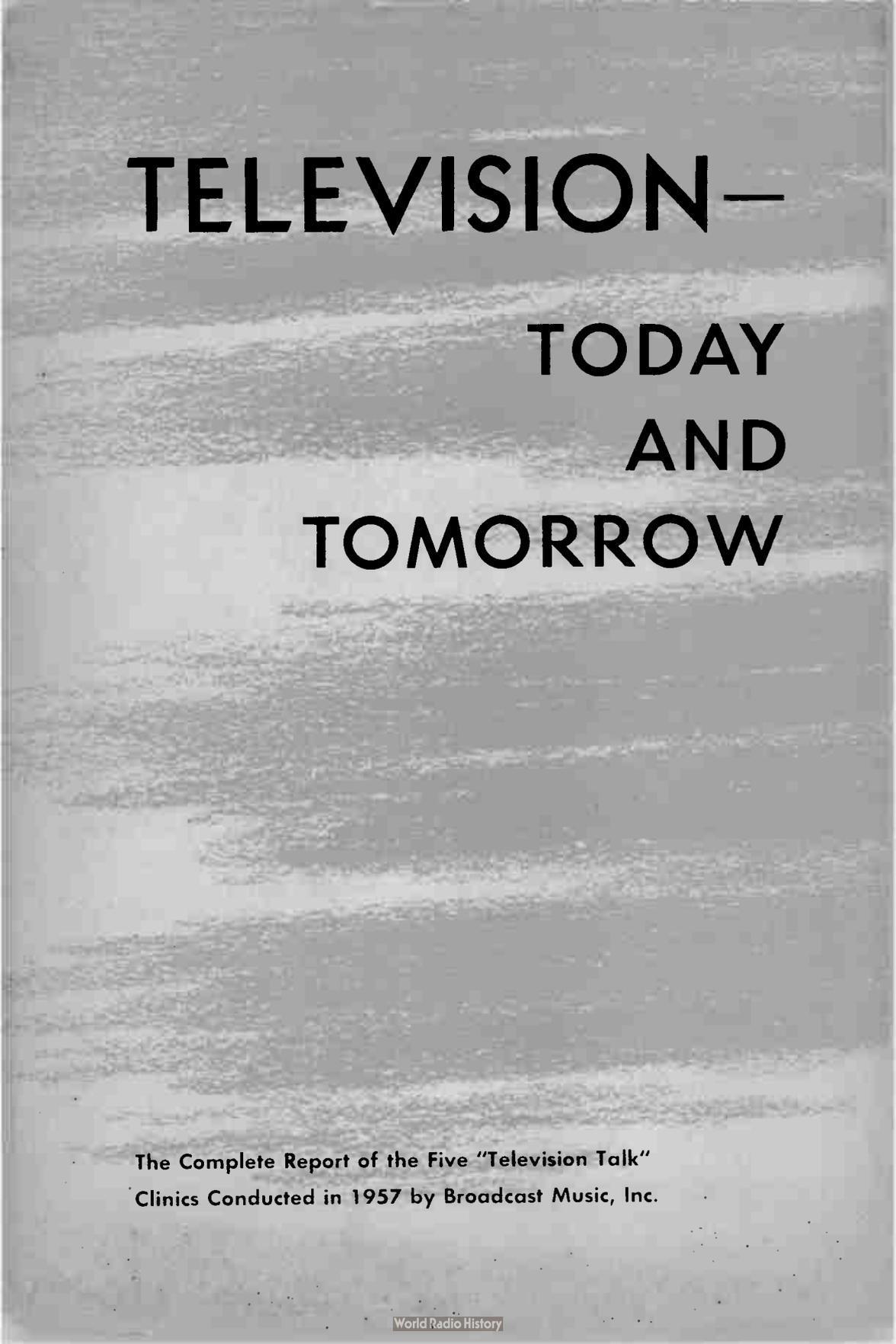


**TELEVISION
TALKS
1957**

**TRANSCRIBED FROM
B M I TV CLINICS**

**BROADCAST MUSIC, INC.
New York — Chicago — Hollywood — Toronto**



TELEVISION—

TODAY
AND
TOMORROW

The Complete Report of the Five "Television Talk"
Clinics Conducted in 1957 by Broadcast Music, Inc.

\$12.50

**TELEVISION—TODAY
AND
TOMORROW**

**The Complete Report of the Five
"Television Talk" Clinics
Conducted in 1957 by BMI**

In 1957, the leaders of the nation's television industry assembled in regional meetings held in New York, California, Illinois, Georgia and Texas, to discuss the problems and potentials of TV programming. Conducted under the auspices of Broadcast Music, Inc., these conferences—known throughout the industry as BMI's periodic "television talks"—consisted of major addresses followed by periods of intensive questioning and open discussion.

TELEVISION—TODAY AND TOMORROW is a verbatim report of these important, trend-setting sessions, and thus is of keen interest to all concerned with mass communications. Special events, children's programs, films, color TV, local service programming, station promotion and management are among the many key subjects covered by more than thirty television leaders and their audiences.

In the words of John C. Doerfer, chairman of the Federal Communications Commission, this volume marks a "substantial contribution" to American broadcasting. The reader will also find in this revealing report of the day-to-day problems of television, a picture of the industry today, and what it hopes to be tomorrow.

Some of the subjects covered in the five 1957 BMI "Television Talks" . . .

Program and Station Promotion	William Fay
What Is Local TV Doing For Children?	Jean Daugherty
Integrating the Station in the Community	Otto Brandt
Maximum Production With Minimum Equipment	Peter B. Kenney
TV Traffic—Problems of Control and Operation	S. John Schille
It's A Matter of Balance	Gordon Gray
Film And The TV Station	Norman Knight
Good Public Service Programs Don't Just Happen	Sam Cook Digges
New Low-Cost Programming	Haydn R. Evans
Program and Station Promotion	Edward Breen
Problems of Color TV	Phil Wygant
Local News, Weather, Sports and Special Events	Frank P. Fogarty
Pitfalls in TV Production	Ben Slack
Problems of Operation and Control of TV Traffic	James J. Kilian
Film Programming—Advantages and Problems	Glover Delaney
Putting the Serve in Public Service	John Q. Quigley
Low-Cost Local Programming	Marshall Pengra
Public Service—A Vital Part of Daily Programming	Harry LeBrun
Local Television for Children	F. E. Busby
Public Service on Parade	Lee Ruwitch
Research—The Invaluable Tool in Television	Ward Quaal
Good Public Service Is Good Business	George Compte
Maximum Production with Small Staff	Easter Straker
Ideas, Unlimited	Don DeGroot
Behind the Scenes in Your Studio	Carl Fox
Making Public Service Really Serve	Thomas C. Bostic
Television and the Public Servant	Mel Riddle
Programming For Children	
(A) The Philosophy	Philip G. Lasky
(B) The Mechanics	George Willey

CHANNEL PRESS

GREAT NECK, N. Y.

**TELEVISION
TALKS
1957**

**Transcribed
From
BMI TV CLINICS**

**BROADCAST MUSIC, INC.
New York, Chicago, Hollywood, Toronto
Publishers: Channell Press, Inc., Great Neck, New York.**

Copyright 1957 by Broadcast Music, Inc., 589 Fifth Avenue, New York
International Copyright Secured
All Rights Reserved
Printed in the United States of America

CONTENTS

	Page
Preface	<i>Glenn Dolberg</i> VII
Foreword	<i>The Hon. John C. Doerfer</i> IX
Remarks by Governors of the States in Which TV Clinics Were Held:	
W. Averell Harriman, Governor, New York	97
Price Daniel, Governor, Texas	210
Marvin Griffin, Governor, Georgia	260
William G. Stratton, Governor, Illinois	334
Goodwin J. Knight, Governor, California	368

NEW YORK TV CLINIC

“Program and Station Promotion”	<i>William Fay</i> 1
“What Is Local TV Doing For Children?” <i>Jean Daugherty</i>	10
“Integrating Station In Community Through Local News, Weather, Sports and Special Events” <i>Otto Brandt</i>	23
“Maximum Production With Minimum Equipment And Small Staff”	<i>Peter B. Kenney</i> 35
“TV Traffic — Problems of Control and Operation” <i>S. John Schille</i>	44
“It’s A Matter of Balance”	<i>Gordon Gray</i> 65
“Film And The TV Station”	<i>Norman Knight</i> 67
“Good Public Service Programs Don’t Just Happen” <i>Sam Cook Digges</i>	77
“New Low Cost Programming”	<i>Haydn R. Evans</i> 90
New York Bull Sessions	51 & 101

FORT WORTH TV CLINIC

“Program And Station Promotion”	<i>Edward Breen</i> 131
“Problems of Color TV”	<i>Phil Wygant</i> 140
“Local News, Weather, Sports and Special Events” <i>Frank P. Fogarty</i>	146
“Pitfalls in TV Production”	<i>Ben Slack</i> 157

	Page
"Problems of Operation and Control of TV Traffic" <i>James J. Kilian</i>	166
"Film Programming — Advantages and Problems" <i>Glover Delaney</i>	178
"Putting the 'Serve' in Public Service" . . . <i>John Q. Quigley</i>	189
"Low Cost Local Programming" <i>Marshall Pengra</i>	197
Fort Worth Bull Sessions	175 & 212

ATLANTA TV CLINIC

"Public Service—A Vital Part of Daily Programming" <i>Harry LeBrun</i>	223
"What is Local Television Doing for Children?" <i>F. E. Busby</i>	225
"Public Service on Parade" <i>Lee Ruwitch</i>	248
Atlanta Bull Sessions	236 & 262
Complete Atlanta Agenda	222

CHICAGO TV CLINIC

"Research—The Invaluable Tool in Television" <i>Ward Quaal</i>	277
"Good Public Service Is Good Business" <i>George Compte</i>	279
"Maximum Production With Minimum Equipment and Small Staff" <i>Easter Straker</i>	290
"Ideas, Unlimited" <i>Don DeGroot</i>	316
"Behind the Scenes in Your Studio" <i>Carl Fox</i>	323
Chicago Bull Sessions	305 & 337
Complete Chicago Agenda	276

SAN FRANCISCO TV CLINIC

"Making Public Service Really Serve". <i>Thomas C. Bostic</i>	359
"Television and the Public Servant" (Luncheon Address) <i>Mel Riddle</i>	369
"Programming For Children"	
(A) The Philosophy" <i>Philip G. Lasky</i>	380
(B) The Mechanics <i>George Willey</i>	387
San Francisco Bull Sessions	373 & 411
Complete San Francisco Agenda	358

Index of Speakers and Contributors

	Page
Bostic, Thomas C.....	359
Brandt, Otto	23
Breen, Edward	131
Busby, F. E.....	225
Comte, George	279
Daniel, The Hon. Price.....	210
Daugherty, Jean	10
DeGroot, Don	316
Delaney, Glover	178
Digges, Sam Cook.....	77
Dolberg, Glenn	VII
Doerfer, The Hon. John, C.....	IX
Evans, Haydn R.....	90
Fay, William	1
Fogarty, Frank P.....	146
Fox, Carl	323
Gray, Gordon	65
Griffin, The Hon., Marvin.....	260
Harriman, The Hon., Averell W.....	97
Kenney, Peter B.....	35
Kilian, James J.....	166
Knight, The Hon., Goodwin J.....	368
Knight, Norman	67
Lasky, Philip G.....	380
Le Brun, Harry.....	223
Pengra, Marshall	197
Quaal, Ward	277
Quigley, John Q.....	189
Riddle, Mel	369
Ruwitch, Lee	248
Schile, John S.....	44
Slack, Ben	157
Straker, Easter	290
Stratton, The Hon., William G.....	334
Willey, George	387
Wygant, Phil	140

PREFACE

FOLLOWING each series of BMI Television Program Clinics in 1952, 1954 and again in 1957, the heavy demand for copies of Clinic talks resulted in the publication of the widely read books, "Twenty-Two Television Talks" (1952), "Thirty-Two Television Talks" (1954) and now this volume, "TELEVISION TALKS 1957."

Included in this book are talks on vital television programming subjects by the usual complement of outstanding television men representing various types and sizes of TV operation in widely separated markets throughout the country. Also included is a digest of questions and answers in "bull session" discussion which took place at each Clinic where hundreds of television men gathered to trade experiences and discuss common problems with a view toward the betterment of over-all television programming. The speakers are to be complimented for the clear, concise manner in which they have presented their experiences.

This year's series of five two-day regional Television Program Clinics was recognized and honored by the Governors of each state in which Clinics were held (New York, Illinois, California, Texas and Georgia.) Remarks by the Governors are included in this book.

We acknowledge with sincere thanks and appreciation the full cooperation of all those who participated and contributed so substantially to the success of these Television Clinics. BMI is again happy and proud to have been afforded the privilege and opportunity of acting in the role of organizer and producer of Clinics as a service to the fast growing, rapidly expanding Television Industry.

GLENN DOLBERG
Broadcast Music, Inc.



FOREWORD

BECAUSE of our concept of free enterprise, the forward progress of one of our most important media of communication does at times proceed haltingly — at others with great speed. But it does progress inexorably against all detractors — mainly because of self help, mutual discussion and intelligent guidance by such industry institutions as the Broadcast Music, Inc. Clinic.

This publication of BMI's "Television Talks, 1957" marks another substantial contribution to the American system of free broadcasting.

JOHN C. DOERFER
Chairman,
Federal Communications Commission
Washington, D. C.



NEW YORK

TV CLINIC

Hotel Biltmore

March 4 and 5

1957

CLINIC CHAIRMEN

Donald W. Thornburgh

Gordon Gray

George A. Koehler

George A. Heinemann

AGENDA

MONDAY, MARCH 4, 1957

10:00 A.M.—CALL TO ORDER.....Carl Haverlin, BMI

MORNING SESSION CHAIRMAN...Donald W. Thornburgh, President
& General Manager, WCAU-TV, Philadelphia, Pennsylvania

PROGRAM AND STATION PROMOTION.....William Fay, Vice
President, Transcontinent Television Corp., General Manager,
WROC-TV, Rochester, New York

WHAT IS LOCAL TV DOING FOR CHILDREN?.....Jean Daugherty,
Director of Children's Program, WHEN-TV, Syracuse, New York

INTEGRATING STATION IN COMMUNITY THROUGH LOCAL
NEWS, WEATHER, SPORTS & SPECIAL EVENTS...Otto Brandt,
Vice President & General Manager, King Broadcasting Co.
(KING-AM & TV.)

12:30 P.M.—LUNCHEON

INTRODUCTION OF GUESTS

REMARKSSydney M. Kaye, BMI

2:00 P.M.—AFTERNOON SESSION CHAIRMAN...George A. Koehler,
Station Manager, WFIL-TV, Philadelphia, Penna.

MAXIMUM PRODUCTION WITH MINIMUM EQUIPMENT AND
SMALL STAFF.....Peter B. Kenney, Vice President & General
Manager, WNBC-TV, Hartford, Conn.

TV TRAFFIC—PROBLEMS OF CONTROL AND OPERATION.....
S. John Schile, General Manager, KLOR-TV, Portland, Oregon

OPEN FORUM (Clinic Bull Session)

TUESDAY, MARCH 5, 1957

10:00 A.M.—MORNING SESSION CHAIRMAN.....Gordon Gray,
Executive Vice President & General Manager, WOR-TV, New York

FILM AND THE TV STATION.....Norman Knight, Executive Vice
President & General Manager, WNAC-TV, Boston, Massachusetts

GOOD PUBLIC SERVICE PROGRAMS DON'T JUST HAPPEN...Sam
Cook Diggers, General Manager, WCBS-TV, New York

NEW LOW COST LOCAL TV PROGRAMMING.....Haydn R. Evans,
General Manager, WBAY-TV, Green Bay, Wisconsin

12:30 P.M.—LUNCHEON

ADDRESS—THE HONORABLE W. AVERELL HARRIMAN, Governor
of New York

2:00 P.M.—AFTERNOON SESSION CHAIRMAN.....George A.
Heinemann, Director of Programming, WRCA-TV, New York

OPEN FORUM (Clinic Bull Session)

PROGRAM AND STATION PROMOTION

By

WILLIAM FAY

Vice President, Transcontinent Television Corp.
General Manager, WROC-TV, Rochester, New York

WHEN BMI proposed that I talk about Program and Station Promotion, I suspect it was anticipated that I would come up with a list of mechanical innovations and promotion gimmicks — which would attract every viewer in your station's coverage to your channel. At the risk of recrimination, rather let me establish a broader base which, I hope you will agree has a great bearing on the future of television.

We of the television industry are stewards of one of the greatest communication media in all history. This means that we have both an unparalleled opportunity and a deeply significant obligation. I want to take a brief look at how well we have been doing in our trustee-ship — where we have succeeded and where we seem to have failed — and to suggest how we might do, *promotion-wise*, what must be done a bit better.

Because of the phenomenal growth and unprecedented impact of television, it is understandable why those segments which benefit and those which inherited the right to censor, to criticize, and to govern, sometimes do so with a vengeance.

Who of you is not familiar with the gripes contained in your station's day-to-day fan mail? Your switchboard operator has reported condemnation of certain programs by oft-times well-meaning, but irate viewers. Civic committees, even though representing minority groups, frequently suggest that we "mend our fences and mind our ways."

These, my friends, are all television viewers who comprise the greatest asset we have — known as audience — and without which we could no longer operate. They also represent a large percentage of our clientele. They have every right in the world to judge our product as it comes into their homes. They could con-

The above talk was also delivered in Chicago and San Francisco. Additional Questions & Answers pertaining to this talk will be found in the respective sections.

ceivably generate enough power through public opinion to adversely affect the constructive job we are trying to do through the American free enterprise system of broadcasting.

Now, to be sure, the television industry, early in its existence, took a leaf out of radio's book and established a Code of Practice. Its effectiveness is increasing as more stations realize its real significance. The Code sets forth certain basic criteria by which to judge our performance. We can recite them with pride: the advancement of education and culture; discernment in the selection of program material; responsibility toward children; community responsibility; objectivity and fairness in the presentation of controversial public issues; appropriate presentation of religious programs; careful scrutiny and limitation of advertising material. These we are pleased to call our guideposts. But we must frankly face this fact: There are a number of people in our audiences, in the competing press, and in government *who think* we have often paid lip service to those principles, but have ignored them substantially in practice.

From various quarters we have heard suggestions that we of the TV industry have *not* been properly zealous in behalf of our professed objectives. We are told that children's films offered on TV are frequently unsuitable for presentation to children. We are chided for presenting antiquated movies and repeating them. We are occasionally accused of glorifying liquor in our dramatic productions and of presenting with undue indulgence various shades of inebriates. We are often criticized by some because our programming is "not good" or even "mediocre." Samuel Johnson said, "Criticism is a study by which men grow more important and formidable at very small expense." All of these charges are familiar to us; all have some kind of validity; *all* fail to see the whole picture on the whole screen.

If ever there were a need and an opportunity to use promotion effectively and simply, we station people have it in *providing the whole picture on the whole screen*. Let us always remember that "Half knowledge is worse than ignorance."

Noah Webster says, "to promote is to exalt *in station*." *I say* to promote TV, is to exalt our own stations, not only the day-to-day product we sell, which is programs, but the stature, character, integrity and public service philosophy of all of us who have been sworn to operate in the public interest, convenience and necessity.

Daniel Webster reminds us that "every breeze wafts intelligence from country to country, every wave rolls and gives it forth — and all in return receive it and there is a wonderful fellowship

of those individual intelligences which make up the minds and opinions of the age.”

I say, we control the breeze that can waft intelligence from home to home, from viewer to viewer. Every air wave rolls and gives it forth. We can, through our own facilities, influence the minds and opinions of this age.

Before we embark on this endeavor promotion-wise, however, we had best scrutinize our adherence to the principles of the industry code, and ask ourselves a few questions.

1. Are we vigilantly reviewing our professed avowal to deliver only broadcasts in good taste and decency — or do we permit objectionable material to slide by through carelessness or as a matter of expediency?

2. Do we really recognize the importance of integrating our film, network and national spot programs with locally originated programs of particular interest to our community — or have we become so rating-conscious that we either ignore this vitally important function — or isolate these features in Class C time?

3. Are we forthright with the educational institutions in our area when they seek assistance in the development of their many interests?

4. Are we so anxious for a “fast buck” that our allocation of commercial content will not stand up to the review of the Code Committee?

Having found ourselves in a defensible position as a result of these and many other questions, we should be ready to recognize that every member of our staff is a potential promotional expert. Like any salesman, however, each individual must be properly indoctrinated and trained for his role as missionary. He must know his principals — and the principles of his principals.

Now, whenever the screen is lit in the home, the performer’s personality and the program itself is television. . . . Actually, the medium transcends the bounds of the silver screen. Mr. Staff Member, if recognized, becomes “Mr. Television” whenever and wherever he contacts a viewer. He becomes an interested listener, a buttress for a TV complainant — the recipient of commendation — usually his opinion will be solicited — then he begins promoting! He will make it known that television *polic*es its own industry responsibly. If the occasion arises, he will explain the multiplicity of problems involved in pre-emption, substitution, interruption, cancellation, degradation, modulation, defamation, and legislation.

He will point out the necessity of providing a balanced program schedule to satisfy the intelligentsia, the illiterate, the

idiotic, the imbecile, the young, the old, the boy, the girl, the preacher, the teacher, the urbanite, the suburbanite and the farmer, the musician, the physician, the plumber — the baker

If he is that program director who belongs to the local Rotary Club, he will make himself so well-known and so helpful in Rotary affairs that he will be called upon to tell the story of TV. One speech at Rotary can very well lead to dozens of other speaking engagements.

I have seen an announcer win his way into the hearts of one of the major denominations in our town by his sincere interest in the affairs of the church. The result is that no major religious TV production of that creed is planned or presented without his counsel and participation. He and his station are synonymous in the minds of churchmen and viewers alike.

How about the salesman and the publicity director who belong to the Salesmen's Club of the Chamber of Commerce or the Advertising Council? These *contacts* are valuable and here is an opportunity to tell the story of his station's effectiveness not only as a sales medium, but as a vital force in molding public opinion.

In addition to these personal contacts, there is a great opportunity, *often neglected*, to promote understanding. I dare say, every TV station in the country receives letters of praise and criticism, letters of constructive and ridiculous suggestions, letters containing questions of all shades. Again let me remind you that these come from that group of people comprising our greatest asset. Just as you have assigned your switchboard operator as front man, information bureau, and ambassador of good will, so should you delegate a person in each of two or three departments to reply conscientiously and thoughtfully to every letter received. I have seen this policy turn critics into boosters, ingrates into promoters. Viewers are flattered to receive intelligent attention. They are grateful for a candid response to their queries even though the answer may not be to their complete satisfaction. Here again, let me remind you that "Half knowledge is worse than ignorance."

Many TV stations are confronted with varying degrees of cooperation from the press. Some columnists and editorial writers are still fighting the war. A few publishers stubbornly refuse to carry program listings. But I believe public demand has proven that the readers require this information. Several newspapers have followed the lead of the New York Herald Tribune and have established special sections devoted exclusively to television. I have known of stations where broadcasters have encouraged

their local newspapers, as a sort of challenge, to make a comprehensive survey of their readers to determine just how desirable this information is. We broadcasters must not forget that this is not a one-way street, and it seems only wisdom to me that TV go out of its way to report as straight news anything news-worthy done by the newspapers.

Several years ago there was a trend toward the formation of local citizen councils to confer regularly with local stations, and several stations did just that. Their efforts met with varying success. We were fortunate in our experience, probably because we carefully selected for Council members, people we knew had a burning interest in broadcasting and its effect on the community. We spent many hours briefing them on the principles of the American System — the part government regulations play in the system — the factors which motivated our policies. We candidly acquainted them with our audience acceptance (good or bad) and solicited their suggestions for better programming. These men and women came from the judiciary, clergy, industry, parent-teachers', education, medicine, and even from the political area. Here has been a cross-section of representative people who understand every phase of our business and because they understand, are sympathetic and cooperative in our endeavor to do a creditable job. We have had periodic meetings with this Council, and at each session we have reviewed our accomplishments, our failures, and any anticipated problems which might arise. I am sure that each member of this group feels that he is an integral part of the station, and I am equally certain that he is promoting the welfare of the station in all his contacts. This is station promotion at its best. I have advocated from time to time that a comparable Advisory Council be formed on a national basis by the NAB. These local council members can also assist in keeping our legislators informed of the station's department.

This leads me to another avenue where Mr. Staff Member can contribute in promoting a better understanding of broadcasting affairs by his government representatives. Frequently, Congressmen use TV facilities and consequently are acquainted with station personnel. These members of Congress are eager to know the facts regarding the multitude of controversies affecting television arising in and out of Washington. A senator or congressman is usually a very busy individual and is unable to read, let alone study, every piece of legislation introduced on the Hill. He welcomes the broadcaster's viewpoint on these matters. If Mr. Staff Member is himself enlightened, he can be helpful indeed in contributing to a better understanding of these matters.

I am sure, too, that the FCC is interested in the philosophy of individual broadcasters. Too many of us, I am afraid, think of the Commission as an agency waiting to pounce on our station for some infringement of the regulations. In such an eventuality, it is far better that the Commission be well acquainted with the history and character of the station's accomplishments. There is nothing in the world to prohibit you from sending the Commission a report of any unusual services you have performed . . . program innovations you have established . . . unusual recognition which has come from various service agencies. It seems to me that such a file of information would be helpful to the Commission in adjudicating any complaints filed against your station.

I have tried to include several suggestions which I have found productive during a life-time in the broadcasting business. I am a firm believer that each of us has a definite responsibility to make promotion our business. We *cannot* rely on the few people who have promotion as their specific duty to do the whole job.

We do not need legislation to show us how to perform our moral obligation. The Great Emancipator expressed it this way:

"In this and like communities, public sentiment is everything. With public sentiment, nothing can fail; without it nothing can succeed. Consequently, he who molds public sentiment goes deeper than he who enacts statutes and decisions. He makes statutes and decisions possible or impossible to be executed."

We of the television industry are among the nation's foremost molders of "public sentiment." We have always prided ourselves that our industry is a pioneering industry and we have been willing to pioneer in the voluntary growth of our public service. So remember — whether you are talking to an advertiser, your neighbor, your congressman, or your church leader, you are to them a representative of the television industry, and you have a great opportunity to tell your industry's story fairly, fully and frankly — the way we want it told — by *providing the whole picture on the whole screen.*

QUESTIONS AND ANSWERS

CHAIRMAN: According to the plan of the meeting, rather than waiting for questions after all three speakers have had their say, what we are going to do this morning is ask for questions immediately following the individual speaker. We have a microphone to go out into the room, and I'm sure there will be some who will want to ask Bill some questions, possibly about procedures or plans that he has made along the public service line, which I was so glad to have him emphasize in his talk. Who has the first question they might like to ask?

Q: How would you best indoctrinate your staff members, through a series of conferences, through written messages to them, or how do you best keep them informed as to what the public wants?

MR. FAY: It seems to me you have mentioned the most important methods of communicating with staff members. I would think by bulletin information and by notes, when it is not possible, because of the very nature of our business, to get the staff together at any one time. Then I think very informal staff meetings, called as frequently as the need seems to indicate, is probably the warmest and most effective means of communicating. Then it is a good idea to have key people throughout the staff communicate constantly for you on questions that you seem to feel are important at the moment, but will not justify calling the entire staff together.

Does that answer your question, sir?

VOICE: Yes, thank you.

CHAIRMAN: How far down in the staff do you go when you have staff meetings?

MR. FAY: We have staff meetings where every member of the staff is invited to come in. Then the discussions are pretty general in character. You use your best judgment as to the importance and need for discretion in having smaller staff meetings where subjects do not apply to every segment of your staff.

Q: I meant for general promotion.

MR. FAY: Yes, for general promotion, it's customary in our place, and I think very effective, to have as many as possible in the staff meeting. By so doing you give to each member the

notion that he is very important to the whole problem that is being discussed.

COMMENT: The FCC within the last week has released some publicity about studies that they are conducting. I think this has reflected unfavorably on the television industry generally. With the exception of living up to the Code, which of course, if we did there would be no FCC problem, with the exception, how would you handle locally the answers to this kind of publicity which is receiving national attention both in the newspapers, on radio and television.

MR. FAY: I'm very sure that it is the responsibility of sales particularly, and management generally to contact advertisers consistently and keep everlastingly at it, to inform them of the hazards that are inherent in this very problem you are speaking about. I have found that it is effective to point out that your station is desirous of maintaining the prestige which it has built up over a period of years, and they can contribute a great deal by cooperating with you in this respect.

I think it is a policing job that you have to keep everlastingly at through your sales department, through your program department, through your clearance department, so that there is a diligent effort to eliminate any overloading of commercials and the character which you desire in your programs and commercial content shall continue. It is a policing job which has to be done by your own personnel continuously.

CHAIRMAN: I think that I need to say, when I stressed questions that we also wanted comments from the floor on anything that the speaker has said. So if any of you have comments that you would like to make, in addition to asking questions, we certainly want you to feel perfectly free to make them.

Q: Along the question line again, Mr. Fay, I wondered about your personal opinion on the sale of what would be considered a public service show. We have two programs, one that has been established over the past few years called "Ask your Doctor," a panel type thing that leads with the viewer sending in questions and a panel of doctors, and we have had two nibbles on this from sponsors wanting to buy the program, and the local medical association has given their okay on it.

We have another program which is in the drawing board stage, and it has to do with the state penitentiary which is located very close to Wheeling. It has to do with juvenile delinquency, bringing a convict who is a lifer or one who is condemned to death on the program, and he tells the way he made his wrong move, and then we have a panel discussion,

or Community Chest representatives trying to decipher his difficulties.

Now both these programs could be sold, but the latter of the two programs, we have a six o'clock time on Saturday night, which to a sponsor is rather advantageous. I wondered in your opinion on selling programs of this type, and as immediately when they are sold, are they divorced from the public service category?

MR. FAY: No. First let me congratulate you for having initiated some pretty good ideas. That is the sort of thing that more of us ought to do all the time. As far as the advisability and the logic in selling programs of this type are concerned, it is my opinion that they can very well be sold. And I think there is some evidence to show that it is generally recognized by the Commission to be good practice. You can remember, if you have been in the business very long, that there was a time when, in making out your renewal applications and your reports to the Commission, they would not recognize some of these commercial programs as public service. In the old days, when it was commercial, it was no longer public service. But that thinking, in my mind, is completely changed. They endorse the idea of commercializing public service programs.

Q: I am much interested in your suggestion of a citizens council. I'd be very interested in your ideas of how large such a group should be ideally.

MR. FAY: This was the question that confronted us from the very beginning. As we developed the idea — because this was new with us — we found that we could increase the number as we went along and increase the scope of interest.

We started out with about 15 people on this council, and then it grew to about 25 or 28. And I think that for a community of our size — and I'm not sure that the size of the community makes a great deal of difference; The important thing is that you select the right people, who have a real interest in broadcasting, who are vitally sympathetic to your problems; and that you have a complete cross-section of the community in that council. We have found 25 people is about maximum, and very workable.

WHAT IS LOCAL TV DOING FOR CHILDREN?

By

JEAN DAUGHERTY

Director of Children's Program
WHEN-TV, Syracuse, New York

IN my opinion the most valuable aid to a writer and producer of children's program is to have the good sense and foresight to select the kind of parents, grandparents and even great grandparents to know how to provide a happy childhood — the kind of people who take time to sing to youngsters, to tell them stories, to provide a wonderful enchanted world — a make-believe world that is still a world of truth because it is based on love. It is also wise to select as your childhood home a town made up of people of all nationalities, people who are willing to share their cultural inheritance, to answer the "whys" and "wherefores" — at least, I have found this true in my case. For example, there's an amazing piano in our studios that will play by itself the minute you say the magic words "hocus pocus dominocus abracadabra and there you are." Youngsters are just as fascinated by those sounds as I used to be when they were used to change pennies into nickels on special holidays . . . and a ninety-year-old great-aunt of mine finds it hard to believe that thousands of Central New York small fry rock their dolls to sleep by singing a lullaby that she learned from her grandmother. All this is a way of saying "children are children" — even in this electronic age.

That idea hits me so often. At recess time my friends and I used to skip rope to this rhyme:

Down by the river, down by the sea
Johnny broke a milk bottle, blamed it on me
I told ma, ma told pa
Johnny got a lickin', ha, ha, ha.

Not long ago I heard youngsters chanting that same rhyme with one exception:

Down by the river, down by the sea
Johnny split an atom, blamed it on me . . .

The words had been brought up to date, but Johnny still received that lickin'; the sound of the slapping of the rope and the chant-

ing of the voices hadn't changed a bit . . . children are children. Let me tell you, I've learned a lot from those children; I should say I'm learning a lot. For instance, I didn't know until recently that lion meat tastes a great deal like liver; I learned this from a young gentleman who shoots lions in his backyard every afternoon . . . and I was taught an impressive lesson on the Bill of Rights when a five-year-old told me, "In this country you don't have to do anything you don't want to — not even breathe!" It's an interesting world this world of childhood — it's a magic world and we try to create a magic world each morning on our channel. It's our answer to the criticism that televising destroys the use of the imagination.

We're discussing, of course, not just children but children and television. And that brings up another question. Many times we are so close to the cameras, to the problems of the industry that we forget to answer the question, "What is television?" But it is a question that we try to answer for hundreds of people who attend workshops every year in our studios in Syracuse — people who will be working with us on our on-the-air production — ministers and priests — agency personnel — teachers and social workers. We believe that if they are to do a good job they must know the tools of our trade — we impress on them that television is television — that it doesn't make any difference whether the program is a 90-minute spectacular or a 5-minute weathercast — there are certain basic fundamentals that hold true; and, of course, they hold true for children's programs — and any discussion of children's programs automatically has to start with these rules:

First, television is *visual* — we must think in terms of what the audience will see then add the audio portion. If a program is merely good listening, then it belongs on radio.

Second, television is *personal* — a program is prepared for an audience of two or three people in a living room — that living room is multiplied thousands of times over, but the already well-worn "thank you for letting me come into your home" is exactly the truth. A performer is not addressing a crowd in Madison Square Garden, he's visiting with friends.

Third, television is *personable* — a television presentation must appeal to the viewer. There can be many reasons for that appeal. He may watch because he's amused, because he's learning, because he's intrigued; but the minute he loses interest, he's lost as a viewer — and the quality that holds him is labelled "personable." Garry Moore, for example, is no great shakes as a singer or dancer; he doesn't fit into any of the standard categories for

entertainers, but he's one of TV's most engaging performers; he's "personable."

Fourth, television is *measurable*. Ratings should not be the be all and end all of our existence, but they can act as a guide.

And finally, the most important adjective of all where television is concerned is *potential*. "With TV anything is possible" — that's a favorite of WHEN-TV's program director, Gordon Alderman — and in doing two full hours of children's programming from 9 to 11 on Saturday mornings involving dozens and dozens of people, we've learned how true that saying is. Later I'd like to share with you the techniques we use. We've learned "its possible to substitute ingenuity for expensive devices; precision for elaborate production; but we've learned too that there is no substitute for work.

We feel that all of those rules affect children's programming on any level — network or local. Those words "network or local" are important. We feel that as a station we owe certain obligations to the children of our community. Part of those obligations the network carries out for us; we feel no need to duplicate the effort. But there are portions of the day when network doesn't supply service, and there are programs which we feel can be done only on a local level, duties that network could never fulfill for us. We try to provide a balanced schedule. WHEN-TV is a basic CBS affiliate; we also carry ABC. We kick off our children's programming with "Captain Kangaroo," a program we feel is designed for children of all ages; even the older ones are able to watch at least a portion of it before heading for school. We follow "Kangaroo" with an hour and five minute local program, "Panorama," aimed at a family audience. That term "family audience" is important in our program structure. We try never to specialize to the point that only polo players between the ages of 20 and 22 would be interested in what's on our channel at the moment. That absurd example points up the fact that we feel every program must have a general appeal. "Panorama" is made up of five separate programs threaded together by a host — the "Weatherman" is followed by "These Things We Share," our religious program — then "Party Line," produced in cooperation with the county extension service — the "Magic Toy Shop" for pre-schoolers and "Gal Next Door," a program of general interest for women.

"Magic Toy Shop" is seen daily from 9:20 to 9:45 — it's designed for pre-schoolers and their mothers (we never call mommy to the set, but mothers admit they feel left out of the conversation if they don't keep up with the happenings at the Toy Shop).

Magic Toy Shop celebrated its second birthday February 28th, but its beginnings go back much farther than that. We as a station felt that we needed a program for youngsters — parents had asked for it, teachers had asked for it, and we wanted to do it. Since those parents and teachers had made the initial request we asked them to help in the planning of the program. An advisory committee made up of the president of the county PTA's, the president of the county Mothers' Clubs, the head of the children's division of the Syracuse Public Library, the director of the Syracuse University Nursery School worked with our station personnel in deciding just what elements a children's program should contain. But all of us agreed that the children themselves were the best judges; so we prepared a complete program and presented it one morning before our regular sign on to a test audience of 200 families. Cooperative mothers watched with the children, charted their reactions on a questionnaire, sent the results to us and those results were most interesting. They told us that we definitely were on the right track but that we still had refinements to make. The original proprietor of the Magic Toy Shop was Mr. Fudge, a Toy Maker; children confused him with Santa Claus. That character we changed completely, so completely that Mr. Fudge emerged as Merrily, the present proprietress. We learned too from the original questionnaire that we had to do things very very slowly so that small fry could follow them. I'd like to mention here that from the beginning "The Magic Toy Shop" has been a participating program; the child is not a spectator, he's a part of it. He needs only his imagination to be a part — no scissors, no paste, no finger paint. We also learned that in addition to the easy unrushed quality of the activities, we had to have a frequent change of activity because the child's interest span was short. All these things we learned and applied before the Magic Door of "The Magic Toy Shop" swung open 15 months later. Since that time the door has been opened more than 700 times but the amazing and wonderful thing is that for the cast, for the crew, for the station and I sincerely hope for the youngsters each day is a brand new adventure. Every program is a new one. There's never been a settling into routine except where techniques are concerned.

"The Magic Toy Shop" is just what the name implies — magic because the toys come to life and report their doings to Merrily. The most important part of the whole day is the moment the boys and girls enter the magic toy shop — to open the door they need a key. "A smile is the magic key to the magic door to the wonderful magic toy shop; all you do is put your thumbs at the

corners of your mouth like this and turn them into a smile like this." This high sign has, in the Syracuse area, become a synonym for a smile. Photographers in the pre-Christmas rush were driven to distraction because everytime they asked a child to smile, he dutifully put his thumbs at the corner of his mouth and turned them up.

Once inside the door all kinds of adventures await them. Merrily is the proprietress of the Toy Shop; she gently but firmly guides the youngsters through her assistant, Eddie Flum Num. Eddie learns the songs and games along with the children at home and mirrors a child's reactions so perfectly that psychologists have written their congratulations on his performance. Their nearest and dearest friend is Mister Trolley, who resides at the Car Barn just outside the Toy Shop, he's the pride of the transportation world and a story teller supreme; those stories are an important part of the format of the program. The fourth permanent member of the Toy Shop cast is a musician extraordinary, he plays the role of Twinkle, the clown, who has the amazing ability to talk in music; music also plays a vital role in the program.

The main elements of the format are these — the Magic Music Box, we use either activity records and the youngsters at home participate or a children's story album . . . a participation song or game taught by Merrily with Eddie and the children learning together . . . music — either vocals performed by the cast or an instrumental by Twinkle . . . stories told by Mister Trolley . . . in addition there are routines set up for certain days, Thursday, for instance, is clean-up day; Friday, review day. We try on Magic Toy Shop to combine the familiar and the new.

Our aim is to keep the production simple but clean and concise. It is carefully rehearsed. We feel that the only way performers can be easy and relaxed is when they know exactly what they're doing. Each morning at 10 we rehearse for the next day's program. •Performers use no cue cards; no "cheat sheets." We try always to remember the cardinal rule — television is a visual medium. Our story technique is, I think, an interesting one. Most of the stories are original and the pictures are planned first. Each story is made up of six to eight frames — within each frame is a series of abstract shapes — as the story is being told, the artist, Eddie Flum Num, integrates the shapes into a single picture. On a cue line, the camera moves to the next frame. Since the stories are designed for TV they are, of course, in easy-to-pan ratio. The technique has been so successful that we've borrowed it for many other programs. On our religious program,

for example, it was used to demonstrate the duties of an altar boy and to commemorate the 300th anniversary of the landing of the Jews in America (the hero of this story was a Jewish leprechaun named Yankee Mazeltov).

Children's albums also demand visualization. We combine reaction shots with picture cards. Some of the albums were designed as reader-records and with these the only problem is how to best use the pictures. Capitol Records in its Bozo series provides TV kits complete with standard size studio cards and cue sheets. With opening and closing one of these albums makes an excellent quarter-hour program, and a mighty handy one to have on hand in case of emergency. When we design the cards ourselves we plan them with moving parts — actually old-fashioned valentines — the kind where you move a tab and a hand waves hello — provided the idea. We also combine the use of hand puppets and objects on moving turn tables. Again the theme is always simplicity but careful planning so that a child sees exactly what he's supposed to see and more than that what he expects to see.

Activity records provide an outlet for the child's energy and most of them also serve a second purpose. They were designed to subtly teach a lesson, to exercise certain muscles, or to enrich a child's life through the early appreciation of fine music. Here we combine live action with the use of pictures and objects.

The child is always the prime concern; utmost care is taken in the selection of material. We never use some of the favorite classics; some of those fairy tales were mighty grisly. Parents complain about the violence on television and there may be too much of it; but children all over the country were allowed to stay up late to see Peter Pan and the Wizard of Oz; parents thought they were charming; but I know dozens of children who had nightmares. Captain Hooks and wicked witches can be sometimes more terrifying than gunfire. We don't want "The Magic Toy Shop" to be responsible for any unpleasant memories.

We realize we have a tremendous responsibility. Sometimes we don't realize the scope of that responsibility. Parents wrote to us complaining that we were making their children left-handed. We hadn't realized it; but it was true. Merrily and Eddie Flum Num are both right-handed. Youngsters in front of their sets mirrored their action and used their left hands. We now have an ambidextrous cast.

We have been blessed by talented performers; tailor-made for their roles and vice versa; but the program is the important thing and from the beginning it was designed so that substitutions

could be made easily without breaking the mood or without disturbing the children. Merrily teaches the youngsters; but it stands to reason that she had to learn the song herself . . . her teacher was the Play Lady from Toyland . . . and the Play Lady comes to visit the Toy Shop (Since I was closest to the show it was easiest for me to play the part. I haven't yet been able to convince anyone that this role as the kind, gentle, understanding Play Lady was type casting) . . . Eddie Flum Num also has ready made substitutes. He has seven brothers all named Eddie. Num is the last name. Each has a different middle name. (Flum, by the way, means "very good" or "things are fine"; in stationese it has become a fine compliment.) When Eddie's away, Eddie Crumb Num comes to visit. He earned his middle name because he dearly loves peanut butter sandwiches and has a special peanut butter picket in his shirt — a pocket usually filled with crumbs . . . Mister Trolley has many relatives. Mrs. Trolley is willing to take over his run and so is a western cohort, Texas Trolley . . . there is only one Twinkle, but when he goes away he leaves a magic formula that enables the piano to play by itself.

The plan for substitutes was a fortunate one because just one year ago Merrily presented the Toy Shop with a real-live doll. How to handle the question of her pregnancy was our first major problem. Very early we put the entire cast in smocks (probably the first "His and Her" maternity smocks in history. We had to have the men's smocks specially made because they refused to wear ones that buttoned on the wrong side). We began to prepare the children for Merrily's absence weeks ahead. Some parents felt that this was a perfect time for us to give their children a "birds and bees" lesson but we felt that this was not our job or our right. We told youngsters that Merrily was going to Toyland to give her stamp of approval to new toys. She told the children exactly what she expected of them while she was gone; she let Eddie Flum Num assume responsibility; she invited the Play Lady to come and visit. Merrily worked up to the day before our favorite doll was born. There were no questions; no problems as far as the program was concerned. The youngsters trusted us because we had prepared them. From time to time during the six weeks she was away, the youngsters heard her voice on tape and they saw the new toys that she'd sent from Toyland. They accepted the Play Lady not as a substitute but as an addition (just as there's room for both mother and grandmother in affections). We discovered in this case as in every case that if we considered the child and his reaction we couldn't go

far wrong. We've tried to apply that theory to all of our children's programs.

"Toy Shop Jamboree" our hour-long Saturday program is an outgrowth of "The Magic Toy Shop." When school bells rang in September '55, parents and youngsters alike demanded that we give them a Saturday program and we did . . . a different kind of program for a different kind of audience, not just preschoolers but youngsters of all ages. We tried to find a formula that was right. The cast was expanded . . . Gordon Alderman "Mister Alderman," the youngsters call him, became host of the 2-hour block made up of "Toy Shop Jamboree" and "Ten O'Clock Scholar," the program produced in cooperation with the area school. Mister O'Donnell, our Panorama host, and Mister Tommy, the Announcer Man joined the cast; the Play Lady became a frequent visitor. Preceded by "Captain Kangaroo" and followed by "Mighty Mouse," our two hours of local programming had to be good if we were to have a strong morning line-up. Viewers very seldom will say after a station break "this is local; it doesn't have to be as good." It does have to be good . . . those are orders from our general manager, Paul Adanti and our program director, Gordon Alderman. They set high standards and make us want to keep them.

"Toy Shop Jamboree" used what we felt were the most universally popular elements of the "Magic Toy Shop" — the story and the Magic Music Box; we added a carefully chosen film and more music. This was a much more difficult program to do — rehearsal schedule more demanding. We rehearse Saturday afternoon, the week before the program . . . Thursday morning, Friday afternoon with a final run-through Saturday morning. We also added a studio audience. We've never had one for "Magic Toy Shop"; we've preferred to keep it a completely magic world. But "Jamboree" carried the party idea in its title. Last July we asked if children would like to be a part of our studio audience. We made the announcement just one day and it took us from August to January to fulfill the requests, taking 100 youngsters a Saturday. Having youngsters in the studio meant we had to have sets with eye-appeal. It was no longer enough for things to look right on camera; they had to earn gasps from the young visitors. Our audience does more than look; they participate. Songs and activities that include both studio and the at-home audience are always included. "Toy Shop Jamboree" realizes too that it has a community responsibility. We traveled to the State Fair; joined the Boy Scouts in the

"Get Out the Vote Campaign" and did our part to earn money for "The March of Dimes."

The most difficult to produce and in many ways the most important children's program on the station's schedule is "Ten O'Clock Scholar" . . . this is not "educational" television but "Education on Television." We hold up a mirror to the schools in our area — all the way from Public School for 4-Year-Olds in Cortland, New York to the works of the Research Institute at Syracuse University. All too often stations shrug off public service programming with "we have to do it, but what can we do with it." We feel that since we're working with non-professionals we have to work extra hard. This must be as good in its way as "Jamboree" or the network programs. Gordon Alderman ably hosts the program and hours of preparation go into that work. We start with a workshop for the teachers in which they move into our studios and actually handle the equipment. Programs are set up by the semester. Sometimes 2, 3, 4 or even 5 schools share a program. Other times a single school will take a full hour. Each participation starts with planning sessions and ends with rehearsals the week before the program. Students are completely oriented. This TV appearance is a valuable experience only if they can approach it with no fear and an understanding of the medium. Even four-year-olds learn to ignore a mike boom swinging over their heads. "Ten O'Clock Scholar" has shown everything from how a first grader learns to read to the blasting off of a miniature rocket especially made for the program by the Research Institute. We've proved that "public service" programming is worthwhile not only as a good will gesture but also as a holder of audience. The latest Pulse shows that "Scholar" not only holds its own against "Howdy Doody" but even edges it out in the ratings. The entire station has worked hard to accomplish this.

From the size of audience point-of-view one of the most popular programs on the air is "P&C Rascals" . . . a program combining a live host, a studio audience, and "L'il Rascals" films. Here the big problem has been editing the films — utmost care is taken; scenes have been cut out; lines snipped; entire films have been rejected, even though those films have been paid for. Perhaps our policies are more stringent than most; but the station has spent 8 years earning the trust of the community . . . no matter what the program or the reason they won't risk sacrificing good will for bad taste.

That wasn't meant to sound like a Polly Anna quotation; it's the truth — I'm proud to be part of an organization where public

service programming is as important as commercial, where local programming is expected to be as good as networks, where programming is designed for children who are after all just children and who deserve the best.

QUESTIONS AND ANSWERS

CHAIRMAN: That was a very interesting talk and one that will provoke some questions and comments, I'm sure, from the floor.

QUESTION: Miss Daugherty, being so intimately acquainted with children's programs, I assume that you have had a lot of communication with parents and teacher groups. Have you ever found out from them their feelings as to the type of programs which stations normally present to older children, the 12- and 14-year-olds?

MISS DAUGHERTY: Very often we find that parents tend to judge programming by what they like . . . our most successful "children's" program, "The Rascals" has a higher rating, a higher audience than anything we do. This program interests parents; they feel that it is right for their children. We've worked hard to make the "Rascals" right for children by carefully editing the films . . . the major emphasis has not been on programs for teens . . . we do a special "Dance Party" program; special movies and we dedicate our "Ten O'Clock Scholar" program to them . . . an interesting thing happened last year, teen agers came to us and said, "We're tired of being called teen agers and hearing about delinquency problems. Do you know that in Syracuse 98.8% of us never get into trouble? Why don't you show what teen agers really are. So we did a series on teens. This request, however, was from the youngsters not the parents. Parents seem to be most concerned about the problem of whether or not the minds of the small fry are going to become warped. Maybe all of us are neglecting children who need help. In our case we have tried to let teen agers have the bulk of "Ten O'Clock Scholar" to air their problems . . . more than that, to show their accomplishments. That's important.

I don't know whether that's answered your question, but I do want to repeat that requests for special programming for and about older children and teen agers have come not from parents but from the children themselves.

QUESTION: Do you use any syndicated cartoons?

MISS DAUGHERTY: We do on the Saturday program. We have the Terrytoon library and our friend, Eddie Flum Num, has a wonderful machine called the Flum-O-Matic projector. We do incorporate these films into "Toy Shop Jamboree"; we also use them sometimes with the "Rascals" film. We do not use them on the daily program. "Captain Kangaroo" precedes our program and has used cartoons. We feel that children don't need more of the same. We are giving the participation which his program is not designed to do. But we do use cartoons on Saturday.

QUESTION: Would you discuss, please, the telecasting of children's programs during meal hours?

MISS DAUGHERTY: I discussed that with a Mothers' Club just the other day. They said, "You have something exciting on at six o'clock and the other station has something on at six o'clock, so why don't you put something on that isn't as interesting so we can get children to the table?"

Well, I'm kind of old-fashioned. I feel that there is such a thing as discipline. There are many hours during the day when children can watch. We have also found at Syracuse that the meal hour varies in our town, a most highly industrialized town. And we feel that if parents don't want them to watch TV at meal hours, that it is their problem. Mickey Mouse is on from five to six, and if they watch that program together and eat at six o'clock, then I think it is the parent's job to turn the set off. Because I don't want to be an electronic baby sitter. I don't think that's what we were designed for. One mother called up screaming over the phone because her four-year-old was terrified by something on the screen. It happened to be an octopus. Maybe I would have been terrified, too, but the mother didn't know what that program was about. It would have been perfectly all right for a ten- or twelve-year-old. But she plunked the youngster down before the set and left him. Everything that comes on the screen from early morning to late at night wasn't designed for a four-year-old. So she has to know what her child's watching.

With "Magic Toy Shop," once we have shown her what's on that program, we have an obligation to live up to that promise, but I feel parents have duties, too, and I don't want to baby-sit for them.

INTERJECT: I think it is my impression that although the television has made great headway in building following among the kids from let's say zero to ten, and also among what you might call young marrieds from 20 to 30, it is pretty weak in the age

group from ten to twenty, and I wonder if you have any ideas about how that might be attacked.

MISS DAUGHERTY: I think you are quite right. I don't have any brilliant ideas, because if I did, we'd try them. First of all, in working with them, I found the interest so extremely different. All right, you say, a teen ager. Well, there is no comparison in the likes of a 13-year-old and the likes of a 19-year-old, and yet they are all lumped together. And I am not sure what the complete answer is. We are still trying to find out. We have found it at least a part of it on the high-school level, working with high-schoolers themselves, in seeing the things we do and the variety — we will do, for instance, an hour long football clinic. We will do things on baseball, we will show what high-school kids are doing in art classes; but that still is only a segment, and I don't know whether the age-range is too broad to try and satisfy them, but I definitely think it is the place where the emphasis needs to be. We are trying to plan for them. I'm sure you are, too.

QUESTION: Could you be more specific about how many people are involved in putting on these programs that you have been talking about, and what your budget is? For instance, for "Magic Toy Shop."

MISS DAUGHERTY: I don't know what the budget is for "Magic Toy Shop" in dollars and cents. I do know the cast budget. I know how many man hours we can request from the Art Room — also the kinds of materials we can use.

The Station has never said, "You can do this or you can't do that." We never have gone overboard on production. It's a simple production depending on precision for its appeal.

CHAIRMAN: Is it all commercial?

MISS DAUGHERTY: Both are participating programs. This I would like to say, I know this is not about sales, but I would like to throw a great big bouquet to the sales department, because they have never put anything in that program that was wrong, and when a sponsor goes in, he goes in with the understanding that his commercials will be integrated so that they don't harm the program at all. And if he doesn't want us to do the program that way, then this program is not right for him. I understand that also is quite rare.

CHAIRMAN: Thank you very much.
Do you have another question?

QUESTION: A question concerning research in this nine to ten a.m. period. How does it stack up against your opposition?

And a second that bears on that, concerning the recruiting of

parents. You say you bring mothers in along with the kids, and I understand that you have designed this to appeal to everybody who may be available.

MISS DAUGHERTY: I'm glad you asked. Our nine to ten a.m. period has had the highest day-time rating, public service or commercial, of anything from the time we sign on until six o'clock at night, including our own commercial programs. So evidently it has stacked up quite well.

I'm sure people don't watch the whole hour and five minutes, but from a rating point of view, from a community point of view, from the integrating of commercial and sustaining programs, because the religious program, the farm program would certainly never be sold, it has held up amazingly well. Not only held up, it has surely passed the competition. An early morning movie, and a women's show as our opposition.

QUESTION: How about the recruiting of the other members of the family there, what is your technique?

MISS DAUGHERTY: Actually, there has been no technique, except the parents themselves who are particularly interested in what we are doing felt left out of things when they could not answer their children's questions as to the program, that this was a chance to share. And it also came at a time when neighbors would get together and sit down and just have a cup of coffee and chat and watch while the children were playing together. They use the same things for their children's parties. And it is also used a great deal for in-school viewing on the nursery and kindergarten level.

CHAIRMAN: Thank you very much, Miss Daugherty, and I am sure this probably prompted other questions that you wanted to ask and that you will be able to ask this afternoon. I'm sure we all appreciate this very interesting and complete talk that you gave us on children's programming.

INTEGRATING STATION IN COMMUNITY THROUGH LOCAL NEWS, WEATHER, SPORTS AND SPECIAL EVENTS

By

OTTO BRANDT

Vice President & General Manager (KING-AM & TV)
Seattle, Washington

SEATTLE is a beautiful city and the first thing that hit me when I first went out there was the way the beauty was marred with these telegraph poles with the power lines all over the place. And so about a year ago we put together some ID slides and we sent a photographer out and had him take a shot of the beautiful scene with Mt. Ranier in the background but with these poles sticking right up in front of the mountain and almost blocking it out and we simply used it on an ID slide, saying "This is Seattle, KING-TV." We didn't say we were against the poles or the power lines or anything else. We knew that if we had done it with an editorial we would have to go into the same thing that we are all afraid of and that is getting into the problem of presenting equal opportunity to all qualified opponents with opposing views.

We did the same thing with a traffic intersection and we took a shot of it with cars completely jammed and piled up all around the place and also used that. Now, that's doing it the sneaky way but there are ways of getting around this equal opportunity provision I suppose.

I've got a couple of sub-titles for my talk that BMI didn't put in the program. The first one is "News, Sports, Special Events, The Real Magic of Television" and the sub-title is "Oomph Equals Dollars."

When Glen Dolberg first talked about making this circuit he made it sound attractive by saying this was not to be a speech;

The above talk was also delivered in Chicago and San Francisco. Additional Questions & Answers pertaining to this talk will be found in the respective sections.

that all we had to do was make a few remarks and plant some seeds that would flower during the forthcoming bull session. He went on to make it even simpler. He said stick to these four basic facts and don't get off of them: What you do at KING-TV; how you do it; why you do it, and what are the results.

Three of those are comparatively easy to do but when I got to thinking of why we do certain things, I'm stumped. But at least I'll try to stick to those basic points.

This is not a speech. We won't even start off with a significant joke, although I would like to give you the definition that some wit gave of horse sense, because I think it fits. Horse sense is that quality in a horse that keeps him from betting on a man. The reason I mention it here is if you apply horse sense to a telecaster it's that quality that keeps a telecaster who is running strictly a network and film operation from thinking he's really in television, because he really isn't if he's operating that way.

It is doubtful that there is a human being anywhere who isn't basically noseey. I think we all want to feel hep; we all want to be completely informed. And that is particularly true of viewers. They want to be fully aware of what's going on around them. And we as broadcasters really have an obligation to not only keep them informed but make them feel as though they are actually there when something is happening.

Now, this basic truth of nosiness is something that I think most of us are aware of but I think most of us forget about it. When we do remember not to forget about it I think we have a tendency to underplay it.

Now, when a viewer sits in his easy chair at home and watches Wyatt Earp or an M-G-M movie, it's really a wonderful and, if you think about it it's a very exciting experience, but it really doesn't involve the true magic of television. Unless you, as a commercial broadcaster, are capitalizing on this true magic you're not I'm sure extracting the maximum dollars from your operation.

First, as to news, at KING-TV and also incidentally at KGW-TV in Portland, where we are now in operation — let me make just one aside here. This morning before we started someone said, "Are you going to stick to the script?" and I said, "Well, I can't. There are so many competitors here now — Tom Rogstad, Burke Ormsby and so forth — that I — I could tell lies back east but I sure can't do it now. By the time I do get through deleting the lies and the competitor information there isn't very much else here to talk about. (Laughter)

Anyhow, at KING-TV — and I will keep mentioning KING-TV

but you can just automatically assume that we are attempting to do the same thing at KGW-TV, Channel 8 in Portland — we like to use an aggressive approach to news. We think (although it might be unfashionable to think this way) there is a real place in television for news and that unless you go into it on a wholehearted basis you're just wasting your time and your money. At least that's our opinion.

The mainstays of our news operation are two strip shows, one at 6:30, a half-hour show, Mondays through Fridays, called "Early Edition" and the second one at 10:30, a fifteen minute show, called "World Today." "Early Edition" consists actually of three main segments. The first is a twenty-minute segment devoted to hard news. The next is a five-minute section devoted to weather, using a semi-humorous cartoonist. The last section is a five-minute sports cast. The first twenty minutes are subdivided, the first ten minutes of which is sponsored by Alka-Seltzer and is sub-titled "Newspaper of the Air."

The first segment is hard news, and we do the thing that I think most stations do in that segment. Generally we try to put the local news up in front unless there is something really big happening nationally or interationally, in which event, obviously, we feature that.

On the "World Today" show the first ten minutes is straight news. The last five minutes is devoted to a staff commentator. We do have the usual things that I think most of you do — the sign-on and sign-off news at the end of the schedule, done off camera. We integrate live news into some of the regular strip shows, like "Telescope" from 9:00 to 10:00 a.m., Mondays through Fridays, which is a show emceed by a young couple featuring various women's features, exercises, a live classified ad section called "Telebargains," which is quite successful, and off-beat type interviews. We also integrate live news into an afternoon two and one-half hour show called "King's Kamera" emceed by a husband and wife team, which includes the usual chit-chat interviews. We integrate a feature film into this same show and also the "Susie" strip. On weekends we are dark in the studios. For a long time we evidently were under the impression that people weren't interested in news on weekends because we did very little. Now we sprinkle it all through the schedule whenever it will fit in, in short little bursts of news off camera, ranging from one-minute shots to five-minute shots, depending on where they will fit. I think we end up giving the audience the feeling that if they stay with Channel 5 they are going to be aware of what is happening even on weekends.

As for our news operation itself our prime goal is live news coverage. Obviously this happens very seldom but we keep trying. If we can't get live video we will try live audio. This, of course, is supplemented with sound film and silent film coverage.

The news operation is handled by a news director, an assistant news director and a news reporter. We have two news cameramen, plus a part time cameraman, and a film editor whom we can use when we are in a pinch. In addition to that we also have made arrangements with CBS Newscast and they have even established their News Bureau right in our own news department, which is very helpful and turning out to be quite a good deal for us. As for equipment we use the big and small Auricons for sound film and Bell & Howell and Bolex for silent footage. We have the UP and INS news wires, the UP Unifax (I guess they call it wirephotos, which we think is excellent) and the CBS Newscast newsreel service. Our radio news operation, although it is conducted entirely apart from television, is coordinated to a certain extent. For example, we have a radio newsroom located in the local INS News Bureau which is located at the Post Intelligencer, our morning newspaper in Seattle. Although this is primarily radio it does provide a wonderful news tip source for television and there is a close coordination worked out between the two.

For about four years now we have been using a helicopter for news coverage, which sounded startling then and to some extent I suppose still does. It is not quite as startling as it sounds, although we can really dress this up and make it look good. We even went so far as to have the CAB designate the roof of King Radio and Television Center as Seattle Heliport No. 1, and this "whirlybird" can land right on our roof and pick up a reporter and a cameraman and take off for a story and bring them back to the roof again. We have had some interesting experiences with it. We don't use it very often but the times that we do use it is generally very exciting.

For example, sometime ago we had a bank robbery right on the edge of town which involved a fatality. It was quite a story. Well, our helicopter landed right in the parking lot next to the bank with a cameraman and a reporter and they began covering the story. Suddenly, realizing that the bank robbers had escaped and the police were frantically trying to find them our alert newsman turned to the head detective there and said, "Here, use our helicopter to chase these guys," which they did. They had a description of the two cars involved. The assistant chief detective

hopped into the helicopter with a sawed-off shotgun and off they went to patrol the main highways going out of town. They went to the motels and hovered over the parking lots, checking license plates of the suspicious looking cars. This would have been tremendous if they had caught the robbers, which they didn't do unfortunately, but there wasn't really a thing we could do about that. At least we played our part. That evening and the next day we made everyone quite aware that it was the King 'Copter that was used for that purpose.

For five years now we have been using our own kinescope equipment that our own engineering staff put together. This comes in very handy in news coverage, especially here on the West Coast. For example, when the President talks we will generally kinescope his speech and then play back highlights of the speech either on the 6:30 show, if we can make it, or certainly on the 10:30 show.

As for live news coverage itself we love it and we try it whenever the odds and costs are somewhere within reason. We have the good fortune to have a very experienced technical crew. We have been on the air now for eight and a half years and generally we can move fast and efficiently. The number of these events obviously is very limited. For instance, we rarely go out for a fire because by the time you get there there is nothing but smoldering ruins and you can do it better actually with film. We do occasionally though get out for live remote. Not too long ago when a Pan-American Clipper ditched in the Pacific off Oregon we thought they were going to take the survivors to Portland. A lot of them were from the Seattle area. Well, on several hours' notice we learned they were coming into Seattle instead. We moved fast and we were over at Pier 91 with our live cameras on the air when the boat docked with the survivors. It was a particularly exciting thing I believe because the survival lists were pretty well jumbled and no one knew exactly who had survived and who didn't and I am sure in quite a few cases the families and friends of the survivors knew that their loved ones were safe only when they saw them coming down the gangplank right into the KING-TV camera lens.

Another example of a fast-moving remote that we did fairly recently involved a football coach at the University of Washington. Out here on the West Coast — I don't have to tell you how popular football is up there, but it is a red hot subject, obviously. Well, not too long ago George Briggs, the Director of Athletics, announced that he would have a press conference at which he was going to announce the new football coach. Well,

everyone was in suspense and it was a big thing. We had a little over an hour's notice on this one and we did it live, much to the consternation of the newspapers and maybe to the competition, I don't know. But there we had a lucky break. We had a lot of microwave gear stationed at the University in anticipation of a basketball pickup later on that week, but still we were able to move fast and get the live announcement right from the lips of the Athletic Director. We followed that up with a special deal involving this coach who was down in College Station, Texas. This was Jim Owens, the new coach. We immediately set up a sound film interview with him through the cooperation of Bill Walbridge at KTRK in Houston and instead of just having them go down there and cranking out a stock interview we set it up so that Bill O'Mara, our Sports Director, in Seattle did the interview by telephone while it was actually being filmed in College Station. The next day when the film arrived we set up a split screen and we had O'Mara live in the studio with his back towards the camera so you couldn't tell his lips weren't moving and on the other side of the screen we had Jim Owens answering O'Mara's questions and it made quite an effective thing and caused a talk around town.

Another live thing we did that was rather exciting had to do with the first flight of the 707 which was the world's first jet liner which was built in Seattle. On this one we really had to move fast because Boeing had set up really a sneak test hop. They were going to do it at 8:00 o'clock in the morning. Well, through some very unusual weather circumstances up there — it was raining and cloudy that morning in Seattle — they had to postpone it and they announced 2:00 o'clock that afternoon as the takeoff time. Well, we decided to try to do it. To further complicate things they were taking the plane off from one airport right at the edge of Seattle where the ship was really built and they were going to land it at Boeing Field. Well, you don't telecast a test hop unless you can show both the takeoff and the landing so we decided to try to get to both places. Well, we had Telco install the facilities for the takeoff field which was the tougher of the two and then we ourselves planned to pick it up from the landing field. Unfortunately Telco couldn't move quite fast enough and it was an almost impossible thing but we tried it and they didn't get the takeoff. But we had taken the precaution of having the helicopter over at the takeoff field with our sound cameraman and he took pictures of the takeoff. We were at Boeing Field with our live facilities and after they had flown around for about 45 minutes, by then our 'copter had taken the

film back to the station and we had developed it and we first were able to show a sound film of the takeoff immediately followed by the actual live landing of the 707. This was a big thing in Seattle because obviously Boeing is a very important part of our economy and daily life up there.

On spot news shows we refuse to prostitute our news shows. We don't put anything on there unless it's legitimate news. If an event does not fall in that category it doesn't get on the news show, even though it might be the opening of our best client's biggest, newest supermarket. This leads to some embarrassing and tough situations with your good advertisers but we find if you will really stick to your guns generally they will understand. I think all of us must realize that as each day goes by our viewers are getting more and more sophisticated. You're not going to fool them into believing a news event is news if it's not. The more you try to fool them the more harm you're going to be doing to your news shows.

In the field of sports we all know that sports fans are often rabid and always vocal. We also know that television fans generally are devoted. When you combine the two you have a real force that you can't overlook. As a network station we can't go whole hog in covering sports so we do the next best thing. We try to grab off as much of the top sports as we can and use various gimmicks and techniques to overcome our disadvantage. We also have done and are still doing live University of Washington basketball games. We do one game with each of the other four Pacific Coast Conference schools. We try to set it up in such a way that we are not bumping, for example, into Lawrence Welk too often. We will set two of them up on Friday and two of them on Saturday, for example, so as to keep peace as best we can with our viewers and with the network.

In covering basketball we use two cameras up high in conventional position and we use a third camera down on the floor. Half time we usually devote to pre-filmed material, saluting the university; not only other departments in the university, but we always pay some attention to the minor sports which is usually advisable if you're interested at all in the university itself.

Live football is verboten in most places and we try to solve this problem by employing a special film technique. The net result is that the next day — although we could put it on Saturday afternoon, if we were allowed to — but at any rate, the viewer sees the entire football game, all the action involved, plus whatever commercial treatment there is (and it has been commercial right along, thank goodness) in about an hour and fifteen min-

utes. This is done through a system of lights and switches with the editing actually done in the camera at the field. We have a sports announcer, a producer, and a cameraman out there and through a signalling system they are able to roll the camera and stop the camera (this is sound film) in such a way that you don't get the disadvantages of audio squeaks and whatnot and the film doesn't have to be touched. It's all done right in the camera and it's really a great thing to watch because you see nothing but action and that stuff in between plays and the dull stuff during half time is not there.

Seattle's major sport is hydroplane racing. These are the world's fastest speedboats. If you don't know, they go up close to 200 miles an hour. The feeling up there about these things is so rabid we refer to the sport as "Hydrophobia." It's really amazing the interest that has been displayed in it. To give you an idea of the elaborateness of the coverage we use in covering the race, which generally is the Gold Cup Race -- if a Gold Cup Race is being held in Seattle we use a total of six cameras from four different locations, spread over a distance of almost two miles. We had quite a thing happen to us fairly recently. The Gold Cup has been held by a Seattle boat for quite some time but the year before last it was lost to a Detroit boat so last year, in 1956, the Gold Cup Race was held in Detroit. We decided to try to do it live because of the tremendous interest. So we went out there and through the cooperation of ABC and WXYZ-TV we did a live pickup back to Seattle in spite of some cloudbursts and other problems we had at the scene. The way it ended the Seattle boat, Miss Thriftway, owned by one of our best advertisers, won the race but it only lasted about five minutes because shortly after the conclusion of the race the judges disqualified the boat because they said it had hit a buoy. We were kinescoping the race in Seattle and we didn't think that, even watching the race using our 100' lens, that the boat had hit the buoy and looking at the film we were sure of it. We then sent the film back to Detroit and after a couple of months of haggling the Inboard Powerboat Racing Commission in Washington, D. C., which is the final authority, declared the Seattle boat the real winner after all. They gave as the principal basis of their reversal the KING-TV kinescope film, which was a great thing for us, because this Gold Cup Race is -- well, in addition to being a real exciting race it is also the heart of the Seattle Seafair, which is our annual Mardi Gras type of celebration in Seattle.

This gimmick, incidentally, that I have just described, had a lot to do with our just winning the Paul Bunyan Award which

the Chamber of Commerce awards every year to the local concern which has done most to bring national attention to Seattle. This award — I'll say this, but I hate to say it — was won last year by KOMO, Mr. Rogstad's station.

In addition to our regular sports programs we also put on on a regular weekly basis the sports editor of the Seattle Post Intelligencer, who is regarded as the top editor anywhere in the Pacific Northwest.

The final category I want to talk about is special events and here I think you have your best opportunity to put real "oomph" into your schedule. I will describe just a few of the things we have done and later on during the bull session perhaps you'd be interested in others. One of the most exciting things I think we have ever done had to do with the Florence Chadwick swim. It was shortly after she had finished this Catalina thing down here which somebody had done live and she was swimming up there from Victoria, British Columbia to Port Angeles, Washington, and we played around with the idea of doing it live and then found it practically impossible to do, so we worked out a deal that came as close to it as you can come. At the finish point, which was Port Angeles at the Coast Guard Station there we set up a projection room and a fast film developing lab and we then borrowed a barge and a tug from a Canadian company that was involved in sponsoring this race (at no cost to us, I'm happy to say). We set up a floating heliport. This barge followed Chadwick across the Strait of Juan DeFuca and our cameramen were in two small boats right next to Chadwick. We would shoot sound film with her interview, the small boat would scoot back over to the barge where the 'copter was waiting, and then the 'copter would fly the film over to the finish point, to the developing lab where they developed it and shot it back to Seattle and we had it on the air just within minutes after it was actually shot. It was sponsored, I'm also happy to say, and very successful.

In the field of special events if something isn't happening sometimes you can make it happen. A good example of this happened on our fifth birthday when we decided to go back to the site of the first telecast that KING had ever put on which was the high school championship football game, but instead of just going in and doing a regular pickup we invited the Governor to attend and we asked him if he'd kick a football for us. He was intrigued by that. We spent some time on this and the net result was that during half time the band came out and played happy birthday to KING and spelled Channel 5 out on the field. Gov-

ernor Langlie, who was more athletic than we had counted on, kicked this football 35 yards. We told him that we would pay him ten dollars for every yard he kicked it, incidentally. He kicked it 35 yards. That was \$350 we were out. Then one of our local talent was out there and he kicked it another ten yards and for public relations reason we let it go and so we were out \$450 but I think it was the best \$450 we ever spent.

We have done live operations. One in particular was a TB operation a couple of years ago. That's no longer very spectacular but it was a big thing in our community. But we did not do it as a sensational thing. We tried to feature the message that incidence of TB was a lot greater than most people thought and overall it was a highly successful operation.

Just recently we did a live pickup from the State Legislature, the swearing in of the new legislators, the farewell speech of the old Governor, the new Governor's speech, and the inaugural ball; a big three-day thing, sponsored incidentally by the Public Relations Department of the Teamsters' Union. The Teamsters' also sponsored our election coverage, the primary and the final elections. For several years now we have set up our own election fact-gathering system where we have stringers out in all 37 counties. We found we didn't want to wait for the news service so we set up our own system. This year we really capped it off by moving our TV operation into the IBM Building where we had all those fantastic machines working for us and it was really most successful.

One of our goals is to give the viewer in Seattle the feeling that KING is an exciting, dynamic, on-the-ball type of operation. We feel that if we can instill that feeling in the viewers they will instinctively go to that Channel 5 position when they turn on the set. We hope that it works that way.

In the field of special events and news and sports you can accomplish that goal but you can't do it without sticking your neck out. We have been clipped — since yesterday as a matter of fact — and to give you an idea how far you can stick your neck out — we did a remote from the Dalles Dam. We now refer to it as the goddamned Dalles Dam because we were unable to sell it. We decided to do this because this was the stopping off the Columbia River, a big spectacular thing. It wasn't the dedication of the dam. It was the blocking off of the Columbia River and it was the first time I think it had ever been done and we decided to do it. We stuck our neck out. And we couldn't find anybody to sponsor it so we are now calling it a great public service event, which it truly is. But if we don't win the award with that one,

why, if you know where there is a job available, I'll be ready to talk to you. (Laughter)

But you do have to stick your neck out. You can't get anywhere without doing that and if you're lucky you'll come out all right. Now and then you're going to get stuck but when you do get stuck you can charge some of that money off to your promotion or public service or whatever you want to call it.

As for results, I refer you to the figures. Seattle is a four VHF market, plus one educational VHF, and it has been this way now for about four years, so it's not a single market at all. All recognized surveys show KING-TV to be the number one station in the market. We are an ABC affiliate. Rarely do we do a news, sports or special event without having it sold.

Finally in the line of results let me make my three points.

No. 1. We are performing a real public service I believe.

No. 2. Business is good and we are making money.

No. 3. Most important we're having fun doing it. Thank you very much.

QUESTIONS AND ANSWERS

Q: You haven't related your special events and news coverage to the rest of the stuff you do at the station. Would you consider yours more a special event station than anything else, or do you have a lot of other live things going on, live local things?

MR. BRANDT: No, this really is just one facet of the operation. I like to think we are aggressive in all other fields. In public service, for example, out and out public service, children's programming, we are very, very heavily into children's programming. I don't think that you can have a truly successful operation if you are identified purely as a children's station, or purely as a special events or a sports station. I think that if you want to be regarded as the community station, you want to integrate yourself into the community, which I think you must do, then you have got to break out into all these other areas.

In feature films, for example, we have the MGM package, we are or were one of the first stations to buy that, and that is turning out very successfully. In live programming, other than sports and special events, public service-wise, we are always trying to inject ourselves into a controversy. Find yourself a good fight and get yourself mixed up in it, and just make sure that you are regarded as being fair and not slanting it, and you can't miss.

Q: Will you preempt anything to provide special events coverage?

MR. BRANDT: When you say "anything", I'll refer you to Jahncke over here, who as a matter of fact is on the program. Do you still have that there Lee, the — he added a little postscript to the title, which was, "Integrating the station into local news, weather, sports and special events," and added, "in complete disregard of your network obligations."

But no, what we try to do is sell the network the idea that this is good for them. This is a tough job to do, and being an old network man, I know, because I have sat on the other side. But you can't deny it, you can't sit there and grind out the stuff that comes to you over the wire. You have got to add some seasoning to it. And we are very careful, we don't go back to the network, for example, with a request for preemption unless we document with all the reasons why we think it is important. Remember not to put the network sales guy in the position of having to go into a client and say, "Well, King-TV is cancelling it because of some kind of sports event." You have got to tell them why it is important, is it a championship game, does it feature some outstanding personality. And you have got to sell them and I think it is important to bear in mind, you can get away with a lot that way rather than if you put the entire work of handling the preemption with the network, on the sales department.

MAXIMUM PRODUCTION WITH MINIMUM EQUIPMENT AND SMALL STAFF

By

PETER B. KENNEY

Vice President & General Manager, WNBC
West Hartford, Conn.

SINCE almost every station manager or program or production manager is already convinced that he is doing the best job possible in the area of production, let's open this commentary on the premise that there are as many approaches as there are production people. However, some of these avenues pay better dividends than others.

And let's agree that the really great need for economical production obviously rests with the small and medium-size stations.

For purposes of definition, we'll consider production as including scripting, producer-director roles, floormen, sets, props, lighting requirements, and the audio-video personnel affected by production requirements.

While management has the continuing responsibility to maintain the best possible product on the air, for purposes of ratings, sales and prestige, it has an equal responsibility to control excesses that can be unnecessary luxuries. With close scrutiny and tight evaluation, they can be eliminated without decreasing effectiveness and without impairing the sales or audience values of the overall effort.

My station, WNBC, celebrated its fourth anniversary on the air only last month. And we are a UHF station. Probably I don't have to remind you what this meant. When we took the air, no UHF station had been operating commercially for even a year; nobody had yet demonstrated that UHF could be successful. Not only were we sailing a brand new ship, but we had few charts to guide us, and the seas we sailed contained rocks and reefs that had never been mapped.

Abandoning the metaphor, and putting it briefly, a prudent manager under such circumstances *had* to seek ways to obtain maximum production at minimum cost.

The first area to look at is personnel and the resulting stand-by time. The greatest overall production cost is in people — and people get mighty expensive. There's an old rule in the industry that we've seen borne out on many occasions. That is: each person on station staff costs \$12,000 per year, regardless of his actual salary. I think it's safe to say this figure is substantially higher by now. Even if you're talking about a \$65-a-week floorman (if you're that lucky!), his salary, plus the administrative expenses of keeping him on staff, plus the extra areas of expense you incur by having him, will bring the cost far above his salary. This same ratio holds for a production department, or for the staff of a single show.

It is strange how the production people involved multiply like jack-rabbits in the planning of a TV show. Even the most simple format, once in the hands of a production department, takes on the atmosphere of a Cecil B. DeMille production, and frequently only the studio limitations will hold it in check.

In this regard a station may well forego the idea of having a separate producer and a director for every show. Have you ever tried to measure the lost time — frequently due to personality conflict between a qualified producer and an able director? A tremendous amount of conference time, of rewrites, of rehearsals, of set changes, etc., can frequently be eliminated by using a competent combination producer-director, who is in complete charge of the show from start to finish.

A typical crew under such circumstances consists of a director-producer and a floorman, with the director calling his shots on an intercom simultaneously to the switcher and projectionist in engineering and to the cameraman and floorman.

Flexibility in personnel assignments can be another major point in production efficiency — a formula that works well for both station and staff. There are always persons on staff who are anxious to get ahead. A driver or a mail clerk may make a real good floorman. A radio or TV staff announcer may develop into a good part-time director. From the station's point of view, this is frequently more efficient — even on overtime rates — than absorbing full-time personnel.

Using this system, I recall, we put on forty live shows a week while carrying only one production manager, one full-time director, and no full-time floormen or stagehands. Our costs were far less than with permanent assignments. Despite staff limitations in numbers, we maintained high-level efficiency and program quality.

There is much to commend the idea of small staff, just in terms

of flexibility. For there really isn't any substitute for flexibility.

A small department, with broad areas of activity, will devote much more effort to original creation and improvisation than a large one. The members know that they alone have the responsibility for doing a good job — and they alone will earn the credit. A regimented, over-sized staff loses this spirit! ingenuity, originality, willing joint effort — these tend to disappear. And it is still the idea, not the window dressing, which counts the most and will return the most in ratings and profits.

Another extremely important point for any manager to consider is the amount of video and audio equipment he will carry. I'm not going to try to tell you that you can do the same job with one camera that you could do with four — and if you have a rate card that will support them, then you should have four, or eight, or a couple of dozen perhaps.

But the matter of quality-of-product is a place where expensive rationalizing often occurs. If you don't have the commercial income to let you equip your station the way you and your production people would like to, you can still do a very fine job with limited equipment — and with unlimited willingness and imagination.

Does it pay to have a light-man ride effect-lighting through a panel show, when pre-set lights could be used without manpower? Does it pay to have an experienced band spend three or four hours rehearsing a few numbers for background? These are questions that any manager may well ask himself; and that the manager of a station with a low rate card *must* ask himself.

I recall the fretting in the early days when we were putting on our shows with only one camera. This can be tough, not only because a show requires more than one camera, but also because a director has a much more difficult job in planning his show and camera movement, and if he goofs, it is right there on the feed with no other camera to go to.

Yet if the patterns are ironed out it does work. As a matter of fact, these shows had life, moved fast, offered a good flow of visual, at the same time that they cost less in camera time, personnel, and in props which otherwise would have been used.

This is a lesson that can be profitably remembered, even when the line between profit and loss is no longer razor-fine. Let me cite you an instance of only a few weeks ago, when Atlantic Refining bought a five-day strip of Weather at 11:10 p.m. N. W. Ayer does a pretty thorough job of supervising production for Atlantic, as many of you know. The Ayer production man insisted on a mike boom for the show. A boom operator at that

time, for a 5 minute show, was going to cost us 5 hours of double time. We convinced Ayer that a hidden chest mike would work satisfactorily and we saved this expense. It took some experimenting and extra rehearsal, but to us it was worth it.

Props form another area where production can be kept on a high-quality level without going overboard on expense. There is a tendency among production people to feel that no show is good unless they use every piece of gear the station owns. Some production managers approach a show as though they were General Patton preparing a drive on the Rhine.

Yet sets and props which are already on hand can usually be made to cover the needs of a new show. Sets can be mounted on casters to provide quick movement from storage areas without use of numerous stagehands. Desk and table-top sets can be designed to interlock, for use as small or large units on news or panel shows, so that duplication of tables and desks of varying sizes is unnecessary.

Scenic backdrops can frequently be obtained by using large poster pictures from such sources as travel agencies, thereby eliminating costly artwork. Miniature props can be used, on one camera, with a superimposed shot of a host or narrator, and can create a desired effect and at the same time save in space and real-prop cost.

If members of a production department are interested in doing a top-notch job, they can do it without large expense accounts for purchase and rental of props.

Props for some shows can be borrowed from museums, for others from a hospital. Local amateur theater groups are glad to lend costumes. The National Guard, the Boy and Girl Scouts, florists, manufacturing companies, marine supply stores and marine aquariums are other ready sources. Retailers' store displays are valuable for studio use. Models are usually available through any local modeling school, in return for credits.

There are many other points at which you can save money without sacrificing efficiency or effect . . . Lighting can be pre-set in nine out of ten presentations . . . Audio requirements can be held down, to eliminate need for extra audio men or boom operators . . . When a single camera is used, effective use of mirrors frequently can make up for the second and third camera . . . I have seen production and engineering personnel, on their free time, cut lighting effects out of aluminum base from old ETs . . . We still don't have a teleprompter in our shop. We use cards or blackboard, and I don't believe we have had more than two or three requests for a 'prompter' over the whole four years.

With a large studio to operate in, we have run back-to-back live shows with a single camera . . . done by pre-setting the lighting and building the sets in clockwise pattern. Slides or film breaks covered the transition from show to show. On tight schedules, four or five sets may be put up in this manner, before the first show, and not struck until after the last. Under that schedule, rehearsal time for all shows was at a bare minimum, but the air presentation didn't seem to suffer.

I think our most efficient effort was present in the Monday-through-Friday presentation of "Digest," from 9 to 10 a.m. This was a live show consisting of 8 to 10 segments daily, with a typical day carrying dance lessons, fencing exhibitions, choral groups, news and weather, trained dog acts, cooking demonstrations, and several kids' segments such as cartoon sketches and contests. Each segment required a separate set area, plus set areas for several live commercials.

The entire show was set up between 7 and 9 a.m. The program was done with a single camera, one director working with the MC, one floorman, two control engineers, and the performing talent. In many studios, such a show would automatically start with three cameras and a crew of at least 10 or 12. Yet our "Digest" carried the top morning ratings in our market.

I don't mean to say that all programs can be operated at that level, or should be. Our election coverage last November included 27 remote lines, 92 persons assigned to studio, and 57 persons on duty outside the studio. Here, however, our costs were well calculated in advance and were covered by the sponsor — just as they would have been had we undertaken the production in our first year on the air. We had the objective of providing the election results first; and commercial revenue let us meet the objective. We not only met it, but were the first station in the country to provide complete returns for an entire state.

This type of production, however, carries its own economy message. For our well-trained staff was only the backbone on which the election staff was built; it was supplemented from outside to handle the show without difficulty.

All of us in the industry should strive for the best possible on-the-air presentation — and my own staff thinks I'm hell-on-wheels in this respect. But I honestly feel that, all too frequently, we go far beyond practical limitations in trying to attain perfection.

We can pour money into a production endlessly and come out with only a slightly better product than would have been

possible at half the cost. Many times, the only real difference is that we have lost the profit.

There is a point of diminishing returns at which the cost of obtaining that last measure of perfection — raising it, say, from 85% to 100% — is all out of proportion to the major effort. It's generally lost on the public, anyway. The last measure of perfection is a luxury of pride that should be indulged only by those stations that clearly can afford it.

A sad commentary is that management is frequently too busy to put the brakes on an upward spiral of production costs at the time it is most needed and most effective — at the outset. If a pattern of free-spending extravaganzas is established early in any shop, just try to back off from it later . . . The outraged screams of indignation would make any manager feel that he was sabotaging the industry and hopelessly wrecking the progress and development of America's greatest art. Far better to begin with firm controls and strong imagination; then relent as commercial revenue permits it.

Personnel and equipment costs can become top-heavy if allowed to expand at will. Their proper levels can be determined only by the market requirements and the billing potentials.

It is clearly the duty and responsibility of the station manager to determine these levels. In the ultimate, the efficiency and effectiveness of production in any station is a matter of control and firm supervision by Station Management.

QUESTIONS AND ANSWERS

CHAIRMAN: By way of starting the ball rolling on the questions and answers, I'd like to underscore what Pete said. He mentioned briefly a dancing program which was put on the air in New Haven, another one of the Triangle stations.

Q: Do you have budgets for your programs?

MR. KENNEY: I should preface the answer to that by reminding you again, in December our ownership changed from the original group to National Broadcasting Company. At the period that was talked about, for the most part we did not have fixed budgets, rather it worked in reverse, from minimums.

One other qualifying point there is that we might have had a ceiling but not an actual allocated budget that was available for the show. The whole thing fell into place by reason of controls on the number of people and program expense and it was impossible to exceed a normal budget level.

Q: You start at zero and work up from there?

MR. KENNEY: That's about it.

Q: First I will go George one more. We had our Saturday night dance party, which was an hour of the Bob Horn thing and we used the floor crew, the three of them; the two floor men and the manager called themselves The Inkeepers, and during the show we do three or four pantomimes and of course, while they are on we didn't need the boom man or the light man, so they took over the cameras.

But what I wanted to ask Pete was, what kind of a minimum crew do you use in engineering? There is a lot of consternation at our place because we have a audio man, a video man, a projectionist and sometimes a director in addition to that on live production.

MR. KENNEY: During this period, the only union group in the station was the engineering department. There was no TD on these shows, there was a switcher and a projectionist, and very frequently, unless it was a complex show, those two could handle the engineering without the third man. Of course, for live camera, another engineer was required as cameraman on the floor.

Q: This is in addition to an announcer for a minimum staff?

MR. KENNEY: An announcer or MC as the case may be.

VOICE: I meant during your network or film hours.

MR. KENNEY: Just for breaks in network? That could have been and very generally was, two engineers and an announcer, yes.

VOICE: Fine, thanks a lot.

Q: Mr. Kenney, would you tell me again please the time of day of this dance party show?

Q: MR. KENNEY: Triangle's?

SPEAKER: Yours?

MR. KENNEY: No, we didn't carry one, at that time but we are now. The one I referred to was the show which was running on a competitive station from four to five in the afternoon.

Q: Oh, I see, I misunderstood. You carry that at a different time though at Philadelphia?

CHAIRMAN: 2:35, five days a week.

Q: I was interested in network commitments, and I thought you had said four to five.

MR. KENNEY: That is right, but on a New Haven station.

Q: You were talking about the relationship that production costs should bear to billing. If there is no budget involved, how

can you make sure that increased billing will result in better production?

And a second question: You talked about an election program where a client picked up a lot of additional production costs. If you had not had that client along, would you have done a cheaper show, would you have done a show that was less satisfactory, would you have cut that show down, down to meet the problem?

MR. KENNEY: To answer the second question first, we never would have been able to afford the election coverage that we provided if it had been a sustaining program. In that case, we would have had to get along with a less expensive approach rather than shooting for maximums. We could have done reasonably well, but we might very well have run second in coverage rather than first. The commercial revenues gave us the income to justify what otherwise would have been considered an exorbitant expense in comparison to our total cost of sustaining programs for the year.

The first question was, as I understand it, whether increased commercial revenues justify the increased production cost.

VOICE: Yes, you seemed to indicate they did, there should be a definite relation.

MR. KENNEY: Well, again we come back to the point that we are always looking for the best, but all too frequently we have to establish not what is best by industry standards, but what is best in the ability of our own shop to turn out at a price that isn't going to put us out of business.

As more commercial revenue is available, we move into what might be some blue sky areas of production, but certainly by industry standards, it is better production, yes.

VOICE: If your billing, for instance, should increase 10, 15, 20 percent, is that reflected in your budget? Would you tell your production people, you then give them more to work with?

MR. KENNEY: As a matter of overall policy, yes, but not necessarily in each specific case.

Q: So that we may put your remarks into a frame of reference, could you tell us how many people you have employed in your operating departments?

MR. KENNEY: You are not talking total staff, but rather operations personnel? Are you excluding announcing personnel?

VOICE: I would exclude only administrative and sales.

MR. KENNEY: I would think that probably about 12 or 14 people in the operations, announcing, flooring, excluding engineering, would pretty much cover the staff at that time. That was out of a total staff of about 70.

VOICE: I think you are not talking in the same terms, would that include transmitter operation?

MR. KENNEY: No, that is excluding engineering. Perhaps I could answer your question better if you would define just which departments or areas you meant, and number of people.

VOICE: Well, in my own time at least the borderline between operations and non-operation has to do with who has to do with putting things on the air. Anybody who has anything to do with putting things on the air, would be in operation. That would certainly include the traffic clerk, for example.

CHAIRMAN: May I suggest that we could save that one for the bull session later and you can calculate it in the meantime.

SPEAKER: Do you believe that a medium station should have a reissuing projection and a film department?

MR. KENNEY: What size station is it?

SPEAKER: We cover about a million people, about 150,000 sets.

MR. KENNEY: Well, you are moving into a fairly good-sized market. Let me answer that by going back again to our local experience. We have never found that to be of much value. Other stations have. In a somewhat larger market, where we could afford the extra convenience, yes, I would think that it was a good bet.

SPEAKER: Do you think we should have a film department to build up our own film?

MR. KENNEY: For shooting and developing commercials as well as news?

SPEAKER: That is right.

MR. KENNEY: No, I think you'd go overboard on expense. I think it's cheaper to farm out commercial spots in nine out of ten cases.

SPEAKER: I don't. We are seriously considering going into our own film department right now, because just on news coverage alone, by farming it out we are paying \$10,000 a year and getting less than two minutes of film a day.

MR. KENNEY: We could qualify that too. You can build all kinds of film processing units. If you are talking about one to make up to three minute film clips, that can be done at fairly low cost in the station, all right. If you are going into an elaborate plant for processing and top quality material to turn out your own commercials, I think you are tying yourself up in so much time and production costs that you will never be able to recover the amount that you put into it.

TV TRAFFIC — PROBLEMS OF CONTROL AND OPERATION

By

S. JOHN SCHILE

General Manager, KLOR-TV, Portland, Oregon
Now KMSO, Missoula, Mont.

THERE is a certain amount of satisfaction in being in the cleanup spot. In the first place, the speech can be cut relatively short and you get a certain amount of appreciation from the audience because you have cut it short.

In this particular assignment I feel so much left out because I have a certain amount of pride in our operation. I would like to say some things that we do, and I don't know how in the whole, wide world I could make the subject of traffic problems sound romantic, aesthetic, or as glamorous as my worthy competitor, Mr. Otto Brandt, did this morning.

Let me say that we do compete against his kind of an operation. You have to get up early in the morning to stay relatively even, so if his sounded real good, I will take credit for being the second best station in Portland, Oregon.

When I get to San Francisco and run against Howard Lane, who runs Channel 6, also a very formidable competitor, I will then have to take credit for running the third best station in Portland, Oregon, and I hope George Storer doesn't attend, because I will wind up low man on the totem pole before I get through telling you about our plan.

I did have a chance to make one remark at the bull sessions following the formal speech, and it was such a good gag, that in case one of you don't ask me the same question when I am all through, I am going to tell it now because I won't have a chance to use the gag unless you do.

Somebody says, "How can you operate a station in as competitive a market as Otto Brandt and Howard Lane and George Storer, and be competitive, with only 48 people?"

The above talk was also delivered in Chicago and San Francisco. Additional Questions & Answers pertaining to this talk will be found in the respective sections.

The only thing I could think of at the time was just two words, "Tough owners."

So those of you who have similar situations, then I would like to call upon my position because, lord forbid, some of you who are on smaller stations, and some of you who, I am positive, have 385 people, with all the assistants having assistants — we don't have that kind of plant.

Let me real quickly say that our station has been on the air only two years, not eight; we have 316,000 watts. The slogan, if you would like to use it in your territory, is "Powerfully Good Looking." We do operate with 48 people. We are on the air 12 hours a day. We opened March 9, 1956, and with the Good Lord willing and ABC, during the year 1956 we did operate profitably.

We do substantially in excess of a million dollars a year with the 48 people. If you want to do some arithmetic — I don't know how it comes out.

So I am going to take the academic side. The title assigned to me is "TV Traffic — Problems of Control and Operation."

Frankly, if TV Traffic could be kept completely under control there would be no problem. That is real trite, but actually it is the truth. Right from the start I want to point out that, Lord forbid, we don't have the answers because I intend to learn as much from what I say to you and you, in turn, ask me and what I hear from you, as I hope you will. As a matter of fact, that is why I accepted the assignment and why I am here.

Obviously, most of us have had to develop our own traffic managers, our own operational procedures, bookkeeping, and all the pertinent paper work within the organization, and in most instances, as a result of trial and error. So unless you are able to do a little proselyting, when you open a station, the chances are you have to train your own traffic manager. How well you did the job will be reflected in the incidence of error in this department.

Allow me one more trite observation. Your traffic department is only as good as your traffic manager. Too often he or she may be looked upon as just another bookkeeper or an office clerk. We have a woman in this particular position, so in the interests of brevity, I will refer to her as a "she" from now on.

I think you will agree it takes a particular temperament to be a good traffic manager; it takes patience of a Job; takes understanding of a scientist, and more than anything else, it takes real dependability.

Let's assume you have the right man or woman doing this job at your station. We can get down to cases. In my opinion, traffic control begins with the initial order. From the time the

contract, local or national, comes into the station until the affidavits of the performance are in the mail, traffic has a major responsibility, from beginning to end.

The first bottleneck, as a rule, is created by the order itself. Too often the order or contract contains far too little information. This is typical of salesmen. I know, because I have been a peddler all of my so-called career in radio and television. Peddlers hate details; they abhor red tape. As a result, the traffic manager is expected to be a mind reader.

