

September 1965 Vol. XXII No. 9 One Dollar

# TELEVISION

THE RAGS-  
TO-RICHES  
COMEBACK OF  
20TH FOX TV

THAT GREAT  
OVERSEAS  
AGENCY  
RUSH

MARKETING  
EFFICIENCY:  
MATCHING  
BUYERS WITH  
PROGRAM FANS

WHO'S AGAINST  
WHOM ON CATV:  
A POLITICAL  
SCORECARD

THE INSIDE  
STORY OF THE  
"IN" HOTEL

OUT  
ON  
A  
LIMB

AN  
EXPERT'S  
PICK  
OF  
THE  
FALL  
SEASON

TvM's exclusive  
"Forecast" predicts  
the ratings for  
all prime-time  
network programs

# Big Spender in Shreveport

(43.4 Million Dollars Worth)

He may be from Elko, Nevada . . . Bluefield, West Virginia or Broken Bow, Oklahoma . . . but he's stationed at Barksdale AFB, Shreveport. He and the other 23,886 military personnel and dependents of this giant installation, one of the nation's largest SAC bases, represent a total annual payroll of \$43,433,000 to the Shreveport Retail Market. This amount—unreported in usual CSI figures — offers a 10% bonus on top of Shreveport's own \$439,000,000 annual income. Another reason why . . . in the booming Shreveport TV market . . . *the Sky's really the limit!*



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CHANNEL 12  
CBS

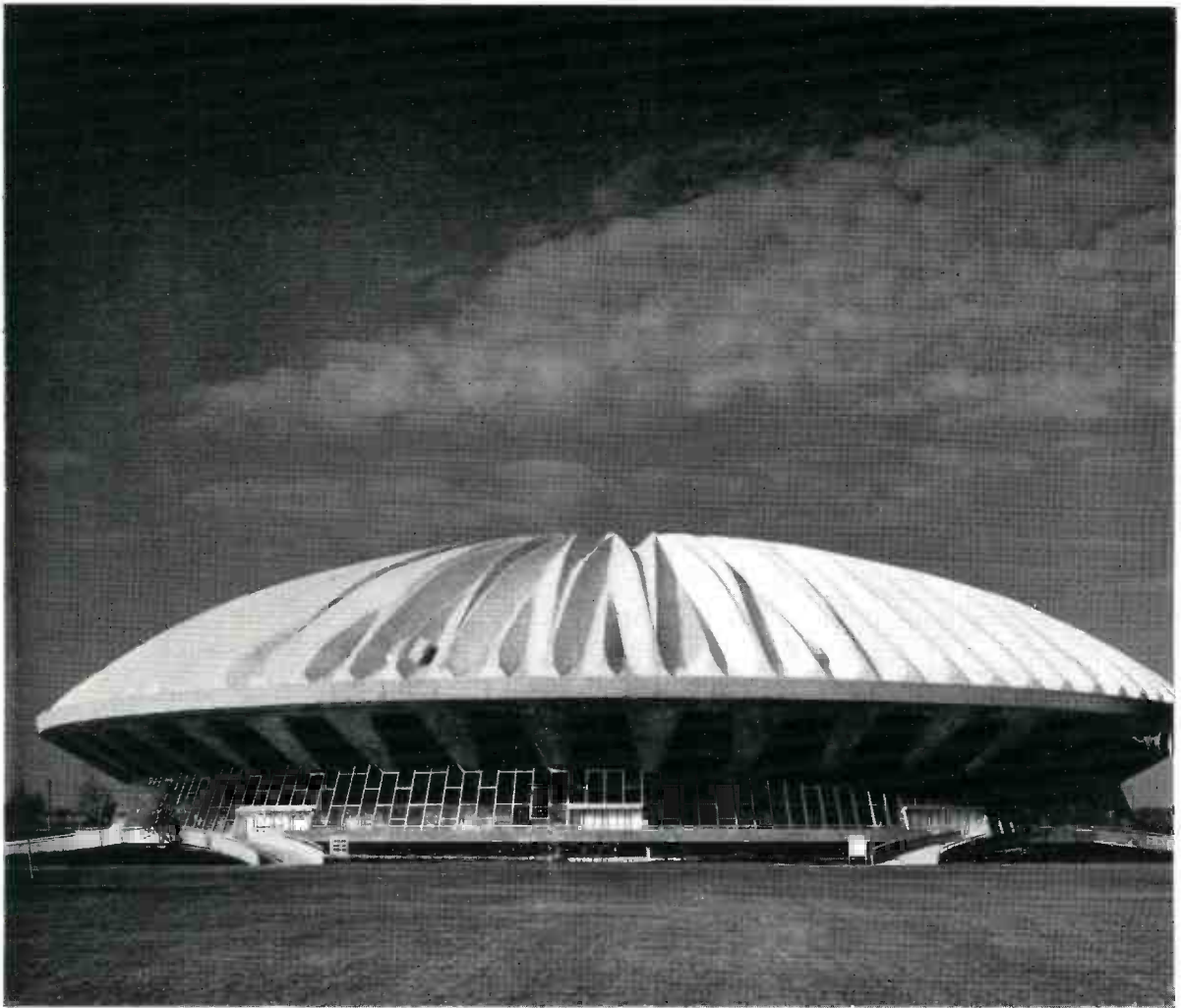
**KTAL-TV**  
CHANNEL 6  
NBC

**KTBS-TV**  
CHANNEL 3  
ABC

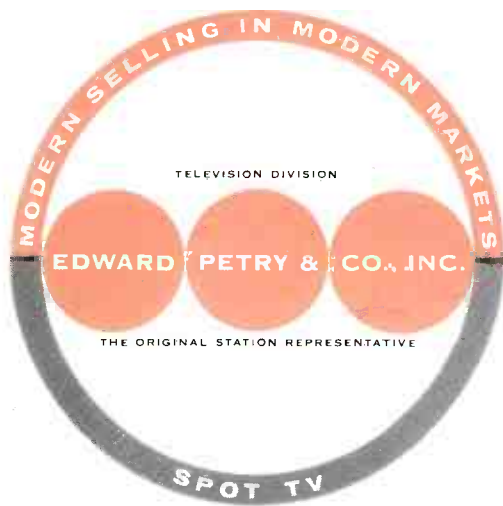
## in Shreveport

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# Hey, look us over!

**A glittering new season** is underway on the CBS Television Network. A new season loaded with laughter... tingling with action... alive with drama. It swings and sings with the beat and gusto of youth. It brings home into thrilling focus the clash of competitive sports. It opens the mind and eye to the challenge and promise of the world around us. In sum, you'll find it a season overflowing with the best entertainment and information on television, much of it in color.

## And entertainment with a difference

—a difference in the quality of performance, the skill of execution, the power of invention, and the level of taste. You see its reflection in each category of the network's program schedule. In the unique artistry of a Danny Kaye. In the sharp photographic realism of a "Slattery's People." In the inspired writing behind a Dick Van Dyke. And as the curtain rises on a fresh parade of action and adventure, fantasy and variety, you'll see this same entertainment-with-a-difference on the new premieres of "The Steve Lawrence Show," "Lost in Space," "Green Acres," "The Wild, Wild West," "Hogan's Heroes," "The Smothers Brothers Show," "Trials of O'Brien" and "The Loner."

**It's the feeling of excitement** you get from seeing something done by people who can do it better than any one else. Like the extraordinary one-time "specials" highlighting the talents of such stars as Barbra Streisand, Sir John Gielgud, Carol Channing, Zero Mostel, and Carol Burnett. Like the incomparable thrills of the upcoming series of NFL football games. Like the world's greatest auto-racing, basketball, track and field stars on "CBS Sports Spectacular." And you also get it from the sharp, meaningful daily reporting of CBS News' world-wide correspondents and the penetrating, news-breaking documentaries on domestic and foreign issues. So fasten your seat-belts and watch....

**The CBS Television Network.**

# Sunday night

My Favorite Martian  
7:30 pm (in color)

Lassie  
7 pm  
(in color)

The Ed Sullivan Show  
8 pm  
(in color)

Perry Mason  
9 pm

What's My Line?  
10:30 pm

Candid Camera  
10 pm

It is always better to begin a journey of discovery in the company of good friends. And the first night of the new season on CBS brings pleasures that are all the warmer for including old favorites in new ventures. Such as Perry Mason, moving his court-room to the Sunday schedule with tense new mystery for his countless fans. Or Ed Sullivan, as comfortable and familiar as any member of one's own family, beginning his eighteenth year as host to the world's biggest stars, including The Beatles. Indeed, the best way to begin a new season is to begin with old friends—especially on CBS.

# CBS

# Monday night

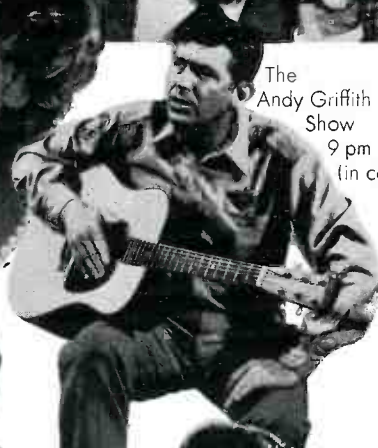


To Tell the Truth  
7:30 pm

The Lucy Show  
8:30 pm  
(in color)



I've Got a Secret  
8 pm



The Andy Griffith Show  
9 pm  
(in color)

Hazel  
9:30 pm  
(in color)



The Steve Lawrence Show  
10 pm  
(new and in color)

Monday night is the time to discover the strange and delightful ways in which people spend their lives—both in fact and in fiction. It won't always be easy! Bud Collyer and Steve Allen will keep you guessing till the final buzzer. And the way that hilarious redhead named Lucy spends her life could lead you to hysteria. But then you can fall back on the tranquillity and warmth of Sheriff Andy or America's favorite maid, Miss Shirley Booth, now working at a new address. You wind up the evening with an hour of variety sparked by that brilliant young entertainer, Steve Lawrence.

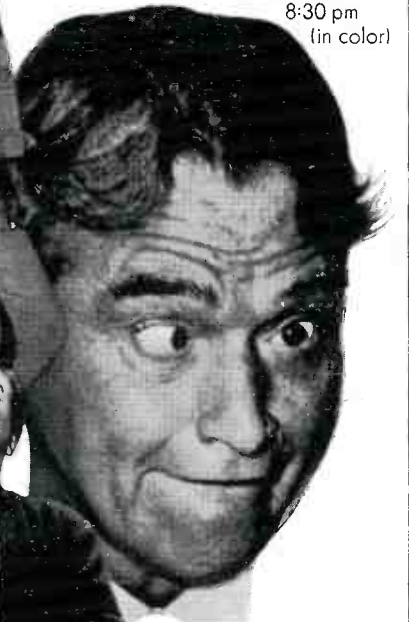


# Tuesday night



Rawhide  
7:30 pm

The Red Skelton Hour  
8:30 pm  
(in color)



Petticoat Junction  
9:30 pm  
(in color)



CBS Reports/  
CBS News  
Specials  
10 pm



Two of man's deepest impulses are gratified on this evening's schedule: his implacable will to conquer, and his unquenchable thirst for laughter. The first can be seen in the thrilling drama of the great Western cattle drives of the last century, with Clint Eastwood, now elevated to the rank of trail boss. As for laughter, who can equal that King of Clowns, Red Skelton, returning for a wonderful new season of comic artistry—or those hilarious hotel operators, Bea Benaderet and Edgar Buchanan? Finally, CBS News throws new light on the challenging issues of the day.



# Wednesday night



Lost in Space  
7:30 pm (new)

The Beverly Hillbillies  
8:30 pm (in color)



Green Acres  
9 pm (new and in color)



The Dick Van Dyke Show  
9:30 pm



The Danny Kaye Show  
10 pm (in color)

Wednesday night adds up to a brilliant exercise in various kinds of comedy starting with a delightful and exciting spoof on science fiction involving a modern family marooned on an unknown planet. Then the hilarious predicaments of a group of displaced persons—the famous Hollywood-based mountaineers, and a sophisticated city couple (Eddie Albert and Eva Gabor) transplanted to Petticoat Junction country. After which, you enjoy the antics of two of the funniest and most talented performers in show business: Dick Van Dyke and Danny Kaye.



# Thursday night



The Munsters  
7:30 pm

My Three Sons  
8:30 pm (in color)

Gilligan's Island  
8 pm (in color)



The CBS Thursday Night Movies  
9 pm (many in color)



Thursday night starts out by being both larger and funnier than life with that bizarre household of Fred Gwynne, Yvonne De Carlo and Al Lewis—and that equally incredible group of marooned islanders led by Bob Denver and Alan Hale. A note of domestic reality follows with Fred MacMurray as a harried father of three sons. Finally, the evening reaches its climax with a two-hour showing of one of a special group of the most powerful motion pictures to come out of Hollywood, beginning this season with "The Manchurian Candidate" starring Frank Sinatra.



# Friday night

The Wild, Wild West  
7:30 pm (new)

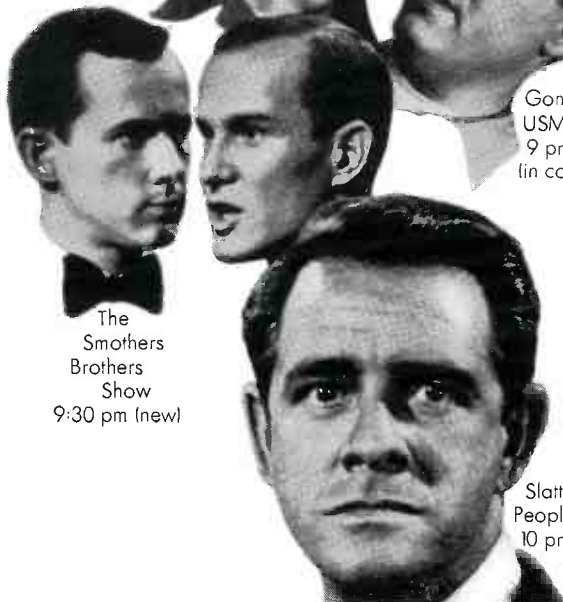


Hogan's Heroes  
8:30 pm  
(new and in color)



Gomer Pyle—USMC  
9 pm  
(in color)

The Smothers Brothers Show  
9:30 pm (new)



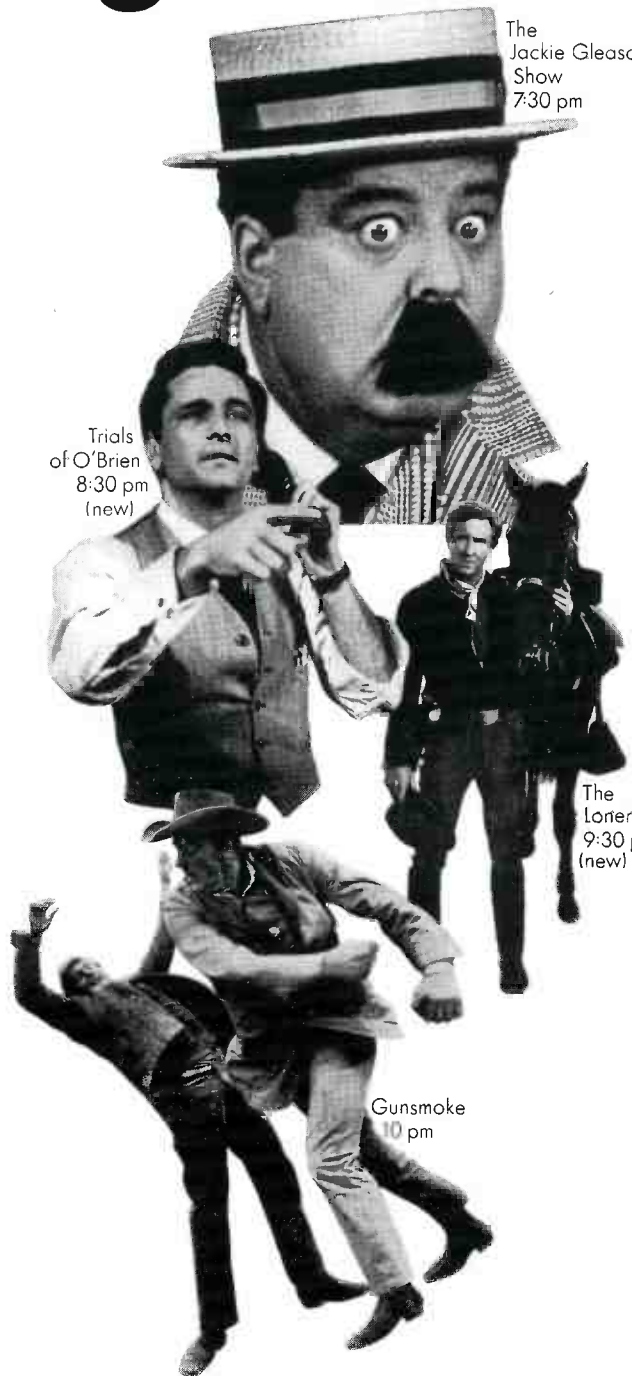
Slattery's People  
10 pm

To be perfectly candid, there is a cheerful air of unreality surrounding most of Friday night on CBS. We suspect the frontier at its gaudiest could never match *The Wild, Wild West*, and we know that prison camps were less inviting than the crazy stalag that is home to *Hogan's Heroes*. As to the reliability of Tom Smother's portrayal of an angel—we reserve judgment since we never met a real one. And, of course, there is always Gomer Pyle! In short, the world may not be too much like the kind of place portrayed each Friday night on CBS. But wouldn't it be nicer if it were?



# Saturday night

The Jackie Gleason Show  
7:30 pm



Trials of O'Brien  
8:30 pm  
(new)

The Loner  
9:30 pm  
(new)

Gunsmoke  
10 pm

Normally the word "action" suggests an atmosphere fraught with conflict, suspense, tension, and the excitement of personal combat. The genius of Jackie Gleason is that he succeeds in injecting all of these qualities into an hour of vibrant comedy. From the foundation he establishes, the momentum builds as Peter Falk, Lloyd Bridges and Jim Arness star in a sequence of gripping adventure dramas—the first as a flamboyant, highly unconventional lawyer; the second as a brooding ex-Union Army officer; the third as an indomitable defender of frontier law and order.



All times CNYT

# TELEVISION

**FORECAST: THE NEW TV SEASON** *It's that time again and the bets are down on the 1965-66 schedule. For the eighth consecutive year TvM predicts the season's outcome—ratings, audience share and audience composition for every prime-time network program. Stuart Gray of MacManus, John & Adams has prepared the October-November-December forecast as a TvM exclusive* ..... **27**

**WHERE THE ACTION IS** *Three seasons ago 20th Century-Fox was nowhere in television production. Today it's tied for first in the volume of network programming. The story of what happened and what made it happen* ..... **32**

**THE OVERSEAS AGENCY SCRAMBLE** *It's definitely "in" for U.S. ad agencies to have foreign affiliations these days. The international look has become a major agency asset. This report, complete with a map and directory locating the foreign activities of U.S. agencies billing \$1 million or more overseas, examines the industry's important new growth sector* ... **36**

**HOW TO MATCH CUSTOMERS WITH VIEWERS** *The third article in TvM's series on advertising's search for greater TV efficiency looks at a new Home Testing Institute research system which connects heavy users of a product to their favorite TV shows* ..... **40**

**THE SNARL IN CATV** *Violent conflicts are occurring among the interests that are making money, hoping to make money or are terrified of losing money as a consequence of the growth of community antenna television. This report shows who is bringing what kind of pressure on federal and local governments to get CATV under control* ..... **42**

**TV'S IN INN** *The business center of television in the West is the Beverly Hills Hotel. This story shows, in words and pictures, where a \$10 tab for a drink in the Polo Lounge can lead to a \$1 million contract* ..... **46**

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### TELEVISION MAGAZINE

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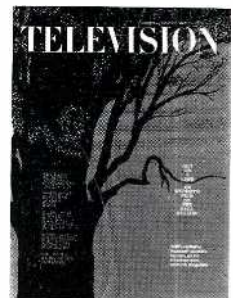
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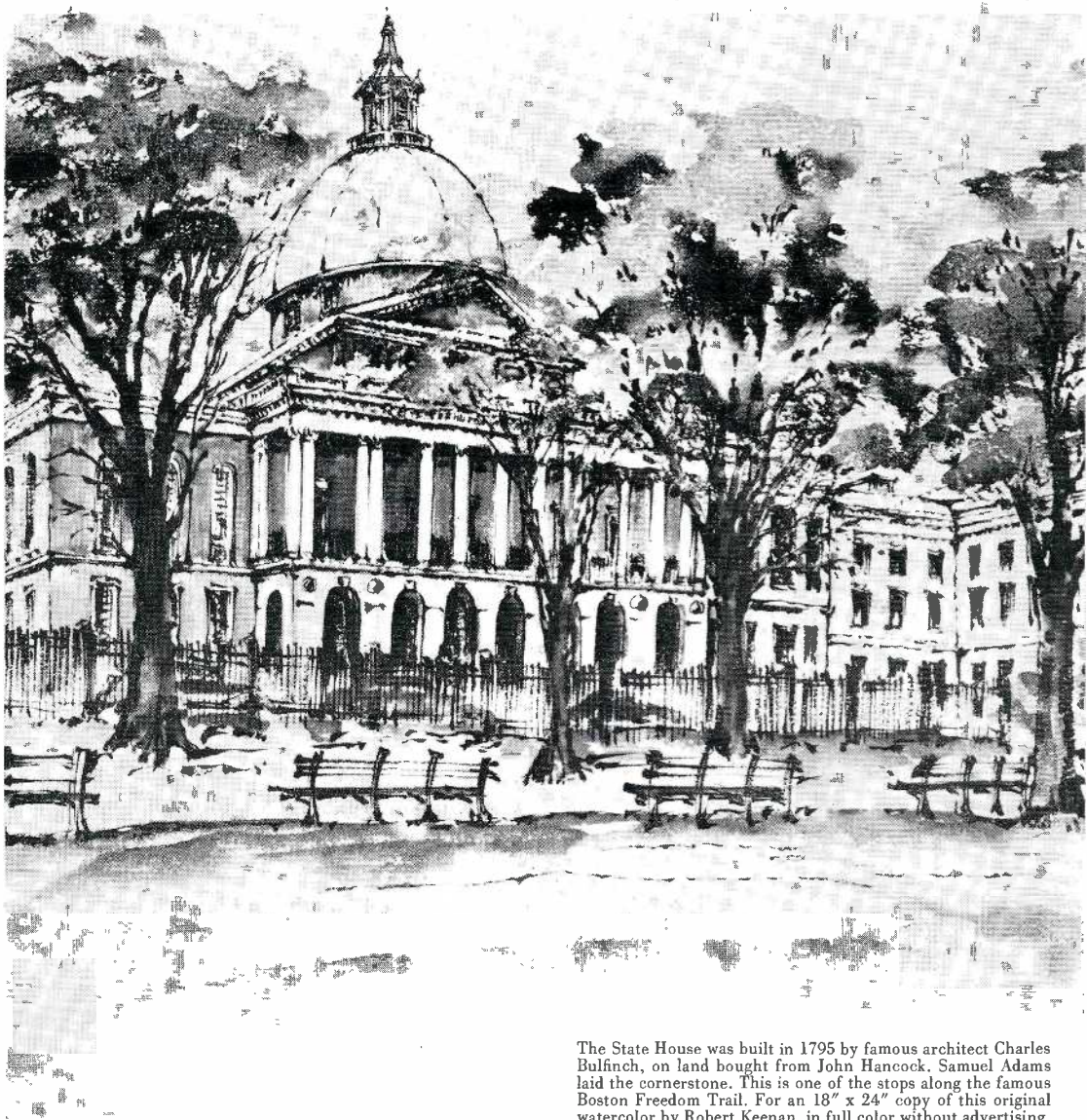
**Cover** • *Few trees grow in the arid stretch of Madison Avenue where TvM and MacManus, John & Adams have their headquarters, hence our reliance on art. Had we used a photo, the man out on the limb would have been MJA's Stuart Gray, creator of TvM's eighth-annual "Forecast," ratings and shares for the new season. It begins on page 27.*



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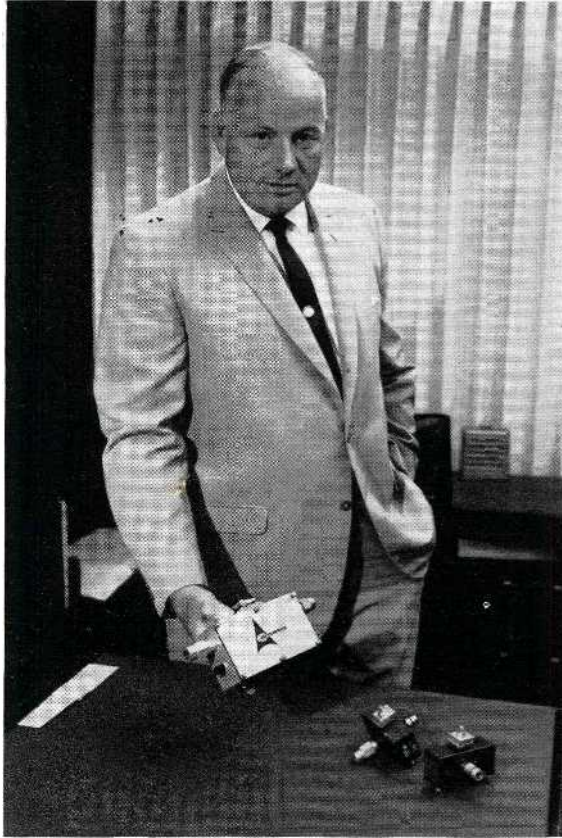




The State House was built in 1795 by famous architect Charles Bulfinch, on land bought from John Hancock. Samuel Adams laid the cornerstone. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

## Buy Boston like a Bostonian...Buy WHDH

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## THE MONTH IN FOCUS

**Much ado about the new season;  
Bearish view on pay TV;  
Free TV makes money**

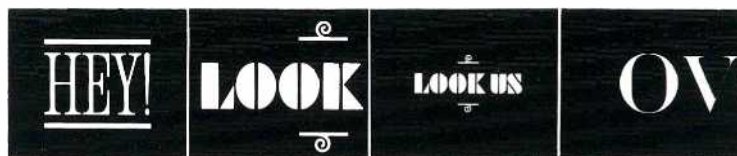
**T**HE TV viewer is being wooed like he's never been wooed before as the three networks set him up for the week beginning Sept. 12. That's when ABC, CBS and NBC—as flustered as maidens at their first prom—show off their new season's offerings. The fact that they've all chosen the same week to do it has made the competition, keen no matter what the circumstances, downright lethal, and taxed the ingenuity of always ingenious promotion men.

Nobody will say how much money is being spent on the campaign but CBS and NBC admit that it's more than ever before. ABC isn't saying anything at all. "Does Macy's tell Gimbels?" a promotion man there asked. Last year a lot of money earmarked for promotion had to go to build an audience for the political conventions and election coverage. This year the Gemini coverage is the only other competing candidate during the pre-season period for promotion funds. This frees more money to build up steam for television's version of Hell Week.

What makes the rivalry even more intense this season is the feeling that it's anybody's horse race, since the networks finished pretty much in a dead heat last time around the track. (For TvM's pre-season pick of those apt to win this year, see "Forecast," page 27.)

The question of why all the networks picked the same premiere week seems easy enough to answer. None wants the others to get the jump on it by debuting its products first, as ABC did last season. Each, therefore, picked the earliest week possible. That had to be the week beginning Sept. 12, since Labor Day falls in the week before that, and any week earlier is still in the vacation season when the tube people are interested in is the one they inflate on the beach.

"It does put a lot more pressure on everybody," says NBC's Larry Grossman about the three-network debut week.



CBS



NBC



ABC

**And away they go:  
The three tv networks, starting  
their fall seasons head-  
to-head, are scrambling to  
get the edge in audience attention**

"Promotion becomes an awesome problem."

Last year NBC spread its new offerings over six weeks. This year the unifying theme of the network's campaign is "NBC Week—a week so big it takes eight days." The reason for the extra day is that NBC is airing the Emmy awards on the initial Sunday of the kick-off week, so it has to borrow a Sunday from the following week to make up for it.

NBC started as early as July 5 with its ambitious on-air promotion for the new season, whereas last year the campaign didn't begin till the end of July. Missing this year are the elaborate promotional books that appeared under the name of "Startime" in 1963 and "Star Album" in 1964 to sell the upcoming bill of fare of those bygone seasons. Grossman says "We decided they were so successful and we had demonstrated that it could be done. So we thought we'd quit while we were ahead and surprise everybody with something else." Grossman also explained that the books had provided an underlying theme for those past promotion drives, and this is no longer necessary since the concept of NBC Week itself now furnishes the theme.

NBC's big effort for '65-'66 is an eight-page full color insert that will appear in *TV Guide's* premiere week issue on an exclusive basis in the lead story that will concern the new shows. The insert also will be run off in the millions in tabloid size to be used in Sunday supplements in major markets throughout the country. It also will be printed in a larger format for insertion in off-size newspa-

pers. The circulation ultimately is expected to reach 20 million. The theory behind this massive campaign, according to Grossman, is that the big cost of printing is the initial job, and extra copies come fairly cheap. How far this idea can be carried is illustrated by the fact that the insert will appear even in the catalogue Macy's sends to its 800,000 credit customers. As Grossman puts it: "We're determined to get a sampling for our shows."

Equally determined is CBS, which, in the words of network president John A. Schneider, is conducting "one of the most comprehensive program promotion campaigns we have ever launched in advance of a new television season." The theme is "Hey, look us over!" and an elaborate book with that title has been sent out to the affiliates telling them of CBS's promotional efforts. According to the book, the cornerstone of the drive is the "fullest, most effective use of television." The campaign started in mid-July and will climax in the week immediately preceding the debut of the new season in "a saturation sampling of the new attractions and returning favorites." The network will use 125 different films in the drive for total home impressions estimated at 5.5 billion. It's been mapped like a military campaign, in three phases. Phase One, from July 15 to Aug. 14, featured a series of nine-second film trailers with graphics by Saul Bass plus a series of one-minute preview trailers each devoted to a new program. Phase Two, from Aug. 15 to Sept. 18, uses a second series of 34 trailers emphasizing the night

## THE MONTH IN FOCUS *continued*

of each program's appearance (such as "see us on Sundays on CBS," or "meet us on Monday . . ."). Mid-August also marked the introduction of a series of 13 one-minute night-of-the-week trailers, grouping three or four of an evening's programs. Phase Two also features a new series of one-minute trailers, each devoted to a single program and covering every nighttime program on the network. Special animated and live action spots have been prepared in addition for two series, CBS's *Thursday Night Movies* and the National Football League games. The latter makes its pitch with five fashion models in a rare instance of beauties promoting brawn.

Phase Three begins Sept. 19 when the new season is well under way. Then the pre-season spots will be replaced by other trailers and there will be new films for continuing use throughout the season for every entertainment program on the air.

In addition to the network effort, there are special versions of the trailers for the affiliates. Radio also is being used extensively via a campaign created by Stan Freberg. CBS says its print campaign for the fall schedule is "far and away the biggest" it has ever undertaken. Almost all of the space budget is concentrated during the first two weeks of the new season, beginning with a four-page spread in the *New York Times* on Sunday, Sept. 12, plus advertisements in

every other major paper in New York, Chicago, Los Angeles, Philadelphia and St. Louis.

One last statistic: CBS estimates it will process 120 miles of 16mm film, much of it in color, for a total of 19,500 individual prints to promote its contributions to the new season.

The sought-after viewer is apt to get a swelled head.

■ Does pay TV have a future? Not unless there is a major breakthrough in engineering or program development is the conclusion reached by the New York research firm of Oxtoby-Smith after a two-year study. The firm arrived at its dim view after looking over the operations of Paramount's International Telemeter in Etobicoke, Ont. (on wire); RKO General-Phonevision's continuing tests in Hartford, Conn. (on air), and Subscription Television Inc.'s operations last year in Los Angeles and San Francisco (on wire).

Dr. Joseph Smith, president of Oxtoby-Smith, said in summary that "despite the often expressed desire that typical subscribers would like to escape from the cultural 'wasteland' of present television, that view is a myth. Viewers want good entertainment, but they do not, in any meaningful numbers, expect cultural reformation from free or pay TV. Further, they are not really dissatisfied with free TV programming or commercial interruptions."

Some of the "broader aspects" listed by the firm of its findings:

"The level of subscriber penetration and expenditure requisite for a viable pay TV system does not seem to be realizable. None of the pay TV systems studied has approached the required levels and none has shown any promise of doing so.

"The expectation of a ready market for 'cultural' programming has not materialized. Ratings for education and cultural programs and even for available stage plays have been low. The major sources of income for pay TV have been sports and Hollywood movies.

"There appears to be a ceiling on expenditure (by subscribers). Weekly expenditures tended to be consistent despite great variation in the program offerings.

"Three factors are closely related to subscription to pay TV: (1) dissatisfaction with the entertainment on regular television, (2) high family income and (3) a life style of activity and ownership of innovative products.

"The climate of consumer opinion (toward pay TV) was not hostile," except probably in California during the public campaign against pay TV there last summer and fall. Generally, "most people living in the wired area did not feel that pay TV would take away programs they used to watch free.

"The inherent appeal of pay TV is inhibited by a fear of its cost. Those who



have decided against subscribing, and even some subscribers, are concerned about the prospect of excessive cost. These people may be transferring their addictive experience with regular television to pay TV.

"Subscribers want to pay only for what they watch. One of the major reasons for cancelling subscriptions to pay TV in Hartford and Etobicoke was the necessity of paying a service charge.

"Program availabilities are a major problem. Although a variety of programs have been offered to subscribers, the *feeling* among subscribers is that pay TV has not offered a sufficient array of program choice. At the same time, subscribers are rather vague about the kinds of programs they would like to see.

"Pay TV can be many products. Given a few mass-appeal products (like movies and sports), it would be possible for pay TV to offer programs for minority audiences such as opera buffs, drama devotees, balletomanes, concert lovers, children, ethnic groups and the like. These minority programs would not get large ratings, but the audience could be adequate for the programing costs involved were a mass audience appeal available as a nucleus product."

It should be pointed out that other studies have come up with more optimistic views of pay TV's future. And on the day the Oxtoby-Smith report appeared, RKO General announced it had taken options that would permit it to

expand its Phonevision pay TV operations into five additional cities: New York, New Haven, Philadelphia, Washington and San Francisco.

■ The FCC released its official financial report on television broadcasting in 1964. Yes, it was a good year. Total time sales rose about 11% above the 1963 record, reaching \$1.5 billion. Total broadcast revenues were \$1.8 billion, up 12.3% over '63. If expenses of \$1.4 billion are subtracted, there remained a pre-tax income last year of \$415.6 million, up from \$343.2 million the year before.

Of the total \$1.8 billion revenues to TV in 1964, \$712.5 million went to networks, plus another \$216.2 million to their 15 owned stations. The 560 other independent stations took in a total of \$864.6 million.

In the time sales category, networks accounted for \$563.4 million (36% of the total), national spot \$689.5 million (45%) and local advertising \$297 million (19%).

The FCC listed the top 10 markets with their broadcast revenues and pre-tax incomes as follows: New York, \$105.2 million revenue, \$43.3 million income; Los Angeles, \$72.5 million and \$21.8 million; Chicago, \$61.9 million and \$24.8 million; Philadelphia, \$34.7 million and \$15.8 million; San Francisco-Oakland, \$30.8 million and \$14.8 million; Boston, \$28.5 million and \$15.5

million; Detroit, \$25 million and \$12 million; Cleveland, \$22.8 million and \$11.7 million; Pittsburgh, \$22.7 million and \$10.4 million; Washington, \$17.8 million and \$4.9 million.

■ Also in the month that was:

The Senate passed a bill to liberalize provisions of the Communications Act relating to conflict of interest. The bill would still prohibit commission employees from investing in broadcast companies or common-carrier firms, or businesses which exist primarily to supply these industries, but would remove the bar to investment in concerns using commission licenses as an incidental part of their activity. It would also allow the FCC to enlist the services of major licensee stockholders in its executive reserve without having to require divestiture of their holdings.

Network television's estimated net time and program billings during the first half of this year were \$590.2 million, according to the Television Bureau of Advertising. This is a 3.8% increase over the \$568.5 million in billings for the like period in '64. Net time and program billings for the month of June rose from \$74.3 million to \$82.1 million, up 10.6%.

Color TV sets in use numbered 3.6 million as of July 1, NBC reported. This represents an increase of 1.6 million sets—a 77% gain—over an estimated two million sets a year ago. END



## *If you had the Quality touch*

You'd enjoy the luxurious feeling of an Aladdin with an all-powerful lamp. You could wish for full color facilities to fulfill your fondest dreams of complete program, commercial and remote production. Presto! Almost as easily as rubbing a lamp, at your command would be eight live color cameras, two complete color film chains, six color videotape recorders. Get that Quality Touch of an Aladdin... Call our Operations Manager Jim Pratt or your Petyman for the colorful details.

### **WFAA-TV**

The Quality Station serving the Dallas-Fort Worth Market

Channel 8, Communications Center / Broadcast Services of The Dallas Morning News / Represented by Edward Pety & Co., Inc.



## **ACCEPTANCE – SAN FRANCISCO STYLE**

All 15 of the top 15 TV advertisers scheduled announcements on KTVU in 1964.\* This acceptance by the largest, most research-oriented advertisers is dramatic proof of KTVU stature among sponsors and agencies.

This is one more reason why KTVU is the Nation's LEADING Independent Television Station.

\*Based on January 1965 Television Magazine estimates



Cox Broadcasting Corporation stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton;

WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC (TV), Pittsburgh.



SAN FRANCISCO • OAKLAND  
Represented by H-R Television

## FOCUS ON FINANCE

**Standard & Poor's looks at TV and finds the outlook favorable**

**S**TANDARD & POOR's, which is to financial wanderers what "Baedeker's" is to Continental ones, tramped among TV-associated stocks last month and discovered their outlook to be "generally favorable." S&P's "Industry Surveys" report for August analyzed 16 issues regularly examined on TVM's financial index. Included were American Broadcasting Cos., Columbia Broadcasting System, Cox Broadcasting, Metromedia Inc., Storer Broadcasting, Taft Broadcasting, Columbia Pictures, Desilu Productions, Walt Disney Productions, MCA Inc., Metro-Goldwyn-Mayer, Paramount Pictures, 20th Century-Fox, United Artists, Warner Bros. Pictures and Chris-Craft Industries. Under the broad heading of leading amusement issues, the first six listed were evaluated as broadcasting companies, the next nine as picture companies, while Chris-Craft was examined as a boating stock.

Focusing first on the six radio-TV broadcasters, "Industry Surveys" found that they are "currently near the low end of their recent price/earnings range." Projecting that earnings for all but one of the issues are likely to go "significantly" up (CBS is the notable exception), the analysis concludes that "an above-average relative market performance is anticipated for the group."

Adding an almost automatic note of caution about recession adversely affecting profits the survey goes on to make the following decidedly upbeat assessments:

- "The independent broadcasters should experience worthwhile long-term growth."

- "Cox, Metromedia and Taft are all well-regarded issues."

- "American Broadcasting Cos. is showing the greatest improvement in earnings and the stock has long-range appreciation potentials."

- "The shares of Columbia Broadcasting System are worth holding on a long-term basis, although little near-term progress is indicated."

