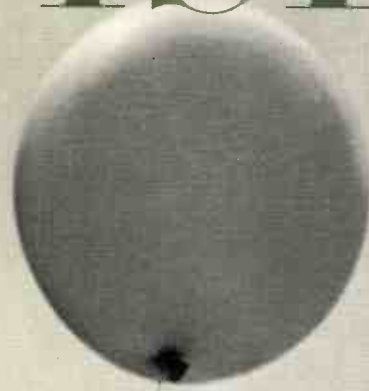


June 1966 Vol. XXIII No.6 One Dollar

# TELEVISION



**DIZZYING  
ASCENT  
OF  
PROGRAM  
COSTS:**

---

**ANY  
WAY  
TO  
BRING  
THEM  
BACK  
TO  
EARTH?**

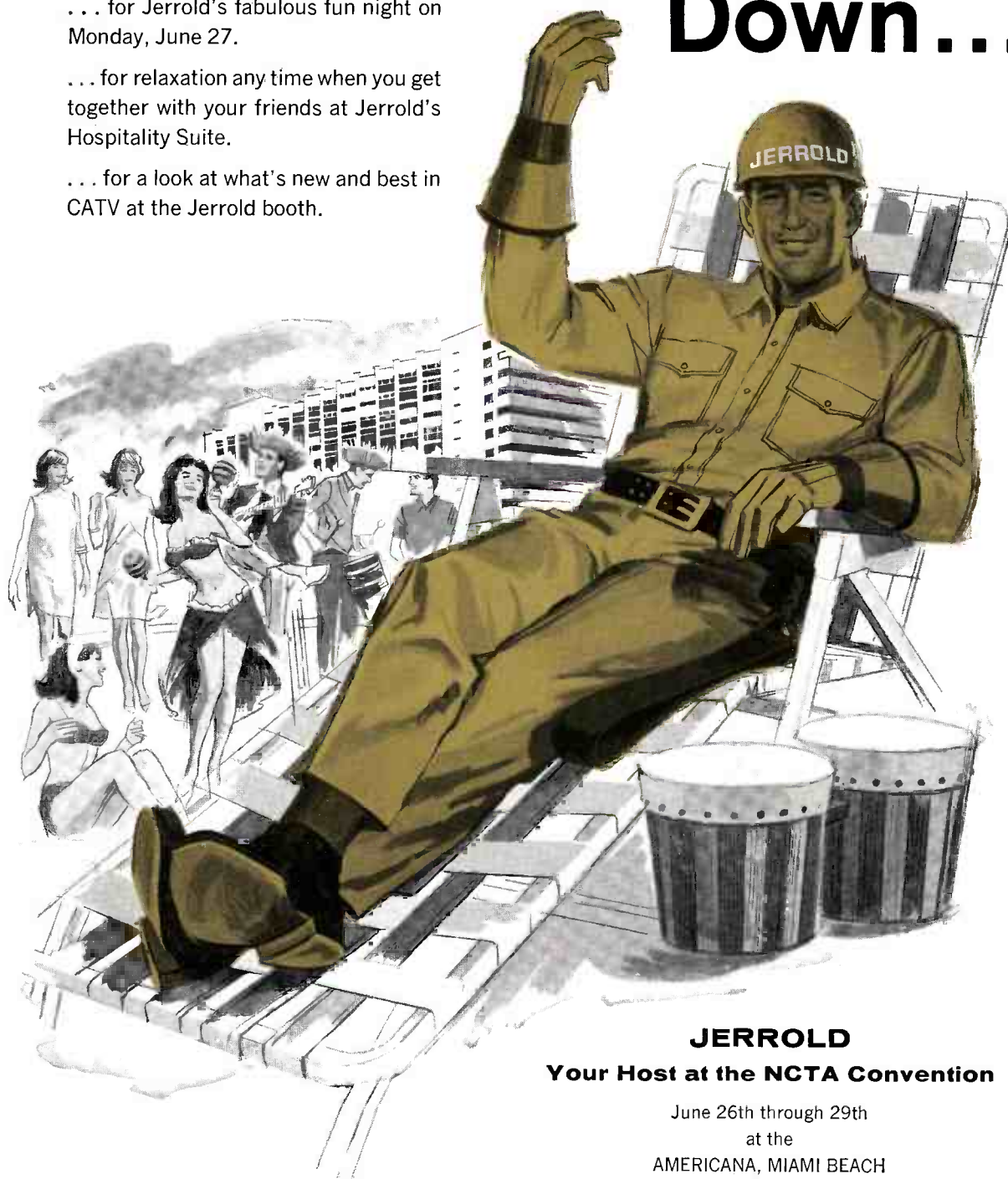
TELEVISION MAGAZINE/JUNE 1966

# Come on Down...

... for Jerrold's fabulous fun night on Monday, June 27.

... for relaxation any time when you get together with your friends at Jerrold's Hospitality Suite.

... for a look at what's new and best in CATV at the Jerrold booth.



**JERROLD**

**Your Host at the NCTA Convention**

June 26th through 29th

at the

AMERICANA, MIAMI BEACH



On the Go!

KTRK-TV  HOUSTON



# A message to the National

“This is your 40th anniversary year, and as we gather with you at our annual meeting, there are a few sentiments we’re most eager to express.

“First, you really don’t *look* 40. And you certainly can’t *feel* 40—not the way you keep setting the pace in radio and television.

“But it *was* 40 years ago when you were formed to create something new—a regular daily national broadcast service. In showing it could be done, you got

the whole broadcasting system in this country started.

“Since then, you’ve been leading the way to all the big developments in broadcasting. For example, expanding radio in the early days...developing black-and-white television, when it was still risky and uncertain...pioneering color television.

“We’ve a lot to remember from the past 40 years. The innocent merriment of Fibber McGee and Molly, Fred Allen, Jack Benny...

# Broadcasting Company:

the creation of the magnificent NBC news service...the radio coverage of World War II.

“You helped make radio an American habit—and you helped modernize it when television called for such updating.

“As for television itself, you’ve made it come alive with new forms and approaches year by year—the creation of the “special” program ...the development of operas-in-English specially adapted for television...history-through-art as in

“The Louvre” and “The Kremlin” ...the unprecedented three-hour program on civil rights.

“We’ve been with you long enough to know this is only the beginning. With your habit of leadership, you’re sure to be in the forefront of all the great broadcasting developments ahead.

“We congratulate you on your accomplishments. And—on this 40th anniversary—we compliment you for carrying the years as gracefully as you carry your honors.”

**THE INDEPENDENTLY-OWNED  
RADIO AND TELEVISION  
STATIONS AFFILIATED WITH NBC**

# TELEVISION

**THE NEW SEASON: COSTS TAKE OFF ON A WILD RIDE** *The weekly bill for regularly scheduled shows in the three networks' prime time is pegged at nearly \$12 million for 1966-67—a dizzying 17.7% above the weekly costs of this season's evening schedule. Color is the cause of a big part of the inflation, but there are other causes too—including the splurges on pilots that will never be broadcast. Any way to bring program prices back down to earth?* ..... **27**

**THE NEW SHOWS: SOUPED UP, SLICKED UP, COLORED UP** *The emphasis next season is more on style than on content. It'll be opulent production in living color. It'll be not so much what's in the can as how brightly the can shines and how op, pop or smart its label is. It's all laid out in TELEVISION's sixth annual "Telecast," a fold-out that can be removed from the magazine for lasting reference to the 1966-67 shows, their costs, their producers, their advertisers and advertising agencies* ..... **30**

**THE MONEY WATCHERS** *Never mind who's to pay those mounting program costs, talent prices keep going up—and a whole new breed of business agents is now in charge of the take. Put a star in a hit show together with one of these fiscal whizzes, and quicker than he can say J. Paul Getty he'll be a millionaire* ..... **38**

**SATISFACTION IN THE SUN** *It says something about the television business when a network and all its affiliated stations can afford to hold a convention in Hawaii. That's what NBC chose to do by way of celebrating its 40th and most prosperous year. TELEVISION went to the party to bring back this picture report* ..... **42**

**COMBATING SUMMER'S ITCHES, BURNS AND SCRATCHES** *To sell a product, emphasize it and not the people using it. That was the theory behind West, Weir & Bartel's new commercial for Madison Labs' Nupercainal and Antivy. It's a piggyback carrying messages for both brands* ..... **40**

## DEPARTMENTS

THE MONTH IN FOCUS .....	<b>7</b>	FOCUS ON TIME-LIFE BROADCAST ..	<b>12</b>	PEOPLE .....	<b>24</b>
FOCUS ON FINANCE .....	<b>11</b>	LETTERS .....	<b>16</b>	EDITORIAL .....	<b>56</b>
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## TELEVISION MAGAZINE

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**Cover •** *The cost of producing the prime-time shows of the coming season has taken off for the wild-blue yonder like the child's balloon that has slipped through his fingers. Hopefully, costs will be brought back to earth from the dizzying reaches of outer space before the balloon bursts from the rarefied air it's traveling in.*

## TELEVISION

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





A STAR IS BORN  
Judy Garland, James Mason (Volume 1)



EAST OF EDEN  
James Dean, Julie Harris, Raymond Massey (Volume 2)



MISTER ROBERTS  
Jack Lemmon, Henry Fonda, James Cagney (Volume 3)



MAN IN THE GRAY FLANNEL SUIT  
Gregory Peck, Jennifer Jones (Volume 4)



SAYONARA  
Marion Brando, Red Buttons (Volume 5)



THE SEVEN YEAR ITCH  
Marilyn Monroe, Tom Ewell (Volume 10)

# COLOR

# TV



23 PACES TO BAKER STREET  
Van Johnson, Vera Miles (Volume 8)



THE GLENN MILLER STORY  
James Stewart, June Allyson (Volume 9)



DESK SET  
Spencer Tracy, Katharine Hepburn (Volume 7)



CALL ME MADAM  
Ethel Merman, George Sanders, Donald O'Connor (Volume 11)

# PROGRAMMING

In October 1960, Seven Arts released Volume 1. Today, we're up to Volume 11. But that doesn't mean that Volume 1 is old hat.

No sir. Not even to those stations which have taken 3, 4 or perhaps more runs with such titles as "A Star Is Born" and "Dial M For Murder."

Today, these same stations now are taking their first runs in color.

We've always contended that Seven Arts' "Films of the 50's and 60's" provide the highest commercial return possible for your feature film investment dollar.

Now we paint the picture for you in color.

Of 628 "Films of the 50's and 60's" now in release, Seven Arts presents 50% (313) for prime time colorcasting.

With the Color TV Bandwagon rolling so fast, an open Volume in your market is a great buy right now.



**Seven Arts**  
ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.  
NEW YORK: 200 Park Avenue, YUkon 6-1717  
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105  
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331  
LOS ANGELES: 3562 Royal Woods Drive,  
Sherman Oaks, Calif., STate 8-8276  
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193



## Dog bites man...that's news?

Yes, when rabies is a threat. And aside from the straight news angle, the news media often perform a vital public service by alerting the community to the presence of the rabid animal. Lederle Laboratories, too, has its special assignment in such a news break...delivering the antirabies serum.

Because the rabies virus works with astonishing speed in the victim's nervous system, antirabies serum must be given immediately. Supplies of the serum are on hand at strategically located depots throughout the

country. And, if additional quantities are needed, the Pearl River headquarters is ready—night or day—to provide the serum as fast as planes can fly it.

Like many other public service drugs, the serum involves long and costly processes. And because such drugs are used on comparatively rare occasions, their sale is seldom adequate to cover invested costs in research, development, manufacturing or distribution. As it is with the news media, however, public service is an integral part of the pharmaceutical prescription business.

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





## THE MONTH IN FOCUS

**'Death' livens up the tube, but brings challenge; ABC-TV drops rate discounts**

**P**RAISE is one of those things in life that are, however pleasant, not always an unmixed blessing. It feels good when you get it but then you realize the higher it is the more you have to live up to. Such is the case with television and the burden of praise it has been saddled with since the May 8 telecast of Arthur Miller's "Death of a Salesman" on CBS. With this one stroke television proved it could beat the theater and the movies at their own game. Broadway and Hollywood already had shown what they could do with the play; the consensus was that television did it better. Note these press comments: "Alex Segal's brilliantly directed TV version affected me more deeply than the original"—*The Philadelphia Bulletin*; "The Miller play is a theater classic, which was murdered by the movie version and now resurrected by television"—*Indianapolis News*; ". . . Miss Dunnock was even more effective than in that first memorable stage production"—*The Philadelphia Inquirer*; ". . . nothing less than a milestone of television, perhaps even more than it was a milestone of the theater . . . in the naturalness of color and tape, it had the eerie quality of being lived rather than played"—*The Boston Globe*; "Last night's 'Death of a Salesman' was better than the original stage play, far superior to the motion picture"—*Cleveland Press*.

The *New York Times's* television critic Jack Gould, normally thrifty with his praise, really went overboard, devoting 26 column inches to the show the next day and 28 inches the following Sunday. One of his comments that stood out: "Television added its own incisiveness, sensitivity and perspective to Mr. Miller's drama, personalizing the agony of failure with an intensity and intimacy not possible in a theater where there is no close-up. A modern classic was not merely rendered; it was improved upon by a branch of theatrical expression utilizing its own creative resources."

Gould commented on the fact that CBS spent some \$450,000 to finance the

production. "That is worthy," he said, "of the company that once underwrote the CBS Radio Workshop. Long before he made his mark in the theater the Columbia Workshop helped support and encourage a young writer named Arthur Miller."

Gould doesn't carry this thought farther, but there is an added implication in what he said: Television proved it can take a contemporary classic and deliver it in all its greatness, but is the medium, as radio used to do with the Columbia Workshop, helping to bring new playwrights to the fore? "Death of a Salesman" opened on Broadway 17 years ago. Since then it has had stage productions all around the world. It already was heavy with laurels when David Susskind and Daniel Melnick undertook to produce it for CBS. Television proved what it can do and got the praise it deserved for it.

A few more facts: Xerox paid for the air time and showed restraint on the



**'DEATH' ON CBS-TV**

number and length of its commercials. Alex Segal directed. The cast was headed by Lee J. Cobb and Mildred Dunnock, repeating the roles they played on Broadway, with George Segal as the son who rebels against his father's false dreams. It was taped and will be repeated some time this year. As Miss Dunnock says in the play: "Attention must be paid."

■ ABC-TV reported to a congressional hearing that it is preparing a new prime-time rate card that eliminates all discounts but a small continuity one for a long-term buy. This adds to the decline

of the discount that became evident when CBS announced its new rate card in February. The CBS plan, which goes into effect Sept. 11, has only one discount, a 3% reduction for a 52-week continuity.

ABC-TV President Thomas W. Moore told the House Subcommittee on Regulatory and Enforcement Agencies that the new card provides that each commercial minute on the network will be offered at a flat rate, eliminating frequency and volume discounts. He also said that "each network program and time period within which these commercial minutes are sold will be evaluated and the prices determined according to our estimate of its value."

The subcommittee has been looking into network discount practices and the FCC's proposed 50-50 rule of network program control. Everett H. Erlick, vice president and general counsel of ABC Inc., told the hearing the FCC proposal would have "anticompetitive effects" on ABC-TV since the network still has fewer prime affiliates than either CBS or NBC. Thus the producer or sponsor who wanted to get into more markets would be more likely to go to NBC or CBS before ABC, he said.

■ What product categories were up, what down in TV expenditures for 1965 compared with the previous year were announced by the Television Bureau of Advertising. The biggest TV spender, food and grocery products, increased its television investment by 8% to \$465.5 million. Second place cosmetics and toiletries rose by 10.6% to \$318.3 million, and drug products were third with a 6.7% rise to \$212.8 million. In descending rank, the others in the top 10 registered these changes: Tobacco products and supplies, down 1.5%; confections and soft drinks, up 11%; automotive products, up 1.1%; household laundry products, up 3.3%; ale, beer and wine, down 0.1%; dental products, up 27.2%; and household cleaners, polishes and waxes, up 11.6%.

■ Also in the month that was:

E. William Henry called it a day as chairman of the FCC after two years, 11 months in office. Commissioner Rosel H. Hyde is acting chairman until President Johnson appoints new agency head.

A \$5.25 million libel suit brought by Representative James B. Utt (R-Calif.) against CBS was dismissed by a jury in the U.S. District Court for the Southern District of New York. Congressman Utt had claimed that a Nov. 13, 1963, program on CBS-TV implied he was responsible for a rumor that a planned army maneuver, "Exercise Water Moccasin 3d," was part of a UN plot to take over the U.S. The maneuver was curtailed, and Utt claimed the telecast implied he was to blame for this. **END**

# "Very well



*"By any standards, the two-hour production was a masterpiece...Last night's 'Death of a Salesman' was better than the original stage play, far superior to the motion picture... The cast, headed by Lee J. Cobb and Mildred Dunnock, was brilliant."*

CLEVELAND PRESS

*"An evening of exalted theater came to television...a veritable landmark in studio drama, an occasion of power so shattering and poignancy so delicate that there is no earlier parallel to cite... The two-hour presentation over the network of the Columbia Broadcasting System was more than a revival; it was a work of fresh interpretation."*

THE NEW YORK TIMES

*"Unquestionably the outstanding single program of the television season—a glorious, thrilling, awesome event that should live forever as a TV classic... the greatest American television drama to date."*

BOSTON RECORD AMERICAN



# liked!"



*"Those who saw last night's magnificent version of Arthur Miller's 'Death of a Salesman' should be richer for it the rest of their lives... Alex Segal's crowning achievement was his imaginative use of the camera."*

PHILADELPHIA BULLETIN

*"A splendid television special... especially remarkable for impeccable casting and flawless direction."*

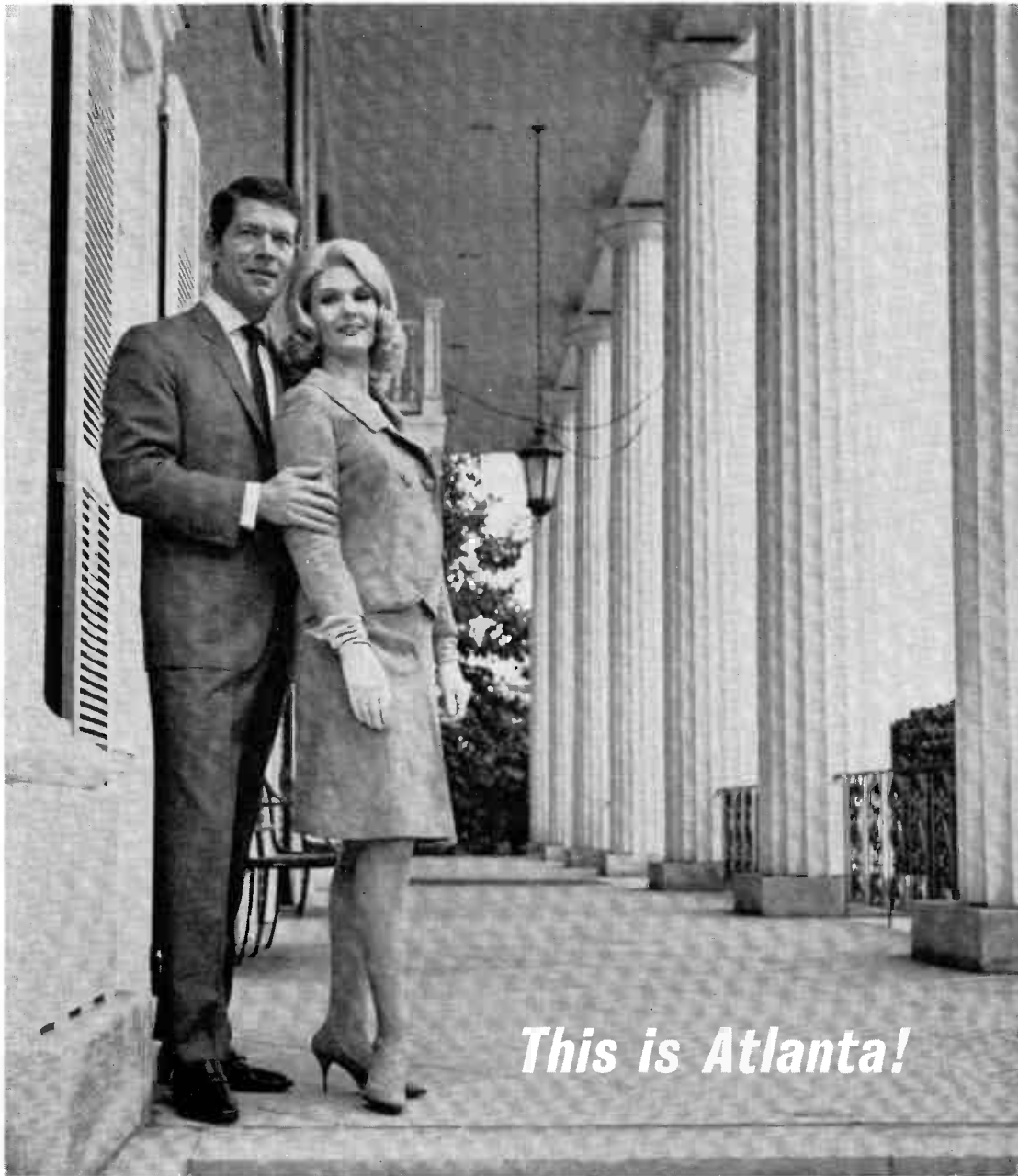
WASHINGTON POST

*"As fine a drama as the medium has ever presented... It emerged as a television landmark. It is a standard by which all television drama will be judged for years to come."*

DETROIT NEWS

# CBS

where television is really special.



*This is Atlanta!*

**THE OSCAR!** Stephen Boyd, star of the new motion picture, "The Oscar," and his lovely supporting actress, Jean Hale, pose at White Columns. Cast WSB-TV in the supporting role for your spots. We'll deliver a full house with the largest number of TV homes\* in the Atlanta Market.

\*615,200 net weekly circulation (1965 ARB Coverage Study)

**WSB-TV**

Channel 2 Atlanta

NBC affiliate. Represented by Petry



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; WIG-TV, Pittsburgh.



# FOCUS ON FINANCE

**Wall Street does another flip flop as stocks drop**

SCIENCE has given the lie to the old chestnut "what goes up must come down" by sending up various chunks of hardware that never reappear, but on Wall Street the theory still applies.

After thumping down hard in March the market took off like a Saturn booster in April, but its return to earth in May could be heard on tapes around the world.