Your first step then is to insist that all of the specifications are stipulated in the contract. From this initial contract we make up the production order. I happen to have copies of everything here, but again I say, in the interest of brevity we are going to step this up. I have the shortest speech here, and I am going through it fast. If any of you want copies afterwards, give me your name and address and I will send them to you.

Making up the production order — here again all of the pertinent information is absolutely essential, since it is this document that puts the wheels in motion. We have found that by having the production orders signed or initialed by the agency or advertiser, we have avoided many misunderstandings arising from verbal commitment. This is equally true on change orders. If your routine is like ours, and it probably is, you are going to receive a wired order or TWX with all the information it will contain. It will read “Five spots a week. Inside lady of the house or popular account made by Serutan oopp.”

“Oopp” — that is “Poop” spelled inside out. That is about all the information you are going to get. At that point your traffic manager is supposed to figure out what was actually sold — five minutes; were they live; film; production; who is the agency; how long does it run — all of these things. You have seen orders like that come out of the rep’s office. Does the agency expect us to put our lady in the goldfish bowl display in all the supermarkets? And all that sort of information.

Of course, it may be the first word you have had from them for about four weeks. The first thing you do is confirm it by wire. When the excitement has died down you wonder what the hell they bought.

But the salesman walks away from it and then it becomes the traffic manager’s responsibility to try to interpret it. So at that stage I would suggest this. We have a sales manager’s order form. In fact, the traffic department developed this. This throws it right back. The sales manager order form is nothing more than an order placed by the sales manager to the traffic department for this business, and if we can’t interpret the wire or the

TWX — or the telephone call, which is worse — if we can't interpret it into an understandable order, it certainly is not the traffic department's fault. That is why it should go back at that stage, because you are going to have a lot of trouble when it comes time to bill.

The point I wish to make is this: Most errors occur because of inadequate or misinterpreted information relating to the initial order. Most of these errors can be reduced, if not eliminated, by intelligent use of accurate originating documents. After the traffic manager has made up the production order and delivered a carbon copy to each of the departments, production, programming, accounting and engineering, film and promotion, she also sends a copy to the rep or gives it to the local salesman who brought in the business. This copy is initialed by the client as a double-check.

She then transfers the information to the cardex file, and of these I have a sample too. Most of you probably use a cardex system. It is incidental, but this then becomes the whole, living story of that account. That is the point.

Here again extreme accuracy is the watch word. Get all the specifications. We at KLOR even include a tickler date, which is set 30 days ahead of the expiration date. This can be used very effectively by making up a little memorandum, sending it to the sales department when the expiration date comes up, rather than waiting until the last minute. Speaking of logs, from this cardex the log is made. All of you are going through this particular process, I am sure. I don't imagine there are two logs alike, exactly alike, nor am I sure you believe it is the traffic manager's responsibility to make up the log.

I do because she is the only department head who has access to all of the necessary information. She knows the exact length of the program and the spots, the production specifications, the times ordered, and so forth. She also has, in our case, a complete list of program films which has been carefully made up by the program manager and submitted to her regularly.

We only have two people in our traffic department. I say this because I want you to get the picture. It takes them about four hours out of every day to make up the log. Again I say I have a copy of it here if anybody wants it.

Like all of you, we have a copy deadline but occasionally an order comes in late — it depends on how good business is — in which case we then make up a pink addenda to cover the changes. This too must go to every one of the departments concerned. Of these logs three are used for performance checks, the engineering copy, director's copy and the booth announcer's

copy, since they are kept independently of each other. So we have a triple check against possible discrepancy. This procedure has enabled our accounting department to reduce billing errors substantially, almost eliminate them.

Each telecast, regardless of length, is noted and initialed by each of the three individuals one shift at the time. If there is a slip-up or goof of some kind, this is also noted. At the risk of dwelling too long on any one phase of traffic procedure, I may have hurried through one or two of these points. However, since we will have an opportunity later, and since the subject is rather dry, at the bull session I will be very happy to answer any questions about it later on.

Two years ago when we were ready to throw the switch at KLOR we studied several different billing procedures. We found in some instances stations preferred separate statements, one to cover costs, and another showing the exact running times and frequency. The second statement is then used as the notary's statement, or the one that is notarized as a proof of performance, but doesn't indicate cost.

There are advantages, I suppose, in using this double billing method, but in our case — and many of yours — we didn't go for the double billing process. We felt that a single statement containing all the information, the running time, the frequency of performance, the total cost, the cost per unit all on one statement, which is then notarized at the bottom as the statement and affidavit, was more preferable and certainly expedited billing. We have reason to believe that the agencies preferred this one single statement. So much for procedure.

Several times during my remarks I have alluded to the importance of having all of the information all of the time, in order to eliminate the possibilities of error. Certainly there is no more apropos nor more significant procedure than in developing and maintaining an efficient system of station clearances of availability. Extremely important too is the reliability of the information pertinent to availability or adjacency. We feel that if the rep or agency has the slightest doubt regarding the authenticity or accurateness of the information contained in our weekly availability sheet, the whole procedure is useless. This doubt would only lead to expensive telephone calls, TWX, telegrams, and so forth, every time a pitch is made for new business.

I am sure that you are well aware of this, but if not, by all means put the whip in your hand, not rep's, by furnishing regularly and consistently an accurate run-down of your avails. He should then have the good sense to interpret it correctly, even though you may have some misgivings regarding a certain

situation where you might be showing three or four station breaks at a desirable time. He doesn't have to carry them around, but he definitely should know that those station breaks exist, otherwise he has no reason to believe the rest of the availability sheet.

Again I say if any of you want some of these reports — they are not masterpieces, but they came about only through trial and error. They have been cut down to a minimum because we have only, as I say, 48 people to do the job. We have lots of live, lots of everything, and we have only two people in the traffic department who seemed to have worked it out very well with these forms.

I am going to close real quickly. I will be subject, if you please, to any questions you would like to ask about traffic or about the station or the market. I am going to close with this slight admonition. I say that in deference to my very worthy competitor.

If you want to live a long time in this business and enjoy it, thoroughly enjoy it and have fun, as Otto said, don't run up-stairs and don't run down your competitor.

QUESTIONS AND ANSWERS

Q: We are currently reorganizing the entire traffic system which we have, so therefore we have done quite a bit of research in stations around and about, and I was wondering if I might have your comment on one point, which is used at WMUR in Manchester, where these people assess a ten percent added charge to late coming — within the deadline clients, other than clients whose businesses are set up so that they need to give information within the 24 hour deadline, which this station has.

MR. SCHILE: I think it is one of those things that money alone can't correct. There is never enough money to take care of a very late piece of copy that throws the whole thing in an uproar, a fine or the assessment of an extra ten percent may tend to even encourage it. I don't know, some agencies might feel, "Well, I wouldn't worry about that ten percent, it's a small item, or it's a necessary evil, and I get fifteen percent of the ten percent anyway," so they are not going to make too much of a problem out of it. I think it is one of those hard and fast rules that you try your best to make stick and hope for the best. Because certainly if we didn't have all of these problems, everybody would be in the business, you know, it would be hard to make any money.

Q: From the station standpoint, I think they probably figure that the extra effort is just covered by the ten percent.

MR. SCHILE: Right, and a lot of times it isn't, as you will agree. Particularly if you had to bring somebody down on a Saturday or Sunday, when normally a certain phase of your station is closed down, the ten percent might not do it.

Q: What do you do when your traffic manager goes on vacation?

MR. SCHILE: What's even worse, what do you do if a competitor moves in and steals him out from under you? You thank the Lord that the second in command was able to move up.

Q: John, what are the lengths of your deadlines, film copy orders?

MR. SCHILE: Forty-eight hours, except where it involves the weekend. Forty-eight hours normally, for all other days.

Where it involves the weekend or a holiday, it makes it a little more difficult, so sometimes you crowd them, Friday for Monday.

Q: Why?

MR. SCHILE: Why the deadlines?

Q: Why 48 hours?

MR. SCHILE: Forty-eight hours isn't actually enough time in many instances. If somebody sends over some raw art work and some blocked out programming that requires live rehearsal and what not, then it is far too little. I mean I don't think you can just reach right out and pick a good time. We have had problems with 48 hours and there are times when we didn't have a problem, during election, for example, within twelve hours. I mean, some politician would come in with some green in his hot little hand in the morning, and he had a spot on by night.

NEW YORK BULL SESSION MONDAY, MARCH 4, 1957

Are there any of you who have written questions that you'd like to submit? I'd like to suggest that you limit your questions to programming and operational matters and not get into rates, because the lights go out at ten o'clock here. Those of you who would like to address your questions directly to one of the — pardon the expression — panel members, may do so. If you'd like to trust to my poor judgment and address them generally, I'll try to sort them out and make sure that no one is offended.

And if I may do just one more thing, before we have that question, so that my widespread reputation for fair play may not be diminished, we owe the gentleman an answer. Pete, do you have it?

MR. KENNEY: No, I'm still working on it.

CHAIRMAN: All right, go ahead.

COMMENT: First, I think that the whole day's sessions have been strictly top flight.

I'd like to direct the question to John Schile, it has nothing to do with traffic. I think I understood him to say that they do a gross of over 1 million. I think I also heard him say they have 48 employees. That's \$28,000 per employee. The industry averages about 15,000. How in the world can you be 80% above average? What is there in your organization that produces such effectiveness?

MR. SCHILE: Tough owners. I ought to say it's sheer ability. I'd like to stand up here and act like I knew what the answer was, frankly, and take a proud bow, but no, we operate quite economically. I mean probably this one single answer would be best: We do not have an art department as such, we do no film developing. We have five-six on-camera people, 11-12 engineers, two full-time producer-directors, three floor people, and the one production manager, program manager, and a combination program coordinator and public relations director. John Salisbury who does both, and through him we also clear the public service affairs, and so on. And that's generally about the breakdown.

Q: How many in sales, John?

MR. SCHILE: Four.

Q: Including the sales manager?

MR. SCHILE: Well, I'm the general manager, but I also act as the national sales manager. But I have a regional sales manager, because we do quite a little in that particular market. It's only 185 miles from Seattle and Tacoma.

But such things as an art department, I felt from the very beginning, and like I say, we could have been very wrong, I felt from the very beginning that by establishing an art department, the artists would be running around looking for something to keep busy, and the first thing you know they are drawing cartoons for all the local jockey clubs, and what not, just to keep the ink pots wet. So we just felt that we'd have more diversity in going out and buying whatever art was necessary, when it was necessary. And in many cases—now, Portland is a market much like Seattle, where probably 90% of our business originates through advertising agencies. They, in most instances, have their own art departments, so we felt that if it became necessary to have one, we would have put it in. Since then it hasn't. And that's why we have kept it out.

I will agree I have been of the opinion that when you have at least twelve hours a day work five days a week for someone over and above the staff you now have, then hire somebody for it.

We have twelve in engineering.

Q: How many shows a week do you do?

MR. SCHILE: Live?

Q: What percentage is live?

MR. SCHILE: Oh, it's not over—let's see, not over an hour a day out of a twelve hour day. You see, when we were ABC, we didn't come on till noon, and we came on with network. Then we had a half-hour women's show across the board. We also host, nearly all of our strip shows, live host them. But that is a long way from doing a live show, that just gives you a chance to integrate the commercials and so on.

Then we have the news and the weather and the usual things at night, but not over an hour. Once in a while, special events or something like that, pick up a parade or something like that. But it's about the most economical, I would say or the tightest of the four operations. And of course, when Brandt came down with his flamboyant tricks from Seattle, he scared us to death with his big budgets.

Q: Most of your special event shows are sponsored. Do you have those sold to a single sponsor or do several sponsors pick them up?

MR. BRANDT: No, the only special events show that we have sold, is a deal we just made a couple of weeks ago. We sold Richfield oil, the same kind of thing we have in two other markets, Los Angeles and San Francisco, a thing called "Success Story," a weekly half-hour, a high budget type thing. Each week we go into a plant, industrial plant. It's a public service.

Generally speaking, we will—well, let me give you some examples: These gold cup telecasts have been picked up by the same advertiser, Frederick Nelson, a Marshall Field store, pick all those up now for almost six years. This year, however, we have sold them to Rainer Beer, a regional beer account.

I'd like to add something, if I can add this to what John just said about art department, that might be interesting. I was always leery about having an art department in the shop, just as I am about a photo lab. We wouldn't touch a photo lab ourselves. But we did set up an art department, and we set it up as a separate company, in effect. It really is a subsidiary, or truly, it is a department but we labeled it a company. We call it Crown Art. It is situated in an annex building, it is separated, it has its own stationery. And it is amazing how much business we get from the other stations in our town, directly from the other stations and also from agencies that are placing business in other stations. And as far as our own operation is concerned, each department treats it as though it were a separate company. They have to go in and buy the staff, which is a wonderful restraint and governor on your creative people who, at the drop of a hat, want all kinds of fancy art work.

Q: Is it operating profitably though?

MR. BRANDT: Yes, it is. We started out profitably, then we started to expand, and added another person and it dropped into the red, in a momentary way, really; so now we are back in the black again and it is building up and we are attempting to expand it.

In the photo lab we did not do the same thing, but we made a deal with somebody, a fellow that we used quite a bit. He was from Vancouver, Canada, really, and we set him up in the same building where we have our art department. His is a separate company. We get a preferential rate from him and he too is peddling his wares all over town. In effect we are having other people help pay for the overhead.

Q: Do any of the other television stations have art departments or do they all buy from you?

MR. BRANDT: No, I don't think any other station in town has a true art department. They might have someone who does

maybe rough lettering and things like that, and maybe he is also a floor man. But there isn't any one else that I know.

Q: Do you manage that out of your facility, or are these people, although it is a separate company, is there management in that company, or do you actually manage that?

MR. BRANDT: It is under the direct management of the program department.

Q: You said you don't have a lab. How many feet of film do you shoot a week, approximately?

MR. BRANDT: I honestly don't know. We spend a lot of money on film, I know that from looking at the bills, but from an actual footage, if that's important to you, I can give it to you, but offhand I can't just spout it to you.

Q: Does this art department just do graphics work or build sets too?

MR. BRANDT: No, this is just graphics.

Q: How do you get your sets built, contract?

MR. BRANDT: That is right, we do it on a per job basis. A couple of our floor men are handy that way, and we won't ask them to do that as part of their floor job, but we will actually pay them on the side to do it, and generally — this is for just the simple stuff, you know, without any elaborate work — we do have a staff carpenter who will do the carpentry work on the set, but as far as the art work on a flat, for example, we will either farm that out or have one of the boys do it in the place and make a deal with them on the side.

Q: But you have a carpenter in the building who would build the flat?

MR. BRANDT: Yes, we have.

Q: Is that paid for rather than contracting out the work?

MR. BRANDT: Yes, because he is a general maintenance man. If we need a cabinet in the building or something, he will do the job. But he is also a general maintenance man.

Q: Do you use canvas or masonite?

MR. BRANDT: The masonite, I don't know what thickness. We never really started with the canvas.

Q: This is for Mr. Brandt.

Your news department, Mr. Brandt, is that part of the program?

MR. BRANDT: It's a part of our program. It operates directly under it — the news director reports directly to the program manager.

Sam, did I finish your last question?

Q: When you do something like the Florence Chadwick swim, I assume you do that on relatively short notice, and yet

you had a sponsor. Do you have one particular company that you go to for these special events?

MR. BRANDT: No, there are a group of about six people in town who have the kind of money. In that particular case, the Bon Marche, the Allied Department store picked it up. We had about, oh, two weeks on that one and it was enough time for them to line up their co-op money.

Q: Relating to the Chadwick swim, this has real interest. And this type thing, you mentioned, Otto, that you get paid for these things. Now if these six sponsors who will normally pick up tabs on these things, helicopters, barges, tugboats, all these things are added into the price and this goes on top of the time cost, and they pick up the whole tab?

MR. BRANDT: That is right. But it is not as bad as it might seem. The barge and the tugboat didn't cost us a nickel. I told someone during lunch hour that there is an awful lot of stuff that you can get if you will employ a little ingenuity and a certain amount of guts, I guess. But in that case we conceived the idea, then we knew that there was a barge company that was involved in sponsoring Chadwick's swim from Victoria — this really was a big publicity stunt for Victoria, B.C.

So we simply went to them and said, "Here is our plan, if you'd like to see this thing televised, and if publicity for your company is worth anything to the barge company, why perhaps you'd like to join with us." And without batting an eyelash we had the barge and the tug and we didn't pay a penny for it.

Now I think very often we underestimate the power of the medium that we have. And these people on the outside, if they can become involved in an exciting event such as that, it is not too difficult to either work out a special rate with them, if they have to charge you something, or you very often can get it for free.

VOICE: Well, to take the point further, I believe you said you had some six engineers, or six cameras involved—

MR. BRANDT: That was in the hydroplane racing, where we used six cameras from different locations.

Q: Are these costs added in?

MR. BRANDT: Yes, this may seem fantastic to you, but in that particular job, which is the most expensive thing we do, you can't appreciate an advertiser being willing to go for it unless you can first appreciate what hydroplane racing means to Seattle. This is, as I said, a phobia, and you have my word that Frederick Nelson, the department store that sponsored

it for five years, paid our time and our pickup costs, and it was a profitable deal as far as we are concerned.

Now, someone else mentioned budgets. We don't have budgets for individual shows that are on a regular recurring bases. I keep my finger on it by each month getting a report on the income applied to a particular show, but in the case of a special event, we have a very rigid budget. If we are going to do something like the gold cup, or a Chadwick swim, before we decide to do it, we have got to have down in black and white exactly what it is going to cost us, so we might put a 20% contingency figure in there. Then as soon as it is over, those costs are all totalled together, and we take a look at our actual cost as against the estimated cost. And if you don't do that in special events, it is murder, I mean you can just go completely broke.

Q: How many remote units do you have?

MR. BRANDT: We have one remote unit. On these elaborate remotes we simply go out and get a rental truck, one of these big vans. And we will get ones that go around the outside and not as pretty as having, you know, a second or third mobile unit, but it is completely functional and the people at home interested in the picture don't know the difference.

Q: Are those six cameras all your own, or some rented?

MR. BRANDT: All our own. We have a six camera operation.

Q: Six camera remote, or some are studio—

MR. BRANDT: No, all our gear is remote gear, field equipment. We don't have any studio equipment as such, exclusively studio.

Q: Do you use still pictures at all or chiefly movies for news?

MR. BRANDT: We use them through UP, the news photo, what do you call, Unifax. It's tremendous, I think, particularly out in that part of the country where you are remote. But we get wonderful service from them and make exclusive use of those stills.

As far as our own staff camera men are concerned, rarely do we use a still. The stringers we have, we have arrangements with stringers all over the state, people that you buy pictures from on a per use basis. They supply us with stills quite often, but as far as our staff camera, they are out with motion picture equipment, and if they can shoot sound, which happens very often, they are shooting sound.

Q: Do those men write any of the stories or strictly take film?

MR. BRANDT: We have one man, as I mentioned earlier, we called him photo journalist, but he will go out and come back with a film and a sequence all set up and a rough script worked out for it. And the director on the news show has

very little trouble using it, I mean there is very little additional work that has to be done.

Q: You said earlier that you could sell network on pre-emptions for special events. Now in the case of the survivors coming in off the plane at Seattle on the Pan-American crackup, you couldn't have had much advance notice of that?

MR. BRANDT: Well, here is where specials pays off, a track record pays off, let's put it that way. We have been operating for over eight years and in that time we have done business with a lot of people, and they are familiar with the work we do. In spite of that short notice, Richfield bought that. We are fortunate in having built up a relationship with that particular company, incidentally, so that on several occasions we have called and with less than — well, in that case we had what, a couple of hours, I guess. We have the home telephone number of Fred Jordan, who is the advertising manager of Richfield, and we will try to go to the agency, Hixson and Jorgenson first, if we can't, we will call Fred at home and say, "This is it, take our word for it. This is something Richfield should do. And here are the costs" — and sometimes we can't give them exact costs, but they are willing to go along with us on that. And I say, that comes only through experience.

We have been doing business with them long enough, they know we are not going to rob them, they know we are going to do a fairly creditable job, so they are willing to go for us. They did it not long ago with an extra basketball game. They had bought four, and suddenly we had a hot situation and didn't know we could televise the game until that morning. We called them, the salesman, on the telephone and we gave him rough costs, we could come pretty close to those costs, and they bought it.

Q: I was thinking more in terms of the programs preempted or would the answer be about similar? Say you don't have time really to get to network before you preempt their show.

MR. BRANDT: Right, in quite a few cases that happens. Particularly if it's something that happens on a weekend, you know that everybody is not going to know about it until the following Monday, but you do the best you can. When you finally give them the information you make darned sure that you are giving them everything they need. And you are taking your chances. We get burned every now and then, we will make a deal with Richfield, for example, to sponsor a show, and we gamble on being able to get a make good from the network, and I'd say 75% of the time we are successful in getting the

make-good approved, so there is no out of pocket loss as far as that network income is concerned.

If we fall flat on our face selling the network, that is a cost that we will very often absorb.

CHAIRMAN: A question in the back there.

Q: For Mr. Brandt. What basis do you use to pay your stringers, how do you pay them?

MR. BRANDT: You do it by ear because you have all types of people. If you have got an experienced stringer who is doing that for other news services, perhaps, you are going to have to pay him a little bit more than you will maybe a college kid somewhere out in Pullman, which is a college town, who is a good photographer, but this is a side line for him. We leave it entirely up to Chuck Herring, our news director, and I'd say an average price that we'd pay for a maybe two minute sound film job may be \$50. On the other hand, a still shot of an accident, maybe five or ten dollars. All depending on the individual who is doing the shooting.

Q: Otto, I plead ignorant of your situation, but do you have a minor league out there in baseball?

MR. BRANDT: Yes, in the Pacific Coast League and Seattle is a very hot team, incidentally.

Q: What happens when you get a major or league game coming in? Are you not permitted to broadcast the major league game if the international league or the minor league is playing at home?

MR. BRANDT: No. Of course we don't do baseball, Bill. We made a bid for baseball on a partial schedule, we wanted to do just weekends, and lost out to the Independent that has done all the games now for the last two seasons. They are not hampered at all by the games coming in. But of course remember there is the time differential too, so a lot of your eastern games are coming in there in the morning, avoiding conflict with local stuff.

MR. FAY: Last week just before I came down, we had a situation where it was suddenly decided the minor league teams would be playing, I think, ten Saturday afternoons, and those would be televised locally. And at the same time, there were a couple of networks sending in major league games. And I was not sure, and I wonder if any of you had any experience here as to what the ruling has been regarding minor leagues. Does anybody know the answer to that?

COMMENT: I can help you. The answer is that you are not allowed to broadcast the network game if there is a minor league game on.

MR. FAY: By whom is that rule made?

A: By the Baseball League, the Association or something; that made a deal with CBS, in other words, that the station can not carry the game if a local game is being played.

MR. FAY: That's what I've been trying to pin down.

Q: Would it be proper for me to ask a question and then invite an answer from anybody who might feel qualified?

CHAIRMAN: Certainly.

Q: Getting back to traffic, Mr. Schile, in his address, made some comment which brought comment from the audience, from someone who said their station was thinking of modifying or changing the traffic system. The same is true of our station, WTWO in Bangor.

I wonder if any one here has ever experimented with or utilized a traffic system which is unlike the normal old-time system which calls for start orders, production orders, logs and that sort of thing? Well, that's the question. I wonder if anybody could answer.

CHAIRMAN: Anybody who has an unusual one?

COMMENT: We haven't experimented with one, but we heard about one that they were considering in this station in New Hampshire, and it consisted of a traffic system of some sort whereby once the cardex is made up, and kept complete, that the cardex could be photographed daily, and then through a very simple process have some sort of a master made up and have the logs run off on that. And incidentally, while we are on the subject of traffic, I'd like to throw a little bouquet toward WNBC, which is one of the stations that we visited. We have found that in looking around, it might answer this question of the gal going on vacation or being sick, because I think that his system is just about as efficient as we have seen, Mr. Kenney's, and almost anybody, with very few minor exceptions, could probably take it over.

VOICE: Thanks very much.

CHAIRMAN: John.

MR. SCHILE: I'd like to add one comment too, about that same problem, about the traffic girl or her assistant getting sick. And I think some of it can be solved. I know to all of you gentlemen — this is nothing new; certainly to you gentlemen on the east coast — you are familiar with a process known as brainwashing or brainstorming. And I can't think of any business where this is more productive than in our own, the television business. We have once a month a brainstorming session in which I will only tolerate questions that do not pertain to having the manager fired, other than that they can suggest

anything. I generally start it with the first question, so I know it's going to get off to a flying start, and then leave. And so does the program manager leave, and so does the chief engineer leave. After the thing gets under way, the employees will appoint right off the floor, someone to take charge. They have got to be through in exactly thirty minutes, we don't want anything longer than that.

They make their suggestions fast, and as ridiculous as they might seem, this it does: Everybody in the whole station is aware of everyone else's problems — since there is such a thing as specializing to the point where you hamper your own operation. One of the phases is in the matter of traffic. I think if the engineer and the production man and the floor man, each knows why a certain originating document is necessary, and must go through channels and must be initialed and must carry all of the information; I think if they all know the reasons for it, and these reasons many times come out in these brainstorming or brainwashing sessions, then it isn't very difficult to take a girl from somewhere else, out of programming, and in a very short time, set her down there, if the traffic system or procedure is functional, and makes sense in the first place.

INTERJECT: Comment on the traffic thing. We have a temporary traffic manager situation. And you know, we had one heck of a time getting into a normally organized traffic situation. And we find today still that unless that information comes out from traffic to all involved, as soon as the stuff hits the desk, that something is going to be left in a jam or somebody is going to fail to get the word.

We use our traffic operation as the first informational source for everybody involved. And so far, this is the only way we have found that will keep the entire staff functioning.

CHAIRMAN: We use a visible record system which we installed not too long ago, three or four months ago. Prior to that time we had, I am ashamed to admit, kind of a hit or miss system. But we have found that it has cut down on errors to the point where both radio and television in December, the traffic department, there were no errors in continuity at all, and the traffic department made one error on December 31st. And I think that's pretty terrific. We bought them all a lunch.

Q: I can sympathize with the gentleman. In two years of operationals we have had four traffic managers. We have the unhappy habit of hiring eligible females, and they get themselves married, so that is in part the reason for our experimentation with different forms.

I'd like to ask a question regarding that. We have the unhappy

facility of divided facilities, that is, sales and administration are far apart from places at one time. At the present time, they are at the studio. I wonder if anybody else has this divided facility problem in where they place their traffic?

VOICE: We have had it three different ways now, and have had the same problems each different way. We have had traffic and sales in one place, and production in another, we have had traffic and production in one place and sales in another, and now we have all three together, and we still have the same old problem we always had. Don't worry about it.

VOICE: Our girl, under the system we presently have, does write things down in a diary, but I'm not quite sure what language it's written in. Apparently the only answer to this thing is the time order forms and the immediate copying of this information to the cardex, or whatever.

Q: Did I understand that you would be willing to send copies of your forms to any one?

MR. SCHILE: It amounts to that old adage in the office, write it, don't say it.

CHAIRMAN: I've had a lot of TV people tell me in traffic the big problem is makeups. Is that the big problem, the makeups, the one you miss, that's costly, isn't it? Does anybody have the real solution to that? I think you covered that pretty well.

Q: You don't miss them.

CHAIRMAN: You just don't miss them, that's good.

VOICE: There probably are as many traffic situations as stations, but we hit on one thing that helped a lot, and that might be kept in mind in the future. We had the problem of people returning from the service, you know, you have to give them a job. So we had a director, a good director, graduate of Syracuse University, coming back, he was very strong on mechanics, a very academic type of person, but short on creation. So we took him and made him traffic manager, so right away we dispensed with two girls, who were earning \$40 or \$50, a girl, and put the \$75 fellow in the job, and since he is so familiar with all production problems, and since he knows where the snags are, this guy really goes ahead full force, and gets every one notified because he has the sympathy of the production department, and at the same time he is very acceptable to sales. But it is the first real successful move we have had in traffic, in taking a production or a former production person, and putting him down there to head up the traffic department.

CHAIRMAN: Any more comments?

INTERJECT: Our solution came when we finally got a sales service coordinator. He is in the production department, but

he works very closely with the sales department, and he sees to it that the girl in traffic has all the information that she needs, and all that information is in the cardex and that everybody in the station knows how to read the cardex. So that if there is any question at night the director on duty can very easily double-check her files. And it has worked very well.

Q: This is about budget. If you bring in the panel on a panel show, do you pay the people to come?

CHAIRMAN: Who are you addressing this to?

Anybody.

MR. FAY: Well, I think that makes some difference as to the character of the panel show. We have, for example, on Saturday nights a panel show called the Court of Public Opinion, which is conducted by a very astute young attorney in our town. It happens that he has been associated with a City Club group which meets every Saturday noon. They bring in people of great renown, internationally known people as speakers. They use these speakers on this Court of Public Opinion on Saturday nights, and it is sponsored by our local municipality.

Now in a situation of that kind, the sponsor, of his own volition, desires to pay the participants. I think there is nothing to rule against inviting people to appear on panels for the publicity and promotion and for the sheer enjoyment they get out of it, without remuneration. And I know several stations that do it on that basis. I don't think there is any staid and fast rule.

Q: On a musical show, how much do you pay the talent, a singer or dancer?

MR. FAY: That depends entirely upon the community and the standard that has been set. In most communities that I am familiar with, there is not a union under whose jurisdiction singers are eligible to set a standard salary. This is not true, however, of instrumentalists. I think that you just have to arbitrarily build up over a period of years a standard which will be the going rate within your own area. It varies from community to community.

Isn't that your experience?

MR. BRANDT: AFTRA covers singers in our market.

Q: Maybe this is not a question, but I think it applies to the public service area which you covered so ably this morning. We have found an interesting experience in our farm service area. In a relatively urban market, to offer farm service on a daily basis that will be satisfying to the farm area and the

urban area as well, creates all kinds of problems, as everybody is aware. We contacted the farm service groups, our agricultural extension service of the State Department of Agriculture, the Farm Bureau Federation and so on. We found them interested in a Sunday morning area. Well, we are dead Sunday mornings too, I mean our studios are dark at that time, but we found that they were interested in our opening up at eight o'clock on Sunday morning with film. And we make our own kinescopes for a half-hour a week together with a half-hour of film that they will supply from their libraries, to give us an hour, five minutes of which is a preview and summary of market situations.

The interesting thing is that these cooperating agencies are buying the footage, because we produce it as a television show, and they can bicycle it around among other stations. So in addition to satisfying this crying need for service in their agricultural area, we get at least the cost of our footage production back, to plow back into production.

MR. FAY: Well, here is another instance where you are cooperating and encouraging those agencies interested in that field, and doing an excellent job. I think that's the trick.

CHAIRMAN: Are there any other questions?

Q: As far as promotion is concerned, you have touched or covered very adequately this business of promoting a station. How about promoting individual programs, do you have any words of wisdom on that?

MR. FAY: I touched on that this morning, by saying that Mr. Television, who could be your production manager, your program manager or even the engineers, has a job to do in their affiliation and contact with people generally, whether it is on the air, in assemblies, or individually. They have a separate job to do from the people who are professional promoters. By professional promoters I mean your publicity directors and so on. These professional people, so-called, are trained and have all the tools with which to promote programs, that it can be left pretty generally to them to do a skillful and a professional job.

VOICE: This is more from the community relations standpoint, though, than actual professional promotion, nearer to sales promotion, to induce advertisers to buy, say, or to get people to tune into one particular program at one particular time. I'm thinking in terms of on-the-air promotion, brochures and that sort of thing. How much effort and what kind of effort can be poured into it?

MR. FAY: I don't believe there is any limit as to how much effort. I think there comes a time of diminishing returns. The

cost of merchandising is a good example. How far do you go in merchandising? Well, there comes a point at which it is not economical to merchandise any more. And I think that's true in promotion too, although you certainly don't reach the diminishing returns as quickly in publicity and promotion as you do in merchandising. It ought to be left to the people who have the know-how and the money and training and tools with which to do it.

IT'S A MATTER OF BALANCE

By

GORDON GRAY

Executive Vice President & General Manager, WOR-TV
New York City
Chairman, Morning Session, March 5th

DON'T ask me what I was doing thumbing my way through a dictionary, but I found myself doing just that the other day. Coming across the word *balance*, I was more than slightly surprised to find so much space devoted to a single word. That darn word certainly has a flock of meanings.

A little while later, while going over WOR-TV's balance sheet I got to thinking about that word again and its multitudinous meanings. Back to the dictionary I went. Let's see; *balance* can mean an instrument. Or it can mean a state of equipoise, as between weights, different elements, or opposing forces. Or it can mean an equality between the sums total of the two sides of an account. It can also mean to proportion properly the parts, elements, etc., of; as, to *balance* one's diet.

Come to think of it, that word just about accounts for WOR-TV's currently hefty bank balance.

Back in the spring of 1954 dear old Channel 9 was strictly a cellar club in a seven-channel league. We were having trouble attracting an audience and even more trouble attracting advertisers. In fact, we had troubles. Period. It was one of those chicken or the egg situations. Few advertisers spending dollars with us; few dollars therefore to spend on programming; few programs to attract audience; few ratings to attract advertisers.

In analyzing the New York television market, we came to the conclusion that in nearly every programming category our competitors were in a position to do things better than we were. How could a local station hope to compete in any given time period with such attractions as Uncle Miltie, Your Show of Shows, the Colgate Comedy Hour or I Love Lucy?

Then along came the "Million Dollar Movie" concept, and we found the *balance* beginning to tilt in our favor. When Tom O'Neil bought that bundle of thirty fine first-run movies from the Bank of America, we began to see the light of day. Here

was a programming product that nobody in the New York market could match. This made it possible for us to inaugurate the policy of running the same good movie for a week, twice nightly, 7:30 PM and 10:00 PM, and a matinee on Saturday and one on Sunday for a total of sixteen times. If a spectacular whopped us on one night or two, it didn't make much difference. The viewer could look almost any time. We didn't care when he looked as long as he looked at least once a week, and most people have done so.

The balance in our bank increased too and enabled us to accumulate additional packages of fine feature films including a package from Associated Artists, another from N.T.A., some Stanley Kramers and some David O. Selznicks. Finally to clinch it all, Thomas F. O'Neil bought out RKO lock, stock and barrel and then we were *really* in business.

The public as well as our advertisers soon agreed that WOR-TV, Channel 9 was the feature film station. Naturally our competitors used our strength against us as much as possible. They accused us of imbalance, and maybe they were right at the time, but we think that our present scheduling and our scheduling for fall which includes live shows such as Ted Steele's afternoon variety show plus the Teen Bandstand, Claude Kirchner and Terrytoons, the Autry/Rogers series and Telefilm powerhouses such as Mickey Spillane, Harbor Command, State Trooper, Ziv Economee package, and so forth, gives balance programming and a balanced list of advertisers. It's even been a pleasure to look at the balance sheet and should be more so as time goes by.

FILM AND THE TV STATION

By

NORMAN KNIGHT

President & General Manager
WNAC-TV, Boston, Massachusetts

IN discussing the scheduling of programs on TV stations, we start with the premise that a TV station is either affiliated with one or more networks or operates as an independent entity.

In the case of network affiliates, we are discussing those programs which are scheduled locally and, in the case of non-network-affiliated stations, we are discussing their entire program schedule, all of which is locally scheduled.

TV is now the basic *entertainment* medium in these United States.

Although Public Affairs efforts, service applications and economic contributions are equally important, such facets of television are accepted by the public because they are woven into the fabric of entertainment . . . and when we *stop* entertaining viewers we lose large segments of them for public affairs, service and economic messages — so, TV is basically entertainment.

In non-network areas of scheduling programs, film is . . . will be . . . because it must be . . . the basic programming commodity for a successful station. Therefore, it follows that most film must be entertainment.

Rarely is it a question of using film or producing live programs . . . usually we *must* use film for our basic entertainment areas!

In public affairs and service areas we do often choose between buying film, making film or originating live productions. When faced with such decisions, we must ask ourselves these questions:

Can it be done better by an outside source?

Can it be done better on film or live?

What will the cost difference be between film or live?

Will we wish to replay or repeat the program?

Should it be sold to a commercial sponsor, and if so,
is it more salable on film or live?

The above talk was also delivered in Chicago and San Francisco. Additional Questions & Answers pertaining to this talk will be found in the respective sections.

Do we want an audi-video record of the program?

Having outlined some broad, basic truths, we should now consider the sources that can supply the specific programs to satisfy our local TV station scheduling requirements for non-network program areas.

These are some of the sources for entertainment, public affairs or service programs via film or live production:

1. *STATION'S LIVE PRODUCTION DEPARTMENT* — This department can produce most types of programs, limited only by the physical facilities owned by the station (studios, technical equipment, lighting, storage space) together with the quantity and quality of the personnel. However, the severe handicaps are the economic ones concerned with acquiring the creative materials, and the competent talent in amounts necessary for consistent entertainment values.

2. *WEATHER BUREAUS AND SIMILAR AGENCIES* — These sources can supply information which can be prepared by the station for telecasting in weather and service programs.

3. *RIGHTS OWNERS* — These sources, usually sports organizations, can sell us the privilege of telecasting play-by-play sports or special events.

4. *NATIONAL NEWS SERVICES* — These firms can supply film footage for news and special event programs.

5. *FEATURE FILM AND SHORT SUBJECT SUPPLIERS* — These companies (either motion picture producers, distributors appointed by them, or companies to whom they have sold television rights) supply us with full-length features, cartoons and short subjects originally produced for theatrical exhibition.

6. *SYNDICATORS* — Primarily, these are companies organized to produce film product specifically for television. The majority of the product commonly referred to as "Syndicated" is of approximate thirty-minute length, but includes longer and shorter types.

7. *STATION'S FILM PRODUCTION DEPARTMENT* — This department can consist of all or part of the following, separately, or in combination: cameramen, directors, producers, writers, coordinators. They can be capable of producing these types of product:

- A. Local News Films
- B. Filmed Public Affairs Documentary Programs
- C. Filmed Service and Charitable Announcements
- D. Filmed Commercials

We shall refer briefly now to the four sources first named, concerned wholly or partially with live production.

The first of these, the Station Live Production Department, renders its greatest usefulness in (1) areas of service programs such as homemaker shows, (2) public affairs programs best done on a live basis and (3) in the production of live commercials for clients who sponsor film programs.

The second of these, the Weather Bureau (and similar type agencies) acts only as a contributor of information which can be integrated by the station into programs, usually live and of short duration . . . thereby performing a service which, however important, still consumes only a small portion of a station's operating hours.

The third source named, Rights Owners, obviously concerns itself with the procurement of telecasting privileges of sports events or other special features such as parades and celebrations which are most effectively telecast on a live basis.

In regard to the fourth source named, National News Services, the materials supplied by said source are never a programming unit unto themselves. They must be coordinated with production facets, regional news, local filmed highlights, weather data and timely sports information in order to deliver to viewers a well-balanced, interesting, informative and entertaining news program.

We may now proceed to a discussion of three sources from which must come the largest part of a station's entertainment and excitement.

In terms of entertainment, we will refer to our basic sources, first to the Feature Film and Short Subject Suppliers, and second, to the companies to whom we refer as "Syndicators."

You noted in our previous sentence that we referred to entertainment as we have a dozen times before . . . but we also added another ingredient . . . Excitement! More about this magic word when we discuss the source referred to as the "Station Film Production Department" . . . now, we want to discuss the two primary sources of our basic entertainment fare.

There are a limited number of companies distributing a limited amount of product in the feature, cartoon and short subject fields. The amount of product is limited because we are referring primarily to product made originally for theatrical distribution during the past thirty years. The quality of these subjects varies from very poor to excellent, but whose original costs usually far exceed the amounts which can justifiably be expended by current TV program producers for product which is similar both in length and in what most of us now refer to as "Production Values." A station purchasing such product (and

it is impossible not to do so and remain competitive) has definite obligations to the industry, the public and itself when it schedules, sells and promotes these programs.

To the industry, it owes the debt of its very existence based on the pioneering efforts of the people who have dedicated their careers to its evolution and growth. Although our industry has had, and continues to have its problems, its inequities and its selfish interests, by and large, it represents a broad base of pioneering courage and economic success together with enough social achievement to indicate its capacity to attain a worthy maturity in that area. Realizing this, it ill behooves any telecaster to utilize, sell or promote either feature film or cartoon product in such a way that it overshadows his entire operation or indicates to viewers and clients that his operation is primarily engaged in a sprint with its competitors to see who can spend the most money to buy the product, place more newspaper advertising than he ever has before to promote it and charge less proportionately than he ever has before to sell it.

This is limited product. Much of it is treasured material, never again to be duplicated. It should be studied carefully and analyzed thoroughly. When bought, the terms and conditions of purchase should be based on such study so that its usage can be integrated into the station's schedule to the best advantage of everyone, including the viewer who does not want all the "Blockbusters" pushed down his throat faster and more often than he can see them, any more than he wanted twenty-five years of Hollywood product all released theatrically in the year 1950. Some of us are scheduling this product, promoting it and selling it as though we expected to cease operations by January first of next year.

We suggest study by station executives of this problem so that this feature and cartoon material is analyzed, conserved and integrated in a manner most beneficial to everyone for many years to come . . . most particularly the viewer, the client and the station.

The "Syndicator" of today is usually either a company created for the sole purpose of producing and/or selling television film product or is a subsidiary of a company previously engaged in some type of film work, which has converted all or part of its facilities to television film production.

Just a few years ago, as might be expected with a growth industry at that stage of development, the quality of syndicated film product included large quantities of the "Excellent" together with similarly large quantities of the "Good," the "Mediocre"

and the "Poor"; with a small amount of the "Miserable" ever present. Today, by and large, syndicators are quality-conscious and their end result currently is almost an even mixture of the "Excellent" and the "Good," with a small amount that is "Mediocre" and virtually none that is either "Poor" or "Miserable." This is good for the industry, good for the public and good for the station.

We have reached an important plateau in the development of our industry when it is possible to plan intelligently because of this fact:

There is available a large supply of quality rerun product together with a steady flow of top-notch, new, syndicated product mostly in half-hour form, that makes it possible for most of us to purchase, schedule, promote and sell the proper program type for the proper time period to satisfy both the viewer and the advertiser.

The basic entertainment function served by the Feature Film — Cartoon — Short Subject and Syndicator Sources is strengthened and complemented if the station film production department can add to its film schedule the ingredient referred to once previously . . . *Excitement!*

The year is close when every major television station concerned with community leadership and industry acceptance will render many services through its own film production department. We mention the basic ones for our continued study:

1. The station will deliver for its newscasts a complete and thorough coverage of local and regional news events, within hours of their occurrence.
2. The station will regularly produce various documentary filmed programs on subjects that will take from five minutes to ninety minutes or more. Not all need be elaborate, but all must serve a purpose. At WNAC-TV, the station's Film Unit under the supervision of James Pike, Film Director, has proven this past year that many documentary subjects can best be telecast on film. The WNAC-TV production titled "River of Life" was originally filmed in Boston to create renewed interest in the Red Cross Blood Program and specifically to obtain needed large quantities of blood for immediate use. It accomplished these purposes but we could have done so with a far smaller expenditure using live facilities instead of producing a twenty-minute sound film. The difference is "River of Life" is now an official blood donor film for the American Red Cross and per-

manent prints of it are now in the possession of over 300 Red Cross Chapters throughout the world.

For two consecutive Christmases, the WNAC-TV Film Unit has produced complete half-hour sound films of Christmas season activities in New England titled "Noel New England" and these have been so successful that they are assumed to be an annual tradition whose tenth presentation will take place in December 1965.

This same film unit produced the fifteen-minute film "Are You Interested?" concerned with the problems of education.

Just a few weeks ago, WNAC-TV in Boston presented a thirty-minute film titled "Suffer the Little Children" and a sixty-minute film titled "Weltschmerz" (World Sorrow). Both were film reports concerned with the plight of the Hungarian refugees and were filmed, edited and produced by the WNAC-TV Film Unit, three of whose members spent a full week in Austria during the 1956 Christmas Season recording the results of Soviet brutality. A copy of this film is now at the State Department where it has been screened by many important government officials because of its accurate and authoritative report on the plight of the courageous Hungarian people.

All of these programs were scheduled in AA time, heavily promoted and given first-class treatment in every way. The end result was that people were viewing WNAC-TV for *Excitement!* . . . and the ratings proved it . . . look at these indications of audience response:

<i>On</i>	<i>Rating</i>
"Noel New England" 1955	36.2
"Noel New England" 1956	41.2
"River of Life"	29.7
"Suffer the Little Children"	27.8
"Weltschmerz"	20.7

Filmed Public Affairs Programs should become an integral part of a station's operating philosophy.

3. The station will produce and donate to worthwhile organizations, filmed announcements for telecasting by its own facilities and in some cases by other facilities. Last year and again this year, because of certain local conditions that made it desirable, WNAC-TV created, filmed and produced a series of spots for the Cancer Society which proved effective and accomplished the desired objective. Similar assignments were undertaken and completed for Boys' and Girls' Camps, Inc. and for a back-to-school Traffic Safety Cam-

paign. Recently, a special series of Brotherhood Week spots, starring Frank Luther, were completed by the Public Affairs Film Unit at WNAC-TV. These announcements have been distributed to over 125 stations by the National Conference of Christians and Jews to aid in the fight against the stupid un-American evils of bigotry and prejudice.

There are unlimited opportunities for service and charitable filmed announcement production by stations.

4. The station will have the resources and facilities to produce film commercials for clients, and openings and closings for programs where it is feasible and in the best interests of all concerned to provide such services.

In thinking about film, we must consider fully every ramification of its purchase, scheduling, sale and promotion. Any station which does less must accept a secondary role in a competitive market.

Station leadership and acceptance, and long-term success depend on a thorough understanding of film and all of its applications, direct and indirect.

More important, such understanding can only result in improved service to our country and increased dedication to its ideals . . . together with a greater capacity to contribute in a substantial manner to a significant future for the Television Industry.

QUESTIONS AND ANSWERS

Q: How large a film does it take to do these productions that you are talking about and how much money do you spend on it, these documentary films, commercials and so on?

MR. KNIGHT: As with anything else in this industry and any other industry, the whole project starts with manpower. We spent well over a year accumulating the necessary manpower gladly. We didn't want to rush into it for two reasons. When you rush into anything it's expensive and when you rush into anything of this type you can make a lot of mistakes aside from expenses.

Basically, you talk about these components first. Unless the station has an over-all film director, who is qualified in every respect, this unit can never survive in an efficient manner. So having one of the outstanding film directors in the United States, Jim Pike, we first had an understanding with him that he would be supervising two departments. One was a film

operations department, which is the department that existed, and the second was the special film projects unit.

The next person needed was a production supervisor, a man who is a top-flight producer and we were fortunate in finding Jeff Forbes.

The next man needed was a superb cameraman, a man who can handle anything under any circumstances. We hired Ed Gilman for this purpose. We wanted next a writer who can tackle any kind of writing assignment, from a minute spot to a full sixty-minute program. We took our best commercial writer out of our commercial department and reassigned him to Public Affairs.

With this start and with the one secretary added to the department, we had our complete group. However, it took us almost a year to accumulate these people and during that period those who first came in worked on the preliminary tasks of the first project.

After we had completed our first two films, we spent a considerable amount of time. Thanks to good friends of ours who brought us together, we were able to induce Frank Luther to leave New York and come to Boston as our full-time Public Affairs Director.

Those are the personnel. I can't give you their salaries, but we went after the top men and we paid for the top men.

We also made a series of spots that we used in Boston and also donated to the National Conference of Christians and Jews — one thing on every film we make in this unit, no matter who uses it, we never charge anybody for anything. It's completely paid for by our operation.

Then, of course this film unit is used for other things. For instance, when the cameraman isn't busy working on a film, his efforts are not wasted; we give him the top news assignments.

You don't do it with money alone. There is a spirit and morale that accompanies a project as big as this which is absolutely amazing to see.

For instance, the last four days these three men were in Hungary and Austria, they slept a total of three hours caught in half-hour segments. I don't know how many of you work 24 hours around the clock, but this is four 24-hour segments with a total of three hours of sleep. This is the kind of thing you just don't get from people who are just being paid money. These men know that their's is an area that is sincere and dedicated.

Every single project we start commences with the department head meeting of our top people who discuss the project

thoroughly and everyone knows that this is more important than any commercial project we have. Anything that stands in the way of a Public Service Film documentary goes out and goes out quickly.

Did I answer your question?

VOICE: Yes, very thoroughly, thank you.

Q: In order to try to relate this to the brood at home, about how many hours of programming a year does this film unit contribute to WNAC? A second part of that question, and actually I guess this is three parts. How many people do you have at WNAC involved in live production and how many hours a week does the live program consist of?

MR. KNIGHT: Specifically, we are not limited in any way as to the amount of time that film programs in the documentary field can take up on our station, but we have not been, nor will we ever be, interested in any continuing series of programs which produce ratings of ones, twos and threes, regardless of which organization wishes us to place them on the air.

We will tackle a project if anyone can point out to us a subject which is broad and which is of such a nature that it demands the mass appeal of television to accomplish its objective.

We are now considering a project which will involve fifty-two different film programs and a total of two years in production.

We will probably have in terms of filmed programs, five hours a year. In terms of film announcements, the announcements which we make for Public Service activities and which we run just on our own station, will have a minimum of 20 to 25 thousand exposures, but the announcements and programs that our film unit has made, we have received one estimate from one impartial source indicating that all of the film product that we have made just this past year, before the next few years have gone, will probably run somewhere in the neighborhood of 25,000 hours of time throughout the country. This is important to us, too. We are not trying to take over any agency's functions. Every project we have done with an agency has been done with their blessing, with the understanding that we stay in the background, that whatever we produce is theirs for the asking and we never ask for anything except the opportunity to give to them whatever we come up with.

In answer to your question on live programming, we carry an exact total of two hours and thirty-five minutes of live programming a week that is commercial, and an exact total of an hours and fifteen minutes of live programming that is sustaining.

VOICE: Thank you.

Q: Do you make these documentaries available to other television stations throughout the country or will you —

MR. KNIGHT: In some cases we do and in some we don't. We will if the organization we worked on in the production of the film wants to make them available and it is in the best interests of the industry and country to do so. We have done so in every instance up to this point, but we will never answer that question with a direct yes, because there could be a few specific situations where we would not wish to do it for one reason or another.

By the way, our film documentaries, do not take away from our live documentaries. We do a continuing series of live documentaries.

For instance, yesterday afternoon at one o'clock, we produced a half-hour program called "SBE, Self Breast Examination." The Cancer Society in detailed meetings with our top people over a period of weeks agreed that there was a basic area that could be served — (and we are always looking for an area of serving, not an area of impressing,) if women could be convinced that they should go to neighborhood theatres to see a film (a fifteen minute film on breast examination). Therefore, we are going to stage this half-hour program which is going to be live where the leading medical authorities in New England are going to discuss the reasons why women should go to see this film. Obviously we can't show that film on television. But we are telling them why they should see this film and accordingly accompanying it with all the things that accompany one of our film documentary presentations, including a heavy advertising schedule. Our film unit made announcements to promote this live program, with interviews with doctors and things of that type.

GOOD PUBLIC SERVICE PROGRAMS

By

SAM COOK DIGGES

General Manager, WCBS-TV, New York

ALTHOUGH my background for some 17 years was in the sales end of the business, and although I am vitally interested in sales at the present time, one of the most rewarding business experiences that I have had has been my responsibility in the area of public service programming.

Believe me, there's a quiet excitement about public service broadcasting that matches anything offered by the glamor and excitement of an "Ed Sullivan Show," a "Jackie Gleason Show" or "The \$64,000 Question."

Any discussion of public service programming must consist of two parts. The obvious part is the on-the-air presentation.

The not-so-obvious part, but probably of equal or even of more importance, is the follow-up by the broadcaster in regard to his public service activity.

Ladies and gentlemen, we've got problems. Basically, they are not problems of programming.

Let's talk about these problems.

As an industry, broadcasting is being clobbered.

It's being clobbered by government agencies, by congressional committees, by segments of the press, and by segments of the public.

Are we as bad as we're painted?

In my opinion, broadcasters are doing a *wonderful* job of public service broadcasting, and a *terrible* job of selling that fact to the FCC, to Congress, to other government officials, to public service organizations, and to the general public.

Because of the nature of our business, we have a very tough job to do to sell our accomplishments. It's been the FCC interpretation and the interpretation of congressional committees that broadcasters *have to* give time to educational, religious, charitable and civic programming.

Because of the fact that we are told that we *have to* give this time, two things happen.

Perhaps some broadcasters, being human, resent it because they are being told what they *have to do*.

The other side of the coin is that broadcasters have a tough time getting credit for anything they do in the area of public service broadcasting, because everyone feels that they are only doing what they are forced to do.

In addition to the problems that we face in getting credit for what we do, we're faced with various types of criticism that cause a general resentment toward broadcasters.

We find among the purely intellectual type some who state in broad general terms and in a very loud voice that there's nothing on television that's any good.

We're being damned by people who'll be damned if they'll watch television to find out if there's anything good. Their usual position is that the entire broadcast day should be devoted to sustaining programs of a public service nature . . . programs that they themselves would never agree to watch.

And then, of course, the industry has been plagued by attacks by certain of its own members — they include some independent stations, some advertising agencies, some advertisers, some film groups. It seems that our intramural arguments get a disproportionate play in the press.

Without attempting to pass on the merits of their complaints, I think that we have to recognize the fact that, whether justified or not, these complaints can only do a disservice to the public relations of the industry.

It takes a heap of public service activity to cancel out the bad effects of adverse criticism.

As broadcasters, we certainly have an obligation to cover political campaigns adequately.

However, here we seem to have a choice of the frying pan or the fire. We will continue to have this choice as long as Section 315 is on the books. If that could be repealed, so that broadcasters could have the freedom to present political issues and candidates intelligently — which is difficult under the present regulations — a great deal of criticism would be eliminated.

In the meantime, however, in regard to public issues, we have to live with television presentations which are less good than they would be were it not for Section 315 — and must suffer the justified criticism for it.

When broadcasters give support to a campaign through a schedule of announcements, that support is too often little appreciated. All of us know of the many, many advertisers who will attest to the advantage of the saturation announcement

campaign over the use of programs. Public service organizations get great impact from announcement schedules — unfortunately, many times the stations get little credit.

Let's sell these organizations on what they have, just as we sell Procter & Gamble, American Tobacco, and so on, on their commercial schedules.

WCBS-TV is so sold on the effectiveness of announcement schedules that, last year, the station donated over 5,600 announcements to over 150 public service organizations.

One important aspect of public service programming is the programming of religious shows. When we talk about religious programs, the subject always comes up — should stations sell time for religious programs, or should they donate the time? The Television Code suggests donating the time, but does not forbid selling it.

We can't get an answer from the FCC, for they cannot tell us whether to charge or not to charge. Beyond that, they cannot tell us how much time should be devoted to religious subjects or how the station should allocate time among the various denominations.

Yet, when license renewal time comes up, the FCC has the right to determine whether or not the station has properly carried out its obligations — whatever they may be — in the presentation of religious programming.

How about *educational* programs?

First of all, let's define attitudes.

Perhaps some educators and those working for educational institutions feel that broadcasters are crass, commercial hucksters.

'Tain't so.

Perhaps some broadcasters feel that those working for educational institutions are ivory tower idealists whose main contribution is suggesting implausible ideas for time periods that are impractical to clear.

'Tain't so.

It's a plain, well-established fact that educational institutions and commercial broadcasters can work together.

I would like to read what Warren Kraetzer, Director of Radio and Television of New York University, said in an interview with the New York Herald Tribune. He said that while he respects the go-it-alone die-hards of educational television, he feels the future lies with commercial stations. "Take our own case," Mr. Kraetzer said. "WCBS-TV not only gave us free time, but provided us with thousands of dollars worth of equipment and

invaluable technical assistance. By such standards, the work done by educational stations can only appear amateurish."

I suggest that any trouble that exists in educational institutions and commercial broadcasters getting together is simply a breakdown in communications. Communications between the two are pretty lousy. It's easy to do business with educators. Many broadcasters have found them ready, willing and able to cooperate in telecasting educational programs.

Certainly educational institutions have a wealth of material that can never be used up as long as man has the desire to learn.

And certainly, they have a wealth of personalities.

Perhaps the stickiest problem in public service programming is in the area of preemption of commercial programs for important events of current interest.

This was emphasized last November when the networks failed to cancel their usual programs in order to carry the U. N. hearings on the Middle East crisis. The situation was blown up out of all proportion by the importance placed on it by one or two columnists. It suddenly became a cause celebre.

Once again the television and radio industry became a "whipping boy." This, in spite of the fact that there are inherent disadvantages in carrying a debate — which probably should be carried in its entirety or not at all — and in spite of the fact that the Suez Crisis was spread over half the world, and was not concentrated in the United Nations. The networks and individual stations wrote and spoke many hundreds of, thousands of words on the Suez Crisis — the equivalent of several sections of The New York Times.

However, because of the bitter attack on the broadcasting industry by important segments of the press on the basis of news *treatment* — not *coverage* — we have to realize that in the eyes of some of the public, and in the eyes of some government officials, broadcasters did a miserable job of fulfilling their obligation.

Every time a special event comes up for consideration, we will face the same dilemma. We will have to judge the importance of the event in relation to the type of coverage that is practicable, and in relation to existing programs that must be cancelled.

If, in our honest opinion, some one segment of the event does not merit full and complete coverage, we must recognize that we probably will have to face the wrath of critics of commercial broadcasting.

Here again, we have a missionary selling job to do on the press and on the public. We have to try and make them under-

stand why it is in the interest of the public to cover special events in the manner that we do.

Broadcasters were asleep at the switch when the FCC local went through . . . or maybe we were so busy watching the commercial express that we didn't pay attention to the FCC local.

Now, we've got our railroad fouled up.

I don't know how the broadcasting industry ever fell into the trap of being a party to excluding entertainment shows from the public service record. Sure, the percentage figure of "entertainment" programs goes into the FCC statement of program service, but I'm sure all of us have the feeling that that particular service is totally discounted.

I'm sure that we all agree that we are certainly operating in the public service when we provide our viewers with shows like "The Ed Sullivan Show," "The Perry Como Show," "Playhouse 90," "You Bet Your Life" with Groucho Marx, "I Love Lucy," "Lawrence Welk" and many others of a similar nature.

Another trap that certain segments of the industry have fallen into is the "write off" of programs as public service programs when they are commercially sponsored. Surely the fact that shows like "Air Power" and "See It Now" happen to have found sponsors does not suddenly declassify them from public service programming to a neutral entertainment classification.

Sure, again, everyone protests that a program need not be sustaining for a station to get public service credit, but again, in spite of the protestations, all of us know that when there is a dollar of income attached to a program, it is immediately suspect as a public service entry.

This is sheer nonsense. But it does exist.

For the purpose of this discussion today let's not argue about what is public service and what isn't. I've got to say that as far as I am personally concerned, I think anything that informs or entertains is public service and that would include our entire broadcast day — yes, even our feature film shows.

But let's talk about educational programs and religious programs and talk programs as defined by the FCC.

As broadcasters, we find ourselves belabored by individuals and by groups that, for various reasons, detract from the job we are doing in public service, and who refuse to give due credit for the job that is being done.

I have stressed this aspect of the public service situation, simply to point up the fact that although what we are doing on the air in public service broadcasting is good enough, our efforts

toward selling ourselves as an industry to the public, to the press, and to the government just *ain't* good enough.

How do we correct this?

Let me urge every general manager of a station to become *personally* more vitally interested in the public service aspect of his station.

If "Public Service" on your station means to you only a "percentage figure on an FCC report," I can tell you that you, personally, are missing a bet, and that your station is missing a bet.

Another thing that I would urge you to do if at all possible is to set up an office of Public Affairs. The head of this operation should be someone other than the Program Director. The Director of Public Affairs should report directly to the General Manager of the station.

The Program Director should retain control of facilities and personnel, while the Director of Public Affairs should control *content* of the public affairs programs and the scheduling of public affairs announcements.

I think we need a Director of Public Affairs constantly to come up with creative ideas and, if you will, to "needle" general management into contributing time, talent and facilities to the greatest possible extent.

Also, a station needs a front man for public affairs activity: someone who can appear before meetings, who can welcome important personages to studios, who can become as well acquainted with government officials, religious leaders, etc., as the salesmen are with their advertisers and agencies. This man must eat, sleep, live public service.

I hope that you will encourage the personnel of your station to serve public service organizations as volunteer workers not only on their own time, but also on station time.

It is strange indeed that broadcasters take the time and effort and spend the out-of-pocket money necessary to put public service announcements and programs on the air, and then fail to tell the public service organizations about their schedules. Yet, too often, we find that public service organizations are not aware of what they have received from broadcasters. It is not enough, alone, to cooperate with public service organizations.

To be very *blunt* about it, it is *imperative* to get *credit* for it.

Covering the organizations that you deal with is basic. Now, how about going beyond that? Many stations around the country prepare public service reports which are mailed to civic leaders, government officials and the press.

I suggest that it's terribly important that you have the right people talk to the right people. What I'm saying is that if you have in your community a minister, for example, who thinks highly of your efforts, ask *him* to tell his congressman or *his* senator or other important people about *his* opinion of you. If *he* says that you are good, his word is worth 1,000 publicity releases from your office. A third party recommendation is tremendously effective.

How often have we heard prominent educators, religious leaders, civic leaders, etc., offer to do things for us in gratitude for favors received. It is an oversight on the part of broadcasters not to take advantage of these offers.

So much for the administrative side of the picture. How about the talent and the creative side?

I can't stress too much the importance of finding the right air personalities.

One of the classic examples is Dr. Frank Baxter. He started his television career in a simple program on a local station, KNXT, the CBS station in Los Angeles.

At WCBS-TV, we have been able to find in the universities and in the schools of New York City people who have developed into strong television personalities. Jim Macandrew, from the New York City Board of Education, is the moderator of "Camera Three," and, in my opinion, is the finest moderator on television.

We have found other educators who brought to life such diverse subjects as the Bible, Greek drama, archeology, and early America. We have also been fortunate in regard to finding exciting personalities for various other educational programs that are more general in nature.

Not one of these personalities had previous TV experience. However, they all have one thing in common — the great ability to communicate. They love their subject — they have the ability to bring the subject alive and to make it interesting and really exciting to the viewer.

How about the show . . . after you find the right personality? Keep it simple.

For heaven's sake, keep it simple.

We don't need five cameras or hydraulic stages or ten different sets for each show. First of all, television stations cannot afford such lavish productions; secondly, and even more important, simplicity makes the program more effective.

Visualization should be used only to reinforce or to clarify a verbal point. Gimmicks and special effects cannot substitute

for effective communication between the speaker or the artist and the audience.

A single speaker, who is absorbed in his subject, sitting on the edge of a desk, with proper lighting, can get his story over in an entertaining and effective manner.

Now, I don't mean to say that we have to confine ourselves to one speaker with a simple set. We can, and do, use all of the art forms to communicate our ideas. We constantly utilize the talents of actors, musicians, dancers, artists, and experts in their chosen fields.

All of us are, of course, interested in how to save money in our programming efforts, without destroying program effectiveness.

Imagination is a great substitute for big budgets.

Rear screen projection . . . effective lighting . . . simple, apropos props are all big helps in eliminating costly sets.

If there is fax rehearsal, it's basic to plan the show well in advance of that rehearsal, and it's certainly basic to plan it well in advance of the air show.

Out-of-studio rehearsals save valuable time — hence, money — and will also tend to bring about a smoother performance.

Let's talk about the kind of public service shows that can be telecast . . . that actually are being telecast.

These shows can be tremendously effective in doing a job for the community and — another plus — you will find that many of them will develop into programs on which news is made — hence getting you valuable newspaper space.

In the area of *religious programs*, I suggest four formats:

First, a five-minute program daily, or perhaps at sign-on and sign-off, featuring a local minister, rabbi or priest. He simply delivers a sermonette for the day.

Although requiring remote equipment, some stations telecast actual church services on Sunday mornings.

Many stations find a studio program consisting of a sermon, delivered from a simulated pulpit, and perhaps backed by a church choir, to be very effective.

At WCBS-TV we have come up with what we feel is a new approach to religious programs. Called "The Way To Go," it's a 30-minute show without the formality of the pulpit, without the stiffness of the sermon.

Leaders of all faiths are invited not to preach, but to carry on a conversation with our host. In this way the viewer feels that he is not being talked to, but that he is talking *with* great churchmen in an intimate, informal way. We develop the per-

sonality of the religious leader and present the human side of the man.

In the field of *educational programs*, the possibilities are practically unlimited – again, provided you get the right personality – someone who can communicate. Presenting these personalities in a lecture series, with a minimum of props, is nevertheless effective and a valuable contribution to the public.

Another type of educational program that makes a big impact on the community is a show which features grade school, high school and perhaps college students in their art skills and in their hobbies.

Whether it is a youngster playing a violin concerto, or a youngster showing off snakes from his private zoo, or a girl dancing ballet, or a group of students performing as a drill team, makes little difference. Whether they are especially good or not makes little difference. The important thing is that they get to participate. You just can't overestimate the importance of having students from your local schools participate on your television programs.

Demonstration programs also play an important part in educational television. Whether it is for the pre-school youngster, the student, or for the adult, the "how to" program deserves a place on your schedule.

One of television's purposes is public service through public information.

There are unlimited opportunities for television stations in the area of discussion, documentary, talks, and civic affairs programs.

One type of program that's especially effective is "A Report to the People" from government officials. They can be local, city or state officials. They can be the chief executive officers, or they can be department heads.

It's necessary to maintain some reasonable balance between the political parties, and it is important to keep news values in mind. Not only are you keeping the public well informed, but you are providing important people in government with a platform.

There is the "press conference" type of program which can be used for almost any situation involving civic matters.

A variation of the press conference format is the "debate" format. You can use a moderator and then get two well-informed people to represent each side of a question. This enables you to give a fair, honest airing of both sides of a current problem. The discussion need not be aimed toward a settlement in favor

of one side or the other, but only toward giving the viewer a complete picture from which to form his own point of view.

From time to time, there will be opportunities to schedule programs of a special nature, especially in the area of charity drives, special religious events and special programs in behalf of the armed forces and matters of civic interest such as fire prevention.

Many of these programs will be made available to you on film. Some, because of their nature and importance, you may want to cover on a remote basis. Others you can handle in your studios.

Problems involving covering special events — hot news breaks, coverage of political events, and so forth are so diversified and so specialized and are so dependent upon local situations that it is very hard to generalize about them. Each manager has to evaluate the situation, and then act accordingly.

I would, however, urge careful consideration of such possibilities and a general attitude of desire to give substantial coverage to such events, whether live or on film.

Let's talk about a hard-headed business reason why it is advantageous to emphasize public service programming. In a recent speech at a luncheon sponsored by the Radio and Television Executives Society, Arthur Pardoll, Media Group Director of Foote, Cone and Belding, talked about public service programming as evaluated by the media buyer.

He said, "Quite often in qualitative buying, the media department will be interested in knowing just how much public service programming a particular station does." He went on to say that "frequently this is a measure of a station's interest in the community and the community's interest in the station. Since spot buying is on a local level, the intimate relationship of a station to its community is vital."

Arthur made it clear that he is talking about programming a wide variety of subjects catering to all classes of people, with heavy emphasis on announcement support of campaigns and events in behalf of religious, educational, civic and charitable organizations.

He is convinced that the station that really has the community interest at heart, and tangibly demonstrates this interest, is a better station to buy for his clients, everything else being close to equal.

I am convinced that most astute buyers operate on the same general basis.

Let me suggest another reason why it is in the interest of the station to do a creative job of public service programming.

Today, because of the nature of the business, most stations have

a program schedule that consists of network programs, news programs, film programs and perhaps one or two stereotyped live, local shows.

However, in the area of public service, there's an opportunity to create, there's an opportunity to experiment that just doesn't exist in the commercial area.

There's an excitement which is created that will stimulate program people to great heights, and if your station is outstanding in this area, you will be in a much better position to attract outstanding people to your staff.

It's an intangible thing, but I think that really what I'm talking about is: FUN. People throughout the station who are concerned with new ideas, experimentation, new techniques will have fun. You, as station management, can share in this fun if you become actively interested in public service activity on your station.

I think that too often people in the business, and out of the business, think that anything that has to do with public service programming is dull and uninteresting.

Well, maybe it is — but it should not be. Those of us in broadcasting must keep in mind that we are in a medium that is successful for one reason, and that reason is *entertainment*.

If we fail to get entertainment into our cultural programs, of course they will be dull, and they will be uninteresting, and they will be no fun, and they will fail to do a job. Let's keep in mind our function: entertainment.

Let's all get to know our public officials better. Let's cultivate the religious and educational leaders in our area. And when we see an opportunity to be of special service to them, let's take advantage of it. This type of activity is certainly a reflection of the wide interest of broadcasters in serving the public. This does not necessarily mean the expenditure of a single dime out-of-pocket.

You don't have to set aside a substantial grant for research . . . you don't have to publish booklets . . . you don't have to sponsor seminars. But, for goodness sake, let's all of us apply some ingenuity and effort in effectively serving our community . . . and then let's see that we get credit for it.

It seems incredible that broadcasters, who are in the business of communication, should be in trouble primarily because of misinformation, and lack of information, on the part of their critics.

Let's destroy the myth that broadcasters are not doing a good job in the public service.

QUESTIONS AND ANSWERS

CHAIRMAN: Are there some questions pertaining to this subject?

Q: I realize there are some slight differences between Channel Two in New York and Channel Two, Bangor. I am interested to know whether or not you pay your talent, these people whom you call in to produce specific public service shows, put them on a staff basis, or whether you are able to obtain services under some other arrangements?

MR. DIGGES: Generally on a staff basis.

Q: Have you ever had the experience of being able to get their help, the help of such people?

MR. DIGGES: Of course, we have a great deal of help and cooperation from people who are with educational institutions. For example, the fellows at New York University will come in and produce shows for us.

Q: On their own?

MR. DIGGES: On their own, that's right, in behalf of New York University. We have had great help from the New York City Board of Education. We also have our own staff there.

Q: I have watched "Eye On New York" for example, and have seen at least one episode in which you had members of the Board of Health or something from New York City — I have forgotten the exact department — and I wonder if those people came to you and worked for you on their own or whether they had to be paid?

MR. DIGGES: Government officials on their own. Others are generally paid . . . usually an honorarium.

VOICE: Thank you very much.

Q: We did an hours documentary on Hungarian Refugees, an early evening thing. Again lack of credit, aside from ad in the newspaper, there wasn't much excitement. About a month after we did the show we got a letter from Hungary with very impressive signatures from Hungary Free Government which of course by that time was taboo, but evidently one or two of the refugees on the show had been important people at one time in the Free Government of Hungary and so the letter now holds a very cherished place in our lobby, because the signatures are from people of course who were in the news during the uprising.

Q: At the CBS outlet in New York, were you put under pressure of UN coverage during the dark hours? In other words, as an NBC affiliate we were offered UN coverage which meant our prime commercial spot and local advertiser times, and had we not preempted them, as many didn't, we would have come under editorial comment.

MR. DIGGES: We carried it both during local and network hours.

Q: I was wondering how you stood on it in New York, because it would cost local stations a great deal of money to carry UN coverage, whereas, the network, in NBC's case didn't preempt any of their commercial shows but offered only the dark hours to be covered.

NEW LOW COST PROGRAMMING

By

HAYDN R. EVANS

General Manager, WBAY-TV
Green Bay, Wisconsin

MANY speakers begin their talk with a joke. My joke is in the title: "Local *Low Cost TV Programming*"! But let's change that title to: "*Relatively Low Cost TV Programming*" . . . and I'll be on safer ground.

First, here's the TV picture in Green Bay: We have three competing VHF-ers . . . in a City of less than 75,000, but serving an area of 360,000 families — small cities and big farms. WBAY is on Channel 2. Our Network is CBS. We're in our fifth year of telecasting, and have a full-time staff of 80. Guess you'll agree our audience composition of small cities and big farms invites neighborly, local live programming.

As we plunged into Television five years ago, it didn't look too complicated to us from a program angle . . . merely Radio with sight. And maybe we were right — but we quickly learned (and who hasn't) that the sight factor is 90% of the formula. And to build good local video, at *low cost*, is quite a challenge, as we all know.

We feel WBAY is meeting the problem with fair success, and both our ratings and income from local shows seem to agree. Frankly, we do it by using certain stunts, gimmicks and promotions that have been working for us in *Radio* these past few years — the ones with *video* appeal!

So if we have a philosophy of programming, it's simply this: *Ideas*, well produced at the local level, should cost a lot less than syndicated film and big-name Personalities, and still be able to compete . . . provided the ideas are both timely and potent!

Now before giving specific examples, may we make another statement which is part of our theory: namely, a local live commercial, carefully thought out and delivered, can be made more effective than the average filmed variety. It is our conten-

The above talk was also delivered in Chicago and San Francisco. Additional Questions & Answers pertaining to this talk will be found in the respective sections.

tion that the moment a commercial goes film, it takes a big step from realism—the viewer knows it—and the potential impact is reduced. In a filmed commercial, the viewer senses planned cleverness—a good *live* pitch transmits sincerity and friendliness! And these same potentials for warmth and realism obviously exist in good local live programming *of all lengths!* So WBAY specializes in local live shows whenever possible.

Our first local half-hour (Mon.-thru-Fri., 9:00-9:30 A.M.) is **PARTY LINE**. Party Line is a combination of . . . (1) How To Do It, (2) Trading Post, (3) Lost and Found Items, (4) Club Calendar. Rog Mueller and Eddy Jason, of our Radio Staff, are the principals in this Show. They have been handling Radio Party Line since 1949, and TV Party Line since 1953. The third member of the cast is our Party Line Secretary . . . a smart housewife who works for us from 9:00 til 5:00, handling cards, letters, phone calls and visitors. We frequently put her on camera with her reference files, only because we want viewers to feel they know her personally. The other Party Line “actors” are two of our office girls, who sit at a card table, answering phones . . . penciling incoming messages . . . and handing them to Rog and Eddy who are seated next to them at a higher desk. There is no particular stage-setting for Party Line. The floor crew simply plunks the big desk and card table somewhere in the studio. In fact, a studied carelessness is urged. Rog and Eddy keep a pot of coffee on their desk—and the floor crew or other staff members frequently get into the Act. If studio work is going on in the background, it continues on . . . but always in the background. Incidentally, our special **PARTY LINE** telephone number is not only displayed on the front of the big desk for all to see, but is also listed in the Green Bay phone book.

The announcer who introduces the show tells the format: “Good morning ladies, for the next half hour we’d like to be of service to you. Write or phone us and we’ll pass along news of your Church or Club Meetings, Bake or Rummage Sales, Lost or Found Items including dogs and cats, Household Problems, etc.”

Obviously, our problem here is to maintain video interest. We do it by . . . (1) close-ups of found items, (2) how-to-do-it skits, (3) photos of weddings, babies, parties, etc., and of course there’s the action of phones continually ringing—girls writing—and Rog and Eddy demonstrating commercials. Obviously, this type of show is a natural for live commercials. The only jarring note is when some national advertiser insists on tossing in a filmed spot!

In our opinion, a show like Party Line personalizes our station — proves to our audience that WBAY is in the service (rather than movie) business. We cannot afford to produce the expensive documentaries of stations in large cities. Party Line is a worthy substitute.

Our next live segment is the NOON SHOW (12:00-1:00 Noon). Here we open with a little one-minute "Getting Together" skit, which varies each day. The Noon Show cast includes Emcee, Bob Parker — a colorful pianist — a girl soloist — our Weatherman — our Farm Director — Foy Willing and his Western Quartette — one of our Newsmen — our special Guest of the day — and Art Linkletter! The reason for "getting together" quickly is to settle down and watch Art Linkletter conduct his "House Party" . . . a 15-minute daily kine starting along about 12:01. (And of course the 3-minute Foy Willing stint is on film, but cleverly disguised.)

After appropriate applause and comment on Mr. Linkletter's performance, our local part of the Noon Show starts moving. The format varies each day, except that Farm Market Reports always follow clock-setting time at 12:30 on the nose. Guess you know what variety of fun you can have with a simple, little gimmick like clock-setting time. We try to make the most of it.

And that word "gimmick" is pretty much our answer to all local live low cost programming — although we feel the word "promotion" is a more appropriate word. We build these promotions into our Noon Show . . . our Women's Program at 1:30 . . . Movie Time at 4:00 . . . Colonel Caboose at 5:30 . . . our News-Weather-Sports segments at 6:00 and 10:00 P.M. . . . and our various weekend slots. We're becoming more and more *live* . . . seven days weekly!

As we mentioned earlier, many of these promotions have been carried over from our Radio Operation, provided they offer video opportunity. One such promotion, a February-March affair, is our ANNUAL RAFT CONTEST. It's our good luck in Green Bay to have a fairly large river flowing directly through town. During the winter, heavy ice forms and stops all Lake traffic. But from mid-February on, the river shows signs of opening — and that's when the folks start betting as to when the ice will go out. And it is WBAY that officially records the exact opening moment! We haul a large raft, with a tall flagpole, onto the ice in early February — the raft resting 100 yards upstream from our Main Street bridge. When the ice breaks up, the raft settles into the water and sails downstream. Now the exact second the top of the flagpole touches the bridge is the official time of River Opening. Viewers from a hundred miles

'round play the game with us—mailing in cards and letters predicting the day, hour, minute and second. And the merchants from near and far offer prizes . . . everything from Used Cars to Toilet Seats! This makes for delightful local live programming, adaptable to all shows—and the interest is growing each year.

Another typical promotion is our ANNUAL FISHING PARTY. We start beating the drum for this one late in April. The Party is held at Northern Wisconsin's best Fishing Resort, in early June. Working in cooperation with our Wisconsin Conservation Department and individual Game Wardens, we select 40 men from twenty counties—men who have contributed most to wholesome outdoor life in their Communities during the twelve past months. These men are our guests for three full days of fishing and fun. Prizes of all sorts are awarded—including (from Standard Oil) a Golden Bull Here, again, is lots of video. For several weeks prior to the actual event, we feature films and stills of previous Parties, and the new "candidates" who have been invited. Then our camera crew has a workout during the Party itself—after which there's the obvious follow-through.

This promotion builds for two months. It, too, is growing. And the cost is practically nothing since we have an unlimited due-bill with the Fishing Resort. Again, this is not a Sports Department deal—it's an over-all local program promotion.

We also consider our TOWN HALL PLAYERS a form of low cost programming. The Town Hall Players consist of eight entertainers who have been with us in *Radio* since 1940. They follow the usual pattern of singing and playing on our Radio Noon Show . . . and entertaining six nights weekly in various cities and towns in our area. We slot them 30-minutes weekly on TV for Wisconsin's largest farm advertiser. Of course there's nothing unique here. But they add a lot in building a distinct *Personality* for WBAY!

And there's nothing surprising in our other local programs, but we seem to maintain decent ratings at very low cost. Each Tuesday evening at 10:15, we run a 7-minute Male Style Show, sponsored by our leading Men's Store. Each Thursday evening, also at 10:15, we run a Women's Style Show, sponsored by our largest Department Store. It's topnotch video, with client paying for the "Act"!

Then each Friday evening, we play host in our big Auditorium Studio to TEEN-AGERS . . . in cooperation with Recreation Departments. At first we hired live Orchestras to furnish the music. They were Name Bands, the best in our area. In 16 weeks Teen-age attendance averaged around 500 weekly. As an experi-

ment, we dropped the Bands completely and started featuring different Radio Disc Jockeys from our territory. Attendance has doubled!

Another sure-fire 2-minute program: Our State Traffic Fatality Map. This is a large county-by-county map of the entire State. At the start of each year, each county is in white – indicating no fatalities. But as a traffic death occurs in a given county, we cover it with a black overlay – reporting the accident as we make the switch from white to black. Whenever possible, we bring in a State Traffic Officer to describe the accident and tell how it could have been averted. It's quite thought-provoking.

You'll note that we emphasize daytime programming. And the reasons are quite obvious: (1) our local attempts would look pathetic against nighttime Network production, and (2) the daytime segment is just naturally more informal and intimate . . . giving us an opportunity for Personality Development. And of course we have more open slots in daytime.

We're not afraid to compete with daytime Network as it is produced today. This is not meant to belittle daytime Networking. But it, too, is trying to be informal and intimate – so we're competing on the same plane. The extent of our success depends on the impact of our local and regional Showmanship, versus East and West Coast talent.

According to two separate Pulse studies, our local daytime shows carry an average rating of around 5 plus – while the adjacent Network shows run several points higher. However, we feel that this difference is more than offset by the potential added punch of a local live pitch . . . making the commercial in one of our local shows every bit as effective as a national film spot. We do not make this claim lightly. We've proved it many times thus far. And we sincerely believe we'll be able to keep on proving it until Mrs. Glotz gives up her small-town Weekly newspaper to subscribe to the New York Times!

So at least in the case of WBAY, local live programming is not slipping. It's definitely on the way up! So are the costs!

QUESTIONS AND ANSWERS

Q: I just don't want to be selfish. I can ask this fellow about a thousand questions. Maybe I can meet you at lunch or something. What size production staff do you use, Mr. Evans?

MR. EVANS: That's a tough question to answer unless we use the same definition of "production". In Green Bay, we generally define production as the work that takes place in our studios, not including on-camera talent — namely the work of floormen, floor directors, cameramen, scene shop workers and producer-directors . . . a total roughly of 23.

Q: What happens to your ratings during your local shows at 9:00, 12:00 and so on?

MR. EVANS: They drop. Our latest Pulse gives us an average of 8. on our three daytime local shows. Our Network shows run between 11. and 12. But we still feel these local shows are a "must". They give our Station a Personality. They make our viewers feel that WBAY is part of their everyday living.

Q: You have no difficulty selling these local shows?

MR. EVANS: They're sold out. In fact, they're oversold.

Q: How many salesmen do you have?

MR. EVANS: We have only two local salesmen in the general sense of the word — one who covers Green Bay proper and the other who confines himself to the small cities around Green Bay. Then of course we have a local Sales Manager and a National Sales Manager. We also have our own man selling and servicing for us in Milwaukee, 100 miles south of Green Bay.

Q: Approximately what do you get for a local spot announcement on one of these programs you are talking about?

MR. EVANS: On a local spot we tried something two years ago and we are still sticking with it. We have a flat price for our daytime shows. The Party Line and Helen Day shows are \$25. It doesn't make much sense, and still we started it that way and we are leaving it that way. We find that against our competition we can hold up rather well. Needless to say, when you have three Stations in Green Bay — you have competition.

Q: Do they charge more?

MR. EVANS: No, they charge less. We were on a full year before they were. There were a great many antennas pointed toward Channel 2. We had to bring up an experienced staff.

Q: Approximately how many people are you covering with these local announcements? Your market you cover with local advertising; about how large is that?

MR. EVANS: I would say about a million. In other words, we go south to a city called Fond du Lac, which is 65 miles south. We go to Sheboygan, where there are four or five wonderful Sausage Companies. You get one advertiser on, all the competition comes on.

Q: There are three stations competing for this market?

MR. EVANS: That's right. And we must remember that there are three VHF-ers in Milwaukee, which overlap our southern segment.

Q: Don't you find normally that it costs much more to produce a local spot rather than one that comes in ready to shoot?

MR. EVANS: Yes, but we sincerely feel that we have to do it.

Q: It's actually more expensive to do a local commercial.

MR. EVANS: It certainly is. But as I said before, we try to localize whenever logical. Our local 30-minute Party Line show, each weekday, preempts Garry Moore's morning program. The fact that we preempt Garry Moore certainly illustrates our feeling about the importance of local live programming, regardless of cost.

Q: You are doing it to meet competition. In other words, to make yourself attractive to the local advertisers.

MR. EVANS: Yes, we feel the man on the sidewalk must think we are his station, too. Our news department is practically our promotion department. Our news department never misses the starting of a church, a bazaar — anything at all.

Q: In Springfield, as in Green Bay, we have no effective Advertising Agencies. I would like to know a little bit more how you built up this Agency of your own. Is it a separate corporation, a totally owned subsidiary?

MR. EVANS: It's simply a glorified Sales Service Department. Incidentally, just about every man in this "Agency" is on camera at least once weekly.

This enables us to feature 10 or 12 different faces . . . to break the monotony.

LUNCHEON ADDRESS

By

AVERELL HARRIMAN

Governor of the State of New York

THE astonishing growth of television in the last decade is testimony to the amazing flexibility of the American economy and its power to pass along quickly and efficiently to the American public the marvels developed in our engineering and scientific laboratories. Just 11 years ago, we had only a handful of commercial television stations on the air, and there were fewer than 10,000 television sets in American homes.

Today, while you of television are still the youngest of our communications media, you are certainly a whale of an infant. I don't have to tell you we have more than 450 commercial stations, and more than 39,000,000 of our homes have television sets. This means that television is presently available to approximately 115 million people, or two-thirds of the population of the United States.

Television is a penetrating and demanding medium for a political candidate, or any public figure. As a rule, the phony individual exposes himself, and the ill-informed can't get away with it. There may be some people who can beat this game for a time, but the perception of the television audience is acute, and the medium itself is pitiless. In the same way, sincerity and integrity and ordinary decency come across even when the individual lacks glibness and finesse.

We all know that television has revolutionized campaigning. The TV smile now is just as important as the old-fashioned hand-shake. But there is one thing you haven't been able to do yet. You haven't found a substitute for baby-kissing — or patting babies on the head as our itinerant Vice-President does so well in his missions of spreading American good-will around the world.

And you make us politicians all work much harder than used to be the case. In the days of William Jennings Bryan, a candidate could deliver the same speech in every part of the nation or state, improving it each time, polishing the sentences that went well and cutting out those that laid an egg. Now,

we must have a new speech every time we talk, and, if possible, a new idea, and that's even harder.

In the 1956 campaign, nearly \$10 million was spent for radio and television time. We businessmen have found it useful to analyze statistics and to learn from this analysis.

So it might be interesting to note that the Republican national ticket won by a percentage of the total vote which was about equal to the percentage by which their expenditures for air time exceeded the Democratic expenditures. From this, one might figure that if the Democrats had spent more than the Republicans we would now have a Democrat in the White House today instead of a Republican.

I offer this statistic to you television enthusiasts for what it's worth. For my part, I don't guarantee it.

The mass distribution of television has given us a new and challenging instrument for the strengthening and perpetuation of our democratic form of government. Our system rests essentially upon the premises that a well-informed electorate will — over the years — make wise decisions. Television obviously can contribute in unique ways to the formation of a better informed public. In the past 25 years, democracies in many nations of the world tottered; some fell. But here in the United States, despite economic adversity and war, our system of government has remained strong — in no small measure because the American people have had wide access to news about their government at home and information about peoples in foreign lands.

We must, however, be constantly on our guard against any move to curtail the flow of information which has given our society the strength it has today. Television has properly taken its stand with radio, and the press in support of the principle that the American people have a right to know what is going on.

Recently, there has been a disturbing evidence of a trend in certain areas of government to cut the people off from news of their government. I say that no public official — whether he's in the Pentagon or anywhere else — has the right to use a rubber stamp marked "confidential" or "secret", to cover up his own mistakes, or to conceal information which is essential for the formation of intelligent public opinion.

When I was in the cabinet I instructed all of my staff that they were free to talk about subjects and activities in their own fields without clearance from my office. I felt that even if they made occasional mistakes, as we all do, that was better than to appear to be evading or concealing information.

And I'll tell you something else that I never confessed publicly. After some members of the cabinet had made some blunders

— of course none as bad as Charlie Wilson's — the President established a rule that all speeches by cabinet members on foreign policy had to be cleared by the State Department. Well that was a rule I ignored. I felt I would rather say what I believed rather than to have my speeches watered down by some cautious State Department officer. Of course, I knew that if I made a serious mistake, I'd get fired, but I preferred to take that chance. Later on, President Truman told me I was "dead right." He said that he had never liked that rule, himself.

I was surprised when I went to Albany to find out how much of the government's business had been done behind closed doors. The Legislature held very few public hearings, and one of the first things I undertook was to force them to hold more. I vetoed some bills because the people interested hadn't had a chance to be heard. Each year, the Legislature has been holding more public hearings and I think it's a good thing.

We have broadened public participation in State government in many ways. We have sought advice from groups from all over the State. We have asked their opinions, and we have been guided by their advice. In the last two years, we have held highly successful and productive conferences on juvenile delinquency and the problems of the aging and the consumers. A good friend of mine, and yours, General David Sarnoff, accepted chairmanship of the Governor's Industrial Safety Advisory Committee. Last September, General Sarnoff and this committee, sponsored a provocative conference on worker safety.

My consumer counsel, Dr. Persia Campbell, has developed a practical program for consumer protection. For the first time in the history of New York, we have legislation protecting the installment buyer — and that's just about every family. Last year, we enacted legislation regulating installment sales of automobiles, and requiring the licensing of finance companies which buy installment contracts. This was done with the cooperation of the responsible finance companies. Our program this year is to extend regulation of installment sales to all goods and appliances — among them television sets. You have a stake in protecting the consumer against unconscionable credit and service charges. As you well know, the phenomenal growth of your industry would not have been possible without installment buying.

The television industry has been plagued by gypping in the servicing of television sets. Reputable TV service agencies are as keen as consumers to get rid of the "gypps." This is another problem that needs to be dealt with.

In the past few months, we have seen what I think is a

dangerous incident in our State Department's attempt to block the American press in its efforts to provide some glimmering of information about what is happening in Red China. Last August, you will recall, the Chinese Communists offered to part the Bamboo Curtain for a number of American newsmen. But the State Department refused to permit them to go. This was a serious blow at our American concept of a free press. Three newsmen who ignored the edict are now threatened with reprisals.

The real victims of this policy, I am sure you will agree, are not our newspapers, or radio and television, but the American public. The American Newspaper Publishers Association has called upon President Eisenhower and Congress to reverse this policy. I vigorously endorse that stand, and I say with a distinguished Washington editor that "such issues as this do not involve rights of the press alone, they involve rights of the people."

You who control this infant giant of television have an enviable opportunity to carry on and strengthen the great tradition of our free press. You provide enjoyment and edification to millions, but what's more, you give light — in the faith that with light "the people will find their own way."

NEW YORK BULL SESSION TUESDAY, MARCH 5, 1957

MR. HEINEMANN: Thank you all for inviting me. It seems like I have to follow all the tough acts. It's a rough one to follow the Governor, but I think in attending these meetings — and I have attended almost every one since its inception — the big problem is that we all sit and do a lot of listening, the other fellows talk about what they are doing.

Very rarely do we get the chance to ask the questions that we want to ask and to make the friends that we want to make; so I am suggesting today that we operate on a shirt-sleeve basis. Anybody want to join me, take their coat off, why, do so.

Are there any topics that you wish to discuss in Bull Session fashion and, if so, can I have the first question either from the floor or from the speakers.

Q: Relative to film buying, as a Canadian I am interested in knowing if there is a current American yardstick which has a relationship to rate card in both syndicated and feature?

MR. HEINEMANN: Who can answer that question? I can't.
(Laughter)

Q: What is the range?

JOHN SCHILE: It's what the traffic will bear. Zero to ten million dollars. There is no easy way to determine whether or not you are being stacked. You find out when you have bought the product and then it's too late. There really isn't any way I know.

There is a moral in it. After you have bought it don't look over your shoulder, don't feel bad. I think our country probably has the widest range of film from one end to the other of any part of the country I can think of. If there is one I would like to know. I am speaking now of packages like RKO, MGM and Warner Bros. that will vary, and I think Otto will bear me out, from three hundred bucks to eighteen hundred.

MR. BRANDT: I am not saying.

JOHN SCHILE: There is quite a spread. That is how ridiculous it can be, you know, and I do use the word advisedly, ridiculous.

NORMAN KNIGHT: There are some patterns in the business that you find after you have been buying for a few years. By that, I mean this: It's like every other business, people do business with people and as you strengthen relations with certain business — I am sure Otto has, Bill has, everyone has — certain relationships where you have done a favor for a certain company, maybe it's a regional sale, where they want a certain time period and you gave them a time period. After you have bought a couple of films a company pretty much knows what the price range is for that quality film and for another quality film, and for different quality for different types of film. The net result being pretty soon you have got the general areas of understanding for different types of film in different kinds of time periods. You will never accomplish a rate card for the buying of film, if that is what your question is directed to. There are a lot of areas of understanding. A lot has to do with the actual value of that film and it depends upon what you are going to do with it and get out of it. If you have to sit and eat it without the benefit of condiment, a buck is too much, and if you got a good ready buying thing and it's developed a rating commensurate with the time period in which you have to run and it's profitable, then, regardless of what you pay, it doesn't make a lot of difference.

You can take Badge 714 on a rerun basis and in one market it runs at 9:00 o'clock on Monday, and it's worth so much dough. In that same market, you run it at 6:30 on Wednesday as we do in Boston, it's a Class B rate and Class B price for the film. Most film companies now appreciate this.

COMMENT: If you are looking for a level for your market, there is only one way you can find out, unless you have access to your competitors' figures, which you generally don't have. I think the only way to determine the level, is to take a chance on losing a package; in other words, pick a figure that is substantially lower than what they are asking and stay with it and if you lose the package, or it's too low you have lost the package, but at least will be getting a better idea of the level at which that market should be and you do that the next time, if you bid for a package and you get them every time, chances are your are paying much more than you should be paying. That is true, there may be a hell of a spread between for what you pay and what you might have had to pay. Then you have established a precedent, too.

Q: Is there any generalization, regarding recapture of the film prices from the client?

KNIGHT: No, you can resell film product for any price you want to sell it at.

Q: Of course, but do you generally realize the purchase value of the film?

COMMENT: If business is good, you can make money. If it isn't you eat some of it.

KNIGHT: I don't think you can generalize about when you do and when you don't.

MR. HEINEMANN: I would like to add just one thing. In the purchasing of film for use internally in shows we have found a successful format in — particularly for small station operation by simply making deals with them on pay per play. That may not be news to some of you but it works pretty well. You can finally talk them into the fact that you will take the whole shooting match that you will use in your children's programs and otherwise, but you will only pay them for what you use and when you use it. They don't like this and they don't want to make it this kind of a deal, but I have made many deals like it and it has worked very successfully because our investment is only what you use, and they provide us with a library or if it's a tough situation we will buy the prints and they may make a small profit on that. That is for the use of film internally inside the programs. But you will find that it's a pretty competitive situation and in the buying of strips and in features, I find the simplest thing is to call some of my competitors and also make a few phone calls around the system and find out what the other fellows are being offered and you will find that is the easier way to operate. I found that over and over again.

I say this guy is in. He may not give you a total thing but he will certainly give you an indication, you will find over and over again, if they think you are a softy, they will find you.

I would like to add that the competitive situation in the market is what governs these prices, not the rate card, not the number of sets in the area, nothing, not the size of the market, because there are markets a lot smaller than Washington, which is the market that we work in, where a lot more money is getting paid for film than getting paid in Washington, a lot smaller, a lot less seats.

It's just a competitive situation. The thing you have got to guard against is the attempt that can occasionally be made by a salesman to create a phoney competitive situation, where you are told everybody is breathing down his neck to buy something. Do a little offhand checking with some friends you have, find out what the basis of this is, because a fellow can come in to a market and create a lot of excitement in an awfully competitive

looking situation and drive the dollars up out of all perspective when the situation doesn't actually exist.

INTERJECT: In a \$600 rate card we have been forced to just about in regard to all syndicated films pass it on to the sponsor after the signing of the contract. You might have five, six, seven or eight local sponsors capable of picking up a half-hour night time spot a week, but you get into a situation where this guy has a fall out of sales, where they are down in an industrial area like ours, and he has a sponsor that has to come back after a year, and he squawks after eight weeks. You have got to let him out, because this guy is going to be buying time next year, so you are stuck with 26.