"Industry Surveys" takes a less certain stance in its analysis of the nine film companies. Pointing out that company fortunes rise and fall largely on the variables of the current movie crop, the report labels the earnings of movie pro-

## THE TELEVISION MAGAZINE INDEX

to 68 television-associated stocks

	Closing August 13	Change From July 15 Points	%	Approximate Shares Outstanding	Total Market Capitalization
<b>TELEVISION</b>					
American Broadcasting Cos. Inc.	60 1/2	+ 3 1/2	+ 6	4,629,000	\$280,055,000
CBS	36 1/2	+ 1 1/8	—	19,910,000	726,715,000
Capital Cities	11 3/8	+ 2 1/8	+ 5	1,357,000	56,185,000
Cox Broadcasting	25	+ 1	+ 4	2,652,000	66,300,000
Gross Telecasting	29	+ 1	+ 4	400,000	11,600,000
H&B American	15 1/8	- 1/8	- 3	2,582,000	11,942,000
Metromedia	33 7/8	- 2	- 6	2,088,000	70,731,000
Reeves Broadcasting	18 1/8	- 1/8	- 3	1,459,000	6,748,000
Scripps-Howard	27	+ 3/8	+ 1	2,589,000	69,903,000
Subscription TV	2 1/2	- 5/8	- 20	3,029,000	7,573,000
Taft Broadcasting	22 3/4	+ 1 1/4	+ 6	3,291,000	74,870,000
Teleprompter	11	+ 1/2	+ 5	714,000	8,184,000
Wometco	31 3/4	- 1/2	- 2	2,223,000	70,580,000
<b>Total</b>				<b>46,953,000</b>	<b>\$1,461,686,000</b>
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>					
Avco	22 1/2	+ 2	+ 10	13,693,000	\$308,093,000
Bartell Media Corp.	5	- 1/8	- 2	1,770,000	8,850,000
Boston Herald-Traveler	12 1/2	+ 1/2	+ 1	540,000	22,950,000
Chris-Craft	13 1/2	+ 1/2	+ 4	1,508,000	20,921,000
Cowles Magazines & Broadcasting	16 3/8	+ 1/4	+ 6	2,944,000	48,208,000
General Tire	23 1/2	+ 1 1/4	+ 9	16,719,000	392,897,000
Meredith Publishing	17 1/2	+ 3 1/4	+ 7	1,331,000	63,223,000
The Outlet Co.	15 1/4	- 1/2	- 3	1,010,000	15,403,000
Rollins Inc.	35 3/8	- 1 1/2	- 4	3,009,000	107,196,000
Rust Craft Greeting	17 1/4	+ 2	+ 13	727,000	12,541,000
Storer Broadcasting	65 3/4	+ 16 1/8	+ 32	2,045,000	134,159,000
Time Inc.	78	+ 3 1/2	+ 5	6,560,000	511,680,000
<b>Total</b>				<b>51,856,000</b>	<b>\$1,646,424,000</b>
<b>PROGRAMING</b>					
Allied Artists	2 1/8	+ 1/4	+ 13	932,000	\$1,981,000
Columbia Pictures	21 1/2	+ 3	+ 11	1,849,000	45,301,000
Desilu	7 1/8	+ 3/8	+ 6	1,166,000	8,308,000
Disney (Walt)	51 1/2	+ 3/4	+ 1	1,861,000	95,812,000
Filmways	16 3/8	+ 3 1/4	+ 24	656,000	11,070,000
Four Star TV	6 1/2	+ 1	+ 18	666,000	4,329,000
MCA Inc.	36 1/2	- 3	- 8	4,681,000	170,857,000
Medallion Pictures	6	+ 3/8	+ 7	632,000	3,792,000
MGM Inc.	37 3/4	+ 2 3/4	+ 8	2,306,000	94,602,000
National Film	1 1/8	—	—	1,670,000	209,000
Official Films	13 1/8	- 1/8	- 7	2,629,000	2,136,000
Paramount	59 1/4	+ 3 3/4	+ 7	1,570,000	93,023,000
Republic Corp.	5 3/4	—	—	2,454,000	14,111,000
Screen Gems Inc.	18 1/4	+ 1/2	+ 1	3,173,000	57,907,000
Seven Arts	9 3/8	- 1/8	- 9	2,271,000	21,291,000
Trans-Lux	12 1/8	+ 1 1/4	+ 11	718,000	8,706,000
20th Century-Fox	27 1/2	+ 1/2	+ 1	2,755,000	75,763,000
United Artists	11 3/8	+ 3/8	+ 1	2,011,000	89,741,000
Walter Reade-Sterling	1 1/8	—	—	1,583,000	1,781,000
Warner Bros. Pictures	14 1/2	+ 1/2	+ 1	4,873,000	70,659,000
Wrather Corp.	5 1/8	+ 1/8	+ 18	1,753,000	10,299,000
<b>Total</b>				<b>42,409,000</b>	<b>\$881,708,000</b>
<b>MANUFACTURING</b>					
Admiral Corp.	32 1/2	+ 1 3/8	+ 16	2,452,000	\$79,690,000
Ampex Corp.	15 3/4	+ 1 1/8	+ 8	9,259,000	145,829,000
Emerson Radio	13 1/4	+ 1/4	+ 2	2,214,000	29,336,000
General Electric	104 3/8	+ 4 3/8	+ 4	91,016,000	9,499,795,000
Jerrold Corp.	8 7/8	+ 1 1/4	+ 16	2,016,000	18,158,000
Magnavox	44	+ 2 1/2	+ 6	7,379,000	324,676,000
3M	55 3/8	- 1/8	- 2	53,386,000	2,982,943,000
Motorola Inc.	111 3/4	+ 16	+ 17	6,058,000	676,982,000
National Video	48 1/8	+ 1 3/4	+ 4	1,274,000	61,311,000
RCA	36 7/8	+ 2 7/8	+ 8	57,962,000	2,137,319,000
Reeves Industries	1 7/8	- 1/8	- 6	3,327,000	6,238,000
Westinghouse	52 7/8	+ 3 3/4	+ 8	36,782,000	1,944,848,000
Zenith Radio	87 7/8	+ 9	+ 11	9,328,000	819,698,000
<b>Total</b>				<b>282,483,000</b>	<b>\$18,726,853,000</b>
<b>SERVICE</b>					
C-E-I-R	11 5/8	+ 1	+ 9	1,555,000	\$18,077,000
Co m.	47 1/2	- 5/8	- 1	10,000,000	475,000,000
Doyle Dane Bernbach	36	+ 3 3/4	+ 12	997,000	35,892,000
Foote, Cone & Belding	16 3/8	+ 1 1/8	+ 13	2,184,000	35,763,000
General Artists	1 1/2	+ 1/8	+ 3	600,000	2,700,000
MPO Videotronics	8	- 1/8	- 6	469,000	3,752,000
Movielah Inc.	7 3/4	- 5/8	- 7	575,000	4,456,000
Nielsen (A. C.)	21 1/4	- 1 1/2	- 7	5,130,000	109,013,000
Papert. Koenig, Lois	9	—	—	791,000	7,119,000
<b>Total</b>				<b>22,301,000</b>	<b>\$691,772,000</b>
<b>Grand Total</b>				<b>446,002,000</b>	<b>\$23,408,443,000</b>

Data compiled by Roth, Gerard & Co.





# Old Masters

Old, that is, when you're reckoning years of experience in color television.

The men at the NBC Owned Stations in New York, Washington, Cleveland, Chicago and Los Angeles, are no Johnnys-come-lately in the complicated—but rewarding—world of color television. They're masters of the art.

And that's important because, as anyone who's seen much color tv will tell you, quality makes all the difference.

What's more, good color-casting has its practical, as well as esthetic value: For example, when an NBC show is presented in color, 80% more homes with color receivers tune in than homes with black and white sets.\* And viewers in

color-receiver homes (there'll be some 5,000,000 color sets in use this winter) have higher incomes, are better educated, and are concentrated in major market areas.

Next season, as in the past, the five NBC Owned Stations will still be televising far more color, from sign-on to sign-off, than any of their competitors.

There's no question of color's tremendous appeal—to the viewer—to the advertiser. And we welcome those stations in our midst that are now starting to bring color programs to their viewers.

But, honestly, when it comes to viewing—or sponsoring—color, wouldn't you prefer a more experienced hand?



**OWNED**

Represented by NBC Spot Sales

WNBC-TV NEW YORK/WRC-TV WASHINGTON/WKYC-TV CLEVELAND/WMAQ-TV CHICAGO/KNBC LOS ANGELES

\*Source: ARB Special color tv study, November, 1964. Audience and related data are based on estimates provided by ARB and are subject to the qualifications issued by the service. Copies of such qualifications available on request.

**FINANCE** *continued*

ducer-distributors as "highly volatile." Only MCA Inc., because of its "diversification and demonstrated management abilities" makes the grade as "an above-average holding."

Chris-Craft, which besides being the largest producer of pleasure boats owns three TV stations, is expected to benefit in 1965 from the "increased profitability" of KPTV Portland, Ore. Overall, the publication says, "the shares appear worthy of speculative retention for the long pull" as a result of an expansion of the pleasure boat business.

Capsule analyses of the 16 issues as

gleaned from "Industry Surveys" follow:

- American Broadcasting Cos.: "Higher ratings will result in larger billings and increased ad rates. Earnings for 1965 are expected to exceed \$3.50 a share, up from \$2.38 in 1964."
- Chris-Craft Industries: "Full-year earnings appear likely to exceed the \$1.43 a common share of 1964. However, the early resumption of cash dividends is not expected."
- CBS: The network's "relatively weaker competitive position in prime time will be restrictive. Benefits from the higher volume will probably be offset by certain special expenses and some discounting of advertising rates. On balance,

earnings for 1965 are expected to come close to the \$2.50 a share of 1964."

• Columbia Pictures: "It is uncertain how earnings for 1965-66 will compare with those of 1964-65 . . . The common is speculative. The preferred offers a generous yield."

• Cox Broadcasting: "Profits for 1965 should rise sharply from the \$1.21 of last year (\$1.32 on average shares) . . . The stock merits retention for its long-term appreciation potentials."

• Walt Disney Productions: "Profits for 1965-66 may fall from the unusually high level of 1964-65 [expected to rise to about \$4.75 a share or more] . . . The uncertainties of new movies impart speculative qualities to the shares."

• MCA Inc.: "Present indications are that earnings for 1965 will exceed the \$2.95 a common share reported for 1964. However, cash dividends on the common are not an early prospect."

• MGM: "It is uncertain how profits for 1965-66 will compare with those of 1964-65 . . . The shares are speculative."

• Metromedia Inc.: "Profits for 1965 should rise significantly from the \$2.56 a share of 1964 . . . the stock merits retention for further appreciation potentials."

• Paramount Pictures: "Present indications suggest some improvement in earnings from the \$1.22 a share of 1964 . . . The shares are speculative."

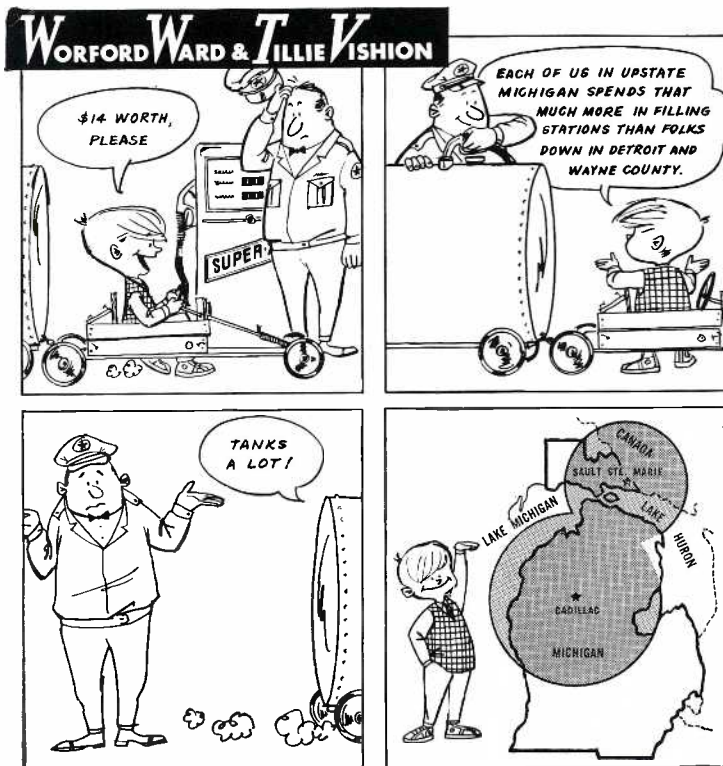
• Storer Broadcasting: "Excluding results of [the newly acquired] Northeast [Airlines], margins in 1965 are expected to be at least well maintained on an increase in advertising revenues, and earnings are likely to show a worthwhile gain from the \$3.58 a share of 1964. Dividends appear likely to continue at the current 50 cents a share rate. . . . In view of the uncertainties surrounding this [Northeast] route, Storer common is suitable for holding only on a speculative basis."

• Taft Broadcasting: "Earnings for fiscal 1965-66 appear likely to surpass the \$1.43 a share of 1964-65 . . . The stock merits retention for participation in the growing broadcasting industry."

• 20th Century-Fox: "Current indications are that a worthwhile improvement in pre-tax profitability is possible in 1965. However, an increasing effective tax rate will tend to restrict progress in late 1965 . . . The stock is speculative."

• United Artists: "Revenues of 1965 may compare favorably with the record \$181 million of 1964 . . . The company expects profits for 1965 to be well above the peak \$4.72 a share of 1964 . . . The uncertainties of the business impart speculative qualities to the shares."

• Warner Bros. Pictures: "A profit is anticipated for the fiscal year to Aug. 31, 1965, although earnings may be less than the average in recent profitable years. The high break-even point of "My Fair Lady" adds considerable uncertainty to



**HIGH OCTANE MARKET — WITH SPECIAL ADDITIVES**

A million people, a billion dollars in annual retail sales! These are the additives that give Upstate Michigan real drive, real buy-power, real response to your TV advertising.

Here's high-octane proof: at service stations, people in our 36 counties outspend folks in Detroit and Wayne County by \$13.65 a year.

(\$141.23 vs. \$127.58. Source: SRDS, July, 1964.)

It's a "gasser," that's what it is. Find out about it. Take it for a test drive. Consult your jobbers and distributors up here about WWTV/WWUP-TV's performance. And if you want a real gauge to this market's potential, check with Avery-Knodel.

*The Felzer Stations*

**RADIO**  
 WJZO KALAMAZOO BATTLE CREEK  
 WJEF GRAND RAPIDS  
 WJFM GRAND RAPIDS KALAMAZOO  
 WWTFM CADILLAC

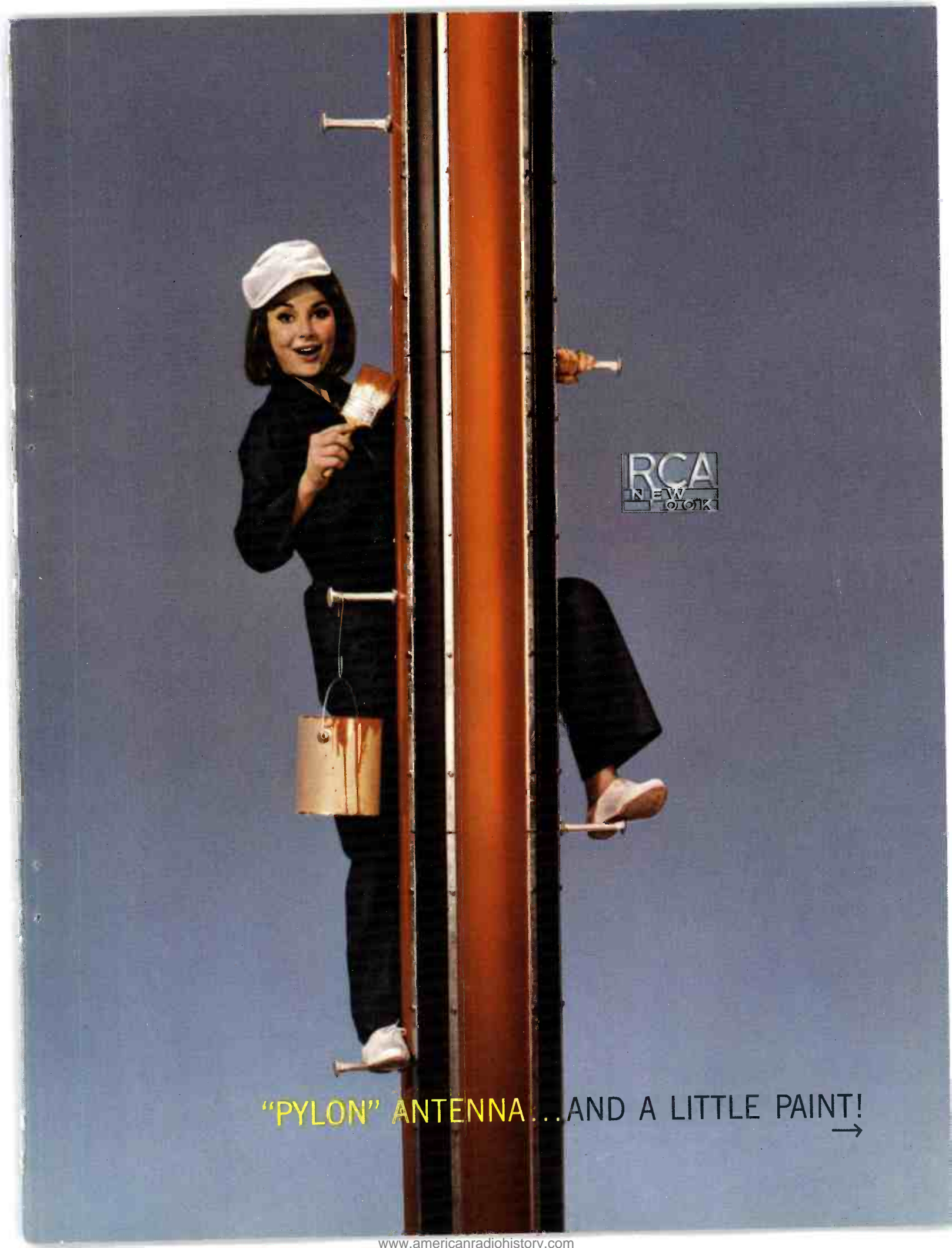
**TELEVISION**  
 WWTV GRAND RAPIDS KALAMAZOO  
 WWTV CADILLAC-TRAVERSE CITY  
 WWUP-TV SAULT STE. MARIE  
 KOLN-TV LINCOLN, NE. (PERMISSION)  
 WGIN-TV GRAND ISLAND, NE.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10  
 ANTENNA 1540' A. S. T. / ANTENNA 1214' A. S. T.  
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



RCA  
NEW  
LOOK

"PYLON" ANTENNA...AND A LITTLE PAINT! →



RCA VHF  
(Traveling Wave)  
and UHF Pylon Antennas

Just a "little bit of paint"  
is enough to maintain...

## RCA high-performance antennas!

### SUPERIOR IN LOW MAINTENANCE

Other than an occasional coat of paint to meet FAA rules, practically no maintenance is required by "Pylon" Antennas. (Actually, a weatherproof, galvanized coating provides sufficient protection.)

### SUPERIOR IN PERFORMANCE

"Pylon" antennas are engineered to provide excellent pattern circularity. Coverage is essentially the same in all directions (subject, of course, to terrain conditions). Pictures are sharp and snappy, as a result of excellent impedance match across channel.

### SUPERIOR IN RELIABILITY

"Pylon" antennas combine radiating surfaces and supporting structure into a simple "pole"—in which all electrical circuitry is contained. Since it has no appendages to catch the wind, tower load is reduced—and, it's impervious to lightning! Rugged design makes this antenna the ultimate in stability.

### SUPERIOR IN STATION PREFERENCE

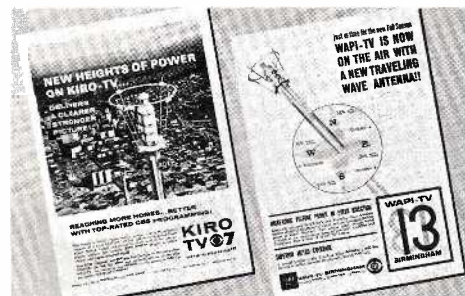
Many stations have been influenced by the remarkable performance record of these antennas—and some have switched. Several have even taken ads to tell of their success with the "Traveling Wave" (see right).



RCA Testing Facilities are the finest and most complete in the nation.



View showing simple design of "Pylon" Antennas



Two of the stations that have "switched" to "TW" Antenna.

For further information, write RCA Broadcast and Television equipment,  
Building 15-5, Camden, N. J. Or call your RCA Broadcast Representative.



The Most Trusted Name in Television

## FINANCE *continued*

the outlook for 1965-66 . . . The shares are speculative."

(An editorial analysis of Desilu Productions was not included in the report.)

As if to bolster S&P's "favorable" outlook, reports have been piling up from other diverse sources all indicating that if there's another business as good as the TV business, saliva tests are in order. Certainly, when operators in an industry can register profit margins of 10% or more that's sensational going. Yet the National Association of Broadcasters, in its annual financial survey of radio and TV stations released last month, reported that the typical TV station had a profit margin (before federal taxes) of 18.1% last year. That's not only a record pace, it's phenomenal, amounting to average pre-tax profits of \$229,300 on total time sales of \$1.4 million. And the yield shows no signs of diminishing. Broadcasters, the NAB survey says, anticipate increases of 5.4% in television revenue this year.

Adding substance to this last projection, network television's estimated net time and program billings during the first six months of this year, it was revealed, increased 3.8% over the like period of 1964. The Television Bureau of Advertising released this report.

Another report, this one concerning the set manufacturing phase of the TV business, also promised bright things to come. "Sales of color television sets will continue to exhibit strong growth patterns and promise to strengthen television set manufacturers who previously had been faced with a sharply diminishing growth rate in black-and-white sets." The finding was that of "Perspective," a publication of the investment management department of Calvin Bullock Ltd., manager of mutual funds.

With so many happy portents to inflate them, it was small wonder that the 68 issues on the TvM index wafted past the month in a generally buoyant state. In one of the best general advances in many months, 46 stocks showed gains

(compared to 34 in the last survey period), while only 17 registered losses, with 5 closing unchanged. Better proof still of the euphoric state of the market. 15 of the TV-associated issues closed out the measured month with ringing increases of 10% or more. Leading the parade was Storer Broadcasting, with a major diversification move under its belt—the acquisition of Northeast Airlines—spurring a gain of 16½ points, or 32%. Filmways, up 3¼ points, or 24%, was another especially strong leader. TV set manufacturers, still riding the color boom, moved ahead smartly. Admiral Corp. was up 4¾ points, or 16%; Motorola gained 16 points, or 17%, and Zenith Radio jumped 9 points, or 11%.

Declines on TvM's index were surprisingly slight. The most significant: MCA Inc., down 8 points, or 3%. Other losers included Metromedia, down 6%, Subscription TV, off 20% (on a drop, however, of only ⅝ths of a point), Rollins Inc., minus 4% and A. C. Nielsen Co., down 7%. END

## FOCUS ON

## A. C. NIELSEN CO.

A TELEVISION ANALYSIS

**T**HE A. C. Nielsen Co., which makes most of its notoriety in television, makes most of its money elsewhere—of the company's gross revenues of more than \$50 million in 1964, only 16% (about \$8 million) came from its TV audience reports. But that \$8 million is loose change when compared to the investment by networks and sponsors in TV programs whose crazy success, utter failure or satisfactory showing will be pronounced for the impending season within some 1,100 black boxes (Audimeters) Nielsen has staked out in TV homes around the country.

Nielsen would probably like to reverse the ratio of publicity and money from TV. The Nielsen name is tossed around by the press—often critical of the machinations of the television industry—sometimes in blissful ignorance of the statistical function which the company performs. Chairman A. C. Nielsen Sr. sees part of the criticism as "inspired by the rivalry between television and print media for the advertiser's dollar . . . Understandably, certain magazines and newspapers choose to attack television by attacking the reliability of the research which provides television with some rather effective sales ammunition. Public defense against such tactics is difficult for the research technique involves electronic engineering and statistical mathematics, in neither of which the public is well versed. But," says Nielsen philosophically, "nobody loves the umpire."

The original Audimeter was developed by two professors at the Massachusetts Institute of Technology in 1936. By 1942 it had been refined and adopted by the Nielsen company for use in surveys of network radio listenership and eight years later became the observant big



A. C. NIELSEN SENIOR AND JUNIOR

brother in TV homes used by Nielsen in its television sample. Today's Audimeters—highly sophisticated electronic recording devices which, with related equipment, are protected by 59 U.S. patents—record in code on photographic strip film a minute-by-minute report of whether a TV set is on or off and, if on,

which channel it is receiving. Combined with demographic information about the home it's in, the Audimeter data can produce estimates of national viewing habits of great value to network, agency and advertiser. The bigger users of Nielsen's network TV service spend up to \$300,000 a year for it.

Nielsen says his company struggled for 17 years before reaching a break-even position in audience research and that capital investment and operating losses in this sector of its operations have amounted to \$15 million. The company's Television Index Service now spews out 840 reports yearly containing more than 14 million individual figures. It has established audience research services in Japan and Canada and has ownership in others in Ireland, West Germany and the United Kingdom. Nielsen's complete market data operations cover 15 countries and it claims to be the world's largest marketing research organization.

Founded in 1923, its financial underpinning was an original sale of \$45,000 of common stock. Its first reason for being was to perform engineering analyses of industrial equipment, but while it confined itself to this field, Nielsen says, "black ink was always just beyond our grasp."

Later the company began doing market surveys using an interview method but not until 1933 did it start doing something akin to the function it performs for network television. In that

**A. C. NIELSEN** *continued*

year the company organized a retail index service by which it could estimate the national sales, by brand, of the products within a given industry. By choosing a sample of retail drug stores across the country whose sales would reflect a national pattern and by auditing the invoices of these retailers Nielsen could project sales for each brand. The company now counts some 700 clients to its Retail Index Services, companies whose annual sales total around \$67 billion. To these clients it furnishes close to 300 million facts and figures a year.

Nielsen's \$50.5 million gross in 1964 represented an 11.6% jump over the previous year's revenues and attendant profits of \$3.7 million or \$2.22 per share were 18.4% ahead of 1963. For the first nine months of fiscal 1965 Nielsen revenues were up 13% and profits moved ahead 12% to \$1.81 per share. The company boasts a steady volume gain over the past 20 years. During that time its yearly compounded sales increase has averaged 14.5%.

In 1958, the market research company, whose stock was valued at approximately \$5 million on the basis of informal trading, offered shares to the public. Smith, Barney & Co., underwriting the issue as an over-the-counter offering, set the price at \$26 per share. Since then profits after

taxes have increased at an average yearly rate of more than 20% and the company's market capitalization has grown to more than \$103 million. Average net profit over the past five years has been 6.4% of sales.

Before a recapitalization program was approved by shareholders last May there were two kinds of Nielsen stock, common and class B special, the latter held only by Arthur Nielsen and limited only to nominal cash dividends. The newly instituted plan raises the company's authorized number of shares, establishes three kinds of stock and gives Nielsen even tighter voting control over the company than he already held.

Before the switch Nielsen was the beneficial or record owner of 29% of the outstanding common (496,470 shares) and all of the 1.4 million outstanding shares of class B special. Common shares were split into classes A and B with the public getting two shares of A and one of B for each share it held prior to the split, but only B shares retained voting privileges. The old class B special held by Nielsen is now known as class C special and retains voting rights.

At the same time the amount of authorized common was increased from 2,250,000 shares to 4 million with the new class A designation and the authorization of 1,440,000 of the old class B special was increased to two million as

the new class B common. If the method seemed convoluted the result was clear enough—the company would be in a position to raise money if it desired by issuing voteless stock. The move broadens the marketability of the issue while insuring continued full control of the company by Nielsen.

To serve its 1,700 corporate clients Nielsen carries 5,000 fulltime employees. Client turnover in 1964 represented only 3% of its sales volume. To accommodate its huge auditing operation in 1964 Nielsen leased 472 electronic data processing machines at a cost of \$1.8 million.

Outside the field of marketing research Nielsen also has half ownership in Neodata Services, which keeps tabs on the circulation lists of 23 magazines. The company also operates Nielsen Clearing House, which processes coupons offered with merchandise by manufacturers throughout the country.

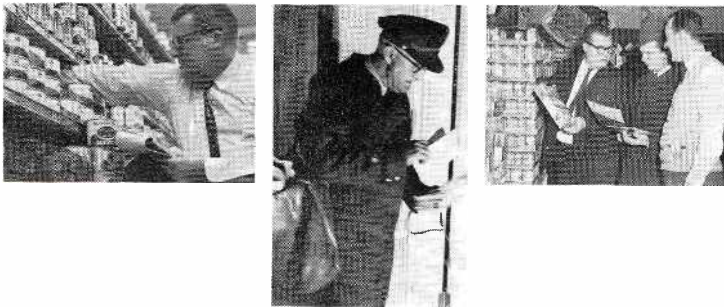
Nielsen and the various media have not always had a mutually profitable association. A service established in 1960 (Nielsen Media Service) was abandoned after 1964. It attempted to provide a cross tabulation on readership of magazines and various combinations of magazines and audience to television programs. Readership of major newspapers was added to the service in 1963. According to a company representative the program was "fraught from the start with difficulties." The attitude of subscribers was described as: "If they weren't first they didn't want to pay for it." For Nielsen it was understood to be an unprofitable operation.

The most famous of the company's TV reports is the Nielsen Television Index (NTI). At two-week intervals throughout the year, with the exception of two "black weeks" when no rating is taken, these reports list estimates of rating (percent of national TV homes viewing) and share (percent of TV homes with sets in use) for each network program. This information is gleaned from Audimeters and checked against diaries kept by viewers in other sample TV homes.

Another television service, known as the Nielsen multi-network area report (NMA), comes out 50 weeks per year with comparative network data shown for 30 major markets. The Nielsen Station Index (NSI), going into its 11th year, now covers more than 220 markets over a 12-month period—some as many as 12 times yearly, some as few as two, but sweeping all stations in each market.

The hoopla surrounding Nielsen by dint of its connection with the television industry is an ironic fate for a concern which holds such a conservative image on Wall Street. Nielsen is regarded as "old line" and "safe" by security analysts and his son, Arthur C. Jr., president since 1957, is regarded by most as cut from the same cloth. END

**Some people are never satisfied**



**Like us, for instance**

Wouldn't you think we'd be satisfied since we deliver 40% more TV homes in the Tri-Cities (Bristol, Johnson City, Kingsport) than that other station? 50% net week cut-off figures\* add up to 149,700 for us — 108,100 for them. So now, we add impact to this coverage with a 7-step Sales Development Program that's absolutely the limit. It includes personal calls, mailings, store displays, surveys, distribution checks and improved shelf facings.

Who knows what we'll do next? Oh, well, some people are never satisfied. (Except WCYB-TV advertisers, and they're ecstatic.) Get the full story in our new Factbook.



Reps: The Meeker Co. ☐ In Atlanta: James S. Ayers Co.

\*1964 ARB Coverage from 1965 TV Factbook

# Dennis anyone?

## Dennis everyone!



Like who?

Like **WCBS-TV** NEW YORK

**WBBM-TV** CHICAGO

**WCAU-TV** PHILADELPHIA

**KMOX-TV** ST. LOUIS

**KTTV** LOS ANGELES

**WTTG** WASHINGTON, D.C.

**WNAC-TV** BOSTON

**CKLW-TV** DETROIT

**WTTV** INDIANAPOLIS

**KMSP-TV** MINNEAPOLIS

**WLUK-TV** GREEN BAY

**WBAP-TV** FT. WORTH

**KBTV** DENVER

**WNCT** WASHINGTON, N.C.

**WTVT** TAMPA

**WOI-TV** AMES

**WDAU-TV** SCRANTON

**KPHO-TV** PHOENIX

WANT TO JOIN THESE TOP STATIONS WITH THIS  
TOP-NOTCH ALL FAMILY SERIES OF FUN-FILLED  
HALF-HOURS? GET THE DETAILS ON  
"DENNIS THE MENACE" NOW FROM

## SCREEN GEMS

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Golden  
Valley\*

**SIZING IT UP!** A girl's plans for the future seldom take shape before she does!

wtrf-tv Wheeling  
**POLLYANNA** says: "The nice thing about an egotist; he never goes around talking about other people."

Wheeling wtrf-tv  
**TEEN-AGE HOOD?** Hair today and gun tomorrow!

Wheeling-Steubenville  
**PEOPLE** who live in glass houses shouldn't get stoned!

National Rep Petry  
**TRUSTING SOUL** . . . a fellow who starts to build a \$7,000 lakeshore cottage with \$7,000.

Petry Coded Rate Card  
**EDUCATION** . . . actually it's the teachers who get taut.

Young Adult Dominance  
**HUSBAND HUNTER!** It only takes a little wile.

ARB Nov. '64, March '65  
**PRACTICE TYPISTS,** forget the sentence you learned containing all the letters in the alphabet and replace it with the current version, "Pack my box with five dozen liquor jugs."

Wheeling-Steubenville TV  
**REMEMBER** when a child had to bend over to get straightened out?

Wheeling wtrf-tv  
**A-GO-GO GETTERS!** Long A-Go-Go . . . When ya gotta A-Go-Go . . . Merry A-Go-Ga Round . . . Sometime A-Go-Ga . . . A-Go-Going Gone.

wtrf-tv Wheeling  
**\*THERE'S GOLD AMIDST** these hills and the big-spending WTRF-TV audience is the buying crowd in the Wheeling Steubenville Ohio Valley Market. Ask your Petry man to help schedule your next spot campaign in Wheeling's Golden Valley.

CHANNEL SEVEN **NB** WHEELING, WEST VIRGINIA

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# LETTERS

## MANY COMMEND MANY WORLDS

I have maintained a continuing interest in the television industry in all of its facets. It is interesting to have a sampling of local activity throughout our country ["The Many Worlds of Local TV," TvM August 1965]. I could not agree with you more that television is not limited to individuals and programs originating in New York and Hollywood. I wish this thinking could be gotten over to a lot more people, including some members of Congress. REP. OREN HARRIS (*D-Ark.*), *Washington, D.C.*

I was delighted to see emphasis placed on individual stations and local programs. Theirs is an increasingly vital role in the requirements of individual communities. SEN. GORDON ALLOTT (*R-Colo.*), *Washington, D.C.*

It is indeed an interesting and enlightening report on local activity in television. REP. JOHN J. FLYNT JR. (*D-Ga.*), *Washington, D.C.*

May I commend your magazine on its alertness in recognizing this contribution made by television stations to their particular communities. REP. ODIN LANGEN (*R-Minn.*), *Washington, D.C.*

It's a striking publication and I enjoyed the opportunity of looking it over. I noted that you included some photos of WCCO-TV's and KSTP-TV's coverage of the floods in Minnesota this spring. I was pleased to see this for they did an outstanding job of alerting and informing our citizens during that trying period. SEN. WALTER F. MONDALE (*D-Minn.*), *Washington, D.C.*

I have certainly enjoyed reading this informative material. It never ceases to amaze me that the scope of communication of present-day television, having reached its present stage, is continuing along the same accelerated course with which it first began. REP. CARL ALBERT (*D-Okla.*), *Washington, D.C.*

I commend you on the splendid job you did in putting this issue together. It is truly outstanding. REP. WM. JENNINGS BRYAN DORN (*D-S.C.*), *Washington, D.C.* I was very impressed with the high quality and pertinence of the programs being produced today by local television stations throughout the country. I certainly hope that these types of television programs continue to increase in number until every American has access to the information they offer. REP. L. H. FOUNTAIN (*D-N.C.*), *Washington, D.C.*

It is, indeed, an excellent publication and one that you and your associates can be very proud of. It is apparent that a great deal of work and planning have gone into this magazine to produce such an enlightening compilation of information about the television industry. REP. ROMAN C. PUCINSKI (*D-Ill.*), *Washington, D.C.*

I am in agreement with you that TELEVISION MAGAZINE does show that television is not only shows about far away places and people, but about people right in that particular county, city, village or state. It is an excellent presentation. REP. DAN ROSTENKOWSKI (*D-Ill.*), *Washington, D.C.*

## MEN AT WAR

I thought your piece about us that shag after the shooting ["Television's Men at War," TvM July 1965] was very good and wanted to thank you for doing it. Very few writers bother to notice what goes on behind the tube. TED YATES *Producer, NBC News, Washington, D.C.*

I enjoyed the excellent article in your July issue by Albert Kroeger entitled "Television's Men at War." The article was very timely from my personal point of view. I just returned from two weeks active duty during which I trained with other reservists who would be concerned with formal military censorship in Vietnam, should the need arise. Your article presented a very complete picture of the activities of TV newsmen from all three networks in their efforts to cover the war.

I think the article would be most useful to all the reserve units concerned with this particular area. I'd like to request six reprints for distribution to other reservists. HARRY DURHAM *Director, Radio-TV, Duke University, Durham, N. C.*

## TELECAST FAN

We find your "Telecast" 1965-66 network programing sheets most useful, and would appreciate receiving four copies for key clients. DAVIS L. MORRIS *Vice President, Richard C. Lynch Advertising Co., St. Louis, Mo.*

[Copies are available at 25 cents each. See Reprint Checklist, page 68.]



# EARLY IN 1966 MIAMI WILL ACQUIRE A COMPLETELY NEW COLOR MOTION PICTURE FILM PROCESSING CAPABILITY



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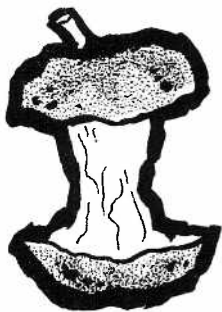
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SHARE OF HOMES

TIME	*2 JOHNSTOWN/ ALTOONA STATIONS	3 PITTSBURGH STATIONS
<b>Monday-Friday</b>		
9:00 A. M.-12 Noon	82	18
12 Noon-5:00 P. M.	79	21
5:00-7:30 P. M.	76	24
<b>Monday-Sunday</b>		
7:30-11:00 P. M.	78	22
11:00 P. M.-1:00 A. M.	77	23
9:00 A. M.-12 Mid.	78	22

\*Source: J/A Hard Core Study  
ARB March, 1964

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FOCUS ON

# TELEVISION



**T**HE reader has two options in regard to the cartoon appearing above. He can (1) supply his own caption or (2) turn to page 71 and see the one cartoonist Sid Harris conceived for it. It's one of two in this issue; the other you'll have to look for. We're making a point of them because they're the first we've printed in TELEVISION, one of several new dimensions to the magazine which begin with this issue, and we wanted to make sure you notice.

The reader also will note something new in connection with TvM's annual "Forecast" of how the new season will turn out, show-by-show over the three-network, prime-time schedule. It's the work of a new handicapper: Stuart Gray, director of broadcast research for MacManus, John & Adams and, in the opinion of our editors, one of the brightest program analysts in the business. His batting average in forecasting past seasons' outcomes—a challenge which makes strong men go weak at the knees—has earned him not only our regard but also the respect of his colleagues in this hazardous occupation. We have confidence his "Forecast" for 1965-66 will turn out equally well, and take pleasure in commending it to our readers.

There are other things new about this issue, but you're on your own in finding them. As we promised on this page last month, the issue marks a new high in guaranteed circulation, in number of stories and, we trust, in interest. As we said, it may not, at first glance, appear decidedly different from issues of the past, but it is different.