"I shoulda dumped it!" was the blues theme being sung by many investors as a number of television-associated issues slipped off their high-water marks and started to plunge.

Of the 71 stocks on the TELEVISION list only six ended up ahead for the 28-day period from April 16 to May 13, in sharp contrast to last month when 55 of 70 showed an increase. If traders were worried last month about mounting inflationary pressures, they can stop sweating for the nonce.

Biggest loser for the month was Zenith Radio, which reflected an increasing nervousness among investors over inflationary buying of color-set manufacturing stocks, with a drop of 35¾ (from 171 in April). Similarly, next on the down staircase was National Video, with a slip of 34⅞ (from 112).

Television's well inflated stock balloon met its pin on May 5, with Motorola, Admiral, Zenith, Magnavox and RCA registering substantial losses as the market hit an eight-month low at the close of trading. The roller-coaster was over the hump, and by May 13 it was still going down. Although decline was the common denominator for television-related stocks for the month, it seemed likely that the over-all market drop was responsible, since most of the news from the industry was good.

At the CBS annual meeting in Hollywood, Board Chairman William Paley told shareholders that CBS had just completed the best first quarter in the company's history, with preliminary indications that net sales for the period increased 16% and net income 28%. Paley also announced that CBS is borrowing \$49.5 million for "capital projects and possible acquisitions and investments."

ABC's annual meeting was similarly

## THE TELEVISION MAGAZINE INDEX to 71 television-association stocks

	Ex-change	Clos-ing May 13	Clos-ing April 15	Change From April 15 Points	%	1965-66 Highs-Lows	Approx. Shares Out (000)	Total Market Capitalization (000)
<b>TELEVISION</b>								
ABC	N	79	82½	-3½	-4	86-71	4,682	\$369,900
CBS	N	49½	53¾	-4¼	-8	55-42	20,461	1,013,000
Capital Cities	N	30¾	30¾	—	—	35-28	2,746	83,400
Cox Broadcasting	N	32	35½	-3½	-10	43-30	2,655	84,900
Gross Telecasting	O	29¼	30¾	-1½	-5	33-27	400	11,700
Metromedia	N	45½	54½	-8½	-16	56-44	2,094	95,500
Reeves Broadcasting	A	5½	6	-½	-6	8-5	1,617	9,100
Scripps-Howard	O	26½	28	-1½	-5	35-26	2,589	68,600
Subscription TV	O	3¼	4¾	-1½	-26	5-3	3,029	9,800
Taft	N	24	30¼	-6¼	-21	36-25	3,295	79,100
Wometco	N	26	27½	-1½	-6	30-24	2,224	57,800
<b>Total</b>							<b>45,795</b>	<b>\$1,882,800</b>
<b>CATV</b>								
Ameco	A	18	26¾	-8¾	-33	38-19	1,200	\$21,600
Entron Inc.	O	8	10½	-2½	-24	15-8	617	4,900
H&B American	A	5¾	7½	-1½	-25	9-5	2,583	14,500
Jerrold Corp.	O	14¾	19½	-4¾	-23	28-16	2,131	31,400
Teleprompter	A	18¾	17½	+1¼	+7	22-14	820	15,400
Viking Industries	O	9¾	13	-3¼	-25	13-10	859	8,400
<b>Total</b>							<b>8,210</b>	<b>\$96,200</b>
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>								
Aveco	N	23¾	29¾	-5¾	-20	32-24	13,758	\$328,500
Bartell Media Corp.	A	5½	5¼	+¾	+7	7-4	1,837	10,300
Boston Herald-Traveler	O	59	56	+3	+5	59-54	540	31,900
Chris-Craft	N	20½	26	-5½	-23	29-20	1,583	31,900
Cowles Communications	N	17¾	19½	-1½	-10	21-17	2,944	52,300
General Tire	N	29½	34¾	-5¼	-15	36-28	16,719	495,300
Meredith Publishing	N	28½	33½	-4½	-14	35-26	2,662	75,900
Natco Broadcasting Inc.	N	13¼	13¾	-½	-5	16-12	706	9,400
The Outlet Co.	N	16½	18¼	-1¼	-10	22-15	1,017	16,800
Rollins Inc.	A	31¾	35¾	-4¾	-12	47-30	3,087	96,900
Rust Craft Greeting	O	27¼	28¼	-1	-4	31-25	727	19,800
Storer	N	35¼	45	-9¾	-22	49-36	4,145	146,100
Time Inc.	N	95¾	106½	-10¾	-10	107-92	6,560	628,100
<b>Total</b>							<b>56,285</b>	<b>\$1,943,200</b>
<b>PROGRAMMING</b>								
Columbia Pictures	N	24¾	25½	-¾	-3	30-24	1,914	\$46,700
Desilu	A	10¾	9½	+¾	+9	11-9	1,124	12,100
Disney	N	52½	58	-5½	-9	62-52	1,940	101,900
Filmways	A	19¾	25	-5¼	-21	27-15	690	13,600
Four Star TV	O	3½	3¾	-½	-3	6-3	666	2,400
MCA Inc.	N	48½	59¾	-11¼	-19	62-49	4,707	228,300
Medallion Pictures	O	4¾	6¼	-1½	-24	7-5	632	3,000
MGM Inc.	N	56½	57¾	-1¼	-2	65-43	2,517	142,200
Paramount	N	69¾	73½	-3¾	-5	82-65	1,601	111,900
Screen Gems	A	19¼	21½	-2½	-11	29-19	3,974	76,500
Seven Arts	A	22¾	30¾	-7¾	-25	34-17	2,472	56,500
Trans-Lux	A	10½	10½	—	—	13-10	718	7,600
20th Century-Fox	N	29¼	35½	-5½	-17	39-29	2,886	84,400
United Artists	N	27¾	30¼	-2½	-8	33-26	4,210	116,800
Walter Reade-Sterling	O	2½	2½	—	—	3-1	1,583	4,200
Warner Bros. Pictures	N	13	14¾	-1¼	-8	18-13	4,878	63,400
Wrather Corp.	O	3	—	—	—	7-3	1,753	5,300
<b>Total</b>							<b>38,265</b>	<b>\$1,076,800</b>
<b>SERVICE</b>								
John Blair	O	19½	23	-3½	-15	27-19	1,067	\$20,800
C-E-I-R	O	9½	11¾	-2¼	-19	15-9	1,555	14,800
Comsat	N	51½	45¾	+5¾	+13	57-37	10,000	516,300
Doyle Dane Bernbach	O	60½	65	-4½	-7	72-48	997	60,300
Foote, Cone & Belding	N	14½	15¾	-1½	-10	19-14	2,146	30,300
General Artists	O	4¾	4	+¾	+22	5-4	600	2,900
Grey Advertising	O	22¾	27½	-4¾	-17	30-19	1,231	28,200
MPO Videotronics	A	12½	13¾	-1½	-12	17-11	469	5,700
Movielab Inc.	A	9½	9	+½	+6	11-9	908	8,600
Nielsen	O	25¼	30	-4¾	-16	31-25	5,130	129,500
Ogilvy & Mather Intern'l	O	18¼	—	—	—	23-18	1,087	19,800
Papert, Koenig, Lois	A	10	11½	-1½	-14	14-10	791	7,900
<b>Total</b>							<b>25,981</b>	<b>\$845,100</b>
<b>MANUFACTURING</b>								
Admiral Corp.	N	101¼	127½	-26¾	-21	135-61	2,514	\$254,500
Ampex Corp.	N	18½	21½	-3½	-15	27-19	9,343	172,800
Emerson Radio	N	34	39	-5	-13	49-21	2,247	76,400
General Electric	N	104½	110¾	-6¼	-6	120-105	91,068	9,516,600
Magnavox	N	94½	122¼	-28½	-23	125-79	7,684	723,300
3M	N	69¾	74	-4¼	-6	77-61	53,435	3,727,100
Motorola Inc.	N	192¼	224½	-32¼	-14	234-156	6,097	1,172,100
National Video	A	77½	112	-34½	-31	120-70	2,760	212,900
RCA	N	50¾	61¼	-10½	-17	62-46	58,372	2,965,600
Reeves Industries	A	3½	4¼	-1½	-26	5-3	3,327	10,400
Westinghouse	N	53½	60½	-6¾	-11	67-56	36,996	1,983,900
Zenith Radio	N	135¼	171	-35¾	-21	178-117	9,354	1,265,100
<b>Total</b>							<b>283,197</b>	<b>\$22,080,700</b>
<b>Grand Total</b>							<b>457,733</b>	<b>\$27,924,800</b>

Data compiled by Roth, Gerald & Co.

## FINANCE *continued*

rose-hued. While ABC shareholders met in New York and approved the proposed merger with International Telephone & Telegraph, their would-be business kin gathered in Baltimore and almost simultaneously approved ITT's end of the bargain. FCC approval of the wedding is the main final hurdle between ABC and a protective corporate umbrella it devoutly wishes.

ABC also announced a record first quarter, with actual earnings, including capital and nonrecurring gains, up almost 10%. Earnings per share were up nine cents to an even \$1. Rosy though its future may be, for the present ABC stock closed off  $3\frac{3}{8}$  on May 13.

Cox Broadcasting, also down for the month, reported a first-quarter gain in net earnings of 10%, equaling 41 cents a share, up four cents a share over the same period in 1965.

Metromedia announced a first-quarter increase of five cents a share (to 31 cents) but followed the general decline, closing May 13 at  $45\frac{5}{8}$ , a drop in its mar-

ket price of  $7\frac{7}{8}$  on the month.

Movielab squeaked past Friday the thirteenth one-half point to the good for the month, after announcing a first-quarter net-income increase of more than 160% over the same period a year ago. Movielab's net sales figure for the first three months of 1966 was \$2,479,055, equivalent to 21 cents a share (as opposed to eight cents a share last year). The company's fat advance is partially attributable to the increasing use of color film on television.

Another upsider in a down month was Teleprompter, ending the period with a net gain of  $1\frac{1}{4}$ . The stock held its own largely on the strength of the announcement of a new microwave relay system to be tested in New York by Teleprompter and Hughes Aircraft. The system is designed to eliminate costly underground cables in community antenna television systems.

Ogilvy & Mather International stepped into the public marketplace on April 26, making it the sixth advertising agency to sell its stock to the public (and putting an additional issue on the TELEVISION

index). Of the 1,091,601 shares outstanding, 32% were offered for sale. By May 13 the issue closed at  $18\frac{1}{4}$ . Comsat hit a new all-time high May 19, a day on which 180 market stocks reached new lows for 1966. Communications Satellite told its stockholders that the company will have improved versions of the Early Bird satellite over the Atlantic and Pacific oceans by 1968. Further plans of the company aim at development of a super satellite capable of handling phone, television and aeronautical communications. Corporation Chairman James McCormack predicted that Comsat will pay its first dividend during 1968.

A plus finisher for the April-May period, Desilu announced a healthy increase in sales for the period between March 1 and April 26 over a comparable period last year. Spurred by fattened domestic sales, the company's television sales topped the million mark for the period. Based on a "sold out" sign on most of its production facilities for the new season, Desilu declared a 5% dividend on its common and class B common shares payable July 19. END

## FOCUS ON

## TIME-LIFE BROADCAST

A TELEVISION ANALYSIS

**Y**OU can't argue with the figures. Time Inc. has got to be one of the most successful and far-flung publishing empires around. It's just come off a first-quarter in which revenues were up 11.5% to more than \$102 million and attendant per-share earnings gained 40%. This is on the heels of a year that saw company profits rising 26%. What's harder to determine, however, is just what contribution is made to this affluent status by subsidiary and operating division Time-Life Broadcast.

The broadcasting division is neither stepchild nor cynosure of Time's corporate family. It's simply a strong-running and image-conscious group-station operator whose gross and earnings over the years have been veiled by layers of successful figures adorning the parent Time Inc. Analysts of the company seem agreed that whatever the profits of the TV-radio subsidiary, they're not as significant in proportion to corporate totals as they once were. There's no doubt the broadcasting division is successful but it's relatively small alongside mammoth magazine and book publishing ventures. The company's three weekly magazines—*Time*, *Life* and *Sports Illustrated*—had a combined circulation of 11.6 million in 1965. *Fortune*, another Time Inc. publication, is said to have achieved the highest page gain of any general maga-

zine during the year. In the same year Time-Life Books sold over 10.5 million volumes in the U.S. and Canada.

Time Inc. got into commercial broadcasting by fits and starts. At one time it had a minority holding in the American Broadcasting Co. but sold this in 1945. For a short period in the late 1940's it was part owner of WQXR New York (now owned by *The New York Times*). The company's first television venture was undertaken in 1952 when it bought 50% of KOB-AM-TV Albuquerque, N.M., for \$500,000. The following year Time acquired 80% of KTVT (TV) and KDYL Salt Lake City. None of these properties remain in the group's station lineup. After buying KJZ-AM-FM-TV Denver in 1954 for \$3.5 million, the company laid out \$16 million for the Bitner stations: WOOD-AM-FM-TV Grand Rapids, Mich.; WFBM-AM-FM-TV Indianapolis and WTCN-AM-TV Minneapolis-St. Paul. At this point Time-Life was forced by the FCC's multiple ownership limits to unload one of its VHF channels and it let KOB-AM-TV go to Hubbard Broadcasting. Subsequently the Salt Lake City stations were sold to Columbia Pictures Corp., and in 1962 the group added KOCO-AM-FM-TV San Diego. Then, in 1964 Time-Life Broadcast bought its first UHF television station, KERO-TV in Bakersfield, Calif., from Transcontinental Television Corp., for

\$1,565,000. KERO-TV at one time enjoyed eminence as the only VHF channel in an otherwise all UHF market. But with deintermixture in Bakersfield KERO-TV was cut back to a technical peer of its market competition and suffered to a degree in its coverage and market share. Bakersfield was one of only three three-station markets showing a net loss according to the most recent FCC market figures, covering 1964 operations.

Time-Life's WTCN-TV Minneapolis-St. Paul, which had been the group's only TV outlet lacking network affiliation and therefore, almost by definition, less profitable, was sold to Chris-Craft Industries two years ago for \$4 million. The propriety of the move is questioned by some, admittedly with the advantage of hindsight, since it left the group with only four of a permissible five VHF stations. And now the FCC's interim policy on multiple ownership is effectively freezing expansion of groups beyond two VHF channels in the top-50 markets. It's thought by some that the decision to drop WTCN-TV transcended economic considerations. One Time-Life man feels there was some embarrassment to top Time Inc. management from an image standpoint because it felt the station's lack of network affiliation forced a lower programming standard. Whatever the reason Time-Life now operates four V's

and one U in addition to its radio properties.

The stations are the obvious money-makers of the division but new excitement and new investment are more apparent in other areas of operation. The way Time-Life approaches the future of broadcasting was largely determined by a research project conducted for the company by Spindletop Research of Lexington, Ky. It was a 10-year forecast of the structure of the communications industry and was meant to "make sure Time Inc. didn't wake up one morning and find itself manufacturing buggy whips." One of its basic findings was that CATV was an immediately attractive business with even more exciting long-range potentials. The same study found pay television a possibility further down the road.

The man responsible for coordinating Time-Life Broadcast's CATV plans is Edgar P. Smith, formerly assistant managing editor of *Fortune* magazine and managing editor of *Architectural Forum*. As one of three vice presidents answering directly to Weston Pullen, the broadcast division's president, Smith is invested with administrative responsibility for "experimental and creative developments." Today that means community antenna television. Time-Life is already heavily committed to CATV, has ownership in systems operating or in incipient stages of construction in 10 cities and is involved by way of application, or notice of interest, in 53 others. Project authorizations to date by the parent-company board would involve an outlay of at least \$10 million and this seems to be only a beginning.

Biggest single Time-Life CATV commitment so far has been in New York City where it has 25% of the outstanding stock in the Sterling Information Services project in the southern half of Manhattan. It's estimated that CATV plant installation in this area alone could eventually run as high as \$25 million.

Time-Life Broadcast has had the same agonizing decision to make about CATV as other broadcasters; basically whether to fight or join it, but still more ticklish, what to do in the markets where it owns television stations. The T-L decision has been to jump in. The company now has a CATV system, grant or plan for each of its TV-station markets. Smith acknowledges the "winds have blown hot and cold on CATV" at T-L.

An example is the company's previously unsettled approach to the struggling UHF market of Bakersfield. At first T-L opposed the introduction of CATV there at the city council level, fearing a damaging dilution of audience should a cable company be allowed to pipe Los Angeles independent channels into town. Then the company reversed itself, joined forces with the other two U broadcasters in Bakersfield. They ap-

plied collectively for a franchise. The group lost out for a city franchise to San Diego cable operator H. Lee Druckman, but got a grant in the surrounding area of Kern county. Smith explains the market-to-market attitude of T-L to CATV as essentially ad hoc.

The company will apply in Denver for a franchise that would allow it to bring signals from Los Angeles. This is of more than passing interest because it appears to fly in the face of FCC intent in recently promulgated CATV rules that require hearings on the applications of cable operators who want to bring outside signals into the top-100 markets. Although it's understood T-L doesn't want to test the Denver situation before the commission at present, it reportedly feels this FCC proscription won't stand up under congressional review.

The T-L approach to community antenna operation does follow several general rules, one being: build systems, don't buy them, and another being: don't be afraid to cooperate with the telephone company on leaseback arrangements. Still another is to own at least 25% interest in any cable-TV venture. Smith



**TIME-LIFE'S WES PULLEN**

says T-L was one of the first companies to work with AT&T on leaseback arrangements although the CATV industry's villain has traditionally been the phone company. "We noticed their tariffs were gradually coming down," says Smith. In Jackson, Mich., T-L got together with the local phone company to prosecute a case in which they protested having to obtain a CATV grant from the city since they planned to work on a phone company leaseback arrangement and lawyers advised this obviated the need for a new franchise. T-L won the first court test but the city is appealing.

Smith considers a recent CATV tariff filing by Southern New England Bell Telephone significant. It would provide for CATV cable leasing in Connecticut

at the rate of \$48 a mile per month. Since Connecticut franchises, when granted, will apparently be controlled as public utilities and therefore exclusive, the phone company will have only one possible customer per town and no doubt wants to make sure its rates are attractive enough to get some business. Average phone company rates are closer to \$60 or \$70 a month per cable mile.

Time-Life Broadcast is developing international interests that, taken together, are not yet turning a profit. It has a minority interest in British Telemeter Home Viewing, which moved toward establishing a pay television system in London, an operation now described as quiescent by Sig Mickelson, T-L vice president for international development. However BTHV equipment is expected to be used soon on a system being set up by Telemeter Programs Ltd. in northern England. T-L Broadcast international interests also include a German television and film production company, Windrose, DuMont, Time, that sells to European markets. The international division participates with the CBS Television Owned Stations division in TV production companies in Venezuela and Argentina and acts as a broadcast management consultant in Brazil. T-L also has a minority interest in a Hong Kong television franchise granted in January. It hopes to be on the air there late next year.

International broadcast operations boss Mickelson is a former CBS News president, who now travels about 100,000 miles a year in search of T-L opportunities overseas.

Management of Time-Life Broadcast under division president Pullen, who is a vice president in the parent corporation, includes Frederick (Fritz) Gilbert, vice president and general manager. He serves as conduit between the president and individual station management. In this position he has a distinguished group of broadcasters reporting to him including Willard Schroeder, vice president and general manager of the Grand Rapids wood stations. Schroeder served as the National Association of Broadcasters board chairman in 1964-65, a job that turned from honorary to a regular Washington assignment following the resignation of LeRoy Collins from the NAB presidency. Others are Hugh Terry (one of the original owners who sold KLZ-AM-TV to Time-Life in 1954), president and general manager of the Denver stations; Eldon Campbell vice president and general manager in Indianapolis; Clayton Brace, vice president and general manager in San Diego and Kenneth Croes, who has the tough Bakersfield assignment.

Parent Time Inc. stock moved from over-the-counter trading to the New York Stock Exchange two years ago. In late-May it was selling at 95, about 12 points off the year's high. END



RCA  
TK-42

...PUT THROUGH ITS PACES AT NAB





# TK-42 shows how to get finest color pictures



Living Flestones



Dramatic Silhouettes



No Green Hair



Speculars without Halo

The one camera operated under widely varying conditions at the 1966 NAB was the TK-42. In demonstration after demonstration the "Big" Tube Color Camera came through with flying colors.

The big 4½-inch image orthicon in this live color camera makes every color picture better, whether under normal or "problem" conditions...Flesh tones are vibrant and realistic in widely varying light levels. Silhouettes usually avoided with color cameras are now possible. Strong back lighting doesn't give a "green effect" on dark hair (polarization). Reflections (speculars) are handled without halo or flash. Color tracking is accurate down to the subtlest shades.

Other features of this great camera's performance include self-correcting circuits which permit it to operate for days without picture deterioration; transistorization for top reliability; modular design for highest performance and easy maintenance.

It's a demonstrated fact that the TK-42 is today's finest color camera. See your RCA Broadcast Representative for full particulars. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



The Most Trusted Name in Television



### CONSCIENCE ALTERNATIVE

Thanks for the handsome treatment you gave my "Cause, Effect and Cure" proposal ("What Television Needs: An Outside Conscience," TELEVISION, May).

I am particularly grateful for the serious editorial discussion of the issues I have tried to raise.

Ideally, of course, self regulation should provide an answer. But in the real world of television (and communications in general) I can see no indication that self regulation has, or is likely to stand up against the pressures of the fast buck.

It may be that the commission idea is as "wooly" as you say it is. But it also seems to be the only idea in town that promises to subject the communications media to independent, informed ap-

praisal of their vices and virtues. That kind of critical prodding and praising simply is not going to come from within the industry; the hand that feeds creates a benevolent and protective society and slaps down any beneficiary who dares to dissent.

I don't know whether the commission would work, but I believe it is worth a try before we turn to the probable alternative being studied by the Carnegie Corp., a fourth public network sustained by subsidy and designed to serve the minority audience. When you come right down to this proposal, and state it in blunt terms, it goes like this:

"The commercial broadcasters are irrevocably committed to the lowest common denominator of programing. They will operate at any level of vulgarity so long as it attracts a maximum audience. They have made their primary function that of an advertising medium and their commitment is to extract all the income the traffic will bear—sacrificing artistic, and even popular entertainment standards to commercial demands up to any point tolerable to its mass audience. Therefore we should amend the Communications Act to formally relieve the broadcasters of the public-service responsibility they clearly are not discharging, and in return for their lucrative government franchises charge them a fixed percentage of gross income to subsidize

quality noncommercial broadcasting."