If you deal with some companies, they will make you take all 26 and you have got 14 paid for. So we have passed on everything in the way of half-hours. Go down and see the sponsor, he wants something.

MR. HEINEMANN: That is one way to do it.

INTERJECT: These film fellows as you all know are pretty persistent and they will get one hundred and a quarter out of advertisers, where you were going to charge seventy-five or eighty-five for something like Cisco Kid.

COMMENT: We have got 107 captive sets.

KNIGHT: It's like Tom O'Neil said several times, the biggest gamble to take is not to take a gamble. I like our formula, because we had all of the top-ten syndicated films in Boston last month and that is because we own most of these films and put them where we want. You buy your film, don't you?

VOICE: Yes.

COMMENT: That is what I said. It's designed for a \$500, \$600 rate card where perhaps you have one or two in the market. As I said we have 107 captive sets.

KNIGHT: If you are buying film in quantity from a company, most of the film companies we are doing business with today, are represented by people who are very fair to sit down and talk with, are reasonable, who will go with us on reasonable requests. We will pay their asking price on high quality films; we will want concessions where the quality is not high. I don't know if you have seen the change in the film business the last few years, but the kind of people talking to us right now are very fair and reasonable people for the most part.

COMMENT: The only point I was trying to make was not so much in opposition. We felt in our market the best way to get the films was to have these availabilities, because you don't know, you know something looks good to you right now; The Last of the Mohicans looks awfully good, but maybe there is

something good out in three months that is going to look a lot better. So we found out that quality is means of availability. It's what you can offer the client. Because more and more this business is not the distributor or the syndicator coming to the station, more and more this business is the distributor or the syndicator going to the national or regional advertiser and the advertiser coming to the station and saying what time do you clear. We have six out of the ten top syndicated shows, but the four that aren't on our station, were shows we lost because we didn't have the availabilities. That is why we have gotten more out of the area of spread buying and more into the area of making prime availabilities, available to the shows we would like to have in particular spots.

VOICE: Our biggest problem is now trying to buy more film than we can buy because the syndicators are holding them back to make regional sales. It's difficult now to make them have a one-market sale.

Q: If you are taking the point of view of programming the time yourself, what happens to the one you want?

For instance, the best example in national spot today is Kellogg's, and we have both Hickok and Superman as most stations do.

They have the time, it's their show. If we want the show and we don't control it, we program it.

Q: Aren't they putting a lot of stuff on the shelf?

JOHN SCHILE: Yes, but we have a flow. We have some periods we control, that they are flowing in and flowing out all the time. We have been stuck with films; sure we have, but the control we have had over it is far more compensated than that which we have been stuck with. Then the multiple run provisions are the most important facet in every film buying situation.

INTERJECT: Brings up a point I would like to ask the throng at large. What do the people here think of this multiple run? Of course, it depends on markets I suppose but the number of runs that you buy. We bought a package I will admit recently, a syndicated package, which allows us four runs over a two-year period. I wonder at the time whether we were perhaps treading on a little bit dangerous ground. I wonder if anybody else has had that experience.

MR. HEINEMANN: Anyone had that experience?

A SPEAKER: I think that varies market to market.

MR. HEINEMANN: Yes, sir!

COMMENT: We have had a recent experience with Margie. We are in our third run on a strip basis and it's an accumulative

audience which is growing all the time. We have just had the third ARB on it and it's stronger than it had been before.

Q: What's your market, sir?

COMMENT: Richmond. Incidentally, we have just found what we believe a new and reasonable source of film profit.

A SPEAKER: This is a religious film, no doubt.

VOICE: This is not free film of that sort. We were approached by the recruiters who said, "Hay, how would you like to have "Victory at Sea" for free" and I grabbed him by the lapels and closed the door real quickly. He says "I can deliver it." "What can I do with it." He says, "Anything you want, you can sell it, it's yours for free, if you give it prime time." "I am your boy, don't leave." Well, we had a sale for it by 8:00 o'clock the next morning naturally on that basis, but then they couldn't deliver. Somebody had goofed.

It seems that the footage used for "Victory at Sea", "Crusade in Europe", the combat footage, the actual combat footage in "Navy Log", "Air Power" and so on, is the same basic footage as used in the Armed Forces' own combat films release that they used for public information and public relations purposes. They are not all timed to twenty-six ten. No, fellows, this just doesn't work that way. They are timed from sixteen to eighteen to twenty-six minutes. Some of them are thirty-six. But if you are on the proper terms with your recruiter, he can get for you the approval to use that film on a commercially sponsored basis, to take five minutes from his film, providing you don't butcher it all up and give shreds, to make that twenty-minute film the proper size to make a commercial package, and I have got one sold, and the buyer loves it and I love it, too. It's some of the most exciting footage I have seen.

Q: It's all narrated and scored?

A: It's narrated and scored. It's Hollywood style. It's beautifully done. There is one that we are going to use this Saturday night called "The Silent Service." It's a submarine story. It ran thirty-six minutes. It just happens that there are two five-minute pieces in it that lift out completely and conveniently.

Q: I thought there was somebody in NBC that would have thought of some part of it.

VOICE: We have a show called "The Silent Service."

Q: The Silent Service is a new series of—

A: I must have the first one. This is not that show. This is actual navy combat footage that we are starting the series with. The Air Force has a batch of it.

Q: It come to you from the Navy?

A: It come to us directly from the Navy, We naturally have made some of our own.

Q: Same place you are getting it George?

A: We have made some of our own film to go on openings and closings. We do the same sort of thing you do in Boston, use of our own film facilities in making commercial films. We are using live commercials on it. A big automobile dealer has bought the package and he just loves it.

Q: Wouldn't that come under the same classification as the Big Picture, only in a Navy sense?

A: No, there is a tremendous difference. The Big Picture is a film on the part of the Army to narrate what's going on in the Army today, and it's narrated by a Tech Sergeant, and it just doesn't compare in combat footage. These are half-hour shows.

Q: What do you do with the sixteen minutes ones; cut down two of them to make a half-hour?

A: No, the sixteen minute will probably come intact, and we will take another one together with it.

Q: You are going to edit the film?

Q: Yes, but not piecemeal. I am going to be able to take a big chunk, because everyone of them so far has worked this way and I looked at fifteen or twenty of them. I spent a weekend. We are working with the VA Navy Recruiting Office.

SPEAKER: At Bangor, we have a half-hour public service show weekly through the local Naval Reserve group. They do exactly the same thing. They supply us with a film for each week. If it runs twenty-four minutes, they will send an officer over who will talk for four minutes.

Q: Is it available to Army and Air Force, also?

A: There is combat film available in all the services. This is where it started.

SPEAKER: They are loaded in Boston, because if they don't have it in Springfield, they send to Boston for them.

Q: Are you doing it in Springfield?

A: To a certain extent yes, not in half-hour form.

Q: Is there anybody else running "Victory at Sea?"

A: We also run "Victory at Sea."

Q: Any problem?

A: No, they love the idea of running "Victory at Sea," the recruiters do.

SPEAKER: Get that for Savings Banks.

VOICE: It's cooperative now.

A: It was on for a bank at one time. We tied this navy thing that we do in with the local people and specialize from week to week in various phases of it.

INTERJECT: Getting back to this question about the number of reruns and film in general, there is one comment I would like to make first, that we — some of us sitting on this side of the table are in a very different position than a lot of gentlemen on the other side. We hear interesting talks for two days on high price station operation, many hours, and a lot of things brought out for the past day or two will in no way apply to our operation. In our situation we have got the situation of a very highly unionized organization where an announcer, all he can do is announce. One of the gentlemen spoke of spirit and morale building, but you will find when you have got a highly unionized station, spirit and morale is secondary.

On the idea of film, now speaking from a small station operation, I have found that film people who come in to us — Just to give you an idea, our program department controls operations, production, copy, the whole works. We have no department heads, so that programming is pretty much the over-all picture. We have found in a film man coming into us, two things that he doesn't know. He doesn't know what to charge us, he doesn't know whether our offers are going to be ridiculous or not. I go under the assumption that number one, I know he doesn't know what he is going to charge me and number two, any offer isn't ridiculous.

One came to offer me a half-hour. He said, "Here's a terrific buy, only \$200." We bought that particular package from him, after probably three or four days of calling one another names, for \$60. We have a four station market. There are two cities, Scranton and Wilkes-Barre, two stations in each area. There is ABC and CBS, where we are in Scranton, and ABC and NBC in Wilkes-Barre.

They come in right offhand, with the idea, look, if you don't take it I am going down to see your competitor, and that is the guy who gets thrown out in a hurry, because we tell him that is the place to go. Once you establish an understanding, regardless of how smart you are, with your film people, you can say, "Don't come to me unless you are sincere and serious," and you get along very well. Just remember he doesn't know what to charge you. You got to be somewhat realistic, but don't be afraid to make an offer which in comparison will sound ridiculous, because he is looking for common footing.

On the problem of reruns, a station where they get into multiple runs, probably they have got house prints, it's all good and well. In our operation, we find if we get over two runs, we are getting into trouble, we are finding ourselves strangled toward the end of that two-year period, with a lot

of property where we have no place to put it, because of the additional features, particularly that are coming out, that we would like to buy, but because of our commitments, we would be pretty well limited. If we went over the two runs, we would have to forego buying anything in order to get our multiple runs across, or else because in some instances in small operations your programming is strictly at a loss.

They are going to give you this song and dance, about look, if you take four or five runs, the cost is going to be a lot less per play, but believe me, if you have got competition in your market your audience is going to be a lot less.

It might be worth while to forego a few dollars to hold a two run. For example, we have a late show that goes on 11:30 at night. We play the first run usually in our late show. Then we wait about nine or ten or eleven months, then play it off in the early show. If we had to buy a multiple run in two years time, we wouldn't be able to give it that spread, the time that you need. Then we wouldn't be able to keep ourselves as fluid, go and buy new property if we were saddled with a lot of runs. I wouldn't go above, if I were you, a two-run deal.

I think there is a serious point in film buying that we have found anyhow, that in some instances feature packages have come to us and they have got this great big song and dance, oh, we are going to give you Humphrey Bogart and Ingrid Bergman and all that, that is all good and well, but what else are they going to give you, a lot of dogs that you are going to have a tough time playing.

We have done this, not in every instance, but in some instances without expending too much money. As I say, ours is a small operation, we can't spend an awful lot for features.

We have been able to select and we will work out an agreement whereby maybe we will take one good one for every two bad ones instead of one good one for every five bad ones, and we got them to cooperate with us that way.

MR. HEINEMANN: Excellent.

MR. PETER KENNEY: One comment I would like to make is I wonder if the film sales people know how to price their product as they might have been a year or two ago. I am inclined to feel the grapevine among film organizations is pretty good now. If a competitive station in your market or you establish a top price that you have paid or are willing to pay, something else. Feature United Artists may have a relative value against MGM and the price you or your competitor establishes determines the holding price or asking price.

VOICE: That is true, Mr. Kenney, to a certain limit. You

see, our competitors are in the same boat as we are. We can only spend so much money, and we know, too, our competition won't go overboard spending one hundred and fifty, two hundred dollars for features. They have got to hold the line just the same as we do. What we did try is getting together all four film men, the four stations getting together. We got together once, that was it, because we found nobody would come in with clean hands; in other words I wouldn't tell my competitor what I was paying for a half-hour and he wouldn't tell me. That wouldn't work. This idea of friendship in one certain area doesn't go so good. But your own resources — and you have got to be honest with yourself and honest with your film people — will determine in great part what you are going to pay. I have found — of course ours is a new operation; we went on in June of 1953.

We started out using an awful lot of film. Today we program about sixteen features a week. So we are buying and as I say, we are not overpaying, but we are trying to be awfully honest with our feature men.

Sure, we are paying more today for a feature than we did in 1953 simply because our audience has increased, our ability to pay has increased. I will tell you this, when we started in '53 we bought features at the time for thirty-five and forty dollars. We are paying a little bit more, because we know we are in a position to pay more.

I think it's an understanding of each individual station. I don't think that you can set any kind of a yardstick or standard for it. I think that the film salesman in general are pretty much free-wheeling. They will tell you their boss won't let them accept anything under this figure or that figure, but I think if you get enough scotch and soda you will find that the boss doesn't worry too much about it.

INTERJECT: I think you gentlemen in buying film have no problem in the buying of film. The subsequent selling of that film that can't be intelligently corrected by the judicious, prudent and persistent use of trade papers.

Q: I have a question I would like to ask. It's been bothering me since yesterday. I was wondering how you reconcile being dark locally, Saturday and Sunday?

OTTO BRANDT: The way we got into it, if I tell you that, it might explain part of it. We at one time had a public service stuff, which you have got to carry naturally. We decided to give Sunday to the competition by blocking all the public service stuff on Sunday afternoon. Since we had kinescope geared, since we had crews sitting around doing nothing while the network

was on, we decided to kinescope during the week while we had the studios and personnel, kinescope our public service stuff, make use of the crews then, and play those kinescopes on the following Sunday which worked out fine. That kinescoping plus the normal network stuff, plus what film material you have is more than enough to take up any slack that you might have.

As far as the audience is concerned, I have noticed no disadvantage in doing this. It's true that we might put these public service things on live, but it really doesn't matter as far as the audience, and therefore your over-all ratings are concerned.

I think we do enough spasmodically on those days live, special events stuff, to maybe spice up the schedule and change the pace a little bit, but you have got two areas there that first of all are a little tough to sell. Sunday afternoon is not an easy sale as you know, nor Saturday afternoon an easy sale locally. And so on Saturday afternoon we block kid's stuff, kid's films and the kids don't mind. I think they'd prefer seeing a western film than seeing some live shows.

Q: No participating live shows at all?

MR. BRANDT: No. Sundays we go on about 10:00 o'clock. Saturdays about 11:30.

In answer to your question, John — I don't know whether or not I have — but it doesn't seem to have any effect on the audience reaction and it's a lot cheaper.

There is very little on Sunday we have to worry about but we can rejuggle or maybe change the time, but there again we can get away with that. I would like to make a couple of remarks. In getting together with your competition and comparing prices, I think it might be well to have your attorneys along with you, because that might get sticky some time in the future. Secondly, I think with the unionized operation your remark that morale is a secondary factor, is something I disagree with. I would be willing to compare Seattle anywhere in the country as far as unionization is concerned. In fact, I think it has the reputation of being the most highly unionized city in the country and that doesn't exclude Detroit and Pittsburgh. We are very heavily unionized. As a matter of fact, we have some secretaries who are members of IBEW. This is in our programming operation. There isn't any station that has a greater percentage of employees in the union than we have. But we have a very happy relationship with the employees and therefore with the union.

I think one of the reasons for it is that we have been able to keep morale reasonably high by giving them a feeling that they are participating in a reasonably fast moving, exciting type

of operation, and the side effect of it is incidentally that you get a lot of people participating in making suggestions about programming or promotion stunts and what not. We get some amazing things from people you least expect as the source of ideas. But I think it all comes out of their feeling that they are part of a team and this might sound corny and a little bit idealistic but it works.

MR. HEINEMANN: I can add to that, too. We have found along the same lines, we have established what's called an Idea-Board and it consists of a member of the continuity acceptance department, one producer, one director, one assistant director, one of the secretaries in the production department, who is looking forward to becoming more than a secretary, myself and executive-producer. All ideas that come into the station after releases have been signed, the legal releases, are submitted to this blackboard committee. Each one reads the idea without knowing what the comments from the other person are.

All those comments come back, and then I read the idea before it goes in and I read all the comments when it comes out and find out several things. Number one, I may be, well, wrong on a program idea and find that they have found something very interesting in it. Also it does a great deal towards unifying the station and giving us a better perspective on where we are going. It works very well and also eliminates the accusation on the southside that it's a one-man controlled operation. It has worked well for us.

Q: Otto, you are an announcer. For example, do they do anything else other than announce?

MR. BRANDT: They sure do.

VOICE: It all stems into the contract. For example, the contract that was signed in our station, the announcer, that is all he does, his announcing chores, he doesn't touch anything else. He doesn't work on the floor. He doesn't get a chance to handle a camera, he doesn't push any buttons. All he is doing is announcing and I think that the men have done themselves more harm than good by getting mixed up with that type of a contract. But they are very insistent that they were experts in one particular field and as far as they are concerned they want to develop their talents along the one line. As a result of that, other than give them job security, their affiliations with the union have done absolutely nothing for them to advance their knowledge and understanding of television.

Along the line of planning that probably might be helpful. What we have, we have a luncheon meeting every Wednesday that consists of the general manager, station manager, promo-

tion director, sales manager and program director, and it's surprising how many program ideas, promotional ideas and everything could be hatched around a discussion such as that. At the end of the meeting — of course, prior to the meeting a report is made as to what will be discussed at the luncheon, so we don't get off on a half-dozen different tangents. Following this luncheon meeting, the minutes of the meeting are recorded and then when we establish a program idea or what have you, we know that it has the backing of the top brass, as it were. That has saved on awful lot of work, of a program man going out and building up an idea, coming back and then have the top man, say, "oh, we can't do that, we don't want to get mixed up with it."

I think the program director would save himself an awful lot of time and effort, if he would work out with sales, promotion, station manager and general manager.

MR. KNIGHT: Most people with union problems have a large sized market, so what you said is quite understandable. When Otto was finishing up his remarks; he said it might sound like it's corny, and I think he is modest. It's not corny. If it's corny, it's corny in Boston too, because we have IBEW, AFTRA and the Newspaper Guild.

If you have a major network affiliation, then chances are with reasonably good operation your profit can be substantial. If you have a major network affiliation and an aggressive operation, chances are your profit can be even larger. If you have a major network affiliation, an aggressive operation *and* high morale, then your profit can reach its full potential, because when it's finally said and done the places you need your high morale the most are the troublesome areas, the fringe areas, the sport events, the live commercials that go with the important film show, the important live production, etc.

On the union negotiating level, we have been meeting some of the very finest type of management personnel. When you are sitting down with these people, nobody is kidding anybody else. If you are going to do something to create good morale in the organization, and if it's done with the intent of wooing over unions, it's a mistake because they see through it in two months and you just have all those things included in the next negotiation. If management and the department heads and everybody in the organization were sincerely trying to build a team — I will use the word again just as Otto did — and you have got a team-work spirit and it's honest and legitimate and it's because you run an exciting operation because there is pride and success, and because you have been generous, not ridiculous and not

just fair, but generous; and when everybody knows that your motivation is a sincere one and when you state your principles of operation (to return a profit to your investors, to serve the public, to do a good job for clients and to also be generous and decent to all the personnel) then I don't think that you have any problem with unions.

We have all got written into our union contract that they can only do certain things and can't do other things, but they do many things when that morale is there. For example, our announcers are not supposed to do anything but announce, and yet one of the best ideas we've ever used came from an announcer who brought it to George Steffy (our Vice President) and he acted on it and put it on the air.

Our engineers will argue with anybody who says that WNAC-TV is anything except the number one station in the area.

Our newsmen will go way out of their way to do that extra thing on a story. I am not talking about boys, I am talking about mature men who are in all of the key unions and all of whom face their responsibilities with the same spirit as a non-union person. As a matter of fact, our concept is very simple. Unions negotiate for union personnel, but every person in our organization in Boston is treated the same, union or non-union, and union personnel want more than anything else to be treated like anybody else on the staff. They don't want to be isolated or segregated.

MR. HEINEMANN: Thank you.

COMMENT: I don't think there is any station personnel here that wouldn't agree with what you said. You certainly can't afford to isolate your men or do anything that would be antagonistic. However, we have found in the affiliation that our men have, that the men who come in on the negotiations unfortunately are not of the same caliber that you speak of. For example, they pulled two strikes up in our area, both of which have failed, miserably failed and did more harm to the union than anything they could have done. So I think a lot depends, too, on the type of personnel that represents the union.

MR. KNIGHT: Yes, no question about that.

MR. HEINEMANN: In that matter of morale, whenever there is a new time period open on our station, we send out a general memo from our office indicating this time period will be open on such and such a date, any ideas are gratefully accepted. You will be surprised at the answers we get. The interesting thing is you will find out whether the people working for you are of the caliber to work on your station at the same time.

When they come up with a good commercial idea, it's a wonderful idea, so we have been able to evaluate our people and weed out those who really don't belong with the operation, in the simple procedure of letting them know and at the same time letting them become part of the planning. There are no program managers that are geniuses, nor are they born that way. Everybody is a program manager.

Q: I have a question for Mr. Schile. I was interested in your talk yesterday on traffic problems which I think is a real problem with a lot of stations. What I was interested in, you spoke of a staff of two, I believe, in that department and you are an independent station now. When you were affiliated, Mr. Schile, did those same two people accept all network orders sustaining and commercial and originate all documents pertaining to network orders as well as your commercial contracts, and do they also pool the copy for the books and insert the copy in the announcers and directors book that you have reference to? Just what do these people do?

MR. SCHILE: They did handle all the traffic, TWX traffic, liaison between the networks and clearances and so on. They handled all of the mechanics of the traffic and/or the final placement of the business on the card index. They made up the logs each day and the number of copies required to go all around. They did everything but make up the book.

They had complete logs, but the book is something more than a log. This then becomes another set of documents in a looseleaf file. This was done by a girl who worked with these two people in the traffic department, but comes out of programming, and in that department would be working with the continuity writers, jointly, in preparing the final books. One copy to engineering, one copy to production, or the announcer booth, rather, and one copy to the director. Two people then, one from traffic and one from continuity and programming, put this final book together.

But the two girls, one that is in charge of the traffic department and an assistant — (We recently lost one to a competitor and got a new one) — do all of this work. It's a full-time thing, I will grant you, but the fact which I pointed out yesterday, that we operate twelve hours a day with forty-eight people, obviously not many assistants have assistants.

It's a full-time job. It's pretty much the whole day, but I don't think it crowds them out of their fifteen-minute coffee breaks and I don't think they are particularly anxious to go elsewhere, because the girls get paid decently for the job they do.

As I said, you have to consider that it's more than just a

clerical job, you may be able to hire a pretty good secretary for \$65, \$68 or maybe \$58 a week, but you can't hire a good traffic girl on the same basis, because, comparatively, she must be brighter, she must have more resourcefulness and must be willing to turn out the day's work in the eight hours assigned to do it. From time to time we will have some overtime, Saturday morning, but as a rule these two girls are able to do it.

Q: Have you been able to prepare your log so there is a minimum of typing? Do you have a form for your time periods already inserted?

MR. SCHILE: The log form is a master stencil and certain parts of it is press preprinted. Then this is thrown into the electric typewriter, typed out with all of the cues and specs. During real busy periods, this may take six, seven and eight sheets. During the month of January, when business falls off, it may be a little thinner. In any event, this part of it is done ahead.

Obviously where you have a script for a given show, some of this can be prepared well in advance. Then, too, you will need to make Monday's log in advance.

Q: I would like to talk to Mr. Evans and ask him two questions. This morning I got the impression from Mr. Evans that he has what he calls producers of programs who have other responsibilities. I didn't recall you saying anything about directors. I am going to ask you just what does the producer do after the show has been prepared now we are on the air?

MR. EVANS: In our case the producer does nothing after the show has been prepared . . . except start working on his next show, we hope! We feel our local shows have relatively decent ratings only because we spend a lot of time, effort and money on them.

VOICE: The other question is sort of a glimpse at the future. Your operation is similar to mine and I am sure to others here, a lot of local programming and a lot of live commercials.

Are you anticipating the use of video tape in your setup and if so would you comment on it as to how you might use it?

MR. EVANS: Very definitely—but we feel it's too early to make plans.

Q: You are trying to get sponsors to use live commercials on WBAY rather than any other form?

MR. EVANS: Yes, we feel a live commercial in a live program offers the greatest potential impact. Incidentally, we're finding it takes a big healthy minute, at least, to do a potent selling job. Guess it takes big Agency know-how to sell effectively in 20-seconds.

Q: You believe in your live commercials more than you believe in film commercials?

MR. EVANS: Definitely. A film cannot deliver genuine realism — and realism alone guarantees maximum impact.

MR. HEINEMANN: We are making a concentrated effort on the directors position, too, and it has been a long hard pull, because there are lots of areas that have control over lots of functions of this television station. But we have established finally the understanding with everybody that no matter what happens on a show, commercial goes wrong scenery falls over, camera goes out or anything else happens, it's the director's fault. By making it the director's fault and he is responsible for explaining to us what happened, we then give one fellow the control on the show and we are reestablishing the position of a director who has been overridden for many years. It's been a long hard pull for us but we are finally winning and it's a wonderful position, because then you have one guy who answers all the questions and all the other reports are correlated and analyzed certainly. I realize that if the scenery falls over it's not his direct fault, but why wasn't he there and all. It helps a great deal in morale, I might add. After you get the point established, it's very difficult at first because of so many — you know, operations, says "that is our function." Sure, it's their function, but I hold the director totally responsible for every single second of rehearsal and the show, and this makes it very easy with the sales people and makes it very easy in our sales liaison with our clients when we goof and so on and so forth.

MR. SCHILE: I would like to make one comment on the effectiveness of film as against a live commercial, in a market such as yours, or in relationship to a market like New York. Obviously if you have a customer such as a department store or a regional food account, the commercial is going to change from day to day and it wouldn't be possible to do it on film.

Now, whether this commercial can be done effectively, I think, depends largely on the personality that is doing the job. I think too many times and too often (not because of the stations inadequacies in this respect, I think they do a fairly good job) the agencies in small to medium size markets haven't got the guts to ask for an order in most of the commercial copy they write.

I have gone into department stores where the advertising manager has said "it won't work for a department store." "There is no way you can prove it to me." You gentlemen have from

time to time, some of you have — those of you who have tight halos have lighter money belts.

But from time to time you have been proffered orders from mail-order companies, from the first we took some of these. Then we started to pay our bills and we don't accept them anymore. We take only one minute commercials. But let's admit these mail order people write sell into their copy.

When they get through, they ask for an order. I walked into Meier & Franks one day. They allowed me — fourteen of their top department heads who were sitting around a conference table. This is a big department store doing about 50 million dollars a year and they have some very brilliant heads in charge of these departments. I thought television might be able to do something for them. I went through the pitch of grinding vegetables all over the president's desk, squeezing orange juice into a glass, and when I got through, I said, "you probably think this is ridiculous, but I bought this gadget in your department store for \$2.98." I said, "how many do you sell annually?" Maybe a gross?

I said "we sold 17,000 of them in nine months, at \$3.98 on TV. One item only, that you handle in your department store, among one hundred thousand other items. And it must have been satisfactory because we can't drive the client off." You can't insult them to stay out of the station.

They do it for one reason, they pay \$185 for this late ten-minute pitch. They have cut it down to three and they still pay you the \$185 and if you cut it down to one they will still pay \$185 for one reason, they sell the vegetable slicers.

If you can do it with one single item, if a commercial can do that, it has the right to be there. The difference between a live commercial as against a film commercial is not whether it is or isn't film; it's how well it's done and how well the job of selling comes through.

MR. HEINEMANN: If I can add just one thing on that, we have also been analyzing that same thing. I am one of the people who believes in live programming. There are just a few of us left, I guess, and we have found that the talent got into a situation which they got into in radio, and that is the basis of the cue cards.

We have now stopped autocue completely on our station and use no autocue whatsoever. That is the thing that goes around when you look at it, and also we have stopped the use of the idiot card and that is the next move, to cut that out completely; so that the performers are having to memorize the commercials and deliver them with more authority and do a better job.

This is an evil that everyone has fallen into and now we are trying to correct it.

Q: I have a few questions now. Do you think — and I am not addressing this to anyone in particular — that sponsors are aware enough of just what a live commercial consists? All too often it seems that live commercials are just a matter of putting your talent in front of a camera and letting it go at that. It's up to him to sell it. He may have a remarkable demonstration to show, or any number of pictures but try to get it out of the sponsor. Of course, some of it is our own fault for not forcing him to do exactly what we think he ought to do. Some of it is his own fault, some pure laziness on his part or our part.

What is a live commercial? Does it consist of using a lot of slides, a lot of pictures, or making —

MR. SCHILE: A live commercial to me is an extension of the sales department of the particular sponsor for whom you are representing goods, extending right into the home.

Q: I want to come back to John's question about the food-grater. I didn't get the answer. Did you sell that department store?

MR. SCHILE: I suppose — Jack Meier of Meier and Frank, is also one of our owners, I don't know whether it was the pitch I made or what. But they are using a lot of television now. They are merchandising on television and they are selling. The only thing institutional we have out of Meier and Frank is the candy-cane at Christmas, sort of a poor man's circus boy, done with the cooperation of the Public Park Department. That and sort of a church thing on Christmas and Easter, strictly sucker list item, but other than that all of the television money is spent to do a job, and so is Safeway and so are the Allied Stores.

Q: This merchandising that the department stores do, do they send up a lot of furniture?

MR. SCHILE: The stuff comes in spurts.

Q: They put it up every day and take it away?

MR. SCHILE: Yes.

MR. HEINEMANN: Along those lines, we have been pioneering this window bit which was done as the result of a lot of surveys. You have a problem, you know, about what is commercial and what isn't within a five-minute show, and they made a very careful study which has proven to us that in newspaper advertising a full page of advertising was really an entertainment feature for many housewives and they get as much of a kick out of reading that just as they do a catalogue, as they do out of reading stories in a newspaper or hearing programs on a radio or television station.

As a result of that the program called "The Window" was developed. I had something to do with it in Chicago and New York, and it has worked very successfully. It's not a five-minute pitch for — but the girl goes through the department store each day, brings to the program items that she has found. We had to talk them into not mentioning the floor and the department number and how much each item cost, but it has worked very very well.

Goldblatts in Chicago bought it and when they buy something it really has to be right, and here in New York, another department store; and we are finally convincing ourselves and the department stores that there is a great deal to be had in these merchandising programs and we put them on the time of day when a woman would be available. Ours happened to be into the Home Show for five minutes.

New Orleans does it on the fashion idea and it works very well; but the general idea of convincing a department store is not exactly institutional advertising, because it's the products they carry in the store, but it also is very good program material at the right time of day.

Q: Have department stores been difficult throughout the entire country?

MR. HEINEMANN: They are. They seem to be the most difficult coast to coast to sell on the value of advertising, because they have been in the business so many years where they have gotten a direct response from an ad in the newspaper and they can't see that direct response from television. They say, "I can't pin it down to that, and I can't put so many units of sale to it."

Q: Usually their advertising manager is a print man, too.

MR. SCHILE: He is afraid that his little empire of thirty-five or forty people is going to crumble because he is going to need four people.

MR. HEINEMANN: A word of warning. You have to be certain he doesn't dump the advertising on you that he doesn't use in the newspapers. You have to be absolutely sure that you are the person who picks the things in the store that has to be done on the show. This was the first thing I ran into and I found I was selling all the dog items, and we should be selling the things advertised in the newspapers.

Q: On that window, do you come back with a definite — so you have covered these items — to get John's point, you do pin point.

MR. HEINEMANN: Yes. We usually tie each day's show to a central theme. If it's travel, you go to the store for all the travel things. There is one item there which may not be related

to travel at all, which is definitely the hard to sell pitch and definitely to the one minute allowed and that is where they do the \$1.98 pitch and that is done by the same performer.

Q: Another question along this line. Does this whole area not bring itself to that section of the code concerning shoppers services where the one-minute rule is obviated?

MR. HEINEMANN: I don't know how to answer that question, except that we had to analyze that ourselves and be sure that there wasn't a five-minute pitch as against a poor guy with about a one-minute later on in the day.

Q: I realize that, but I was just thinking of our own general thinking here, if you are a real strict code abider, there is an area under the heading "Shoppers Services" that gives you some leeway.

MR. HEINEMANN: Yes, we have apparently used that leeway.

Q: If I may take a further question to somebody talking about Teenage Party or Teenage Bandstand or something yesterday.

A: I was referring at the time to another station's program.

Q: I wanted to ask a question concerning this on a day-to-day — I understand whoever is doing it is doing it across the board; maybe several of us here are: I want someone to speak from experience in running through the summer. How do you maintain your continuity of kid performers?

A: We haven't had that experience.

INTERJECT: We program ours, September through May, Sam. It was a High School thing. Salute Bridgeport High School this week, Bellaire High School next week. Then came the end of school and we switched to what they called "Ogleby Park" which is a big recreational center just outside of Wheeling where they have a huge pine room which is used all summer long. Saturday nights for teenage dances on the up and up; I think the American Legion is behind it, you know, and the PTA is all there.

I was directing the show at the time. The salesman and myself went out every Saturday night for about a half-hour to Pine Room dance and selected what looked like wholesome kids who did some nice dancing and their attire was correct for television and we would invite them on next week's show. Of course, the kids, regardless of their High School affiliations, were thrilled to death being on television the next week.

During the summer we changed the complete set. The department store incidentally had the show and it was very modernistic, a long low type set. During the summer we duplicated the Pine Room dance hall where we went out to get these students and

we were very succesful. Of course, we had complete cooperation from the Park.

Q: What time?

A: Six to seven Saturday night.

Q: What about the scheduling Monday through Friday?

A: Somebody talked about that yesterday. George Koehler intimated it was on in the afternoon.

VOICE: Two-thirty to five in Philadelphia for a long time. We studied their setup very closely, because we were planning to do the same thing and couldn't find someone to pick up the tab. What they got into is all sorts of kids from all sorts of High Schools, and they had a great big grandstand or a bleacher on a very low budget show, two cameras, one stood in the middle of the floor and caught the kids performing off the bleachers. Then they backed up. The other took close-ups of their feet. Bob Horn being in Philadelphia had the opportunity to bring in the stars and the recording stars and he had interviews with them as a very small type teenage bar effect they had at one time. It was a very simple show and there were just pop records and kids dancing for hours on end.

We did the same thing on Saturday nights in fact and we used three members of the floor crew who became very sharp in pantomining. We called them the Innkeepers. It was during the rage of all the trios and everything. We had a girl who made a fortune. This girl became so good, that they made a fortune.

Q: It would go down in the summer.

A: Make sure they are couples and dressed properly.

Q: Do you have any union problems?

A: We don't. They will come flooding into the studios and try to get into the act. Make sure only those who are invited show up.

Q: We have considered extending our ticket policy on it, so that bonafide people can have a pair of tickets. We have the race problem involved, too, in Virginia. I guess you have it anywhere.

But a bonafide couple can come in on a ticket, but we considered putting on the back of the ticket a disclaimer waiver type of thing so that we have the right to exclude them, to refuse them entrance, all of these things for no cause and without recourse, and acceptance of the ticket accepts these rulings or conditions.

Does anybody have any experience with that sort of thing?

We do that in exactly that fashion.

Q: How does it work?

A: Fine. The matter of the teenage show is a big problem. It's

a large problem and yet the ratings don't really show across the country as much as they should.

Some of the problems seem to be that the broadcasters are failing to realize that the teenager himself really wants to be an adult and there has been some success. I have some myself — with programming an adult appeal show before the teenagers and eliminating the teenagers from the audience, you are participating as a dancer, because we found the only people watching were other teenagers and not the total family market. So the attempt now is to build teenage programs which have adult appeal and attract the teenager and raise the level.

The impression of the teenager is the dovetail haircut and long pants and ridiculous things they wear. In the studies we have made we find these exactly what they don't want to do, they are very reticent to change and slow to accept new ideas. If you can build a program which really says this is an adult program they will come to it faster than they will if it's just for them.

Also I have found that the most available time period during the winter months is the five to six period in the evening, where they are available because their family demands that they be home. In the studies we have made we have also found that the teenager will command a television set in a home where there are younger children, and the younger children will tolerate it because they want to be like the teenager. This market is still open and has a long way to go.

Q: I was about to ask whether there is any other kind of show in anybody else's mind for the teenager except one of these dance programs. That seems to be what everybody think of in terms of teenagers. There must be other programs.

MR. HEINEMANN: We are in a different stage right now for the different type of show, an adult appeal show which is not designed for High School or High School participation. It's designed for family participation.

MR. FAY: Mr. Chairman, you have made some studies on teenage operation here.

I wonder if you have been able to determine the relative value assuming you can get a good teenage audience. What's the relative value between a teenage audience, an adult audience, or an audience of teenagers who buy your western material? There must be a survey somewhere of the relative value of such an audience.

MR. HEINEMANN: I can only answer that by example. We built a show for the National Tea Food stores. They had a problem like Coca Cola had a problem. They recognized that

the younger members of the family needed to be trained, to put it bluntly, to shop at their stores. There is a great market, being only 18% of the kids go to college. The rest of them go to work and get married earlier, and they need to be trained in the right place to shop. So National Tea recognized this, asked us to build them a program which would do exactly that, so we built them a program with a popular disc jockey, a small orchestra and name performers each day, but never played it on the side of the teenager. We played it on the side of talking to the parents. For example, on New Year's Eve instead of telling the kids to drive carefully if they borrowed the old man's car, we told the old man to let them use the car after he had properly talked to them and that they know their responsibilities. It was his job to point it out, always acting on the adult appeal and letting the teenager go riding with it instead of reprimanding the teenager openly on the air.

The specific question you ask in relation to the younger child buying the cereals and the impact on the teenager; if the teenager does the shopping in the home, you will find that the than the recommendation by the pre-teenager. I put that very training from buying or selling of commercials is much higher poorly, but I am not an expert on this except by the seat of my pants.

MR. FAY: You say it has some potential if you capture that audience?

MR. HEINEMANN: Yes, I mentioned Coca Cola going across the country. They are doing it because they recognize their major competitor is getting that market and they will lose out as that teenager grows older, because they will continue to buy Pepsi Cola, whatever it might be.

MR. BRANDT: We just had some success with Best's Women's Apparel Store in Seattle where twice a year we are going in there and do a remote on Saturday morning at 10:00 o'clock, twice a year with a series of about four shows on consecutive Saturdays, a total of about eight shows a year. We go in there right into the store and do a remote, have a guy and gal who do a regular on our station. They act as the MC. It's primarily a teenage fashion show. They interview the kids and get a tremendous turnout. That particular department is on the fifth floor and each Saturday they pick a different high school, and that high school is honored with unusual tributes and what not. It's highly successful as far as Best's are concerned and they really sell a lot of stuff with this and are very happy with it. It's a spasmodic type of thing.

Q: Do you cover every high school in the city before you finish. In other words, in the eight shows are there eight high schools?

MR. BRANDT: Actually, eight more than take care of the schools right within the city limits.

Q: When you went through this experience, you covered what you thought was the basic high schools in there?

MR. BRANDT: Yes, they are the biggest schools.

VOICE: Do you think in a little larger area, particularly up there where we have a problem of different kinds of schools, if we had to go up to twenty-six, spring thirteen and fall thirteen, would you think that would be pressing the idea too hard?

MR. BRANDT: It depends how much money they are willing to spend. You automatically have everybody in that school watching. Kids from Fairfield High School are interested in seeing what the kids in Lincoln High School are doing.

VOICE: What interests me is you can do it in a short period of time.

SPEAKER: In the teens participation, in the schools participation in the fashion show, has this type of thing been done by the same department store or school through strictly their own end store and newspaper use of the same kind of notion before? For example, in Richmond today we have a series of Saturdays when high schools in the areas are hosting in the teen shops, the teen departments in the department stores and they take newspaper space on this and they do their own little business there. I am wondering whether you had the same experience of their doing it without TV before having —

MR. BRANDT: Yes, this is an activity that most of the larger apparel shops are doing all the time. As a matter of fact, I think most of them have a teenage director, someone who is in charge of nothing but teenagers. Before television was ever thought of they were going around to the schools, putting on these little fashion shows in the schools or having kids come in the stores. This wasn't a new idea, but an adaptation of an old idea and injecting it into television.

VOICE: Whatever it is, you made it glamorously exciting.

MR. BRANDT: It's not our idea, it's theirs. They came to us. We don't claim any credit for it. It has worked.

Q: Do you know the percentage of efficiency of it?

MR. BRANDT: They are very close-mouthed about actual figures as most local outfits are. I think you will all agree, they are perfectly willing to make general statements about being delighted with it and being the most successful teenage show.

Q: I have one further question on that. Do you have the

cooperation of the Board of Education and of the school principal?

MR. BRANDT: You don't do anything in the teenage field without, number one, the school administration, number two, the PTA groups. Other stations in town have had some sad experiences, mostly in radio, disc jockeys getting off base; but we don't move at all until we first check out those few sources.

Q: Do you find them willing and cooperative?

MR. BRANDT: Yes. There is no question about this, because it's a very high class operation, and there is no problem at all. Of course, the parents are anxious to get these kids dressed better, and so they are anxious to get as much fashion information crammed into them as they possibly can.

MR. HEINEMANN: Another subject, or are we on the same?

INTERJECT: I feel compelled to say — we made repeated overtures to the school board and the superintendent of schools to get permission and to get him to help us in originating and conceiving something for the kids and it wasn't at that time this dance party idea. We were going to him with an open mind.

They just didn't want to become involved. They just sort of told us they were overworked, so as time went by, we wanted to do something and went on our own. I don't know whether they liked it or not. I haven't heard any complaints.

MR. BRANDT: Coca Cola came to us. They were doing a show in San Francisco, the teenage dance party show, and we got all excited about it. As a matter of fact, we sent our program guy down to San Francisco. He lived there for two days just observing how it worked, and everything went along fine. We had a little trouble convincing the school people in the PTAs that this was the right thing. It was a little different than a fashion show. There was a dance involved. Some red flags went up and they were a little apprehensive and suspicious, and we cleared that.

MR. HEINEMANN: You have to change the distributor of Coca Cola to some other area or another wife.

INTERJECT: We have a fairly successful kid's program — I would like to talk this program idea — it's been very successful for us for about a year. We got a hold of the supervisor for the Public Schools and we had him on a quarter-hour show called "Chalk Talks." His show is designed primarily for the first and second grader and his show is divided into two parts. The first part, he takes the basic forms of drawing pictures, the cylinder, circle, what have you. From that he develops some very clever pictures. He tells the youngsters, you can do this. This is fine. Seven and eight year old youngsters can do it. Inadvert-

ently, he got started — the teachers of his art class start watching his show and without any to-do, without any fuss or anything at all, these teachers use this particular example for their classwork the next day.

The second part of his show he takes cartons — he is sponsored by a dairy and this was a natural — he takes cartons of the dairy, and makes little trains, carts, and what have you, and in the arts and crafts classes a few days later, you will find the kids copying what they have seen him do on the show. We run into no opposition as far as the school is concerned. There is no pitch that you have to use a carton or anything like that, but the sponsor is happy, the school is happy. It plays up the fact that the arts and crafts department of the local public school is doing a terrific job. It carries over into the summer in the playground. He goes out into the playground and in his own arts and crafts courses in the playground he used various cartons. It's something that has been proved very interesting. It has proved successful from a financial standpoint and it's one thing you will get very little criticism on it. It won't build terrific numbers for you but will keep you in the race.

MR. HEINEMANN: Any other new questions or ideas? Have you had enough or do you want to continue?

Q: I have one question for Mr. Knight. Have you traded for any film up there or do you find it successful or is the stigma lifted from those that traded for film in the very early days; feature film specifically. The C & C TV package is the one I mean.

MR. KNIGHT: WNAC-TV, doesn't trade for the C & C feature films for the simple reason that those who owned the films and who made the C & C trade deals purchased them from RKO and the rights were reserved for the RKO owned and operated stations, so we purchased the package; thus we didn't have to trade for the RKO films. Our ownership of the films is due of course to Tom O'Neil's foresight. As a matter of fact, most of the feature concepts today are traceable to Tom O'Neil's original thinking and of course, it was his moves with RKO that opened the vaults of the major studios.

Now, did you want to know if we have a policy on barter deals?

COMMENT: Yes, I want your opinion on this thing. Of course, this extends into the hour and half-hour.

MR. KNIGHT: I want to honestly try and answer your question, but if I go into too much detail stop me.

In regard to trade arrangements or anything else in station operation, I have been in both small markets and large markets, and I never felt that I should even at a session like this or at any time say there is any certain way to run a small station,

medium size station or major market station. Rather, each of us in our own areas has to balance out and weigh, which is the duty of management, all of the local conditions that apply in each market and make the decisions which best apply to our individual markets.

I do not criticize anyone who makes a trade deal today. However, as the fellows who have operated stations for any number of years know, we have all gone through these things and we did make one. I am one member of a three-man committee. I have one vote. The other two members of the committee each have a vote, Jim Pike, our film director and George Steffy, our Vice President in charge of operations. It takes the unanimous vote of all three to buy a film and one vote against it negates a deal.

We meet and act immediately upon the solicitation of an offer to us. Our committee did make a deal once to trade out some film. It was a fair and reasonable arrangement and happened some two years ago. We were satisfied with it.

However, we felt we made a mistake then, because we didn't want the business to disintergrate into a trading business. I felt we had made a mistake, because nothing's good for us if it isn't good for the industry, and I don't think it's good for the industry, that there are as many trading-out arrangements as there are now. I do not criticize anyone that is now trading out time for film, but I do mention for whatever it's worth that we have decided that we do not want to trade out any more of our time for film and have not done so for the last two years.

In essence, I think what I have just said is that we have gone through almost every area you can think of in trading. I think we talked with every company that has had every kind of a trade arrangement and it's our opinion that a trade arrangement is not in the best interest of the industry or of our station and we have not made one for two years nor will we in the immediate future unless there is some substantial change in our thinking.

INTERJECT: In the thinking of our station, and it also was brought out very vividly by Clair McCullough, who is, I think, one of the top men in our industry, and he said to be very jealous of your time, it's the only commodity you have to sell. Once you get in a trade deal you are losing some control over that time period. You are going to have a continual hassle over the type of commercials you are going to take, you are going to find your national man getting very unhappy, because what happens to his fifteen percent. You find you are making more enemies involved in a trade deal than you will find in any benefit.

**FORT WORTH
TV CLINIC**

**Hotel Texas
March 4 and 5
1957**

CLINIC CHAIRMEN

Alex Keese

Roy M. Flynn

Gene Cagle

George Cranston

AGENDA

MONDAY, MARCH 4, 1957

10:00 A.M.—CALL TO ORDER..... Glenn Dolberg, BMI
MORNING SESSION CHAIRMAN..... Alex Keese, Director,
WFAA-TV, Dallas
PROGRAM AND STATION PROMOTION... Edward Breen, President
& General Manager, KQTV, Ft. Dodge, Iowa
PROBLEMS OF COLOR TV.... Phil Wygant, TV Production Supervisor,
WBAP-TV, Ft. Worth
LOCAL NEWS, WEATHER, SPORTS & SPECIAL EVENTS... Frank
P. Fogarty, Vice President & General Manager, WOW-TV,
Omaha, Nebraska

12:30 P.M.—LUNCHEON

INTRODUCTION OF GUESTS

REMARKS..... Robert J. Burton, BMI

2:00 P.M.—AFTERNOON SESSION CHAIRMAN..... Gene Cagle,
President, KFJZ-TV, Ft. Worth

PITFALLS IN TV PRODUCTION..... Ben Slack, Assistant General
Manager, KTBC-TV, Austin

PROBLEMS OF OPERATION AND CONTROL OF TV TRAFFIC. James
J. Kilian, Program Manager, WAAM-TV, Baltimore, Maryland

OPEN FORUM (Clinic Bull Session)

TUESDAY, MARCH 5, 1957

10:00 A.M.—MORNING SESSION CHAIRMAN..... Roy M. Flynn,
General Manager, KRLD-TV, Dallas

FILM PROGRAMMING—ADVANTAGES AND PROBLEMS... Glover
DeLaney, Vice President & General Manager, WHEC-TV,
Rochester, New York

PUTTING THE “SERVE” IN PUBLIC SERVICE..... John Q. Quigley,
Operations Manager, KAKE-TV, Wichita, Kansas

LOW COST LOCAL TV PROGRAMMING..... Marshall Pengra,
General Manager, KLTV, Tyler

12:30 P.M.—LUNCHEON

INTRODUCTION OF GUESTS

2:00 P.M.—AFTERNOON SESSION CHAIRMAN.... George Cranston,
General Manager, WBAP-TV, Ft. Worth

OPEN FORUM (Clinic Bull Session) ·

PROGRAM AND STATION PROMOTION

By

EDWARD BREEN

President & General Manager, KQTV
Ft. Dodge, Iowa

KQTV is a small operation. It is UHF, Channel 21. Thanks to Bob Sarnoff, Harry Bannister, Tom Knode and some others, it is an NBC affiliate. By virtue of P.E.P. and NBC program service, we have 80% of the NBC programs available during the hours of our operation. Fort Dodge has a population of 27,000. We cover eleven counties and parts of seven others. Our conversion factor over the entire area is little over 60%. In our own county, it runs 88% according to the latest ARB. The area we serve is partially served by three or four VHF operations, all of whom claim to cover all of it. Actually the nearest one is 42 air miles away — but that one is also the oldest operation in Iowa and is owned by the State of Iowa, and at one time had all four networks. They were on the air for three years before we started.

I think you have guessed by this time that the home address of our station is Poverty Gulch. So the first rule in our operation when we consider promotion is this. Who do we sell it to and for how much? Our promotions are, without exception, of necessity self-liquidating. And at times we crowd public service into a self-liquidating promotion.

A recent example is Farm Day. The principal business of our area is farming. We dropped pro basketball that Saturday afternoon and did a series of film shows on Iowa farms, plus interviews with everyone from the National President of the National Farmers Organization, the state director of the Farmers Union, the county president of the Farm Bureau, the head of Federal Land Bank for our area, the president of a large farm management company, the county agent, the head of a firm of livestock brokers and the manager of the Hormel Packing Company. We also invited the manager of the largest REA in Iowa, the

The above talk was also delivered in San Francisco. Additional Questions & Answers pertaining to the talk will be found in the San Francisco section.

heads of four or five co-ops in feeds, grains, and oils. We sold enough in and around it on the strength of Farm Day to make it pay.

That's a recent public service that we considered also as a promotion.

Another promotion that we sold involved the vote on the corn referendum held in December. We got the state chairman of the ASC program, the state secretary of the Farm Bureau, the national president of the National Farmers Organization, the president of the Farmers Grain Dealers, the Farmers Union, the G.I. Farmers, and the president of the largest farm management company in this state. We sold three out of the seven shows we did. Vote on the question in our area was the heaviest percentage-wise in Iowa. We got letters from a number of farm organizations complimenting us on the programs. The vote on the plans in our area was the reverse of what it was elsewhere and was heavy enough to defeat the plan backed by Secretary Benson in Iowa.

We believe that television is the greatest of all media in the molding of public opinion. The man who was Congressman in our district until last November believes it too. We made a defeated candidate out of him. He was a Republican. He had been in office twelve years. He was 64 years old. He was a former state commander of the American Legion. His uncle of the same name had been U. S. Senator from Iowa and before that, Congressman from our district. The district had never been represented by a Democrat. A young Democrat, 32 years old, a minister from one of the less influential churches, ran against him and beat him. A great factor in the defeat, the former Congressman feels, is a program which we do once a week called "Turnabout." As its name implies, it is a program on which both sides are heard. "Turnable" is fair play. These two candidates each appeared three times on this program during the course of the campaign. The election was close. The young Democrat won. In the election contest which the loser stated, the Republican running for his seventh term says that we favored the winning candidate and that's the reason he was defeated. We deny this, but it's nice to know that a little-bitsy UHFer can command such respect.

This program "Turnabout" we consider a promotion. It is always controversial. Every major office-holder in Iowa has appeared on it; so have many of the state's leading citizens. They have discussed every question in which Iowans have a special interest — the liquor question, Alcoholics Anonymous, Are the Schools Teaching Johnny to read and write. We have dis-

cussed Russia, Iran, Germany, the state speed laws, the need for water rights legislation, and the farm program in all of its phases. Its statements have frequently made tomorrow's news. The last program before I left home presented the Lieutenant Governor, the president pro tem of the Senate and the chairman of the School Reorganization Committee. The program is sold. It always has been. It is a station promotion. If its present sponsor dropped it, it could be sold tomorrow. The sponsor sells steel buildings over ten counties. He had led the middle west in sales for his company for three years. He has been on television with us for three years.

We ended a promotion on Valentine's Day that we thought had a lot of appeal for women. We have a cooking show that we have a lot of faith in, but we give it gimmicks. We asked overweight women to write in late in December, overweight women who wanted to reduce. We picked two and started them in a contest agreeing to give the one who lost the most weight a dollar a pound for every pound lost. The loser got twenty-five cents a pound for every pound lost. They told about their diets and weighed in every week in front of the camera. The winner lost twenty-four pounds in about six weeks, the loser eighteen pounds. The winner gave her check and an equal amount to her own to the Red Cross.

The day that ended we started another little gimmick going on the same show. We offered a hundred dollars to the first person coming in with a parakeet that will say "KQTV, Channel 21." The catch is that the award goes down a dollar a day. The winner did win \$84.00. It only took her sixteen days to get her parakeet to say, "KQTV Channel 21."

Our good viewing area covers one hundred towns that have high schools. We sent letters a year ago to the presidents of all the senior classes, asking them to pick out the two best looking, most talented, most popular girls in the class. We told them that we were going to pick out the nicest girl in Northwest Iowa and name her Graduation Sweetheart. We got entries from thirty-eight schools last year. We got forty-five this year. We had the girls' pictures and their complete talent history. We presented each pair on a fifteen-minute program in Class "A" time, sold the program to a sponsor in the girls' home town. It was easy to sell. The girls came in; we talked to them, let them sing, recite, play the piano, whatever they could do. It made a good show. Local judges eliminated all but six. We sent their pictures to Snooky Lanson and he picked the winner. The prize—here's one thing we dreamed up that we thought was good. The winner got to take a chaperon and four of her

classmates on an all-expense paid Slumber Party Weekend at a lake resort. This year they are going to a very plush hotel in Chicago, the Sheraton Blackstone. We fly them both ways and they'll go by helicopter from Midway Airport to downtown Chicago. Some fun!!

Along the same line we run an amateur contest each year that is a little different. We call it "Pathway to Fame." We recruit about five top acts from fifteen towns in our area. They compete in a half-hour show on television. Voting is done in the home town in five stores, the stores of the sponsors of the program. In the final contest in which the fifteen winners from the fifteen towns compete against each other (that program runs an hour) ballots are again in all the stores. In order to have your ballot count, you must vote for three people. That's to prevent each town voting only for its own. The grand prize again is a trip for two.

One of the problems of a UHF station is to get people to convert. We got a hundred service dealers and the Chevrolet dealer and a radio-television distributor to sponsor a program that ran every day for seventy days. We gave away a Chevrolet car and seventy record players, one a day. People had to go into a serviceman's store, and sign an entry blank saying, "I have a television set which can or cannot get KQTV." We had sixty-thousand entries. I guess some of them must have had everyone in the family register.

We gave away another car, a Buick, on a bowling show. We bought this film "Championship Bowling." Each week to those who beat the champ, we gave a certificate. For those who were high, we had three prizes, a bowling ball, a pair of shoes, a bowling bag. The thirteen winners bowled at the end for the Buick. It was a good promotion for us. We made money on it.

These hundred small towns are our life blood. We have had most of their mayors on television on a program called "Mayor of the Town." We have also collected a lot of pictures from their Chambers of Commerce which we use on ID's in unsold time, and last year we started a deal where we go into a town that is having a celebration and sell a package which puts them on television on practically every live show we have. We give a lot and sell a lot. One town of 900 last year paid us \$1,200.00 for the week's promotion. We covered the town's history, its famous citizens, its schools, churches, clubs, its heroes in war, and its good neighbors in peace. We had the sewing circles in, the P.T.A., the D.A.R., the 4-H Club. It was a wonderful experience for us and I'm sure they enjoyed it.

Right now we are doing another show which we call "Calling

Ed Breen." I do it because I have become a more or less controversial figure in the area because of a daily column I do on radio, called "It Seems To Me." "Calling Ed Breen" furnishes an opportunity to the listeners to talk back. I start the discussion and then wait for the phone calls. They come in all right. We caught a sponsor the first night it was on. He called and said, "I'd like a piece of that show." It requires almost no equipment except a phone and a strong left arm. I'm on the phone for twenty-four or twenty-five minutes out of the half-hour. I stand at a sort of lectern on the front of which we have a three-minute clock. This one-armed clock is a device for limiting the calls. It is made out of a timer from a pin ball machine. We set it ahead of each call. When the three minutes are up, I say goodbye to my caller as gracefully as I can. It's fun and people love it.

The biggest single device we ever came upon for bringing in the mail is an idea caught from a guy named Francis Fitzgerald, Box 10063, Charlotte, North Carolina. If you want to use it, send him \$20.00. He'll give you the format. For free I'm going to tell you what we are doing with it. In twelve days we got in over 6,000 cards asking for these viewer licenses. The next day we started a town promotion that will net us \$3,000.00 for 150 20-second spots during the week of March 10th. The viewer licenses that we send out each carry a number. Here is one. We went to the merchants in our town and said, "Look, we have over 6,000 of these viewer licenses in the hands of people in the twelve counties comprising our trade territory. We are going to let you in on something. We are going to let you use our numbers in your stores. We'll supply two to a store. You hang these numbers on merchandise worth not less than \$25.00 and away we go. We'll tell our lucky viewers and they'll come trouping to your store. We'll give one of them, in addition, a trip to Chicago and we'll give the store manager whose store that treasure is found in, a full week's vacation in Minnesota for himself and his family at a very fancy fishing lodge — all expenses paid." The first afternoon out, we sold ten stores. Our goal is fifty. Here's a map showing where the cards came from.

All this is station promotion. What do we do for the promotions of programs? Well, we do somersaults occasionally. They don't cost anything and they keep you healthy. Sometime ago we were not getting "21" on our station. We thought we should, so we called NBC and said, "Look, unless you've got tired blood, anyone ought to know that '21' would just go extra fine on Channel 21." You know, someone liked that idea. We were

ordered for "21" and my friends, so were three other Channel 2's. You lucky guys.

"Wells Fargo" was due to come on NBC at 7:30 P.M. March 18th. That's my birthday. I said to an assistant, who is a smart young fellow on the telephone, "It wouldn't be right for me to ask NBC for that program for my birthday, but maybe you could." He got on the phone, and we got it. Now we have found an old Wells Fargo sign in our town. I have had a picture taken of it with one of our cowboy singers standing in front of it. We are doing an interview with an old Wells Fargo express agent and on March 18th, I'll receive a telegram from the star of the show and also a birthday cake with Wells Fargo's best wishes enscribed on the side. Everyone knows it's my birthday because for years we've tied it in with St. Patrick's Day, March 17th.

None of these things cost money. If they did, we couldn't do them. But they've made us friends and listeners. Some day we believe they'll make us money.

QUESTIONS AND ANSWERS

CHAIRMAN: Thanks Ed, for a very interesting and enlightening exposition of how to program and promote a television station. I am sure there are folks in the audience who would like to ask you some questions. I would like to know how big a staff you have up there to do all of this. It sounds to me like you must have a couple of hundred people.

A: We have seventeen, Alex.

CHAIRMAN: Will you come back and tell us how you do that with seventeen people? Anyone else have a question?

Q: So many of the things you do would seem to me to be making news — like that "Turnabout" show. Do you get reasonable response of press locally and in the area newspapers?

A: In the area newspapers, yes. That is, the state newspapers. In the local newspaper, none — because we don't own it.

Q: How do you get around the lottery angle on these numbered cards?

A: There is no lottery there; there is no consideration. They pay nothing for the card.

Q: Isn't it considered consideration when a person has to get in his car and go downtown? Isn't there a recent decision on that?

A: I think so. I think the F.C.C. has so ruled, but that case is still pending. Since then a decision of a Federal Court has voted that picking up a card is not consideration.

Q: How do you pick the numbers?

A: We just give them the number that's there when they write in. These are consecutive numbers.

Q: How do you pick the number that goes on the merchandise?

A: That is selected, really, by geographical consideration.

Q: Ed, we missed the first portion of your show and I imagine it was equally as interesting. Did you discuss news from any angle; or if you didn't, describe a little bit about your news operation.

A: Well, that's another thing that we don't do a lot of, but I think we do is well enough done to satisfy the sponsor, let me say that. Our present news operation is geared with our radio operation. We have twenty-six correspondents in the field. We have a couple of people who do nothing but handle news in radio and television. We do one newscast a day, at 10:00 o'clock at night and that runs twenty minutes. We recently changed the format of that completely. We have a man stand against a map which is as long as half of this table, and his weather is over here (indicating). He has a sort of a shelf over at this side that he can use for placing his news on. He walks back and forth a good deal and points out things on the map. He also uses a weather board very effectively. He uses three weather boards—one of them is a map of the United States, one is a map of the area and the other is a map of Iowa. They are all paper maps behind glass. We tried plastic but we don't like it at all. These slide like windows in a frame. You see one at a time and he will slide one and you see the next one, slide it and you see the next one. Then over here, into the thing they slide, there are eight paper tabs, like this, on which we put the present weather, the barometric readings, and so on.

Q: Do you use lots of pictures?

A: Yes, all our own, though. We once subscribed to one of the services. At the state the art was in then it was not very good. We kissed it goodbye. We use a lot of our own film, a lot of slides.

Q: On that "Calling Ed Breen" deal you were talking about, did I understand you to say that you were using "beeper" phones to air their conversations?

A: Yes.

Q: What time do you run "Calling Ed Breen"?

A: At 9:30, following "Robert Montgomery presents".

Q: This is a thirty-minute show?

A: It is a thirty-minute show.

Q: Give us a little idea of what kind of subject reaction you

get. I would assume there is quite a little carry-over on this, due to the fact that you are Master of Ceremonies on "Turnabout". There must be a lot of that that moves on over there with you. Would you give us some examples of some of your most unruly type calls?

A: I don't get any unruly type calls. I wish they were more unruly. In the first place, they probably think Breen is a tough customer anyway, why get too tough on this call. But we discuss things like — we had an awfully bad nursing home fire recently. I guess everybody in the United States has nursing homes. We had a fire up there where sixteen or eighteen people were killed. I had written on "It Seems To Me" about a similar sort of thing two or three nights before, and I started out and said, "Anybody interested in talking about nursing homes tonight?" I try not to inflict my opinion on people who are calling. I said, "Is anybody interested in talking about nursing homes?" Yeah, there were people who were interested. I finally talked to one woman about nursing homes — I would like to get her on the air for an interview. She drives a delivery truck, believe it or not. And she had that kind of a voice — a big, full fog-horn voice. She said she went to a nursing home where they had the front door locked from the outside. This, she thought, was a horrible thing. Suppose there was a fire there? Someone would have to run out the back door and come around and unlock that door from the front in order to get people out of there.

Q: Did she, in this particular case, happen to name the home?

A: No, she didn't. But it wouldn't have made any difference if she had; I think she could have proved the thing, anyway.

Q: Have you had any suits or anything?

A: I am just waiting for a lawsuit.

Q: How long has it been going?

A: It hasn't been going for very long, but I have been waiting for three years on "It Seems To Me", for a lawsuit and I haven't had one yet. I think that's a poor record, really.

Q: Have you ever received any "gag" calls?

A: No. Once in a while I get a funny call. The other night I said, "I wish I could have stayed home to see the rest of Robert Montgomery so I'd know if he got the girl." A woman called and said, "He got the girl, all right."

Q: What time do you run "Turnabout"?

A: "Turnabout" is at 7:30 on Friday evening — follows "Blondie."

Q: You were able to put these programs in "A" time. Do you think they will do as well, or any good at all, on a weekend, or anything like that, when you have network competition?

A: Yes. We are competing with networks. You will remember that at 7:30 I have CBS and ABC barreling in there.

Q: Do you get both male and female callers?

A: Yes, male and female.

Q: Have you had any special format on "Turnabout", or is it the ordinary garden variety of panel discussion?

A: Well, I guess it is pretty garden variety, except that we insist on a controversy. That is one thing that politicians were tough about — it wasn't easy to get them to come on this thing to begin with, because they didn't like to have somebody heckling them. During the campaign, in order to make the thing fair, when I had a Republican on, I would ask the Democratic State Central Committee to get me somebody to interrogate him. When I had a Democrat on, I would ask the Republican State Central Committee to get me somebody. They got me some good people.

Q: What do you do — have a man on and allow him to make a statement and then have people pitch questions at him?

A: Usually about a five-minute statement, and then we get right into the questioning.

Q: In other words, it's not a give-and-take, but rather one man's opinion and his point of view against another's?

A: To a degree, and sometimes when we are not political. For example, when we had this "Are the Schools Teaching Johnny to Read", we got a critic from the local area, we got a teacher from Iowa State Teachers' College and one from Drake, and also one of the local teachers. One of the local teachers was in agreement that our present system of teaching reading was poor. So, it was back and forth, and I was acting as moderator.

Q: Ed, have you taken any surveys on "Turnabout" and this other show, particularly, as to share of audiences you have?

A: Oh, I don't think "Turnabout" is ever going to break any records per share of audience, but it sells buildings for the sponsor. He has been at the top in eleven states for three years. He attributes it to television.

Q: I am still impressed with this seventeen man staff you have accomplishing all this. What hours do you program daily?

A: From 2:00 o'clock. I guess you weren't in here when I told that. From 2:00 o'clock in the afternoon until 10:30. We run a little longer on Saturdays and Sundays.

Q: Do you restrict your live programming to an eight-hour shift? I mean, do you program from the time you sign on until the time you sign off?

A: Yes. This is a one camera operation, by the way. Sometimes I wish it were a no camera operation.

PROBLEMS OF COLOR TV

By

PHIL WYGANT

TV Production Supervisor
WBAP-TV, Ft. Worth, Texas

MY TOPIC, "Problems of Color TV" presents a problem in itself. Naturally color TV creates problems for everyone involved — from the station owner on down to the floor man. There are different problems for management, engineering and production to solve and there is probably only one, that I'll discuss later, that is common to all departments. I, personally, am more concerned with production problems at WBAP-TV so the larger portion of this discussion will cover some of the operating problems.

So far, I've used the word "problem" numerous times and never once mentioned the word "solution". And besides that I'm not telling you anything new when I say that there are problems connected with color television, so let's consider some solutions. Naturally, the very first consideration will concern management, and that is "what will all this cost?" It would be a waste of your time here to list the prices of cameras, lights, projection equipment, and so on. There are price lists available that you can easily check. If live studio color is being considered, the question of one or two studio cameras quickly arises. Certainly a very satisfactory job can be done with one camera, particularly if it is on a dolly or equipped with a zoomar lens. Many stations are doing a fine job with only 1 color camera. The feeling at WBAP was that it was desirable to convert successful black and white programs to color in the same manner in which they were on the air, so two studio cameras were purchased. After the question of "how much" is settled, the next is "when". Speaking from a production department standpoint, it is highly desirable to start into color TV before the home receiver count gets too high. There are many surprises and many things to learn, so we feel that plenty of time should be allotted for experimentation. From a financial standpoint it may not be appropriate to start into live color until the set saturation rises. These factors you can weight for yourselves. Of course, there is the publicity and prestige value of being first in your area.

To mention now a few specific problems, let's move on to the Production Department, and talk about lighting first because it involves money. Most stations use between 100 and 200 foot candles of light for black and white. We believe that as a minimum for color 400 foot candles is necessary with 500 desirable. (Some stations are using less light, but I, personally, don't see how they can get by.) To provide 400 foot candles of light, anywhere from 3 to 4 times the number of light fixtures must be added to the studio ceiling. Stepping up the lamp wattage helps, but not too much. Lighting is extremely critical. You can often get by with small mistakes in black and white lighting, but not so with color. A light meter is essential. Because small intensity changes are important, you'll want more control equipment, such as dimmers, than for black and white. Don't sell lighting short. Many times it seems as if studio lighting is an afterthought. Good lighting is essential for color! It takes more than just a technical knowledge of light to come up with a good color picture — it takes a lighting man with imagination and an esthetic sense. Also don't overlook the power requirements for all these lights and the air conditioning to get rid of the heat. As for sets, more consideration has to be given color values and especially their rendition on black and white receivers. Therein lies one of the major problems in set design. A set may look fine in color, but lack the contrast for good black and white. The second major problem in set design is the effect of set colors on foreground subjects, whether they are products or people. The only solution to these problems is experimentation. Paint a set and look at it on the system. In the majority of the cases some revisions will be necessary. I wish it were possible to tell you that certain colors look good and certain others do not. It just is not possible, there are too many variations of any one color, such as hue, saturation, translucency, etc. I can mention some colors to be suspicious of: white, black, yellow and red (especially on sets). There are instances, however, when these colors can be used most successfully. The art department should not have any major problems with color, since most artists are accustomed to working in color. Once again experimentation will give the artist at least an idea of which colors to avoid. The rules of good taste especially apply to color art. You may be in for some surprises when you make slides of the art work and then see the slides on the system. Some colors change radically, due partly to the film characteristics and partly to the color projection equipment characteristics. Here again experimentation is the answer. Although we have made extensive tests and made every effort to put

the results down on paper, there are too many variables and it is too difficult to continue testing to find the exact cause of the discrepancy. The engineering department does not have too many new problems — only more of the same ones! We've found that most everyone, with practice, can line up a satisfactory color picture. The question arises: "How many additional people do you need on your staff for color?" Our answer is none — if some of the staff members can find some time to work in some added duties. We've found that with the enthusiasm for color TV, staff members have themselves found the additional time to take on the extra work.

Since we've mentioned "time," let's examine this problem a little more closely. And time is definitely a problem — perhaps one of the major problems. In fact, "time" is the one problem that concerns everyone. How much more time? It is hard to say exactly for every department. For the set designer, the commercial artist, the lighting man, about three times as long as for comparable black and white work. For the engineer, it takes about four times as long to prepare the cameras for the air. For the program director, twice as much consideration must be given program location, personnel available, etc.

I would like to get in a word about my favorite subject concerning color TV: "Panic." Starting out into the relatively unexplored regions of color TV is quite similar to the beginning days of black and white. You are perfectly aware how hectic the first days were. If you believe everything you read and hear about color TV, you soon come to the conclusion that color is a big black monster and something that shouldn't be touched with a ten foot pole. It just is not true! If your first attempt should be blue and turns out green, don't panic! Take time for consideration before jumping to conclusions. There are so many variables that any number of unsuspected things may be giving trouble. Our solution when something does turn out differently from the way it was planned, is to let it go until the next day and look at it again. Assuming of course that the black and white picture is satisfactory.

By now you're wondering what all this has to do with programming. I contend that the problems of all departments must be considered by the Program Director. A program in black and white today cannot go on the air tomorrow without adequate forewarning. The commercial artist will need time to prepare the art work and check it on the system to see if the desired results have been achieved. The set designer will want to select the proper colors and try them out. The chief engineer will need to schedule his men so that enough are on duty three hours

before the show goes on. Consideration will have to be given to the length of time following the preceding program to allow the lighting man to set up and check his lights. If there are any lighting effects the lighting man will need adequate on-camera rehearsal time. After making allowances for everyone's problems, there should be no reason why any program could not be presented — unless it be for economic reasons. Remember, it takes three times as many tube hours to put on a color program. Currently WBAP-TV is programming 7½ hours of live studio color each week. We have aired programs as long as 3¼ hours, and on occasions presented all of our programs for one day in color. All without too much difficulty.

In conclusion — there are many new small problems, but none that cannot be solved.

QUESTIONS AND ANSWERS

(Chairman): I wonder how many in the room are in color now, originating in color? How many of you are planning to go into color in the next year and a half? What questions can you ask Phil that will be helpful?

Q: You mentioned you were using 450 foot candles of light and some were using less than that. I presume that is incident light rather than reflective light?

A: That's correct.

Q: What lens stops are you using? I am curious about that because they have been giving us a pitch about less light than that.

A: Of course, as tubes get older they demand more light and you start opening up the iris. If I am not mistaken, we are operating about at f. 8.

Q: That doesn't give you much depth.

A: Not a great deal, but it's adequate.

Q: Secondly, you mentioned that dimming did not actually affect appreciable the Kelvin temperature. Is that correct? Or the Kelvin temperature doesn't affect the cameras so much?

A: Of course, we would never turn on all the lights and dim them to half intensity, and shoot it that way. We can operate nicely with 80% of the lights at full intensity and 20% down.

Q: You do find, though, that the Kelvin temperature does drop off with the dimming, which will eventually affect the camera. Do you drop off very rapidly?

A: The Kelvin temperature does affect the picture — about in proportion to the light intensity.

Q: These are a whole bunch of scattered questions. Have you

done any cross fading as far as dimmers are concerned, with color jells, and what has been your effect there?

A: Yes, we have, as long as the dim doesn't take too long, there is not too much trouble. Sometimes trouble shows up, but it only appears to the video engineer. Lighting with color jells is rough. When you have four hundred to five hundred foot candles of front light pouring in, you either have to get your subject a great distance away from your backgrounds or you have to pour a tremendous amount of colored light in to saturate. Of course, when you use jells you are knocking off a good per cent of your efficiency in a light anyway. I was talking to a fellow at NBC, and it seems they have come to the conclusion that it's a great deal cheaper to call in a crew of painters and paint a background blue than to try to do it with lighting.

Q: One other question, and that is make-up. How much and what kind?

A: Max Factor makes a color make-up that is very satisfactory. For black and white, we first used make-up on everybody that was on camera from two seconds on. Right now, with the set saturation as it is, we don't think it is too important to have everyone that appears for a short length of time made up. Admittedly, it does hurt the color picture somewhat.

Q: Some of us, when we get into this thing — I particularly — will have a labor problem. How much more money is it going to cost me? How soon do you bring in a crew?

A: Well, when we first started, we turned the cameras on three hours before the show went on. Now they are down to turning them on an hour and one-half before air times. Two men are working on them — that is, one man for each camera, taking the full hour to line them up.

Q: Do you need more rehearsal time?

A: It depends on the program. If you are doing a variety type program, with a lot of lighting effects, with special scenery that perhaps you haven't seen before on the system, you will need to look at them. If you are doing the type programs that use essentially the same scenery each day, or about the same place in the studio, as far as floor plans go, where you can set up the lights and leave them, then I don't see any need for rehearsal time.

Q: One other question. Do you advise the Zoomar? Or can you get away without it?

A: With cameras on dollies, a zoomar would not seem essential.

Q: Phil, how many color sets are there in your area?

A: Perhaps Miss McDonald can answer that question.

(Miss Margaret McDonald, WBAP-TV, Fort Worth): In the

Dallas and Fort Worth area, there are approximately one thousand sets at the present time.

Q: Do you find that your color people are doing any experimenting with vibrating colors, such as a bright red against a light blue will give you a certain depth contrast?

A: They don't seem to increase contrast. We have used some day-glow paint, even putting a yellow day-glow on a deep blue background. I don't think the result has too much more contrast than if a yellow water color paint was painted on the same background.

Q: Phil, this is over in another department at your place, but certainly you are advised on it. Are any of your original or local sponsors paying additional charges for color commercials and color programs yet?

A: As far as I know, they are not. I could be corrected on that.

(Mr. George Cranston, Manager, WBAP): No, there isn't — there are no additional charges at this time.

Q: Phil, what formula do your artists — both your commercial artists and your scenic artists — follow at the present time when they build a — let's say a flat? Do they have a master scale of colors that have been set to gray scale from which they work.

A: Somewhat. We have photographically copied a series of colors for the gray scale rendition. Basically, what we have come up with is a blue background we know is going to work. We've come up with a red, a dark blue, and a green, that we know would work for lettering. Now, if we are in a hurry, and there is not time to experiment, we know we can make an acceptable slide using these colors. If we have time, then we try something new.

Q: What kind of paints do you use?

A: Just the regular artist's gouache colors.

Q: Have these colors been correlated to Munsel scale at your place, or is that useful?

A: No, that's pretty difficult. The only time we have referred to the Munsel is when we painted a large cyc. Then we tried to match to the middle of the Munsel chart, at about number seven and a half, I think.

Q: Have you had any significant reaction, considering the small number of receiver sets in the area? Have you had any significant reaction to any kind of a color presentation, commercial-wise?

A: I don't know that we have had anything from the home viewers. We have had any number of agency men who have looked at their product and have jumped up and down with delight.

LOCAL NEWS, WEATHER, SPORTS AND SPECIAL EVENTS

By

FRANK P. FOGARTY

Vice President & General Manager, WOW-TV
Omaha, Nebraska

SUCCESSFUL television news begins with a management attitude. Some station managers hold that television news is dull, expensive, and unprofitable. As a result, they relegate it to fringe time and give it a meager budget.

At WOW-TV, however, we believe that television news is interesting, that it is important, that it builds audiences, that it develops loyalty to the station, that it sells merchandise and services for sponsors, and that it makes money for the station.

Television devours program material at a frightful rate. Today's comedian is tomorrow's has been. This week's situation comedy is on the re-run circuit tomorrow, in somebody's economy package.

But news is a bottomless source of program material. It happens all about us and every day. As in the Texas oil fields, every news gusher in operation seems to be matched by new discoveries, new reserves. And above all, your news is YOURS! No one can take it away from you.

This evaluation is not mere theory or personal judgment. The January 1957 Telepulse gives our 10 PM weather, news and sports show a rating of 30.8 in the first quarter hour, and 28.1 in the second quarter hour. Meanwhile, our competition, with a similar show, is also piling up rating points — enough so that we have a total tune-in of 56.7 and 51.7. This compares very favorably indeed with a tune-in ranging from 62 to 67 in the 9 to 10 PM hour, with entertainment type network shows. The audience composition is very significant, since it is almost entirely adult. On Monday evenings, at 10 PM for example, there are 199 viewers

The above talk was also delivered in Atlanta. Additional Questions & Answers pertaining to the talk will be found in that section.

per hundred homes, or two to the home. Of these, 87 are men, 88 women, 13 teen agers and 11 children.

Pulse's findings are backed up by ARB. The November 1956 ARB gave our 10 PM news a 29.8 and a total two-station tune-in of 49.7. Again, this compares favorably with mid-evening tune-ins for network programs.

It might be argued that we do so well in news because our competition is news, that an entertainment type of show would clobber us. Possibly, but I do not think so. In the Twin Cities, KSTP's ten o'clock news is far out ahead of the other three stations, each offering entertainment, including the MGM films. In Denver two stations program news at 10 o'clock and two offer feature films, again including the MGM films. The news shows are No. 1 and No. 2.

To be entirely candid, we are not as successful rating-wise in earlier newscasts. For example, our 5:30 PM local news and weather show settled for an 8 rating against "Mickey Mouse." Our 12 Noon half-hour strip, consisting of news, weather, farm reports, and women's chit-chat earned an average 9.8 rating. This is about the same as such daytime favorites as Godfrey and "Queen for a Day." For once, the rating services agree almost to the decimal point, as our ARB average rating for noon news was 10.1. Of great interest to advertisers is the fact that the ARB cumulative rating for the week is 18.7, third highest of any local daytime show.

With this rating history, it is only natural that our television news should be commercially successful. The 10 PM show has been a solid sell-out for many years, with a fine list of blue chip advertisers and a remarkable renewal record. The noon show is participating only and is nearly always sold out. The 5:30 PM news program is a spot carrier and does well, also commercially, even though not a rating getter.

Since viewers and advertisers have put their stamp of approval on our news, let's see how it is done, starting with the gathering process. We subscribe to the United Press and AP news services and to the United Press facsimile picture service. These are our pipelines to the world.

From our radio side we inherited a network of one hundred correspondents and stringers in key communities throughout our service area. Our news director gives them a handbook telling them how to write stories . . . how to illustrate them. Each month he sends them a bulletin with tips, leads, and citations. Many of our correspondents are skilled in the use of still cameras, and a few even use movie cameras. Others have made connections with local photographers. Each correspondent carries an iden-

tification card and displays our sticker on his windshield. We give our correspondents credit on the air for their more important stories and pictures. Here is a part of a letter we received just last week from our correspondent in the little town of Scribner, Nebraska:

"Just a line to let you know that I think Scribner can be listed at 100% for the WOW-TV 10 o'clock news. You used my name in the Dodge fire story, and all the people who talked to me the following day greeted me with "heard your name on TV."

Our compensation formula for correspondents starts with a basic fee, to which we add something for each newscast through which the story lives, something for still pictures, something more for motion pictures, and occasionally a bonus for outstanding correspondence or photography. It is possible for a correspondent to get a check for ten to twenty dollars for a single story under this plan. Obviously the cost of correspondents can be tailored to your budget. Bear in mind that the by-line on the air is almost as important as money.

While the UP, UP Fax, AP and the correspondents are pouring material into our newsroom by wire, mail and phone, we are hard at work on the local scene. Our set-up is a carryover from and refinement of our radio news department which once received the award of the National Association of Radio and Television News Directors. In 1952, we decided to integrate our radio and television newsgathering operations, starting with radio reporters and commercial photographers.

We have thirteen full time and two part-time people in our news and film departments. We have armed our reporters with standard four-by-five press cameras, and they have become proficient in the use of them. Several in fact do a thoroughly professional job with movie cameras. While we were training our reporters in photography, the process was working in reverse as we were teaching our photographers the rudiments of reporting and fact gathering. Thus, we are in such a position that we can send a reporter out alone, a photographer out alone, or the two together, depending on the nature, importance and requirements of the story. We no longer have room for specialists. We look for and get men (and women) who can write a story, shoot stills and film, do a sound-on-film interview, and work on the desk when necessary.

We have a camera for every job. We have Bolex and Bell and Howell 16 mm cameras, speed Graphics, a Polaroid Land camera, Eastman cine special 16 mm and an Auricon sound-on-film. We process our own film in a Houston developer.

In the way of mobile equipment — valuable both as working

tools and for promotion — we have a van-type remote unit, and a Newsmobile equipped with flood lights, generator, portable transmitter, two-way telephone and police radio equipment. We have another less elaborately equipped newsmobile plus our editor's car which has two-way communications. In addition, three other staff members have police radios in their cars.

Supplementing our sound-on-film recording equipment, we have three portable recorders which we frequently use for interviews behind silent film. This is sort of a poor man's sound-on-film, but we have found it effective and flexible.

Always available for reference is an extensive morgue of persons prominent in the news. This, while a constant chore, enables us to illustrate many late breaking stories. In addition to keeping the filing up-to-date, there always is the task of keeping up with the seasons. Our newsmen tell me they no sooner get all of the morgue subjects into summer clothes than they have to get them back into winter garb.

Now, how does our newsroom operate on a day-to-day basis . . . and how much time and effort go into the production of a prime newscast?

Our active coverage of Omaha begins at about 4 AM when a reporter visits the police station and checks the over-night emergency sources for news. He carries a camera with him — just in case anything is stirring pictorially at that early hour.

By 8:30 or 9 AM, our newsroom has a pretty fair idea of the "fixed" stories it must cover with stills or film. This is determined by a check of the previous day's news, by overnight developments, and by a day book. The news desk advises reporters or film staffers what is in the works.

The newsmen now take to the field on foot and in phone equipped cars and mobile units. Those on regular beats check in at frequent intervals.

When pictures are shot, they go directly to the film lab for processing. The story goes to the rewrite desk — along with picture and film information. A basic story is written — one copy for radio, the other for TV. And with the TV copy goes the picture information.

It is now about two and a half hours before air time. Onto the desk of the newscaster has poured a torrent of material, both words and pictures. His is the job of selection, editing, writing and blending the story with the picture. He prepares his newscast in a hybrid form . . . his script is much longer than headlines, much shorter than radio copy, because his delivery on the air is a cross between memory and ad lib. He must be — and is — a master of timing and an artist with climaxes. He must be

prepared to revise a newscast at one minute before air time, or even on the air, because of late breaking stories. About thirty minutes before air time, he gives his pictures a last-minute check and screening. Twenty minutes before air time he is on the set for a skeleton rehearsal. Then he is on the air for the nightly miracle — a rounded and polished newscast that starts and stops on the split second and for fifteen spellbound minutes keeps approximately two hundred thousand viewers glued to their screens.

On the production side, we believe in simplicity. Our news set is a reading desk in front of a map of the United States. Our theory is that nothing should distract the viewer from the news. We favor close, tight shots of the newscaster when he is on camera at all . . . as he is not, most of the time. We do not use production gimmicks for the sake of production. They must contribute to the story. Most of our still pictures are direct camera shots at two alternating tote boards, but we also use rear projection freely. Our camera moves smoothly from the newscaster, in tightly to an RP slide which dissolves before the viewer's eyes into film, silent or sound. We try to make good use of maps, charts and graphs.

Like a good cook, the TV newscaster must use the right proportions of local, regional, national and international news. Our rule of thumb calls for two-thirds of the time devoted to local and regional news, but there is nothing sacred about this. Neither do we have any fixed order for local, national and world news, and in fact we may mix up the three. There was a time when we had a fixed order, but we found that the practice invited tune-out. The viewer whose interest stopped with local news was disposed to switch dials under the old plan. Now he doesn't know what's coming next.

Also like a good cook, we try to use the right proportions of still pictures, silent film, sound-on-film, rear projection and beeper reports. My mention of still pictures may send shudders down the back of film-happy newsmen. We find however that some stories deserve only the still picture treatment, and that we can cover much more ground by using the stills where indicated. We may leave a still picture on for a little as six seconds or as much as fifteen. In one recent newscast we used 58 still pictures. You can readily imagine that we had a swift-moving newscast that night. A fairly typical newscast will include twenty to forty still pictures, two or three films and a sound-on-film sequence. We almost never have live interviews, as we find they are hard to control.

Through the years too we have eliminated our prejudice

against unillustrated stories. Certainly, we prefer pictures. But if there are no pictures available and the story is important, we put it in anyway. That makes television as complete and flexible as radio. We believe in fact that television can do everything in news that radio can. A useful device for late breaking stories is a telephone which we keep on the newscaster's desk for live beeper reports on last minute stories. Get the picture if you can, but don't kill the story because you don't have the picture. The story is more important than the picture, even in television.

In our weather segments, we use a professional meteorologist, skilled both in the collection and the interpretation of weather data. We have direct teletype circuits to the U. S. Weather Bureau. Our weatherman also makes regular personal visits to the bureau, and invariably makes a last minute check by telephone just before air time. In our judgment, the most important elements of weather data are temperature, precipitation, sky cover and winds. Humidity and barometer readings are secondary. Here again, we aim at simplicity in sets and techniques. We avoid displaying distracting material and do not show maps, charts or boards until needed. We do not go for glamor gals and gimmicks. We think people want weather information, in a clear, friendly and authoritative fashion.

Our area is agricultural, and so farm news is vital to us. When a big farm story is breaking, we often use it in our regular newscasts with sound-on-film interviews or reports made by one of our two farm directors. We give high priority to news in our farm programs. Through the years we have reduced emphasis on markets, believing that farmers don't market every day anyway, and hence are satisfied with trends. We play up personalities in our farm programs. Both of our farm directors are skilled in the use of all types of recording and photographic devices, and are therefore completely self-sufficient, except with respect to sound on film. They try to cover personally all the big farm meetings in the area, and frequently stockpile interviews and feature stories at these meetings. Almost always the big farm story of the day is weather, and we try to forecast for three to five days ahead.

In our sports segments we follow the same principles of news gathering, writing and production as in our general news, weather and farm. We do use more live interviews in our sports than in our general news. The sports show presents special problems because many games and contests may be still in progress or just finishing when 10:20 PM rolls around. For scores, we use a restaurant type menu board with changeable letters and figures

. . . a blue board with white letters. The names of the teams are already in place, and the scores can be inserted in split seconds as they come in. We cover all major sports in season, but stress college and high school athletics.

Let me offer a few concluding tips which we think have contributed to progress in our news:

First, the station should make it a practice to put important news bulletins on the air immediately. These bulletins can be the barest flashes, written in telegraphic style. They should refer forward to the next regular newscast. To implement this policy, the news director must be given wide discretion to put news flashes on the air immediately. Time does not usually permit going through channels. A word of caution, however. The news development must be really important. The old fable about crying "wolf, wolf!" applies here. The main objective is to create all day and every day tune-in, based on faith that your station will bring all important news developments to the audience first.

Second, go all out on the big stories. The TIME station in Salt Lake City, KTVT, had its mobile units on the Utah penitentiary grounds within a few hours of the recent riot, stayed on all night, fed the network, and perhaps contributed to the speedy termination of the incident by giving the convicts an electronic sounding board for their grievances. You can readily imagine that KTVT has built stature in its community.

When something big breaks in our area, the news director throws all available manpower and equipment into action without asking anyone's permission. That is how it must be if you wish to be the news leader in your community. For example, when a convalescent home fire took fifteen lives in our sister city of Council Bluffs, two photographers, two newsmen and two mobile units were enroute to the scene within minutes after the first alarm. Soon, three other off duty staffers reported voluntarily. On such stories trained manpower is important. You can't expect a busy photographer to count the bodies, talk with the eye witness and get the word story, too.

In this particular case, our film and word output were enough to give us outstanding coverage on our local newscasts, plus enough to feed the Douglas Edwards newscast, CBS Newsmag and seven other TV stations. Our coverage included everything from the actual fire fighting, both on the ground and in the air, to the recovery of bodies and moving sound-on interviews with eye witnesses. We believe that if a news staff performs notably on such a story, viewers will develop a respect for your station and a desire to watch your day-to-day efforts.

Another important point:

Do not permit your news programs to become vehicles for plugs and publicity. Perhaps I should say "newsless publicity." After all, some publicity is news and all releases should be screened for news content. Your own station publicity may assay high in news value . . . as witness the tremendous popularity of TV Guides and TV sections of metropolitan newspapers. By any sensible standard, one of the biggest news stories in Omaha this year was the premiere of the MGM movies on our station. Three rating services agreed that more than fifty per cent of our sets were tuned in at 11 PM for these movies. They were the universal topic of conversation over the next morning's coffee cups. That made them news, and we treated them as such. My final tip is this. Television news should make liberal use of feature stories and angles, as distinguished from hard news. When a blizzard or flood hits your town, that is hard news. But how did it affect the lives of your people? There you get into feature angles and pictures. It is relatively easy to cover the public acts of a government official, but what about the human interest angles in his private life? People are interested in people . . . their habits, their feelings, their hobbies, their idiosyncracies. No medium can report these things as effectively as the television camera accompanied by the human voice. It is in the feature field that television news faces one of its greatest opportunities and challenges.

As I look at television news day by day, I sometimes get the feeling that we do not progress. But when I look back five or six years, I am struck with the ineptness of our efforts in that pioneering era. We have come a long way. And yet, television news is still in its infancy. It has still to realize most of its potential. Already it is one of the greatest forces for public education and enlightenment. As such, it constitutes an awesome responsibility for us in management. Let me go back to my opening sentence: "successful television news begins with a management attitude."

QUESTIONS AND ANSWERS

CHAIRMAN: Who has questions they would like to ask Mr. Fogarty?

Q: First, let me editorialize by saying that I think that was a very fine speech. Budget-wise, how much of your program budget do you figure you allocate to news, and do you figure you are making any money on it?

A: I don't have specific figures. Actually, budget-wise, it is relatively a small percent of our budget. You must keep in mind, of course, that we have had an elaborate radio news set-up. Our practice is to charge two-thirds of the word services to radio; therefore, one-third to television. Of course, on the picture side, it is all charged to television. I am sorry I can't tell you the percentage of our budget, but I often think of it in these terms: If we were to take our 10:00 to 10:30 strip, and program it with syndicated half-hour shows we would be spending something like one hundred fifty to two hundred fifty dollars per half-hour for those shows in our market. We don't spend anything like that for television news. And, when we get through we have something that we own, and at a price of which we control.

As to the question about profit, the answer is yes — we do make money on TV news.

Q: I would also like to ask you for some more specific details on your rate formula for stringers.

A: For stories we pay fifty cents for the first newscast and 25 cents for each additional newscast through which the story lives. We pay \$3 for a still picture in its first newscast and one dollar for each newscast thereafter. Keep in mind that a correspondent may send in three stills, and for each of these he gets three dollars.

Q: How do you give credit on those stringer stories?

A: Simply by saying that "according to WOW-TV's correspondent in Scribner, Nebraska, Miss Mabel Jones."

Q: Do you have a standard format to introduce that?

A: We do not believe in standard formats for the same reason we believe in mixing up the order of stories. They get rigid. The newscaster just throws them in and integrates them smoothly.

Q: Do you go seven days a week with your 10:00 to 10:30?

A: We have a half hour strip Monday through Friday. We cut down to fifteen minutes on Saturday and Sunday nights.

Q: But you are live the entire week?

A: Oh yes, that's right. We believe that's important, by the way, because we don't think we get the listening habit, and viewing habit, unless we are live across the board.

Q: Did you delineate that 10:00 to 10:30 strip? Did you break that down into segments? What were the time segments on it?

A: The format calls for five minutes of weather, fifteen minutes of general news, seven minutes of sports, and a three minute commercials of course. We think the recap helps our ratings recap of the previous 27 minutes, all suitably interlarded with in the second quarter hour by picking up listeners who, for one reason or another, are not with us at 10 PM.

Q: What type of pics do you use — telops, film clips, eight-by-tens, or what? You mentioned using a lot of pics in your news.

A: We use film and eight-by-tens stills mostly direct camera shots at the tote boards.

Q: No telops?

A: No.

Q: What is your commercial formula?

A: The NARTB Code allotment, namely, three minutes per quarter hour.

Q: Are some news shows sponsored?

A: Yes, the weather show is sponsored across the board. We have one sponsor who buys the news three quarter hours a week, and four who buy a quarter hour each. This refers to the 10 PM news. The earlier shows are all participating.

Q: What type of breaks are you using in between?

A: We are using tens in between.

Q: Are you using national film syndication, I mean national news films?

A: Movies? We are not.

Q: Have you ever?

A: We did in the early days, and because it is so many years ago I don't think it would be fair for me to comment. We realize that movies are better than stills, but facsimile moves pictures while they are still news.

Q: May I expand on that? Our problem with that has been that our competition is using it and putting today's stories behind yesterday's film, which seems to be giving the allusion that they have film on national stuff immediately. Our problem is whether or not it is worth it, and you have answered that question.

About how many feet of film do you shoot a month—local film?

A: We shoot a lot of film — about 14,000 feet a month. And we throw away a lot, which brings up another point. We used

to have a feeling that because we shot the picture we had to use it. You don't do that with words—you edit, discard, and select. I think it is important that you be equally selective in the handling of your film.

Q: Do you have an extra charge, a production charge, over and above regular charges for news?

A: Yes, we do. We have an extra charge over and above the time charges, and where we sell it participating, we get a premium rate.

Q: But that is in addition to a regular production charge which you might charge for live cameras?

A: Yes, it is, but to be right honest with you, I don't think it is enough to cover the added cost of the service.

Q: One other question. You mentioned your noon time hour. What is in that, and you say it has been commercially successful?

A: Our noon show opens with fifteen minutes of news, followed by ten minutes of farm and weather and five minutes of "women's views". We use our three first string personalities at noon, and are usually sold out.

Q: Frank, do you use the same newscaster on all news?

A: No, we do not. We use two, sometimes three men.

Q: Frank, I would like to clarify a point and then ask a question. You mentioned that you had thirteen full-time people and two part-time—a total of fifteen. This is in radio and television, isn't it?

A: Yes—it includes both radio and television, both newsroom and film. It breaks down to about eight in the newsroom and five in the film department, and those in the film department do the commercial work as well.

Q: Who, then, merchandises the story for radio versus TV, or makes the decision—and how is it made—whether it goes on radio and not on TV, or vice versa, or on both? Do these people—in other words, they are reporting, getting their stories for both mediums?

A: That's right. Well, the routine is this. Of course, for radio the news script is prepared by the re-write man. As far as radio is concerned, the re-write man, backed up by the news director, makes that decision. Then the carbons go to the TV newscaster, and he is the editor in this instance. He discards, selects, abbreviates and everything else. We have the feeling that no one else can prepare a newscast as well as the man who delivers it. I mean, it is that much a part of him. So he makes the decision as relates to TV. By the way, I make none of them. About once a year they call me up and ask me about a story, and that's all. That's the way we want it, too.