# buy exciting daytime tv on wmal-tv

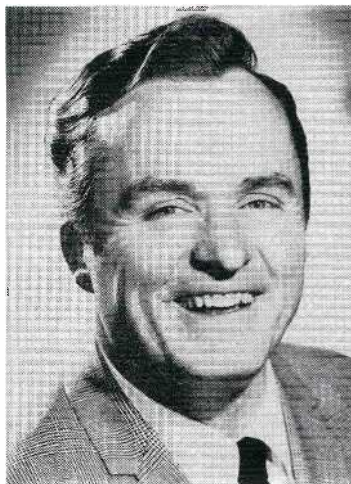
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## HERE'S BARBARA

New woman's show concept! Barbara Coleman features studio and on-location reports of society, fashion and civic events.

plus these other exciting daytime programs:

- 7:30 a.m. exciting **Bozo Show**
- 10:00 a.m. exciting **Girl Talk Show**
- 5:00 p.m. exciting **Lloyd Thaxton Show**
- 6:00 p.m. exciting **News 7**
- 7:00 p.m. exciting **30-min. action-comedy block**

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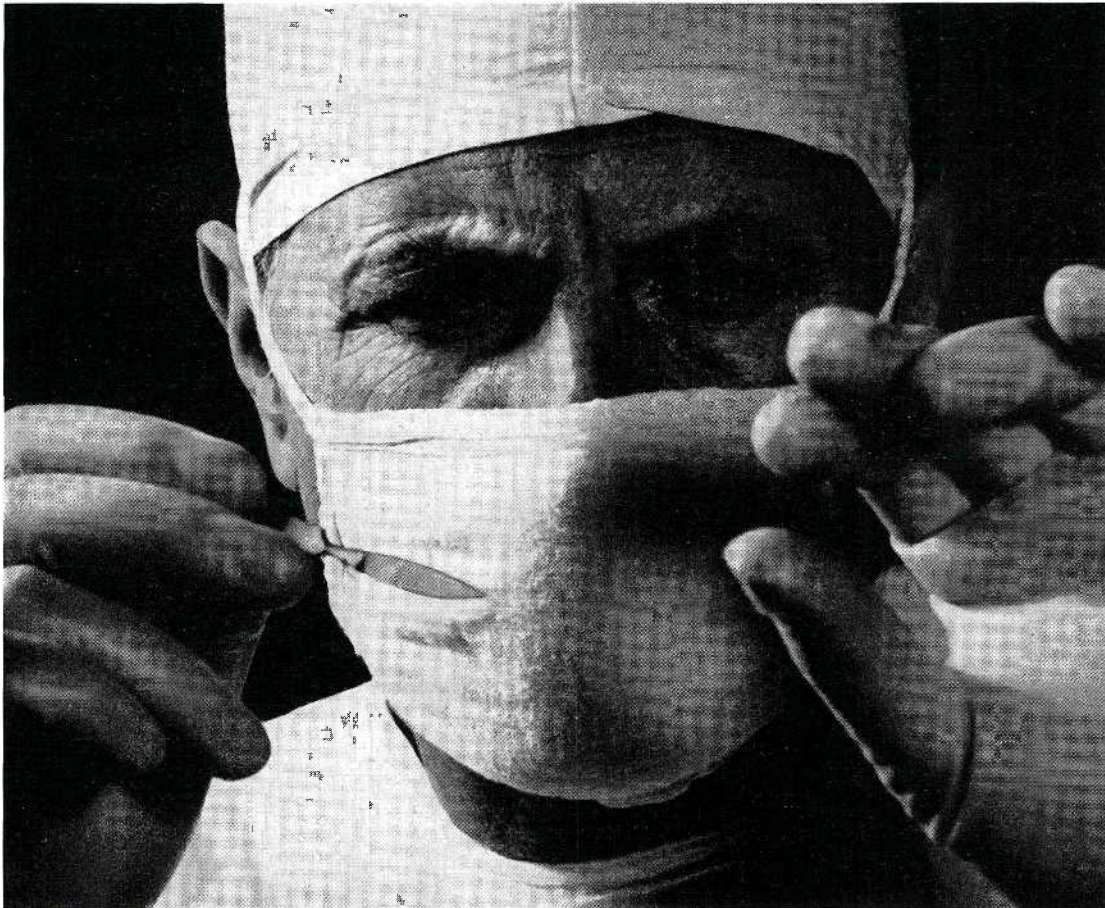
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**NATURAL COLOR FOR ALL LOCAL WMAL TV PROGRAMS**

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use our services is convincing evidence that location video tape can be more economical — and much more dramatically effective — than in-studio productions.

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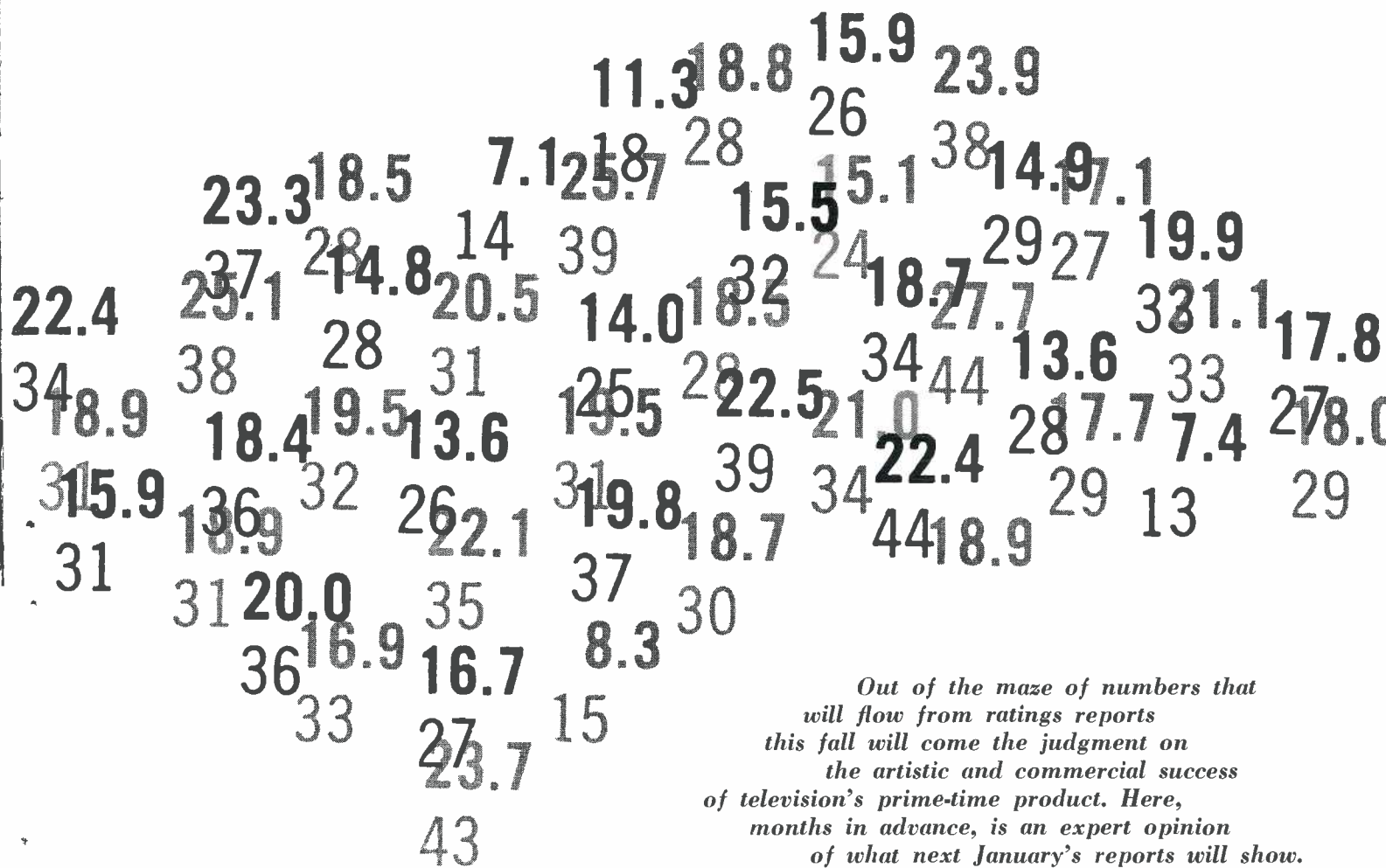
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# TELEVISION



*Out of the maze of numbers that will flow from ratings reports this fall will come the judgment on the artistic and commercial success of television's prime-time product. Here, months in advance, is an expert opinion of what next January's reports will show.*

# FORECAST 65 / 66

Predicted ratings and shares of audience for all nighttime network programs (national ratings basis) for the October-November-December rating period, prepared for Television Magazine by Stuart Gray, director of broadcast research, MacManus, John & Adams. The top figure given for each half-hour is the rating, the bottom figure the share of audience. "Clear-cut" winners—shows forecast to be four or more share points ahead—are indicated by white numbers.

SUNDAY					
ABC	%	CBS	%	NBC	%
LOCAL		LOCAL		BELL TELEPHONE HOUR	11.7 23
VOYAGE TO THE BOTTOM OF THE SEA	18.4 32	LASSIE	22.0	ACTUALITY SPECIALS	12.2 21
	18.8 30	MY FAVORITE MARTIAN	19.8 32	WALT DISNEY'S WONDERFUL WORLD OF COLOR	22.3 30
THE FBI*	18.5 28	THE ED SULLIVAN SHOW	21.1 32	BRANDED	23.4 35
	19.4 29		22.8 34		
THE SUNDAY NIGHT MOVIE	18.3 27	PERRY MASON	18.3 27	BONANZA	30.4 45
	18.1 27		18.1 27		30.4 45
	18.5 32	CANDID CAMERA	19.4 34	WACKIEST SHIP IN THE ARMY*	18.1 32
	17.7 34	WHAT'S MY LINE?	15.6 30	WACKIEST SHIP IN THE ARMY*	18.4 35
AVERAGE	18.5	AVERAGE	19.6	AVERAGE	21.3

WEDNESDAY					
ABC	%	CBS	%	NBC	%
ADVENTURES OF OZZIE & HARRIET	18.3 30	LOST IN SPACE*	18.5 27	THE VIRGINIAN	21.4 35
PATTY DUKE	20.5 32		16.6 26		22.0 36
GIDGET*	18.8 28	BEVERLY HILLSBILLIES	24.8 37	THE VIRGINIAN	22.5 34
THE BIG VALLEY*	20.6 32	GREEN ACRES*	20.7 32	BOB HOPE PRESENTS CHRYSLER THEATER	21.2 33
	20.4 32	DICK VAN DYKE SHOW	22.2 35	BOB HOPE PRESENTS CHRYSLER THEATER	19.8 31
AMOS BURKE—SECRET AGENT	17.9 33	THE DANNY KAYE SHOW	19.2 35	I SPY*	14.2 26
AMOS BURKE SECRET AGENT	17.5 34		17.5 34		14.0 27
AVERAGE	19.1	AVERAGE	19.6	AVERAGE	19.4

THURSDAY					
ABC	%	CBS	%	NBC	%
SHINDIG I	15.3 25	THE MUNSTERS	22.6 37	DANIEL BOONE	18.1 30
DONNA REED SHOW	20.2 32	GILLIGAN'S ISLAND	21.4 34		18.5 29
OKAY CRACKERBY!*	20.8 32	MY THREE SONS	22.7 35	LAREDO*	19.3 30
BEWITCHED	25.5 38	THURSDAY NIGHT MOVIES*	20.5 31		19.0 28
PEYTON PLACE II	23.1 37		20.7 33	MONA McCLUSKEY*	15.0 24
THE LONG HOT SUMMER*	14.7 27	THURSDAY NIGHT MOVIES*	18.9 36	DEAN MARTIN*	15.8 29
	14.0 27		18.4 36		14.5 28
AVERAGE	19.1	AVERAGE	21.0	AVERAGE	17.2

BY ALBERT R. KROEGER

THE 1964-65 program race, as everyone knows, was as tight as a situation Napoleon Solo might get himself into. The look of the 1965-66 season? Tighter.

The new race, it seems, can go to anyone. Last season it was a virtual tie between CBS and NBC, with the former down considerably from its 1963-64 standing. ABC last season wasn't far behind the leaders and its improvement was marked. This year, ratingwise, looks like a re-run.

That's the conclusion of TELEVISION MAGAZINE's eighth annual "Forecast" of national ratings and shares of audience for all nighttime network programs for the 1965-66 season, this year covering the October-November-December rating period, the year's vital fourth quarter. The man be-

hind "Forecast": Stuart Gray, director of broadcast research for MacManus, John & Adams, a new program analyst for TvM and an experienced hand at the prediction game.

To forecaster Gray, who has made 99 individual program predictions (there actually are 95 shows but serialization has given four of them additional time periods), nightly rating averages give ABC the competitive edge on Tuesday, CBS the edge on Monday, Wednesday, Thursday and Friday and NBC on Saturday and Sunday. (Wednesday and Friday, however, are such close races that they could go to anyone.) The week, as Gray sees it, is just too close to declare a clear-cut winner. It's a matter of decimal points, and there are several ways to look at the situation—including these:

If all the programs and time periods for the week are averaged, Gray's estimates would give CBS a Monday to

MONDAY						
	ABC	%	CBS	%	NBC	%
7:30	12 O'CLOCK HIGH	19.5 31	TO TELL THE TRUTH	19.5 31	HULLABALOO	16.4 26
8:00	12 O'CLOCK HIGH	20.5 31	I'VE GOT A SECRET	22.4 34	THE JOHN FORSYTHE SHOW*	16.5 25
8:30	THE LEGEND OF JESSE JAMES*	20.1 30	THE ELSON SHOW	24.1 37	DR. KILDARE I	18.8 28
9:00	A MAN CALLED SHENANDOAH*	20.5 31	ANDY GRIFFITH SHOW	25.1 38	ANDY WILLIAMS	18.5 28
9:30	FARMER'S DAUGHTER	18.9 31	HAZEL	18.9 31	ANDY WILLIAMS	19.5 32
10:00	BEN CASEY	15.9 31	THE STEVE LAWRENCE SHOW*	14.9 29	RUN FOR YOUR LIFE	16.9 33
10:30		15.5 32		13.6 28		16.5 34
	AVERAGE	18.7	AVERAGE	19.9	AVERAGE	17.6

TUESDAY						
	ABC	%	CBS	%	NBC	%
	COMBAT	22.7 36	RAWHIDE	17.0 27	MY MOTHER, THE CAR*	17.0 27
		22.8 36		17.8 27	PLEASE DON'T EAT THE DAISIES*	19.1 29
	McHALE'S NAVY	20.8 31	THE RED SKELTON HOUR	25.5 38	DR. KILDARE II	18.8 28
	F TROOP*	20.5 31		25.7 39		18.5 28
	PEYTON PLACE I	22.1 35	PETTICOAT JUNCTION	19.5 31	TUESDAY NIGHT AT THE MOVIES	18.7 30
	THE FUGITIVE	23.7 43	CBS REPORTS & NEWS SPECIALS	8.3 15		18.7 34
		22.4 44		7.1 14		18.4 36
	AVERAGE	22.3	AVERAGE	17.3	AVERAGE	18.5

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30	THE FLINTSTONES	15.7 28	THE WILD WEST*	16.2 29	CAMP RUNAMUCK	17.9 32
8:00	TAMMY*	19.2 32		17.8 30	HANK*	18.3 31
8:30	THE ADDAMS FAMILY	18.9 30	HOGAN'S HEROES*	23.9 37	CONVOY*	16.9 27
9:00	HONEY WEST*	15.1 24	GOMER PYLE, USMC	27.7 44		17.1 27
9:30	PEYTON PLACE III	21.0 34	THE SMOTHERS BROTHERS*	18.9 31	MR. ROBERTS*	17.7 29
10:00	THE JIMMY DEAN SHOW	16.2 29	SLATTERY'S PEOPLE	14.0 25	THE MAN FROM U.N.C.L.E.	20.0 33
10:30		14.8 28		13.6 26		19.8 31
	AVERAGE	17.3	AVERAGE	18.9	AVERAGE	18.3

SATURDAY						
	ABC	%	CBS	%	NBC	%
	SHINDIG II	14.4 24	THE JACKIE GLEASON SHOW	19.8 33	FLIPPER	22.2 35
	THE KING FAMILY	11.3 18		23.3 37	I DREAM OF JEANNIE*	23.7 38
	THE LAWRENCE WELK SHOW	20.5 32	THE TRIALS OF O'BRIEN*	16.6 26	GET SMART*	22.4 35
		21.1 33		16.8 26	21.8 34	
	THE HOLLYWOOD PALACE	16.7 27	THE LONER*	18.0 29	SATURDAY NIGHT AT THE MOVIES	22.3 36
		15.9 26	GUNSMOKE	19.9 33		22.0 36
	ABC SCOPE	7.4 13	GUNSMOKE	22.5 39	SATURDAY NIGHT AT THE MOVIES	21.7 38
	AVERAGE	15.3	AVERAGE	19.6	AVERAGE	22.3

AVERAGE Monday to Sunday	ABC	18.6	CBS	19.4	NBC	19.3
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■ indicates show with largest share of audience in time period, or shows tied for largest share.

▨ indicates show alternating. \* indicates new show

Sunday rating average of 19.4, NBC a 19.3, ABC an 18.6.

If, however, NBC's Sunday 6:30-7 time period is left out of the figuring (this period, the first half-hour of *Bell Telephone Hour/Actuality Specials*, has no network competition), NBC would edge into the "lead" with a 19.5 rating.

Seen another way, discounting all network programing before 7:30 Sunday and rating the week 7:30-11 across-the-board, it would be NBC 19.6, CBS 19.4, ABC 18.6.

And estimating the week still a third way—eliminating public affairs programing, which knocks down averages—CBS comes up with 19.9, NBC 19.6 and ABC 18.8.

From any vantage, it looks to be a tight, tight ball game.

The networks this season are staying with what worked for them last year. New shows are necessary but risky; there are only 34 of them in the 1965-66 schedule, mixed in

among 61 holdovers. Last season, out of 96 programs, 40 were new entries, 41.7% of the schedule; new shows this year are down to 35.8% of the schedule. (And only 13 of last season's new shows, 32.5%, are back for 1965-66.)

In programing, the old and proven pushes back the new. The networks aren't taking many chances in their bitter battle for prime-time supremacy. Many of their new shows are frank copies of the shows that hit big last season. Serializa-tion of proven shows is also a trend: *Dr. Kildare* is now a two-part serial, *Peyton Place* has a third installment. (Even *Shindig* is now parts I and II, although for advertising rather than format reasons—ABC wanted to make room for competitive products on the show, hence split it.)

Of the new shows, 17 are situation comedies, four have action formats, three are dramas, three are music-variety





FORECAST *continued*

and CBS has succumbed to a feature movie. The most notable event, however, is the revival of the western—six enter the battle this season. None were introduced at the start of last season. (NBC's *Branded* was a mid-season replacement.) NBC accounts for 15 of the new programs, ABC for 10, CBS for 9.

Analyst Gray emphasizes that while the output of a program forecaster can eventually be translated into mathematical specifics ("Program A will beat program B by 3.7 rating points"), in everyday context it's something else again. "For one thing," says Gray, "at MacManus, John & Adams little attention is paid to network standings. The program's the thing, and we would obviously rather have the highest-rated program on the No. 3 network than the lowest-rated program on the No. 1 network. Then, of course, there are factors of cost and audience composition to consider.

"Furthermore, while all estimates in this forecast were pinpointed with regard to share and rating, we realize that not only is there an expected margin of error but that a greater margin should be expected for certain programs than for some more predictable properties. For example, let's say we are deciding on a program recommendation to an MJA client and our choice narrows down to two available properties. Program A is estimated at a 19 rating and program B an 18. However, we feel that A is in an extremely volatile time period and could easily wind up anywhere from 15 to 23, while we consider B more predictable, unlikely to vary by more than 17 to 19. Assuming comparability of cost, audience composition and other pertinent factors, program B would be our recommendation—based on the minimum audience expected. Any audience above this minimum would be considered bonus. In this way, we attempt to minimize the risk for MJA's broadcast clients. In the case of a scatter plan of network participations, more risk can be taken on individual programs, since the diversification should yield a balancing effect—similar to the concept of mutual funds."

To arrive at his estimates Gray first evaluates what he thinks will be the "people ratings," a show's audience composition among men, women, teen-agers (the 12-17 group) and children, all based on what he judges the appeal of show content (in the case of new programs), already measured audience behavior (on older programs). He sees every pilot available on new shows (missing only five of 1965-66's entries) and weighs the various other factors of competition, lead-ins, sets-in-use, how the previous season fared.

For the upcoming season, Gray's pick to repeat as the number one show is *Bonanza*, the powerful NBC western which took the prize in 1964-65. He sees *Gomer Pyle* in second place and *Red Skelton* third, both CBS entries. ABC's top show is seen as *Bewitched*, in fourth place.

Of the new shows, Gray ranks three in his top 20: *Hogan's Heroes* (CBS), ranked 8th; *I Dream of Jeannie* (NBC), 9th; *Get Smart* (NBC), 17th. He has only 10 other new programs ranked in the first 50.

Only three shows are given a 40-or-better share of audience: *Bonanza*, 45 share; *Fugitive* and *Gomer Pyle*, 44 shares. The bottom two shows: *CBS Reports* and *ABC Scope*.

From the standpoint of audience composition, Gray has *Bonanza* ranked first with both men and women (although the western is judged 14th with teens, 41st with children).



*Stuart Gray is director of broadcast research for MacManus, John & Adams. Among his activities is responsibility for MJA's TV program forecasting. His program evaluations lead to recommendations for all MJA TV network buys. Gray has been at his estimating craft officially since he joined MJA's New York office three years ago. Prior to that he was in the program department at N. W. Ayer & Son, working closely with Ayer program analyst James H. Cornell, who prepared TuM's annual forecast for its first seven years. This is Gray's first time out for TuM on its eighth exclusive forecast. Gray broke into his field in 1956 with the NBC ratings department, joined Home Testing Institute's TuQ research group in 1960, then went to Ayer.*

Teen-agers, Gray believes, will go heaviest to *Bewitched* (a show seen scoring 9th with women, 21st with men and children). *I Dream of Jeannie* is down as 1st with children (3rd with teens, 20th with women, 36th with men).

The network box-score, according to Gray's projections, runs like this: of 50 half-hours on ABC, 11 of them lead or tie for lead in their time periods, 26 of them come in second and 13 wind up third. Included among the ABC shows that capture their respective time periods are 12 *O'Clock High* (first half-hour), *Combat*, *Peyton Place I, II and III*, *Fugitive*, *Amos Burke-Secret Agent* (second half-hour), *Bewitched* and *Tammy*.

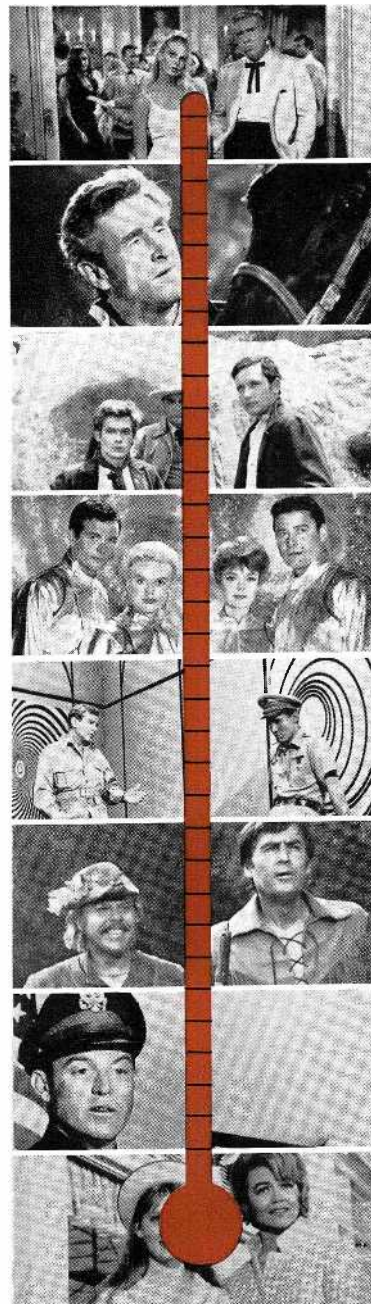
Of 50 half-hours on CBS, 20 lead or tie for lead, 17 come in second and 13 come in third. Among the CBS winners: *Lassie*, *Candid Camera*, *To Tell the Truth*, *I've Got a Secret*, *Lucy*, *Andy Griffith*, *Red Skelton*, *Beverly Hillsbillies*, *Dick Van Dyke*, *Danny Kaye*, *Munsters*, *Gilligan's Island*, *My Three Sons*, *Thursday Movie* (last hour), *Hogan's Heroes*, *Gomer Pyle*, *Gunsmoke* (second half-hour).

Of the 51 NBC half-hours, 22 lead or tie for lead in their time periods, 12 come in second, 17 place third. The NBC victories: *Walt Disney*, *Branded*, *Bonanza*, *Wackiest Ship in the Army* (second half-hour), *Andy Williams* (second half-hour), *Run For Your Life*, *The Virginian* (first hour), *Bob Hope Chrysler Theater* (first half-hour), *Camp Runamuck*, *Man From UNGLE*, *Flipper*, *I Dream of Jeannie*.

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# THE STUDIO THAT CAME IN FROM THE COLD

*Taking it from the top:  
20th Century-Fox TV's  
"Long Hot Summer"  
"The Loner"  
"Legend of Jesse James"  
"Lost in Space"  
"Voyage to the Bottom of the Sea"  
"Daniel Boone"  
"12 O'Clock High"  
"Peyton Place"*



BY DEBORAH HABER

**T**HE story is in the best Hollywood tradition—the fading movie goddess stripped of every show on the air, her lot a veritable ghost town, her commissary closed, her cameras stilled. That was 20th Century-Fox TV in 1962.

Then Fox began its stunning comeback. By the 1964-65 season it had 4½ hours of prime time, up from zero. 1965-66 is even more impressive: 8 series, 7½ program hours. Fox, a scant two seasons ago on the way out, is back with a vengeance, breathing down the neck of those previously untouchables at MCA as television's number one producer of filmed product. (MCA's Universal TV ties with Fox in number of program hours on the air this fall, is a hairbreadth ahead in number of series with nine.)

In this second season of its TV comeback Fox has been paid a supreme television compliment—renewal of all save one of its '64 shows. Only ABC's *Valentine's Day*, a half-hour comedy, was shot down and makes no repeat performance this fall. Getting a second network go-round: *Voyage to the Bottom of the Sea* (one hour on ABC), *12 O'Clock High* (hour ABC); *Daniel Boone* (hour NBC) and *Peyton Place* (up from two to three half-hours a week on ABC).

Joining *Peyton's* additional half-hour as new Fox product are *Legend of Jesse James*, another ABC half-hour and—bringing CBS into the Fox fold—*Lost In Space*, a half-hour of science action, and *The Loner*, a half-hour western.

Fox's transition from scullery maid to princess is this season's Cinderella story. Key roles in it are played by the Zanucks, father and son, ABC and a soft-spoken, unassuming VP in charge of television named William Self.

The resurgence of 20th Century-Fox TV, in great part a Self-made miracle, began in 1962. At that time Fox's fortunes in movies and TV had fallen to an awe-inspiring low. The company's net loss for 1962, when Darryl F. Zanuck moved in to take over the reins as president, was \$39,796,000. Those losses reflected the "Cleopatra" debacle, the production costs of the most expensive movie ever made. The feature, originally estimated at \$15 million, eventually came in at \$44

million. The bills for such items as 26,000 costumes, 130 doves and 330 wigs did nothing to keep the costs down. Nor did the behavior of Elizabeth Taylor, whose illness and well-publicized romance with Richard Burton did nothing to speed up the production. (It's said Miss Taylor gave Fox more heartaches than she did Sybil Burton.)

As a consequence, Wall Street made a bid to take control of the 20th Century-Fox operation. The target: Spyros Skouras, the tough boss of 20th for almost two decades. But he and his ultimate successor, Darryl Zanuck, stood off the opposition. After a tense, 3½-hour meeting in July 1962, the wily and flamboyant Zanuck was in as president of Fox, Skouras was moved upstairs to chairman of the board. On the losing side of the battle were the Wall Streeters quarter-backed by Carl M. Loeb, Rhoades & Co. and Treves & Co.

When Zanuck took command it was for the second time. In 1935 he had taken over as production head of the newly merged Fox Film Corp. and 20th Century Films. He built a cinema empire that was responsible for Academy Award-winning films like "How Green Was My Valley," "Gentleman's Agreement" and "All About Eve," discovered stars like Shirley Temple, Tyrone Power and Marilyn Monroe, and brought Cinemascope and 55 mm projection to the public. He left in 1956 to go into independent production, releasing his films through Fox.

When Darryl Zanuck put his shoulder behind the Fox wheel in July 1962 he had his work cut out for him. But by the end of 1963 the company was in the black \$10,915,800, with Fox TV beginning to play a part in the brighter annual report: TV revenues were \$3,815,600. In 1964 the company gained some \$12,265,066 in corporate revenues, with TV accounting for \$13,077,063. The increase—\$9,261,463—was a whopping 77.1% of the year's increase in Fox revenues. For the first six months of this year Fox reported TV series revenue of \$11,122,000, up a fantastic 927% over the first half of 1964.

As Fox's largest single stockholder—100,000 shares when

**Three years ago 20th Century-Fox TV was nowhere—and going downhill. Today the company is at the top of the TV production sweepstakes—and the sales curve is sweeping upward. Here's the story behind one of TV's most exciting comebacks.**

*Behind the resurgence of 20th Century-Fox TV: Dick Zanuck (l), VP in charge of studio production and TV president, and Bill Self, executive VP in charge of the television arm.*



*Executive VP in charge of TV William Self presides at a meeting on new TV projects. Counter-clockwise around desk: secretary Helen Rado; George Amy, post production; Gaston Glass, production manager; Jack Fleischmann, executive story editor; David Gerber, VP national sales; Bob Jacks, production executive; Lillian Gallo, assistant to Self; Maurice Morton, VP business affairs, and David Graham, programing executive.*



he took over in 1962—Zanuck had more at stake in putting the company on its feet than his reputation. At takeover time he was faced with studio production and distribution losses that before special items came to around \$51 million for the previous two years, with another \$10 million loss expected in the first half of '62. In addition to the "Cleopatra" costs Fox took a bath with "Something's Got to Give," abandoned with a \$2 million loss after a dispute with the late Marilyn Monroe. All that had kept the company from drowning in red ink completely was the leasing of the Fox film library to TV, oil royalties on company property and the sale in 1961 of the Fox back lot to Aluminum Co. of America and Webb & Knapp for \$43 million. Fox leased back 75 acres at \$1.5 million a year, the lease to run 99 years.

That was what Zanuck inherited overall. The television picture was hardly brighter. Under Peter G. Levathes, then executive vice president in charge of both motion picture and television production, Fox had gotten network berths for *Bus Stop*, *Follow the Sun*, *Adventures in Paradise* and *Margie* on ABC and *Dobie Gillis* on CBS for the 1961-62 season. All but *Dobie* were cancelled in '62-'63. Also cancelled, when Zanuck took over at Fox, was Pete Levathes.

One of Zanuck's first orders of business was to install his son Richard, then 28, as vice president in charge of production at the West Coast studio. It was one occasion when father seemed to know best. As a fellow executive sums it up, "You can't help but admire Dick Zanuck. He has guts and he's smart. He's also a lot more autonomous than most studio heads, who are always calling the board of directors to make a decision. I think that's one of the prime factors that's worked to rebuild Fox. If you need an answer, you just ask him and you get it. He's got a lot of energy and he's not afraid to make a decision."

If the elder Zanuck is the overall inspiration at 20th Century-Fox Film Corp., the younger is the day-to-day force who's moving the studio. He's assisted on the corporate level by 53-year-old Seymour Poe, executive vice president.

Dick Zanuck at 30 is a direct, forthright executive who sits at the production controls of a busy and forging-ahead operation. Fox will release 25 feature films in 1965, among them titles like "The Agony and the Ecstasy" and "Moriuri." The television side of the Fox coin is as busy and as rosy as the movies.

Between production on its movies and its TV series, the Fox lot is giving the LA airport competition as the busiest place in town. The studio payroll lists some 2,600 employees, up from 100 in the lean days. Both the 75-acre main lot and the western lot are bursting their sound stages—to accommodate burgeoning TV production Fox has had to rent space from MGM and Desilu. Now, it seems, everything's coming up series. Dick Zanuck remembers when it was a different story.

"It really was the bottom of the barrel," he reminisces. "The few projects we had on the air had fallen through and everyone was sort of hanging around waiting for their contracts to expire." Everyone, televisionwise, consisted of three people, one of them a modest and talented 41-year-old named Bill Self who had inherited the title of "vice president in charge of television production," recently vacated by Pete Levathes. (It was Levathes who convinced Self to leave his post at CBS in 1959 to join Fox as an executive producer on *Hong Kong* under Roy Huggins, then VP in charge of TV production. When Huggins "resigned" at the urging of Levathes, and Levathes "resigned" at the urging of Zanuck, Bill Self was tapped for the lead role at Fox TV.

Says Dick Zanuck of the choice: "Everybody in the business was speculating on who was going to be Bill Self's replacement. Every day I'd see another rumor in the trades about who'd been picked to take Bill's place. I'd call him up and say, 'Hey, I didn't say that!' During that period of stress and strain Bill and every other executive in this company was put through an extensive analysis by the corporation. We carefully examined every man in this company. There was no exception in Bill's case. We had looked at the other possibilities but Bill, by and large, was the best man."

Zanuck says the choice of Self as executive VP in charge of television was the biggest single decision he had to make. While trade rumors of a replacement flew daily—among them Lee Rich, then of Benton & Bowles, now of Mirisch Bros.; David Levy, then ex-NBC, now Filmways; Bill Dozier, then Screen Gems, now Greenway Productions—Self stayed in the executive office directing Fox's TV fortunes. (Self himself remembers a visit paid him by Darryl Zanuck, who opened the conversation with "I've been advised to get rid of you." Self's response: "You've been advised wrong.") The reason the younger Zanuck gives for staying with Self



Richard Zanuck, president Fox TV and studio production VP, with secretary Mary McGowen.



is that "There's no more knowledgeable TV mind in the business. He's a person who's perfect for this high-tension business. When everybody else is hysterical he stays calm. When everybody's screaming and fainting and taking pills, Bill's making decisions in a rational way. The network and agency people like to do business with him rather than some screaming neurotic. The big key to our success has to be Bill Self. I'm not sure it would have happened if we'd released him and replaced him with somebody else."

In an industry where a man's good opinion of you often lasts only until you're out of ear shot, Bill Self's universally well-thought-of. His personal charm didn't hurt him any in Fox's darkest days. The television department then consisted of Self and two men he'd brought in to help him—Paul Monash, in charge of developing dramatic projects, and Hal Kanter, in charge of comedy development. Both Monash and Kanter could have developed their ideas elsewhere. Monash took the Fox offer mainly because "It was an opportunity to get something started. Secondly, I'd met with Bill Self often and liked him. In any close association you have to like the people you're working with." Monash's feelings were shared by Hal Kanter. A well-known script writer for motion pictures like "Let's Make Love" and "Pocket Full of Miracles," he'd been embroiled in a legal suit against Fox and ABC concerning a series he'd done—*Down Home*—when Pete Levathes in the lawyer's office persuaded him to do emergency script work on a Fox series called *State Fair*. When Bill Self took over at Fox he suggested Kanter take over the comedy helm. "In all sincerity and honesty," Kanter says, "it was only in admiration for Bill and his potential that I agreed to go to Fox and make a contract."

The three-man TV department, plus Dick Zanuck and the few other people who populated what was rapidly becoming the loneliest place in town, had their work cut out for them too. As Monash describes the days on the deserted lot, "The only people here besides us were the maintenance people. It was eerie walking around an empty lot." Hal Kanter told his show business fellows how it felt at a Lamb's banquet, where he said that "Being executive producer in charge of comedy at 20th is akin to being the dance director at Forest Lawn. You're just there in case something should come up." Maurice Morton, vice president in charge of TV business affairs, remembers that there was so

little demand for his services that "I would get angry if my secretary would answer the phone, because it gave me something to do."

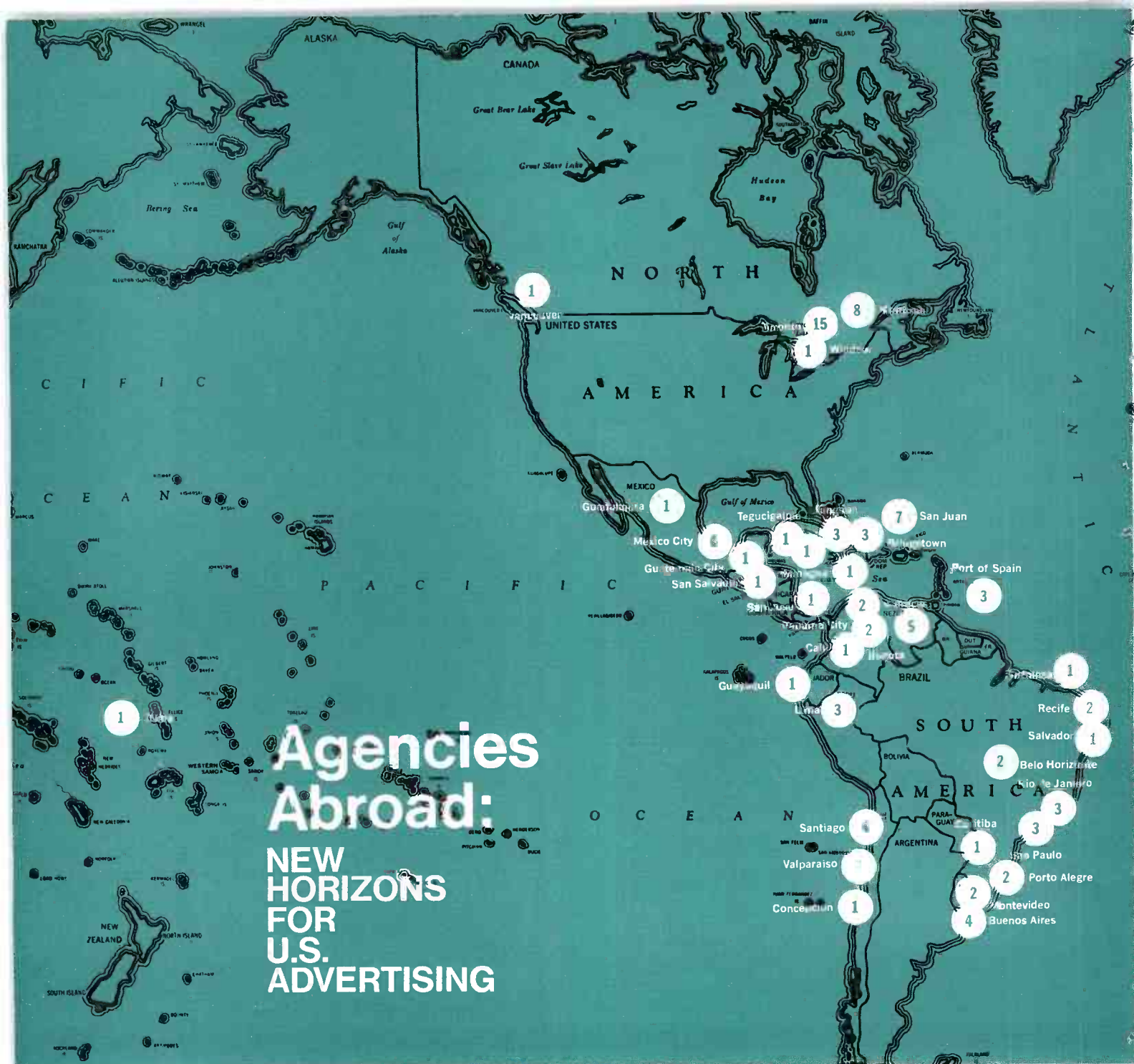
But 20th Century-Fox TV had some valuable assets going for it. Michael H. Dann, vice president in charge of television programs at CBS, describing some of them, says "They had the plant, the physical facilities to turn out product. They had the name of 20th Century-Fox, which is in itself a magnet to attract creative people. They had valuable movie properties. They had money—Zanuck had it and they were willing to spend it." Not the least of Fox's assets, as Dann sees them, was that Bill Self "is very well liked in this business. He's honest, he's sincere, he can communicate with the network people, the advertisers. When Bill Self talks you listen."

Getting the program buyers to go from listening to buying was the company's biggest hurdle. Crossing it involved first the sending out of three telegrams. All made the same point—that Bill Self had been appointed executive VP in charge of TV, that Peter Levathes had resigned, and that 20th hoped the wire's readers would get together with Fox's new man to discuss the company's TV operation. Receiving the wires were Tom Moore, president of ABC-TV; Robert Kintner, president of NBC, and James T. Aubrey Jr., then president of CBS-TV.