The scheme would probably work, and in the long run probably wouldn't even cost the commercial broadcasters anything since they would offset most of the franchise charge by eliminating the money-losing public-service shows they now air to satisfy FCC requirements. But it would finally split the TV audience into mass and elite, and I can't see any result except to further the cultural blight that already afflicts the broadcasting service providing most of our citizens with their primary view of the great world. I submit that this is a matter of grave public concern, and not one that can be left to the self-interest of the proprietors of commercial TV. HARRY S. ASHMORE, *Center for the Study of Democratic Institutions, Santa Barbara, Calif.*

### TV'S CRUELEST TEST

It's a wonderful piece ("Vietnam: Television's Cruellest Test," TELEVISION, May 1966). I am embarrassed by the amount of space you gave me and delighted by the editing out of all those words you know I use. ROBERT NORTHSHIELD, *executive producer, The Huntley-Brinkley Report, NBC News, New York.*

We are mighty pleased . . . ELMER W. LOWER, *president, ABC News, Special Events & Public Affairs, New York.*

## Announcing Acme Accelerated Service

You set the deadline... we meet it!

### New! Extra-expedited transfers, dupes, 16mm prints

ACME has always been known for superior service—and now we've added a new dimension. When you specify ACME ACCELERATED SERVICE your order is given uninterrupted attention from the moment it

enters our doors until it's back in your hands. In short, all systems are "go" until your job is finished. When cost is no object, you can count on delivery in only a fraction of the regular time. (CAUTION: May be habit-forming.)

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**Bruce Merrill  
Answers:**

*What are the real issues in TV versus CATV?*

Television broadcasters have, with regard to other broadcasters outside their coverage area, exclusive access to the public's television sets in their coverage area. They seek to maintain this monopolistic position without regard for the wishes of the public. CATV breaks down this monopoly and offers the public a wider choice of signal reception, allowing broadcasters to compete with each other on a broader base.

The real issue is one of monopoly versus freedom of choice. The monopoly enjoyed by broadcasters was created by limited availability of channels and network affiliation. CATV provides the freedom of choice the public wants.

CATV regulations proposed by the FCC, the NAB and AMST would perpetuate existing broadcasting monopolies and deprive 90% of the American public of the freedom of television reception.

Monopolies are self-destroying. Monopolies seeking government protection must pay the price through regulation of their profit. Hence, the broadcaster loses money; CATV loses the right to do business, and the public loses the freedom of choice.

This may become an "everybody loses — nobody wins" situation — unless you call bureaucratic control over reception of TV a victory. I don't.



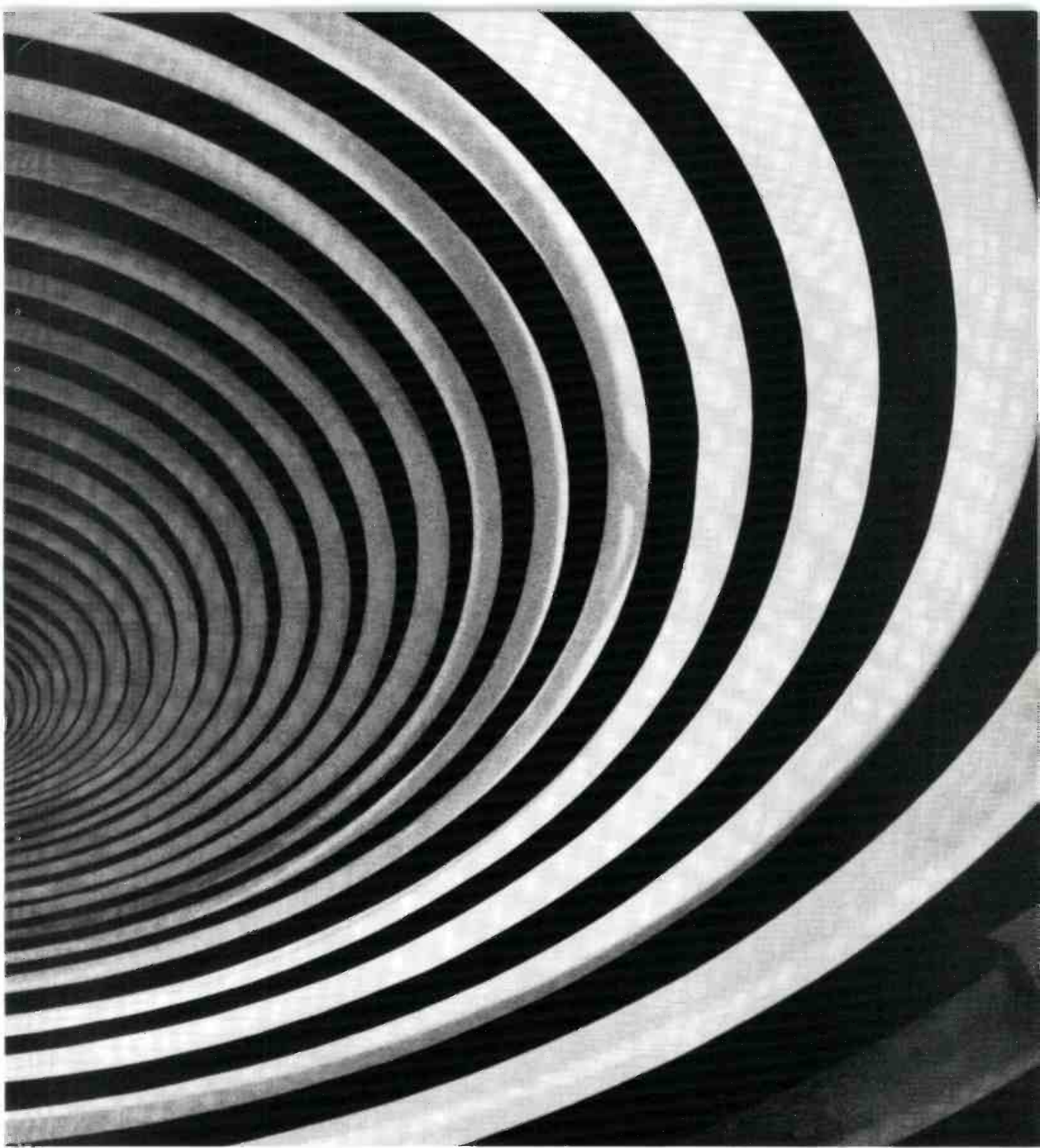
**ameco**





**Sixty million years of entertainment: one hour a week on Time Tunnel.**





Miles beneath the surface of the great western desert is an amazing secret scientific installation: a tunnel that launches man in the great vortex of time itself. Beyond this electronic threshold lie all the adventure, drama, thrills and suspense of man's past and future. From prehistoric days to other civilizations in the limitless reaches of time. This is Time Tunnel. Created

by Academy Award winner Irwin Allen, it stars James Darren and Robert Colbert as the daring young scientists who learn the incredible secrets hidden from the present. The starting time, four months into the future: Friday night, September 16, in color. Time Tunnel is one of the many exciting new and unusual ABC television shows now in preparation for Fall '66.

**ABC Television Network** 

# KRABYALPLAYBACK

## A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

*Ben B. Bliss, chairman of the board at Bliss/Grunewald, described the new media of the next decade in a speech to the American Marketing Association's 16th Annual Student Conference:*

*You are about to witness the introduction of new communications technology and techniques that, until today, were considered inconceivable, unbelievable. Electric wave-direction beams, pencil-shaped walkie-talkies, dime-sized transmitters, quick-figuring computers; in fact, many of those miniature electronic gadgets used by the insidious villains of THURSH and the adventurous men in the service on U.N.C.L.E. are not exactly science fiction. They really are little hints of what you can expect will be adapted to mass-market communications in the very near future.*

*Advertising will be in a different age. The new period will be an age of advertising scientists, because marketing communications during the next 10 years will require the advertising man to be an audio-visual engineer or an electronic technician who knows and uses electronics in media selection and in his marketing mix.*

*The next decade will see universal recognition of the science of advertising by the public and by business. The era of the huckster will long have been buried among the ashes of ancient history. No longer just a business of selling with printed ads and musical commercials, advertising will have come of age as a profession, receiving the consumer respect and the client appreciation that this advertising science so rightfully deserves. I use the expression "advertising science" . . . and that is precisely what it should be called. A science of electronic marketing communications is what advertising of the future will really be.*

*Highly improved audio fidelity will make it possible to bring beautiful music and advertising messages to anyone, almost anywhere.*

*I anticipate that the motion picture will break out of the jet airplane and land in commuter trains, busses and taxicabs—sponsored, of course. The daily commuter will have a choice: his newspaper or magazine, or a movie, or music, or TV; the cost subsidized by commercials.*

*And you can expect some revolutionary changes in your television set. Your present square box will soon be as obsolete as Mr. DuMont's first models. Your set will be replaced by a large, slim pic-*

*ture tube which you can place on the wall like a picture frame, and the chassis will be tiny, compact, hidden in a drawer. Programing will be in color, a high fidelity, natural color, and black and white will be a thing of the past.*

*You will find Telstar, and newer satellites, bringing our world closer together in time and ideas. Network radio or television rate-cards of the future will have special rate extensions for spot commercial or program coverage in South America, Europe, Africa.*

*No matter what anyone says about the so-called irritating TV commercials, the fact is that noncommercial broadcasting never did attract the audiences reached by commercial stations. In marketing communications, we know where the mass audience is.*

*The marketing man of the future will keep abreast of the sciences as best he can. He'll know the new tools as he knows the new math. And, as his audiences become more sophisticated, media will open up to modern approaches.*

*Yet, despite the electronic advances—the technical progress in miniaturization, sound and picture transmission and the computer—one thing is certain: Individual talents will become ever more important. Skills will outshine the computer. Brains will always make the final judgments. Copywriters and art directors will create ads, even as they use new terms to describe their work. Maybe they won't create ads. Maybe they'll telescribe them or electronicate them. But it will still add up to making ads, campaigns and media selections.*

**A. William Bluem, Newhouse Communications Center, Syracuse University, at the annual meeting of the Eastern States Speech Association spoke about television and the American culture:**

*Television's singular characteristic is its ability to build massive audiences by presenting common and dynamic experiences which draw men of all levels and all interests together . . . Television functions best when it performs in this way.*

*With practical, but nonetheless genuine optimism, I hold that most of mankind will not attend to the subtle, the esoteric, the intellectual, if you prefer, or to anything that does not impinge upon their senses in a compelling way. As a corollary to this, I might add that television's natural quest for the attention of the majority of men forces it to dramatize, to take mythic*

*forms, and—even as it teaches—to entertain and divert. That which pleases most teaches most.*

*We are perhaps discomfited at seeing what have heretofore been the somewhat "lower" tastes of others suddenly made public upon the small screen. And for this reason we are also concerned about the state of our culture. It is the nature of culture, and television's relationship to this concept, which I urge you to reconsider.*

*The words "cultural democracy" are anathema to critics in particular and to those who resent television's product in general. Yet, it is precisely at this point that we all must climb to a higher plateau in our quest to understand television's true power. We must recognize that culture presents two faces. One is the most-often expressed definition of the word—the aesthetic, and no one has given us a more simple statement upon this matter than Andre Malraux: "The substance of culture is what, in death, nonetheless belongs to life . . ."*

*This definition of culture must always remain with us. In any civilization, a system of communication has the obligation to devote part of its activity to perpetuation of works of art and the creation of new, serious expression. It must engage in the struggle for the ideal, and it must share the desire for enrichment of man's spiritual life.*

*But we know that culture carries a second meaning—that it also implies all of man's non-biological inheritance. Now if there is any meaning underlying C. P. Snow's somewhat artificial division of the sciences and the humanities, this disjuncture is given added force in our time because the artist and the behavioral scientist have come to a sharp parting of ways in determining the kind of culture which best represents a humans and purposeful destiny for man.*

*Any true criticism must rise above this simplistic division and reflect a greater concern not merely for the level of man's taste, but for the level of his humanity; not only the way in which he kills time, but the sum total of what he believes, tolerates, and supports as a social being, and which, in the long view, prevents time from killing him.*

*Some of the debates we may raise regarding the "cultural misuse" of American television may not only be irrelevant, but dangerous. Much of what passes for television criticism today overlooks the contributions which the medium may be making in its seemingly most innocuous and sometimes irritating forms.*

*One of our distinguished colleagues,*



# a new era dawns for WAGA-TV in Atlanta!

Storer Broadcasting Company completes another phase in its expansion program with the dedication of its new WAGA-TV Television Center in Atlanta on June 21 at 4:00 PM. Stanton P. Kettler, President of Storer Broadcasting, says "The new building reflects our belief in Atlanta's future growth and progress. WAGA call letters have served here with distinction since 1937, and our new television facility will enable us to launch into a new era that will more than meet the challenges of our industry!" Other recent growth is seen in the Storer purchase of controlling interest in Northeast Airlines, in the purchase of WIHS-TV in Boston . . . and the announced re-activation of WGBS-TV, Miami . . . bringing the number of Storer broadcasting stations to fourteen.



WAGA-TV General Manager H. W. "Buddy" Ray, left, and Station Manager Paul Raymon . . . talk-through a walk-through of the June 21 televised dedication ceremonies of the new multi-million dollar television station at 1551 Briarcliff Road. The building site was a campground for Schofield's 23rd Union Corps about 101 years ago.



GEORGIAN in design, following the tradition of other Storer Stations . . . the new WAGA-TV Television home was built on a wooded 28 acre tract . . . under the station's 1,100 foot tower. The original transmitter building was absorbed as part of the new construction.

Forty-foot-long conference room features a restored ante bellum square grand piano. This room overlooks both studios. FAR LEFT: THE NEW TELEVISION CENTER OF THE SOUTH was designed for full color production . . . and equipped with a specially conceived Master Control switching system which allows any one of three control positions to be fed a combination of six cameras, video tapes, slide and film chains, and network. BELOW: WAGA-TV LOBBY . . . the dark woods of Williamsburg style furniture contrast with the travertine floor, the russets and gold of furniture fabric and the blue-green carpet.



STUDIO SPACE in the new building totals 7,336 square feet. The large studio was designed for color video productions with huge sets; the smaller studio is used for news, weather and panel shows!

The New  
Television Center  
of The South . . .



**STORER**  
BROADCASTING COMPANY

Represented by Storer Television Sales



**PLAYBACK** *continued*

S. I. Hayakawa, recently made this observation in regard to television communications:

"In order to maintain a caste system, members of different castes must not be permitted to communicate freely with each other, and they must also be separated from each other by receiving their communications from different channels. It would be difficult at this stage to devise entirely separate television channels for whites and Negroes, with special stations and special receivers for the two groups so that neither would get messages from the wrong channel. Besides, the necessities of mass marketing are structurally at variance against such a division of the national audience. Therefore, a powerful unifying force is at work to bring whites and Negroes together in their tastes and their aspirations, in spite of the best efforts of the White Citizens Councils and the Black Muslims.

"The impact of nationwide networks enables white and Negro, Jew, and Gentile, Protestant and Catholic, to laugh simultaneously at the same jokes, thrill at the same adventures, admire and detest the same good guys and bad guys, yearn for the same automobiles, dream the same dreams, and therefore develop ultimately the same kind of value systems. From the

television programs, Americans learn to see themselves as people not willing to be pushed around, and our Negro young people have learned that lesson, and they will be pushed around no longer. The work that television has done cannot be undone."

Television is a school for life in America and throughout the free world. It has assumed the responsibilities and prerogatives once held by the movies as a form for transmission of these social myths which carry values that all men deem acceptable and tolerable for the preservation of family, home, community, and social order.

Above all, TV treats all citizens alike, whether as consumers or as social units. And yet these very characteristics which critics decry may have been partially responsible, on the one hand, for the most significant American social revolution in the past century, and, on the other, for the perpetuation of social values and mores among our young people in an age when other forms and media offer disturbing and traumatic visions of society.

Television has already produced two golden ages. One was a dim and distant period of invention which gave us a handful of superior short plays. The other was the age of documentary, and its out-pouring has not yet ceased—nor will it.

If new golden ages are to come, it will be

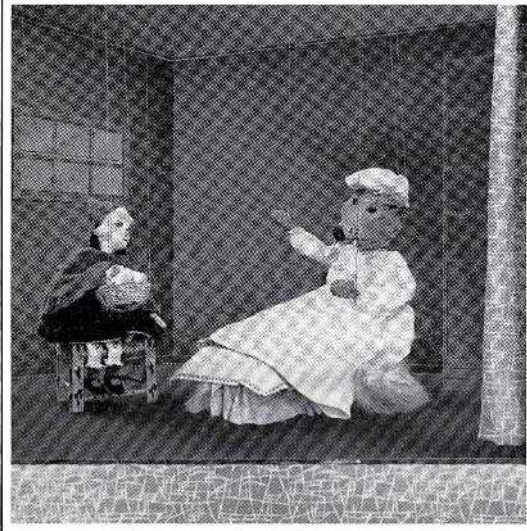
because honest and intelligent criticism will force them. I regret that such criticism is rarely in appearance. There is very little of it in American newspapers or large-circulation magazines. What appears in small magazines is either politically predictable or badly uninformed. And my deepest regret is that the academic community, in large measure, has made hardly any connection with the phenomenon of mass communications at all. What passes for criticism in the academic world is based either in a literary vision of "significant art," in a science-fiction milieu of audiovisualism, or in a retarded political-economic frame of reasoning born of frustrated Marxism, 1930 American style.

Where does this leave us? At the same point at which all serious inquiry in history has left man. Perplexed, in doubt, suspicious of panaceas, and yet aware that the forces which will control us are always waiting to be identified and shaped as we may wish to shape them.

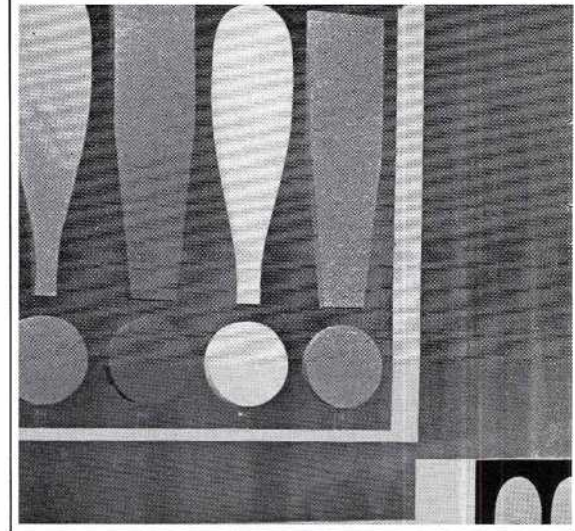
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In an address delivered at the Nashville Advertising Federation Dinner, Edward Codel, vice president of The Katz Agency, discussed computerization in advertising's future:

Many agencies are not enthusiastically endorsing computerization and in some cases are playing down its importance.



*There are sets . . .*



*Then there are sets . . .*

We construct elaborate scenery for anything from an 8-second spot to a series of half-hour shows. It's all part of that extra effort we give every assignment . . . creative design and that special Quality touch. Call Jim Pratt, our Operations Manager, for your set . . . and production!

When pronouncements are made on the subject of computers in advertising they either sound like stern warnings or are stated in the gobbledygook lingo of the systems engineer. In the former case they strike notes of fear and despair in the hearts of those of us who must learn to cope with the machine. In the latter they create confusion. Either way this hardly speaks well for men who specialize in translating concepts and ideas into meaningful words that motivate.

If this position is assumed to protect the egos of their creative staffs, they do them an injustice. No computer is going to write a great commercial or lay-out a brilliant advertisement. However, it will assist in making those ads achieve maximum impact in terms of advertisers' marketing strategy. After all, that's what advertising is all about.

Don't be afraid of "the machine." Certainly computers demand change. But they are only one more step in the evolutionary process that has brought advertising to the forefront of American business.

---

At a meeting in Honolulu marking NBC's 40th anniversary (also see page 42), Walter D. Scott, chairman of the board of NBC, declared that the relationship between networks and affiliated stations will determine broadcasting's ability to develop and progress. Excerpts from his address:

**If the relationship is wisely administered, it will enable both stations and networks to harness the tides of change for an enlarged and improved service, alert to the developing needs of the audience and able to move with advertisers into the more sophisticated uses of merchandising and marketing. But if this relationship cannot maintain the resilience to meet these new opportunities, other forms of communication may dilute broadcasting's position as the nation's primary medium of entertainment and information.**

**We must remember that a television set, even as now designed, is technically capable of delivering scores of services and we must expect that additional ones will arise to fill more of this capability. Only by keeping pace with the changing interests of its audience and by enlarging both its broad and specialized appeal will broadcasting be able to compete effectively with the additional entertainment and information services that will be brought into the home.**

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Fred W. Friendly, former president of CBS News in speech before the Radio-Newsreel-Television Working Press Association in New York:

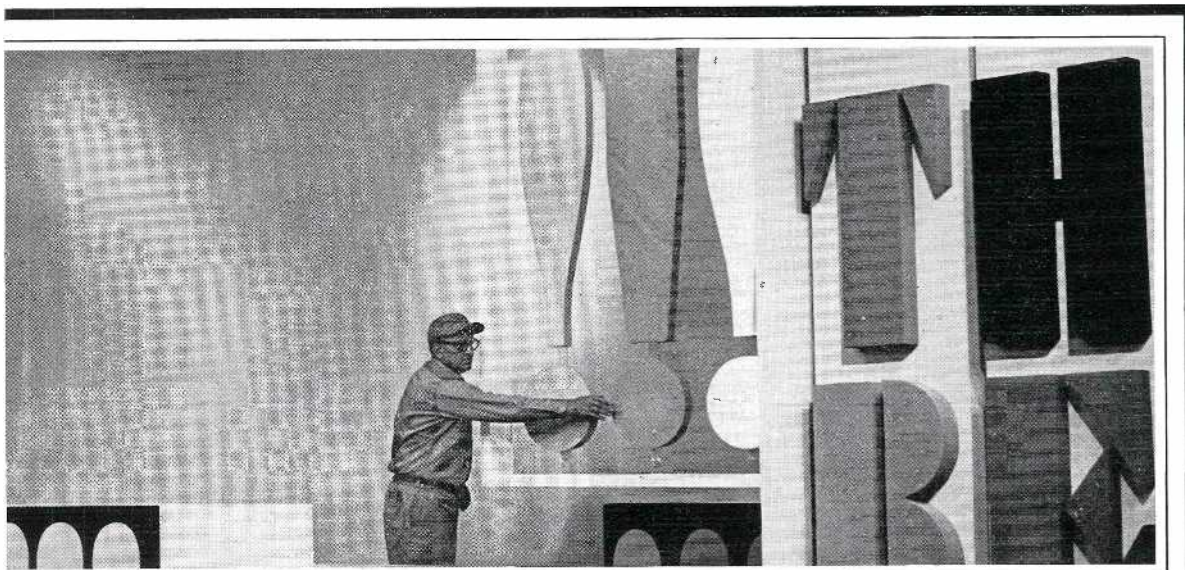
Someone was kind enough to bring here tonight a cartoon from the *New Yorker* that was hanging on my wall at CBS for

about 15 years. It shows a girl dressed only in a sarong and a man dressed only in burlap trousers. They are marooned on a desert island. The caption at the bottom says only this: "I know, that's who knows." Through the years associates would keep coming up to me when, for example, we didn't have sound to go with film from Korea, and suggest that we dub it in. They'd say: "Who would know the difference?" Or there might be something we could leave out of a program that was hard to get. I would always look at this cartoon and answer: "I know, that's who knows."

