

ELEVISION

July 1968
Volume XXV
Number 7
One Dollar

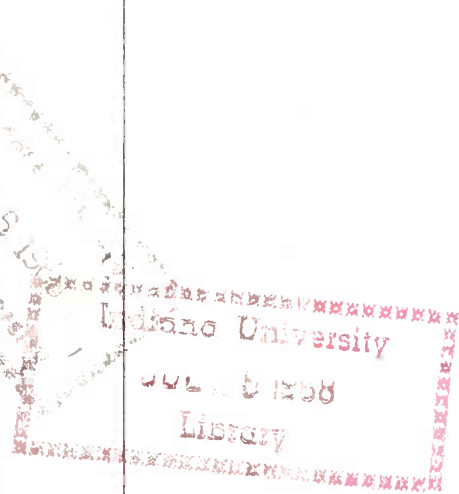
How TV Is Cracking The Newspapers' Grip On Department-Store Advertising Billings

Also In This Issue:

The Scramble
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In Noncommercial
Television

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News Coverage

Why Daytime TV
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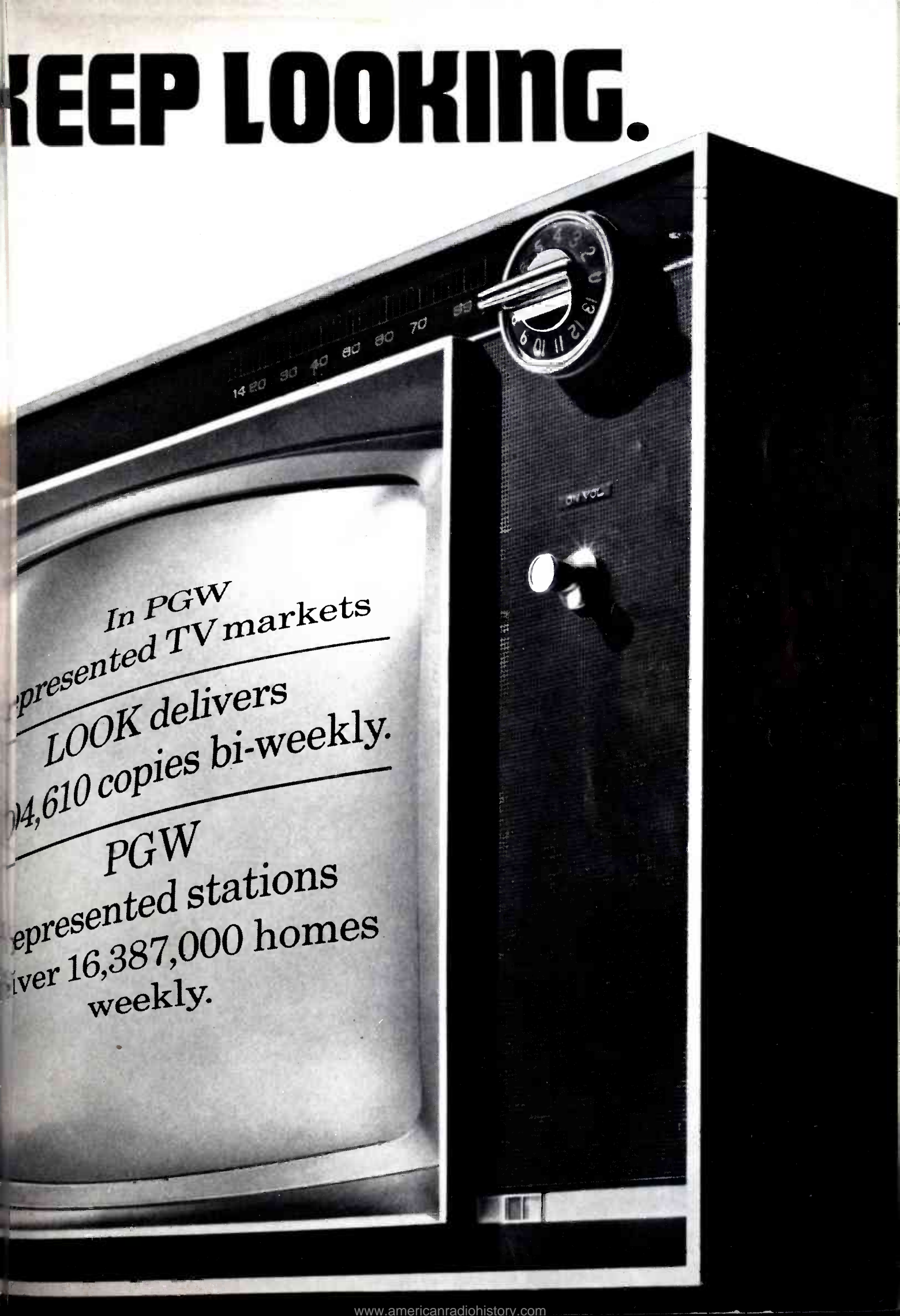


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TELEVISION

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ON
LOCATION

Washington: dissent in fashion at the FCC.

Paris: revolt against TV news suppression.

New York: the guru of TV turns to print.

Indianapolis: the modern Army and TV.

WASHINGTON:

The spirit of unrest sweeping the country, among college students, for instance, or political-party members disturbed over an inability to influence events by traditional means, seems to have infected—would you believe it?—the FCC. How else is the report of FCC Commissioners Kenneth A. Cox and Nicholas Johnson on Oklahoma-broadcasting to be explained? Reports by government-agency members that are unsolicited and unauthorized lie outside the bureaucratic pattern. But there is a possibility that, like so many radical practices these days, the Cox-Johnson report may achieve results.

For the two commissioners, the 308-page report—"Broadcasting in America and the FCC's License Renewal Process: An Oklahoma Case Study"—was, at the very least, therapeutic. For more than a year, they have been inveighing against the commission's method of renewing licenses. Too perfunctory, they would say every two months, as another batch of renewal applicants came up for commission action. Not enough attention paid to local-programming proposals of applicants, particularly in areas of news and public affairs. The commission, they would add, should pick out applicants proposing programming below certain minimums and ask them to explain how such proposals will serve the public interest.

And just as regularly, the commission majority would ignore them. For this commission, the kind of action Cox and Johnson were urging was out of the question (even if the manpower necessary to do the kind of review requested could be found within the money-

starved agency, which was doubtful). The commission majority feels such probing constitutes unwarranted interference by government in licensees' programming decisions, that broadcasters are the best judges of the programming needs of their communities. The 308-page report, then, served as a kind of release for the two commissioners' frustrations.

Its major conclusion is that in Oklahoma (Oklahoma broadcasters were chosen for study largely because they had the bad luck to be filing license-renewal applications at the time the authors conceived the project) "the concept of local service is largely a myth. With few exceptions, Oklahoma stations provide almost literally no programming that can meaningfully be described as 'local expression.' They provide very little that can be considered tailored to specific needs of their individual communities." The commissioners, who leaped from what they found in Oklahoma to the conclusion that such broadcast service is typical of the nation as a whole, proposed rules and procedures aimed at tightening license-renewal practices in a way that would, they suggested, require more local programming by broadcasters.

The two commissioners hung all of this on an argument broadcast-industry spokesmen themselves have used in urging broadcasters to provide more local service—preservation of the existing system. They noted that that system, which involves 7,500 radio and television stations using some 95% "of the most valuable frequency space," is based on local service. But if broadcasters, they said, choose to rely primarily on the entertainment mills of Hollywood and New York for product and ignore local serv-

ice, perhaps the commission should recommend that Congress adopt a system less expensive than the one now in use. "Technological and even political winds of change are beginning to whistle through the world of communications," they noted, adding: "If our television licensees are to continue to deserve protection against the importation of distant signals by CATV systems and against the possible development of direct satellite-to-home broadcasting, they must provide a range of local program services, a significant part of which should be presented in the evening hours. . . ."

The commission rejected the Cox-Johnson suggestion that it involve itself more deeply in programming decisions. But there is no indication the authors were disappointed. For, like demonstrating students, they had given up on those whose hands were directly on the levers of power; they were aiming at another audience, and got it. The report circulated among the Washington influentials, and received favorable editorial attention in *The New York Times*, *The Washington Post* and *The Washington Evening Star* (all, it so happens, associated with broadcast properties), as well as *The Nation* and *The New Republic*. (This reception was perhaps not surprising; criticism of the FCC is marketable stuff in Washington these days; Representative John Dingell [D-Mich.], chairman of a House Small Business Subcommittee, opened a hearing with this advice to the first witness: "A ringing denunciation of the FCC is never unwelcomed in this committee.")

Moreover, it's safe to assume that the report is being read with interest by the President's Task Force on Telecommunications Policy, which is readying its own report on how the spectrum can be used to best advantage, and in the Budget Bureau, which has been charged with the task of evaluating the present system of regulating telecommunications in the U.S. Indeed, Cox and Johnson expressed the hope their report would be helpful to "universities, foundations and other public and private institutions presently engaged in evaluation of our nation's telecommunications system."

The pressures generated through the press and the task force and the Budget Bureau could result in changes in the commission's license-renewal process—assuming, of

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ON LOCATION

from page 4

course, there is a recognizable FCC once the recommendations of the task force and Budget Bureau are published (in August, if deadlines are met) and acted upon. But what appears to concern broadcast-industry representatives in Washington more than the possible impact of the Cox-Johnson report on the technicians, scientists and assorted intellectuals working for President Johnson—after all, those people are, like the President, lame ducks—is the possible impact on whom ever the President names to succeed Commissioner Lee Loevinger, who left the agency June 30.

Commissioner Loevinger has been an articulate, strong-minded spokesman for the majority. Would a new member—and new members generally have no firm philosophy of regulation on entering the commission—be inclined to go along with the majority, or would he (or she) be susceptible to the arguments of Cox and Johnson who can point to a 308-page document in support of their position? Cogent or not (and the newspaper editorials say it is) the report has the look of authority.

Even with another ally, Cox and Johnson would still be in the minority. But with a third vote, they would be in a position to win more fights on programing matters than they do now. Revolutions within federal agencies, it seems, can be as unsettling as those on the campus. LEONARD ZEIDENBERG

PARIS:

In the old days, revolutionaries aimed first for railway stations, post offices, telephone exchanges. Now they go straight for the broadcasting system. The impact of the Czech revolution on people's lives has been most noticeable in the frank interviews with leading politicians carried so enthusiastically by the liberals in the Czech state broadcasting service. In France the situation in the radio and television studios is more confused.

In the Rue Cognac Jay, in Paris, the first result of the upheavals had been to reinforce the usual control over news broadcasts exercised through the infamous SLI (Service de Liason Interministeriel), the committee of broadcasters and civil servants that met every morning to decide the political line for the day. This control got worse. "There have been innumerable

cases of interference," Edouard Sablier, the director of television news, is reported as saying. "They came from everywhere, not just from the government and the ministry, but from ministerial staffs, high-up civil servants, governors, members of parliament, mayors and so on." A program on the university crisis was not broadcast until the chairman of ORTF (Office de la Radio et Télévision Française) had given his personal approval.

Then came the strike wave, and with it boldness on the part of the technicians and the radio journalists. The technicians struck, the radio journalists started to put out a really reliable news bulletin, (the only thing the strikers allowed on the air apart from music) with the news presented in its order of importance and not, as before, in a way politically convenient to DeGaulle's government. On television the management, notably Sablier, rolled with the punch. It allowed a certain amount more freedom: "Never before," said Sablier, "have we been able to show news shots of demonstrators and police grappling together. You have to admit that this is progress."

Given Sablier's limited ideas of freedom and the heady atmosphere of the studios, a clash was inevitable. It was delayed for a week, during which a lot more free public affairs programing went out than ever before. Demonstrations were shown and the university crisis discussed—though the television journalists were cautious enough to load this heavily against the extremists. And a number of moving and important statements were made by professors; notably one by the rector of Orleans university. This was republished in full by the prestigious *Le Monde* newspaper, an unprecedented event in French life. He described the freedom of life in American universities, and how professors actually ate with their students after lectures to continue the exchange of ideas. The vote of censure of the DeGaulle government in the National Assembly was televised whole (though because of procedural problems some of it had to be taped for use later).

Then came the inevitable crisis. The journalists arranged a series of three-minute interviews with political and trade-union leaders on their reactions to DeGaulle's first broadcast on May 24. This naturally included a lot of people hostile to him; the ORTF management

**Beginning this September,
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*Does not include network originated feature films on WABC-TV and WCBS-TV, and locally originated feature films (from a library of more than 1,400 titles) on WABC-TV, WCBS-TV, WNBC-TV and WOR-TV, and specials, both network and locally originated.

ON LOCATION

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was therefore worried that it looked unbalanced. After transmission had been twice put off it was cancelled on direct government instructions. This was too much for the telejournalists who voted 97-23 for a strike. The opportunity was also taken by the sports reporters whose demands were rather less revolutionary; their major demand (apart from more money and a single negotiating body) was that promotion should be 'honest'; this meant that no outsiders should be brought in to fill vacant senior jobs.

Early in June, as the rest of France slowly went back to work, the situation at the ORTF merely became more confused. The government launched the splendidly named Operation Stentor, by which the army took over the transmitters and sacked the whole top management of the ORTF, including Sablier.

Against this the government has offered to set up a commission of eminent men to study a new constitution for the ORTF as a means of insuring more objectivity in news. The commission will be up against a tradition that may be hard to suppress. Among the general run of French journalists there is an absence of the Anglo-American regard for objectivity. The French want from their media reassurance that all is well with their world or their beliefs.

As the French election campaign got underway in mid-June both opposition and government speeches were televised. That was a concession to balance. As to the eventual introduction of journalistic objectivity, that was something else. There was still wrangling over the composition of the commission to reform the ORTF.

NICHOLAS FAITH

NEW YORK:

Marshall McLuhan, television's only major philosopher and the leading celebrant of masscult, professor of communications, professor of literature now holding a \$100,000-a-year chair at Fordham University where he is its leading name, showed up at the Hotel Carlyle the other day to lend that name to still another activity: a monthly newsletter writer for something called Human Development Corp., which is in the old-time linear publishing business.

The event was billed by its press agents, and presumably by

McLuhan himself, as "a press confrontation" to explain and apparently defend the *McLuhan Dew-Line*, a multi-media publication that is to warn business, academic and government leaders of what is to come. McLuhan had arrived early and was chatting with some friends. It was the day after Dwight D. Eisenhower's second heart attack and McLuhan was remembering that old one about the President does too read—he reads every night until his lips get tired. McLuhan chuckled; his companion looked appalled.

The professor, looking very trim in a brown suit, was called to a table with a microphone and a lectern. He was introduced by Eugene Schwartz, president of Human Development Corp., an eager-looking younger man who had a fixed smile on his face.

McLuhan opened by denouncing the lectern, and 20 minutes later asked if there were any questions. He had barely mentioned the new project.

In his nonsequential monologue, McLuhan ranged far over his surrealistic landscape of software and hardware. He had found Salvadore Dali (but was later to mix him up with Pablo Picasso) on the cover of *TV Guide*. "This is a Salvador Dali painting. One of his greatest. It manifests the character of TV for the first time. It shows two thumbs and in the thumb nail of each thumb there is a TV image, the thumbs are highly textured, they're set in a kind of wasteland, they're carefully separated because TV is not only a tactile medium but the space of tactility is interval, not connectional. . . ."

McLuhan went on. The loudspeaker system didn't work and the heavy cardboard sign leaning against the hated lectern fell over. "This amazing picture has on the horizon a bit of brain tissue indicating the new software environment of an electric age in which instead of living in a world of hardware we live in a world surrounded by electric information which is an extension of our own nervous substance. . . . There are many other features of this amazing painting. And there is also a fascinating interview in which the interviewer is completely bamboozled of course by Picasso [sic]. I just can't believe the things he's saying could be true or meaningful."

McLuhan went on to explain the painter, Seurat ("The first to paint light through dots, just like the TV screen"), denounce the

ballot box ("a hot box, it's obsolete"), but he was becoming visibly annoyed by the noise made by two camera crews, one from NBC, one from AP, which had begun to set up in the back of the room. "By the way, we have an example of some hardware that belongs to the old technology of the 19th century. Notice how obtrusive, how obsolete it is, like the motor car. You know, you can tell when any technology is obsolete: when it seizes up, stops, jams the works. The motor car destroyed our cities, tore them apart. The cities were made by railways and steamboats. The jet plane simply passes them by, leaves them to become ghettos, slums."

The author of "Understanding Media" went on to explain the rage that is in children, in the population of the underdeveloped countries, in the Negro (They get "peanuts" amid images of great affluence).

That was also true of the students at revolt-torn Columbia University, McLuhan was saying as the noise of the camera crews continued. "You know it ought to be possible to dim down some of that RUDDY RACKET. . . ."

The noise tapered off and McLuhan shifted to his thesis that Marx came well after communism, that "when public services exceed the power of private wealth communism exists, it doesn't matter what you call it." Today, in an environment of free information such as television, "we live in a world of supercommunism."

But the power of this environment to hypnotize, to create somnambulism, is fantastic, "and our newsletter is going to try to snap people out of this age-old somnambulism."

McLuhan at last invited questions. The first two asked for subscription price (\$50 a year, "I think") and what has Human Development Corp. done previously? ("Its prior history as far as I'm concerned is zero.") Mr. Schwartz maintained his fixed smile. He leaned over and whispered: "Talk to them about Kennedy for a minute."

McLuhan refused and entertained some more questions. What were *Dew-Line's* multi-media aspects? Would it use the printing press? The speaker said he had nothing against the written word. "If you think there is any value to civilization meaning the institutions created during the past 2,500

(Continued on page 67)

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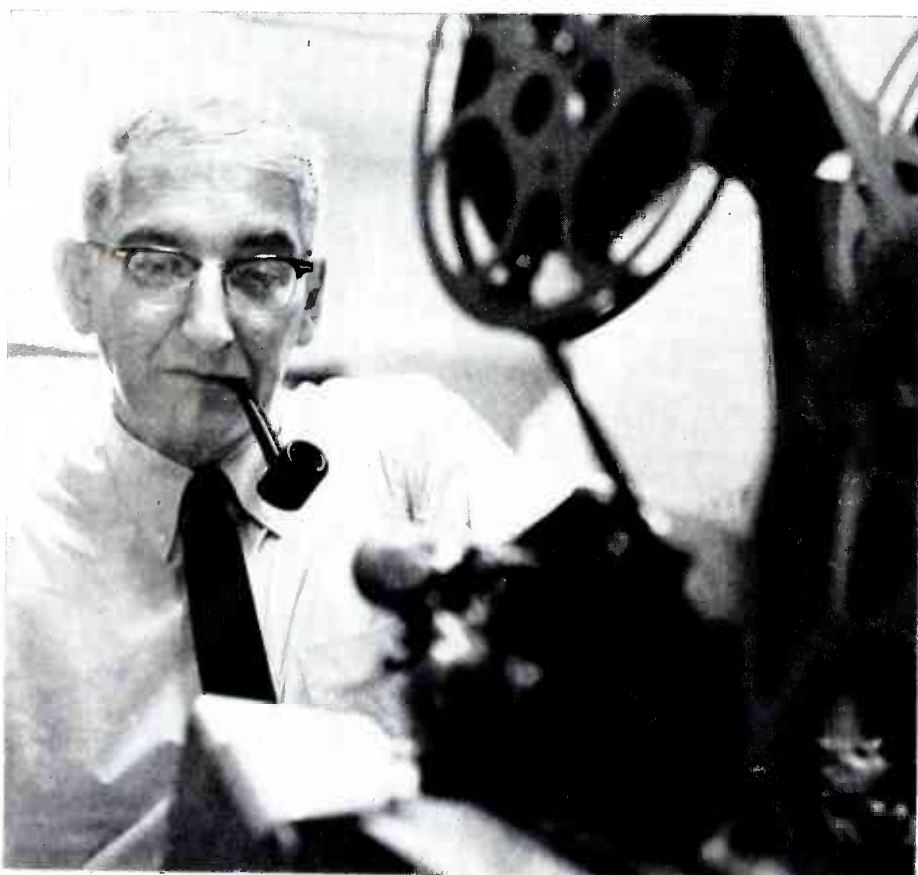
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*Saving over cost of nearest economy model high band recorder.



CLOSEUP



REUVEN FRANK. When last seen, the new president of NBC News was hard at work "re-establishing stability" following the sudden death of his predecessor, William R. McAndrew. Frank is nearly always hard at work, say his associates, who describe him as "hard-driving, prone to strong loyalties." In a recent conversation, Frank tended to hesitate to make sweeping generalizations about news. "I believe very much in letting the news and the shape of the news as seen by skilled and responsible professionals govern things rather than setting forth large statements. The function of an executive is to respond to his operating people." Frank was very much in the operational sphere, and plans, even as chief executive of the news division, to stay in it. He says he doubts that he'll replace himself (he was executive vice president). "I can't change who I am," he says. "I've spent 15 years doing programs and if I've had any contribution to make it's that I knew how programs get done. I could never lose my interest or participation because that's who I am." Frank joined NBC News in 1950 as a writer after several years at the *Newark (N.J.) Evening News*. He began experimenting with the weekly half-hour news format back in 1951, first with *Background*, then *Outlook*, then *Chet Huntley Reporting*. Frank was producer of the 1956 national conventions which saw for the first time the team of Huntley-Brinkley. He became producer of the *Huntley-Brinkley Report* from its start in October of 1956 until August 1962 and executive producer from May 1963 through June 1965. He was named vice president, NBC News, in January of 1966. Frank lives with his wife and two sons in Tenafly, N.J., and in his spare time tends to read newspapers. "I'm going to have a terrible time with retirement," he says, "because I've no avocations at all. And I don't do anything physical, I'm physically lazy, and I smoke too much. Especially right now."

FREDERICK W. FORD. "A year ago," says the president of the National Cable Television Association, "the question was whether CATV owners would have to sign their systems over to the copyright holders. Today, a great deal of the uncertainty is over." What Ford refers to was the benchmark Supreme Court decision that ruled CATV systems do not incur liability when they pick up and retransmit copyrighted programming. But cable systems didn't win everything last month. In another decision the Supreme Court affirmed the FCC's authority to regulate all types of CATV systems, and the commission quickly acted with this power. As a former FCC chairman, Ford well understands the rules under which the next industry battles will be fought. "If the FCC permits CATV to grow", he says, "it will grow very rapidly." Ford became the NCTA president after wending his way through a 26-year government career. Taking his undergraduate and law degrees from the University of West Virginia (his home state), he practiced there for five years until he joined the Federal Security Agency in Washington in 1939. Upon entering the government he was advised by a law-school professor from his alma mater that sooner or later the Republicans would return to power, and when the party did, he should join the Justice Department. After the war, he joined the FCC, moving up in the ranks. When the Eisenhower administration took over, he shifted to Justice, where in four years he rose to assistant deputy attorney general. He was appointed an FCC commissioner in August 1957 and served as chairman the last year of the Republican administration. In July 1964 he began his second full term, but resigned six months later to become NCTA president. Explaining the shift, he says: "I contributed everything I had to contribute. I wanted to go where the action is, to build something for the future."



STANLEY SLORANCE. "My job is to see that we get our money's worth," says Stanley Slorance by way of outlining his new appointment at Grey Advertising. Slorance has been named administrative manager of the newly formed commercial production administration department and elected a vice president to boot. The *raison d'être* of this new unit, says Slorance, is "to take the creative product here and produce it and get all the values we need with a minimum of waste." The official functions of the department Slorance now heads are cost control, supervision of the agency's production facilities, and go-between for the agency and client broadcast departments. If Slorance's new job sounds like a diplomatic post, to some extent it is. "It's a little like if you don't know who to call, call Stan. If I don't know the answer I can find it," he promises. How does he plan to save money for Grey Advertising? "Number one, understand the creative objectives," Slorance explains. "Number two, in seeking a supplier for production, we are bidding houses equivalent in terms of their facilities to meet our objectives. We are going to put the brakes on the art director who says 'costs be damned' when production values can be maintained at a more realistic price," he says. Slorance is originally from Edmonton, Alberta, in western Canada and studied at Queens University in Kingston, Ont. He joined Grey in 1961 where he has also worked as a commercial producer and a TV-radio business manager. Before joining Grey, he was production supervisor of TV Graphics, and prior to that, was with MPO and Lew Schwartz/Del Sol. Slorance now makes his home in East Brunswick, N.J., with his wife and three children. With his spare time, he does "dull things—I am neurotically attached to my kids."

FOCUS ON

FINANCE

Broadcasting, programing stocks strong gainers during June

Television stocks enjoyed another healthy month of growth through June. The TELEVISION index of selected stocks climbed slightly over 2% in the period between May 1 and June 13.

Although this was 1% less than the increase in the Standard & Poor Industrial Average during the same period, the average climb in the television stocks was held down to some extent by the virtual lack of movement (an 0.4% increase) in the manufacturing category, which weighs heavily in the overall average because of its large total market.

Broadcasting and programing stocks showed particularly strong gains, with the programing division up an average of 11.9%. The only category suffering a loss was service stocks, down 3.7%, almost solely because of a decline in Comsat stock value.

Comsat was one of only 13 stocks which declined during the month, out of 69 in the index. There were several major gains, including Bartell Media, which almost doubled in value. Vikoa stock shot up 41%, and among the programing stocks, Wrather Corp. gained 64%, Walter Reade 37% and Filmways 34%.

Wall Street observers noted that activity in the television stocks generally was a reflection of the overall market. The more volatile stocks generally were low-priced shares traded over the counter and on the American Exchange, while stocks of the bigger corporations traded on the New York Exchange tended to move within a much narrower range.

The month's major financial news developments for broadcasting stocks came at the closing of the TELEVISION index period, too late to have discernible impact on the market. That included the Supreme Court's CATV rulings and the FCC's increasing from 1% to 3% the amount of stock mutual funds may own in broadcast groups without coming under multiple-

ownership regulations.

Among the individual stocks, in the purely broadcasting category, both ABC and CBS gained. ABC was up 8% as it revised plans for its proposed convertible debenture issue and announced a film-purchase program which is expected to allow ABC to repay its remaining debt to International Telephone & Telegraph Corp., as well as add to working capital.

Plans for the convertible debenture issue were to cut it from the proposed \$75 million to \$50 million and to offer the issue to stockholders rather than the public.

Under the film purchase program, ABC will buy its motion picture inventory for telecasting on a pay-as-you-go basis, which is expected to eliminate about \$52 million in prepayments that would have had to be made by the end of 1968. Part of that money is to be used to pay off its remaining \$25 million loan from ITT.

CBS was up 7% as it announced plans to buy W. B. Saunders Co., a Philadelphia medical publisher, for \$60 million worth of stock.

Corinthian was up 2% as it announced record sales and earnings for the year ended April 30. Per-share earnings were \$1.19, compared to \$1.15 the previous year.

Metromedia climbed 12% as its stockholders voted to approve a two-for-one split of common stock and to increase the number of common shares from 3.5 million to 10 million and preferred shares from 70,000 to 500,000.

Observers credited Reeves 29% jump to reports of the broadcaster's interest in new nonbroadcasting activities.

Taft was up 8% although its annual report for the year ended March 31 showed per-share earnings down from \$2.03 the previous year to \$1.93.

Wometco gained 13% as it completed acquisition of the Commonwealth Theaters chain in Puerto Rico.

The purely broadcasting stocks were up an average of 7.6%. Broadcasting with other major interests climbed 6.7%. In this category, Avco had a 1% increase as it announced plans to acquire Seaboard Finance Co. by exchanging \$30 of a 5½%, 25-year subordinated debenture convertible into one-half share of Avco common stock for each Seaboard share. If all shares of the Los Angeles-based finance company are acquired by Avco, total value of the transaction would be between \$150 million and \$173.5 million.

Bartell Media's 94% leap was attributed to the 38% interest purchased in the firm by Downe Communications Inc. Downe representatives also took seats on the Bartell board, and Downe officials said they and associates have options on "well over 50%" of Bartell's outstanding stock.

Chris-Craft's 14% increase was laid to announcement that it has held preliminary merger discussions with Warner Brothers-Seven Arts. W7 was down 1% in the programing category.

Fuqua was up 5% as it announced agreement in principal to acquire U. S. Mobile Homes Inc. of Henderson, N. C.

Rust Craft's 27% gain came as it reported the second best year in the company's history, despite a drop in net income. Per-share earnings for the year ended March 3 were \$2.51 compared to \$2.82 the previous year.

Observers attributed Storer's 27% increase to improved profits of its Northeast Airlines subsidiary.

CATV stocks were up 3.7%. The biggest gainer in the category, Vikoa, up 41%, filed a statement with the Securities and Exchange Commission to register 200,000 shares of common stock, which are expected to yield \$3.2 million. The money is to be used to expand CATV holdings, buy equipment and acquire 2,800 shares of stock from an unidentified stockholder.

