEAR \$5
- BILL COMPANY
- PAYMENT ENCLOSED
- 2 YEARS \$9
- BILL ME

*Add 50¢ per year for Canada
\$1.00 for foreign*

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Mail to Television Magazine, 1735 DeSales St., N.W., Washington, D.C. 20036

among national accounts. Some stations priced them at the bargain rate of 110% of the 20-second rate—but there were few takers. The piggyback habit, once formed, is hard to break.

The defeat of the campaign for independent 30's is just one of the many casualties that bestrew the highway on which the piggyback is making its triumphal march. Some pretty big corpses line the road. Even Procter & Gamble, television's biggest customer, was forced to retreat from its original hard-and-fast rule against placing any of its commercials adjacent to a piggyback. The liberalized instruction that went out to Procter & Gamble's agencies was to avoid when possible being back-to-back with a piggyback, since P&G's prefers it that way, but not to make a point of rejecting anything just because it's next to a split-product commercial.

TESTING THE WATER

Procter & Gamble has taken at least a toe hold on the bandwagon. The most recent *TV Code News* lists three P&G piggybacks reviewed within the month: two for Hidden Magic and Gleem, and one for Hidden Magic and Zest.

The Corinthian station group, which imposed an outright ban on piggybacks for a while, tossed in the towel early last year and announced it would accept them on a pre-emptible basis, subject to the limitations of the NAB code. There was a trace of bitterness in the tone of C. Wrede Petersmeyer, president of Corinthian, when he made the announcement: "Our policy of nonacceptance was based on the belief and on the hope that most of the industry would maintain a similar position. However, piggybacks are being produced by advertisers in ever-increasing volume and apparently they now are being accepted by virtually all broadcasters. Under such circumstances, continuation of our original policy will serve no useful purpose."

Even lesser measures than outright banning of piggybacks have proved unenforceable by individual stations and station groups. Several of them in the past introduced various degrees of premium rates for the double-deckers, but resistance from such advertisers as Colgate, American Home Products and Alberto-Culver swept them away. The policy of Colgate, for example, is to cancel all of its business on any station that either rejects Colgate piggybacks or charges extra to carry them. Such a harsh policy usually brings swift results.

Even the station representatives, who might be presumed to have a stake in eliminating piggybacks if they do indeed harm local business, have not taken a united stand calling for abolition of the multiproduct announcements. Many, of course, oppose piggybacks individually, but other station representatives say that

the way an advertiser divides up the time he buys is pretty much his own business.

A marketing publication put out by Broadcast Communications Group, station representatives, says that most media people emphatically deny that piggybacks are causing advertisers to spend less in the spot medium. It sums up this attitude by quoting James H. Fuller, broadcast supervisor at Young & Rubicam:

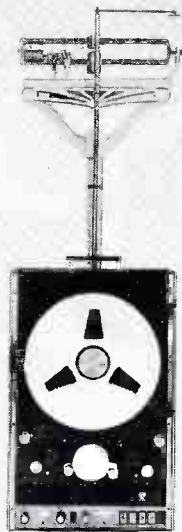
"I believe that piggybacks are adding money to the medium rather than taking any out. Actually they arise out of advertisers' needs to get more mileage from their budget but not out of any wish to curtail allocated moneys. After all, if an advertiser can get greater reach and frequency for his brands — i.e., get more out of his buys — he is more likely to put more money rather than less into the medium."

And, concluded the Y&R man: "Piggybacks are basically the result of a different buying strategy rather than a symptom of advertisers trying to decrease their TV spending as conditions both in the medium and in the marketplace change from year to year. Advertisers and their agencies will always have to

find new media strategies to answer the changing needs."

A question that bothers some of the anticlutter crowd is whether the piggybacks might not be like an amoeba, subject to a sexual reproduction by division. For example, Bristol-Myers, which has been running some 15-second commercials for Ban tacked on to a 45-second commercial for a number of other B-M products in a piggyback, is now seeking to buy 15-second availabilities for the Ban ads alone. Some station representatives fear that as the 15-second spot grows more popular, it will start to appear as part of a 15-30-15 package, and thus the triggyback will be off and running. The next step then could be quadruple 15's, doubtless to be called quarterbacks.