PITFALLS IN TV PRODUCTION

By

BEN SLACK

Assistant General Manager
KTBC-TV, Austin, Texas

Now Commercial Manager, KGUN, Tucson, Ariz.

THE big problem is how to make TV pay off in our town — wherever it may be. The big pitfall is spending too much money, after we make a profit.

I know of one station spending \$2,400 annually for Snader telecriptions they never use except for trouble-fills about 120 minutes a year. That's paying \$1,200 an hour for programming. Their card rate is \$750 an hour. To me, that's a pitfall.

I've visited stations from Vancouver to Florida, and have one lasting impression to pass along to you who need new studios, more space, bigger crews. It occurs to me that the really efficient, money-making stations are those who are required to operate in make-shift, inefficient plants. There, you have to be imaginative and efficient, or you die.

Assuming that your rates are right — which is a problem for a separate clinic — these are the areas in which you can help solve management's problem: to make a profit, or stumble into the pitfall of spending too much money after it's made. These areas are in film and slides, display and scenery, direction and floor management, and lighting.

Let's take up lighting first.

If you need to know more about the principles of lighting, borrow the CBS film titled "Test #146, Lighting Guide Posts," with Carlton Winkler.

Remember that light comes from three directions: front, back, and side. Front light is "key" light, and equals 100% of your lighting strength. Back light is equally strong, sometimes even stronger. Side lights, also called fill or modelling light, represents about 60% of your lighting power.

Most TV cameras shoot on an F11 to an F16 setting. That gives a good depth of focus, but it's a high-priced way to shoot. More studio lights are necessary, using up to eight times the amount

The above talk was also delivered in Atlanta. Additional Questions & Answers pertaining to this talk will be found in the Atlanta section

of current required by low-key lighting. This also requires more cooling in the studio, and more man-hours to set lights.

Buy yourself an "incidence" light meter and try shooting on a 5-point-6 lens. This low-key lighting keeps your studio — and your performers — cooler, gives you more quality for less money, gives you a good focus on your object.

For back-lights, build your own "Poor-boys." Get a 300-watt standard display flood-lamp, mount it on a wooden circle that fits an 18-inch length of stovepipe, coat the interior with lamp-black. Anchor it to a batten, or use a C-clamp, and you're in business for \$4.28, instead of paying \$38 to \$40 apiece for standard equipment back-lights. Adjust them with an angle-iron screwed to a broom handle.

Put your Scoops on pantographs, and to eliminate sharp shadows, diffuse them with copper window-screen. One screen reduces intensity about 25 percent. For spotlights that cast boom-shadows, spend some of the bosses money on barn-doors.

Mount your major lights on traveller rails, slide them from one area to the next. Build your power outlets into the lighting grid, so you won't have to throw cables over the grid when moving lights. If you have an RVP, mount your Poor-boys permanently on the RVP batten, so you won't lose time adjusting them when you swing the RVP into position.

In a small studio, get rid of floor lights, they take up too much room. And don't use fluorescents, they give you no depth. Except to light your flipstand — they won't reflect a highlight, because they don't throw a highlight.

Try to motivate your lighting; it provides variety. If daytime, use lights from the side, as though from windows. If at night, use dark backgrounds and light floors, as though from overhead. For items with texture — clothing, or rugs — use side lights. For items that gleam — silver and copper — use flat front lighting. For glassware, light from below, if possible. For diamonds it took us three years to get away from a 8½-inch long lens. Instead, try focussing a 90 or 135 down to its minimum; don't use Infinity. Get as close as possible, use a single light, and for scintillation, rock the focus slightly.

In handling film, be sure you're shipping the most economical way. Insist that your film editor keep written records of his shipping — and receiving — costs.

Next, be sure he gives you a written run-down on the timing of each reel you handle. This is invaluable, because it helps you time the show if you know how much of the credits you can cut, and you can be reasonably sure he's checked the film to eliminate somebody else's commercials.

Insist that your slide-projectors — and your film projectors — operate on different film chains, so you can always prevue what's coming up. And, if one chain goes out, you can transfer film and slides to the other chain.

Use Academy leader, not blank leader. With a prevue system you can set up roll cues, and never get a number on the air. To avoid audio wow, roll the film with a minimum of #5 in the gate. Put your own cue-marks in some corner besides the upper right, or buy yourself a star, to avoid confusion.

For slides we use photo-sensitized glass, not film. Breakage is always a threat, but the clearer picture is worth it. We use 35mm negatives for fast, spot stuff, and a cardboard mount. To show, we reverse the film polarity.

We use the same type of uniform numbering-system for flips and slides. This makes continuity happy, and there's no reason why you shouldn't make continuity happy.

We try to stay under 5,000 slides on file; annually the file is culled, and the old index is filed with the old slides, for ready reference.

If you can make your own slides, by all means convert your flip-cards to slides wherever possible. They can be handled faster, easier, and besides they free a camera for other use.

Use film sparingly, make the photographers edit as they shoot.

We invested \$600 in a three-lens Cine K-100 camera, and \$138

For news, we'll shoot film, but usually we depend on lots of in a developer, and have gotten some pretty good prints. Usually we develop the negative print and reverse polarity, although there is some "reversal film" on the market that will save you steps and give you a positive print on the second run-through.

Unless you're really equipped to do so, don't get trapped into shooting filmed commercials. Everybody gets in the act, man-hours are lost, the result is poor. Farm out the work, add your 10 or 20 percent, and be sure you make a profit.

Polaroids, and pan a new picture every 5 to 7 seconds.

If nobody around your place can letter signs, buy some Art Type, available in all styles and sizes. Cut out the letters with a Sharp-edge, press on. The transparent mounting won't show, especially if you light with that fluorescent. Incidentally, wall-paper samples make a fine variety of backgrounds for lettered flipcards.

I'm awfully glad that masking tape was invented before television. Masking tape, Scotch tape, and no-seam paper are the three greatest boons in TV, and there's no point in dwelling on their multiple uses — you all know them.

The basic rule to remember in designing scenery is to keep

it simple. You can work your head off on a realistic set and not draw as much appreciation as one imaginative, stylized display-piece or prop that symbolizes the same scene.

However, try to use what natural scenery you have outside the studio by shooting through a window flat. Or, if you're downtown, as we are, you can do a 15-minute street scene with one camera and mood music. It nicely fills the Godfrey segment we weren't ordered for, and bed-ridden viewers write in, thanking us for taking them "downtown."

Besides covering flats with No-seam paper, or Monkey Ward sheeting that's cheaper than muslin, you might try a heavy, corrugated cardboard, costing \$2 for a 6 by 10 section. You can staple it on the flat, and sketch on it easier than on muslin or paper.

Incidentally, to tighten muslin flats that are loosening up, spray some water on them — not enough to make the paint run.

Anchor your neutral background flats against the wall, behind your drapes, hang posters or colorful cut-outs on 'em. A four-inch ring of masking tape will hold maps and posters on a flat, without injuring the surfaces. Use flats that open like doors to reveal a second set. On news and weather, for instance, just flop your hinged flat, and you have a weather board.

For news, you might put a scenic unit on rollers. The sides could fold up flush against the unit, and the reverse side could be used as a storage bin for flip cards and small items.

For maps and wallpaper, write Sherwin-Williams paint. For eight by twelve world map in color, write the Army Map Service, Corps of Engineers, Washington, D. C. For actual blow-ups of landscapes, suitable for picture windows, write Dupont paints.

An RVP can give you backgrounds that aren't necessarily landscapes. Use spotlight diffusers, or gobos, for light-and-shadow effects. Put pinholes in aluminum foil, for a starlight theatre effect. For some magnificent landscape slides, write Arizona Highways Magazine, Phoenix, Arizona. For man-and-wife commercials, try silhouetting them behind an RVP.

You can buy curtain tracks that curve around corners. You can buy hook & eye snaps that keep curtain edges closed. For puppets you can buy toy stuffed animals at Woolworth's, and un-stuff them.

For merchandise that appears like magic behind the announcer, put some pin-spots on him. On cue the floor-man switches on some spots pre-set on the washer, or the refrigerator.

If you have a lot of small items to display, or a big, bulky item, take a Polaroid or a glossy print of it, use a toothpick as

a pointer. They'll look life-size if you keep your hand out of the shot. Or, if pointing isn't necessary, make a 35 mm slide of the display. While your one camera is racking lenses, you can punch up the slide.

For vertical displays, use a peg-board. For more interesting backgrounds, put merchandise on split-bamboo mats. For groceries and plates of food, make them appear to be suspended in mid-air by placing them on a large sheet of poster-board, thumb-tacked at the front-edge, and curved up behind the display.

During a network, or a film stretch, pre-set as many displays as feasible on plywood boards, leave them in the hall, and move in as needed.

Build a rack for Polaroid pictures, for fast, accurate panning. The surface is Masonite, painted dull black and curved in an arc equal to the panning sweep of 135 lens. Build it to accommodate three rows, twelve pictures in a row, so your newsman can show plenty of stills. The pictures slide into metal grooves, top and bottom, and the sides of the pictures are trimmed of their white margin. Don't build a stand for this rack, just hang it anywhere on nails in the wall.

Build a shadow-box, for ghost-writing, supering of prices, or weather information. WOAI has very successfully mounted butcher-paper on a horizontal pane of glass, lighted from below. The camera shoots into a mirror, mounted at a 45-degree angle below the pane of glass. You have to have hoods around this device, but the effect is startling.

To dress your displays, borrow from a display shop, or art store: get vases, pedestals, an empty but ornate picture frame, the usual display props. For decoration, get this afternoon's unsold flowers from your florist. You'll get them free, if you give credit once a week.

And always remember what associated items can do for displayed merchandise. With man's item: a pipe, some coins, a key-ring. With woman's item: a compact, a comb, a flower. With children's item: a toy, a slate with the price of the item chalked on it. And with anything: mood music under your commercials.

The man-hours assigned to your floor crew can mean the difference between profit and loss, sometimes. Form a well-trained, dedicated hard core of capable full-timers, and supplement with part-time students who can work cheap, on split-shifts.

Be sure that your Traffic department makes up a daily book for the studio, including cue-cards. The floor man should check the log as soon as he comes in, each day, and compare the live

commercials listed with his daily book. Cameraman and crew men should read every live commercial as soon as they come to work. The director makes a floor plan for the crew, and on complex shows he makes a run-down sheet, showing the program's sequence of action, the participants and how many, the assignment of mikes, and the floor location.

Keep the clock and the studio monitor out of the performer's sight. A pre-show conference between director and floor-man can set up the back-timing, and the floor-man should give the time-cues, sparing the director the duty. A performer can't know what emergencies may have arisen, and the director can immediately condense or lengthen the program. If he's letting the performer watch the clock, then he has to get a written message to him, in order to change the timing. And don't burden your floor-man with time-cue cards. Let him use something he always has with him — his fingers.

On a complicated show, chalk the run-down sequence on a black poster-board, and hang it on the wall where performers can see it, off-camera.

On a deluxe show we use 2 cameramen, 2 boom-men, 1 prop-man, and a floor-manager. No cable-pullers. On an easy show we get along with one cameraman, period, who gives cues. If there's movement, the performer uses a chest mike, or if that's infeasible, you can pre-set two booms, let the announcer remain silent while he goes to another area. As long as there's some movement, it's not objectionable.

For a drum crawl, we recommend throwing away that thing you're using: it probably takes up too much space. Use your teleprompter, vertical or sideways, if you have one. If not, get a drum-crawl effect by merely tilting down vertically. Use your bulletin typewriter to print credits on endless paper from your news-room, hang the sheet on the wall somewhere.

As a matter of fact you can eliminate your teleprompter, too; buy a 150-watt Century spot, with a three-inch Fresnel lens, operated by a toggle switch on the camera. In front of this little spotlight, mount a 5 by 7 card-holder, with a hole in it for the light to come through. The floor man pulls the cue cards, which were written by your bulletin typewriter.

Don't flip your flip cards; they're liable to hang or stick. Pull them — or better yet, eliminate the need for two floor-men, by mounting your flips alternately on two big boards or wall areas, and let your cameramen move from one to the next.

Mount all your pictures and flips on a standard size card, for easy handling, and easy filing. Assign each account a basic number, then use secondary numbers. To get the Bank's flip

cards, look up his number on the end of your filing-bin. Say it's #63. All of his flips are numbered 63-1, 63-2, 63-3, and are filed accordingly. Be sure that Continuity has an index of these numbers, to include on the script.

If you *must* have a floor monitor, make additional use of it, by hanging a clock below it, and a flips-stand on top.

Use masking tape to pre-set floor markings. Chalk wears off, especially if rehearsal time and air time are several hours apart.

We use the director system; it has several advantages. It places responsibility for blame or credit, it divides assignments among the staff, it achieves a variety in production techniques, it establishes an authoritative chain of command. The director is usually more experienced. If you're using talent, let him explain his wishes; then have the director take over.

On ad lib commercials, insist on a fact sheet. The announcer can follow the facts in sequence; the director can write his shots opposite each fact, to coordinate ad lib with video.

Our directors do all their own routining. On the daily log they assign slides to drums, films to projectors, mikes to channels, lights to areas.

If he has trouble with long-winded sponsors making their own pitches, he starts the film under the pitch-man when it's time to. When the speaker is finished he fades in the film. We may miss a key part of the plot, and we hope we do, because eventually, that'll cure Mr. Long-Wind.

If our director has trouble on the line, he doesn't have to worry about an anguished announcer hurriedly trying to apologize for line-trouble — at least the boys at KONO don't. In their announce booth they have a 5 by 7 card-index file, with various kinds of trouble-apologies typed on red cards. Also in this index file are the current station promos, eliminating the need for Traffic to pull and file tons of promo copy daily. This material gives an announcer plenty to work with, when there's line trouble.

So we have TV's problems and pitfalls. The problem is how to show a profit for management. The pitfall is spending too much, after we make that profit. The influencing factor — the determining factor — in either situation is the human element.

The human factor can be put to work for you, or against you. You can train your people to believe that management has a right to realize a profit on its investment — and work eagerly toward that end — or through your own attitude you can encourage the reverse.

Most people want to learn. The question is: are you encouraging them to do so — and thereby profiting from the experience?

QUESTIONS AND ANSWERS

CHAIRMAN: Do you have any questions you would like to ask Ben about these pitfalls in TV production?

Q: Ben, on this file card that is used before promotionals and commercials, are these file cards cleared by the Promotion Department, or are they integrated into scripts?

A: First of all let me say, we don't have that system. We are going to, as soon as I get back to Austin, I hope. KONO has devised that system, and I asked the same question. The answer was that they have promos filed under "Mon." for Monday — for every show they have on the air for Monday that they wish to promo. This would be twelve or fifteen shows. The particular shows that they wish to promo are indicated on the log. Then if trouble arises, or if it is necessary to stretch another twenty seconds, not only is the log promo used, but the announcer has his choice of running any other promo that he wishes. In other words, some promos are logged; other promos used as fills are not logged, and it is up to the discretion of the announcer to pull one out of the right day and read it.

Q: Do you foresee any difficulty in going, on a break, from a commercial in a copy book to a file card and back to a copy book?

A: Of course, the big difficulty is what to use in the way of video while you are giving that promo, and generally they promo on the station ID. No, I don't think it involves much difficulty in going from book to card and back to book again; at least it shouldn't, if your booth man is reasonably skilled, or isn't near-sighted.

Q: Ben, I would like to ask how many live shows do you have stacked the way you are operating presently, back to back?

A: We start live at four in the afternoon, and run some days til 7 PM.

Q: Then you are straight through live, back to back?

A: No, not quite. But when we are not live, we use it for some rehearsal on production shows, and we need that fifteen minutes or half-hour of film or net through there to give us an opportunity to run through the commercial set for the next live show. Actually, our peak local productions are between four and seven in the afternoon and we usually get to work on

it about two o'clock in the afternoon. We have a sixty-minute show from four to five. We take a run-down on it and rehearse from two to four; then we go from that right into a thirty-minute kid show, and then sometimes we go into another live show, or we pick up "The Lone Ranger" on film.

Then we have various ladies', sport shows, fashion shows, news shows, weather shows and things of that sort from six to 6:30 and sometimes up to seven o'clock.

PROBLEMS OF OPERATION AND CONTROL OF TV TRAFFIC

By

JAMES J. KILIAN

Program Manager, WAAM-TV, Baltimore, Maryland

THE title "TV Traffic Control" might give you the impression that I am here to present a perfect system. If this is what you think, I must disappoint you, since I do not believe a perfect system exists. Actually, when I was asked to speak at these clinics it was suggested that I ask the question "Are you a slave to your traffic system?" You and I both know that the answer in a good many instances is an emphatic "yes."

In undertaking the job of changing WAAM's traffic department in order to make it function with a simple basic system which would reduce the possibility of errors to a minimum, I traveled to several different cities and studied approximately sixteen different methods. The only thing which I found to be consistent was that each method was different from the other. This leads me to the conclusion that in an industry which deals in hundreds of millions of dollars per year there exists a basic problem for which there is apparently no basic solution.

I fail to see why a basic system could not be worked out which could apply to all television stations and could be enlarged or reduced to meet the needs of the individual station.

This would accomplish many things for both the television station and the advertising agency because then everyone would know how everyone else operates. Among other proposed improvements, the possibility of a universal numbering system for copy, slides, films, etc. exists.

I have found that present systems are related to systems that were established for radio. All of you who have ever worked in radio, I am sure, at one time or another worked with some kind of cumbersome traffic board. The pitfalls became apparent on the big traffic board when the vari-colored slips of cardboard

The above talk was also delivered in Atlanta. Additional Questions & Answers pertaining to this talk will be found in the Atlanta section

fell to the floor and were swept up by the janitor during the night, or when the person responsible for the board forgot to insert one of the slips into its proper position. On the other hand if you used a "book" for traffic, the looseleaf was lost, or a page fell out, or somebody forgot to make a change.

Slight attention was given to the system itself when an error occurred, since the loss of revenue was comparatively small. However, in television traffic there are many more elements involved and, most important of all, the loss of revenue is far greater. What, then, should be done?

Perhaps what I have done in my case. You look over your own traffic system to find where the troubles lie. Then you start looking at other systems to see if you can utilize what others are doing. But, when you find sixteen different methods for doing the same thing in sixteen different television stations, there is cause for much thought and deliberation before changing your own system.

Therefore, let us examine what we are trying to accomplish. Basically, it is getting the program, commercial advertisement, promotion announcement or public service spot on a daily log (and ultimately on the air) *correctly* each and every time.

Most stations, I have found, operate with a minimum number of people to accomplish this, although it must be realized that the work of your national reps and of your local salesmen and of your Promotion Department and Public Service Department and Program Department all bottle-neck into what is basically traffic control.

Think of it: a man in California sells a spot announcement to an advertising agency for the 7:29:30 spot on your station Wednesday night. Money is spent in telephone calls, TWX's, typing of copy, making of film or slide, mailing to your station. The spot is given to the traffic manager who numbers same, files it, tabulates it, and puts it on the daily log. Then, at 7:29:30 on that Wednesday night, the spot is goofed! Why? Maybe the announcer forgot to check to see if he had the right copy or the traffic manager put the wrong number on the slide, or the film which the projectionist put on the machine was one minute in length instead of twenty seconds or any number of other causes. Therefore, all the previous work was in vain. Feverish energy is expended with offers of a makegood. Again it takes phone calls, TWX's, etc. and back come the words—**"CLIENT DOES NOT WISH A MAKEGOOD, PLEASE ISSUE CREDIT."**

You may think I have painted a rather black picture, but

this or something similar occurs every day throughout the United States.

The nemesis of every General Manager, Sales Manager and Program Manager is the daily failure sheet which is usually the first thing he faces each morning. If the sheet is clear he heaves a sigh of relief and the day's work starts on a good note. If there is writing on the paper, he looks feverishly for the word "MECHANICAL." If this word is not present, then the so-called fun begins.

If this or something similar is happening each morning in over four-hundred television stations in the country, a solution should be found as soon as possible.

What are our basic needs? A method which will insure a commercial order getting proper and simple treatment through the various steps leading to successful conclusion:

1. Its proper placement on the daily log
2. Proper numbering of copy, slides, film, etc.
3. The placing of the proper copy into the announcers' hands
4. The placing of the proper slides or films into the projection room
5. The dissemination of all necessary information to the director or technician and finally
6. The proper combination of efforts between the director, announcer and projectionist for the successful completion of these various steps.

It sounds relatively simple, but is it? Do these steps always take place within your organization? Have you ever examined your percentage of failures? Do you have the perfect system to accomplish all these steps? If you do, there is a ready market available to you in over four-hundred different television stations. In other words, we are looking for the best method for keeping an availability board, for numbering films, slides, copy. What is the best method of combining all of your operations into a system that *really*, and I mean *really*, works?

I have asked many questions in this talk and have given no answers, but let us now see if some of these queries can be answered.

I have come to the conclusion that some type of combined availability and traffic apparatus must be kept in the Traffic Department, readily accessible and understandable to all concerned. I feel this can be accomplished by a series of file drawers that cover every available time segment on your station. Each time segment would have its own slot that would carry a 5 by 8 inch card on which all the information concerning a spot or program could be listed, ie: what film goes on what day of the

month — what slide goes with what copy — the start date — the end date — the ad agency, etc.

The number of slots and drawers would, of course, depend on the length of your program day. A simple color code would enable anyone to determine what goes when, where and how.

From this rack of drawers a program and commercial sheet should be typed at least three days prior to the programmed day. This sheet could be a form which lists every available time segment. The commercial designations would be entered on the sheet first by the traffic manager. The sheet would then be sent to the Sales Service Department to be checked against their own availability sheet, and then move to the Promotion Department where they would fill in as many of the blanks as are allotted to them. It then would go to the Public Service Department where the remaining blanks are filled. The sheet is returned to the Traffic Department where last minute commercial changes are made. It is then given to the Operations Manager who makes up the basic program log for the day with all programs, commercials, promotion and public service announcements included. The basic log is given to the Traffic Manager who inserts on the log all the breakdown information which every commercial requires. Then, a final check by the Operations Manager for timing, etc. and the log is run off for general distribution.

In telling you of this method I may have made it sound complicated. I don't think it is. Actually, in practice, it puts the responsibility for each segment of the log in the hands of those persons or departments directly concerned with their particular part of the log and provides the P.D. with six check points along the way. I think this system will work for me. Perhaps it can work for you.

In summary, you have often heard the expression "all that traffic can bear." I say that *your* traffic department can bear only as much traffic as your basic system can handle.

QUESTIONS AND ANSWERS

Q: How long does this six-step process take?

A: The promotion department, if they have 90% of their available time slots, I would say it shouldn't take one girl any more than an hour to do her work. All she has to do is figure out where she wants her spot, where the Promotion Department wants their promos and they write them in. What is left goes to the Public Service Department and if they have ten announcements and they want to get four Red Cross, three cancer and two local things, it takes them that long to write them in. They don't write the break-down. I say that this thing — the way I have explained it to my own people — can be written, typed, sent upstairs to our Sales Service Department, to our Promotion Department and to our Public Service Department and it should be back down that same day — no later than four o'clock.

Q: What happens when you get to the final check of the so-called six steps, the thing has been mimeographed twenty-four hours before air time, and suddenly someone comes in and says he has a spot and he's got to get it on the air?

A: There are two ways you can do it. The old method, which we had, was that the Traffic Department grabbed a pencil and ran frantically out into the announcer's booth, the projection room, to the master control and made penciled changes.

Now we have a system this way. What you do is get yourself a nice brilliant piece of paper, titled, "Program or Announcement Change" — four copies are typed. One goes to the announcer, one to the master control, one to the projectionist and the other one kept by the traffic manager. It is up to the announcer, the director and the projectionist to make the changes on his log. In other words, if we have a change, for instance, here at 4:59:30 for American Brewery. We would type the actual breakdown of the change just as it should appear on the log.

Q: Is the projectionist the man responsible for deleting or adding to the make-up?

A: Yes, he is, except for an "in" to a commercial. We don't allow a projectionist to keep that stuff in the projection room. The traffic manager, when he takes back the slip of paper, would carry back with him the film, and the copy, and when he went

in to the announcer he would drop copy on there and would drop the film in the projection room.

Q: How many stations in your market?

A: Three in Baltimore — four in Washington.

Q: Assuming that one of your fellows runs in at 10:00 o'clock in the morning and says, "Here's \$150 for one of those available spots," do you say to him, "I'm sorry, it should have been in yesterday at 4:00 o'clock?"

A: Never. What we do is to write up the last minute change sheets and take them around to the various departments. If anybody runs in with money, everything stops until we get it.

Q: Jim, how many people do you have in your organization?

A: Three persons in Traffic, plus an Operations Manager.

Q: What's your definition of an Operations Manager?

A: Actually, I have an Assistant Program Manager who takes charge of the entire office. The Operations Manager is the guy who is directly connected, directly concerned with the log. That's his baby, so far as I am concerned.

Q: He is actually Traffic Manager?

A: No, the Traffic Manager handles commercials. All I want him to worry about is commercials. The two sit side by side — so that they can coordinate their activities, but the Operations Manager is the guy who figures out how much time a film should be cut to, he has the breakdown for the promotion announcements, he has the breakdown for the public service announcements. The Traffic Manager has the breakdown for all the commercial announcements.

Q: Do you have any definite way of knowing whether your traffic errors have been reduced to any degree?

A: Yes. The break check has done it for me. You can't control, of course, the mechanical failure.

Q: Would you elaborate on your break check method — what form and how it came about?

A: Well, it came about where two days in a row they ran a one-minute commercial film where a twenty-second commercial film was supposed to go. We were going into the networks and as a result they had to cut out of the commercial film, and we lost the spot. I tried to figure out a way to really check. Everybody tells you they checked. I said, "All right, here's what we'll do. Just as soon as you hit and get into the network, before anybody moves, the director pushes down his talk-back system to the announcer and to the projectionist and says, 'We will now check the next break. The next break coming up happens to be a twenty-second announcement by Peter Pan at 5:29:30. We are going to have Slide #2. On Projector #2 we are going to

have "Pan #1". What's on Slide #2 — let's see it. So it goes up on the monitor — all three take a look at it. The announcer checks his copy and says, "That's the right slide." The director looks at it and he says, "That's it." The director says "I have an announce on this commercial. Right?" "What announce have you got?" "I've got Pan #4." "All right, read it." He reads it over this talk-back system. The director says, "That's the same copy I have, so I guess we are all right here." "Next we've got a station break here, it's a polio thing, a film followed by a slide. There's a sound-on-film, is that right? "Right." This is followed by an announce, and what are we going to announce? We are going to announce a station identification ad a Polio #2. Everybody understand this? Okay, let's go through it once." So they go through it on the monitor. Then everyone writes down the time on their own log.

Q: May I assume that you use a master control system when your live show will be going on?

A: We do it both ways. Sometimes we don't and sometimes we do.

Q: Do you ever have any trouble after running your rehearsal on your slide, of your projectionist not running the slide back?

A: We had that happen once.

Q: At what point in this paper system is there some focal point at which your continuity, films, slides merge prior to the point you are on the air?

A: This merges at what I call my Operations Manager. We put out a book, actually, for copy. One for the director and one for the announcer. It is up to the Operations Manager to go right down the list. We have a slide tray, for instance. In this slide tray we put all the slides for the day. The commercial slides are pulled by the Assistant Traffic Manager.

Q: Your slides, then, are physically part of traffic?

A: Yes, very much so.

Q: And your film is physically a part of your film library?

A: No, the commercial films are a part of our traffic. The Traffic Manager handles everything commercial.

Q: Are your copy, continuity department and traffic department physically related?

A: Yes, I have them all lined up—operations, traffic, copy, etc., all the way down in a long row. I put them all in one big room.

Q: This is not a remote control thing, is it?

A: The liaison is, "Hey, Joe, what happened to the slide?" That sort of thing. We had it differently, and it brought up a problem. We had one department upstairs and that didn't work, because it meant a telephone call and then if somebody was

interrupted, it was not good. I found that the biggest trouble was that somebody didn't like somebody else, so they all had to get friendly. Once they got friendly then they worked pretty well together.

Q: The thing that I would suggest is that this thing has to work in the same place. But this, too, becomes a part of whether the system as a system is going to function or not.

Q: Back to the break check, if I may persist. I gather that you have some sort of form for the director, announcer and projectionist to initial at each break check?

A: They initial the log. Each one has a daily log and each one initials their own; puts down the time and initials their own break check. I don't care if they flip down the squawk box and say, "What time did you sign for that check? I signed at this time." That's all I need. If it's "Goofed", it means they lied.

Q: With this check system, I can understand how during a live show it is difficult for him to run off projectors or slides while he is operating two or three cameras, and maybe it is an ad lib show. It would even be difficult for him to talk through a break, perhaps with a fast show. If he checked it before he went into that show, have you run into pitfalls thus far, of checking too far in advance where he might have checked a break and had one of your red slips come in on a last-minute change or something like that and he checked one break and another break is coming up and everybody is thrown for a loss?

A: It only happened once. That was when he checked the wrong break.

Q: He goes into the projection room. Does he run this off on a viewer?

A: No, I don't have facilities for that. He just picks up the film and the slides and looks at them.

Q: Then it is up to Traffic or Sales Service to see that the code numbers are correct?

A: That's right. If you get the wrong film on the wrong reel, I don't know how you can do anything about that. With this check system we did catch that once.

Q: Maybe I was out when this was brought up. Don't you tie filmed spots to the beginning of a following film show?

A: Not if we can help it, we don't.

Q: In conjunction with his question, I would assume that all of your commercials are external? By that, they are not put into the — suppose you have a movie?

A: We have tried it both ways. We've taken and put up

a beautiful reel and even got the big reel so we could run a whole hour, but if the projector blows you're in trouble.

Q: Do you then have, suppose, fifteen minutes of one-minute commercials on a reel, or have you put your commercials on a one-minute reel?

A: About the only tying together we do would be two minute commercials with a leader in between.

Q: Out of one film show to another, do you have to change reels during the break?

A: Yes. If a guy is good he can take off a film and put another one on pretty rapidly.

Q: Jim, before you go home Friday night, do you have Saturday's, Sunday's and Monday's log complete and put to bed? And no changes are made?

A: If its for money, we'll change anytime!

FORT WORTH BULL SESSION

MONDAY, MARCH 4, 1957

Q: I would like to ask Frank Fogarty about editorializing and the success, if it satisfies him, received from the use of Auricon or sound-on-film for anything longer than just spot news?

A: Answering your first question, do we editorialize? No, we do not. Our owners have been considering it, but so far we have not done it.

As to the Auricon, we have a frequent use for it. Let's say that there is a dignitary, an ambassador, or a United States Senator in town. We'll go down and record him at the hotel. We bring that back and if it sounds good then we integrate it into the news. The Auricon takes two and a half minutes of sound-on-film, which is long for almost any interview on television, in my opinion.

Q: Do you get satisfactory operation from it?

A: The picture quality is good; the sound leaves something to be desired. While I am on my feet, I want to answer a question which was put to me this morning about the effect of news on ratings in the programs that follow. The question was apparently based on the common idea that "news sends them to bed." Our January Pulse gives us an average rating of 28.1 for 10 PM news, Monday through Friday. At ten thirty we go into a strip of syndicated shows and network delays, with an average rating of 24.3. On Saturday at 10:00 we get 29 for a quarter hour of news and "Mr. District Attorney," immediately following has 28. On Sunday night, a 34.5 rating for a quarter hour of news is followed by a 31 for our Million Dollar Movies. The moral, if any, is that the audience will stick around for the programs following the news if they are good enough.

Q: You are CBS, aren't you?

A: Yes.

Q: Well, have you experimented with or carried the CBS Hunting News Specials, or Contractors News?

A: No, we do not.

Q: You never have?

A: No.

Q: I would like to ask for an expression of opinion from various people who have had experience on this, about slotting a late evening news. We currently carry no late evening news. We are afraid to because, as Mr. Fogarty says, we think it is an invitation to shut the doors and go to bed. We have found that we can program network delays as late as 11:00 o'clock at night. Apparently, it is satisfactory to the network because they are dropping it in that space because we do not have a 10:00 o'clock news, or a 9:30 news, or a 10:30 news. Now is anybody here specifically programming late news and following it by network delays? If so, what kind of results are you getting? Can anyone here contribute to our problem, which needs a solution?

A: The situation you describe is not appropriate in our case; we do not follow with delays, but we are programming directly against syndicated film in that night spot, which might be a similar problem.

Q: What films are you running against?

A: It's a couple of film packages over there. I don't recall what they are. "Highway Patrol" is one we are against on Wednesday night. I don't recall the Thursday film, but we have the same situation on Friday. In the early week, public service is our competition.

VOICE: I can give you a little case history on that. In Amarillo we have CBS up there in our operation. Our 10:00 o'clock news at night, for a long time — in fact, in 1956 we ran ABC the day following. The ARB shows that you never regain on a network delay what you lost during the news. Am I giving you a clear answer?

A: I'm afraid you are.

CHAIRMAN: Who else has a question?

Q: Frank, if I recall correctly, you stated your 10:00 o'clock strip started with weather. Why do you put the weather ahead?

A: That question was put to me by several people during the lunch period, and I'll be darned if I can answer it. I suppose it is just habit — we started that way, it is that way, it's done fairly well, so why fool around with it. I must say this, that our news sponsor has pressured us for years to make it 10:00 to 10:15 news, but this thing is working out okay, so we leave it alone. That's the only answer I can give — we're in a rut, albeit a comfortable one.

Q: Well, I am a little embarrassed to ask this question, because it is completely off the subject from anything that was asked, but I was supposed to find out how common a practice is it to have a separate announcer for each brand in a field of products.

For example, you have about half a dozen real good feed accounts. How important is it to have one announcer for Staley, another for Purina, etc., if you have that big a staff?

A: I think the answer to that is if a man is on duty he does the job, but if they want a special announcer and want to pay an extra fee for it, they can have it.

Mr. Cranston has a little different operation than we do. We find it very successful and acceptable to, insofar as possible, assign different people for competitive accounts; however, in a market of our type, we try to locate a man, maybe in his own business, with a good voice and presentation and some potential and develop him, rather than cause controversy, because right at the moment we are pretty solid on various accounts. We can't have a member of our staff showing one loaf of bread in one half-hour show and in another half-hour showing another. We can't do it. I think maybe somewhere we could find potential and develop it to everyone's satisfaction.

VOICE: I have that problem now in one of the most competitive fields in the world right now — in automobiles. I have five performers, each one doing a strip with automobiles, and I have six accounts that want to come in. What do I do? Who do I move out?

Do any of you double on the announcer problem?

I have a thought which I would like to offer on that. Set it up this way. If a guy buys a program — if he buys an accumulation of more than three spots on different days — in other words, three days a week he is on for this particular product, he owns that announcer for that product.

What do you do if you have four automobile dealers and you have three announcers?

You have a problem.

Why couldn't you do it with lighting and a model? They talk about this 1960 style Plymouth. The announcer never appears on the camera.

Don't you think a voice is identified with the cars?

Well, it might be, but the voice only, we think, isn't quite as significant as sticking the guy on camera, and in a situation like this it might be that it will behoove you to give it a trial.

FILM PROGRAMMING— ADVANTAGES AND PROBLEMS

By

GLOVER DELANEY

Vice President & General Manager, WHEC-TV
Rochester, New York

JUST a few short years ago from newspapers, radio, billboards and yes, even from TV stations, a rallying war cry was shouted to the populace . . . "Movies are better than ever." At that time, Hollywood had been sitting back on its fat hunkers, putting out a mediocre product . . . double features were the order of the day . . . and the profits were being made from the sale of pop-corn. Movie business was bad and television was the most obvious and the most dramatic whipping boy. Yes, TV was killing the movie business. However, the motion picture business is not bereft of brains by a long shot . . . and a little soul-searching and objective viewing of the problem by the real industry brains gave Hollywood a clue to its real problems . . . the caliber of the pictures being offered to the public in the theatres. At the same time it was certainly aware that the new magic lantern in the living rooms of America was a firmly established competitor and would ever remain so. If you can't lick the competitor why not join it? . . . or even better, take it over if possible. You will recall at that time the feature movies that were available for TV use. Vintage 1930 with the exception of some British movies that were filmed in the rain, and almost needed American subtitles to translate the clipped British accent.

There were some horse operas which will never die and that was about it. Some of us older boys got quite a bang out of those movies, as it recalled some of those nights in the back row of the local Orpheum with long forgotten girl-friends. Little by little however, small packages of newer features came on the market to titillate the viewers . . . but I believe it wasn't

The above talk was also delivered in Atlanta. Additional Questions & Answers pertaining to this talk will be found in the Atlanta section.

until Tom O'Neil and Howard Hughes made their now famous deal in an airplane that a real leak began to show up in the celluloid curtain. Now most of the big movie producers are marketing some packages of their dusty vaults . . . and if we are going to be at all realistic we must admit that the feature that is so red hot today really is still a pretty ancient product. That each of the pictures released for sale to us has long-since established whether or not it was a good business investment or a failure financially. I'm sure that ten years ago, Hollywood never imagined even remotely, that such residual values as are being reaped today through TV, existed in the peacefully-resting cans of film in their vaults.

And yet today . . . movies are better than ever . . . and they are at their best in TV. Whether or not this is the peak, only time will tell. *Television Age* has a current article quoting the opinions of the sales managers of the different film firms. Each one projects a decade of continued motion picture popularity through TV. They grant that the metropolitan markets use up the product at a too-fast-for-comfort rate, but they see the one, two and three station markets as a long-term bonanza. And maybe they are right. But this TV is a fast-moving business . . . equipment . . . ideas . . . personalities . . . all are gobbled up at a tremendous rate of speed and obsolescence is a factor of greater import to TV than to most any business you can name outside of global warfare. I feel it behooves each of us particularly in the medium-sized markets to keep a careful eye on our inventory and a finger on the public pulse. Practically all the movies available to us today are 1948 and prior thereto. I don't want to make a feature deal that I can't use and pay for within the next two years. Furthermore I am not signing a contract with any of the sales offices of the big film companies that does not give me the right of first refusal for my market of another batch of their movies that may suddenly come on the market. Maybe I am not going to buy them . . . but I certainly want to be in a position to see if I can't work out a dicker to bring our station up-to-date if some of the early and middle 1950 films are available. I'm concerned about the price of film. I guess there is a formula in the mind of the seller but I'm not sure that it is sound or practical from the operators point of view. Our station has a base rate of \$750.00. Our late night hour rate is \$350.00. Right now I am willing to pay between four and five hundred a title for three plays for a good product. I hope that with time and dickering I can buy the better packages closer to \$400.00 per title.

Perhaps this is not the time to get editorial, but I am not

one of those who believes that we can continue to raise rates and jam in commercials indefinitely. Already there are storm warnings on the national level that TV costs must remain within some reasonable bounds. We *can* "kill the goose that laid the golden egg" and we *can* push the public apathy to a point where it can get active and boomerang on us. Where when and how to program features certainly depends on local conditions. Your network affiliation (or lack of it) your time zone . . . and your competition all has to be taken into account. My own belief is that the long pull will see the feature flower longest as a late evening program. There are many factors not the least of which is the adult nature of most good films. The plunging neck-line, the Legion of Decency, as well as local and regional prejudices will become increasingly important as features expand.

Look at Chicago and the Martin Luther episode. But in general, movies were made for calm, uninterrupted viewing in a theater . . . and it is certainly quite late in the evening when my home approaches any degree of calmness and lack of interruption. I'll admit right now that our competition is running an early afternoon feature (1:15 to 2:45) and clobbering the living daylight out of us. We are butchering some elderly "Richard Dix-Ricardo Cortez type movies" for a 9:00 to 10:00 AM showing but why they get a passable rating is beyond me. When you edit a 70 to 80 minute movie down to fifty-two minutes, even a good movie suffers. Before leaving the subject of features let me quote a bit of advice given me by an ex-feature salesman with plenty of theater experience. He urged me, when we first went on the air, not to program features from my office, "You're too much of a salon character," he said. "Let someone in your film department who spends more time in saloons do the programming. Remember, that every film made had a purpose behind it and sizeable amounts of Hollywood money went into the making of that picture. There is an audience for most every picture programmed in the right time." When tempted to exercise my authority in that department, I think back to this advice and keep "Hands Off."

Most all of you must have gotten into TV by the same route I did. Twenty-three years ago, I started as a radio announcer and in the ensuing years, worked in a half dozen stations in varying jobs in the northeastern part of the country. I well remember (and very nostalgically) the big local variety shows . . . a local name band . . . boy and girl vocalists . . . even alleged comics . . . but I don't know of many now in the medium-sized markets. So when "Variety" headlined a week or so ago that "Local TV Lives Out of a Can," it was claiming that in

the short period of six or seven years television had gone the full route that radio required twenty-five to arrive at. Is the round can of film playing the same role as the phonograph record? If you have unions in your station (and who hasn't?) the cost of even simple live programming must keep you awake nights. Today the syndicated half hour . . . that workhorse of TV . . . finds itself in a rather tight situation. A very small percentage of the good syndicated material has ever played our market . . . or has it done better in many of the one- and two-station cities. The sheer lack of good availabilities in prime time just precludes their sale. A new and good syndicated feature has been selling in Rochester from \$400.00 down to about \$250.00, 52 weeks firm with 13 repeats. Today, there is one half-hour availability in Class A time in the city. No sponsor has as yet had the courage to put a top half hour in there because it has kid program competition and the kids in Rochester have ruined the rosy dreams of many an account trying to reach adults in the 7:00 PM time slot.

I'm sure you have tried putting syndicated features back to back for late night programming. We did so, and with pretty fair success . . . financially, more than rating-wise. They are comfortable spot carriers for they have the built-in black leader. Yet to keep the viewer up later at night, it seems that they want a change from the same type of TV program formula available all evening. So this Fall we plan to expand our present five nights of features to seven nights across the board. I believe most any deal is possible today for the purchase of syndicated packages, in the tight markets like ours. We are currently being offered one series that, in the Telepulse ratings printed in "Sponsor" for February 23rd, rates first in one seven-station market, first in a four-station market, first in a three, and in a two-station market has the highest rating showing on the chart. The price is twenty-five dollars per run . . . two runs required.

Some time ago, I bought a package of syndicated shows, fairly large in number and, in so doing, established the maximum price that any film salesman asks for a package buy from us. The film salesman is a lonely soul. By the very nature of his work week. At the end of what must usually be a frustrating day in Rochester, he heads toward the town's favorite saloon and finds one or two of his likewise lonely competitors and there, with the soothing catalyst of strong waters, they usually pour out their souls to each other (or maybe it's done by the third degree method) but, in any event, the indignities of the day are shared. If you doubt this . . . make a buy and see how long the price

and terms are not known by every other salesman that calls on you.

We have a package of syndicated film currently under consideration. It involves 711 half hours, 39 quarter hours, and 191 cartoons. There is good and average material in the package with good variety — some of it brand new to the market, some shown by our opposition within the past three years. Maybe this is not a departure in pricing, but it's the first time I have heard of it. It's being offered to us for a 30-month period at a cost of \$100.00 per day for the three and a half days per week that we operate. We are offered unlimited use of the library over that period. If we buy this package, it will certainly take care of all of our needs for the 30 months involved. Lack of available time and heavy accent on the use of features has made it possible to make advantageous prices in this field.

One word about local news reels: Not knowing anything about the problem to start with, our channel jointly entered this field shortly after going on the air. We felt that local film clips would greatly liven our newscasts. It has been simply done with voice-over silent film and the amount of film dictated by the actual importance of local events, both scheduled and non-scheduled. It has caused a lot of comment and has forced our competition to revise its long-standing approach to news, and the cost is about \$20.00 per newscast, including manpower and fabrication. We think it adds immeasurably to our news, even though on some shows there is only a minute or two of film. With a radio-equipped station wagon, our chief photographer is usually at the scene of an accident or fire as soon as the police. These officials, not minding a little publicity, have even been known to drag their feet a little until our camera man gets there.

A continuing problem to us has always been doing worthwhile serious TV efforts of an educational and public service type that offers more than mere lip service for license renewal time. There are many sources: the material from the Educational TV Center at Ann Arbor, Michigan has been a real supplementary help. We started with their series on the problems of the teen ager . . . programmed it once weekly at one to one thirty in the afternoon . . . and found that the mail and telephone response was of such volume and sound caliber that last summer we re-ran the entire series from seven to seven thirty in the evening. This Spring we are starting their series on marriage . . . I believe it is called something like *The Marriage Manual* . . . on Sunday afternoon at five. This series is frankly and realistically done. I think we shall get good comment from it. While

I am not in any way advocating the cessation of live local effort, I believe that making good film of this nature of part of our overall job, that more time and effort can be spent on improving the quality and content of our live programming.

These films incidentally have cost us ten dollars plus express charges. I'm sure we could have spent hundreds of dollars per program trying to do the same job locally, and would not have been able to approach the quality and authenticity of these films. In Rochester we have the Eastman School of Music. Dr. Howard Hanson, its head, and selected members of symphony orchestra and teaching staff have recently done a musical appreciation series for distribution through this same group at Ann Arbor. There are thirteen in the series which was underwritten by the Ford Foundation. If we had tried to do this same series live locally, it would have been a most costly effort. When we present this program to the home folks in Rochester this coming Fall, I will feel that no apology is necessary that the programs are on film . . . nor will I feel that any of the value or public service is lessened on whit.

Anyone operating a television station today must be impressed with the great influence he has had placed in his hands. When you think about it, it is awesome in the real and true sense of the word. Thus, I am sure that you all share my deep conviction that serious programming is a real part of our obligation and can't be given any once over lightly treatment. Our obligation goes far deeper than merely being able to break down our programming to satisfy the outmoded classifications that the FCC license renewal forms contain today. Film from many sources now available, and what will come in the future can well augment and strengthen our best local live efforts. It will help us to do not only what we freely accept as our responsibility as a licensee . . . but it will enable us better to give the lie to the professional critic, and the would-be egghead that continually carps at commercial TV. There should be no stigma when the recorded commercial and sustaining percentages look high, provided the content is of quality.

I am fearful that a good deal of this talk may be too elementary for many of the experienced operators here today. I am hopeful, however, that to the newer stations and the upcoming ones that it has had some thought-provoking points. May I, in closing, summarize just a few thoughts . . .

1. Charge film costs off over three runs and avoid long-term contracts because this is a fast-moving business and who knows what may be a big draw two years from now?

2. The asking price for any film, feature or syndicated, can be lowered. You would cause a heart attack to a film salesman by accepting the price he starts with. Like they used to say about an old friend of mine in radio business (now gone to his reward) "He hates to make a deal on the rate card . . . it takes all the fun out of it."
3. Determine a fair and honest price for film on your station and let the quote get around as to your price range. The clanish film salesmen will spread the word.
4. If you want leveled-off operating costs, arrange payments on a monthly basis over the life of the contract. Extensions usually can be worked out if more time is needed.
5. There is nothing wrong with re-runs of good film product.
6. Viewers do not know MGM from Gaumont-British, viewers choose by star name and story line. Your promotion should sell which of these two is better.

And last, good film programming will kill the competitive and best live programming in most instances. When we came on the air, making Rochester a two-channel market, our competition was running eight or nine live "entertainment type" programs. Today, they are one of the largest users of film in New York State.

I realize I have only scratched the surface of the general subject of film in television. The 15-minute program . . . daytime stripping idea . . . live wrap-arounds . . . news film . . . stills . . . and a myriad of other uses. I'm sure that the experience of the panelists here, plus that of all of you in attendance can be mutually helpful if shared . . . and that certainly is the purpose of these BMI clinics. So if anyone will start the ball rolling with a question or two, I'm sure that I, for one, can learn a lot. who wants to start?

QUESTIONS AND ANSWERS

Q: You mentioned a figure of \$375 for a general first run. Do you have any kind of a formula from which you will go to that of buying on a strip basis?

A: A situation has developed in our market, perhaps a little bit different from yours. Unfortunately, the film salesmen, over the last five years, have had more to do with the program direction of our station than I think is right. Everybody knows what time periods are available. All the film salesmen in town are trying to sell 10:30 on Saturday night with their product. They go to the agency and they go to the client and they get a deal wrapped up, *if* they can get the time. A fellow comes in with "Dr. Hudson's Secret Journal" where you would rather have "Badge 714", but it's a good account and they're good people, and it's 52 weeks' time and you know if the salesman has them in there on a 52-week contract you haven't got any worries for the next 52 weeks. That has been the development. Now we have reached the saturation point, where it is back in our own hands. I would say that no more than 50% of our rate should be expended for the white space. It is probably unfair to the film people.

Q: If it is then a property you really want, you will go \$375 — no higher. What is your dickering point?

A: \$375 is the top. The best dickering point we've got is the scarcity of time periods.

Q: The scarcity of time leads you to offer it as what price?

A: I don't think now — not for let's say Annapolis or West Point, some of these brand new ones — we could get away with it. But I think we could buy some syndicated ½ hours for \$100. But the big thing is, is there a place to program it?

Q: Actually, then, you like to buy a property at about 15% of your hourly rate?

A: I would be willing to go as high as 50%, but I don't think you can pay 200%.

Q: Have you had any of these outfits come up to you with this so called "trade off" deal?

A: I must admit that we've been tempted, and bought, or had a reciprocal arrangement of that kind and I personally have found them not to my liking. But I don't think we should

be any criterion. They work very successfully for a lot of fellows who have done very well in this business.

Q: Would you care to comment on — and I don't see any reason why we can't name names — these M-G-M, R-K-O deals? Have you been offered the R-K-O deal?

A: Yes. We just can't see any way we can fit it in the spots comfortably during the season.

Q: I was wondering just how many spots C&C wanted. I know in my own market they want 47 spots a week in Double A time.

A: I think we had "run of schedule"; a certain number prescribed in A time, but I think it was in the neighborhood of 9 or 10 a day for the deal.

Q: That was five years?

A: That was five years, renewable for five. Yes.

Q: You are running seven late movies a week?

A: We are running five now. We will be running seven this fall, because I am just convinced that it is psychologically correct. In order to keep people up in a city of Rochester's size after 11:30, you can't give them more of the same that they've had all evening. I think the psychology of a movie of an hour and ten, fifteen or twenty minutes' duration may keep people up, but another half-hour won't — we've used these syndicated features of the who-dunit and action type, back to back. It has been successful financially, but not too good rating-wise.

Q: There is another thing I would like to ask about. We were just ordered for a series by a company buying 64 markets. They bought us one week and then we were supposed to sell the film the next week; however, my Sales Manager got out of that unhappy predicament by giving them one spot in the next week if we get to sell the next two. What experience have you, or the rest of you had, or have you had any experience of that kind?

A: The other half of our channel has gone into that NTA deal where I think one-third of the movie is sold, pre-sold when it comes in. As a part of the deal you have two-thirds of the movie to sell. He is using it on Sunday afternoon, a top calibre film. He has been bucking in there the Million Dollar Movie and this upgrades him to where he is competitive with that. It seems that he is happy about it.

The most successful effort in Rochester has been the double feature Sunday afternoon. We have made more money out of that, and had more audience, than any other movie programming.

Q: Would you elaborate some more on that share time operation, please?

A: Yes, I'll try to summarize it very quickly. Rochester was very low in the processing line when the freeze was lifted. In fact, Channel 3 in Hartford was granted only last week, and Rochester was below Hartford. My company, newspaper owned, with ample financial resources, knew that we were an "odds on" favorite not to get the grant, but we could have stayed with a hearing for a long time financially. The other people were a young veterans' organization — 125 veterans of World War I (and I guess they had a couple of veterans of World War II in there) and they weren't prepared for a long, costly drawn-out hearing. So we finally joined forces and discussed the possibility of shared time, following the Salinas-Monterey decision, which was the real precursor in share-time. We don't carry any beer. We are almost as hypocritical as Texas about liquor. We drink it and buy it, but we don't advertise it in the newspapers or on the radio. At that time CBS had the Pabst fights on Wednesday nights, and the Schlitz Playhouse was on Friday nights, so it looked like our associates had to take Friday night and Wednesday night. Monday, Wednesday and Friday go together, so we took Tuesday, Thursday and Saturday and reversed the daytime. We have a common transmitter, it's owned jointly by us — the housing and the whole business. We have separate studios, separate staffs, are particularly separate in our sales effort, and yet we have to be cooperative and we don't try to merchandise or sell call letters; we have to sell just Channel 10. The viewers don't know it. If a technical failure occurs during the other side's time, we get the phone calls just as much as they do. People don't know whether it is WHEC or WVET-TV that is on the air, and care less. It's Channel 10. We do our promotion jointly, and our advertising, and merely have a slug in the ad saying, "operated share-time with WHEC and WBET-TV. Since neither one of us desires to become "a great man" in the industry, and doesn't want to publicize himself in the advertising, it works. I think one of the big problems of share-time would be (and I am sure you all know of outstanding instances in the country of those that have gone by the board) where rugged individualists were at the head of a share-time operation and their call letters and their own pride was such that they, I think, killed what could have been a successful effort.

We are both very happy with the situation. We each have our radio stations, we meet on television and we go our separate ways on radio. It has been a lot of fun, though for a while I thought it was basic training for the Diplomatic Corps, but we have reached the point where the problems are cleared up.

Q: You mentioned that you are sold out Friday night. I assume that you mean sold out to what the traffic will bear. What will the traffic bear in Rochester?

A: Our maximum, we believe, is two announcements back-to-back after the introduction. Break the movie five times back-to-back and use two before the trailer of the next movie. That's fourteen we get in, all told.

Q: How soon do you think you can re-run a movie feature?

A: We "checker-board" our films, and figure that six months is all right.

Q: You don't re-play the following afternoon or morning?

A: We can't, because we don't have an afternoon time when we could.

Q: We don't like to sign a contract with anybody. If we arrange to get a film on the air, we ask the sponsor to sign the contract. Have you encountered difficulties on that score?

A: No. There is hardly a comparison, because in a family type town like I am in, if a man is unhappy, I don't want an unhappy sponsor. He can do us a lot more harm than just keeping his money. If he's in trouble of some kind, or if he is just unhappy and wants out, we will take two weeks' notice, but I have never seen syndicators have that milk of human kindness.

PUTTING THE "SERVE" IN PUBLIC SERVICE

By

JOHN Q. QUIGLEY

Formerly Operations Manager, KAKE-TV, Wichita, Kansas
Now Program Director, KETV, Omaha, Neb.

OFTEN discussions of public service suffer from a special kind of language barrier made of traditional interpretations.

A good place to start, therefore, might be to offer some quick definition and statement of objectives peculiar to the convictions of this speaker.

First, regarding a definition, it would seem more efficient to me to simply say what I believe public service is not.

It is not just airing the free and unsolicited bits and pieces delivered in our mail nor is it the final product of merely satisfying demands by assorted amateur missionaries for gifts of live program time.

Its charitable and statutory aims are to assist and inform our public — perhaps on occasion even to amuse, stimulate or inspire it.

Its selfish objectives are to create audience, not to drive it off — to attract respectful attention to the station and ultimately, to create a feeling of goodwill and loyalty toward the station in the collective mind of its public.

Achieving this ultimate selfish objective of dependable audience loyalty, strangely enough, can only be accomplished by earning it through the expenditure of much effort and imagination supported by actual out of pocket money.

It, therefore, is a matter of a major policy decision by each station to determine whether it will invest in public service seeking audience loyalty and respect as its dividend.

We are among those who have taken the position that such investments are good business — a premise that has now been proved to our considerable satisfaction both in the rating books and revenue ledgers at KAKE.

Therefore, what I wish to discuss in my limited time today will not deal with the routine run of schedule drive spots, do-good interviews and the usual fragmented, directionless mish-mash.

We all know we can program this sort of thing at no cost

or effort to the station and still look noble on our logs. Too, we all know this is largely ineffectual program garbage devoid of the potential impact of our medium.

Enough here to say that we carefully control this sort of thing and carry it selectively and in moderation.

Instead, I will devote myself to attempting to describe a few of our undertakings which may serve to dramatize a concept of substantial, station-wide service to our total potential audience.

Each reflect efforts which we believe partially account for the phenomenon of a commercially measurable audience loyalty which has been a source of satisfaction to our station and interest and encouragement to our sponsors.

We had to start it sometime, so on November 6, 1954, sixteen days after we hit air we took our first "above and beyond" workout.

Publicly this was titled the Election Party. Internally it was referred to in more specific terms by our staff still shaken by "going on" neurosis.

We were committed to present full local and state election coverage. The other four existing radio and two television stations in our market then and always before had seen fit to bed down with the newspapers on election night. Our decision to fight it alone had no precedent.

We proposed gathering and tabulating local returns entirely from our own sources as well as arranging to supplement state AP newswire information.

The mechanics of the thing were extremely simple, actually getting it done, perhaps somewhat more involved.

First, of course, we needed lots of people — obviously volunteers. We secured the cooperation of the League of Women Voters to pick up tallies at every voting place in the county and bring them to the station. This information was fed into a primitive tabulating system consisting mainly of some 30-odd adding machines with frantic operators. Figures were then relayed to our studio and posted to tote boards. Statewide information was gathered and phoned in from our representatives at the state capitol.

For the show itself, we pre-empted the evening from 10:00 P.M. out, called in everybody, put all the air talent we had in our studio, surrounded them with telephones, tote boards and best wishes and let her rip. At 2:10 A.M. we signed off after having parlayed our own 11:30 final totes as long as we felt we could get away with it. The morning and some noon editions the following day printed information no better than our last facts of the night before.

Similar performances were repeated during the bitter Kansas primary last summer and for the general election last fall. Our setup was essentially the same though enlarged and a good deal more impressive. We used IBM electronic computing equipment instead of assorted adding machines and again soundly beat a somewhat awakened competition.

With our first show we had established ourselves as the prime source of election information in our coverage area. Since we have pursued this matter in many other ways.

Last spring, anticipating the wild primary, we set up a free, but nevertheless formal television school for political speakers, complete with a textbook and on camera exercises during three hour, once weekly sessions extending over three months. Every candidate of record in our coverage area was invited by personal letter to attend and nearly one-hundred did.

Our students were then aired in special weekly half hour programs called "Meet Your Candidate," during which all contestants for each office were presented together for comparison and evaluation by our audience.

As the primary heat rose, we found ourselves involved not only with our own political programming, but also feeds to other stations. This climaxed with the classic debate between the embattled Governor Hall and Warren Shaw which we originated and fed to all Kansas television outlets and some 22 radio stations.

Throughout this time, we integrated register and vote bits into all routine programming. As election time approached, additional visual gimmicks designed to stimulate registration were used daily in our news and other service shows.

This particular pattern cannot be calculated in terms of money profit. In community impact, however, its value has been enormous and our actual out of pocket cost negligible. The real price for this and everything else of its kind has been in hours of concerted effort backed by the collective imagination of the whole station.

As Christmas of 54 drew near, we got the spirit again. Network and available film shows of the season lacked KAKE identification and the homey touch of our own air talent. Furthermore, our operation was beginning to settle down to routine. Slides matched the right sponsors quite often and almost always hit right side up. Net joins seldom were later than the first commercial, so we decided we were ready for local drama.

We opened up five half hours complete with nominal production budgets for the week preceding Christmas, then dared our talent and directors to program them.

When it was over, we were glad we had done it. Somehow the idea of freedom to go coupled with competition among the crew to build the best show resulted in five excellent programs. Best of all, it encouraged and displayed unsuspected creativity in our own staff.

Another part of this KAKE for Christmas idea also started as a planned sustainer but it went bad — it turned out to be sponsored for the first show and has been for every program since. This is our "Santa's Workshop" which runs daily from Thanksgiving to Christmas Eve each season. It is simply a loose and easy fifteen minutes of Santa Claus, toys and letters from kids. The sponsor is not permitted to quote prices or directly solicit sales at his store locations. Santa, therefore, is protected as a real guy and not exposed as a toy peddler. Nevertheless, the show won a national award last year as the best toy merchandiser on television in the nation.

In programming of this kind, it is hard to separate public service from station promotion. Purists can argue that point. I am confident, though, we have brought healthy sentiment and often what my devout brethren call "a message" with these shows. I do know for a certainty that our station is better liked and respected in our community because of them.

Yet to earn stature and to justify loyalty from its audience, the station must be prepared to assume the responsibility of rendering unmistakable, tangible service to its public in crises.

About midnight, May 26, 1955, such a crisis hit our area.

The most violent tornado of record struck the little town of Udall, Kansas, a farming community only a few miles south of Wichita. Later information revealed fantastic statistics.

Eighty-two persons died and 421 were injured, out of a total population of 600. Less than one in six escaped unharmed. The town itself was utterly wiped out.

Here was a thing there could be no real planning or preparation for. When it happened there was no time even for deliberation. Our responsibility was apparent. Whether we could meet it or not would have to be discovered on the air.

Our first thought was that this was a major news break to be properly covered and reported. Yet, as our film crew and newsmen were still picking their way toward Udall over the refuse-blocked roads to cover us, another and I believe far more important aspect was revealed.

At the station by 4 A.M. the calls began from frantic people seeking words of friends and relatives caught in Udall. This now was a human, not an abstract thing. Suddenly, our audience was looking to us to know and to advise. There was no source

of this information for us to relay. We called in our staff then and dispatched every available member to find out who was dead, who was injured and how badly and where the people of Udall had gone. By noon we reported every identified casualty that had reached any hospital or collection point for the dead in our area. or the next four days we continued to serve as the only available source for this kind of information, despite bitter protest from several official or near official agencies which had failed in their own responsibility to cope with this matter. Meanwhile we had serviced our audience and the nation with the first news film coverage of the disaster.

By afternoon of the first day the enormity of the thing was becoming clear. Everything conceivable seemed needed immediately. We set up liaison people at all operating relief agencies to find out specifically what was required.

At five o'clock we suspended scheduled programming to devote our facilities entirely to soliciting the heavy equipment, and the blood, food, clothing and shelter that was desperately needed. This effort was continued into the following program day.

Another element appeared about the time we had decided to go back into commercial business and resume our schedule. New tornado warnings for our city and surrounding area began filtering in on our weather wire. The public, severely shaken by Udall, headed toward panic. From 5:00 P.M. to after midnight on May 27th we rode only weather. The entire staff including all air talent was called upon to attempt to reassure our community. Detailed weather information and instructions for tornado survival were relayed as they became available from official sources. Every effort was made to present this material in some form that would not further contribute to public hysteria. All air talent undertook impromptu entertainment assignments to fill between weather bulletins. We remained on the air programming in this manner until advised by the Weather Bureau that critical conditions had passed.

The last phase of this Dateline Udall story concerned money. We had been advised that despite forthcoming disaster fund grants, immediate emergency cash was critically needed. We had begun preparation for a fund raising show immediately and on the night of May 28, sixty hours after the storm, we kicked off a miniature telethon that produced \$25,308.00 in actual cash during its six hour life. This wrapped up the total job.

Looking back now, the Udall thing actually divided into four cross linking phases.

1. News and personal information coverage
2. Appeals for materials and supplies

3. Detailed weather coverage

4. Fund raising

Thus Udall somehow planned itself and somehow we were flexible enough to follow it out. Despite its many dreadful aspects, I think it marked the high point to date in our operation as a station. Two national public service news awards based on this period seem to support this view.

Serving the physical needs of people in sudden crisis is a clean cut decision involving only method and degree. There is no question of rightness or propriety.

Undertakings of a similar service on a spiritual and emotional level can inadvertently degenerate to mere propoganda — destroying the effort itself and the public confidence in any future attempt to serve this equally valid area of human need.

Yet the vast strength of television in giving visual form to the abstract, forces responsibility upon the station to attempt to teach, if it honestly would serve its audience.

Finding a vehicle for this idealistic concept had troubled us for some time.

One day we heard a new kind of local boy makes good story. It dealt with a young Catholic priest from a nearby small town who had become an army chaplain and communist prisoner in Korea.

He was Father Emil Kapaun of Pilsen, Kansas — a man of great courage and determination who had paid with his life for his devotion to the principles we like to believe are American. This was the story to give our audience to consider at Thanksgiving time last year.

We reasoned that this report should come from the men who had lived it, so we set out to find them.

In the record we had found, there were only four names of survivors who had actually worked with Kapaun during the period we wanted to explore. Oddly, all were still in service somewhere.

Spending several days on telephones with Washington located them. But springing them loose for our show and getting them to Wichita assumed fantastic complexity requiring over two weeks of planning and negotiation to accomplish.

We presented the hour long "Shepherd of Pilsen" show on the Sunday following Thanksgiving. It was emceed, if that is the word, by the Roman Catholic Bishop of Wichita. The show was merely interview and discussion backed by film we had made in Pilsen and a few related physical bits and pieces we had been able to locate.

A crucifix, for example, carved by a Jew, Major Gerald Fink,

for Kapaun while in the Korean prison camp, was exhibited and commented upon by the man who made it literally with his bare hands. Kapaun's medals, the first such combination of combat type decorations ever awarded to a chaplain were explained by the men who were there when he earned them.

This program was somehow different. We saw and heard four men on camera talking about a fifth who was dead. Oddly, the speakers were a Presbyterian, a Jew, a Unitarian, and a Catholic, all reverently discussing an almost unbelievably concentrated example of human idealism which transcended any narrow boundary of divergent religious belief.

Our audience was impressed beyond any point we could have anticipated because this turned out to be a no denominational religious show in any sense despite the fact that it was conducted by a Catholic Bishop and concerned the life of a Catholic priest.

This reaction encouraged and largely made possible the last of the undertakings I will attempt to describe today.

Unfortunately this one has not yet run its full course and therefore can only provide food for conjecture as to the wisdom of our involvement.

It all started tranquilly through an interview in our evening news with a Hungarian refugee who had arrived in town during last Christmas week.

In the course of the interview, the refugee mentioned he was seeking a job. A week later, a local church group called to inquire if any job offers had been received, pointing out that it proposed to bring several Hungarian families to Wichita but it had had little success in securing any firm commitments of work, housing, financing or anything else for them.

We decided this was a project that we should support, but we could not commit the station to any strictly denominational promotion.

Instead we called a meeting of all religious bodies in our community and urged the formation of an interfaith community-wide organization to resettle Hungarian refugee families in our area — offering full station support to the venture as our contribution. This idea, needless to say, took a bit of selling, but was accomplished in slightly over two weeks with the final integration of all the churches in Wichita into a joint resettlement organization.

This nice systematic long-range organizational plan was blasted to bits by receiving telegraphic notice of the two week premature arrival of fifteen Hungarian families. They were now due in our city the following morning.

KAKE, within the hour, undertook a concentrated spot

announcement and in program plugging campaign which racked up well over fifty spots in twenty-four hours.

The results were appalling. Within the first day we had received over 500 bona fide offers of housing, clothing, appliances and jobs and had actually filled one warehouse.

By week's end all available refugees had been placed. National Guard and Air Force trucks had to be pressed into service for contribution pick-ups and we were gracefully trying to turn it off seeking time to regroup for the next batch of Hungarian arrivals.

The formal organization is now beginning to function and we actually have enough materials and offers on hand to accomplish the original total goal of fifty families.

Where we go from here with this thing is unknown at this time. Some things we do know, however, we outpulled the combined solicitation of four radio stations, two other television stations and three newspapers at the rate of ten to one and have been directly responsible for creating a functioning inter-faith organization for the first time in the history of our community.

As a parting shot, I would like to take issue with the popular premise that public service must be passive and tiresome and therefore of little audience appeal.

Though I cannot prove it, I suspect that several of the projects I have described compared in gross local audience with Lucy or Sullivan and in the long run have undoubtedly accomplished much more, both for the viewer and the station.

And now I ask your indulgence for one last plug.

KAKE was the third on the air in Wichita. It is now and always has been an ABC affiliate which means 33 hours of net per week and 65 hours local. In our schedule 47 hours are local live each week.

Yet our current sign-on to sign-off share of the Wichita audience is 41.5. Our competition is 35.4 and 25.8.

Though I am not entirely devoted to ratings, this statistic would strongly argue that most people in our area watch KAKE most of the time.

Although we love ABC, my friends, it is just not that much better all alone. We feel much of the added ballast has come from the weird thing *we* call Public Service in Wichita.

QUESTIONS AND ANSWERS

Q: George, I would like to ask something. We are constantly plagued with promotion requests. I would like to get some expressions from other places as to just what they are doing on the market, to get an idea as to whether we are adequately doing it or we are doing more than we should.

MR. QUIGLEY: We've done it. One time we have said okay we'd go along because we have been trying to get the business. Other times we have said no.

Q: What did you say you would go along with?

MR. QUIGLEY: I'll give you one recent example. We had the Kit Carson strip from 4:30 to 5:00. We were trying to get some kind of story on it for our national rep. A guy came along with a little mouse idea. He was selling this little mouse that looked like it was moving. There was a spot for potatoe chips and another for something else, and they wanted two spots a day. We wanted to build up a rating on the thing and what we did was that we took the guy and stuck him on some other show -- an afternoon variety show, or one cooking show. All he did when he came out there was say—we opened up with a little spot of this mouse running around—"If you would like to have one of these, be sure to watch the Kit Carson show tonight. He didn't mention any product. We did build up a big mail count.

Q: What I had more in mind than a big mail count was that we get requests for letters, cards, store displays, shelf cards, all types of mailing -- that's the thing I was primarily concerned about. Do you do that kind of thing? Do you charge for it?

MR. QUIGLEY: Yes, we charge for it. We give them a few basic things. We give them a plug or two for actually starting out. We may participate with them in a newspaper ad or two. We have a double post card thing that we insert below the copy that pertains to this guy's particular deal and we mail it out. These are the things that we normally do.

Now when he wants a life-sized store or cut-out of our talent; if he wants car card space—sure, we have these things available in a pool, as it were, that we can offer him, that we control, but he pays for them. This is in addition to his time.

VOICE: As a general thing, do most of them pay for it?

MR. QUIGLEY: Sure they do. We have an I.G.A. account. We do our daily half-hour live audience participation thing in the afternoon. This has been an extremely successful show.

Q: You just scale these, John?

MR. QUIGLEY: No, it's a matter of figuring out what the guy wants and how much additional money he is willing to go to get it.

Q: No, I mean you've got prices—this much you pay \$20 for and this much you pay \$50; which do you want, the \$50 package or the \$20 package.

MR. QUIGLEY: We got a promotion guy. When this guy comes in and makes his deal, we get together. The account is there. We know what we are going to do for him on the station. We do certain things for him automatically. We have a series of mailing lists that we compile, we use this double post card thing. We give him these. Now, he wants a store card.

I.G.A. has 83 stores participating in one of these shows. Every store wants a life-size cut-out of the guy that is the emcee of the show. Now that is getting into some dough. So we say we will make the photograph for him, design the display piece for you, but the cost of making these things is yours, not ours. And they bought it.

If he is an institutional sponsor, a bank, a building and loan outfit, he will undoubtedly want to lobby something, directing attention to this show. He will want a lobby display of some kind, get out a mailing list to subscribers. We'll design the thing for him, and if it's a reasonable figure, a thing that doesn't involve an awful lot of money, sometimes we will go along and do it for him. When it gets into a major undertaking, we have the people to design it, we have the staff to do the thing, and if we have the time to build them we can do this, and this is ideal. We

are not in the promotional business. If you want our services as a promotional organization, you pay for it.

Q: Mr. Kilian, if I may, a little clarification on this promotion. When, for example, you are promoting Kit Carson on the air, do you also say be sure to see Kit Carson, brought you by Zilch's Dairy? Do you mention the name of the sponsor?

MR. KILIAN: We promote the show, not the sponsor.

Q: What is the prevailing practice on that? To mention or not to mention the sponsor?

MR. KILIAN: If he wants to buy spots we will mention his name, sure. But let me make a point. According to the F.C.C. you are charged for the commercial anyway, whether you are promoting the show or giving the guy the extra minute to mention his name.

VOICE: We absolutely will not promote, by name, the sponsor. We figure our promotion, as far as promoting the shows, is a separate deal. We promote those but without any sponsor identification. I am sorry I can't recall the percentage, but there is a definite percentage figured out on any buy, based on the amount of the contract, on shows only; and we will say to the client, "You have "X" number of dollars in promotion available; and we will go in with cooperative effort. We will co-op bus cards, anything you want to help you promote it, and we have that figured in our set up as a standard percentage. As I say, I don't recall what that is. And that is for programs only. We will not promote on sponsors.

MR. FOGARTY: You heard my confession yesterday that I was once in the wholesale grocery business. About six months or a year ago I started thinking back to the fundamentals of distribution, one of which is that about 20% of your outlets sell 80% of your merchandise. Another is that, particularly in the food field, the big order of the week is sent in on Monday morning. Those two facts gave us an idea that if we could get a primary mailing list of 20% that sell 80% of merchandise, and if we could keep that up, we would then send that 20% what we call the Monday Morning Merchandiser. It is a multi-graphed letter and it tells about the big, the good, the new

schedules on the station. I remember when I was back in the grocery business our buyers would always order more heavily, and they would push goods more heavily when they knew they were being well advertised.

We use first-class mail to make sure that it is there on Monday morning. Each Saturday we mail the multigraphed letters on which we have six, eight, sometimes ten items that are being advertised on our station. That is our basic merchandising activity and we think it is very effective. We decided to test it out a short time ago and we quizzed the people that are receiving it. We asked them, "How many of you read this letter, and how many of you use it when you make up your merchandise order?" Fifteen percent of those we checked said they were reading it and using it when they made up their order.

LOW COST LOCAL TV PROGRAMMING

By

MARSHALL PENGRA

General Manager, KLTW, Tyler, Tex.

WELL, men, we finally got down to it and I am delighted to see that the previous speeches haven't frightened any more of you away.

It's a pleasure to get a chance, on a program like this, to speak last. You can chop out all of the stuff that has already been said and we can get this through. We are going to get a warm lunch, if not such a reception.

I want to say, John, that I was most impressed by that statistic you just let go of at the last minute. I think I am going to change some of my ideas about programming. Of course, I want to talk over with you the cost.

By the way, I had a nice opening, but it's been fanned out. Glenn says I can't read it. It was set up to establish the fact that while I am not an authority on programming, at least I had a sense of humor. Now that's out. So I am going to give you one other thing that came in to me this week that I thought was interesting to all people in this particular business.

Recently in *Sponsor Magazine* I was quoted in a little article. I said half the thing that you are not supposed to say and be quoted on; in fact, I didn't give them permission for the quote, and that was that "I thought television was seriously under-commercialized, compared to newspapers, billboards and magazines." I then elaborated a little bit on it, saying that I was concerned about the rapidly increasing cost-per-thousand figure and that type of thing, and that the constant increases in rates, and so forth were adding to that sort of problem, and then that old, old thing that so many of us have talked about in radio for so many years: Why can't we expand the station break a little bit. Well, I maintained that just because a station break was twenty-nine seconds long for thirty years doesn't necessarily make it the right thing. We've done a lot of things that proved

The above talk was also delivered in Atlanta. Additional Questions & Answers pertaining to this talk will be found in the Atlanta section.

out that just because they were years and years old weren't necessarily true.

So the guy who writes the column in the *New York Post*, called "On the Air," quoted me in his column and said in his comment — he was talking about television and how commercial they are — then he quotes me and says, "There appears to be no limit to the short-sightedness and greed on the part of television people."

So I wrote him a quick note — this was said to me by a friend — and I called his attention to the fact that on this particular page it was approximately 70% commercial and that — you know, how greedy can you get? The guy wrote me this letter; I said in my letter, "Next time I am in New York, let's have lunch together and let me tell you a little bit about the station operation from a management standpoint and our relationship to the networks and so on, and I think you might have a different feeling about my particular attitude there."

Here's his letter:

"It's good to have your note and I am looking forward to meeting you on your next visit. I am sure the station manager has his problems, and I would very much like to learn your views on them. One of the viewer's problems, though, is saturation with commercials. How many can he be expected to take? I don't think your analogy with newspaper advertising holds. The reader has the choice of either reading or ignoring the ads in the paper, while he takes the editorial content. Not so on TV, where to get the program he must take all the ads. If you are not looking for a house or a job, you can throw away our classified section without looking at it, but it's not so convenient for me to turn off the commercials on Ed Sullivan's program, say, just because I have a perfectly satisfactory car. In any event, it will be a pleasure talking with you . . ." and so on.

Now, this is the best piece of ammunition I have had in a long time. I am not sure how I am going to reproduce it, if you want copies of this — this is what a newspaper man thinks of a newspaper, and it's hard to get this in writing.

On the assigned subject, Low Cost TV Programming, including daytime and what's left for live TV programming in small markets, based on the B.M.I. instructions — well, I'll get the identifications done.

I am sure it has been interesting to all of you to notice that from all of the speakers who have been up here, you get the identification, the size of the market, the competitive picture, and the remoteness from the near competition. If you have any background on the speaker as to whether he has been in radio

previously, possibly know anything about his radio, network affiliation or his present problems, you learn how relative all these features are to all of these particular things that beset us all.

What is our competition? What disadvantages do we have to overcome, and what do we have to work with? We are local. We are off by ourselves. All right, this is one sort of problem. So you have the market locked up, as we were saying last night. When you can't get the key to get in the front door, it's really locked up.

But we have this business of — my network affiliation is weak, so what do I do to overcome that? This is one approach to programming; you can say it's weak, or you can publicize it heavily and you say that it's strong, and you lean on it heavily. The philosophy, regardless of cost, is pretty largely dictated by the situation you find yourself in; the price you pay for film.

As Mr. Delaney could show us very readily, his situation was pretty well dictated by his competitive factor within his market. This group here today, if you break it down into an analysis of the number of program directors who are here, sprinkled lightly with the general management side of this thing, you'll notice that when a small market is represented the general manager comes up. We have left our janitor hats at home, and are looking like general managers, just for today. That's how you do things in these smaller markets. You heard Ed Breen tell about the program philosophy that he has that is coordinated with his ideas of promotion. We pick up these things that are applicable to our own situation. This, of course, is just a regional thing here, but we all pretty well understand the limitations that each speaker suffers as he tells what he's doing in his own market. I think that's all the apology I want to make, and I hope I have been clear in this matter.

We are in a town that is approximately 100 miles from Dallas, and 100 miles from Shreveport. Tyler, Texas, has about 60,000 population, right there in the center. We carry all three networks. I say we carry all three networks — we are out scrapping for business on all three networks, that's how we get it. There are enough advertisers on all three of the networks to crowd us a little bit, but it just didn't walk in the front door, contrary to what you might think if you are in a market that's in a competitive situation. Haven't you found that true, Ed? You go out and dig real hard for this in your market all alone.

We have our market centered around two towns, Tyler with 60,000 and Longview about 40,000. And then, our area is becoming pretty heavily industrialized now. We are down in an oil

producing section too. We have a total of nine towns with some 5,000 population within about a 35-mile radius.

We try to keep our programming, our local live programming, planned so that the towns in our area have the feeling that Channel 7 is their own station, and believe me, when I say I try to do this so that they have the "feeling."

This philosophy has definitely guided all our program thinking, and as I say, all of you have factors in your market that will guide yours. In the question and answer period, if we have time for it, I think we will develop here far more than I can give you from the rostrum, in terms of individual success stories in markets of this size, that will demonstrate that you have been able to work out some things with the facilities at hand and the factors within your own market. This, I think, is a much more important portion of the local low cost television programming section of this meeting, because it is what we can trade in the way of information that we will get the most from.

I talked to a friend of mine a couple of weeks ago, and said, "Tell me about local low cost TV programming — I have some, but this whole thing is relative — what is it, and how do you do it?" And he said, "I'll tell you about local low cost TV programming. You buy one of those new instantaneous film recording Ampex machines, and you start taking it off the air from the nearest metropolitan, the way the antennae do. This is real good low cost in the long haul."

We've found in Tyler, after about two and one-half months of attempts at local low cost live programming, outside of free film which we call local in the sense that we are the ones that are privileged to stick it in there, and have the responsibility. The best way we keep our cost down is on a live basis.

Necessarily then, we are faced with a production problem and the resultant lack of what we call truly competitive programming, when you think of it being competitive in the sense that you compete with a network program. We hope we're competitive for local attention, not in the sense that we would beat the network program out of something.

Now let me tell you about a few of the very simple programs that we have. We have the "Birthday Party." Everybody has a kid show of some kind. It runs Monday through Friday, live from the studio. It's a one-camera deal, and we got a Captain Johnny. In our case, we decided that everybody in Texas was, you know, fighting Indians and shooting, so we decided to have a sea captain. We had a program director at that time who got ideas like this, so we got him.

He comes in to a deal that looks like a dock. He comes in in

one of these box boats, you know, and he's wearing a captain's uniform and he sticks his head out of a porthole and says, "Ship ahoy, mates!"; that sort of stuff. It's a real simple thing. We have children between five and nine write in and register for the studio party. Each youngster is allowed to have five guests. Our potential is from 10 to 25 kids in the studio all the time. All this stuff is handled by the receptionist. She has to handle all this stuff between telephone calls—that's where the low cost angle comes in.

We get a birthday cake for each from one of the bakeries. Big State Creamery gives a carton of milk to each youngster, and they buy spots in the show, and we have Post Toasties spots on there. I think most of you have Post Toasties spots on your kid shows. This show is booked up about two months ahead and it's been very successful. We have a lot of mail on it; all the birthday honorees, of course, are interviewed by Captain Johnny. And then when they wind up the show, they all walk out face on into the camera, he gets their name and they say hello to their dog at home. Some of them speak to their mothers. That makes a very interesting program for the mothers.

This couldn't be any more simple a format. As I say, you all have these, I am sure, or some variation or another.

About the result on this sort of thing. I hope you all enjoy the same results that we do in this particular one. We find it sells merchandise. We have a lot of birthday parties from our neighboring towns, especially in the summertime when school is out and it's easy for them to get in. We have been pleased with the mail and attention it gets. Little youngsters five to nine are cute to interview. It is no more than a low-cost steal from an Art Linkletter type thing, but it works.

We have this old bugaboo that we call low cost local programming. We have "This is Our School," which I am sure many of you have. The way we get the low cost integrated into this one was that we called the school people. They wanted time; we called them in and we explained to them what our problems were, and we gave them the simplest format we could work out and said, "Now, it's yours, and you're going to have to take care of all the props; you're going to have to do all this. And we're going to have continuing fill on here. All the schools are going to be represented and you have to take care of the rotation." It was just a matter of sitting down and getting together with them on it, showing them the simplest way of doing it, but then letting the school people take the responsibility.

Fortunately, and I can see the wheels grinding in some of the program directors heads here, saying would you dare do

this anytime a rating was being taken. The reason we dare to do this is we don't take ratings in our market. That's simple, isn't it?

We meet a public service obligation here; we utilize the children and teachers on the whole show to localize the programming and if we're kidding ourselves, we've done it and I think other people have too.

I have this satisfaction about the "This is Our School" show. The school people all over our area are interested to see what certain teachers are doing in their particular schools. People who are interested in school things — Parent-Teachers organizations and that sort of thing — do not constitute, I would say, the majority of the audience. But through the medium of the teachers and the children who appear, you have a pretty good localized show.

We have the simplest kind of a woman's program — incidentally, we don't have a good cook like Ed Breen has. She cooked herself right out of our kitchen set so fast — I mean this was a real upside down cake when she got through. We never did keep it sold. I would like to borrow yours, Ed, or get her sister or somebody. It doesn't make any difference what kind of a rating you have on a cooking show, I have found in talking with friends of mine in this business, you can have a terrifically low rating, but if it's selling merchandise, then the show itself is sold out.

Our woman's show is another one of those very simple formatted deals, where you build the show around one person. She just has a desk for her principal set and then she has a little living room set where she does all the interviewing. We pay this girl \$35 a week and I die every time I think of it — \$35 a week! This isn't low cost programming in my book! But some of these things you've got to put up with.

You hear who's laughing there? That's Oklahoma City. This is real funny, but you should come down and sell at our rate, see?

But we pay her also \$5.00 for live commercials. This program we use as a merchandising vehicle. This has been one of the best uses that we've had for it. New products starting first programs or spot schedules on the station are given "first showing and endorsement" spots as a welcome to the fine family of dependable products shown on KLTv. It is worth every penny of the \$35, but I just hate to pay it, that's all. Any time we get pressed too hard for some merchandising aids for some nice account, why we give them a shot in the arm by giving them some stuff on the "Cabbages and Queens." Now, it says on my sheet, here, we interview interesting local personalities (this means anybody

you can cadge to get on; this means, you know, the Garden Club, the Woman's Club, and the patriotic organizations who all tell you about the news.) They all have friends — well, they did, and after they get through with this show they — they know when they're asked to one of these things they have to be prepared to take part in the thing. It's a very simple kind of a thing. We can break in the junior camera man on this. We just go up, and then we just come back, you see? No, none of this stuff to the side, none of that turning around. Keep it simple, and then you don't have to have so much of this other trouble. Now, this is really a very interesting show. I read a poem on there one day, and two people told me about it the next day. So I know we have quite a large audience.

We have a program called "Look Who's Here," and brother, that's it! We do this one on Thursday evening. Incidentally, this "Cabbages and Queens" thing that I was talking about runs Monday, Wednesday and Friday and it runs from 1:00 to 1:30 in the afternoon. Guess why? There's no network there.

"Look Who's Here" is a Thursday evening 30-minute, 5:15 to 5:45. This is another one of those catch-all things for amateur talent, free publicity seekers, special fund appeals, over-zealous committee chairmen, visiting circus acts, local talent shows and all that sort of thing. You got to find a place for them. One guy with a hand mike does the interviewing. A very simple backdrop — I think there is a curtain there. Sometimes he sits against the bare wall. Low cost — real low cost. We've had the wall partially paid for now for a year.

The best looking girl on the staff leads in the person or persons to be interviewed and introduces them. They keep it on an ad lib basis. Again, not very much camera movement, because we bring them in and stop them there and they may move around a little bit, but to be on the show you have to register in advance — no rehearsals, no advance interviews. The thing is entirely ad lib — and it sounds like it, but one of the things about this show that is surprising is that it has been sponsored on so many occasions now — one time on a 26-week run, running up through this last Christmas period, by some Maytag dealers with some rather surprising results.

I think one reason that it pulls pretty well and that it sells merchandise is that it's full of "goofs" all the time, and if you aren't around to see them you have missed out on some of the fun. You know how that works. Sometimes it is better programming than all that you can contrive to do so well.

We have a Sunday afternoon religious show, which came to us as a matter of discussion after we had a kind of a fight with

the Ministerial Association. I don't know whether any of you people fight with the Ministerial Associations, but it's better to fight openly, I think, because then you don't have as much trouble getting the point of view of the other side — it comes to you third hand. If you get right up and close these matters, you get somewhere.

The Ministerial Association, as we slowly moved them back, found their devotional period slipping back up on them all the time. This, very logically, interfered with a lot of their hospital calls and things like that. They were in rotation, you know, one guy coming in one week and the next guy coming in the next week. We spoke to them about it and they said they didn't think the station was giving enough time to the Ministerial Association, and that it was a responsibility that we had. As a result of this committee coming to see me and reflecting this attitude I said, "Let's all have a meeting on this thing and let me tell you what goes on around a television station from our point of view, and from what we have heard about ratings and so on, we have to tell you very frankly that most religious programs — you are such a liability to us in terms of your presentation, and what you do to commercial sponsors who refuse to have any spots around you, and the network people who don't want to hear of you being the lead-in show, that we frankly don't know what to do with you, and we say to you in all sincerity, what would you do if you were in our position? What can we do?"

Well, these men are adult and they looked at the problem that way, and as a result they said, "Let us go back and do some thinking and talking with the Ministerial Association." Well, when they came back, they came up with this idea: They said, "We would like to have thirty minutes, once a month on a Sunday afternoon. We will be fully responsible for it, and instead of running the thing in rotation, we will select the best choirs that we can find, the best speakers within our group; we will put some time in on planning the production, and we'll try to give you a non-sectarian type presentation, positive entirely in its approach, no hellfire and brimstone preaching sin and scaring people." I am sorry to say that I spoke rather roughly to some of them about it. Your own focus is your own license, but our focus is ours and we don't want you frightening away people. It isn't fair to us, and it isn't fair, certainly, to you.

Well, I don't think it will be my opportunity to be back to talk to the Ministerial Association any more, but let us say that we have a pretty good Sunday afternoon show once a month, and we all understand each other. They are speaking to me — at least

the one in my church is. I haven't been outside to another church lately.

I am sure you have had some experiences that are similar to this with some of your religious organizations.

Farm and Ranch time — ho hum! Once a week, 15 minutes. We have an East Texas Agricultural Council. We turned it over to this man. He's a pretty smart fellow, pretty well attuned and adjusted to what's going on in our section of East Texas. He has put some research in on it; he interviews guests and so on, and does a good deal of coverage of markets, and I am sure you all do this type of thing.

You just naturally — if you have been in the radio business at all — you just move along these certain lines. We don't know anything else, and probably we never will. We think that this program may be expanded to a Monday, Wednesday, Friday presentation. Analysis of our market indicates that it may be more than it's entitled to, considering the number of farms in our total area. This we are working out with the guy and with the East Texas Agricultural Council.

We had an interesting experience this past fall with Junior College filmed football. Obviously, we wouldn't be picking it up live. It will be sometime before we will pick it up live, let alone have the remote equipment to do it with, but the Junior College and high school, and I am sure it's true in most cases in most other sections, are now becoming so competitive that they film all their games so that they can review the plays and coaches run them through sessions.

Our Junior College people fell in with an idea that we pitched to them, that inasmuch as they were filming these anyway, if we contributed some help and a little money — very little money — that it might make an excellent show back for Sunday afternoon, if we wanted to set it up preceding pro football, which we carry.

So, we worked out this arrangement, filmed these things. We put in an awful lot of work, done mainly by staff people and avoided all the overtime we could, but we paid the Junior College 25% of any talent that we got as we sold this thing. So they made a little money out of it, and we did. It created a good deal of attention and we think possibly if the Conference relaxes its ruling we may eventually get to that in the High School. We found this to be low cost, in that normally filming a thing like this would run far higher than I think we could get back, yet it ties in with the packaging of income. We got a lot of very good comment and I think we will have no trouble sponsoring it all next year.

We are going to try a High School Dance Party. We haven't done it yet. It's had some success in the more metropolitan areas, but then I guess it hasn't been tried so widely in other places. But we are working with this agency in New York and we hope to utilize their plan, and this time, instead of paying them anything for it, we think they are going to go with us on a percentage basis. They will get paid if we make anything; otherwise, they won't. This could be low cost programming, or maybe it will cost us something, but not unless we make some money at it.

We have one program in the mill now that is set to start in mid-March. It is something like the things you heard Ed talk about. For lack of a better title; at present it's being referred to as East Texas Profiles. It will again be an interview type of thing.

We want to select a person who is well-known in the business, professional or sports activities of the area. Then with the name that is recognized, or with the head of the firm whose name is recognized, we want to personalize an interview here. It goes from, you know, where were you born type of thing, your childhood sweetheart, on up, and then set it on through to the accomplishments of the position presently reached. We believe that one of the most interesting things about interviews of this type is that anybody is interested in the personal things about somebody who has achieved some considerable success, whether it be movie stars or what-not.

So, we are hoping this will have a number of applications. The program department has kicked an idea around and they are saying that the promotion in advance is to be the baby picture of the person. You don't know who it is, and maybe we can work some speculation that way. Also, there has been some speculation as to whether or not the first six or seven minutes of the interview may be on a silhouette basis, so that you have an opportunity to recognize the voice, maybe. Maybe we won't divulge in the beginning who it is, and will build it up that way. These are some things the program department is talking about to see if they can liven it up a little bit.

We have, of course, a number of other types of local programs that I don't think we need to bother to talk over here. Most of you people in here are doing these same things and many others — doing it much better, I am sure, than we are.

Just to sum it up a little bit, you can see the philosophy of local low cost type programming and you can see what it is that dominates us. And sales, you know, would be a cure for this kind of thing. Now, one fellow I talked to here at the meeting has almost got me convinced that you can't make money unless

you spend money. Then when I listened to another fellow and he said, "Don't get out on a limb, brother, with those contracts — you are spending too much on programming" — a program man could run you crazy. The first thing you know you will have to fire him. You know, it's always the last guy that I talk to that has me convinced. I am a salesman and that's what happens to me. I don't want to talk to very many of you after this meeting.

We put as many local people on camera as possible. We want to interview them, we try to get them to perform, but above all, we want them to appear. You'll always pass up "I Love Lucy" one Monday in order to see your neighbor sweat out a five-minute interview promoting the Lion's Minstrel Show, especially if he will do it in blackface. That's hard to get them to do. From the tiny kids on the birthday party on up through your teenagers, through your women's clubs, and on to these groups, we try to get as many of those people on as we can. We want them on camera because its local, it's live, and it's low cost.

Now, you say what's left for live TV programming in small markets? Do you know? I wish I knew. I tell you the simple things that we are trying to do, see, and everybody laughs, especially the metropolitans. We have to keep our local programming, either live or film, at its lowest possible cost. Brother, we ride that network hard, and this is the guts of the philosophy. We program locally when we have to program locally to fill C time. We can't undertake too much local programming — we don't have the staff or the "know-how" for it. We expect, someday, to have the money for it, and then we don't know how much of it we will spend out of pride to compete with somebody or how much out of responsibility to serve, or how much out of just damn foolishness because we don't know any better. But we think the time is going to come. We pay our bills with programming of a local nature in A and B time; local, again, in the sense that we buy the best film we can get and we put it in there. We think that A, and most of the B time that we have exposed our people to, so much stuff of network calibre that anything short of that terrific 90% diet is pretty hard to compete with. I wish I had Ed's ability to do things like "Turn-about," and "Calling Ed Breen." As a matter of fact, I am going to get my courage up, Ed, and see if I can do one of those things — I imagine one will do me.

I know that there are dozens of excellent examples of good — I mean better — examples of local low cost TV programming than I have been able to tell you about, but I want to leave you with this one thing. Our people in advertising made a tremendous mistake in offering the Pope two million dollars to change

two words in "The Lord's Prayer" because they refused to insert the words "Post Toasties" where it says "Give us our daily bread." He ain't gonna do it, so if you were in that group, you lost your money.

That's all I know about local programming up to now, and I would sure like to have some of the fellow that have done an outstanding job — if we have the time — tell us about it, so we can all benefit from what you have done.

QUESTIONS AND ANSWERS

ED BREEN: I sell this farm program you are talking about. I have a County Agent — or ten different County Agents to come in on it. It is a fifteen minute show. It's sold every Thursday night, I think, between 6:00 and 7:00 sometime, to the Federal Land Bank. If you fellows haven't thought about the Federal Land Bank as a sponsor, there is a logical sponsor for a show that you ought to be carrying. That's pretty low cost programming. We take these fellows to dinner.

MARSHALL PENGRA: You sure feed 'em a lot up in your country, don't you?

ED BREEN: We eat cheaper than you do down here. A show I should have told you about before — anybody can do it if you don't have too much Union trouble. This has been on the station ever since we started. And, boy, it's probably the world's worst program that was ever seen, and it hasn't gone very far from there yet, but it's sold for an hour and forty-five minutes every Saturday night. It's the Amateur Barn Dance. It's ad lib — and it's completely unrehearsed. We have one guy that wears beautiful shirts; he happens to buy them down here in Texas, I guess, who is the Master of Ceremonies. We pay him — just like your girl, we pay him too much money — \$25.00 a show. But he has to sing and play his guitar, and we have about 200 or 250 people come from all over to watch that thing every Saturday night, and it's all sold. We get a little premium on that rate, but we don't pay the entertainers anything. We don't even feed them.

MARSHALL PENGRA: They have the honor, haven't they?

A: It's honor, and recently, in order to spice it up a little, we are having a contest now, where we have people vote on who's the best, you see? The best person gets ten bucks. It grades on down; we've got some smaller prizes, too.