The healthy gain in programing stocks was laid primarily to generally good movie business during the month.

In the service category, Comsat's drop was blamed on a combination of uncertainty over possible changes in the Communications Satellite Act under study by the presidential communications task force and sale of 316,250 shares of Comsat common stock by ITT. The offer was sold out for \$19.6 million.

(See financial chart, page 16).

Last week your commercial was seen 500,000 times by Pittsburghers*.



But . . . you failed to reach 320,000 other Pittsburgh viewers like Ben Burdulis.



And 64,000 Pittsburgh viewers like Jim Sloan don't remember it!

You just can't afford a buy that delivers limited reach and frequency!

TO HELP YOU SELECT SPOT PURCHASES THAT WILL PROVIDE THE BROADEST AND MOST EFFECTIVE REACH OF THE PITTSBURGH TELEVISION AUDIENCE, WIIC-TV HAS OBTAINED COMPLETE INFORMATION ON 250 DIFFERENT SPOT POSITIONS.

THIS COMPUTERIZED INFORMATION INCLUDES DETAILED DATA ON TOTAL REACH, UNDUPLICATED HOMES AND FREQUENCY OF REACH FOR ANY COMBINATION OF SPOTS DESIRED. WE CALL IT "INSTANT CUME" ANALYSIS AND IT'S AVAILABLE FOR YOUR USE NOW.

FOR SOME EYE-OPENING FACTS ON EFFECTIVELY REACHING PITTSBURGHERS, CONTACT WIIC-TV'S GENERAL SALES MANAGER, TONY RENDA OR YOUR BLAIR TELEVISION MAN.

*An example extracted from ARB Instant Cume analysis. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



FULL COLOR WIIC-TV 11
FOR EFFECTIVE TV BUYS IN PITTSBURGH

Basic NBC Television Affiliate



Cox Broadcasting Corporation: 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

The Television stock index

A monthly summary of market movement in the shares of 68 companies associated with television, compiled by Roth, Gerard & Co.



	Ex- change	Closing June 13	Closing May 13	Change from May 13 Points	%	1968 High	Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Broadcasting									
ABC	N	61 $\frac{3}{8}$	57	+ 4 $\frac{5}{8}$	+ 8	69	44	4,682	288,500
CBS	N	60 $\frac{3}{8}$	56 $\frac{5}{8}$	+ 3 $\frac{3}{4}$	+ 7	61	44	23,300	1,406,700
Capital Cities	N	73 $\frac{3}{4}$	68 $\frac{3}{8}$	+ 5 $\frac{3}{8}$	+ 8	75	43	2,746	202,500
Corinthian	N	34 $\frac{1}{8}$	33 $\frac{1}{2}$	+ $\frac{6}{8}$	+ 2	36	23	3,384	115,500
Cox	N	62	56 $\frac{1}{8}$	+ 5 $\frac{7}{8}$	+10	62	44	2,866	177,700
Gross Telecasting	O	30	31	- 1	- 3	34	28	400	12,000
LIN Broadcasting	O	27 $\frac{1}{4}$	21 $\frac{1}{2}$	+ 5 $\frac{1}{4}$	+28	23	16	789	21,500
Metromedia	N	78	69 $\frac{3}{4}$	+ 8 $\frac{1}{4}$	+12	70	48	2,294	178,900
Reeves Broadcasting	A	17 $\frac{3}{4}$	13 $\frac{3}{4}$	+ 4	+20	20	10	1,809	32,100
Scripps-Howard	O	32	29 $\frac{1}{4}$	+ 2 $\frac{3}{4}$	+ 9	31	24	2,589	82,800
Sonderling	A	45 $\frac{3}{8}$	44 $\frac{1}{2}$	+ $\frac{7}{8}$	+ 2	48	24	800	36,300
Taft	N	44 $\frac{3}{8}$	41 $\frac{1}{4}$	+ 3 $\frac{1}{8}$	+ 8	46	30	3,363	149,200
Wometco	N	27 $\frac{1}{8}$	24	+ 3 $\frac{1}{8}$	+13	29	18	3,339	90,600
							Total	52,316	2,794,300
Broadcasting with other major interests*									
Aveco	N	49 $\frac{1}{2}$	48 $\frac{7}{8}$	+ $\frac{5}{8}$	+ 1	65	37	14,075	696,700
Bartell Media	A	19 $\frac{3}{8}$	10	+ 9 $\frac{3}{8}$	+94	21	9	2,106	40,800
Boston Herald-Traveler	O	56	52 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 7	71	48	565	31,600
Chris-Craft	N	40	35 $\frac{1}{8}$	+ 4 $\frac{7}{8}$	+14	44	27	1,663	66,500
Cowles Communications	N	15 $\frac{3}{8}$	14 $\frac{3}{8}$	+ 1	+ 7	17	13	2,944	45,300
Fuqua	N	41 $\frac{1}{2}$	39 $\frac{1}{2}$	+ 2	+ 5	45	38	2,270	94,200
Gannett	O	35 $\frac{1}{2}$	29 $\frac{1}{4}$	+ 6 $\frac{1}{4}$	+21	38	23	3,064	108,800
General Tire	N	29 $\frac{3}{8}$	28 $\frac{7}{8}$	+ $\frac{1}{2}$	+ 2	32	24	16,719	491,100
Gray Communications	O	13 $\frac{1}{8}$	12 $\frac{3}{4}$	+ $\frac{3}{8}$		15	9	475	6,235
Meredith Publishing	N	33 $\frac{1}{4}$	30 $\frac{5}{8}$	+ 2 $\frac{5}{8}$	+ 9	34	23	2,662	88,500
The Outlet Co.	N	32 $\frac{3}{4}$	28 $\frac{1}{4}$	+ 4 $\frac{1}{2}$	+16	33	20	1,056	34,600
Rollins	A	63 $\frac{3}{4}$	56 $\frac{1}{2}$	+ 7 $\frac{1}{4}$	+14	65	43	4,061	256,900
Rust Craft	A	42 $\frac{3}{4}$	33 $\frac{3}{4}$	+ 9	+27	46	29	727	31,100
Storer	N	59 $\frac{7}{8}$	47	+12 $\frac{7}{8}$	+27	61	36	4,180	250,300
Time Inc.	N	106 $\frac{1}{4}$	96 $\frac{1}{8}$	+10 $\frac{3}{8}$	+11	109	86	6,560	700,300
							Total	63,127	2,942,935
CATV									
Ameco	A	9 $\frac{3}{8}$	8 $\frac{7}{8}$	+ $\frac{1}{2}$	+ 6	13	8	1,200	11,300
Entron	O	5 $\frac{7}{8}$	5	+ $\frac{7}{8}$	+18	8	4	617	3,600
H&B American	A	13 $\frac{3}{8}$	15	- 1 $\frac{3}{8}$	-11	19	10	2,637	35,300
Teleprompter	A	29 $\frac{1}{2}$	31 $\frac{1}{2}$	- 1 $\frac{1}{2}$	- 6	40	24	994	29,600
Vikoa	A	22 $\frac{1}{4}$	15 $\frac{3}{4}$	+ 6 $\frac{1}{2}$	+11	24	13	1,359	30,200
							Total	6,807	110,000
Programming									
Columbia Pictures	N	43 $\frac{7}{8}$	35 $\frac{3}{4}$	+ 8 $\frac{1}{8}$	+23	45	24	4,477	196,400
Commonwealth United	A	14 $\frac{3}{8}$	11 $\frac{1}{8}$	+ 3 $\frac{1}{2}$	+31	15	7	4,090	59,800
Disney	N	68 $\frac{1}{4}$	58 $\frac{5}{8}$	+ 9 $\frac{3}{8}$	+16	69	42	4,230	288,700
Filmways	A	33 $\frac{1}{4}$	24 $\frac{3}{4}$	+ 8 $\frac{1}{2}$	+34	36	17	913	30,400
Four Star International	O	6 $\frac{3}{4}$	6	+ $\frac{3}{4}$	+13	10	5	666	4,500
Gulf & Western	N	51 $\frac{3}{4}$	50 $\frac{1}{8}$	+ 1 $\frac{5}{8}$	+ 3	66	39	11,620	601,300
MCA	N	77 $\frac{3}{4}$	70	+ 7 $\frac{3}{4}$	+11	80	52	5,000	388,800
MGM	N	41 $\frac{7}{8}$	46 $\frac{1}{2}$	- 4 $\frac{5}{8}$	-10	50	38	5,756	241,000
Screen Gems	A	28	31 $\frac{3}{4}$	- 3 $\frac{3}{4}$	-12	32	23	4,036	113,000
Trans-Lux	A	69 $\frac{1}{4}$	62 $\frac{1}{2}$	+ 6 $\frac{3}{4}$	+11	73	22	718	49,700
20th Century-Fox	N	33 $\frac{3}{8}$	34 $\frac{5}{8}$	- 1 $\frac{1}{4}$	- 4	37	25	7,035	234,800
Walter Reade Organization	O	13	9 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+37	14	7	1,583	20,600
Warner-Seven Arts	A	36	36 $\frac{3}{8}$	- $\frac{3}{8}$	- 1	38	26	3,746	134,900
Wrather Corp.	O	10 $\frac{1}{4}$	6 $\frac{1}{4}$	+ 4	+64	11	4	1,753	18,000
							Total	55,623	2,381,900
Service									
John Blair	O	29 $\frac{1}{2}$	29 $\frac{1}{2}$	-	-	31	20	1,080	31,900
Comsat	N	57 $\frac{3}{4}$	63 $\frac{1}{4}$	- 5 $\frac{1}{2}$	- 9	65	41	10,000	577,500
Doyle Dane Bernbach	O	37 $\frac{1}{2}$	35 $\frac{1}{4}$	+ 2 $\frac{1}{4}$	+ 6	41	31	1,994	74,800
Foote, Cone & Belding	N	19 $\frac{1}{2}$	17	+ 2 $\frac{1}{2}$	+15	20	13	2,116	41,800
General Artists	O	24 $\frac{1}{2}$	19 $\frac{1}{4}$	+ 5 $\frac{1}{4}$	+27	26	10	600	14,700
Grey Advertising	O	17	16 $\frac{7}{8}$	+ $\frac{1}{8}$	+ 1	20	12	1,201	20,100
MPO Videotronics	A	12 $\frac{7}{8}$	13 $\frac{7}{8}$	- 1	- 7	15	11	516	6,600
Movielab	A	15 $\frac{1}{2}$	14 $\frac{3}{8}$	+ $\frac{3}{8}$	+ 5	18	13	1,398	21,700
Nielsen	O	33 $\frac{3}{4}$	33 $\frac{1}{2}$	+ $\frac{1}{4}$	+ 1	40	27	5,130	173,100
Ogilvy & Mather	O	20	18 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 8	21	14	1,087	21,700
Papert, Koenig, Lois	A	7 $\frac{1}{2}$	6 $\frac{3}{8}$	+ 1 $\frac{1}{8}$	+18	9	5	791	5,900
							Total	25,943	990,100
Manufacturing									
Admiral	N	21 $\frac{1}{2}$	21 $\frac{1}{8}$	+ $\frac{3}{8}$	+ 2	25	17	5,082	108,800
Ampex	N	33 $\frac{3}{8}$	31 $\frac{1}{2}$	+ 1 $\frac{7}{8}$	+ 6	37	27	9,565	319,200
General Electric	N	89 $\frac{1}{4}$	91 $\frac{1}{4}$	- 2 $\frac{1}{4}$	- 2	100	85	91,038	8,116,400
Magnavox	N	50 $\frac{3}{4}$	51 $\frac{5}{8}$	- 1 $\frac{1}{8}$	- 2	56	37	15,410	776,300
3M	N	116 $\frac{7}{8}$	107 $\frac{1}{2}$	+ 9 $\frac{3}{8}$	+ 9	120	81	53,466	6,248,800
Motomtu	N	139 $\frac{3}{4}$	143 $\frac{1}{4}$	- 3 $\frac{3}{8}$	- 2	154	97	6,117	854,900
National Video	A	15 $\frac{3}{4}$	17 $\frac{1}{8}$	- 1 $\frac{3}{8}$	- 8	25	15	2,781	43,800
RCA	N	47 $\frac{1}{2}$	51 $\frac{1}{2}$	- 4 $\frac{1}{4}$	- 8	55	45	62,465	2,951,500
Reeves Industries	A	8 $\frac{1}{4}$	5 $\frac{7}{8}$	+ $\frac{3}{8}$	+ 6	8	5	3,327	20,800
Westinghouse	N	74 $\frac{1}{4}$	72 $\frac{1}{4}$	+ 2	+ 3	78	60	37,571	2,789,600
Zenith Radio	N	50 $\frac{3}{8}$	56 $\frac{5}{8}$	- $\frac{1}{4}$	-	66	51	18,849	1,062,600
							Total	305,681	23,292,700
						Grand Total	509,497	32,412,935	
Standard & Poor Industrial Average		110.74	107.43	+3.31	+ 3	111.00	85.31		

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

* Principal revenues from nonbroadcast sources.

When you want to see what you saw in your mind-use film.

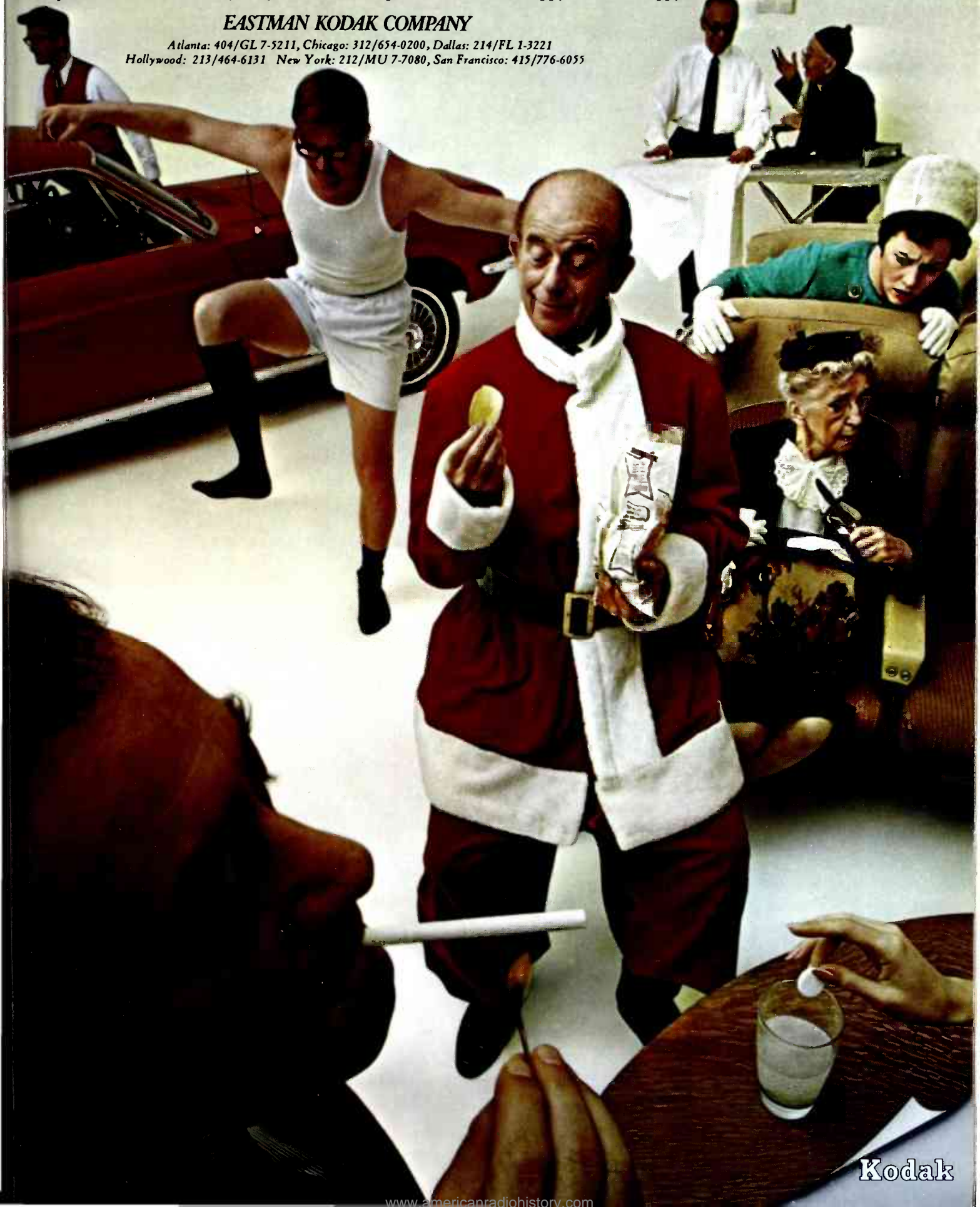
Why film? Because color film is the stuff such dreams are finally made of. It's the logical medium for the bright excitement, the spark that first came to your mind. Color film does the tricks you want. It conveys, teases, pounds. Film delivers.

But film doesn't do that all by itself. It takes

professionals behind the scenes and the cameras to make color film do what you want it to do. And you know, even though they have been working with film all their lives, they still haven't found its limits. The best salesman color film ever had is an advertiser with a successful spot. And when he's happy, we're all happy.

EASTMAN KODAK COMPANY

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



Kodak

National conventions are made up of local people. That's where we zoom in.

Corinthian knows that there's a lot more to the national conventions than just the presidential nominations. There's local interest. Local issues. Local concern. And a real need for local coverage.

That's why every Corinthian Station will again send their special news teams to the 1968 conventions. To report the activities of their state delegations and to observe, analyze and interpret general convention events in terms of their own community's special interests.

And there's plenty of interest.

That's why, as far back as the 1960 conventions, when we were the only television group doing it—Corinthian provided this kind of local interest coverage for our audiences in five key areas of the country.

We'll be at the conventions again this year. About 12,000,000 viewers expect us there.

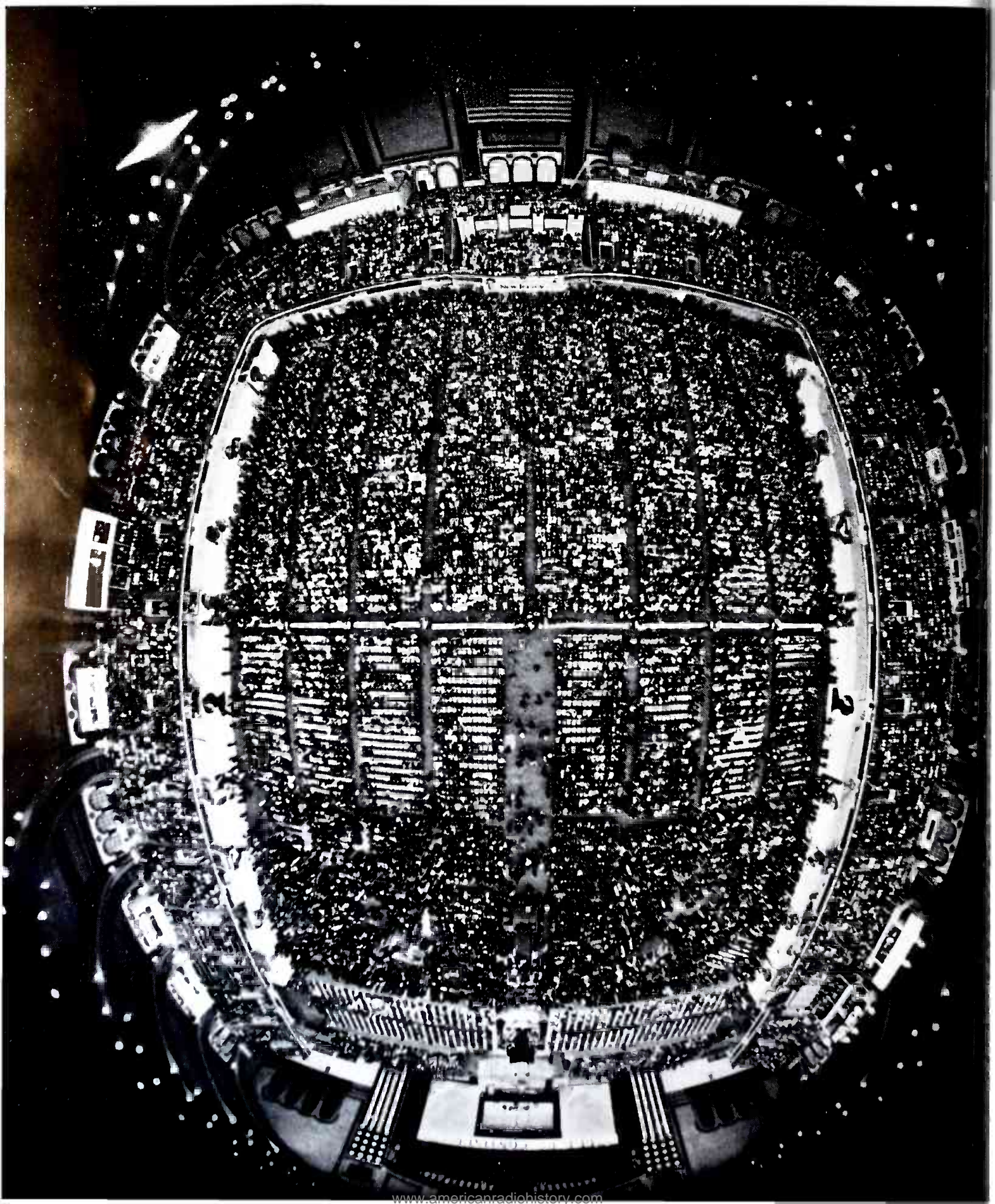
Corinthian wants people to take a good look at the issues.



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



RESPONSIBILITY IN BROADCASTING REPRESENTED BY IIR/CORINTHIAN SALES.



TELEVISION

JULY 1968 VOL. XXV NO. 7

How TV is Cracking The Newspapers' Grip On Department-Store Advertising Billings

By Richard Donnelly

Department-store advertising, once the private preserve of newspapers, is at last yielding to the intrusion and hard arithmetic of television.

There have been isolated cases over the years of immensely successful department-store TV advertising, but television's over-all share of those large budgets was barely measurable. Today, depending on the market, it could be anywhere from 10% to 30% of the total advertising allotment.

Newspaper lineage has already been affected, and publishers are understandably alarmed. One television-crazed chain-store executive has talked about an "Armageddon" for newspapers. At stake: perhaps \$500 million in annual billings, or almost as much as all of the local advertising currently bought on television per year.

It should be emphasized at the outset that department-store business is *local* in the most literal sense; even the biggest of national chains such as Sears, Roebuck have an operating philosophy that stresses local autonomy. Thus, with one exception that will be noted immediately, all that dollar potential is for the local station, not to be shared with its national-spot representative or with its network (and often not even entailing an agency commission since many stores historically have dealt directly with the media—usually a print representative).

The exception to this deeply ingrained rule is a pioneer-

ing venture by the headquarters of a national chain to use network television for image-building purposes and leave the hard selling, with its market-by-market problems, to the individual stores or groups of stores. In the first known advertising placement of its kind, Sears has bought full sponsorship of an *Ed Sullivan Show* on CBS-TV next October and a Perry Como special on NBC-TV in the same season.

As a general rule, most department-store operations allocate from 1½% to 2% of sales to advertising, and the store manager can put that money in matchbooks if he so wishes. This is what keeps the department-store business so local and why it is up to the station to develop that business.

Have stations in fact been able to penetrate that newspaper stronghold of advertising? According to data compiled by Broadcast Advertisers Report in the 75 markets it regularly monitors and analyzed by Television Bureau of Advertising, which has been aggressively pushing a drive in this direction, local television has at long last been seen and heard by department stores. BAR reports that 3,612 department-store commercials were the average per week in its measured markets in 1967; this compared with 2,429 in 1965, or a 49% increase.

On a monthly basis it is clear that 1968 (as most store and station executives will attest) is fast becoming the breakthrough year for department stores on television.

In January of 1968, according to TVB-BAR data, 2,832 department-store commercials were run in those 75 markets, a 46% increase over the same month a year ago. In February of 1968, 4,305 commercials were run in those BAR-monitored markets for an 81% increase over February of 1967. In March of this year, 5,369 appeared on the air in those markets for an 84% jump in business—and April saw another percentage climb of 114%.

Something indeed seems to be happening. But why didn't it happen 10 or 15 years ago when the soap and food and drug and tobacco and toy and automotive and travel companies discovered television? Why at this particular point in history?

Store and station executives are pretty much agreed on the complex of reasons, but not necessarily on their order of importance.

To begin with, it was psychologically and practically impossible in the early days to break up the marriage of newspapers and department-stores. Not only was that partnership flourishing, but television, the interloper, was busy enough with all its new and beguiled clients. For most major market stations, national spot grew effortlessly and there seemed no pressing reason to spend money and energy wooing new businesses closer to home. But things slowed down in 1967, and management began looking around for other income.

At the same time, the newspaper-department store relationship was undergoing severe strain. In almost every major city across the nation the sheer number of newspapers had declined to near-monopoly situations in some markets. In the largest market in the nation, New York, daily newspapers dwindled from eight to three in a matter of a few years.

This left department stores with fewer places to go, sometimes with extra money to spend. It also led to a climate in which a "near monopoly situation" was discussed and where effectiveness was

diminished. At the same time, although there were fewer newspapers, individual circulations tended to remain static or actually decline. Meanwhile, since costs always rise, so did rates, and newspaper cost efficiency fell.

This strain was further aggravated by the population explosion into the suburbs and the decline of the middle class in the central cities. The department stores were able to respond with acquisitions or branches in the suburban shopping centers, thus following the population trend, but the big-city newspapers were not. The once-scorned local or small-town newspaper suddenly became a competitor. This in turn complicated the life of a space buyer who then found that in New York, for instance, he had to buy 13 suburban newspapers to get adequate coverage in the market. In the old days, it was felt that a few morning and evening papers did the trick.

Then came the color explosion and the more fashion-conscious department stores began to *want* television.

Along about this time the darling and despair of the advertising fraternity, the youth market, fattened by the post-World War-II baby boom, burst on the scene. It had been preceded by a few years by the young marrieds, and neither set's reading attention span seemed to exceed a few minutes. They were a television generation.

At the stores, meanwhile, the older generation of space buyers, managers who were golfing partners of the local newspaper publisher, gave way to a younger management group who went home at night to young children who spent hours a day watching television. The old alliances were breaking-up.

And then, in 1967, national spot television softened and station executives cast about for other sources of business. One big advertising source consistently pushed by Television Bureau of Advertising was the department-store field.

"We've been saying for

some time," says Harvey Siegel, vice president, sales and marketing, TVB, "that as big as P&G placements may be in your market, your local clients are bigger."

The owned-stations division of CBS, to mention but one, has responded to sentiments like this with the planned establishment of retail sales managers and retail sales units at each of its stations. Richard P. Hogue, who has done a great deal of pioneering work as retail sales manager of WCBS-TV New York in the past year and a half, is convinced that if stations generally knew more about the field, they would be able to generate a good deal more business. One of the problems, says Hogue, is the intricate hierarchy of the department-store business.

"It's occurred to us," he says, "that the sales promotion director of a store needs help selling television." The average merchant is always fighting last year's figures, Hogue notes, and the TV message often is not getting through to the merchandising manager or to the numerous buyers of merchandise who have a profound influence on advertising. Nevertheless, Hogue predicts that local New York stations will have 10% of the \$400 million now spent in retail advertising in the New York area within a few years. And that, of course, is mostly found money.

Robert Zimler, head of Telesales Inc., New York, a small advertising agency specializing in radio and television for retailers, remembers how he got started 15 years ago in the belief "that broadcasting was particularly good for retailing." But, he admits, retailers were slow to see the point, and he notes that when TV was new, "you found a bunch of marginal retailers using it as a mail-order medium—china hucksters and other special pitchmen. It worked like crazy for them and by using fringe time and by buying blocks of time they kept their unit costs down."

Says Zimler: "The real point to me was that they were selling more china, watches, vacuum cleaners than all the legitimate retailers together in the city of New York."

So Zimler set out to explain to the more conventional

merchants that television was a great selling medium. "But they were wedded to newspapers—a big department store turns out a phenomenal amount of lineage each year, more than General Motors." Especially in those days department stores were geared to newspapers, says Zimler.

The situation was so extreme at one time, Zimler recalls, that when Gimbels owned three radio stations and Macy's and Bamberger's owned WOR-AM-TV New York "they never used them."

Today, many department stores will have to forego the learning experience of radio and leap directly into the cool medium of television (al-

though this is not true of Gimbels which, through its agency, Allerton, Berman & Dean, is having a lot of fun with radio around New York).

If stores do go directly into television they will have to make adjustments in their traditional approach to advertising as it relates to sales, and stations in turn will have to adjust to somewhat different thinking about the function of advertising.