One network was in a programming position that made it more receptive to the Fox message than the other two. If in this success story 20th Fox TV is Cinderella and Bill Self Prince Charming, then ABC-TV is the Fairy Godmother. It was running dead last in the network rating race, far behind its competitors. There's nothing like crisis to precipitate change in the programming game and ABC was ripe for a new look. Its romance with Warner Bros. was on the rocks. Says Tom Moore of the end of the affair: "All of the shows began to look alike. 77 *Sunset Strip* looked like *Surfside 6*, *Surfside 6* like *Hawaiian Eye*. We wore out our source of supply." He continues: "We had to rebuild from the low point we reached that season. We realized that we had to completely reconstruct the ABC schedule."

The idea to do Fox's movie property *Peyton Place* as a TV series dated back to the Jerry Wald era. Peter Levathes had exposed the idea to ABC in 1961. And Tom Moore remembers that in 1962 Spyros Skouras, anxious for a series

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This map targets, with white circles, those cities of the world in which major U.S. advertising agencies have overseas associations.

BY RALPH TYLER

ABOUT 1959 a gentle curve representing the expansion of American advertising agencies overseas started an abrupt climb that hasn't yet leveled off. So much has happened in the brief time since that any handbook on international advertising written six years ago would have to be not just revised but completely rewritten.

The growth of television abroad had something to do with this upsurge, since the head-start American agencies had in dealing with the medium commercially has given them a highly exportable know-how. But television wasn't

the prime mover. That role belongs to the client: the American consumer goods industry.

Take a giant corporation like Procter & Gamble with sales of over \$2 billion a year. Its position on the open market is based partly on the corporation's growth rate. But to add, say, 10% in sales each year becomes increasingly difficult when already over the two billion mark. Where do you find that additional \$200 million? The answer, for more and more American corporations, is overseas.

This basic reason for expansion outside the U.S. was suggested by J. Ross MacLennan, senior vice president, international operations, at Ted Bates & Co. He adds:



The numbers indicate how many agencies are represented in each. See page 38 for a listing of the countries, cities and agencies.

"The area of opportunity is now abroad. Today you have countries that have relatively comparable tax systems to the United States, with a similar attitude toward private business and a great interest in the consumer. And you now are able to export capital with a reasonable assurance that it will be safe, or relatively so. France is a good example of that. Ten years ago the franc was a questionable currency. Now it's one of the most stable in the world."

When a client moves abroad he is likely to seek the same advertising services overseas that he is accustomed to in the United States. If his own domestic agency doesn't seem to be able to provide these services, he may turn over his

foreign account to another U.S. agency with more extensive facilities. And that, as the often cited Coca-Cola example indicates, can be dangerous to the stay-at-home. The Coca-Cola account was once in D'Arcy's pocket. This was before D'Arcy had fanned out abroad, so when the client got interested in the overseas market it turned to McCann-Erickson, which has had offices in Europe and Latin America since before World War II. McCann-Erickson ended up with the whole account, both domestic and international. If the route to success on Main Street USA lies through Paris, then you can be certain that many American agencies will hang out their shingles near the Arc de Triomphe.

# Where They're Rushing Overseas

*U. S. advertising agencies now have important foreign associations in 48 countries, 82 cities. This listing shows who's where. Next month, in Part II, TvM will list these associations with addresses, estimated billings and principal clients.*

## ARGENTINA

Buenos Aires: Grant; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson.

## AUSTRALIA

Sydney: Ted Bates; Compton; Foote, Cone & Belding; Grey; McCann-Erickson; J. Walter Thompson. Melbourne: Compton; Foote, Cone & Belding; Grey; McCann-Erickson; J. Walter Thompson. Adelaide: McCann-Erickson.

## AUSTRIA

Vienna: BBDO; Ogilvy, Benson & Mather; J. Walter Thompson.

## BARBADOS

Bridgetown: Kenyon & Eckhardt; McCann-Erickson; Norman, Craig & Kummel.

## BELGIUM

Brussels: Ted Bates; Compton; D'Arcy; Foote, Cone & Belding; Gardner; Grey; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson. Young & Rubicam. Antwerp: J. Walter Thompson.

## BRAZIL

Rio de Janeiro: Grant; McCann-Erickson; J. Walter Thompson. Sao Paulo: Grant; McCann-Erickson; J. Walter Thompson. Belo Horizonte: McCann-Erickson; J. Walter Thompson. Porto Alegre: McCann-Erickson; J. Walter Thompson. Recife: McCann-Erickson; J. Walter Thompson. Curitiba: McCann-Erickson. Fortaleza: McCann-Erickson. Salvador: McCann-Erickson.

## CANADA

Toronto: Ted Bates; BBDO; Leo Burnett; D'Arcy; Doyle Dane Bernbach; Foote, Cone & Belding; Grant; Grey; Kenyon & Eckhardt; MacManus, John & Adams; Norman, Craig & Kummel; Ogilvy, Benson & Mather; J. Walter Thompson; Erwin Wasey; Young & Rubicam. Montreal: Ted Bates; BBDO; Doyle Dane Bernbach; Grant; Grey; J. Walter Thompson; Erwin Wasey; Young & Rubicam. Vancouver: J. Walter Thompson. Windsor: Grant.

## CEYLON

Colombo: Grant; J. Walter Thompson.

## CHILE

Santiago: Grant; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson. Concepcion: McCann-Erickson. Valparaiso: McCann-Erickson.

## COLOMBIA

Bogota: Kenyon & Eckhardt; McCann-Erickson. Cali: McCann-Erickson.

## COSTA RICA

San Jose: McCann-Erickson.

## DENMARK

Copenhagen: Foote, Cone & Belding; Norman, Craig & Kummel.

## ECUADOR

Guayaquil: McCann-Erickson.

## EL SALVADOR

San Salvador: McCann-Erickson.

## ENGLAND

London: Ted Bates; BBDO; Benton & Bowles;

Leo Burnett; Compton; D'Arcy; Doyle Dane Bernbach; Foote, Cone & Belding; Gardner; Grant; Grey; Kenyon & Eckhardt; Lennen & Newell; McCann-Erickson; Norman, Craig & Kummel; Ogilvy, Benson & Mather; Papert, Koenig, Lois; J. Walter Thompson; Erwin Wasey; Young & Rubicam, Newcastle-upon-Tyne: Erwin Wasey.

## FRANCE

Paris: Ted Bates; BBDO; Compton; D'Arcy; Foote, Cone & Belding; Grey; Kenyon & Eckhardt; Lennen & Newell; McCann-Erickson; Norman, Craig & Kummel; J. Walter Thompson; Young & Rubicam.

## GERMANY

Frankfurt am Main: Ted Bates; BBDO; Compton; Foote, Cone & Belding; Grey; Kenyon & Eckhardt; McCann-Erickson; Ogilvy, Benson & Mather; J. Walter Thompson; Young & Rubicam. Dusseldorf: BBDO; D'Arcy; Doyle Dane Bernbach; Grey; McCann-Erickson. Hamburg: Grant; McCann-Erickson; Norman, Craig & Kummel; Erwin Wasey. Cologne: McCann-Erickson; Erwin Wasey.

## GREECE

Athens: D'Arcy.

## GUATEMALA

Guatemala City: McCann-Erickson.

## HOLLAND

Amsterdam: Ted Bates; Foote, Cone & Belding; Gardner; J. Walter Thompson. Rotterdam: D'Arcy; Foote, Cone & Belding; McCann-Erickson. The Hague: Foote, Cone & Belding.

## HONDURAS

Tegucigalpa: McCann-Erickson.

## HONG KONG

Hong Kong: Grant; McCann-Erickson.

## INDIA

Bombay: Grant; McCann-Erickson; J. Walter Thompson. Calcutta: Grant; McCann-Erickson; J. Walter Thompson. Madras: Grant; McCann-Erickson; J. Walter Thompson. New Delhi: Grant; McCann-Erickson; J. Walter Thompson. Kanpur: J. Walter Thompson.

## IRAN

Tehran: Kenyon & Eckhardt.

## ITALY

Milan: Ted Bates; BBDO; D'Arcy; Foote, Cone & Belding; Gardner; Grey; Kenyon & Eckhardt; McCann-Erickson; Ogilvy, Benson & Mather; J. Walter Thompson; Young & Rubicam. Rome: Compton; Gardner.

## JAMAICA

Kingston: Kenyon & Eckhardt; McCann-Erickson; Norman, Craig & Kummel.

## JAPAN

Tokyo: Compton; Grey; McCann-Erickson; J. Walter Thompson. Osaka: McCann-Erickson.

## KENYA

Nairobi: Grant.

## MALAYSIA

Kuala Lumpur: Grant; McCann-Erickson.

## MEXICO

Mexico City: D'Arcy; Foote, Cone & Belding; Grant; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson. Guadalajara: McCann-Erickson.

## NICARAGUA

Managua: McCann-Erickson.

## NORWAY

Oslo: Norman, Craig & Kummel.

## OKINAWA

Naha: McCann-Erickson.

## PAKISTAN

Karachi: Grant; J. Walter Thompson.

## PANAMA

Panama City: Grant; McCann-Erickson.

## PERU

Lima: Grant; McCann-Erickson; J. Walter Thompson.

## PHILIPPINES

Manila: Compton; Grant; McCann-Erickson; J. Walter Thompson.

## PORTUGAL

Lisbon: Norman, Craig & Kummel.

## PUERTO RICO

San Juan: Grant; Lennen & Newell; McCann-Erickson; Norman, Craig & Kummel; J. Walter Thompson; Erwin Wasey; Young & Rubicam.

## SOUTH AFRICA

Cape Town: Grant; J. Walter Thompson. Durban: Grant; J. Walter Thompson. Johannesburg: Grant; J. Walter Thompson. Port Elizabeth: J. Walter Thompson.

## SOUTHERN RHODESIA

Salisbury: Grant; J. Walter Thompson.

## SPAIN

Madrid: Ted Bates; Grey; Kenyon & Eckhardt; McCann-Erickson; Norman, Craig & Kummel. Barcelona: Kenyon & Eckhardt; McCann-Erickson.

## SWEDEN

Stockholm: Foote, Cone & Belding; Norman, Craig & Kummel.

## SWITZERLAND

Zurich: BBDO; MacManus, John & Adams; Ogilvy, Benson & Mather. Geneva: Kenyon & Eckhardt; McCann-Erickson.

## THAILAND

Bangkok: Grant; McCann-Erickson.

## TRINIDAD

Port of Spain: Kenyon & Eckhardt; McCann-Erickson; Norman, Craig & Kummel.

## URUGUAY

Montevideo: McCann-Erickson; J. Walter Thompson.

## VENEZUELA

Caracas: Grant; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson; Young & Rubicam.



Agencies are usually close-mouthed about their relations with their clients, so the specific role some advertisers have played in the overseas moves of their agencies must remain a matter of conjecture. However, it's worth noting that four of the agencies most active in overseas expansion in recent years all share internationally-minded Colgate-Palmolive as a client: Ted Bates, D'Arcy, Lennen & Newell and Norman, Craig & Kummel.

There are other reasons for going abroad besides the fear of an outflanking maneuver from overseas or the wish to satisfy a particular client's needs. It also may be simply a good investment. Giancarlo Rossini, vice president, international, at Kenyon & Eckhardt, says that "Unless conditions change dramatically, the profit ratio for an agency abroad is higher than in the United States. The salaries are 65% to 70% lower and the demand for services is not as costly as it is in the U.S. The stress abroad is more on the creative than on all this computer business."

As for the debit side, Rossini says, "You get a more fragmented type of account in Europe. But there are several dozens of \$1 million or over." Also tending to reduce agency revenues abroad is the generally lower level of client appropriations. There is some feeling, too, that although salaries are lower outside the U.S., it may take more agency people to do a given job.

MacLennan says the Ted Bates group of agencies abroad has become so profitable in the five-and-a-half years since Bates made its initial overseas acquisition in London that it now generates enough strength to finance further international expansion without having to call upon funds from the U.S. The overseas billings last year of the top 10 international agencies reached \$534.3 million. The 10 and their billings outside the U.S. and Canada: J. Walter Thompson, \$169 million; McCann-Erickson, \$146.1 million; Young & Rubicam, \$53.1 million; Ted Bates, \$41 million; Foote, Cone & Belding, \$33 million; Grant, \$32.6 million; Norman, Craig & Kummel, \$28.3 million; Erwin Wasey, \$22 million; Kenyon & Eckhardt, \$18 million, and Compton, \$17.5 million.

If that list were of the top 10 in domestic billings rather than international, it would change radically. Five agencies who get a disproportionately large percentage of their billings overseas—Grant; Norman, Craig & Kummel; Kenyon & Eckhardt; Erwin Wasey, and Compton—would no longer make the top 10. Replacing them would be agencies heavy on the domestic side: Dancer-Fitzgerald-Sample, Benton & Bowles, N.W. Ayer, BBDO and Leo Burnett. Of these four, both Benton & Bowles and Leo Burnett are limited abroad to wholly owned subsidiaries in London; D-F-S has an office in Toronto, and Ayer sticks to the United States but with an office as far away as Hawaii.

On the occasion of J. Walter Thompson's 100th anniversary last year, agency president Dan Seymour said, "It wouldn't surprise me, or any of us, if international billings were to equal or even exceed domestic billings within a reasonable number of years. In any case, I'm certain that the rate of international growth in the next several years will outstrip domestic growth. It seems almost bound to, as countries begin to catch up, and as living standards rise."

Expansion overseas may not always be profitable. Some of the bigger agencies with wherewithall to weather lean years in anticipation of fat will deliberately open an office in an out-of-the-way corner of the world and stand the initial losses with equanimity. But others may lose their shirt in

an overseas venture without at all intending to. Yet with the current odds, most of the larger agencies seem to feel it is more risky to stay home than to take the gamble overseas. Paul Slater, vice president for international operations at Compton, likens the situation to that of "most good manufacturers of consumer goods who realize they must constantly bring out new products and go through all the headaches if they are going to build their business. It's the same way with the agencies. It would be a lot easier to stay home and count your profits, but if you're going to be dynamic and grow you have to expand overseas—particularly with the world shrinking as rapidly as it is and with worldwide advertised brands not too far off."

Although all the agencies with overseas interests may have letterheads decorated with such exotic names as Dusseldorf or Barcelona, what this actually means has to be clarified in each case. American agencies have taken a variety of approaches to their ties abroad. The size of the agency itself seems to be one determining factor as to what structure will be used. The very biggest agencies, such as J. Walter Thompson and McCann-Erickson, both of whom were active overseas before World War II, tend to set up wholly owned agencies abroad from scratch. The agencies next in size, such as Ted Bates, which only recently has gone international in a big way, tend (with a few exceptions) to purchase existing overseas agencies outright and thus maintain 100% ownership. The next size rank tends to have less control over its affiliates abroad (although again there are exceptions). Agencies of this upper-middle group may buy a majority interest in a foreign agency, a half-interest or a minority one—or the U.S. agency may go into partnership with a foreign agency to set up a third international agency, usually with a hyphenated title. Finally, agencies of a size below this may rely on what are known as correspondent agencies. These are agencies abroad that agree to handle advertising in their countries for an American agency, usually on a commission splitting basis. (One drawback of this arrangement is that it sometimes leads to heated arguments about how the commission should be split.) International advertising executives of American agencies can be secretive about their lists of correspondent agencies. As one said: "I've worked hard to build a network of correspondents, and I wouldn't like somebody else to come along and just pick it up and run with it."

It should be emphasized that size is not an ironclad determinant as to what structure an agency will adopt in establishing ties abroad. A big agency may run to correspondents and a smaller agency may have some wholly owned subsidiaries. And some agencies that could easily afford to buy a foreign agency outright may prefer to acquire only a partial interest. This viewpoint was expressed by Norman B. Norman, president of Norman, Craig & Kummel, at this year's annual meeting of the 4-A's.

"Our preference is for a large minority interest. By a large minority interest, we're talking about 40% to 49%. Experience tells us this route is profitable and successful.

"Agency principals who will sell control, by and large, make us suspicious. I'm always worried about why they are anxious to quit—whether they're too old for full aggressive business building responsibility, whether they're too tired, or whether they're too inefficient.

"Secondly, control means responsibility. I have just about all the responsibilities and all the problems and all the worries I can afford to handle in the U.S. I don't need telephone calls from across the Atlantic telling me that some client is unhappy, and that he is now *my* client, and

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*Third in a series*

## MATCHMAKERS IN TV RESEARCH: HTI'S

WHAT do advertisers really want when they turn the search for greater marketing efficiency to television? Basically, they're after a better understanding of how the medium can be used to sell goods more effectively. With advertising more necessary than ever before and costlier and operating in a more complex business world there's need for a far more precise definition of objectives.

"What is central and crucial to the advertiser is that he has no way of knowing what goes on out there in the vicinity of the television set," comments marketing communications consultant Sidney Reisberg of Home Testing Institute. "Is the audience viewing completely or partially? To what extent are viewers interested, involved and attentive to what the advertiser has to say?"

The optimum way to answer these questions would be to get an objective, direct measure of the audience for each commercial. If a network sponsor, for example, could determine how many of the 27 million people viewing a given program are actually watching the commercials, that would be ideal. But such direct measures remain elusive. Advertisers must rely on indirect measures, must accept other indications of a program's audience and then make certain conclusions about it.

Home Testing Institute, an independent marketing research organization, has developed a technique that revolves around determining which people in a program's audience consider it one of their favorites vs. those who don't like it as much. The assumption is that people who consider a program among their favorites are likely to be most attentive to commercials shown in it. Through its TvQ division, HTI has been measuring the degree to which people like television shows since 1958. Programs are rated according to a "Q score," a quotient showing how many people familiar with a program regard it as one of their favorites.

TvQ's study—developed by Dr. Reisberg after consultation with marketing and advertising directors of leading companies—sets up the two characteristics which the research service considers essential in the make-up for the ideal viewer: He not only pays attention to what the advertiser has to say but also is a likely customer for the products

being promoted. "To get the maximum return on our TV advertising dollar," explains Reisberg, "we want both characteristics in the same person because either without the other wastes money."

Each report—TvQ already has 16 in the field—is custom designed in terms of the specific product strategy or the different strategies where multi-product lines are involved. The technique forces the advertiser to define his prospects to a fine degree—much finer than had been done by one marketing director who asked, "Why do I have to pick out targets? Everybody in America eats my product. Do you know a family that doesn't?"

Comments Dr. Reisberg: "The observation was quite correct. However, families differ considerably in the amount they consume. Some families may use seven or eight boxes in a month while others are buying one in two months. Since no advertiser, even General Motors or Procter & Gamble, has enough money to talk to the entire population, one has no practical choice but to be selective. You simply can't reach all people, and you cannot get the attention and interest of everyone you do reach.

According to Reisberg, this seemingly reasonable contention is not always accepted. "Many advertisers develop a block about targeting on television, because it does become a little complicated," he explains. "But the advertiser who can narrow his target field even a little can gain considerably."

As a simple example, Reisberg cites the case of any manufacturer of razor blades. "Instead of judging a program by total male audience," he points out, "suppose we just rule out the men who use electric razors and judge the value of a program by the number of wet shaving men in the audience. We have already increased the efficiency of our expenditure considerably," he says.

The most important requirement for an advertiser in judging whether he's getting his money's worth, the marketing consultant continues, "is to be able to define his targets in a meaningful way. Secondly he must have some objective way of locating those who are paying attention to his message."

TvQ's marketing analysis for management is geared to provide objective measures and to seek out targets on television.

These targets are labelled attentive prospects and the study is called "Attentive Prospect Targets," or APT. Basically, TvQ goes into each program, determines its APT density and uses the information as a means of measuring the value of the total audience.

This methodology is sometimes misunderstood by advertisers who think they are being shortchanged in the process, since the number of attentive prospects is always much lower than the total audience figures that the subscriber has in mind. "The thing to remember," Reisberg emphasizes, "is that they're not losing one whit of what they consider they're getting—numbers or exposures or whatever. They get all the fat they paid for. We're just weighing the amount of pure beef."

The APT market analysis starts with a cross-section of the population selected from HTI's national consumer mail panel of some 22,000 American families from coast to coast. The size of the sample varies according to each marketing objective.

TvQ will go into each program on an advertiser's schedule (or prospective buys) and find out how many of the sample respondents have the characteristics—say they have to be soap-and-razor shavers—which the advertiser defines as necessary for his prospects. By checking the questionnaires returned by its mail panel members, TvQ may discover that 1,800 of its 3,000 sample qualify as prospects. The research service will next determine how many of these 1,800 regard the program as one of their favorites and are therefore attentive to it. This measurement may show 594 of the 1,800 are attentive, which indicates that 33% of the total group are what the advertiser should prize: attentive prospects.

From this point the analysis can move easily from program to program, coming up with an APT score for each.

But is the program score the score for the commercial as well?

Reisberg says yes. "Over the years TvQ has tested and developed a good way to determine who in the program audience is likely to constitute the hardcore, attentive audience to the commercial. This is based on a reasonable assumption: The more that people are interested in and pleased with the environment or context (program) in which

## APT STUDIES TRY TO PAIR ADVERTISERS WITH THEIR BEST PROSPECTS

something is being communicated to them, the more they are likely to perceive and pay attention to the message (the commercial)." HTI's marketing consultant cites studies done by the London Press Exchange, J. Walter Thompson and TvQ, among others, which show that people watching program favorites are able to recall the commercial or its highlights or sales points at least 50% better than those people viewing non-favorites. The studies, it's contended, indicate that for the mass of the people involved, the more they like a show, the more they are likely to pay attention to the commercial.

The APT market report consists of three main sections. The first part has nothing to do with television, consists only of marketing information. This is the way TvQ locates prospects. "An advertiser selling cigarettes may know that 41% of the population are smokers by his latest count and 59% are not," Dr. Reisberg comments. "Of that 41% total," he adds, "let's say two-thirds smoke filter cigarettes and one-third smoke non-filters. The advertiser has all this data, but he has it only on paper. He can't put his finger on them. We go out and get the prospects for him. His specific marketing strategy in this case may be such that what's wanted are smokers of filter cigarettes. What good does it do the advertiser to know that 25% of the population is smoking such brands? We find the actual people and line them up."

An actual report form on coffee usage asks such questions as:

- "Do you use regular ground coffee?"
- "Have you bought regular ground coffee in the past month?"
- "Check the brands you bought in the past month and write in the number of cans or bags of one or two or three-pound containers of each brand that you checked."

Essentially, the straight market information section of the report includes:

- The proportion of the population that uses the product.
- The share of brand preferences.
- How the population breaks out by usage within any or all of the demographic breaks: age, sex, region, education, income, etc.
- Other specialized information, such as end use of product, container type preference, point of purchase, etc.

The entire marketing profile is delivered in a few pages of information. From this base the advertiser determines his target strategy. All the scores that follow in the report depend on the definition of the prospect.

The second section is the heart of TvQ's new market analysis. It's a basic chart in which the advertiser's complete corporate advertising schedule on TV is laid out, showing attentive prospect density by program and by total schedule.

The third section of every APT analysis not only assesses the advertiser client's schedule but every regularly scheduled program on TV. It creates a benchmark for the advertiser so that he

may better evaluate his programs. It also provides a view of all television programs in terms of the individual advertiser's own custom-made yardsticks.

An outline of an actual APT television schedule analysis for an advertiser which sponsors one program but has several targets follows:

For the coming season this advertiser has one prime-time program by which to reach three different targets. Because there are industrial applications for his product, it's urgent for the advertiser to reach influential people—opinion makers—in industry. Such an audience can influence a tremendous use of the product.

At the same time, the advertiser also wants to talk to the housewife who buys one of his products in the supermarket and uses it in the home every day. These are already two different audiences.

On the other hand, another of the advertiser's products is used in the building of homes. Who does he want to reach now? The man of the house, really. But the woman has something to say about its use too. Actually, then, both the man and the woman in certain houses constitute a third target.

The primary purpose of this APT study is to provide objective guidelines for determining which of the three advertiser targets will be most efficiently reached by the one prime-time program being sponsored. The secondary purpose is to provide guidelines for determining which of the available supplementary television programs offer the best audiences for the three advertiser targets.

- The attentive prospect for industrial applications of the product is defined as individuals in the upper occupation and income groups.

- The attentive prospect for household applications of the product is defined as housewives in heavy-using families.

- The attentive prospect for construction applications of the product is defined as those men and women (18 years and over) in houses with a high probability of use. The high probability of use is determined from the data on family income, the age and value of the house.

To arrive at the attentive industrial user prospect, TvQ distributes the sample by occupational and income groups. To arrive at the attentive house-

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### THE APT ON BRAND X

Brand X has a prime-time schedule of five network programs. The object is to find which exposure is most efficient.

Of the five programs under consideration, *Saturday Night at the Movies* has the highest APT density. It delivers 50% more than the lowest program, *Rawhide*.

Programs	APT Density	
	No.	%
<i>Saturday Night Movies</i>	76	29
<i>The Virginian</i>	65	24
<i>Wednesday Night Movies</i>	59	22
<i>Wagon Train</i>	54	20
<i>Rawhide</i>	50	19

The value of the attentive prospects to the advertiser, however, depends on how much they cost. When attentive prospects are qualified by cost, the most efficient of the five programs is *Wagon Train*, which delivers about the lowest number of attentive prospect viewers. Contrarily, the most expensive program, *The Virginian*, has almost the lowest cost efficiency index.

Program	APT Density		Cost Per Minute	CEI
	No.	%		
<i>Wagon Train</i>	54	20	\$25,000	80
<i>Saturday Movies</i>	76	29	39,000	74
<i>Wednesday Movies</i>	59	22	35,000	63
<i>The Virginian</i>	65	24	41,000	59
<i>Rawhide</i>	50	19	33,000	58

# THE GROWING SNARL

There's a widening breach between the pros and cons on CATV—yet it's increasingly harder to know who's which

**I**N ascending order of inflammability, the most dependable ways to get a rise out of any television broadcaster in the summer of 1965 were to question his legitimacy, protest his handicap, disclose his profits or mention CATV, even in a whisper.

The last was in a class by itself.

Challenges to his parentage, the honesty of his golf scores or his right to bank any sum he can carry might strike progressively closer to the broadcaster's heart. But to speak of CATV was to touch a hot wire to his central nervous system. The reaction was certain to be violent. Among different broadcasters, reactions were also sure to be diverse. On no other issue has the television business ever been split into so many factions of such bristling militancy.

The dispute rages over the degrees of control that various broadcasting interests want the federal government to impose on community antenna television systems.

As characterized in the pleadings of some broadcasters, CATV is an acronym for a conspiracy in avarice, treachery and venality. According to this view, CATV has prospered by stealing the broadcasters' programing and selling it to a public that is unaware of buying hot goods. And it is accused of planning nothing less than the destruction of television broadcasting and the creation of a national complex of wired pay TV. Believers in this dark theory insist that CATV must be caged behind inescapable federal restraints for the protection of the public, in whose behalf the proprietors of entrenched television stations design their every policy.

There are other broadcasters who might agree that CATV has borrowed its morals from Judas Iscariot and its economic principles from the first J. P. Morgan but who disagree with the extremities of regulation that their activist colleagues propose. This school worries about the consequences of seeking federal protection against economic competition. It is troubled by the knowledge that any business accepting federal shelter must submit to federal discipline and that the discipline increases in direct proportion to the degree of security the government provides. The broadcasters of this persuasion wonder whether a government that immunized them against CATV encroachment would be benevolent enough to let an unregulated market determine their profits. In the unregulated market of 1964 the nation's 483 VHF stations collectively made before-tax earnings of 34% of total revenue.

The regulatory aspirations of another body of broadcasters, including some of the biggest station groups, are conditioned by still other considerations. These are the broadcasters who themselves have gone into the CATV business as both a hedge against the future and a means of investing the earnings that their television stations pile up. With some vociferous exceptions, the broadcasters who have expanded into CATV tend to believe in minimum federal regulations and maximum freedom to compete, especially with themselves.

So far CBS is the only broadcasting company that has gone to the extreme of suggesting that the national government keep its hands entirely off the cable systems. Everybody else is willing to use at least some of Uncle Sam's muscle. In that attitude the broadcasters are joined by a good many CATV operators who think that little federal control would be a desirable alternative to a lot of local regulation. These CATV interests want Washington to assert just enough jurisdiction to rescue them from state, county and municipal governments that are beginning to talk about regulating CATV as they regulate local public utilities, including the fixing of rates.

As the weight of corporate influence is now distributed, no single faction in the CATV dispute possesses the political power to force the adoption of its own program of control. The proposals of the National Association of Broadcasters, which wants relatively tight regulation over CATV, are neutralized

# IN WIRED TV

BY EDWIN H. JAMES

by the proposals of the National Community Television Association, which wants very little regulation, and the institutional positions of both are further weakened by dissidence within their own memberships. For a Westinghouse Broadcasting Co. that advocates harsh restraints there is a Cox Broadcasting Corp. that urges moderation, and the views of neither correspond to the official line of the NAB to which both pay dues. Among the networks, which are the NAB's biggest sources of revenue, divisions are no less pronounced. ABC wants more federal protection than the NAB has recommended. NBC wants less. CBS wants none. The face of unanimity that the NCTA presents is also at least slightly false. The cable association's policy reflects the thinking of its bigger operators, including a few with extensive broadcast holdings, who are savvy about national politics. A good many of the NCTA members in the mom-and-pop class, who have little interest in expansion and are on cordial terms with the village council, see no reason to disturb their idyllic lots by taking orders from those dad-burned bureaucrats in Washington.

To add to the conflict among major television interests, there is the Association of Maximum Service Telecasters, which represents some 160 stations occupying favorable assignments in the government's scheme of station distribution. AMST maintains a sleepless vigil to ward off any alterations in the original pattern of signal allocations that would so much as nick the coverage area of any of its members. In the unrestrained development of cable competition AMST foresees all its members' sanctuaries being chewed to bits, and it proposes regulations that would choke CATV before it can take the first nibble. Although fraternal ties within the AMST are stronger than those within the much larger National Association of Broadcasters, the owners of 15 stations that are AMST members have publicly disavowed their protective society's stand on CATV.

All of these divergent views are being forcefully pressed upon a Federal Communications Commission that cannot quite understand what has happened. It is a novel experience for the FCC to be beseeched by broadcasters to enlarge its powers. The agency, however, has rallied from the shock and has begun to move in the direction recommended by the aggressively anti-CATV broadcasters.

Last April 22 the FCC adopted rules controlling CATV systems that use microwave radio relays to import the signals of distant stations. The rules require the microwave-served CATV to carry the programs of all stations in its area and prohibit it from bringing in from distant stations any programs duplicating those of the nearer stations that it carries, the protection against duplication to extend 15 days before and after local broadcast. The FCC also announced its intention to apply these rules to all CATV's, the majority of which do not use microwaves, and it asked for comments on the desirability of imposing a number of other restraints that, in sum, would just about freeze CATV in its tracks. To the chagrin of cable operators who want relief from the intensifying regulation of local governments, the FCC explicitly announced it had no intention of preempting jurisdiction and was leaving to lower authorities such matters as the granting of CATV franchises and the fixing of CATV rates. As to the commission's basic disposition toward CATV, it was made clear in the order regulating the microwave users. "The distribution of multiple reception services through CATV," said the FCC, "cannot be permitted to curtail the viability of existing local [broadcast] services or to inhibit the growth of potential service by new broadcast facilities." Score one for the broadcasters who live in terror of a derailment of the gravy train and who see CATV as a time bomb with a short fuse laid in the middle of the main track.

The FCC's actions of April 22 were taken on a 4 to 2 vote (the seventh

AMST, the lodge  
for television's  
largest "ins,"  
is itself  
schizophrenic  
about CATV

The FCC's role  
in regulating CATV—  
or leaving it  
alone—is the  
focal point  
of controversy

seat had been vacated some months before by the resignation of Frederick W. Ford to become president of the National Community Television Association and had not yet been filled by the subsequent appointment of James J. Wadsworth). Dissenting were Commissioners Robert T. Bartley and Lee Loevinger, who held that the FCC had no legal authority to enter the CATV field. Loevinger, a former U.S. assistant attorney general in charge of antitrust matters and before that a justice of the Minnesota Supreme Court, was particularly critical of the majority's version of the law.

The order regulating microwave users was both illegal and unsound, said Loevinger. "If the commission can impose its will on a person or business entity that is the customer of a common carrier [which is what CATV microwaves are] by the simple device of requiring the common carrier to act as the commission's policeman in order to keep its license," said Loevinger, "then the commission can regulate any business in the United States. Every business and most citizens are customers of the telephone and telegraph companies." If the courts uphold the FCC majority's conclusions, said Loevinger, "the commission may, by precisely the same technique, impose its regulations on theaters or newspapers, on stock brokers or taxicabs, indeed on any business or person that needs and uses the services of a communications common carrier."

Loevinger found it "equally alarming" that the FCC would assert direct jurisdiction over CATV's that operate wholly by wire, without using microwaves. He rejected what he called the majority's principal argument that such jurisdiction was needed to attain the broad general objectives of the Communications Act. "If this reasoning is sound," said Loevinger, "then the jurisdiction of the commission is literally unlimited. There is scarcely any aspect of organized social living that is not in some way related to the complex ramifications of the communications system that is now under the jurisdiction of the commission."

Loevinger could find no precedent in the FCC's earlier decisions for the conclusions reached by the majority on April 22. He pointed to the 180-degree turn commission policy had taken since a previous consideration of the general question of CATV in 1959. At that time the FCC decided that "it would not constitute a legally valid exercise of regulatory jurisdiction over common carriers to deny authorization for common carrier microwave, wire or cable transmission of television programs to CATV systems on the ground that such facilities would abet the creation of adverse competitive impact by the CATV on the construction or successful operation of local or nearby stations." Perhaps because Loevinger was not in federal service at the time, he failed to mention that the arena of CATV disputes in 1959 was the United States Senate, to which a number of small-market television broadcasters had appealed for protection against CATV competition. The differences between CATV then and CATV now may be judged by the contrasts in the number and nature of the broadcasting interests that were active participants in the debates of 1959 and of those that are taking sides on the same issue now.

The crusade for CATV regulation was led in 1959 by Harry C. Butcher, then part owner of KIVA-TV Yuma, Ariz. Butcher had represented CBS in Washington before World War II, became naval aide to General Dwight Eisenhower during the war, wrote a book, *My Three Years with Eisenhower*, afterward and from the proceeds built a Santa Barbara, Calif., radio station, KIST. In 1953 he became a 13% stockholder in a group that built Santa Barbara's first (and still its only) television station, KEYT. In 1957 KEYT was sold for \$1.4 million, and Butcher bought KIVA-TV Yuma for \$227,000. He was parlaying his way into what looked like a promising if unspectacular future when a CATV system set up shop in Yuma and began bringing in signals from Phoenix which then, as now, had four stations on the air. By 1959 KIVA-TV was in trouble. Its total potential audience of only 25,000 homes was being eaten away by the Phoenix stations on the Yuma cable. Butcher made a deal with Floyd Odlum, the prominent financier, to take over control of the station by assuming debts of \$241,000 that KIVA-TV had incurred. The second part of Butcher's salvage plan was an assault on Washington for regulation curbing CATV competition. In Washington he was not without friends. His wartime boss had become President.

Butcher lined up a number of other broadcasters who were similarly beset by CATV, and collectively they mustered considerable political support from their senators. A bill was introduced to give the FCC authority to regulate

Today's battle  
over CATV rages  
more because  
of what it  
may be than what  
it is. The big  
"may be": pay TV.

CATV, to prevent CATV's from entering markets where local stations would be imperilled by its coming, to require CATV's to obtain permission from stations to carry their signals and to force the CATV to carry local stations that requested carriage. At hearings before the Communications Subcommittee of the Senate Commerce Committee the burden of broadcasting testimony was carried by station operators from such places as Butte, Mont.; Grand Junction, Colo.; Twin Falls, Idaho; Cheyenne, Wyo., and Tyler, Tex. However prominent in their own communities and influential with their own senators, these broadcasters were not the Frank Stantons or Robert Kintners or Leonard Goldensons or Robert Sarnoffs that the United States Senate leadership was accustomed to hear from when matters of large consequence to the broadcasting industry were under discussion. The Stantons, Kintners, Goldensons and Sarnoffs never appeared.

CATV operators of all stripes, including those who at the time were leaders of their business, turned out to protest the severity of regulation that had been proposed. Their case was in no way damaged when the FCC itself announced that it wanted no authority to regulate CATV.

By the time the CATV legislation came to a vote—in May 1960, some 10 months after the hearings had been held—the CATV interests had outlobbied Butcher and his colleagues. The bill was sent back to committee by the margin of one vote and has never been heard of since.

In the evolution of CATV the following is an interesting footnote: Some seven months after the Senate turned Butcher down, he and Odum sold KIVA-TV Yuma for \$550,000 to Bruce Merrill, owner of the Yuma CATV system. Butcher returned to Santa Barbara, sold his radio station and went into the CATV business. He is now president and a minority stockholder of Cable TV of Santa Barbara Inc., which is principally owned by Golden West Broadcasters, the Gene Autry stations. Cable TV now imports into the single-station Santa Barbara market nine signals from Los Angeles, one from Santa Maria and another from San Luis Obispo. It also carries the local station, KEYT. Merrill, who sold the Yuma cable system a month ago but still owns KIVA-TV, has built a thriving business in CATV operation and equipment manufacturing and installation. His Ameco Inc. of Phoenix operates a dozen cable systems in California, Florida, Alabama and Kentucky and is one of the leading producers of CATV gear and builders of CATV plants. Merrill just finished a term as chairman of the National Community Television Assn.

At the time of the Senate hearings in mid-1959 there were, according to the CATV trade association, about 750 CATV systems in 44 states serving a total of 550,000 television receivers. Since then the figures have increased, the NCTA says, to 1,600 systems in all 50 states serving just under 2 million homes. Despite its growth in the past six years CATV is still a midget by comparison with television broadcasting. It has penetrated less than 4% of the nation's 52.6 million television homes. Any one of a score of television stations in New York, Los Angeles, Chicago or Philadelphia can claim a bigger audience than the whole CATV industry has so far been able to wire.

It is not so much what CATV is but what it might become that now has the broadcasters in an uproar. Expansionists are taking over. The typical CATV of 1959 carried three to five television stations and was owned by local interests of insular outlook. The modern CATV is a 12-channel system owned by an absentee with diversified holdings in CATV, broadcasting, publishing or almost anything else. Tomorrow's CATV, as seen by the more visionary venturers, will have 20 channels or more, enough to accommodate all the conventional television there is plus almost any number of auxiliary services that the operator can dream up and sell. One enterprising applicant for a CATV installation in midtown New York has thought of offering a police alarm system that would tie the nearest precinct to the subscriber's set.

A classic collision of forces in modern CATV was precipitated in November 1963 when the Cox Broadcasting Corp., a major station group that has gone heavily into CATV operation, applied to the FCC for permission to build microwave systems that would convey television signals from Chicago, Cleveland and Dayton and Columbus, Ohio, to several proposed CATV systems in Dayton and other Ohio communities and would import signals from New York and Philadelphia to two Pennsylvania CATV's in Chambersburg and Tyrone.

Cox is an old-time broadcasting company based in Atlanta but operating in major centers elsewhere. It was in radio long before television came along. It now owns five VHF stations, WSB-TV Atlanta, WHC-TV Pittsburgh, KTVU San

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*Down these steps, at the hotel's entrance, pass some of the industry's most illustrious names. Here CBS-TV president Jack Schneider (l) and vice president in charge of programs Mike Dann sandwich comic Bill Dana, under contract to do comedy development for the network.*

*The Loggia of the Polo Lounge is the long-time favorite for the show world's business breakfast. Here the CBS duo says hello to the Bob Banner Associates contingent (l to r): president Bob Banner, vice president and business manager Bill Hayes and vice president and head of Banner's West Coast office Buzz Kulik.*





# THE "IN" HOTEL

BY DEBORAH HABER

If a TV seller wants to see a TV buyer without an appointment, he'd do well to plunk himself down at the breakfast table at the Beverly Hills Hotel. Or the Polo Lounge of the Beverly Hills Hotel. Or the pool of the Beverly Hills Hotel. Or the lobby of the Beverly Hills Hotel. Or almost anywhere at the Beverly Hills Hotel. It's a cinch that before long somebody who makes decisions in the television business will amble by.