Somebody asked about sponsors. Principally, it's sponsored by feed dealers, surplus stores. Do you have any surplus stores in your area? We've got a guy named Irv Byman that just loves this show — he's on himself. We have four or five surplus stores in our area. They ought to get out of town. Even so, if you don't have trouble with the Musician's Union, this is the greatest deal anybody ever started. Don't laugh the first six months that you see it, because it's awful, Amateur Barn Dance. Some people watch it because it's so bad; others will watch it because that's Uncle Bill playing that squeeze box, and they wish they were there doing it. I have a doctor friend who says this is the greatest thing we've ever done for the community. It releases all this talent.

MARSHALL PENGRA: In your program department let the — what was that phrase of yours — anyway, the guy who has the most common denominator, in taste, the lowest level, the least cultured, let him do most of the programming. Then you are going to hit the level you are shooting at. This is real shrewd kind of stuff. After all, those are the people that make most of the money.

LUNCHEON ADDRESS

By

PRICE DANIEL

Governor of the State of Texas

I EXTEND my congratulations and best wishes to you, the working people of the television industry, who are gathered together for the free exchange of ideas in this, the fastest growing industry we have witnessed in our country in many years. I commend Broadcast Music, Incorporated, for sponsoring these clinics. The public is the ultimate beneficiary of the work and thoughts developed at such meetings.

With at least 115 million Americans now served by television, programming for TV stations is certainly a matter of great public concern. The public has a tremendous stake in television programs, not only from the standpoint of entertainment but because television is a dramatic new medium of *education* as well.

It has been frequently said that nothing has done more to change American politics in the last decade than has television. Through this medium the government and the political parties have come closer to the people's scrutiny than ever before in history. This is a good thing, because the people can govern themselves with maximum effectiveness only when they have full information about their government and those they have selected as their public officials.

Outstanding examples are the network coverages of the National political conventions which enable every American with access to a TV set to see, as well as hear, the process by which political parties nominate candidates for the highest office in the land. This fascinating glimpse of government in the making brings home to millions of people a better understanding of the two-party system under which our democracy has flourished.

Television coverage of governmental affairs has had a short growing period, when it is considered that eleven years ago there were only five TV stations and 10,000 TV sets in the entire Nation.

Radio pioneered the way for rapid acceptance of television, and in the not too distant future, TV will take its place as a

full-fledged reporter of the public record. We here in Texas have helped speed this process, I am happy to report, and the rules of our Legislature now allow the TV camera a much greater degree of freedom than before.

Canon 35 is much in the news at present. While the State of Colorado has already extended new freedom to television in the court room, much controversy still surrounds this issue and discussions among lawyers and newsmen are presently underway in Texas.

As it attains this greater acceptance and freedom of movement, the television industry assumes an equal amount of duty and obligation. I have confidence in the maturity and far-sightedness of this industry to live up to its duty and obligation.

You in the industry have already demonstrated this in your campaign for better programming, especially during the hours of the day when children normally watch television. You have shown an awareness that anything of the entertainment magnitude of television can exert great influence upon those of impressionable age. Television — and I mean television *entertainment* as well as television education — can be one of our strongest weapons in the fight against crime and juvenile delinquency. On the other hand, I am sure you will agree that television's power, if not used properly, can actually contribute ammunition to these moral and social evils.

Clinics such as this are concrete evidence that the television industry is on the right track. I wish you well in your endeavors, and again thank you for the privilege of greeting you in this manner.

FORT WORTH BULL SESSION

TUESDAY, MARCH 5, 1957

Q: John Quigley, I would like to hear from you, and anybody else. What do you do on requests for public service where you know these people are also spending money — I won't say also; they come and ask you for free time and they are buying space in newspapers, billboard space, or car card space?

A: Well, if we know it, we try to find out if they are also in business.

Q: How successful have you been?

A: It usually discourages them from requesting that we carry that sort of thing.

Q: May I supplement that, John? Usually these "do-gooders" are well trained enough so that they now realize that you have to contact the station somewhat in advance; when they do, we have the standard reply, "We'll be delighted to help you. The only thing we ask you to consider is that if you have an advertising budget, you consider us in the placement of it. With that understanding we will help you as much as we can." That hurts their conscience.

A: I once lived under newspaper ownership and believe me, it is a really rarefied atmosphere to which I aspire again, but if you haven't got it and you live without it long enough on this business of "I'm gonna pay him," you're going to be the hero for giving it free.

I've got to the place now where I just sit the guy down and say, "Joe, is this fair?" You thank him because you say you can't get the publicity otherwise, but you come out here and say to me, "Now, you are going to help me, aren't you? And I say, "Sure, I am going to help you all I can, but I am getting sick and tired of having you spend money over there and then not spend any here. You and I trade together right here and you know it's wrong, and it's not fair, and I suggest that you do this: Take your total budget, give me half of it and give him half of it and then make him give it back to you and I'll give mine back too, but only if he agrees to refund also!"

Now there isn't anything a guy can say to that. You have already said, "Just hand me the check and I will give it back."

Then he gets his ad and he gives the money back. It accomplishes the same thing.

We say if you are going to spend any money, you have to spend it equally, and nobody will squawk. It's got to be a rule, that's all. This is right and this is fair. If you start insisting on it, there is a new respect that begins to grow on this thing. We feel it. We have people come to us now, and they come with some of their money. You just have to be firm, that's all.

Q: Jim, pardon me for entering in here, but I cover a lot of stations and there was a time in radio when we found that to develop the ability to ad lib on the part of the announcer was a great advantage. We talk now about either memorizing or reading. Isn't the television industry discouraging with these two things, and that is the ad lib ability of personalities on television?

JIM KILIAN: I find it more and more spot-wise. They provide us with fact sheets. If a guy has a fact sheet which he is supposed to study, he stands up there and ad libs, all we do is flash him times — thirty seconds, fifteen, and get off.

Q: You remember in the days of radio when the pitch man peddled merchandise like crazy? He was a good ad lib artist when it came to it, because he adapted himself to the situation. Can't the same thin gapply to being a more effective commercial man on television, if he is given an opportunity to develop an ad lib ability?

KILIAN: That ties in with the other thing, such as one announcer on a car commercial and not on another dealer, beer, soap flakes, or bread, or whatever it is. Once they get their man, I found that they gradually stop writing the commercials, give him a package and say this is what we want tonight and they let it go.

COMMENT: Brad should have probably added a note that there is a difference between memorizing and ad libbing.

COMMENT: That's what I want to bring out. I don't like memory work.

MARSHALL PENGRA: Isn't this again a relative thing? It is where you are, what you have to do, the manpower you have present and what your concept is after you get all through laying it out. If you want an ad lib salesman that you think is developing stronger and stronger as you insist, and you keep the crutches away from him — you know he is going to stand up under any circumstances; he's never going to get lost, if he does it on an ad lib sell basis. He knows those products before he ever gets out there. He can't stand the memorizing deal. He knows it cold.

BEN SLACK: There is one other factor that enters in here

and that's on evening fill shows where you cue out for the live spot — "X" number of words have to be said; the announcer can say them more smoothly, with less possibility of fluff, if he is working from some kind of a prompt sheet, than if you asked him to memorize it. He may have three commercials on that show and he may not check in until a half-hour before that show hits the air. Now a half-hour is a pretty short time in which to ask a man to memorize even his first commercial, and then let him work on the second after he gets rid of the first.

So, you need something to give this man some help. We think the cue card system is the best way to do it, some five by seven index cards printed with a bulletin typewriter. Now, the point arises, how many of the things do you have to make. We have a girl who makes up the daily books, whose additional assignment is to type out these cue cards. Our continuity department is trained to start a new paragraph each time they call for a different camera shot. So every time the girl typing up the cue cards sees a new paragraph, she pulls out that five by seven card and inserts a new one. When the script gets down to the floor and the director and the floor man get together and go over it, the director says, "on shots one, three, five and seven we'll put cue cards one, three, five and seven on Camera One. On shots two, four, and six, we will put those cue cards — two, four, and six on Camera Two." You stand between the cameras and pull them. It's infallible, and you don't have to buy a teleprompter to do it.

VOICE: That's got one hazard. It happened to us. The guy dollies the camera back and you got a guy doing this (stretching his neck to keep up with the cue card and camera).

VOICE: I am inclined to agree on a very important point, and that is that on many commercials how long the guy is actually on camera. Sometimes you are asking him to memorize four lines of copy, and the rest of it he's standing there with one hand behind him. He says, "Good evening, I want to show you the new Stutz Bearcat Eight." You cut to your shot of the Stutz Bearcat Eight and out comes the script and he can read the rest of it. If you spend a minute on the announcer, what have you sold for your sponsor? Is that a good commercial? I don't think so.

BEN SLACK: I agree with you, basically. But once in a while an announcer has to demonstrate something, and he has to use both hands to do it. As long as you are going to type some of the commercial, you might as well type it all.

VOICE: Well, in that case you've got on announcer working like this (motioning with his hands), "Oops, I'm sorry, folks, I knocked that glass of beer over."

VOICE: That's not necessarily the case. The announcer can't be that non-familiar. In other words, he doesn't belong with a cue card, a piece of newspaper, or newsprint paper. If he doesn't know his commercial any better than that, then you might just as well get rid of him anyway.

Q: How many people do actual store promotions, such as a product; they go into the stores, put up signs and things of that sort?

Q: George, I would like to ask something. We are constantly plagued with promotion requests. I would like to get some expressions from other places as to just what they are doing on the market, to get an idea as to whether we are adequately doing it or we are doing more than we should.

MR. JOHN QUIGLEY: We've done it. One time we have said okay we'd go along because we have been trying to get the business. Other times we have said no.

Q: What did you say you would go along with?

MR. JOHN QUIGLEY: I'll give you one recent example. We had the Kit Carson strip from 4:30 to 5:00. We were trying to get some kind of story on it for our national rep. A guy came along with a little mouse idea. He was selling this little mouse that looked like it was moving. There was a spot for potato chips and another for something else, and they wanted two spots a day. We wanted to build up a rating on the thing and what we did was that we took the guy and stuck him on some other show—an afternoon variety show, or one cooking show. All he did when he came out there was say—we opened up with a little spot of this mouse running around—"If you would like to have one of these, be sure to watch the Kit Carson show tonight. He didn't mention any product. We did build up a big mail count.

Q: What I had more in mind than a big mail count was that we get requests for letters, cards, store displays, shelf cards, all types of mailing—that's the thing I was primarily concerned about. Do you do that kind of thing? Do you charge for it?

Q: Frank, say P&G comes to you and asks for a mailing. You don't send one out for them—it is just included in this other general merchandising mailing?

FRANK FOGARTY: I wouldn't say we don't. We do say this: "Look, here is a letter we have going out next Saturday to all the good outlets—not only to retailers, but to chain store buyers, wholesale buyers, factory representatives, food brokers and people of that kind." We say we've got this first class letter going out next Saturday. There's the place for you to be, Mr. P&G. Very often—I don't say always—but very often that satisfies them.

Q: How many do you send out?

MR. FOGARTY: We send out about 2500 all together. That really covers the big outlets.

VOICE: I would like to ask a question. Is there any station presently or currently running a program on which the station representative considers the client's advertising as institutional, and if so, what kind of program is it?

Are you think of the U. S. Steel type approach?

A program, in other words, which is designed more or less to keep or build goodwill. I am talking about local programs.

VOICE: Since Ed Breen is an attorney, I would like to ask him, are we being charged with a commercial by F.C.C.? If we are, maybe our consideration of that as promotional support ought to be changed a little bit.

MR. BREEN: You are being charged for these things. My objection would be that here are guys paying good money for the thing, and you're giving it to another guy.

CHAIRMAN: Shall we go on?

BEN SLACK: To keep up programs and to keep up sponsors, it is important to give sponsors a fair shake. We have a standard slide designed for anybody who has a show coming up. The slide is a little stylized picture of a TV set, with room enough on the screen of that set to letter in the name of the program and the sponsor of that program and the time. Everybody gets the same shake, so that the sponsor of one new show doesn't come in and say, "I don't like the art work you are giving me; I want art work similar to the one the guy had last week."

FRANK FOGARTY: I have some answers here to some questions that were asked yesterday, and I would like to give these now, if I may.

There are two questions put to me yesterday that I couldn't answer. One was that of what percent of our program cost does our news cost represent. Our accountant tells me by telephone that a little more than \$1.00 out of every \$10.00 that we spend for programming goes to direct news cost. Twenty percent of our total expense budget is for news cost. We get \$3.00 of direct income for every \$1.00 of direct expense for news.

The question was asked as to how many feet of film we shoot per month. The answer is 14,000, on the average.

Q: In TV Disc Jockey Programs How to Make It Successful and What it Should Possess.

A: Ben, I'll turn it back to you.

BEN SLACK: We do a disc jockey show on Saturday morning, late in the morning, called "Now Dig This." Judging by its title, you can assume it is directed toward people who buy

popular records, the high school youngsters and to some degree the University students.

This is a panel show. It had its inception in our radio operation. There are four high schools—three white and one Negro—in Austin. We went to the student leaders in each of those high schools and said, “Will you make a poll for us each week of what the students at your school deem to be the twenty most popular records, and list them in order.” So when we played one of those records on radio, we would say, “Now, here’s ‘Marianne’; it’s number three at Stephen F., it’s number nine at McCallum, and down at Anderson it’s in sixth place. We don’t have a report yet from Travis on where they rate it; maybe they haven’t heard of it, but get with it, you Travis Cats, and listen to ‘Marianne’,” or something of that sort. We thought this could be converted to television use, and we did it.

We asked our contacts at these various high schools to form a panel. We would draw one representative from each high school each week, inviting two boys and two girls. The emcee is seated a little apart from the panel, so the cameraman can cross shoot, and he’s got a big old garbage can. And it’s obviously a garbage can, that sits up behind him. It has “Nowhere” painted on it. Of course, one of the girls from the high school is there, wearing shorts and a little fluffy blouse, and if the panel votes “Nowhere”, she puts the thing in the “Nowhere” can. We use a lot of visual gags like that.

The primary problem that you have to overcome doing a disc jockey show on TV is what to do with video while the record is playing. We rely about 60% of the time on some slap-happy high school student—and there are a lot of them who like to pantomime records. If you can get somebody who can pantomime, then you’ve got it made. This old deal of just panning the camera down the panel as the record is playing gets awfully old awfully quick. It’s all right to do that maybe once every other program—pan the panel—but the major problem is how to get something effective visually while that record is playing. Pantomime is one answer.

B.M.I. Sketchbook is a darned good answer. Some of their ideas are too expensive, or may call for props that you don’t have, but you don’t have to use them verbatim. One of the most effective things that we ever did was to get some cheap black muslin scrim. The director had two girls just extend their arms through holes in this black scrim. They were obviously girl’s arms, because they wore charm bracelets and things like that. As this record started playing, it was a rhythm record, one of the girls started snapping her fingers and moving her hand to the

rhythm. It was a startling effect to see a white arm through a black curtain and a disembodied pair of hands snapping the fingers and moving in rhythm to the music. He wheels the other camera into position at a slightly different angle and he does a super. Now you have four sets of hands like that. Then the other girl gets her hands through and on one camera we have both sets of hands, and on the other camera he is in tight only on the second, so now he's got six pairs of hands. After a while the second camera backs off and you wind up with eight pairs of hands. After a while, as the record is playing to a close, one hand drops out, etc. It is one of these diminishing things.

Well, that costs you about 98¢ for some sheeting and some dye, and it was one of the most effective things we have seen in a long time.

So, if you have somebody who can pantomime and some director who has a little imaginative power on scenery, you can have a highly successful disc jockey show. But only about a half-hour a week of it is all you would want. It's a lot of trouble to produce.

Well, as you all know, the TV scheduling of live production suggests a little set and a little action. I'll tell you the truth, I think probably the suggestions are as much what not to do as what to do. But, anyway, it is a suggestion.

Q: I would like to ask about cooking shows. How many still have cooking shows: (Three hands were raised).

Q: What rating have you got on yours, Frank, do you remember?

A: We run about 5 or 6 — not too bad as cooking shows go.

Q: It's sold out, I take it?

A: No, it isn't; that's why I am asking the question. It is not now sold out.

Q: The second question is: How many had them and dropped them? (Three hands were raised).

VOICE: I would like to ask, in regard to cooking shows, of those of you who had them, what were your arrangements for the securing of the kitchen appliances, and so on? Some suckers bought them, some other people borrowed them and I had to give them back after they had already paid for them in television exposure fifty times, and other people not only got the appliances free but got paid something for showing them. I would like to have a few different experiences or expressions about how you got them and what the basis was.

A: We use them and get paid for using them.

Q: How much and whose.

A: Westinghouse, and I believe the deal is now the price of one participation in the show per week.

Q: Do you still get the participation?

A: Yes sir.

VOICE: I have a situation now where I have to — well, I have to have two kitchens. I have to get a kitchen for color. We made a deal with someone to put in a kitchen in any color we want. All we have to do it say, "Look at our beautiful kitchen; we got it from Joe Blow," and he's happy.

A: We had the man who supplied the cabinets send out a girl from Chicago to design our kitchen to fit our needs. She designed a kitchen which she thought was good-looking and very useable. It is a very much nicer kitchen to begin with. We have a deal now where Westinghouse replaces our units every time they get a new model. This is the third or fourth set of units. We don't give them any advertising. We never have them there very long. We get new appliances about every six months. We have about the prettiest kitchen I have seen. This is about the third or fourth time we have had new appliances and the second time we have had new cabinets. We have a very fine show. They don't pay us anything, but we don't pay them, either.

Q: Are these the same appliances all the time?

A: Well, we have a sink, dishwasher, washing machine, refrigerator, stove.

Q: Who has ordered a picture tape machine?

VOICE: We have, and it's still on order. They have promised us in November.

INTERJECT: We have just cancelled our order because Ampex has run into all sorts of production problems and couldn't promise it to us before a year from this June. We were pretty high up on the list, too.

Q: I would like to direct a question specifically to Phil Wygant, and you also, George. I don't suppose anybody really knows the answer. At least, I don't seem to have gotten it yet, but I would like to ask questions of you, since you have lived so closely to this color situation. When do you feel — and I don't know whether or not I am using the right terminology — when do you feel this is going to be a really major factor with us at the local level?

CHAIRMAN: I don't know. I think three or four years. I think it was pushed too fast.

Q: How many people use a master of ceremonies on a movie? (Eight hands were raised).

CHAIRMAN: Are there any more questions?

Q: I would like to ask Kilian a question. He was telling us yesterday how he spliced commercials. We splice all our commercials from the whole day's operations to one or two or three big reels, and the system that he was using would be very difficult for us to go back and forth to all these little reels, and I was wondering if we are the only ones that are using the operation that way?

Q: Are you running all spots externally?

A: All film spots we splice together in one or two or three big reels — the whole day's operation.

Q: How many projectors do you use?

A: Two.

Q: What do you do when you come out of one one-hour show and go into the next hour show?

A: We use several reels, but they are together.

JAMES KILIAN: We timed our changes. It takes ten seconds to take one reel off and put on another one.

Q: What do you use?

A: R.C.A. I'll tell you why we did it. We spliced our commercials in the films and it happened one night on a participating movie. We ran it and the projector blew out. So they ripped it off one and put it on the other. They just got started when that one blew out and we had to put it on another one. Let me say that in a movie I run four parts on separate reels. Our breaks in a movie are two one-minute and a station break in between.

INTERJECT: You were talking about keeping a man busy this morning. Our projectionist doesn't come in until 9:00 o'clock. We always start in at 7:00, so for that length of time, of course, we may gradually extend that. We run for that period early in the morning and all that material is on the reel. Then starting about 9:00 o'clock we are solid network up until about noon, and that's all on one reel. I can't answer questions of a technical nature regarding cutting of the film and all that. It has been worked out in the sense of the leader in between. In other words, most of the splicing they do is the cut of the blank leader-in between and not of the spot itself. We can run a spot where it is cut in and out quite a few times without the spot being reduced at all. On our schedule, you can see that the Number 1 reel will go maybe down to noon. It just marks the breaks in there for the shows themselves.

ATLANTA
TV CLINIC

HOTEL DINKLER-PLAZA

March 7 and 8

1957

CLINIC CHAIRMEN

Harry Le Brun

Marcus Bartlett

Harold P. Danforth, Sr.

Glenn Jackson

AGENDA

THURSDAY, MARCH 7, 1957

- 10:00 A.M.—CALL TO ORDER**.....Glenn Dolberg, BMI
MORNING SESSION CHAIRMAN....Harry LeBrun, Vice President &
General Manager, WLW-A TV, Atlanta
PROGRAM AND STATION PROMOTION....Edward Breen*, President
& General Manager, KQTV, Ft. Dodge, Iowa
WHAT IS LOCAL TELEVISION DOING FOR CHILDREN?.....F. E.
Busby, Executive Vice President, WTVY-TV, Dotham, Alabama
LOCAL NEWS, WEATHER, SPORTS & SPECIAL EVENTS...Frank P.
Fogarty*, Vice President & General Manager,
WOW-TV, Omaha, Nebraska
- 12:30 P.M.—LUNCHEON**
INTRODUCTION OF GUESTS
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**.....Marcus Bartlett,
Station Manager, WSB-TV, Atlanta
PITFALLS IN TV PROMOTION.....Ben Slack*, Assistant General
Manager, KTBC-TV, Austin, Texas
PROBLEMS OF OPERATION AND CONTROL OF TV TRAFFIC.James
J. Kilian*, Program Manager, WAAM-TV, Baltimore, Maryland
OPEN FORUM (Clinic Bull Session)

FRIDAY, MARCH 8, 1957

- 10:00 A.M.—MORNING SESSION CHAIRMAN**...Harold P. Danforth,
Sr., President & General Manager, WDBO-TV, Orlando, Florida
FILM PROGRAMMING—ADVANTAGES AND PROBLEMS....Glover
Delaney*, Vice President & General Manager, WHEC-TV,
Rochester, New York
PUBLIC SERVICE ON PARADE.....Lee Ruwitch, Executive Vice
President & General Manager, WTVJ-TV, Miami, Florida
LOW COST LOCAL TV PROGRAMMING.....Marshall Pengra*,
General Manager, KLTU, Tyler, Texas
- 12:30 P.M.—LUNCHEON**
ADDRESS — THE HONORABLE MARVIN GRIFFIN, Governor of
Georgia. Governor Griffin will be introduced by John E. Drewry, Dean,
Henry W. Grady School of Journalism, University of Georgia, Athens.
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**.....Glenn Jackson,
Vice President & Managing Director, WAGA-TV, Atlanta
OPEN FORUM (Clinic Bull Session)

** Traveling speaker. Talk is reproduced in Fort Worth section only, but Questions and Answers as developed at this Clinic are given in the order in which the speaker appeared.*

PUBLIC SERVICE —

A VITAL PART OF DAILY PROGRAMMING

By

HARRY LeBRUN

Vice President & General Manager, WLW-A
Chairman, Morning Session, March 7th

PUBLIC service as a part of our daily programming on WLW-A is a very vital part of our function as a part of the community in which we live, work and serve. I am sure that many of you in the broadcasting industry share our feelings that stations that are successful commercially are often the stations that do the best public service job.

Frequently we all provide public service programs that neither gain a viewing audience or the attention of the business and civic leaders of the community. Naturally, not all the public service work that we do can be of a spectacular nature, however, if we are more selective in program content and explore new fields of public service we can come up with a much more valuable over-all public service program.

Speaking of new fields to explore brings us to a part of our public service programming that has contributed much to the community, provided us with excellent publicity and gained the attention of the leading business and civic leaders. It is a phase of WLW-A's public service endeavor of which we are modestly proud.

Recognizing the very strong interest on the part of key Atlanta business men in the activities of Junior Achievement and also learning that the participants in Junior Achievement are usually the leaders in their high school activities it was decided to sponsor a Junior Achievement television company as public effort that would appeal to a teenage and adult audience.

The program, "High Time", an hour show every Saturday for 13 weeks, was produced by members of Junior Television Enterprises in cooperation with WLW-A. This television company was almost a complete duplication of WLW-A's operation. The students provided the program content, wrote copy, produced

and exceed the shows. The format of the show provided flexibility in programming.

In essence "High Time" provided variety entertainment geared to the interest of the teenagers. Interest ranged from classical music to 'rock 'n roll', from fashions and the latest dance steps to personalities in the sporting world and individual talent.

Determined to succeed in all phases, including financial, students sold advertising time to other Junior Achievement Companies in the Atlanta area. Commercials were written and delivered by the youths.

Shortly after the program went on the air it was evident that it had gained the attention of business and civic leaders as well as a large viewing audience. Soon there were letters and telegrams of congratulations from the Governor, the Mayor and other leading citizens. "High Time" ratings ranged as high as a 14.

As far as can be determined the forming of a Junior Achievement television company and presenting their program of television was a first for WLW-A.

As a result of this show, three company members have received college scholarships. One scholarship to the writer and announcer, the other two to the president of the Junior Achievement company and emcee of the show and to the copy writer.

The expense of this project involved basically the use of the engineering facilities and the program time plus one supervisor. It is perhaps one of the least expensive public service programs that has been aired on this station. The results have been an invaluable amount of publicity and goodwill from the community and leading executives of Atlanta firms.

"WHAT IS LOCAL TELEVISION DOING FOR CHILDREN?"

By

F. E. BUSBY

Executive Vice President, WTVY, Dothan, Alabama

IS TV becoming afraid to specialize? One sometimes wonders, as we see the special-type program slowly fading from the scene and being replaced by the family-type show. Are we, as some feel, making a mistake? Among the first truly successful programs on television we find that children's programs, Howdy-Doody, Kukla, Fran and Ollie, Haunted Hour, Super-Circus and the Big Top; that today too many of those have faded from the scene, and far too few replacements have been found, and we should perhaps ask ourselves, was it wise?

Certainly many of us can understand why children's programs faded from the night time. Most of them never belonged there, to begin with, but now about all the hours from sign-on to 6 PM. Apparently far too many of us left the networks do all the children programming for us. Our part consists in carrying Captain Kangaroo, Mickey Mouse Club, or until recently, Ding-Dong School, and that's it.

Of course a lot of us can also claim hours for that hour-long western in the late afternoon, but I imagine none of us would be so bold as to claim any great honor should be ours for this particular brilliant stroke of programming. Even when we boldly select an outstanding personality boy to dress up like he was fresh off that wild, Oklahoma plain; when you set him on a big white fence and have him talk to the kiddies about the subject close to our hearts, Wheaties, Supreme Ice Creme, that special, sparkling Cola they all love so much. Even after we have done all of this, the result is pretty much the same; an old, western movie.

But if all of this is mediocre children's programming, then what constitutes good programming? Can we do it, and what's to be gained if we do? Let's start with a 'teen-ager, and work our way down. Now a 'teen-age dance party is certainly no new

idea, but it can be a successful one. It is certainly successful in Dothan where it's high on the popularity polls and on SRO status commercially. Every Friday afternoon 'teen-agers come to our studio from 5 to 6 and have their own program. It is not all dancing, either. They have a 15 minute panel segment, answering, in their own way, questions on all types of topics. They also have their own news and sports segments. And they dance.

My program director laid down four basic rules: one, admission would be restricted to 'teen-agers; two, girls cannot appear in slacks or shorts; three, boys cannot appear in dungarees; and four, boisterous behavior is not permitted. The 'teen-agers take it from there.

Two responsible 'teen-age boys are in charge of this show. They invite the guests, select the music, and plan the show within the original format laid down by my program director.

A member of my staff appears on the show to handle the commercial aspects, and of course we handle the production and directing chores. The format is kept loose, flexible and simple. Every week the studio is jam-packed, despite our effort to keep the number of guests to a desirable limit. They dance, exchange opinions, talk, and play for an hour. It's fun, good, clean fun. And parents much prefer it to having their children out on the street, trying to find excitement.

Now we have found that one of the most interesting and popular parts of this program is the panel discussion. As a matter of fact at this time programming is thinking of the possibilities of developing a program of its own. Each week these 'teen-agers from various schools throughout our area sit on the panel and answer questions from parents, teachers, as well as other 'teen-agers. The question can cover anything from important, serious subjects, to the merits of Elvis versus Pat Boone. Almost nothing is taboo and almost everything is discussed.

It's interesting to note that we have found these 'teen-agers, generally speaking, have a sense of responsibility, interest and knowledge that in some cases puts us adults to shame.

Our programs for the younger set, of course, are hard. It is more of a creative challenge. However, it is a challenge that can be met and met successfully, and as I see it there are basically two categories of children's program; one, programs by children, and, two, programs for children.

In the first group we find our TV classroom shows; our birthday clubs, et cetera. In the second category fall puppet programs, cartoons, children's movies of all kinds, personality shows, et

cetera. To be successful, both types need; one, showmanship; two, entertainment value; three, commercial acceptability.

Now point three, commercial acceptability will normally result if the program has showmanship and is entertaining. All, of course, from a child's point of view.

Let us again reverse the order and consider category number two, first. First, programs for children. A young child, between the ages of 4 to 10, is insecure. He is really growing up in a world of question marks. Therefore, he likes personalities that are easily identified. He also likes repetition. Let me repeat this. He likes repetition. He enjoys being able to guess what is coming next, one of the principal differences between entertainment for an adult and a child. For instance, you can have a prop on a show that always reacts the same way, and will probably be a hit with the kids. Never worry about the child figuring out what is going to happen next. He will like the show better if he can figure it out. That's one point; repetition.

Point two, is personality. He will usually love a personality, and there are so many to choose from; the cowboy, the clown, the friendly cop, the fireman; they are all available.

Point three, let's call simplicity a format. A relaxed, low-pressure style is certainly best. Besides, a lot more variety can be included.

Let's take our three points, now, and put them together and see what kind of a show we come up with. Let's call it the children's hour and let's have a clown as an MC. The clown has toy props, and also many live pets. He acts as a personality and ties the whole show together. On our program we integrate cartoons. We have an artist that sits before an easel and draws while we play music in the background. The children take part in this by sending a card or letter with a line or lines drawn on it. The artist takes those lines, and by adding more, turns out a picture.

We can also include a minor personality that reads a story with pictures to show as we go along.

Tied all together, and with the right production and planning, we can have a successful show at low cost and with both programming and sponsor appeal.

Certainly all of this is no new idea, and many among you have better and quite possibly more successful thoughts. But it's one idea that has worked for us; gives us a local children's program with low cost; with successful acceptance.

The promotional and exploitation ideas, of course, are quite easy and we need not go into this aspect at this time.

Now let's consider one example of category number one;

progress by children. I imagine almost every station either has now, or has had a birthday party. Here is the way we handle ours; Birthday Party, we have a cowboy personality Joe Holloway, who handles the programs, the interviews, the commercials, and the MC chores. Any child in the area with a birthday during the preceding week is invited to appear on the show. They are interviewed; entertained with cartoons, and served with refreshments. Since the start of the program nearly two years ago we have never failed to have a packed studio and a good show.

The interviews, of course, highlight the show, from an adult viewer's standpoint, for certainly from the mouths of babes come classics. The average show also includes two cartoons, usually from the Superman and Walt Disneyland series. The program has been a success. The viewing audience is built not only by friends and relatives of the participants, but by the unpredictable antics and stories of the children. Many a wire-grass parent has been good-naturedly embarrassed by the revelations of her youngster on the Birthday Party!

Another program in the category, progress by children, is the TV Classroom, or classroom camera-type show. This program can either be produced as a public service, or commercial prestige show. Also it can be handled either by a school, schools, or by the station. A teacher, either real or TV, is in charge. She leads the discussion and work with the young children; preferably between 4 and 8 years of age. They listen to short stories, draw pictures, finger-print, paint, play games and do everything else of that age — that that age engages in. The programs can have a few introductory remarks by the Superintendent of Schools, if you wish.

For each show an individual teacher can be assigned; both to handle content as well as to appear before the camera, and with a few set subjects, the show can be allowed to follow its own path,

As to the material used on the show, it is the work of the youngsters, from the art work to even include some of the show outlines. The children can arrange for much that is needed. Usually with a program of this type you will find the attitude of the public, schools, and the children, is wonderful and cooperation excellent.

Programming for and by children is hard, but it's fun, and it can offer a lot of satisfaction. As those of you with children know, there is nothing that can so repay you for the work you do as the look on the face of your youngster as he enjoys the show.

All I have been able to do is give you a few examples of program ideas that have proven successful for WTVY in Dothan.

Many of you may have newer and better examples that have brought you success. We would like to hear about these.

Just remember one thing! Don't under-estimate the children's programs. It's important. It's important from a viewer's standpoint. It's important prestige-wise. And it's important commercially, too. Let's not be afraid to specialize.

QUESTIONS AND ANSWERS

Q: Ed, you accomplish so much, we are always running into problems with the Telephone Company on putting it on direct. Do you put those calls out direct, or tape them all?

MR. BREEN: Let me answer the second one first, because if I answer the first one first, you won't believe me anyway. Yes. We have had a lot of complaint from the Telephone Company, unfortunately. We have an independent company, sort of an independent company at home, that operates in other towns besides Ft. Dodge. But occasionally, when the Iowa Broadcasters meet, we have a guy come up from Des Moines who represents the Telephone Company and he always tells us that this isn't right; that we are putting these calls on the air; and we always tell him we are going to go on doing it until somebody stops us. And so far — it's kind of an impasse, you might say.

To answer your second question: We have a staff of full time people of seventeen, that I borrow two or three people from the radio station to do things like news, and shows of that sort.

MR. SLACK: In answer to your problem of tape recording, which is what the Telephone Company wants you to do, we got around that by attaching the phone into the tape recorder, and then playing the tape recorder a split second later. That makes it legal, and doesn't interfere with the broadcast, because it is so instantaneous that there is no delay in it, and you have got them hooked there, if you attach it through your tape recorder.

MR. BREEN: They won't even settle for that, in our country, so we just go ahead and do it anyway.

Q: I was very interested in your license gimmick, and cards, and everything. Isn't the contest a lottery?

MR. BREEN: I don't think it is. I happen to be a lawyer. I don't think it's a lottery.

Q: It has a prize, a chance, consideration going to the stores. Doesn't it complete the triumvirate?

MR. BREEN: I don't think so. Maybe the FCC wouldn't agree with me, but they have to prove it in court some day, and they haven't proved it yet. They have gone way beyond the postal laws, you know. (There is now a Federal Court decision against the F.C.C. interpretation.)

MR. DANFORTH: Do you use a "beep" phone on that, or is that a direct connection?

MR. BREEN: We use a "beep" phone, for the reason it's the most convenient way to plug in these calls. However, we suppress the beeper. You know you can cut out the "beep" sound on the air. We don't do nothing right!

Q: A question on this question of controversy. We have difficulty how to get around getting people to these controversial issues.

MR. BREEN: We do, too. But we say, "If you don't come, the other guy will be there." It gets down to saying it in a diplomatic a fashion as I can bring myself to be. And that has succeeded.

Now this show doesn't work automatically. You have to develop a prestige for the thing, and you do that over a period of weeks and months. Finally, by the end of — after we have run this a year, all we have to do is tell Senator so-and-so that we have these times available, and which one would suit him? We had every candidate for United States Senator, every candidate for Governor, every candidate for Congress in the area that we covered. Some of them we had two or three times. And, believe me, it does a lot for your station; for the morale of your station; when your own people meet these men on a more or less informal basis. I think it's a good thing.

VOICE: Ed is so versatile with these things, and has his answers so fast. We have a senatorial election in Texas on April 2nd, and this "Turn-about" thing has intrigued me a great deal. We have two Republican-certified candidates, and 21 Democrats. And I was wondering if you had an idea how I could turn them about?

MR. BREEN: Sure. Invite them all. Take the whole evening; three hours. Put them all on.

CHAIRMAN: What are your hours of operation?

MR. BREEN: From 2:00 in the afternoon, until 10:30 in the evening.

Q: It sounds to me like your news operation is directed by Cecile B. DeMille, handling a cast of thousands! What's the size of your newscasting staff?

MR. FOGARTY: You are talking about the on-the-air people?

VOICE: Photographers, writers; the whole shebang.

MR. FOGARTY: We have eight reporters and rewrite men who do no air work except filmed and taped interviews. We have five full-time photographers and film processors, two farm directors, a sports director and a part-time assistant, and three full-time newscasters. Our radio newscasters do not write their own newscasts, but our TV newscasters do write their own scripts in skeleton.

Q: Is this radio and TV together?

MR. FOGARTY: This is radio and TV together. Our news operation is almost completely integrated. So it isn't quite Cecil B. DeMille.

VOICE: I believe you must not be affiliated with a newspaper.

MR. FOGARTY: You are right; we are not.

Q: In your newscast, how long is the length of your newscast, in which you use 20 to 40 still pictures?

MR. FOGARTY: Fifteen minutes — and it is not static, either; believe me.

Q: You certainly have an enviable news operation, which brings to mind this question: What must you charge over and above your rate in order to gain this three-to-one ratio that you mentioned for your newscasts?

MR. FOGARTY: To give you an idea, our one-time rate from 10 to 10:30 PM is \$250 a quarter hour. This is subject to frequency discount, and gets down to \$188 on a 312-time frequency basis. Our package rate for a quarter hour of news at this time is \$280, not subject to frequency discount. We have one sponsor who buys the news three times a week on the rate card; if he earned 156 times frequency he would pay us \$213. Actually he pays us \$280 flat. The difference represents the premium we get for news. You should bear in mind of course that we sell most of our news on a participating basis, and this of course brings in more revenue than sale by the quarter hour.

VOICE: Having competed against you at one time, Frank, I know whereof you speak! You sound like you have a new format. You used to open with sports, weather and news. Now you speak of a five-minute weather, and I think at one time it was ten minutes, too. Now it's five minutes of weather, 15 minutes news, and then —

MR. FOGARTY: You are partially right. We used to open with ten minutes of weather, and then we followed with 15 minutes of news, and finished with five minutes of sports. We found that ten minutes of weather is much too much. We cover as much weather in five minutes as we ever did in ten. So our present format is 10:00 to 10:05, weather; 10:05 to 10:20, news;

10:20 to 10:27, sports. What becomes of the other three minutes? Here we think we have something that is very worth while. You remember that in Pulse and ARB there was very little drop between the first quarter-hour and second quarter-hour. This does not run true to form, because when you go from news to sports, ordinarily you lose rating points. Our little gimmick is to devote the last few minutes of the period to a re-cap. of the weather, news, and sports. We think this has helped our second quarter tune-in, because we get a lot of people who for one reason or another couldn't be with us at 10:00 o'clock.

VOICE: What is your objection to letting talent watch the monitor during a show?

MR. SLACK: Talent wouldn't be talent unless it had some degree of egotism, and we find that a performer's occasional side glances are distracting. They interrupt the mood of the program, particularly with guests who sometimes get a look at themselves on Monitor, and talk to their reflection on the screen. We think it's bad performance, for that primary reason.

For the second reason, we think it takes up floor space. We operate in a studio about 27 feet square, and we just don't want anything on that floor except people and cameras.

VOICE: You don't think, especially handling close-ups for commercials, and so forth, that it's advantageous —

MR. SLACK: Let me qualify the statement. We have a monitor mounted above the floor, which is turned so that it faces the cameramen. They can see it, and nobody else can.

Q: I was wondering, when we have guests come in, and we set up for a moderator and two guests, and when they arrive they either have a whole troop of scouts along with them, or 15 other people. What would you do in a case like that? Would you try, at the last minute, to make room for them?

MR. SLACK: You mean you have to work 15 people into the show?

VOICE: That's what they expect. Would you say No, or would you say Go?

MR. SLACK: You have to play it by ear; whatever the situation demands, and whatever you think you can get away with.

Q: Would you give me your idea on the lighting a diamond on this wide lens. When you get too close, are you blocking your own lighting?

MR. SLACK: We use a 50 or 75, preferably a 50, and we hand-focus that thing down, so that we can get our camera as near to it as we possibly can, before we start to lose focus. That's your working point. Then on a precious stone, you

certainly don't want to surround it with light, because then none of your facets will show. We put a strong pin-point on it from one angle. We are in as tight as we can get. That would be from above three to five inches; real tight, with strong pin-point lighting; then you can do one of two things to get that beautiful scintillation of light; you can hand rock your focus, just barely start to blur, and then back off to a sharp focus again; but a better way is just to get an old tallow candle, hold it near the camera lens, blow on it slightly so that the flame flickers a little bit.

Q: Hold it to one side?

MR. SLACK: Yes. Don't hold it under your lens, because it will smoke them.

Q: How many people do you have in the Traffic Department Jim?

MR. KILIAN: One man as Traffic Manager. He has a girl assistant who makes up the program and commercial sheet, and then a girl who pulls copy. And an operations man, who makes up the log. This would make for three and a half people in the Traffic Department, and I think more are needed.

Q: Has this system increased the amount of typing and book work in the department?

MR. KILIAN: No; it hasn't.

Q: What is the percentage of error now? As compared to previous to putting in this system?

MR. KILIAN: I would say they are down about 75%.

Q: You have the copy down fine. How about the props on commercials? This is a constant source of — a problem to us all the time. Getting copy in on time, but also getting the props there on time, without having heart failure.

MR. KILIAN: I guess we all have that problem. You beat on salesmen for a little bit, and on the ad agency.

Q: Do you use that shorter sheet, your run-down sheet, as an availability sheet?

MR. KILIAN: No. I found all sales departments use their own availability sheet. The card index is my availability.

Q: Do you make a list up from that weekly, or twice a week, for your salesmen?

MR. KILIAN: No; the sales department makes their own.

INTERJECT: Maybe I have an answer to this gentleman over here who is getting props. We make it the responsibility of our floor manager, on the day of broadcast, when he first comes in; he checks over that book that Traffic prepares for him, and at the same time he is checking light areas, and things like that. He is also checking to see that the props are there.

And if they aren't, he has to go out and get them or get on the phone.

Q: I noticed you said a moment ago that in your Traffic Department you have an assistant pulling the copy. How is that correlated, so far as, say, the film numbers, and what appears on this log, between traffic and the actual continuity department?

MR. KILIAN: Actually, our continuity department consists of one person who pulls films, and copy. We don't have any copywriters. We do everything through agencies. They are supposed to send in copies in sufficient numbers and all correct. We find they don't do this, so we have to re-type it and set it up right. But the Traffic Manager numbers the films and the slides which go to the projection room.

Q: This looks good. I notice PBR's on network, and then you don't have any live shows. Are they listed in the log or format form in the copybook?

MR. KILIAN: If we have a live show, no; the format is not on the log. If we have a film show, a movie, then the format is put on the log.

Q: Under your "MORNING MOVIES" you have listed here the commercials, but you know most of the hour-long movies usually come in 101 to 110 minutes, and the film director has to edit those films. If you wait until the last day to count up your log, your film director will be there that night editing the film for the next day.

MR. KILIAN: We have two people working in the film department. Actually, we find that films time out pretty much the same. If we have a great big, long movie, why, he knows well in advance. Actually, with this sheet he can know three days ahead of time, and cut the film accordingly. If it so happens that somebody comes charging in and says, "I need a spot here this morning," we say, "Sure; if it's for money," the projectionist just wiggles down the film a little bit. We might miss the part where the guy gets shot or stabbed. But those are things that you have to do.

Q: Mr. Kilian, I may have missed this in your speech, but when is this locked off, or is it ever locked off?

MR. KILIAN: Yes. I can hold off the log until four o'clock. We can run off the log, staple it and pull the copy within one hour.

Q: If you have a change in the slide numbers or film numbers that just comes in today for tomorrow, it will be a one-time only arrangement; do you reenter that and make a new card?

MR. KILIAN: What used to happen on this, somebody called out the change, and then two people grabbed pencils and ran

frantically for the control room, projection booth, announcer's booth, and so on. We don't do it any more. We put out what we call last-minute — or you can name it anything you want to — we just call it a change sheet. It's bright, red paper.

We type up the change as it should appear on the log and drop it in the announcer's booth, in the director's lap, and in the projection room. They attach it right to the log and make the actual change.

Q: You don't change the traffic board?

MR. KILIAN: You can if you wish. You do if it is a permanent change.

ATLANTA BULL SESSION

THURSDAY, MARCH 7, 1957

Q: I am very interested in this traffic system, because we have a system which is very similar to it. I am interested in knowing who gets a copy of this advance sheet that you make out three days ahead.

MR. KILIAN: There is only one copy made out.

VOICE: You mentioned something about the film; getting information from there, in order to be able to edit the film.

MR. KILIAN: The operations man sets up the log. He knows how many spots are going in the movie. We know we are going to break the movie into four parts. We know we are going to put two spots in between each reel; whether it's commercial, or promotion, or public service. So all he has to do is add up the time of his commercials, et cetera; and allow so much for opening and closing. Then write up his sheet and send that back to the filmroom and they cut the movie to that particular time.

Q: One more question, if I may. You mentioned a break check, and also your program change sheets. Who keeps the official log for the station; is that kept by the announcer or engineering staff?

MR. KILIAN: During the day, it's kept by the announcer. At night we put a director in master control, he keeps the log there.

Q: Is this break check signed on the official log?

MR. KILIAN: Signed on the official log and it's also signed on the projectionist's log, and the director's log; which is put on my desk in the morning. So if there is a goof, I have a chance to check all three.

Q: Mr. Kilian, could I ask you another question? Concerning the operations report; who fills in your operations report? Do you have a separate one for engineering and programming, or do you have one to cover both?

MR. KILIAN: Separate ones for engineering and programming.

Q: You have a separate log for your programming and engineering?

MR. KILIAN: Yes.

Q: You said there are six different steps in the routining of this work sheet. What are they?

MR. KILIAN: We get a check on it, naturally, when the girl types it up from the drawer. Then it is sent to the sales service department, and they check it against their availability sheet. That gives me my second one. We don't get a check on it when it goes to the promotion and public service, because all we are interested in at that point is the commercials. When it comes back to the traffic manager, he checks it again against the availability board to see if there are any last-minute additions or deletions. It goes from there over to the operations manager, who also checks with the availability board.

Then after the operations manager gets through with it, the log goes back to the traffic manager for the commercial breakdown. He once again checks it, and that's where I get my fifth. The final check comes when they both go over it before it is run off. I try to make everybody check everybody else.

Q: Mr. Kilian, how far ahead do you keep on these break checks, and how do you do it with a live, five- or ten-minute program?

MR. KILIAN: I don't actually get a chance to check during a live program, but I do the best I can by making the director check with the projectionist and the announcer.

Q: Do you have one or two film changes?

MR. KILIAN: Two.

Q: Another thing that isn't quite clear to me; how do you initiate the traffic? Do you use a start order system?

MR. KILIAN: Yes. The sales department sends us a service order. From this service order a card is immediately made, for our traffic file. All the information that pertains to that spot is typed or written on that card.

Q: One more question on changes; the last-minute type changes: A charge order is made, and "Romper Room" is put in. You get a cancellation. Then do you have to send it back through your public service director, or promotion department to get something to put in there, or does your traffic director have the prerogative of putting something in there promotion-wise, public-service-wise, or do you have to go all through that again to start it all over again?

MR. KILIAN: I control all program changes.

Q: I notice that you have "NET" listed in your video and audeo. Is it left up to the discretion of the director as to what network? We are affiliated with two.

MR. KILIAN: We used to put in "NET ABC" but we carry only ABC. So it suffices for us.

Q: My question is, if we made a local film — for instance, we made one for Biltmore Exterminator, that calls for a local announcer over that silent film.

MR. KILIAN: In the video column, I would put film on projector number 1, and in the audio column I would just put announcer.

Q: You have reports to make every once in a while, especially when you ask for a renewal of license, upon which your program is broken down into various sections like entertainment, as you know. Do you keep a running record on your daily logs or sheets like this in any way that would break those programs down into program types, or do you take a composite week and go through at that time?

MR. KILIAN: We take the composite week.

Q: On your percentage of error, so far as operation is concerned, what is a good day or good week? How many errors is still a good operation?

MR. KILIAN: Our errors have been cut to a minimum. Most of our losses are now mechanical.

Q: I notice you are doing something I have not seen done before; the assignment of projectors, are assigned ahead of time on your program log. Normally, any operation I have observed, the projection man sets up the film change. How far ahead is that done, and who does it, in your operation?

MR. KILIAN: We actually have the operations manager assign slides to projectors and films to projectors for one simple reason: It gives you a chance to preview. The projectionist, if you will let him, will put all the slides one right after another on the same machine. I say we should preview.

Q: The other question I have is something we are considering, and that is the functions of the master control director, and a director. At the present time most of the stations set up with a director only. When a director is on duty, the master control director controls all the break, and the director controls the studio operations, is that correct?

MR. KILIAN: That's true. Whether it's a movie, with live breaks or a complete live show. The guy in the master control room will take the breaks at the end of each program.

Q: Have you operated in the other manner? With a director only, without a master control director, and what is your percentage of error without one?

MR. KILIAN: During the day, up until we hit the network at 7:15:00, we do not operate with a master controlman. We only

operate with a director. And since everybody is responsible to everybody else, there is no appreciable difference, so far as failures are concerned.

Q: In your night movie, assuming you run one, would you have any master control director?

MR. KILIAN: If the movie was wholly sponsored with live commercials, the master control director would leave at the start of the movie and the studio director would run the board until sign-off.

CHAIRMAN: Any more questions?

Q: About this assigning of projectors ahead of time: Do you ever run into trouble having a local show run short, and having to throw a film or slide in there, by throwing all your projector assignments off for the rest of the day?

MR. KILIAN: It has happened. But after a few quick changes you can get back in line again.

Q: Say a local show runs short and your film comes up that is not scheduled on your log. There you would throw all your projector assignments off, wouldn't you?

MR. KILIAN: They have been thrown off at times, but we don't run into it very often. But again you can get them back in line in a very short time.

Q: Suppose a man from the United Community Services comes in and says what he had to say and gets up and walks out. You can't tell him to stretch it.

MR. KILIAN: We very seldom allow him on by himself. If a staff man is on duty, he sits with him. Otherwise we grab some news quickly and read it.

Q: Jim, you made a reference to a uniform coding system for slides and films. Would you enlighten us on that, please?

MR. KILIAN: This is a dream. How it could be worked out is beyond me at the moment, however if throughout the country each film commercial and commercial slide had its own code number which would be used by each station, it would be a big help.

Q: How do you do it in your plant?

MR. KILIAN: Same as everybody else does. We put our number on them. And keep a master list.

Q: What is the deadline; the last moment you will accept any commercial insert? Assume you have one going tonight, and the sales manager comes in and says, "Jim, I have a schedule starting here; I would like to get it on tonight."

MR. KILIAN: This is a constant battle between programming and sales. I like to think of myself, though, as a commercial

program manager. If a guy comes in waving money, we are going to get him on if we can possibly do it.

Q: You frequently do it just hours before the program goes on?

MR. KILIAN: We have. I don't say it's too frequent, but we have done it. A dollar is an awfully hard thing to turn aside.

Q: What hour deadline do you try to impose?

MR. KILIAN: We try to impose the time on the contract, which is 48 hours.

CHAIRMAN: Frank Fogarty is back here, in case you have thought of any questions on Local News, Weather, Sports and Special Events.

Q: Yes; I would like to ask Mr. Fogarty, he told us that on these correspondents, basing fee for a story is generally a dollar, and then dropping down 50, or 24 cents later. How about pictures? What price do you pay for free-lance pictures from either the correspondent sending a picture with the story, or someone else sending a picture which you can use with some of the stories?

MR. FOGARTY: We pay fifty cents for a story, and if we use it in a second newscast we add twenty-five cents and so on for each additional newscast. For a picture we pay three dollars, and add a dollar for each additional newscast in which we use the picture. We usually do the processing.

MR. KILIAN: How about if a guy sends in a polaroid thing?

MR. FOGARTY: I don't recall anyone ever has. I am sure however that we would use the same three-dollar, one-dollar formula.

Q: Let me get one other thing straight. You don't furnish any of these people film or a camera?

MR. FOGARTY: No. No equipment or film. Except in one case.

Q: You only pay for usable material.

MR. FOGARTY: That's right.

Q: In the course of a month, how much time do you devote to the news collectively?

MR. FOGARTY: About seven and one half percent of our broadcast time. Since we have a 130-hour week, that makes about ten hours a week.

Q: Do you know how many feet of film you average per month?

MR. FOGARTY: We do 14,000 feet of film a month.

Q: What percentage of that do you use generally on your program?

MR. FOGARTY: I would guess maybe a half to two thirds. In the early days, when a picture was shot, and it was there, we used it. We had our money in it. But we try to be more selective, now. If we go out and get a picture, and it's not usable, we don't

use it. My best guess is — and this is a guess — that we use about two thirds of the footage we shoot. I am talking about motion picture film.

Q: You mentioned that you had a meteorologist. Was this by design or by accident?

MR. FOGARTY: Our meteorologist is a full-time employee of the United States Corps of Engineers. The division office being there in Omaha, and whether it's design or accident, I can't tell you. He has been with us about six years.

Q: Commercially speaking, does he do commercials?

MR. FOGARTY: He does commercials when called upon, but in fact our weather sponsor uses another announcer.

MR. KILIAN: I wanted to direct a question to these two gentlemen whispering over in the corner. One because Ben is a pretty inventive sort of guy, and the other because he has had some sort of experience. What do you do when the records play? I am sick and tired of doing the cat-walk and dancing, and I don't have any Schnader transcription service.

MR. BUSBY: The kids on the 'teen-age do enough to keep everybody interested, I assure you. That's what we do. We let them dance during the records; but they keep the interest up. Especially with some of the new steps!

VOICE: Mr. Fogarty, you mentioned you had a new show between 12 and 12:30 for a full half hour.

MR. FOGARTY: Well, the format of that show is this: We open with news, which is contrary to our 10 o'clock format, when we open with weather. We follow with farm news, then comes weather. We close with five minutes of what we call "Women's Views." Three personalities divide the time, two men and a woman. It's a participating show.

Q: Mr. Fogarty, what sort of a set do you use for your weather presentation?

MR. FOGARTY: Our weather set is a very simple map of the U.S.A., succeeded by area maps.

Q: Is it blackboard?

MR. FOGARTY: No, it's plastic. We trace the movements of weather into our vicinity, and then pin-point it. There is nothing on the maps when the show opens. Our forecaster writes in the figures and charts the weather as he goes along.

Q: This is directed to Ed Breen. I don't want to overlook the opportunity to go into promotion a little further. In your talk this morning you dwelt at length on what I would consider station promotion, other than programs that you use to promote yourselves and the station. Do you have a formula of, well, advertising, for instance, in the newspaper, to promote the program—and I

would like to inject one other thing: The very fine line of promotion and merchandising the system; whether or not you do any of that. If so, what do you use as a basis for merchandising?

MR. BREEN: We do almost no newspaper promotion because we feel we have a better medium. We advertise our own product. Actually, we cover two or three times as many homes, as the only paper that is available to us. We do a considerable amount of direct mail. It varies in accordance with the amount that is being spent with us. We have lists of druggists, grocery stores, and things that you all have.

We will do a certain amount of mailing. We will do a certain amount with the jumbo postcard. We do no merchandising. There is quite a request for that in drugstores and grocery stores, as you know and I know. At least in our area, there is. I tried doing that years and years ago and I found every grocery store is loaded with more stuff than they can possibly use. It's an imposition on the little Pa and Ma grocery store, and the big grocery store won't let you put it in. So we just ignore those requests.

We do a certain amount of — 'so many' air promotions. We do a lot of air promotion work, but very little else. I think our best promotions for networks on our own programs come from ideas that we dream up about how can we cause people to talk about programs, and I try to illustrate those with two things that are happening right now.

To go back further, I would just have to try to remember what we did in this case and that case. But it's an idea, I think, that pays off. An idea may not cost you anything, and yet it may be worth a lot in terms of making people talk. And some of these silly things we are doing, like this one about the Wells-Fargo sign. I forgot one thing this morning. We discovered two former employees of Wells-Fargo that live in our community. They are old-timers, and we are going to interview them. We probably will get them to wear a Wells-Fargo cap or badge, or something, if they have any of those things left.

They may know of some attempted robberies of the Wells-Fargo Express in our area. We are still out there in the woods where some people can even remember Indians!

So that's the sort of thing we are looking for, in the way of promotion. We just can't afford to buy billboards, which I don't like very much anyway.

The newspaper — we consider we have a better medium. They don't advertise a darn thing with us, and I don't see why we should with them.

CHAIRMAN: Ben Slack would like to do a turn-about program and ask some questions of people in the audience.

MR. SLACK: We are unique in our area; we are one of the 141 markets that has only one station. We carry programs from all three networks; many of them by Kine, or sometimes by film. Anyway, we can delay network releases as late as 10:30, and in a couple instances per week, as late as 11 o'clock. Now we can get the networks to accept this positioning because we do not run a late evening newscast. Our last newscast is at 6:15, and at sign-off.

Economic necessity, as well as some rather influential sponsors in our area, want us to initiate a late evening show; give it the full treatment, with two cameras and film, and studio sets and all that kind of thing. We are reluctant to do it, because we think if we institute a newscast at 9:30 or 10, or even at 10:30, we then will no longer be able to go to the networks and say: "We can give you a good spot, because it is preceded by another network show." In other words, we don't want to institute this late evening newscast, because it's an invitation to shut the door, turn off the set, and go to bed.

I would like to ask if anyone is in a similar situation. Who has actually begun running a late evening newscast and found he can still get network Kine's scheduled after that newscast is over. In other words, we want to have our cake and eat it, too.

VOICE: We are not in that position, now, sir; but we were up to about a year or so ago. And when we did we were running network Kines; you know, all networks at 11 o'clock at night, and 11:30; we decided we would put in an 11 o'clock news show. We were concerned about doing it and also about starting a half-hour show on the quarter hour, but we found it worked both as far as carrying the audience was concerned, selling the properties. Also as long as you are one station there, the nets will buy. At least they did in Miami.

MR. SLACK: So you ran an 11 o'clock news, and had no real difficulty in persuading the network to take the program allocation following it?

VOICE: We broke it down to ten and five. Yes; we did.

MR. SLACK: Do you have any remembrance of what the ratings were? Did the show that followed the news hold up as well in rating as it did before you put that newscast in there ahead of it?

A: No, sir; I think we dropped by about two or three points.

INTERJECT: We had the same situation approximately two to two and a half years ago, and our ratings, they held, and in some areas, increased. It was rather successful.

VOICE: There is another advantage, sir, and that's this: If you expect to get competition, that if you have developed 11 o'clock or 10 o'clock, and if it is strong, you have a powerhouse when you do get it, if it's already developed.

A: I am playing sort of a dual role in answering this question because shortly after we went on the air we instituted the 10 o'clock news and weather strip, which later was expanded to include sports, and on one hand we found the ratings did drop at 10:30; right now, against a competing station, and beginning to compete in Oklahoma City, our news and weather strip and sports strip at 10 o'clock at night will range anywhere from 22 to 34, and we go to 10:30 and you're lucky if you get about 10; but we have network delays in those periods, and in Montgomery we have the same pattern of news, weather and sports at 10 o'clock, and we have at least five nights a week, and there are two stations in Montgomery, but the ratings do drop. But even though they do, that is what is available. That is what you can sell, and you are in solid with your news, weather and sports in that time period, and they are generally sold out; and you get more money for it.

INTERJECT: We have had the same situation. We have been running an 11 o'clock newscast throughout, since we went on the air, and we have had no problem there. We have moved it down during daylight saving to 10 o'clock in the past. I think this year we plan to keep it at 11. We have had some network shows run 11:10, because we condensed the five-minute news, and five weather; or seven news and three weather; in that, and start the shows at 11:10. At the moment we only have one, and that's the Ray Anthony Show, running Friday night in that period, and running our night movie starting immediately after the news, simply because there is more revenue coming out of that than running delayed Kine's.

CHAIRMAN: I would like to make just one observation on that. I think that the ability of a station to get a Kine in at 11:15 following news, sports, weather — whatever order you have it in — depends a great deal on the caliber of the sponsorship of those features. If you have got good, solid, national advertisers in there, we found it doesn't make any difference at all, as far as we are concerned. We have big-name advertisers, and the agencies will go for it, or networks will go for it, a lot more than strictly local sponsorship.

MR. SLACK: I don't want to prolong this, but I would like to poll you quickly, and ask how many of you run news at 8:30? Does anyone run news as early as 8:30? Does anyone run news as early as 9 o'clock? 9:30? 10:00. Four of you. Your own time

zone. How many of you run news at 10:30? How many of you run news at 11 o'clock? At least 15. Anybody start news as late as 11:30 or 11:15?

INTERJECT: Week-ends.

MR. BREEN: Just one thought about news. I happen to run it at 10 o'clock, but we have a station near us that runs it at 9:30, and I think it's a good thing for them. It happens to be the Iowa State College, WOI-TV. I think they have a terrific audience on it, because we happen to be in a farming community. A recent survey made by Quaker Oats shows that on the farms in Iowa, there is nobody up, practically, after 10:30. I think it is down less than 3%. So it's all right to take your surveys in towns, but remember you haven't any farmers viewing your late movies. They go to town maybe on Saturday night, or stay up on Saturday night, but during the week, you might just as well figure when you get beyond the city limits, there is nobody up. That was made, not by us, but by Quaker Oats.

Q: Ed. you are promotion-minded. A question came up this noon about crediting a sponsor of a show with his name, as well as the show that you do. That's one thought for discussion. Another is a recent rash of new forms of merchandising promotion coming out not under that term, but as contests where you either make telephone calls for a contest, or run slides of a particular contest, and one that we turned down, "Send for Betty Crocker's cookbook from the great baker." We thought it was commercial and should be paid for a commercial time. Any thoughts on those?

MR. BREEN: We haven't been asked this time by Betty Crocker, but we certainly experienced that in radio. We are pretty close to General Mills. They were the greatest grabbers of free time that I ever ran into, and we used to turn them down regularly, and if this came along, we would turn them down again.

I can't see much reason for not crediting a sponsor occasionally with the sponsorship of a show. If you are going to use the time and his name is on the slide, you would be doing it for everybody, if you had some kind of standard pattern that you follow. We do that sometimes on the promotion of a new show, but everybody gets the same treatment and it ends at a specific time.

CHAIRMAN: Let's give Frank Fogarty a chance, here, to put a turn-about question. He has one on his mind.

MR. FOGARTY: My question has to do with live cooking shows. We have, we think, a very excellent homemaker. It's on from 1 to 1:30 PM. The ratings run about 6, which is awfully good for a cooking show. It has always been very successful

commercially until the last three or four months, and by the way, we charge a premium rate on it. Our national rep. tells us that cooking shows are going out of style, because national advertisers tend to buy in patterns, and cooking shows are not in the pattern. How many of you still have cooking shows — that's number one? How many that had cooking shows, have dropped them? Could we have a show of hands on the first one? How many still have cooking shows? One, eleven — ten. How many that had cooking shows have dropped them in the last six months or a year? Fourteen, at least. Of those ten or eleven that still keep them, I wonder if anybody is in the same boat we are. Are you healthy, commercially? Can we have a little discussion on that point?

COMMENT: Ed Breen said he's sold out. Ours has been out ever since we signed on, a little over three years ago, and never has been anything but successful.

MR. FOGARTY: Still is.

COMMENT: Still is, and picks up; is picking up mail-wise, and out-polls anything we have.

Q: I might point out, I think he has a personality. Doesn't your lady do commercials and everything else on it?

COMMENT: She does everything, yes. But she also cooks, and is also an excellent home economics teacher, and she hasn't been fired yet.

MR. FOGARTY: Ours does, too.

COMMENT: Drue doesn't do cooking. We sell Drue, not as a cooking show, but as a personality show. A show place of people and things. And then the cooking is incidental to it. It's just part of the entertainment. We have never had a cooking show as such. We saw a trend down, I think, before we went on the air, so we didn't chance it.

MR. FOGARTY: Thank you very much.

VOICE: By the way, as an old radio man I should think the same might apply to television psychology, the days when it was strictly, here's how you bake a cake, and here's how you make the griddle cakes stand up, and here is how you do this. In the West, where I was in radio many years, even that goings-on went out of date, and those women changed themselves into what I thought were interesting personalities. In other words, they expanded their thinking into the news of the world and of the country and of the region and locality in which women were interested. They brought in interesting personalities and interviewed them and here and there they would say, "By the way, I happened to come across the most new, interesting way to make brownies," or whatever; but that wasn't strictly inci-

dental to the program. In other words, the women's program today, I think, must be a challenge to the women's minds and something real interesting.

MR. DANFORTH: I would like to make a comment on that. I think it's where you are makes a lot of difference whether cooking shows go over, or not. Down in our part of Florida we have a lot of senior citizens who have nothing to do, who sit around from morning until sign-off time, and watch every program you have, and cooking shows are one of the things, to quote one letter of a 79-year-old retired brakeman from the Pennsylvania Railroad, that said he doesn't want to bother with.

Any more questions?

Q: May I pursue this news thing a little bit further? Those of us here in the Eastern Time Zone are faced very shortly with Daylight Savings Time hassle. We remain Eastern Standard here, while further north the change is made. I wonder if any of the ones who remain on the Eastern schedule have considered or have pursued at 10 o'clock newscast, changing their normal 11 o'clock back to 10.

VOICE: We are going to go 10:30. That gives us a half an hour. We found we had difficulty with the late programming sales in the summer season. So we are going to take just the half hour; bring our 7 o'clock things up to 10 o'clock, 9:30 in a couple of instances, and then go news 10:30 and 10:45, and get into our late show at 10:45. We have been starting at 11:15, a Class C time. We do not plan to change the rate. It will still be Class C time, starting at 10:45, even though our card shows it as B until 11.

We are going to give that a try this year, and we think two things; it will help the advertisers of the late news over the summer season when they aren't next to the top network shows. One reason they bought our 11 o'clock news to start with; — secondly, to give us adjacencies on the feature movie; possibly furnish some spot sales in there. Get us off the air a little early. Save a little money on operations during a lower summer season.

CHAIRMAN: Kilian would like to pursue this daylight savings question just a little bit further.

MR. KILIAN: We were able to take the matter to the voters in Baltimore. It was put on the ballot and by a joint effort on the part of the three stations in Baltimore. We kept plugging away and we think that as a result of this the voters put it through and now we conform to New York time.

PUBLIC SERVICE ON PARADE

By

LEE RUWITCH

Executive Vice President & General Manager
WTVJ-TV, Miami, Florida

IN ANALYZING television public service, I am tempted to make a comparison with a double boiler. Let us say the bottom half is a public service program, and the top half is the public. Too often the bottom half is blowing off steam without knowing *what's cooking* in the top half!

That essentially is the problem of any television station endeavoring to present public service programs. You have to know what's cooking with the public.

When we prepared a three-months-long public service series last summer, our main concern was to do a worthwhile service to the community. We knew we could accomplish this. We had lined up 16 half-hour shows in Class A time, and 16 topics had been chosen—ranging from the local police department to American freedom in general.

But there was a stickler which we had often faced before—which all of you have faced—it is simply, how do you maintain your audience? Look at your ARB and your Pulse. It is not necessary to label public service shows . . . each one can be located by the corresponding nosedive in ratings.

WTVJ wanted to keep that audience and still accomplish a public service. Having scheduled the series for Class A time, we knew a rating slip could be disastrous.

Our answer was this: We formed a public affairs committee, made up of the station's producer-directors. Miss Lee Waller, our Program Director, acted as chairman.

Television directors are a creative lot. That is how they originally got their jobs. But in these days of network and film schedules, creativity is often kept under wraps. Here was a chance for that creative urge to run rampant. Add the factor of competition between these producer-directors and . . . well, you never saw 16 programs that received as much tender loving care.

Week by week, we explored these subjects, all close to the hearts and minds of the South Florida community:

- A twelfth anniversary tribute to the Normandy invasion
- A comprehensive tour of a newly-opened Air Force base in Miami
- Summer safety for children
- A Fourth of July tribute to American freedom
- A study of barbershop quartet singing
- The training of our local police force
- A study of extra-sensory perception
- Adult education availabilities
- The background story of two local sports champions
- An observance of Jewish High Holy Days
- Hurricane safety precautions
- Prevention of juvenile delinquency
- Educational television
- Crippled Children
- The story behind television production, and
- Air traffic problems

That was our schedule. We knew the programs were maintaining the audience — the ratings proved that. But how good were they?

The proof of the pudding in this case was to submit the series for national awards. We pulled the first plum from the pudding some two weeks ago when the Freedoms Foundation at Valley Forge presented WTVJ with its top national television award. The public affairs series had won a prize in competition with all stations in the country, *plus* all of the networks.

But one picture is worth a thousand words. Here is a kinescope of one of the series, a live production entitled "Chicken!"

16mm Soundfilm — Kinescope of "Chicken!"

"Chicken!," a dramatic documentary on the problems of juvenile delinquency in the Miami area, was narrated by Judge W. R. Culbreath, a one-legged veteran who handles Miami's Juvenile Court. The show dramatized the 10 most common juvenile crimes in this area, giving the most effective prevention of each crime. Scenes were enacted from the three major areas of influence on children — home, school and church — with a discussion on each. More than 50 students from six different junior and senior high schools participated in this live studio program.

I think it is obvious how this type of public service series can integrate a station with the community. The kinescopes of these programs have been in terrific demand over the last six months.

The film you have seen has been shown in many Greater Miami school assemblies. Other kins were passed from Kiwanis to Rotary to Jaycees to Elks to American Legion ad infinitum. We have achieved a great station identification with our public.

Needless to say, we are planning the same type of public affairs series for this year.

QUESTIONS AND ANSWERS

Q: I would like to know what it cost, in terms of man-hours, and all that stuff; how long it took to make "Chicken." I think it's one of the best things I have ever seen, locally.

MR. RUWITCH: I would like to have Lee Waller respond to that.

MISS WALLER: This particular one?

VOICE: Or an average.

MISS WALLER: Bud Gaines, who directed and conceived "Chicken!" worked on it not full time, but almost a month. You see, by using different directors for each program, then one man could be working along with his other chores on these special programs over a course of however long it would take. This was one of the longest in preparation, because there was a great deal of filming, and because of the challenge involved. Most of the directors spent, in addition to their normal working hours, a great deal of overtime and additional effort, in addition to committee meetings held once a week with the whole committee.

Q: This was your staff photographer?

MISS WALLER: No. Our directors are almost all of them capable of doing their own filming, and the director of this show also did his filming.

Q: Along the same lines, I don't believe we heard a price mentioned. I wonder if you had a budget set-up, which takes care of public service programming on a regular basis in your monthly advance set-up that you have.

MR. RUWITCH: I believe I can answer that, since it's on the money aspect of the business. Actually, yes; we set up a budget which would provide for additional expenditures for film, for processing, for effects, for sets, and what-not; of a total amount not to exceed \$200 per show. That was the maximum per show on an average. Many of these were done for no more than \$50.

Q: Did you film any of this?

MR. RUWITCH: Yes. There was perhaps, originally, ten minutes of film shot on this, and then it was edited down and used for inserts, as you saw, for the dramatization of the various subjects here.

Q: The cost of that isn't included in that, is it?

MR. RUWITCH: Yes; we keep our cost down because we have a couple of cameras in the production department, and we run the film through on a regular processing run. I must admit we didn't keep careful cost accounting on this. We allowed them to slop over a little bit into other areas. We slipped film into the news processing runs each day, and since it's the same bath anyhow, we didn't have an extra charge for processing, or anything of that nature.

Q: In this you had a basic character who carried this along — the judge. Was that a format that you used on the other series? You picked some authority and let him speak?

MR. RUWITCH: No. Actually, each format was entirely different. This was conceived by the producer-director involved here. You see, we did 16 of these. There were 16 to the series, and I would say one was as different from the other as any two dramatic network shows ordinarily are. They were entirely different.

Q: Isn't it also true that it would not be possible to do a program of this magnitude for even \$200 if it weren't for the fact that you had all this wonderful facilities and manpower that you actually have for your regular production? A station with lesser facilities couldn't do a program of this type for less than \$500 to \$700, as I see it.

MR. RUWITCH: Oh, no; I don't agree with you. I think anybody, any station, with a resourcefulness of manpower, and an ordinary DL-70, Bell and Howell camera, with a little film, and with some creativity of the producer-director staff, can do a show like this for \$150.

INTERJECT: That's good to know!

MR. RUWITCH: As a matter of fact, I wish I had taken one along that we did with a budget of less than \$50. Do you recall any of those shows that we did for less than \$50?

MISS WALLER: There were quite a few. Of the series I would say there were at least five or six of them that were under \$50 in total cost.

MR. RUWITCH: As a matter of fact, if I recall correctly, there were only three or four that hit the maximum of \$150 to \$200.

Q: Is all of your talent cost free, in a series of this type?

MR. RUWITCH: Yes; most of it is, because we have gotten talent from the University and from various drama groups in the area. Also many of our own cameramen, propmen and people around the station enjoyed participating and doing these. Each program was a matter of personal pride among the producer-director group, inspired by Miss Waller. The group met once or twice a week to discuss plans for programs, and to review the progress they were making. They would do this like a brain-storming session. They would bet together and discuss the various subjects, and each one would come up with an idea, and they would finally simmer down to a format, or plan of attack.

Q: Was all of your music canned, or was there any live music?

MR. RUWITCH: No; this was canned. No live music whatsoever.

Q: Let me say I can easily understand how this type of programming could be mistaken for network, because in my opinion it's as good or better than a lot of network efforts.

MR. RUWITCH: Thank you kindly. You will be interested that the ARB ratings on this series were higher in comparable time periods than other shows which we ran at 10:30 to 11. We showed these films to Kiwanis Clubs, Rotary Clubs and many civic organizations. Also school systems throughout the country asked for these. We did not kinescope all the programs; I wish we had. We only kined three or four of these, as I recall. Is that correct, Lee?

MISS WALLER: Yes. But some of them were entirely on film.

MR. SLACK: I would like to ask Glover a question that eventually came out at Ft. Worth and seemed to clear the air for a following discussion. I think the people here will find it interesting. Basically, Glover, at what price will you buy, what's the minimum figure you have in your own mind, and at what price is the maximum figure at which point you tell a salesman to get out of the office? And how does that compare with your Class A rating?

MR. DELANEY: No minimum figure, believe me. Maximum, I think that we can pay for feature film for three runs is the equivalent rate of the period we are running it in. If it's Class C time, the hour rate for three or two runs, depending on the film. For syndicated features I would think no more than 50% for first run of the comparable time period rate.

CHAIRMAN: Someone gave me a question before you started on film contracts. This gentleman wants to know do you find film contracts difficult to understand and finally sign?

MR. DELANEY: I thought I clarified that point. We have

lawyers, of course, that can look over that in our type of operation, and they are looked over. I think NARTB forms will probably protect most of us in that, but basically, on the syndicated film, I think that the greatest protection we have is that the syndicator usually signs the contract with the account, and I have yet to find the account short of bankruptcy that's able to get out of the contracts presented by the syndicator himself, if he ties in the deal directly. They are probably the greatest force for good in keeping 52-week contracts in force that I have had any association with in the business.

COMMENT: I was going to ask Glover to tell the story of the taxicab driver on WSB. If we leave Atlanta without telling other people about that, we are just not doing our duty.

MR. DELANEY: I was very tempted, when Harry introduced me this morning, to tell you all that Harry had taken us out to his studio, and I was terribly impressed, and as we were leaving, we drove down Peachtree Street and Harry pointed back, and he said, "See that building with the white columns? We are going to open that as a secondary studio this coming fall," but I thought it would be strictly a local joke, and not appreciated by all the people here.

The cab driver bringing us back heard our discussion in the back seat, coming in from the restaurant, and he said, "WSB-TV has done a great public service for this community."

And we were quite impressed. We thought, "Well, gee, coming from a cab driver, that's something."

He said, "Yes, sir; they break (station identification) with The White Columns." He said, "For years around here everybody called it 'col-yumes'!"

MR. BREEN: Where we pay the \$25, you mean?

MR. PENGRA: Yeah; he pays \$25 to a guy to run this thing. Talk about low cost!

MR. BREEN: I don't want to brag about this. It is probably the worst show in the world, though. We run it from 10 o'clock to 11:30 or 11:45, depending on how many sponsors we have on Saturday night; and we never knew we lived in a hill-billy country until we started this show, but more guitars and squeeze-boxes, and things like that have shown up since, than we ever knew were in the State of Iowa.

It's a completely—well, it just isn't rehearsed, unless they rehearse at home. They come—and we don't know who is coming, really—but they come. That's the important thing. And along with them, all their relatives; aunts and uncles, you know, and some of the babies; and that's the background noise.

We haven't a very big studio, either, but we have about 200

in the audience, there, and we just put them on and it's getting better. At least they look better, because now they have found out about Texas, and they buy all these fancy shirts and hats and boots from Texas—or Philadelphia. Two places to buy; either Philadelphia, or Texas. And it's all sold out, and usually to the feed dealers, people who make wire fences, tractors, chick hatcheries, and stuff like that. It's the most profitable show we have, and as I say, it is not strictly low cost programming, because we pay Marshall Fred Porter—how did his name happen to be the same as yours—that's really his title—Tom Marshall—Marshall Fred Porter; he is all fancy, and we pay him \$25 because he can sing and play the gee-tar and read some of the commercials. He does an awful good job for the Ames Reliable Feed Company; one of them.

That's the show; and anybody who doesn't have union problems, can do it. If you don't believe you can do it, just start, and you may not think there is a squeeze-box or hill-billy in your area, but there are; they just grow every place.

MR. PENGRA: Thank you, Ed. I know Jimmy Hicks has a deal. Will you tell them about the one you are using?

COMMENT: Marshall, this is not new in our area, because it originated at Harry Le Brun's station, but having been successful on WLWA so long, the wrestling promoter in Augusta approached me to clear time for live wrestling in our studio. Since you quoted me before as saying low cost is no cost, that was my answer to him. His only idea was to have the same wrestlers, who make the wrestling circuit in this area, appear in the Auditorium here in Atlanta, and in Augusta, to appear earlier in the week on the program, and he doesn't care about making too much money. If he breaks even, then he hopes to put an extra thousand people two nights later in the Auditorium at a buck or two bucks a head. I won't discuss what we pay him, because this is a negotiating thing. You have to negotiate it yourself. But had we not sold it, it would have cost us practically nothing. It so happens it's in its 19th month, now, and it has been solid commercial since the day we went on the air. We run it Monday nights, 10:00 to 11:00.

MR. PENGRA: You made the deal, as I understand it, with the promoter.

VOICE: Yes. The wrestling promoter in the area is the one we talked to. And we put 160 people in our studio, and the two alternating sponsors pass out the tickets. They have to go to these particular stores to get the tickets. We have nothing to do with the tickets.

MR. PENGRA: I wonder if you couldn't take in a little with those tickets.

VOICE: You might. The promoter furnishes the wrestlers and the ring. You have nothing to do with the actual thing at all, except providing the chairs and studio space.

MR. PENGRA: The next thing you know those wrestling promoters will be furnishing you a camera, too. Now keep that going.

COMMENT: Marshall, I would like to mention one that's got a good public service angle, as well as being commercial. It's a show called Courtroom, which was produced by us in cooperation with a state-wide automobile association, whereby they did most of the work, put the script together, the Mecklenberg Company, or County Bar Association, had a judge, a defense attorney and a prosecuting attorney, actual practicing lawyers. The defendants, the witnesses, were all people around town; newspaper people, so you would get plugs in the newspaper. Based on actual traffic court cases, we built a sort of an impressionistic courtroom setting, and it was very effective, with a spot carrier; carried spots before and after; and the cases broke very nicely so that the spots fit into the show very well. It was sold out for 26 weeks; the whole time it was on, and got a lot of favorable public-interest type comments as well as bringing in the cash. The only cost to us was an MC on the show. Since it was a participating show, that's cheaper than a sold out commercial.

MR. PENGRA: Been sued by anybody?

VOICE: No. They were changed. 10:15 to 10:30 Monday nights.

MR. SLACK: We had a very successful series, and we started with a bunch of doctors, the Medical Association, and they got such a play out of it that next the lawyers wanted their hand, but every professional group in the city will want to get on this bandwagon. We called the initial show The Doctor's Notebook, and I imagine a lot of you have done that kind of thing. It involved a little preparation on our part. Not much. The Medical Society assigned one of its outstanding practitioners to talk next week, let us say, about deafness, and he would bring a model ear into the studio, and we would give him a blackboard with some drawings already on it, so he could use some chalk, and he would talk a half hour about deafness, and it would be announced ahead of time, and during the course of the program we would invite questions to whoever happened to be viewing the thing, and about the last five or ten minutes of this show he would answer questions.

We tried to screen the questions so that he wouldn't be giv-

ing out too much free medical advice. They were technical questions, more than they were practicing questions.

MR. PENGRA: You lost me one place there, Ben. You invite a doctor in and you have a definite subject he is going to discuss. Do you have a panel?

MR. SLACK: No. We did it—first of all, the County Medical Society would determine what the topic was going to be next week, and then they would appoint some unwilling member of their sect to take over this program, and they would get with the announcer two days ahead of time, which was mostly me, and I would be the ignorant layman and say, “Now why are people deaf?” And he would say, “That’s a good question. Glad you asked it.” And he would take it from there.

MR. PENGRA: The two of you were working the show.

MR. SLACK: Yes. You would have to have somebody to prime the pump and keep him going. After we did that, then we went into a series with the legal fraternity, and we would talk about such things as why it is necessary to have a will. That was pretty good. And another was damage suits. That was a lulu. That went for two weeks. And things of that sort. It works out very nicely, and it gets you talked about in the salons instead of the saloons, and we thought it was highly successful. We had a hard time selling it when the doctors were doing it, because they are averse to advertising, but finally got the Ford dealers to sponsor it. We had a half hour after Robert Montgomery we had to fill, so it ran, in our location, from 7:30 to 8 o’clock Monday nights.

Q: Do you still have it?

MR. SLACK: I guess they do. I am no longer at the station. I guess that’s why I’m not there! Yes; they do.

MR. PENGRA: You had it 7:30 to 8 on a Monday night. That was when you were in Arizona.

MR. SLACK: Yes.

COMMENT: The local wrestling promoter was just about to lose his shirt in his Monday night Auditorium wrestling show, so he asked us if we would put on a wrestling show preview on Saturday night, and we did it from 10:30 to 12:00. He pays the two announcers, the two MC’s. He brings in the wrestlers. He brings in the ring. The only thing we do is produce the show. We have had that thing on for about five months. We have a rating up there around 20 to 25, from 10:30 to midnight. And after we sell ten spots, which we have just about done, now, we will pay the announcers and the MC’s, and that’s it; and I also want to mention an exploitation of gospel quartettes, which we are making every day, a half hour before Dave

Garroway comes on in the morning. We are talking about low cost programming. These gospel quartettes will come in and they will sing a week. One quartette will sing a week. We permit them to mention their availability for shows, and we add a farm man, which the Department of Agriculture furnishes. We have our own newsmen, and we have some religion; so we have got a real low cost program, and it gives us a lead into Dave Garroway at a rating just double that of our CBS competitor, and that's real good, you know.

MR. PENGRA: I'll say it is. I have one question on this wrestling thing. How do you get the smell out of the studio!

VOICE: The only thing they made us do was build a shower backstage!

COMMENT: Even in Baltimore we can do shows for nothing, at times. I was interested in the business about religious programs, and like everybody else, we were plagued with providing time for religious groups; and we went through the routine of rotating one with another, and so forth.

However, we did come up with this idea: We got together with the American Legion, one of their programs, and with our influence and with the influence of the American Legion, finally, I think maybe for the first time in the United States, we got the permission of the Bishop to allow a priest to appear on a panel with a rabbi and a protestant minister. They are stuck into a studio around a table, and we bring in from the various colleges young people who throw questions at them. Incidentally, the moderator is provided also by the American Legion. It doesn't cost us anything. But the questions which they throw at the priest, rabbi and the minister are quite interesting, and it has created quite a bit of comment. You might investigate those possibilities. This goes on once a week, incidentally, at 5 to 5:30 on Sunday, and the talk around town indicates to us that it is doing the job we want, and we no longer have a religious program which nobody watches.

COMMENT: I thought you might be interested to learn of a show we are doing in Class AA time, live, competing successfully — and by successfully, I mean that the sponsor just renewed, of course, for 15 more weeks —

MR. PENGRA: There is no other definition of success, in our business!

VOICE: It runs against Burns and Allen, and is a local quiz show. Our set cost was \$80, about half of it was to buy an old pinball machine to make the electrical gimmicks. Use one announcer, and I think he gets a magnificent \$10 per show. And it's a very simple quiz format, the idea being to light up the

sponsor's name in the background, to answer enough questions. The prizes we get furnished free by local appliance dealers, and so forth, and it is very little out-of-pocket cost to us.

MR. PENGRA: What's the name of it?

VOICE: Win with Azalea, or whatever the name of the sponsor is. There are two azalea ovals in the background, and they are lit up as part of the pinball mechanism that lights up different letters as you answer the questions. It is holding a pretty good rating. It is not beating Burns and Allen, but it is holding about a 24 against a 28, and we are very happy with it. We get a nice, fat AA rating for it and production fee, which is more than we are spending.

MR. PENGRA: What sort of questions do you use in your contest?

VOICE: We sort of use the World Encyclopedia. We have a studio audience—this is tied into a radio promotion that this same company does on our station, in which the same announcer visits different stores with his tape machine, and talks to people, and at that time passes out tickets to the TV show, and we have an audience of about 50 or 60; get the contestants out of the audience. And it is important to screen those contestants pretty early before the show who have an IQ of at least 50 for the starting point. We end it up with, by the way, the 13th show and that's a grand prize playoff between the two biggest winners during the preceding 12 weeks, and we have built up a tremendous amount of interest that way.

We had one two weeks ago to end the first series, and it is running Class AA time and doing well right now.

MR. PENGRA: That's another answer on that. I like those quiz programs like that, especially the ones where they say, "You have now won \$2,000,000; would you care to try for the jackpot."

VOICE: We were discouraged at first, with all the hundred thousand dollars given away every week; who cares for somebody giving away a radio. But it has held up pretty well. The same people from our own area. And it builds up quite a bit of interest, and we have the contestants like Van Doren who have been on three or four weeks at a time beating all comers, which again adds up. If they don't get past the first round, the sponsor, who is a meat packer, gives them a picnic ham. If they win one round, their prize then is a big ham, again from the sponsor. Then if they win two rounds, we get into the small appliances. They have a choice of a clock radio, small record player, electric skillet; things like that. They have a choice of about seven or eight of them. And then on the play-off, the big one that we build up to, the winner this last go-around was

a washer and drier combination, and the runner-up got a portable TV. Just two contestants at a time, and with the pinball machine, what they do, the MC asks the questions and we stole them from an old radio store, a bell and buzzer thing. One is a bell and one is a buzzer. At the same time it flashes a light, and again this is all off the old pinball machine. It cost us practically nothing. We can even cut it off from off stage, as far as sounds, and then if he misses a question, the other guy gets a free try. It averages about three sets a week. If you get two bright ones, you may run four of them off.

Of course the winner stays on, and then you bring in a new challenger.

LUNCHEON ADDRESS

By

MARVIN GRIFFIN

Governor of the State of Georgia

I WANT to give highest praise to the television industry for the public service it provides in the communities it serves.

Although television as we now know it is but eleven or twelve years old, it has enjoyed a tremendous popularity throughout the country and plays an important role in providing public services for the community, state and nation.

Here in Georgia we have 13 television stations, three of them located in Atlanta. Personally, I would like to express publicly my appreciation of the treatment I have received from all of these stations and to give them due credit for their willingness to go to extreme lengths to furnish the people of the State such complete coverage of important public events.

In political races these stations make their services available to all candidates on an equal basis and this policy should be continued in fairness to all persons concerned.

Television coverage of news events, local and world-wide in scope, has been excellent and in my opinion has been scrupulously fair to all interests involved.

Public questions are presented through panel programs, discussions and debates and these programs have brought to the people valuable information concerning all sides of these debatable issues.

The presentation of congressional hearings, court room proceedings, national conventions, as well as the activities during legislative sessions, brings before the people clear pictures of what is taking place in these fields.

At the present time, I am told there are more than 39,000,000 homes in the nation receiving television programs. This is a phenomenal figure as compared to about 10,000 homes served by four or five commercial stations located in New York, Philadelphia and Schenectady in March, 1946, at the industry's inception.

In the last 4½ years the number of commercial television

stations has increased from 108 stations in 61 markets to approximately 476 stations in some 300 markets.

At the present time the 39,000,000 homes make television available to about 115,000,000 people, or 66 per cent of population of the United States and television continues to grow and grow. Each month thousands more homes become "television homes."

It is a wholesome sign to see television managers and owners from all parts of the Southeast in conference here to exchange ideas about methods that can be used to provide constant improvement in the programs to be presented.

In Georgia we are proud of the progress television has made and we find that some of our stations are serving other states in this part of the country.

ATLANTA BULL SESSION

FRIDAY, MARCH 8, 1957

Q: To Frank Fogarty. In your speech, Frank, you mentioned you had between a hundred and 150 news correspondents, and they received an occasional buck if you accepted their story. How did you interest them, judge their capabilities, in the first place?

MR. FOGARTY: First of all it's a hundred; not 150; and secondly, as in all such matters, not every one of the hundred is good, by any means. I would say maybe half. So in that sense it's a 50% organization. As I pointed out in my prepared remarks, this is largely inherited from our radio news department. They are the same correspondents. Therefore they have a chance to make a few dollars on radio and a few more on TV. They have been recruited through the years. Our News Director takes to the road usually about twice a year, either to pep up the laggards or recruit the new ones. They make a little money, and the by-line on the air is perhaps as much incentive as the money they make. As to the backgrounds of our correspondents, 26 are active journalists and ten were previously connected with their local papers. Ten are commercial photographers. Fifteen are housewives. One is a teacher, and there are several ex-teachers. Others are in business for themselves. The common denominator seems to be prominence in the community and contact with the local citizens.

Q: Originally you sent somebody into that community to try to pick that person up?

MR. FOGARTY: For the most part, yes. Sometimes it's done by letter; sometimes by phone. I might add that on one occasion we brought them all into Omaha for a demonstration of color TV and a dinner. That was three years ago, and that's the last time we have had them all together. We do send them a monthly bulletin. Keep that in mind, too. The bulletin reviews the previous month's performance and gives tips on upcoming seasonal trends.

Q: You say you subscribe to both UP and AP national services?

MR. FOGARTY: Yes.

Q: In our experience with national news services we found

ourselves with news getting to us the next day and network shows on other stations the day it happened and we have been pretty unhappy about it and are dropping, to a large extent, our national news services. Do you still feel the same?

MR. FOGARTY: I'm afraid I didn't make myself plain. We subscribe to the AP and United Press wire services and United Press facsimile, but we do not have any of the film services. We did at one time have one of them.

VOICE: That clears that up.

Q: You say that these stringers are not necessarily experienced or trained reporters. How can you be sure of your facts; that you don't face some erroneous information, or something like that.

MR. FOGARTY: Well, part of our insurance is careful selection of the people. Another form of insurance is a handbook that our news editor has written. It's a mimeographed thing in which he tells them the who, what, where, why of journalism. Also, we encourage them to use the telephone, and on the telephone we clear up a lot of obscure angles and verify names and facts.

By the way, we have a good many women as correspondents, and the girls do a fine job.

CHAIRMAN: Frank, one further thing: Don't you think the fact that you use their name as by-line has a tendency to keep them from wanting to be associated with a false story?

MR. FOGARTY: That's a good point. I just can't stress too much the importance of the recognition they get on the air when the story is used. It has so many advantages; promotional, as Marcus points out, it pins them down on their facts; it encourages them to come back the next time; it makes the town talk about the story, and above all, it tells the people in that town where you go with a story if you want it on WOW-TV.

Q: I have one for Glover Delaney. Since you talked about films, Glover, the question has been handed in. How do you feel about having a live host on a film show, particularly feature films, as opposed to a straight introduction, with an announcer off camera?

MR. DELANEY: All my experience has been vicarious, and I go back to the example I used this morning; that Mystery Theater did have a live host. The host cost a certain amount of money, because the station is AFTRA, and as it develops hosts, over a period of time, apparently they begin to feel that they are more important than the movie and the hosts run to considerable length and cost. When the change to the expensive

film came in, the host went out. A certain amount of time was saved, and a great amount of money.

Apparently if the film is of substantial enough character, with star name, it doesn't need the live "wrap-around," and can carry itself. I guess maybe the personality of the host helps to upgrade the less expensive film.

While I am up here, I would like to ask Frank a question I didn't get around to for the entire week we have been together. You have strong competition, Frank. Is it newspaper? By that I mean, is it newspaper only?

MR. FOGARTY: No; it is not.

MR. DELANEY: I would like to ask how many stations here are owned by newspapers? (Hands raised.) Are you able to get willing cooperation, today, in making available to you the services that exist in your own company, at no increase in cost for use on television? How many would say Yes to that? (Hands raised.) Have you noticed an increasing tendency as younger men come into the newspaper business, that they are much more objective in their criticism of television, and much more aware of the fact that intelligently used, can greatly enhance the one factor that newspapers are most interested in; the widening of their sphere of influence? We find in my company that there is a tendency toward joining up with, instead of trying to ignore, both in the use of television news—and I mean legitimate news, not hand-outs in the columns of the paper—and a desire on the part of the paper to utilize its sister organization to spread its influence and make the combined, companion facility grow.

I think it's a heartening and a great change from the prior 20 years that I lived through, when we were really the step-child of the parent organization.

CHAIRMAN: Jim, you looked like you wanted to say something a minute ago.

VOICE: No; I had my hand up in response to his question. Percentage of local news versus national news, and value of local versus national news, especially rating-wise. Frank.

MR. FOGARTY: Well, I go back to the comment that I made in my prepared remarks in which I said that our idea of news is what the people are talking about on the busses or at the coffee breaks. We find that they aren't talking about the Gaza Strip, the Gulf of Akaba, and things across the world. We find that they are talking about the threatened bus strike in our own community; about the rest home fire in Council Bluffs; and such local matters. So we think that local news is more important to us. We have observed, too, that even such a fine

newscast as Douglas Edwards, or the counterpart on NBC, doesn't get anything like the ratings that our local newscasts do. So, we stress local news.

Taking the definition of local rather broadly to include regional; we devote about two-thirds of our time, and a larger proportion of our pictures, to local coverage.

One of the boys told me at lunch here today of an operation in your own area — I won't identify it — but when they made a switch from a newscast that was heavily world and national and international, to one that was predominantly local, they went from a rating of about 6 to 14 in a matter of 60 days. They are now shooting for the 20's, and I think they will make it, if they do a good job along those lines.

You know the old story: if a man bites a dog, that's news, but it isn't news to us if it happens in Atlanta. It's news if it happens in Omaha, and as far as my family is concerned, it's bigger news if it happens right in our block; so we are great believers in local news.

CHAIRMAN: Mr. Lee Ruwitch, you are noted down in Miami for a fine news standing. Would you care to comment on that question?

MR. RUWITCH: I asked the question of Frank, because I wanted to confirm our own thinking; or at least have somebody else explore it. We are so strongly convinced that local news is top news, that we confine our 6:30 to 6:45 news show to local news alone. We carry no national news in that segment whatsoever. It's followed by Doug Edwards and the national news, and we find that rating-wise we jumped from roughly a 22 going into Renick Reporting at 6:30, to roughly a 29 to a 33 coming out of it. So rating-wise, I think our judgment has been good, there.

On the 11:00 PM news we program both local and national; the news that has happened since the last processing run at 5:30 goes on the 11:00 PM news, along with national news that we may have on a syndicated basis.

On the noon news we combine the two, and early morning news we combine the two. But I am inclined to agree with you whole-heartedly. This has been a plea of mine: That even the mediocre local news is more important to the local citizens than the most astounding international news is, because I think it hits them closer to home.

CHAIRMAN: I know this man has won all sorts of awards for local radio news, and is pursuing the same policy in television, but is about to change his policy on that.