Undoubtedly, the last word is yet to be said in the controversy over piggybacks. The study may clear up a lot of questions, particularly the effect piggybacking has on time sales. But beyond that is the fresh look the NAB Code Authority now is taking at the whole question of commercial time standards. Out of that body's work may come recommendations that place piggybacks in proper perspective. END



Heavyweight

The "brute" of the Westel television recorder line. It takes all of 75 pounds to meet full broadcast specs. But another Westel recorder does it in 30. For full details on the Westel* Studio Television Recorder write Westel Company, 298 Fuller Street, Redwood City, California 94063.



WESTEL

Wheeling, dealing, blues singing emphasize one fact: movies draw big TV audience

even more critical.

In the six-station New York market, 150 to 180 films are wound into the stations' projectors during an average week. CBS-owned wcbs-tv, the single biggest film user in the market, schedules 1,800 movie programs a year. At this rate, in New York alone, there are almost 10,000 feature-film programs run a year. Even though many of the movies on these programs are in their third, fourth even tenth time around, at least 700 individual films strut the stage of small screens each year. Projecting these figures, conservatively, on a nationwide basis, gives a vivid indication of just how drastically the faithful moviewasser is drying up. As a matter of fact, on a clear day you can see the bottom. It is almost impossible to be certain exactly how many movies are at this moment left unsold to television. (Distributors tend to get nervous when asked about numbers.) Even well-informed estimates vary so wildly that their sum total is meaningless. But even at the top end (750-1,000 films), network and local programmers don't have enough available to sit back and take it easy.

A SELLER'S MARKET

Opinions on just how bad the shortage is at the networks also vary widely. Sal Ianucci, CBS-TV business affairs VP, sees the coming season's five feature-film programs as the peak in network usage, with five nights continuing for two or at most three years. Other voices predict that Monday and Wednesday will give birth to their own "nights at the movies," though it is difficult to see where the networks could find, or co-produce upwards of 200 films per season. Reasonable estimates of network stockpiles give CBS enough films on hand to sustain two more seasons of two films weekly, NBC probably another year at the current rate, and ABC possibly two more years at its one-per-week pace. After this, according to Ianucci, feature films will roll back to three nights a week and stay there as long as the people are willing to watch them.

One predictable result of the increasing shortage of films is a seller's market. The moans from the buyers in this crowded marketplace are deafening. Says one such sufferer, a buyer for a station organization: "Anything with sprocket holes in it will sell today. People are taking anything, and the trick is just to find and buy product. Some stations are buying feature packages that still have three or four years to run on other stations in their markets. They are in line waiting."

Although it is true that the greatly

increased demand for "anything with sprocket holes" has made things easier for distributors, especially in comparison with days not too long ago when competition for the group and local-station market kept price tags on the low side and salesmen out of breath, the seller's market has brought syndicators some new problems. According to Lou Friedland, syndication VP for MCA Television Ltd., one of these woes is greater selectivity. "As you approach the final count on features—the great product gone, the large middle range now in—face it, B pictures—the film buyers have become much sharper. They understand the use of features better than they ever did before," says Friedland, "and they want information, film by film, number by number."

All the wheeling, dealing, and blues singing are generated by one overwhelming fact: Movies work. In terms of consistent audience draw and relatively economical program fare, movies work better than anything else. It is surrealistic, therefore, to imagine that television program executives are going to roll their eyes upward, shrug their natural shoulders and say: "So when they're gone, they're gone."

Television is an aggressive animal with a superior sense of self-preservation. What Hollywood can no longer provide for television, television will provide for itself. Decisions in this direction have been increasing geometrically. The dark spectre of an empty film library is causing even traditionally conservative film buyers to become involved in deals that are, at best, speculative.

OGRE BECOMES ANGEL

All three networks, and many station groups, have entered into alliances with major film producers or smaller independent outfits to develop movies for television (see box, page 59), usually with short-run theatrical distribution as part of the bargain. The irony of the situation is that television, once the hated ogre in Hollywood film producers' nightmares, may become one of the primary financial angels for theatrical features.