---

Hubbell Robinson, executive producer of "ABC Stage '67" in an address to a National Press Club luncheon in Washington had some comments on TV programing:

I suppose, actually, that it is not so much with what television does that I am so concerned as with what it does not do . . . Curiously, while the weekly entertainment fare has been marking time, there is general agreement that the medium made dramatic progress in news and public affairs . . . I touch on this increasingly imaginative activity . . . because it seems to me that the same attitude which management brings to bear on [news] must be brought to bear on entertainment if the medium is to stay vital and viable . . .



*the* **Quality touch**

**WFAA-TV**

*The Quality Station serving the Dallas-Fort Worth Market*  
 ABC, Channel 8, Communications Center  
 Broadcast Services of The Dallas Morning News  
 Represented by Edward Petry & Co., Inc.



## FOCUS ON PEOPLE

**SAM NORTHCROSS** Changing your mind seems to be an advertising ground rule. It's done frequently. And over the last three years Samuel H. Northcross has observed the rule. Northcross had been among the holders of agency longevity records. He landed with William Esty in 1948 and stayed on for 15 years, setting up Esty's TV operation and running it until 1963. He left for an early retirement, toured Europe, and decided the lazy life wasn't for him. Back in New York he was appointed national director of broadcast for Foote, Cone & Belding, but early in 1965 Northcross saw an opportunity to join another camp. David A. (Sonny) Werblin was leaving his post as VP eastern operations at MCA Inc. to take on the fulltime job as owner of the New York Jets football team. Northcross pitched for the MCA spot and got it. ■ Last month, just turned 50, Northcross was back in the job-change column again, this time getting the rare offer of his old job back at FC&B, VP national director of broadcast, plus a spot on the plans board. He replaced Edmund C. Bunker. "I learned a lot at MCA," says Northcross, "but I'm not a salesman." He's back where he's happiest, finding network shows for FC&B clients, riding herd on about \$69 million in network billings, including the big chips placed by client Bristol-Myers (which is in 17 nighttime programs next season). Northcross says FC&B plans to get into program development for some of its clients. He took off for Hollywood a few weeks ago to scout around for 1967-68.



**CLARENCE HOPPER** A Ben Shahn painting (on loan from William Paley) takes up part of a wall in Clarence Hopper's 35th floor office in the new CBS headquarters building. In stylized letters it carries a quote from Oliver Wendell Holmes: "If you believe in great things you may be able to make other people believe in them." It could be called a corporate motto, handed down from the men at the top at CBS. Hopper believes in it. And as the man who started the studios, picked the site, purchased the land, signed the contract with Eero Saarinen and followed Project 51/W52 from start to finish, he believes in the CBS building, all 824,000 gross square feet of it. ■ As VP facilities and personnel at CBS, Hopper is responsible for planning and servicing a multitude of CBS plant and activities around the country, the company's tele-communications, purchasing, labor relations, transportation and a dozen other things. He calls it "the behind-the-scenes job," and he's been at it for 10 years. He started as a machine operator in Philadelphia, went up in various manufacturing companies as plant engineer, production manager and finally manufacturing VP with American Bosch Arma Corp. prior to joining CBS in 1956. ■ Hopper has worked quietly, one of those valued guys in a company whom most people don't really know but invariably turn to for getting things done. But if Hopper has been behind the scenes, the attention drawn by the new CBS tower has propelled him forward. At 51 he has become one of the spokesmen for 51 West 52d Street, a defender of total design, about which the CBS building has brought out critics. They decry the lot of the employe working under the rigid rules of centralized planning. Says Hopper: "We've worked hard so that our people can work in comfort and efficiency. But when you get 2,700 people in one building . . . you're bound to have some who feel differently. On balance, I'm positive our people are happy, and I feel that some of the criticism we've received on the outside comes in the form of envy."



**DAVID LEVY** Whatever happened to David Levy, the fellow who used to be program boss at NBC-TV? He's on his way to becoming one of Hollywood's more important TV-series makers. How come? Give the credit to grandpa—he was the inspiration. ■ It started in 1961 when Levy, after 21 years at Young & Rubicam and three at NBC-TV, was cut down. He was given the choice of accepting what he considered a lesser position or starting all over again in another direction. Levy decided to go and was assigned by most to the forgotten. He was then 48 and there was still considerable money coming in from NBC. He could have retired or become a college professor like his brother Charles. But Levy thought about his grandfather Louis and how he came to this country as an immigrant boy of 12. ■ "He was an itinerant peddler and started from the bottom," Levy recounts. "Yet he had tremendous tenacity and hung on until he had made a good life for his family and earned the respect of his neighbors. I remembered my grandfather and thought I couldn't do less. I knew I had his tenacity." ■ Program concepts had been one of Levy's strengths. He'd long admired the ghoulishly satiric characters of cartoonist Charles Addams. By doing, probably, what nobody else had thought of—making a direct, honest approach via telephone—Levy tied up rights to Addams's macabre creations. Then, as an independent producer working out of Filmways, he worked his way back inside TV's door. In May 1964, a time when most network schedules were locked up, he sold *The Addams Family* to ABC-TV without the benefit of a pilot. *Henry Phylfe* made it to ABC-TV in a similar fashion. ■ With two prime-time series under his wing, Levy is beginning to roll. On tap are *Pruitts of Southampton*, with Phyllis Diller (scheduled for ABC-TV in the fall), *Here Comes Arthur* and *Webster*, two half-hour comedies and an untitled western. And his book about network broadcasting, "The Chameleons," may soon be produced as a feature film.







## Over 1000 key broadcasters saw this show— in the finest live color in television today

It was the first time the new General Electric PE-250 live color camera was seen in action—at the 1966 NAB Convention.

Many key broadcasters saw the new camera more than once—in action, and stripped down in private demonstrations. They discussed it in their rooms and hospitality suites. Many of them even bought the new camera before

they left the exhibition in Chicago.

They learned that behind the new PE-250's amazing performance are 4 new plumbicons\*, and G.E.'s leadership in 4 pickup tube color cameras—giving the new PE-250 its brilliant color, its mobility and lightweight (it weighs less than 150 lbs. fully equipped).

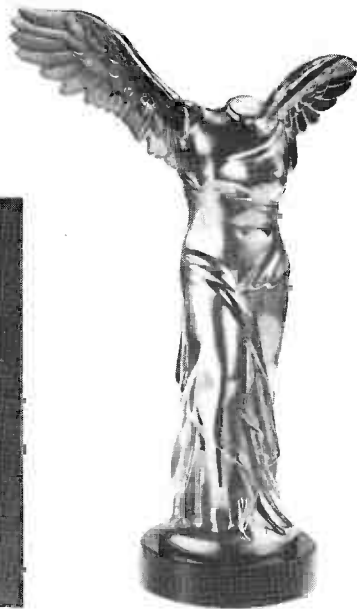
If you missed seeing the new PE-250 in action and would like to learn more

about how its live color can excite **your** audience as it excited over 1000 key broadcasters, just call your General Electric broadcasting representative. He's excited too.

General Electric Company, Visual Communications Products, 7-315 Electronics Park, Syracuse, New York, 13201



GENERAL  ELECTRIC



"... a well-organized, lucid documentary. It makes no concessions to technique in its search for meaningful content. It presents controversy in context, without apology or self-consciousness. It doesn't over-exploit the drama of extreme retardation nor does it understate the potential for adjustment of the less severely retarded."

"... for providing a program that will remain current and can be used the world over to bring hope to parents and guide citizens to effective action. For making a permanent contribution to a better understanding of the problem of mental retardation, and for creating a program that will have tremendous impact in this field." The 17th Annual Albert Lasker Medical Journalism Television Award was presented to WABC-TV.

"A poignant study of a major human problem—retarded children and their care—this documentary was a prime example of television's all too infrequent forays into the positions of less than popular appeal. In recognition of a first-rate production the New York Deadline Club Television Award jury cited WABC-TV for Honorable Mention."

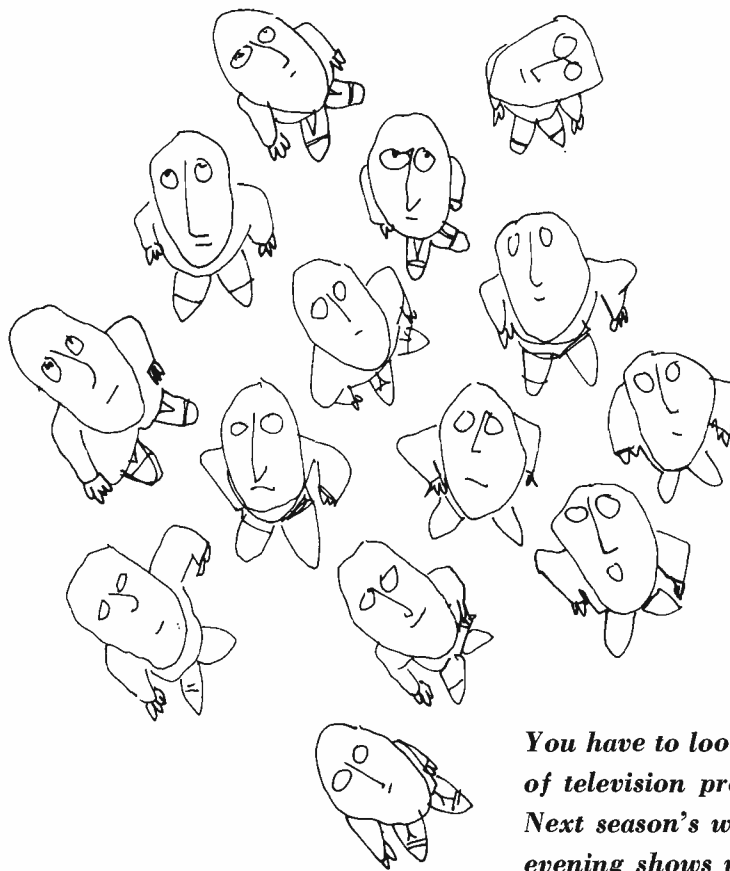
## Who Will Tie My Shoe?

Who Will Tie My Shoe? is one of a steadily increasing number of special programs being produced by the WABC-TV Department of News and Public Affairs. Prints of this program may be obtained from WABC-TV by television stations interested in presenting it in cooperation with their local chapter of the National Association for Retarded Children, Inc.

**WABC-TV New York**

abc ABC Owned Television Station. 7

# TELEVISION



*You have to look up to get a view of television program costs these days. Next season's weekly bill for network evening shows will be nearly 18% bigger than this season's tab, itself a record.*



# THE NEW SEASON: COSTS TAKE OFF ON A WILD RIDE

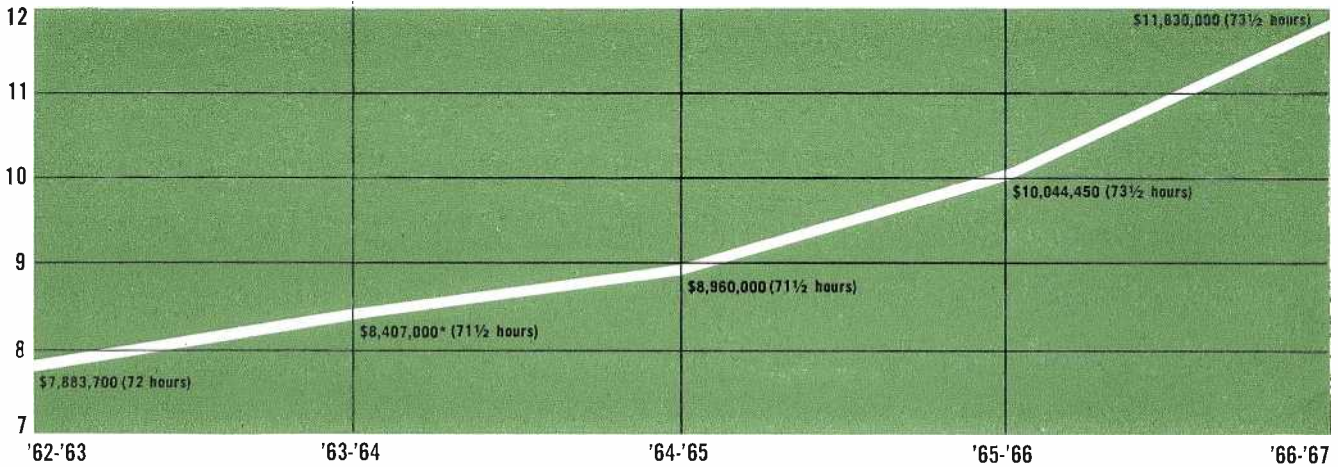
BY RALPH TYLER

TABLE BELOW SHOWS AVERAGE PRICE PAID PER EPISODE FOR REGULARLY SCHEDULED SERIES IN PRIME TIME IN SEASONS INDICATED. FIGURES IN PARENTHESES INDICATE NUMBER OF SHOWS IN EACH CATEGORY

SEASON	HOUR		HALF-HOUR		90-MINUTE PROGRAMS	MOVIES
	NEW	CONTINUING	NEW	CONTINUING		
'62-'63	\$106,700 (16)	\$111,155 (29)	\$58,000 (14)	\$53,138 (29)	\$200,000 (1)	\$200,000 (2)
'63-'64	126,440 (19)	115,690 (27)	56,500 (13)	56,405 (21)	185,500 (2)	200,000 (2)
'64-'65	134,090 (11)	129,625 (28)	61,120 (25)	57,477 (22)	170,500 (2)	240,000 (3)
'65-'66	134,664 (14)	141,863 (22)	65,135 (20)	64,873 (36)	190,000 (1)	302,500 (4)
'66-'67	155,000 (14)	160,000 (27)	74,000 (20)	80,000 (22)	200,000 (1)	380,000 (5)

\*Estimates are from TELEVISION for 1965-66 and 1966-67 and from Broadcasting for earlier seasons

TABLE BELOW SHOWS AVERAGE TOTAL WEEKLY PRICES FOR REGULARLY SCHEDULED SHOWS IN PRIME TIME IN SEASONS INDICATED.



\*Figure includes \$191,000 for short-lived 'Jerry Lewis' program. Of two-hours duration, it was only program in this category in 1962-67 period and is not considered elsewhere in these charts.

If a wailing wall existed at Hollywood and Vine it would be getting plenty of business these days from the television program packagers. The chorus everywhere is the same: It costs so much to produce a show for the 1966-67 season that you stand to lose by winning a place on the prime-time schedule. And if you're stuck with pilots that didn't make it, you lose even more.

"The only question I had for the producers was: Why the hell are you in such a stupid business?" one advertising agency broadcast executive said after returning to New York from the Coast. But he supplied his own answer: "There are always the Donna Reeds, the Lucys, the Danny Thomases that really pay off. It's like roulette; if your number comes up it wins 35 to 1."

The problem is not that program production suddenly has become a gamble. It always was. The crisis comes from the fact that the ante jumped so much this year that it becomes increasingly hard to imagine walking away from the table with any winnings. Production cost figures in TELEVISION'S sixth annual "Telecast" (page 31) bear out the producers' conviction that the upturn this year is the sharpest in history. A week of prime-time regular programming in the current season has cost the three networks \$10,044,450; the same amount of programming next season will cost them some \$11,830,000. For a full season of 31 weeks (eliminating the reruns) the current tab is \$311,377,950, compared with \$366,730,000 for 1966-67. The increase from this season to the next is 17.7%, whereas the normal year-to-year jump has been closer to 6%.

Much of next season's increase is caused by the change-over to a complete color nighttime schedule. NBC already had colored up and put that cost largely behind it, but ABC

and CBS still had a lot of black-and-white shows this season that will be tinted in 1966-67. The difference in average cost between black and white and color is roughly \$7,500 for each half-hour show and \$15,000 for each hour.

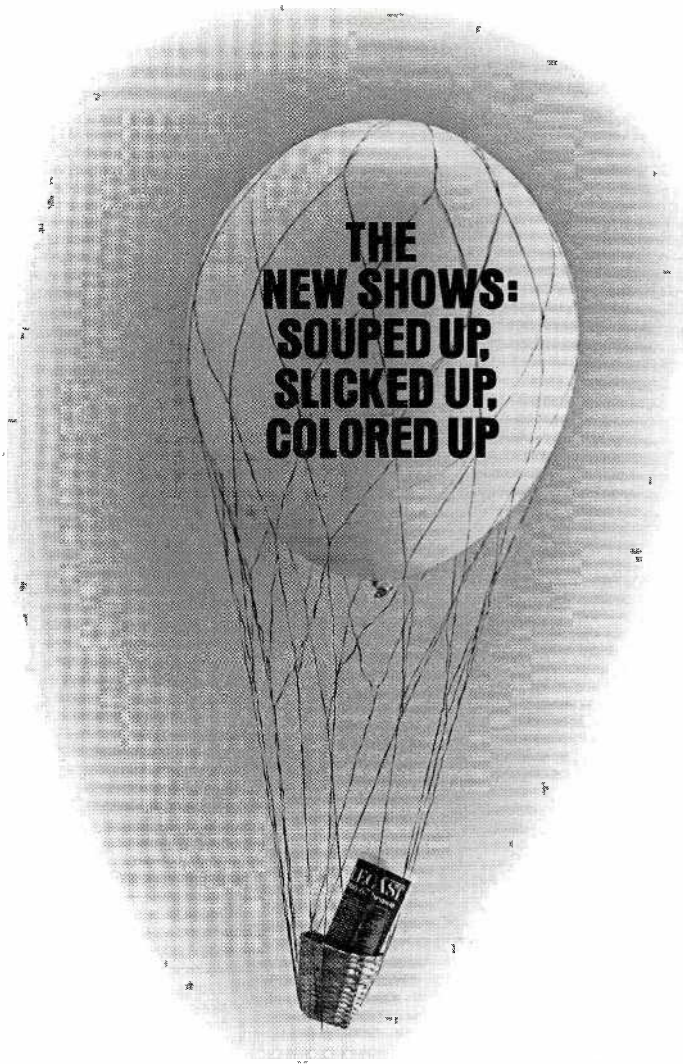
But it is not only that color costs more, color also seduces the producer into actions that cost more. He's likely to use more ambitious and more expensive sets and locations. A Hollywood producer observes: "With the advent of color there's a demand for doing more with a show than previously. You can't sit in a living room. It looks chintzy."

The fact that the home screen is larger than the 7-inch and 11-inch sets of television's infancy also encourages a breakaway from the studio sound stage and those inexpensive, expressive but possibly tiresome progressions of close-ups that used to tell most TV stories. Another development, the fad for dramas of international intrigue, such as *I Spy* and the coming *The Man Who Never Was*, also have promoted a wanderlust that boosts the budget. For example, *The Man Who Never Was* goes before the cameras this month in Berlin for the initial episodes. Then it moves on to Munich and across the channel to London where a third of the episodes will be filmed. Although location shooting eliminates set construction and reduces the cost of stage rental, these savings fall far short of equaling the added expense of transportation and per diems.

The new ambitiousness goes beyond color and location shooting. It extends into every area of TV production. According to Mike Dann, CBS-TV vice president-programs: "Television filmmakers have adapted the skill and technique developed by the motion-picture industry for features. In fact, instead of making television shows, TV producers now are making small features. And at the same time

To page 46





**Starting next September:  
more adventure-mystery, less comedy,  
more movies, less drama,  
but everything in prime time  
dolled up in living color  
and produced with a high gloss**

THE 1966-67 television season may not be going anywhere new, but like everything else these days it will travel there in style. To get the feel of it, imagine Bond and Flint at a dual-controlled Mustang singing "What's New Pussy Cat?" as they roll over a can of Andy Warhol tomatoes while the Beatles, filmed by a hand-held camera, pelt Baby Jane Holzer with vinyl-covered throw pillows. It's the same tangerine-flaked *Zeitgeist* that spurred that same wind that blew Superman onto the Broadway stage. It's the same tangerine-flaked *zeitgeist* that spurred that hitherto squarest of all square cars, the Dodge, into frenzied rebellion.

The coming season could serve as a reprise of that ancient Andrew Sisters' hit, "It Ain't What You Do; It's the Way that You Do It." And the way of '66-67 includes adding color where color was not and expensive production values where simplicity once reigned. This means money, and the outlay is driving production costs up to the \$75,000 level for the average half-hour show. These costs, in turn, put pressure on the advertising rate structure and even threaten, as the case of *Batman* illustrates, traditional ratios between commercial and program time.

Of course, there will be plenty of bread-and-butter television fare come fall, but the emphasis will be put in the sauces. Mort Werner, NBC-TV programming chief, says: "What we're looking for are new styles. The critics are wrong when they keep complaining: 'Why don't you do something different?' We do, but the difference is in the style, not the type of program. *Peter Gunn* was an example of a new style and so are this season's *U.N.C.L.E.*, *Batman* and *Get Smart*. *Run for Your Life* has a style and so has next season's *The Monkees*. *The Monkees* will use the same sort of reckless abandon in its story telling that was used in 'The Knack,' 'Hard Day's Night' and 'What's New Pussycat?' And another different style next season will be *T.H.E. Cat* which stars a character who's as new in his way as *Peter Gunn* was."

#### STYLE VS. S.T.Y.L.E.

What with the two *U.N.C.L.E.*'s next season and *T.H.E. Cat*, the next evolutionary stage may find Werner spelling style S.T.Y.L.E.