For years, it has been standard practice in the department-store field to measure the worth of a newspaper ad by the number of actual sales that were registered the following day. No nonsense about A. C. Nielsen, cost-per-

thousand, educational level or income level of audience reached or whether viewers were persuaded a little bit or not. The question was (and it was easily answered at the cash registers): How many sheets or bed spreads or refrigerators did it sell? In the trade, this is called price-and-item advertising.

Zimler thinks it would be a mistake in the long run for retailers to use television in this way because he feels television isn't essentially a shopping medium in the way newspapers are, or were. A woman can get all the details in a full-page ad, but to try that in 60 seconds "you're





How cool is pale—

Young Elite's®

Liquid Crepes in Vanilla and

Rich as cream. Little boîte-hoppers
that lead a nightpeople's life.

In rayon and acetate, for sizes 3 to 13.

Priced from \$36 to \$45.

in our Young Elite® Evening Room Collectiv

A sharp upsurge in department-store use of TV

In the 75 television markets regularly monitored by Broadcast Advertisers Reports, the number of department-store commercials has been dramatically rising in recent months. The trend has been building since August 1967. By April 1968, this class of advertising was more than double its size of the same month a year before. Figures are from BAR as released by Television Bureau of Advertising.

	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	
Number of Commercials*	1968	2,832	4,305	5,369	6,159								
	1967	1,943	2,386	2,912	2,877	2,912	2,494	2,267	3,773	4,286	4,837	5,916	6,739
	1966	2,132	2,054	2,523	3,091	2,673	2,360	2,325	2,842	3,227	3,389	3,864	3,785
	1965	1,638	2,198	2,355	2,529	2,544	2,117	1,706	2,161	2,851	2,791	2,848	3,411
Number of Stores*	1967	115	111	152	138	133	117	125	159	160	169	222	242
	1966	99	99	138	143	131	114	110	129	141	156	164	203
	1965	107	102	120	136	130	113	96	113	122	144	150	197

*Number of commercials and number of stores per measured week per month in 75 markets monitored by BAR.

How Sears TV buying has swelled the total

The nation's biggest department-store chain is off on a television binge. In the last six months of 1967 its local schedules have doubled and tripled over the same months in the preceding year, and the trend is continuing into 1968. The word in retail circles is that as Sears, Roebuck goes, so goes the whole department-store business. No wonder newspaper publishers are beginning to worry about TV competition.

	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.	
Number of Commercials*	1968	1,143	1,644	2,016	2,696								
	1967	444	672	684	837	867	755	661	1,192	1,317	1,637	2,145	2,039
	1966	474	489	435	478	510	483	372	732	656	571	972	542
	1965	242	437	360	523	591	346	271	473	532	392	487	702
	1964	112	216	182	371	253	228	257	500	508	693	801	719
Number of Markets**	1968	50	58	60	62								
	1967	28	42	43	45	43	41	33	55	58	67	67	58
	1966	29	37	38	36	40	28	24	37	39	49	52	40
	1965	29	33	34	39	45	32	21	26	34	36	39	42
	1964	20	29	28	31	27	20	23	33	37	36	41	41

*Number of commercials per measured week per month in 75 markets monitored by BAR.

**Number of markets indicates those in which Sears was active within the 75 markets monitored by BAR.

forced into a hard sell and even then all that detail doesn't stay on the screen."

What will have to be done, he thinks, is for department stores "to treat television as an entirely different medium." Zimler and others feel that department stores are disregarding the particular strengths of TV when they use it like a newspaper. He notes that every store in every market likes to think it has an image, an image it wants known, a special character that attracts particular customers. There's a real difference between Lord & Taylor's and Gimbels, he says, and that's true of stores in every city.

So department stores should promote their particular images to attract the kind of customers they want, the retail specialist says. "In the long run it matters more to a department store to get an image established. After all, every store has a blanket of brands at or about the same price as everybody else. You can always get a crowd in with a sale, but those people [known in the supermarket trade as cherry pickers] buy the loss leader and never come back again."

This point of view is still a minority one in the trade. Macy's commercials tend to stress price and item and because such a commercial is dead once the sale is over or the merchandise has been moved, the production values tend to be primitive—slides with voice-over, even all-type. Merchandise is being moved this way, but a quality department store adopting this technique has a problem: Its commercials can ruin its carefully built-up, jealously guarded image.

One of the more interesting illustrations of how to overcome this problem is supplied by the May Co., which has 15 stores in Southern California. Starting last April 1, the company began what it hoped would be a major sales-promotion breakthrough in the Los Angeles area. The anchor for this still-running campaign is its own half-hour television show, *Boutique*, which is seen daily at noon on KNXT (TV) Los Angeles.

The show is directed straight at the Los Angeles lady-of-the-house. She hears about famous women in the news, learns how to fix a new, quick

lunch for the kids, sees a sneak preview of an upcoming show, meets star performers and celebrities, watches a comedy skit, finds out what's coming next in fashion, explores trends in pop music, is told how to fly a sailplane or to cultivate some other such exotic interest. At simplest comparison, *Boutique* is the women's section in a newspaper converted to television.

The commercials running on *Boutique* and the editorial content of the show are considered to be merely the base for the May Co.'s promotional campaign on local television. "It's a good springboard, gives the store a rapport with the ladies of Los Angeles, provides an identity factor," explains Gordon French, general sales manager for KNXT. But in addition, the May Co. runs spot flights on or adjoining a number of other locally produced KNXT shows. The additional spots allow the department store to tailor its total program to the more precise requirements of the merchandise advertised, as well as to the specific audience-mix it wishes the product to reach.

The May Co. is selling its spots a certain percentage of the time to manufacturers on a cooperative basis. This essentially is a phase of the campaign drawn up by the store buyer to take to his particular manufacturer. If the manufacturer makes something that appeals to the lady-of-the-house, he's offered a rate card geared to a 10-plan of spot in or adjoining programs that are likely to appeal to that segment of the audience. Similarly, if the manufacturer is more interested in reaching both the husband and wife a 10-plan of announcements falling in news-program time periods is made available. Each of these special co-op rate cards costs the manufacturer \$4,000 for 10 spots, which is what the spots would cost on the station's normal rate card.

The May Co.'s involvement in local television in a sustained and committed way amounts to a three-way partnership among the store, the station and Storescope TV, a retail sales-promotion and advertising-production firm with offices in New York and Hollywood. Storescope TV produces *Boutique*, as well as all

the commercials run by the May Co.

KNXT, a CBS-owned station, had been trying to tap retail advertising for seven years before the May Co. and Storescope TV came along. "We didn't know anything about retail advertising," concedes Gordon French. "It's a highly specialized field."

The May Co. is the first major client for Storescope TV, which is run by Jack Noble, who has some 20 years background in retail advertising and promotion at various department stores and advertising agencies. Storescope TV had been doing commercials for Sears, Roebuck, Chicago; Dayton's of Minneapolis and Macy's, New York. But these were commercials produced in Hollywood for an existing television plan that these stores already had undertaken. The stores were merely buying Storescope TV's production capability.

Storescope TV's relationship with the May Co. is different. Milton Weinberg Advertising Co., Los Angeles, is the department-store chain's agency of record, handling all advertising except television. Storescope TV handles the television part of the account, and together the production company and store created a new TV promotion plan.

The plan was taken to KNXT, more specifically to Ray L. Beindorf, vice president and general manager of the station. Jack Noble, described as "the necessary third-part ingredient" by Gordon French, himself says of Beindorf: "He's exceptionally farsighted. He has more feeling about retail advertising than most of the station people I've worked with on other projects."

Boutique is currently videotaped in color at an outside facility, KCOP (TV) Los Angeles, every Thursday and Friday. Four of the week's complement of shows are taped on Thursday and the remaining show and all the commercials are taped on Friday. Three commercials, for a total of 15 a week, are used on each half-hour show. The May Co. averages another 15 commercials a week in wild spots.

The tendency at this early stage of the campaign is to promote a different item with every commercial. There's al-

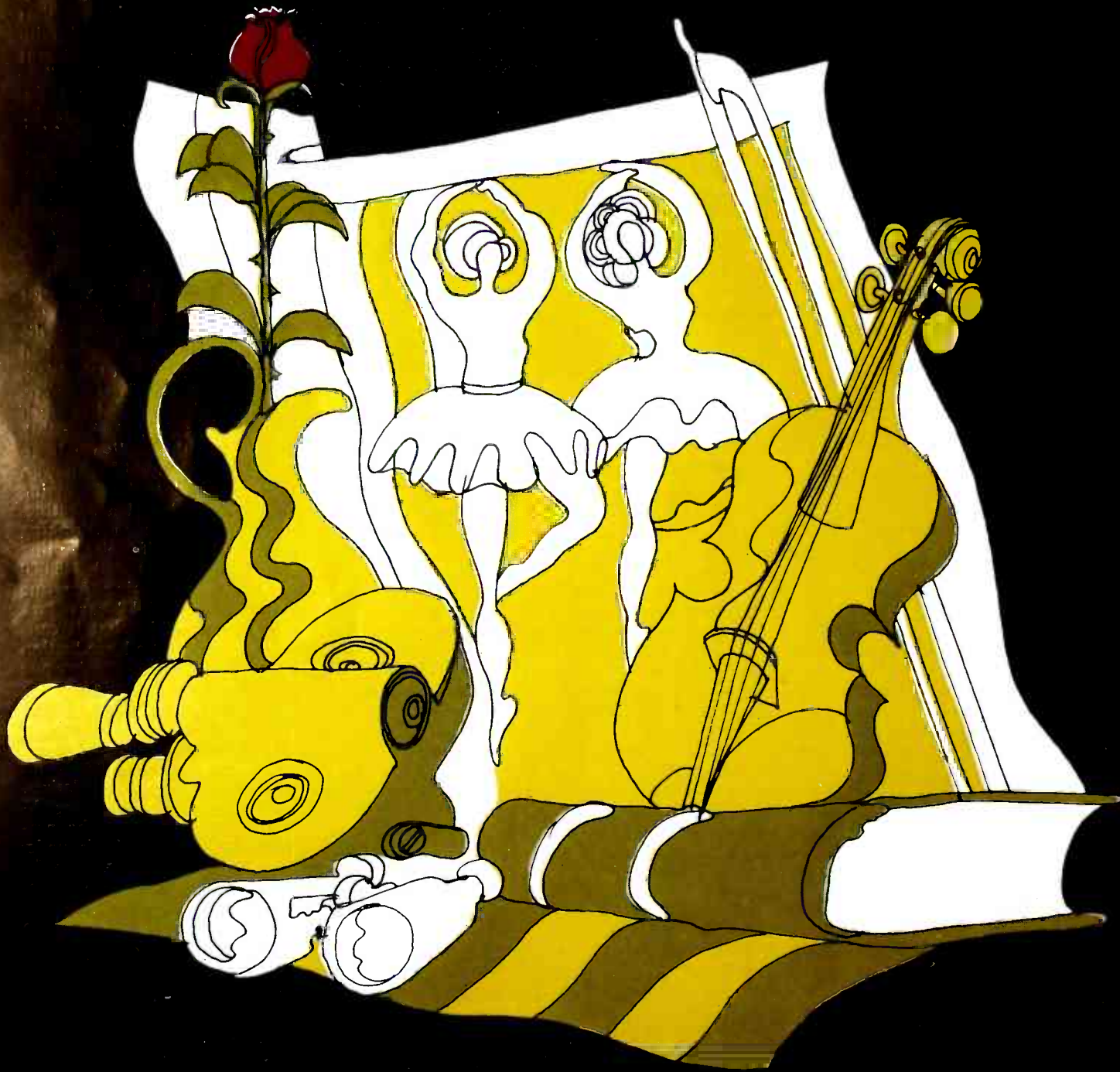
most no repeating items.

"We have found success responses in almost every area of merchandising as a result of this approach," points out Jack Noble. "I wouldn't have said that this is the right way to do it before we did it because repetition is an important ingredient in television. But for special reasons in this case—that is, getting everybody's feet wet—it has proved to be excellent and we have found that we can sell merchandise after only one shot on television. We've also involved almost every buyer at the May Co. in television."

The May Co., using a single spot to promote the individual items on KNXT either in the context of the *Boutique* show or in wild spot, reportedly has had "very big response" to men's turtleneck sweaters and shirts, to broadloom carpeting, curio cabinets that retailed for \$115 to \$135, to children's clothing, junior sportswear and a facial sauna mask. Just about every department in the store has had at least one shot on television.

Actually, *Boutique* was created and is produced as much for its manufacturing capability as for the audience it attracts and its selling power. It's believed to be averaging between a 2 and a 5 rating. "We're not even thinking about ratings if we're selling between \$10,000 and \$15,000 worth of carpeting for one \$500 commercial," says Jack Noble. "This is what it costs between time and production and show on the number-one station in Los Angeles. That's the reason we believe the store should have the show. It allows the store the manufacturing capability to do all the commercials it desires. We paid the talent for 13 weeks. They are on the payroll. The commercial is made. It's been made at station facilities and it's the lowest-cost commercial anyone can ever have. The store can pick up the spots we've made for the show and run it in wild spot on the station and run it on other stations."

The store has run a spot more than once to promote one item in just a single instance. It's now referred to as the mattress blitz. This was an attempt to match what was formerly a full-page ad in the *Los Angeles Times* on
(Continued on page 54)



THE SCRAMBLE FOR STATUS IN NONCOMMERCIAL TV

THE DISPUTE IS OVER WHO'S TO RUN IT AND WHAT'S IT TO BE

BY JOHN GARDINER

Educational television has, of a sudden, been forced to ask itself: Can we get it together? As the silence surges back, comes the next stumper: If we get it together, what have we got? Since January 1967, when the Carnegie Commission on ETV proposed a golden-slipped future for a "public television" system and a walk toward enlightenment, there has been more than a little trouble organizing paradise and less than agreement among aspiring angels about what paradise ought to be like.

Quite remarkably, only 10 months after the Carnegie report, Congress passed a Public Broadcasting Act, and it became public policy to create a public television system. The prospect of \$200 million a year or more flowing from a Corp. for Public Broadcasting to national and local ETV projects set imaginations dancing (and hands grasping). With attendant publicity ETV understood that its purpose and its product would be called to accounting as they never had been before. Meanwhile a scramble for positions along the proposed line of bounty ensued, and the noncommercial television establishment saw interlopers on its doorstep.

In a year of truth for noncommercial TV there was an embarrassing amount of dirty linen hung out to air. There were some bedfellows under ETV sheets who were outraged at associations they felt forced to endure. As the money pressure increased it was pushing ETV into uncomfortable and sometimes compromising postures. The closer it comes to a public source of lucre, the more it exhibits a willingness to follow the bureaucratic tendencies that, perforce, will encrust public works, good works or bad. Conceived as a thing apart from commercial television, ETV has demonstrated some of the same venal tendencies that it finds corrupting the commercial system. Its leading men, no less human than their commercial brothers, are possessed of the same egos, the same attraction to

prestige, the same sense of moral outrage at detractors, the same instinct for survival, the same nose for money.

After more than a year on the national firing line educational television, which now prefers to be called public television, can no longer clothe itself in a sanctity of purpose because there is so much disagreement about what that purpose is. Even within the ranks of the educational broadcasters it is acknowledged that criticism of public television in this important year of its development is not simply an apology for the commercial system.

Before the run for the money caught stride a period of painful waiting set in (Where was the money?) and so did confusion in the public mind about what was happening in public television. On Sunday nights some, but not much, of the public was watching the *Public Broadcast Laboratory (PBL)* play on some, but not all, of the ETV stations around the country. This was to be a two-year, \$10-million private project, most of it public-affairs programming in the form of an experimental weekly newsmagazine of the air. This had originally been a Fred Friendly-Columbia University concept with the financial blessing of the Ford Foundation. Av Westin, out of the commercial system—CBS News—would be its executive director. Columbia would draw back from the project as an inappropriate intrusion of an academic institution into public affairs, and Friendly would draw back because it would be unseemly to be both adviser to the Ford Foundation and a beneficiary of its funds. Friendly, the ex-CBS News president, has been acting as a communications consultant to Ford Foundation President McGeorge Bundy as well as professing in broadcast journalism at Columbia.

From the start PBL was hot to the touch, and it was thrust into the insulated hands of producer Westin. In name it was a semi-autonomous division of

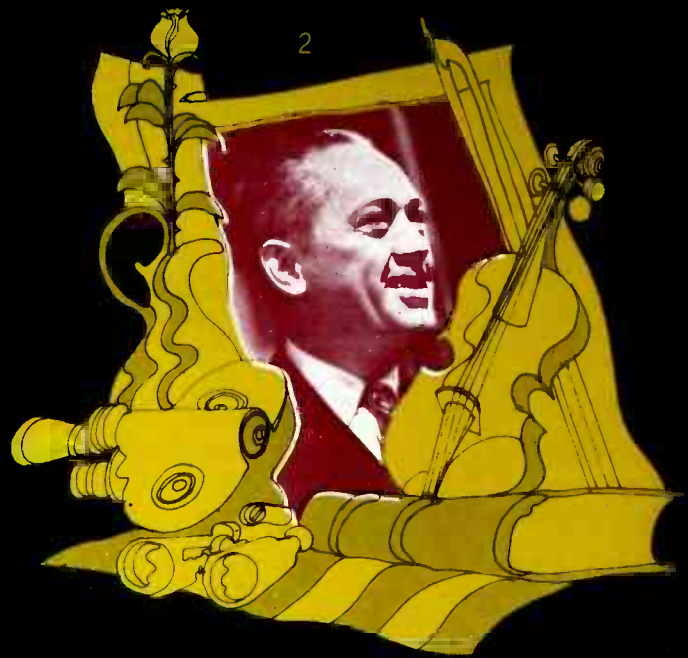
Continued on page 29



The reach of ETV in the United States

On this map are plotted all the noncommercial, educational television stations in the country, with their various forms of interconnection. Source: National Association of Educational Broadcasters.

- ETV Licensee-owned microwave
- Leased CATV lines
- Leased common carrier
- PBL-NIET interconnect
- Producing stations
- Passive stations
- Upcoming stations



National Educational Television, the one well-established national program center for ETV stations. In fact NET was better insulated from responsibility for PBL than was Westin, who took the heat of criticism for the results, as well as unsolicited advice, from an editorial board which he had apparently not expected to suffer and with which he apparently could not agree. Westin would set out to be different and not cower from controversy, a much more dangerous course than most ETV station men or their associates at NET wanted to steer in a year when congressional action on initial funding for the Corp. for Public Broadcasting was in the offing and the method of funding the corporation for the long run was still in question.

Eventually PBL's fuzzy lines of authority brought the kind of publicly aired dispute within the project that supporting foundations hate, including Ford. NET President White explains "it finally evolved that the NET board would be responsible for PBL but that PBL would not report to me." Lower echelon

functions, legal and business affairs and station relations, were gradually meshed into NET machinery, but at the top level of production there was a continuing effort at independence, and this resulted in continuing friction between Westin and his editorial board. Chairman of the editorial policy board was Dean Edward Barrett of the Columbia Journalism School.

All of this shook down last month. Westin, according to an NET announcement, would keep his title of executive director and be "operationally responsible" for all PBL productions. A new man, Frederick Bohen, a 31-year-old former White House aide who had specialized in urban problems, was appointed executive editor of the laboratory. He would have "responsibility for internal planning and management of PBL's programming efforts."

Reading between the lines, Bohen has actually been given the editorial policy responsibility. The former policy board was dissolved and now Bohen and Westin both report to NET President White and through him to the NET board.

Bohen and Westin will also serve with White as members of a small committee to include public representatives, which will offer advice on program policy and objectives.

The power had clearly been placed in Bohen's hands and Westin, whom the former editorial board had wanted to remove from control of PBL, was staying on as king of the PBL producers, apparently because there had been a long-range commitment to him when he first took the job.

But where has all the money gone? The government has not authorized the first penny for ETV programming. The Ford Foundation remains archangel for non-commercial television.

CPB, caught in one of the nastiest executive-congressional tax-and-budget squabbles in the country's history, not to mention election-year politics, languished as nothing more than a legislation-backed idea until President Johnson completed appointment of its board of directors last February. As chairman he named Frank Pace Jr. who is more than a little politically aware. He was once director of the Bureau of the Budget, later became secretary of the Army, and was president and board chairman of General Dynamics. Since 1964 he's been serving as president of a sort of businessman's Peace Corps called International Executive Services Corps. In the world of fund raising, public or private, he is a realist's realist. If noncommercial television was looking for a boat rocker, it got instead somebody who will seek the center of gravity as a good place to kneel down.

Commenting on the current skeletal nature of CPB, Pace says: "I want you to know I have two stenographers, two consultants and one volunteer, and that's CPB." Pace has a \$1-million donation from CBS and an application to the Carnegie Foundation for another \$1 million, but he's not about to build a permanent staff until public money shows up. Pace is being criticized privately by others in noncommercial television for not moving faster, specifically for not appoint-

Continued on page 57

1) *Frank Pace, Jr., chairman of the Corp. for Public Broadcasting. Pace, a former Budget Bureau director and once secretary of the Army, brings a lot of political savvy and a quiet approach to his new job. So far his corporation has little more than a skeleton staff. He says he wants to hold up on appointment of a president for CPB until Congress finances the operation.*

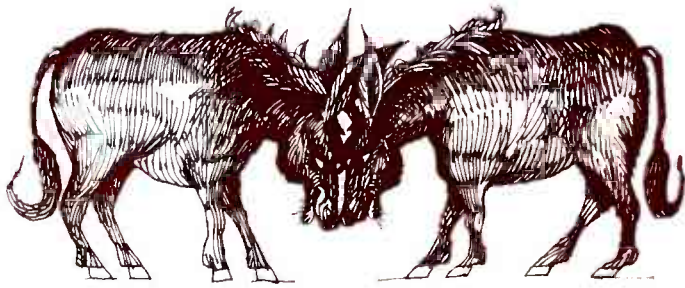
2) *John F. White, president, National Educational Television. The most successful of all ETV fund raisers, once a vice president of Western Reserve University and a dean of the Illinois Institute of Technology. White moved from general manager of the Pittsburgh ETV station to become president of NET (then NETRC) in 1958. He says: "It's time for ETV to take the blinders off and start programming for a larger share of the nation."*

3) *Fred Friendly, adviser to Ford Foundation President McGeorge Bundy. Once CBS News president, he is professor of broadcast journalism at Columbia University. He was in the thick of the Public Broadcast Laboratory controversy and at one time was considered as successor to PBL post held by his protege, Av Westin.*

4) *Av Westin, executive director, Public Broadcast Laboratory. Former CBS News executive producer Westin left the network in 1967 to direct PBL. Since then he's quarreled with his editorial board, borne the brunt criticism for PBL's results and lost the PBL policy reins to former White House aide Frederick Bohen.*

5) *William Harley, president, National Association of Educational Broadcasters. As head of the educational broadcasters' professional association in Washington, Harley must try to satisfy a wide range of interests within his membership, which comprises some 2,500 individuals. "At this point," he says, "ETV machinery is trying to get to that critical mass, that point from which it can really move."*

6) *Thomas P. F. Hoving, chairman of the National Citizens Committee for Public Television. Hoving's NCCPT is an organization of prominent private citizens, funded by individuals and foundation grants, whose goal is promotion of popular support for public television. It has also set out to serve as an advisory body to the Corp. for Public Broadcasting.*



If, as Bismarck said, politics is not an exact science, reporting on it can be even less exact. Although months of background research can be put in and plans can be developed for a number of alternative possibilities, politics remains a breaking news story and coverage of the next event in the chain depends to a great extent on what has just happened in the preceding event. "Cranked Up For Year's Top Story," TELEVISION, April 1968.

One of the most frequent clichés of the news business is the admonition of insecure executives that their underlings "be sure to touch all bases"—leave no possibility of a story angle or development catching them unawares.

Yet if five short months ago some journalistic soothsayer had approached a network official with a complete blueprint of what would happen in the opening round of 1968's race to the White House, chances are that the tangle of happenings would have had little chance of earning a spot in the wildest prime-time fantasy/adventure plot, much less the multi-million-dollar planning of election news coverage.

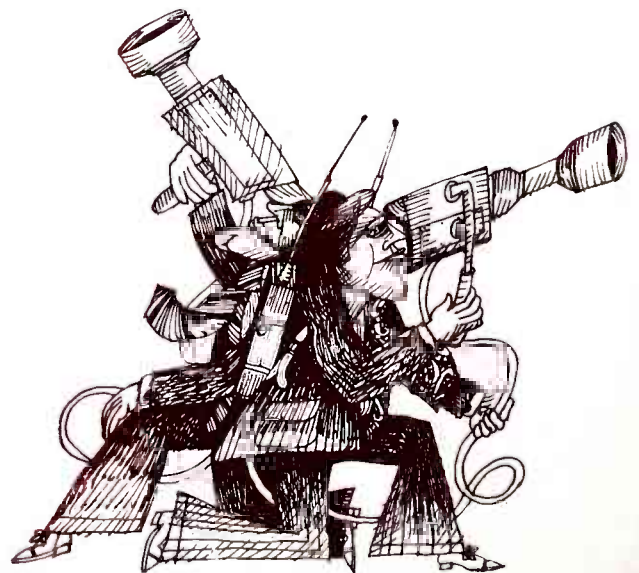
However, through a combination of luck, adaptability and 20-years worth of hard-won experience, network news teams put on a remarkable performance in covering the hectic opening round of the 1968 presidential drive. There were remarkably few major fumbles: Although each of the three networks had at least one embarrassingly wide-of-the-mark early prediction of a victory margin in the six major state primaries, no one made a wrong call of the eventual winners—an apparent first since the emergence of computerized vote projections and the publicity-pressured race to get on the air earliest with predictions.

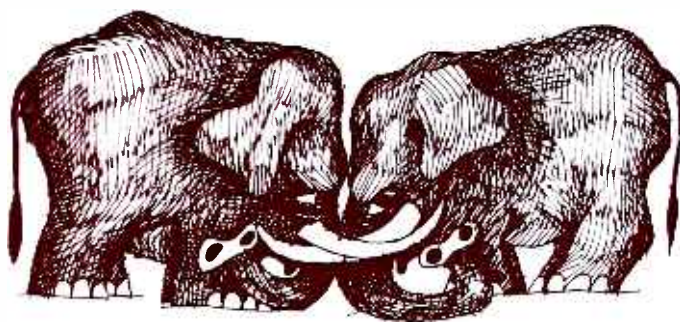
At their finest moments—notably in snapping back to cover the unexpected and horrifying story of an assassination in the sleepy closing hours of the California primary—the network news departments rose to equal any of their most celebrated past performances.

The primary election coverage became inextricably entwined with a drumfire of fast-breaking major news events which network officials agree cannot help but make 1968 by far the most expensive news year in the history of television. ("It hasn't let up since the Pueblo incident in January," said NBC News Vice President Donald Meaney. "The Tet offensive . . . Johnson's withdrawal . . . King's assassination . . . the Paris Peace talks . . . the unexpected primaries . . .

Budget-Wrecking Burst of Election-Year News Coverage

by Walter Troy Spencer





Kennedy's assassination. It just keeps going on.")

With the political conventions and general election coverage still to go, the original record-breaking \$30.5 million estimated network election coverage cost for the year is out the window. And such election-related problems as the staggering cost of covering Senator Robert Kennedy's assassination and funeral aren't even included in the budgetary worries of the election unit personnel.

The mere complications of unexpected candidacies upped the cost immediately by forcing coverage of extra primaries. For the most part, the networks had planned on extensively covering four major primaries (New Hampshire, Wisconsin, California and either Nebraska or Oregon). To be on the safe side, they budgeted for five and ended up with six major ones (all of the above plus Indiana) and one minor one, South Dakota.

Observers estimate that this extra primary coverage, alone, cost the three networks a combined total approaching \$1 million more than anticipated. News executives of all three networks say there is virtually no chance of cutting any convention or general election expenses to return within original budget estimates. "It's just money that's added to the cost of the election year," said William Leonard, vice president and director of news programming, CBS News. "There's no way you can save on election night by not telling the people of Arizona how they voted that night." He estimates that in both air time and cost, CBS primary expenditures "doubled, at least."

And Walter Pfister Jr., ABC's executive election producer, was only partially jesting when he said: "We're already into 1972. This budget is shot to hell."

In the time that the primary battles moved from the snow-patched hills of New Hampshire in early March to the wrap-up in California's June warmth, news emphasis completely reversed. "We went into this year planning on no contest on the Democratic side and here at the half-way point we go into the conventions with it switched to no contest on the Republican side and all the interest in the Democrats," noted Pfister.

This has cost some recasting of preliminary plans for convention and general-election coverage, but even the wildest expectations for fall don't anticipate the radical shifts forced in the spring campaigning.