Co-production arrangements are numerous, and they come in many shapes and sizes, depending on the needs of the television outfit that enters into them. Generally speaking, the network deals involve a small number of pictures (six to ten) with relatively high budgets (\$1 million and up). Costs of making the features are usually split down the middle, with the film company getting theater benefits and the network getting exclusive television rights. An important

by-product of these arrangements is the possibility of the feature giving birth to a television series. (This phenomenon, although nothing new as far as movies are concerned—*Wackiest Ship in the Army*, *12 O'Clock High*, etc.—is of particular interest to network programmers, and has already borne fruit for ABC with the development of *The Iron Horse* series from "Scalplack," a feature movie made for the network by Columbia Pictures.)

Besides incubating new series, features made for TV can serve as a measurement of audience reaction to new or renewed series ideas. One example of this is a two-hour film (to be called "Dragnet 66" or "Friday") produced by Jack Webb and Universal. Webb, who folded his original *Dragnet* television series when the ratings were still healthy to look for even greener grass, now feels that the time may be right for a comeback of the realistic detective story. Ratings on the movie will give him a better barometer on his audience than most series producers get.

SON OF A TV SERIES

Another facet of this feature-series business brings the process full circle—movie to series to movie, the elongation of an episode of a popular series into a feature film for theater distribution alone. Currently a theater double bill of feature-length *Man from U.N.C.L.E.* films is playing the country, and some time ago a *McHale's Navy* feature did creditably at the box office. So far no one has brought out a feature made from a series spawned by a feature—for instance, a new theatrical release titled "12 O'Clock High"—but such a possibility is not to be discounted in the imaginative inbreeding that is going on.

When thinking first started in network corner offices about filling the impending film gap through co-financing feature product, the idea was that films should be shown exclusively on television, without theater distribution. Two feature films co-produced early in the game by NBC and Universal, "See How They Run" and "The Hanged Man," were shown on this television-only basis, and neither broke any ratings records. (The third film to come out of this pioneering deal, "The Killers," was considered too rough-and-tumble for the home screen and was distributed to theaters only.) "Scalplack," another television-backed film with no prerelease in theaters, showed a similar tepid effect on ratings. Apparently, audiences are just not turned on by films they have never heard of. On the television-only basis, a movie is competing as just another TV

DISTINCTIVELY DETROIT



Photograph by George Kawamoto

THE LARGEST FLAG IN THE WORLD, 235 feet by 104 feet, is displayed every Flag Day on the facade of The J. L. Hudson Company's downtown Detroit store.

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million each. At least three will be released to theaters for 15 to 18 months before TV premiere. First of the six, now in production, is entitled "Dangerous Days of Kiowa Jones," a western with Robert Horton. ABC also has a deal with Ivan Tors for two pictures aimed at series

American stars) at \$250,000 to \$600,000 each. For RKO General and other station release after 18-month theater run. Four of the 12 are completed, including "Code Name Jaguar" and "FX18 Superspy." Production on all others is scheduled to be finished within seven months.

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Numerically, American teen-agers make up the smallest segment of the TV audience. Monetarily, these same teen-agers spring for \$12 billion a year. Television has always programed for the tots but has generally ignored 12- to 17-year-olds — until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along.

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In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzlement grown to the point of explosion. An analysis of the CATV fires now burning — and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government — is detailed in this report.

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For almost two years TELEVISION MAGAZINE examined the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.

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It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.

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CO-PRODUCTION *continued*

vision programing for Westinghouse, indicates that the deal may be the first of many for his company. "As a station operation," he explains, "we have more need for bulk than for the kind of blockbuster quality that the networks look for."

Stations need product for bookings at all hours of the viewing day. With the sheer volume necessary and the limited money available to spend on it, group deals are likely to be a source of what Friedland calls the "middle range" — the B picture. Pack and others like him, far from being displeased about this, welcome it. "One of the recent major problems in the film business has been the rising cost of making American movies," says the Westinghouse executive. "A package of 30 \$500,000 films revives the whole concept of the B-budget film. And when you think about it, some of the older films that evoke critical praise and get high ratings today were made as B movies."