Werner's counterpart at CBS, Mike Dann, also discerns the current programming trend as a matter of form rather than content—an increase in make-believe, a larger-than-life quality. However, Leonard Goldberg, who of the three network program chiefs has inked in the most new shows for next season at ABC-TV, says there is no single trend that marks the forthcoming season. As for style, Goldberg says it's an asset his network seeks, but it's not what draws viewers back week after week. "What we try to do when we look at a pilot is see whether we can make the people in it work. It's wonderful to have a more stylized, more contemporary look, but that will never sell a series as far as we are concerned. It's the people in the story who do that."

It's interesting that Goldberg should soft-pedal style while it was his network that rang the bell this season with that almost pure exercise in surface values, *Batman*. The network also is coming out next season with the *Green Hornet*. ABC denies there'll be anything camp about this new offering—but unintentional camp is simply a subsection of the genre. ABC also is the only network to pioneer a genuinely new form next season. *ABC Stage '67*, a series of weekly "specials."

ABC will have 15 new shows in prime time next fall,



NBC



**THE GIRL FROM U.N.C.L.E.\***  
Participating  
\$145,000  
MGM's Arena Prod.



**OCCASIONAL WIFE\***  
Lever Bros. (JWT)  
Brown & Williamson (PKG)  
\$75,000  
Screen Gems



**TUESDAY NIGHT AT THE MOVIES**  
Participating  
\$380,000  
Paramount and Universal

TELEVISION MAGAZINE'S

# TELECAST<sup>®</sup>

## The 1966-67 Season

The three networks have filled in the 1966-67 prime-time program checkerboard and are keeping their fingers crossed until fall brings the moment of truth. What they pin their hopes on for the new season is identified in this sixth annual TELECAST. Up for audience approval are 89 prime-time shows, 35 of them new this time around. Each TELECAST block tells the show's title, its sponsors, their agencies, the estimated production cost (figures in white) of a single original in a series and the production parentage behind each show. Programs labeled "Participating" have more than two sponsors per half-hour or more than four per hour. "NA" indicates the name of the sponsor is not available. Asterisks mean new shows. All the programs will be colorcast.

KEY TO AGENCIES OF RECORD

AYER	N. W. Ayer
BATES	Ted Bates
BBDO	Batten, Barton, Durstine & Osborn
B&B	Benton & Bowles
LB	Leo Burnett
C-E	Campbell-Ewald
D-F-S	Dancer-Fitzgerald-Sample
DOB	Doyle Dane Bernback
ESTY	William Esty
FCB	Foote, Cone & Belding
FSR	Fuller & Smith & Ross
GREY	Grey Advertising
G-N	Gumbinner-North
JNST	Johnstone Inc.
L&N	Lenner & Newell
M-E	McCann-Erickson
M-JT	McCann-Jack Tinker
M&A	Mathisson & Associates
PARK	Parkson Advertising
PKG	Post-Keys-Gardner
SSCB	Sullivan, Stauffer, Colwell & Bayles
JWT	J. Walter Thompson
Y&R	Young & Rubicam

### SATURDAY

NBC



**TARZAN\***  
Participating  
\$145,000  
Weintraub / Banner Prod.



**THE MAN FROM U.N.C.L.E.**  
Participating  
\$155,000  
MGM's Arena Prod.



**T.H.E. CAT\***  
Lever Bros. (JWT)  
R. J. Reynolds (ESTY)  
\$80,000  
NBC Prod.



**LAREDO**  
Participating  
\$150,000  
Universal TV

ABC



**SHANE\***  
NA  
\$150,000  
Plautus



**LAWRENCE WELK**  
American Chicle  
Div. of Warner-Lambert  
(BATES)  
Block Drug (GREY)  
Bristol-Myers (Y&R)  
J. B. Williams (PARK)  
\$73,000  
Telekiew



**THE HOLLYWOOD PALACE**  
NA  
\$217,000  
Zodiac

NO NETWORK PROGRAMING

CBS



**JACKIE GLEASON-ART CARNEY SHOW**  
Philip Morris (Unassigned)  
\$209,000  
and participating  
Peekskill Enterprises



**PISTOLS 'N' PETTICOATS\***  
Procter & Gamble (D-F-S)  
American Tobacco  
(BBDO)  
\$70,000  
Universal TV



**MISSION IMPOSSIBLE\***  
Philip Morris  
(Unassigned)  
Bristol-Myers (Y&R)  
and participating  
\$175,000  
Desilu



**GUNSMOKE**  
American Tobacco  
(BBDO)  
Bristol-Myers (GREY)  
Sunbeam (FCB)  
Liggett & Myers (JWT)  
\$170,000  
Arness Productions / CBS-TV

NBC



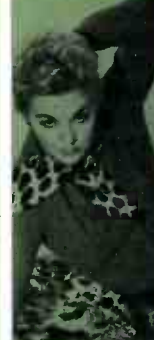
**FLIPPER**  
Participating  
\$70,000  
MGM-TV



**PLEASE DON'T EAT THE DAISIES**  
Participating  
\$75,000  
MGM-TV



**GET SMART**  
Lever Bros. (JWT)  
American Home Prod.  
(BATES)  
\$78,000  
Talent Associates



**SATURDAY NIGHT AT THE MOVIES**  
Participating  
\$380,000  
Paramount and Universal

7:30  
8:00  
8:30  
9:00  
9:30  
10:00  
10:30  
11:00

© 1966 Hanna-Barbera Productions Inc.



The most successful animated series in the entire history of network television, is now available.



















Hanna-Barbera's THE FLINTSTONES. 166 full-color half-hour episodes distributed by Screen Gems. 











# TUESDAY

CBS		NBC	
	<b>GILLIGAN'S ISLAND</b> Participating \$85,000 Sherwood Schwartz / UA-TV		<b>THE MONKEES*</b> Yardly (JNST) Kellogg (LB) \$75,000 Screen Gems
	<b>RUN, BUDDY, RUN*</b> Participating \$77,000 Talent Associates		<b>I DREAM OF JEANNIE</b> Colgate (BATES) American Home Prod. (BATES) \$78,000 Screen Gems
	<b>LUCY SHOW</b> Lever Bros. (SSCB) Toni (G-N) \$108,000 Desilu		<b>THE ROGER MILLER SHOW</b> Participating \$65,000 GAC
	<b>ANDY GRIFFITH SHOW</b> General Foods (B&B) \$79,000 Mayberry Prod.		<b>THE ROAD WEST*</b> Kraft (JWT) \$150,000 Universal TV
	<b>A FAMILY AFFAIR*</b> Philip Morris (Unassigned) General Foods (Unassigned) \$80,000 Don Fedderson Prod.		<b>RUN FOR YOUR LIFE</b> Participating \$145,000 Universal TV
	<b>JEAN ARTHUR SHOW*</b> General Foods (Unassigned) \$75,000 Universal TV		
	<b>I'VE GOT A SECRET</b> American Tobacco (BBDO) and participating \$51,000 CBS-TV		

ABC		CBS	
	<b>COMBAT</b> Miles Labs (M-JT) Remington Rand (Y&R) Warner-Lambert (JWT) \$159,000 Selmur Prod.		<b>DAKTARI</b> Participating \$150,000 Ivan Tors
	<b>THE ROUNDER*</b> NA \$72,000 MGM-TV		<b>RED SKELTON SHOW</b> American Home Prod. (BATES) Philip Morris (Unassigned) Reynolds Metals (L&N) Bristol Myers (FCB) \$180,000 Van Bernard Prod.
	<b>THE PRUITTS OF SOUTHAMPTON*</b> NA \$79,000 Filmways		<b>PETTICOAT JUNCTION</b> Procter & Gamble (D-F-S) \$85,000 Filmways
	<b>LOVE ON A ROOFTOP*</b> NA \$74,000 Screen Gems		<b>CBS REPORTS</b> Open \$6,000 CBS News
	<b>THE FUGITIVE</b> Participating \$164,000 Quinn Martin / UA-TV		

# FRIDAY

CBS		NBC	
	<b>JERICHO*</b> Participating \$185,000 MGM-TV		<b>DANIEL BOONE</b> Participating \$142,000 20th Century-Fox
	<b>MY THREE SONS</b> Hunt Foods (Y&R) \$59,000 Don Fedderson Prod.		<b>STAR TREK*</b> Participating \$145,000 Norway Productions / Desilu
	<b>THURSDAY NIGHT MOVIES</b> Participating \$380,000 Various		<b>THE HERO*</b> Lever Bros. (JWT) R. J. Reynolds (ESTY) \$75,000 Talent Associates
			<b>THE DEAN MARTIN SHOW</b> Participating \$158,000 Claude Prod.

ABC		CBS	
	<b>GREEN HORNET*</b> NA \$70,000 Greenway / 20th Century-Fox		<b>WILD WILD WEST</b> Brown & Williamson (BATES) and participating \$160,000 CBS-TV
	<b>TIME TUNNEL*</b> NA \$165,000 20th Century-Fox		<b>HOGAN'S HEROES</b> Philip Morris (Unassigned) General Foods (Unassigned) \$87,000 Bing Crosby Prod.
	<b>MILTON BERLE*</b> NA \$155,000 Vanoff / Harbach		<b>FRIDAY NIGHT MOVIES*</b> Participating \$380,000 Various
	<b>12 O'CLOCK HIGH</b> NA \$158,000 Quinn Martin / 20th Century-Fox		

**Over its 6-year network run,  
THE FLINTSTONES achieved a solid 34% NTI  
audience share, composed of loyal viewers  
who simply wouldn't shake the habit.**

**THE FLINTSTONES was viewed in an  
average of 9 million homes each week—  
and in 70% of these homes, an adult  
was watching.**

**Every week, an average of 23 million  
viewers have seen THE FLINTSTONES—  
48% being adults, 42% children and  
10% teens.**

**There's no doubt about it,  
THE FLINTSTONES habit means business.**

**Call that Screen Gems representative now.**



# SUNDAY

ABC	
7:30	VOYAGE TO THE BOTTOM OF THE SEA (starts at 7) NA \$161,000 20th Century-Fox
8:00	
8:30	THE FBI Ford (JWT) \$140,000 Warner Bros./Quinn Martin
9:00	
9:30	
10:00	
10:30	SUNDAY NIGHT MOVIES Participating \$380,000 Various
11:00	

CBS	
7:30	IT'S ABOUT TIME* Participating \$75,000 United Artists TV
8:00	
8:30	THE ED SULLIVAN SHOW Consolidated Cigar (L&N) Burlington Mills (DDB) Nabisco (BATES) \$175,000 Sullivan Prod.
9:00	
9:30	
10:00	GARRY MOORE* Alcoa (FSR) and participating \$155,000 Wedding Prod.
10:30	CANDID CAMERA Liggett & Myers (JWT) and participating \$85,000 Ilien Funt
11:00	WHAT'S MY LINE? Participating \$51,000 CBS/Goodson-Todman

NBC	
7:30	WALT DISNEY'S WONDERFUL WORLD OF COLOR RCA (JWT) Ford (JWT) Kodak (JWT) \$165,000 Walt Disney Prod.
8:00	
8:30	HEY, LANDLORD!* Procter & Gamble (LB) \$75,000 Mirisch-Rich
9:00	
9:30	
10:00	BONANZA Chevrolet (M-E) \$178,000 NBC Prod.
10:30	
11:00	THE ANDY WILLIAMS SHOW Buick (M-E) Colgate (ESTY) R. J. Reynolds (ESTY) \$147,000 Barnaby Prod.

# MONDAY

ABC	
7:30	
8:00	IRON HORSE* NA \$150,000 Screen Gems
8:30	RAT PATROL* R. J. Reynolds (ES) Miller Brewing (M) and participating \$78,000 Mirisch-Rich
9:00	
9:30	MEN AGAINST EVIL NA \$70,000 20th Century-Fox
10:00	PEYTON PLACE I Participating \$75,000 20th Century-Fox
10:30	
11:00	THE BIG VALLEY NA \$145,000 Four Star

# WEDNESDAY

ABC	
7:30	BATMAN I NA \$81,000 Greenway/ 20th Century-Fox
8:00	
8:30	THEM MONROES* Armstrong Cork (BBDO) Bristol-Myers (Y&R) Liggett & Myers (JWT) \$150,000 20th Century-Fox
9:00	
9:30	THE MAN WHO NEVER WAS* NA \$75,000 20th Century-Fox
10:00	PEYTON PLACE II Participating \$79,000 20th Century-Fox
10:30	
11:00	ABC STAGE '67* Burlington Mills (DDB) and participating \$165,000 Various

CBS	
7:30	
8:00	LOST IN SPACE Participating \$161,000 Van Bernard/ 20th Century-Fox
8:30	
9:00	BEVERLY HILLBILLIES R. J. Reynolds (ESTY) Kellogg (LB) \$90,000 Filmways
9:30	GREEN ACRES Procter & Gamble (D-F-S) General Foods (Unassigned) \$85,000 Filmways
10:00	GOMER PYLE General Foods (B&B) \$79,000 Mayberry Prod.
10:30	
11:00	DANNY KAYE SHOW American Tobacco (BBDO) Electric Cos. Advertising Program (AYER) and participating \$166,000 Dena Prod.

NBC	
7:30	
8:00	
8:30	THE VIRGINIAN Participating \$200,000 Universal TV
9:00	
9:30	BOB HOPE PRESENTS THE CHRYSLER THEATER Chrysler (Y&R) \$165,000 (Dramas) \$450,000 (Hope Shows) Universal TV
10:00	
10:30	I SPY Participating \$150,000 Sheldon Leonard
11:00	

# THURSDAY

ABC	
7:30	BATMAN II NA \$81,000 Greenway/ 20th Century-Fox
8:00	F TROOP NA \$72,000 Warner Bros.
8:30	THE TAMMY GRIT SHOW* NA \$75,000 20th Century-Fox
9:00	BEWITCHED Chevrolet (C-E) Quaker Oats (JWT) \$79,000 Screen Gems
9:30	THAT GIRL* NA \$74,000 Laurel-Hill
10:00	
10:30	
11:00	HAWK* NA \$160,000 Screen Gems



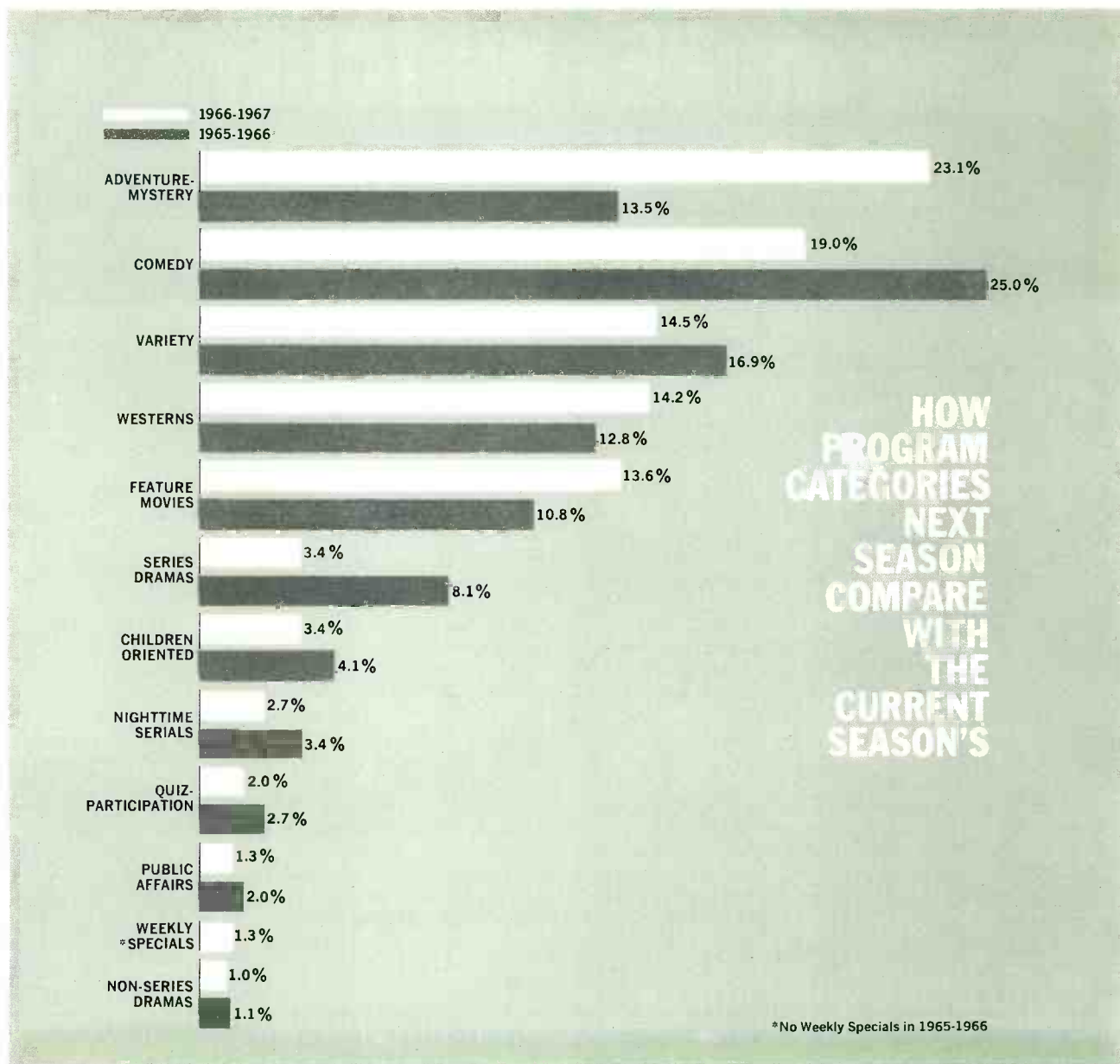
compared with nine new programs on CBS and 10 on NBC. This works out to 11 hours of new programing for ABC, seven and a half for CBS and seven for NBC. When the current season began last fall, NBC led as the network with the most time devoted to new shows, 10½ hours, followed by CBS with eight hours and ABC with seven and a half.

The big increase in program category next season will be adventure-mystery, which will take up a total of 17 hours of prime time, up from 10 hours this season. The increase moves adventure-mystery from its current third rank (behind front-running comedy and second-place variety) to the number-one spot. Comedy declines from 18½ hours in '65-'66 to 14 hours for the new season. However, it should be pointed out that much of the adventure-mystery programing has a comic slant. Series dramas also will be off next season, down to two-and-a-half hours from the six with which this season began. Gone will be the doctor (*Ben Casey*), the

lawyer (*O'Brien*), the politician (*Slattery*) and this season's neurotics (*Long Hot Summer*). The last category, however, will be sustained next season by a new show, ABC's half-hour *Men Against Evil* which focuses on policemen and their tensed-up wives.

The new adventure-mystery fare will include a Jane-less *Tarzan* on NBC, which seems something of a step backwards although the network touts the show as "the new modern screen image." Anyhow the program has an early time slot, 7:30 p.m. on Fridays, which means the audience will contain a fair share of preromantics to whom "Me Tarzan, you Jane" would fall on deaf ears. Another NBC offering in the category is *Star Trek*, which is different from CBS's *Lost in Space* because NBC's vehicle doesn't involve a family and attempts a fairly close scientific probability. Then there'll be NBC's half-hour *T.H.E. Cat* which it might as well be disclosed at this juncture stands for Thomas Hewitt Edward

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**NEVER MIND WHO'S TO PAY THOSE MOUNTING BILLS FOR TV FILMS, TALENT PRICES KEEP GOING UP—AND A WHOLE NEW BREED OF BUSINESS AGENTS IS NOW IN CHARGE OF THE TAKE**

BY MORRIS GELMAN



**W**HO takes the big money out of first-run television production? Don't point at the producers. Most of them have to wait at least two years to get their share of the loot. And while there's no need to weep for the networks, still syndication really is their time and place of probable plenty. That leaves the creative and performing talent and now the trail is hot.

Look at Raymond Burr. He took some \$4 million out of the nine-year CBS-TV run of *Perry Mason*. That's pretty pickings off a tree that doesn't always bear fruit. For if a series fails in its early stages, as so many are prone to do, only the talent makes any real money.

This is no rap against writers, directors or performers. They're the playing and drawing cards and there's no game without them. Yet high-priced talent—there's hardly any other kind—can tilt production's keel. When the wages of production are tabulated, creative and cast costs are major items. They have put a good deal of the rise in the soaring costs of current TV filmmaking (see page 28).

The major film studios know there's precedent for this sort of thing in the movie business. Elizabeth Taylor and Richard Burton, living refutation that the meek shall inherit the earth, make a million dollars a picture. Even Julie Andrews and Paul Newman are each getting \$750,000 and a percentage of the take to do Alfred Hitchcock's latest feature, "Torn Curtain."

The situation isn't as badly out-of-hand in television, but even on a not so clear day the trend can be seen forever. Generally, any performer with recognizable stature can demand and get at least 25% of net profits to grace a television series. If weekly income is the objective, any well-known

performer can get from \$3,500 an episode and up to star as a continuing member of a half-hour series. The star-performer price for participating in an hour series is \$5,000 and up. The three leads of *Bonanza* each get \$10,000 a week, 52 weeks a year.

These are significant figures. It costs NBC-TV \$178,000 to set up *Bonanza* on its network throne every week. One-sixth of this, \$30,000 a week, goes to Lorne Greene, Dan Blocker and Michael Landon. That adds up to \$520,000 a man a year, or a total of \$1,560,000 for the triad, considerably more than many TV shows ever will profit.

It makes for a gorgeous paradox that only show business can produce. For the producers get to feed only after the hired hands have helped themselves, and talent in TV production has generated enough personal income to become big business run by an organization of specialists.

Can there be any doubts that television production offers talent considerable fortune as well as quick fame? Consider the example of the Cartwright clan. They've been riding the Ponderosa range for six seasons now and it has made them all world renowned. Blocker is a former Texas high-school teacher. Landon is a press agent's son. Greene is a Canadian wetback who came to this country looking for work. Each has one big thing in common with the others. They're all millionaires.

Here are a few of the material items their salaries from *Bonanza* helped to buy:

- Merrill Produce Co., a photo-packing and shipping operation involving more than \$250,000 worth of modern machinery in Merrill, Ore.
- A 49-unit apartment building in West Hollywood

that Blocker, Landon and Greene built and have been operating for two years.

- A 160-acre ranch with a large colonial home on the property in Merrill, on the southern tip of Oregon.

- A 24-unit apartment building in West Los Angeles.

- The Bronson Towers, a recently constructed 63-unit apartment building in Hollywood.

- Some 15 acres of unimproved property in Southern California's West Covina, including 1,000 feet of San Bernardino freeway frontage.

- About six acres of land in Malibu on the Pacific Coast Highway, zoned for condominiums.