For the Beverly Hills is where the TV action is; more million-dollar deals have been made over its tables than across any desks in town. It has played host to more of the rich and celebrated than Cleveland Amory ever dreamed of. The who's who of television, and a great many of the who who'd like to be who, have made the Beverly Hills their most "in" hotel in America. For more reasons than one.

The Queen of Beverly Hills—sitting in pink stucco splendor on 15½ lushly planted acres—began attracting them in 1912 when the Hollywood *haute monde* had no studio commissaries and the natives—like W. C. Fields, John Barrymore and Gene Fowler—made it their stomping grounds. The appeal has never slackened. As one habitue explains: "When you've grown up in New York as I have and for one reason or another you've been interested in the Hollywood scene, reading books like "The Last Tycoon" and "What Makes Sammy Run?" you don't believe there's really a



A Polo Patio lunch gives Filmways TV president Al Simon and writer-producer-creator Paul Henning (Beverly Hillbillies, Petticoat Junction and Green Acres) time to talk.



Actress Juliet Prowse, debuting in NBC-TV's *Mona McCluskey* this fall, makes an "entrance" at the Beverly Hills' pool.

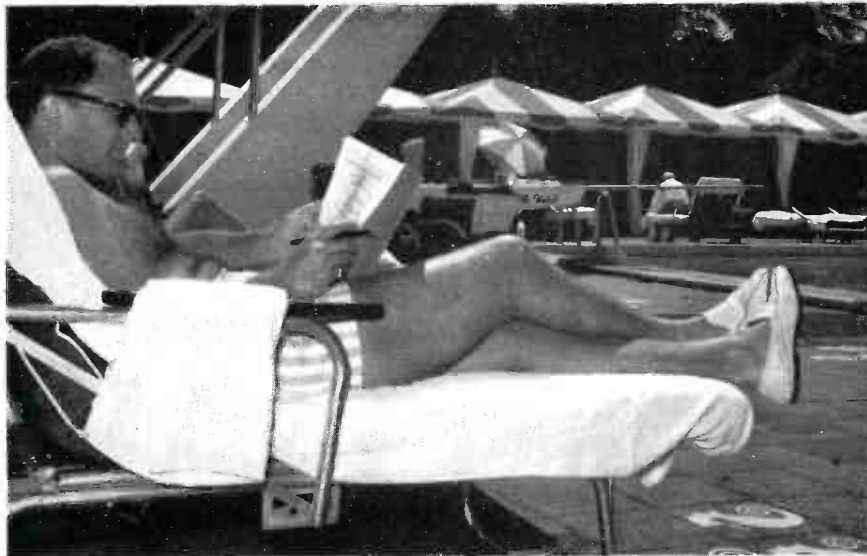
THE "IN" HOTEL *continued*

Hollywood like that. Then you go to the Polo Lounge and you realize it's all true."

The newly arriving executive is immediately in for VIP treatment whether he happens to be one or not. If he stays more than a few days he's likely to be welcomed by flowers, a basket of fruit or his favorite brand of liquor, compliments of the Beverly Hills' savvy management. He gets to stay in his favorite room (no two rooms at the hotel are decorated alike) and for the duration of his stay his every grantable wish is carried out by a staff that's kept at a ratio of 1½ employes to each guest, the highest ratio of any hotel in the country. Every guest has a name at the Beverly Hills Hotel, and he's called by it the first time he picks up the phone. Keeping the management informed of each room number's personal preferences is a guest history card, kept on every occupant, listing his rathers in rooms, flowers, liquor, etc. All this for from \$17 a day for a small single to a \$160 a day for a four-room bungalow.

Along with the key to his room the television executive

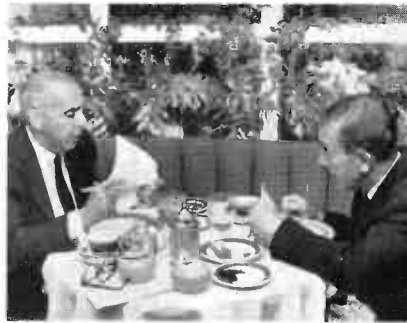
*The Beverly Hillbillies cast takes a Patio lunch break from location shooting. They enjoy the scene, are part of it.*



GAC-TV president Herman Rush reads a script under the best conditions—at the pool.



The Polo Lounge Nighttime: Anne Francis, TV's Honey West, is interviewed by N. Y. Daily News TV columnist Kay Gardella at the popular cocktail rendezvous.



The Polo Lounge does daytime business with the TV set too. Here Screen Gems executive producer Harry Ackerman (l) plans a series with writer Edwin Blum.



Four Star TV's executive VP George Elber (l) works on his tennis game with Alex Olemedo.



who stays at the Beverly Hills gets the use of a bevy of facilities. There's an olympic-sized pool around which loll some of the most famous as well as some of the most beautiful bodies in Hollywood—more than one bikini-clad starlet has invested her last dollar in a room at the hotel in the hope of being discovered by a movie or TV mogul. He can get his hair cut in the barber shop run by Briton Jack Abrahams, who's been cutting the hair of some of the industry's most important names since 1945. (In addition to Jules Stein, Sol Hurok, Ted Ashley, *et al*, Abrahams says he's trimmed the heads of four of Elizabeth Taylor's husbands. Richard Burton has yet to come in but it's only a question of time.)

Breakfast at the Polo Loggia is a firmly established TV habit. The guest can get his phone calls delivered at his table without missing a bite, can get the ego-salving balm of being addressed by his name, having his favorite food or his latest fad diet delivered by help who make a habit of remembering what he likes or what he hates. The morning meal is overseen by Bernice Philbin, who's been at her post for 15 years. She reads the trades daily, says it helps clue her in as to seating arrangements. Whenever possible, CBS brass are seated away from the NBC brass, etc., so that no business secrets waft their way over the French toast and into another network's camp. He also may dine in the garden setting of the Polo Patio at noon or dine and dance in the eve-



*"What's New Pussycat?"* writer-star Woody Allen, also of TV, is greeted by the hotel's assistant manager, Wally Durden. It's this kind of personal touch that brings guests back again and again.



David Tebet, NBC-TV's VP in charge of talent relations, gets into his car and heads for the Los Angeles airport. He makes the Beverly Hills his Coast headquarters.



"Smitty," on the door at the hotel for 25 years, holds the car door for Skip Steloff, hotel resident for several months. Steloff is newly named president of Wolper TV sales. A merger of Steloff's Heritage Productions with Wolper was negotiated while he was on the Coast.

THE "IN" HOTEL *continued*

ning in the Hotel's Persian Room under the watchful eye of maitre d' George Samsten.

Also on hand to give TV brass the personal touch are 24 telephone operators. So adept are they at the game that the phone calls of important personages are screened even before they put the word out. "We know whose calls get screened," says chief operator Ethyl Seagraves, who's been with the hotel 30 years. The busy television executive gets what amounts to a personal secretary from the hotel switchboard. He leaves behind at the hotel each morning a trail of stopping-off points where he can be reached by phone during the day.

Making a guest's life easier is part of the Beverly Hills tradition. The staff has watched the changes wrought by the jet age. Managing director Stewart Hathaway, 18 years with the hotel (he was promoted to the directorship eight years ago when a seven-man syndicate headed by Hernando Courtright sold it to the present owner, Ben Silberstein), says that instant travel by jet has changed the hotel's clientele. "In the beginning people came here and it was like a resort. It was quite a thing to get to California in those days. Many elderly people came to spend the entire winter at the hotel." Now the steamer trunk has given way to the attache case. It's four hours by plane and it's not unusual to find an executive making several trips to the coast a month.

But the feeling of the elegant resort is still very much adhered to. When the guest checks in there's no baggage lined up in the lobby, no waiting for his room—the bell staff prides itself on the fact that, barring the most unfore-



*On deck at the Beverly Hills pool is attendant Svend Peterson. The hotel provides a lounge chair, towels and a view of some of the most famous and some of the most beautiful bodies in the world. Here actress Dovima takes advantage of the sun.*

*Polo Lounge's Gus Maccinile with Continental Broadcasting's Al Lanphear, movie producer Wes Blankenship and writer Max Evans.*





*Polo Loungers (l to r): GAC-TV's Harold Graham and Herman Rush, 20th Century-Fox's VP Dave Gerber, agent Abby Greschler, ABC-TV's specials director Dave Sontag.*



*Everett Erlick, VP and general counsel for American Broadcasting Cos. Inc., breakfasts with business manager El Parker. Parker handles the affairs of producer Quinn Martin.*



*CBS program chief Mike Dann chats with director Ralph Levy and Filmways chairman of the board Marty Ransohoff.*

*Patio cocktailing: William M. Fine, publisher of Harper's Bazaar, publishing director of Town & Country and member of the board of directors of TV's Greenway Productions.*



*Brass from Hollywood Talent Scouts, CBS-TV's summer show, take a breather from the studio. At Beverly Hills Hotel poolside: associate producers Irv Atkins (l) and Perry Cross.*

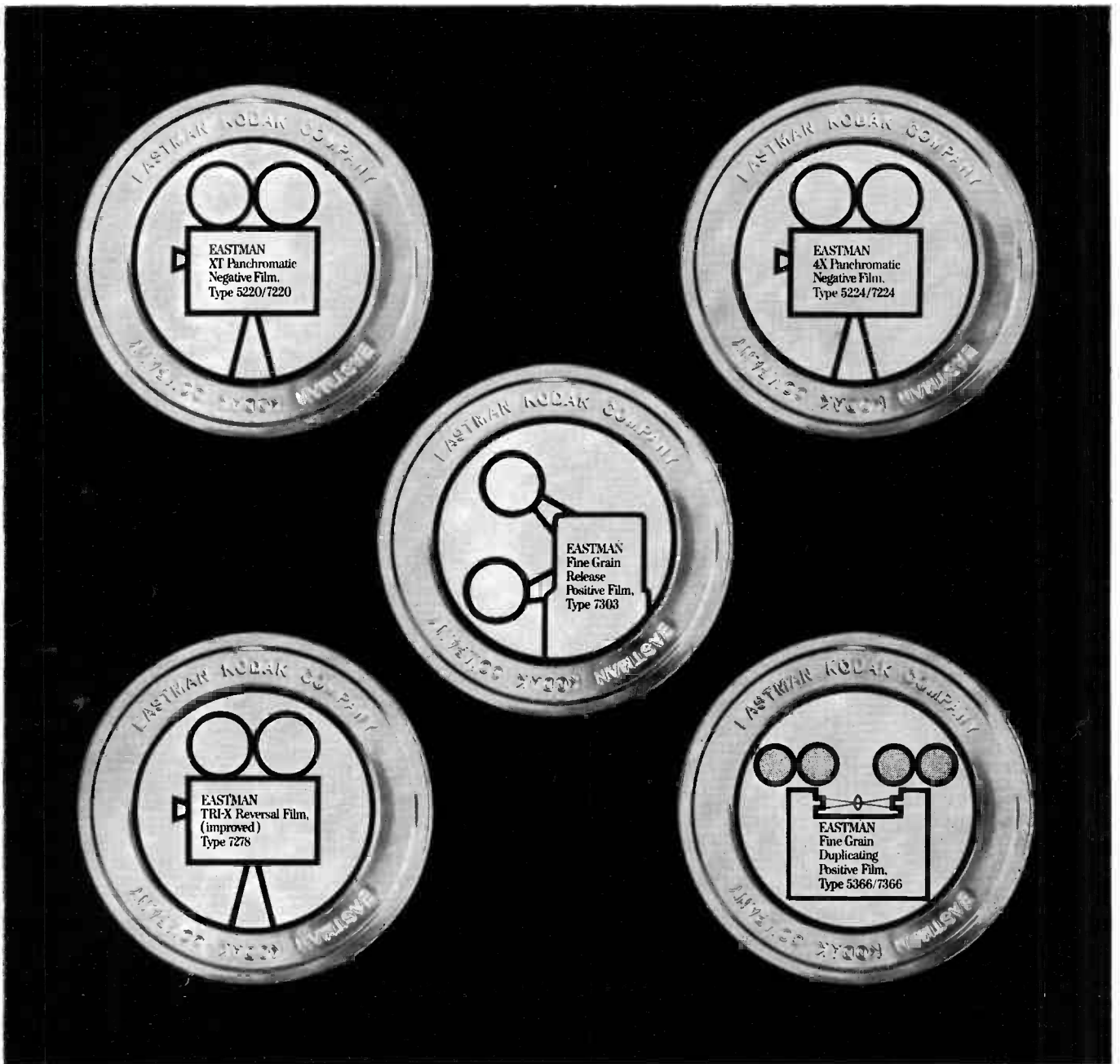
seen incident, guest, bag and baggage go from the driveway to front desk to favorite room in four minutes flat.

At the end of a busy day the guest can get leisurely refreshment when he joins what appears to be much of the rest of Hollywood in the Polo Lounge. The green-upholstered booths have been playing to capacity since Hollywood's plush movie crowd built their homes around it. In those days it was the in thing for the polo-playing set—including Will Rogers, Darryl Zanuck and Walter Wanger—to stop by for a drink in the hotel's cocktail lounge. The name Polo Lounge stuck as has the room as a rendezvous for the famous from every walk of life. The peak hours are 5:30 to 7:30, although the bar stays open till 2 a.m. The customers are lured by flawless service presided over by maitre d' Gus Maccinile, a bartender named Emmett Aldrete, who's been mixing what many connoisseurs insist is the best drink in town for 21 years, and each other. Cocktails at the Polo Lounge give the working executive a chance to relax over drinks, talk over a deal in pleasant surroundings and often an opportunity to run into somebody who can do him some good. The meeting of associates accidentally on purpose is so much a part of the everyday routine that one executive says "It's so in I had to move out. Every time I'd step out in the hall I was in a meeting."

But the hotel still provides the kind of service that has kept its occupancy rate above 90% in the last 10 years. It books no conventions, remodels only in the style its guests have become accustomed to. Says assistant director Wally Durden, "We've just put all new awnings on the cabanas and redone the pool snack bar. But we don't try to change anything radically. We maintain it. When guests come back to the Beverly Hills it's like coming home. They know what to expect."

And keep coming back they do. If the in-from-out-of-town executive doesn't live there the chances are that he'll spend at least some part of his schedule meeting somebody who does, or hoping to run into somebody who is. There's high voltage competition from the other places in town, all after the executive's patronage. But the queen goes on, lush and serene. Where else, as one ad man who wouldn't stay anywhere else asks, "Can you be busy talking on the phone, have the bell man who knows your habits like the back of his hand come in, leave a bucket of ice for your drinks, pick up your crumpled suit off the chair, take it out, along with your shoes, have the shoes shined, the suit cleaned and back in your room ready for the evening out, without interrupting you once." Where else indeed.

END



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### 5. EASTMAN Fine Grain Duplicating Positive Film, Type 5366/7366

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## WHAT MIGHT HAVE BEEN

BY STUART GRAY

In the process of forecasting the new season, it is always tempting to contemplate what might have been the effect of certain variations in the schedule—*Bonanza*, *Fugitive* and *Red Skelton* in the same period, for example. The number of variations is, of course, enormous, and the networks consider many of them before arriving at their final schedule. In fact, each network is certain to make some changes at mid-season.

Here, however, are just a few of what I would consider to be advantageous schedule changes for each of the networks, and in each case I've tried to involve a minimum of programs in the switch. I realize that even these suggested changes might be impractical because of advertiser resistance and possible product conflict, and they are offered here purely from a programming point of view. In each case, I believe that the net effect of the switch would be to increase the average audience of the programs involved in it. For example, in the recommended reversing of two shows, the result might be an improvement for one and a decline for the other, but the gross effect would be an increase.

### ABC

1. Reverse *12 O'Clock High* and *Jesse James*—that is, schedule *Jesse James* at 7:30 and *12 O'Clock High* from 8 to

9 on Monday. Although *To Tell the Truth* and *I've Got a Secret* have been pretty solid over the years, the real strength in CBS's Monday line-up begins at 8:30 with *Lucy*. Therefore, if ABC were to make this switch, not only would *Jesse James* face easier competition at 7:30, but *12 O'Clock High* could prevent CBS from substantially increasing its audience at 8:30. Furthermore, I feel that *12 O'Clock High* is the more adult-oriented of the two ABC programs, so that *Jesse James* would logically be better suited to the earlier time period, regardless of competitive factors.

2. Switch *Ben Casey* with *The Fugitive*. *Fugitive* is undoubtedly ABC's strongest 10 o'clock program while *Ben Casey* has shown definite signs of weakening. The Tuesday 10 to 11 slot would offer *Casey* an excellent chance for another strong season. *Peyton Place* should represent a better lead-in than *Farmer's Daughter*, and with public service as the CBS competition, *Casey* could even finish second to NBC's movies and still get close to a 40 share. *Fugitive*, meanwhile, should handle the Monday night competition quite easily.

### CBS

1. Switch *Trials of O'Brien* with *Danny Kaye*. *O'Brien* is the type of program best suited to a 10 o'clock period. Its primary appeal will be to young adults, with minimal appeal to children. In its current Saturday slot, therefore, the older homes will stay with *Welk* while the younger homes—where

### FORECAST from page 31

*Get Smart*, *Saturday Night at the Movies* (all except last half-hour).

These are the highlights of Gray's projections night-by-night:

### SUNDAY

For ABC and CBS, the Sunday night problem is an old one: how can we sink *Walt Disney* and cripple *Bonanza*? As Gray sees it, NBC's competitors won't turn the trick in 1965-66. But they will improve their position over last season and ABC can look a lot better if it clicks with its new entry, *The FBI*.

NBC draws its battle line early with a 6:30 start for *Bell Telephone Hour*, a show which will alternate with NBC *Actuality Specials*. Last season NBC filled the 6:30-7:30 period with another "quality" entry, *Profiles in Courage*. *Telephone Hour* is still limited appeal programming but *Disney* at 7:30 is a proven self-starter that doesn't depend on its lead-in.

ABC and CBS are letting their affiliates fill the 6:30 slot with local programming. CBS has *Lassie* back in its proven 7 o'clock niche and it should again dominate the time period, although Gray feels it has to weaken because of ABC's new Sunday strategy.

ABC has moved *Voyage to the Bottom of the Sea*, a 7:30-8:30 Monday entry last season, into 7-8. It should take some of the children away from *Lassie* and 7:30's *My Favorite Martian* on CBS, cut into *Disney's* first half hour on NBC. Last season ABC had *Wagon Train* parked opposite *Martian*, *Ed Sullivan's* opening and *Disney*. And it was no contest.

Gray sees *Disney* again taking 7:30-8:30 by a clear margin and *Branded*, a second half 1964-65 NBC replacement for the axed *Bill Dana Show*, holding its own against *Ed Sullivan*, as it surprised everyone and did last season in the same 8:30 slot.

The key to Sunday night, in Gray's opinion, is *The FBI*, a toned-down throwback to the "good old" action-adventure days on ABC. It stars Efreem Zimbalist Jr., ex of *77 Sunset Strip*, and it comes with the approval of J. Edgar Hoover. At 8-9 it competes with *Sullivan*, *Disney* and *Branded*. Gray feels that it will be strong with older adults, *Sullivan's* group, and also draw adult males away from *Branded*. He has the show losing its time period, but with shares of 28-29 it's still a big step up for ABC.

No one will argue with Gray's winner at 9-10. He has *Bonanza*, the top-rated show of 1964-65, again the top show for 1965-66 with a 45 share of audience. CBS is pinning its hopes of denting *Bonanza's* lead on one of its old stand-bys, *Perry Mason*. It may be a bit of wishful CBS nostalgia—the lawyer and the Ponderosa boys made a close race of it five years ago when they faced each other on Saturday night—but it is CBS's strongest entry in the time period in quite a while. *Judy Garland* didn't do anything in 1963-64, *My Living Doll* and *Joey Bishop* failed their assignment last season. Gray sees *Bonanza* down slightly from its 1964-65 showing because of *Mason* but still the big winner.

The 10-11 period looms as a closer race. NBC comes off *Bonanza* with a new comedy series, *The Wackiest Ship in the Army*. According to Gray, it will

draw a little more audience that did *The Rogues*, the critically acclaimed show NBC had in the period last year.

CBS stays with its *Candid Camera*, *What's My Line?* block—and with the audience fall-off at 10:30 demonstrated over the last few years. *Camera* should win its time slot, *Wackiest Ship* should finish strongest after 10:30.

While CBS and NBC tilt on individual shows, ABC continues its two-hour *Sunday Night Movies* starting at 9 o'clock. For the first hour Gray believes the movie will tie in audience with *Perry Mason* (both far behind *Bonanza*), move through its second hour in high gear, picking up some of the concluded *Bonanza* audience. Although the ABC movie last season was higher rated in its second hour, Gray feels that *Wackiest Ship*, stronger than *The Rogues*, will hold back its gains this time around.

Sunday overall to Gray is the familiar story of trying to undercut the strength NBC builds with *Disney* and *Bonanza*. With *Perry Mason* for CBS, *Voyage* and *The FBI* for ABC, the night does tighten up. But with *Wackiest Ship* in for *The Rogues*, NBC has also done some repair work and Sunday still bids to be one of that network's strongest nights. Gray has CBS as runner-up with a much improved ABC not far behind.

### MONDAY

Gray sees Monday as the week's most volatile night, a tough one to predict. None of the Monday shows have ever competed with their rivals before—there are five new shows and another five which have run before on other nights. Two shows, *12 O'Clock High* and *Hazel*,



children still represent great influence at 8:30—will be drawn to *Get Smart*. At 10 o'clock, when children are relatively scarce, and with *Dick Van Dyke* as a lead-in, *O'Brien's* chances should improve. Now, with *Danny Kaye* following *Gleason* at 8:30 Saturday, CBS should be extremely successful. *Kaye* could take a lot of the kids away from *Get Smart* and at the same time draw many *Welk* fans. Add to this the factor of higher set-usage at 8:30 Saturday vs. 10 o'clock Wednesday, and *Kaye* is bound to improve.

2. This is the most complex of the suggested schedule changes. The 9 to 10 hour on Sunday has been a problem to CBS and its solution would obviously be helped by the capturing of a good share of *Bonanza's* audience. Consider, then, the following Sunday night line-up for CBS.

*Ed Sullivan* 7:30 to 8:30. This shouldn't hurt *Sullivan* since he would simply be competing with *Voyage* and *Disney* rather than *FBI* and *Disney*.

*Perry Mason* 8:30 to 9:30. *Mason* would now start off against *FBI* and *Branded*, undoubtedly easier competition than *Movies* and *Bonanza*—on which *Mason* would then have a half-hour head start.

But this isn't enough. To add further incentive for viewers to pass up *Bonanza*, CBS would still need a strong show following *Mason* at 9:30. My choice: *Beverly Hillbillies*.

The last part of this juggling act would merely involve

taking *My Favorite Martian*, which we eliminated from the Sunday schedule, and putting it in *Hillbillies'* place following *Lost in Space* on Wednesday. Here, *Martian* should fare well against *Gidget* and the last half-hour of *Virginian*.

#### NBC

1. Switch *Man From U.N.C.L.E.* with *I Spy*. It's my feeling that *U.N.C.L.E.* has become an extremely strong property, and is being "wasted" in a very weak time period. NBC's Wednesday competition of *Amos Burke* and *Danny Kaye* certainly represents more strength than *Jimmy Dean* and *Slattery's People*. However, *U.N.C.L.E.* should still be able to take the Wednesday competition, while giving the newcomer, *I Spy*, a much better chance on Friday.

2. Move *Mona McCluskey* to 7:30 Wednesday. Against *Ozzie & Harriet* and *Lost in Space*, *Mona* would be facing much easier competition than *Peyton Place* and movies.

Follow *Mona* with *Laredo* 8 to 9 Wednesday. *Laredo* would then start off against *Patty Duke* and *Lost in Space*, bridging *Hillbillies* and *Gidget* at 8:30.

*Virginian* 8:30 to 10 Thursday. As an established, strong, dramatic program, *Virginian* is a safer bet (than *Laredo*) to start off strongly against *O.K. Crackerby* and *My Three Sons* and effectively bridge *Bewitched* and the CBS movies. Further, since *Virginian* runs 90 minutes, it also would bridge *Peyton* and provide a bigger lead-in for *Dean Martin*.

have had cast revampings. Another, *Dr. Kildare*, is now a two-part serial. Monday is clearly a new situation.

Of the 7:30 entries, Gray gives the least chance to NBC's rock show, *Hullabaloo*. Predictably, it will do well with the teen audience (Gray ranks the program in 81st place overall yet 11th in teen-age audience) but its selectivity limits it. *To Tell The Truth*, a consistent winner for CBS in the 7:30 Monday time period, backed by the equally strong *I've Got a Secret*, has new competition from ABC in *12 O'Clock High*, which flew on Friday night last season.

The Air Force drama has undergone heavy doctoring. It is less a straight drama now, more an action show. Its new lead, Paul Burke, was selected for youth appeal. Gray feels the show will match *To Tell The Truth* in viewing during its first half-hour, hold its audience but still be edged by *Secret*, which benefits handsomely from *Truth* at 8 o'clock. Gray calls NBC's new *John Forsythe Show* at 8 o'clock a "warm" situation comedy but gives it a cool 25 share because of its tough competitive position.

*The Lucy Show*, which moves up to 8:30 after a 9 o'clock start last season, should win easily for CBS against the *Legend of Jesse James* on ABC and part I of the newly serialized *Dr. Kildare* on NBC. Gray feels that *Kildare*, which was weakening last season as an hour show, will not really change any in 30-minute serial form. "Its subject matter will probably not alter appreciably and I can't see it picking up any new viewers," says the program analyst.

With ABC's *Jesse James*, a Robin Hoodish treatment of the old good bad-

man legend explored repeatedly before in the movies, Gray comes up on what he calls a puzzler, a risky period to judge. "As a program type the show doesn't play like *Rawhide* or *Gunsmoke*. It's definitely not an adult western. It seems kid oriented, a little corny. But it is a western, and as such it figures to do well among adult men, especially here, taking them out of *Lucy* and *Kildare*, shows they've never been big on. And it may hold the children and the teen-agers flowing from *12 O'Clock High*." Gray gives *James* a play-safe 30 share, respectable considering the competition.

At 9 o'clock Gray sees *Andy Griffith* the clear winner over ABC's *A Man Called Shenandoah* and the start of the *Andy Williams Show* on NBC. *Shenandoah* features Robert Horton, formerly of *Wagon Train*, as a man wandering the West in search of his real identity. Gray figures the show stronger than *Jesse James* "but facing stronger competition."

*Andy Williams*, on past performance, will be a dependable show and it should come up strong in its last half-hour. (Perry Como will alternate occasionally with Williams in the 9-10 Monday time period.)

Gray's estimate of *Griffith* assumes that the loss of Don Knotts from the cast will not hurt the show appreciably. If it does, then Gray's 38 share would be an overestimate.

To Gray, the 9:30 period looks like a draw, although he gives the edge to *Andy Williams*. *Farmer's Daughter* on ABC has strength in younger homes and is also strong with women. Its lead-in, *Shenandoah*, may be a good "transition-

al" show because it also has woman appeal, re-orienting the ABC evening from male—*12 O'Clock High*, *Jesse James*—to female—*Farmer's Daughter*, *Ben Casey*.

With *Hazel*, formerly a Thursday night NBC offering, CBS at 9:30 may have a stronger show than is apparent from the 1964-65 record. Last season *Hazel* was up against *Peyton Place*, which hurt, and *Baileys of Balboa*, which didn't. But when *Baileys* was cancelled and *Celebrity Game* replaced it, *Hazel* nose-dived in the latter part of the season. *Hazel* is now in a new time period, Shirley Booth has a new cast around her and the show should benefit following *Andy Griffith*, a program which has the same older home bias as *Hazel*.

At 10 o'clock Gray decides the race in favor of the new NBC entry *Run For Your Life*, a *Fugitive*-styled series starring Ben Gazzara as a man who is told he has 18 months to live and who sets off to live them dangerously. The ABC competition is formidable but Gray feels that *Ben Casey* may be just too tired to overcome the new rival. It shouldn't, however, be far behind. *Run* gets shares of 33-34. *Casey* pulls 31-32.

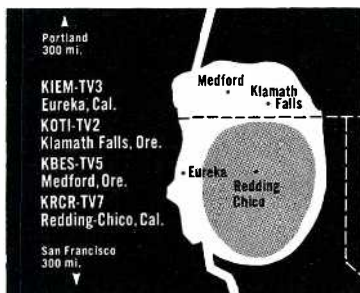
Gray calls the *Steve Lawrence Show*, CBS's 10-11 entry, a predictable commodity. "Music-variety," he says, "is generally anchored at a certain level . . . mid-range. Dramatic programs, on the other hand, have more potential than variety shows." Up against the strong dramas, Lawrence is predicted to get the worst of it.

Monday, by Gray's estimates, is still CBS's night. Its strong block of game and situation comedy shows are proven winners. Yet Gray has ABC only one

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**FORECAST continued**

rating point behind in second place, and NBC only two points off. If any one of their new shows prove a big hit, positions could easily reverse.

**TUESDAY**

Tuesday at 7:30 returns only *Combat* to its former time period and Gray has the ABC show easily beating *Rawhide* and two new NBC comedies, *My Mother, the Car* and *Please Don't Eat the Daisies*. Last season *Combat* had it softer opposite *Mr. Novak* on NBC, local time and *World War I* on CBS. The new competition will probably cut into its popularity, but not enough to be dangerous. On the surface it appears that NBC's comedies stand as good counter-programming against two action dramas. But it's misleading because the two dramas have different appeal. *Combat* gets the young audience, the big factor at 7:30, whereas *Rawhide* is bigger in older homes. Gray sees the NBC shows struggling for audience that just won't be there.

*Red Skelton* at 8:30 looks to Gray like a big winner again. It starts out against *McHale's Navy* and *Dr. Kildare II*. Last season *Skelton* averaged a 40 share competing with *McHale* and *Man From U.N.C.L.E.* (before *U.N.C.L.E.* was shifted to Monday night). *Kildare* as a serial should get about the same audience it has Monday, no challenge.

At the 9 o'clock mid-point of *Skelton*, ABC introduces the new *F Troop* and NBC starts a Tuesday night movie. Neither, according to Gray, spells trouble. *F Troop*, about a foul-up Army outfit in the post-Civil War West, has similar content to *McHale* and should hold that show's audience level. The start of the movie similarly is predicted to keep *Kildare's* audience level.

*Peyton Place's* first installment of the week (there now are three of them) starts at 9:30, as it did last season, and is again up against *Petticoat Junction* on CBS. Gray sees ABC continuing to lead the period, although not as strongly. Last year NBC had the weak *That Was The Week That Was* in at 9:30, helping both *Peyton* and *Petticoat*. With its movie, NBC is much stronger and while *Petticoat* continues to get a good audience flow from *Skelton*, it may be down considerably from last season.

About the movie format, which is now solidly entrenched at all three networks—on Sunday night for ABC, Thursday for CBS, Tuesday and Saturday for NBC—Gray notes that this type of programming rarely loses audience. "People do tune to the middle of a movie," says the program analyst. "Movies usually grow stronger as they progress." Gray's estimates have every one of the week's movie shows finishing from four to eight share points higher than when they started.

They all start at 9 o'clock and their strong share increase is mostly a factor of sets-in-use falling off.

But NBC's Tuesday night movie, while it is estimated as building to 34 and 36 shares over its last two half hours, is no match for the show Gray ranks the night's big hit with a 44 share, *The Fugitive*. This program Gray feels will be one of the strongest in the 1965-66 schedule on a share basis, especially since it is up against the consistently low-rated *CBS Reports*.

The CBS public affairs hour, Gray cautions, should not be sold short, however. *Reports* is sponsored this season (by IBM) and its station clearance situation should improve. CBS also has announced that the show will alternate from time to time with "involvement" specials like *National Drivers Test*, which pulled high ratings several months ago. These specials, however, have not been taken into consideration on the estimates, which are based on the typical *Reports* show.

In general, Tuesday is pretty much an established story. Six of last season's shows are back in their same time periods. The shows that dominated Tuesday last year should continue to dominate—*Combat*, *Skelton*, *Peyton Place*, *Fugitive*. Gray has the night going solidly to ABC.

**WEDNESDAY**

The story at 7:30 Wednesday last season was *The Virginian*, and not until the 8:30 period did NBC's 90-minute western, while holding its healthy share, get beaten by the still-lively *Beverly Hillbillies*. ABC led off with *The Adventures of Ozzie & Harriet* and followed with the *Patty Duke Show*. *CBS Reports* was no competition last fall, and although *Mr. Ed* and *My Living Doll* were improved mid-season replacements, CBS still wound up last. This season ABC again lines up *Ozzie & Harriet* and *Duke* and CBS has programed TV's new outer space series, *Lost in Space*. According to Gray, CBS hasn't found the answer to its troubles. *Virginian's* first hour still rides away the winner.

*The Virginian*, says Gray, is strongest in older homes. ABC's block is big with children and should stand pat on past performance. *Space*, the story of a family marooned on an unknown planet, is an action show and juvenile oriented. *Virginian*, however, is where the older action audience is; *Ozzie & Harriet* and *Duke* are where the youngsters are. It will be tough, Gray believes, for the space show to break these established viewing patterns and get enough audience to stand out.

But CBS still has money in the bank with *Beverly Hillbillies* at 8:30 and Gray sees the comedy taking its time period again with a 37 share—without benefit of a good lead-in. *Virginian's* last 30 minutes, however, still rate a 34 share. On

ABC, an escapee from the movies called *Gidget* moves into *Shindig's* slot of last season. It should hold *Duke's* audience and be big with teen-age girls, as was *Shindig*, and it may undercut some of *Hillbillies* strength.

Gray has the 9 o'clock period very close where ABC starts Barbara Stanwyck in a Bonanza variant called *Big Valley*. CBS enters a situation comedy called *Green Acres* and NBC returns the *Bob Hope Chrysler Theater*. Gray leans to *Bob Hope* but he notes that this show, as it did last season, will probably have big up-down swings—up when Hope is on in a special, down when the offering is straight drama.

Despite the bridging by ABC and NBC of CBS's 9:30 slot with hour shows, Gray believes that *Dick Van Dyke* is strong enough to take this time period, even if its *Green Acres* lead-in turns up below estimate. Van Dyke's following is by now large and well established.

It's real hippy this season to be a spy and 10 o'clock will bring two of the spy hours together—Amos Burke of *Burke's Law* quits the police force to become *Amos Burke, Secret Agent* on ABC, and NBC starts out *I Spy*, about a tennis amateur and his trainer who are in reality . . . Gray expects the two spy shows to undo each other while the man in the middle on CBS—*Danny Kaye*—slips in barely the winner.

For Kaye it's the third season in the same time period. In 1963-64 he was up against *Eleventh Hour* and *Channing*, and won easily. It was rougher last season against the bridging of NBC's *Wednesday Night at the Movies* and the last 30 minutes of *Burke's Law*. Gray feels *Kaye* can do better this season on another three-show face-off but that he will not regain the force he had during the debut season. *Burke* and *Spy* are strong competition and Gray sees *Burke* as the bigger challenge.

On the night overall, Gray has all three networks within decimal points of each other. It's anyone's evening and how the 9-10 period goes should be the decider.

#### THURSDAY

Gray sees ABC slightly strengthened in the Thursday 7:30 period this year by replacing *Jonny Quest* with *Shindig I*. Still, he feels it will not draw off enough teen-agers from *The Munsters* on CBS and *Daniel Boone* on NBC to make a big showing. *Munsters* is predicted to take the period easily with *Boone* second, seven share points behind.

At 8 o'clock last season *Donna Reed*, the start of *Perry Mason* and the conclusion of *Boone* finished in a dead heat. But Gray sees CBS's switch of *Gilligan's Island* from Saturday into the 8 o'clock slot as a natural to absorb the audience coming out of *Munsters*. *Mason* had a completely different appeal than *Munsters* and couldn't benefit from its spooky

lead-in. But while *Gilligan's* is down as taking its time period, *Donna Reed* has a similar audience composition profile and also can benefit by the audience coming out of *Munsters*. It's close.

Gray expects the 8:30 shows to hold the audience levels of their lead-ins, which means that CBS's new acquisition from ABC, *My Three Sons*, should be the victor. Interestingly, *Three Sons* is in the same time period as ABC had it last year. This could mean that the *Donna Reed* audience, which used to flow into *Three Sons*, still may choose to do so, this time benefiting CBS.

OK *Crackerby*, the new 8:30 situation comedy on ABC, is seen by Gray as making a respectable showing. NBC's *Laredo*, an hour Texas Ranger-type spinoff from *The Virginian*, should get off to a good start building audience from *Daniel Boone*. But Gray feels that *Laredo* at 8:30, oddly enough, could be hurt by a show that starts at 9 o'clock—ABC's 1964-65 smash *Bewitched*.

"Bridging half-hour rival shows with longer programs is good strategy," says Gray. "You get a jump on the competition. But bridging can work both ways. In this case *Bewitched* fans may not want to get involved in an hour show a half-hour beforehand, and they'll go to *Crackerby* or *Three Sons* instead." This is the prime reason Gray has *Laredo* losing.

*Bewitched* is picked to take its time period by seven share points over the start of CBS's new Thursday night movie, 10 points over *Laredo*. Yet the competition is stronger this year and Gray sees *Bewitched* off its 1964-65 pace by seven shares.

At 9:30 Gray stays with ABC and *Peyton Place II*, picks this show to hold *Bewitched's* audience and win the time period against the CBS movie and the Juliet Prowse comedy on NBC, *Mona McCluskey*. Gray credits Miss Prowse with a lot of talent but says she's in a tough competitive position.

ABC tries to capitalize on the *Peyton Place* mood at 10 o'clock with a new hour show called *Long Hot Summer*, an imitation and elaboration of the movie of the same name which was based on a sexy novel. But with sets-in-use falling off at 10 o'clock and CBS's movie building to its conclusion, Gray gives *Summer* a slightly-below-average 27 share. The movie will do 10 points better in Gray's estimation. The *Dean Martin* variety show on NBC, good counter-programming, will have its following but Gray sees it a distant second to the CBS movie, which could finish very strong.

It looks to Gray like CBS's night with ABC second. But the key to the evening could be NBC's *Laredo*. If this show works its bridge against the CBS movie and ABC's *Bewitched*, NBC could work an upset—although Gray feels the odds are against it.

#### FRIDAY

Gray notes that Friday's first hour is difficult to predict. He forecasts a close race, slightly in NBC's favor. CBS starts out ambitiously with a new hour show called *The Wild, Wild West*, fictional post-Civil War adventures of U.S. government secret agent James West. Gray has *West* finishing behind *Camp Runamuck*, a new situation comedy on NBC at 7:30 and a bit ahead of *Flintstones* on ABC. At 8 o'clock, he has it slightly behind more situation comedy competition, ABC's *Tammy* and NBC's *Hank*.

While Gray is aware that *Wild, Wild West* is given a good chance to succeed by many programing observers, he has his reservations. "If it were a *Virginian* or *Rawhide* type western," says Gray, "it could get the bulk of the older homes and do a good job. But its lack of depth gears it more to teen-agers and children . . . the *Rawhide-Virginian* audience will reject it while the children should flock heavily to *Flintstones*. *Camp Runamuck* on the other hand could have all-family appeal. *West* may have to struggle for its audience."

It could be a different story for CBS at 8:30, however, as the network follows its action epic with a show Gray rates as the season's big new hit—*Hogan's Heroes*, a Bilko-styled P.O.W. bunch who turn a WW II German prison camp into comic chaos. Gray has the show knocking off ABC's *Addams Family* and sinking NBC's new war drama, *Convoy*.

While *Hogan's Heroes* isn't seen as having a very strong lead-in, its wartime setting should give it a good male audience and its situation comedy side should give it women and children appeal. And if *Wild, Wild West* does do better than expected, *Heroes* could be a bigger hit than Gray's 38 share for the show reflects.