MOTION-PICTURE TEST TUBE

Pack optimistically predicts that the high volume needed and the short time in which to produce it will force producers into at least some experimentation with people and ideas. The suggestion that television demands could actually spur Hollywood into making more low-budget, artistic films on the style of "Marty" and "David and Lisa" may sound like cinematic pie in the sky, but it is just possible that after ample numbers of "safe" films are made there could be some imaginative generation in future product if only because of the high numbers of films needed.

At least for a while, however, the producers who get the nod from station groups to produce packages for individual-station syndication are probably going to be hard-minded businessmen who have proved their abilities to grind out features at a steady, rapid pace. These producers couldn't care less about cinema techniques and all that jazz. They want numbers, and so do the television companies who foot half of the bills. They may (as in the case of Sidney Pink, producer of the Westinghouse 30) do most of the low-budget films out of the country, with one or two stars who are no longer demanding big money and a throw-together cast of European actors and extras.

If there is a trend in the kind of stories the group-produced pictures will tell, it is toward science fiction and action-adventure. West Coast producer Harold Goldman is in the process of putting together a package of 13 low-budget (\$400,000-\$500,000) films of this genre, and the package has been purchased by more than 50 stations, including the past masters of film buying, the

CBS-owned stations. Although these movies are not being made with specific television backing, the fact is that almost no films now and in the future, especially the low-budget kind with a relatively limited box-office draw, are made without some idea of television sale.

Current group-backed productions are all slated for theater release before their television careers begin. In most cases 18 months is the magic number, and it is during these 18 months that the film makers hope to realize their profits. After this period of theatrical distribution, with the gratuitous promotional benefits that it entails, TV gets the films for group use or station syndication.

The possibility that 18 months or even two years in theaters are too short to generate sufficient interest in new movies is dismissed by most television executives on the grounds that the theater audience and the TV audience are largely separate entities. At any rate, television stations need fresh product without much delay—some to the extent that even a year and a-half may seem like a long time. Some partners in co-production agreements look for a salutary effect on the product itself from theater exposure.

Although the Westinghouse arrangement is the likely archetype for group co-production, there are variations on the theme. One of the most subtle of these to date is the agreement between the CBS-owned stations and Harold Goldman's Television Enterprises Corp. CBS stations' executives are quick to deny that this amounts to co-production in any form, but there are certain aspects to the deal that offer an incentive to would-be producers of movies for TV.

Although the CBS stations have not prepaid TEC for the package, and the stations retain the option to reject any of the films that don't meet their standards, the signature of a major station organization on a contract is bound to



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make financing more readily available to the producer, or, as in the case of TEC, can give the sales staff something to crow about to other potential buyers. This, though not co-production in the technical sense, is another of the ways that television is aiding in the generation of new film product. It is also a significant sign of the times that the CBS stations have for the first time contracted for a film package in an embryonic, preproduction state. As in other deals, the pictures will run for 18 months in theaters around the country, for the most part as drive-in double features.

TEC has also completed negotiations for sale of the same package to the Time-Life stations and the Storer group, as well as individual stations. The company looks for television consumption to generate increased production. TEC president Jerry Kurtz says: "This initial batch of 13 is only a beginning. By January 1967 we hope to be turning out 26 pictures a year for station use. We have started negotiations with the networks for parallel-type arrangements now that we have a track record with the stations." Kurtz doesn't think that there will be any problem putting out 26 pictures each year, but he does admit: "If all the pictures and deals that get talked up are actually made, you'll find about 12,000 films being turned out next year."

50-50 PROFIT SPLIT

Another outfit moving somewhat tentatively into co-production (on a basis similar to Westinghouse) is ABC Films, with a straight 50-50 deal with MPO Videotronics for about 12 films over the next year and a-half. MPO Videotronics will handle the 18-month theatrical distribution with ABC Films taking over after that on TV syndication rights. One notable difference between the ABC Films deal and others is that the two co-producing companies will split the profits down the middle on both theatrical distribution and television. The first film in this venture is now in production in Nassau. Budgeted at around \$400,000, the film is titled "Agent 36-24-36" and stars Troy Donahue. The other films will probably be similarly priced and will also be action-adventure and science fiction.

An additional project touching in the area of co-production, according to ABC Films VP Jack Arbib, is a possible \$1.5 million Cinemascope theater remake of the Buck Rogers sci-fi epic. There is, of course, another possibility that this could end up as a series instead of a theater feature, and Arbib can't resist noting that the merchandising potential (a la *Batman*) is "fantastic."