I am interested to get these comments on local, because

in radio we have carried some five strictly local newscasts a day, other integrated newscasts, and other strictly national and world news. In radio our local news always had much higher ratings than Edward R. Murrow; any of the network newscasts. Within the last six months we have found the trend turning. Latest Pulse shows — and we have always leaned our local against network newscasts — the latest Pulse shows that the local segment drops two to three points below the national segments. We are seriously thinking of trying to throw in a little more at least regional, if not nation-wide coverage, in there, to see if we can jack it up; or if it's our own fault; that the gathering and writing has deteriorated. We have to find out one way or another. There is something wrong in there. Whether it is the changing public in our town, a large influx of new people in the last few years, we are just not certain. We are experimenting to find out.

In television we carry right over, and our 6:30 newscast has been strictly local with local pictures. We find it is getting rather monotonous, since our mayor doesn't change about every six to ten years, apparently, to have the same face showing up at least every other night, if not every night, on local newscasts; the sheriffs appearing, and other local figures, in a city of less than 100,000. It's a little difficult to develop enough new news, and we find we were covering too many of the insignificant stories, I am afraid. We are trying to drop out a lot of the small stuff, and give longer and more detailed coverage to the few larger stories, but I am afraid still we are not going to have enough for good television news shows, and I am just investigating today putting in facsimile, in order to have a wider coverage in pictures. So we are about to make the swing exactly opposite from those who have spoken. We may be wrong. But in this business, you only find out by trying.

CHAIRMAN: Thank you. I think both of the panelists who have spoken on the subject will readily agree that careful editing is one of the secrets.

VOICE: About a year ago we were saddled with a disastrous traffic condition in the greater Miami area. The newspapers seemed to reflect the theory that nothing had to be done in freeways or expressways. And our boss, Mitchell Wolfson, who was on the Greater Miami Development Board at that time, called us in one day and said, "Look; we have to do something about relieving this congestion of traffic in Dade County. I want you to form a committee; I will give you an adequate budget, whereby our people can go to other cities — and Atlanta happened to be one of them. We sent a man up here to film some

sound stories with your mayor, here, reviewing your own expressway. We sent men to Denver, Los Angeles, Pittsburgh; other cities around the country; to record on film the stories of expressways as they were developed in other areas. We wanted to convince our citizenry that the time was rapidly approaching when we would be stuck in the mud for years, or forever, unless we did something to relieve this congestion.

Concurrent with that we did editorialize on our news. We also put on a weekly public service program, called "Bumper-to-Bumper," reflecting this whole background of how other cities found themselves in this sort of a situation, but what they did to relieve it; how it could be done in Miami.

The program consisted of five weekly half-hour shows, in Class A time, until we got over this message. But we continued on our news shows concurrent with that, and even afterwards, when Ralph Renick, our news director went to Boston on the Westinghouse Public Affairs Seminar just last week, he took a camera along and shot some views of their expressway. But we have a problem. We have a fight on our hands between two factions in Miami. The only way to really get expressways through there, without an exorbitant cost, which is entirely prohibitive, is to have some elevated roads, and some underground. You know Miami is only a few feet above sea level, so we can't go underground in very many areas without hitting water. So most of these expressway plans call for certain sections being elevated.

Well, the newspapers have taken out after us. "This would be an eyesore. This would be unsightly. It would depreciate values in the area in which these elevated expressways were constructed," they said.

So we continuously, almost every other day, reflect on our news positive statements to urge people to support the present system, which I am happy to say won a complete acceptance and endorsement about a week ago, after a very bitter battle that lasted about a year or year and a half.

So in answer to your question, we do editorialize, and in this case we did not label it as such, because we had an ax to grind. The people knew how we felt about it. If anyone demanded equal and equivalent time to present the opposite viewpoint, I am sure we would have given it to them.

Q: Marc, may I add one word? Just dotting the i's and crossing the t's, of what Lee just said, do we let our newscaster editorialize: We did, up until a few months ago. We found that the editorial policy, when given strictly into the hands of a newscaster as such, with all apologies to those who may be

present, and — imbues them with a supreme importance that goes over and beyond the realm of what they should or should not do. Where a controversial issue, or any type of item that might arise in our community that represents the judgment of management; then under an editorial policy as it's set down by management, then we editorialize. But under no circumstances do we allow our newscaster as such to make up his mind what he is going to get mad about, or condemn, or congratulate.

So to answer your question again, Jim, if we allowed our newscaster to editorialize; no. But sending it down from the policy of management; yes.

VOICE: I think that's a very excellent point, Jim, and I gather from your statement that you follow pretty much the same procedure. That it's not an open policy to editorialize.

MR. RUWITCH: That's right. But it's my personal belief that if you give that news reporter a clear hand on the selection of stories alone; by the mere fact he selects some stories, eliminates others; he does editorialize by the mere process of selection. By the manner in which he treats it. The inflection of his voice. The amount of film coverage that he gives each story. He is editorializing every moment he is on the air, in a sense.

Q: I am going to pose one to Jim Kilian which has come in here. Do you have any difficulty between your production, your programming, and your servicing of an account, or your people in your various departments? Are they at cross purposes with one another, as they are very frequently in programming, sales, service, traffic; everybody else? How do you eliminate some of that?

A: This business of how to correlate all of these efforts is a real good question. I have found that many salesmen will promise the client the tower, the hill that you happen to build it on, half of your studio for storage space, and at least a minute and 25 seconds for the minute spot he bought. We deal mostly with advertising agencies.

When a commercial is purchased on the station we expect the advertising agency to provide us with sufficient numbers of copies also all the props — at least 48 hours beforehand. I do make this statement to the Sales Department: If the props are not in 48 hours beforehand, and something goes wrong, we will not except the responsibility for same.

Actually, production, traffic, all programming, art department, and our film-editing room, all come under me; and we try to talk to each other, when we do run into a situation, we call the salesman or the agency itself.

But most of the time, if you will tell your salesmen, you will do a better job for them, and then have a little meeting with the advertising agency man some time before his spot, or program, goes on the air, and point out all of these pitfalls he is going to run into if you don't get the material in time. Then I think that they will try to cooperate with you.

CHAIRMAN: Further questions or comments from the floor on that? You folks sitting out there, now is your chance to pin these guys down. I have some questions that have come in, but I would rather have you ask them yourselves.

Q: I would like to ask Lee Ruwitch about his kinescope equipment. What kind is it; how much do you do and how expensive is it to operate?

MR. RUWITCH: The kinescope machine which we have does not belong to us. It's owned by the Gillette Company, and for the past several years we have been making kinescopes for them on the Gillette fights and baseball to be sent down to Latin America. We happen to have an adequate film section; some good technicians and lab people; and they chose to put the machine in our premises, to be used for this purpose. So we don't own the machine. We just charge them a certain amount of footage for, really, working their own machine. Sort of a man-hour cost charge to them. So we have it available to make these kines such as you saw today; and some of them are pretty good. It's a general precision lab kinescope machine, which I think cost in the vicinity of \$12,000 to \$15,000, if you were to purchase it initially.

CHAIRMAN: Jim Kilian has just handed me a question which some of you from the floor should answer. How many still billboard movies? I am sure you know what he means by that. I assume you mean identifying the sponsor at the beginning and the end. (Hands raised.)

How many of you still do not billboard movies? (Hands raised.)

Does anyone want to make a comment on that pro or con? It seems that a majority of them are not, at the present time.

MR. KILIAN: I wonder why those who do, did in the first place?

VOICE: The only reason we do it is it's a simple way to make a sponsor a little happier.

CHAIRMAN: Any other reasons why you did it in the first place?

I notice you held up your hand.

VOICE: Because the movies were strong enough to stand on their own, and we didn't care if we made the sponsor that much

happier, or not. That's blunt, but it's practically so. Also, particularly in the week days, to get a little more time in for the actual movie, and not have to cut it quite as much as we did.

Jim is asking another question: Are you following the time set down by the NARTB? Now in a participating program I am assuming that you mean six minutes within a half hour.

MR. KILIAN: Or in a movie; 12 minutes for a movie.

CHAIRMAN: Twelve minutes for an hour movie? Who is not staying within that framework? Nobody will own up to it.

Q: How are they selling time on the late movies? Do they rotate sponsors, or charge premium rates for those who come the first half hour in the movie, or what are the various patterns?

CHAIRMAN: Did you hear the question? What pattern are you following in selling spots in movies; particularly in late movies? Are you rotating sponsors, so that each one has a different position each time, or are you charging premium rates to the guy and giving him a fixed position in the earlier portion? Does anyone want to comment on that?

MR. KILIAN: We rotate, and we charge the same.

CHAIRMAN: We do the same thing.

MR. FOGARTY: For the MGM package, and like that, we charge a premium rate, and then rotate. Mill-run movie, we charge card rate and use fixed position.

CHAIRMAN: And you charge no premium for fixed position.

MR. FOGARTY: Yes, we do.

Q: For the mill-run.

MR. FOGARTY: That's right.

CHAIRMAN: Anyone else care to comment on that?

Q: Are they carrying all minute spots, or mixing it up with 20's, IB's and minutes?

MR. FOGARTY: We use minutes only.

CHAIRMAN: I see some nods down here. Frank says all minutes. We are all minutes.

Q: Any differential in cost between live and film?

CHAIRMAN: I see lots of nods; Yes.

MR. KILIAN: We have a rule whereby the movie is 'busted into four reels. They are allowed twelve minutes in that movie, and we advise them not to take up a three-minute commercial at the beginning of it, because they are going to lose viewers, but it doesn't make any difference what they do. They have 12 minutes of time, and we break our movies into four parts, and they get a spot in the beginning, a spot at the end, and some in the middle.

Q: I want to ask a general question of anybody. Are there any stations here who have a fixed limitation and don't allow

sponsors on their stations? Restrict it to their own personnel?

CHAIRMAN: I am not sure I entirely understand what you mean.

Q: I mean, does every station here allow that, or are there some here who have been able to restrict it?

CHAIRMAN: How many stations do not allow the owner of a store to do his own commercial? How many do not allow that? How many stations do not allow the owner of a store to do his own commercial, if he so desires? There is one man back there who says he does not. Would you care to make a comment on it, sir?

VOICE: Well, with certain reservations. We used to allow our clients to come in and do the commercials, and as we watched our programming and our commercial efforts, we saw the networks up here, and we were down here, and the overall picture looked spotty, so we brought in this particular procedure: If a client wants to do his commercial, he has to pass an audition, and there are only two clients right now who have passed.

CHAIRMAN: Don't you lose a lot of clients that way?

VOICE: No, sir; we do not. We do not. We take great pains in explaining why not. He may go away peeved, but he is very happy with the person that he feels he selects to do the commercials.

CHAIRMAN: Anybody else care to comment on that? Miss Waller, do you have any additional comment on it?

A: No; I just wanted to find out what was happening.

CHAIRMAN: Mr. Ruwitch wants to know how many make a production charge, or some additional charge for live, participating spots inside a movie? How many do make an additional charge? (Hands raised.) I don't think I will ask what that charge is, because I am sure it will vary from place to place, and from size of town to size of town.

This question has been handed in: What is the answer to late night programming? Is it Tonight, on NBC, or is it late movies? Glover, will you comment on that?

MR. DELANEY: You know more about that. Having been a great fan of Steve Allen, even though CBS affiliated, I felt that Steve was going to be the answer to late night programming, but he became so important in other phases, and then his immediate follower also was upgraded, that it seems to me the field is wide open at the moment. The question that I wanted to pose, and I am sure no one expected me to answer the one just asked, was what we are going to do as we get into modern movies that are of a more adult nature? Each of our areas has regional prejudices. Remember the Martin Luther episode in

Chicago? We come to the plunging neckline. We come to the Legion of Decency. We come to all of these things which, since we are moving out of the popcorn era, and cowboy stuff, and who-done-it's and into adult movies that are made for theater presentation to adults, are we going to, after we run off the 50 or 60 out of the package that we know, going to leave the problem of deciding that this film is all right for late night, but can't be done late afternoon or day time? Who is going to make that decision? I think we face various problems.

You know, it takes 90 minutes to watch a 90-minute movie, and management can't do it. I think we are going to have to give much more serious thought to that problem.

Now we move into the area of adult movies, and we never have had to before, and I know that certain things that might be all right in Rochester, might be a problem in Atlanta, and I am sure they would be a problem in Texas. I just wonder what and to whom that major responsibility is going to be dedicated, because it can be one of those things that all of a sudden the next morning we wake up and find we have stepped on the wrong toe.

Glover, I just wanted to add one thing: All of the adult movies are not being currently made. There were many adult movies made many, many years ago, and I am going to ask Jean Hendricks, our Film Director, to make a comment on this, because I know she has a good one. Jean; do you mind?

A: Actually, I think it all boils down to censorship, and we have found that the early thirties required a tremendous amount of censorship, and I think you just have to depend on capable people to make those cuts. We have deleted a big portion of scenes in any of the early thirties, and in some cases deleted the whole picture; but I think that would depend on capable people to judge, and it is not too hard to judge some of them!

CHAIRMAN: I might just add that I doubt you find very few, or very deeper plunging necklines in Jean Harlow, in Bombshell, or very much more risqué dialogue than in Dinner At Eight, both out of the MGM package, and Jean tells me she is saving up some of the cuts she has made from some of the MGM pictures, and I am dying to see them!

MR. FOGARTY: I think Glover's question is a very serious one, and I think we have to take it very seriously. We have had a lot of experience with film. The main point I want to make is that we should, wherever possible, protect ourselves with a contract clause which gives us the right to reject and either get another film in substitution, or have the contract price reduced pro rata. Over a period of years we have rejected a

dozen or more feature films. With a rejection clause, we lose nothing; but when we buy a library, we have to eat the picture. Even so, we think enough of our responsibility that we take the loss. She is right about the early thirties; there was really some pretty rough stuff back in those days. I don't know whether you viewed any of the Thin Man series.

COMMENT: They are startling.

MR. FOGARTY: They are startling, to say the least.

COMMENT: I can recommend some better ones, though, Mr. Fogarty!

MR. FOGARTY: Yes. But wherever possible, I say I think we ought to write into the contract a rejection clause and invoke it as necessary because I really feel our industry is headed for trouble if we don't do something about this thing. We may be choosing between self-regulation and censorship.

Q: I wonder if we might go to the area of women's programming. We have some ladies here who are among the 50% that I understand remain of women's home programs, shall we call them. Are any of you — we have one lady here has a question, "Does anyone do setting-up exercises?" We have gone into them and had a little response on them that looks inviting.

CHAIRMAN: You have heard the question. Who would like to comment on that? Is anybody doing setting-up exercises? Over here, please.

A: Yes. On the setting-up exercises, we have an 8:55 a.m. 5-minute program, "Across the Board," called Rise and Shine. It's setting-up exercises. It started very well. As a matter of fact it's sponsored across the board. Of late it has dropped off, so we are looking at it more carefully. I think it's the sort of thing that may be a fad for a little while, and drop off.

Q: I want to present a question, and I am glad a lot of you are from the South, here, where maybe we can give it a more realistic view. It's regarding beer advertising. We are WFMY-TV in Greensboro basic CBS and by virtue of that we do not have too many minutes available, and you all know we are asked, now, and we are glad to be asked, of course, to present availabilities for them. We have a problem. I know there is one station here — they can identify themselves, if they wish — but there is one station here that has decided they will take daytime beer advertising. We do not, excepting Saturday afternoon on the major league baseball take some, and we have had no complaints, even though a few fathers and others have spoken to me personally about that. That they would rather not see it.

However, the question comes to mind, and I would like for you people here by a raise of your hand, if you have decided to

take beer during daytime hours, at least 30 minutes away from a children's show, would you please raise your hand.

VOICE: Let me get your question.

Q: Will you take beer advertising Monday through Friday during daylight hours? Will you raise your hands?

MR. RUWITCH: With the proviso, 30 minutes away—With the proviso of at least 30 minutes away from children's programs. Charlotte was the one who had, and they have identified themselves. Now who have not? I think maybe it is too bold to approach, but we have some demands for it. What has been your reaction? Have you done it long enough that any of you would comment, and tell if it has been unfavorable and if so, to what extent.

INTERJECT: Of late I have received quite a bit of mail from youth groups, church youth groups. This seems to be a crusade, or something, and it comes by about once a year. This hits when we have nothing, no beer advertising at all; so obviously it wasn't pin-pointed to a broadside, aimed at all stations, but we—I would say in Nashville we do have an element who are continually chipping away at no beer advertising.

VOICE: I don't know what value this would be: We instituted a policy at the outset we would allow no beer prior to 8 p.m., and after some CBS programming, and some success, we acceded to a request and did take some at 7:15 and 7:10 p.m. and we have received no criticism from that.

The daylight hours were pretty troubling. And that is a half hour away from the kids shows, and it's within news.

INTERJECT: We never have had any criticism. We do the same as Jim; try to put it around after 7:30 at night; until the networks started feeding professional football games with a beer sponsor, and we had no criticism, so now the lid is off the same as it was in radio. We take beer advertising any time.

CHAIRMAN: Does that give you some answers to your questions?

A: A little bit.

INTERJECT: The only beer advertising we have ever had prior to 8 o'clock at night has been the networks; football games, and other sport events. We never received any adverse comments on any of the afternoon sporting events, but we have received dozens, and possibly by now, hundreds of comments, all of them derogatory, in regard to the sponsorship of the Wednesday night fights, and roughly 50% of the letters complaining about this sponsorship mention the children who are viewing at that time.

CHAIRMAN: Kids ought not to be up that late.

CHICAGO
TV CLINIC

HOTEL SHERATON-BLACKSTONE

March 7 and 8

1957

CLINIC CHAIRMEN

World Quaal

Don DeGroot

William F. Craig

Daniel B. Schuffman

AGENDA

THURSDAY, MARCH 7, 1957

- 10:00 A.M.—CALL TO ORDER**..... Carl Haverlin, BMI
MORNING SESSION CHAIRMAN..... Ward Quaal, Vice President &
General Manager, WGN-TV
- PROGRAM AND STATION PROMOTION**..... William Fay*, Vice
President, Transcontinent Television Corp., General Manager,
WROC-TV, Rochester, New York
- INTEGRATING STATION IN COMMUNITY THROUGH LOCAL
NEWS, WEATHER, SPORTS & SPECIAL EVENTS**.... Otto Brandt*,
Vice President & General Manager, King Broadcasting Co.
(KING-AM & TV) Seattle, Washington
- GOOD PUBLIC SERVICE IS GOOD BUSINESS**..... George Comte,
Manager of Radio & Television, WTMJ-TV, Milwaukee, Wisconsin
- 12:30 P.M.—LUNCHEON**
INTRODUCTION OF GUESTS
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**.... William F. Craig,
Vice President, WLBC-TV, Muncie, Indiana
- MAXIMUM PRODUCTION WITH MINIMUM EQUIPMENT AND
SMALL STAFF**..... Easter Straker, Program Director,
WIMA-TV, Lima, Ohio
- TV TRAFFIC—PROBLEMS OF CONTROL AND OPERATION**.. S. John
Schile*, General Manager, KLOR-TV, Portland, Oregon
- OPEN FORUM (Clinic Bull Session)**

FRIDAY, MARCH 8, 1957

- 10:00 A.M.—MORNING SESSION CHAIRMAN**..... Don DeGroot,
Assistant General Manager, WWJ-TV, Detroit, Michigan
- FILM AND THE TV STATION**..... Norman Knight*, Executive Vice
President & General Manager, WNAC-TV, Boston, Massachusetts
- BEHIND THE SCENES IN YOUR STUDIO**.... Carl Fox, Co-Manager,
KYTV, Springfield, Missouri
(Camera Technique, Sets, Scenic Art & Lighting)
- LOW COST LOCAL PROGRAMMING**.... Haydn R. Evans*, General
Manager, WBAY-TV, Green Bay, Wisconsin
- 12:30 P.M.—LUNCHEON**
ADDRESS—THE HONORABLE WILLIAM G. STRATTON, Governor
of Illinois.
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**..... Daniel B.
Schuffman*, Program Manager, WBKB-TV
- OPEN FORUM (Clinic Bull Session)**

** Traveling speaker. Talk is reproduced in New York section only, but Questions and Answers, as developed at this Clinic are given in the order in which the speaker appeared.*

RESEARCH—THE INVALUABLE TOOL IN TELEVISION

By

WARD QUAAL

Vice-President & General Manager, WGN, Inc., Chicago
Chairman, Morning Session, March 7th

SINCE the first hectic year or two of television, each of us has learned a great deal about the “do’s and dont’s” of this dynamic medium. Yet, we have sometimes failed to implement many of the “do’s” that are of such tremendous value to each television property. I should like to address myself briefly to one of these, research, research as a program tool, research as a sales weapon.

Although commercial television is now in its eleventh year, many stations have never given as much as a casual thought to research. Certainly, most stations cannot afford the elaborate research departments operated by the networks and group owners, but it does not seem a luxury to have one able person on your staff who devotes his entire work week to assist your programming and sales people in the development of fresh shows and new business. One good man can furnish your program chief with additional “yardsticks” which can mean the difference between a role of mediocrity or one of leadership for your station.

In my experience in television, one factor has become crystal clear and that is the inescapable fact that the show is the thing! Programming is the life blood of television!

With an independent station, we have had our share of problems in programming. We have refused to “abdicate” certain time periods because of formidable program strength on the three competing network-owned stations. Many in the industry may feel we have been a bit reckless in investing considerable sums of money in both live and film shows. We have done none of this blindly.

We felt we needed information beyond the limited data available from the various rating services. We decided to sup-

plement our own research personnel with an outside firm for the purposes of this special over-all study.

Every program decision, whether we like it or not, must be based upon the desires and needs of the great body of people we are licensed to serve. Television is a mass communications medium and that factor must be forever in the minds of programming personnel. This survey, large in scope, but similar to a series of regular "checks" we make with our viewers, gave us the blueprints we needed to improve our operation. The master survey demonstrated beyond a doubt our poor thinking in many areas of programming; it supported other moves we had made or were about to make. In short, past program failures, costly in terms of money and audience, could have been avoided had we "gone" to the people in the first place. What has this new programming strength meant to us? For the past six months, we have enjoyed second position in ARB quarter hour "firsts" among the four local television properties. In April, ARB showed:

192.5	quarter	hours	Network Station "A"
105	"	"	WGN-TV
83.5	"	"	Network Station "B"
55	"	"	Network Station "C"

We are not happy with that record; it can and will be improved! Nevertheless, we have demonstrated to ourselves and to the trade that research is a programming tool which belongs in every television shop.

What about research in sales? First of all, programming dominance can precipitate the sales response we all must have to lead in this business. But, we can add so much to that program story if we can face the potential client armed with a thorough analysis of his sales problems, specifically, and those of his industry, in general.

Recently, we developed a major sales presentation for a kitchen cleaner firm. We detailed our presentation with facts on the splendid sales record of this product in numerous major communities compared to the relatively weak sales response in Chicago. Our research people had spent many hours compiling data on buying habits, age groups purchasing this type of product and countless additional details. The client was impressed, impressed because we had learned that much about his industry, his firm and, above all, his product and its problems in sales. We got the business! He bought participations in shows that program research proved had merit for his product. In short, research had done it again!

GOOD PUBLIC SERVICE IS GOOD BUSINESS

By

GEORGE COMTE

Manager of Radio & Television, WTMJ-TV
Milwaukee, Wisconsin

WHAT is public service?

To some station operators it is a distasteful job that must be done and doesn't bring in any revenue.

To others it's the dealing with a lot of pressure groups . . . women's clubs, ministers, and fund raisers.

Still to others it's the turning over of valuable commercial time to programs which do nothing but chase audience.

And to still others it becomes one of those tasks . . . and I mean tasks . . . to fulfill those obligations which were made when a license was granted by the FCC.

To us at The Journal Radio and TV Stations . . . public service is what we do each moment of our broadcasting and telecasting day. We contend that everything we do is public service . . . from the time we sign the station on to the time we sign it off. Every effort we make is to serve the public . . . and we do it to our level best regardless of how you might want to classify the programs . . . in other words . . . whether they are sustaining or commercial.

I can recall a letter which was received the other day complimenting us for running an NBC Opera. The writer was equally uncomplimentary in castigating such trivial tripe which we usually carried such as the Goodyear Playhouse, Steve Allen, Groucho Marx, Perry Como, Father Knows Best . . . and I could go on down the line. He went on to say something to the effect "Thank goodness, you are at last trying to be of some public service."

It so happened that, in the same mail, came a postcard from an extremely irate viewer. He said some things in language I hadn't even dreamed of in my days as a Military Policeman in the Army. One phrase did strike me, however, and it can be repeated . . . it went something to the effect . . . "Your programming reached an all-time low Sunday afternoon with that blank-

blank opera. When are you guys going to get wise to yourself and start serving the public?"

Under the interpretation of Public Service by the Federal Communications Commission . . . we had been serving the public when we presented an opera without sponsorship. Under the interpretation of at least one member of the public . . . the public was not being served in the least . . . and, contrary to some stickler's opinions, we believe we are serving the public when we do present such programs as Goodyear Playhouse, Steve Allen, Groucho Marx, Robert Montgomery, Father Knows Best. They're programs the public wants and enjoys.

This again brings me back to the question . . . what is public service? We like to think of public service as offering to our community the best possible program schedule to provide a balanced fare of entertainment, news, information, religion, education, and general interest material to the greatest number of people the greatest amount of time . . . in other words, to provide a program schedule for most of the people most of the time . . . by that end to serve the public.

Of course, to again paraphrase, you'll never serve all of the public all of the time . . . I received a great charge out of a letter from a very sincere woman who wrote us just after Christmas that she would appreciate our repeating all of the fine Christmas programming we had carried prior to the holiday. It seemed that she was so busy with her preparations, she didn't have time to listen to the radio or watch television. The after-Christmas period would have been very convenient for her to catch up. Frankly, I couldn't quite see that fulfilling that request would have been serving the general public interest.

Now, to an extent, I have thus far been beating around the bush . . . for I am certain that it is well understood that I came here to talk about Public Service in the conventional sense. I did want to more or less establish a basis or background. I did want to impress you with the fact that we strive to keep in mind that in serving the public we must offer the public material which the public desires . . . or will accept.

You know we have one of the most wonderful, yet one of the most fragile commodities ever devised by man. Here are these fabulous instruments of invention . . . the radio and TV. With radios in almost all our homes and TV fast approaching that state, we are capable of reaching virtually every person in the country . . . capable *mechanically* . . . yet not *actually*. All of these radio and TV sets are not worth a tinker's dam to us as broadcasters and telecasters or to the public we're supposed to serve unless they are tuned in. Or, as station operators, we

might say unless they are tuned to us or stay tuned to us. Very early in our existence we began to question that we were being of public service when we presented material to which people would not listen . . . even though that material was supposed to be of interest to the public; even though it was material from which the public supposedly benefitted . . . we believe the public cannot and will not benefit if people don't bother to listen or watch.

Back about eight years ago our community was involved in a very hot political debate on a subject of vital interest to each and every one of us as taxpayers. We decided to cancel a top-rated entertainment program to present a pro and con discussion by top men in the community on this vital issue. We gave it wide publicity. It so happened that a rating service was taking an audience measurement that week so we had a fine opportunity to make a comparison. The entertainment programs on either side came up with a rating just short of forty. The debate didn't even rate a three. Didn't even rate a three. And we were the only station in town. If ever we had a chance for a captive audience, we had it then. We gathered around when we saw the reports and finally agreed that although here was something we could crow about . . . hadn't we put it in prime time; hadn't we cancelled a top entertainment program; wouldn't this look great on our FCC report . . . had we actually served the public? I would have been willing . . . and still am . . . to wager that the audience was made up largely of friends and relatives of the people involved and others who knew so much about the subject already they didn't need the telecast to help them form an opinion. The people who could have benefitted didn't because they did not bother to watch. It brings up that time-worn adage . . . "You can lead a horse to water, but you can't make him drink." You can give an individual a radio or TV set, but you can't make him listen or you can't keep him from switching the dial.

Now, I don't want anyone to get the idea that we don't offer programs of any sort to cover public or civic affairs. We do. I use this as an example to point up the philosophy we began to follow and the practices we use today.

In its simplest terms, we decided to do our public service broadcasting within our regular programming. There was going to be no more of this giving the Heart Fund fifteen minutes . . . the Community Fund a half hour.

I suppose you might say we adopted the milk-fed technique, but we believe it has paid off and paid off in a big way.

When someone comes to us now for time . . . we listen to

their story and try to work out a plan whereby we can incorporate something in conjunction with and as part and parcel of existing shows.

We have spent a lot of time and effort building up our local shows. We employ top personalities and, even if they just spin records, we don't allow them to merely yak and give a lot of guff about the records themselves. With the pre-audience build-up, we can put in public service material in conjunction with the personality which we feel will do a much better job; won't chase the general audience away and, in the end, result in much greater benefit to the agency, the community and ourselves.

I can remember how incensed a certain community agency-paid secretary got the first time we told him we weren't going to give him his usual time on radio for his usual fifteen-minute talk to touch off the local campaign. We told him he would have five minutes in the midst of a noontime personality show and not for a speech either. If he wanted to appear, he would be presented on an informal basis in an interview. He allowed as how it would hardly be worth his while to come up to the station for a mere five-minute interview. But we worked on him and convinced him of the soundness of our argument. When the results were witnessed, he was more than happy. His group received more response than ever in its history. He was happy . . . and we were, too. We knew that the major share of our audience didn't leave us as it did at the start of the usual fifteen-minute talk. There is nothing much more deadly these days than a fifteen-minute talk . . . lest it be a half-hour talk. It takes a mighty great man with a mighty great message to hold an audience . . . and we don't have many of that caliber available to us.

Not only content with fitting people into our own personality shows when it became expedient, we set out on a regular campaign to get agencies to cooperate with us in presenting their messages to the general public.

Monday through Friday, for instance, we have a TV show . . . "The Woman's World." We have a McCall Award woman, Beulah Donahue, doing it. She features anything and everything of interest to women.

We sought and obtained cooperation from the School System, the Medical Society, the Dental Society, Marquette University, the University of Wisconsin in Milwaukee and other organizations. These groups are regularly featured in sequences of carefully planned material of general program interest, giving viewers information on family health, how children are being educated, great books, authors and a dozen other subjects. The

whole program is never turned over to any one group . . . the group featured is made part of the program along with other elements which will hold the audience.

The central figure in the presentation is always the program personality. She is bringing information about a vital phase of community activity to her viewers along with other interesting program material which her audience will accept. With attention to program detail, good production and the usual promotion, we are assuring public service material for our audience which will do some good in the community and do the interested agency some good. These public service presentations do not become the signal for tune-out and resultant audience reduction. The proof of the pudding in this philosophy is that this program personality is holding her own against such competition as the network re-play of "Private Secretary."

We have followed this same public service integration, if you want to call it that, into all phases of our community service. One of our most successful operations resulted in the raising of over seventy thousand dollars this last Christmas for Care and the Salvation Army.

This was accomplished on two TV shows and two radio shows. We assigned Care to our noontime show on radio and our cooking show on TV. We didn't do a single announcement for either outside of these programs. We made the appeal informal and without high pressure and a bit of a contest between radio and TV. Each day the local Care representative made a brief appearance to give an up-to-the-minute report on progress. And when I say brief, I mean brief. Only a very small segment of the program was ever devoted to mention of the fund-raising drive.

For the Salvation Army we operated on the same principle, using our morning man on radio and our TV program called "The Man Next Door." The approach was equally successful. The Salvation Army secured permission from the City Fathers to erect a Christmas tree in a downtown square. For each hundred dollars pledge a light was turned on. We used a miniature tree in the studio on TV for a daily report. Here again, the actual plugging was kept to a minimum, but the public was ever aware in a nice way of the expectations.

I'd like to contrast this with the recent March of Dimes Telethon held in Milwaukee where less than fifteen thousand dollars was raised although most radio and TV stations participated . . . including ourselves. We had tried to persuade the committee to put on a show with real program value . . . they promised, but it didn't materialize. We had little to show

for the five hours of junk . . . with most of the time spent by a series of MCs and entertainers, who could have entertained, trying to impress people with their obligation. It was no surprise to us that the result was so meager . . . nothing was presented which would keep and hold an audience. Even a fine vocalist like Julius LaRosa can't do it when he spends twenty-five minutes shedding tears for funds and five minutes singing. In our estimation, the audience finally quit watching and listening. This medium of ours is worthless without viewers and listeners. And when people aren't watching and listening, it isn't public service.

We have long since stopped trying to pile up a big figure on how much actual air time we are devoting to various causes. We are interested in only one thing. How much result can we get for the various causes and how much valued information we can get to the public which the public will absorb and accept.

In addition to the type of thing we do on program integration, we offer spot announcements of a conventional nature. I guess we all do that type of thing.

We open our broadcast day with a prayer . . . we close it with a prayer. Each week we use a single minister . . . rotating ministers and faiths week in and week out. These prayers are put on tape and all the prayers for daily use are cut at one time.

Each noon we pause for a minute to give the pledge to the flag. We have recorded a series of several hundred pledges which we repeat but add to and discard regularly. We call upon people from all walks of life . . . the labor leader, the Boy Scouts, the school girl, the high school principal, the ministers, the business man, the City Father, the civic leader . . . to give a twenty-second message on what the pledge to the flag means . . . the speaker then invites our audience to join in the repetition of the pledge.

Each week, especially on Sunday morning, we give radio and TV time to the various faiths. On radio we give a half hour to the Catholics and an hour to the Protestants. This is further divided into two half-hour segments with an Interfaith Council using one portion and the Missouri and Wisconsin Synod Lutherans using the other. The latter two groups represent almost the same physical numbers as do the Catholics in our community. We do not sell time to any religious organization.

We do public service with the best possible news coverage in the area. We don't, however, put public service announcements in our news just for the sake of public service any more than we put in announcements at the suggestion of an advertiser. If the public service agency has a news story of news value, we'll

air it, otherwise we won't. When some of these people, public service people, have a news story, we've even gotten them to come to the station to make a statement in person. They realize that a minute or even thirty-seconds on radio and TV can be far more important to them than a speech of an hour to several hundred people in a church basement . . . but it takes a little education and I can't say we've convinced everyone that it is a good idea. Sometimes we'll send a man out with a tape, but other times we won't go to the expense of film.

We do other things as well within our power as the circumstances arise.

Well, to sum this thing all up, I'd like to reiterate that we consider serving the public . . . doing the job every minute of our program schedule . . . for everything we do is of public service. Our great medium is worthless unless we build a schedule to which people will tune to and not tune from . . . Our task is to that end . . . We try to be first with the most . . . If we can't be first, we try to give the most . . . for, as someone once said . . . and I have stolen this story from a public relations man whose name I can't remember . . . Take George Washington . . . he was first in war . . . first in peace and first in the hearts of his countrymen. What did he do? He married a widow . . . you just can't always be first.

QUESTIONS AND ANSWERS

CHAIRMAN: We have a little bit of time before we break away for our noon recess. Do we have some questions?

Q: Do your minority groups cause you much of a problem? I am talking about your individual PTAs, the individual church organization that is having a cooky sale, a rummage sale, or some sort of a bazaar and requests you to promote and publicize it?

MR. COMTE: In a community as large as ours, we can't handle all of those. We have established a policy that we will not handle them.

At one time we did what we call—because we belong to Wisconsin—a “Badger Spotlight.” We did this in radio, and anybody who wanted an announcement would send it to us and we would put it on. It started out to be a couple of minutes a day and got to be five minutes, and then ten minutes, and it just expanded to the point where we couldn't do it because there were just too many requests.

We had to cut it out.

Q: How do you program education?

MR. COMTE: I mentioned that in my talk that we are cooperating with the Milwaukee School System, which we do in several programs. We also do cooperative work with the Public Museum and the Public Library.

We have two children's shows which we run on Saturday that are put together and operated by the Public Library. We also have two shows that are operated and put together by the Public Museum. Within this women's show that I mentioned, we carry on a constant series of programs with the school system on any one of sixty dozen varieties of topics of general interest to the school, such as acquainting parents with new teaching methods; acquainting parents with problems which might arise with children; acquainting parents with methods being adopted and used in the school.

We further, from time to time, conduct actual education programs. We are about to start a new series with the University of Wisconsin in Milwaukee that will run for about 15 weeks on Saturday afternoon at 1:30.

Last year at this time we did a program for credit in conjunction with the University of Wisconsin in Milwaukee, called "America Elects a President," we considered it pretty timely inasmuch as it was working up to the election of the President of the United States.

It was done on a political science level with all the instructors and the professors at the university cooperating in the various phases of their respective fields.

At other times, as the situation would arise, we incorporate educational programs into our schedule. These things that I have outlined briefly are basically what we are doing consistently.

We had a polio scare a couple of years ago when the schools could not operate. We actually did class sessions in our studios for the kids at home. I don't know whether we will do that again, however. The School Board confidentially agreed, after they tried it — so did the school teachers and superintendents — that they weren't so sure this was as great a thing as they thought it was going to be.

Q: I understand that you supply reams of material supplementing your application, and so forth. But in your category breakdowns and types of programs, entertainment, agriculture, education, how do you do it?

Do you pull some of these segments out of these programs that are integrated to include it in your percentages?

MR. COMTE: No. Fill out the form in the conventional

way. The form alone, however, is not sufficient to tell the complete story of the job being done.

We have gone on and added a lengthy addenda giving photo-stats, scripts, letters outlining in general within programs which might not fall within the so called public service category.

Q: You put the percentages down as weak as they may look and explained it?

MR. COMTE: That is right.

Who has the first question for Mr. Fay?

Well, to get things started, Bill, I might ask you, who do you have in mind as representative individuals for this National Citizens' Council to advise broadcasters?

MR. FAY: You can think of almost any category that I mentioned in the Local Advisory Council, because they are the people who are prone to protest, to petition, to try to influence the legislators, because they are ill-informed.

To name the categories again, the political people, the clergy, legal particularly, parent-teachers, people in service organizations of any kind, Ward, only on a very top drawer level who would sit down as an advisory council and become acquainted with the problems of the industry as a whole. I think it might even be a good suggestion for almost any association in television broadcasting to gain the good will and the support of these people so that they would understand the problems; number two, they would be willing to back your station if an issue becomes really live.

CHAIRMAN: Mr. Fay suggested this at a speech he gave at a NARTB regional meeting in Arizona about a year ago, and it awakened a lot of widespread interest, nationwide. I certainly hope it comes to fruition, Bill.

Q: How are you set up in your promotion department? What is the setup of it, and do you combine promotion and merchandising, and if so, to what extent?

MR. FAY: Our promotion department is pretty conventional. We have a supervisor in charge of promotion, publicity, advertising and merchandising. He has three girls, who are doing the routine matters.

We also have, an advertising agency which helps in the preparation of ads and the promotion work. As far as merchandising goes, I can tell you that I personally have had a phobia on this matter of merchandising because I have observed, and I am afraid, that the easiest thing in the world to do is to let the merchandising program, the merchandising allowances of your station get well out of hand, where the tail is wagging the dog.

While we are trying in every way that we can to limit, reason-

ably limit merchandising, we are tempted, of course, and pressed to go beyond what I consider the realm of good judgment.

I don't know whether that answers your question or not.

Q: You mentioned about sending into the Commission letters from your city clerks, and so on.

Do you think they would relish the idea that these stations send in various comments that they have received, or do you think it would be better to bunch all that stuff at your own station?

MR. FAY: It was my suggestion that you compile a file of some of the better things, some of the evidence that you feel is really worthwhile. Compile it and save it, and when the time seems propitious, send it down.

CHAIRMAN: Who has the next question?

Q: Mr. Fay, about your local radio or TV council, you say it has not met recently, and has met infrequently.

Do you think that the time and effort put into it has been worthwhile, everything considered?

Would you recommend a city which doesn't have one to undertake such a project?

MR. FAY: I most certainly would recommend it. Let me explain to you why I qualified the lack of frequent meetings.

I feel that when you call on these people to meet regularly with you, even though infrequently, that this is in a sense an imposition on their time, unless you really have a good agenda and some really interesting and informative matters to discuss.

As these councils have been started — and I am familiar with a number of them — it is customary to select perhaps twelve or fifteen outstanding people and meet with them pretty regularly in the beginning. It is wise, to have prepared a good list of subjects, and to prepare them well in advance of what these discussions may be, and to indoctrinate them with all the forthrightness that you can, giving both sides of every question so that there is no prejudice or bias in these arguments.

In laying that kind of a foundation, it is really astounding how quickly you can establish the points you want them to know, how quickly you can make them understand the problems which otherwise, if they were to read it in the press, or get it by word-of-mouth, how quickly you can really indoctrinate them on the things that are important to them and important to your station.

Having once done that and having once gotten the real trust and friendship, loyalty, from these people I think you will find that there is no problem at all in calling them at any time.

Another device which we have used very successfully is in

keeping them informed by bulletins. I have subscribed to some of the trade papers and sent them to their homes. sometimes with notes of explanation on questions which perhaps they as laymen — that is, laymen as far as our business is concerned — would not normally understand.

Q: Do you find your promotion department sympathetic to your public service department in the promotion of public service shows as opposed to commercial shows?

MR. FAY: Yes, I do. I think, however, that this is a matter which is dependent entirely upon the personality and the interest of that individual.

Sure, you are tempted, when you hire a promotion-publicity-merchandising man, to get one who is just as practical as he can possibly be, and who is going to get the bucks in there. That is our number one thought, I think.

But if you can combine that with a fellow who has participated in community affairs and who believes in it, not just a do-gooder, but a fellow who really believes in it and who lives this stuff, you have a great asset.

To answer your question, yes, I find that our promotion man who is a member of almost everything in town and contributes of his time, money, and everything else, is very cooperative and understanding and helpful, but it does depend entirely upon the individual.

MAXIMUM PRODUCTION WITH MINIMUM EQUIPMENT

By

EASTER STRAKER

Program Director, WIMA-TV, Lima, Ohio

I FEEL very strongly today that this is a time when my ears should get tired from listening and my tongue rested from silence. Diogenes put it much better when he said, "We have two ears and only one tongue in order that we may hear more and speak less. If BMI had asked me to talk about TV a year ago, I could have made you a marvelous speech. I'd only been PD of a TV station for a matter of months then and I had so many answers I had even run out of questions. But I've been at it the second year now, and now I have so many questions for which I have no answers — so what am I doing up here? As that other noted philosopher so aptly put it — We get too soon oldt and too late schmardt! But let's go — let's tell you who we are and see how well we *fit* the possibilities of the title, then when we're through you can decide how well we *fulfill* the possibilities of the title.

WIMA-TV is a UHF station. If I were really smart, I'd sit down right now. Channel 35 — a struggling UHF station — still in the red, still being supported by WIMA radio which refuses to tuck its head under the covers and play dead. We have owned the station for 2 years. Prior to that it was WLOK-TV, Channel 73, (perish the thought) and owned by our radio competition. Oh, yes, Lima is a town of 50,000, under the shadow of Channel 7 in Dayton and perhaps several others, depending upon the vagaries of the weather. WLOK-TV went broke — (went broke) — they busted and smashed! The resultant crash took the radio station with it. It was signed off the air, and we assumed the obligations of the television station.

Along with this staggering assignment we also inherited a

The above talk was also delivered in San Francisco. Additional Questions & Answers pertaining to this talk will be found in the San Francisco section.

physical plant — well, the kindest thing that could be said for it was that it had four walls and a roof.

So we were in the TV business and deep in debt to start. Not merely in the red, mind you — deep purple is more true to color. We set about the channel change to 35, did some re-equipping and re-staffing — we became WIMA-TV 4 months later, just 23 months ago — *and today we're still in the red* — pink maybe, now, rather than purple, but I don't want to mislead anybody — still in the red! We're a very colorful station — and when NBC insisted we install network color equipment this past Fall, that didn't help our personal color scheme a bit.

Physically speaking, we have one studio, 30 x 50 ft. Frankly, I don't know what we would do with any more studios, we only have one camera. Actually, I don't know what we would do with any more cameras, we only have one crew. Yes, we certainly do qualify when we consider our title from the standpoint of Minimum Equipment and Small Staff.

Now, what do we produce? Well, Monday through Friday, we produce 18¾ hours of complete in-studio shows and untold numbers of live-camera, film cut-ins. We over-produce ourselves like crazy to satisfy regional agency people who haven't the slightest conception of how a small market UHF, one-camera station, must differ from the V's in Cleveland, Columbus, Dayton, Cincinnati, New York or Chicago. One of those shows is my own daily, 60 minute, unrehearsed variety-talk show, with a studio audience of 40 people.

OK — what's *our* answer? Not, what's *the* answer, please — just what's *our* answer. I know this — problems and their solutions are unique unto each station. I don't set up any rules or "how-to's" for you. I just tell you what we have found works for us.

Our answer is *people* — the right people, carefully chosen, hand-picked to do the big jobs they have to do. Not just *any* people — not just a friend of the sponsors, not just your wife's kid nephew, not just the first graduate the schools choose to send you — but hard-working, selectively screened, highly imaginative, completely dedicated people who will spit at you one minute for demanding too much of them but grin back at you the next — as they pick up their headsets to go to work.

Yes, TV, like radio, is simply people. I've been around radio longer than I care to admit to these days — only these grey hairs are beginning to speak pretty loudly for themselves — and I have yet to find the microphone that, left alone in a studio by itself, will turn out a good program, and I have yet to discover the TV camera that, by itself on a set, will take a good picture. People are our answer.

Let's take a look at them. Our film editor was a local butcher. He was interested in TV and began taking a course by correspondence. He came out to the station the day we took over and wanted to work for nothing to get help with his lessons. A few weeks later we sent him two days to Columbus to observe a film department there, he came home and set up his own, and just a few weeks ago the man he observed came up to get a couple of Tom's ideas he had heard about. Oh yes, I forgot to tell you. He is also the featured vocalist on my afternoon show, and a tremendous promotional force in the community for the station. By the way, he is our film department.

Our camera man is a young lad, 19 or 20, we discovered at dozens of local amateur shows. He was just so plain enamored with show business that he would work up any kind of act. He's tall, strong, imaginative, and cooperative — fast and agile — and he moves that camera around like a master. And he does pantomiming to records on my show, and he's as good as they come.

Our floor director is a part time announcer who used to manage theatres. He's the holder of a first class radio engineer's ticket — and you present the challenge and he'll take a crack at it. I haven't asked him if he sings — I'd better do that when I go home.

Our art director is responsible for all slides, flip cards, price cards, set decorations, and the supply of necessities in the boys' room. He does a daily 30 minute kids show that I think is as good as any I've seen on any station. He appears in a special art gimmick on my show 3 times a week — you know the kind, a member of the audience draws four unrelated lines on his easel and he turns them into a picture in 60 seconds — he's never failed, by the way. Sam also does all our Saturday directing, our sign-on announcing, has been the film editor, runs the audio board, and in his spare time does a companion Saturday kids show on WIMA Radio.

And finally, our director (who also, effective this week, in one and the same person) is our over all production director, and personally directs 48 shows per week. They range from my daily hour show to the usual news, weather and sports. And he directs from either his own throne in the control room, when we are at full staff, or from the audio board, when our announcer has to be in the studio. As his little sideline, Hugh is Captain of the WIMA-TV Charades Team that takes on all challengers on the, thus-far too oft-mentioned show of mine.

There it is, the basic staff — three part time boys work on the weekends to give them days off, when we have little live production.

Yes, the difference is people — people who have the knack of doing their jobs well. There can be no place in a station such as ours for the slow, the unsure, the hesitant, the fearful, the awkward. This is a precision team and must be built and treated as such. You don't find them each time you hire. You don't strike oil each time you drill a hole. But we have learned we cannot live with our mistakes — it is not fair to them or to the station. We have to be selective and we have to be objective. But these people can be found, and management is only selling its station and its obligations short if it too is slow, unsure, hesitant, fearful and awkward. And one other thing about Management's responsibility here — its obligation to pay these people well for the job they do. Yes, you have to pay them a little more, but it's worth it to you. Honestly, I confess my complete lack of understanding of station management that holds its creative program and production people to bare and rock-bottom minimums on the assumed virtue of operational economy, then turns right around and lavishes many hundreds of dollars on sponsor entertainment and alleged good will. Which actually contributes most to sound sales and station economy — that extra drink when he was too far gone to know whether you paid for it or he paid for it anyway, or the kind of station, on-the-air job that sells his product and gets direct, traceable cash in the cash register!

Yes, we demand much of our people — and we make no bones about it. They know *that* when they come; they know it every day they are there. We will settle for nothing less than their best, nothing short of their utmost. And why should a station executive or program director hesitate to operate his station on that basis? That's the greatest compliment you can pay a person. That's the best training and heritage you can give a neophyte in this demanding business. Oh, but that there could have been someone at my shoulder constantly demanding my best, my utmost, in every small task I have faced every hour of every day. What accomplishments I might have had to my credit by now. Somehow, in this country today, we're embarrassed in the presence of religion, love, patriotism, and good honest hard work. And isn't it a shame!

Well, that's the staff . . . let's look at the production and some of the specifics of the techniques that are used . . . I think any speaker owes his audience that. We'll start in the studio . . . remember, a crew of two in there . . . the cameraman and the floor director. They are called upon to do as many as five shows back-to-back. First, I want to make something very clear . . . when we started two years ago, we were just a bunch of radio people who had suddenly inherited a television station . . . we

had never been told how things had to be done . . . so we've blundered along by ourselves . . . and if we're doing some things that can't be done, why forgive us, we just don't know that.

Immutable rule number one . . . with only two men in the studio . . . *if one man can't lift it, put it on wheels*. Both men cannot be spared at any given time to do one job. So if one man can't lift it, put it on wheels. And we've never varied from it . . . in fact, if my own show gets any more complicated . . . well, one man can't lift me, so I fully expect to be put on wheels!

The cameraman helps to set up the shows . . . the announcers are responsible for their own flip cards and cue boards. They are capable of good ad-lib and don't require exhausting and exacting rehearsals. Cues are more or less standardized at all times for all things . . . again cutting out the necessity for some rehearsal. We use all lanyard mikes instead of a boom . . . it cuts out one man, and it sounds a lot better too.

We've found some short-cuts for sets too . . . and by the way, we use every inch of our studio wall space . . . we have even painted the big truck door black so we can use it. One side of the studio is draped . . . it gives us great latitude there. Behind those drapes we have a group of permanent sets . . . a canvas drop for our Western band . . . the wooden slatted background they use for me, just rolling in an 8-foot flower planter in front of it . . . these are then available by pulling back the drapes . . . struck and out-of-the-way by closing the drapes. Our flats have sets painted on both sides of them . . . they simply can be turned around for a new show . . . alleviating the necessity of carrying them back to our too-crowded prop room and dragging out something else.

Our sets are planned and set up for logical one-camera sequence. We must minimize camera movement, and proper planning does this. We have a permanent kitchen set, but we can't sacrifice all that space for such limited use, so we have bamboo curtains, bought for practically nothing, which roll up and drop down at our convenience . . . giving us double use of this space, and an additional type background for some variety, at least, over drapes and flats. The only luxury we have allowed ourselves is a rear screen projector. We use that for our back-to-back news, sports and weather shows. And we've found a rather interesting gimmick there . . . all stations who use this idea on their weather shows well understand the writing on the slides for their weather information projection. But we've learned a rather cute trick . . . we have, for example, a rear screen slide for our sports show which has a cheer leader, the usual horn, and a comic-strip type balloon coming out of

that horn. On that . . . for certain occasions, we write specific messages on it . . . when the local high school team is engaged in a big game . . . Good luck Spartans, beat Middletown . . . it's been quite an eye-catcher and quite a conversation piece for us. And why not use these backgrounds for something pertinent to the show? Why not make them say something timely and specific to the audience? Isn't that what the show is supposed to do? Do we have to be so general and do the same thing every day and every day. The rear screen, I am sure, has never come close to its potential in television.

We like to change desks for some of our shows. In fact, our sponsors like for us to change desks on their shows, so, of course, we like to very much. If we have three shows in a row, using a desk . . . we have just one basic desk. We have quite a number of folding desk tops and fronts . . . we just lay them over the frame . . . presto, a new desk . . . and they certainly, by folding together, take much less space in storage than a separate desk for each show.

Getting to lighting for a moment . . . we've had to be very functional about this . . . remember we have only two men in the studio, and sometimes only 30 seconds to change from one show to the next. We have our studio blocked off in segments, and our lighting is standardized. For instance, our entire live-show segment from 4 until 7:30 is all one basic lighting. We set our lights for certain areas, and we know what we can do there and what we can't. From 8 PM to 3 PM the next afternoon, the lighting is standardized. So actually we have only two changes in our lights in an entire day *and* to get set for the next day. And it looks OK. We have fewer complaints about our lighting than about many other things. Our engineers built us a dimming board, by the way . . . it takes care of 6 lights, and it gives us special lighting effects in one set. If we want special effects we plan them within those limitations.

I've got to pay full tribute to a fine, imaginative, ingenious chief engineer, too. He is responsible for so many low cost, home-made things we work with . . . but bless his heart, we at least have them to work with. We couldn't possibly afford to buy them new. Just an example here . . . and this is completely digressing . . . many of you probably have professional film cleaning apparatus . . . if you do, you have paid around 7 or 8 hundred dollars for it. We looked and longed, but that's all we could do. Morey built us a film cleaner for 3 dollars and 97 cents. It's just a little gadget that employs two velour pads which we saturate with the cleaning fluid, set between our rewinds much like you set in a film timer. If any of you are interested,

you give me your names and I'll have the plans sent to you. It works . . . I don't say it will ever replace your professional models, but it works, and it costs a darn sight less.

We have another problem in our studio . . . we have only one set of outlets for our mikes. They are up at the rear end of the studio to the control room. Mike cables on the floor gave us fits with all the movement we had to do with one camera . . . so we use lots of cable, run it overhead, keep it out of the way of our camera, and drop it down to the floor where we connect our microphones.

Our art director is a pretty busy guy, you may remember. We had to solve the problem of price cards. So we standardized the size . . . and he took a couple of days off and simply made us an entire series of price cards from one cent to 5 hundred dollars. We keep them filed carefully. When we need a price card, we go get it. He doesn't have to be concerned any more. He has come up with several short-cuts and time-savers in this fashion. He buys pre-cut cardboard . . . it saves his time. He made himself a frame which drops down over his piece of cardboard and gives him exact copy area every time without fussing around to find it.

Back to the film department for a moment . . . we had another big problem there . . . how to file commercial and public service films, spot length. Again it would have been nice if we could have afforded a lot of nice cabinets. We couldn't, so we just saved every metal film can we could get our hands on. We screwed the lids to the wall, put the films in, and labeled the bottoms of the cans. Actually we now have built frames with doors on them, enabling us to use the back of the wall, and both sides of the doors . . . giving us row upon row of these film cans for storage. We can even somewhat control the moisture.

I've learned we operate our traffic department different from some stations. Here again, we just simply haven't learned how it's supposed to be done in television, so we're going along in our blissful ignorance. I suppose someone will succeed in getting us straightened out some day so we can join the confusion too. But we just purely and simply make traffic the heart of the whole operation, as we have learned to do in radio for all these years. The basic difference, as I see our set-up, is that we start all operations with traffic. In other words . . . with the exception of feature films . . . and specifically referring to film commercials and public service spots, they go first to traffic . . . our traffic director assigns them their file numbers, gets her records set up first . . . then they go on into film. Commercial orders come to traffic . . . all things center there. Therefore, traffic has all of the

information, has it correct because it is her information to begin with, and does not have to waste long hours running these things down. One girl handles our entire operation and is not put into a sweat doing it. We dispense with 9 thousand copies of everything . . . she keeps the records . . . when any of us want to know something, we can get the correct information from her. We are all friends, we are all within commuting distance of her office, none of us feels that we have to be big-shots and have everything brought to us. We are all perfectly willing . . . from the manager, to the sales manager, to the program director, to all the other department heads . . . to walk around the corner or down the hall to ask Mary Margaret for any information we need to have. We will not waste her time on memos, memos correcting the memos, and memos clarifying which are the corrected memos. Time is too valuable to waste it on such matters in a station our size.

I wish I knew what is the wheat and what is the chaff. I would like to be able to harvest it better for you and not waste your time. I do know this . . . that we are a local station . . . we feel we must serve our local community . . . we must get as many local people on our station as possible . . . we must take our part in as many local community activities as we can. Only then will we truly be Lima's television station. That's a great challenge for us . . . with so few people and such limited facilities. But it's only that . . . just a challenge . . . it is not an impossibility.

We believe our people — both viewers and staff — can and do understand our problems. From the very beginning we have done two things . . . we have had weekly staff meetings with our production and program people . . . we have explained fully the station's position in every matter. When we make money, they know it . . . and we thank them for making it for us. When we don't make money, they know it . . . and they work that much harder for us. We also take our problems directly to our viewers. I talk much to them about the station's situation, why we have to do things the way we do, rejoice with them when a major improvement comes about. They, therefore, accept much that we have to do in a limited way. And their understanding astounds us . . . and their ideas amaze us. Many of our best ideas come from our viewers. Consider this . . . it's hard to turn your back on someone who has asked you for help. We ask our listeners and viewers for their help. It's hard for them to turn their backs on us for another channel.

We believe simplicity is a virtue . . . we don't apologize for it. We don't have a movie camera for our news department. But by the time we have covered an accident with our speed

graphic and our 35 millimeter camera, our viewers have seen the tragic results.

We believe honesty is the best policy. We never try to fake our way through any situation, regular or emergency. We lay it on the line, and that's the end of it.

Our staff people are respected citizens of the community . . . and we are busy workers in the community. We work hard for them and with them. We like to feel that this resultant good will is a part of the acceptance our television attempts have had. We don't expect to win any awards . . . in fact, we don't waste our time sending in any entries . . . we just work that much harder to interest, serve, and entertain our viewers. We are pretty hard-headed about sticking to mass entertainment, about knowing our people. Every few days I take a few more of the staff members by the ear and we go downtown and stand on some street corners. We just take a good look at people . . . at the people who are in the stores buying our sponsors' products. We look at the women who walk along in Sears and Roebuck coats . . . in Red Cross shoes because their feet hurt . . . we see how many men don't wear ties and how many women have their petticoats hanging. We just take a good look at people . . . because that tells us a lot about the over-use of low-key lighting, special effects, and glamour girls with low-cut necklines . . . about whether we're selling tomatoes or tomahtoes, hamburger or caviar, peanuts or avocados. We're a small station in a small town . . . and I like it that way, and I hope you do too . . . if that's where you work.

QUESTIONS AND ANSWERS

CHAIRMAN: And now if Easter will come forward, and you stay here, please, John, I think that right now is your opportunity to ask one or the other any questions that you may have.

Q: John, you say you have two people in your traffic department? Who puts your operating books together, your announcer's book and director's book, the same two?

MR. SCHILE: No; one of the two girls in the traffic department, working in conjunction with one of the two girls in the continuity department, makes up the final book. The traffic department is responsible for the log only. Then at the very end of the day, when the book is ready to be made, or on Friday or Monday, these two people then put the book together.

Q: Traffic does have some semblance of control or check?

MR. SCHILE: Definitely, they have the control and the responsibility.

CHAIRMAN: Any other questions regarding traffic?

Q: You spoke of three individuals, I believe, who attested to performance on three different logs, did you not?

Who are they?

MR. SCHILE: The director or the TD on the switchboard, the announcer in the booth (off-camera announcer) and the engineer.

The engineering copy is the one that ultimately is certified against the other two checks. We found that where you have different unions involved, that sometimes they don't like to assume the responsibility for a mistake in any one given department, and by having the logs checked against each other it eliminates the possibility of any collusion if there is a goof. If the goof is there we want to know it.

We want it known that the spot scheduled at nine o'clock didn't appear until 9:03, and we will take care of it from there. So by having all three of them initial logs, it is probably like a policeman wearing a uniform. A lot of it is preventive procedure rather than actual checking.

VOICE: Do all three enter beginning and ending times?

MR. SCHILE: Yes.

Q: When you say "engineer," do you mean an audio man, video man, or what?

MR. SCHILE: The audio man at the transmitter. That is where the engineering copy is kept. The other two are kept in the studio.

Q: Your TD is not an engineer or a production man?

MR. SCHILE: No. The engineer is not a production man.

Let me break it down. Our engineering union, or the engineering group, has the only audio-video control of the actual operation, the transmitter, camera work, and so forth.

Q: How are irregularities noted? Do they have comment sheets?

MR. SCHILE: Yes, and they are noted immediately. The next morning the program director has the responsibility to turn in these sheets, in addition to the notes on the log. He turns in the sheet explaining the discrepancy so we can get to the client before he gets to us. Also the program director's interpretation of why this happened, in case there is something we can do in management to eliminate the possibility of its happening again.

As I say, it is as much preventive, or more so, than it is a checking up.

CHAIRMAN: Another question concerning traffic?

Well, surely someone must have a question or two to ask Easter.

Q: In your small operation, I can't help wondering if you average an ordinary week, 40 hours? Do you stay pretty much within the 40-hour week for your employees?

MISS STRAKER: We operate on a 'basic 48-hour week for our employees. I don't think we could do that on a 40-hour week.

Q: I didn't keep up with your numbers. What is your total hourly workers, other than the salaried people?

MISS STRAKER: You mean the part-time people that we have on weekends?

Q: What would be the total of the part-time people and the full-time?

MISS STRAKER: Three part-time people on the weekends. We have a total of seven in our production department otherwise.

Q: One further question. Do you do much of your own writing of commercial copy?

MISS STRAKER: I ad-lib all mine.

Q: I mean your station, not you personally?

MISS STRAKER: Yes; we write all our commercials.

Q: What is your contact, and this again goes over to a 48-man operation, between when an account is sold? Who is responsible, who carries out coordination? We don't think of our salesman as being very smart, as far as production things are concerned.

MR. SCHILE: We don't either, but they don't agree with us. That is, in matters of handling detail.

COMMENT: Each account is assigned a coordinator, and in fact, some of our people who are writing continuity, that we know we can turn these things over to, become the coordinator of the account.

MR. SCHILE: Well, perhaps I can explain it this way. Our salesman comes in, brings the basic commercial order to the traffic department. The salesman is responsible for taking the basic commercial material to the continuity department.

At the same time the salesman is also responsible for checking the job to be done through the production director. After he has made those three contacts, then it is solely and wholly the responsibility of the production department to get it done to the client's satisfaction.

CHAIRMAN: Any other questions?

Q: You mentioned this dimming board. Can you give us a little more detail about that?

MISS STRAKER: I am a very poor one to give you many details on that. I will get you information on that if you like.

It is purely and simply a concoction of our engineering department. We had a director at the time who thought he wanted a lot of dimming effects, so the engineers built him one. It is a hand-cranked job in the studio. Whenever they want to dim the lights the floor director has to go over and crank the dimmer right then and there. It has been very helpful.

Using rear-screen projection as much as we are using it has been most valuable to us because we don't have unlimited space to equalize light in front and back of our rear screen. As a consequence, it has been most helpful, but I can't give you details on that. I can get them for you but I can't go any further than that.

Q: Is it something you use while you are on the air?

MISS STRAKER: Yes. In other words, if they want to change the light, he can go right over there.

During the course of my afternoon show they will use special effect lighting on a singer, and they will go over and give them lights right while the show is on.

CHAIRMAN: Any additional questions?

Q: Do you have any space problems with your rear-screen projector? I should imagine your studio would be quite crowded?

MISS STRAKER: Our space problem is in our prop room. We are holding refrigerators and vacuum cleaners and everything else on our hands. We store our rear screen actually in the studio, and it is the large size screen, nine by twelve.

We have had one with holes poked in it. This is our second rear screen, but we realize that storing it as it is, it will happen. But we put it behind one section of our drapes against the wall when are are through.

CHAIRMAN: Any other questions?

If not, again our thanks, Easter and John.

Q: In the small operation, Easter, do you pay talent when you bring back an announcer if a client should request a certain one?

MISS STRAKER: No. In our operation we can't permit a client to ask for an announcer at ten o'clock at night who worked the morning shift, so we just purely and simply rule out all talent. I will not, under the kind of situation we operate under, get myself in that hassle.

I could deliver a 30-minute oration on that, in addition to the reason that I am giving you, but our staff, being limited, we cannot permit bringing back indiscriminately, according to a sponsor's desire. They must take the announcers that are available, and we have had no difficulty with it.

Q: Do you have much turnover in your staff, because

undoubtedly you have a very learned staff the way you operate? You have a staff that is pretty sharp, so do you have much turnover?

MISS STRAKER: We have a hard core of people who have been with us a long time. Our radio station is eight years old. I have one announcer who has been with us eight years, another seven and another six.

The same is true of the TV people. We have a hard core who have been with us since the beginning. We also have that fringe group that we expect to come and go. We expect, by the very nature of our operation, to be a training ground. We expect people to come out of our school, learn what they can from us and move on up to other stations.

But I would say that 60 percent of our staff is what we try to keep as a hard-core operation. We have to. We can't operate the way we do with constant turnover, but we also are realistic enough to know we will have a 30 or 40 percent turnover.

Q: Do you have a talent situation, John?

MR. SCHILE: Outside, free lance talent?

Q: On your regular staff members, do you have talent? Do the regular announcers get talent?

MR. SCHILE: Yes.

Q: Even though they are on a particular shift?

MR. SCHILE: Yes. The stations operate pretty much the same in both Washington and Oregon, I guess, but their staff personalities — that is, their announcers, both on camera and off — have a flat salary and are also entitled to compete for commercial spots. Of course, they in turn again have to compete many times against talent from the outside that the agency places, or the advertiser in many instances places, so they compete.

So it is both salary, and/or, as the case may be, talent. However, if they do something that is their normal function on the station as a staff announcer, there is no fee.

To give you some idea of the scales — I think this is pretty common in our part of the country — the average staff announcer probably runs somewhere between \$125 to \$150 a week. Some of them, if they have a lot on the ball, can command higher salaries, or go elsewhere. They also have a lot of fees, busy ones.

Q: I trust you are organized?

MR. SCHILE: We are not organized so far as announcers, at this moment, but the balance of the people are organized, IBEW.

Q: You mentioned your limited staff. What do you do about product identification with a particular announcer?

For instance, in the automotive line, when you have Ford, Chevrolet and Plymouth, and all the various model cars and dealers on the air, do you protect dealers as far as the individual announcers are concerned?

MISS STRAKER: That hasn't plagued us too much. We can't absolutely guarantee exclusivity. We have our biggest problems in that line along beer, and we try our best, and many times just by the luck of the draw it falls all right. We can't guarantee it and the local people understand it.

The agency people give us a little trouble, but we are the only television station there, and so we have a little bit of an edge there too, but we can't guarantee that.

COMMENT: We ran into that problem, and in most cases we do bring announcers back from other shifts, particularly in the night time.

MISS STRAKER: If we find somebody is too adamant about it, we will try to find somebody in the community on a free-lance basis. We have in our community a woman who is very good. She is selling cars actually. If they are too adamant we try to work out some arrangement like that, because our announcing staff works both radio and TV, and that gives us an added problem also.

Q: In connection with this affidavit and billing form, do you provide duplicates in case they are required, to the agencies?

MR. SCHILE: Two copies?

Q: Yes.

MR. SCHILE: No, just one.

Q: Don't you get requests for them?

MR. SCHILE: Sometimes. We have a fairly good idea why they want them, and that is why they get just one.

Q: Easter, we are in the same position you are, only more so.

Out of curiosity, in regard to the question just asked, where you have to solicit in case of a sponsor requesting a different announcer — I don't know if you have run across it yet — do you handle the paying of the free-lance people?

MISS STRAKER: Yes. We handle that entirely because we want control of the people who are on our stations, and we do not allow, for instance — and this is a related point — we have one particular advertiser who likes to come in and pay our director and our cameramen a little extra, and we don't allow that.

We expect our man to do as good a job on all accounts, and we will not allow any specific account to come in and pay them extra to get a little bit of extra work.

We demand their best on all things, so to control that situa-

tion, we bill the client for any free-lance talent that might be necessary, and we issue the checks ourselves.

Q: Easter, would you tell me the total compliment of your combined radio and television staff, all departments?

MISS STRAKER: Will you let me do a little figuring, and I will tell you. I will have to figure it up because I don't know it right now.

CHICAGO BULL SESSION

THURSDAY, MARCH 7, 1957

Q: I would like to ask Mr. Fay a question about his program advisory group.

What is the complex of your organization? Is it largely men or largely women, or is it balanced between the two?

MR. FAY: We certainly do not discriminate between sexes in the selection of personnel. It just happens to be mostly male.

We do have, however, from the parent-teachers association obviously a woman. From the Board of Education we have a woman. In the other categories it is mostly men.

Q: I didn't mean that way, but I wondered about it. Most men work all day and aren't as familiar with programming schedule as a woman might be. I think a woman's interest would be more intense than the average man's would, and I wondered if you had run into that at all.

MR. FAY: No, sir. I don't think you will run into that because it is amazing — I am sure if you apply this to your own community you will find a great number of individuals, men in professional categories particularly, who are vitally interested in television as it affects the community.

Certainly from our experience we have had no problem in getting men to participate on this council.

MISS STRAKER: I have my answer now. We have 18 radio, 19 TV, and if I add the three part-timers which I talked about, 22 for a total of 40 for both stations.

Q: I have a question for Mr. Brandt.

He said this morning that their Powerhouse News from 6:30 to seven o'clock was a commentary of all the news.

I would like to ask him whether or not that commentator is from the news department, and what reaction do you get from the viewer on one of your local news people commenting on the news?

MR. BRANDT: This commentator on our late show at 10:40 to 10:45 is a staff commentator. In the early show we have news, sports and weather.

He is a staff commentator who was with Westinghouse back East for a while. He functions as a part of the news department

and he is commercially sponsored most of the time.

Have I covered everything now?

VOICE: I wanted to ask about the reaction of the viewing public in your area to his commentary.

MR. BRANDT: The reaction depends entirely upon the subject upon which he is commenting, naturally. We do not use him editorially. His job is not to reflect the opinion of the station, but merely to first state the facts of the news, and then also try to analyze and refer back to other situations that perhaps contributed to this latest news event.

His job is to help people understand the news, not to influence their thinking. He is supposed to make it possible for them to draw their own conclusions. As to reaction from the public, as I say, it varies. If he is commenting on something locally, generally we will get a sharper reaction than if he is commenting on the Suez situation.

Q: I would like to ask you men from Portland what you have done or intend to do about the Teamsters?

MR. SCHILE: Otto and I are the only ones out of Portland that have been back East that haven't been subpoenaed.

Our Attorney General is there, our Mayor, our former Mayor, past Mayor, District Attorney, County Attorney and all the rest of them. Dave Beck is in Europe and until he comes back, I don't know how I could answer.

COMMENT: I wondered if you were doing any special coverage.

MR. SCHILE: Very definitely. We are doing quite an extensive job of covering those trials. When I say we, I am going to include ourselves, because Otto does about 70 percent of it and we do 30 percent of it, so you take it.

MR. BRANDT: We have a highly interesting situation here because it so happens that the Teamsters are clients of ours in Seattle. For example, we sold them the election coverage, which was a very expensive proposition. We began running out of prospects and along came the Teamsters.

They were anxious, to develop their public relations and so they sprung for the package and they did it for both primary and the final election. They also sponsored this thing that we did down at the State Capitol, where we did the complete inauguration, swearing in of the legislators, inaugural ball and everything else.

When all this was happening, this situation in Washington was coming to the fore too, and I will admit that our news director came in and said, "I think I know how you want me

to handle this stuff, but I think I will talk to you about it anyhow."

This was the first big story on what was happening. I said, "You know how you want us to handle it." He handled it as straight news. We don't try to cover it up.

At our Portland station we have done a little bit more because of the local Portland people involved. The technique was to rely on CBS news film. They have been doing a good job of supplying us with highlights, telephone tape, and using stills and some motion picture stuff that we had in the morgue.

Q: Mr. Comte, you mentioned that you had these programs in which you cooperate with the University of Wisconsin.

MR. COMTE: In Milwaukee.

Q: Do you turn over your facilities to them and let them handle all the production, or do you advise them?

MR. COMTE: We handle production and they supply the people and the background. You might say it is co-produced with them, but actually it is our studio people, our directors, who plan the program.

They don't just walk into our studios and take over our facilities.

Q: Do they walk into your studios with a completely prepared program and hand it to your production people?

MR. COMTE: Not as a rule. It is usually a talk-over proposition. We decide what we both want to accomplish and we try to work with them to best present the things, so that it gets the biggest possible audience.

While I have the microphone, we are a little bit larger operation than Easter, and I just thought that I wouldn't want to be in her shoes at all.

There is one gimmick that hasn't been talked about for its simplicity of background — we have been using it for five or six years now — is Grandma's old fashioned roller-type curtain. It can be painted on very easily and you can put banks of quite a few of them back to back. It takes a matter of a half second to roll them up and down.

VOICE: I will steal anybody's ideas. Thank you very much.

Q: Is there anything being done about — I guess this is actually about film buying? I mean feature film and not particularly syndicated film.

Do you want to get into film at all?

CHAIRMAN: We will get to that tomorrow.

COMMENT: On public service programming, I am sure you run into the same situation that a number of the gentlemen in this room have.

In granting time to various agencies, the one thing that always burned me is the fact that you grab time and they turn around and buy two columns by ten inch spread in the newspaper.

MR. COMTE: That is a kindred problem that we haven't licked. We have a newspaper affiliation, so some of it comes back home.

Q: I realize that, and I was wondering if there was any restriction that anyone placed on agencies on public service time.

MR. COMTE: No, we try to base time on the worthiness of the cause. If it is going to be good for the community, we try to cooperate.

VOICE: In answer to your question on that, what we do is to precisely find out when they come in whether this is a public service matter all the way. We usually point out to them that we feel it is, and there should be absolutely no pay. We don't want their money for it. We want to put it on, and of course, we can't do it if they are spending money in any other media.

CHAIRMAN: I would like to add this. We have the same problem. We have made it clear for a great number of years that we do not want to sell that sort of thing.

We do insist that if they are spending any money in the newspapers, they spend an equal amount with us, whether it is \$1, or whatever the amount may be. At the same time we make very sure that we give them a tremendous amount, more than what they are paying for. We send them a bill showing how much they actually got in dollars and cents and how much was our contribution.

MISS STRAKER: May I comment a moment on that? Our problem is not so much on what the agencies themselves buy in the newspaper, but what the aggressive salesman of the newspaper will go out and tap their newspaper clients for on big, full-page ads.

That is not necessarily the responsibility of the agency, yet it does put money directly in the newspaper's pocket. We don't always do it, but it is, I think, an opportunity for a radio or television station to do the same thing as the newspapers themselves do, and it is without the control of the agency.

COMMENT: I don't know what the situation is here, but we find most agencies, particularly the large ones, such as Red Cross, Polio and so forth, when they go out on a campaign they have a specific publicity budget to spend. We make very sure that we get a piece of this, a proportionate piece in relation to the one newspaper and two other radio stations in the city.

This is not to say that we are not wholly behind every worth-

while community effort in our city, but we certainly make sure we get a piece of their publicity budget.

Q: Otto, this morning you mentioned, I believe, that in your late evening newscast your news director acts, generally speaking, as the overall emcee of the half hour.

By that do you mean he introduces your weather man, your commentator and sports man? Do you flash back to him between the various segments?

MR. BRANDT: That is right; the news director, our top guy, handles the early show, which is the "Earlier Edition" from 6:30 to seven o'clock. He is the anchor man. He kicks it off, handles the news, introduces the weather man, and coming out of the weather man, you go back to Chuck.

In other words, he does exactly what you are thinking about. Our theory there is that it does inject a cohesiveness to the news show, and because he is a real top personality, as well as being a good news man, we figure that the warmth of his personality all the way through helps the show itself.

VOICE: Thank you very much.

Al asked me if I would comment on the situation in Omaha, where we have had phenomenal results. I am speaking now for both stations, my colleague, Lou Jeffrey at KM-TV as well. We have weather, news and sports opposite each across the board Monday through Friday for a full half hour.

We have been garnering ratings, these two stations, up as high as 30, 32 and 34 at night. That has been consistent through the years, and that is both stations. We will have a 60 percent sets in use figure at ten o'clock at night, and we follow much the same pattern of leading off with five minutes of weather, fifteen minutes of news and ten minutes of sports.

It is a very unique situation in that both stations in Omaha have practically identical formats and are doing a beautiful job rating-wise.

MISS STRAKER: Weather is opposite weather and news opposite news?

VOICE: Right.

INTERJECT: Otto, we ran into a situation recently, about a year or so ago when we were covering with film a manhunt which was stirring up quite a bit of interest in our area.

We had a man who was down with the manhunt people with a camera whenever he could be. We were very fortunate in that he was having coffee with the state policemen in charge of the detail when they located this man. The man, several days previously, drowned himself in the river. He was a fugitive.

He got there in the state police car, right behind the

ambulance, and with his camera shot scenes of them dragging this rather gruesome body from the river. We got the film back to our studios, through the processor—I think it was slightly wet when it went on the air, but we had no time for editing.

We had several comments against this because of the gruesome nature. The man switched over to a close-up lens at one time, while they were putting lime on the body.

Our director at this time, who had to make the decision, had a choice. We didn't have time to edit. They were in the newscast already when he was given the highsign that the film was ready to go, and it went. I guess we didn't get too many bad comments about it, but a few didn't like it. We cleaned it up for the later newscast.

What would a station such as yours do in a case like that after getting it first, and it is slightly spectacular if you can do it.

MR. BRANDT: We will show a body but not a close-up on it. We think there is a story to be shown, if they are dragging the guy's body out of the river. This is part of the story, but we are extremely careful not to show the lime and the close-up.

I think here you have to rely on two people, your news director and the guy who is directing the show.

MR. SCHILE: Otto fails to mention that they would go out to get a mortician to sponsor the program.

VOICE: I want to say that it happened on a weekend and our news director wasn't there. A decision had to be made and somebody said "Let it roll." They actually didn't know how bad they were before we put it on.

We went through with stops and all on the film so there weren't any bloopers. It wasn't too bad, but we wouldn't normally do it if we had time to edit it.

MR. BRANDT: We all make mistakes, and we have done things like that. You can rationalize and say maybe you did get a bad reaction but it stirred up a lot of interest in your show. If it was the exception and not the rule, I think you are getting away with it.

Incidentally, the name of the new football coach at the University of Washington—I called Seattle during lunchtime (Laughter)—is Jim Owen.

Q: In the public service category, have you had any success in getting visual material on your programs, or does it degenerate to two people sitting around and talking?

MR. COMTE: We try to get all sorts of visual material possible; sometimes we get slides and pictures, and all sorts of gimmicks to relieve the monotony of two people sitting.

But it is quite surprising, when you have two people sitting

who can talk interestingly, how closely people will follow them and not consider it boring. The people we have, as I said, are personalities we think outstanding in their own right. It would take a pretty poor personality to bog the interview down completely, but we try to get some visual gimmicks to enhance it and spark it up.

We don't try to necessarily gimmick it up for the sake of getting a gimmick in. We don't think that is particularly good television either.

Q: Would you pay for the visual slides, flip cards, or whatever the case may be, for public service announcements?

MR. COMTE: As a rule we do not, no. We usually expect them to bring that in. Under some circumstances we might do so, but usually we give them the specifications and have them bring the material in.

We did a little gimmick with the Florists' Association of Milwaukee. There were six or 7,000 slips for African Violets of a peculiar strain that were given away on one particular program. The Florists' Association actually constructed a set on our specifications, paid all the money, and on this program that I mentioned, "The Man Next Door," we moved into a set that looked like a small greenhouse for about ten minutes of program time.

We had been doing that once every two weeks for four or five months. I never realized there were so many people growing African Violets. We are in the midst of a contest, and I don't know how many hundreds of entries we have from people who are bringing the finished product of the plant. We have a house full.

Q: I want to ask who bore the expenses for such things as visual material, and so forth, for these public service programs.

We are in a relatively small community, but we are a VF station covering a fairly large area, where we have a number of small towns. Our problem is that if we want education programs — and we do want them because we said we are going to do such a thing — we have to go out and initiate this thing ourselves.

In fact, at the present time, we have one man working with a camera who has to go out and shoot these things, and we bear the expenses for it in order to get educational programs on our station and also serve our whole area instead of just one town.

MR. COMTE: Fortunately we have been able to do it at small expense to ourselves. That is one of the things for which we strive too, to keep the budget down but still do a good job.

We have cooperated very extensively with the medical society,

as an example, but we have had no trouble there. They have brought all sorts of expensive equipment into our plant to have it on television.

We did the same thing with the dental society, and had to do a selling job on them to get them to cooperate, and almost embarrassed them because of the terrific job the medical society was doing.

Q: The question comes up about this artwork. Easter, you have these cards with prices on them. How soon do you furnish that artwork without charge?

MISS STRAKER: We furnish those price cards which we have standardized. We have those and they are not charged for. If the sponsor wants something else, then he is charged for it. We can't afford many special services, so we have definite prices for slides, definite prices for pictures, for artwork, or for anything that we do not have presently on hand.

Q: And is the work usually done by your artist?

MISS STRAKER: Yes; only very rarely is it done outside. There aren't facilities in a town our size to get much of it done outside.

Q: Could I ask this question? Carrying on from that, what is your attitude or what do you do about the sponsor who wants the announcer in a special costume or gimmick? How far do you let it go, and if you do, who gets the costume and who pays for it?

MISS STRAKER: Most of the announcers that we have, have sport shirts which can be ala Western, and if he has it we make no charge. If they do ask for something which we do not have, he must furnish it or pay for it.

CHAIRMAN: Does anybody else want to comment on that same thing?

Does that answer your question, or would you like someone else to answer?

Q: I don't have a comment on that last one, but I was wondering — the gentleman from Portland — about your billing in regard to artwork and talent.

Do you find it advisable to lump that or do you, on your billing, make a separate item for artwork, talent, time?

MR. SCHILE: In our particular instance, it would probably involve only about 20 percent of the business.

The reason I say that; is because about 80 percent of the business that we carry will be placed by an agency. This would cover both national and local or regional business, perhaps even more than that. That would involve direct accounts such as supermarkets, or Montgomery Ward's, but even now Mont-

gomery Ward's, out of the Chicago office, is sending out films already prepared. Occasionally they will order a live spot on the tailend of a prepared film, in which case it may involve only a showcard, or something of that nature, for pricing, and they furnish that from their own departments.

As a matter of fact, we don't maintain an art department in our station. From the very inception we felt that we get more diversification in art techniques by going out and buying art when the need arose. If there is an expenditure involved, we charge it back at cost, and if this item of artwork is to be borne by the advertiser, then the cost would appear on that single statement as a separate item.

In other words, it would say, "Sixty-second spot, \$150." If there was artwork for \$15, it would be itemized as such. But since most of it comes through agencies, it doesn't come up often.

MR. BRANDT: We bill separately. There seems to be some concern about artwork, so I thought I would tell you about this. I think it is a slightly different way in handling artwork.

As you know, if you have a full-fledged art department, the program department will go nuts most of the time. Pretty soon your expenses are running completely out of reason. Our art department is set up as a separate — it looks like a separate company, but it is not. It is an annex building. We call it "Crown Art" to tie it in directly with KING. We handle it as a separate company, not only for people on the outside, but for our own staff.

In order to get a piece of artwork you have to submit an order just as though you were an outsider. The way this works, it is a double headed thing. It cuts down your operating costs because it makes your operating people think twice before they place an order. They know they are going to get what is in effect a bill for it.

Secondly, since it operates as a separate company, we actually sell artwork to competing stations — believe it or not. This operation has its own letterhead, own billing procedure and everything. We are selling this artwork to agencies for use on other stations, and more often than you would imagine, we will do art work for other stations directly.

Q: I would like to ask John a question on the traffic department.

Do you find that they find themselves racing the clock to get out their log, or can they get this thing out in advance, daily?

MR. SCHILE: Pretty well. There is always a problem where you have a traffic department cut to a minimum, such as ours;

where there are only two people. However, they are very proficient.

Again I say you can't do it with a \$60 a week girl. That might be all right when it comes to hiring a secretary or clerk, but you can't run a traffic department like that. You have to have people with much better qualifications. By the same token, they have a full-time job. I will grant you they are busy eight hours a day — except when orders come in too late — generally the logs are made up by two o'clock the day before actual broadcast time.

There is generally a little overtime on Fridays; for the Monday log, Saturday and Sunday, may present a problem if you are operating with a skeleton crew.

However, when we were network, up until December 17 last year, we had a little more of a problem. At that time we had one of the girls come down Saturday morning. She came in half day only on Monday, and then worked a half day Saturday morning, in the case there was any liaison with the network that needed taking care of. So we weren't jammed on the weekend. As a rule, there is no bottleneck.

Q: What time do you sign on?

MR. SCHILE: One o'clock; one to midnight. There are three other stations that sign on at eight a.m., so they are carrying the torch for us.

Q: I would like to ask Mr. Schile about the relationship between your continuity books and your log, and which is used as the actual on-the-air operating source of information, and how many copies are distributed, or how many people have copies of the books?

MR. SCHILE: The log is used as an operation guide. The continuity book is also in the same locations where the log is used. It is in the announcers' booth. Also the TD and the transmitter engineers have a copy.

But the continuity book in no way becomes any kind of a record, certified or otherwise. It is merely a loose-leaf book containing the audio announcements, or whatever needs to be said. The log is the actual operating manual. It is the thing that we have to certify and keep, as you know, afterwards. It is also from the log that the billing is ultimately done.

Q: Do your slide numbers and ballop numbers appear on the log and the continuity?

MR. SCHILE: If it is a matter of instruction — more than what can be placed on the log — yes, very definitely they would appear on the continuity book too.

If production is quite involved, where you have to run through eight or ten slides in 30 seconds, I understand what the problem would be, and in that case, yes. It is all coded and the codes appear right on the log.

If there is cross-checking necessary to expedite it, then it would appear on the book too. But the log is the operating form.

Q: Do I understand from that, if you had ten slides in the course of one announcement, they would be coded, and all those numbers would be placed on the log?

MR. SCHILE: Definitely placed on the log because the TD punches up from the log. The technical director has to call his shots from the log.

Obviously, they also have to appear on the continuity sheet because if it calls for synchronization between the slides and the audio, then obviously it has to appear there too.

It all depends. They have to appear in both places because, as I understand the question, (where do you check ultimately?) — and the check has to be made because there are no marks made on the continuity sheet except the initial that the copy had been read, and dated. The same as you used to do in radio. That is how we do it. I don't know if it is right or wrong.

IDEAS, UNLIMITED

By

DON DeGROOT

Assistant General Manager, WWJ—AM-FM-TV, Detroit
Chairman, Morning Session, March 8th

ON JUNE 3, 1957, WWJ-TV celebrated its tenth anniversary of commercial programming. As Michigan's First Television Station, it was one of the early pioneers in the medium.

That, perhaps gives us license to take a backward look at what went through the transmitters during those ten fervent years, and to hazard a jaunty glance at the future.

Where is TV going? We can quickly answer with the same enthusiasm that echoes through the entire industry: We're going straight ahead with newer and bigger-than-ever plans. Television will benefit unendingly from its experiences of the past several years; giving it a clearer concept of what is expected of it, and what it can deliver to an avaricious public.

But — let's be honest. What can it deliver? More Mysteries? More Westerns? More Get-Rich Quizzes? More stark Dramas?

Yes, of course; because there is nothing basically wrong with Mysteries, Westerns, Quizzes, and Emotion. They are the foundation of escape and excitement. They have undoubtedly been part of expression since the first cave-man told the first bed time story to the infant who was to become the second cave-man.

But television must deliver something more than that — something, preferably, that goes further than conventional entertainment. It must stimulate a generation already innured to its day-to-day presence. It must reach for a new atmosphere of interest — the kind of atmosphere that was present during the early days when every moment meant diversification — an atmosphere that, alas, has been abandoned, in some quarters, in favor of reversion to whatever the current wave of most acceptable programs happens to be.

Television needs the very challenge with which it is now faced: A challenge to unearth a new vitality that will permit the medium to retain the lofty place it has gained in the homes and hearts of a changing world.

It needs **ALIVE-NESS!**

It needs vibrancy and the exhilaration that comes from discerning creators. It must deliver to its thrilled audiences a fulfillment of expectancy that is founded on human values — without, perhaps, too much consistent reliance on the sensational, the weird, the morbid, or the abnormal.

And it needs to arrive at this “alive-ness” in a wholesome manner — without undue emphasis on artificial sensationalism and wholesale giveaways.

Little is to be gained, for instance, in observing TV’s code of morals if the drinking of beer is to be prohibited on television (as it is in many states) confining the beer pitch to an innocuous wave of a foamy glass in the direction of the camera without ever touching the dry lips of the earnest announcer, when thirty seconds later the movie’s Mighty Hero saunters up to the well-heeled bar and quaffs a double dram of good hard likker with a jaunty wipe of his hard-bitten lips on the back of a gently-manicured hand!

And little is to be gained when the Heroine, in an otherwise interestingly entertaining drama, dis-robots before the cameras in her dressing room with the cameras pointed straight at her vulnerabilities while the characters with whom she is making pointless conversation must hover out of camera range in a position where it would obviously be embarrassing to permit the two to be together.

So here lies a paradox. Where can television gain the sturdy aliveness it needs to maintain its place as the greatest attention-getter of all times — and do it without resorting too continuously to the pose’, the sinful, and the somber!

Where can it look for ALIVE-NESS that’s new, impelling, and acceptable — ALIVE-NESS that will rejuvenate and generate and replace the sclerotic apathy to which an overdose of mystery, money, and mesa seem dedicated?

It can look within. The answers are all around it, even now. They lie in the imaginative heads and hearts of Producers, Directors, and Program Managers; in the inspirations that flow daily from the thoughts of everyone who rubs elbows in this powerfully dramatic medium.

The answers will come.

And ten years from now, Television will look ruefully back again to wonder wistfully: Does ANYBODY have a new idea?

QUESTIONS AND ANSWERS

SESSION CHAIRMAN: You have given us some things to think about. If you stole a little something from WWJ back in the early days, we may steal some of this from you. Your use of film in that way is unusual and certainly interesting.

Now is the time that you can ask Norman the questions that you would like about what he has said, if you want to pry a little more into this film use that he has suggested here.

Who has a question?

Q: Did you have an indication of substantial results from the Red Cross in gaining additional blood donors as a result of your film?

MR. KNIGHT: Very definitely. As a matter of fact, we produced this film (and every public affairs program that we have produced) only because we found a problem and were anxious to solve it.

We produced this film for the New England Chapter of the Red Cross after many, many meetings with them. I happen to be a member of the Board of Trustees of the Red Cross and was aware of the problem, and initiated part of the thinking that went into it because of my awareness of the problem. However, Jim Pike, Jeff Forbes, Ed Gilman, Ken McAskill and all of the other men who made this film and put it together had as their only objective, getting blood.

I wouldn't want you to think that we have, on any of these projects, aimed for distribution of the film. The New England Red Cross brought it to the attention of the Executive Committee of the National Red Cross. They had the National Red Cross see the film and they came to us and said, "May we have it?" We said, "Sure."

A few weeks ago the Swiss Red Cross wrote to us and said it was the most effective tool they have been given to show the people in Switzerland, because we made this so universal in its impact and the production quality was so high that anyone is delighted to show it and I understand close to 300 Red Cross Chapters throughout the world now do use it.

But we had a fundamental objective to get blood, and it has done that everywhere it has been used.

Q: How large is your film production unit in that public service field, or in all areas of production?

MR. KNIGHT: The films that the film production unit has made this past year were only possible because we spent the previous year accumulating the manpower to man it. The secret of it has been the manpower and our careful selection of the people for it.

But its entire concept depends on a film director who is so conversant with every phase of film that you never have any qualms about putting the money at his disposal to make public affairs films. He has two groups reporting to him. One is the film operation group which is concerned with the day to day editing, shipment, processing of film products for showing on WNAC-TV. The second group is the public affairs unit which is all unto itself. If you want me to explain who they are, I will.

First there is the top-flight producer of the group, Jeff Forbes, who had produced probably a dozen industrial films before he came with us.

The second member of the team is probably the top cameraman in the East. He was the top cameraman for the top film studio in Boston before joining us.

The third member of the group is a man who was the best writer in our commercial department whom we reassigned to the public affairs department.

Then our staff was completed when about eight months ago we convinced Frank Luther that he should join us. Frank, as you know, is the largest selling children's recording artist in the world — as a matter of fact, his 66 millions of record sales are, I believe, more than all other children's recording artists together.

More important, he is a man of heart and he loves children. He will do anything for children. I don't want you to think his activities are completely confined to children. He has the feeling; he is a dedicated man. He is our public affairs director, and our full-time one, although he goes to New York to record for Decca. As far as his full-time work is concerned, he is full-time on our staff.

That is the group. They are all carefully selected people, and they report to one of the really brilliant young men of our industry, our film director, Jim Pike, who has overall supervision of the public affairs film unit.

This unit also made the Yankee Story, which is a 30-minute color film on the Yankee Network, which RKO Teleradio Pictures, our parent company, also own and operate. Some

agencies have called "The Yankee Story" the best single medium sales presentation they have ever received.

Aside from a few ventures like the "Yankee Story," the entire work of the WNAC-TV special film unit is in the public affairs field.

CHAIRMAN: Some other questions?

Q: On this "River of Life" you were talking about, which is so successful in getting blood and being in wide use nationally and internationally, how did you approach the problem of getting blood in New England, localizing it to an effective application there, without destroying its universal usefulness?

MR. KNIGHT: That is a good question. Here is the way we did it. It is a 20-minute sound film and it was planned that way. Originally we were going to do a half hour, and as we got deeper into the subject, we had the feeling that it was going to have use in other places besides Boston.

We shot a lot of footage, as you might suspect — not nearly as much as we did in Europe on "Weltschmerz." We shot over 7,000 feet of film in Europe in one week under below zero conditions, so all of you who know camera operations, know what shooting 7,000 feet of sound film in below zero conditions is like. That is why we were glad we had our fine manpower, the kind who really figured out some ingenious ways of shooting film in Austria.

But getting back to "River of Life" we made the film 20 minutes in length, which we followed with a ten minute local live show.

We put the show on at 9:30 on a Monday. We pre-empted "December Bride." We gave it the lead-in of "I Love Lucy," which had the highest rating in America at that particular time.

As a matter of fact, in the opening of the show we threw out half a dozen questions which had always bothered a lot of people in New England, like "Who are those women riding around in stationwagons," and things of that type.

Then we put the film on. We told them to stay tuned for the local part afterwards. Then we had the live show following the film and we got into the specific New England problems.

Does that answer it?

Q: You are setting a bad example for us, Norm.

How does this show up in your budget? To whom did you charge all this, or is this a network operation?

MR. KNIGHT: We don't own a television network. It is all charged directly to public affairs, and it is a fraction of what we should be doing.

I believe in a very strong commercial operation and I don't

like anybody telling us that we can put in six, seven, eight or ten commercials in a half hour. I think we should put in as many as the audience wants to accept and the client wants to buy, but by the same token I don't believe in wishy-washy public affairs programs where we schedule the same boring show across the board and "skyrocket" up to a 0.5 rating.

I believe in spectacular, exciting public affairs programs so that each time we tackle one we accomplish a specific objective.

When these men were sent to Europe they were given two objectives. One was to show as strongly as possible the effects of Communist brutality because never before had we been given an opportunity to see the victims of Communists, to see and talk with those whom the Communists had beaten, tortured and raped. We went to Austria where it was there to see.

Shortly after the start of the Hungarian revolt, we had started processing our people through the State Department for their passports because we recognized this was the one great opportunities to stop talking about fighting Communism and to show Communism for what it was.

The second objective was to show the plight of the Hungarian refugees.