Gray believes that the *Addams Family* was a big hit last season largely because

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**FORECAST** *continued*

it had weak competition. *Bob Hope Chrysler Theater* gave battle and trounced *Addams* whenever Hope was on with a special. *Addams* was strongest with children because they had no place else to go. (CBS started the ill-fated *Entertainers* in the time period.) This season it's different. The kids have the option of watching *Heroes* and Gray believes many of them will take it.

At 9 o'clock, with *Gomer Pyle* now a proven hit and heir to *Heroes'* big pre-assembled audience, Gray expects the bumbling marine to be the evening's biggest show and the week's most popular entry second only to *Bonanza*. *Pyle* is expected to clobber its ABC competition, Anne Francis as a private eye named *Honey West*. Gray feels that *Honey* is a good show which could do much better in another time period. The CBS squeeze and the bridging of *Convoy*, however, is just too much for it to overcome at 9 o'clock Friday.

At 9:30 ABC starts *Peyton Place III* out with what is expected to be its lowest lead-in level of the week. But Gray feels that the serial's loyal audience will go to it anyway and give it the time period. Two situation comedies make up the competition—CBS has *The Smothers Brothers*, the funny-folk duo as a junior executive and his dead brother who returns as an angel, while NBC has *Mr.*

*Roberts*, a series remake of the hit movie. Gray believes that *Roberts* is the stronger of the two comedies but that it won't be quite able to overcome the audience benefit given *Smothers Brothers* by *Pyle*.

NBC should be able to change the picture decidedly to its favor at 10-11, the slot it has chosen for *The Man From UNCLE*, model for this season's deluge of spy spoofs. Up against ABC's *Jimmy Dean Show* and CBS's nod to acclaimed—although low-rated—quality fare, *Slattery's People*, *UNCLE* can do nicely. The show has a tremendous following among teen-agers and they should be the big decider. Gray estimates that while *UNCLE* will rank 43rd among all programs, it will rank 8th with teens. He expects *Dean* to be 74th ranked with teens, *Slattery* 96th ranked with them.

The night looks like it belongs to CBS and the show to watch is *Hogan's Heroes*, which can be the decider if it clicks. NBC, however, is seen by the MJA analyst as a very close second.

**SATURDAY**

Saturday looms as a strong NBC night. Gray gives that network the lead or the edge in every time period except 10:30, and there NBC is estimated as less than one rating point off a tie.

Gray zooms NBC off to a fine 7:30 start with a 37 share for *Flipper*, which did well in the time period last season against the same CBS competition (*Jackie*

*Gleason*) and the now-folded *Outer Limits* on ABC. *Shindig II* is ABC's new lead-off and its estimated 24 share is still an improvement over the 18 the period averaged last season.

At 8 o'clock Gray has it close between *Gleason* and NBC's *I Dream of Jeannie*, the story of an aspirant astronaut and Jeannie, a genie, played by Barbara Eden. *Jeannie* is one of Gray's top new show picks (a 38 share) and he feels that it will benefit because of what is happening on ABC. *The King Family*, a Welk-type musical entry ABC introduced midway through 1964-65, follows *Shindig*. Gray says it is too dissimilar to hold *Shindig's* rocking audience and the kids are likely to dial over to *Jeannie*. This, plus the *Flipper* lead-in, should benefit the new fantasy vehicle.

*Lawrence Welk* at 8:30, with an apparently indestructible appeal among the older adults and a compatible, albeit low-rated, lead-in from the *King Family*, should be up to its usual solid showing. CBS, with fond memories of *The Defenders'* past performances at 8:30-9:30 Saturday, has installed *The Trials of O'Brien*. Peter Falk plays a rough-and-ready, off-beat lawyer. He'll be engaging but, according to Gray, no match for comic Don Adams, blooper-prone spy Maxwell Smart on NBC's *Get Smart*. The spy-spoof should give NBC's *Saturday Night at the Movies* a solid send-off at 9 o'clock.

While Gray personally feels that *O'Brien* is a good show, he expects that its prime appeal will be to young adults, the families with small children. *Get Smart's* appeal will be to the kids—and in those homes the kids will dominate the set on Saturday night, to the advantage of *Get Smart* and the detriment of *O'Brien*. *Welk*, as noted, will dominate in the older adult homes.

The 9 o'clock audience levels are expected to remain the same for all the networks. *Hollywood Palace* should get a lot of the *Welk* crowd for ABC, diminish as the evening progresses and dissipate with ABC's *Scope* public affairs offering at 10:30.

CBS follows *O'Brien* with a Rod Serling western, *The Loner*, featuring Lloyd Bridges, and it has to be an improvement over *Mr. Broadway*, which bombed out last season. The new western is also a very compatible lead-in for *Gunsmoke*, CBS's fixture at 10-11. While Matt Dillon should do well again, NBC's movie will likely do better, and that should cap what could be NBC's strongest evening of the week.

If Gray is correct in seeing children as the vital part of Saturday's audience, and audience direction, then NBC's gearing of its programing from 7:30-9 to appeal to the youngsters should be the key to how the evening goes, especially if *Get Smart* does as well as Gray expects against *O'Brien*. END



TvM September 1965

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*“Nothing succeeds like success” is truer in the television business than anywhere else*

commitment, personally pleaded the case for *Peyton Place* as a TV entry. One of Bill Self's first moves was to set executive producer Paul Monash at work writing scripts on three possible projects, one of them *Peyton Place*. Monash went to work, came up with an hour dramatic script. It was turned down, first by ABC, then by CBS and NBC.

But the following season, ABC, impressed by the results of British TV's long-run *Coronation Street* serial, was shopping around for a serial of its own. The network suggested that Fox develop *Peyton Place* in a twice-a-week format. The hour script was abandoned in favor of six half-hours and a one-year projection on what would happen to whom on the series. On the basis of the *Peyton Place* submission Fox got its first firm pilot deal, ABC its first nighttime serial and American television audiences their first look at “agony in the kitchen” gone prime time.

Fox was on its way.

The next big step came when ABC network brass paid a visit to the Coast to tap the studio's sources for programing material. It was June 21, 1963, and Bill Self's 42nd birthday. A meeting was held at the Beverly Hills Hotel and was attended by ABC chairman Leonard Goldenson, Tom Moore, Edgar J. Scherick, the new program boss who had succeeded Daniel Melnick, Dick Zanuck and Self. At its end Self had an impressive birthday present: After hearing 11 program ideas, the network went into development deals on seven. Of those seven four made it to pilot and eventually to ABC audiences: *Peyton Place*, *Voyage to the Bottom of the Sea*, *Valentine's Day* and *12 O'Clock High*.

The last named was another resurrection that had been turned down the previous season but got a programing green light because a new ingredient was added. Quinn Martin, one of television's savviest independent TV producers, fresh from his triumph with *The Fugitive*, a big 1962 TV hit, was prevailed upon over dinner with long-time friend Bill Self to go in with Fox on *12 O'Clock High*. When the show got the Martin touch, it also got the ABC commitment. (So pleased is the network with Martin's production showmanship that his production company, QM, has been signed to an exclusive contract.)

Three other Fox pilot projects were shot down at the network: *Three on an Island*, *Captain Ahab* and *Louie Nye*.

Fox made another pilot that season, capitalizing on NBC's desire to make hay out of the success of the old *Davy Crockett* TV bonanza. Fess Parker, who starred as Davy Crockett for Walt Dis-

ney's production on ABC, was at liberty. His agent also represented independent producer Aaron Rosenberg, under exclusive contract to 20th Century-Fox in feature films. By offering Parker a feature guaranty, and Rosenberg television rights, Fox brought about the making of the pilot for *Daniel Boone*. Thus of the eight pilots made by Fox that year, five went to the security of network berths.

When a studio finds happiness as the supplier of a network, nothing could make its competitors unhappier. Some of them say that Fox took the supreme gamble, offering its program entries at cut-rate prices to get network berths that ultimately might hit pay dirt. Both Fox and ABC deny any such arrangement. ABC program chief Ed Scherick says “There's nothing mystical in the fact that we chose the Fox shows. We liked the first scripts, then we liked the pilots and finally they hit the air. There was no conscious effort to put Fox back in the television business by ABC. And there were no deals. We paid our own way at Fox. If we bought any show on price, it would be committing hari-kari. When the people at home see a program, they have no idea what we paid for it. They only know if they like it.”

“They” liked the Fox shows in spades. Most 1964-65 Fox entries won their time periods, and to *Peyton Place*, for better or worse, went the distinction of bringing a new program form into millions of prime-time homes.

#### LUCK AND TIMING

The elements of luck and timing can't be eliminated from some part in the Fox TV story. The fact that ABC was looking for new program fodder at a time when Fox was trying to find a buyer for its wares was lucky break number one. The fact that the first seven weeks of *Peyton Place* had the programing competition of presidential candidate Barry Goldwater, not exactly high voltage programing fare, helped viewers make the important initial contact with the series. As Self himself says, “I'm not sure that we'd have had a chance to catch on if *Peyton Place* had been up against *Bonanza*.” Executive producer Monash says that “All of this was unexplored territory. There were divisions of opinion about how the show should be handled. In a sense we were steering without a compass; there was, after all, no precedent set for it. And the show didn't follow the pattern predicted for it. We expected a large initial audience that would drop off and go up again to about a 40 share. Instead we got a large beginning audience and there was a very small dropoff. It stayed high.”

*12 O'Clock High*, *Voyage to the Bottom of the Sea* and *Boone* did well enough to get renewed for 1965-'66. And though *Valentine's Day* didn't get asked back, its ratings were respectable all season. ABC programmer Scherick explains the drop-out this way: “It was doing well against mediocre competition and being force-led by the *Addams Family*.” Yet even with the loss of *Valentine's Day*, 20th Century-Fox TV was batting a super-charged .800.

Nowhere is the adage that “nothing succeeds like success” truer than in television. Dick Zanuck says that in the nine-month stretch that Fox TV was in difficulty that “we couldn't even get our phone calls answered.” Now, with a successful season behind them, “the phone never stops ringing. Now you can't beat the phone off.”

Fox had overcome the major obstacle to its television resurgence—it had gained the confidence of the networks and key creative people by putting its shows on the road. As Self explains, “Pilot development deals start at least 18 months ahead of air date. There's an obvious reluctance on the part of customers to make a deal when they think the company's not going to be functioning 18 months hence.” The same problem applied to the creative people from whose minds ideas are ultimately brought to television terms. “The writers, the producers, were not coming here in the early days. They hesitated, afraid to tie-in with a studio that had nothing on the air.” But with Fox getting healthy on a corporate level and the TV division commitments made, Fox was solidly in business.

Many say there was another element involved in the reversal of Fox's TV fortunes—the fact that the company seemed always ready to let the other guy make a buck, too. Its deals with creative talent are considered among the most generous in the business, and its deals with networks aren't designed to get every profit dollar on its side. Fox, say these observers, feels it's better to get the shows into the marketplace (on the air) and spread the profits around than try to corner everything for itself.

There was a distinct advantage for Fox TV in Dick Zanuck's dual executive role (he's vice president in charge of production on the motion picture level and president of the television division). Before he took over the television operation was handled separately from features. The company competed with itself—features raided television's sets, talents, executives' time and vice versa. A lot of this was eliminated when one person was in charge of both things. Networks were reassured that their product

## The lure of the feature film is attractive to creators. Fox uses the movie as potent bait.

wouldn't be given step-child treatment at the studio. No more was television playing the bit player to the glamorous leading lady called the movies. Says ABC-TV's Scherick, "The total Fox management had dedicated its resources to making television work at 20th.

It worked. Of the seven pilots made for the 1965-'66 season, three made it to the air. As 20th goes into this season its roster of television producers is among the most impressive in the business. *Peyton Place*, *The Legend of Jesse James* and *The Long Hot Summer* are 20th Century-Fox TV's exclusive productions. Its other entries to '65-66 are joint ventures. *Voyage to the Bottom of the Sea* is a joint venture with executive producer Irwin Allen's production company. *12 O'Clock High* is a joint venture with QM Productions (executive producer Quinn Martin's company). *Lost In Space* ties in Irwin Allen Productions and Van Bernard Productions. *Daniel Boone* is a joint venture with producer Aaron Rosenberg's Arcola Productions and Fespar Productions (actor Fess Parker's company). *The Loner* is a joint venture with Greenway Productions (Bill Dozier's company) and Interlaken Productions (creator Rod Serling's company). All but *The Loner* are in association with their respective networks.

The joint venture, which brings together various interests to share in the profits, is increasingly widespread in TV. As Maurice Morton, Fox TV's vice president in charge of business affairs, explains, "Most of the producers here are on joint venture. It gives people a sense of responsibility and it's not totally dollar points. There's a certain kind of pride of ownership that comes from owning a part of your own business." When he gets a piece of the business at Fox, the independent producer is supplied with office space, office staff, expenses and financing. He has access to some of Hollywood's best technicians and technical facilities. And he also gets a crack at some of the studio's extremely TV-adaptable feature films.

Says Bill Self of the movies-gone-network (*Peyton Place*, *Voyage to the Bottom of the Sea*, *12 O'Clock High*, *Long Hot Summer* and *Jesse James* all were features): "The backlog of material that's available to producers who join us is also valuable to networks and advertisers. Certainly none of the material is easily converted to television. It takes a lot of hard work to make it work. But when you take a property like *Peyton Place*, you know that some editor approved it when it was a book, some publisher had accepted it as reading material. When Jerry Wald made it as a movie he inherited the writer's thinking, the

publisher's, the novel's reading audience. When it came to us, we ultimately benefited from a lot of people's effort."

The lure of the feature film is not without its creative attractions. In glamourland the feature is still the creative ultimate. Fox has used the major motion picture as bait to dangle before its creative prospects. Says Zanuck with customary forthrightness, "We're using the feature end of the deal as bait. That's part of our success in television. To have that incentive gives us an opportunity to attract creative people." The movie part of the Fox operation works in reverse, too. Several Fox television producers have come from the movies.

One, Irwin Allen, explains his TV commitment this way: "I'm a motion picture maker. I was making features at Fox and was easily wooed and won to television. Instead of making 17 movies in 17 years, I get to make 32 movies in nine months." David Weisbart, who's making his maiden voyage into TV as executive producer of *Jesse James*, was making feature pictures independently for the Mirisch Co. when Fox went into the throes of its rebirth. "I was putting together the elements for a Fox picture at the same time Bill Self was working on TV projects. My contract with Fox was only to do features, but in seeking to do more and better TV Bill started talking to several feature producers. I was one of them. I'm still in features—the television deal I have with Fox is separate. But you can't live in the entertainment field and not experience this thing that's TV."

No less a TV titan than Bill Dozier has brought his Greenway Productions into the Fox fold. He lists as his primary reason for coming to Fox the fact that "I am extremely fond of Bill Self and I like to work where I like the people. To a great extent his principal contribution is that he makes it so pleasant to do business with him."

Hollywood's creative people have taken Self to their artistic bosoms. He is, after all, one of their own. Born in Dayton, Ohio, in 1921, he is a graduate of the University of Chicago, where he majored in political science. After a brief stint as a copy writer for a Chicago advertising agency he came to Hollywood in 1944 as an actor. For seven years he played in pictures like "I Was a Male War Bride," "Red River" and "Adam's Rib"—"I was in a lot of good pictures but I didn't have much to do with them." In 1952 he became an assistant to the producer of the *China Smith* television show—"There wasn't much of a demand for my talents in the movies so I took the \$125 a week on *China Smith* until that acting job came along." Fortunately for television, it didn't.

In 1952 Self became associate producer on the *Schlitz Playhouse of Stars*. Self's father was the advertising manager for Schlitz and Self has no qualms about saying that he got the job in part because of family relationships. But nepotism doesn't make ratings, and Bill Self rose to producer of the series on his own. He produced 208 episodes, went on to produce the *Frank Sinatra Show*, live and film, in 1957. His next stop was CBS-TV, where as executive producer he had a hand in *Twilight Zone* and *Hotel de Paree*. In 1959 he was promoted to director of program administration, West Coast, for CBS-TV. The job lasted six weeks when Peter Levathes offered him the executive producer spot at 20th Century-Fox.

"I took the job because it was for more money. It was closer to production and I was more interested in production than administration."

At this stage of the Fox story Self is handling both ably. "In spite of my so-called conservative approach, there are two things I'm not conservative about in television—projects and people. My goal is to get as many shows on the air as I can and to make as good a show as possible."

Self's major contribution may be in picking the right people for the individual job and then letting them do it. As one producer notes, "It's been the downfall of more than one creative guy who took over the running of a studio's television to think that he's the only one who can do anything. He'll run himself into the ground trying to do everything. Neither Dick Zanuck nor Bill Self is making that mistake. They know how to delegate responsibility. If you don't come through you hear from them."

Television's buyers say that the product being put out by the people at Fox is "quality," bringing a feature look to the small screen. Says independent producer Quinn Martin, "Bill Self is the only executive in charge of a major studio who's not afraid to spend studio money to back an idea. As a result Fox comes closer than anyplace else to being able to combine bigness and quality."

Self takes the testimonials in stride. He's still calm and collected but the pressures of the TV department's popularity have increased the tempo of his daily routine. He's helped considerably by his executive staff, composed of administrative assistants Lillian Gallo and Robert L. Jacks, George Amy, in charge of post-production, and Jack Fleischmann, story editor. The staff also includes Maurice Morton, vice president in charge of business affairs for TV, who's been with the company in that role for over five years, and David Gerber, vice pres-



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go!

The phone bills you receive beginning January 1, 1966, will reflect a cut from the present 10% to 3% in the Federal excise tax on your service, both local and Long Distance.

The saving in a year's time will amount to almost the cost of a month's telephone service.

That's good news, with more to come. On each succeeding January 1, an additional 1% cut will occur, so that by 1969, the entire 10% Federal excise tax on telephone service will be ended.

No excise tax revenues have ever gone to the telephone company. Instead, over the years, we have merely collected the money for the United States government.

This is not the only excise tax that has been repealed by Congress. A large number of such taxes have been abolished in order to stimulate the economy. But we are especially happy that the telephone customer has been relieved of this burden on the only household utility still subject to Federal excise tax.

You can be sure there will be no reduction in our efforts to give you the world's finest service!



**Bell System**  
American Telephone and Telegraph  
and Associated Companies

ident in charge of network sales, who's been with the company eight months. Gallo, Jacks and Morton are alumni of the lean Fox days. Having survived, some of them recalled to active duty after a year's lay-off, gives the group a certain esprit de corps somewhat akin to what would happen to the Mets if they won the National League pennant.

Mrs. Gallo and Bob Jacks watch dailies on four Fox entries apiece, pull representative cuts so Self can sample each show. Amy is in charge of what happens to the film after it's reached a finished stage, supervises editorial, dubbing, etc. Jacks, Gallo and Fleischmann play their roles in the critical area of program development, suggesting programs, casting, story ideas. They get help from Gerber, who spends much of his time in New York sounding out the marketplace to discover what the buyers are looking for. Gerber came to Fox from General Artists Corp. to help Self shoulder the network sales burden, which hopefully will be an ever-heavier one.

Self calls his daily schedule each season "a shambles," but somewhere during a day that never ends before 7:30 and often lasts till 10 or 11 at night he finds time to make sure all the shows are functioning smoothly. His day also involves the constant telephone or in-person network contacts, keeping the networks and agencies advised of how shows are doing, what still needs to be done.

Self's biggest chore is new development; he's determined not to let Fox get caught again with its pilot projects down. It's his feeling that this is the studio's life blood. It's also his most time-consuming chore—"80% of the new projects never happen, but there still are all the meetings on them.

Lillian Gallo volunteers that "Bill likes to be appraised of everything. Not only does each show function as an independent unit but he has his executive staff cover it. If there's anything in a segment I think he should be advised of I have it pulled. He's extremely well organized. He reads scripts, fills a suitcase full every night when he leaves the office. He sees all the shows somewhere along the line."

The changes that Fox's TV miracle has wrought are apparent to any visitor to the lot. All 15 sound stages on the main lot, nine at the western avenue lot, three rented at Desilu and four at MGM are busy and four more are under construction. The tangible traces of *Peyton Place* are everywhere. All of the studio's standing buildings have been converted into sets for the series. The lot's old executive parking lot has been torn down, the asphalt covered with earth and grass growing green and serene. It's now Peyton Square, complete with bandstand, benches and stockade where viewers

watched Norman Harrington dangle for two episodes before another actor set him free. When it's not being used by Harrington *et al*, studio personnel stretch out on the grass after lunch. One side of the studio commissary is the Colonial Post Inn, scene of many a series tete-à-tete. The studio fire department has the outside trappings of the Peyton Place fire department, the studio post office also sees dual action as the Peyton Place post office.

The success of Fox TV's network product has affected its syndicated sales, too. With four of its 1964 shows renewed, it has no product available for domestic syndication sale. (*Valentine's Day* has 34 segments in the can but the company is holding back domestic release of the show.) In an effort to beef up the Fox syndication larder, Allan J. Silverbach, vice president in charge of foreign and domestic syndication, says the company is tapping sources for first-run syndication. The latest effort is the Fox sale of *Big Bands*, a 26-episode color tape show produced at WGN-TV in Chicago. The company's still making syndication hay with its off-network product from earlier TV days. *Dobie Gillis* is in 50 markets, *Adventures in Paradise* in 80 and a package of 76 feature films is now in over 100.

The big money that television offers the film producer, syndication, is still ahead for Fox. The more episodes they churn out, the richer they'll be later when the networks stop playing host to the series and the local stations take over.

The company is getting a taste of syndication honey from its sale of first-run product overseas. *Peyton Place* presents a unique selling problem for the foreign syndication salesmen. The standard sell of 32 episodes and 11 repeats that most shows offer buyers doesn't go here. There are no re-runs on *Peyton* and the buyer has to go for first runs all the way. The 114 episodes produced by *Peyton* last year are offered only in the first run and in order. Self says that Fox's

syndication salesmen had some difficulty in selling out of the pattern in the beginning. "We had to educate the local buyer that he couldn't just take 32 episodes and stop. The natives would storm the station." So far the syndication salesmen have educated buyers for *Peyton Place* in 25 overseas countries. *Voyage* is in 25, *12 O'Clock High* in 20 and *Daniel Boone* and *Valentine's Day* in 15.

As the fall season makes its debut Fox is riding the crest of the network wave, and already swimming in the heady water of development deals for 1966-'67—there are over 20 Fox projects in various stages of development as this issue goes to press. Although the majority of these will sink before they ever reach pilot stages, the number gets Fox off to a healthy start. Even at this early stage of the programing game the studio has four pilot deals firm (two at ABC—*Three Coins in the Fountain* for Alberto-Culver and *Tammy Grimes* for General Foods).

But the television road is paved with studios that had a season or two as the "hottest" in town. Desilu, Four Star, Warner Brothers, MGM all had their outings as TV's top guns. And in this most cyclical of industries they cry from experience, "Wait 'til next year."

What will the future hold for Fox TV? Dick Zanuck says "I don't think that the kind of extreme we lived through could happen again—that we could go from 7½ hours one season to zero the next. If that happened we'd deserve it. We wouldn't be doing our jobs right and we should be out selling papers or something. But," he admits, "7½ hours is a hard pace to keep. There'll probably be variations—maybe we'll go down to 5 or up to 10. Five hours is no disgrace either. But I can't imagine that we'll be completely out."

What will happen remains to be seen. But for this season at least the business got to see a Cinderella story come true. Fox TV went from rags to riches and a nice guy finished first. END



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*The JWT policy: Not to open an overseas office unless the business is already there*

I'd better get over there on the next plane.

"Thirdly, there's enough suspicion and resentment remaining abroad to make rough going for Americans entering a market alone. Agreed that this is highly exaggerated, agreed that this is qualitative and that different Americans have different effects on people. Nonetheless, it's true. It's true even a few miles from here, in Canada.

"Additionally, you should have active, young, successful management in these agencies, a requirement for success anywhere in the world. By definition, young, active management is seldom going to be willing to sell out."

Needless to say, the Norman credo is anything but gospel to the international executives at agencies with wholly owned subsidiaries abroad. Ed Ney, a senior vice president at Young & Rubicam who among his other duties oversees Y&R offices in Canada and Latin America, says: "We always like to have control. We will not go into business in any locale where we can't offer what we like to call Y&R service. Where Young & Rubicam is on the door we are Young & Rubicam, not a conglomeration of a bunch of guys who hardly know each other. We have a standard of performance we don't think should vary. Whether it's in Frankfurt or Chicago and whether the client's Chrysler or Kaiser, they're going to have an idea of what they're going to get."

As for the theory that the good agencies abroad don't want to sell out, Ney says, "We have proved it's not necessarily true." And Gordon Werner, vice president for international administration at Ted Bates (which has acquired its string of overseas agencies through outright purchase), says, "Every agency has grown faster after purchase than before. In many cases, billings have tripled."

Ross MacLennan emphasizes that although Bates acquires full ownership, it retains strong local management at the agencies it purchases abroad. A couple of creative people from New York may be sent abroad, but rarely more than that. The main traffic is the other way: creative people from Bates' overseas agencies coming to the U.S. to learn advertising concepts that can then be keyed to the local idiom back home. "New York is the Mecca of advertising, so they like to come here," MacLennan says. "They want to be part of this dynamism, this city. There's a different attitude abroad towards selling, but people in the United States like to sell things. There is an excitement here. Working in this atmosphere makes them far better creative people."

Many of the former owners of agencies

purchased by Bates eventually become shareholders in the parent company, and their interest shifts from the local scene to the agency as a whole.

McCann-Erickson is another company whose agencies abroad, with perhaps a couple of exceptions, are owned outright. John Powers, vice president at parent Interpublic, emphasizes that M-E has "certain principles of business" that are followed in every one of its 70 offices (employing 4,619 persons in 37 countries). For example, every office must have a planning procedure, and McCann-Erickson will not allow any one man to judge his own work. This holds true even if the agency is a small one. At the same time, however, M-E encourages decentralization, with regional directors in such key cities as Hong Kong and Geneva serving as field commanders who are able to take individual action. To cite an instance, a president of a company can call the man in Hong Kong and say he would like such and such a service and the man on the spot can invoke commands without going through New York. Powers says, "You must respect the autonomy of these people. You can't end run the affiliates' prerogatives. We deal with nationals and we also conduct our business as nationals. We are not displaced barons or carpetbaggers."

Powers cited the "put a tiger in your tank" campaign for Esso as an example of the sort of worldwide coordinated drive that McCann-Erickson can mount. "We are conducting business with the tiger on five continents in 24 offices in 19 different languages," he said, "using the same central concept with a local articulation."

**JWT WAS FIRST**

McCann-Erickson had offices in London, Paris and Hamburg as early as 1927, and has been in Latin America since 1935. The granddaddy of international operations, however, is J. Walter Thompson, which opened an office in London in 1899. (There was a hiatus, however, and the London office has been in continuous operation only since 1919.) The first big wave of JWT foreign office openings came in the late 20's: Antwerp in 1927, Paris in 1928 and Bombay, Sao Paulo, Buenos Aires and Montreal in 1929. The only JWT offices not completely owned are those in South Africa. The key London office now has a staff of 1,110 (250 full-time in research).

J. Walter Thompson will have nothing to do with mergers, consolidations or even the outright purchase of foreign agencies: It prefers the more difficult course of setting up its own branches overseas with its own people. One JWT executive, discussing the practice fol-

lowed by many other agencies nowadays of buying a partial interest in a foreign company, warned that the laws on joint ventures in Europe differ from those in the U.S., and a minority stockholder over there can sometimes immobilize operations if he disagrees with policies. "Also, most countries are chauvinistic," he added, "and the European interest can usually get its way against the American via the minister of finance."

As for the argument that nationalist feeling can be antagonized by setting up a wholly owned U.S. company abroad, the JWT executive counters with the observation that opening such an office helps to bolster the local economy and provide jobs. He says the reaction to foreign ownership probably is no different than that felt by an American who has dealings here with the Anglo-Dutch companies of Shell or Unilever, neither of which is usually even thought of as a foreign company.

An executive of a middle-sized agency which has moved fast into the international field by acquiring partial interests abroad, says of those agencies which set up their own branches: "Well, good luck to them. There is nothing wrong if you can afford to lose a sizeable amount of money for a good two or three years." At JWT they deny it takes that long to start making a profit. An executive there says: "We don't open an office until we have sufficient business, both local and international, to start operations immediately. We expect to break even the first year. We don't think it's sound business to pour in money year after year: If we don't feel we'll be able to make a profit we'll use corresponding agencies instead."

Both sides of the argument are probably right, in the sense that both wholly owned branches and partial interest acquisitions have proved workable—and either method has provided its share of headaches. However, it seems certain that American agencies couldn't have expanded overseas to the degree they have in the last five years if they had stuck only to the system of setting up their own branches from scratch. For one thing, there's not always an immediately available pool of skilled people—and an advertising agency's assets are not plant or raw materials or machinery, but people. Buying into an already existing agency brings the people ready to hand. Also, it can be anticipated in some cases that the partial interest acquisition abroad is a way-station on the route toward total ownership.

Steps can be taken with both the wholly owned and the partial interest approaches to correct potential defects. For example, the large agencies with

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## THE BIG BEAT IS BIG BUSINESS

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

## THE SURGE OF TV'S EARLY YEARS

12pp from December 1964

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A graphic look at where television has been and where it's going, an examination of the medium's physical dimensions and its advertising concepts. Many of the concepts are changing and the trends of the past are growing into the opportunities of the future. Eighty-one charts depict television's past, present and future.

## COMMUNITY ANTENNA TELEVISION

12pp from September 1964

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

## THE NEW MEDIA COMPETITION

8pp from May 1964

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

## PUTTING A PRICE ON TELEVISION MARKETS

4pp from May 1964

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From Aberdeen to Zanesville: The latest profile of U. S. television markets, each defined in terms of television homes, total households and effective buying income. An important new tool to those in the business of media evaluation, and a matter of interest to all segments of the industry.

## EDUCATIONAL TV: 10 YEARS LATER

12pp from February 1964

25¢ each

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

## TELEVISION MAGAZINE

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## AGENCIES ABROAD *continued*

might sell for three cents in Nairobi." He mentioned his own experience in Switzerland, where he lived for a time. He and his wife brought over a 12-cubic-foot refrigerator, which would be considered small by American standards but was thought impressively large in Switzerland where the housewife usually markets for food twice a day. In Europe generally, de Jonge says, there is a top very mobile group that crosses national borders constantly and could be appealed to with the same images in every country, but the mass of the people stay within their own localities and can only be reached efficiently with appeals tailored to their milieu.

Herbert W. Cooper, board chairman of Meldrum & Fewsmith, a Cleveland agency, also makes the point that one world "is still a conglomeration of little worlds." His recommendation for a U.S. advertiser with overseas plans is to visit the major markets in person and choose the best qualified agency for each market, then "travel a man" from country to country to maintain liaison between the advertiser and the agencies.

Of course, the continued expansion of commercial television, despite powerful opposition, is playing a major role in making unity of diversity. Although many important countries, particularly in Europe, still forbid TV advertising, there is a certain "spillover" effect that tends to spread commercials even to those countries that originally were adamant. Only this year did the 11-year-old government-controlled Swiss TV service permit commercials on its three regional networks. The move was in large part prompted by the concern of Swiss manufacturers who knew their customers were viewing Italian and German TV across the border. The same process is expected to unfold in the Netherlands, a large part of which is also open to German programing and advertising messages. If Netherlands TV goes commercial, then Belgium is expected to follow shortly thereafter. Then France and Scandinavia will be the last big holdouts. France, to put it bluntly, is not expected to permit commercial television until the death of de Gaulle, since he apparently finds the whole idea personally offensive. But meanwhile the agencies in France are tooling up for commercial TV and learning something about the craft by producing cinema advertising.

If French television goes commercial, an executive at J. Walter Thompson remarks, then there truly will be a common market for the TV advertiser. This, he said, will tend to make television the medium for products that have a near universal acceptance, while those with a more individual, national appeal will have to be advertised in other media.

A number of international advertisers

are already looking ahead to the day when an international commercial TV network will encompass the market of the European Economic Community and Britain. Programs could then be screened in a variety of dubbed languages or translated simultaneously in UN fashion. An advertiser could book a TV campaign to cover most of the European markets by getting in touch with a central office in London, perhaps, or Frankfurt. Short of this goal, efforts are being made today to encourage all the various national commercial networks to develop a standardized TV advertising contract to save on the vast amount of paperwork now necessary to mount a multi-national campaign.

Despite the belief of some that commercials, like certain types of wines, don't travel, in actuality there is an increasing tendency to use a single commercial for airing in more than one country. J. Walter Thompson, for example, uses TV and motion picture stars for its Lux advertisements outside the U.S. Somebody like the Italian film star Claudia Cardinale will testify to the merits of Lux in one shooting and the footage will be cut differently and dubbed differently for use in a variety of countries.

B. David Kaplan, executive VP and treasurer at Norman, Craig & Kummel, says Ajax's White Tornado has whirled its way over all sorts of borders with the same impact. "The casting and setting are different, but the idea is the same. Women all over the world get dirt out from the corner of the stove, even if some call it a stove and some call it a cooker." Even the Maidenform ads, from which difficulties had been expected, used the same "I dreamed that I . . . in my Maidenform bra" in every country but Switzerland. There, Kaplan says, they were told "but Swiss women don't dream dreams like that," and special dreams had to be copywritten for the women of the country.

Kaplan is particularly conscious of the role TV is playing in the vast changes that are occurring in advertising throughout the world—whether in Europe, Latin America or the Far East. "In the course of our experience," he says, "we've seen television come to underdeveloped countries as well as the most sophisticated. It inevitably works; it inevitably revolutionizes the advertising business. We always advise our clients to get in at the start."

Both a consumer oriented economy and commercial television seem to have things going for them at this moment of history in a good part of the globe. And, although the pace of expansion abroad may slacken for American agencies as stiffer competition cuts into potential profits, the tug of promise is still there. Madison Avenue can never again be as it once was—just a street in New York. END

## SNARL IN WIRED TV from page 45

Francisco-Oakland, WHIO-TV Dayton, Ohio, and wsoc-TV Charlotte, N.C., the maximum permitted by FCC rule. Its president, J. Leonard Reinsch, is among the best known figures in broadcasting and also is active in Democratic party affairs. He was executive director of the 1964 Democratic national convention.

When Cox, through one of its CATV subsidiaries, Video Service Co., applied to string a microwave from New York into Pennsylvania, it ran head-on into another broadcaster as prominent in the industry as Reinsch. Cox was threatening to poach in the preserve of Clair R. McCollough, who operates in as pure a VHF sanctuary as there is in the FCC allocations scheme. McCollough is president of the Steinman Stations which include, among other properties, WGAL-TV on channel 8 in Lancaster, Pa., the only V in a sea of UHF assignments. Steinman's other television properties are KOAT-TV Albuquerque, N.M., and KVOA-TV Tucson, Ariz., both V's.

McCollough's first response was a petition to the FCC requesting that the Cox microwave application be set for hearing. In the petition, filed in the name of WGAL-TV, alarm was expressed at this new turn of CATV development. Until then, WGAL-TV pointed out, the many CATV's in Pennsylvania, which was where the cable business first popped up, had functioned to fill in the holes created within station service areas by Pennsylvania's hilly terrain. As such, the CATV's provided a valuable service. But if CATV was now to begin importing new competition from distant points, that put another light on the matter. "The honeymoon is over," the WGAL-TV petition said. In Cox's plan for microwaves WGAL-TV saw the potential of a "gigantic subscription television network" that could be created "at any time without prior approval of any governmental agency."

Cox challenged WGAL-TV's speculation about its intentions. In an answer to the WGAL-TV petition Cox said that CATV systems, as now constructed, cannot deliver television programs to home receivers on the selective basis that is essential to pay TV. As to the intrusion of new television service into Pennsylvania, Cox said, "WGAL-TV is the last one to be heard on a charge of adverse competition." The UHF's in WGAL-TV's area had been disadvantaged "through the unhesitating use of its dominant VHF allocations position and maximum facilities," Cox said.

These exchanges took place in the spring of 1964. A few months later Cox decided it was politic to withdraw its application for the microwave system to feed Ohio out of Chicago, by far the more elaborate of the two it had originally proposed, but its application to supply CATV's in Pennsylvania with signals

from New York and Philadelphia is still in force. As of the middle of last month it was still awaiting FCC action.

It takes a while for a collision of stars to become perceptible, even in a small firmament. But although reaction may be delayed, it may be nonetheless tempestuous. In October 1964, without previous indication of an interest in the matter, ABC suddenly petitioned the FCC to assume regulation of all CATV systems, present and future. The network said the FCC had not only the authority but also the responsibility to "provide for the coordinated development of free television and CATV" (emphasis supplied). ABC urged the commission to enclose CATV's in prescribed zones beyond which they would be prohibited from reaching for signals. In the absence of federal restraint, ABC envisioned the CATV universe as spreading into major markets, flooding them with programs relayed directly from New York or other big production centers and thus creating an economic base upon which CATV could build its own programming for a pay TV system. Missing from the ABC petition was a reference to the network's common ownership with the Paramount Theater chain of more than 400 movie houses scattered over the nation. As a group, the theater owners rank pay TV as a disaster of even more terrible potential than a failure of the popcorn crop. It was theater interests that put up most of the financing of the referendum campaign that persuaded a majority of California voters to outlaw Subscription Television Inc., the wired pay TV system then operating in Los Angeles and San Francisco, in the election of last November. A later declaration by the California Superior Court that the decision of the voters was unconstitutional has only intensified the theaters' determination to keep pay TV from ever getting big enough to show first-run movies in the home.

In the same week that ABC urged the FCC to seize control over CATV the Washington law firm of Covington &

Burling, on behalf of a dozen television station clients, made the same appeal and said that "cogent arguments" could be made to support the legal theory that under existing law the FCC had the necessary authority. Covington & Burling was merely warming up for the main events to come. It had provided the legal foundation for the position taken a few months later by the Association of Maximum Service Telecasters, which also is a client of the firm. Covington & Burling and McKenna & Wilkinson, ABC's Washington counsel, thus became the first law firms representing broadcasters to discover the new extent of FCC power.

Last March the AMST petitioned the FCC to assume jurisdiction over CATV. Like ABC, AMST held that present law implied the authority for the FCC to control all cable systems whether they used microwave frequencies or wire alone. Like ABC, AMST urged restrictions to hem in the cable operations, although its proposals were for somewhat more rigid controls than ABC had thought up.

The discovery of ABC and AMST in bed together rates as one of the more bizarre features of the CATV controversy. The two had been at each other's throats ever since AMST was founded in the mid-50's, largely for the purpose of defeating ABC's persistent attempts to squeeze VHF stations into markets where CBS and NBC had VHF outlets and ABC had either a U or no outlet at all.

If CATV makes strange bedfellows, it also makes strange antagonists. Take, for example, Meredith-Avco Inc., a company formed in July 1964 by Meredith Publishing Co. and Avco Corp., both owners of television station groups, to engage in the CATV business. The Meredith Broadcasting Co. and Crosley Broadcasting, Avco's subsidiary, have taken precisely opposite views of the FCC's rulemaking proposals. Meredith is contesting the commission's contention that it has authority to regulate

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**Problem: Should CATV's be prohibited from originating programing and advertising?**

CATV. Crosley is going along with the National Association of Broadcasters, which sides with the commission.

The Crosley position may be at least partly explained by the presence of John T. Murphy, Crosley's president, on the NAB's Future of Broadcasting Committee, which recommends policy to the association's boards.