How did the three networks score in the opening round of election '68? In sheer weight of coverage—amount of airtime, money spent and ratings—NBC

remains undisputed champion of network political coverage. Yet CBS, in a close race, scored several significant beats. And while ABC still cannot be ranked as real competition for the other two network election teams (ABC executives estimated, for example, that NBC spent twice as much on primary coverage as they did), ABC at least managed to play in the same league and put on a particularly good performance in the most important closing Oregon and California races.

"For us it's like City College beating Harvard," said one writer assigned to the ABC election unit. "If nothing else, it has raised the morale of the whole news department. There was a great period of discouragement around here for a while after the merger didn't go through. There were staff cuts; guys were worried about their jobs. Now we've built up momentum and confidence. The esprit is the highest it's been in quite a while."

For money-plagued ABC, its original election year budget cut from \$10 million to \$7 million and now creeping back up again, virtually every shift in the spring campaign was thought of first in money terms: Governor Goerge Romney's withdrawal from the Republican race just before the March 12 New Hampshire primary meant saving assignment of a correspondent to follow him through the primaries, although there was the slight additional cost of the remote broadcast of his withdrawal. There also were the costs of remotes for Kennedy's announcement that he would run following Senator Eugene McCarthy's surprise anti-Johnson showing in New Hampshire; the remote broadcast of President Johnson's speech to the National Association of Broadcasters in Chicago the day after he announced he would not seek re-election (network executives all agree this would never have been broadcast live had it not been for the previous night's joltingly unexpected development). There were both of Nelson Rockefeller's announcements—first that he would not seek the Republican nomination and then that he would. And there was Vice President Humphrey's Saturday announcement of his candidacy. To be sure, most of these remote broadcasts were done either as three-way pools between the networks or divided between the election unit and general news department budgets. But they also cost a minimum of \$15,000 each and, mounting up, presented a source of constant concern to the budget-burdened ABC men.





3



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1) When the political wars shifted to California, the opener was a McCarthy-Kennedy confrontation in prime time on ABC-TV's "Issues and Answers."

2) The April 2 Wisconsin primary found NBC-TV's Chet Huntley in a familiar anchor-man spot, reporting and analyzing that state's trends.

3) For its Wisconsin coverage, CBS-TV had old pro Walter Cronkite in the slot.

4) Along the spring primary trails was CBS-TV's Mike Wallace with the Nixon entourage.

5) Tragic postlude in California was the RFK assassination and TV's coverage of a grim story.

6) A battery of adding machines at ABC-TV headquarters augmented the mass of instruments used to report totals in New Hampshire.

The mere fact that Humphrey rather than Lyndon Johnson is campaigning for the Presidency means to the ABC executives that they must assign a full-time correspondent to him rather than charging it all off to the White House correspondent, as originally expected with Johnson.

This seems somewhat penny ante compared to NBC, which never hesitated to throw in all resources as the primaries heated up, but it had gone into the year budgeted to spend \$4 million on the primaries and general election (plus another \$8 million on the conventions) even before the unexpected elements began popping.

While all three networks needed to add little but relatively inexpensive surveys updating basic advance research done in key precincts for vote projections and analysis, when it came time for actual physical coverage on election night, NBC paid heavily to ride the advancing primary waves. It was the only one of the three networks to anchor its election coverage in the primary state (except for Oregon, which posed logistic problems even for it). In addition to bringing in personnel, this meant building complete studios on location, bringing in mobile switching units to pick up remote broadcasts from candidates' headquarters, constructing microwave towers to transmit signals to the telephone company facilities and, ultimately, at broadcast time, operating the entire network from cities such as Milwaukee or Omaha.

"There were some very complicated circuit problems," acknowledges NBC's Meaney. And although technically all the broadcasts worked without foul-up, there is division over how effective this traveling bandwagon actually was.

Indiana was a prime example of this major difference between NBC's coverage and that of ABC and CBS. Indiana was a state that wasn't even on the campaign map during the winter's planning of primary coverage. Nixon was the only candidate on the Republican ballot and the state's governor, as a stand-in for President Johnson, was expected to be a shoo-in on the Democratic ticket.

Yet by the time the May 7 primary rolled around, Indiana looked as though it would potentially be the biggest battleground of the political race. McCarthy had continued to maintain strength in the April 2 Wisconsin primary; Kennedy was on the ballot in Indiana and for the first time there was a head-on

(Continued on page 40)

“We are innocent in this business. It hasn’t been invented yet. It’s being invented every day.”

The “business” is electronic journalism. The spokesman of the moment is Bill Leonard, vice president and director of news programming at CBS News. He explains: “The entertainment side of television is a much older game. What is it? It’s plays and movies. They’ve been doing that for generations.”

For a novice, television doesn’t do a bad job at all. The broadcasting industry, heir to many of the responsibilities of the newspaper business, is often at its best when dealing with the immediate. And the newspapers’ legacy to the television business now appears to be richer than anyone expected. Television news has not only replaced the front page, but has taken over the by-lined columns, editorials and back-of-the-paper features.

Programmers have discovered that, with the increasing level of education, the viewer’s appetite for news is increasing. “News is like salted nuts,” according to Dick Wald, vice president, news, at NBC News. “The more you inform, the more people want you to inform.”

And news makes good money sense. The maintenance of a news organization is costly, but after the initial outlay, any expanded uses of that organization brings higher returns at a minimum of increased costs. A network has to keep a correspondent in Saigon to cover hard news, and any special reports or programming out of that bureau are gravy—a lot cheaper than a

Bob Hope special, in any event. As for opinion, editorial comment has to be the cheapest form of programming invented.

While Bill Leonard claims CBS News spent \$500,000 on its documentary, *The Warren Report*, he has hopes for a bright fiscal future for news: “The time is going to come when the stable mainstay of support for broadcasting, in my opinion—I don’t mean the biggest money maker, but the stable support, the thing that leavens the bread—will be news.”

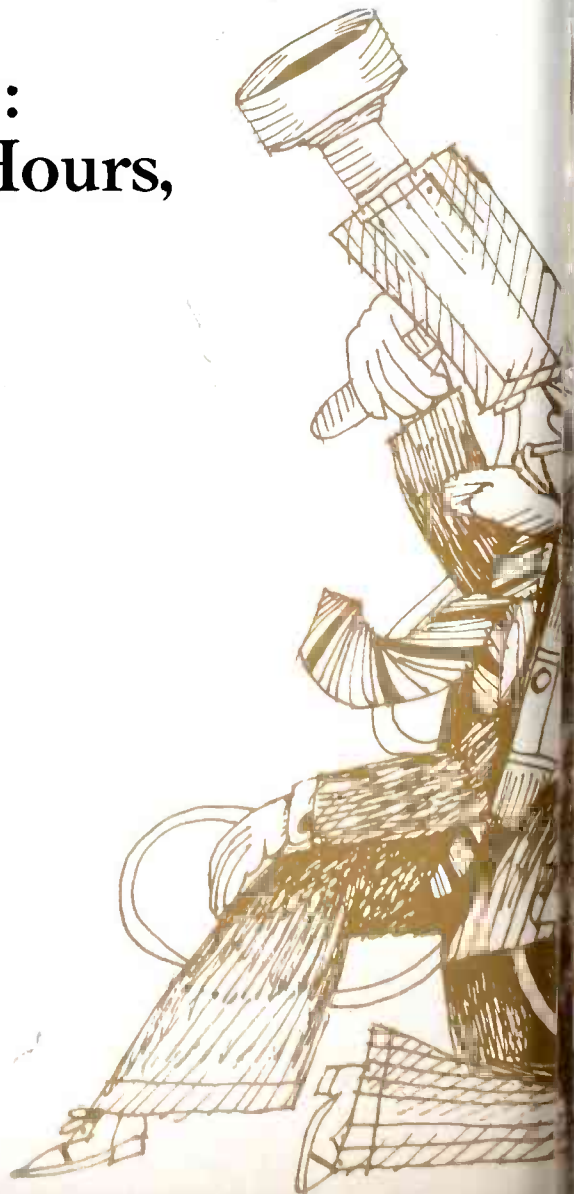
On May 27 of this year, ABC News revamped its approach to early evening. ABC’s competitive situation being what it is—it has been a stepchild especially where news is concerned—the network was open to experimentation, and experiment it did.

Ratings were desperately low before the change, with Nielsen’s second report for May giving ABC a 6.6 average to CBS’s 14.0 for Walter Cronkite and NBC’s 13.6 for Huntley-Brinkley. Whether the new format will make a dent in the ratings has yet to be demonstrated.

One detractor calls the renovated format “the *Daily News* of the air,” referring to New York’s less-than-cerebral tabloid, but adds: “There are an awful lot of people who read the *Daily News*.” ABC garnishes the 30-minute broadcast with reports on fashion, society, science, finance and other general-interest features. A corps of contributing editors has been drafted—people like Stewart Alsop, the syndicated columnist; Gore Vidal, the novelist and playwright; Harry Golden, the

News Shows in Transition: Longer Forms, Different Hours, a Search for Individuality

by Caroline Myer



author and journalist; David Merrick, the producer; Marietta Tree of the UN Human Rights Commission; Malcolm Muggeridge, the critic; William Buckley, the professional conservative and magazine editor, and George Plimpton, author, editor, bon vivant.

It is an easy kind of news to take, and ABC admittedly is after viewers who are not regular news fans, as well as converts from Huntley-Brinkley and Walter Cronkite.

William Sheehan, vice president and director of TV at ABC News, claims: "We don't intend to opt out of any hard news." But he concedes the threshold on secondary hard-news stories is necessarily higher with this kind of format. It was only in January 1967 that NBC extended its early evening news from 15 minutes to a half-hour, and Sheehan feels that this expansion in time suggested, in part, the experiment ABC has now launched. There is a commitment to a half-hour without any guarantees of hard news to fill it.

Almost a year ago, NBC made one of its rare changes in the format of the *Huntley-Brinkley Report*, suspending for a time a why-spoil-a-good-thing policy. NBC News promoted four correspondents—John Chancellor, Jack Perkins, Sander Vanocur and Douglas Kiker—to the status of permanent contributing editors. It has been suggested that this move provided NBC with an insurance policy on its two box-office names, Huntley and Brinkley. Now there could be four secondary personalities to back up the two principals and to replace them painlessly and

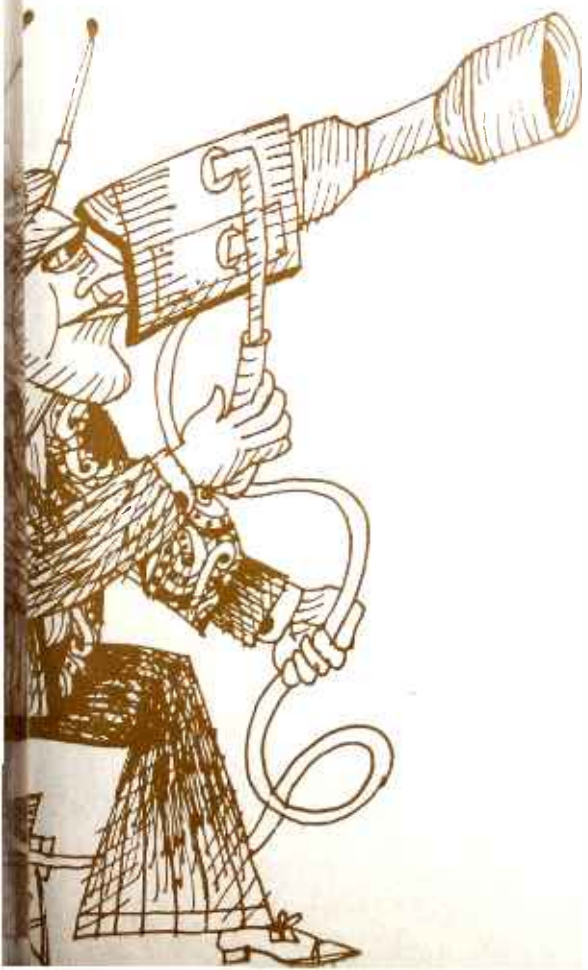
inconspicuously should the need arise. NBC News had become very closely identified with the Huntley-Brinkley personalities, and NBC simply took all its eggs out of two baskets.

NBC hoped, as well, to give its four contributing editors in-depth assignments. New policy included open discussions of news issues between the four and reduced the straight recitation of hard news.

But NBC's Wald doesn't like to talk about back-of-the-book reporting. He doesn't like the term "features" with its implications of triviality, and he won't apply it to NBC News. "The old idea of a feature story was it could run today or it could run 15 weeks from now because it doesn't matter," says Wald, who feels the distinction is artificial. All news reports matter, says Wald, whether they take 15 weeks or 15 minutes to prepare. And the effect of the four new editors accompanied by a change in emphasis, says Wald, "has been to give an added stature, to give them more prominence, so that things they said that didn't have immediacy, had relevance."

NBC News is planning a step now that is the closest thing to network prime-time news yet. The network has announced the start early next year of a news presentation on the first Tuesday of each month between 9 and 11 p.m., pre-empting the Tuesday-night movie. *First Tuesday*, as it is tentatively called, is expected to concern itself with what NBC's Wald calls "insight, not just the slam-bang of things."

Not to be outdone by the Hatfields, the McCoy's



have their own secret weapon and the wraps are due to come off Sept. 24 of this year. CBS plans a prime-time news hour, also a "magazine" show, as the networks are terming them. *60 Minutes* is scheduled for one hour, twice a month, alternating with the regular *CBS News Hour*. Harry Reasoner and Mike Wallace, along with guest editors, will cover any number of in-depth, feature stories in the course of the hour. "We are frustrated all year long by things we want to do something about," CBS's Leonard says in describing the gap the magazine is intended to fill. "We really don't cover business. We really don't cover religion. We really don't cover art."

The advertising-agency media departments generally have greeted the CBS and NBC announcements with a wait-and-see attitude.

A media man at a large broadcast agency expressed his one real reservation about the magazines: "In terms of audience size it's our feeling that the NBC program in particular suffers from the fact that it will be on only once a month. The CBS program will be on every two weeks. Television viewers tend to be creatures of habit." Neither show has the habit-forming frequency of a *Lucy Show* or a *Peyton Place*.

The published rates for *First Tuesday* are \$25,000 a minute for regular movie advertisers and \$35,000 for everybody else. Published rates for *60 Minutes* are \$34,000 per minute. Rumor suggests the possibility of buying either magazine show in a package with Hunt-

ley-Brinkley or Cronkite.

At the stations, local news has proven a steadfast source of revenue, especially in the late evening. According to one media executive, late news, after movies, is the most eagerly sought after local availability. Figures from the Television Bureau of Advertising testify that early evening accounts for approximately one-quarter of total spot expenditures. In 1967 over \$300 million was spent in early evening spot.

Early evening news, at least in the top-100 markets, usually wraps itself around the network feed in one fashion or another. In a study prepared by Katz Television and published last November, early evening local news in the top-100 markets averaged a 15 rating and a 30 share, with 70 men and 85 women to every 100 homes.

Katz learned that 80% of the stations surveyed programed 30 minutes of local news. Almost all quarter-hour newscasts belonged to ABC affiliates, and more than half the three-quarter-hour broadcasts belonged to NBC affiliates. The Katz study concluded that half-hour newscasts outrated any other length and that the shorter newscasts appealed to a larger number of children and teen-agers, a less attractive demographic profile. ABC affiliates were found to appeal to this young audience, not only because of brief newscasts, but because ABC stations tend to schedule news earlier, before 6 p.m. Children's programming naturally provides a bad lead-in, and inexpli-

The news values in television

In less than a decade television has emerged as the number-one source of news for the people of the U.S. Table below shows results of surveys conducted by Roper Research Associates for the Television Bureau of Advertising. In each, this question was asked: Where do you usually get most of your news about what's going on in the world today—from the newspapers or radio or television or magazines or talking to people or where? Since 1963 television has been mentioned by more people than any other journalism medium.

Source of most news

Source of most news	1959 %	1961 %	1963 %	1964 %	1967 %
Television	51	52	55	58	64
Newspapers	57	57	53	56	55
Radio	34	34	29	28	28
Magazines	8	9	6	8	7
People	4	5	4	5	4
Don't know or no answer	1	3	3	3	2

(Multiple answers accepted; column totals therefore exceed 100%.)

The ad values in news

The tables below and at right compare anticipated prices and efficiencies of minute participations in the three network evening news strips—as projected for the 1968-69 season by the media department of Foote, Cone & Belding. Also shown in parentheses are delivered per-minute prices and efficiencies during the first quarter of 1968 as computed by TELEVISION's research adviser, Erwin Ephron, of the Papert, Koenig, Lois agency, New York.

CBS Evening News—Cronkite

	Per minute price	CPM homes	
4th Quarter	\$30,000	\$3.28	(In January-March 1968 the Cronkite program averaged \$28,000 per minute in price and delivered a cost-per-thousand homes of \$2.66.)
1st Quarter	30,000	2.92	
2nd Quarter	25,200	3.40	
3rd Quarter	17,900	2.72	
Average		3.08	

cably, movies also result in a smaller audience for local news.

Since its news organization represents a major investment for a station, the smaller markets cannot always lay out big money for equipment and personnel. The expansion of network news is a boon to stations that don't feel they can shoulder the responsibility themselves. Joe Ostrow, vice president in charge of media planning at Young & Rubicam, estimates: "If you go beyond the top 75 markets or so, I think the tendency is to say the networks are doing it for us."

The spirit of adventure resides as much, however, in the heart of the station news director as the network news director. Station groups and network owned-and-operated stations, in particular, often have the resources to do a first-rate job of local reporting.

Metromedia in New York has made an attempt at 10 p.m. local news that put a bee in the collective bonnet of news directors of a number of independent stations and may have set the networks to more serious thinking about prime-time news. WNEW-TV New York took its zero news department in the spring of 1967, and, with a large injection of money and a year's time, put it in competition with the networks in prime time. WNEW-TV clocked an average of 9.4 during the week of May 13, according to A. C. Nielsen, compared with a 10.4 average rating at 11 p.m. for news broadcasts of the networks' New York O & O's.

WNEW-TV is, in the words of a spokesman, "sold out

at a premium rate and at competitive prices." Proof of its success lies in the fact that the station will expand its 10 o'clock newscast from 30 minutes to an hour on July 8. WNEW-TV's expansion follows by a month a similar move by Metromedia's WTTG (TV) Washington.

Metromedia is planning a 30-day trial run on a microwave link between WNEW-TV and WTTG this summer.

While the group looks more and more like it has ambitions in the direction of a news network, Metromedia news director, John Corporon, will only concede: "Certainly if we have a link between Washington and New York, you could say we have the germinal seed. We have no master plan."

WNEW-TV has demonstrated that even in a town where the bars close at 4 a.m., there is an appetite for a prime-time news wrap-up. But WNEW-TV does not have an exclusive on long-form, late-night news. WTTG and Metromedia's KTTV (TV) Los Angeles and KMBC-TV Kansas City, Mo., schedule an hour of late-night, local news. KMBC-TV is Metromedia's only network affiliated station. Just this spring WBBM-TV Chicago, a CBS-owned station, ventured into long-form, late-night local news.

KNXT (TV) Los Angeles, a CBS-owned station, has never committed itself to a long form, but makes the decision daily. The station has adopted an open-ended news format for its late-evening news. The program runs for as long as it takes to cover the news to the satisfaction of the producer. It generally lasts

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Huntley-Brinkley Report

	Per minute price	CPM homes	
4th Quarter	\$27,000	\$2.95	(In January-March 1968 the Huntley-Brinkley program averaged \$27,000 per minute in price and delivered a cost-per-thousand homes of \$2.70.)
1st Quarter	27,000	2.63	
2nd Quarter	18,200	2.45	
3rd Quarter	14,400	2.29	
Average		2.61	

ABC Evening News

	Per minute price	CPM homes	
4th Quarter	\$12,000	\$3.00	(In January-March 1968 the ABC Evening News averaged \$11,500 per minute in price and delivered a cost-per-thousand homes of \$2.62.)
1st Quarter	12,000	2.63	
2nd Quarter	9,600	2.80	
3rd Quarter	8,500	2.48	
Average		2.73	

Our world is increasingly numbered, and in television, numbers are the lingua franca. We know infinities about what television does to people. We know precious little, however, about what people do—and think and say—about television.

In this Sahara of knowledge, Leo Burnett Co. has been trying to raise an experimental crop of information about a very important part of television—daytime. Not the muscle and gristle of sports, not the cartoons and monsters of kiddie fare; what we have been investigating is the *big slice*—housewife television.

Our line of questioning—and the free discussion stimulated by it—has been the realm of Monday-through-Friday morning and afternoon programming, in which marketers invest vast sums and for which agencies develop creative messages to influence the female viewer.

It was precisely because of a fairly universal ignorance about females and their use of daytime that we decided to “go to the people.” As an adjunct to the Leo Burnett commercial-testing operations, we began, in October 1966, to talk with small groups of women. Our conversational investigations have continued. The most recent one was in April 1968.

A group discussion leader from Burnett poses an initial question to the panel of five to seven women. They respond, discuss, argue and express their satisfactions/disappointments. The leader stays out of the discussion, but keeps it on the track, or poses a new facet of the over-all problem.

That’s the way it works—people talk.

We asked, and we opened our ears. Now, we are starting to open our eyes. For women do not always react to television as you might expect.

While we do not consider these

findings definitive, we do feel they provide insights into women’s consumption and appreciation of daytime television. We believe our pilot study delimits the outline within which broader and deeper research may be conducted into what women term “my medium.”

Perhaps the most meaningful information we gathered concerns the role that women ascribe to daytime television. In their limited and lonely world, most women refer to daytime television as “my companion.” They use different terms, but the meaning is clear—daytime television is their confidant, their friend.

We also found in the outlines of our new knowledge the inexactness of the industry term “daytime TV.” This is held to mean a generalized pattern of viewing over broad day parts. To the housewife, there is no such thing.

There are times at which the woman can and does view, and others when she cannot and does not. Most women, indeed, have only a few programs that they plan to view and make them a habit.

But there is a compensating phenomenon. With surprising frequency, women indicated that even when there is no specific program scheduled they wish to view directly, they enjoy the company of the sound of the set and leave it on for companionship.

Other forces are at work to change the stereotype we may hold of daytime viewing. Specifically, the same type of multiplication of use that occurred when portable and subsequently transistor radios

became available seems to be happening with portable television sets.

This multiplies the housewife’s opportunity to work and watch simultaneously.

In the single-set home, however, the incidence of doing housework while being the “viewer per set” is limited. Ironing—a household task which women uniformly seem to dislike—is said to be less tedious when done in front of the set.

In the same context, sewing and mending, and in some cases even meal preparation, are done while watching daytime programs.

It is not surprising to find that with housewives, as with the population at large, the entrance of a color set into the home changes habits. Specifically, women say they initially watch “everything” in color. They also report becoming more critical of program fare, more selective in their viewing as a result of color.

A show that was acceptable in black and white, but was, perhaps, subconsciously marginal to the viewer may be found wanting when seen in all the hues of the spectrum.

The most revealing discovery of our investigations, however, is the need women have for television. This is a fact whether they view heavily or lightly.

It is the case whether the woman works part time or not at all. It is true irrespective of her level of education. It seems to be a universal fact that housewives are lonely and feel cut off from the fuller world outside their domestic circle.

One word best describes the need women have—that word is “stimulation.” And, they tell us, certain kinds of daytime programming provide this—in some measure. The program names that kept coming out in the discussions were not the top-rated serials and game shows (although it is entirely possible that these are viewed to a degree far greater than women comfortably discuss). The recurring names were the talk programs—*Mike Douglas*, *Merv Griffin*, *Girl Talk*, *Woody Woodbury* and lately *Dick Cavett*. In common, all these programs seem to provide the

contact with the world that women miss. They talk about the interesting people on the shows. They are delighted to learn more of both the professional and personal life of celebrities and noncelebrities. In short, they are delighted to learn.

And learning is the link that makes certain informative quiz shows also highly acceptable to women—for there is the chance to acquire knowledge beyond their world of pots, pans, shopping and diapering.

It might be imagined that if women express a yearning for knowledge this need could be filled by the printed word. But, while our respondents ranged from grammar-school to graduate-school levels, there was a high incidence of the complaint that there wasn't the time to find thought stimulation in newspapers, magazines or books.

We do not believe that our respondents suffer from degenerative literacy. We simply report that by impressive margins they said that reading was not a substantial part of their communication pattern.

Hard as we may find it to accept, women frequently reported their lack of time. And the result is that many said that becoming addicted to daytime serials was a practice they avoided. It isn't that they find the content unsatisfactory—although some women described the soapers as repetitious, slow-moving and exaggerated—rather it

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by Gene Accas

What really draws the housewife to her TV set while her husband is at work? And what repels her? Some surprising answers have come from an ongoing study by the Leo Burnett agency, as reported here by Burnett VP Gene Accas. The author is a media specialist of long standing and an acknowledged expert in television buying.

Daytime TV: The Woman's Home Companion



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confrontation among him, McCarthy and a supporter of Johnson's regular party organization (the Indiana governor). Kennedy said Indiana would make or break his drive for the '68 presidential nomination. The charges and counter-charges flew over Kennedy expenditures.

NBC sent an advance research team into Indianapolis April 15. They stayed until the election. The 12-man projection and analysis team went in almost a week ahead of the election. By election day, NBC had 300 staff people in Indianapolis, including its anchor team of Huntley-Brinkley and Frank McGee, plus 250 precinct reporters hired for the night. The logistics of the operation were particularly difficult because 60 of the news staff, including Huntley, had to catch a plane immediately after the hour-long 8 p.m. special election broadcast to get to Paris the next day for the opening of the U.S.-North Vietnamese peace talks.

NBC converted a building on the Indiana State Fairgrounds into an election night broadcast studio bigger than its own regular Studio 8-H election broadcast center in New York. The manager of WFBM-TV, NBC's Indianapolis affiliate, said to Meaney, "This is the damndest road show I ever saw." It was, indeed, the largest primary operation ever fielded by the network.

Lineup for the others

Against it, CBS had a trio of remote units and three correspondents (for Kennedy, McCarthy and the administration stand-in, Governor Roger Branigin). ABC had two remote units and a pair of correspondents (for Kennedy and McCarthy): Each of the networks had about a dozen staff personnel on the scene.

The results? NBC devoted the most on-air coverage from the scene, an 8-9 p.m. special and a 12-minute wrap-up ending at 11 p.m. in addition to originating *The Huntley-Brinkley Report* for that night from the scene.

CBS did only a half-hour broadcast, from 10-10:30 p.m., anchored by Walter Cronkite in New York, with correspondents Roger Mudd (Kennedy), David Schoumacher (McCarthy) and John Hart (Branigin).

ABC broadcast a 15-minute wrap-up, from 11:30-11:45 p.m., also anchored in New York, with its anchor team of Howard K. Smith and William Lawrence, assisted on location by correspondents Bob Clark (Kennedy) and Sam Donaldson (McCarthy).

For all of NBC's effort and expense, one local television critic summed: "CBS seemed to have the most fun and ABC had some of the most revealing information."

CBS got on the air with the first projection of the outcome of the Indiana race, at 8:26 p.m.; NBC followed at 8:35, although Frank Jordan, director of election operations for NBC News, later produced flash cards to show that his network could have gone on the air with a projection based on the returns from 17 precincts as early as 7:18 p.m. "Just because we could have gone on earlier doesn't mean we should have," Jordan said. "Being beaten by a few minutes on the projections doesn't alter our opinion." ABC made its call of the race one minute after NBC.

Kennedy's free-time suggestion

ABC's political editor, Lawrence, was credited with providing a clear summarizing analysis of what had happened in Indiana—something he needn't go near the state to do. CBS provided the most memorable broadcast moments with its split-screen three-way interview between Cronkite in New York and Kennedy and McCarthy in their Indiana campaign headquarters. This included Kennedy's widely publicized suggestion that TV make free time available to candidates as a solution to the problem of multi-million-dollar campaign expenses.

Observers estimate that CBS Indiana coverage cost somewhere in the neighborhood of \$30,000; NBC's at least half again and perhaps twice as much. CBS also clearly had a ratings edge, with their later show pulling a 15.8 Nielsen rating against NBC's 14.7.

Why, with all its extra effort and expense, did NBC in essence get beat by CBS in covering the Indiana primary? News executives at ABC and CBS sympathetically point out that NBC News was the victim of what remains one of the major hazards of broadcasting primaries, a problem from which each network alternately suffered or

benefited: that of luck in timing the programing and finding a place for it in the regular Tuesday evening schedule.

NBC's hour election special started just as the polls in Indiana closed. Despite the projections, there weren't enough returns in for either of the major candidates to commit themselves to comment on the election that early. CBS, broadcasting in the first half of the regularly scheduled *CBS Reports* time slot that it had through the primaries, came on at the opportune time to get the candidates.