However, if we had it to do over again, no matter what the cost, we would do it because when the State Department told us this was one of the most effective anti-communist weapons that had ever been presented by a private agency, we wouldn't have cared how much it had cost.

CHAIRMAN: We are ready for our questions of Mr. Brandt.

Q: You mentioned that you did off-camera news on the weekends. I would like a little more information.

Is there any video used on that at all? How long are these programs? Are they sponsored, and what type of an audience do you have for them?

MR. BRANDT: Well, let's take them in order of importance.

As to sponsorship they are not all sponsored. We sell them as a unit. We don't sell them as a complete unit. I would say that our average would be about 50 percent sponsorship.

As to video, we use UP Wire Photos. That is something we started fairly recently. We set up a live camera in the master control room, and we are experimenting with this. We are not sure that it is going to work, but we were worried about the lack of video.

Of course, we do use whatever news film comes in, but you don't get much service on the weekend, as you know. So we will use a basic slide. We now integrate the wire photos into it, which I think seems to be working, but we are not sure yet.

Whatever news reel service is available, either fresh stuff or stuff out of our morgue that ties in to a wire story that has just come over the line is also used. That is the way we handle that.

Did I miss anything?

Oh, the length. They vary. It depends on where they go. For example, on Saturday afternoon, when we will run a western, rather than edit a western down — let's say you have one that runs an hour and ten minutes. We will run it an hour and ten minutes, and then add a five-minute newscast after it.

There is no rule other than to put them on as often you can in short bursts. We don't give too much news. Our main purpose is to give the people a feeling that they are not being deprived of news during the weekend.

SESSION CHAIRMAN: Let's go to this side of the room.

Q: Did you ever try simulcasting your radio and television news, and if so, with what result?

MR. BRANDT: No. We never have simulcasted our regular news shows. Very often we will do some special event — for example, the arrival of those survivors was a simulcast. It lacks something on the radio side, but it still made a good radio show.

Q: Would you mind telling me something about that film device some of your boys invented?

MR. BRANDT: That was a double-edged thing. Our engineering department, who are very ingenious, were responsible. This film cleaner, is a very simple gadget. It uses a double purpose cleaning fluid. I don't know the name of it offhand, but it not only cleans, it has a waxing effect too.

Just before the film goes into that projector, just a split second before it hits the air, it goes through this felt pad which is saturated with this cleaner, so that you are guaranteed not only a clear picture but a good crisp sound track. It is an amazingly simple thing.

We ran a trade ad on that some time ago, and had a very good response, not only from stations but from advertisers too. Anyone who is interested in knowing all the details of that, we would be delighted to give it to you. The fellows have it worked out in a mimeographed form, so just drop us a line.

Q: Otto, how much local news film in minutes per day do you think you average, and how much of that is sound and how much is silent?

MR. BRANDT: I would say in our half-hour show where we have twenty minutes of hard news, I would say about four minutes. Out of that the great majority is sound.

Q: On the coach story, when you covered it live, did you also film it or kine it?

BEHIND THE SCENES IN YOUR STUDIO

By

CARL FOX

Co-Manager, KYTV, Springfield, Missouri

MY FIRST impulse in developing this topic "Behind The Scenes In Your Studio" was to assemble a mass of models, pictures, diagrams and charts. After all ours is a business of being visual. Yet, in talking with Al Marlin and Glenn Dolberg we found it impractical to be that graphic. As a matter of fact this business of TV is a business of "Ideas" and if I can but convey some ideas to you . . . some thought starters based on some of the things we have done, then perchance this time will be of some help to all of us.

You are well aware of the ravenous appetite of Television. We must constantly come up with the new . . . and it's far greater a challenge and task to change the video to the new than it is the audio. . . . Hence the secret is in lighting, camera techniques, sets, scenic art and costume.

I rather imagine we all now realize an even greater (and common) problem. This problem might be stated as: "Look 'Big Time' without the cost of 'Big Time'." It is to be admitted here that our way has not been the least expensive way in dollars and cents. But we sincerely feel we have had very high value received for the money spent. It is most gratifying when during the night time operation travelers from other parts of the country stop in our area and watch TV in their motel and then drive out to our studios and say in one form or another: "We wanted to see your station because back home we don't have TV like you show here."

Everyone of us here should have and does have justifiable pride in our operation. Without appearing as the final authority on these things may I justify the comments by reminding you that all past BMI Clinics have been most successful when the speakers answered four cardinal questions: What Are You Doing? Why Are You Doing It? How Do You Do It? And, What Are the Results? The need is obvious for outstanding talent in front of the cameras. These bills have been filled from the ranks of radio announcers and entertainers from

many other facets of show business. But just as important is the need for top talent behind the scenes. We found, as I am sure many TV stations have, a limited field from which to draw when it came to studio personnel. Our market just didn't have cameramen, lighting experts and stagehand types of people so we started an intensive and extensive training program. Today we have a far better than average source of supply of manpower. Here's how we accomplished it: A course of instruction was designed. Heads of departments and key personnel were assigned subjects for lectures and laboratory demonstration.

There are two small colleges in our city . . . we contacted the Placement Bureaus of each and explained we were interested in interviewing young college men who would like to consider Television Production as a career. We offered these young men a free course in Television Production. They did not pay us a cent for taking the course . . . we did not pay them for the time spent. Our only requirement was that following the conclusion of the course they would be available for part time work in our studios at the regular pay scale. On the enrollment card we provided space for them to estimate the number of hours they would be available and the days and times. Class schedule was two hours each Monday, Wednesday and Friday evenings for two months. The students were permitted and encouraged to visit the studio often just to observe what went on. Eight units of Lecture, Demonstration and Laboratory are included: Handling and Care of Technical Equipment; Studio Set Up and Lighting; What The Network Expects In A Cameramen; Production Techniques; Pictorial Compositions; Camera Techniques; Microphone Techniques and Public and Client Relations Responsibilities for Production Crew Members. These titles are self explanatory. Each instructor prepares an outline and a complete summary of his unit. These are duplicated and supplied to the students, hence a tailored text book for our purpose. Many of the practice sessions went far into the night. You have often heard teachers say you never really get to know a subject until you have attempted to teach that subject? Well . . . All my Department Heads will attest to that, one hundred percent. The courses have been a real stimulant and pay real dividends within the staff as well as developing a source of manpower. If you ask me to further evaluate this system I will tell you one of the colleges is so enthused with the plan that students taking the course, effective this fall, will be given college credit. In the past two years, four of our young men have graduated from local colleges and have stayed on as full time members of the staff . . . Two of our boys are now away

in graduate schools getting ready to make TV their career. One station within reasonable proximity always calls us for a man when they have a vacancy. It's like old home week when I go there.

Now . . . a brief discussion of policy and practice in the administration of the studio crew. I sincerely hope this part of my discussion will not be considered in the wrong light. I would not want the slightest iota of inference of animosity toward anyone who is an engineer. I never expect to have a finer or closer friend than my own Chief Engineer . . . he was with me through fifteen years of radio . . . he helped me arrive at this policy. Our studio crew is entirely separate from the Engineering Staff. In a nutshell we operate on the belief that Electronic Engineering is based upon a set of Physical Laws. The equipment functions properly when surrounded by the proper set of conditions . . . it is an exact science and only remotely borders on the creative (as far as operating the equipment is concerned.) This is not the kind of a man we want on camera, creating a new effect through lighting or appointing a set . . . he must fall in the class of a creative artist. The basic laws are few . . . the latitudes are many in creating a new and fresh Television Presentation. Consistent with this policy the morning, afternoon and night-time crews are assigned to one of five duties one week at a time . . . in other words: Every man we have is equally proficient as a cameraman, a lighting technician or as a boom man. Even our Junior Producers came up through these ranks. The crews then alternate between being Lighting Technician; Commercial Props and Signs Technician; Studio and Stockroom Foreman; Special Duty Technician (this covers a multitude of sins) and Teleprompter Technician. The station maintains a very good library of books on production theory and techniques . . . the staff is encouraged to use it and they do! You'd be utterly surprised and gratified with some of the things the men come up with. The late and great football coach Knute Rockne incorporated in each week's practice a time for his players to design and run their own offensive plays. The results were always inspiring, the boys worked together to make sure everything clicked . . . I sincerely feel we have achieved this in our studio.

Now . . . let me take you, verbally, into the studio. We are not equipped for color origination. I don't know when we'll take the eventual and necessary step. But, we are ready now. Yet . . . color is not the top reason why our studio is in color. True, we anticipated the economy of being ready with color sets and thus avoiding the complete switch over when color cameras are rolled in. From the beginning we had another thought in mind.

In our community, like in yours I am sure, Television is another world, it's a glamour land, a land of make Believe, thousands of people have visited our studios. In the spring time never a day goes by without four or more schools coming to visit us and taking the "Cooks" tour through the place. The full natural color of the props and sets is most impressive to these people inasmuch as they have seen them only in black, gray and white. The performers and announcers feel more at home in natural colors, they turn in a better "Air Product" . . . it helps and it doesn't cost anymore.

This color realism goes further. This is one of our most important advancements. We have diligently pursued a technique which we call "Set Realism." We "fake" the fewest possible sets. Allow me to make just two of many, many examples. A need arose for the backdrop of the outside front of a house. So we built a ten foot front flat. It's built with the same construction features as a house with studs and clap boards. The door is actually faced, the door is on hinges, has knob and lock. There's a light-weight brick stoop and little wrought iron rails. Two small shrubs — Real Live Ones — are planted in pots. A regular mail box is there and when you push the button a door bell rings. The eaves even show a little bit and two rows of asphalt shingles grace the roof. It's all on small wheels and doesn't materially take any more room than any other flat . . . it sets up almost as quickly as you can roll down a canvas. It looks twice as realistic as any artist could paint and it is durable. It takes all kinds of banging and it won't tear. And here's the payoff: Actual accounting shows the cost to be only thirty percent higher than a painted flat . . . a flat without a door to open and close . . . it will prove less in the long run because it will last many times longer. The other side is now an interior set, being on wheels it can set anywhere in the studio, you can shoot a person leaving or entering the house. Our advertisers love it — can you think of a better way to show storm and screen doors, other building materials, even shrubbery?

Another example of realism in sets was our Sport Set. Desiring to get away from the usual Sportscaster seated behind a desk we decided to create a locker room. One of the producers visited the Public Schools and secured a set of steel lockers and a dressing room bench, as a matter of fact the school building was being remodeled and they offered him a door with a sign painted on it which read "Locker Room." I understand the superintendent was abashed when our man said "Thanks we'll use that tool" Tonight you would see our Sportscaster walking down the hall through the "Locker Room" door . . . be seated on the

bench in front of the lockers and present the sports news. Some of the locker doors are open, you'll see head gear, shoulder pads, and so forth. I have my fingers crossed . . . because we do so encourage this realism of sets I expect any night to see an athletic supporter hanging on one of the doors.

In order to be consistent with the overall policy of realism we never allow dummy props. Never a dummy loaf of bread or an empty milk carton! The announcer is expected to talk as if he really means what he says . . . give him a break by giving him the real thing. I can always tell when an announcer picks up an empty carton.

Of course we can't escape the "flats totally." We have built a contraption which for lack of any other name we call "Gargantua." It's a frame — on wheels — twelve feet long and ten feet high. At the top on either end are crossbars containing eight large hooks. Then we have eight frames made of one by three pine, each with hooks on the top. Screen door handles are mounted waist high. With a minimum of time the artist can tack on seamless paper and paint a scene on one of these. Thus eight are stored on the frame, it can be rolled to any place in the studio and with eight scenes in the order of appearance you can make a lot of scenery changes in a half hour show with a small staff, minimum amounts of confusion and very little studio noise on the air.

We also employ considerable rear screen projection. Notable advances have been made in RVP equipment but in all of these one principle remains uppermost and that is: No direct light on the screen. All too often the subject being lighted looks quite grotesque. Focused beams of light from several angles will cure this. The lighting must be carefully checked before air time. The spot must be marked on the studio floor and the performer must be told to stay on that spot. We employ six sources of light on either side at floor level, eye level, and about four feet above the head plus some direct overhead light. We never use just the RVP alone . . . always two more stages for dimension or depth . . . props such as stumps or lamp posts or whatever the setting calls for. The staff recognizes the great potential in RVP and is constantly on the alert for scenes throughout our community which can be made into slides. By the way, some very fine effects can be achieved with shadows on the RVP simply place the figures behind the screen and in front of the projector. It's RVP motion, otherwise a very expensive thing.

Numerous times during this discussion I have mentioned wheels. I don't begrudge a penny we have spent for dollies

and we have purchased a lot of them. Everything we have is on wheels and dollies. There are dozens of flat platforms on the lowest possible dollies. Then a "skirt" of plywood is put around the base and painted a flat black. There are sizes for refrigerators, and freezers, washing machines, ranges and all others. They've paid for themselves many times in less damage and savings of time in bringing props out of the warehouse and into the studio and back again. Dollies on the organ and piano really paid off.

I can remember going to a magician's show and returning home mystified by the tricks performed . . . my Dad always told me not to believe any of it . . . as it was all done with mirrors. Well . . . you can do a lot of tricks with mirrors in the studio. With only a small expense you can acquire mirrors for all purposes. We call one of ours the "guillotine" mounted on a frame — on wheels — is a mirror 18-inches square at camera level . . . nine feet above floor level is a mirror four feet square . . . both are on swivels. The principle is the same as the periscope. The illusion is the same as having a camera looking down from a height of some ten feet. It's perfect on commercials for showing tops of furniture and appliances . . . a washing machine in action is great. Another mirror four by six feet hangs by chains from the ceiling at an angle . . . the camera is then aimed at the mirror. This covers a very large area. You've probably seen our square dances in this fashion on our "Ozark Jubilee." Still another mirror two feet square with sponge rubber on the back and an adjustable tilting device is used on the floor for getting shots from that angle. Viewers see a show with two cameras and think we used four. There is a mirror across the front of our piano.

Even the mirror plays an important part in our Weather Presentation. The illusion thus created has provoked a great deal of talk and favorable comment. I feel the following format is the reason our weather shows have never gone unsponsored. Under this plan the Weatherman must know what he is talking about but he is not required to be a character . . . in other words the spotlight is on the weather not on the announcer. We start the show in front of an unmarked black board map six by eight feet. After a few remarks about the weather in general we "cut" to the box containing a mirror at camera level . . . above this mirror is a plate glass on which is a piece of rice paper with the outline map of the nation printed on the underside . . . with a Wick Pen the weatherman draws in the weather facts — at the same time, but not seen by the TV audience a studio man fills in the big map the same as the information places on the "Magic Writer." At the close of the weather story

and before the weather forecast we cut to the commercial. In the meantime the weatherman returns to his position in front of the big and now completed map. From here he gives the forecast. No hands were seen during the drawing of the map. It mystifies, it puts the spotlight on the weather and it keeps the show sold. That mirror is thirty inches square . . . the map is two feet across. Our camera men can actually pan around on that map.

There isn't a camera angle our people haven't tried and there's a reason for that . . . we produce lots of "Music Shows." The one general criticism of TV over radio is the shortage of music. We have always tried to meet that shortcoming. But unless you employ a great deal of imagination in camera angles the general picture of a band playing grows pretty dull after the first march. On public service shows with local school and college bands and related units we always request a music instructor with our producer with the scores, then when passages are taken by various sections you'll have a camera there. On any music show, our people strive to give the viewer a host of views he would never have seen seated in a hall. Extreme close-ups of the fingers of the oboe player . . . reflections in the bell of the sousaphone . . . the entire band "supered" on the head of the kettledrum . . . the number of possibilities is endless with an imaginative cameraman.

One simple rule is employed on panel type discussions. Often times these are Public Service Shows and the people appearing can't be put through a rehearsal. One camera keeps a wide shot of the entire panel the other gets ECU's. When someone "breaks in" we hold the wide shot and the other camera gets a close up as soon as possible. We found a long time ago that just as sometimes the tail wags the dog . . . so cameras will wag the camera man. A well coordinated former athlete of better than average size makes our best cameraman.

I suppose each locality has its preference in lighting. We have found a desire for good general lighting with plenty of back light on almost all commercials. On general hillbilly shows the viewer wants just good full light. But when we produce music in the religious vein and popular segments dramatic lighting with plenty of key lighting goes over with great favor. Hence . . . we have found a need for plenty of buckets on pantographs and plenty of spotlights on floor standards. Our people like the light nice and bright right on the top of the head of the performer.

Cardboard, glue and scissors play an important part in the studio . . . gobos are endless and a million other effects. The other day one of the boys came up with a tube of cardboard to

fit the fifty mm lense. It was capped and had four small holes punched in the cap. He stood a quartet in front of a black drape with two directly behind the first two and elevated. On the screen we saw four faces, one in each corner of the screen. Not so long ago he came in with a twenty-five cent kaliedescope, he stuck it on a lense and rivaled NBC Matinee Theatre's open and close. Still another made a drum of black cardboard and pasted on tufts of cotton in the shape of cumulus clouds . . . turning this slowly in front of a camera supered over the singer, had the clouds rolling by in fine fashion.

Now . . . naturally I think TV is the greatest media. But we must keep one big disadvantage uppermost. In radio the listeners imagination is allowed to run rampant . . . in TV he is subjected to the way the Producer sees it . . . so the success is all in the way you look at it . . . or is it the way your cameraman sees it?

QUESTIONS AND ANSWERS

Q: If I may ask you a question, Carl? You mentioned the guillotine, and so on. Are they mounted directly on the camera?

MR. FOX: They are mounted on wheels on a frame. We also have what we call a harness, so that it can be attached to the camera so the boys can pan in two respects. That mirror, two feet square on the level with the camera gives a little bit of latitude. They can do a little panning, or some of the cameramen, if they are big so they can push the thing, or with somebody helping them, at times have achieved some dollying in and out.

Most of the time it is best to just go ahead and place it and then do shots, and then when it comes time for that, just roll the camera into it.

Q: Do you have any plans made up for these different things?

MR. FOX: Yes. I would be happy to send them out to you.

I don't know whether we wear several hats, or the same hat for two heads. There is only one that I can't send you because of one of our divisions is in the process of patenting or copywriting it; that is, our weather board. But for any of the others, I know of no reason why I couldn't send it to you and I will be happy to do so.

Q: I have a question for Carl Fox.

Your method of operation intrigues me. Do you administer any union contracts?

MR. FOX: No.

Q: Do you have any suggestions or advice for a station which might be working under union contract, to achieve the same results?

MR. FOX: No. I should tell you this: When I made the joke about either two hats or two heads, and so on, we also have a theater in Downtown Springfield from which we originate our ABC shows. Everything in that theater is union, but it isn't union in the studio.

Our stagehands, cameramen and our operators, and so forth, are all union. Our engineering staff still holds their cards because I brought them with me from the radio station, where I did have a union contract. But we have no difficulty. We are on very friendly terms with the unions involved.

The IBEW is the only union in Springfield besides the regular stagehands, and they are administered by the motion picture theaters downtown.

I think perhaps the reason for it is that so many of our people are students. So all I can tell you is the fact. I can't give you a single suggestion; I am sorry.

Q: Carl, are your cameramen engineers?

MR. FOX: No. The core of our cameramen are people that we have gathered, and boys that we have trained over a period of time. I don't think we have the world's best cameramen, by any means.

I know when I went to college, if somebody had told me that I could have been a cameramen on a network TV show, I probably would have fainted. I am proud of the fact that those kids are really having a practical bite of the thing, but they are not engineers.

Like I said, I don't want them to be. As far as the union engineers in Springfield are concerned, I repeat, we are on friendly terms. There is no argument or fuss about that at all.

Q: Are your cameramen union?

MR. FOX: No. The only answer I know to it is because they are really students. Perhaps I should say this is not a strategy of trying to beat the union, because I repeat, we have friendly relations. But we do pay all of our people the same as the competition in the market that is organized. I think perhaps that is another reason why the unions have never got after us.

It is a very wholesome thing. In fact, the head of those unions are wonderful guys, and very good friends of mine. It just isn't a fight.

Q: On that same subject, Carl, did I understand you to say that cameramen in the theater are union?

MR. FOX: No; everybody but the cameramen.

Q: On this "Party Line" program you have in the morning, how do you handle the telephone calls? Do you actually use them on the air or do they just repeat what the people calling in ask?

MR. EVANS: The calls come in, the girls write down the messages and pass the slips to the boys at the desk. This gives the program a lot of video appeal — keeps the show moving.

Q: Mr. Evans, on this "Party Line" program, do you accept mail as well?

MR. EVANS: Yes, we encourage mail. We get, I would say, as high as 60 or 70 a day.

Q: Haydn, I would like to ask you what the mechanics are in getting those 900 teen-agers to your Friday night dances. Do you have a program, per se, that you follow?

MR. EVANS: Yes. We turn our Auditorium over to the Green Bay Recreation Department. They take care of all details, including the chaperones. It's a very simple way for us to enjoy good public relations in the community.

CHAIRMAN: Do you ever get into trouble with the youngsters?

MR. EVANS: None whatsoever. It's probably the Recreation Department's sponsorship that protects us.

Q: On your news coverage, you say you try to make your station an area rather than just the Green Bay station. In your daily news coverage, what area do you try to cover and how do you effect that coverage?

MR. EVANS: We try to cover roughly 60 miles in all directions, since the larger cities in our area are within that 60-mile circle. We have only three men in our News Department. Each newsman is (1) an on-camera personality, (2) a reporter, (3) a cameraman. We're in the process of lining up correspondents in larger centers — we must have 15 or 20 at present — but to date we've found it faster, cheaper and better to send out one of our own men, even though it means a lot of traveling.

VOICE: You mentioned setting up your own Agency, Mr. Evans.

MR. EVANS: Yes, we do have an Agency composed of 12 people. This "Agency" was part of our original concept. Three members of this Agency compose our local and regional Sales Department, but six of the remaining nine people spend full time giving typical Agency service to the accounts the Salesmen sell . . . writing copy, doing rough layouts, conducting Dealers' Meetings, if necessary, and the usual promotion.

It's an expensive deal, but our turn-over of accounts is practically nil.

Q: I have a question of Mr. Evans.

We have a similar setup in trying to cover an area in our station. In your news coverage, in your concept of area coverage, do you work a stringer system, and if so, how do you carry it out?

MR. EVANS: Yes, our News Department uses the old tried-and-true system. We have 18 or 20 stringers, more than half of whom operate photographic studios in their home towns. We pay an average of \$10.00 for stills, and up to \$20 or \$25 for film clips.

Q: What kind of farm programming do you do with your three-man Farm Department?

MR. EVANS: I'd say we do a full coverage job. This includes personal service to all farm groups within 17 counties — secondary service to another 20 counties — active cooperation with the University of Wisconsin (which includes an annual scholarship and special rural studies) — farm tours, etc.

What surprises us is that so few stations, in markets like ours, seem interested in an all-out farm effort. We're finding that a strong Farm Department pays off handsomely. It's a beautiful way to strengthen a station's area concept.

CHAIRMAN: I think you are doing very well.

Since we have Governor Stratton as a special guest for luncheon, the suggestion has been made that if you have friends in your party with you who have not been part of our conference here, that you invite them to luncheon. There will be ample room, and BMI will be happy to have them as guests. You can buy the tickets for them out there, I am sure.

I would like to thank Norman Knight, Carl Fox and Haydn Evans for their contribution this morning. I am sure they have been stimulating and interesting to all of us.

LUNCHEON ADDRESS

By

WILLIAM G. STRATTON

Governor of the State of Illinois

IT IS completely natural, you will agree, that I have a feeling of awe here today. The importance of television to any public official is an established fact now, and I am, frankly, an amateur in the field. So it is with some trepidation that I talk to this group of experts in this most miraculous modern world of television.

I admire your knowledge, and the vast strides you have made in a span of a very few years. It is needless for me to comment on the improved techniques, the excellence of programming, and the ready acceptance by the television industry of its role in public service.

The power you have, for good or evil, must at times be a frightening thing to you.

You have given eyes to the world, have added vision to the sound with which radio revolutionized the communication of ideas. To your credit, you have met this inspiring challenge with ability, and with sound common sense.

Your influence is most greatly felt in the homes of America. You are literally members of the family across the entire land. You influence our manners, our dress, and even our faces. You entertain us, and you inform us.

Through you, we can attend a presidential press conference, and sit in on congressional hearings. You present news as it is being made. Immediacy is your secret and your power.

The factor of immediacy has had a tremendous impact on public service and politics in America. I do not speak only of campaigning. I speak of an informed public, made more so by your services in bringing home to the people the sight and the sound of events, of issues and of opinions.

You have made us sharpen our governmental skills, and shorten our speeches. The American public, through your conditioning largely, now likes 13 minute or at best 28 minute speeches, and we in government have tailored them to fit.

As a matter of fact, if it is a campaign speech, not many of us can afford more than 13 minutes at your rates.

It used to be that the public was conditioned to good solid two hour discussions on taxes and tariffs. I remember, as a boy, listening to those orations, and they were good. While you have contributed much to the American way of life you stand condemned for doing away with the Fourth of July oration.

Of course, as your President, Carl Haverlin, with his broad knowledge of the Civil War period knows so well, Abraham Lincoln gave us a great example of the value of brevity at Gettysburg, somewhat to the chagrin of a famous orator of that day.

Incidentally, I would like to take occasion now to thank Mr. Haverlin personally for the many fine contributions he has made to our historical library. His hobby of collecting Civil War rarities has not only given him great pleasure, it has also paid dividends for the state.

I am not certain that the tendency to brevity — which I intend to illustrate today — is all to the good because certain issues need more time for explanation.

On the plus side, however, is the fact that your forums, your question and answer programs, your educational programs, and your press programs have produced an informed public ready to grasp ideas and policies and evaluate them.

The American people have always been ready to grasp a new idea quickly. Today, thanks to you, the radio, and the newspapers, they are more than ever equipped to accept new ideas and evaluate them.

As a governor, I appreciate this. The intricate problems of reapportionment, for example, which we put into effect this year — the first redistricting of the state's legislative seats in more than 50 years, could never have been accomplished without the cooperation of all the media of communication, your own included.

Here we had a special problem. The traditional fear of downstate areas that Chicago, with its population, could rule the legislature, was overcome by education and compromise. You helped spread the word on that compromise, and you helped sell it. We in government appreciate it, for there has probably been no more important change in the basic structure of Illinois government than that.

I have now before the legislature a proposal for a bond issue for the construction of vitally needed welfare hospitals and buildings for our higher educational institutions. Here again, as a governor with a program, I must rely on your cooperation to

let the people know of the value and the worth of these projects.

There are so many things which must be done, and cannot be done without the help of the agencies which keep our public informed. Our government in Illinois needs basic revision in the matter of fiscal policy. The program is now before the Legislature. We need help in selling it. Eventually, I am convinced we must sit down together and rewrite completely our constitution to keep pace with this modern age. I commend to you consideration of this proposition, for your support.

We must provide more money for schools this session of the legislature, and even more important we must call on local communities for them to strengthen their own support of schools. This will entail changes in the local tax structure, and here again, this time at the local level in your own communities, we will need help in explaining and instructing.

You, as a prime medium of news, of opinion, and of information, can help greatly in this endeavor to modernize our state government, meet more fully our obligations to our young people, our afflicted, and our needy, and to maintain the stature of government in the minds of our citizens.

Without faith in our processes of government we lose all that we in America have been striving for. Your responsibility in preserving that faith cannot be overemphasized. I am happy to say that from my own experience, watching your progress and your attitudes, and from personal contact with you here today, I have no doubt that responsibility will be wielded most ably.

CHICAGO BULL SESSION FRIDAY, MARCH 8, 1957

MR. BRANDT: Oh, yes; our kine gear rolls whenever we do a special event. We learned a lesson once. We were out covering a speed trial. A boat was going 168 miles an hour and did a complete flip, just as though it were an airplane, and landed right side up and kept going except that it threw the driver out. It was a sensational thing. We were out there doing it live. We also had our kine gear running, thank goodness.

I guess this appeared in most papers throughout the country, and we really milked that for all it was worth. Every year, from then on, we remind people that we have it. It is one of the most sensational news shots ever filmed. We got it only because our kine gear was rolling.

VOICE: I understand you have separate reporters for television and radio news.

MR. BRANDT: Yes, sir.

Q: Isn't that duplication, or do you find it more satisfactory?

MR. BRANDT: It is an obvious duplication. I think that the extra expense involved is warranted by the success of the radio news operation. We tried it the other way. We tried an integrated setup.

If something big happens, you can't expect a television-minded person — and most of them are when they get involved on both sides, as you know — you can't expect him to use radio for all its worth. The best that you are going to get is a dubbing off a sound track of film.

We tried sending out tape recorders with them; it works for a while. They are eager beavers and try hard. This does not come out of any malicious intent on their part towards radio, but they just don't think in terms of radio when they are out covering a television story.

Q: In your major newscast, such as the 20-minute one at six o'clock, what portion would be film?

MR. BRANDT: Most of it would be film. I would say 60 percent film and the rest live and commercial.

Q: Why don't you include major newscasts on Saturday and Sunday in your schedules?

MR. BRANDT: Dollars. We operate with a two-crew setup, and we have found through experience that we can get away with having our studios dark on the weekend.

Let me add this. We are a highly unionized city. I guess Seattle is almost the most highly unionized city, and you can't light up a studio and bring in people without it costing you real hard money.

What we do, incidentally, is to kine public service stuff during the slow nights of the week which we then put out on Sundays. But you are using a crew which otherwise would sit around not doing anything while we are carrying network during the week. We shoot that in kine and play it back on Sunday and use it again, if you want to. We are also setting up an interchange with our Portland operation.

Q: Could I ask you also, do you own your own remote equipment, your facilities? Dd you have your own facilities for these spot pickups?

MR BRANDT: On microwave, yes. We are a six-camera operation. Our television cameras and field equipment, we can take all of them out. We have one remote truck and very often we will need three remote trucks, the way some of these things go.

In that case we simply get a U-Drive It. We have a deal with a local U-Drive-It place and use the van, which is not as pretty, but it is effective.

CHAIRMAN: We have time for one final question.

Q: With this setup you have, I wonder if this is a profitable venture, your news department? Does it make money or do you go in the hole on your news department?

MR. BRANDT: John Schile is sitting here, and he is a competitor of ours in Portland. I have to be careful of what I say.

Our news from 6:30 to seven o'clock is one of the most profitable things we do. Here again we have the advantage of years. We have been doing this for a long time. It is completely sold out. They are yelling for availabilities. We probably can be criticized for being slightly over-commercial, but you have the Alka-Seltzer portion, and we insert chain brakes, even though this is a half-hour show. But it is a profitable operation, yes.

SESSION CHAIRMAN: Very well done, Otto. Once again, congratulations on a truly great news operation.

CHAIRMAN: The floor is open for questions. Does anyone have a question, or does someone on the panel here have something to say, just to start the discussion?

Q: In this program of extra coverage in newscasts — this is a general question to almost anyone, I suppose — where a station would like to do more than the budget of the show or the

budget of the news room permits, what is the general policy of adding cost to a newscast? Is it a certain percentage, to cover the film costs involved, or does the station absorb it and in effect have the news room operating in the red?

CHAIRMAN: This wasn't on one of my cards, Otto, but it sounds like it's for you.

MR. BRANDT: You are talking about the news operation that is set up along certain lines, and suddenly something special happens, either one day or perhaps for a week, for a temporary setup?

Q: Well, that, and where you have a number of cameramen operating and your film costs are relatively high, how do you charge that to the advertiser?

MR. BRANDT: The charge to the advertiser is constant, and it is an extra effort that is not reflected. We do not go back to Alka-Seltzer and say, "Last week we had a big story. Someone parachuted into the Cascade Mountains, and we had to keep a cameraman there for three days. Therefore it is going to cost you "X" dollars extra."

We wouldn't try it because we couldn't get away with it.

Q: You make a standard charge for your newscast over and above your time and production costs?

MR. BRANDT: Yes. We sell them two-way participating, as I mentioned yesterday. We take the card rate plus a premium, which is designed to cover your cost of studio operation and news.

When we sell a chunk of a show, such as the deal with Alka-Seltzer, it is handled the same way. You take the ten-minute break and add on that, or add to that a premium charge.

Q: How much percentage-wise?

MR. BRANDT: Percentage-wise, I would say about 25 percent, as an offhand guess.

Q: Does your news room operate in the black, as a whole?

MR. BRANDT: That question has been asked me about four times. Our news room does operate in the black. This is without allocating overhead to the news room. The cost of space and lighting and everything else, I mean, but as far as out-of-pocket costs, paying the news people and news wires, yes it does.

Q: In regard to your total income, how does it average?

MR. BRANDT: In that early show we are selling participations, we are selling chunks of it, and we have chain breaks in there. This is the total income from within that news strip, the 10:30 news strip. We really should allocate to that a portion of our income from such shows as "Telescope," which we don't do. This is the daytime show in which we integrate live news.

There is no special charge to the advertisers in that show

because it is a participating show, but a portion of the income from that show and KING's Camera should be charged up to the credit of the news operation.

VOICE: The thing that I was trying to get at was, is the increase of 25 percent charged for your news sufficient to cover your total news cost? That is the thing I was trying to get at.

MR. BRANDT: I can't answer it, Art, because when we set up the rate on Alka-Seltzer, for example, I don't know how much of our total news operation we would allocate to just that ten minutes. All I know is that our total income from news, from all these news activities that we do — I might say, we have no news on either one of those strips that is sustaining. These are both sold out. Household Finance has the 10:30 three nights a week, and someone else has it the other two nights.

The commentator in the five-minute strip is sold to Northern Pacific Railroad and State Farm Insurance. All of these are sold commercially, and I think the reason that we make out with it in a black way is that this is true 52 weeks a year.

The only way we are able to maintain that is the ratings. Our news show at 6:30, for example, generally doubles the nearest competitive show to it. So we are in good, solid shape. But I will say this: that it has to be that way in order for you to be able to pay your news costs, which obviously are high.

Q: Well, I take it then that it takes the total revenue time and production cost of your news periods to show a profit on your news operation?

That is what I had in mind.

MR. BRANDT: Oh, yes; that is right. In other words, getting around to answer your question, that extra premium doesn't —

VOICE: That is the point I want to make. It does not?

MR. BRANDT: No.

VOICE: In radio we try to make it cover and we want to do the same thing on TV, so the extra charge will more than pay for our news operation.

MR. BRANDT: I wish it did in our case, but it doesn't. My reference to the 37 counties had to do with our primary and final election coverage, where we had stringers reporting in. Normally we do have stringers in all the cities of any size. People that we pick up when something happens, we will have them shoot the pictures, and pay them.

Q: You have advance contact in all these larger communities?

MR. BRANDT: Yes.

Q: Do they know enough about news so that they could, on their own, get a tip and cover it before you do?

MR. BRANDT: They do it. All over the state there seem

to be people, sometimes amateurs, just a guy with a camera, who develops an ability to use it, whom we can call upon. Quite often they will come to us because we won't even know something has happened.

Maybe it is not a big news story, but just a little feature. He will come to us, as he must come to other stations, and try to peddle it. You look at it, or you can handle it by telephone or wire. Generally he will tell you, "I have so and so," and he will ask "X" number of dollars for it, or wait for you to establish a price and you can pick up all sorts of things that way.

Your news director should have his lines out all over your area, certainly.

VOICE: The other question that I wanted to ask is in regard to this 6:30 to seven o'clock, I believe, news coverage, plus weather and sports.

You said that it all tied in together with the common man, your news director. We tried to get some flexibility into a 15-minute show of that type where we had news, weather and sports tied together.

We did manage to do away with the themes and folderol of slides and everything else, and put all three five-minute programs on camera in an opening shot. Each one introduced the next one.

What we would like to do — and I think because of the tie-in with the sales department it would be impossible — would be to make it flexible enough so that on a real hot news day, when something really broke, that we could have the leeway without going through a bunch of contacts, to extend the news, shorten the other two programs, and with one man to govern it all ahead of time.

Do you think this is possible?

MR. BRANDT: Well, in our situation what we have done with this half-hour format, that does give us the flexibility that I think you are talking about. But that first twenty minutes in effect is hard news.

Sometimes we will use half of it, as we probably are now on this Teamsters' thing in Washington. But maybe there isn't any feature stuff in that at all. Maybe it is all hard news.

If you have a slow day they will just chop down — not chop down, but they will throw in some feature stuff, so that is a constantly changing segment. Sometimes the first section of the show is all local news and we try to put as much local into the lead as possible.

I know of no other way of working out the flexible arrangement that you are talking about other than that.

COMMENT: One of the things I am referring to is sports. One day you are loaded and the next day you are not.

During an evening newscast on Memorial Day, for instance, when you have not only doubleheaders all over, both major leagues, but you are faced with the 500-mile race, and the sportsman still has *only* approximately four minutes of time by the time the commercial is brought in, to cover that material.

CHAIRMAN: Does anybody else have an answer to that?

COMMENT: We were faced with that very same problem and I know what you are getting at. I think we have solved it some extent in this manner: In our 10:30 weather news and sports segment in the evening, we lead off with five minutes of weather, 15 minutes of news and approximately seven minutes of sports. If you will total that, you will come up with 27 minutes.

Then we have what we call a recap. We will go back to our newscaster, back to our weathercaster and sportscaster to give the brief headlines and repeat them. That gives us two and a half to three minutes of flexibility. On a real hard news day we can eliminate that recap entirely and give it all to the news, to the weather or to the sports.

It has worked very effectively and we have had nice comments about the recap as such, even though on some occasions we may eliminate completely that recap, or at least reduce it.

CHAIRMAN: Here is another question.

Q: We are probably the smallest operation in the United States at the present time. We have heard some fabulous news coverage stories, which are a real credit to the industry, but I just wondered, since I have only been in the television business about four and a half months, if I could glean a little information on really low-cost stringer information regarding news.

I am referring to sheriffs, highway patrolmen, and so on. What gimmicks or approaches have been made? We have had some relative success with a number of them through our previous radio experience, but what particular pattern of policy is followed that does create excellent cooperation in at least giving you leads towards key news stories in your own markets, especially where you cover a pretty wide area, say 15, 20 or 25 counties?

CHAIRMAN: Do you want to direct this to anyone?

VOICE: To anyone, panel or otherwise.

A: In trying to cover all the news from 51 counties in Central Illinois, one of the things we did was cooperate, of course, with State Police on anything that we could. We had them in on special things before holidays. Actually, we had them in for live

programs just briefly to give a message, being in uniform, and so forth, to caution the people on their driving.

Then we attended our Central Sheriffs' Association meetings regularly. We always have a representative there. The first one we attended, there were three or four of us, and we threw the problem in their laps and found them very cooperative. In fact, we had it set up that they agreed to shuttle pictures from border to border.

They also cooperate to the extent that any time we have to go somewhere in a hurry, we call them. They would rather take us or escort us then have us try to get there at breakneck speed. They will meet another car at the border.

If you start by attending their meetings, showing them your problems and showing them that by publicizing these pictures of accidents, for instance, and getting across this idea of safety, that you will be helping them, they will help you. You have to show them what you are going to do for them. Some of them who have cameras bring the pictures to us. We believe that we will cut down accidents by using their pictures, and we get a supply of visual material as well as news tips by phone.

CHAIRMAN: There ought to be a lot of you who can dig into that one in your areas.

COMMENT: We ran into somewhat the same problem. We licked it by having every one of our newsmen and photographers take a police course in first aid. This was met with a great response from the city fathers because every one of our men is qualified in first aid, in administering first aid. If they happen to get to the scene of an accident before anyone else does, they are qualified.

Another thing we have done is to have our boys — particularly our stationwagon boys — take the stolen car numbers. We have spotted three in the past two months, and the police like us real well for that.

If any of you fellows are interested in setting up a news department you could do well by fashioning it after Eddie Marsh's operation at Boston. I studied that for three days; he has a fantastic operation.

We are small and we only have one news director, but we are doing a good job of going along with Marsh's idea of filmed stories, particularly. We went to the expense of buying eight polaroid cameras and handed them out to announcers and directors, and so on, who are interested in making a little bit of money on the side. Our picture coverage has been excellent. Our approach to acceptance by the police officials, sheriffs, highway patrolmen and so on, is to attack it in this way: To show

our police department and fire department at work. That is the whole theme of our coverage, to show them at work rather than offer a lot of grotesque stories.

CHAIRMAN: Easter has a comment on this too.

MISS STRAKER: I would like to present an idea on the standpoint of working likewise in an extremely small market, from an entirely different point of view.

Your market is much like ours. There are days where if you had 90 men in the sheriff's department, you still would have no news because there is none, so you have to turn to other sources for news. I think it is a mistake to overlook your listeners and viewers as reporters, because actually they all are.

We cannot afford to pay for every story. We have no budget. We cannot afford to pay for every story that comes in on the basis that each person would like to be paid, so we use the old gimmick of offering so much per week for the best story that comes in. In your market it might be \$10, it might be \$15 or \$25, whatever is an attractive figure that will bring in stories so everyone in the entire area is trying to win the prize.

As a consequence, we get dozens of stories each week, for which we only have to pay that one amount of money. When you figure your cost per story, it is fantastically low, so that has worked for a no-budget station.

VOICE: In case of ties are duplicate prizes awarded?
(Laughter).

MISS STRAKER: It is hard to find ties.

COMMENT: If I may add a little bit to what was said a moment ago, and help to answer a question from the front of the room, we do use, in Milwaukee, stringers even as far as Madison and Green Bay.

I think you will find in every market each station approaches this problem differently to beat the competition, if for no other reason.

We have set up a news department of four people. I doubt that any station in the country — I think this has been brought out — is making money on its news department. We have four full-time employees, plus, as a subcontractor, a photographer who gives us three cameramen seven days a week, 24 hours a day. We use a police radio in the news room, an automatic system, so our photographer can answer any three-alarm fire.

We also have a program nightly, five nights a week, a documentary as well. This is where I am answering the gentleman's problem in the front.

That is "Documentary 12," which is our channel number. It kind of noses into the areas of community life. We will go

into a penal institution, a mental institution, and we will follow a day with an ambulance crew, police and so on. This not only builds good will but gives the public an inside into the services offered by the community, and gives us those three stringers. We actually get news as a result of making these contacts.

CHAIRMAN: Any other comments?

MR. BRANDT: Don't overlook the obvious ways of solving this problem.

Number one, making mention of your police officers and your firemen, not only the top people, but the little guys that are out covering these stories. In other words, using on the air the names of members of these services.

Incidentally, that is done not only with the police department and the sheriff's office and whatnot, but it is done with the newspaper city desk.

VOICE: We are blessed with a newspaper affiliation, which doesn't hurt.

CHAIRMAN: Carl brought up a point and said he is not blessed in his area with the cooperation of the police department at all.

MR. FOX: I would like to ask the question.

Can the police and sheriff haul you and escort you and give you their pictures, all of you? They tell us it is illegal and they can't do it.

A: Through a period of nine or ten years our news director had some very close associations with quite a number of highway patrolmen and sheriffs in about 18 counties.

Just before I left home, about ten days ago, we had an excellent example of real cooperation. We had a very serious accident where one man was killed and another seriously injured, where the highway patrolman, who lives 60 miles from our city, was on the scene very shortly.

He took pictures and brought his negatives into our photographic laboratory, about 30 minutes before our nine o'clock newscast. We developed them for him, put them on our newscast, and got an immediate scoop, of course, and gave him copies, naturally. As Otto mentioned, of course we gave him full credit for the pictures.

We found that very productive, but I would like to expand the kind of cooperation we are getting from a few individuals like that, that is why I asked this question.

MR. FOX: Their angle is, so they tell us, that we are commercial, making money out of it and it is taking the taxpayer's money to gather that and use their cars, and so forth, so they say it is illegal and they won't do it.

CHAIRMAN: May I ask if the greatest cooperation has been on the state level or on a local level?

A: In our case we get cooperation on both the state and area level. Of course, we are trying to cover mainly a large area which embraces many towns and many counties. We get perfect cooperation.

In answer to the question as to whether it is legal, I don't know. I know they are perfectly willing to cooperate as long as we can show them that we are earnestly trying to do a public service.

For about two years we conducted what we called a "Safety Campaign." We drove down the people's throats that idea as much as we could. You don't make enemies with the state police or the sheriffs' association when you do that.

One other thing that we did, in line with what Otto said about giving full credit, there was a meeting of the pistol matches of our particular district of the state police. We took this opportunity to invite them to have their pictures taken. We have a file of pictures of all the officers.

If something happens where they are involved in some heroic feat, we have that in the morgue and we give them credit, as long as it isn't ridiculous and doesn't matter who the officer was.

If they have a good part in a chase of a bandit, or if they happen to get shot, we have always got their picture.

CHAIRMAN: Here is another answer.

A: We have quite an intensive use of civil air patrol with full credit to them, and we have cooperated with the local squadron. They have been very willing to fly our men to events that have happened away from us.

We have an area concept problem too, and it has worked very satisfactorily.

Going back to this other thing Carl said, on a couple of occasions we have turned our photographers' records, their photographs, over to the police department for their official records. I don't know of any cases where they have let us use theirs, but they will on occasion, I am sure.

CHAIRMAN: There is an answer in the back of the room.

COMMENT: We are starting whirlybirds this week, and in promotion of that we got hold of a couple of 'copter pilots in the National Guard.

As a result of this promotion, the head of the Air National Guard came to us and said that if we would like to use the 'copters at any time, day or night, to cover news, sports or what-have-you, we were more than welcome.

So if you haven't tapped it yet, you might approach your Air National Guard to see about it because they are very promotional minded.

MR. SCHILE: I would like to make one comment, so you don't feel that all we do at our station is to develop bookkeeping procedures.

If you are having some difficulty in creating a good liaison or good relations between your mayor's office and his police department, and so forth, the day after the mayor was inaugurated (and only because we got there ahead of the Brandt Station) we started a program called the "Mayor Reports." It appears every Wednesday at 6:45 just ahead of a half-hour show known as "Mayor of the Town," which is a syndicated affair.

There was no particular relationship there. It just happened.

He loves it. He has the ability to look very relaxed, and is doing a very fine job. If the mayor came on your television station every week, right from the very first day he was inaugurated, except when he might be called to Washington for an investigation—but other than that, you can keep a weekly show going for 52 weeks. I think after that the policeman will haul you anywhere, including to the poles. Incidentally, I voted for him, the mayor, and am darn glad I did. His being called to Washington is not an indictment by any means.

COMMENT: There is something we could all do as broadcasters. We have done it to some extent in newscasts by trading our films with other television stations. We have had stories which were news in our state, and also in another state, and after we got through with the film we sent it to the other station.

We have also received film from other stations out of our immediate market, which were newsworthy for us and not necessarily hot news which had to be told to them the next few minutes, but was good news tomorrow or the day after tomorrow.

That is something we can all do to cooperate with each other, and to share the news.

CHAIRMAN: Let's move on from news for a little bit since somebody volunteered the information that no one in this room really has a news department or news operation that is paying its way.

Do we have any other areas specifically that you would like to go into?

Q: My question is regarding live charges. A lot of rate cards indicate that the live charges are included in the time rate, or

there is an additional charge, 10 or 15 or 20 percent of the card rate for live.

This includes drama and direction, but not talent, and it is also an indication that the reversal time allowed is equivalent to the time on the air, which as we all know, is pretty ridiculous in the case of a one-minute spot.

I would like an idea of what the fellows up in front do at your stations. Do you include the live charges at your rate? Do you generally make an additional charge for live?

MR. KNIGHT: In most cases we charge exactly what the facility portion of our rate card calls for. In some cases we charge more and in some cases we charge less, depending on how badly we want to do it.

If it is an event that we think has a public service connotation, a one-time event, chances are we are willing to absorb a great deal of expense. If it is to be a regularly-scheduled program with recurring expense we examine it much more carefully.

I have studied rate cards in great detail over a period of years and like other managers I've seen some of our formulas become standard items on the rate cards of many stations, and that's healthy for stations to constantly explore new rate card innovations and exchange ideas.

The one thing I have discovered about a rate card that is consistent is that no rate card can consistently answer every question that comes up between a sales and a program department. That is why there are still managers left in stations.

I am not in favor of a day ever arriving when every question that is asked can be answered by a salesman referring to a rate card, since I selfishly want to stay in the management field. Each situation should be examined on its own merits, and as always, in every phase of station operations, the public affairs aspects should be weighed against the commercial advantages.

If there is one thing to watch for carefully, it is recurring expense or a lack of recurring income where an expense factor is present. I can't add much to that.

CHAIRMAN: Does that get to the root of it?

Q: In other words, you would say this live charge is an opportunity for wheeling and dealing?

MR. KNIGHT: No, I would not. I think that live facility charges are another area of management responsibility and close management control, and no live program can pass into our facilities—and we have an excellent staff of 170 people—no live program can go on our air without the personal approval of our operations Vice President or myself.

I will never allow it any other way because a program person

with the best of intentions can decide to give the sales department a direct quotation on charges of one type or another and not be aware of certain factors that exist in the station which makes such a scheduling uneconomical for the station.

No matter how you decentralize in a station, whether the staff is 20 or 250, it is still absolutely essential that management maintain at all times a close personal control of every live origination of any type whatsoever.

CHAIRMAN: Does anyone else have a comment on live charges?

Q: I would like to ask Norman what percentage above your cost you charge when you make a live charge. Do you take a live charge and multiply it by four, like the automobile manufacturer does, or do you just charge plus 50 percent?

MR. KNIGHT: I hope I can do as well with it as Otto did when you had him in the same trap.

In any area of adding charges to a time rate, anybody that is making a decision for such charges that doesn't analyze his potential income and the prospects of selling that time period if he did not make a contemplated concession on the program or facility or live production charge is being foolish, because if you are sitting there with a piece of time that you can't sell and which is not desirable for public affairs use, and you must make a concession on a live facility charge in order to attract time revenue that you wouldn't otherwise have, it just becomes a question of counting out dollars and determining how you get the most.

It doesn't make a lot of difference how you break down facility charges or time revenue if you are looking at time that you otherwise would not sell. I don't think there is any specific percentage formula that applies to almost anything, for that matter.

I am constantly on guard against any formalization — maybe that's a new word — that detracts from individual initiative and autonomy of operation. I think it is important that when you start talking about setting these charges, that an operation be geared in such a way that there is no indecision or loss of time, particularly if you are in a competitive market. You know you can't sit, as some people do, particularly in statistical departments of agencies, and start counting figures and statistics all the time or a smart competitor will really put it to you.

When you are looking at a prospect for a live show, and you have got some time available, it is no different than it is with a film show. If you have got the right time period and the right film program, don't you mark your film up and make a profit,

and if you have the wrong time period and wrong show, you can't unload it. Facilities are no different.

You are playing with components which are different, but you are always adding up the same basic commodity.

CHAIRMAN: Here is where the ping-pong balls are up in the air and you take your choice.

MR. KNIGHT: This is what separates knowledgeable, competent broadcasters from wishy-washy people who can't make their minds up, can't move in and get the job done, can't make the sale, can't figure out the programming components and can't depend on the reliability of their personnel.

MISS STRAKER: I think there is also a factor to be considered, especially where you don't have unlimited personnel, is that many times you can produce a live spot or program at one time much less expensively than you can at another.

In other words, I can produce a live show for a sponsor at five o'clock in the evening when my crew is there and working at a much less expense than I can at 12:30 in the afternoon when I have no crew there and would have to bring in a lot of people and pay a lot of overtime to do it, so I think there are great factors in that respect.

CHAIRMAN: On the record.

Are there any more comments in this particular area?

VOICE: I am glad you brought up statistics because I have heard a lot of figures bandied about in the last couple of days. Somebody says he has 45.3 or 38.2, and you have just admitted that a good statistician can make a liar out of you without any trouble.

What are the ratings? Is this our law or what happens when you become No. 2 or No. 3?

CHAIRMAN: How many hours do we have?

The attitude that I have felt is that most of the members represented on the panel feel that this is all that we can use to judge our program standards and our sales standards by, and I wondered if I had the right impression.

CHAIRMAN: Does anyone on the panel want to take a crack at that?

MISS STRAKER: We haven't even had a rating taken in a year and a half. We don't believe in them for local use. Our ratings are what we sell.

I have a department store sponsor and a supermarket sponsor, and if I sell 125 overcoats, he doesn't care how many people were watching the show. We don't believe that the people in our size market know how to handle ratings and we don't ever want them taken out. We wouldn't want them made public.

We don't live by ratings, much to our representative's dismay, as well, because we don't feel that that is a true picture of our market.

Frankly, from my own personal point of view I think we read the wrong columns in ratings. I think we should be far more concerned with the sets-in-use column than in fighting about the 20 percent that are turned on. I would much rather go after that other 80 percent, and I think the whole industry needs to take a good look at that.

MR. BRANDT: To answer your question, I think you use whatever method gets you sales. If you have got ratings to talk about, you use ratings. This is a very practical approach. I think it is silly to hit your head against the wall and argue about ratings, if by using them you can make sales.

We all know that there are all sorts of fallacies and pitfalls in using figures. But as long as we are in business, the guys over at Leo Burnett are going to use whatever means at their disposal, which will permit them to justify the buy to the account man.

If ratings are available to you — I mean if you are in a favorable position, then you are not in business to make money if you don't use them. If you are on the other side and you haven't got ratings, then you are going to dig down and get into sales effectiveness and merchandising, and all these other gimmicks, so I don't think there is any pat answer to your question.

I think you roll with the punches and adapt yourself to whatever local situation you have, and take it from there.

MISS STRAKER: May I put one addenda to my statement? We are a one-station market. We have one advantage over many of you here in being a one-station market. That makes a difference in your attitude toward ratings.

MR. KNIGHT: And you are not selling a station; you are selling a medium. The whole concept of ratings depends on whether you are in a one, two, three, four, five, six or seven-station market.

The rating situation is something we may as well grow to live with, and I will tell you why. Because ever since I can remember getting into this business, the same things happen every year. One year it is Advertising Research Foundation, and next year BMB, but all the rating services are profitable and they are all prosperous and have a nice surplus and there aren't any of them going out of business.

You can't blame any of them. They are businessmen operating a business. Dr. Roslow says that his is the best method to use; Nielson says his audimeters are the best method in use, and

Jim Seiler says diaries are best. Nielson, however, will use a recordimeter (partial-diary technique) to supplement his audio meters and I believe ARB will give you a coincidental report (telephone) if you want to pay for a special study.

So each one states that his service uses the best formula, and yet they duplicate each other's services when they are counter-checking, or furnishing special services.

It all gets down to one thing, remember. The first BMB was going to be the all-industry service; then it was financed again, and the second BMB study came out. It failed because there could only be one station first in each market, and other stations thought that the station showed to be first by BMB shouldn't be the first-place station in the market, so BMB rarely had more than one supporter in most markets.

It has come to a point where anybody that wants to conduct a 100-year crusade can now fight for one service in this business, but in the meantime, we have all got jobs to keep and we better have our sales record there to keep our job. As a result, we consider rating services as sales tools because the buyers consider rating services as buying tools.

COMMENT: I think we are analyzing ourselves out of the market. They found nobody read an ad on page seven. The same way with a magazine. They don't dare to go into a rating service to find out how many people read an ad on page one, two, three and four. I think we are analyzing ourselves to where the other fellow is getting the money.

MR. KNIGHT: Newspapers have always analyzed by their broadest breath, and we have analyzed ourselves at our narrowest breath. We always will and they always will, and we may as well become reconciled to it.

CHAIRMAN: Let's say we have always had to.

MR. KNIGHT: That's a good, accurate statement.

It is not so bad. Look at newspaper revenues this year and TV revenues.

CHAIRMAN: Any questions in the area of color? I know Howard is going to be sneaking out on us.

MR. KNIGHT: I would like to ask one. In selling a color on your stations, have you been able to secure the necessary increases in cost to pay for your increases in production costs?

A: No. To date we have made no attempt to charge any thing additional, put any additional fee on local color.

I will hedge on that in one way. We sell 20- and 10-second adjacent to regularly scheduled network color shows with a previous facility charge for the use of color.

MR. KNIGHT: That is for the use of color slides and film?

A: That is right; but in the local areas we made no additional charge for the simple reason we have nothing but color equipment and anything they do live is automatically in color.

MR. KNIGHT: Do you make it mandatory for any client at any time to produce commercials in color or when you put on a color show, does he have a free choice of black and white or color commercials?

COMMENT: He can bring his stuff in black and white if he wants, slide or film.

We will pre-empt a black and white clip if a client who has color material wants to come in and pay the premium fee.

MR. KNIGHT: What about a network show in color, particularly an automobile account? Do you make it compulsory for a cut in announcement to be in color?

CHAIRMAN: This would be a network.

MR. KNIGHT: "Producer's Showcase," Oldsmobile Dealers Association, does that cut-in have to be in color?

A: Unfortunately the problem doesn't come up because that is such hot premium time in "Producer's Showcase," or "Perry Como," or something of that sort, that all of the spot clients have put their materials in color in order to keep their assured position.

MR. KNIGHT: You have been building this up by relationships rather than rules or regulations.

COMMENT: That is right. It has had to be an individual contact thing as you go along, because it sounds in one way like we are campaigning and want them to get into it, and in another way it sounds as though we are putting the arm on them to get into this thing, and that isn't the intent.

MR. KNIGHT: Are you satisfied with the color efforts today on your own stations that they meet the goals you had planned for them a year ago?

A: Yes, we are. If you have seen anything in the local consumer press we sound pretty bad right now. We have for a month or so. We had to knock out an hour and a half a day of live color. We are actually doing less now than we were six months ago.

However, we are producing a one-hour noontime show that is going out to the O&O stations, and about 40 facilities as well, so everyone else has gained with a live hour show.

MR. KNIGHT: Probably I should have asked this first. What is your percentage increase averaged out on a local program in color over that same program in black and white? Do you want to break that down via two camera news shows and five camera variety shows, because I realize this is general.

A: I wish I could. Our business manager and the operations

men say they haven't been able to break this down either percentage-wise or dollar figures yet. We are in a unique situation of being the sort of prototype as far as demonstrating the use of RCA equipment and a model of what a reasonably large-sized station would do with all color equipment, so we just come up to the point where all of a sudden everything is going on.

MR. KNIGHT: Were you not that prototype, would you still have gone into color as fully as you did at that time?

A: We would have gone after it as fast as they would have let us spend the money on it, and on a budget. I don't think we would have had all the support to do everything we did.

For example, New York is about 60 percent color; our Philadelphia station is pretty well along, and Washington partly.

MR. KNIGHT: Do you have any comments from viewers on their inability to have the set serviced properly?

A: We hear a few but not many. You see, there is an RCA distributor in the area and it is a very tightly controlled service company. The President of the RCA Distributing Corporation has his offices in Chicago and he is very hot on this thing, so any single complaint is worked out.

CHAIRMAN: Bill, do you have a question?

MR. FAY: Only that when it was first suggested that the independent stations go into color, there was a considerable increase in cost for originating by camera, or what-have-you. I have talked to half a dozen fellows who are operating color in all phases of color in local operations, and without exception they have said that the increased costs are far below what it had been anticipated.

I was anticipating the question that Norm asked you as to whether your experience could show what the increase had been, originating cost.

INTERJECT: I think that is a very true comment. We have found for quite a while we were painting all of our backdrops in colors rather than taking an artist or scenic designer who naturally works in color, and telling him he has to work in the shade of grays and whatnot.

A lot of material we had was easily adaptable and we could throw it right there and keep on using it. We found that doing the small type of shows, the weather, news, home hints, putting in the one-minute commercials in film shows, doing the live station breaks and whatnot, there was not a great deal of additional cost on it.

Your lighting obviously is more critical and takes more time. That is one of the factors. Again in your normal local operation you are doing more than Monday through Friday strips, and

once you learn your lighting and get the set going and make sure your talent doesn't get too sunburned on any one day — but they understand your problems and they bring in their wardrobe and check out a several months' supply of sportscoats or dresses. You are working within certain general limitations. We are doing our evening strip and our dinner hour strip and morning work with about the same personnel and at the same time, same everything, that it took to do the 'black and white.

MR. KNIGHT: Have you found by and large those syndicated films which are available in color have a good quality or bad quality in transmission?

COMMENT: Film is a very tough thing. We have had two that we have used in color, the "Cowboy G-Man," and "Judge Roy Bean," and found very good results with those. We don't have some of the others. We have seen samples on the "Annapolis" and "Westpoint" and we haven't found anyone that wants to come up with the necessary scratch to put that kind of a thing on.

The additional cost for doing it in color, it isn't enough of a factor in any market for them to be that kind of a pioneer.

MR. KNIGHT: On your live production you mentioned lighting. You did install special lighting, didn't you?

COMMENT: We increased the lighting by, I think, about 34 or 40 percent. We completely stripped the studios. We have studios that were radio studios and were converted for black and white TV. Two of them were ripped out, walls, ceilings, everything torn out and done over again with that much increase of lighting and proportionate air conditioning to take away the heat.

MR. KNIGHT: Our engineers tell us we need a 50 percent increase in ratio on lighting. Is that a fair statement? Do you think that is a fair statement from black and white to color?

COMMENT: Your engineers are being overly conservative, like ours are. We have found that we can cut down about one hundred candle power from what we thought we were going to have to use, and they think they can cut more. As you get a newer model color camera, more sensitive tube, you can cut back.

MR. SCHILE: The actual lighting is more complex, isn't it? Hasn't it meant an innovation in your apparatus for lighting?

COMMENT: Pretty largely, from what I have observed of it. I don't know enough of the technical details to go into it.

MR. SCHILE: I am going to stick my neck out because I have been watching color. We have picked it off our own transmitter,

and I think it has been a magnificent job. The color I have seen come off the network has been magnificent.

One observation I have made, in inviting potential advertisers to my house to see this, is the tremendous interest they have in color. It has pointed up in my mind that possibly this is going to be the factor which will start this thing really rolling when enough potential advertisers can see what can be done in color at any price. I think it is very encouraging. If the pump can only get primed in some fashion. Some people say to bring the price of sets down, and others say more programming.

It seems to me this factor of the attraction to advertisers is a very important one.

COMMENT: I think a very important thing to look up, a very interesting thing is the color town survey that was done by BBDO in cooperation with NBC. It is in the same pattern as the video survey they have done for seven or eight years, and they have gone into this thing in depth.

They have set up a specific control panel of black and white sets and so many color sets, and surveyed these people. They find that the color impact is at least quadruple because you have the factor of more people watching the set, just the same as in the early days of TV.

Where you have 2.1 or 2.2 viewers for your average program, the color program in the evening has 4.0 viewers at least. You also find their reports.

CHAIRMAN: Are there any more questions? If not, I am going to dig back for a minute, digging back into a story about Charles Schwab who kept a very fine herd of cattle in Connecticut and who had a neighbor who came over the fence to him one day and said, "I have a cow that I would like to sell you."

He said, "Fine. Is it a Holstein?" The farmer said, "No, not exactly."

Schwab said, "Well, is it a good specimen of the breed itself?" The farmer said, "No, not exactly that either."

"Well, what is there to recommend my buying this cow from you? Does she give a lot of milk?" The farmer said, "No, not a lot but what she has got, she is glad to give you."

I think that this kind of goes for this panel, that they have been glad to give you any ideas they have had. They have been very happy to receive any that you have given them. I know standing up here in between the two of you has been a very good experience for me and has opened up some new ideas in many different ways.

SAN FRANCISCO

TV CLINIC

HOTEL ST. FRANCIS

March 11 and 12

1957

CLINIC CHAIRMEN

Harold P. See

C. Howard Lane

Joe Drilling

Ewing C. Kelly

AGENDA

MONDAY, MARCH 11, 1957

- 10:00 A.M.—CALL TO ORDER**..... Glenn Dolberg, BMI
MORNING SESSION CHAIRMAN.... Harold P. See, General Manager,
KRON-TV, San Francisco
- PROGRAM AND STATION PROMOTION**..... William Fay*, Vice
President, Transcontinent Television Corp., General Manager,
WROC-TV, Rochester, New York
- INTEGRATING STATION IN COMMUNITY THROUGH LOCAL
NEWS, WEATHER, SPORTS & SPECIAL EVENTS**.... Otto Brandt*,
Vice President & General Manager, King Broadcasting Co.
(KING-AM & TV) Seattle, Washington
- MAKING PUBLIC SERVICE REALLY SERVE**..... Thomas C. Bostic,
Vice President & General Manager, Cascade Broadcasting Company,
KIMA-TV, KEPR-TV, KLEW-TV, KBAS-TV, Yakima, Washington
- 12:30 P.M.—LUNCHEON**
- ADDRESS—TELEVISION AND THE PUBLIC SERVANT**..... Mel
Riddle, Assistant Press Secretary to Goodwin J. Knight,
Governor of California
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**..... C. Howard Lane,
Managing Director, KOIN-TV, Portland, Oregon
- MAXIMUM PRODUCTION WITH MINIMUM EQUIPMENT AND
SMALL STAFF**..... Easter Straker**, Program Director,
WIMA-TV, Lima, Ohio
- TV TRAFFIC—PROBLEMS OF CONTROL AND OPERATION**.. S. John
Schile*, General Manager, KLOR-TV, Portland, Oregon
- OPEN FORUM (Clinic Bull Session)**

TUESDAY, MARCH 12, 1957

- 10:00 A.M.—MORNING SESSION CHAIRMAN**..... Joe Drilling, Vice
President & General Manager, KJEO-TV, Fresno
- FILM AND THE TV STATION**..... Norman Knight*, Executive Vice
President & General Manager, WNAC-TV, Boston, Massachusetts
- PROGRAMMING FOR CHILDREN**
- (A) **THE PHILOSOPHY**..... Philip G. Lasky, General Manager,
KPIX, San Francisco
- (B) **THE MECHANICS**.... George Willey, Education & Public Service
Director, KPIX, San Francisco
- LOW COST LOCAL PROGRAMMING**..... Haydn R. Evans*, General
Manager, WBAY-TV, Green Bay, Wisconsin
- 12:30 P.M.—LUNCHEON**
- INTRODUCTION OF GUESTS**
- 2:00 P.M.—AFTERNOON SESSION CHAIRMAN**..... Ewing C. Kelly,
President & General Manager, KCRA-TV, Sacramento
- OPEN FORUM (Clinic Bull Session)**

* *Traveling speaker. Talk is reproduced in New York section only; Questions and Answers as developed at this Clinic are given in the order in which the speaker appeared.*

** *Traveling speaker. Talk is reproduced in Chicago section only; Questions and Answers will be found in the order in which the speaker appeared.*

MAKING PUBLIC SERVICE REALLY SERVE

By

THOMAS C. BOSTIC

Vice President & General Manager
KIMA-TV, KEPR-TV, KLEW-TV, KBAS-TV
Yakima, Washington

AT THE outset, we should probably take a minute to define the area we will be operating in in talking about public service. In my mind, public service programming is the programming that we do *for* someone or some group — programming in which you engage because you feel you should for the public good because you feel pressured into it or because you are doing it as a favor for someone. Strictly speaking, all broadcasting is in the public interest, so let's narrow it down and take the older nomenclature of public service. Some of the things which I intend to say will overlap with station promotion, so let me make that clear now. If I do overlap with some of the things which you normally consider promotion, I will plead guilty at the outset, and I think as I go along I will be able to show you why, at least in my mind, there is a definite overlap between public service programming and promotion. But, at least for now, the scene should be set as defining public service programming as that type which is done for someone, some group or some cause.

In taking a look at a station's public service programming, I think we should bring it a little more closely into focus and see what our attitude is. Where does this type of programming fit into the over-all station plan? Is it going to be something we do only because the broadcaster feels that the FCC is looking down his collar and will slap his wrists if he doesn't do it? Is it something that will be done only because a broadcaster is pressured into doing it? Is it something that you are going to pawn off on a secretary to handle when she has nothing else to do? Or, rather, is it going to be a well-integrated, comprehensive part of the station's operation?

If you are operating in a large, metropolitan market, some of the things which I will say will have only varying degrees of application. As of today, Cascade Broadcasting Company is

operating four television stations in the Pacific Northwest — all four, incidentally, in secondary markets. We operate the nation's largest parent-satellite system, with home base in Yakima, Washington, the first link at Pasco, Washington, near the Atomic Energy Commission's Hanford Works, the third link at Lewiston, Idaho, and the fourth which just went on the air last month, at Ephrata, Washington, in the heart of the Columbia Basin which you may have heard about. Altogether, we cover an area inhabited by approximately 600,000 people who own about 90,000 television sets.

The things that I am going to say are things which have come to me through a short four years in this crazy business — ones which will not work in all cases, but ones which in our operation have worked.

The underlying policy of our operation has been that public service programming is something that doesn't just happen. We have felt from the very beginning that through our efforts in public service programming we have at our disposal one of the best station promotion vehicles which it was possible to come by. Consequently, we look on public service programming as an opportunity and not an obligation. We have one man at each station whose primary responsibility is in this field. We have found that through our public service efforts we have been able to drive a wedge into our communities which the citizens cannot ignore. We felt from the beginning, and so far still feel, that through its public service programming a station derives a personality which cannot be acquired in any other manner. We feel we have gained a stature which would not have been otherwise possible. To do this requires a lot of time, talent and money, and we have spent copious quantities of each, but we feel it has paid off. We have tried to make everyone in our organization acutely aware of our responsibility as public servants, and have not sat back on our rusty-dusties waiting for people to come to us to request public service time. We aggressively go out and seek to be of service.

Now, what are some of the specifics? What are some of the actual case histories this guy is talking about?

The first day we went on the air with our first station, we came on with a program which was called "Valley Viewpoints." This is a program aired a half-hour each week in evening time which gained for us a large amount of prestige. We set up a steering group of six persons prominent in our community — a past president of the Chamber of Commerce who was also an active Catholic layman; a state legislator who is prominent in the farm groups; a former state senator who lives in a neighbor-

ing community and has the pulse of our entire area; a high school athletic coach who is in a good position to evaluate the needs of our youth; a mother who is an immediate past president of the City Council P.T.A.; and the secretary of the Y.M.C.A. who is prominently identified among Protestant lay organizations and many other community groups. This steering group meets once a month and sets plans for the following month's programs. The whole thing is administered by the head of the station's news department, but it is up to the steering group to determine program content, panelists and, in short, run the program. Basically, we talk about local problems or national issues as they affect our area. We make a lot of news on this program and certainly add to the station's stature. It usually takes a panel format and is augmented pictorially by the station's art and photo departments.

We faced an unusual situation when we put our station on the air in Lewiston, Idaho, a little more than a year ago. Lewiston is a small community of approximately 20,000 persons, and when we went in there we found that we were in competition with a well-established community cable system boasting nearly 3,000 subscribers and bringing in the signals from the three Spokane stations. Through our public service efforts, the station has made an indelible imprint on the minds of Lewiston residents. For a solid month — five days a week — we had the Chamber of Commerce and all local service clubs eating their lunches in the station's studio and the entire meetings were covered with live cameras. This and other community activities in Lewiston have now resulted in our station there grabbing off a consistent 50% of the audience in what actually is a four-station market.

In Yakima we staged what the national headquarters claims was the first televised Boy Scout Court of Honor. We had approximately 200 boys, parents, Scout leaders *and* a Superior Court Judge in our 30 x 50 foot main studio. Have you ever tried dollying a camera in a crowd? We have repeated this once a year since its inception.

We have a complete and active mobile unit which has done a tremendous job of public service. This leads me to the point about which we often disagree, which is, is it public service if it is sponsored? Our answer is that it is definitely public service, whether it is sponsored or not. And we have had our remote unit out many, many times on sponsored public service type programs. Some of these instances might more properly be classified under news, but then it is my thinking that news itself is a part of a station's public service programming. But,

since Otto has already covered this field, I will restrain myself from getting into that matter. In this same light, we have a weekly program done by the County Extension Agents. It, too, is sponsored, but to us this is public service programming at its best, for it is bringing a type of personality normally not associated with a television station, at the same time providing a real service to certain segments of our audience — and we are getting paid for it.

While I said I would refrain from news, I would like to make this one brief reference. In May of last year, we took our remote crew to our station in Lewiston, Idaho, where the Idaho State Republican and Democratic Conventions were being held. For the first time in the history of the Pacific Northwest, a state political convention was telecast, and I am happy to report that we not only made a good name for our station but came out of it with a fair profit.

We are attempting something right now which we have never done before, and the results of which we cannot yet analyze. In conjunction with the Yakima Valley Junior College, we are conducting a six-week course on television on various aspects of horticulture. Horticulture, for the benefit of those of you who only grow cotton, has to do with the science of growing fruit. As you should know by now, the Yakima Valley is known as the Fruit Bowl of The Nation, which is another way of saying that we have a lot of fruit farmers in the area. Here again is one of the intangibles of public service programming which, while difficult to accurately evaluate, still tends to create an over-all impression of good will toward our station.

For three years in a row we have done a series of late night, three-hour programs for the March of Dimes. We call them "Command Performances," in which as many of the prominent people in town as can be inveigled into it, are dragged in front of the cameras and, for a substantial donation to the polio drive, make utter fools of themselves. In the three years they have been going, we have raised about \$40,000. Here again, the result is not tied down to any dollars and cents profit for ourselves, but it's another wedge into the community.

We have cooperated with the Veterans of Foreign Wars for the last three years in conducting the Eastern Washington try-outs for the V.F.W.'s National Talent Contest. This spring we are starting another series.

Six weeks ago, at the height of the Washington State legislative budget hearings, we called in the presidents of the University of Washington, Washington State College and Central Washington College, and blocked out a half-hour of Class A time to

allow these heads of the three institutions closest to the lives of our people an opportunity to explain the budget problems faced by their institutions in an effort to arouse viewer interest which might lead to sufficient appropriations at the State Capitol to adequately run our institutions of higher learning.

We have endeavored at all times to get local people to do their own public service promotional announcements. Rather than just throwing up a slide and having one of our announcers read copy behind it, we have attempted to get people who are plugging for a cause to come to our station and do their own plug live. Most of this has been done in our live, participating shows.

One thing which we have tried to do, though I will admit we have not always been successful, is to be completely free and willing to talk to all people, including minority splinter groups who have some axe to grind. We have tried hard to not talk down to any of them. We very seldom have refused time, and where it has been necessary to refuse our reasons were well understood.

Here's a thing which we have done and which I feel more broadcasters should do. We have insisted that any group having any monetary advertising budget should spend a proportionate part of that budget with us. For instance, if the Yakima County Sheriff's Posse is staging a rodeo, which it does once a year, and has an advertising budget of \$150 and has to spread it among six radio stations, two daily and four weekly newspapers and our television station, we insist that we get our split out of the \$150. Even if it is only \$10 or \$15 that we get, it lets these folks know that the radio and television station is not just a place where some *additional* publicity can be gained *after* the budget is spent in newspapers and posters. And, believe it or not, people have a greater appreciation of the time they get when they know that they have given a little of themselves to get it. By this I don't mean to imply by any way, shape or form that if a group has no budget at all, we will refuse them time. Quite to the contrary—we are just as apt, or even more so, to go all out for a group that has no budget as for one that has a small budget.

Another facet of this public service matter which certainly can stand the scrutiny of all broadcasters is the matter of religious programming. When we first went on the air and were bragging about having 1, 2, 3, 4 and 5,000 sets watching us, business was even more scarce than it is today, and I am afraid our quest of the almighty dollar led us to some rationalizations which were not necessarily sound. The first year we were on the air in

Yakima we accepted paid religious broadcasts. It was good money. But we finally came around to the realization that the Television Code wasn't so far off base, after all. We now accept no paid religious broadcasts, which is not to say that we don't believe in religious broadcasting. We simply feel that we are in a much better position, not being influenced by the cash register, to properly provide for the spiritual needs of our people than we were otherwise. We work directly with the Council of Churches, with the national bodies and, all in all, I believe we do a well-rounded job in providing for all faiths. I don't mean all denominations — I mean all faiths. I think it is impossible for any station to adequately serve the demands of all denominations and congregations. There has to be a cut-off point somewhere.

This brings me to what I feel is the best part of the whole 20 minutes that I will be standing before you. On the basis of my experience, I am unalterably convinced that any station which does not exercise its right to editorialize is missing a great potential. I think that intelligent, well thought out, editorials specifically aimed at the interests of the people we try to serve are among the best attention-getters, the best prestige-builders, the things that make people talk about you, that you can possibly come by. We recently had a situation in Yakima where a citizens' group arose in great wrath and demanded the recall of two of the three Yakima City Commissioners. After a mass meeting attended by some 500 irate citizens, two Yakima newspapers came out with front page editorials supporting the stand and demanded the recall along with the citizens. Within 72 hours we were on the air with an editorial taking the opposite tack, calling for a more deliberate, intelligent approach to the problem. Whether it was as a result of our remarks or not, the recall demand died down, in spite of our newspaper friends' continued demands for the two Commissioners' ouster. We have editorialized on other occasions, too, but I picked this one, for the whole community was at a white hot pitch, and this was one issue on which we debated among ourselves for some time before deciding to jump in on behalf of moderation. On another occasion we editorialized and promoted the bejeebers out of a local park bond issue. Our television station's film and art departments collaborated in turning out a series of animated cartoon announcements. We supplied the programs and, in short, we were the only medium in town actively plugging for the half-million-dollar park issue which had a lot of things against it from the standpoint of timing, financial condition of the city, etc. The issue to provide swimming pools and additional

park facilities, which were sorely needed, passed with an approximate 85% majority.

As the editorial page of a newspaper gives character to its paper, so will editorials give character to a television station. I believe that we in the broadcast business have been all too reluctant to stand up and be counted on the important issues of the day. True, we provide our facilities so that *others* may make *their* stands known, but in my opinion we have not, as stations, taken stands of our own. The whole matter of editorializing is a subject far too comprehensive to get into at length here, but I feel so strongly on it that I would have been remiss had I not given it a prominent part in my remarks on public service programming.

Public service programming, we feel, is something to which you can't simply give lip service. It is something which you must aggressively, intelligently pursue. It has been my experience that the profits and benefits to be gained from such a course of action are multiple.

1. Some cause, someone, or some group derives good.
2. Public service programming cements your station in its community.
3. Public service programming gives a good name to the TV industry, as a whole.
4. Public service programming keeps people talking about you and your station.
5. Public service programming can provide a sizeable dollar volume income.
6. Public service programming and all of its intangible benefits such as public acclaim, prestige, good will and the host of other ethereal adjectives which can be tacked to it, creates a most favorable climate in which a station may operate in a commercial way. It establishes the station as a leader in its community, and you know as well as I that most advertisers are like sheep. They will follow a good leader.

These are some of the reasons why I say: Public service programming is an opportunity, not an obligation.

QUESTIONS AND ANSWERS

Q: Mr. Bostic, you touched on your religious program but you didn't say what you are doing. I'd be interested in hearing briefly what you are doing.

MR. BOSTIC: In the field of syndication we carry "This Is The Life" and we carry "The Christophers." I think those are the only two syndicated shows we do. But then every afternoon, Monday through Friday, we have a five-minute "Studio Chapel" as part of our homemaker show, which is an hour long show. We have five minutes of news followed by five minutes of community chapel, which is handled by the Council of Churches, which in our town comprises the twelve major organizations. They administer this five minutes a day but they invite in the Evangelical churches and we have had the local Catholic priest on the program.

Q: Tom, you mentioned about editorializing and I'd like to have a little bit more explanation than the example that you gave where you took a stand evidently in opposition to the newspapers on a local issue of the recall of some congressmen. Obviously there are ways of doing it but I believe your description was that you just asked for more comprehensive and sober thought on the matter. Was that the extent of your editorializing or did you actually say these are good men and they ought to stay in office?

MR. BOSTIC: This particular one, George, was a peculiar thing. Last November I'd been back to the TvB meeting and I came home and went immediately from the airport to church, and as I came out of church I found that I had been appointed to a committee to choose a new mayor. Our mayor had died. Well, then as soon as we got the new mayor this whole thing erupted. It started because one of the commissioners had fired a well-loved police chief. On this particular one I went on the air, preempting part of our own newscast. The whole town was actually bordering on a lynch situation.

My thesis on this particular case was that, through a series of legal technicalities, these two commissioners could stay in office for their entire term and that the whole town was going to be in worse shape if they proceeded with the recall and were unsuccessful than if they'd drop it right now. The thing was

dropped. I don't know if we had too much to do with that or not.

Let's take another case. A couple of years ago — Otto and Tommy and some of them will remember — we had a bill before the electorate in the State of Washington which would have banned television advertising of beer, until after ten o'clock at night. There we went on directly attacking that.

But one thing I do feel on these editorials, I've been tempted from time to time to schedule them on a regular basis but they lost their effectiveness. I think if we save our pitch until something comes up where we have a monopolistic press in our town, to have someone come out and speak on the other side we feel is very effective.

Q: There was just one other plus item on public service I wanted to mention, Tom. I'm sure you'd agree with me most of us have a large staff of people at our stations who like television or they wouldn't be there. We don't do many things locally. We find that a good public service series is a shot in the arm, an adrenalin, to the people at the station and it perks the whole thing up to give them something to really get their teeth in. I think that's a plus item of public service we overlook.

MR. BOSTIC: Right.

CHAIRMAN: Tom, I want to ask you one. I know up in your part of the country, other than the Teamsters Union, one of the problems you have up there is daylight saving time. It has bothered you people for years and years. Do you ever editorialize on that, whether it's to your own benefit?

MR. BOSTIC: No. To answer the question frankly, no. No, we haven't. We had a situation here last week up there where we thought we almost had it licked but we didn't get it out of the legislative committee. We have never editorialized on daylight time. I think if the thing came up in the proper framework we certainly would have no hesitancy. Up there, as in many places around the country, the big kick against daylight time comes from the rural areas, and we are highly rural, or agricultural, in our area. We broadcasters in the State of Washington plan to go at this thing again two years from now and at that time I know, when we have some time to prepare the thing, we certainly will editorialize for it.

GREETING FROM GOODWIN J. KNIGHT

Governor of the State of California

I HAVE read with deep interest the previous editions of "Television Clinic Talks" and must commend the staff of Broadcast Music, Incorporated, for its interest and foresight in arranging these conferences.

California is proud of the role it is playing in the progress and development of television. Today it ranks second only to New York in this phase of the entertainment business. Because of that growth, Americans are better informed, better entertained and more discriminating than they have been before.

The discussions which were conducted at these clinics represented an exchange of ideas that will give a new spark to the men and women of the TV world. Through their efforts and energies will come a rise in our social and economic way of life and through their initiative and enthusiasm will come a better understanding of the people around us.

TELEVISION AND THE PUBLIC SERVANT

By

MEL RIDDLE

Assistant Press Secretary to Goodwin J. Knight
Governor of California

IT IS sincerely an honor and a pleasure for me to have been invited to speak before such an illustrious group of television executives as are gathered here this noon. We Californians feel that our State is the heart of your industry . . . sharing, of course, similar honors with New York.

But here in the Golden State we not only harbor the film industry but we also find a good cross-section of all of the problems confronting television today. California has two great cities which represent the pulse of the listening and viewing audience. In Los Angeles we have a chance to study the independent stations versus the network affiliates. Here in San Francisco, the independent has not as yet entered the picture. We also have the technical problems that are being thrashed out in FCC circles and among the manufacturers . . . VHF versus UHF. In our State capital of Sacramento, the first station was UHF and enjoyed the choice of three network programs. Today, VHF stations have taken those affiliates and the original outlet faces the dangers confronting so many other ultra high frequency stations. On the other hand, Fresno started with strong UHF stations and the introduction of the VHF has not hurt any of the affiliations.

From this varied and typical television situation comes an understanding of the programming difficulties that are confronting all TV today and about which you are gathered here in our Golden Gate City to discuss. The informational and educational value of programs has risen considerably since the novelty of the TV set wore off. This has been partly due to the demand of the viewer and partly to the industry's desire to see that television plays a constructive part in the every day life of the American family.

A media like this can serve to guide the national thinking along lines of custom and culture and this is good as long as the individual retains the right to form his or her own conclu-

sion. While criticisms of minority groups are aimed at censorship of programs on our TV sets, the desire of the majority to ward off any sign of dictatorship constitutes an equalizing effect. Many times, citizens have attempted through their legislators and other elected officials to set up standards of programming defined by a small group. Without the freedom of expression, there can be no progress in this or any other media of communication. It remains as much a responsibility of the viewer to express a desire for programming as it is for the station to uphold the social and moral standards of our way of life.

Great contributions have been made by the networks in bringing historical, factual and newsworthy events right into the living room. International events and milestones in history are being shown in such a way that young people are absorbing their worth and yet are being entertained. All members of the American family are relying on television to give them a true picture of current events.

At the same time, the viewer is meeting in his own home, those people whom he once read about but now sees, hears and recognizes. This, of course, brings us to the use of television by our public servants who must be chosen by the people for their offices.

Television has made a great deal of difference in publicizing the accomplishments of those holding public office . . . yet criticizing their weaknesses. No more can a politician or a public servant hide from those he serves. Television acts as a floroscope that may well accentuate his positive and do the same to his negative. It has offered the candidate for office an opportunity to be heard and seen by a large number of his constituents . . . and at the same time the viewers or constituents have a chance to size up their man. The lack of stature, integrity and character cannot be filtered by the TV camera . . . it goes right through along with the political convictions.

Yesterday, a politician stood high on a large platform and raised his voice to the awe of the listener. He used verbal and physical expressions that impressed the people to the point that they felt sure he was the strength they were looking for. Little did they see of his true make-up . . . of the personal strength that is so necessary to those who guide our destiny. Today, TV separates the men from the boys . . . and because of it, you and I are enjoying better government.

As an office holder during non-election years, the politician must continue to place himself before the public not only in print but in person before the TV camera. Many members of the Congress and State legislature are finding it advisable to arrange for weekly or monthly reports to their constituents. The

TV station is wise to foster this type of report as a public service. It brings their service closer to the people by offering rounded guidance in their political thinking.

The question of presentation by the local or regional politician on a TV station offers a matter that is open to wide discussion. The days of sitting in front of a camera and talking for fifteen minutes or a half hour are over. Only those figures of great national and international importance can carry such a program. So, as in many other types of programming . . . the local politician needs a gimmick . . . some format that will hold the audience even though the viewer might not be essentially interested in the subject matter.

I should like to take a moment here to explain to you a format that is being used by the Governor of California. Each month, Governor Goodwin J. Knight has a half hour TV show in San Diego, Los Angeles, San Francisco and Fresno. These programs are called "Ask Your Governor" . . . which in itself may not signify anything special. But this show operates so that, first it portrays the ease with which an individual may question his or her own Governor. Questions are telephoned in to the station just before and during the program . . . the question must be of a non-political nature as the stations are offering the time as a public service. The question and the person's name and address are recorded either by a member of the Governor's staff or by volunteers of the station. The questions are not in any way screened but are given directly to the announcer who asks the question of the Governor. In this way, the Governor never sees the question before it is asked of him on camera. He answers the person directly by saying, for instance, "Mrs. Brown, I'll tell you why the new highway is going through your living room." In this way, Mrs. Brown is not only getting the answer to her question but she is also left with the feeling that the Governor is speaking to her alone. Even those who don't ask the questions will stay with the show as they are finding im-personal answers that might affect them.

This program has been utilized very successfully from the standpoint of the viewer, the station and the Governor. He wishes that he could do it more often but his busy schedule will not permit it. I point this out as an excellent example of how the politician can fit into the pattern of programming of any station to everyone's advantage.

But what of this same politician when he changes from an office holder to a candidate. Naturally, the station's position as far as public service is concerned changes in accordance with FCC regulations. But the station can still be of great service to

its viewers in offering candidates time on the air . . . equally among parties, of course. The use of TV on the local level is very similar to that on the national level. Between September 1st and November 6th of 1956, radio and television time worth close to 10 million dollars was bought by candidates and parties. Though information is not accurate on the amounts spent on other media of communication, it is well established that television alone drew the greatest budget . . . even over mailed literature, newspaper advertising, billboards and the like. And in breaking down the TV expenditures, it is found that a great deal of money went towards . . . not discussions, speeches and like . . . but spots . . . saturation. In the election years of 1958, you may well find that spots will be the principal form of political communication. Both parties have been criticized for too many speeches and discussions during the 1956 campaign. This will readily give way to the advantage of frequent but short plugs.

However, the use of TV for other phases of campaigning must not be overlooked. Here again we bring in the question of gimmicks. On a national scale in 1956, one of the networks introduced a format that won wide acclaim. It was based on the debate. Politicians . . . not necessarily candidates . . . of equal political stature were brought face to face to argue out some vital question. A Senator faced a Senator . . . a Governor, a Governor. Each enjoyed equal number of supporters in the divided live audience . . . each had equal time to answer or make his presentation to the other. Here again, this can be done on the local level and will be met with enthusiasm by the viewers. Candidates can be presented facing their opponents either in debate or by straight statements. In this way, the voter has the opportunity to size up the candidate personally and by his platform.

Today, through television, the basic principals of our democratic way of life are becoming more apparent to the average person. He is seeing in front of him the innermost working of government. He is visiting the caucus rooms, the hearing rooms. He is part of political conventions. He is sitting opposite men of international importance as they ponder over the problems of world peace. He is re-establishing himself as a vital cog in the wheel of world progress. He may be a guest one minute at the Continental Congress where the Constitution was being argued and the next minute find himself facing the complexity of the Middle East. It is your responsibility to see that he receives all the information necessary to form his opinions. Only in this way can we build the firm foundation on which a lasting peace can be built.

SAN FRANCISCO BULL SESSION

MONDAY, MARCH 11, 1957

Q: I want to ask Mr. Brandt a question regarding the mention of a sneaky way to do editorializing using I.D. slides to show that unattractive scene to bring it to the attention of the viewers in his area. You mentioned, for instance, showing power poles and traffic congestion, and so forth. How long did you show them and what was the reaction? Can you give us just a little bit of discussion on line?

MR. BRANDT: We ran the pole slides for a period of I'd say about a month. The poles are still up. So far as the reaction is concerned it didn't have the desired effect but it did really stir up interest around town. For one thing I noticed the Letters to the Editor in the newspapers reflected it. But the Pacific Northwest is lumber country and poles are made out of lumber and it's going to take a little doing to get those things down. But I think you have to keep whittling away at it. As far as any direct effect, no. On the traffic situation the construction of that underpass is now well along and almost finished. Now, I doubt very much that we had very much to do about it at all but I think we did stir it up a little bit.

CHAIRMAN: I think as just a postscript to what Otto has said, about all you can expect to achieve from that type of operation is to perhaps point up a little bit some areas in your community that perhaps people have become accustomed to and perhaps don't pay much attention to, and the very fact that Otto's pole campaign shows no particular results at the moment I don't think has anything to do with the fact it is part of an over-all job that the station does in pointing out these things that normally are so familiar that nobody thinks anything about it.

Any further questions?

Q: I'd like to address this question to Mr. Brandt. You mentioned that on your news coverage, Mr. Brandt, your live coverage, if it was impossible to cover it video-wise you still continued to cover it audio-wise. What do you use for your video presentation when you present the audio coverage on the air?

MR. BRANDT: Well, whatever you can get your hands on.

Generally you're moving pretty fast. Either stills or movie stuff out of your morgue is about all you can do. Or if worse comes to worst, simply a "King Special Event" or "Special News Event" slide. That's about all we have been able to come up with.

Q: Then do you try to use some visual presentation? Say, while you're talking to him do you flash on a picture of the fellow you're talking to?

MR. BRANDT: Yes. We do the obvious things I think most of you do or sometimes we will just have the newsman in the studio with a telephone and at least you get some visual presentation that way. It's not very exciting but they do know then that it's a telephone call and you get that feeling of an instantaneous report out of it.

Q: One more question: I don't know who to direct it to; probably Miss Straker. You were talking about public service and the fact that you find you have a better result when giving two minutes in a local established show than giving fifteen minutes or a half hour when you kill your audience. We have found that to be true. In Santa Barbara we have a lot of people who are retired, very influential people who come out to take it easy. When you get about four or five of them together you start getting into trouble, where they start getting nasty. We got up a program on the March of Dimes and tried to make it a very pleading case and they end up taking the standpoint that they are going to get nasty because I didn't give them a half an hour with a panel with eight women and forty-five sword-carriers.

MISS STRAKER: Well, fortunately we don't have room for that many sword-carriers, so that doesn't bother us. But treating your question seriously, which I would like to do, I appreciate the problem. It's not the easiest thing in the world to do, if somebody takes personal affront. However, we found that most people are reasonable and we have, I think, enough successes now in the manner in which we have been using our public service, but actually we find the problem has solved itself. Now our problem is rather to keep them off of some shows where we would rather not have them. The pendulum has swung in the other direction. But I think a reasonable and full explanation to them is the best answer to that question.

Q: This question is to Mr. Fay. We are in an established television market — Redding is about 250 miles north of San Francisco — but it is a small market. I just point this up to give you a little background on our station. The question is: Are trade arrangements with news or TV Guide types of publica-

tions or trade arrangements in general a healthy thing, or is there some danger in there some place?

MR. FAY: That's a rough one really because I think it's a matter of opinion. I think it's a common thing with such trade papers as TV Guide for example. I think it's almost mandatory with some of them if you're going to have any sort of cooperation in the deal at all as it relates to exchange of time versus advertisements in the paper. But basically I am opposed to the principle of all these trade deals. I think that they can be expanded to a degree where pretty soon you're just going to be so overloaded that your normal economic setup is going to be balanced in favor of barter deals. I think there is a danger as we proceed on the basis of all these trade deals. I think this is true not only in this matter of exchange of space for time, I think it's true—and this may open up another subject—in relation to a trade of time for film. I don't think it's a healthy thing.

Q: Howard, I'd like to ask Otto a question. Otto, your news coverage has been building up through the years and evidently you have an outstanding news coverage. Do you find that your other stations continue to compete with you or do they shy away from news coverage because of your outstanding performance?

MR. BRANDT: Would you like to answer this one, Tom? No. Out of four stations two of them are very competitive. One of them, KOMO, meets us head-on at 6:30. They have their 6:30 to 7:00 strip, so we are right up against them. And as much as I'd like not to be able to say it, I must admit they do offer some tough competition. However the sets in use figure at that time reflects it too because I think each of us has a substantial audience.

VOICE: The reason I asked it we are in a situation competing against the news on a station that does quite an outstanding job on news too and we found, rather than go into a costly news-getting thing, trying to do a big coast-to-coast job to compete with them, we have done just the opposite and avoid the news and trying to compete with the other stations on news. I wondered if that's the same situation in your market.

MR. BRANDT: We have been a little tempted to do it in Portland. Howard's operation has a news show at 6:00 o'clock. We have ours at 6:30 and he's knocking our ears off as far as ratings are concerned, but in spite of that, we won't ever give up on it. At least, not in the foreseeable future, because we have a strong conviction that television is a news medium and it's my opinion that you can't develop a full personality for

your station in any community unless you're in news with both feet.

Q: I'd like to ask a question of Bill Fay too, Howard, and I think maybe you can help me on this answer too. You talked this morning about public relations through your films and so forth. We have recently run into in our market an organized group, a Japanese group, who have thoroughly organized in raising a lot of cane about Japanese films that were made during World War II. By that I'm talking about features. And this group—we have a fairly large Japanese population up there — are becoming very adamant about us running any Japanese features or any features that refer to World War II. I wonder if anybody has run into any particular group in their markets that openly criticize your running pictures about this and how do you handle a thing like that when you get this decided criticism.

MR. FAY: I frankly can't answer you on that. This is a situation that has not existed in our town.

Q: How would you suggest handling it?

MR. FAY: Number one, the first thing I would do would be to sit down with a group of the people who oppose this idea and see if it couldn't be talked out on top of the table in a very friendly manner. Then if that did not suffice and you still feel you were justified in carrying on with this series of films it's a matter of just deciding — evaluating the problem as it relates to public service and convenience and necessity on the basis of your whole operation — I mean the free enterprise system as we know it — evaluate the situation and go ahead in your best judgment. But certainly in every one of these instances we always try to sit down and work it out on a fair basis, and usually it works.