The Future of Broadcasting Committee, then called the Future of Television in America Committee (the name was changed and radio representatives added a few months ago), began grappling seriously with the CATV problem about the time that McCollough and Reinsch clashed over the latter's proposal to import New York into Pennsylvania. McCollough, who at one time or another has held just about every title the NAB can confer and once ran the association in an interlude between presidents, just happened to be on the Future of Television in America Committee. His recently developed attitude toward CATV coincided with one held even longer by another committee member, William C. Grove of KFBC-TV Cheyenne, Wyo. Grove was one of the broadcasters who rallied to Harry Butcher's flag in the Senate hearings of 1959. Other members of the committee were (and are) C. Howard Lane of KOIN-TV Portland, Ore., who has teamed with McCollough on numberless NAB projects over the years; Willard E. Walbridge of KTRK Houston, an outspoken critic of any development that threatens to turn into pay television; Dwight D. Martin of WWSU-TV New Orleans, who some think could be drafted some day for the chairmanship of the joint radio and television boards of the association, and G. Richard Shafto of Cosmos Broadcasting Co., which owns WIS-TV Columbia, S.C., WSA-TV Montgomery, Ala., and WTOL-TV Toledo, Ohio, and also is in CATV. This array was not heavily weighted to favor CATV interests. Shafto has publicly detached himself from the NAB's attitude toward CATV regulation.

As NAB policy now stands, it supports the FCC's assertion of authority over all CATV's and its requirements that the cables carry local stations and refrain from duplicating their programs for 15 days before and after local broadcast. The NAB also has proposed that the FCC extend the application of Section 325(a) of the Communications Act, which prohibits one station from re-broadcasting another without the other's permission, to encompass CATV.

There are others who fancy the notion of broadening Section 325(a), but by congressional amendment of the law and not FCC interpretation, and without other protective regulations as strong

as the NAB has proposed. NBC has suggested that the Congress give the FCC power, which NBC says it now lacks, to impose a regulatory system based upon a requirement that CATV's obtain permission of stations they want to carry. To that NBC would add a rule preventing CATV's from going into pay TV operation and a requirement that CATV's carry all local stations that request carriage, without alteration or degradation of their broadcasts.

W. Theodore Pierson, senior partner of the Washington law firm of Pierson, Ball & Dowd, which represents a number of large broadcast interests including RKO General and Time-Life Broadcast Inc., has recommended that the amendment of 325(a) by itself would provide all the protection of CATV that broadcasters need or can seek without exposing themselves to tighter regulation. The conferring of a property right in the broadcaster's programs would "place the broadcaster and the CATV operator in a fair and reasonable position vis-a-vis each other," Pierson has said. "The broadcaster would be able to protect his values in the program product he created or bought. The CATV operator would always be able, as experience has proven, to get programs free of charge where it would not impair the value of the program product in the hands of the relevant broadcaster. He would probably not be able to pick up any programs, at least without paying a fee, where his operation would reduce the value of the programs in the hands of the broadcaster who had paid for them." So far Pierson has attracted little support from CATV operators. As one put it, "That would put us right under the broadcaster's thumb."

Of all the broadcasting interests that as of the middle of last month had taken a public position on CATV regulation only CBS has said there is no justification for FCC action or for Congress to give the FCC the power that the agency has, in CBS's view, illegally assumed. CBS said it recognized that CATV "feeds parasitically on the very system which it may be threatening" and that broadcasting might be hurt by CATV. "Yet . . . CBS cannot escape the conclusion," the company said, "that it is an unwise policy for the federal government to intervene and abort the normal processes of the free competitive marketplace, to protect one group of businesses against the competition of another group." CBS said the FCC was proposing to erect "electronic tariff walls" to protect a favored method of distribution.

Implicit in both the CBS and NBC comments is the concern that if the FCC can extend its authority to cover all

CATV systems, it will have established a precedent that, at a nod from a majority of commissioners, can be invoked to bring networks under direct FCC control. That prospect is enough to encourage an appeal to the courts if the FCC goes through with its plans.

The FCC has as much as said that it wishes Congress would take it off its own hook. What the commission majority would like is legislation empowering it to do all it wants to do, thus removing the awkward question of its legal authority. So far it isn't getting much help from the Hill.

The Senate is sitting this one out. Senator John O. Pastore (D-R.I.), who is still chairman of the Communications Subcommittee and who lost the broadcasters' battle in 1959, is willing to let the House try to straighten things out this time. In the House, Representative Oren Harris (D-Ark.), chairman of the Commerce Committee, hastily introduced a bill to neutralize the FCC's actions of April 22, but nobody understands the proposal very well, and so nobody really can like it. The bill proposes to give the FCC authority to regulate CATV but retains in Congress the right to veto any rules the FCC would adopt. Harris himself has turned to other matters. He is leaving the House for a federal judgeship.

So the dispute goes on and will probably get worse as the rival camps address themselves to these really sticky questions that the commission has put out for comment:

- Should limits be placed on the distance from which a station signal can be imported?
- Should leapfrogging (the importation of distant stations and exclusion of nearer ones) be banned?
- Should CATV's be prevented from importing distant signals into any market where the future development of local UHF stations might be damaged?
- Should CATV's be prohibited from originating programing and carrying advertising?
- Should CATV's be prohibited from converting to pay TV?
- Does CATV pose a threat to AM or FM broadcasting and if so what regulation is indicated?

The ultimate resolution lies at the end of a long, long road leading through the FCC, probably the Congress and almost certainly the courts.

Meanwhile progress goes on. Bill Grove, who has fought CATV on his native grounds, in the United States Senate and in the NAB's Future of Broadcasting Committee, got a franchise last month for a cable system in his home town, Cheyenne, Wyo. END

**MARKETING EFFICIENCY** from 41

hold-user prospect, the sample is broken out in terms of:

- Housewife usage of the product in the past month by brand.
- Intensity of housewife usage divided into light, moderate and heavy.

To arrive at the attentive high probability construction usage prospect, the sample is broken-out by homeowners and non-home owners. Home-owning families are distributed by family income, age and value of home.

After this market information is gathered, the sponsored program in its time period is assessed in terms of each of the three different advertiser attentive prospects. The purpose: to determine which of the targets is likely to be most efficiently reached by this program.

The advertiser, then, over a period of 52 weeks may have a total of, say, 172 commercial spots to fill. Taking his sample he can examine each of the three targets and discover that the sample contains a density of 24% of the industrial prospects he wants, the household user has 38% and the construction user 18%. His decision is simple. This program is best at reaching the housewife household user. He may decide to devote a large share of his 172 commercial spots

towards reaching her because that would be most efficient.

The concluding objective of the study is to rank all regularly scheduled nighttime and daytime programs according to the density scores for the three advertiser targets. This is done to develop guidelines for determining which of the available supplementary programs offer the best audiences of each of the targets.

The procedure for this particular study requires the gathering of marketing information relevant to the advertiser targets, opinion responses to returning TV programs and similar responses to story idea descriptions of the 35 new programs scheduled for the 1965-66 season, including the one that the APT client is sponsoring. (In order to establish the last mentioned source of information, HTI asks its national cross-sections of families to rate new programs from pre-season descriptions just as they would in regular TvQ questionnaires. It amounts to a simulation of on-air responses, by age and sex, and has been tested for four years with what is said to be about 80% accuracy.)

The sample used for the study is about 1,400 families which provide a base of 250 or more for each of the three advertiser targets. The cost of the APT television market analysis as outlined is

about \$6,000 and takes about two months to deliver.

Each APT study tackles an entirely different kind of problem. One that does not deal with an individual program or any two or three programs, but covers a board spectrum analysis, follows:

This advertiser is spending some \$25 million a year in about a dozen prime time programs to promote the sales of the brands of four product groups: a soft goods item, two men's toiletries and a confectionary product. The purpose of the study is to provide some objective criteria by which to assess the present pattern of the advertiser's TV expenditures. What the advertiser really wants is an answer to the question: "Is this the best way to spend our money on TV?"

A generic study of all regularly scheduled TV programs by types—a "typology"—is made. Viewer availability by time of day and day of week is also determined. Both of these are evaluated in terms of attentive prospects for all products as defined by the advertiser.

The first section of the study delineates the basic market information required to locate the four targets as specified by the advertiser. The second section ranks all evening programs as well as all daytime programs by each of the four prospects as defined. In the third section, all regularly scheduled evening and daytime programs are divided by types and ranked by the average APT density for each of the attentive prospects. Finally, the times of day and days of the week are ranked according to the prospect's availability to view. TvQ actually asks these people, not just as heterogeneous individuals, but as specific product targets, what time of day they are available to watch television. And, because TvQ will run a cost efficiency index with its analysis, the advertiser can find out how much it will cost him to reach his targets in prime time generally, how much it would cost from 5 to 7 p.m. and how much in the daytime.

Most of the APT market studies are brought in at a cost of less than \$5,000 to the client. They start at about \$3,000 and can run, however, as high as \$15,000 depending on the scope of the analysis and the problems involved.

Sums up Dr. Reisberg: "The APT television market analysis has no set of fixed numbers to deliver about program audiences. APT does not see programs in the hit or flop terms of the gross audience figures. Everything about the value of a program depends on the marketing strategy for a given product. Thus we custom grind a pair of lenses to the prescription of the advertiser's marketing needs. We look at program audiences through his private lenses and describe for him what we see. Each advertiser can evaluate the efficiency of any and all television programs in terms of his own marketing yardstick." END



**"The sponsor wants him to smoke his long-size, mentholated, double-filter cigarettes. The technical director wants him to roll his own."**

Tv M September 1965



## NEW BREAKS IN A FAMILIAR ROUTINE

**T**HE big news about the 1965-66 television season that starts this month will emerge some time after the promotional hoopla of the opening week subsides, after some series have developed into hits and others into failures and after the networks have again, if present forecasts turn out, divided into three approximately equal parts the addicted audience that tunes week in and week out to the same regularly scheduled programs.

The big news is more apt to be generated by the irregularly scheduled special shows that will be broadcast in larger number and wider variety than in any recent season.

In 1964-65 the three networks produced a total of some 140 special programs, a heavy proportion of them in news and sports. As planning now stands, the volume will rise to at least 170 in the season now beginning, and much of the increase will be in the entertainment field. There will be few weeks without several programs to engage the interest of even the most discriminating viewer.

It was the special, or "spectacular" as it was first called, that created a good deal of the excitement that animated television in the early 1950's. Like most

successful program forms, however, specials got out of hand. More were scheduled than could be produced with consistent quality. Production expense far exceeded advertising revenue. Simple economics and the realities of three-network competition decreed that the special would be replaced by the film series that could be played on a network and then resold, perhaps several times, for station syndication.

The comeback of the special in 1965-66 is a natural development in the evolution of the television system. The networks are aware that although total viewing has increased, a mood of disenchantment persists among the better educated members of the television audience. It is merely good business to attempt to win the attention and approval of influential members of society, if it can be done without the loss of the larger mass that prefers predictable experiences in its television viewing.

The mixture of habit-forming series and out-of-the-ordinary specials that is in store in 1965-66 is a more promising approach to the objective of total service than the heavier reliance on the same-time, same-station, same-characters-in-the-same-format formula that has dominated recent years.

## THE SEASON WHEN COLOR CAME OUT OF THE EGG

**I**N addition to the comparative profusion of specials there is another ingredient that will set this television season apart from its predecessors—almost all of the prime-time shows on NBC and many of them on CBS and ABC will appear in color. The surge of interest in color in the past six months marks September 1965 as the date of the long-awaited color breakthrough.

It took no gift of prescience for this page to predict, in the issue of last April, that ABC and CBS would have to convert to color operation this year. Audience research had predicted that NBC would enjoy a 1.4 rating-point advantage over its rivals in the 1965-66 season if it continued its policy of colorcasting and they continued theirs of black-and-white. Through the summer both ABC and CBS have been transferring properties to color production. As the new season opens, color will be used in 95% of NBC's regular nighttime schedule, in 50% of CBS's and 33% of ABC's. Color also will be predominant in the specials

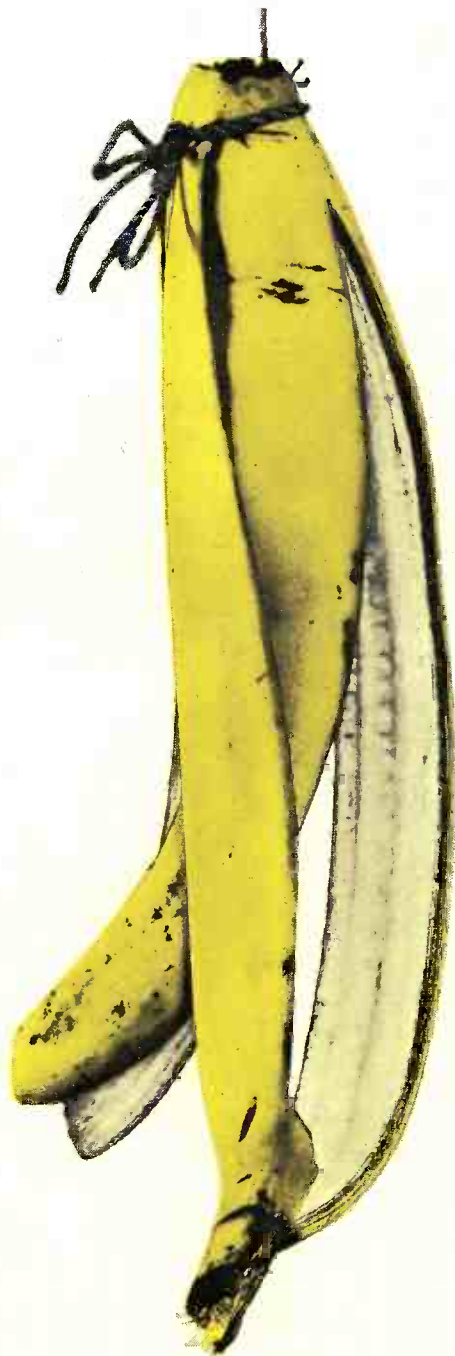
to be presented on all three of the TV networks.

The color action is by no means confined to the networks and their program suppliers. Stations everywhere are installing color gear for local live production, local film shooting and the playing of color films and color tapes that come from syndicators.

Accompanying the conversion to color programing is an equally dramatic conversion to color in commercials. As of right now black-and-white is obsolete. It is destined to disappear from the television screen, except as two colors among innumerable others, as fast as the factories can supply the transmitting and receiving hardware.

It is a demanding challenge that the creative workers in television face. Their medium will be the first to operate primarily in the infinite range of colors that compose the world as seen directly by the eye. As this page observed last April, only television can turn on the real world. Its viewers will soon come to accept nothing less.





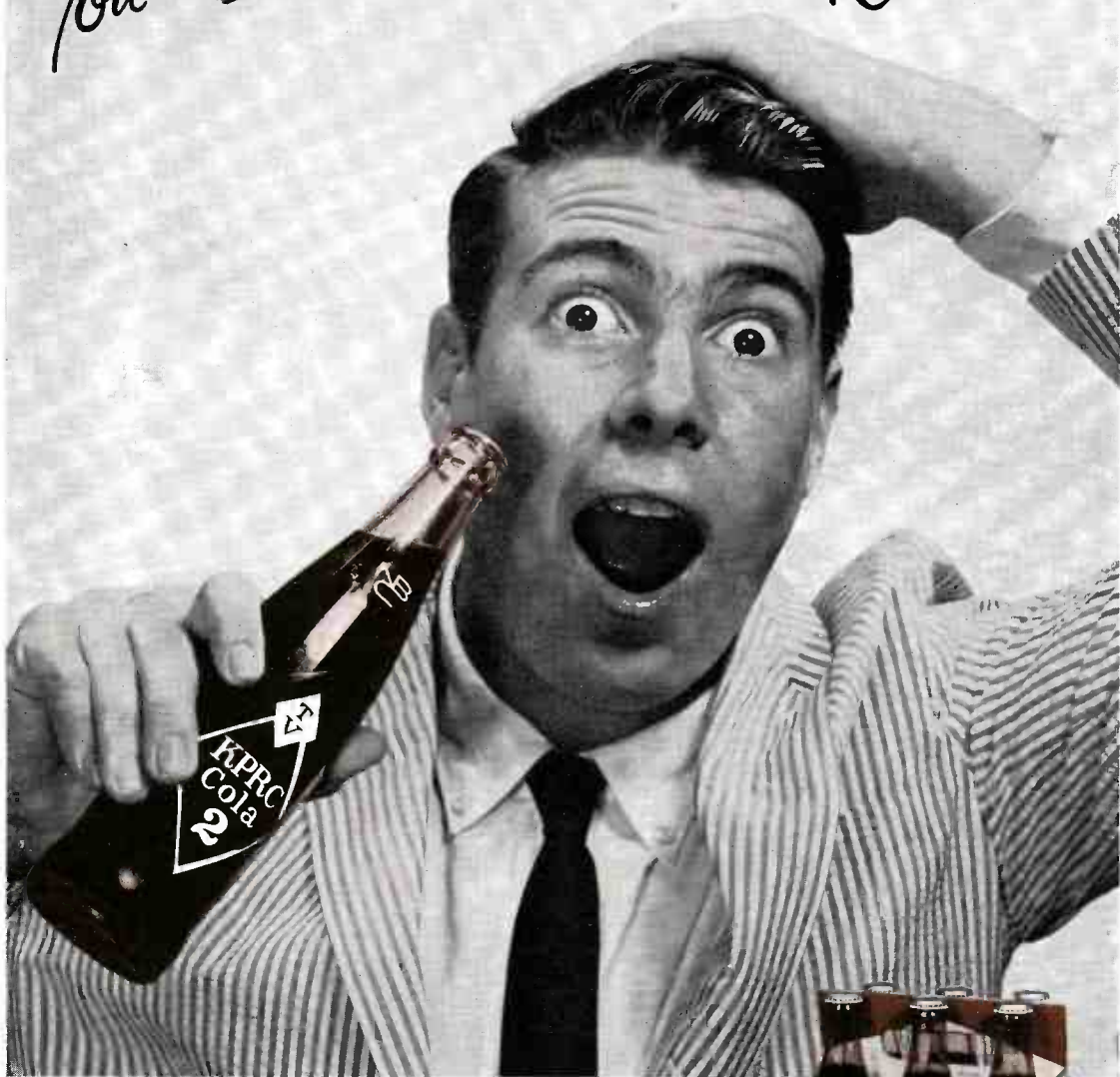
## The stations with a peel.

Don't slip in the Meredith markets. Advertisers and consumers alike pick the **the** Meredith bunch. Top bananas in audience, in community service, in market research, **Meredith** in production capabilities, in color equipment; you name it. **bunch**



MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

You'll flip at the **zzzip**  
in KPRC-TV!



Courtesy of Royal Crown Cola Co.

Just the right touch of quick Houston energy. Get the double reward of **KPRC-TV** television ——— **zzzip** you can feel. Not too sweet, sparkle just right. Take home a carton of the **zzzippiest**, thirst-quenchingest **tv** you ever tasted!

**KPRC** — for quick, fresh results

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY



lites lasted just a few days or weeks or months at most. But the experience Hughes has gained with the Syncoms and Early Bird has converted previous doubts about the reliability of satellites into confidence about the future. Hughes now doesn't see any problem in extending the lifetime of its satellites to 10 years and more if desirable. Actually the company projects that satellites will become obsolete before they fail.

Thus, with satellite durability somewhat restricting productivity and with customers hardly in a rush to buy time on Early Bird (only about one-third of the satellite's channels are being leased), the big business ahead is not in the building of spacecraft. Most assuredly it's in the building of earth stations.

Hughes, with practically a corner on commercial satellite hardware, doesn't expect to ever make more than \$40 million a year in communications satellite sales. But ground-station business is considered so plush with potential that the company won't even project its limits.

As many as 20 countries may have ground terminals completed, or at least underway, by the end of next year. Comsat forecasts 30 to 40 countries linked into its global system via individual earth stations by 1969. The U.S., alone, is expected to have a minimum of four domestic stations (including one in Puerto Rico) by the end of 1967.

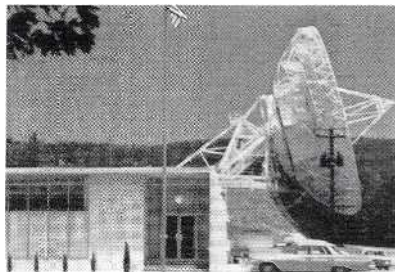
Hughes already has built 10 earth stations of various sizes to carry telecommunications for different departments of the U.S. government and also is supplying communications satellite ground terminals to the U.S. Army Satellite Communications Agency (SATCOM). And last May, Hughes planted another impressive feather in its cap. It inaugurated a synchronous communications satellite research station at Caddo Gap, Ark., the first privately owned facility of its kind. The station, with its 85-foot-diameter dish antenna located some 45 miles southwest of Hot Springs, is being used for developing and testing new satellite communications systems and techniques. Reportedly, for the first time, it makes possible random communications between a satellite and any other earth stations in view. The Caddo Gap facility was 10 months in the building and cost \$2 million.

Currently, Hughes is building four stationary-type communication satellites,

under contract with Comsat, that will be twice the size of and with greater power and communications capacity than Early Bird. Two of these, in essence updated and uprated Early Birds, called Blue Birds, are scheduled for fall launching. One will orbit over the Atlantic, the other over the Pacific, and both will provide reliable commercial channels and links for six of NASA's remote project Apollo tracking stations. Blue Bird is an \$11.7 million contract.

Hughes also has a series of Applications Technology Satellite project launches coming up starting in late fall. Five launches are scheduled, with the flight schedule calling for one satellite to follow the other at six-month intervals. The first ATS birds will test the multiple-access technique Hughes is pushing at Caddo Gap and Comsat is planning for its global system.

Although Hughes Aircraft still is easily the top hardware merchant in space communications, the rest of the field is striding quickly to catch up. TRW Systems, for example, has entered the ground-station business with an 85-foot steerable dish antenna. As another indication of mounting manufacturer interest and competition, the major con-



*For hardware merchants, building ground stations such as this Hughes experimental system in Arkansas, will be where the big money is.*

tractors on NASA's ATS project are General Electric Co., RCA, Westinghouse Electric, Sylvania Electric and Raytheon Co. RCA, also, is busy developing a synchronous satellite, with single-TV-channel capacity, capable of large-area telecasting into home receivers (the so-called and controversial direct-to-home broadcasts). Sylvania Electric Products is a frontrunner in antenna design, and military communications satellites have been developed and pro-

duced by Philco Corp. and TRW Systems.

The next couple of years will represent the end of the first decade in space. By then a little plateau will have been reached where communications satellite development probably will rest for a while. Maybe that pause will allow foot-dragging politics to gain ground on the now fast-moving hardware merchants.

The future of communications by satellite is comparable, in the view of Paul S. Visher, head of military systems for Hughes, to the difference between the original "horseless carriage" and today's motorized transportation with its specialized vehicles for specific uses.

According to Visher: "The basic technical question is whether or not there is sufficient TV traffic to fully load one or more satellite systems. If there is, the system should be totally optimized for that purpose, just as the oil tankers are optimized for loading and unloading oil. If one kind of traffic only partially loads the satellite then certainly other types of traffic should be combined to improve the efficiency of both the satellite and its earth station."

There have been differing views from the experts on the question of interference between earth-bound and satellite communications systems. In Visher's opinion much of the disagreement has been caused "by an incomplete understanding of the problem." A stationary satellite with high-gain receiving and sending antennas provides for more efficient frequency utilization, the former deputy assistant to the secretary of defense, believes. He claims: "The same frequency can be used over and over again in the equatorial belt 22,000 miles in space with little interference with the horizontal-looking terrestrial system. This generalization becomes particularly true as the receiver sensitivity of the satellite is increased to minimize the transmitting power required from the ground."

Although he doesn't want to predict a time schedule, Visher believes "the broadcast industry can look with confidence to eventually having a satellite system designed" to meet its own specific needs. Only "inertia and misunderstanding" can delay such a system. Visher concludes: "It seems difficult to imagine that the technological progress can be stopped." END

posed by the new satellite technology, the administration's Intragovernmental Committee on International Telecommunications has suggested that serious consideration be given to a merger of international record and voice carriers, and possibly, with Comsat. The commit-

tee has warned in a report to Congress that unless some sort of realignment in the traditional relationships among carriers takes place, the new technology will fast force the international carriers into an economic bind. Some idea of its impact on the carriers may be gained by the

following figures: For a gross investment of almost \$500 million, international carriers now are capable of offering about 1,200 voice-grade undersea channels. Comsat plans to orbit four satellites in the latter part of 1968 each of which will have the capacity to provide 1,200 voice-

## *If Congress doesn't act, satellite question may bounce into White House for a decision*

grade channels. The base price for each bird is about \$4 million.

It is obvious that far-reaching decisions are going to have to be made as a result of the emergence of space communications and all it entails. Almost everyone in the government with an interest in communications—Congress, the FCC, the Defense Department, the State Department and the White House—will, to some degree, play a part in determining what direction U.S. communications is going to take.

The FCC, of course, will have a lot to say about the technical aspects of future communications and it has already made some tentative approaches toward establishing policy. The temporary decision that Comsat should own the earth stations and that it is a "carrier's carrier" are steps in that direction. Chances are, however, the bold and imaginative approaches will have to come from either the administration, which has already asserted jurisdiction in the policy field, or Congress.

### SENATE HEARINGS

Television, both the nonprofit and the commercial varieties, may be the first to receive a satellite-stimulated investigation by Congress. As a result of the Ford Foundation proposal, the Communications Subcommittee of the Senate Commerce Committee already has embarked on a hearing billed as an exploration into the "progress and recent policy developments in space communications." The subcommittee, under Senator John O. Pastore (D-R.I.) has called officials from the networks, Comsat, the government, the Ford Foundation and educational television interests, all of which are involved in the complex issues surrounding television transmission via satellite.

Senator Pastore told the opening session of the hearing that it was not the intent of the subcommittee to decide who can or cannot put up their own broadcast satellites. That power, he claimed, would be left in the hands of the FCC.

Although some network observers feel that few real results will come out of the hearing, one broadcaster told TELEVISION: "It's now or never for the government. Either they set up some workable guidelines for the industry in this satellite matter or there'll be eventual chaos and a lot of dissatisfaction."

Comsat officials were reluctant to make any predictions about the outcome of the hearing. "We have no basis upon which to judge what's going to happen," said Comsat's president, Joseph V. Charyk, and most network and communications executives are inclined to agree with him.

Still, it seems readily apparent that the reshuffle sure to come in the traditional relationships among commercial television, ETV, the carriers and Comsat cannot long continue without sweeping policy guidance from some government quarter. By default, the responsibility for the big decisions may wind up in the White House if all that the legislators are going to do is dump the problem back into the lap of the FCC. The intricate problems presented by the new satellite technology would tax a far larger and more sophisticated staff than the FCC commands.

### COMSAT'S BIG PROBLEM

Whatever the ultimate results of the Senate probe, Comsat's immediate problem is justifying its claim to being the sole agent of U.S. efforts in space communications. Aware that domestic interests would soon challenge its assertion of prerogatives, Comsat some time ago began drawing up plans for its own domestic-satellite system and last month, when the Ford Foundation presented its plan to the FCC, Comsat also filed a proposal. Comsat's system would utilize four satellites, eventually capable of handling a total of 16 color-television channels as well as thousands of voice, record, facsimile and data channels. Networks would have access to the satellites through a number of ground stations owned and operated by Comsat, and the cost for the service would be considerably lower than that now charged by AT&T for ground links. If Comsat received FCC approval of its plan this year, the system could be operational by 1970 at initial cost of between \$110 and \$126 million. In comparison, the Ford plan envisions four birds, each capable of handling 12 television channels, six of which would be sold to the networks, four used for academic instruction, one used for transmission of general information and cultural programming, and one channel kept as a spare. One satellite would serve each time zone at an initial cost of about \$80 million for the entire system.

An earlier proposal unveiled by ABC in September 1965, called for a system consisting of one satellite with four channels for the four time zones, each to be used by ABC to feed affiliates, and one channel given free to ETV. ABC proposed to build two transmitting stations, one in New York and one in Los Angeles. Affiliates would lock into the system via 30-foot parabolic antennas that they would erect themselves. The initial cost to ABC would run in the neighborhood of \$21.5 million. Last April, NBC announced its \$103.5 million RCA-designed plan calling for six satellites con-

taining three television channels each, plus provision for network-to-affiliate communications via TWX and telephone. According to NBC, the system would be capable of handling the traffic of four broadcasting networks, but the nature of the fourth network was not spelled out in the proposal. In addition to television traffic, the NBC plan also would be capable of handling radio-network transmissions.

Comsat, in an effort to bolster its claim to control of domestic satellite systems, privately says that the Ford, ABC and NBC plans are unrealistically priced. According to the corporation, the costs of putting the other systems into the air and keeping them operating is far higher than either the networks or Ford have estimated. Moreover, Comsat suspects that the savings in land-line payments cited by Ford and the two networks are unrealistic since a great many land lines would still be needed to link studios and ground stations, and, in some areas, receiving antennas and affiliates.

### TOO MANY BIRDS

Comsat has also argued that more than one domestic system would aggravate the already confused and crowded state of the frequency spectrum. "With so many birds in the air, there's going to be one hell of a frequency allocation problem," said one official. Since synchronous satellites must be placed over the earth near the equator, the devices would be crowded over the continental U.S., all beaming their signals to a couple of hundred urban areas, increasing the chances of signal overlap.

Comsat, moreover, claims that any domestic-satellite system serving the needs of broadcasters only would be inefficient. Separate systems for television and for voice, facsimile and data transmission would result in unwarranted duplication of launch costs and transmitting and receiving stations. "Why would the networks want to sock all that money into an expensive system, worry about its performance, build their own ground stations, when we can do it for them at a lower price?" a Comsat official asked.

Although Comsat naturally opposes other plans to establish satellite systems, it is not alone in viewing the Ford proposal with some skepticism. Educational television interests, which stand to gain the most from the Ford proposal, reportedly have expressed some doubts of their own about the plan. There is also some fear that a nationwide, nonprofit system could all too easily fall into the hands of interests who would use it for their own political or ideological objectives.

Comsat's strongest support in its battle against the Ford proposal, or one akin

to it, may come from the networks themselves. One network official described the Ford plan as "certainly worthy of consideration, but the whole idea is more flashy than substantive. It's described only as a 'model' but the 'model' is 80 pages long and still it doesn't make any references to costs. What is Ford going to charge us? Will there be significant savings?"

The Ford proposal also evoked this comment by an observer: "What kind of programming is this Ford device going to carry? It doesn't seem likely that the networks are going to like financing what could turn out to be strong competition. The chief consideration of the networks is getting the cheapest transmission possible, but they won't want to hurt themselves by subsidizing competition."

The proposal has certainly stimulated a number of questions about the state of American television, but in doing so, may have raised more questions than anyone can answer. Comsat and the carriers are privately fuming about the Ford proposal, which serves to embroil educational television and its own peculiar problems with the communications industry. "Sure, there's this problem with ETV," said one communications executive. "It has no money and no strong programming. But satellite communications has problems of its own. Why must that business be used to solve the problems of a weak industry?"

#### GLOBAL SYSTEM

One network official told TELEVISION that he was disturbed by the Ford proposal because it has thrown the responsibility for ETV into the laps of the commercial broadcasters. "If ETV is so very important to the nation—and I believe it is—why must broadcasting and only broadcasting, be responsible for its economic health? The problems and opportunities are national in scope and should be dealt with on a national basis, encouraged and supported by the nation as a whole, and not just by one sector of the economy."

Although the problems faced by Comsat on the domestic scene may seem labyrinthine, they are only the beginning, for the corporation also is the nation's chosen instrument in the field of global-satellite communications and is faced with as many difficulties overseas as on the home-front.

The 1962 Satellite Act deliberately gave Comsat the responsibility to develop a global-communication-satellite system that would be open to any nation wanting to avail itself of the new technology. The reasons were simple: The U.S., with its vast wealth and backlog of space experience was the only non-Communist nation capable of establishing a satellite system within a reasonable time. Moreover, a global system open to all comers was in keeping with the U.S. govern-



*McGeorge Bundy (left), president of the Ford Foundation, and Fred Friendly, TV consultant to the foundation, testified*

*before a Senate Communications Subcommittee hearing on the Ford satellite proposal.*

ment's stated desire that the new technology "contribute to world peace and understanding." A single global-satellite system also would be far more efficient than a plethora of rival systems floating around the globe. Not the least important, a system established under the leadership of the U.S. would enhance Uncle Sam's prestige in international dealings.

In August 1964, nations were asked to participate in the space venture, and two agreements were open for signature. As of this writing, 53 nations have come aboard (Lichtenstein signed last month) and now are partners in varying degrees with the U.S.

Under the agreements, each participating country or its communications representative (for the U.S., it is Comsat) shares in the financing and owning of the space segment—the satellites and tracking equipment—of the global system. The ground stations are owned by the nation that wants to build them. Participating nations in turn derive revenue from their ownership share, or investment quota. The quotas of all members are reduced proportionately when other nations join the partnership, but Comsat's interest cannot drop below 50.6%, and is at present slightly more than 55%.

At the time, the U.S. State Department and Comsat negotiated two agreements with interested nations: one intergovern-

mental, the second a "special agreement" between the designated communications entities of the nations signing the first.

As a result of the agreements, Comsat is designated manager of the space segment of the global system. Policy for the consortium—called Intelsat—is made by a group called the Interim Communications Satellite Committee whose members represent countries with 1.5% or more of the shares in the venture. The votes are based on their shares, which in turn are based on each country's traffic volume. As manager of the consortium, Comsat drafts most of the proposals for the committee's consideration, but under the voting procedure, Comsat alone cannot force a decision on the other participating members: it takes Comsat's voting strength plus 12.5% of the other votes to settle any question of a major nature.

The two agreements establishing Intelsat are due for renegotiation in 1969, and Comsat's majority power is bound to be challenged by some of the other participating nations. Comsat naturally enough wants to retain its 50.6% minimum voice in Intelsat's operation. Other nations—Great Britain and France in particular—have indicated they are dissatisfied with the arrangement. British ownership in Intelsat amounts to some 7.6%, while France's is 5.5%. Comsat claims that even with its majority interest, it cannot bulldoze any pet policies



Thirteen times to Korea,  
twice to Viet Nam,  
dozens of flights to  
G.I. camps in other  
areas of this troubled world.

The Presidents of three  
countries have given  
him their personal congratulations.

STARS AND STRIPES,  
the Armed Forces newspaper,  
added this summary of  
his special worth to G.I.s in Korea;

"Johnny Grant has made  
the greatest single  
contribution by a member of  
the entertainment industry  
to the morale of United States  
servicemen."

Where does this leave Bob Hope?

Bob put it this way:

"I'm the rich man's  
Johnny Grant."

Both are very much  
the G.I.'s best friend.

KTLA is proud to have at  
least one of them  
on its staff.

A friendly man  
has a lot of friends.  
It happens this way in  
Hollywood  
just as it does in any  
other part of the world.

No one knows the screen's  
stars better. None is better  
liked by them.

This makes Johnny a matchless  
host for three weekly  
programs featuring the best  
motion pictures.

And it's the reason why  
Johnny often shares a live  
introduction with the  
picture's star.

KTLA charges a reasonable  
sum for Johnny's talents as  
television's most able host.  
It's only fair.

He deserves a good living.  
And advertisers deserve a program  
that earns them a lot of  
friends of their own.

KTLA **5** Los Angeles  
Represented by Peters, Griffin, Woodward, Inc.



## Comsat's financial status

**C**OMSAT'S present financial status somewhat reflects the anomalies of its genesis.

For one thing, its assets now total about \$213 million, not bad for a company incorporated a scant three-and-a-half years ago with next to nothing. At the end of June 1966, cash on hand and temporary investments totaled \$186.5 million, a sum which earned for Comsat an income of \$4.47 million during the first half of the year. In comparison, revenues from actual satellite operations earned only \$2.1 million, bringing total Early Bird revenues to about \$4.2 million since the beginning of commercial service in July 1965.

Property additions for the first six months cost Comsat about \$6 million, part of which went into the construction of two new earth stations in Hawaii and Washington state, facilities expected to cost about \$13 million by the time they are in operation. In addition, Comsat soon will begin paying \$5 million to AT&T for the purchase of a ground station in Andover, Me.

Biggest single financial obligation is the \$32 million Comsat will pay to TRW Systems Inc., for development of six satellites.

Costs for developing and operating satellite systems so far have totaled about \$22 million. All costs, other than property additions, are being deferred and ultimately will be transferred to property amortized against income of future years, or otherwise disposed of as the FCC may approve or direct.

As for international operations, Comsat has received close to \$10 million so far from other participants in Intelsat. The amount represents their share of the costs incurred in the establishment of the space segment of the system.

The majority of Comsat's 500 employes occupy three buildings in Washington, a total of 27,500 square feet of office space. The rest—about 100—are assigned to the earth stations. In early 1968, Comsat will consolidate and move its offices to the city's new L'Enfant Plaza, now building along the banks of the Potomac River.

### DOG FIGHT IN THE SKY *continued*

through the Intelsat committee since a simple majority does not carry. The United Kingdom and France nevertheless would like to see Comsat's majority dissolved, since it is felt in some quarters that Comsat pushed its weight around in the formative stages of Intelsat, and might do so again in the future.

Comsat officials disagree with this, saying that the UK and France and other nations are confusing political sensitivities with financial and technical realities. "Hell, the British and French couldn't have launched a rock, much less a communications satellite, in 1965," one observer said. "In effect, the other nations are getting a free ride on U.S. technology. They haven't had to contribute one red cent to the expensive technology that went into the rocketry or the electronics of a satellite system."

Others have been even less generous in appraising Comsat's overseas detractors. As one put it: "The British and the French and whoever else is in Intelsat know they have a good thing going for them. For a paltry 7% or 5% they own a chunk of the action, and they also own their own ground stations, and that's where the money is going to be made—on the ground."

Some nations from the beginning have been reluctant to accept the U.S. as the

leader of space communications. Moreover, many nations like the UK and France have large investments in undersea cables, and like the U.S.-based communications carriers, are loathe to see these older links made obsolete by satellites. In fact, that conservative bastion of world communications, the British Post Office, is still in the process of laying old-fashioned cables that cannot be amortized without years of use.

Another point of contention between Comsat and its foreign partners is the corporate nature of Comsat. Other participants in Intelsat sometimes find it difficult to deal with Comsat because of the schizophrenic nature of the U.S. corporation. Comsat, in effect, plays many roles: as manager of Intelsat, as a U.S. carrier subject to FCC control, and as the representative of the U.S. government in communications matters in space. "When Comsat speaks, does it speak as a U.S. carrier? Where do Comsat's responsibilities to all the other participating nations end?" asked one British official.

Comsat itself admits that its hybrid nature has caused occasional confusion. According to Dr. Charyk: "We find it a problem ourselves, and sometimes, in the interests of all members, it is necessary to compromise the U.S. position a little."

One of the points Comsat has raised in the domestic-satellite controversy has some relevance to international develop-

ments. Among its other objections to the Ford, ABC and NBC proposals, Comsat feels that approval of a U.S. satellite system not owned by Comsat would be a tacit admission that each nation can freely set up its own regional or global satellite system. It has long been the policy of the U.S. government that there should be only one global system and, hopefully, as few regional systems as possible. There have been reports that the French are considering a network of regional satellites designed to unite Western Europe with the Soviet bloc, and for television transmission alone such a system is attractive since both France and the Iron Curtain countries have decided to use the French-developed SECAM system of color-TV transmission. A Franco-Soviet system of this sort would obviate the need for a lot of complicated and expensive gadgetry at the respective earth terminals since the TV systems would possess a great degree of commonality.

Moreover, Comsat's (and the U.S. government's) dream of a single global system could be dashed by a satellite system boosted into the air by the Soviet Union. The Soviets already have a regional satellite system linking Moscow with Vladivostok, and there are indications they have a global system on the drawing boards. Observers agree that the technological expertise is well within the Russians' grasp.

### A RUSSIAN SYSTEM?

Most officials in the space-communications business on this side of the Atlantic generally pooh-poo the notion that the USSR would devote a great chunk of its technological resources to a global system. They point out that the Soviet Union accounts for less than 1% of all international communications, but some State Department officials are inclined to think that for political purposes alone the USSR would like to establish its own system whatever the cost, and indeed might be willing to lose money by offering far lower rates to any customer than Intelsat could offer. The French are especially attracted by the politics of the proposal; it would further the Gaullist vision of a Europe stretching from the Atlantic to the Urals.