When early bird lost out

NBC's Indiana bind is typical of the situations faced at various times by all three networks. "I felt for NBC in Indiana," said one newsman at another network. "To do an hour special they pre-empted the *Jerry Lewis Show*, which came too early in the evening for effective coverage. But they had to do it there because it was the weakest point in their prime-time schedule and they obviously didn't want to pre-empt *Tuesday Night at the Movies*."

"Coming on so early, they didn't have much they could say."

One writer for the NBC election unit was less charitable: "Here they spend all this money to come out to Indiana and blow it because the programing jerks won't give up a movie, particularly *this movie*" (it was "McHale's Navy").

CBS' Leonard also sympathized. "It's the same problem for all the networks. We were very lucky to have our 10 o'clock Tuesday time spot. It's about as good as you can get if you have to choose a time." (However, newsmen at the other networks noted that as the primaries moved west, this time slot began to get too early.) Leonard added: "NBC was faced with how often can you afford to swallow that motion picture. The only heroes in that game are the people who gulp and say: 'Go ahead and do it.'"

"Even if you can choose the time spot, even then sometimes you choose wrong. There just isn't an ideal time to do a show."

NBC's Meaney concurred. "The producer makes some kind of early judgment of how things are going to go—how early a decision can be made, who will be available—and then he tries to make appointments for an appropriate time. But

requires a lot of things to coincide to make the facts, participants and air time all fall into a package. Sometimes they all don't."

Said ABC's Pfister: "In picking the time, some of it is research, some is instinct and some programming commitment. But there's also a certain amount of luck."

"If you go on the air too early, you tread water until a trend becomes apparent and you don't have the feel of excitement. You run down the audience. If you come on after the call, then the story really is already over. But sometimes everything breaks, just like a baseball team hitting its stride."

Pfister cites the Oregon coverage as an example of a contest where all the elements clicked at once for ABC. "It was just the combination of timing, luck and organization. We went on at 11:30 and had appointments to get both Kennedy and McCarthy on within the first 10 minutes. As it turned out, the desk called the decision for McCarthy's win while we had him on the air."

That coupled with ABC's snagging of the Kennedy-McCarthy debate for their *Issues and Answers* program (they had been the first network to ask at the time when Kennedy agreed to a debate before the California primary). "A combination of breaks like this starts a momentum that had us really rolling along through the California primary and the assassination."

When it clicked

Each network can point to at least one instance during the primary coverage in which the elements coincided neatly; if CBS scored a beat with the Kennedy-McCarthy encounter in Indiana, NBC could feel consoled exactly a week later in Nebraska during the only mildly interesting Republican race of the entire primary circuit. Investment in a satellite feed from a governor's conference in Hawaii paid off with the NBC correspondent being able to break the first word to California Governor Ronald Reagan of his strong showing in the primary and catch live on-camera his reaction.

In retrospect, it can be argued that in coverage expenses, the primaries became a trap of Chinese boxes. Far from being the conclusive showdown, Indiana proved closer to a stand-off that made the Nebraska primary important; Kennedy's Nebraska showing put the focus on Oregon and McCar-

The layout of ABC's convention magazine

ABC's hour-and-a-half nightly wrap-ups of the Republican and Democratic national political conventions will follow a "magazine format," according to executive election producer Walter Pfister Jr.

As a substitute for the former gavel-to-gavel coverage each nightly show will follow roughly the same outline, with each hour and a half divided into five distinct sections. Following are the formats for the various sections:

1) "Miami Day 1" (for the first day of the Republican convention) plus a subtitle (such as, say, "The Making of a Candidate"). Howard K. Smith, anchor man. A chronological review of the day's events, "but not just a series of film clips," according to Pfister. "It will follow a theme and be on the order of an 'instant documentary.'" Time: about a half-hour.

2) "Correspondents' Roundtable." Using a working news room set with William Lawrence as the moderator in the slot of the news desk surrounded by from three to five correspondents who may be changed during the course of the segment. Pfister says this will "be informal, but not stage-phoney. The correspondents will be in shirtsleeves with coffee cups at working desks kicking around the important events of the day. We want it to be like a bull session between reporters over a drink after they've turned in their stories." Time: about 20 minutes.

3) "Insiders' Report." A filmed

investigative report on some aspect of behind-the-scenes convention activity. Pfister describes it as "a significant sidebar that lends itself to visually exciting treatment—we want to use things such as Cinema Verite technique. We don't want to do just feature stuff. We want things that will have an effect on the convention. The elaborate communications system that Goldwater used at the '64 convention is an example of the type of story that would lend itself to this." Time: 5 to 6 minutes.

4) "Buckley-Vidal." Special correspondents William F. Buckley and Gore Vidal. "We'll just let them go," says Pfister. "It will differ from the objective reports of the roundtable, since Buckley and Vidal will just be themselves and express whatever of their own comments they like. I haven't talked to them about it yet, but I might even like to put Buckley in some sort of Louis XIV chair and Vidal in a Danish modern chair to match their styles." Time: 15 to 20 minutes.

5) "Update." A wrap-up of what has transpired in the convention hall during the time the show has been on the air. "This will be the most flexible time period," says Pfister, although it is planned for an average span of 8 to 10 minutes.

Each program will end with a feature, "Lawrence on the Spot," in which political editor Lawrence will make a prediction about what will happen the next day.

thy's comeback there made California—a contest that looked of minimal importance in early March—the most crucial primary of all. And then four hours and 15 minutes after the polls closed there, the conclusion of the primary story exploded into a news event which once again changed the complexion of the remaining presidential race.

NBC officials say they have no regrets about the extra cost of journeying to five of the six states to anchor primary coverage on location. "We were very pleased," said NBC's Meaney. "It enabled both our projection and analysis staff and our broadcast people to feel right in the midst of things. It provided a real on-the-air feeling of presence and story contact."

Said newsman Huntley, "Of

course it's more difficult to operate in the field, but I like elections and conventions. They were made to order for TV. I like politicians, too, even the bad ones. They're nonspecialists in today's society. They know a little bit about a lot of things. Hell, it's just more fun to go where the election is."

At the same time, executives of the other two networks say they feel they lost nothing by electing to forego location anchorage. (CBS had planned to anchor in Oregon, but because of rising costs and logistics problems in the hectic final month of primaries decided not to.)

"Although I felt very bad when the decision was first made not to originate in the states, in retrospect it was a luxury we didn't need," said ABC's Pfister. "The action is

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in the computer. Where the anchor man is isn't really apparent to the viewer unless you constantly announce it."

"You can argue both ways but we don't feel we lost a thing except maybe a mild amount of local attention, which distracts your broadcasters," said CBS's Leonard. "The inside of a studio looks the same. You pay a great deal in money and sacrifice a great deal in flexibility to be able to say 'I'm here.' And you can't do as good a job from a makeshift studio in a store in Indianapolis or we wouldn't bother to have this place," Leonard added waving at his office in CBS News' Broadcast Central headquarters on West 57th Street in New York City.

Another area of continuing debate in this year's primaries is the traditional dispute over computerized projections of results and calls of winners. While there was wide disagreement over individual incidents, officials of all three networks agree that there was much more emphasis by each election unit team on analysis and attempts to wrap coverage into complete news stories, rather than races to get figures on the air.

Tend own shop

NBC, the traditional leader in election projection, maintained the most casual attitude about calls. "I don't even know what CBS is doing on an election night and I don't care," said newsmen Brinkley. "No one can watch two networks at once and if there is a difference of a couple of minutes, who cares? I don't know anything about what they're doing with this huge computerization. That's a full-time job. I just read what they give me. The one saving grace about it is that it works and that it's almost always right."

Jordan, whose full-time job is to make it work for NBC, said: "We spent more time on the computer in analyzing the vote than projecting because projection techniques are to the point where all we can do is tinker with them. There have been no dramatic changes since at least 1964. But analysis has a long way to go still. There's a lot of money and research still to be spent on the main thrust of explaining an election."

One reason NBC can remain casual about calls is that it still managed to make the most first ones, three major calls (Nebraska, Oregon and South Dakota). In Ne-

braska, it was on-camera with the call five minutes after the polls closed. CBS had two first calls (Indiana and California), and ABC two minor early election calls (New Hampshire and Wisconsin). In addition, CBS' California call

and ABC's in Wisconsin were substantially wide of the final mark.

Despite disclaimers of importance, the networks remain under pressure to get predictions of some sort on the air as fast as possible; thus there was a great deal of hedg-

Presidents and TV

by Gerald Gardner

In this election year we constantly hear it said that no man can become President who has not mastered the art of projecting a favorable image on TV.

It is also true, though we hear it said less frequently, that no man can be a completely effective President who has not mastered the television art.

With Mr. Johnson written out of the presidential race by his own hand, there are now at least six men who have their eye on the presidential chair. Whichever of these men succeeds in wresting presidential power will use TV in his own fashion once he has gained the White House.

It is interesting to speculate on how each of the contenders would make use of the glowing TV giant.

About RICHARD NIXON it was once said: "Would you buy a used car from this man?" This unworthy slur may well suggest the ideal television vehicle with which Nixon might reach the public from the summit of power.

FADE IN:

Ext. used car lot

President Nixon stands before a row of gleaming second-hand cars. He stares solemnly into the CAMERA and speaks rapidly.

NIXON: Hello, friends. It's Dick Nixon of the Nixon White House, just off Pennsylvania Avenue, freeway-close to Baltimore and downtown Washington. Our financial advisers have but one job, and that's to help *you*, the taxpaying citizen, to get the best deal you can out of our new administration. Now take a look at this new Nixon. We took the time to give you new plugs and debater's points, a new speech condenser. We even relined the brakes and tossed in a new paint job. So now's the time to buy your exciting new Nixon. Then you won't have the *old* Nixon to kick around any more.

EUGENE McCARTHY's style is wry and intellectual, in the Stevensonian manner, and one suspects that his White House TV style would resemble that of the college professors who lecture on those UHF stations.

FADE IN:

Int. bare TV studio

President McCarthy stands stiffly beside a mockup of the Elizabethan theater. He holds an open copy of Shakespeare.

McCARTHY: Good evening. Our foreign policy has generally been as you like it. Feeling all's well that ends well, we have sought to terminate the tempest in Vietnam. We de-escalated hostilities and invited measure for measure. But it was all love's labor's lost. Alas, it has all been much ado about nothing.

RONALD REAGAN's most successful appearances on TV were as host of the western series, *Death Valley Days*. Some observers feel this holds a clue to the way in which Reagan would use the television medium were he to occupy the White House.

FADE IN:

Ext. western trail

REAGAN: Howdy, friends. It's your old trail boss, Ronny Reagan, with

ing predictions or qualified guessing before the network news teams would put their corporate necks on the block with a flat statement of who would win.

In Indiana, before actually projecting Kennedy the winner at 8:35

p.m. with 45% of the sample precincts in, 10 minutes earlier Brinkley said that with 25% of the network's sample precincts in, Kennedy had a "substantial lead, and if he continues to hold this kind of lead, he will win the Indiana Dem-

ocratic primary."

A favorite of CBS was surveys of voters leaving polling places, which indicated trends.

In the first attempt to operate its sampling and analysis unit entirely on its own since splitting with Louis Harris and Associates, CBS clearly had some sorting out to do, although it generally performed well.

Probably the most widely publicized rhubarb of the primary coverage was CBS' projecting of a Kennedy primary victory 41 minutes after the polls closed and before the computerized Los Angeles county ballots were counted, apparently arrived at on the basis of CBS polling. CBS's Leonard defended the call and the wide Kennedy victory prediction (52% to 38% for McCarthy) made by the network Voter Profile Analysis team an hour and 18 minutes after the polls closed.

There was strong disagreement here between Leonard and NBC's Jordan. "If Kennedy hadn't been assassinated, CBS would have caught hell," said Jordan. "CBS fostered the impression that still lingers that Kennedy won a smashing victory in California, which he did not. The only reason Kennedy carried California was the Negro and Mexican-American vote in Los Angeles county. Any politician would see this and know that Kennedy still hadn't been able to appeal adequately to the middle class.

Question in California

"The question in California was did Kennedy win enough to remove the stigma of his loss in Oregon? The answer was that he did not. But that was not the answer that CBS gave."

Leonard countered: "The first and last VPA estimates were not perfect, but they were not that wide of the mark. There was never a question about the validity of the call, and that's the lead of the story. Two and a half hours after our call NBC came on and said, 'Kennedy will win by a substantial majority,' essentially the same thing we said."

Jordan disagreed. "In a general election, you can be off and it wouldn't be nearly as important, one man wins and that's the story. But in a primary, often it's how many votes you got, not who won. McCarthy was the winner in New Hampshire even though he came in second behind Johnson by a wide margin. Separating the real winners from the real losers is the

another exciting story of the wagon train. This trip the wagon train has some real interesting passengers including a new cabinet, a new chief of staff, a new board of regents, and a new casting director who's picking them for me. We've got a memorable journey ahead of us, folks, with danger on all sides—particularly on your left.

NELSON ROCKEFELLER's political career was profoundly affected by his divorce and remarriage, a frankly emotional issue. It seems probable therefore that Rockefeller would tend to use the most emotional TV format for affecting the American people.

FADE IN:

Int. living room

President Rockefeller sits in a typical living room in the typical small town of Washington Place. He addresses CAMERA somberly as organ plays "The Party's Over."

ROCKEFELLER: And now we bring you *Rocky on the Rocks*, the program that asks the question: "Can a wealthy boy from a big Eastern town find happiness in a party that hates him?" Yesterday, you'll remember, we left Rocky and Happy in the big White House down the block, wondering if Dick and Everett and his friends would ever forgive him for turning his back on Barry. . . .

GEORGE WALLACE's devotion to the segregationist cause leads one to suppose that his use of TV might resemble the announcers on those hard-selling soapflake commercials.

FADE IN:

Int. suburban kitchen

President Wallace stands beside a wildly gyrating automatic washer, holding a box of soapflakes.

WALLACE: Friends, if you think your town is white, wait till you've tried *Wallace*—the new whiter-than-white detergent. Wallace gets in there and digs down deep, bleaching as it cleans. Wallace works extra hard on sheets. And watch Wallace handle even those dark problem areas. In fact, watch Wallace get *everything* snowy white, including your brightly colored things. So don't wait—bring Wallace into your home soon and get a real *bang* out of summer washdays!

HUBERT HUMPHREY has the tendency to use too many words per minute, in the manner of a sportscaster spewing the day's diamond results. Since baseball and politics are two great national pastimes, perhaps Humphrey will find this a useful format for his TV messages to the public.

FADE IN:

Int. TV sports desk

President Humphrey hunches over a microphone, his eyes fixed on the whirling Teleprompter.

HUMPHREY: Well, the Washington Senators lost another big one today to the New York Lobbyists. That makes nine losses in a row for the hapless Senators who haven't looked too sharp since they lost the services of their great starting hurlers, Jug-Ear Johnson and Big-Hand Baker. Well, politics fans, that's "30" for tonight. So this is Hubert Humphrey and his Politics of Joy, signing off and reminding you that as an approach to our problems, "We shall overcome" isn't half as good as "We shall overjoy."

ELECTION YEAR

from page 43

big problem in interpreting the primaries. I think if this other thing hadn't happened, we would have come to the conclusion that California was a tie."

(This does not mean that the NBC unit didn't attempt to hustle the Democratic California projection; of its 200 projection precincts in the state, 74 were in Los Angeles and the network paid the county to rush two of the precinct tallies to the central computing headquarters by helicopter and the rest by sheriff's cars; nonetheless, they didn't arrive until more than two hours after the polls closed and despite its on-air call that Kennedy would win a "substantial" victory over McCarthy, NBC never made a percentage prediction on the margin.) ABC considered the race so close it never called it at all.

Off target

Each of the networks made at least one wide call in the primaries; NBC underrated McCarthy's margin by 2% in New Hampshire. ABC overrated it by more than 5% in Wisconsin.

CBS' Leonard generally praised the maiden effort of his projection unit. "I don't like discrepancy," he said. "But anyone in the broadcast industry knows perfection is more of an accident than reasonable imperfection is. We went from fair to excellent. I am reasonably pleased with the performance." At this point, he said, there are no plans for changes in the unit for the fall general election.

There was little in the way of technical innovation offered by the

primaries. CBS did develop its new "window" technique, where a camera views a report from a remote unit over the shoulder of the studio anchor man at the same time he sees it.

Newsmen from all three networks agree that the increased use of computerized voting, as done in Los Angeles and about 75% of California, will increasingly slow down vote projections, which have speeded up in recent years with the perfection of advance election research and projection techniques.

Lead-in to tragedy

Indeed it was the anticipation by the network officials that fiddling with the election punch cards and computers would slow results from Southern California that happened to put them on the air so late the night of June 4 that they were still set for the horribly unexpected final twist that the primaries took with the shooting of Kennedy at 3:15 a.m. following his victory speech in Los Angeles' Ambassador hotel.

As ABC's Pfister described the night: "We went on late because the decision desk said, 'You can go on the air anytime you want, but you're not going to have much to say because we know California and we know these machines they use fouled up before. We don't think there will be a call before 12:30.' I think one of the important things we all learned out of the primaries this year is that if you don't have anything to say, there's not much sense staying on the air. A news unit is an information dispenser and you should be on only when you have information

to dispense.

"Instead of playing the publicity game and coming on for an hour and not saying anything different, we interrupted the *Joey Bishop Show* just once to let them know we were there and would tell them when something important happened. That way we caught the people coming off the Bishop show who wanted to know what was going on."

The closing slide and out theme were up on that election report when the shots were fired that killed Kennedy and wounded ABC News associate director William Weisel, along with four other persons. With a shouted telephone message to the New York studio from a field producer in the Ambassador hotel, Pfister held the slide through two more rounds of the theme while confirmation was gained and election anchor man Howard Smith went on the air at 3:17 a.m. with the first network word of the shooting.

A different news story

NBC also was still on the air with the primary wrap-up, although it had cut from the Ambassador ballroom back to anchorman Frank McGee at election central headquarters in its Burbank studios. At 3:22 a.m. it cut back to the ballroom to show shots of the confusion that had broken there, but did not actually broadcast news of Kennedy's shooting until 3:36 a.m. CBS, which had signed off at 2:13 a.m. after wrapping up the election coverage early (with the erroneous final prediction that Kennedy had 52% of the vote), returned to the air at 3:38 a.m. with a bulletin on the shooting.

All three networks, of course, then remained on the air and started into the five-day, \$3 million network coverage (plus some \$9 million to \$10 million in commercial preemptions) of the tragic aftermath to the primaries.

Election reporting and reporters abruptly merged into the general news coverage of a national disaster. (NBC's Jordan, for example, temporarily subordinated being director of election operations to become coordinator of the network's coverage at Los Angeles' Good Samaritan Hospital through Wednesday and most of Thursday. He thus missed the first half of a two-day meeting of his election unit team he'd set up at Laguna Beach.



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7-68

How the networks scored on primary election coverage

All times are Eastern Daylight Time. Air times given are for election-coverage specials and do not, of course, include bulletins or bulletin-crawl material superimposed on regular programming. All calls are for the Democratic presidential races (there were no real contests in the Republican primaries). Calls represent the first time each network, itself, flatly predicted who winner would be, as opposed to qualified reports such as: "A survey of voters leaving the polls indicate McCarthy probably will win if. . . ." First calls did not

necessarily include predictions of victory margin (e.g., NBC's 2:09 a.m. call of the California primary projected only that Kennedy would win by a "substantial" margin; because of the closeness of the race, the network never did make an estimate of what percentage of the vote he would end up with). Audience shares are national Nielsen Television Index figures. Audiences are not directly comparable between networks, since the primary specials generally were not on the air at the same time.

	ABC			CBS			NBC		
	Call*	Air Time	Share	Call*	Air Time	Share	Call*	Air Time	Share
New Hampshire March 12	7:28 (p.m. EDT)	11:30-11:45	19.0	8:06	10:00-10:20	21.4	8:00	10:30-10:35 11:30-12:00	39.3 36.2
Wisconsin April 2	9:31	11:30-11:45	14.3	9:50	10:00-11:00	19.6	9:36	10:05-10:10 10:40-10:45 11:30-12:00	38.2 41.1 40.0
Indiana May 7	8:36	11:30-11:45	23.2	8:26	10:00-10:30	23.5	8:35	8:00-9:00 10:48-11:00	16.9 n.a.
Nebraska May 14	9:40	11:30-11:45	23.2	9:30	10:00-11:00	18.0	9:05	9:55-10:00 10:40-10:45 11:30-12:00	31.7 38.0 28.5
Oregon May 28	11:37	11:30-12:00	n.a.	11:14	11:30-12:30	n.a.	11:12	11:00-12:10	n.a.
California June 4	No call	12:30 a.m.— Assassination report at 3:17 a.m.	n.a.	12:04 a.m.	11:30-2:13	n.a.	2:09 a.m.	11:00— Assassination report at 3:36 a.m.	n.a.
South Dakota June 4	10:00	—	—	No call	—	—	9:04	—	—

* All calls for Democratic presidential races and represent time network, itself, actually predicted a winner.

Calif., to plan for the November general election).

The radically changed political picture now poses only relatively minor revamping of plans for the Aug. 5 Republican convention in Miami Beach, the Aug. 26 Democratic convention in Chicago and Nov. 5 general election.

Emphasis has now shifted, of course, from the Republican convention to the Democratic, although all three networks say they plan no major cut-backs in their original arrangements for the Miami Beach convention (April 1968 TELEVISION). CBS, which had planned to set up a Chicago headquarters only at the amphitheater convention site, now also will set up a second headquarters at the Chicago Hilton hotel, where the three major candidates are staying. CBS's Leonard estimates only that the extra installation and expense will be "very extensive."

ABC originally planned to have

headquarters only at the Hilton hotel and use pool and mobile equipment at the amphitheater. It is spending an estimated \$250,000 more to build additional facilities at the amphitheater. To make this up, it may try to cut back some use of mobile units at the conventions "if it can be done," Pfister said.

NBC originally planned to be at both the amphitheater and Hilton hotel in Chicago.

For fall, the networks all along had planned on the possibility of a third major candidate in the race. They had expected it to be Alabama Governor George Wallace. Now some crystal-ball gazers, such as Jordan, are making allowances for the possibility that McCarthy could be a third major candidate, on a peace ticket if he does not get the Democratic nomination, and further that there could even be a fourth major candidate in the form of Wallace. "Statistically, the chances of this happening are very

slight," said Jordan.

"But what I'm afraid of is that we won't know in advance. I'm afraid someone will come out of left field in September. If I knew now that there would be four parties, I'd draw a very different sample for the November projections."

If the analysts and statisticians already are having nightmares about the possibilities posed, election unit executives generally express confidence that they will have seasoned teams back in the battle.

"From the point of view of a news organization, the primaries and assassination have been awfully, awfully good practice," said CBS's Leonard. "It not only gave the whole team the experience of operating at its ultimate at the time of the assassination, but it almost served as a microcosm of the pressures of the election.

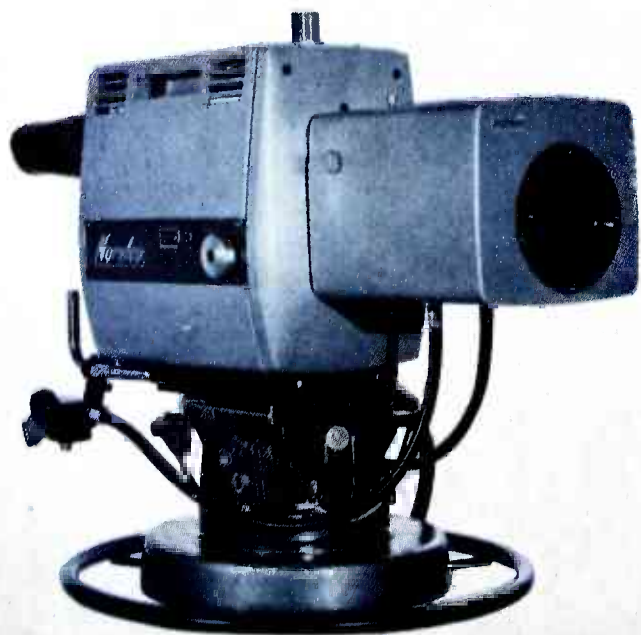
"We made our mistakes when they were only important, not critical."

END

Meet The Family... America's First Family of Plumbicon* Color Cameras.

*Registered trademark for television camera tubes.

The PC-70 Studio-Field Color Camera. Now used by all three networks on prime-time shows. Plus a growing list of groups, independents, and videotape producers. Why? Because it offers pictures of truest fidelity. Unquestionably, the finest Plumbicon camera in the world. Because it offers lowest maintenance, simplest set-up, widest selection of lens types around today.



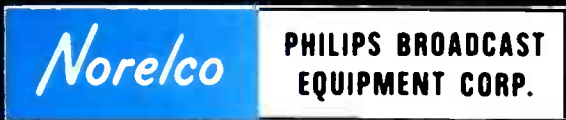
The PCP-70 "Little Shaver" Portable.

It can do anything the PC-70 can do... but it gets around a lot more. It's the *broadcast quality* portable. For news, special events, sports. You'll see them all over the place this year, wherever the networks go, and at pace-setting independents. They're lightweight, easy to set up, can get the closest, most intricate shots in beautiful, faithful Norelco color.



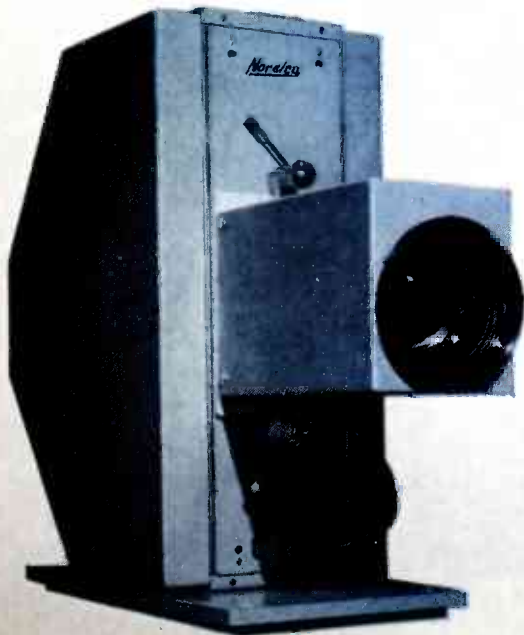
Last year, more Norelco Plumbicon cameras were sold than any other kind. If you haven't met America's first family of Plumbicon Color Cameras, now's the time to get acquainted. We have modified and improved it further. For example, the new-generation PC-70 has the revolutionary extended red sensitivity Plumbicon tube (as do other members of the family), separate-mesh Plumbicons for finer overall resolution and improved highlight handling capability, external filter wheel control and new, no-guesswork set-up accessories. It's remarkable. The entire family is

endowed with those important traits that mean so much: All offer extraordinary resolution and color fidelity. They offer camera control unit compatibility from camera to camera. They have interchangeable CCU modules. Stability. Low maintenance. Simplicity and ease of set-up. Economy. Backed up by total Philips Broadcast service. You must meet the family. Call or write, today.



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The PCF-701 Film Camera. The only three-Plumbicon color film camera in the world! This telecine camera is the heart of a complete film system, and its beam split optical assembly is specifically tailored to the colorimetry requirements of color motion picture film. Now you can show movies and filmed commercials with the breathtaking fidelity that distinguishes Norelco three-Plumbicon color.



FOCUS ON

COMMERCIALS

Giggling oranges: a cute idea that paid off

At first blush, the very idea of giggling oranges would seem like another step in the trend toward insufferably cute and coy commercials. But H. P. Hood and Sons, staid New England dairy, through its new agency, Bauer-Tripp-Hening & Bressler, manages to be genuine and ingratiating—and still use giggling oranges.

In the first commercial it made for Hood (the account landed at the B-T-H&B shop this March) hardly a word is spoken, but its entire thrust is designed to sell a brand name and further a corporate image. That image: Hood is a “happy” company (whoever heard of an unhappy cow?).

This 30-second color spot, despite its seeming simplicity, was meant to help resolve a complex marketing problem, recalls Harry B. Bressler, executive vice president of B-T-H&B. The problem was that Hood’s advertising for its orange juice had been almost institutional in its approach. This had worked well for some time and Hood had been enjoying a good share of the market. But the chain stores caught on and moved in, as chain stores will, and offered a similar product at a few cents less a quart.