- One condominium apartment each in the 78-unit Laguna Royale on the beach at Laguna.

- Approximately 73 acres of land in Twentynine Palms on the road toward Palm Springs.

- A three-story major office building in downtown Los Angeles on Eighth Street.

- A recently acquired substantial interest in the 9,300-acre Rock Pile Ranch in Sonoma Lake in Northern California.

- More than 1,000 acres of land in Hemet, Calif.

These are holdings that Blocker, Landon and Greene own collectively. Individually Greene owns various acreage in Ontario, Calif. He also owns two New York music corporations—Lorne Greene Music Co. and Chucklin Music Inc.—in conjunction with Al Galico. In addition, he owns all of the rights to a daily five-minute radio show that is designed for sale to the Chevrolet dealers around the country and is sole owner of the stock in Creative Illustrators Inc., a California corporation that has title to the *Bonanza* comic strip.

#### MANAGEMENT VS. CHARITY

Landon has his own stock-and-bond portfolio as do the other two members of the fictional family. He also owns a San Fernando Valley company called Eon, whose principal business is the manufacture and assembly of heavy lacing cords and webbing used in the aircraft industry.

Blocker owns a 25-unit apartment building in Los Angeles county's Panorama City, a major office building in Pasadena and a parcel of land in the San Fernando Valley. He also owns all the stock in an operation called Dan Blocker Motor Racing Corp., an Inglewood, Calif., company that races automobiles strictly for profit.

Blocker, Landon and Greene have extensive insurance programs. Substantial deferred-compensation plans at NBC include money they have earned that the network owes them.

It all adds up to an eye-popping indication of what television-earned money can buy. Yet, in the past, money often had a way of slipping through the fingers of Hollywood's famous. A rambling collection of buildings behind a row of hedges and trees along the Ventura Freeway in California's Woodland Hills bears sad testimony to this contention. For the buildings have housed and are housing such performers as Mae Murray, H. B. Warner, Chester Conklin, Hoot Gibson, Bud Abbott, Jimmy Gleason, Hattie McDaniel, Bronco Billy Anderson, once among the best-known and best-paid people in the world. The place is the Country House and Hospital run by the Motion Picture Relief Fund for down-and-out actors.

Will the television business ever have a counterpart charity? Thanks to a relatively new breed that Hollywood calls the wallet-watchers, it's doubtful. These men, accountants and lawyers mostly, act as business managers for talent.

Think of TV's creative or performing person as a corporation. Think of his talent as a commodity, as a product that's manufactured and worth so much on the open market. The corporation has a management arm to decide how and where to sell the product. It sells the product through the efforts of a sales staff. And it has a controller to handle the finances and make the most of the income. These, respectively, are talent's personal manager, employment or talent agent and business manager. They're the operating team of the corporation.

In a figurative sense, the Messrs. Blocker, Landon and Greene, for example, don't run the Ponderosa. Jay J. Eller, a young Hollywood attorney, is the real boss of the spread. He's one of the best wallet-watchers in the business.

The reason for a sales department never is a cipher. Sales are fundamental to any business. But why does television talent need a business manager?

"From my limited experience," comments Eller, "I would say most entertainers do not have the business acumen necessary to accomplish significant things in the financial world. The very nature of the people you deal with in this business, in most cases, precludes proper business management, their temperament, their personalities, their proclivity for excessive spending, their lack of concern with things that any responsible financial adviser is concerned with. They have a general feeling that the flow of money will never cease, that it's going good now and will only get better. All of this augers poorly for proper management."

F. L. (Jim) Smothers, who once was a tax specialist with Price Waterhouse and who now runs the professional-business-management firm of PBM Associates Inc., has a similar opinion about talent's need for financial guidance.

#### ART VS. BUSINESS

"It's very seldom," he points out, "that you find a good creative mind and a good business mind in the same head. I've had actors and actresses who earn up to a quarter of a million dollars a year and who say: 'I don't want to sign checks and if I have to sign them I don't want to know what's on them because I don't know anything about money. I don't want to be worried with money. I want to spend my time thinking about my creative art.'"

Smothers adds another reason for business managers: "Most people who are busy earning a lot of money just don't have the time, even if they do have the ability, to search out the better investments and figure the tax angles."

Peter S. Brown, whose CPB Management Inc. handles such diverse TV clients as Arlene Dahl, Ed Reimers, announcer John Jacobs, Mark Miller of *Please Don't Eat The Daisies*, director Robin Clark, Universal TV executives Dale Sheets and Bill Burch and Qualis Productions, sees the business-manager motivation in humanistic terms.

"Most of the people in the entertainment business," he explains, "were not born with a silver spoon in their mouths. They worked in small clubs and suffered through a lot of hard times. When they hit it big, they want everything they see and their wives want too. They want clothes, the car, the big house, they want to travel, want just about everything they can get their hands on. Somebody has to say 'no' to them. Somebody has to say: 'You can do this but let's do it in an orderly fashion. Let's not do everything at once. Let's plan for these things.'"

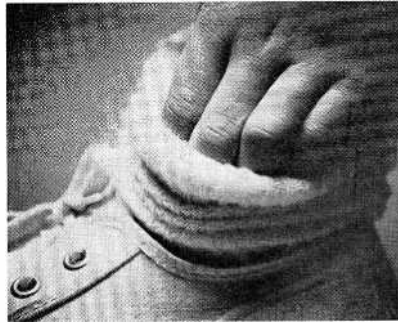
Most business managers, no matter how great their talent, do nothing more than deposit money, write checks and keep creditors off their clients' backs. But some are given con-

To page 52



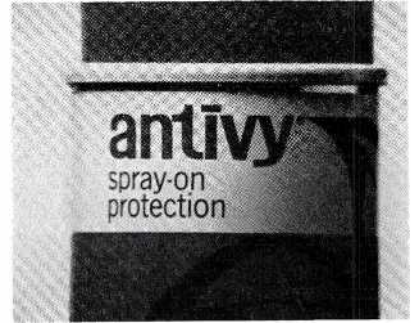
## A NEW PIGGYBACK COMMERCIAL TO COMBAT

1. To the tune of an ankle scratch, "Poison ivy used to itch. Get scratched . . . become infected."



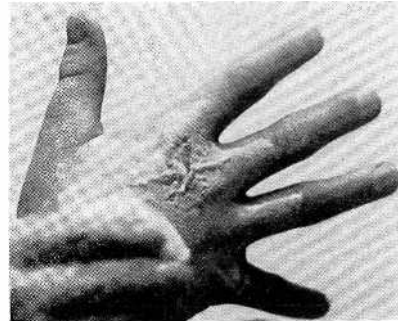
1

2. Shot to close-up of the Antivy spray can. "But now there's Antivy."



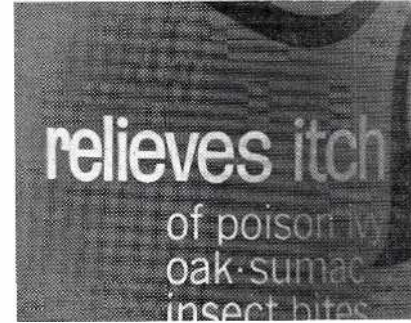
2

3. And back to boy whose Mom is swabbing his blistered infection with a lotion . . . "Poison ivy used to get rubbed . . . spread . . . turn into an awful mess."



3

4. "But now there's Antivy." Another close-up of the spray can. "New Antivy Spray . . . relieves itch of poison ivy, oak, sumac . . ."



4

5. Mom now sprays son's blistered hand, " . . . you never touch the rash," with new Antivy spray . . . "to spread or infect it."



5

6. And in the last frame the boy's smiling face to show that "poison ivy's not so bad anymore. Now there's Antivy."



6

A \$10,000 insurance policy with Lloyd's of London and a four-hour consultation with a physician went into producing two new 30-second commercials for Madison Labs.

West, Weir & Bartel, the agency for Madison Labs' Nupercainal and Antivy, wanted to try something different, to get away from the typical situation commercial, like little Jamie skinning his knee and running to Mama. Mama affectionately applies a soothing ointment and, in the background, the announcer explains all the marvelous benefits of this marvelous potion. "It's the product we want to sell," says James Foley, account executive on Madison at WW&B. "In a situation commercial the viewer becomes so involved with the people that he forgets the product. We

want to minimize the human element. Let the story evolve around the product instead of the people." In the Nupercainal and Antivy commercials the story does evolve around the product. Arthur Hawkins III, creative director for WW&B, and Bob McCarron, who produced the commercials for the agency, took advantage of the packaging of Nupercainal and Antivy when planning the two 30-second commercials. Both were shot entirely in close-up. The scene is the product, emphasized by some hands and a boy's smiling face.

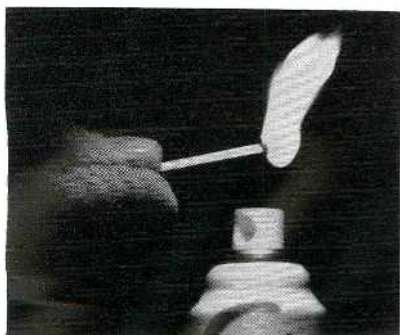
In close-up photography everything must look real. The viewer gets a closer look, and if everything isn't just right, the camera is the first to pick it up.

In the Antivy commercial the problem was to produce a poison-ivy infec-

tion that looked real enough under examination of a close-up camera. If it had been summer, the solution would have been simple: Find a boy with poison ivy. But the commercial was produced in March. Another solution might have been to inject a boy with the ivy infection, and hope for the best. This, of course, is risky. So Andy Jenkins, who produced the commercials, called in Bob O'Bradovich, makeup man for NBC. After interviewing a doctor for four hours, O'Bradovich concocted his "secret formula" for poison ivy made up of a liquid plastic and a chemical compound. The results were perfect, even close up.

Three actors were used in the Antivy commercial: two boys, one for the feet and hands and another for the face, and one woman whose hand is shown using

## SUMMER'S ITCHES, BURNS AND SCRATCHES



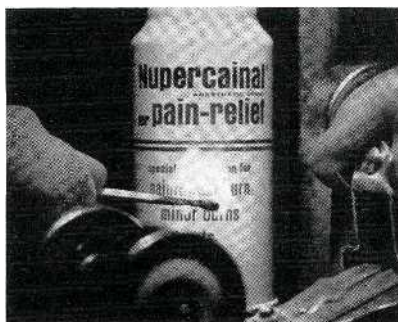
7



8



9



10



11



12

7. *Second in the piggyback series opens with a blank screen. A match is struck illuminating the Nupercainal spray can. "This is Nupercainal Pain Relief Spray."*

8. *"Not only for sunburn," as the can states . . .*

9. *(Enter a barrage of destructive summer tools) a knife "for cuts."*

10. *A roller skate to suggest "scrapes."*

11. *And fishing tackle to illustrate "scratches and insect bites."*

12. *As is inevitable, the flame of the match reaches the announcer's finger, and "Ouch!" He quickly flicks out the match. The screen is blank. Even announcers are susceptible. The "WHOOOOOSH" of the spray is heard demonstrating that Nupercainal is also good for minor burns.*

the Antivy spray on the boy's blistered hand.

The second half of the piggyback is a message for Nupercainal, that was finally perfect after 47 takes. It opens with a blank screen. A match is lit, it burns for 22 seconds, and then the screen is blank again. All the action takes place in this 22-second period. Several things went wrong—the knife didn't stick into the wood, the roller skate blocked out the knife, the fishing tackle fell, etc. When the producers finally had a good take, they ran it back only to discover that the match had cast a shadow. They were back to "start."

Not only does all the action have to take place during a 22-second period, but the match has to burn down far enough to actually burn the actor's fingers. They

first tried having him hold his hands on ice to numb his fingers before he lit the match. This was, however, totally unsuccessful because he then couldn't feel the flame when it burned close. At the end of the shooting day he had five burns on his fingers, but none severe enough to collect on the insurance taken out with Lloyd's of London. Bob Leamy, vice president at Andy Jenkins Inc., says that the actor was a good sport about it, burns and all. "Too bad we didn't have another camera focused on his face while we were shooting," he adds.

The hands of two actors were used in the Nupercainal commercial. One held the burning match while the other placed the various objects—the knife, the skate, the fishing tackle—on the set.

The approach in both commercials is

soft-sell realism. All sound effects—the boy scratching his ankle, the match being struck—are natural. The lighting is also natural to give a still-photo effect. In the Nupercainal commercial, with the exception of a very small light, the match was the sole source of illumination. TV actor Paul Richards is the voice behind both commercials.

Antivy was recently developed by Madison Labs, and Nupercainal has just been introduced in a spray can. It has been available packaged in a tube for many years.

The Nupercainal and Antivy commercials will appear on network daytime television, mostly in piggyback form, during the summer months in time to help cure sunburns, cuts, scrapes and itchy poison ivy.

END



# ON THE BEACH AT WAIKIKI, NBC STYLE

PHOTOS BY ART SELBY



NBC President Julian Goodman braces for the traditional airport welcome in Honolulu.



NBC brass stand their ground on the welcoming reception line. Greeting affiliates (top, l to r) are Tom Knode, VP station relations, NBC Chairman Walter Scott, President Julian Goodman and David Adams, senior executive VP. Avco Broadcasting President John T. Murphy (middle) got kudos on his Hawaiian shirt, the informal dress also favored by Eldon Campbell, VP and general manager WFBM-TV Indianapolis, and his wife (bottom), meeting Bill McAndrew, NBC News president. After the handshaking came the appropriate luau.

**M**ANY people like to ignore their birthdays. Getting up in years isn't any fun. But with a company it's different. And with the National Broadcasting Company it was Hawaii and a 40th anniversary party, a May 11-13 affiliates convention frankly intended for pleasure, not for work. You don't fly the 5,000 miles from New York to Honolulu to agonize over the FCC's 50-50 programming proposal or tackle a compensation problem. You swim and get the sun at Waikiki, golf at Waiālae country club, catch a marlin off Kona Coast, ride a catamaran or outrigger, take an inter-island excursion, shop, relax, lift a few Mai Tais at the Crouching Lion Inn, take a hula lesson, feast at a luau.

There was some "work" at the meeting site, Hilton Hawaiian Village: a brief TV affiliates meeting and election of the affiliate board of directors, plus an evening "welcoming" reception on May 11; several speeches, a 40th anniversary stage show and a luncheon address by NBC Chairman Walter Scott on May 12; an evening banquet and entertainment on May 13. Nobody got very tired from all that. Mainly it was a chance to meet both Scott and NBC

President Julian Goodman in their new jobs in relaxed surroundings.

Hawaii was a long way in time and distance from the first official NBC affiliates convention in 1947 at Atlantic City. And there had been pleasure spots before—Sun Valley in 1948, Boca Raton in 1951. But Hollywood is the meeting place preferred by NBC because of its proximity to talent. New York is good for its headquarters aspect. Chicago is a good mid-point.

The trip into the Pacific was expensive. It cost NBC at least \$300,000. And it put a big bite on the pay-your-own way affiliates. Attendance, at nearly 600 (about 250 representing 127 TV and radio affiliates and 11 broadcast groups, plus 66 executives from NBC) was lower than that at the usual mainland affiliate meeting. But the more than 275 wives and children attending was unusual.

It was all something special to cap NBC's 40 years in business, a jaunt said to have been set in motion a year ago by former NBC boss Robert Kintner. It wasn't the typical kind of meeting, a fact obvious in the accompanying pictorial report.

*It wouldn't be a convention without retired NBC affiliate VP Harry Bannister.*



*The scenery in Hawaii is world famous. But you didn't have to move far from Waikiki, beach to enjoy the views.*







*"You'll look absolutely great in a muumuu" and affiliate's wife is assured by friends. NBC supplied native dresses.*



*It's not Hawaii without a luau, and the opening NBC festivities included the ritual and the feast. Above, the cooks attend the roast.*

*The music was supplied by local groups, twangy, rhythmic, traditional and swinging Hawaiian.*



*NBC's annual outing with its stations was a special occasion this year. It marked the network's 40th year in business.*

*It wasn't hard to go native. Clifford Kirtland, secretary-treasurer of Cox Broadcasting, got comfortable on the beach.*





*It wasn't all play at Hilton Hawaiian Village. Walter Scott addressed the affiliate luncheon in an official atmosphere.*



*The Cox crowd liked the sun. From 1, WSB-TV Atlanta's Don Heald and family, Cox Broadcasting VP's Marcus Bartlett, Frank Gaither and wife.*

*Left: Bill Smullin, KRCR-TV Redding, Calif., takes the beach with daughter Pat and son Don.*



*Right: Shapely Nancy Rittenhouse, daughter of NBC station relations man Paul Rittenhouse, unfurls an NBC beach towel.*







WDSU-TV New Orleans' Louis Read talks with Pacific Fleet boss Admiral Roy Johnson at Pearl Harbor.



A tour of the USS Arizona memorial at Pearl Harbor was a more solemn moment.



Westinghouse's Don McGannon is flanked by NBC station man Ray O'Connell and his wife.



Mrs. Roger Rice (1) gets lei and kiss before NBC banquet. Mrs. Tom McCray approves.



Sailing in an outrigger canoe in view of Diamond Head wasn't all fun. It overturned a few times in rough surf.

There was time to talk. David Baltimore of WBRE Wilkes-Barre (1) finds a moment with Jim Schiavone of WWJ Detroit.



"40 Count 'em 40" was NBC's 75-minute musical comedy presentation for affiliates. The cast reviewed the events of NBC's 40 years.

Hawaii has quiet if you get away from Honolulu. Many affiliates did, and the secluded beaches proved worth investigating.





## CBS-TV's Dann: Production costs will level off as feature-type change is completed

these techniques developed by the motion-picture industry are so complicated that the cost of features, themselves, has skyrocketed. Add this to color costs and production and union increases and material costs. An explosion had to take place as the result of all this stimuli."

Dann adds: "This of course was the critical year, not only because of the color changeover but because so many big pilots were made at the same time at the last minute. They were competing for the same lead, bidding for writers, working around the clock. With proper planning we could have saved 15% to 20% on pilot costs. But there still is another 15% to 20% increase built into the kind of pictures made."

In Dann's opinion, the costs will start leveling off now that the major change has been made from producing little television shows to the equivalent of theatrical films of 30-minute or 60-minute duration. But he sees no possibility of returning to the simpler and less costly product. The additional money, he says, will have to come from the advertisers, from the producers who will have to rely more on residual values that come through syndication and from the networks, which will pay a larger and larger share of program-development costs.

### NO BOTTOMLESS WELL

The question of how much more the ultimate bill payer—the advertiser—can cough up is coming increasingly to the fore. Richard A. R. Pinkham, senior vice president in charge of media and programs at Ted Bates, says the audience is growing less quickly than the cost, with the result that "the average efficiency for prime time is getting dangerously close to the efficiency for magazines."

Bern Kanner, senior vice president for media and programming at Benton & Bowles, says he is disturbed because so many discussions of the current cost spiral end with the conclusion: "We've got to find some way to get an increase from the advertisers."

Kanner says: "These guys don't have an unlimited well of money. Individual brands have their budgets, say \$1 million, \$2 million, \$3 million, and they're not necessarily increased every year. The budgets are supposed to reflect sales in one way or another. Now if the cost of buying television goes up while sales stay the same year after year, you're going to have less advertising value. All of a sudden the presidents of companies, top management, are expressing concern about this problem. They're spending 6½ million to 7 million dollars for a program and they're getting three commercials a week for 52 weeks. For that

money they could buy a factory," he says.

"They can see what they're getting when they buy a factory," Kanner adds, "but how do they gauge the value of television? It's never been proved to them. Top management is becoming more and more involved in the problem as, each year, television advertising represents a larger and larger expenditure."

A speech given by Quaker Oats Co. President Robert D. Stuart before the Broadcast Advertising Club in Chicago this spring is an example of what Kanner is talking about. Stuart was speaking in the wake of a disenchanting experience with *O.K. Crackerby*. His company had budgeted the show on the assumption it would attain a 30% share of audience. This would give it a 10-million-home audience with a cost per thousand of \$3.80. *Crackerby* ended up with a 24% share, barely an 8-million-home audience, and a \$5.04 cost per thousand—almost a third less efficient than planned. Stuart said the high program mortality rate is sheer, speculative wildcatting as far as the sponsor is concerned. And the advertiser doesn't get the tax advantages or depletion allowances the oilman does for the risks involved.

### EVEN COSTLIER PROCEDURE

Stuart quoted statistics showing the rate of program failure in the last three years was 63% for ABC, 66% for CBS and 69% for NBC. He complained about TV's rising costs, but at the same time recommended a procedure that would boost them higher. His recommendation, in the interest of making the sponsor's program-buying decision less a matter of guesswork, was that the networks insist on thorough pretesting of not just one pilot film, but a representative sample of the program series. He admitted that the producers would complain bitterly about the cost and time this would take, but he felt that the risk-reducing results would be worth it.

At the time Stuart was calling for producers to provide a "representative sample" of a program series, most of the producers themselves were sounding off about the heavy burden of producing just the ordinary pilot, which is not so ordinary any more. In fact, some \$25 million went down the drain this year in unsuccessful pilots for the coming season.

Benton & Bowles's Kanner says program development for each season usually begins with a thousand show ideas that ultimately are narrowed down to about 100 pilots and out of these some 30 are picked to go on the air. "Why do there have to be so many pilots? Isn't that one way of saving money? And why do they need to spend \$250,000 for a

half-hour pilot for a series that I know is going to cost \$70,000 per episode if it gets on the air. It just doesn't make sense. They're trying to make every show a little movie even though they never can afford to put it on the air. I know the pilot has to cost more than \$70,000. But does it have to cost that much more?"

Kanner says that all along the line, from initial idea to final on-the-air show, there are specialists who are making a growing amount of money out of the process of program development. There are people in the business who do nothing but create ideas for programs and they get a healthy lump sum plus, if the series makes it, a royalty. The same goes for people who write pilots, even though they don't stay with the show.

Sam Weisbord, senior executive officer and head of West Coast TV operations for the William Morris Agency, says the prestigious writers that are wanted for pilots are often involved in other fields such as the Broadway theater or motion pictures, and are unable, therefore, to stay with a project beyond the pilot and perhaps a few additional scripts. As top creators they expect a royalty and a piece of the show. A recent trend, according to Weisbord, is the desire of creative talent "to get their money up front." As the high cost of production delays or makes uncertain the eventual profit of a series, those concerned initially are less willing to take a percentage of some distant and speculative earnings, and instead prefer a high salary right now. This, too, tends to drive up pilot and other development costs.