VOICE: The reason I thought you might be able to help, being familiar with the Japanese population, this is becoming quite a ticklish thing. These pictures — so many of them being made available to us are World War II pictures and just recently this group has come forward with a pretty loud criticism.

CHAIRMAN: I think this subject might be covered a little more thoroughly tomorrow when Norman Knight speaks on "Film and the TV Station." It's pretty much in that area. I think your question ties into the same general question that all responsible station managers are worrying about right now which stems from the problem that arose in Chicago with the "Martin Luther" film. It seems to me that's in the same general area and I think it perhaps will be touched on tomorrow in our discussion of the film situation.

Any further questions?

Q: I have a question for Miss Straker. Miss Straker, in your radio and television station do you have a common staff with radio and television people that operate across the stations or do you isolate them?

MISS STRAKER: About fifty-fifty. Our engineers — we have a staff for each station. We have a radio staff. We have a television staff. My announcers work in both phases because they are established people in the community and to help establish our television station fast we naturally have used their popularity on television. However, we would not kill radio or take them off completely so they are working back and forth. By and large those television production people I mentioned are too busy to even think about radio so they are television only. The announcers then are the ones that float back and forth to the greatest extent.

Q: How many full time television people do you have?

MISS STRAKER: I was asked that in Chicago and I have the figure. That's one statistic I can answer. As I remember when I had to stop and figure it out, we have 18 people on radio and we have 19 people on television and the three part-timers, so counting those that would make it 22, which makes a total of 40 people for both stations.

VOICE: Thank you very much.

Q: Howard, I noticed in Chicago the question on ratings came up. How important are ratings out in this area? In other words, in a big market needless to say it counts for everything. Does the average small station worry about ratings? It was a very interesting discussion we had in Chicago.

CHAIRMAN: Could we hear from some smaller markets? I can answer I think for Otto and myself that ratings are just as important in Portland and Seattle as they are in Chicago, New York or any place else. I'm not too sure about the smaller markets. Does somebody want to speak on that?

COMMENT: In our market we have approximately 60,000 viewers and we have been operating KVIP-TV in Redding seven months now. We have participated with KCRA-TV in Sacramento in a survey that was taken in a portion of the area that we cover and that gives us a good indication of the programming level, where we are weak and so forth and where we are trying to build. We hope that the second one that's being completed now will give us a pretty good story. I would say a rating in any area is important, especially a good one.

CHAIRMAN: In other words, what you are saying is a rating is an important thing from the standpoint of the programming

department in improving the program structure. You're not in a competitive market, are you?

COMMENT: Oh, yes, we are.

CHAIRMAN: Well, all right. How about Reno or Las Vegas?

COMMENT: We have completely, in the three years of our operation, disregarded them. We have found out that naturally it probably does hurt locally but it doesn't hurt the mass a bit. We go on the theme that we guarantee our sponsors results and if we don't get them we haven't done a job for them. We are an independent in a four station market or three networks bucking us and it hasn't seemed to affect our local business any whether we have good ratings or poor ratings or what time a particular sponsor chooses for his program.

CHAIRMAN: Does anyone else wish to speak on that subject?

VOICE: Howard, I noticed one thing. Some mention was made that you didn't have to have a beep on a telephone conversation and there seemed to be a few raised eyebrows around the room. I wonder if anyone had any questions on that.

Q: I'd like to address a question to John Schile. When you were discussing traffic am I correct in understanding you to say that you just made one copy? There is no double billing that took place on any station in Portland? Is that what you said?

MR. SCHILE: Any television station, to my knowledge.

Q: Would you explain to this group how that happened? How about Seattle? Do you know about Seattle?

MR. SCHILE: I haven't the slightest idea. When I say double billing — let me show you what a bill looks like.

VOICE: Don't take me too seriously, please.

MR. SCHILE: Here's what I mean, Gene. Here again we always use these ready-made forms. This goes out in half a dozen colors. What I mean is we will not send out — two of these — you and I know what they're going to be used for. And it's a treacherous practice. We will send them two or three carbon copies and then it's up to them. But what appears on here — at the bottom there is a signature space for the Notary Public — and it must be notarized. I'm pretty sure you can't get a double bill from Howard and I'm pretty sure you can't from any other television station that I know about anywhere else, Gene. I know you were kidding in some respects but I know what you're getting at. And we don't. We just make one. We don't make any separate copies. We have been asked once or twice and like I say, you know what we are asked for.

VOICE: Thank you very much. I didn't mean to be taken too seriously.

MR. SCHILE: I know you didn't. You've been in our plant

so I can answer you very easily. I've had the pleasure of showing you through it. Thank you.

Q: What is your copy deadline or your sales deadline? What length?

MR. SCHILE: Forty-eight hours supposedly, except over the weekends. Forty-eight hours, not counting a weekend.

Q: Do you find 48 hours works fairly well?

MR. SCHILE: Not all the time. Obviously when it's national business it's easy. It's very easy. The film comes through on the spool, sound on film, clean, ready to go. Probably ten hours would be enough. But in order to arbitrarily arrive at a good figure, to put on our rate card, we like everyone else, have been asking for 48 hours. Sometimes it comes in a little late and sometimes it will come in a week ahead, but 48 hours is enough. If you don't have a crew on Saturday afternoon and Sunday you obviously must take those details into consideration; as well as holidays.

CHAIRMAN: Any further questions?

VOICE: In regard to what Otto Brandt said in regard to putting a telephone message directly on the air, I believe you can do it consistently if you feed the telephone message into an Ampex and run it through on the tape and as it is taken completely off the playing head it's a recorded message and therefore a delayed broadcast.

MR. BRANDT: That's right. That's a technique that's been used in radio, in which event then of course you must beep it.

VOICE: Yes. But I mean it's only delayed maybe half a second.

MR. BRANDT: Yes. You can set up your heads that way on your recorder and it will work and it's been done but you must as I say beep it then.

PROGRAMMING FOR CHILDREN

(A) THE PHILOSOPHY

By

PHILLIP G. LASKY

General Manager, KPIX, San Francisco

IN all the great business of broadcasting I can't think of any phase of the program effort — which after all is the foundation of the business — that presents a greater challenge than that of programming for children. Whereas other more general types of programs can be neatly catalogued and, to a certain extent, blueprinted with a degree of self-assurance, the approach to children's features is fraught with uncertainty, much criticism, and considerable cloudiness.

I would much rather be talking about news programs, local live television production, sports, or almost anything else. It would be easier! Usually with those things a reasonable rating automatically means a successful program. But with children's programs such is not the case. A good-rated kids' program can often as not be just the one that brings the most criticism. Many other factors precede the matter of ratings in the scale of importance when dealing with programming effort for the youngsters.

It is admittedly true that a growing generation of American youth is in close touch daily with a most influential means of communication totally unknown to us in our own childhood. Television is a force that cannot be denied. I was reminded of this last week while attending the Boston Conference on Public Service Programming sponsored by Westinghouse Broadcasting Company. I overheard a program manager of a prominent eastern station telling of taking his five-year-old son to the Ice Follies. As you know, in lieu of a curtain the house is completely darkened while the props and performers are spotted on the ice; with a fanfare of music the lights come on and the splendor of the spectacle is revealed. In this case, when the impact hit the youngster, his first comment was, "Gee, daddy . . . it's colored TV!" Being a devotee of television, the effect of the recently-acquired color set was quite evident.

As parents we want this new experience to be richly rewarding and beneficial. As broadcasters we must concern ourselves with the manner in which this is achieved. In terms of community responsibility and public service, the importance of this audience cannot be overestimated. Not the least of the considerations is the fact that the successful children's program pays its own way; directly or indirectly, sponsored or sustaining, good children's programming is good business.

Let us quickly review the basic problems incident to the programming for the younger generation. Our area of concern is the age group from pre-school years to the thirteen-year-olds.

Because of the widespread age levels among the young audience group, the management of children's programs calls for the most skilled and experienced handling. The so-called "umbrella" program efforts, attempting to reach all age groups, will not do. There is no such thing as a universal children's program. If it were possible to conceive such a catch-all, our problem would indeed be easy. An adult program may simultaneously satisfy audiences from high school level to the old folks' home. But beneath the teens there is a diversity of interest that no one "children's" program can easily satisfy. Bridging the ages from 9 to 12, children gradually throw off childish interests such as finger painting, puppets, stories, and games. As the youngsters advance they want more action. And, of course, the routine interviews of youngsters by "Aunt Martha" or "Uncle Jim" don't satisfy or entertain anyone but a few parents; and the same can be said of child entertainers.

Dr. Paul Witty, professor of education at Northwestern University, and Harry Bricker, of Emory University, have this to say in an article in *Parents Magazine*:

"Children differ, not only in age and rate of physical growth, but in their emotional, mental, and social development as well. Their experiences are different. So are their home environments. What appeals to some may bore others."

In short, there is no ready formula available to serve as a common denominator to attract the interest of all children. A good Western may be the easy way out, and will delight all but the very youngest in the audience, but prepare to do battle with parents who are themselves pretty quick on the draw!

Here again we run into one of the unique characteristics of children's programming: The fact that we face the necessity of not only pleasing the intended audience, but also satisfying their parents. Thus we must please two audiences at once . . . audiences whose tastes and desires are often miles apart. This idea was

recently expressed by Mrs. Josette Frank, of the Child Study Association of America, who commented that her thoughts on the subject were prompted by her five-year-old daughter, who asked, "Why is it, mommy, that all the things *I like* aren't good for me?" Mrs. Frank offers this conclusion to all adults who want to make an honest evaluation of children's programs: "We will have to come to grips with the realities as, for example, that children's tastes are not necessarily like ours, and that taste and culture is a growth process; that sheer entertainment has legitimate values of its own; that not everything we give children needs to come packaged and labeled as 'education.'"

But whatever form your children's programs take, I remind you again that because of their unusual importance they become a gauge of the overall public service your station is rendering to your community.

In view of the importance of children's programs, and because of the problems involved, it becomes necessary to establish a working philosophy of programming; a philosophy which can make the difference between hit-or-miss decisions and a blueprint for fabricating successful shows; a philosophy that must be practical, sympathetic, and experimental.

I say that first of all we must be *practical*. We must be realistic about what we are doing, retaining a proper perspective of all programs within the framework of our commercial operation. Intelligent management cannot jeopardize its business balance any more than it can disregard an important area of service. This is not to say that each children's program must be sold, but rather that every program, for children or otherwise, must live up to the standards of your station and preserve the overall value of your time. Children's programs must have the capacity to integrate into and enhance the general program structure of the station.

It is no contradiction to add that this same philosophy must be understanding and *sympathetic* to the needs of children. "But," some ask, "what is a 'good' children's program?" "Good" is of course a relative term, and the relative most concerned with it is the mother. In television we have three distinct kinds of "good" programs: those that the children think are good; the type everyone except the children thinks is good; and finally the rare and happy combination where all concerned become interested in the program. This latter kind results only when a lot of effort and even more thought and planning are involved. The sort of effort that comes only when one honestly believes in what he is doing, and is willing to assign creative talent to the job to match the

challenge; the kind of planning that takes place when you refuse to distinguish between your best programs and your kiddie shows.

And lastly, the philosophy must admit and encourage the *experimental*. Here is an area of programming that permits and demands the utmost in ingenuity. It's not only your completion pressing you — it's the kids, constantly in search of something new and challenging. That great group with noses literally pressed to the glass of the TV screen is one of your most willing audiences, but by all odds the toughest audience to please. Don't be afraid of change; kids' interests change rapidly, and if we are to keep up with them we must be flexible, and to be thoroughly successful we must be in the vanguard, leading the way into new areas instead of being forced into a switch by an obviously bored and tired audience.

At KPIX, over the period of eight years, we have tried to apply these principles, and I like to think that we have succeeded in serving the needs of the children, and have kept a finger on the pulse of the parents — and to a substantial degree have been commercially successful with these types of programs. Realizing that children's programs have little in common with other general types of television fare, we have sought specialized guidance by engaging people who are professionally trained and capable of understanding the psychology of the little ones, as well as the motivations of the well-intentioned parents.

My purpose in speaking today is to urge you to approach children's programming with a seriousness of intent, understanding, and a determination to meet the expectations of the community. I have no specific blueprint to give you, but by way of illustration I would like to review briefly two or three programs which I feel resulted from our approach to the problem.

One program, "Adventure School," was originally conceived as a once-weekly public service effort to appeal to the pre-school child, and done in collaboration with the public school system. We engaged a person long experienced and trained in the ways of young children and suggested that she not be concerned with traditional techniques or formats. The result was a radically new departure in television program approach, thoroughly experimental in nature, and constantly changing. Basically the program had a sympathetic understanding of the little tot who saw his older brothers and sisters hustled off to school each morning; at that age the greatest desire in all the world is to be able to go to school! So "Adventure School" brought that experience to them in the home. As the door closed on the older children running off to school, the little ones turned to the TV set. You see, we

scheduled this program early in the morning! But more than that, as a counterpoint to the direct appeal to the child, the program offered a service to the mother in its instruction and techniques of psychologically handling the children of pre-school age. The program required audience participation, and this called for consultation with the mother on ways, means, and materials. Practical? Indeed it is, for so successful was this sustaining program that a change to a five-time-weekly series was made, and today it is a commercial program with a high rating of around 5.8 (ARB), holding its own with and against other mid-morning programs, successful on its own, doing a valuable service, and supporting the balance of the station's program structure.

Let me tell you about another program. "Brother Buzz" is a once-a-week effort dedicated to the children of the young school level — those in the third and fourth grades. Here is a program skillfully written by top-flight talent, and performed equally well by capable people. It serves the need of children by promoting kindness to animals and the recognition of higher authority. Sounds dull? Not at all. It is highly entertaining because there are no lectures or preachings; no impression of the "do-gooder." The messages, if they can be called such, are allegorical, and the problems that children experience in their own lives are put into the mouths of animals; the production is of high standard, using such things as revolving stages, unusual lighting, costuming, and props. And the television audience is encouraged to participate in the activity. For example, this program undertook a very extensive effort of exchanging original posters, created by children in our audience, for those made by Korean children. Practical? Of course! This program has won awards, but more importantly it has a fine rating, and though it is sustaining it helps the sale of time before and after.

Another brief illustration. For over seven years we have had a program featuring "Captain Fortune." Over this period of time this personality has become very popular and very well loved by the children and the community as a whole, but the program structure and its age appeal have been constantly changed to keep it ever fresh. Currently the program is on the air Saturdays from 7:30 to 11:00 a.m. It is a very practical effort, with ratings up to 10 and 11 (ARB), and highly successful as a commercial vehicle. Experimental? It is made up of sustaining as well as sponsored portions, and combines local and network originations, live and film. Sympathetic? Through these several hours each Saturday it recognizes the problems and interests of all youthful age levels, with transitions skillfully made so that there is a

wholesome encouragement for one group to understand and enjoy the effort made for another group. The program is never static. With the same MC as the cohesive element, the program never tires, for it is in a state of constant change, with a wide variety of program matter, ranging from short items and bits to 30-minute action features. The program may begin, at 7:30 a.m., with fare geared to the level of the very young children, those that get up early on Saturdays. As the day (and the program) progress the age level of the program material is raised; as older age groups join the audience the material becomes more mature. For example, the program may open at 7:30 a.m. with "The Story of Peter Rabbit" and close at 11:00 a.m. with an Encyclopedia Britannica film on "How to Pitch a Curve Ball."

There can never be a definite blueprint for children's programming — but there can be a wholesome philosophy, and stated briefly it reads: *Keep in mind the needs of the children and the concern of the parents.*

Think about those fourteen words — Keep in mind the needs of the children and the concern of the parents. As you consider the subject those few words could conceivably develop into a whole book, and perhaps someone more skillful than I might write it someday. Maybe you will be the one!

QUESTIONS AND ANSWERS

Q: I'd like to address this question to Phil Lasky. I was very much taken by your analysis of the people whom we must please; namely, the children and parents. It seems to me that the children prefer programs that they like; the parents prefer programs for their youngsters about subjects, topics, and stories that they, the parents, liked when they were children. I submit that perhaps there might be a third opinion held by many parents concerning the type of programs they feel their children *should* like. Do you agree?

LASKY: I certainly agree with you, and this is an important facet of this complex problem. What I have suggested here is that if we take the public, including parents and their organized groups, into our confidence when we plan programs we can do much to prevent later irresponsible criticism. The fact that we were diligent in our efforts cannot help but be recognized. What I further sought to suggest was that as practical programmers we need outside advice in this specialized area, and

that I believe management is obligated to seek such advice actively.

Q: Phil Lasky spoke this morning about children's programs. National advertisers are shying away from buying children's programs. Like KING-TV we program cartoons at 8:30 in the morning, and get ratings of 15 or 16, but we haven't been able to sell a single spot. We have the same experience with the high-rated Mickey Mouse spots. I don't know if KING-TV has its programs and spots sold, but Phil Lasky said KPIX's children's shows were commercially strong. Is your business local or national, or do you find any reluctance on the part of buyers to schedule your children's shows.

LASKY: I think our experience would be the same as yours in the matter of cartoons. If the children's show appeals only to the child and not to the parent through the child, you will not have a commercial success. The time-buyer believes and is convinced that the children do not motivate sales. However, in the case of our commercially successful shows we strive to appeal to the parents through the children, and when we convince the buyer of this, he is sold. You may recall from my formal remarks that we think it is important to get the blessing of the parents for whatever children's programming you attempt.

Q: Are your programs sold primarily to local accounts, or national advertisers?

LASKY: Neither. Our business is very well assorted.

CHAIRMAN: Any more questions?

(B) THE MECHANICS

By

GEORGE WILLEY

Education & Public Service Director
KPIX, San Francisco

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations,
That is known as . . . Class B Time: The Children's Hour!

THE importance of this hour cannot be overemphasized when we realize that next to television, parents seem to be more interested in their children than in anything else. And so we would concern ourselves with certain ideas on the means by which children's programs can be made to work successfully . . . not only for the intended audience, but for the station as well. We realize that effective children's programs contribute directly to the total effectiveness of the station . . . the big question remaining is: How do we locate this kind of program?

An examination of existing facilities reveals four general sources of program material: (1) Film features such as cartoons, comedies, serials and package shows: (2) Network programs featuring a various assortment of hosts and puppets: (3) Local imitations of network programming which often suffer by comparison with the original but attempt to improve upon a distant idea by adding local flavor: (4) Original program ideas conceived and designed to serve the youth of your community. You've determined what the film features will do for you. You know also what the network programs can deliver. You may or may not choose to pattern a local show after some established format. Now I'm suggesting that it's the last category . . . the original idea, which can, if you dare, make your strongest bid for that ideal program designed to appeal to the children while earning the gratitude of the parents. Remember, you want the support of both.

Originality does not always mean a startling innovation; there aren't that many brand new ideas. An original twist to an old idea may provide a necessary element that was lacking before

and consequently limiting the effectiveness of the idea. For instance, we have found that a nursery school program is made far more compelling when children take part in a carefully planned production, and this addition has also made it a more rewarding experience for thousands of young mothers who now have an opportunity to observe the reactions of children to selected situations under the supervision of trained personnel. Now we have an exciting idea, and public service at its best.

You can exercise originality in the mere assembling of familiar materials. Suppose you have one or two story-telling programs, aimed at different age levels. Where do you put them in your schedule? Where do you put your puppet show? And what about network features designed for children of different ages. . . . These features may be valuable additions to your total offering, but where should they be placed? One alternative, of course, is to reserve an hour before school and another after school in what might be called "Chip Off The Old Block Programming" for youngsters. But we've achieved far greater success by applying the principles of cyclical programming to children's shows, assembling familiar materials into a 4-hour period on Saturday mornings, under the guidance of a single personality who provides a basic theme, certain features of local interest and transitional material linking program to program.

Beginning with illustrated story reading for very young children under the unit title "Read Along With Me," *Captain Fortune's Surprise Package* contains local live and network shows scheduled in such a way as to appeal increasingly to older children as the morning progresses. Instead of offering an all or nothing choice to children at various hours scattered throughout the week, this arrangement affords maximum opportunity for youngsters to pick us up early and stay as long as they wish. The same procedure is followed when another personality assembles network and local film material into a unified three-hour presentation intended for older children. Perhaps the highlight of *Deputy Dave's Roundup* is an original creation entitled "Wacky Westerns," a composite of bits and pieces of several films purchased by Deputy Dave. These are all "adult westerns," an adult western having been previously defined as a cowboy movie over 21 years old. By performing major surgery in the film editing room, we've sent some pretty old horses back to the Program Dept. for another year of productive labor. Scenes from a half dozen assorted posses, all mixed together, provide something new under the western sun.

Finally, originality may be manifested in production techniques and provide greater lustre for a show; the art work, the

music, the style of presentation, the unique personality of someone with a flair for attracting kids. This is the kind of originality which is not dependent upon a big budget. On the contrary, I would caution against emphasizing elaborate devices. Children do not require the spectacular, nor are they proportionately dazzled with expensive production. This is an audience that wants to be served, not impressed. There is a motto on the walls of our Publicity Dept. which seems to fit perfectly at this point. It reads: "Don't undertake vast projects with half vast ideas." Originality is at a premium when tempered with simplicity and good judgment. No amount of originality in production will support a poorly conceived idea for long, regardless of how extensive the embellishments become. In short, a thing not worth doing is not worth doing well.

Bear down hard upon ideas: gimmicks can come later, if you should need them. Generally speaking, the better the idea, the less will be the need for superficial trappings. Consult with authorities when they can be of assistance to you. We appreciate legal counsel when necessity arises because we're not lawyers: neither are we child psychologists. If we are sincerely interested in reaching and serving the child, we should abandon pint-sized versions of adult formats and concentrate upon building genuine children's programs from the ground up. In many cases this can best be done in cooperation with existing agencies. And here again you enlarge and reinforce the public service concept of children's programming by advancing it from the status of merely another story hour to a significant series of programs carefully planned in cooperation with the public schools. This is how children's programs can do you the most good in the long run, by earning the confidence and good will of your total audience.

And now we've come full circle. We began with a statement of our conviction regarding the importance of children's programs. We suggested that effective programming begins with a basic philosophy of service to children and concern for the parents. We have stressed the importance of originality and related examples of its application. And we arrive at this closing admonition: You'll know that you have assumed a position of respected leadership in your community when they stop saying, "Look what they're doing to our children!" and start saying, "Look what they're doing *for* our children!"

Now we will have questions for these two gentlemen on the topics they discussed this morning.

QUESTIONS AND ANSWERS

QUESTION: A question for either Phil or George. What is the audience turnover surveywise on that Saturday morning four hour show? Have you had any measurements on how long the average child watches and when they start and stop? How much turnover is there during the four hours?

MR. WILLEY: No. Not to my knowledge. We have the ratings, of course, on the different time segments. I think the way you have to reason it is this: As the morning progresses we see these ratings change, as they naturally would when the hour grows later. Now, I would say that we have to interpret these by just applying a rule of common sense. We start at 7:30 in the morning with the program for the very youngest children and two hours later, although we have a larger rating, we are in a much older age group. Then it follows that we have lost in the meantime some of the younger children. In other words, we have to decide what age range each segment appeals to, and estimate the turnover as the over-all audience increases.

QUESTION: Could I ask for a little more detail on the Deputy Dave series of westerns he's doing? Is it a satire on westerns in other words?

MR. WILLEY: Yes. I think satire might be the best description for adult understanding, but it's a device that youngsters get a big kick out of because of the action and the humor that's involved. I failed to say also that due to the vintage of these films they are for the most part silent and so Dave himself now has the opportunity to create the dialogue that you and I might enjoy providing in a situation like this — as well as the sound effects and the music. If I may take just a moment to give you an idea of the material — and I am somewhat of the opinion he may have planned his whole idea around this one instance: You know the classic scene when the hero, after a valiant struggle against overwhelming odds in a saloon, has made his way up to the balcony just above the front porch and then leaps from this second story ledge onto the saddle of his waiting horse and departs into the distance. Dave enhanced this silent scene by adding struggling noises. Then out comes the hero on the ledge, dropping down onto his horse and at that point you hear a terrific "Ooh!" as off he rides into the distance.

Q: Mr. Fay, on that Advisory Council that you made reference to is that industry-wide within the community or completely supported and sustained by one station or the individual station?

MR. FAY: That is a choice that you can make. In most cases where I've been familiar with the Council they have been promoted by a single station and it seems to me that from a selfish standpoint, and from the standpoint of perhaps concentrating for the good of your station, having these members representing your station is the better plan.

Q: I think you might elaborate a little bit more on the record of every broadcaster for the Commission. In other words, our own files. You suggested it might be in order that we send into the Commission a record of some of our top-flight features or some of the things that we have done. I think perhaps you might elaborate to this entire group the vital importance and the simple fact that every application, every licensee, has a complete record in the Commission and as I understand it it is a permanent record. Would you elaborate a little more on that phase of it?

MR. FAY: That's my understanding. There is a permanent file for every station there. It seems to me that it's to our advantage that contained in that file should be some of the laudatory things we have done in servicing our local community over a period of years, as well as complaints.

The only qualification that I make, is that we not clutter these files up with some unimportant material. But suppose our station has an outstanding service which has been lauded by almost any civic group — your City Council perhaps. I dare say that any one of us has at one time or another done an outstanding job for city management and we probably have evidence or testimony of the effectiveness of that job and I think you can point this to almost any service in your area where you receive these testimonials. It's my feeling that the Commission would welcome it. If you were in the position of adjudicating the merits of a case for any station, wouldn't you welcome all the information that was available?

COMMENT: There are other reasons as to why there should be a record of the outstanding things a local station does, and should be made part of the permanent file, and why it is definitely advisable, and that is also from the public relations point of view with the Commission, so they know. Some people here have been through hearings — I've happened to run through a hearing — and my experience has been that the average broadcaster doesn't realize the importance of this point that you have brought up.

MR. FAY: I'm very happy to hear you emphasize the point because I have felt very, very strongly about this for a long time.

COMMENT: I'd like to add one affirmative note. I think it's awfully important to document everything you do in the public service area, particularly because of the things that a station does which in a station's mind it may classify as educational, for instance, but does not qualify under the FCC's definition of educational, but I think that they take it and recognize it if you qualify it and put it in as an added public service feature.

MR. FAY: That is a point that has been brought out in the two meetings previous to this one among a number of the television broadcasters, that there seems to be ever-changing understanding, appreciation and evaluation of what comprises public service and what comprises education, even though they are in commercial programs. I think your point is mighty well taken that here you really categorize the thing and it's helpful to everybody concerned.

CHAIRMAN: Bill, don't go away. I want to ask you one myself.

Q: I think it's pertinent and within the field of promotion: Participation in public affairs and the taking of an editorial position. What do you think of that?

MR. FAY: Well, everybody in this room has kicked that around and he's tried to come up with an answer in his own mind whether it was wisdom in his locality, whether he had the courage to stand by a policy after he had once made it, and whether he's willing to go through with it. You have asked for my personal opinion. I'm all for editorializing any time, on any station, in any locality, providing it is done within the realm of decency and good taste and within the concepts of freedom of speech.

I just feel that more stations ought to do more editorializing. I'd like to ask you a question:

Do you think that in the field of news you can do as effective a job of editorializing on TV as you could do in radio? Does anybody want to answer that question for me?

Of course there are various methods of editorializing in television. I suppose the forum type probably is the least painful and perhaps the most effective, whereas in radio a commentator could talk for fifteen minutes on editorializing and make it interesting to the audience. I question whether that procedure is as effective in television as in radio.

I hope there will be some discussion on this point.

COMMENT: I think that inherent in our medium is a better chance for us to take an editorial position without being so obvious about it. As in the instance of AM one must blatantly

put himself on record when he speaks. The choice of visual material in our medium can be an instrument for editorial position which is not possible in radio. So as a reporter I think personally that the forum is rather a cowardly way to take an editorial position. You're giving it to somebody else. But I think in many ways in the visual medium you can take an editorial stand without being blatant about it.

Q: Mr. Fay, may I ask a question? Maybe the forum here could help on it. I do editorialize on an editorial basis on the newscast we do. When you get requests, or when the people in this room get requests for equal time to rebut an editorial done by the newscaster on the station, do you people give in to it or what procedure do you use in evaluating whether they should have equal time?

MR. FAY: I can only speak from my own experience and it seems to me in each case—this is a matter of good practice. I think in each case you analyze to see whether there is justified reason for the request, and here is where you've stuck your neck out and you've got to make your own decision and stand by it.

This is my answer to it. There may be better ones here. But I think very definitely that when a request comes in for rebuttal you shouldn't just arbitrarily turn it down, just on the basis that you have every right in the world to editorialize. For centuries the press has been editorializing but for centuries they have permitted all sides of the question to be printed. It seems to me that's the fair way to proceed on it.

Q: Do you consider your public service program any less of a public service if it's sponsored?

MR. BRANDT: Absolutely not.

VOICE: How do you integrate commercials and in what way do you sell your newscasts? Not the special events but your regularly scheduled newscasts; the ten and twenty minute segments.

MR. BRANDT: In the early show, "Early Edition," we sell both chunks and participations. For example, the first ten minutes is sold to Alka-Seltzer, "Newspaper of the Air." At night, at 10:30, a chunk of it is sold to State Farm Insurance and Northern Pacific Railroad. That's the second five minutes or the last segment. The first ten minutes is sold to Household Finance. We will try to sell it in segments that way but if it's not sold in segments it's sold with participations. We will include a regular chain break in that 6:30 news incidentally and it makes it rather commercial but you know what is involved in costs of news operations and we feel it's justified and rating-wise it's doing exceedingly well.

On that first point, George, I've never talked to an FCC com-

missioner who would deny that a program is public service if it's sponsored. I think that all of them feel that way and I think this other feeling is a myth more or less that has grown up in the industry.

Q: Otto, what kind of a pricing situation do you have on your remote in and around Seattle and particularly when you use the remote combined with the film coverage? To the client I mean. What kind of a rate do you set up?

MR. BRANDT: Obviously you start with time and if we've got a tremendous block of time we will not always stick right to the rate card on time. We will package the time portion of it. This is not true if it's an hour show or an hour and a half. But if you've got something that's — like this Chadwick swim, which took a lot of time, we knew darn well it was impossible to get someone to pick up the tab for the actual cost of the pick-up with an agency commission on top of it and everything else. So as far as the time portion is concerned if it is long enough we will package it. You have to be realistic about it. On the actual cost of the package itself, rarely have we had to take a loss on it. On all these things like the Gold Cup Race and the State Legislature and the election coverage we have been fortunate enough to find people who had the kind of money that was required to do that kind of a job.

Q: You don't have a set fee to take your remote truck out?

MR. BRANDT: No. On our rate card we — I'm not even sure we still show it on the rate card. We have a two fifty remote charge which is strictly academic. When you get into something you forget about the two fifty because you're way above that and you couldn't possibly move on these things for that kind of money.

Q: One thing I was wondering about, when you plan an event you're going to do covering it with a late remote at 7:00 o'clock in the evening, let's say, how do you promote this and what preemption problems do you run into?

MR. BRANDT: Well, I see Sheldon Hickox and Bert Lown, station relations guys from the networks here, and Lee Janhucke formerly of ABC was sitting next to me before I got up and he looked at the title "Integrating Station in Community Through Local News, Weather, Sports & Special Events" and he wrote immediately after it: "In complete disregard of your network obligations."

As far as preemption, that isn't true. Honest, it's not. Although we do give the networks some problems we try to handle it in such a way that it's easy as possible for them. Sometimes we believe in helping them by going to the agency but

first of all we try to pick our spots and if we have any choice at all we will pick a show — if it has to be a network show (and quite often it is when we preempt) we will pick a show we know isn't too important to them. Then on top of that we will go to them with all the facts. We will give them some real selling information so they're not sitting in New York having to call on the agency and saying, "KING is going to preempt your show for a boat race." We will put in their hands a complete description of what we're doing with a lot of selling information because you've got to realize that the guy at station clearance at the network has to actually sell this to the agency, so we go overboard in doing that.

What was the other part of your question?

VOICE: Well, the second part is that I was wondering if you did a lot of them do you count on the viewer automatically turning over or how do you promote an event that's going to occur at 7:00 o'clock, let's say, and you don't decide to do it until 2:00 o'clock in the afternoon?

MR. BRANDT: Well, the number of times these quick things happen is very small, first of all. Generally the special events are things you can talk about, like the election coverage, the Chadwick swim, for example. We had maybe a week to talk about that. In promoting it we will use newspaper space but we will emphasize our own facility and we will also use the radio station to plug it. First of all, if you're going out to do it you're going out because it's an exciting event; otherwise you're not going to do it. You've got to have something to talk about and it's amazing what the word of mouth will do if you have even several days in which to promote something.

Q: There's a couple of questions I'd like to ask. The first one is, have you been doing anything with your color film on your news shows?

MR. BRANDT: No. The color news film market in Seattle is cornered by KOMO-TV, Channel 4, who have developed a quick process. Tom Rogstad is here from KOMO. Perhaps he can give you some dope on that. We have been telecasting in color for over two and a half years now but we have not attempted to do it on our news coverage.

Q: Well, the second question is: On your 10:30 PM newscasts, there seems to be a feeling which is pretty wide-spread that a newscast at 10:00 or 10:30 puts people to bed. They won't stay tuned for what you have coming up afterwards. What do you think about that?

MR. BRANDT: Well, we put the MGM movies right in back of the news at 10:45 and we're doing quite well with them.

I think that's true. I think you will find that from 10:00 o'clock on, with the conclusion of every show, you're going to find considerable tune-out. As to news emphasizing that, I'm not aware it does. You could put anything in there at 10:30 and you're going to find at 10:45 you're going to have a smaller tune-in than you had at 10:30.

Q: Have you made any plans for video tape yet?

MR. BRANDT: Well, Ampex tells us we are the first non-network owned station in the country that will get the video tape. We have ordered two of them.

VOICE: I thought KEY-TV was the first.

MR. BRANDT: I don't know. This is what they tell us. Someone tells me Dick Moore has one in operation down there. I'm going down there tomorrow and check on that. But as far as definite plans, no. We know that we are going to be able to use it to good advantage. I think a whole lot will depend on whether or not it's really mobile. When we ordered it it was. Now they have added some equipment to it and maybe it's going to pin it down. But the way we have visualized it was being able to roll our truck out and get to the scene of a fire, for example, and shoot it and go back and put it right on, and it would be wonderful that way. We do intend to use it. We haven't got the thing worked out in final detail because first of all we're not going to get them now before November, which means maybe March, and when we get it we're not sure exactly what it's going to look like or how flexible it will be or how mobile it actually will be.

Q: Are your special events sponsors stand-by sponsors? That is, the first refusal type?

MR. BRANDT: You mean something similar to GP down in Los Angeles?

VOICE: Yes.

MR. BRANDT: No. The closest we have come to that is with Richfield. They have bought a lot of our stuff. They do the basketball games with us. But we have no formal arrangement such as — well, Dick Moore I know has in Los Angeles, where they can roll even without checking with the advertiser. We have the home telephone numbers and we can move pretty fast and we do respect the normal first refusal obligation that you have. For example, if the Bon Marche in Seattle bought the Chadwick swim the next big special event that came along we no doubt would go to them. With the Gold Cup Race, Frederick and Nelson has been sponsoring those for quite a few years. We couldn't think about going to anyone else without first going to them.

Q: Miss Straker, I'm curious to know — you have been on the air about two years — in that length of time has your acceptance we will say in New York or Hollywood been encouraging to the point where the network program orders have started to come in abundance or with any type of regularity?

MISS STRAKER: We are a basic NBC station, although we also carry CBS shows if they desire to buy the line from the NBC. Also ABC shows, although they have never desired to buy the line. What we have carried there has been kinescope recordings. NBC has of course it's own plan which in many quarters has been referred to as the Lima plan because we were in the greatest distress at the time that it came about and it has meant a great deal to us. In fact we stand in fear and trembling that at the end of the first year of experimentation it might not be continued. That has given us a good strong program schedule. Money-wise it means very little to us. Our rates are so low that we must make our money either on local programming or on regional business. If we, national-wise, can break even on just the cost of the line — in other words, so that there is no money going out of your pocket for network service — we consider it a very good month. But that has given us a very excellent program schedule which has meant much to us.

Q: Miss Straker, being in a similar situation I was wondering how you would cover your local news and how the small staff works in this particular vein.

MISS STRAKER: We do I would say only an adequate job on television news. We do a very, very good job on radio news. I have — and I refuse to tell you his name — one of the finest radio, regional newsmen in the country. Our air staff works on both stations and so he is likewise the key man around whom our television news is built. We started out doing two local newscasts a day, one at 7:00 o'clock and one at 11:00 o'clock. Then along came the Sohio News Reporter at 11:00 o'clock and we felt that relieved us of a news obligation at that time. So we have drawn back now to just one live telecast and that is at 7:00 o'clock in the evening. Basically it is news gathered by our radio news reporter staff. We have three people there and we use their news. We supplement that with still pictures and that's it. That's all we can do. But here again we feel that if we're talking about events in our local community we are giving our viewers — and they tell us that too — a better telecast than if we were giving them movies about something that is happening in Las Vegas, Nevada. We saturate with local news and they have accepted that.

Q: What percent of your program schedule is live versus what would be film and network?

MISS STRAKER: Someone always asks that and I have no head for figures.

Q: Approximately.

MISS STRAKER: I'll let you figure it out. We go on at 10:00 o'clock in the morning and we are on until 1:00 o'clock the next morning and we have 18¾ hours Monday through Friday of live telecasting. Now you're on your own.

COMMENT: I won't even guess.

MISS STRAKER: We are network from about 7:30 in the evening until — we have one live sport show at 11:10. We are network then until we sign off. Then we are network from 10:00 in the morning until my show at 2:00 in the afternoon. We are live from 2:00 to about 7:00 with just a few film shows in between.

Q: Do you feel (and evidently you do) that locally produced live programs from the standpoint of the cost factor and as a public service are more effective for your station than say syndicated films?

MISS STRAKER: First of all, we can — so long as we are permitted to place them where we want to place live shows, where our crews are already there and can work — we can produce live shows less expensively than we can syndicated shows. But we have also found that in Lima we have had absolutely no success with syndicated radio shows and we have had only moderate success with syndicated film shows. Our people are locally minded and they will take a poorer local show and give it double the rating over a pretty good syndicated show. They are just locally minded.

Q: Do you make a live camera charge or what are the production fees you may have there?

MISS STRAKER: Well, if you can call it a charge, yes, we make it, but it isn't enough. We have this problem — and if you're in a small town you understand the problem — that you soon run out of major advertisers. You can pick out ten in Lima and when you get past those ten you're past any sizable advertising budget, including those ten. We have got to get beyond the newspaper budget before we get to our share of it. One of our major problems has been to cut production costs of all kinds to the point where we are getting more of that money rather than turning it over in service to somebody else. What there is of that money we have to have. When we took over the station a local man was making the slides for the advertisers at three bucks a crack. That three bucks came out of the

allocation the sponsor had for television and we never got a smell of it. We have learned that we can produce that slide for much less and we get more of that money. So we are trying to centralize as much of these production techniques as we can to the point where we can keep the money, and they are necessarily low, and actually they don't mean much but nonetheless whatever they are we at least get them rather than somebody else.

We do make a token charge for live camera. We charge for anything that is over and above and beyond what we have, such as those price cards, which we already have. Anybody has free use of those. If they don't want to use them they have to pay us to get something else. Does that answer your question?

VOICE: Yes.

Q: Being from a small station market such as yours, your outline quite coincides with ours. I am interested in knowing how much of your live programming time is devoted to public service time.

MISS STRAKER: We integrate our public service into our programs. I have for a long time been rather hard-headed about public service programs per se. I would much rather give a public service agency two minutes to an audience of 100,000 than to give them 15 minutes to an audience of 10,000, which they will have if you turn it over to them to produce the program. So we integrate our public service into our regular programs. I would say 60 percent of my own afternoon show, for instance, and my morning show on radio, is public service. We built a school for mentally retarded children for example. All that sort of thing is integrated into our programs so I don't know that I can answer your question as such.

Q: Mr. Schile, you mentioned that to eliminate any errors and the necessity of make-goods and so forth, you have three logs. The engineer gets one, the announcer has one and — was it the video switcher who got the third?

MR. SCHILE: The director.

Q: The director. Who in the final analysis prepares the actual program log that your bookkeeping department uses and is put in the files of the FCC?

MR. SCHILE: The log that is kept in the director's room is the one that becomes the certified log and we carry on from there. But by having them checked in two other places, we cut down the possibilities of error.

Q: At our station we have a "goof sheet" that spells out the discrepancies that occurred that night. Do you have something like that or do you get them from this log?

MR. SCHILE: In the morning the program manager takes off these goofs and just types a sheet and gives it to me and at the bottom, as near as he can, he tells why it happened; if it was something that couldn't have been avoided, obviously, it's something you would want to know—but if it's just an out and out goof, a film tear or somebody just didn't punch up or was asleep at the switch, I think everybody in the station ought to know about it. We haven't always done it that way but we felt it was a little preventive procedure rather than an actual check since they know they have to put it down.

Q: Mr. Schile, I have several questions. No. 1, do you use a separate operating and official FCC log or is it all one?

MR. SCHILE: It's all one. As I said the one in the director's booth becomes the official FCC log but they are all three exactly alike. Actually more than one copy of the operating log is made up but those are the three check points. I mean one goes to production and one goes to the engineer etc., they go to several places, but the actual on-the-air check is made at these three given points because we know those bases are covered while we are on the air; the technical director, the off-camera announcer and the engineering log at the transmitter.

Q: Do you ditto yours or are they mimeographed?

MR. SCHILE: Let me just hold this up. Somebody else may want to look at it. I'll hold up the blank form here. I only have one copy of everything. This is a master sheet. Now, the basic information is printed on this master sheet. One other thing, as most of you know, there's always going to be some late copy. We have a copy deadline the same as you have, but every once in a while—and this is particularly true during the political campaigns where an announcement would come in very late—in which case we have another log exactly like this. The only difference is that it's in pink and the very fact it's the only pink sheet of any kind that goes into the back room sort of throws up a red flag meaning this is an addenda. Then, since it is pink they immediately can check it and pass it on to all the same places. They can check it and know that at this point, at 8:59:30 or whatever it is, there has been a change and the change appears on the addenda which becomes the official log. Then they go back to the white log after the correction has been made. It is exactly like this and it's called an addenda. It also comes as a master ready to use. This is a really quick way of doing it because they just type this up and run it through the machine. When business is good, why, you have these stacked fairly thick.

Q: Two quick ones: What are you doing about mechanical

reproduction announcement time? This is difficult. I've tried to get an answer on this — an official answer — from various sources and I've had different answers. Are you signaturing each mechanical reproduction as it's announced or do you do it one time, or once a day or twice a day?

MR. SCHILE: No. Each time.

Q: One other thing: Do you do your billing off your logs or off your work orders?

MR. SCHILE: We do the billing off of the log because anything can happen during the night, you see, and there can be a substantial deviation — at least I think so — until the following morning, so the billing is made off the log and checked back against the production order which has been initialed. And then sometimes as far back as the contract, since there may be some obvious change or discrepancy. Where you have recurring business that's pretty well established, why, it doesn't require that much checking. Off this log right here (indicating), the one from the director's room.

COMMENT: Let me just toss in this comment. We have been billing off our logs right along for approximately two and a half years. Then we began trying to bill from the work orders. Now, the obvious thing of course is there are discrepancies between the work order and the log. We are currently billing from work orders. Now, each time there is a discrepancy in the log it's checked by traffic and the discrepancy memo is inserted with the work order in the file in the accountant's office. This is a great time saver for him. However, there is some cause for error. We haven't run into it yet but I was just wondering if you used that system.

MR. SCHILE: I think it's a very good system. We tried it. Very early we tried it but not for long. I think some of you know the reason why we didn't continue it. For some reason or other when you have an order for 9:00 o'clock and the spot comes through at 9:01:23 some agencies, particularly one of them that I know of here in San Francisco, will blow their tops. They ordered it at 9:00. There is nothing we can do. The accountant says, "I won't certify it. I won't notarize it." And it's a little easier for us now. I say this with tongue in cheek — up until December 17th of this year we were network so it was a little tougher but since December 17th we have been the Happy Valley Independent of Multnomah County. It's a little easier this way. I think it's more a matter of how it's working best for you. There are enough little things, I think, that can happen during the course of a broadcast day, when you're fairly busy, that the work order itself is not an accurate source.

If the agency insists on absolutely accurate information they are entitled to it. They are entitled to accurate information.

Q: John, to whom directly does the traffic manager report? Sales or programming?

MR. SCHILE: The station manager.

Q: Direct to the station manager?

MR. SCHILE: Yes.

Q: How do you keep people from each other's throats along about 4:00 o'clock Friday afternoon when the local salesman comes in with changes involving film continuity, slides, studio and what have you? I mean, then I've got to check with seventeen people around there to be sure this thing goes on the air right tomorrow. Have you found any answer to that problem?

MR. SCHILE: No. There is no answer. I try to referee as best I can or have someone else referee it and hope to come out all right, God willing. You're smiling. You've got a good sense of humor. You'll make it too.

Q: Mr. Evans, I am interested in knowing — you mentioned 80 people. There are a number of very interesting things there which you are doing and I'd like to see how that breakdown of people ties in with what you are doing. Could you give me a rough idea of where the people are?

MR. EVANS: Surely. To begin with, we set up a full-blown Advertising Agency as part of our Operation, because there are no satisfactory Agencies in Green Bay. We now have 12 people in that Agency, including six servicemen and two artists. When one of our salesmen sells an account, he immediately turns it over to the "Agency." We have two local salesmen, plus a local sales manager and a national sales manager — and our own sales and service representative in Milwaukee. We have an over-all business manager and three girls in accounting. Two girls at the switchboard, which remains open til 9:00 PM. Because of our location, we use four people in our Farm Department. Then, there are 15 engineers, 10 floormen, 5 announcers, 4 directors, 2 promotion men and the usual office help. We realize this is a relatively large staff for a city like Green Bay — but we decided from the very start to do things in a big way. We're doing very well profit-wise.

Q: Is this agency you mentioned a separate and distinct organization?

MR. EVANS: No, you might call it our Sales Service Department. We went to the University of Kentucky to get our farm director. He was an extension director there at the University of Kentucky. The other two men are from the University of

Wisconsin. They do an awful lot to develop our area concept. They are always speaking at meetings.

I could give you a complete breakdown if you'd like. I will send it to you. But we actually use 85 but five of them spend more of their time in radio than they do in TV so we changed it to 80, but there's no question it's a big thing. We operate in a community club. It's rather interesting. It's a big barn-like thing. We have three studios. We have community dances for the children on Friday night. We started off with live bands but we gave that up. Today we use records. When we had live bands we averaged around 444 children per Friday night. Now with a disc jockey doing the work on the records we have an average of over 900 on a Friday night so you can see this is a natural thing. Also I might mention that this building is so large downstairs we have 16 bowling alleys, a swimming pool and a bar.

Q: Is this agency you mentioned a separate and distinct organization?

MR. EVANS: No. It is not in the sense of the word distinct. It is just part of the whole operation. Everyone at our station has to do two things. We just can't afford announcers as such. Like our farm directors, naturally they are on the air. I can mention this on the West Coast — it probably won't get back — but we have 21 beers on the air.

Q: I didn't hear all of your talk, Norm. I arrived a little late. I'm sorry I missed it. Maybe you made this point but, in the distribution of these spots do you have to pay the talent when you distribute them to the networks? Do you have to pay an AFTRA fee under your contract, in other words, in your city?

MR. KNIGHT: Harold, I know that you have similar problems in San Francisco, or similar situations — I won't refer to them as problems — as we have in Boston regarding union areas. I think to answer the question I can best do it by stating several of the things we do. First, we never have approached any of these organizations to do anything. If we have seen anything we wanted to accomplish in Boston we have gone ahead and accomplished it. The Red Cross decided to distribute "River of Life." On "Weltschmerz" the State Department came to our own people and told us what a wonderful job they did and asked to have the film to show at the embassies and to their career diplomats. We never intended anything we did to receive national distribution but almost everything we have done, has, but we didn't want to take any chances at any time whatsoever and on all of these projects we have paid for everything from beginning to end, just so no one could ever question how we

could do it or when we did it or anything. Every person used, every entertainer brought in, every announcer, all personnel, have been fully covered with applicable fees for all unions concerned for the television station showing. Does that answer it completely?

VOICE: Not quite.

MR. KNIGHT: Let me try again then.

Q: If these were shipped around the country did you have to pay a Screen Actors Guild rate for use in various stations? Did you have to pay your own station employees who acted in the film?

MR. KNIGHT: That's what I mean by my statement. Every person that participated in this received full fees.

Q: But you don't know if they received fees for distribution nationally?

MR. KNIGHT: Well, to my knowledge that automatically covered it.

VOICE: Okay. It wouldn't here.

MR. KNIGHT: It wouldn't?

VOICE: No.

MR. KNIGHT: Well, every fee that's applicable to the television exposure we paid, to my knowledge.

CHAIRMAN: I might say in 1954 the best discussion I think we had at the entire clinic — those of you who were there — was when we got into the film and I think that Norm would be very happy — and Harold too as you know is on the NAB Film Board — to hear not only questions pertaining to Norm's talk but any film questions that you might have. We all certainly have film problems. So if you have questions concerning film on your station as to purchase or exposure or anything I think that while we have both Norm and Harold Lane here it would be a good time to bring them up.

MR. WILLIAM FAY: Norm, let me develop a subject here for a moment. As you know, and I guess most of us in the room know, there are an increasing number of opportunities to get film in exchange for announcements on the air. This is becoming an increasingly controversial matter too. I know you have had some furnished in this way and I would assume you have some convictions about it. Would you care to talk on the subject?

MR. KNIGHT: Sure. I'm sure everyone in the room has convictions on this subject. And maybe we can go around the floor so three or four of the fellows can express themselves.

Like almost everyone here I think I have participated with my fellow members of our film committee in Boston. I'm only one member of the film committee. The other two are very outstanding men in the program field; Jim Pike our film

director and George Steffy, our vice president in charge of operations. The three of us I guess — well, I know we have sat down and discussed every proposed trade arrangement that has come out of the woodwork in the last few years. We made one trade arrangement, exchanging time for film but we have a signed sales contract for the time and a signed purchase agreement for the film with an actual exchange of money, each to the other. That was about two years ago. It was clean in every respect. We made certain of that.

We have rejected every proposal since then. That was the only one that was proposed at that particular era two to two and a half years ago. We have been very disturbed — and I know Bill has, because Bill and I have had a chance to talk about it — by the number of such requests and the fact that some people in the industry, who have realized that some stations are bitterly competitive with other stations, have succeeded in approaching the matter with a very smart sales technique where they pit one station against the other station, saying this film product is about to be snapped up unless you move quickly. And this is what I want to say — the unfortunate part of it is that what they want is always about five times in terms of card rate what that film would have cost if you paid cash for it.

My final sentence — and then I hope anyone else will feel free to speak about it — is that in our operation we will not participate in any trade arrangements for film and have not for the last two years and probably will not in the future because we think it's not in the best interest of the industry to do so at this particular time.

MR. FAY: Well, aside from the monetary consideration here, Norm, and the competitive situation, if this thing were to continue and with the number of opportunities there are to fill your schedule with announcements on a remunerative or on a reciprocal basis, pretty soon your time is going to be filled up and I just wonder then what's going to be the reaction from some of the clients and the commission and so on. Maybe this is an unrealistic approach to the thing but —

MR. KNIGHT: It's not any more unrealistic than the dozen other things you have espoused over a period of 25 years, Bill, and most of which a lot of us have known, and some of the things you have stood for are now part of this industry's basic fundamental operating pattern. What you have just said I think summarizes it very well, that aside from the monetary consideration, Bill's statement just now I think reflects the broad industry approach, or what the broad industry approach should be; namely, that once this thing gets too far along

the way it's tentacles will reach out and encircle us from twenty different directions. Our schedules will be full. Our clients will get the idea and start to negotiate. It's amazing to me they haven't. Bill's statement is not just idealistic, which is commendable, but also it is typical of everything Bill has ever done, because it is realistic and practical too. If you don't think it can get to the big companies — then you should know that the most recent deal that I know of that we rejected was the one with an advertiser who is one of the top twenty TV clients. I'm not criticizing anybody that took it. I've never criticized any station manager for the way he runs his station. I run mine a certain way and they run theirs a certain way. I'm certain we are doing the right thing. But I am a little disturbed when I know we have a full commercial paid schedule from a company which turns around a few weeks later and is successful in working out a trade arrangement with a competing station. But it's not just losing, you know, a thousand or fifteen hundred dollars a week in billing that disturbs me about this particular deal; it's what's the next step? And if it happens to a company like them maybe General Foods is the next one and Proctor & Gamble the next one; then your schedule, as Bill says, is loaded with them. And maybe when some of these film companies that do it have finally succeeded in getting their money, they'll leave the stations holding the film and maybe we'll all own the largest inventory of traded-out film in the country.

I think that what Bill said though represents some good thinking for all of us; not just in terms of the few trade deals we've been talking about in the last few moments but from the broad perspective of really what is the greatest concern to all of us who make our living in this industry, and that is to make certain that ten years from today this industry commands the respect of everyone in all walks of life.

CHAIRMAN: Norm, I'd like to ask one, if I may. I'd like to have you give a little expression of your opinion of the NTA Film Network that has been set up now. What are your thoughts on this film network?

MR. KNIGHT: Well, I will try to answer your question. I don't think we've got the affiliation and I think that WBZ-TV has it. We would have liked to have had it under certain conditions. I'm not sure that it's been concluded yet. We made our presentation and they made theirs and I understand Westinghouse made a very fine presentation and the people at NTA told me that they were probably going to go with Westinghouse because of a combination of circumstances. Of

course, everything revolves around manpower and Ely Landau is the President of NTA Film Network and I think Ely is a courageous and enterprising entrepreneur whom I like personally and who, I think, has added a competitive spirit to the network field and having had some little experience in network operations, both in radio and in TV, I know that the obstacles he faced were almost insurmountable and yet he has made some headway. He has got it in operation and he has two sponsors and both of them are important. I think it's good and healthy for the industry. Like everything else there are individual negotiations and individual deals. We have a tight market in terms of time and yet both facilities wanted it because he had good first-run products to offer us. I think either station that took it in our market stood to lose money by taking it but we had the opportunity to present good first-run features as any examination of that list will show. Any of you who have studied lists of feature films knows that's the cream of the 20th-Century-Fox package and I think Eli is honest and courageous and I think he will be successful in his own way. He will never be an active competitor to CBS or NBC or ABC but I think he's adding a component to the business which has some desirable aspects and which is competitive and I like anything that's competitive and I think CBS and NBC and ABC do too.

I know his negotiations and his dealings with everyone concerned in our market have been honest and above-board. Our competitor will probably carry it and I think they are going to do an excellent job with it. That's as honest an answer as I can give you to the question.

Q: You program feature films now, don't you?

MR. KNIGHT: Yes. We do.

VOICE: At what time?

MR. KNIGHT: We program feature films at 11:35 to conclusion. On Monday we're sold out to a single sponsor. On Tuesday through Friday we're sold about 80 percent commercial with participations; on Saturday night at 11:35 sold to participation carriers with ten participations sold out, and on Sunday night from 11:35 to conclusion we're about 50 percent commercial sold out.

VOICE: That's what I wanted to ask, what were your feelings on that subject, particularly the commercial slottings on a participating basis. On these features, we have the MGM feature library there and we also just bought the 20th-Century-Fox package. Now, these films are costly and we put four breaks within a movie and I think we're doing it within the scope of good

taste, although we have run into a real competitor situation which I'll explain in just a moment. I want to find out how you were slotting these commercials within features. For example, we have an opening break right after the credits and we call that break number one. We break four times, within the feature, and we have a closing break; a total of six breaks. Now to come out on these things —

MR. KNIGHT: Just the first one is a full spot. You've got four breaks for two each and then your closing.

VOICE: We call it a break. We don't call it a spot.

MR. KNIGHT: How many minutes do you have?

VOICE: Within each break we have a minute, a twenty and a minute. We've been selling an I.D. —

MR. KNIGHT: A minute, a twenty and a minute.

Q: Well, that's one of the things that I wanted to ask. I know at CBS in New York, WCBS-TV I believe has a minute and a twenty and a minute and a station promotion.

MR. KNIGHT: I don't want to appear to be speaking for WCBS-TV but I do not believe that is their format. As I remember their format it's a minute after the opening credits, plus — depending on the length of the show — either four breaks of two minutes each or five breaks of two minutes each.

COMMENT: Here's the way I thought. MGM — I think some 60 percent of them are over ninety minutes in length, if I recall. They are the longest features we run.

COMMENT: Running this long a feature actually on the average, if you put in two and a half minutes of commercial time per break it averages out to just about three minutes of commercial time per half hour, which doesn't seem excessive.

MR. KNIGHT: No.

VOICE: Of course we have to sell every spot or we have to push our spot rate considerably up to run one two minutes and your competition of course has immediately gone around and said, well, these people are running four spots in a break and they've got six breaks and 24 spots and this is ridiculous. And when we have to go and explain it to them we don't sell it on the basis of four spots and two breaks, we sell it on the basis of two and a half minutes of commercial time. We haven't run into any trouble but I'm eliminating the I.D. just to cut down the number of spots, not because it seems objectionable. And I was wondering how you programmed it and what the other people are doing. One other station in our market runs one three minutes back to back.

MR. KNIGHT: Well, just commenting generally on what you said, every station has to decide for itself what it will do in

terms of the amount of commercial time and the number of commercials involved in a show. As all of you know in deciding on your commercial format on a show you've got two factors: How many commercials and how long do they take? It's just as simple as that.

I have never felt that there was any rule or any pattern or any format that we should adhere to so rigidly that we end up with these chains around us like we managed to do with the early radio rate cards and the rating systems.

Now, whether or not in doing it you're violating any basic fundamental rules in terms of your own policies of commercial content I don't know, but I've always been a believer not in the number of commercials but in the amount of commercial time so that when you talk in terms of three minutes of commercial time to a half hour I think between three and four minutes of commercial time is perfectly satisfactory and if your opponents or your competitors are criticizing it, why, that wouldn't bother me a lot if I were in your place. But are the agencies and clients and viewers criticizing? I think that's the important thing. Are they viewing it? Are they buying it? Are they happy with it?

COMMENT: Well, it just puts us in the position of always having to go back and explain the thing.

MR. KNIGHT: Well, in your market you're in a position to know what's best. You're always going to have people telling you you did the wrong thing anyway and if I were in your position I would rather run first-run movies than a lot of other things that they could probably throw at you.

COMMENT: Well, you're running two one minutes, is that it, per break?

MR. KNIGHT: On our participating features we run anywhere from eight one minutes to eleven one minutes, depending on the night. Tuesday through Friday we're not sold out so our format is eight one minutes. Saturday we're sold out so it's eleven one minutes.

Q: And you break three times within the show?

MR. KNIGHT: Depending on the length of the feature three, four or five, but we try to condition it to the length of the feature. Another thing, I've never thought it mandatory to put it in minutes. We have shows in which we participate only twenties. If you want to put twenties in a half hour show and you want to break it three times or four times with twenties and the advertiser has the benefit of a person sitting at his television receiver looking at a show and just catching two twenties, doesn't that advertiser have a better buy than a break between

two shows where he's got a twenty and an I.D.? You're darn right he's got a better buy because he's got an attentive audience for his twenties in between two parts of a show. I don't believe in standard formats of any kind and I think if the time comes when we start standardizing in every market we will make the same kind of a mistake we made with rate cards and ratings. Every time you go in with a change in your rate card that's adaptable to your market the agency starts arguing with you because you're not "supposed" to do it "this" way — and the reason you're not supposed to do something a certain way is because it's not being done that way by forty other stations. If we don't want this industry to become mechanized we've got to operate our stations individually and differently and disagree honestly about the way one person does it in one market and the way another person does it in another market.

Now, we don't run as many films as you do because we believe very heavily in syndicated film and we buy a great deal of it. But we definitely feel that there are proper uses for features and we own a great number of features. We know that there are the right places to use them and the right times to use them. As I say, they are treasured material. We're not going to waste them and we're not going to use them in the wrong way. We're not going to put them on to get ratings and have to sell them for less money than we want. A lot of stations that bought the MGM library and other libraries are going to wake up in a year or a year and a half or two years from now to find out they have run off their first run, top blockbuster pictures and do not have much left to talk about. It's not only MGM or Paramount or Warner Brothers, it's true of all of them.

SAN FRANCISCO BULL SESSION

TUESDAY, MARCH 12, 1957

Q: I'd like to ask Norman Knight a question or two. I'm interested in knowing if he has any thoughts or any formula about how many times you can replay a feature picture back. I'm speaking of motion pictures, over a given period of time in relation to the size of the market.

MR. KNIGHT: Like everything else in film there is no standard formula but there is a fairly well defined floating formula, you might call it, that has developed in the well-run station operation, wherein you balance out the audience response in terms of total audience, the time of the day or night, the number of similar types of features that you own in your library and your charge-off arrangement.

Q: I have a question for Mr. Knight. You mentioned that you have no daytime strip. What do you do with your dogs?

MR. KNIGHT: What we do is charge-off more than we should on the A pictures and — on the real bad ones — if in our classification it's a C or worse — we never let it see the light of day in Boston. If it's a C-plus the best it will ever see is a late night participating vehicle, but never in premium time. The worst mistake any operation can make is, because they paid for something, to put it into an area where it can adversely affect their ratings. You've probably experimented as we have done on these several syndicated film series. We have made a lot of mistakes. Two and a half years ago we had a couple of series that just would not attract audiences. I can remember one series of half-hour films that we paid over a thousand dollars a film for. We ran 17 of them, all with low ratings and it cost us a spot before and it cost us a spot after. After playing 17 films, we shipped the rest of the prints back and we paid the contract off. It was the smartest decision we have ever made. We have followed that policy since on syndicated films and features, and specifically, if it's a C or worse, we don't play it. We just won't.

VOICE: I assume you are equipped to transmit color at your station? Color film.

MR. KNIGHT: We have the first stage of color transmission.

We have had it for three years but we have gone into neither the second or the third stages of color transmission and don't plan to.

VOICE: What I'm leading up to is the matter of suitable color feature material. I have had some private conversations here and have had no encouragement so far. If there is anyone in the room that knows of a source of acceptable color feature material I'd like to hear about it.

MR. KNIGHT: That's an individual problem.

Q: I have a question I'd like to address to everybody in the room. The thing I am wondering is what are we getting into in television by allowing, as I believe we have in a few cases now, film companies to participate in the profits on some of the films they have run on our stations. I'd like to put something out here because I think this is a very good sounding board for it and I think it's one of the problems now on the horizon in TV. Don't believe everything I say here for a minute but I'm putting it this way to see if I can get this point home.

Suppose I were one of the major film companies that has been in the business quite a few years in Hollywood and TV comes on the horizon — a bunch of new blood in TV. I turn around to my cronies and I say, "Let's lay off for a while; not enough money in this yet." So we feed out some of the bottom product for a couple of years. Then TV gets a start. Men like this group here, pioneers a lot of them, get the industry going. Then I turn around and I call Joe over and I say, "Joe, I think we can let them have a little better stuff now. They are ready." So we come out with all the pre-'48 pictures, at good prices. The competition is hot, business is good. Boy, we really unload it at a good price.

Then we've got the post-'48's sitting there and not too many of the post-'48's. I say, "Joe, we've got a little ahead of them. We've handled this right. So now here's what we want to do: While pictures are still plentiful, we've got all these '48's and they're real good, let's slip in a couple of share-the-profit deals. These guys won't catch on. They're busy worrying about how many spots to put in and all the details of the TV business. They're fighting. They've got competitors. There's hundreds of stations. We'll try it at different stations and if somebody hops on it right away as a bad idea, lay low on it. We'll go to another guy. Out of all of these independent stations in the country we'll find enough of them to get this thing rolling." So by the time the post-'48 pictures come out we're in a share-the-profits deal and then we got a little funnel like this, a tube, with 1,200 or 1,500 pictures in it, and we suddenly say, "Boys,

from now on these 1,200 go out of this thing only on a share-the-profits deal. That's the only way we can really do it. Then we start making pictures, Joe, and then we're going to make them real gradual, just like we did to the theaters, and it's all going to be a share-the-profit deal. Now, these guys are going to depend on us just like the theaters, and Joe, I needn't tell you what I did to the theaters."

I think we are in a very dangerous position and I'd like to hear some opinions on this. I understand a few of the people here have started on these deals. To me it's a big red flag. Now, maybe I don't understand all the things that happened in the theater business. Maybe I don't. But I've talked with a number of people in the film business who were formerly in the theater business and are now selling films. I've heard a number of ideas expressed about how that percentage kept moving and the thing is, we're setting up — you can see by our discussions how much of our business today is feature films and a year or two years from now it will be a very important thing. We cut out our live time, our live programs. We play them down and run feature films. What would we do two years from now if there were only 600 or 800 pictures left and they come into a competitive market like some of them here — like all of them probably — and they said, "Look, here's the 600. We want a 70/30 deal and we are the 70." And "we" being the film companies.

Now, I don't want to present them in a real bad light. As I say it all starts out with "suppose", but I think as good businessmen we do not want to put ourselves in the television business in a position where this could be the situation. So right now — and I'm just throwing this out to you — I'm for protecting our own interests in television. I'm for buying and for selling and not ending up as exhibitors. I'd like to find out what the people here in this room feel about this and particularly from those who have been dabbling a little bit in this type of thing.

A: I would like to say two things, if I may. Number 1: The share-the-profit deal is not new. Warner Brothers offered it I think to practically everybody in the room at sometime or other. They wanted to share the profit with you. The NTA Film Network certainly has a share-the-profit deal. As I understand it the NTA Network has a real grand idea. I would like to if I may, just take one second to say something and that is nobody has defended any of these so-called barter deals or trade deals. Some of us have the RKO package. Some haven't. I would just like for a second to defend the package. I have the RKO package. We are in a three station market. We have ABC, we have NBC and CBS giving programs all day long from 7:00 o'clock in the morning until dang

late at night. I don't want to spend two or three hundred dollars, whatever it might be, for every piece of film I put on the station. I did the same things pretty much that I think Westinghouse did. Phil could back me up on this. I looked back on our schedule for three years to see how I could give ten spots a day to RKO in order to get their film package. The closest I've ever come to it — when we had CBS and ABC and thought we were sold out — and I don't think those ten spots are hurting one bit. I'm including sign-off and sign-on.

And I think actually to the station that is in a position such as mine and looking at it strictly from the profit and loss, dollar situation, I can use the 740 features that RKO has, and I can use them wisely, programming films in the morning and in the afternoon and at night at the rates which they have given me. I can get the ratings and I can win the audience. I think John Schile can tell you the same. Otto, I don't know. You certainly program a lot of films. KING is not in a position to have to barter. I'm in a position to feel I have to barter for film, so I would like to defend the RKO package to a degree. Not in the sense that we give the station away, but I'd like to defend it to the degree this gives me some reasonable programming at no real cost to put against the NBC and CBS daytime lineup and what you were referring to, I think that this share-the-profit deal is already with us. Warner Brothers offers it and NTA has it strictly on their film network.

MR. BRANDT: I think obviously you're talking about two different things as far as share-the-profit. You're talking there about paying perhaps a minimum guarantee on top of a certain percentage of what you take in. I don't think you can criticize that any more than you can criticize someone for paying much more than he should pay for film. This is a separate business deal and you do it in your business judgment and if you're lucky you come out all right. I don't think there is an inherent danger in that kind of a deal any more than there is any inherent danger in a competitor going overboard and paying a lot more than he should have paid. This is strictly a dollars business decision. As far as barter is concerned, we are not in favor of it although I will admit we've spent a lot of time looking it over. I think that you can reduce that to its simplest element by asking yourself a question: Are you willing to in effect sign a contract with an advertiser giving him almost carte blanche on the type of account that you will be required to carry? If you are willing to sign that kind of a contract with an advertiser and become involved in all the competitive complications that are involved, why, then the barter deal probably

would look good to you. In our case we couldn't. We didn't consider ourselves clairvoyant enough to look ahead five years nor could we get any assurances that the type of accounts that would be involved in these free spots would be limited to a certain category and it was on that basis that we turned it down.

CHAIRMAN: How would you resolve the brokerage element as far as the FCC is concerned?

MR. BRANDT: There is no brokerage problem involved here at all.

CHAIRMAN: With ten spots a day?

MR. BRANDT: No.

CHAIRMAN: They reserve the right to proportion it out to other advertisers.

VOICE: No, they don't, Gene.

MR. BRANDT: No. That deal as I understood it was that you were doing business with one advertiser.

A: It's firm in our contract.

MR. BRANDT: Now, the thing you couldn't be sure of, you couldn't be sure that maybe next year the Latex Co. wouldn't be substituted for a beer product, for example. So there is no brokerage problem involved there.

MR. SCHILE: As long as Joe brought up my name, in our particular situation in Portland, which has since December 17th been independent (small I) the situation may not always remain so, but during this period of independence we have operated thusly, almost entirely with film except for a little live. It's been a tight-belly operation, as I have implied and almost said yesterday. The owners want to show a profit — and quickly. You know, when the money belt gets lighter the halo gets tighter. There are periods in which you may do something which is economically sound. Example. In Butte, Montana, there are only 36 licenses officially granted by the State and there are actually 139 saloons in town. Every once in a while comes along a guy that knows how to make a good martini and he does very well in the middle of these 139 saloons which might be going broke. So I don't think you can set up an absolutely firm policy and say this is it, we live or die by it. I think you pretty well have to operate the station to fit the community, as Norm pointed out this morning. I didn't turn down the NTA nor buy the NTA.

We don't have it but not because of any particular policy involved. It just didn't happen to fit the situation. This is neither in defense or extolling the virtues of film distributors. If you have nothing else to program you must program film in competition; and you hope to buy it intelligently; and hope to

get enough rating to sell it to somebody to get your money back.

We have a lot of syndicated shows. There are some stations who won't buy a syndicated show on spec, who will buy only after some advertiser has bought it or at least implied that he will. We have bought a lot of syndicated shows on spec because I was darned if I was going to sit up there and play the fiddle and whistle "Dixie" and flash cards to make a half hour show. So we had to buy something that went into those slots. When you start to plan your local time you're going to do something to make an impression in the market.

We have half of Warner Brothers. We run them at 8:30 Monday through Friday under the title of "Premier Theater." By any other name it would smell the same but with a 16.2 rating for the week, in a four station market, it's very saleable. We have other half-hour syndicated shows which do fairly well but believe me, I don't recommend operating independently if you can do it any other way. Don't misunderstand me. I am vulnerable—very vulnerable at this stage of the game and I am sure that the contingencies in my film contracts will be such that I don't have to eat the rest of the films in case NBC is listening. I don't want any film salesman to form a line to the right because I'm not able to buy or sell anything. You can do a darned good job with film and you're always going to need good film. And there is going to be a lot of good film available. And competition is going to keep the film people from ever running the television business, believe me. Otherwise they wouldn't be trying to buy stations.

CHAIRMAN: I think that possibly the experience with Mickey Mouse, the ABC strip, and other children's shows most of us had at various times the difficulty pretty well pointed up the fact that there are only so many dollars in the children's area, in the commercial area—I'm speaking specifically of national spots—that when the Mickey Mouse thing began to taper off I think we perhaps reached the end point on the total available dollars for the so-called children's show. I think that's pretty evident what's happened around the country. I don't know.

MR. BRANDT: As far as the commercial success of those morning cartoons, we have the same problem. What we finally did was to work out a bonus arrangement where you buy a spot in the late afternoon kid show we have and you get one in the cartoon, which is actually working out. There's always the other device of giving your kid show an adult sounding name, like "Afternoon Frolics", and hope the time buyer won't realize it, that he'll just buy a rating. This is again a sneaky way of doing it. I'm not recommending it.

CHAIRMAN: You can see Otto works 18 hours a day, 7 days a week.

VOICE: I'd like to throw out a little different note that we on this film business; I'd like to open up a discussion here on the live host versus the off-camera announcer in the late night film shows. I'd like to have some opinion on this subject. Does the public, for example, like to take time to see a character get up there and talk to himself or do they want to look at a picture?

COMMENT: I'll pass on a comment for what it's worth. This has just happened since the first of the year and it's a little hard to tell yet. We're using a live host, one of our former disc jockeys who happens to be blessed with a great variety of voices, and he does the thing normally in character. We have been able to take some of the almost dogs that United Artists releases, such as "Hotel Sahara" in which Yvonne DeCarlo was running around without much clothes on but that's all she did, but during the commercial we dressed our guy up in a bed sheet and a turban and it seems to go over very well. At least all the reactions we've had have been good and our sales have picked up and the rating is good. Whether it's entirely due to the host I don't know. We've found we are attracting clients who couldn't afford it entirely on his personality. There is I think something here, and it's purely a feeling of mine, and that was very true of radio. We all saw what happened in the thirties. The networks were dead and suddenly somebody discovered the disc jockey and they bought it because they liked him. I think the same thing can be done with feature film if the man has the right kind of personality and if the particular sponsor or advertiser likes him. They will buy him whether he's a host on a kid show or something else. But I think the man has to be selected with care. He's got to be a good salesman and at the same time he's got to be appealing enough to the public.

MR. KNIGHT: I think the answer to the thing you brought up, Gene, is if you can sell it out with film only there is no sense in having a host. If you can't sell it out with film only you had the host. And you weigh out how much it's going to cost and how much you can go.

CHAIRMAN: I was just wondering how you could get 15 minutes for your live host and still get the 11 one minutes in there. It seems to me some of these live hosts take more time than the commercials.

VOICE: He has to get another commercial in at the break.

CHAIRMAN: Is it true that there is a definite trend in the country to eliminate the live host?

MR. KNIGHT: I don't think there's any trend. I think every station makes its own decision based on whether they can sell it without him. If they can't sell it without him they add him.

COMMENT: This will come as quite an unusual shock I think, or maybe we are too far gone. I wonder if there is anybody besides KEY who isn't buying and programming feature films. We do not. Are we the only ones in the room that are in that status?

CHAIRMAN: Perhaps there are others.

MR. SCHILE: There are nine here with three networks.

Q: Might I say in defense of the three network pickup—

MR. KNIGHT: You don't have to defend it. Just count the money.

COMMENT: We have taken many of our shows that run an hour and a half, like "Playhouse 90" and "Lux Video Theater" and programmed them for 10:30 at night, taking the place of the feature film. Plus that we have the "Famous Films". We have tried the mystery strip following the news at 11:15, and we have had many comments saying we should carry the big package which they have in Los Angeles.

INTERJECT: We run three features a day plus a mystery strip. We use a host on our 3:00 o'clock show. We do it primarily because we are slotting it from 3:00 to 5:00 and we need a pad period after that because most of the movies run 90 minutes or so. We run one at 6:00 o'clock without a host because we cut it to an hour and a half segment, so consequently we have to edit the film down. We come back on at 9:00 with the MGM and we host that show. We do it for two reasons; first, since we are the independent we want the people to know that we are Channel 2. After we take our break he makes a brief reference to the plot and then introduces the two one minute sponsors we have on that segment. After our first one minute spot we come in with what we call a station slogan instead of an I.D. More stations do what we are doing to identify Channel 2 against our competition because this is the first time since we got the MGM package people have watched Channel 2 and we want them to remember it. Consequently in the rating call books and so on we want the people to know this is Channel 2. So we use two hosts, both of them staff announcers, and no talent involved. Then we have one show without a host.

MR. KNIGHT: On the ones where both announcers are together do you have a heavy volume of local accounts where you don't have filmed commercials?

A: Yes. Both announcers work those, that's right. We don't sign on until 2:30. Our first show is at 3:00, so if one of the announcers

is hosting we try to pitch most of the commercials to the other one.

Q: Norm, I don't want to seem to be arguing with you and I think your point is very good if you don't need the host for the business. One point I want to make, and this is a conviction of mine, over the long haul I think that television is going to have to do what radio did, particularly looking at the feature film thing. Three or four years from now what comes then after you have played off the cream? I think television stations will get by more and more on their own personalities than just by the feature films they play and the featuring of these personalities is the important thing for a station because they can sell even a Grade B product better than you can sell it with no host.

MR. KNIGHT: Your point is very valid and I can see where it would apply in certain markets and under certain circumstances but still in the final analysis when you talk features — and this is one of the reasons why I feel so strongly about guarding the material and using it properly — regardless of what anybody says, when you are talking syndicated films you're talking continuing series and when you're talking features you're talking a show that is as good as that feature that you are presenting that day, no matter who your host is, and that's why we make our decision directly on whether we need the host for business or not because nothing will ever change that. Nobody in this room, nobody in the film business, nobody anywhere can change the fact when you operate with feature films, no matter what time area in which you're operating, you're as good as the feature you've got on and you're presenting each show as a new show, whereas people will put up with different qualities of the same series of syndicated shows. Every service shows that. But let's not talk about ratings.

MR. BRANDT: We are completely impartial here because we plan it both ways. In the morning we solved the problem of the business of ratings on our cooking show by putting on a thing we call "The Queen's Movie." The Queen is Bee Donovan, who has been with us for eight and a half years; our home economist. We put her into the movie as a hostess. She works right out of the kitchen and we use the kitchen set and the advantages are obvious. She starts a dish cooking before the first act and then leads into the movie with a couple of commercials mixed in, and then she comes out at the first act and her dish is a little further along or maybe it's complete now and we carry that right on through. It seems to be working pretty well, although at first we had a bad reaction from viewers. The cooking die-hards wanted just the cooking. They didn't

want it mixed up with movies. But the ratings are now coming and it is very successful. In the afternoon we have another movie strip. We use a man and wife team who are very popular. But at night in our late movies we do not use a host. We use the Norman Knight approach. We don't need them and keeping the crews over becomes expensive.

I think one of the important rules to bear in mind is that unless the personalities are very strong personalities you're better off without a host because you must remember they are competing with filmed productions in many cases and if they're not strong personalities they will suffer and so will your ratings.

CHAIRMAN: Thank you, Otto.

MR. HAYDEN EVANS: In the New York Clinic two or three stations said they were having great success with teenage dances. One station they ran five days a week at something like 2:30 in the afternoon. I couldn't get the 2:30 but that's what was said.

VOICE: We run ours on Saturday only.

MR. EVANS: This was five days a week. A different school every day. What time is your show?

A: Well, it varies. We've been putting it on at 10:00. Eventually when we get a better rating we will put it on Saturday night. We put it on in the morning or the afternoon. We plan to have an hour or an hour and a quarter.

MR. KNIGHT: Do you have any success commercially?

A: Yes. The Coca Cola people buys half of it and the rest is participating.

COMMENT: Let me be a little facetious just for one second to get the point over. How do you use a baseball bat in a football game? We have been trying for years to find out. By that I mean in radio the popular show now is the D-J show and the reason is people like to hear the disc jockey and they like to hear the top stars singing the pop records, and the D-J weaves it together in an unobjectionable way. We come over into TV and we're in a visual medium. As far as I'm concerned, I've been following this for about eight years, and everybody has been trying to find out how to bring the D-J over to TV. To me it's a basic fallacy. There is a wall there. The D-J show is not a TV show. Period. Now, Mr. Whitney mentioned the dancing of the teenagers. That is a TV show. It's something altogether different. It is people watching teenagers enjoying themselves.

To summarize it, I think if we want to use D-J's in TV we go back and we try to find out — we analyze the D-J in question, and find out what he can do in a visual medium and then try to build a show around that, and I think you will end up with

some teenage shows and different things, but they've got to be TV shows. I think that's the basic reason why no one has found a successful D-J show in TV because it's not a TV show.

MR. KNIGHT: There has been one on our competitor station in Boston.

VOICE: Name it.

MR. KNIGHT: The Stan Richards Show. It was on on Saturday matinee and he got ratings in the twenties and from one to two in the afternoon. That was WBZ-TV.

Q: What did he do?

MR. KNIGHT: He interviewed guests, he played records, he talked with the youngsters. And nothing we put against it would ever get a rating. Finally, it went off.

Q: What did he do while the record was playing?

MR. KNIGHT: Well, all types of things. He'd talk to people, he'd talk to guests, he'd watch some teenagers dance, he'd give commercials; all the things you'd think a D-J would do on radio he did. Visually it was successful and it was his personality plus the fact the station put a lot of production values into the show and they had a good producer who did quite a few things. The only reason it finally went off, the sponsor's money was diverted into some other channels.

COMMENT: I was going to say, Norm, that sounds like — four or five years ago I recall that Al Jarvis in Los Angeles KLAC-TV did a disc jockey show that ran a short space about four or five hours a day in which he ran interviews through between each record or sold products between each record, and while the record was going on there was the business of the telephone ringing, a girl came in with something and he shakes his head, or she hands him a note. Does anybody know if it's still on?

VOICE: No.

COMMENT: I think it was "Make Believe Ballroom."

CHAIRMAN: I think Easter Straker from Lima, Ohio, can probably straighten you out on some of these things.

MISS STRAKER: No. I just have this one comment to make. I think for the first time the TV disc jockey shows are showing the radio people pretty much what they have in their radio disc jockeys — some rather unimaginative and rather unintelligent boys that don't have a whole lot to say about the records. I think the only thing that is needed to transfer a radio disc show to television is the right disc jockey. I'm not talking about any because I don't have one, but I would like to point to a man I worked with for many years who I think is doing exceptionally well and that's Howard Miller in Chicago, because

Howard is one of the most intelligent men that I have ever known. Gentlemen, there is a story right there if you want to go get it. You asked what he does while the record is playing. He has interesting mobiles. Now, that may not sound like much but he does a beautiful job with these things. He has posters and ceramics and has wonderful stories about them. He has interviews with guest stars too. It's a nice change of pace but again as I say he has it up here.

MR. SCHILE: I'd like to take sixty seconds to tell about a very unsuccessful disc jockey show, but I don't think it had anything to do with the show itself. I mean, it's a brand new approach. We didn't design it. It was dreamed up by an advertising agency and brought to us. Howard and Ted Cooke will probably remember it. It was called "Stump the D-J." Now, the conditions that must exist is that you are in the television business and have no radio affiliation; because the secret in this show is that you get all of the radio station disc jockeys in your entire area who don't have a television affiliation and then you place them on this show around a great long table and people write in questions and somebody plays a record and the questions are something like, "Who plays first trumpet in the four piece combination that backs up the Rosemary Clooney record?" and then they play it and then they give prizes. And then they have somebody come in as a guest expert on this show and the whole thing really was quite interesting. It didn't sell any soap so the sponsor and the agency quit but I throw it out for you as an idea that didn't work for us.

VOICE: I'd like to make one statement on these feature films before we get away. We found this out in Denver and I was wondering if anybody had run into the same thing other than in Denver. We are one of the first stations to start running the MGM package. In selecting the features MGM as you will recall has it broken down into five categories. They have what they call—I think it starts about Triple A, which are the features that were the biggest box office productions or made the most money. So I thought I'd be fairly safe in picking all Triple A's for rating week and I found out that this could be quite wrong. Number one, "David Copperfield" which you would think

LASKY: Television certainly does face a problem with respect to equal access of news, but I feel we are making progress largely because we are approaching the matter in an educational campaign rather than a crusade.

KPIX, has on occasion been successful in taking a motion picture camera into the courtroom. Recently, a murder trial in

Oakland commanded great and heated public interest in opinion; it was definitely of great news value. We consulted with the Judge, explained why we felt the matter was newsworthy, and suggested that the new medium of news coverage was fairly entitled to equal access; we assured the court of our desire to cooperate toward the end that the dignity of the court would not be violated, nor would the rights of the defendant or the prosecution.

With the permission of the Court photographic sessions were arranged during trial recess. The defendant was photographed, as were other principals. The resultant TV news story served the needs of the telecast equally as well as though the pictures had been made during an actual trial session.

Here then, was a Court interpreting Canon 35 of the Bar Association in a way that served the dignity and rights of those involved as well as the need of television news.

Now to respond to the inquiry about our experience at the San Francisco Hall of Justice, let me first say that our relationship with the police department is very good, as I presume it is between all television stations and their local law enforcement agencies. We have served the police department in many public service projects and they in turn have always tried to accommodate us in every appropriate manner. Recently, however, we ran into a snag. Our television news department strives to do a broad and complete job of coverage, and on a recent story it became necessary for a KPIX motion picture cameraman to take pictures of a person being detained in jail. We felt we were not asking for special privilege as our man merely wanted to take a position along with other cameramen from the newspapers. Nevertheless, it became apparent that television cameramen were not welcome. We spent considerable time endeavoring to ascertain the reasons and presenting our point of view to the Chief of Police under whose jurisdiction this matter came. By a quiet campaign of logic, based on fairness and equality, our point was put over, and now KPIX television reporters and cameramen have full police department recognition.

This has nothing to do with Canon 35 of the Bar Association, but it is reflective of the same problem, and television's approach to the solution. Ours is a new medium and it is understandable that status quo resists change. To achieve change we must make haste slowly, but with constant pressure as an orthodontist corrects dislocated teeth, we can by keeping the educational pressure tightened, achieve results, and I think in three, four or five years we will discover that we have no problems; television news coverage will be the accepted thing. On the other

hand, if we go off half-cocked with indignant crusades we may antagonize the jurists and law enforcement officers to the point where they will defend the status quo.

Someone, a few moments ago, expressed the opinion that television news had to protect itself if it found it was being "pushed around." Certainly, as great modern medium, we must defend our self respect, but I say with dignity and not violent indignation. We must constantly guard against that sort of thing, because if television does launch a determined crusade, and the door is suddenly opened, I wonder if it will be ready to use the privilege it fought for. It is not enough to demand equal access for news and then only use it to cover the rare sensational court room case. . . . By the slow process of education we will achieve our goal and at the same time our gathering organization will mature so that the whole process neatly dovetails. Be sure when television gets the privilege it is seeing that it is ready to make full and appropriate use of it.

MR. WILLEY: I think it might be good to point out this is largely an attitude of judges that is involved and their objection to having cameras, still cameras, motion picture cameras or television cameras, in their court rooms, is based on two separate considerations; One is that they feel there is an element of distraction, which we can demonstrate no longer need exist because of telephoto lenses and high speed film. But there is another objection which we need to consider and that is they feel that a trial, since it is a lengthy process, is a many-sided thing. There are many aspects to a trial that no one picture or small group of pictures or limited time sequence will reflect in its totality. Consequently, rather than have any pictures published or any fifteen minute coverage of a three day trial, the judges rule against having any pictures whatever.

Now, obviously, it is not feasible in a normal sequence to televise the whole trial. You can't schedule that. But if it is possible to demonstrate, as it apparently has been done in Denver, that you can film a trial and edit it and in your editing provide a fair treatment for all sides, then I think you stand to remove this last objection. That's why I asked the question about editing because here is perhaps a source of the greatest concern on the part of the jurists and the legal profession. They will want to know what motivated the editing of the complete trial.

MR. KNIGHT: Gene, I don't know anything about this subject. We haven't had the problems in the east that have arisen out here on the coast, but what Phil Lasky said made a very big impression on me and I'd just like to say just one thought, without knowledge of this subject, except what I have

read in the trade press, that we don't know all the answers to this and I don't think anybody out here on the West Coast knows a great many more answers than the rest of us do and maybe there should be full coverage of these and maybe there should be partial coverage; maybe there shouldn't be any coverage. I don't know the answer. Most of the people that are involved in this from a judicial viewpoint are very highly respected people and men who have earned their positions by dint of great dignity and great background and great stature. And I just beg everyone in this industry to consider carefully Phil's words on moving slowly. We have been in the television business going at a fast commercial pace for about ten years now and we can wait a few more years to get this area solidified properly. I am very concerned lest some broadcaster with all good intentions makes some desperate move or takes some drastic action which by its very nature can lead to vitriolic actions by jurists and other people in high office who resent whatever that drastic action might be. I don't know what it could be but if someone moves too quickly or antagonizes them (and there is a large force of people who want to fight this thing) then there will be a serious problem; whereas I'd like to just leave it that maybe it will take three years or five years but let's move slowly and let's examine their points of view and let's not be too prone to fight too fast with too many people because although we are in a position to have some influence there are a great many other people and a great many people in public office who have considerably more influence and can wield much more important decisions than we. So I just add, without knowledge of these specific situations but on a broad industry basis, a word of caution.

MR. KNIGHT: Each broadcaster is going to have to decide what he wants to do and what he doesn't want to do. My only point is, I wasn't stating, Phil, that you weren't in favor of getting the privilege of doing it but just my agreement with you that these things will be settled state by state anyway. I mean there is not going to be a national decision of any type.

CHAIRMAN: Canon 35 is a code of the American Bar Association, not legislation, and we started off originally on equal access but as you explore further you will find that newspapers are also barred from court rooms; that is, photographers. Canon 35 talks about photographers. In other words we have the American Newspaper Publishers Association helping on this thing too; as a media we are not alone. I just wanted to point that up.

MR. KNIGHT: I understand that. I am sure every other

broadcaster does too. My only point is no matter what you do or how you do it, handle it with dignity in your direct relationships there. I just don't want some one broadcaster to louse it up for everybody by being impulsive or by doing something that is too drastic. It's not a question of what we're going to do. I'd just like to know everyone is going to be cautious and restrained about the way you go about it. You don't have to win a victory in a day. You can take a few years to do it and it's a better victory when you win.

MR: BRANDT: I think that philosophy of caution is a very wise one. It applies not only to this question but also to editorializing. But getting back to what George said about our vulnerability as far as the criticism of partial coverage is concerned, in pleading our case I don't think we should overlook the fact that the newspapers are also vulnerable to that and that the report that people read of a murder trial as written through the eyes and ears of a reporter are always fraught with the same dangers that a partial or an edited version of a film or a live telecast holds, so that I think it's something we should continually fight for. Do it slowly, because you're dealing with conservative people. They're not going to turn around overnight because we have a new industry on our hands. Proceed cautiously. In the State of Washington we are in the process of attempting to set up a closed circuit demonstration in one of the court rooms. We are proceeding very slowly. It's something that has been in the works for two years now. But you don't push them. You try to lead them and you do it slowly and cautiously.

INTERJECT: I can make a comment on that; certainly not a professional comment, but we have just had a meeting of the CBS Television Affiliates Advisory Board in New York at which time we went over the whole tape situation and CBS proposes to do their whole daylight saving time schedule on the coast on a tape setup. They have been operating on tape since — I think the 15th of November on certain shows. Most of the bugs are out of the thing. Bill Lodge has said very definitely that, in answer to a question from individual station people as to the possibilities of their use of tape in the individual station operation, at this point the bugs are out of the tape machines to such an extent that he is certain that with one week's indoctrination of your engineers you can have a tape machine operating in your station with complete freedom and complete confidence in its ability to perform the job.

The problem right now is the scarcity of machines. I believe CBS will have five available in Hollywood on the 27th of April.

That's not enough to do the job as it should be done but I think it will probably perform satisfactorily in a sort of a makeshift way. I think they estimate that they need eight machines down there to really do a complete and efficient job.

INTERJECT: We have two machines ordered as you know, Gene. In fact, we were supposed to get delivery next month. So these two Ampex's don't seem to help very much. We aren't going to get ours until September if at all, we understand. We wish it were next month. We looked forward to getting them. I've seen the possibility of doing a great many things with our existing two on the live end or delayed live, if you want to call it that, that we are not now able to do or don't choose to do for economic reasons. We have crews available certain hours of the day in which we block our live programming and would prefer in many instances to put on even live commercials in certain areas of programming for clients where we do not now do it. But I think we can make great utilization of our existing manpower with these units, not only on the entertainment side but on the news side, with the ability to do things rapidly, rushing your tape right back and running it off as fast as you can. We hope to build—in fact the plans are on paper—a craft unit just for this thing, where we can really have a self-generating unit ready to go, with cameras warmed up, on the way to the spot with the video tape, rush it back to the station and have it aired as fast as we can get it back. So we as a local operation are looking forward very much to receiving the units and changing our methods of operation as a result of getting them.

MR. KNIGHT: Have you established union jurisdiction over the tape machines?

INTERJECT: Not yet. And this is a very interesting point. In fact—

MR. KNIGHT: It's the most interesting of all. What are you going to do?

INTERJECT: It's coming up on April 1, Norm, when we start our engineer negotiations. We have not yet seen their demands. We know there's some in there. We are looking forward to these negotiations.

MR. KNIGHT: I know this is a delicate area so don't say anything that will influence your negotiations in any way.

VOICE: We haven't seen the demands. We just hear rumors about this thing.

MR. KNIGHT: It's wide open for you.

VOICE: Wide open.

MR. KNIGHT: Who's your union? The IBEW?

A: Yes.

MR. KNIGHT: And your film department is the same?

A: Right. There is where the jurisdictional dispute amongst the boys gets pretty acute.

COMMENT: I do in a kind of a past tense because I've just recently moved back in this area. The fact I was with a dominantly RCA corporation has no implications in my remarks here at all. NBC in Hollywood does have a couple of Ampex tapes going down there and having had a little exposure indirectly I was very curious about them. At the first stages you had to pass through the armed guards to get in the room and see them in operation but I was successful in doing so and I saw them in their initial stages. Since that time the machines now I understand are turned over to the operating group of engineers and they are functioning satisfactorily. We had occasion on KRCA, the local station, to make an experiment on a local show. It was occasioned by a studio jam-up of a small local show we had which used film facilities and live. This show we pre-recorded on Ampex tape several days in advance of its showing on the station and up to here it worked out very fine. And I'm informed that these initial difficulties now will be eliminated and are practically on the way to elimination. But you ran into such operation problems, and I'm speaking strictly from the standpoint of the local station problem in the recording of a local program that will be pre-recorded. It was recorded on an "X" machine and three or four days later the program was to be played back and the head of the initial "X" machine had been taken out and sent back to the factory and I can tell you there was a frantic matching job there that went on with the remaining heads they had in order to get a satisfactory match. This is a technical operating problem which I'm sure they will solve but I know you are aware of the tremendous high speed that these heads operate at and it is a technical operating problem at the moment. The other problems seemed to be in the tape itself. At the moment there is still some difficulty in selecting it. In the earlier stages of the experiments in Hollywood I spent much time in matching the best quality tapes and currently I know NBC and CBS are releasing some of their programs on tape and from what I've seen of them they are very satisfactory.

Q: How do you classify your feature film?

MR. KNIGHT: We do a complete analysis. You know the catalogues and the manuals that are available. We buy them all. As soon as we are considering a package we immediately refer it to our film director, Jim Pike. And let me comment

there, we are most fortunate in having a film director who has lived with films since he was a youngster. He's really been in the business 20 years and he is knowledgeable. He's a young man but probably the most thoroughly competent person in the film field I have ever met. He does the analysis and puts together a complete picture of a synopsis, a rating and a suggested playing possibility for every picture in the package, be it a 39 picture package or a 700 picture package, and his final rating is AA, A, A-minus, B-plus, B, B-minus, C-plus, C. Those are the ratings, and then we have established the criteria of where we run different types of pictures and what we think we can afford to buy for each type of picture. Then it goes to a vote of the full film committee of which he is a member.

VOICE: He doesn't actually screen them?

MR. KNIGHT: No. It would be impossible with the large package. Earlier in the business as you know we used to screen all feature films because we were then talking about a package of 30 General Telradio films and 16 from Bagnall and 7 from Alexander and four from this one and you had to go through and screen them, but I don't think in an operation where you're making decisions involving important sums as you must make and we must make that you can get it in screening and therefore this kind of an analysis becomes very important. You've got to have a compensating cushion of about five percent on your analysis. If you use the proper sources as Jim does you will come within five percent on your analysis of them and then it should be subjected to a group discussion. I've always been in favor of group buying of films. I have never thought that I had the personal ability or confidence to singly buy films. Then there is not the tendency to make those mistakes that one man can make. I made enough myself not to want to make them any more.