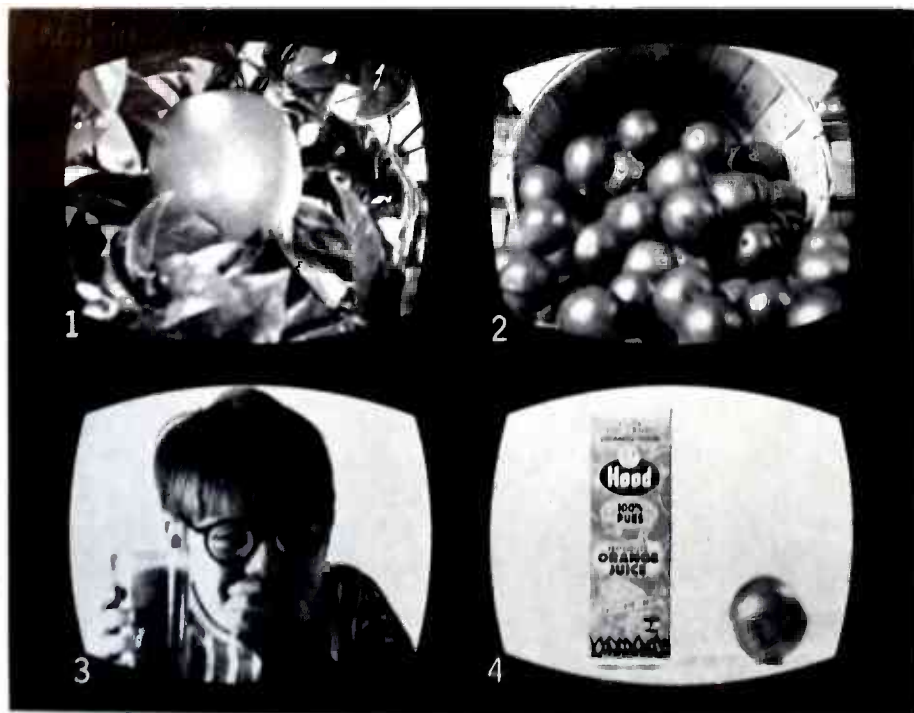
The Hood executives felt that they had a good, even unique product (freshly squeezed juice from Hood oranges shipped up in carton form from Florida in refrigerated cars).

The feeling was that they had to do an orange-juice commercial with more name identity, one that stressed that Hood’s was a better orange juice than an unbranded product—“the old brand name bit,” remarks Bressler.

The commercial opens with one orange on a tree. A breeze blows and the orange “giggles.” The camera pulls back and more oranges are seen. They also giggle. They giggle so hard they fall down from the tree into a bushel basket. The basket gets so full it tips over and the stream of oranges coming out dissolves to a stream of juice going into a Hood carton.

As the carton pours the first words are heard: “Oranges so plump and ripe and juicy we don’t have to squeeze ‘em . . . we just sort of . . . tickle ‘em!” A little boy giggles at the idea. The final scene is the Hood carton. An orange rolls

- 1) A breeze blows an orange on a tree and it giggles, starting up a treeful of giggles.
- 2) The oranges giggle so hard they fall down into a bushel basket, which dissolves to a stream of orange juice.
- 3) “We just sort of . . . tickle ‘em!” says a voiceover, and the little boy giggles at the idea.
- 4) Final scene is this Hood carton, which, when hit by a rolling orange, also giggles.



across the screen, hits the carton, and the carton, naturally, giggles.

All of this is done in 30 seconds and is amplified, so to speak, with electronic music. Bressler, who functioned as a writer-producer on the commercial, doesn't want to stress the electrical or electronic aspects too much because they might tend to de-personalize it. He says he was out to personify the oranges, to get across the notion that only happy oranges go into Hood's orange juice, that they're so happy they giggle.

He says the business of creating the actual sound effects that are heard was the most difficult part of making the commercial. Bressler says his daughter has an infectious giggle "that starts everybody going" but that it doesn't come through on tape. The giggles that are heard are a blend of sound effects from records and from people actually giggling, and crowd noises. The music is an electronic march which segues out of the giggles and is the same sound as the giggling. Bressler was out to reproduce the real giggling of teen-age girls. "It was the toughest part of the commercial."

This spot, and a 20- and 10-second version of it, are running in flights throughout Hood's six-state New England area. But does it sell orange juice? Apparently. Although exact figures can't be found, it's reliably reported that sales have indeed gone up.

Bauer-Tripp-Hening & Bressler is also hard at work on other happy Hood products, for they were awarded in March all of that privately owned company's brand products—milk, yogurt, orange juice, ice cream, cottage cheese and what they prefer to call soured cream.

Savage-Friedman was the production house involved with "Oranges."
END

Will success spoil TV's commercial makers?

by Granger Tripp

Recent weeks have been marked by two phenomena of the world of commercials. One is the familiar rash of award ceremonies that breaks out every spring. The other is the growing tendency of writers in the popular press to discover something good about commercials.

Is there a connection? Do commercial-award ceremonies, as they grow in size and number, influence writers and producers to create

commercials that are aimed deliberately at the shiny prizes? And if that's the case, can the awards-oriented commercials take credit for some of the new-found public favor towards commercials as a kind of art form?

And if the answer to all these questions is yes, is that good or bad?

Of course it's nice to read about what a creative medium we have become. On the other hand, members of the television industry may be forgiven for wondering if some of this praise is intended as a sly dig at the quality of television programs. Heaven knows no higher standards than those established by the writers of one advertising medium when they start to tell their competition what it should do and be.

Whatever the motive, articles in praise of commercials are becoming almost as common as festivals. This spring, for example, *Time* magazine said: "Commercials provide TV with some of its finest and funniest minutes—and 30, 20 and 10 of its cleverest seconds."

A *TV Guide* cover some weeks ago asked the question: "Are commercials more up-to-date than programs?" The story inside concluded that they are, citing as evidence the quick reflection in commercials of "the massive alterations in the way people look, dress and act—the new freedom (or, if you will, the 'new permissiveness')."

TV Guide went on to describe the "quick cutting, radical lighting, montages, hand-held camera techniques . . . dramatic zoom effects, soaring hand shots, and sometimes astonishing color work . . . found in commercials but hardly anywhere else on the tube."

And Shana Alexander, in *Life*, acknowledged the pervasive influence of the TV commercial when she quoted, sadly, a young lady she met on a campaign train who looked at a glorious sunset and said it reminded her of a Hamms beer commercial.

With such articles in mind, it was interesting to talk recently with Tony Firth, an articulate writer-producer for a production company that provides programing for Britain's commercial TV. At the start of a visit to the U.S. to observe the TV industry, Mr. Firth offered as an initial impression the hypothesis that TV here is moving toward greater selectivity and so-

phistication, showing in the process a growing reliance on the viewer's knowledge and perception.

Mr. Firth feels that commercials are leading the way in this trend, having responded more quickly than programing to the new, electronic orientation of today's public. He, too, observes the camera and editing techniques common in commercials but confined, in programing, to relatively few shows, such as *Rowan and Martin's Laugh-In* and the *Smothers Brothers*.

None of this, of course, will come as a shock to the people who constitute the TV commercial industry. They have thought commercials were more interesting than programs for years and have observed with pleasure the appearance of commercial techniques in feature pictures as old as "Tom Jones" and "A Hard Day's Night."

But the effect of the festivals and the accompanying raves in a press that once looked down its nose at "blurbs" is and will continue to be debated in the industry itself.

On the one hand there are those who fear our heads are turned by flattery and icons. A commercial, they say, should have just one goal: to sell the product. And the very existence of commercial competitions exerts pressure to win and a new set of objectives for the people who make them.

Undoubtedly there is a germ of truth in this complaint. Somewhere, right now, a commercial-writer is choosing a technique, slotting a spot, aiming a message with one eye on the customer and the other on judges in Venice, New York, Atlanta or Hollywood. And that's too bad. A man who chases two rabbits, Stanley Resor used to say, catches none.

But surely there is room, in an industry that needs so many skills and talents, for some kind of recognition of the people who deliver.

No doubt it would help if the festival scene were a little less chaotic. Unquestionably, there are too many festivals, all covering similar ground. The judging, it seems to me, might be more specialized. For example, there is good technical work in bad commercials, and there ought to be more emphasis on individual skills. And there ought to be a way to honor a well-executed slice of life, just for its success within the confines of that most demanding form.

But people have been trying to
Continued on page 50

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

TELE STATUS

PRODUCT USAGE

An added dimension in local television has been penciled in by the American Research Bureau to assist time buyers. ARB's newest extra is product-usage data that afford a clearer measurement of audience value in addition to size and demography.

Media planning, the other logical application of local-market-usage data, has been left largely unexplored.

At TELEVISION Magazine's request, ARB has tab-

ulated local market-product usage data on a per-household basis and indexed this to the national average. The resulting indices provide a means of comparing TV-market usage potential and provide media planners with an indication of which markets afford the greatest per-household opportunity for sales. This is the first time that comparative local-market data of this kind has been available.

The following tables supply product usage indices for 15 categories in 74 television markets. The data relates specifically to the ARB-defined market Area of Dominant Influence (ADI) and were tabulated from the February-March 1968 ARB sweep data.

ARB points out that the usage indices should not be regarded as exact to precise mathematical values. They are sample-base estimates subject to sampling error and other limitations described in the ARB reports.

In the next issue TELEVISION will publish Papert, Koenig, Lois's August estimates of local-market color ownership, projected from the Spring survey data of Nielsen Station Index.

ARB Market index of per-household consumption

(100 = U. S. Average)

February-March 1968

Market (ADI)	Airline Trips	Bar Soup	Beer	Cigar- ettes	Deo- dorant	Dish Wash- ing	Dog Food	Gas- oline	Head- ache Reme- dies	Instant Coffee	Mar- garine	New Car	Soft Drink	Tooth- paste	Wash Loads
New York	155	120	121	117	93	107	59	80	86	114	70	75	118	102	80
Los Angeles	145	87	87	93	89	83	86	109	89	81	88	100	71	90	88
Chicago	182	111	123	111	96	107	73	96	100	67	94	100	116	98	95
Philadelphia	100	120	159	104	104	102	86	93	97	124	73	100	98	104	100
Boston	155	120	110	120	96	112	95	89	91	138	88	100	98	112	92
San Francisco	218	84	87	94	85	80	86	106	91	81	79	75	74	100	88
Detroit	100	102	151	113	96	95	86	113	114	110	97	125	94	102	108
Cleveland	73	104	103	106	104	100	95	103	100	138	103	100	96	102	112
Washington	182	111	115	104	100	83	100	100	100	105	94	125	106	102	87
Pittsburgh	100	127	115	104	111	108	105	93	117	114	115	75	94	106	112
St. Louis	82	89	138	93	93	100	114	94	103	90	88	100	98	84	102
Dallas-Fort Worth	164	87	154	94	100	85	127	111	97	81	106	125	101	98	98
Minneapolis-St. Paul	136	76	113	91	93	95	64	94	97	57	85	75	82	100	113
Baltimore	91	124	156	119	104	99	100	93	103	105	94	75	124	102	93
Indianapolis	73	91	79	104	104	95	132	111	106	129	106	100	118	92	107
Houston	182	89	108	108	96	80	109	110	97	67	103	125	103	100	105
Seattle-Tacoma	82	73	110	87	81	83	95	106	97	62	109	75	65	94	102
Atlanta	200	109	46	100	100	97	127	126	106	114	127	100	129	106	98
Buffalo, N.Y.	91	109	177	106	100	108	95	91	109	133	103	100	88	106	112
Cincinnati	118	101	141	115	104	96	109	101	123	143	103	100	132	100	105
Miami	109	104	97	111	96	88	68	98	91	105	76	100	89	94	75
Hartford-New Haven, Conn.	118	111	97	111	96	110	73	99	86	114	79	100	91	106	88
Milwaukee	100	93	205	93	104	105	77	91	109	95	100	75	101	96	110
Kansas City, Mo.	109	80	72	109	100	90	132	94	94	67	109	75	94	88	100
Sacramento-Stockton, Calif.	73	84	105	109	96	89	123	116	103	76	97	75	71	92	105

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make sense out of awards since time began. The motion-picture industry has been at it for 40 years, and people still complain about the way Oscars are handed out. The perfect awards ceremony is a long way off.

Meanwhile, the burden, as always, comes back to the individual.

Of course, we like the brass nude they give you in New York, the silver phoenix from Atlanta, and

the rococo globe from Venice. But we had better not make that hardware the goal of our efforts.

Of course it's nice to read what a sophisticated medium we have created, but those notices had better not become our guiding star.

I recall the gracious acknowledgment by Adlai Stevenson of a particularly flowery introduction. "I am told," he said, "that it is permissible to listen to remarks like those of our chairman, provided you don't inhale." END

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was that they could not afford the regular investment of a half-hour per day, or several such involvements.

The discussion leaders also attempted to find what women would like programmed in daytime that is currently missing from broadcast schedules. For the same reason that serials represent a problem to some women as regular fare, so there was almost a uniform

ARB Market index of per-household consumption

(100 = U. S. Average)

February-March 1968

Market (ADI)	Airline Trips	Bar Soap	Beer	Cigarettes	Deodorant	Dish Washing	Dog Food	Gasoline	Headache Remedies	Instant Coffee	Margarine	New Car	Soft Drink	Toothpaste	Wash Loads
Tampa-St. Petersburg, Fla.	64	98	87	98	96	104	91	97	109	114	103	100	82	94	82
Memphis	109	104	41	94	107	106	132	111	109	124	124	100	125	102	103
Portland, Ore.	73	71	92	78	93	80	100	99	100	57	121	75	66	98	103
Providence, R.I.	55	116	151	117	100	114	82	93	97	124	85	75	106	102	85
Nashville	64	100	38	91	104	102	109	106	94	95	115	100	121	98	93
Columbus, Ohio	91	93	97	94	104	94	100	103	106	143	103	100	104	100	107
Denver	145	80	90	98	93	81	91	97	97	67	85	75	75	92	97
Charleston-Huntington, W. Va.	45	104	44	107	111	106	127	97	117	129	124	75	135	104	103
Birmingham, Ala.	91	116	33	94	111	109	159	110	103	95	127	75	124	108	103
New Orleans	136	124	133	117	111	98	114	97	111	38	97	100	133	116	132
Albany-Schenectady-Troy, N.Y.	82	107	149	106	96	107	109	89	91	124	91	100	87	100	95
Syracuse, N.Y.	136	102	146	107	100	106	132	94	103	138	109	100	77	102	102
Grand Rapids-Kalamazoo, Mich.	73	89	115	87	100	99	118	107	103	105	127	100	81	100	108
Charlotte, N.C.	82	104	36	107	107	105	123	97	109	138	112	75	137	106	90
San Diego	100	84	108	91	96	93	100	100	86	95	100	75	77	100	93
Louisville, Ky.	64	104	74	124	100	105	123	94	109	124	115	75	131	94	103
Oklahoma City	55	73	28	83	96	89	118	107	103	71	100	100	96	88	102
Dayton, Ohio	127	93	103	98	104	91	86	100	109	133	94	100	122	96	110
Greenville-Spartanburg, S.C.- Asheville, N.C.	82	120	33	91	111	107	127	104	106	138	124	100	116	106	90
Norfolk-Newport News-Portsmouth- Hampton, Va.	55	113	62	104	107	105	123	91	131	133	103	100	124	110	95
Harrisburg-Lancaster-Lebanon-York, Pa.	73	104	90	81	104	101	91	89	91	124	100	75	86	102	103
Phoenix	118	87	95	106	96	91	109	110	120	90	106	75	96	100	103
San Antonio, Tex.	73	98	113	93	96	98	118	97	109	81	106	75	97	104	100
Flint-Saginaw-Bay City, Mich.	36	87	136	109	111	101	126	117	91	119	124	125	92	102	123
Salt Lake City-Ogden-Provo	91	87	51	50	93	96	82	110	109	48	106	100	85	108	113
Tulsa, Okla.	127	80	41	96	96	90	145	97	106	81	106	100	105	90	100
Greensboro/Winston-Salem/High Point, N.C.	73	116	36	122	115	105	141	113	106	119	115	100	146	106	92
Wichita-Hutchinson, Kan.	45	69	51	81	96	97	132	97	106	76	100	75	90	88	112
Orlando-Daytona Beach, Fla.	91	96	69	100	104	99	118	100	117	114	103	100	83	102	93
Toledo, Ohio	82	91	121	96	104	98	77	101	117	129	106	100	100	96	112
Little Rock, Ark.	36	96	33	89	107	97	173	109	103	119	106	100	119	100	103
Shreveport	36	96	46	96	104	99	150	110	106	67	118	100	112	106	107
Richmond, Va.	64	109	56	104	100	106	159	90	114	114	106	75	112	102	80
Wilkes-Barre/Scranton, Pa.	27	142	169	94	111	123	82	83	103	138	124	75	107	110	107
Davenport, Iowa-Rock Island- Moline, Ill.	55	87	92	89	100	110	82	94	126	76	124	100	93	92	122
Des Moines (Fort Dodge), Iowa	73	78	85	80	100	105	86	97	117	57	115	75	81	86	125
Omaha	109	76	115	96	100	105	91	96	103	67	109	75	69	92	122
Jacksonville, Fla.	82	107	62	94	107	102	145	103	114	138	103	100	105	104	100
Knoxville, Tenn.	36	107	26	106	115	105	123	100	109	129	115	75	129	108	100
Roanoke-Lynchburg, Va.	45	109	41	98	104	114	114	100	111	119	139	75	134	102	87
Mobile, Ala.-Pensacola, Fla.	82	113	64	98	115	104	191	111	94	95	121	100	110	112	117
Spokane, Wash.	73	78	110	83	93	93	150	103	100	62	118	75	63	92	107
Fresno, Calif.	64	93	74	81	104	91	145	114	100	86	106	100	71	104	123
Champaign-Decatur-Springfield, Ill.	55	82	97	93	100	102	105	101	100	86	109	75	101	88	110
Rochester, N.Y.	118	109	126	111	100	93	82	99	106	129	91	125	81	106	100
Green Bay, Wis.	45	89	228	81	107	109	77	91	123	110	115	75	106	106	118
Johnstown-Altoona, Pa.	36	122	105	83	111	111	109	97	114	143	133	75	94	108	113
Cedar Rapids-Waterloo, Iowa	55	80	105	85	96	107	73	97	109	62	103	75	91	96	128
Raleigh-Durham, N.C.	82	111	49	117	107	104	155	110	120	133	109	100	144	116	98

rejection of daytime feature films. But, wistfully, some said they wished that more contemporary movies were on in the daytime.

The principal motivation behind this positive attitude once more seems to be a need for self-determination. Women felt that if there were more recent films on (which they seemed to equate with "better films"), they could view them or decide not to—but make that decision themselves.

In this line of "what's missing

from daytime," we also discovered the consistency of women's desire to have their world illuminated and expanded. With certain age groups there was a nostalgic wish that *Matinee* could return. Even younger women said they would love to see plays (and we must infer, short plays) scheduled in the daytime.

A number of references were made to the *Puex Specials for Women*—telecast almost a decade ago. And constant to their need for

knowledge, women expressed the hope that repeats of documentaries and cultural specials could be scheduled in their part of the day.

Beyond these broad desires, women also kept hitting the bull's eye of their needs. A remarkable frequency of expression for "service programs" came through. In addition to the currently syndicated exercise programs, which a goodly number of women followed regularly, they hoped that sewing and cooking programs might be

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included in the schedules, that there could be programming from which they could learn.

We found an awareness among housewives of the basic economics of television. This understanding, however, in no way diminishes their criticism of some of the aspects of commercialism.

For example, here is a quick sampling of their chief feelings:

In both programming and commercials, it is an outstanding complaint that crudeness, rudeness, vulgarity or worse is too prevalent in the medium. It is not that the viewer is seeking the long-dead Puritan ethic, it is simply that a great many women have a level of taste that is violated by some commercial treatment.

Self-pride and a sense of worth was a common characteristic of respondents. Again, without regard to their level of education, there

was frequent criticism of the non-credibility of many commercials. Women seemed to feel that the advertiser was trying to "con" them, that he held them in low esteem, and because of this, sought to persuade them by presenting unlikely, illogical and even ridiculous creative themes and executions. If we heard it once, we heard it many times.

Beyond the criticisms of taste and credibility, the next most frequent complaint was of the impersonality of commercial approach. The respondents, in many cases, felt that commercials were directed at unreal people, certainly people unlike themselves, their friends or neighbors. "They seem to want to talk to someone else, and I don't think she even exists," said one.

The matter of taste showed up in a number of ways. While women recognized their daytime availability led to the scheduling of certain types of products in mornings and afternoons, they had strong feelings that some "housewife products" should not be advertised during hours when children might be viewing. Included in the list were foundation and undergarments, toilet-bowl cleaners, deodorants and depilatories.

New sophistication

Two decades of a television society have produced a high level of and critical sophistication about commercials. This took "pro" and "con" forms:

On the plus side, women had very positive feelings about commercials that were fresh, different and stimulating. They often stated that companies that ran commercials such as Excedrin, Jenos Pizza Rolls, Alka-Seltzer and Schlitz beer earned their sincere appreciation and good will. It also came through that such commercials more strongly influenced brand selection.

But women are not Pollyannas. They had strong dislikes about carbon-copyism. Why, they lament, are so many commercials so much alike? High on their list of too-similar commercials were detergents and dentifrices.

In an area of growing concern to advertisers, the trend toward the clustering of commercials, it may be that such developments may offer more good than harm. Women did not seem to resent the current lengths of commercial breaks—and surprisingly gave no indication of

using such time to leave the set, or do other than view. What they did take exception to—loud, long and frequently—is program fragmentation by commercial interruptions. Without differentiating the marketing problems of some advertisers who place long commercial blocks at the beginning and end of certain programs, the respondents played back these companies: Bell Telephone, Xerox, Ford and General Telephone.

This type of scheduling won the verbal applause of almost every woman interviewed, although few suggested that this clustering of commercials should be transferred in toto to other programming.

Durable impressions

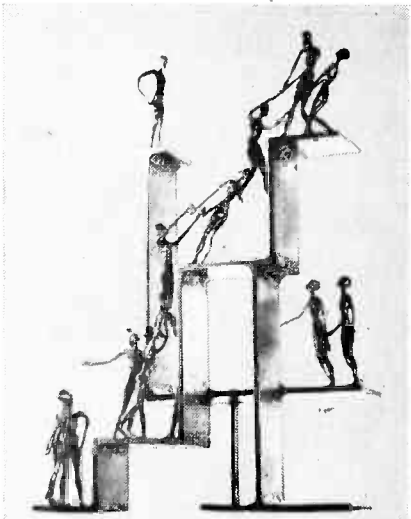
It was apparent to us that negative impressions of television are extremely durable. A clear example of this was the frequent mention of toy commercials and the exhortation to "ask mommy to buy you . . ." and the mention of the low price—"only so many dollars." Both these forms of sales appeal have been off the air—part of the National Association of Broadcasters toy-advertising guidelines—for several years. Still, women were as irritated as if they had just seen such a commercial that morning.

In their criticisms of programming, the women tended to be less specific. They did, however, make some certain concrete observations:

Disregarding the pragmatics of television, a high number of respondents wondered why it was necessary to have the same sequence of programming Monday through Friday. They queried the possibility of different programs at the same time on different days, as is the case in nighttime scheduling. This was, again, an apparent echo of their desire to have broader opportunities to learn, to be informed, to be stimulated.

And, in another form, the same plea was made: Women were outspoken in their negative feelings about the scheduling of like programs opposite each other—a game show opposite a game show; a dramatic serial in competition with another. More importantly, they were critical of the weed theory of programming, in which the success of one "new" form of daytime fare leads to the creation and scheduling of similar shows, and the proliferation of the type until it has

TO THOSE WHO



(photo courtesy of Sunray DK Oil Company Kent Addison, sculptor)

**THINK
FEEL
AND CARE
ENOUGH**

**Support your
Mental
Health
Association**



exhausted itself and worn out its audience.

At the outset we stated that this discursive research is not definitive. We reiterate that caveat now. But having done so, and having listened to hour upon hour of women talking about themselves and "their medium," we believe that certain clear suggestions can be drawn:

For marketers and their agencies, we have these thoughts:

Perhaps the key to successful commercials may lie not so much in "sales-point recall"—but in communicating with the customer.

We detected strong feelings from our respondents that they were not being reached by many commercials because, in their words, "there is too much going on—the idea of the product is hidden in all that carrying-on . . . those phony people, places and situations." At times, it seems, the commercial obscured rather than transmitted the message.

As we reported, it emerged during the program and commercial portions of our discussions that women, at times, are not able to give their full attention to the set. (You will recall that the set was on "for companionship," even though the woman was elsewhere and otherwise occupied. This seemed not only true of programing intended for women, but in the case of households with preschoolers, the housewife was aware of the output of television even when out of eye-shot.)

Aural medium

Doesn't this suggest the possibility that the audio portions of commercials might be employed to greater advantage, with greater force, to reach out to the women? And while the immediate reaction could be that this is pretty expensive radio—the fact remains that women sometimes employ daytime television in this manner. Why not, therefore, capitalize on the practice and not ignore it?

The problem of identification already discussed took on a different form as we explored the question of daytime versus nighttime scheduling of commercials for the same product. Women often spontaneously described their being "a different person" at night. And, as their other selves, apparently they could accept commercial presentations which they considered incongruous in the daytime.

Thus, some women believed that a chic, fashionable, coiffed-and-manicured commercial spokeswom-

an was out of place and unbelievable during the daylight hours, but wholly acceptable at night. This suggests the possibility that women may be more receptive to mirror-image commercials during housewife programing hours, but make the transition to the romanticized, idealized portrayals when darkness falls.

All of the comments of our panels were not confined to commercials. On the contrary, many outspoken remarks had to do with the program vehicles. From these, we have distilled some thoughts for broadcasters:

The cry for something new and different was a recurring one. The appetite and even the need for new and different types of programs is strongly expressed. This was found in the repeated references to the freshness and informative content



Burnett's Gene Accas

of the talk-and-variety shows, in the wishes for the daytime scheduling of specials and documentaries and in the hope that instructional programs might be included in the future.

It seems safe to say that while women accept the larger proportion of what is presently offered, they are receptive, and even anxious, to find other forms of programing than those currently on the air.

The possibility of turning on viewers (and perhaps even sets) may interest broadcasters.

Part of the suggestion that new forms of programing be attempted embraces the eagerness that housewives constantly expressed for mental stimulation—for learning. Perhaps as old an idea as Pat Weaver's of introducing information for the viewer into all program types has come of age. The

sameness, the drabness of many housewives' lives seems to offer television a golden opportunity to attract viewers and heighten viewer interest by the simple expedient of offering the viewer more than chocolate or vanilla programing.

In the restaurant metaphor, there is a clear mandate from many women in our discussion groups. It is this: They earnestly want the opportunity of choice. They want to be able to shop the dial and find the programing equivalent of Javanese dishes on one channel, shishkebab on another, and Swedish cooking on still another station.

They do not want to be confined to the sameness of spaghetti with only slightly different sauces. And, as they told us, they are pleased when television provides them with the unexpected. (The frequent expressions of satisfaction with telecasting of public events during the daytime was a measure of their interest in "something different.")

Greater variety

In this same line of exploration, we clearly saw that women desired choice throughout the week. Their own household routines—even though they are routine—vary from day to day. This means they may have television viewing time and desire on Wednesday and not on Tuesday or Thursday, and their availability may change next week.

The possibility of programing daytime as night is scheduled, with different shows scheduled vertically by day, rather than horizontally by time period, could hold the prospect of heightened interest in and consumption of television by many.

We are at the end. But perhaps it is also a beginning. The real world is people, not numbers.

And it is probable that we can learn from people what motivates people.

It is probable that not everything we have said is immutable. It is equally probable that there are the seeds of revealed truth in the views of women about their medium—daytime television.

To marketers, whose advertising funds are invested in housewife television, to broadcasters, who derive substantial revenue and considerable profit from daytime television, and to agencymen, who are the go-betweens, a mini-summary of these views is capsulized in the well-known IBM plaque: Think.

We should.

END

RETAIL UPSURGE

from page 23

the sale of mattresses.

It was advertised as a one-day-only sale. The television spot—basically an attention-getter for the sale—ran first on the *Boutique* show on a Friday. Then the identical spot ran nine other times throughout the same day.

The next day, a Saturday, the May Co. did phenomenal business. The store sold more than \$40,000 worth of \$44 mattresses.

"It was advertised in not other medium so this was a pure test," explained Noble afterwards. "This was a traditional department-store event that had been tailing off in newspaper response. It was a great thing 10 years ago to run a big mattress sale full page and sell tons of mattresses. But then it started to go on the down curve. The store began reaching the same people and, by jove, they all had mattresses.

"When you go into television you're reaching new people," Noble emphasized, "people who have not seen last year's ad in the *Los Angeles Times*. The store discovered it was reaching a fresh audience that needed mattresses. Of course, it also has become apparent that if this can work for mattresses, it can work for a lot of other merchandise as well."

Eyeball to eyeball

What has happened in Los Angeles as a result of the May Co.'s commitment to local television is a direct confrontation. For the first time in the market the major media for retail advertising are coming up against one another for the same buck.

Items are advertised in newspapers first, usually two or three weeks before television. Then retail advertising response is measured over a three-day period for both newspapers and television. The results of such measurements for April have shown, according to Jack Noble, that in certain areas television is exceeding newspaper response. In other areas television is equaling newspapers, and only in a couple of instances are newspapers beating television.