One of the most immediately apparent changes wrought on the film industry by the growing demands of television

for feature product is the almost exclusive use of color in future American-made movies. There are still many fine black-and-white films on the market (many of the meritorious movies made in the last decade have been black-and-white), but color is becoming an increasing concern of the station and network buyers. The same station organization buyer who decried the fact that anything with sprocket holes will sell makes the point that "color film is in particularly big demand. Color is being used on many stations as a sales tool."

Well, golly, it all looks pretty rosy, doesn't it? Looks like those village elders are going to come through again, the new wells they're digging are going to gush forth moviewasser just as sweet and tasty as the old stuff. Well, just to keep optimism in its place, it seems imperative to point out that there are a lot of questions beginning with "if" that only time can answer. And until these questions are answered, no one, pro or con, can say for sure whether co-production is the most valid solution to the impending feature-film shortage.

The pessimists, and there are many, are strong in their forebodings. One of these men, a high-ranking executive involved closely with both theatrical and television-film distribution, sums up the single most dangerous threat to most

co-production programs as they now stand. With few exceptions, one of the major tenets of co-production is that the film maker will pay his overhead and reap his profit from the 18 months or so of theatrical distribution. However, the costs entailed in full distribution and promotion of a movie are steep (for instance, normally about 200 prints are needed, and for a color film this means a lot of cash), and these costs have to be borne by the theatrical distributor alone. Moreover, there is by no means as severe a shortage of features for theaters as there is in television—the only shortage is for blockbusters, and no one pretends that films co-produced for television consumption are going to win many awards.

A final question about potential profitability is whether young moviegoers, an important segment of the theatrical market, will be willing to spend their allowances for the kind of adventure and science-fiction fare that they get free every night of the week on TV. Of course, no matter what woes beset the theatrical distributor, TV stands to gain from the co-production deals now in the works. But if the movie-house end of the business can't get out of the red, there may not be many co-producing hands for television programmers to shake next time around. END

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The really big question for TV's future

THE article by Harry S. Ashmore appearing elsewhere in this issue was selected for publication in the knowledge that many readers would condemn this magazine for giving house room to seditious thoughts. The television establishment has conditioned itself to react more by reflex than analysis when an outsider asserts that things might be better than they are.

Ashmore will win no popularity contests in the broadcasting business when he suggests that television is incapable of elevating its own standards and is in need of regular guidance from a commission of independent critics. Still, his comments ought at least to be read before he is run out of town—if only because he is taking a position that, in general outline, is shared by a growing number of thoughtful citizens and institutions.

Ashmore speaks for the Fund for the Republic and its Center for the Study of Democratic Institutions which make no secret of their intention to create exactly the sort of watchdog commission that Ashmore has in mind. But Ashmore and his institutional associations are not alone in their determination to do something about television.

THE heavily endowed Carnegie Corp., as Ashmore himself points out, has underwritten a detailed study by a National Commission on Educational Television. But, as Ashmore did not report and may not know, the Carnegie commission has already begun looking beyond the confines of its original assignment. It is attempting to assay the natures of both the commercial and noncommercial systems, and at least some of its members are known to be toying with the notion that the commercial broadcasters ought to pay for their financial success by tithing to support the educational system.

Another endowment, and the largest of them all, the Ford Foundation, has recently hired Fred Friendly, former president of CBS News, as its television adviser. The Ford Foundation has put more than \$100 million into various projects in educational TV and may be looking for a change of pace. With the energetic Friendly as an adviser, the Ford people can expect a lot of advice, some of which may be influenced by Friendly's personal collision with the commercial system.

It cannot be considered mere chance that the Fund for the Republic, the Carnegie Corp. and the Ford Foundation are

taking hard, new looks at television. Though their activities—so far—are wholly uncoordinated, they are all motivated by the same phenomenon: the alienation of the intellectual community and the commercial television system.

Is there any way for television to effect a reconciliation with the discriminating members of the public who feel abandoned by the medium's pursuit of mass tastes? That question may be at least as important to television's future as those of more immediate commercial concern.