### TWO OUT OF THREE

David Susskind, president of Talent Associates Ltd., calls the making of pilots a "horrendous experience . . . heart-breaking . . . an inhuman responsibility." Despite the relative success of Talent Associates in selling two of the three pilots it made (*Run, Buddy, Run* and *The Hero*), Susskind says he still resents not being able to sell the third, *Penelope Beware*. "We worked as hard on it as the other two," he says. "It hurts to think of it sitting there."

Susskind says a rejected pilot represents a dead loss since it is not released to be offered to the other networks if the network that helped develop it turns it down. "That would be the worst thing in the world for the man who released it because if the show was successful somewhere else he'd have to commit harakiri."

The producer looks back with nostalgia to the days of live television when shows were sold without pilots, largely on the track records of the men making

them. Susskind thinks something similar should be possible today, and says if he, himself, were a program buyer he'd have no qualms about making a pilot-less deal with a Herb Brodtkin, a Bert Leonard, a Norman Felton or a David Dortort. Susskind says pilots became the norm when the industry went to film and the new producers had no television records behind them. "How do we know you're able to do it?" the networks asked. Pilots were the reply.

He says the pilot syndrome would really be cured if the big pilot makers would band together and call a halt to the present practice. But in view of the competitive nature of the business he doubts this will happen. "Who's going to call them together? If I called up one of them, he'd say: 'David Susskind? What the hell does he want?'"

In Susskind's opinion, pilots will continue to be made, but perhaps on some less financially ruinous basis, or with the networks contributing a larger share of the cost. "It's very much like a woman who has her first child. 'I'll never go through this again,' she says. We'll go on making pilots but we'll complain of the pain all the while."

#### SYMPTOM OF INFLATION

Susskind doesn't believe program costs have been unusually inflationary this year. To the extent they are up, he says, they are simply reflecting the current over-all inflation in the United States that hikes the prices of groceries and automobiles as well as television programs. "Show business," he says, "is an exaggeration of everything else in life."

He says a half-hour script five years ago cost \$1,750 to \$2,000 while now it is \$3,500 to \$4,000. Directors' fees and set designers' fees have gone up, as well as the hourly rate of the crew. Color costs more in lighting and in time spent on dressing the set. The studios have raised the rent on their facilities. Stars who used to get \$2,000 to \$4,000 a week now get \$7,500 and more. And nothing will reverse this inflationary trend but a recession, says Susskind. "Television will continue to be a terribly expensive medium, but it produces results. As long as it delivers an astronomical audience the advertiser will be willing to pay for it."

Lee Rich, president of Mirisch-Rich TV Productions, takes a less sanguine view of rising production costs. To him, the industry is in crisis and something has to be done about it. He says pilots are not the crux of the problem. "That's the easiest thing to fix. The networks could reduce the number of pilots or avoid asking for them or substitute presentation films. Or the networks could pay the overage on pilots." In Rich's view, the major problem is that everything is costing more these days, to the point where the ability of a producer to get any return at all from production of a

television series is coming into question.

"Nobody is guilty and nobody is innocent," Rich says. "Everybody has got to sit down and work this thing out. I believe the networks have got to call the shots since they're in the middle and getting it from all sides. It's not up to the advertiser since he's not in the television business; he's in the business to sell merchandise. The day television gets too expensive for him he has a very simple out. But everybody else is in the television business and must help solve this problem."

Meetings, of course, already have been held on the cost crisis. The TV industry's annual off-the-record seminar at Asilomar, Calif., held this spring under the joint auspices of the University of Texas and Stanford University, devoted much of its attention to this problem. Pinkham of Ted Bates, who was among the broadcast leaders present, says a panel made up of top producers, talent agents and others involved in one phase or another of production examined each individual section of the process and no one could find any area where costs could be controlled. Another meeting, also off the record, was held in April for program suppliers under the auspices of Tom Moore, president of ABC-TV. There attention focused on possible substitutes for pilots, such as using TV specials as potential series showcases. Something akin to that, the use of failed pilots as specials in an attempt to recoup a fraction of their losses, already is becoming common practice under the name of "spin-in."

ABC-TV has been the most active of the three networks in seeking ways to meet its heavy program costs. It began

by adding a fourth commercial minute to the twice-a-week half-hour *Batman* to give a financial shot in the arm to that costlier-than-usual show. Network officials said they made room for the extra minute by trimming accompanying promos, credits and billboards. When ABC sought to spread the fourth-minute concept to the 7:30-8 p.m. slot on other nights of the week, the affiliates balked, partly in fear that the move would cost them spot revenue. After two confrontations between the network and the affiliates, ABC agreed to table expansion of the extra commercial. In its arguments with the affiliates, ABC said that, primarily because of expansion in color programming, it would need \$40 million in extra time-and-program sales merely to maintain its precolor levels of revenue.

After the affiliates blocked the move to give the network more commercial revenue, Moore said there would still have to be a reckoning on the new costs, and the network had few alternatives. Among those he mentioned were "adjustments" in the network's compensation of stations, increases in advertising rates and cutbacks in program service. The problem is all the more difficult to solve because at the same time the network is facing a big bill for color conversion of programs the stations are incurring extra expense to buy color equipment. And the advertisers, too, are experiencing rising costs in switching their commercials to color. There's not only gold at the end of the rainbow but more gold on the way to the end.

It costs an estimated \$10.5 million in time and talent for a prime-time hour on network television these days. This figure covers the production costs of a



"Or, as Kenneth Tynan put it so aptly on the BBC . . ."

TELEVISION Magazine, June 1966

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

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

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## COSTS ON WILD RIDE *continued*

series over 26 weeks plus the sale of time involved in that hour. To put it another way, a new half-hour show represents about \$2.5 million for a 13-week run in time and talent costs.

Overall, program suppliers will be getting about \$500,000 to \$700,000 more production money each week from each network for the first 26 weeks of next season than they did for a comparable period in the 1965-66 season. Thus ABC, CBS and NBC will spend anywhere from \$13 million to \$18 million more to have 1966-67's product produced.

Producers' contracts with networks usually call for annual escalation clauses if the show is popular enough to stay on season after season, but the program makers claim the increases do not begin to cover the yearly rise in the cost of production. Some of the producers are in a situation where it's virtually impossible to make a profit on a series during its first network run, at least for the first three years. The profits have to come out of syndication, especially from overseas.

One major film producer in Hollywood said, when asked about the cost of his new hour series: "Think about the most money you ever heard for the production of an hour program and then add to it. In other words, make your wildest guess and you probably won't be too far off." He says he can't even make money on the series if it has a three-year run. But at the end of three years he has solid assets, about 80 hours of product that can be syndicated domestically and overseas, or that could be sold in one swoop as a capital-gains deal. This is when the profits start adding up.

### OVERSEAS MARKET

Only the major hits, however, seem to make it in off-network domestic syndication. As for the world market, although the number of TV stations is enlarging the potential sales, the increasing ability of the countries themselves to produce their own product is shrinking them. According to Lloyd Burns, president of Screen Gems International, in some foreign countries where U.S. television had 30% to 40% of the market, it now is reduced to 8% to 10% per station, although the rising number of stations helps maintain the status quo as to the amount of U.S. product sold.

Richard Cox, vice president in charge of programing at Young & Rubicam's television-radio department, thinks the producers no longer will accept the kind of deals the networks have been making, particularly when it comes to program development. He points out that if a producer makes four half-hour pilots at an estimated \$200,000 each and sells one of them, he has invested \$800,000 that he must get back through the one show that made the network schedule. And even if

the network bankrolled half the pilot costs, there is still a deficit of \$400,000 riding on the one successful show. That's a heavy burden to add to an already chancy earning picture.

In many cases pilots are a great waste of time, Cox says. For one thing, the pilot often is far different from the show that finally gets on the air. A lead may be changed, as in the case of *Long Hot Summer*, or a pilot projected as a dramatic series may be turned into a comedy, as with *McHale's Navy*. Cox mentions the upcoming *Hawk* as an example of a show that really didn't need an hour pilot. "After you get beyond the production, after you get the feel of the principal character, what are you doing? You're just playing out the story. And for that amount of money I don't see the point in continuing the thing just to tell you the rest of the story."

He says Alfred Hitchcock sold Young & Rubicam on his series simply by coming in and talking for an hour. "If he made a pilot, what would you know? You can assume that anyone in production nowadays knows how to mount a show." Cox adds that the more gimmicky a show is, the more likely it is to require a pilot, but then he cites cases that proved the opposite. *Batman*, for example, was sold on the basis of a short presentation film.

### WHO NEEDS PILOTS?

Cox says the people at the networks have the least need for pilots since they are highly professional judges of program values and are involved in show development the year around. Pilots are a little more valuable to the advertising agency people who are the next most professional group in programing but have not been exposed to the shows for as long a period as the network executives who are in on the early development stages. According to Cox: "The guy who needs the pilot is the advertiser." The people who make program decisions at this level usually don't work at programing every day and are the least professional in this sphere. "They're also the guys you're asking to put the money up," Cox says.

In a recent trip to the Coast, Cox found the producers determined to show more backbone in their relationships with the networks. He says he told them that if this were the case, it would be to their advantage to build better ties with the advertiser as an alternate source of program-development funds.

Cox says there are many advantages that accrue to the producer who deals directly with the advertiser instead of the network. He lists the following: (1) there's little or no creative interference, (2) the show will have possibilities on all three networks instead of one, (3) if the advertiser decides not to use a show he will release it early enough so



that it has a chance of catching on elsewhere (in fact, it is to the advertiser's advantage to see the show placed with somebody else since it helps reduce his financial liability), (4) an advertiser will not let a show be used in the interest of the network's schedule instead of the program's own sake (in other words, a show won't be used "to knock off Lucy"), (5) if an advertiser is given a poor time period after the show has been on for a couple of years he can still say, "none of that," and take it somewhere else, and (6) the advertiser doesn't ask for a piece of the action.

Cox says the advertiser, to date, hasn't been paying as large a share of development costs as the networks, but he feels that is because the advertiser usually is considered for prospective shows after the networks have turned them down. If better deals were offered the advertiser, he might be more liberal with his money, Cox believes. He also suggests there are more advertisers around who can afford to buy a show than generally is suspected. Their wide use of participations, he says, is not always because of their inability to pay for a show, but may simply represent a desire to hedge their bets by spreading their messages. The networks, however, have taken sharp issue with that position. They all say that there are few advertisers that are willing to risk, on full program sponsorship, the huge sums involved.

#### FRAGMENTED BUYING

The advertiser is not without acumen when it comes to programing, in Cox's opinion. The best show buy ever made, he says, occurred when General Foods bought *Danny Thomas* and shifted it from a poor time slot on ABC to a top spot on CBS. Out of that buy eventually came the *Andy Griffith* spin-off which in turn spun off *Gomer Pyle*.

Cox says one of the reasons costs have risen so much is that advertisers have been buying participations and scatter plans and leaving the program-development role to the networks, whose basic interest is to bring in a show at a marketable price but who are not as cost conscious as the people who eventually pay the bills. Cost rises tend to be granted because they can be passed on. Everything mushrooms.

In Cox's view, if the producers start keeping the networks at arm's length, the result will be to bring in the advertisers in a way that will "more readily identify the true forces in the business than the FCC's 50-50 program-control proposal. Those advertisers who have an interest in program development will come in and fill the void to whatever extent is natural. The networks would still make deals, but do it much more carefully."

As for the current position of the advertiser, Cox says he's like a housewife

who walks into a grocery store with plans to make an exotic dinner for her family only to find that one item needed is missing. So she can't really do what she intended to do. "The advertiser has a general idea how he would like to be presented to the public, but if it's not on the shelf he has to settle for second best."

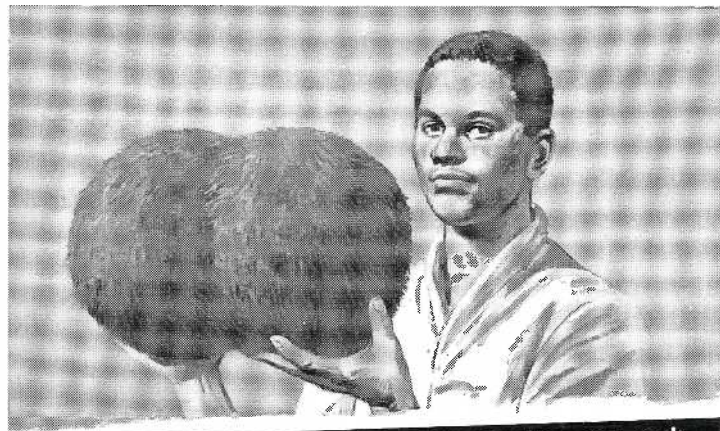
Three of the new shows for 1966-67 are advertiser developed. They are *The Jean Arthur Show* from General Foods, the *Tammy Grimes Show* which General Foods developed and then released to ABC, and *The Man Who Never Was* which was made by Philip Morris, released to ABC and sold to L&M.

Sam Northcross, vice president and national director of broadcast at Foote, Cone & Belding, says a producer is more likely to take the risks of a pilot deal

with an advertiser than with a network since the advertiser has the financial muscle to help assure the show a place on the air. One of the things that made the coming season so expensive for the program makers, he says, was that CBS involved itself in 38 pilot deals, but ended up with only seven places to put them (the eighth new CBS show, *Jean Arthur*, was advertiser-developed and the ninth was *Friday Night Movies*).

Northcross says he would be perfectly willing to buy a show without looking at a pilot. "It's much sounder to buy on the basis of a script—not just one, say three—and a guarantee of the production personnel and of course the cast."

For all the current antipilot talk, CBS-TV's Mike Dann is still a partisan of that art form. He says he expects the

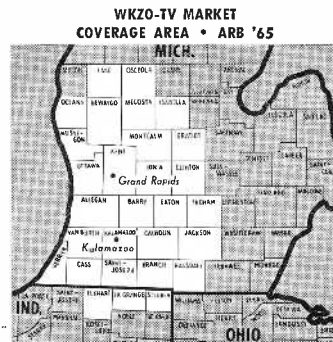


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**CLASSIFIED AD** "Join our fencing club, we need new blood!"

**Color Tape, Film and Slides**  
**HE'S AN EGOTIST!** if he's sitting on a crowded bus and flirts with a woman who's standing.

**NBC Network Color**  
**MOST GIRLS** would like the kind of figures men bare in mind.

**All COLOR Soon**  
**WORM CATCHING!** Did it ever occur to you that the early bird may have been up all night?

**Ninth Color Market**  
**TROUBLE?** Take it like a man, blame it on your wife.

**wtrf-tv Wheeling**  
**FOREMAN:** "How come you're sleeping on the job?" Quick-thinking employee: "I know it's not permitted in school but can't a guy close his eyes for a moment of prayer here, either?"

**Tri-State Empire Building**  
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## COSTS ON WILD RIDE *continued*

industry next year to make about as many pilots as it did this year and spend a sum equal to the \$40 million that went for program development for the 1966-67 season. A short presentation film, in his opinion, can handle only one element that goes to make up a show, while a pilot reveals all the ingredients. "It's tough enough for us to decide on a show on the strength of a pilot," Dann says. "We just couldn't cope with a presentation film only. Maybe that's our limitation." But he adds that in some "extreme cases" the network might close a deal on the basis of seeing a 10-minute film clip, plus a description of the characters and the story line.

If CBS is conservative when it comes to the question of pilots, it is revolutionary in its quiet development over the last few years of cost-plus production deals that cover the entire outlay for making a series. Such a deal was recently signed with Desi Arnaz. Some producers, especially the independents, feel this is the most realistic approach to the rising-cost dilemma. The cost-plus concept antiquates the old package deal where the producer got the package price and delivered to the network the show for this price. If there were any production profits he kept them, and if there were any production losses he sustained them.

In the new concept, CBS-TV agrees to pay all the production costs whatever they are. The network handles the budget of the show. It takes on the responsibility of paying both below-line and above-line costs. To these, the network adds a royalty to the creator of the show, a producing fee, repeat fees, a script fee, a whole schedule of fees that become part of the production budget. Generally included in the agreement is a commission for the producer's agent who made the deal. The network also takes care of all deficit financing. It absorbs losses and they are not recouped later on when the show goes into syndication. Instead, the losses are written off. As a result of all this, the network has control of every dollar that goes on the screen and the producer knows exactly where he stands with an assured stipulated profit. The network's advantage is in protecting a time period by making as certain as possible that the quality of a product is as good as money can buy. Also the network has ownership of all the series' negatives, and that's a pot of gold worth digging for.

It is this factor of the negative rights that keeps the major producers from being interested in cost-plus deals. The independents don't have their own distribution arms and so even if they retained ownership of the negatives they'd still dilute the profits by having to pay somebody to distribute them. But the majors are equipped to distribute films,

and they're in a constant battle with the networks over who's going to own the negatives. They view cost-plus deals, therefore, as an intrusion into their traditional domain. So, too, do the talent agencies, who make a healthy percentage selling shows to the networks. When that is reduced to a flat fee they are decidedly out of pocket.

What seems certain is that the cost crisis is proliferating the forms through which prime-time programs are developed and sold. If it isn't a cost-plus deal, it will be some other arrangement to reduce the producer's risk. If a pilot isn't abandoned altogether, it will be likely to show up as a spin-off, thus giving a dual role to production dollars. And if a pilot bombs, it may appear ultimately as a theatrical feature to recoup its losses. Susskind says: "America is ingenious in solving crises. We'll solve this one too."

Just as an exercise in nostalgia, it's interesting to look back on the production costs listed in the October 1949 issue of TELEVISION. The two most expensive shows then were *Ford Theater* and Buick's *Fireball Fun for All*, each costing \$20,000. The *Ed Sullivan Show*, then called *The Toast of the Town*, was brought in for \$10,000. The same show next season will cost \$170,000 a week.

Costs certainly haven't reached the point where they are driving advertisers away in any numbers from the medium: not this year, not next. But costs and the risks they involve may make the smaller producer think twice about going out on the limb with a prospective series. The production field may narrow to the big companies that can sweat out returns on their investments over the long term. This may be to the detriment of television since it would cut back on the variety of creative sources the medium can draw on. Also high costs spur a search for certainty, and this tends to encourage formula programing and discourage taking a chance on something imaginative but untried.

END





**NEW SHOWS** from page 37

Cat. He's a bodyguard who "disdains gimmicky devices and relies on the strength, physical skills and cool nerves developed when he performed as an aerialist." He is assisted by a gypsy and the gypsy's good-looking daughter. The other NBC mystery-adventure candidate is *Girl From U.N.C.L.E.*, which will give the distaffers a much needed chance to exhibit their derring-do. The girl's team weighs in Tuesdays at 7:30 and the men on Fridays at 8:30.

CBS has inked in two adventure-mystery programs for the '66-67 season: *Jericho* and *Mission Impossible*, both hour shows. Some Madison Avenue insiders say *Mission* is the show to watch next season—that it has quality and a good story line going for it. But they said somewhat the same about *The Rogues* last season, and although *Rogues* pleased the critics it never got off the ground with the generality of mankind. *Mission Impossible* will be done along "Ipcress File" lines, a statement that will ring a bell if you happened to have seen that picture. *Mission* concerns a group of men who worked in a special unit during World War II and are brought back together to tackle present-day international beastliness. Each man has his specialty, and together they're hard to beat. *Jericho* is another study of the collective, this one a three-man team operating behind enemy lines in Europe during World War II. It probably will come as no surprise that one of the three is an American, one an Englishman and one a Frenchman.

**SAME WAR, DIFFERENT LOCALE**

ABC's entries in the adventure-mystery category number five: *Rat Patrol*, *The Man Who Never Was* and *Green Hornet*, all half-hours, and *Hawk* and *Time Tunnel*, both hour shows. *Rat Patrol* carries on television's infatuation with World War II but seeks a fresh locale, the North African desert. There's a four-man Allied team in this one, pitted against the Germans and enduring the Spartan landscape. *The Man Who Never Was* is another go at the undercover syndrome (place: Berlin; time: now) and *Green Hornet* features wealthy Britt Reed who unbeknownst to anyone but his trusted valet, Kato, is the title character and ready to battle evil. ABC says *Hornet* is being played straight. *Hawk* is a contemporary detective series set in New York City, and the difference is in the central character—a full-blooded Indian who uses the methods of the forest in the city's canyons of steel. Another difference is that it will be filmed on location in New York. The heroes of *Time Tunnel* set off in their time machine before the darn thing is absolutely travel worthy

and run into difficulties like landing on the Titanic during its maiden voyage.

In the comedy department, ABC has added five new shows, NBC four, and CBS two, all half hours. One of the ABC entries, *The Pruitts of Southampton*, will present Phyllis Diller in an Auntie Mame type role. It's one of those exercises in sociology out of Filmways, but instead of being about a country family that lives in the city or a city family that lives in the country it's about a once-rich family that's flat broke but tries to keep up appearances. Considered along class lines, it could be viewed as *Beverly Hillbillies* turned upside down. *The Rounders* is a sort of latter-day western featuring two personable but not too hard working cowboys in a constant battle of wits with the ranch owner. *Love on a Rooftop* zeroes in on a newly married couple in San Francisco and it could bring back a romantic view of marriage. *That Girl* is from a small town and goes to New York to succeed as an actress. *The Tammy Grimes Show* is the one about the madcap heiress whose twin brother tries to straighten her out.

**BEATLES' TAKE OFF**

NBC's comic candidates lead off with *The Monkees*, the aforementioned "loose" treatment of a singing group that at least tonsorially resembles the Beatles. Then comes *Occasional Wife* which reverses a situation tried in a series that flopped not long ago in which a married couple couldn't admit they were married for business reasons. In *Occasional Wife* a bachelor fakes a mate because he works for a baby-food firm that feels every man should have one. *The Hero* is just that as long as he works at his job of being a big western star, but get him home with the wife and kiddies and he's all thumbs. *Hey Landlord* tells of a midwesterner who inherits the sort of New York brownstone that *That Girl* might room in if she could cross network lines.

CBS tries *The Fugitive* formula for laughs in *Run, Buddy, Run*. You see, there's this CPA and he overhears some gangsters plotting . . . *A Family Affair*, the other CBS laugh-track entry, also has a reminiscent air. It concerns a rich bachelor complete with man servant who takes it upon himself to rear three orphaned nieces. *The Jean Arthur Show*, is not, as some skeptic put it, *The Defenders* with an Oedipus complex, but it does concern a mother-son lawyer team. *Pistols 'n' Petticoats* tells of two atavistic women who maintain a frontier mentality in a West that is settling down to respectability. *It's About Time* has another wayward time machine that plummets two astronauts into the cave-man past with one of the caves occupied by Imogene Coca and Joe E. Ross.