"After only one month in this new vehicle this is very encouraging," reports Noble.

The *Boutique* show-plus-spots promotional program represents a small percentage of the May Co.'s

total advertising effort in the Los Angeles market (how much of a percentage none of the parties involved is willing to say). Yet it's an effort where none existed before.

"We're reaching that day when department stores will have to say we are going to have to cut our newspaper allocation, say, 20%, because we believe that television is reaching more people, more effectively," Jack Noble says. "I'm confident of this."

So committed is Storescope TV to the coming of retail advertising to television that the company is now attempting to syndicate *Boutique* in other markets. The show is not being offered as a conventional syndicated property, but instead in segments. When the show goes into another market, one or two segments of it will be blacked out. This will depend on how intense the local TV station and store are about getting more of a local feel in the show. Storescope will try to create the same kind of situation it has for the May Co. in Los Angeles for other stores in other markets. It will provide a servicing unit to make commercials and help select a local personality to deliver the commercials and to deliver news of local interest to women.

Explains Jack Noble: "We'll distribute the program as a kind of mix between a syndicated show and *Romper Room*. It'll be sold as a format. We will go in and get a spokesman for the store in each market. We'll feed in parts of *Boutique* that we feel will be of general interest. We'll also instruct the store how to make low-cost commercials with its own station."

Marriage broker

According to Noble, the last mentioned service is the most significant thing Storescope is doing. "We're bringing these people together and saying you guys play," he says. "We're the matchmaker. Our intent is to withdraw just as soon as the store, the station and the agency are working together."

Storescope TV also is planning, as a different phase of its business, to syndicate filmed commercials to retail advertisers. These will be of a universal nature such as a white sale, Father's Day, or Christmas is here. Plans are for them to sell at low-cost, almost as footage. A voice-over is applied locally and a store tag is put on. This gives a small store an opportunity to run a pro-

fessionally produced commercial under its own name.

How well does department store advertising on television work? In Chicago late in 1966 Carson, Pirie, Scott & Co. and WMAQ-TV joined in a special fall television campaign that was carefully researched. R. H. Bruskin Associates was commissioned by the NBC-Owned Television Stations Division to conduct a before-and-after study on such things as awareness of the store, attitudes toward it, knowledge of Carson slogans, and interest in specific advertised items.

Carson had taken approximately \$100,000—some 10% of its then advertising budget—and invested it in minutes and 20's and 10-second ID's all over the WMAQ-TV schedule with a special emphasis on daytime (although some 20's and ID's were used in prime time).

The store ran 195 minute commercials at a cost of \$78,060 to reach 28.6 million homes. An additional 20 20-second spots at a cost of \$8,975 brought in another 3.3 million homes. The 10-second spots—18 of them—cost Carson \$6,390 and delivered 4.1 million homes.

The totals: 233 spots at a cost of \$93,425 delivered 36.1 million homes, 50.3 million adults and nearly 33 million women (source is NSI, September-December 1966). The cost-per-thousand worked out to \$2.58 for total homes, \$1.85 for adults and \$2.83 for women, the kind of figures that Procter & Gamble, for one, loves to see.

Trend is everywhere

The Bruskin Associates before-and-after survey showed increased levels of positive response in awareness of Carson, in its image, in its television advertising, in its quality merchandise, and in its slogans. And, still important today in retailing, a 14% increase in actual purchases. Carson, Pirie, Scott & Co. became a television advertiser.

The trend seems to be going on irrespective of market size. KRON-TV El Paso used a special presentation written by general manager Edward M. Sleighel. "Television vs. Newspapers." to bring the Popular Department Store in El Paso to television. KRON-TV wound up with one-third of its budget.

The presentation was designed to tell a factual story of what has happened to television and to newspapers over the past 15 years. Using TVB data and other material,

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The largest local department stores in the U.S.

The following list of department stores primarily covers those that are largest local or metro-market operations in the country. In 1966 they accounted for more than \$9.7 billion of the estimated \$30 billion department-store volume. Excluded from this list are the nationwide chains such as Sears, Roebuck and the

discount outlets. By way of comparison to the department stores listed below, Sears, Roebuck's volume in 1966 was \$6.4 billion, J. C. Penney's was \$2.3 billion and Montgomery Ward's reached \$1.7 billion. However, the volumes of these nationwide chains reflect income from other than department-store business.

Store	Rank	Volume 1966	Branches
<i>(Add 000 to dollar figures)</i>			
Abraham & Straus, New York	6	\$242,250	5
Adam, Meldrum & Anderson, Buffalo, N.Y.	87	40,000	6
Alexander's, New York	9	207,500	7
B. Altman, New York	27	110,750	5
L. S. Ayers, Indianapolis	30	106,297	6
Bamberger's, Newark, N.J.	11	191,500	9
Best & Co., New York	95	36,000	15
Wm. H. Block, Indianapolis	69	51,000	4
Bloomington's, New York	19	146,750	5
Bon Marche, Seattle	56	66,150	5
J. L. Brandeis, Omaha	61	60,000	6
Broadway-Hale, Los Angeles	5	249,592	32
Bullock's, Los Angeles	17	158,000	8
Burdine's, Miami	46	80,000	6
Carson Pirie Scott, Chicago	13	186,800	20
Crowley, Milner, Detroit	98	35,000	4
Davison's, Atlanta	55	69,000	9
The Dayton Co., Minneapolis-St. Paul	7	217,951	4
Denver Dry Goods, Denver	88	40,000	3
Donaldson-Golden Rule, Minneapolis-St. Paul	65	55,000	5
Emporium-Capwell, San Francisco-Oakland	15	174,588	6
Famous-Barr, St. Louis	16	163,000	5
Federal's, Inc., Detroit	20	144,119	62
Wm. Filene & Sons, Boston	32	104,800	9
Foley Bros., Houston	47	80,000	4
G. Fox & Co., Hartford, Conn.	57	66,000	0
Frederick & Nelson, Seattle	66	54,600	2
Julius Garfinckel, Washington	50	62,700	2
Genung's, Mt. Vernon, N.Y.	72	50,425	21
B. Gertz, New York	42	87,400	4
Gimbel Bros., New York	22	130,000	8
Gimbel Bros., Philadelphia	39	90,000	5
Gimbel Bros., Pittsburgh	44	84,000	3
Gimbels-Schuster, Milwaukee	31	105,000	7
Goldblatt Bros., Chicago	14	175,000	31
J. Goldsmith & Sons, Memphis	89	40,000	2
Halle Bros., Cleveland	59	65,283	7
The Hecht Co., Baltimore	82	43,100	6
The Hecht Co., Washington	36	94,500	7
Hess's, Allentown, Pa.	84	41,000	0
The Higbee Co., Cleveland	43	85,151	4
Hochschild Kohn, Baltimore	85	41,000	5
D. H. Holmes, New Orleans	80	44,000	4
Joseph Horne, Pittsburgh	37	93,000	7
J. L. Hudson, Detroit	3	330,000	8
Hutzler's, Baltimore	64	56,800	4
J. B. Ivey & Co., Charlotte, N.C.	86	41,000	15
The Jones Store, Kansas City, Mo.	75	45,000	6
Jordan Marsh Co., Boston	12	189,000	5
Jordan Marsh, Miami	73	50,000	3
Joske Bros., San Antonio, Tex.	99	35,000	2
Kaufmann's, Pittsburgh	34	99,000	3

Store	Rank	Volume 1966	Branches
S. Klein, New York	8	211,428	12
E. J. Korvette, New York	4	295,000	17
F. & R. Lazarus, Columbus, Ohio	23	126,000	3
Lit Bros., Philadelphia	38	91,900	10
Lord & Taylor, New York	45	82,200	5
Loveiman, Joseph & Loeb, Birmingham, Ala.	96	28,600	3
Maas Bros., Tampa, Fla.	62	60,000	9
Macy's California, San Francisco-Oakland	28	108,500	10
Macy's Missouri-Kansas, Kansas City, Mo.	76	45,000	8
Macy's, New York	1	410,000	11
Joseph Magnin, San Francisco	74	46,500	24
Maison Blanche, New Orleans	81	44,000	6
Marshall Field, Chicago	2	355,000	8
May Co., Cleveland	24	120,000	6
May Co., Los Angeles	10	206,000	13
May-D & F, Denver	77	45,000	5
J. W. Mays, New York	33	103,250	5
McAlpin Co., Cincinnati	97	35,750	4
G. M. McKelvey, Youngstown-Warren, Ohio	90	40,000	0
Meier & Frank, Portland, Ore.	49	77,000	2
Miller & Rhoads, Richmond, Va.	67	54,027	12
Milwaukee Boston Store, Milwaukee	48	78,000	4
Neiman-Marcus, Dallas	63	58,547	3
O'Neil's, Akron, Ohio	52	71,500	10
The Outlet Co., Providence, R.I.	83	41,576	2
H. S. Pogue, Cincinnati	93	37,000	2
Raymond's, Boston	78	45,000	5
Rhodes, San Francisco-Oakland	58	65,974	12
Richard's, Miami	100	31,000	4
Rich's, Atlanta	18	148,023	5
Rike-Kumler, Dayton, Ohio	54	70,000	2
J. W. Robinson, Los Angeles	50	75,000	8
Roos-Atkins, San Francisco	91	38,000	28
Saks Fifth Avenue, New York	35	95,000	26
Sanger-Harris, Dallas	71	50,500	5
Sattler's, Buffalo, N.Y.	79	45,000	2
John Shillito, Cincinnati	40	90,000	
Sibley, Lindsay & Curr, Rochester, N.Y.	70	51,000	6
Stern Bros., New York	53	71,350	4
Stix, Baer & Fuller, St. Louis	41	88,000	3
Strawbridge & Clothier, Philadelphia	25	118,563	6
Strouss Hirschberg, Youngstown-Warren, Ohio	92	38,000	8
Thalhimer Bros., Richmond, Va.	68	51,733	20
Titche-Goettinger, Dallas	94	37,000	5
John Wanamaker, Philadelphia	21	133,900	6
Weiboldt Stores, Chicago	29	108,500	10
Woodward & Lothrop, Washington	26	111,099	12
Yunker Bros., Des Moines, Iowa	51	71,800	20

Compiled by Willard H. Campbell, Ralf Shockey & Associates.

RETAIL UPSURGE

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Sleighel pointed out that "while newspapers are a good ad medium, they no longer can do the job—people's habits have changed, markets have changed."

The presentation, since seen by other retailers, "has not only enabled us to achieve our cash-flow projection for the year in spite of being as much as 30% off nationally for six straight months but we now have been in a sold-out position for some four months of this year. We've enjoyed a dramatic rise in local volume as a result of much fresh business plus increases in many regular budgets."

It is worth noting that after making the initial presentation to officials of the store, Sleighel and his people then went after those all-important store buyers and merchandise managers by throwing them a dinner and making the same presentation to them. This is a point that is stressed by station people who have been in close contact with department stores: Reach the buyers and the merchandising managers because they will usually (some say always) influence the media decision.

The Brandeis department stores

have been advertising on television for the past two years in Omaha and have done the inevitable: stimulated other retailers to follow. Moreover, Brandeis, which thinks of itself as a pioneer in its use of television on a full-time, 52-week-a-year basis (beginning with a weekly series of spots in the *Tonight Show* over KMTV[TV] Omaha), has doubled its advertising budget in the past year. The chain bought additional spots in *Tonight* and invested in the station's 10 p.m. news on Thursdays.

In many markets, stations are finding that significant rises in color-set penetration have brought in new or additional department-store business. Many have learned the virtue of consistency. Jack Harris, general manager of KPRC-TV Houston, reports that Foley's, a heavy buyer of print, is using television on a more consistent basis. "They're finding more and more items that sell quicker on television and consequently we're getting more and more of the business. Color is the major reason for this change I think, and now that we can offer all the services, from filming or taping the commercials to processing for a minimum cost, retailers will find it hard not to use color TV

for their campaigns."

Foley's in Houston got into television very early with some half-hour and full-hour sponsorships. But it too has learned to be more consistent and now sponsors the news four nights a week and the Sunday 6 p.m. news on KPRC-TV. It also uses short flights of spots on several of the Houston stations.

Lee Dubow, publicity director of the department store, says the advertising budget has been going up steadily and that there has not been a cutback in newspaper spending. "It makes sense to have a media mix," says Dubow, echoing what often seems to be a belated discovery on the part of some department stores.

Foley's, he says, is well past the stage of trying to figure out what to do about television. The store has learned that TV is "not good for selling baby bottles" and is to be used as "a day-in, day-out medium." Basically, Foley's commercials promote the store, rather than specific items in it.

Pushing the image

Another long-term television client is Rich's in Atlanta. After an abortive start back in 1951 Rich's got going late in 1959 with some prime-time spots. John Miles, sales promotion manager, reports that the store doesn't indulge in price-and-item selling on TV—all commercials are institutional in nature; they sell the total store. Why this approach? Rich's had done some "experimentation with direct selling on TV. Some results were very good, some were discouraging, some showed no results."

On a matter that seems to bother department stores a good deal—production costs—Miles sounds almost carefree. Rich's went into color commercials back in 1959-60 although sets were at a minimum then. "We felt color would be the coming thing and we wanted to be ready for it. The extra cost is negligible."

Another objection some department stores have to television is that it takes too long to make a commercial, that the nature of their quick turnover business is such as to rule out television except for long-term institutional commercials. Joseph DiBuono, sales development director of Videotape Productions of New York (which solicited the business and ultimately shot an award-winning commercial for Marshall Field of Chicago) disputes this view by noting that tape

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is uniquely equipped to answer that particular problem. In terms of mere speed, he says, "tape is closely allied to newspapers. You can tape today and run it tomorrow, just as in a newspaper production schedule."

These scattered reports give only an indication of the many things that are now happening in this burgeoning field. In numerous markets new television success stories are now being written. The biggest of those stories in the making concerns Sears, Roebuck which, as noted earlier, made a plunge into network television on a corporate level in addition to the store use of local television. What Sears does will be closely watched by J. C. Penney and Montgomery Ward and everyone of consequence in retailing.

In a sense, the network program buys are not nearly as significant as the activity of Sears stores on the local level. There, things are really booming, stimulated by increased numbers of commercials being turned out by headquarters in Chicago through the facilities of WGN Productions. According to a recent report, 40 fresh commercials were turned out in May for use by stores.

The nation's leading retail chain (gross sales of \$7.3 billion in 1967) spends approximately \$100 million a year in advertising. Through its stores, according to TVB-BAR data, Sears increased its local TV spending by 97%, 1967 over 1966. In the last six months of 1967 the various Sears stores in the BAR-reported markets doubled and tripled their schedules over similar months in the previous years.

Believed to be typical of the Sears move into television was the Washington market where the city

is ringed by large suburban Sears outlets. A Sears promotion executive who came to the city a few years ago found Sears managers were using only a token budget in television. After reviewing the available commercials he moved strongly into the visual medium, with such success that the TV budget was regularly increased.

When the commercials based on the theme "Sears has everything" came out a couple of years ago, they were widely placed throughout the area; the Sears budget for television increased over 300% from 1965 to 1967, according to agency executives familiar with the account. This was done without any appreciable pullback in newspaper advertising, which continues heavy.

Sears executives predict that the 1968 television budget in Washington and vicinity will be greatly increased over that for 1967. Executives plan this year to extend their television to advertising of specific items, using less television time for image building of Sears as a low-price, good-quality department store. Plans are to use the commercials made available by the parent company.

Sears, it should be pointed out, was in a unique position to capitalize on the flight to the suburbs. Before the war and immediately after it, by design and partly because of cost, it tended to locate its stores out of the more expensive real estate of the central cities since it was essentially a mail-order operation then. Ultimately, the more affluent of the population came to them and the company got into direct retailing.

Sears is a methodical operation in the way that Procter & Gamble is and is currently testing nearly

everything it does. Commercials are screened by panels and tested for believability and impact. The facilities of KWGN-TV Denver are used for testing purposes, and it's reported that a number of Blair-represented stations in the Southwest are part of a controlled testing operation.

Newspaper publishers in the Chicago area got the bad news about Sears a little over a month ago when Gar K. Ingraham, promotion and advertising manager for Sears's national retail sales, told a meeting of the Illinois Daily Newspaper Markets, a sales arm of several newspapers in the state, that the company was looking at other media and testing television in particular. Ingraham, noting that young people are particularly sensitive to commodities advertised on radio and TV, warned:

"You've got to realize that 50% of the bedroom and living-room furniture purchased is being done by people under 25."

At this point it is much too early to predict a wholesale shift of department-store accounts to television. It is still apparent that stations have a major selling job on their hands as well as an educational task. Does it cost too much to make a commercial? Does it take too long? Should it sell items, or should it be institutional?

A whole new vocabulary has to be taught to department-store managers and their people—gross rating points and the like—while station people have to go out and grasp the fundamentals and problems of an entirely different industry. As Ingraham told those newspaper executives:

"Your competitors don't understand our business the way you do." END

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ing a president at least, and giving CPB a sense of direction. Some think he will want to hold operating control of the corporation from his position as chairman. An official of NET points out that the CPB legislation is permissive on that point.

Pace denies an interest in acting as chief operating officer, but indicates that the man he chooses for president will have to share his own general philosophy of purpose and priorities for CPB (see page 63). "The views of the man who

must produce," he says, "must be matched by the views of the man with responsibility for the over-all view. The best one for the job would be someone with a broad knowledge of public affairs who has had a major exposure to public television."

As to delay, Pace says the CPB board's selection committee (John D. Rockefeller III, Oveta Culp Hobby and Milton Eisenhower) has been sifting through some 50 names, but that he doesn't feel the choice should be made until Congress has acted on an appropriation for 1969. CPB is up for \$9 million, thanks to its inclusion in amend-

ments to President Johnson's 1969 budget that were made last May.

National Educational Television has looked warily at the amorphous thing which is CPB, at first because it might bypass NET, now because it fears that CPB may not be independent of government influence. NET President John F. White, ETV's champion money raiser, was appalled at certain aspects of the Carnegie Commission's report. As White saw it, the Carnegie panel had overemphasized localism "with stations the do-all and end-all." So "long lines would simply be sewer pipes with station staffs reduced to screeners of the material that came by. We held this was nonsense and

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still do, and the CPB legislation seems to have understood our argument. We thought there had to be a national programing agency, that there had to be a regular national schedule." White also feared that a separate networking authority was looming, that his own NET, after all its years of dependence on Ford Foundation largesse, might be elbowed into the cold by the proposed public system.

Now White sees a different problem. If it's clear that CPB's funds won't have political strings attached that NET should become an integral part of CPB, he proposes. But at a recent NET affiliates meeting the possibility that NET might not want to tie its future up with CPB was discussed. "It's not impossible that NET ought to stay out of it," concludes White, if the government is going to be able to influence its decisions.

Internal conflict

There is an establishment in noncommercial television and it has grown to accept the bitter truth that there is very little money around that doesn't have some sort of string attached to it. The controversies in ETV's history, small ones and large, have involved that scratchy interface between the money raisers and the money users, and these conflicts have generally flared up where new projects or new community stations were getting started. There were cases where station staffs, full of ideals and innovation, ran smack into station managers who had to answer to more conservative boards of directors and funding sources, and this condition has a relevance in the case of PBL. NET's White, noting the similarity, ticks off some of the cities where palace revolutions have unsettled boards or unseated station managers—Boston, New York, Los Angeles, Pittsburgh. The list includes outlets that have settled down to become highly respected local sources of ETV programing.

Tied up with the money-source problem has been the controversy over how the resources ought to be applied against the problem once they're in hand. The Ford Foundation, in recent years, has been both purse and arbiter, and its emphasis has decidedly been with the central-

ists, those who would apply most of the money to national programing that could be produced and distributed from a center such as NET. While not neglecting local stations, the foundation has seen the central system as the optimum way of promoting national interest in noncommercial television, with the expectation that a residual benefit will be greater local support for community stations. Many ETV station men are in bitter disagreement with this principle though they hesitate to criticize the Ford Foundation. As the manager of one such major-market station says: "The foundation is powerful; it pulls a lot of people along with it." It is odd to think that the world of noncommercial television is as full of people who refuse to be quoted as the commercial world, but that is very much the case.

Critical of Ford

One ETV station manager, who absolutely refused to speak for the record about it, is highly critical of what the Ford Foundation is doing. "Look how they're spending their money this year; about \$23 million to educational television and only about \$5 million of that to stations. It ought to be in just the opposite ratio."

This is not to say that a lot of station people aren't in favor of network development. It's just that they don't see networking and overnight promotion as the way to force the development of ETV.

Here's the way one puts it: "Americans are conditioned to the centralized idea. With this thing [public television], if it's going to work, you can't point to overnight results or glamorize it. The Public Broadcast Laboratory was an example. They oversold it, and it hurt all of us. Had it been a success it would have reinforced the centralists, but it was not broadly based enough. Public television is the one thing that's going to change TV but not by approaching it in a sudden, centralized way."

It was the sad irony of PBL's Westin that while he was being forced to steer more of a middle course with his Sunday-night program than he had hoped to, criticism of his project was coming from two sides: from those who thought he was going too fast and those who thought he was spinning his wheels on an old road. An FCC

official, a good friend of public television (and another who refuses to go on record) says: "PBL has set ETV back 10 years. It spent this wonderful amount of money reinventing the wheel, using commercial-broadcasting techniques instead of doing something new."

And while PBL was taking some heat for duplicating commercial style, others were baiting it for not coming through with treatments of most of the controversial subjects that it had promised in a blitz of national advertising as its season opened.

In spite of this pressure from the liberal side, it was pull in the other direction that was having the most effect. And it was pull that came not only from the PBL editorial board but also from other NET officials as well as ETV stations.

The localist views are antithetical to those put forward by the executives of the National Citizens Committee for Public Television. NCCPTV was formed over a year ago with the happening-conscious Thomas P. F. Hoving as chairman. Since then, while on the earnest mission of promoting public television, it has alienated a number of ETV station men, even officials of NET, who think that it has been too promotion oriented and inclined to abrasive pushiness rather than politic tactics.

Sages' advice

A high NET official says: "Hoving got bad advice and blew his wad in New Orleans. [The reference is to a meeting of the Citizens Committee last February]. He designed a think paper that would give the Congress and the White House hell for not acting faster, and spelling out what the CPB should and shouldn't do. But his board wised him up. The meeting was supposed to have resulted in a policy statement, but they're still working on it."

Last month Ben Kubasik, executive director of NCCPTV, had a rough draft of this "citizen's report" in hand. He said it included findings about ETV-station needs solicited by questionnaire. Although Kubasik has been accused of "press agency," he is still sincerely committed to the importance of mass promotion for public television and not just promotion of a generic nature. He has been negotiating with the Advertising

Continued on page 63

The

EIGHTH

annual report on the prolific product of today's hometown television will appear in the August issue of

TELEVISION

Magazine

THE MANY WORLDS OF LOCAL TV

Here's an opportunity for television stations to tell all members of the United States Senate, the House of Representatives, the commissioners and important staff members of the FCC, all state governors and key advertising and marketing executives the important role they play in community affairs at the local level.

The eighth consecutive annual report on "The Many Worlds of Local TV" to be published in the August issue will include three sections:

- (1) A report devoted to local programming done by stations during 1967. This article will be based on the national mail and interview survey being done by the NAB for the President's Task Force on Telecommunications Policy. This report may well influence decisions to be made by this group.
- (2) A section concerning 1968 programming that has been broadcast or is planned in response to the civil unrest that now troubles many communities. This will be based on a TELEVISION survey of all commercial TV stations in the U.S. and will be an up-to-date report on this important aspect of public interest programming.
- (3) A feature on the stations that have won national and regional awards for local television programming. The awards will be summarized and winners named. (These will include awards from Peabody, Sigma Delta Chi, Freedom Foundations, Headliners, Emmy, Sloan American Bar, Radio-TV News Directors, National Association of TV Program Executives and others).

Tell the leaders in the business and governmental world of communications your station's story in the August issue. Advertising deadline is July 17.





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TELEVISION

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WHAT NATIONAL LEADERS HAVE SAID ABOUT PREVIOUS ISSUES

I noted in the TELEVISION MAGAZINE August or September issue a story about the many local programs on your local stations. I must say that I was very much impressed with this display of the wide variety of public service broadcasts. . . . It is well known to all of you that most people of America now rely upon radio and television for their news. This doesn't mean that other media have no important function to play because they do. I believe the printed word is vital and important, but I also believe that the spoken word is the message most readily received, and I want to congratulate you for the good work you do in promoting these valuable public service programs. Particularly the news programs and many programs that you have on your local stations.

Excerpts from remarks made by Vice President Hubert H. Humphrey to the Broadcasters Promotion Association, Washington, D. C., Nov. 8, 1965:

TELEVISION MAGAZINE does for the industry state by state what the local television stations are doing for their respective communities. The coverage is equally good in either case. — Senator Warren G. Magnuson (D. Wash.), chairman of Senate Commerce Committee.

I found "The Many Worlds of Local TV" to be a very good summary of the local contributions made by the broadcasting industry. Informed publications such as this can make a major contribution to the industry. — Senator Frank E. Moss (D-Utah).

I am sure that the sampler will prove to be an asset in providing me with a picture of television as it is today.—Representative Dante B. Fascell (D-Fla.).

This was a very excellent edition of the magazine and I was glad to note that the local stations were given proper credit for their activities. — Senator James B. Pearson (R-Kan.).

. . . I am well acquainted with the advances being made in local programming, especially in my own state of Iowa. I was pleased to note that Iowa stations were featured in the magazine. — Senator Jack Miller (R-Iowa).

I found the material most informative.—Senator Fred R. Harris (D-Okla.).

There is no doubt that television is now the pre-eminent medium of communication, both on the local and national level. Its influence is felt throughout the country, and I was most interested in the scope of programming represented in TELEVISION MAGAZINE. — Representative Brock Adams (D-Wash.).

. . . The information on local programming is comprehensive and of value to me because of limited viewing time. — Senator William Proxmire (D-Wis.).

You may rest assured that I found TELEVISION most informative. — Senator Vance Hartke (D-Ind.).

I have always felt that television can be one of the most effective and powerful media of education if used wisely and intelligently. Your publication is an excellent example of what can be done . . . with a little effort.—Representative Cornelius E. Gallagher (D-N.J.).

One collect phone call will get you the full story.

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Bill Merritt, Western Sales
Manager;
1680 N. Vine Street
Phone 213-463-3148

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Council for its good offices and services in promotion of specific public-television programs, in short, tune-in announcements. This, he says, would probably require a waiver in Ad Council policy, which specifies that campaigns be general and not restricted by timing requirements.

Noncommercial television's current attraction to money, sometimes at the expense of freedom, is understandable. As a medium apart, it has always lived in poverty. And the Carnegie report was essentially a poverty-program proposal. As of mid-June there were 156 ETV stations on the air and

another 31 authorized for operation. Of those in operation 74 are in the VHF band and 82 on UHF channels. Despite these healthy dimensions, which make ETV a truly nationwide system when interconnected, there is a serious lack of talent to man the outposts. As an executive producer of NET points out: "Once you get past the top 10 stations there just isn't any such thing as a writer and only a handful of competent producers. Beyond that, stations are marginal and not quite able to make it."

A further breakdown of ETV stations shows that about one-third of them are community operations run by nonprofit groups. Another one-third are operated by colleges or universities, a fourth are li-

censed to boards of education in various states, and the balance to public school systems.

Stations that are able to offer a full schedule of instructional and local programming through community fund raising are few. A recent Ford Foundation local grant of \$5 million recognizes only a limited list of stations. Five stations and the Eastern Educational Network will receive \$3.2 million of that, and the remainder is spread over three regional networks and nine other stations. The biggest chunk of it, \$750,000, goes to WGBH-TV Boston for a series of 20 one-hour dramas on Negro life, and another \$742,000 was presented to KQED (TV) San Francisco to produce 260 15-minute newspaper-of-

The Delicate Mission of Chairman Pace

When Frank Pace Jr., chairman of the Corp. for Public Broadcasting, offers opinions about the future of CPB he's apt to preface them with: "My instinct is . . ."

That reaction itself seems instinctive. And it suits him in the new field he walks, heavily mined as it is with dogmatic opinion and latent emotion. If he steps on the wrong congressional toe, the resulting explosion could alter the degree of operating independence that he hopes to achieve for CPB. Pace apparently knows what he wants but seems unwilling to press his luck if that means placing the whole CPB concept in unnecessary jeopardy. Here are some of his thoughts about CPB, sometimes paraphrased, that were offered in a recent interview with TELEVISION:

On centralism vs. localism in funding program projects:

I've not had time to examine this thoroughly or to reach thoughtful conclusions. My instinct is that the emphasis will lie with the local ETV station, though not to the exclusion of national programming efforts. If there is one great opportunity here, it is to develop talent broadly around the country.