It is not a question that is susceptible to easy answers. Certainly the answers are unlikely to come from a parttime commission with the woolly mission Ashmore assigns. They must come from broadcasting itself. They must come in a program mix of wide enough variety to engage the attention of all significant segments of the public—including the occasional, if not regular, attention of those who believe themselves ignored now. □



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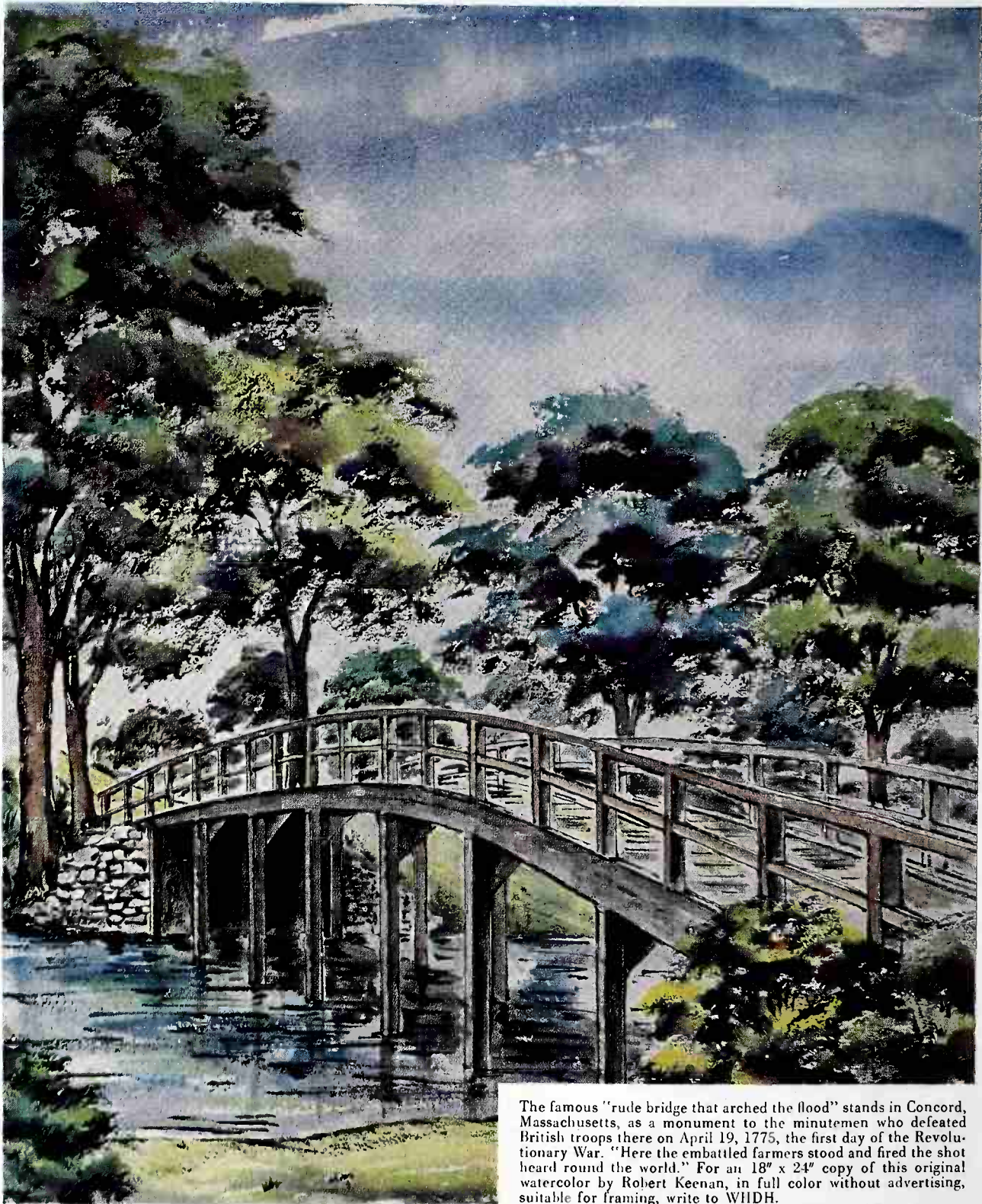
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