There are some who say that no system will be truly "international" as long as one super power such as the Soviet Union stays out of it. The Soviets, along with their Iron Curtain colleagues, have been invited to joint Intelsat, but for obvious political reasons want no part of any arrangement in which the U.S. dominates, and in which they would only control 1% of the action. Some U.S. observers feel, however, that even without the Russians, the system can be called global. "From a realistic point of view," one Comsat official commented, "who needs the Russians? Mexico, which hasn't



joined Intelsat either, has a larger proportion of traffic than the USSR."

Soviet participation in any global-communications system could exacerbate a situation already clouded by much disagreement. International television transmission, for example, one of the more sensitive uses to which satellites can be put, would have to be re-evaluated. Here again, the technical problems are not insurmountable; it is the political and economic obstacles that bar the way to greater use of satellites for television.

One government official, long involved with telecommunications on an international basis, told TELEVISION that the dream of vast quantities of television transmission between nations via satellite probably will not be realized. "For one thing," he said, "time-zone differences make it difficult to predict what programming will be viewed. How many people want to get up on Sunday morning to watch a European auto race even if it is live and in color?" Tastes in programming also differ among the peoples of the earth. "Would the British Post Office really be willing to pay satellite rates to watch an American political convention beamed to them live?"

#### POLITICAL POT

Obvious political considerations enter into the picture as well. In 1963 the French government refused to participate in transmission of a CBS-TV *Town Meeting of the World* via a Telstar satellite. French officials said the program, which concerned the Common Market, was apt to be "too political and too controversial." On the other hand, it hardly seems likely that Comsat and the American networks would be inclined to carry French television coverage of the Vietnam war, coverage that has already been branded by the U.S. State Department as "slanted and often inaccurate."

Television, of course, will continue to use satellites for the international transmission of such programs as important news events, certain sports, coronations, state funerals, space shots and the like. If the costs of transmitting via satellite are lowered substantially there may even be a definite upswing in the television utilization rate, but meanwhile, broadcasters on both sides of the Atlantic feel that few programs really generate enough interest to justify sustained use of the birds. It probably will continue to be far less expensive to jet video tape from Europe to the U.S. and with the arrival of the supersonic transports in the 1970's, far more competitive.

Some of the same obstacles standing in the way of expanded satellite use for international television networking may also bar the door toward an early realization of direct satellite-to-home transmission, an intrinsically simple concept.

For one thing, direct satellite broadcasting on a worldwide basis would bring

in its wake a multitude of international political problems. Who would be assigned what frequencies in an increasingly crowded frequency spectrum? Would national governments allow their people to indiscriminately tune in on programs that may contain ideologies inimical to the status quo? Would nations resort to jamming TV programs as well as radio broadcasts? What would the role of the national censor be? And in some countries, would the national temperament militate against the centralized control of all programming that would be threatened by direct satellite broadcasting?

It may be just a matter of time before these questions will have to be grappled with. NASA, in a report to Congress, says it will be technically possible to transmit directly from satellite to conventional TV sets by the late 1970's and that an earlier capability is possible if minor conversions are made in existing sets. If the peoples of the world opt for direct broadcasting, the face of television all over the globe would be changed.

And in the U.S. the change would be convulsive. If every set owner could receive programs directly from New York, Los Angeles, London or Moscow, what is the future of the local station? Direct broadcasting, if it ever came to pass, could mean the death knell for U.S. television as it is today. Could the U.S. economy absorb the shock of some 600 TV stations going out of business or into a convulsive change?

#### NO BIG HURRY

Comsat President Charyk, for one, doesn't think the direct-to-home millennium is just around the corner. Says he: "There are no pressing technical or economic reasons for such sort of transmission." He points out that the U.S., with its very sophisticated communications web already criss-crossing the entire nation, is capable of delivering any kind of communications service, including the morning newspaper, straight into the living room with only a few modifications. As he and other experts see it, the cost effectiveness of boosting a satellite into the air—powerful enough to send a good, clean signal into every home—does not justify the tremendous investment that would be required. Moreover, many broadcasting and communications officials do not see the day when viewers would be content with programming completely devoid of local character. It hardly seems likely that the vast American public would feel itself fully served from only New York or Los Angeles.

For the present, considerations of direct-to-home transmission via satellite may be deferred while more pressing questions are disposed of. The government may have more than it can handle right now in straightening out the snarl that Comsat, the Ford Foundation, ABC and NBC have given it.

## WTRF-TV STORY BOARD

**7**  
Coverage\*

**RESERVATIONS?** The Indian Chief enrolled his sons in the Yacht Club so he could see his red sons in the sail set! (Thanks to Bob Barton of NBC for sharing that goodie)

wtrf-tv Wheeling

**WATER SHORTAGE?** In Santa Fe, after the Indian High School held their senior dance, it rained for nineteen days straight.

Wheeling-Stuebenville TV

**PACKAGING?** Men are like cellophane, transparent and hard to remove once you get wrapped up in them.

Nation's Ninth Color Market

**DOUBLE RAPI!** If a man's wife is his better half, what happens to him if he marries twice?

Wheeling wtrf-tv

**MORE PACKAGING!** Falsies are the bust that money can buy.

All Colorcasting Soon

**UNPACKED!** She was the kind of a girl who made a poor boy sweater look destitute.

wtrf-tv Wheeling

**PACKING!** Fashion experts report women will be wearing the same things in brassieres this season.

Wheeling-Stuebenville Market

**MODERN WRAP!** Nowadays, the fair sex tries to get the most out of an evening gown.

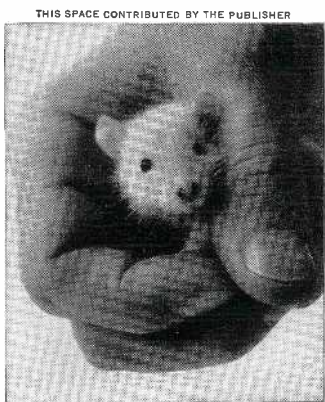
Wheeling wtrf-tv

**OLD WRAPS!** Remember when the only place you could see topless clothing was in National Geographic?

Rep Blair Television

\*WTRF-TV has the Wheeling-Stuebenville TV audience all wrapped up and delivers your spot campaigns to the specific people most likely to react. The spenders in the rich and active Upper Ohio Valley Empire buy what WTRF-TV is selling. Your Blair Television Rep will arrange your spot plans, and WTRF-TV will activate them from Wheeling.

CHANNEL SEVEN NB WHEELING, WEST VIRGINIA



## Some of your best friends are rats.

They could help save your life through research—in the laboratories where the unceasing war against cancer is fought. Like all wars, it is expensive to wage.

Last year the American Cancer Society spent \$12,000,000 on research. Send your check to "Cancer," c/o Postmaster. To cure more, give more.



AMERICAN CANCER SOCIETY

## Football players, goats, stars all add up to a \$350,000 nut for one-hour musical

ticular. Thus:

Faint: "Have you done any television before?"

Adler: "Some years ago I co-produced 'The Gift of the Magi' and 'Little Women' with David Susskind."

Faint: "In New York?"

Adler: "Yes. As far as I'm concerned many of the most talented people in the business are in New York, working on things in connection with Broadway."

Faint: "Why use 'Olympus,' a musical you had already written, for a one-hour, one-shot TV show?"

Adler: "First of all, it fitted the time pretty well without cutting. And it will be seen by more people in one night than would see it on Broadway in a year, even if it was a smash."

Faint: "Are you bothered by the fact that you'll have to knock heads with NBC's *I Spy*?"

Adler: "I don't give a damn about things I can't do anything about."

Faint: "How does your budget compare with those received by other producers in the *Stage 67* series?"

Adler: "We've been given as much or more than anyone else, I think. If we're lucky this won't be an expensive show."

Faint: "Are you surprised at how much production costs you?"

Adler: "Well, we haven't wasted a penny, nor have we stinted—yet."

Faint: "Have you had things your own way?"

Adler: "I've had total control. The only thing ABC insisted on was approval of the writer, director and three principals."

### PERFECTION IS EXPENSIVE

Left composer sipping tomato soup and talking details with secretary with short blond hair and glasses that made her look perpetually offended. Studio was filled with scurrying extras, technicians, floor managers, etc. "How far behind are we?" was shouted occasionally by a voice behind scenery. Minutes began to have the jingle of money. Found Levitas standing in the wings, refusing to look harassed. Talked for a while about old days of live TV versus new days of tape. Perfection, it seems, is at least approachable with tape, but it is expensive. A reel of tape for one hour costs \$350. A tape machine ("Olympus" crew rented machines that they considered more efficient than those available at NBC) rents for \$100 per hour of use, and two are used simultaneously. To put together "Olympus" Levitas expected to wind up with 10 hours of tape and a duplicate—amounting to almost \$5,000 in tape and machine costs before editing. Expenses climb, also, when crews and

cast feel the safety valve of retakes, consequently approach each scene with slightly more casual attitude. Taping began shortly after 8 o'clock. Miss Newman, who had previously been walking around with mammoth rollers in her hair, emerged on the set in a sports outfit befitting her role as the daughter of a college dean. Hair styling and wardrobe handling cost in the neighborhood of \$1,500-\$2,000. O'Connor, portraying the Greek god Hermes, wandered about looking like the Greek god Donald. Would goat talk to him, or had he lost his touch? Goat, already on overtime at \$8 per hour, chewed on a plastic salami and said nothing.

### WEARY AND WORRIED

Few scenes were completed in less than four takes. Mike shadows, flubbed lines, occasional sideline snickers, and the scene was shot again. Midnight came and went. Adler put in more appearances, looking weary and a bit worried. Around the corner toward 2 a.m. Was that bell in the background a cash register, running up \$2,000 tabs every hour? High spirits of earlier hours were fraying. Miss Newman walked by, zombie-like, mumbling: "You feel great all day, then they shoot a love scene closeup at three in the morning and when the show airs everybody says 'Gee, she's not very photogenic, is she?'" At 3 a.m. about half of the studio scenes were taped. People started drifting home. Tomorrow for the rest of the show. I waved a clutch of large bills into Brooklyn's heavy air and managed to bribe a cabdriver into crossing the Brooklyn Bridge.

19 July, Noon: Swooped into midst of final day's studio shooting. All business this time. Still, take after take for each scene began eating up time. Lunch break at Goody's (a well-lighted place with what seemed an unending children's birthday party going on somewhere in the back) was restrained, but general attitude seemed to be that things were going well, no matter how much it was all costing. As on previous day, shooting went long and Prager was exacting. By the time all studio shots were on tape it was again almost three in the morning. Unlike secret agents on television, I was no longer having fun. What remained of cast and crew trudged into the humid Brooklyn night and a blank-faced guard locked up Show Biz for the nonce. Whether or not audiences and critics like "Olympus 7-0000," its attempt at perfection cost \$10,000-\$15,000 in facilities and crew overages.

24 July, 11 a.m.: Pulled into Peekskill, N. Y. ("Summer Home of the New York Jets") in my superfast armor-plated

'49 Henry J. Tucked football inflated with nerve gas under my arm, just in case Jets got out of hand. Pushed button and ejected out of car. Dusted myself off and spotted goat (which by this time was getting pretty rich), Joe Narath, Blyden, Miss Newman, Adler, Prager, camera crew and veritable herd of football players-turned-starlets, milling about restively on their training field under the hot morning sun. Looked like a mean crew. Adler's secretary strode boldly through their midst, thrusting contracts at them, hoping perhaps that \$100 or so would turn them into quiescent starlets. It didn't. The day grew hotter. Beer was distributed to the hulking players while Prager, looking like a hard-living 12-year-old among the shoulder-padded linemen, ran on and off the field trying to convey the idea that he wanted the Jets to look as if they were playing football. He had little more success at this than Weeb Ewbank, Jets' coach. Two hours of beer, sun and mild hysteria later, and scene resembled what Marine DI's call a Chinese fire-drill. Prager walked sweating off field.

### NOT CINEMA VERITE

From a rented tree-surgeon's rig the camera crew started shooting. Take after take. Not very private jokes among Jets resulted in raucous laughter. Action vaguely resembled football. During plays one player wore sunglasses, another smoked cigar. Cinema Verite it wasn't. Football it wasn't. Expensive it was. Off to one side four St. Johns University cheerleaders leaped frantically for another camera. Tossed little white Jets football with Blyden until I threw my arm out. Overheard Phyllis Newman say: "This is my swan song." Well, it was a hot day. Someone on the field shouted: "That's it!" Jets trooped away. Adler walked by, unsmiling. "Olympus 7-0000" was all over but the rating. The better part of \$350,000 was all over too. Came upon Levitas in nostalgic mood. "Back in the days of *Studio One* the top money any star ever got was \$1,500. We could buy a script from a first-rate writer for around \$2,000. We'd rehearse at the studio for a couple of days and go on for better or worse. The whole thing, excluding air time, ended up costing \$45,000-\$50,000 per show. Now it's costing us over \$7,000 just for animated credits.

Nodded wisely and headed for my Henry J. The good old days. Couldn't help but wonder if someday producers would think of spending sprees like "Olympus . . ." as the good old days. Is there a ceiling? Will things ever stop going up? Maybe, but they never have yet.

END

## The idea is important factor in judging a new show's viewer appeal through PIQ system

scores with Nielsen ratings for the opening of the 1965-66 season, researchers found that 89% of the shows with a PIQ in the top 25% had an audience share of 30 and over, while only 42% in the bottom PIQ quarter won a 30 and over share.

Robert Hanson, director of research development at NBC-TV, says his network gets PIQ data—but mostly as a matter of self-defense. In other words, Hanson wants to know what PIQ tells advertisers and agencies about shows NBC has an interest in. But for NBC's own program decisions, Hanson says he doesn't think PIQ is an accurate enough measure. "There may be a germ of something in it, but I wouldn't use it as gospel," he says.

For example, one of next season's shows on NBC registered a PIQ score well down in the bottom quarter. Hanson remarks: "I'm not worried. I've seen the pilot and that's more than the anonymous paragraph writer has done. There's a good deal of difference between what's written on paper by an anonymous person in an anonymous agency and what the show really is. For example, how do you capture *I Love Lucy* in a paragraph?"

### NOT ABSOLUTE MEASURE

Hanson cites shows that had low PIQ's but went on to some success: *Defenders*, *Double Trouble* (original title of the *Dick Van Dyke Show*), *The Fugitive*, *Man from U.N.C.L.E.* and the *Jackie Gleason Show*. He also says PIQ was "bullish" about such programs as *Greatest Show on Earth*, *Redigo*, *Jerry Lewis*, *Smothers Brothers*, *Tammy* and *Amos Burke*—none of which made an impressive splash in subsequent ratings.

Of course, the originators of PIQ do not claim it is an absolute measure. This is made clear in Home Testing Institute/TVQ's preamble to its data on next season's shows:

"... PIQ is a measure of the basic appeal of a new program *idea* as the idea has been presented in a nonpromotional fashion. If a program idea was inaccurately described, the data would obviously be of little use. Additionally, if changes are made in the story line, talent or format after the report has been prepared, the viewer reaction can differ substantially from its original attitude... Other factors such as time period, lead-in, lead-out, and competition as well as strength of competitive program appeal, viewer loyalty and audience availability to view are a few of the considerations that affect the success or failure of a new program. These factors cannot be measured by PIQ... Finally, PIQ cannot

usurp or supplant the inherent creative 'feel' and know-how of the television executive. PIQ is used most effectively when it is applied to a problem with intelligent interpretation by knowledgeable people."

Arnold Deutsch, supervisor of audience measurement at Young & Rubicam, recently prepared a report for his agency on PIQ and the agency has since subscribed. He says PIQ data has two possible uses: (1) to help decide which among a group of program concepts considered for development has the greatest appeal, and (2) to help estimate a program's potential audience. Deutsch says that if PIQ is used for the first purpose, a host of qualifications arise, among them:

How well does the program description represent the concept? Is the concept or description one that allows for widely varying sets of associations? (For example, a series taken from a movie will draw different reactions from people who have seen the movie and those who haven't.) How well does the concept lend itself to production? (Does it accurately reflect what is likely to be filmed?) What is the effect of the intended casting on the concept? (A change in performer may change the concept.) Is the concept sufficient to sustain a series? (Some concepts are one-joke affairs that may be great for a pilot but can't keep it running.)

### ANALYSIS NECESSARY

"Many times," Deutsch says, "our agency gets a whole bunch of ideas that we have scripts for. But we can't just work by the raw PIQ scores in making our decisions. We can't just take the top two of 10. It needs skilled analysis. It can't be done by just a clerk."

He says there are additional qualifications to be taken into account when PIQ is being used to determine which series slotted in for the new season are likely to score well in Nielsen ratings and therefore should be recommended to clients. "Concepts virtually always undergo changes from the time of the survey to the time the series goes on the air. We have to see if the description still matches. There are times when the program filmed is so different that the PIQ data is useless, as happened this season with *Green Acres*. Then there are those factors always considered when making an estimate: the time period, who has set control, type of competition, lead-in, lead-out. Other factors also are considered: casting, direction, who are the writers, the producers, guest stars, how large is the promotion budget."

Deutsch summarizes: "It's a useful

piece of data, but can't be considered in a vacuum. A Nielsen of 20 tells you something but a PIQ of 20 isn't that tangible a measure."

Richard Munna, vice president and manager of the radio-television department at Compton Advertising, comments: "In theory I think PIQ could well perform a valuable function for advertisers. The main problem is that you are asking a sample to make a judgment based on a single paragraph description of a show. It's sometimes very difficult for PIQ to get all of the information on a given show, information which could well influence answers they get from the panel."

### AVERAGE IMPROVING

"Another problem," Munna says, "is that you can often elicit a favorable response for a show by the talent that's going to appear in it. But this is not the best criterion. Take a show that may not have a star name but could have very competent, seasoned performers. It could be an excellent show but would not fare as well in the overall PIQ ratings. Or take the situation represented by the *Dick Van Dyke Show*. If you wrote a one-paragraph description of the *Dick Van Dyke Show*—a man works in an advertising agency and has a wife and six-year-old son—I doubt that people would be terribly interested... But the PIQ people are getting better. Their batting average is improving all the time."

Bern Kanner, senior vice president, media management, at Benton & Bowles, says: "We look at PIQ same as we look at a lot of other things. I don't think it's the be-all and end-all of television program selection. If you look at the averages, PIQ seems to do very well, but averages can be misleading. One thing that bothers me about it, it can't predict the real big hits. Nor does it predict, oftentimes, the very bad failures. We look at it. But if we found a program both ourselves and our clients on judgment felt is good because of its stars, story line, producers—if PIQ said it was bad we might go ahead with it anyway."

At Kenyon & Eckhardt, PIQ data is being fed into computers along with information from Nielsen and TVQ in a highly complex effort to predict each year the performance of the next season's shows before they are broadcast. Paul Roth, vice president and media director at the agency, says advanced mathematical techniques are used in the program, known as KEY-PACE. (The KEY stands for Kenyon & Eckhardt and is used to designate all special techniques at the agency. The PACE doesn't stand for anything.) From PIQ, Roth says, the agency

obtains scores segregated by male and female, and then categorized by age in the following groups: total persons six years and over, adults, 6-11, 12-17, 18-34, 35-49 and 50-plus. PIQ ratings also are available for total persons six years and over by degree of enthusiasm: favorites, very good, good, fair, poor, never seen. A somewhat similar breakdown is supplied by TVQ for reactions to programs already on the air, 12 times a year. Nielsen data provide the rating, share, sets-in-use of almost every episode of every program, plus such audience composition factors as number of viewers per set, type of viewers and ages. All this is a little overwhelming, and obviously would have been impossible without the development of the computer. Roth says the first equation set up to predict a program's success used 48 variables, but these variables have now been cut down to 24.

For returning shows, KEY-PACE uses the latest Nielsen ratings, demographics and share, plus TVQ data. For new programs, PIQ data as well as time period history are used. The aim is to predict in January what the ratings will be the following November. Roth says with this method Kenyon & Eckhardt was able to predict within five share points the rat-

ings of 67% of the 1965-66 shows. However, the prediction for new shows (which uses the PIQ data) was within five share points on only 49% of the programs. Roth says that adjustments have since been made on the new-show data that should increase the predictive accuracy.

In a speech on KEY-PACE before the Television Advertising Management Seminar of the Association of National Advertisers, Roth gave the following examples of how the system relates PIQ and Nielsen data:

"*FBI Story* and *Smothers Brothers* received the highest 1965 preseason PIQ ratings. All other things being equal, they might have been predicted to be the top two new shows. But the use of PIQ alone is misleading. KEY-PACE predicted *FBI Story* would receive a 29 share which is exactly the share it achieved in November. The PACE formula took into account the inherent strength and long-term endurance of the competition, which was *Walt Disney* and *Ed Sullivan*.

"*Smothers Brothers*, on the other hand, was in a time period with somewhat weaker competition—*Peyton Place III* and *Mr. Roberts*. *Mr. Roberts* was a new show which had a below-average PIQ score. Therefore, PACE predicted a 40 share for *Smothers Brothers* and it

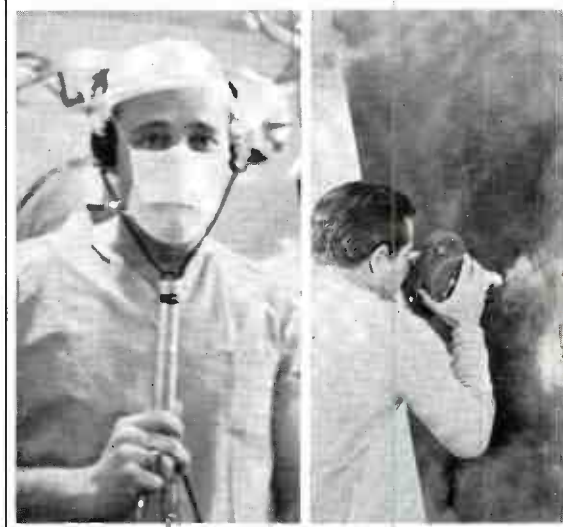
achieved a 38 share. *Mr. Roberts* was predicted to get a 25 share and it achieved a 20 share in November. The 20 share was lower than estimated for *Mr. Roberts*, possibly as a result of *Farmer's Daughter* replacing *Peyton Place III* and also because of her getting married in November."

Roth told the advertisers that PIQ is comparable to the themes test that is used in evaluating advertising. "Such testing is useful in evaluating the appeal of an idea," he says, "it is never presumed to be a substitute for the test of a film story board or commercial, yet it can be very helpful in the development of an idea. In using attitudinal data in our KEY-PACE program, we liken it to taking a last look into the viewer's mind for an indication of next fall's fad."

Not all agencies have welcomed PIQ as warmly as has Kenyon & Eckhardt. Some are still on a tentative, experimental footing with PIQ data. Others say they ignore it. But it seems likely that PIQ increasingly will be harder to ignore. Television is a world where the loss or gain of large sums of money turns on the tastes of a fickle public. Anything that promises to gauge these tastes even a little more finely is bound to attract interest. And the computers are ready and waiting. END



There is news....



Then, there is news!

And our WFAA-TV newsmen will endure any form of discomfort and danger to provide North Texans complete, dramatic, on-the-scene coverage of major news.

**KEY SHOWS** from page 45

a tremendous disappointment for the network.

ABC is all new from 7:30 to 10 on Friday night. It's the beginning of the evening, in particular however, that appears to be most pivotal. For if the evening doesn't get off well from 7:30 to 9, forget it, ABC is going to be in real trouble.

Two new shows, *The Green Hornet* and *Time Tunnel*, probably will determine ABC's fate on Friday. *The Green Hornet*, pitted against NBC-TV's *Tarzan*, must deliver the youngsters *Time Tunnel* needs. The science-fiction show in turn, with a big pitch being made for adults as well as kids, can be a considerable asset to the now somewhat way-begone *Milton Berle*, which follows.

Berle is going on against the movies on CBS and *The Man From U.N.C.L.E.* on NBC. Brother, that's a tough time period. But if *Time Tunnel* succeeds—and that condition is contingent on *The Green Hornet*—Berle could be the season's biggest surprise. If *Time Tunnel*, on the other hand, fails, it's anyone's guess on where the *Berle* show will get its audience.

ABC *Stage 67* is in a very different kind of a competition than the other key shows mentioned. It's in the three network chest-puffing contest over quality.

ABC doesn't expect *Stage 67* to swamp its opposition. NBC-TV's *I Spy* and CBS-TV's *Danny Kaye* are among the best programs television anywhere, anytime, has had to offer. But ABC would like its new, ambitious program to make friends and influence people, especially those who have been ignoring or battling television of late.

*Stage 67* is slotted at 10 on Wednesday against such worthy competition because ABC thinks that the time period is the best one available for reaching the audience that is most interested in viewing a dramatic anthology: adults, particularly those in homes where the head of the house is better educated, a professional or white-collar worker and in an upper-income bracket. The belief is that the audience flow from the lead-in program, *Peyton Place*—considered a compatible, dramatic show—will be a decided advantage. There's a feeling, too, that *Stage 67* will also benefit from a cross-over of viewers as the *Bob Hope-Chrysler Theater* show in the 9-10 time slot on NBC, releases its audience.

These are ABC's seven keys to a happy season. They also, most likely, represent the shows in which the network has the greatest amount of faith.

The critical time for CBS-TV in the success of its new season begins on Sunday at 9 with *The Garry Moore Show*

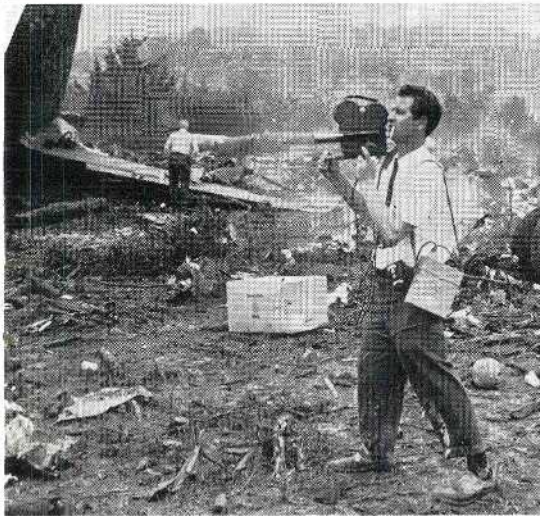
going against NBC-TV's *Bonanza*. It's pitting a live comedy-variety form against the number one show in America. Will *Garry Moore* do better or worse than last season's victim, *Perry Mason*? That's the critical question, involving a critical swing position, for CBS.

All CBS is asking is for *Moore* to siphon off just part of *Bonanza's* block-busting audience. CBS is not counting on its show trampling *Bonanza* in the dust. What's important to the network is making a dent in NBC-TV's huge 9 o'clock ratings.

*Pistols 'n' Petticoats* and *Mission: Impossible*, a tandem entry on Saturday stretching from 8:30 through 10, are terribly important because they give CBS a chance to take Saturday night for the first time in many years. The two new programs are in the swing position between the *Jackie Gleason Show* at 7:30 (helped this year by the addition of Art Carney) and *Gunsmoke* at 10.

*Pistols* can boom CBS the way *Get Smart*, part of its opposition, did for NBC last season. It should feed naturally out of the Gleason-Carney bin full of the young and old. But *Welk* over at ABC will be attracting the old, and *Get Smart* will grab for the young. It appears to be CBS-TV's most critical point, dependent on a combination of elements.

*Pistols* has some older characters in its



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## KEY SHOWS *continued*

cast. It may get some of the Welk crowd to watch. It also features some younger characters and is kind of wild, way-out in its story line. It must hold the younger people coming out of Gleason and bridge them into *Mission*, a big, swinging show, with Cinemascope-style production values.

Starting even with the movies on NBC and picking up a half-hour of *Hollywood Palace* at 9:30 on ABC, *Mission: Impossible* represents a substantial hunk of counter-programming for CBS-TV. The problematical thing is will *Pistols* be able to pull some people away from the other networks and still hold on to enough of the Gleason following to give it a running start?

*Jericho* maybe has it tougher than any other CBS program because it will be up against the second night of *Batman* on Thursday. The industry doesn't underestimate *Batman* anymore. Joke book's gift to TV has made more believers than World War II. The normal procedure when faced with a masked terror is to duck.

NBC, not willing to expose virgin programming to such a threat, is coming back with *Daniel Boone*. But CBS is leading with *Jericho*, an hour adventure show, hoping to at least prick what has become television's gaudiest bauble. The odds are long but the payoff if *Jericho* succeeds could be considerable.

Each of these CBS programs occupy



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"I have a sure-fire schedule for our new season. We'll rerun the Golden Age."

swing positions. The chances are they'll either swing high or low. How far CBS-TV's new season cargo goes is dependent on their flow.

If any new NBC-TV show should be singled out for comment, it's *The Hero*. This series is in what's generally considered a difficult time period. It's up against the second half-hour of the movies on CBS and *That Girl* on ABC at 9:30 on Thursday. Reportedly, it once was slotted against *Run, Buddy Run* on Monday at 8, but Talent Associates, the producer of both shows, didn't want to be in competition with itself so a move was made. If true, it may turn out to be the most momentous move of the season.

Some television people think *The Hero* is in the worst time period NBC ever had on its very worst night of the week. The unlamented *Mona McCluskey* got a 13 rating and 20% share in *The Hero's* slot last season. The new comedy also figures to be somewhat at the mercy of what is an unknown leader. It's preceded by a new hour, *Star Trek*.

### DEFINITIVE PILOT

Still, one network observer calls *The Hero* "the most definitive, consummate pilot I have seen in perhaps five years." Its creator-producer Leonard Stern seemingly can do no wrong these days with his *Get Smart* bouncing smartly into its second season and his *Run, Buddy, Run* being enthusiastically heralded at CBS.

"This show could be a *Dick Van Dyke* kind of sleeper," (there's that name again) says one veteran network programmer. "For me," he adds, "Dick Mulligan, the star of the show, has much of the same comedic angularity Van Dyke has."

*T.H.E.* (stands for T. Hewitt Edward) *Cat* obviously is NBC's attempt to do something different in the outright entertainment spectrum. The network is trying to bring a bright, fresh look to a traditional idea—the story of a body-guard who can be colloquialized as an adult *Batman*—by the addition of **STYLE**, in capital letters.

It will have look, mood, pace, music, the works. Higher than usually high hopes are riding on this show, which is on at 9:30, Friday, following *The Man From U.N.C.L.E.*, seemingly an ideal lead-in. NBC is betting it has another *Peter Gunn* in the making.

Universal Television made a two-part pilot of *The Road West*, a western with a Kansas setting. It was supposed to be a feature film but instead may turn up as another *Bonanza*. Feature-film-style quality is being poured into it with over-all production in the competent hands of Norman MacDonnell, a sensitive producer who was responsible for nine years of *Gunsmoke*, before guiding *The Virginian*. His credentials indicate he knows

his way around a superior western, particularly one that offers human values to achieve and maintain continuing audience interest.

The series is cast in perhaps greater depth than any other now playing. Its permanent cast includes Barry Sullivan, Glenn Corbett, Andrew Prine, Brenda Scott and Kathryn Hayes. Together these people make up a family (much like *Bonanza*). The show has set out to bring off strong relations between characters, as well as separate character delineations, all of which are so important to a successful series.

Kraft Foods gave up its *Andy Williams* association, with which it was supposedly very happy, after it looked at *The Road West* pilot. Kraft isn't noted for taking television fliers and NBC is counting heavily on *The Road West* living up to expectations.

### TOTAL SUCCESS

These three series probably are NBC-TV's strongest contenders for 1966-67. Each one is different from the other, but each one is key to the network's total success.

The jury on the new season's pivotal programs comes in with the third Nielsen, by mid-October, maybe after the sixth show has played. By then a new series has completed post-production work on as many as 12 segments and is considerably committed.

From now until decision day, the air in Hollywood and New York will be filled with apprehensions. Will a slow-starting series be given a chance to really show what it can do? How does an audience find you at a given hour? Will viewers understand what's being attempted?

Always there's speculation and consciousness about time periods. Always there's the plea not to be subject to immediate acceptance or rejection. Always there's the hope that before the jury comes in the show will be given a fair chance. Always there's a fear about what network people and sponsors will say and a self-conscious wish for critical success.

Nobody knows what will happen before time. There are no consistent rules for success. All most new production people ask for is the humblest of breaks. Says Leonard Stern: "I would like the audience to sample my show. If somehow we can get them to look at *The Hero*, I'll trust the show to intrigue them."

But as Leonard Stern knows all too well even that simple request is contingent on so many things: weakness of opposition, strength of lead-in, magic of a personality, good press. The key shows, all the new shows, are in the hands of the restless viewers. What's their pleasure this season? Only the fates and eventually the A. C. Nielsen Co. know. **END**

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But the colleges can't do the training job alone. They need classrooms, laboratories and facilities, yes. But even more, they need backing to maintain a staff of top-notch teachers.

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**EDITORIAL**

**Why blow it all at once?** THE introduction of a television season is an annual madness for which there may be no real cure. At this time each year the networks, in one convulsive orgy of release, let loose the accumulated work of 18 months or more. There is nothing like it in any other medium of entertainment.

Is there a better way to seize and hold the attention of the public? Nobody can answer that question without taking the enormous risk of breaking with tradition. Still, there are some signs that new programs can be brought in successfully in months other than September. ABC's introduction of *Batman* in midseason this year is a case in point.

It would be a daring network that elected to hold back new series for staggered introductions through the year. But no network can afford to be without at least some strong properties that can be summoned into service as replacements for shows that fail. If *Batman* leaves no other trace on the television business, it will have served a useful purpose in pointing up the need for reserves that can be put in to enliven things during a season. □

**A simple matter of survival** A THREAT to advertisers' freedom to decide how much to spend in promoting their products is unmistakably developing. It is not a new threat, but it is taking new and more sophisticated form, and it deserves the attention of the whole marketing community—including the advertising media.

In England last month the British Monopolies Commission accused Unilever Ltd. and Procter & Gamble Ltd. of spending too much to promote and advertise their washing products. The commission said that, as a result, the two companies' detergents were overpriced. It recommended that marketing expense be reduced by 40% to effect a 20% cutback in wholesale prices.

American advertisers can take little comfort in the knowledge that the British Monopolies Commission has no powers of enforcement in England let alone the U.S. For in their own country there have been more than mutterings in government along the same line.

Last June, in a speech to the Federal Bar Association, Donald Turner, chief of antitrust prosecutions in the U.S. Department of Justice said the Sherman Antitrust Act could be used to impose limits on the advertising volume of companies that have attained an "undue" market power. Turner made no specific

references in his address, but his choice of subject indicated that cases must be under study in his office.

In other government quarters there is also the persistent belief that high-volume advertising only elevates prices and that consumers would benefit if advertising were confined to straightforward information about products. Sooner or later this belief is bound to develop into action if it is not contradicted with facts.

If advertising as now practiced serves a useful economic purpose—as most people in advertising believe—that function needs to be documented in detail. Isn't it time that the trade associations in advertising and the media got together on a believable study to present advertising's case? □

If promises are fulfilled, the television networks will offer more drama this season than they have for years.

ABC will broadcast a number of plays on its *Stage 67*.

CBS has commissioned original works from first-rank writers, most of whom have recently been writing for movies or the theater instead of television.

NBC will do dramatic specials and hopes to come in with a Sunday afternoon experimental theater.

Not a little of the stimulation for all this activity can be traced to the success of *Death of a Salesman*, a television adaptation of the original stage hit, shown on CBS-TV last May. In television one big hit can start a trend which in this case is a phenomenon to be welcomed.

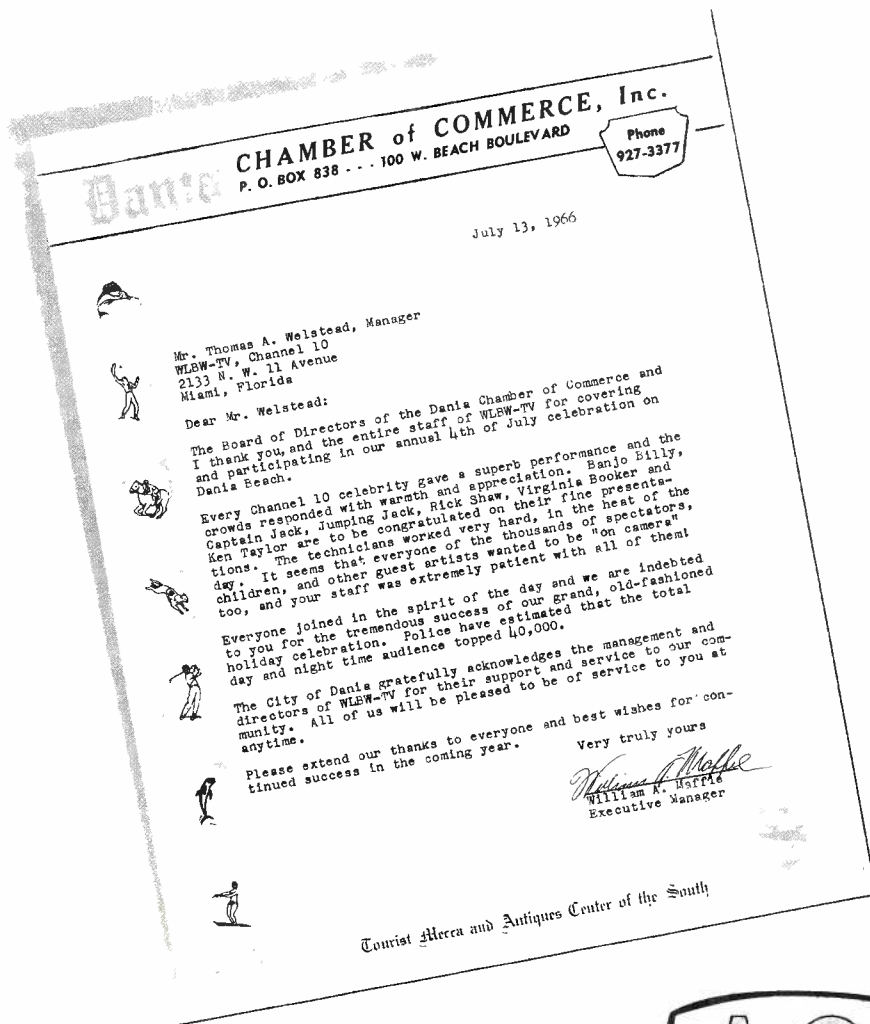
In committing themselves to so ambitious a schedule of drama, the networks are taking chances on losing Nielsen numbers. Despite its established appeal as a play and motion picture and its promotion as an exceptional television event, *Death of a Salesman* drew smaller audiences than the opposing *Bonanza* and *Wackiest Ship in the Army*, hard though the figures may be to believe. At least some of the dramas to be seen this season are bound to suffer similar fates.

In this effort the networks are conceding some loss of gross audience to the commendable purpose of providing special excitement for those viewers who are not firmly attached to series shows. The widespread acclaim that *Death of a Salesman* attracted in influential quarters proved that total Niensens may not always be the only measure of achievement. □

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Since moving into television in 1959, it has been a shaky performer in Nielsen ratings. Last year, we averaged 12 million viewers per show—far below the 33 million average of the top ten network shows.

Despite our anemic ratings, we hang doggedly to the idea that the millions who seek fine music and musicianship on TV are splendid citizens who make a lot of telephone calls, and that The Telephone Hour is a good advertising buy for A.T.&T.

This season, we'll be back again—losing viewers to the Pow! Crunch! Zonk! shows—

with a new musical excursion. Usually, we'll set forth with mike and camera to involve TV viewers at firsthand in some of the excitement of the music world. Visiting places of musical renown. Filming intimate profiles of great artists at work. Documenting major musical events, here and abroad. Bringing back 15 hours of musical experiences. Perhaps not every show will be distinguished. But that's what we'll be trying for.

In the TV ratings race, we may be backing a loser. Whether you're a music buff or not, you may find some excitement in joining our exploration of the world of fine music. Tune in and give it a try.

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