On what programming CPB ought to underwrite:

I think there are untapped areas that could become the special property of public broadcasting. We have to find areas that commercial television cannot and does not cover. We can't try to compete in the same ways and approach their professional performance.

There are serious questions about what you ought to do—topical treatment of public affairs or a broader educational effort—and at whom you should direct it. For example, should it be a 25- to 30-year-old group or 40 and over? Where is the greater return on the investment?

There are three areas of compelling importance for CPB: one as an open-circuit medium of pre-school education and continuing adult education—in the academic area this would be largely a reflection of what various school faculties and authorities want to do; second, as a means of helping the community regain its identity; we have a role in helping cities solve the problems that are upon them, and it's clear this is a vehicle that has value in stopping civil disturbances; third, as a way to provide enriched entertainment in those areas that will give the viewer a sense of a fuller life; I avoid the use of the word culture here because I think it may suggest a level higher than we ought to be reaching for.

I would hope that when the viewer turned the public-television knob, he would be doing it for a purpose beyond being entertained, that he would find something that he couldn't find by turning the commercial knob.

The great danger in this kind of operation is trying to do too many things and, as a result, doing none of them well. Selectivity is one of the keys.

On the method of funding the

corporation:

If we had the choice, we'd of course prefer not to have to depend on an annual appropriation from Congress. But there are some annual funding methods that have independent aspects.

On developing more than one national program center as suggested in the Public Broadcasting Act:

My instinct is that at the starting point you've got to improve what you've already got (National Educational Television).

On the size of ETV audiences:

Perhaps if we got 9% of the audience where the others were getting 18%, that would be a good showing. For commercial TV the problem is attracting and holding an audience on a regular basis, but for us it will be a question of the nature of our audience rather than its size. Our job will include preparation of audiences (promotion) as well as follow up.

On interconnection charges for noncommercial networking:

We've taken the position that we should be provided free interconnection by the phone company, but we wouldn't expect them to come right out and offer it without questioning the most practical way to do it. It's possible that some of our objectives could be mutual.

On congressional confusion of CPB with the Public Broadcast Laboratory:

We've done some groundwork to let them know this is something different from the Public Broadcast Laboratory.

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the-air programs.

Because of the quality-program dearth, most local stations are thankful enough for the five programs per week that NET puts out, albeit they would like more of the production money for themselves. The program scarcity has resulted in hard-nosed NET affiliate-exclusivity practices, which have protected original affiliates from sharing their NET product with Johnny-come-lately ETV stations with similar coverage areas. It goes back again to community prestige and fund-raising muscle. These station-overlap situations are growing in number and it is only the private-money nature of the system that has allowed the exclusivity policy to exist.

Take, for example, New York City where three ETV signals now cover the town, WNDT (TV), the NET affiliate, (actually licensed to Newark, N.J.), WNYC-TV, the city-owned station, and WNYE-TV, operated by the New York City Board of Education. Seymour Siegel, an ETV pioneer and director of WNYC-TV, was disturbed at his exclusion from the *PBL* broadcasts. Says Siegel: "The world of academe can be even more vicious than the commercial world."

No repeats

Siegel reports he asked Fred Friendly for permission to carry *PBL* and was eventually refused, not only for the night after NET affiliates carried it, but even for a following weekday-afternoon presentation.

Stations that do not have basic affiliation with NET can get the network's flexible service, two hours a week from a library of programs, made available after they have run on the regular affiliates. The general limitation has been a one-year delay after the basic affiliate has run the program.

Gerard Appy, NET's vice president for network affairs, explains that the first ETV stations on the air have needed public support and NET affiliation has been one thing that got communities interested in their stations. Appy says NET is looking toward a time when it might adjust this policy. William Harley, president of the National Association of Educational Broadcasters, goes further: "It's going to have to go out the window once they start using public funds."

Harley's organization, the NAEB, is ETV's association on the scene in Washington, carrying out counterpart functions that the National Association of Broadcasters would perform for commercial broadcasters, acting as congressional liaison and a central coordination point for ETV affairs. On the liberal-to-conservative spectrum of ETV aggrandizement, most would place the NAEB to the right of center. A NET producer calls it "benign but a little tired." Some would say stodgy. But it has been a stabilizing influence in a year when ETV was threatening to blow itself apart. The same NET producer says: "They've had a tendency to take anything they can get and run with it rather than pushing their demands" (for public-television development).

Long waiting list

NAEB's Washington work has extended to the Department of Health, Education and Welfare, which disburses grants for the construction of ETV facilities. This year, with the money pool dry and a growing list of applicants hovering for funds, the association is pushing for creation of a nongovernment committee that would establish priorities and advise on grants. HEW has 69 applications for facilities grants in hand, totaling \$31.5 million. Technically it has only accepted about half of them. Since the program isn't funded, there isn't any money for continued processing. To answer the \$31.5 million applied for, there is only a potential \$12.5 million in the fiscal 1969 budget, which hasn't been passed.

The possibility of regular national network interconnection for educational television has been discussed for years. Acceptance, even promotion of the idea as a matter of public policy, came about with passage of the Public Broadcasting Act, not only with its authorization of plans for nationally distributed programs, but with a provision that denies common carriers the excuse that the Communications Act prevents them from offering free or reduced-rate service to educational television.

Two years ago the Ford Foundation rekindled interest in ETV interconnection specifically and ETV generally with its proposal that a satellite system be run by a non-profit corporation that would give free network service to educational stations, charge commercial net-

works for the same service instead of having them use AT&T land lines, and apply the proceeds to noncommercial TV. Ford followed that proposal with the \$10-million grant that went to the *PBL* project, a fundamental purpose being to demonstrate the value of a regular live interconnection of ETV stations.

NET's John White has asked the phone company for eight hours of free interconnection daily for ETV stations. At a meeting called by the FCC to hear the carriers and the ETV people present their cases, White proposed eight free hours from 3 p.m. to 11 p.m. daily, some of which time would be shared by regional networks. The phone company said it was prepared to offer ETV use of lines at cost in off-peak hours. That would probably mean from midnight to morning and assumes that an educational network would be using the lines for distribution, taping and later replay. NAEB's Harley told the meeting he didn't think it sounded like a very generous offer. In fact, he says, the phone company proposal would mean keeping stations open through the night and tying up their taping equipment in the morning, that on balance ETV might do as well by paying regular rates. Presented with the possibility that the carriers might get a committee together to study the matter, CPB Chairman Pace suggested a time limit on any study period, noting that resolution of networking costs would have a considerable effect on how the corporation would organize its priorities.

High costs

NET's White, pointing to the high cost of interconnection for his network, says it would take \$7 million to \$9 million, his whole budget, to do as much networking as he wanted to do. The live network concept for ETV is clearly here to stay, even if no one knows yet how to bring it about.

While most of the publicity generated by noncommercial television in 1968 has involved the subject matter of the *PBL* program, what that show has done to the future of the Corp. for Public Broadcasting is of far greater significance. The political strings on CPB are flapping in the wind. How close to independence the noncommercial broadcasters will try—or be able—to crop them is conjectural.

END

**Color tape to color
film transfers are dull,
fuzzy and not worth
the trouble.**

Horse radish!

And any other expletive you wish to use.

Because if you believe that, you haven't seen Reeves Color Videofilm* transfers.

Color Videofilm* transfers are alive with sharp, clear images and pure, true-to-the-tape color.

Color Videofilm* transfers are worth every moment of the considerable effort that Reeves puts into each and every one. From the playback of the tape on the best videotape recorder money can buy, all the way to packing the final reel. But you expect that kind

of effort from Reeves. It's that extra quality Reeves has been adding for the past 34 years.

And Color Videofilm* transfers are inexpensive. An unexpected, happy bonus.

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*TM Reeves Sound Studios

NEWS PROGRAMING

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from 36 to 45 minutes, but can run longer on a big news day. Because KNXT, like WBBM-TV, is a CBS affiliate, neither newscast has problems with late-night network programming.

The title for the longest form of them all, however, must go to the NBC-owned KNBC(TV) Los Angeles. KNBC has tucked its *Huntley-Brinkley Report* into the middle of two hours of early evening local news to give it the total of two-and-a-half solid hours of news. As one might imagine, news stories get repeated, and KNBC does a lion's share of features and opinion. But it claims success as well as the watchful eyes of news directors all over the country.

Between 5 and 6 p.m. KNBC programs three 20-minute segments, using three different anchormen and three different writers, even if they are stuck with the same news. *Huntley-Brinkley* is sandwiched in from 6 to 6:30. From 6:30 to 7 a half-hour of local news, and for the remaining half-hour a news show utilizing in-depth pieces, features and ending with a summary. Russ Tournabene, general manager, news, Owned TV Stations and Radio Division, says that the viewer reaction to the KNBC experiment "looked heartening." His only response to the rumor that this new format, if it works, will be translated to other NBC-owned stations is just a cryptic: "Everybody's watching this."

The changing form

"Entertainment programing is nearly bankrupt," forewarns ABC's Sheehan, "nonfiction kinds of programing are expanding." By "nonfiction," Sheehan explains, he means more than news—he includes the Johnny Carson, Dick Cavett and Mike Douglas shows, everything concerned with what is happening in the world, rather than designed to take viewers out of the world.

From an advertiser's point of view there is something to be said for a comparison of news to entertainment programing. CBS has been attesting lately that Cronkite does as well or better in the ratings than the average prime-time entertainment. But if the networks don't impress you with ratings, they can try on the basis of efficiencies. In a

recent comparison of cost-per-thousand estimates for the current season by a major advertising agency, the projected efficiencies of standard prime-time fare are as much as \$2 above the projected CPM of network news. The study estimates that the *Huntley-Brinkley Report* will average \$2.61 per thousand homes in 1968-69, while the Saturday movies will have a CPM of \$4.42. *CBS Evening News with Walter Cronkite* will average \$3.08, according to the same study, and ABC News \$2.73 per thousand, while *Ironside* is expected to cost \$3.48 per thousand and *Rowan & Martin's Laugh-In* will average \$4.33 for the year. It is no wonder the networks often offer news in a package with prime-time minutes in order to present a lower cost-per-thousand.

But the demographics—there's the rub. As the figures show, news can be terrifically efficient for the right advertiser, but for the advertiser who wants that popular young-adult audience, news is not as good a deal.

An older audience

"Traditionally, historically, the news programs, and I'm speaking of the early news, tend to reach older people. By older people, I mean over 50," explains Peter Bardach, vice president and associate media director for broadcast at Foote, Cone & Belding. "News is more efficient in reaching the upper income, the better educated, but you have this problem with age."

Nielsen's Audience Demographics Report for November-December 1967 estimates that 6,310,000 homes with heads of household under 35 are tuned in between 6:30 and 6:45. More than double that number, some 12,850,000 homes with heads of household over 50, are viewing at the same time.

While ABC clearly has the lowest cost-per-thousand, that network registers relatively low educational and professional levels.

What appears to be the sober, mature elements of the community are viewing, and they happen to be very loyal viewers, as well. You either watch news or you don't, and if you do, you watch it all the time. What news offers the advertiser, then, is frequency, rather than reach, an ideal situation for encouraging increased consump-

tion of your product, not for enticing new consumers.

Yet the believability of news, the immediacy of news may be what Y & R's Ostrow calls "an appropriate kind of blend" for a new product. Although, he adds, "news tends to be a little older, and the people who tend to try new products tend to be younger." But a believable climate never hurt any product.

News on a local level often gives the participating advertiser an identification with a program that he can't get with any other spot buy. This is particularly true of the five-minute weather or sports show; it permits sponsor identification on a low budget.

While the climate of credibility is a bonus the news gives to its advertisers, there is one drawback. The climate of news can also be grim, and it can get grimmer as news coverage becomes more vivid and thorough. "This is something that has concerned us and has concerned us in terms of the placement of commercials in television news," FC&B's Bardach explains. "In terms of the commercial's effectiveness we do wonder to what degree we are inhibiting its ability to sell when placing it in an atmosphere of horror or grief."

Avoids harsh transition

The news chief of a major station group admits to a policy of surrounding commercial breaks with lighter news stories when possible. "I can't watch a Marine being killed in Vietnam and go into a Dr. Pepper commercial," he adds.

That same group news director, like everybody else, is looking into the possibilities of prime-time news: "We indeed are going into prime-time news if the networks don't do it. There is no reason on God's earth why the news has to end at 7 and begin again at 11." Although there is always talk of extending the early evening newscasts to an hour, there is more enthusiasm in network news departments for a separate prime-time broadcast.

ABC's Sheehan says he'd prefer a half-hour of network news at 10:30. It's more than idle musing on his part: "We made a specific request," he hints. "Chances are good for '69."

"I think two hours in most communities in a row, is a hell of a lot," says CBS's Leonard about an

hour-long Cronkite news show. "Personally, if I had a choice, I'd rather see two half-hours."

"Someday something like 60 Minutes is going to be on every day," Leonard predicts. How soon? "Not very far," says Leonard, "not very far. I hope it's CBS." END

ON LOCATION

from page 8

years since Plato, if there is any value in detachment, in private space, in private outlook, then you will not take a very kindly view of our electric media. They have destroyed civilization, they have driven us on an inner trip eastward into the Orient, the western world is rapidly closing up shop."

The way to become aware of any medium, McLuhan said, was to rub it against another. "The moment the talkies came, people discovered what music, speech, were all about. The greatest discovery of the 19th century was the technique of discovery. The technique of studying media is to rub them against each other. Television has made movies an art form. Art is an attempt at perception; entertainment is a form of tranquilizer. I see nothing wrong with tranquilizers, if you can get them."

Someone had asked if it wouldn't be risky waking people up, and McLuhan agreed. Violence, McLuhan was saying, is the only means known to man for achieving identity. "Kennedy committed suicide. Anybody who tries to hot up politics under TV conditions is just committing suicide. We've already got a very cool, meaning involved, public. You give them a hot issue and the thing will blow wide open. That's why we have no party politics under TV. You can't afford to have differences of opinion when you live at very close quarters. A Japanese addressing our communications group said that when a Japanese wife is very angry at her husband she would never dream of expressing verbally a sentiment. She rearranges the flowers. That's cool, man."

McLuhan went on to warn against primaries ("hotting up the machine to a point of self-liquidation") and then suddenly asked of his quiet audience: "Do you find any of this difficult? I mean, I'm merely mentioning things that all of us know all the time and see and cope with as best we can all the time. I can't think of

anything difficult or esoteric in anything I'm saying."

The news conference was officially over. "Very docile bunch," McLuhan muttered as he was led to the now-silent cameras and bright lights—the 19th-century hardware he had denounced. He was very gracious with both interviewers, defended his Kennedy thesis, said he was hungry.

One of the interviewers persisted. How would Professor McLuhan describe his politics? "I have no politics. Trudeau (new Canadian prime minister), when asked: 'Are-

n't you some sort of communist?' said: 'No, I'm a canoeist.' I think that is the sort of answer a political question deserves. TV has ended party politics."

One of the guests was eager to get back to his office. He wanted to call a friend, an expert on weapons systems and defense technology. "Isn't it true," he asked when he got back to his office, "that our Distant Early Warning system we built in Canada is obsolete? You know, Dewline?"

It turns out Dewline was made obsolete by the latest advances in



YOU MAY NEVER SEE A 40-LB. BIRD FLY* —

BUT... Sales Soar in the 39th Market with WKZO-TV!

A high flyer — that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

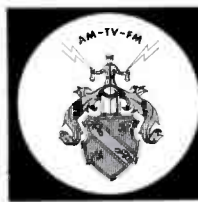
Already the nation's 39th† television market, the area is still in a

steep climb. In Grand Rapids and Kent County alone, wholesalers' annual sales are heading for the billion-dollar mark. And the same sort of growth is going onward and upward in Kalamazoo and the rest of the region!

Don't get left on the ground while your competition scales the heights in this dynamic market. Buy WKZO-TV and cover the whole western Michigan area. Your Avery-Knodel man can give you a bird's-eye view of the whole scene.

And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*It's the Kori Bustard of South Africa.
†ARB's 1965 Television Market Analysis.



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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

ON LOCATION

from page 67

20th-century technology.

In terms of the way time is counted these days, it's really 19th-century stuff.

RICHARD DONNELLY

INDIANAPOLIS:

Long before the sun comes up to light the sprawl of Fort Benjamin Harrison on the northeastern edge of Indiana's state capital, several hundred military students and their instructors prepare to put WDIS-TV and WDIS "on the air." They are the closed-circuit stations of the Defense Information School.

From 6 a.m. until 10 p.m. double shifts of students keep the facilities functioning with a professional flair matched only by the commercial stations and networks with whom they may one day be affiliated. The broadcast department of the school is becoming a significant source of skilled personnel for the civilian field after completion of military duty, usually with Armed Forces Radio and Television Service stations around the world.

With the graduation of every class the growing importance of television (and radio) to the military as well as the civilian world becomes more evident. At the present about one-fourth of the 2,400 Armed Forces journalists trained at the defense information school each year have ratings of broadcast specialist. All of the graduates,

however, have achieved some competence in electronic journalism and communication even though their specialties may have been more general or print-oriented.

The defense information school was launched in 1964 to consolidate in one place all of the varied information training programs of the several military branches. Sailors, Marines and Air Force men and officers learn basic and advanced communication media skills along with their army counterparts at the Indianapolis installation. Many instructors, both military and civil service, are former commercial broadcasters. Some of them continue to moonlight during off hours at local area stations.

Television's dominant role in mass communication today was very apparent to the school's public affairs officer, Infantry Major Larry R. Lubenow, during his recent tour in Vietnam. The vital need for every military public information officer to be well trained in all facets of journalism, including TV, is recognized by the commandant, Colonel John J. Christy.

Since the school's opening the seven television stations now operating in Vietnam were put into service by AFTRS. During this period also the AFTRS TV station in West Berlin took the air. These and others now bring the total of program-originating TV stations of AFTRS to 40 throughout the world. Together with some 350 ra-

dio stations, the professional broadcast manpower needs of these AFTRS operations is considerable.

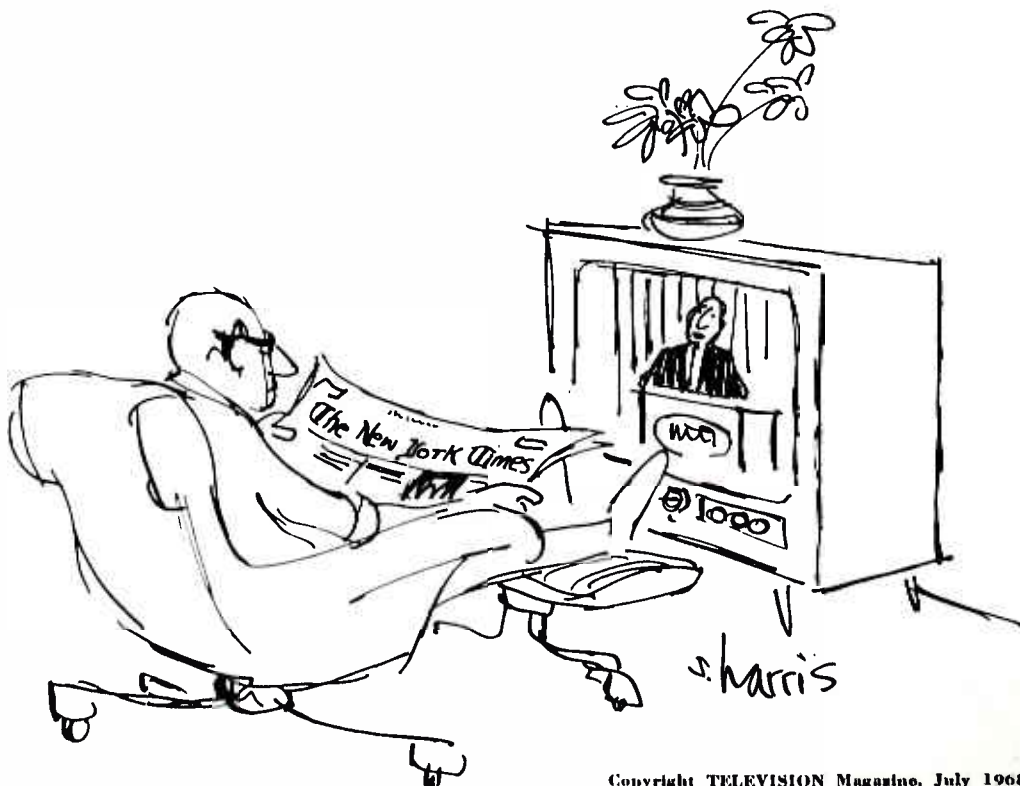
WDIS-TV boasts technical facilities comparable to the best in the business today. The station has six monochrome cameras, two studio video-tape recorders plus a half-dozen small portable video recorders. A color film chain is being installed.

The military discipline and environment of the school enables the student to cram hours of actual equipment operating experience within a short period. In just four weeks he becomes skilled in at least a dozen TV station operating positions, from cameraman, floor manager, lighting man, producer and director to master control. During other training he has learned how to use a 16mm film camera too, how to write news or other program material and how to present it.

School officials readily recognize the help and cooperation of professional broadcasters, both local and national. A close tie, for example, has grown with the Radio-Television News Directors Association. Top network newsmen head the list of regular guest lecturers.

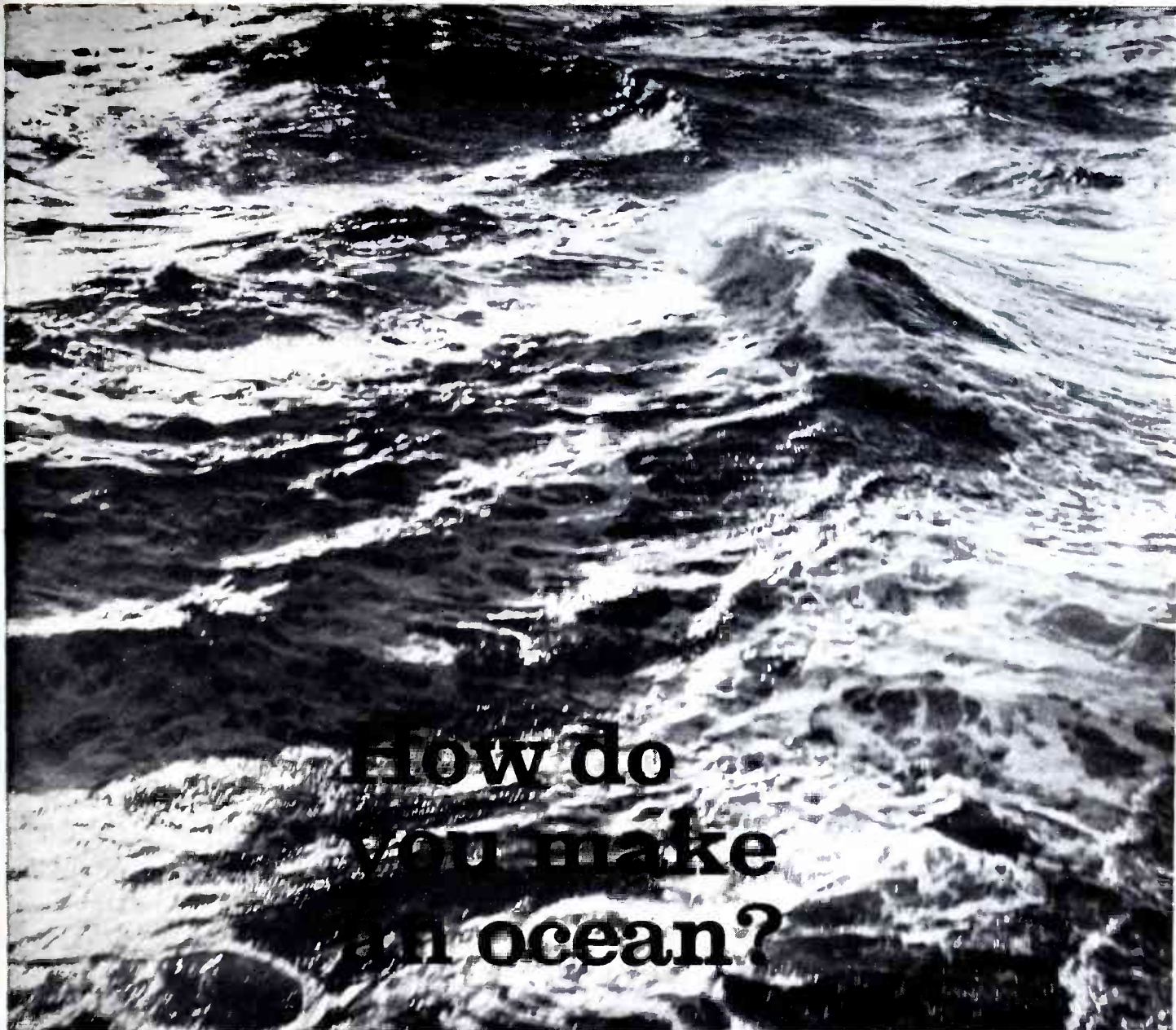
Broadcasters traditionally have worked with colleges and universities to broaden the skilled manpower pool for their profession. Today there is an important new factor in this picture: DINFOS. Fort Benjamin Harrison, Ind. 46216.

LAWRENCE CHRISTOPHER



Copyright TELEVISION Magazine, July 1968

"And now, all the news that's fit to broadcast . . ."



How do you make an ocean?

Take a drop of water. Then another and another and another. Pretty soon, if you work at it steadily, you'll have yourself an ocean. That's the way it's done with Project HOPE, too.

HOPE is the people-to-people program that each year sends medical aid and training to nations long on sickness and disease but short on medical personnel and facilities. An independent, non-profit organization, HOPE is a lot like a do-it-yourself ocean. It relies on people just like you to keep the hospital ship S.S. HOPE sailing.

Send your contribution. It's important. Do it today.

Please make checks payable to Project HOPE. All contributions are tax deductible.



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EDITORIAL

**In public television:
race to an empty trough**

**The special roadblocks
TV newsmen face**

□ As the article beginning on page 24 of this issue sets it out, the future of noncommercial television in this country is full of uncertainties. A physical plant approaching national dimensions is in being, but the performance of individual stations is uneven, and national programming sources have been beset by rival concepts of what national programming should be.

It was probably to be expected that a clash of private interests would develop in the field of public television once the scent of public money was detected in the pure, noncommercial air. Activists got interested in public television when the government-endorsed Carnegie Commission proposed a scheme of massive and permanent federal support. A lot of elbows have been skinned in the rush to the trough.

So far the prize has been unworthy of the struggle. The Carnegie Commission's plan was scaled down to bite-size in the bill submitted by the administration and even then proved too big for the Congress to swallow. As it stands now, the Corp. for Public Broadcasting, which is to be the organization through which federal money flows to noncommercial programming and operations, will get at most \$9 million for the fiscal year beginning this month and may get less. With so limited a budget, the most that CPB can do in its first year is to prepare its presentation to the next Congress for larger and longer-range financing.

On the scale of national priorities public television is sliding steadily toward the bottom. In contrast to such demands on the federal budget as the financing of a war and domestic rehabilitation, public television begins to look more like a dispensable luxury and less like an immediate need. That is the political reality that must modify the ambitions of all those who have so noisily contested for position in public television in the past year.

□ As television news grows in stature the perils it must survive to maintain its high place seem to mount.

An aggressive news department faces the possibility that its investigative reporters will be hauled summar-

ily before the House Investigations Subcommittee where publicity-seeking congressmen can tear them to pieces. It happened to WBBM-TV Chicago.

A conscientious effort to report the local news may be brushed aside as not truly local programming by a pair of FCC commissioners who are anxious to enforce their own programming views. It happened in Oklahoma.

An enlightened manager who wants to lead his community by expressing editorial opinions on civic matters may uncover fairness-doctrine problems so serious as to make him think twice before expressing his views. It happens everywhere.

In spite of the problems TV news grows.

In this issue TELEVISION takes the measure of this growth in two articles.

In his article on coverage of the primary elections Walter Troy Spencer points up the varied menu of news the year has offered and how networks and stations have met the challenge. An election year that was slated to be of drab complexion has produced a mounting tempo of news stories like McCarthy's showing in New Hampshire, the out-again, in-again decisions of Nelson Rockefeller, President Johnson's decision to withdraw and Hubert Humphrey's decision to run. Finally there was the Robert Kennedy assassination. In each story television was the prime source of news for the nation.

In her piece on news shows in transition Caroline Meyer reviews how TV news is gradually taking over not only the newspaper front page but also the back of the paper as well—the by-lined columns, the editorials, the features.

In total the two articles prove a point. Although TV news must tread a rocky path, it is rising to the challenge and meeting it. It is growing stronger and more assured with every problem.

The quality of a news report such as that given the primaries and the Kennedy assassination is the best defense against critics, including those on the Hill and at the FCC.