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NEW SHOWS *continued*

the variety category: Milton Berle at ABC, Roger ("King of the Road") Miller at NBC and Garry Moore at CBS. Only Miller is a relatively unknown quality. Berle, of course, was Mr. Television when people were still looking at it through magnifying lenses.

There'll be four new westerns next season, with three of them in the ABC stable: *Iron Horse*, *Them Monroes* and *Shane*, each an hour. Those who've seen the movie *Shane* will know what that's about. In *Iron Horse*, Dale Robertson wins a railroad in a poker game and he determines to finish building it although he's short on cash. *Them Monroes* are five orphaned siblings who are going to make a life for themselves in the West. The fourth western is NBC's hour, *The Road West*, which peeks—discreetly—beneath the canvas of some of the prairie schooners taking part in the westward migration.

In the series-drama category, shrinking next season, the only new show will be *Men Against Evil*, an ABC half-hour. It is perhaps arbitrary to classify it as series drama since it concerns the police and therefore has its adventure-mystery aspects. But the emphasis will be on the

men and their wives and how they react to the stresses of law enforcement.

The only new category next season will be the weekly specials represented by *ABC Stage '67*, an hour program featuring American and international playwrights, musical-comedy composers and entertainment and dramatic stars. It will be scheduled on a 32-week basis, with 26 new presentations and six repeats of its better programs. *Stage '67* could play a liberating role in a medium that has neglected many of the nation's literary and other luminaries because they didn't fit the rather rigid structure commercial television has created for itself.

Among the programs slated for *Stage '67*'s first season are: an original comedy about life in New York City by Murray Schisgal, author of "Luv"; a musical comedy on football with music and lyrics by Dick Adler, composer of "Pajama Game" and "Damn Yankees"; "The Anthony Newley Show," an hour of pantomime and music, written, composed and acted by the English composer-actor; "The Many Worlds of Mike Nichols"; the "Kennedy Wit"; "The Flip Side," a musical comedy about today's music industry; a drama on the aftermath of the 1956 Hungarian revolution written by Henry Denker; a French-

American co-production, "Sour Grapes"; a documentary on the American Jew, and a look at "The 10 Most Beautiful Women in the World."

As for the source of next season's prime-time programing, most roads seem to lead to 20th Century-Fox's sunny acres out in Hollywood. That complex of studios will contribute 10 hours of weekly programing, including co-production ventures with Greenway, Quinn-Martin and Van Bernard. Next in rank comes Universal TV with six-and-a-half hours, followed by MGM-TV, five-and-a-half hours, Screen Gems, four and a half; CBS, four; Desilu, two and a half; Filmways, two; United Artists TV, two, and NBC Productions, Talent Associates and Warner Bros., one-and-a-half hours each.

Their products will prove to be so many high, low or middling cards in the three-handed game of network prime-time programing that reaches the pay-off stage in the fall. A close analysis and ratings forecast of the night-by-night, hour-by-hour play and how it will affect the fortunes of ABC, CBS and NBC will be provided in TELEVISION's September issue by Stuart Gray, director of broadcast research at MacManus, John & Adams. END

MONEY WATCHERS *from page 39*

siderable financial responsibility. Like many managers, Smothers (who numbers *F Troop*'s Larry Storch and Kevin Berry and *Peyton Place*'s Susan Oliver and

George Macready among his flock) has power of attorney at the bank for his clients and handles the usual accounting and check-writing tasks. He considers these responsibilities important and necessary but feels that they are in-

consequential compared to the overall service he can provide.

"When we first get a client," he says, "among the things we do is a complete analysis of his financial picture. We prepare a financial statement for him. We get his last three years of tax returns and we review them to see how his income has been developing and what has been doing with it. We analyze his insurance program, his life, accident, automobile and casualty insurance. We check the investments he's made, if any. We try to project his potential. Anything that has to do with money comes under our examination.

"From there," he goes on, "we set up a complete accounting system for him, just as if he was a business. All of his deposits come to us and we put it in a bank account. We write all the checks and pay the bills. Most important we start a savings account for the purpose of investing and when we invest we look for a tax-shelter-type program. This primarily means an investment that gives you a tax deduction when you get into it and/or you get a capital gains when you sell out at a profit."

There are no unique tricks to business management. The good managers all are seeking virtually the same ends and ply similar means to achieve them. Jay J. Eller, who is a partner in the Los Angeles law firm of Eller and Winton, but who nonetheless confines his management interest to *Bonanza*'s Blocker, Lan-



TELEVISION Magazine, June 1966

don and Greene, is a man of obvious loyalty and devotion.

"My main objective for the three boys," he says, "is to try to assist them in gaining a measure of security for the future, for the day when *Bonanza* or its counterpart on television is finished and for the day when they may want a different type of existence. I'm concerned for the day when the large amount of money they now make is no longer available. I want to provide future security for them. In order to do this one has to invest in the present."

Every business manager has his own philosophy about investments and his favorite case history of a gilded buy. One thing, however, that's pretty much standard: They won't take a chance where the potential loss is either apparent or considerable. They have to be extremely conservative. They're dealing with somebody else's money.

Sometimes, despite guarding the plate, they ingloriously strike out. Other times, as Eller's work for the *Bonanza*-three attests, they come through with resounding hits.

#### DOUBLE OR NOTHING

Jim Smothers likes to recall a recent time when his conviction paid off in the face of doubters. "We bought approximately 33 acres out in the Malibu canyon area for a performer some two-and-a-half years ago," he relates. "We paid \$8,500 an acre for this land. But then when we still were in escrow, we had a broker out in this area tell us that we were taken. He said we paid \$1,000 an acre too much.

"It sure frightened me," Smothers concedes. "But now we've had an offer at about \$16,000 an acre for the same land. The essence of the deal is that our client had about \$120,000 invested over the two-and-a-half-year period, half of which was deductible. He came out of it with a clear profit of \$225,000 and this profit was taxed at a maximum of only 25%."

There's a lesson to be learned in the experience, Smothers feels. "One of the biggest advantages in real estate," he claims, "is that you can get in with bigger leverage, meaning a lower down payment, and you can pay off the principal over a period of time. We always try to keep our down payment to a minimum. For the first four or five years we prefer to pay mostly interest. That way the payments are deductible."

Peter Brown also has a success story or two to tell. He's grown with one big-name television star from the edges of lower-middle income to the multimillion dollar brackets.

"We took a client on 18 years ago," he begins, "who was making very little money but had great potential in the entertainment field. He was a radio announcer then. Later he started on local television in Los Angeles. We actually

got him right in the transition period.

"The first thing we did was get him a little insurance," remembers Brown. "Then we sold his house. He had a lot of equity in it. We bought him another house that he wanted because his family was growing. This gave us a little cash to work with, not too much, but a little."

Going on with his story the business manager points out that a first mortgage was retained on the house that was sold and it provided a source of income. Brown invested the money that came in in some securities on the New York Stock Exchange that, luckily, clicked. Meanwhile the client had become very popular on local television and was making more money from his performing talents than ever before. Brown used this added income to purchase a 22-unit motel, a 60-unit apartment house and a 600-acre cattle breeding ranch in Northern California. By this time the client had been on daytime television for five years and had moved into nighttime network television.

"We were generating a tremendous cash flow," Mr. Brown remarks. "We set up an organization for our man. We had a personnel manager, a business manager and a lawyer. We set up a deferred-compensation plan that was really a pension plan. We set up in this corporation a medical plan, something for which my client normally wasn't able to deduct. We took out a tremendous amount of life and liability insurance to protect him."

With the necessities out of the way, Brown began a concentrated investment program. "I took," he says, "the three

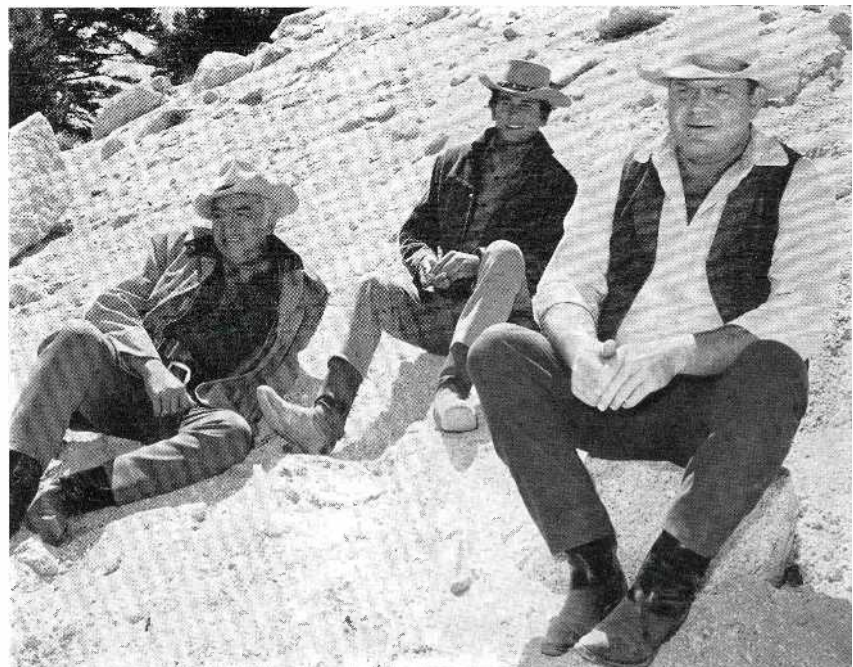
parcels of properties that we had and traded them for a 7,000-acre ranch. Then I traded the 7,000-acre ranch for one that now has 25,000 deeded acres and 250,000 acres under government lease. We also started to build a \$7.5 million project in Santa Ana that is one-third completed now. It will encompass apartment buildings and a shopping center."

This is a process of growing and building with a client, according to Brown. It often takes many years to cash in on a client's full potential. In the case cited, Brown achieved his goals by pyramiding and making tax-free exchanges along the way.

"My client," he concludes, "is now just doing personal appearances. We let him earn just as much as we can protect. His net worth now is well over a million dollars. Even if nothing else ever happened for him, with the pension plan we have from his own corporation and with a long-term contract he has with one of the major production companies, he can live very comfortably for the rest of his life without ever working and he's still relatively young."

In almost every situation tax protection is the key to estate management. How much money does one have left after taxes to invest and create financial security? That's what all the fussing, wheeling and dealing is about. Cash flow is important but, as far as Jay J. Eller is concerned, not essential.

"I would rather have a client who earns \$100,000 a year but who in fact lives on \$20,000 of it than a client who earns \$600,000 and lives on \$400,000 of it," he stresses. "It's a matter of living



*Off-screen they're sitting prettier, thanks to a shrewd manager*



## The Career Watchers Have Their Function To Perform, Too

FROM 1954 to 1960 comedian Don Adams worked in nightclubs almost exclusively. He worked just about every club in the country and he made from \$750 to \$1,000 a week. Then he began to do guest appearances on almost every major television show at maybe a \$1,000 a shot. But nothing really happened for him. If he wasn't a dime a dozen, at best he was two for a quarter.

Today the entertainment world is completely open to him. If he wants to play Las Vegas, he plays it for \$25,000 a week (he just completed a week at the Sands hotel). He has all the endorsement offers he can handle. He can do summer stock if he likes and he's suddenly become a prime candidate for motion-picture leads. The stepping stone to this new wonderful world of opportunity is his identity as Maxwell Smart in NBC-TV's *Get Smart!*

Mace Neufeld suffered through those relatively lean years with Don Adams until the American public got smart to his comedic talents. Neufeld is Don Adams's personal manager. With his partner Sheldon Bash he runs the personal-management firm of NRB Associates Ltd. This doesn't mean he's a job-seeker. That's a talent agent's function. It also doesn't mean he writes the checks. That's a job for the business manager. A personal manager directs the career of his client.

As the man who channels the talents

of such hot properties as Don Adams, Don Knotts, Louis Nye, Bill Dana, Buck Henry, John Ashton and Herb Alpert and the Tijuana Brass, among others, Neufeld thinks of television mostly as a means to a profitable and lasting end.

"The television series itself, if it becomes a long-running hit, can make a substantial amount of money for a client, but the residual effect, especially if you can perform in front of a live audience, is really the thing. It can be fantastic," he comments.

According to Neufeld, Adams, thanks to his acceptance as a television personality, can make a public appearance now and do basically what he did for 12 years, with just a slight updating, and tear the house and bank vaults down.

Yet television is a gift horse that's not accepted with open arms. Mace Neufeld explains: "You perhaps can make more money in television but it takes a tremendous toll on the actor. The agent and the manager certainly can make more money in television because they commission the gross package rather than the actor's salary. Still, if an agent or manager is smart, he's going to take his client's welfare to heart and realize that dollars aren't always the answer."

As always when there's an alienation of affections there's somebody or something else in competition. "Despite the fact that television has become the major entertainment medium in the coun-

try in the last 10 years," says Neufeld, "almost every creative person in Hollywood would rather work in motion pictures."

To document his argument, Neufeld cites the case history of another of his clients, Don Knotts, surely the skinniest and probably one of the most popular second bananas in TV situation-comedy history. Comedian Knotts was on television for nine consecutive years, including a five-year stint, which ended last season, on the *Andy Griffith* series. Comments Neufeld: "After Knotts's contract ran out on the Griffith show, we were immediately offered firm Don Knotts series by two of the three networks. Now Don Adams has a substantial piece of the action on his show. Don Knotts did not, but if he had wanted to continue in the sixth year of the Griffith show, he could have had an equity position in it because that's how badly they wanted him.

"Anyway," Neufeld goes on, "we got fantastic offers to do our own series, with sponsors waiting in line to buy the shows, no pilots involved and Knotts given format approval. But we suddenly decided that if any move was going to be made outside the area of television it had to be made now."

Don Knotts, his manager informs, felt he had the potential of being a motion picture comedy star. He determined to use his strength in television to at least

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### MONEY WATCHERS *continued*

within one's financial means," he adds.

Eller feels his approach to business management is a little different than most. "We have borrowed money in anticipation of tax shelters being created by our investments thereby enabling us to have more after-tax dollars available to repay our obligation," he explains. "There is an important distinction between saving money for an investment and what we do. We borrow the money to make the investment which in turn creates the tax shelter which in turn frees more dollars and thus enables us to repay the obligation."

At any particular time, a specific form of investment is favored by a majority of managers. But investment direction basically is a variable that changes drastically with the fortunes of time. When Eller first started working for his *Bonanza* people (Blocker in 1960; the other two in 1963), he found it easier to secure better leverage through such income producing properties as office and apartment buildings. But apartments and offices have become bad news now. They are no longer considered good invest-

ments, at least not in Southern California.

The common motivating reason for an investment is the amount of tax relief involved or whether the market, in terms of leverage, is favorable at this time. Securities, cattle and sheep ranches, radio stations, motels, shopping centers, oil wells, unimproved land and gas all have been in vogue with business managers at one time or another. Peter Brown has been delving deeply into the cattle-ranch business of late. He says a person with a good net-worth statement can buy a cattle ranch with little cash. Currently a sheep ranch in Wyoming is getting a long, hard look from Brown as to its investment potential.

Brown knows several real-estate brokers in the ranching business that he trusts implicitly. They're looking out for him. He gets 25 to 30 ranch offers a month. Brown, who is a certified public accountant, says: "A person can't be a specialist in everything." He has to rely on outside information. One of the men in his office (CPB Management employs four men and four women) checks out apartment-building offerings continuously.

Most clients don't have time to screen deals they've uncovered themselves. "You know how it is at the studio," observes Brown. "Suddenly there are 10 million people around a star. It's like they're all race-track touts. All of them have deals. And a guy doesn't have a chance to see if it's a good or bad deal. He rationalizes by saying: 'This is my buddy and I've always trusted him and so he must have a good deal.' A lot of people get in trouble this way. That's why we try to check out everything."

Smothers has an impressive screening process. His PBM Associates Inc., which employs two full-time accountants and draws on the services of two attorneys part time (Smothers himself is an attorney), is associated with advisory specialists in most of the major areas of investment. Property Research Corp, for instance, checks into growth areas and economic forces affecting the value of specific real estate for Smothers. The claim is made that as many as 55 men are sent out in the field to do research on property buys.

"We get 10 calls a day from people who want us to invest," says Smothers. "Our biggest problem is screening them

get an honest crack at motion pictures.

"We discussed this with all of the major studios," Neufeld recounts. "We finally got with Lew Wasserman at Universal, and frankly said: 'Look, we have a series offer for several million dollars but we want to put this off for two years. In order for you to take advantage of this television opportunity, we want you to do something for us in return. We want a crack at pictures. And if we flop in them, then you can put us back into television...'"

The windup of the story is that Wasserman agreed to the deal and Knotts made a low budget (under \$1 million) picture with the unlikely title of "The Ghost and Mr. Chicken." The movie, according to Neufeld, has been an "enormous hit," out-grossing all other first-run pictures in Hollywood during Easter week. "Now," Mr. Neufeld says proudly, "there's no more talk of television and three more pictures have gone in the works."

The point of all this is that television has to have the right horses to go. Neufeld holds the reins on some of the best of the breed. He's not abandoning the video course completely. Yet, like so many other decision-makers in Hollywood, he'd much prefer to get a reputation in television and then take his chances where the hurdles are not so steep and the odds for running the best race possible are more in his favor. END

all. We always try to listen and check out anything we can. You never know where a good investment will come from. But I'll tell you this, we analyze 25 to 30 deals before we ever decide to invest in one."

Seemingly there's method to everything the business managers do. The client's investment course is probed and charted like an astronaut's trip to the moon. "At the beginning of each year we project the income and business and personal expenses for each of our three clients," reports Eller. "Then we take the existing program and compute by projecting one year hence the tax shelter that will be available. By doing this we are able to make a reasonably accurate analysis of what the total tax picture will look like—how much money will go to the government assuming that there's nothing further that is done in terms of providing additional shelters. Based on this projection we can anticipate how much money will be available for additional investments during that particular year."

Eller emphasizes that projections have to be continuously revised during the year. Personal appearances by Dan

Blocker, Michael Landon and Lorne Greene are the variables.

"A certain portion of the boys' income is predictable but that which relates to their personal appearances is not predictable," Eller says. "This is quite a variable because they have opportunities to make great sums of money by personal appearances. The value of Dan's, Lorne's and Michael's services today in personal appearances is worth about \$10,000 a day for each of them."

TV's Cartwrights have opened Chevrolet agencies, been grand marshals of parades and ridden in rodeos. Landon just finished a two-week engagement at the Nugget club in Sparks, Nev., where he sang and told jokes. Greene had a similar engagement there last year. For these nightclub jobs, Landon and Greene, of course, don't get \$10,000 a day. But they do command top nightclub pay of up to \$25,000 a week.

Why do two erstwhile cowboys play nightclubs? According to Eller, they are interested in enlarging the scope of their activities.

"From their standpoint," he comments, "they are interested in doing anything that will expand their abilities. They don't want to garner the dollars solely. They realize that *Bonanza* has a limited life. What happens after *Bonanza*? They unquestionably are going to have many offers but I think they all would like to know what they enjoy doing and what they are capable of doing. These excursions into personal appearances and nightclubs give them an opportunity to evaluate their capabilities."

Eller feels that in the future Blocker, Landon and Greene will shy away from collective investments and make more individual deals

"These are thinking men," he explains. "They are not guided by me to the extent that they expect me to make

all the decisions. They expect me to give a summation and analysis."

The Hollywood business manager says that his clients can ask some exacting questions. Citing an example, he tells about the 800 head of yearlings, cows and bulls that were recently purchased for Blocker, who's in Europe. "When Dan gets back," says Eller, "he's going to want to know how many of these cows had calves and how these calves are doing and what kind of winter feed do we anticipate and what kind of vitamins are they mixing into the winter feed and what do I think about the fencing."

For knowing the answers to such sticklers, Eller, like just about all business managers, gets 5% commission on the gross income of his clients. Obviously, then, the more money talent makes, the greater advantage it is to the business manager. Yet it's not a great volume business. No business manager is anywhere near as big as William Morris or Ashley Famous in the talent field. It's a highly personalized and limited calling. That's why Peter Brown won't handle a client who earns less than \$50,000 a year.

Says Brown: "You're like a member of their family. You get involved in their personal affairs. Whatever they do—divorce, marry, buy a car, take a trip to Europe—they come and tell us and ask advice."

This is the way it is with the country's fastest growing tribe of millionaires and their financial-advising followers. For TV talent rapidly is evolving into an exclusive millionaire's club. It's not too difficult to become a member. All that's needed is a long-running television series of five or six years' duration. The producer may not be eligible at the end of this time, but the performers, with their business managers pulling the strings, are a shoo-in. END

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EDITORIAL

**Throw a nickel  
on the drum  
and, brother,  
you'll be saved**

LAWRENCE H. ROGERS II, president of the Taft group of seven television stations, has become the first broadcaster to advocate publicly that commercial stations be taxed to pay some of the expenses of the nation's educational television system. Other broadcasters may at first have winced when they heard about Rogers's proposal, but, upon reconsideration, they may take a liking to it. The Rogers plan promises a lot of insurance at very reasonable premiums.

It is Rogers's thesis that the commercial system cannot provide "cultural uplift and in-depth education" without losing the mass audience it requires for advertising support. Yet, says Rogers, there is a need for a system that can do the cultural-educational job. He proposes that commercial broadcasters be charged a license fee that would support a national educational and cultural television authority, chartered by the government in much the same way that the British Broadcasting Corp. is chartered. This authority would supervise the ETV-station licensees throughout the country.

Only the administrative expense of Rogers's national ETV authority would be defrayed by the broadcasters' tax. The considerably larger expense of programming the cultural-educational system would have to come, as it does now, from, as Rogers calls them, "any and all existing educational and cultural foundations whose charters provide for their support of such good works."

WHAT would the commercial broadcasters get for their money, aside from the warm feeling of participating in the elevation of the national culture? At the minimum Rogers suggests total protection from federal surveillance of their programming, a lengthening—perhaps to perpetuity—of the term of commercial station licenses and an increase in the legal limit on the number of commercial stations a company could own. For those concessions there are broadcasters who would be tempted to hand over their wives to a national educational and cultural authority.

This publication sides with Rogers on the desirability of eliminating federal

controls that have historically done more to inhibit broadcasters than to encourage them in daring enterprises. But in the process that Rogers recommends, the commercial system would buy its freedom at the terrible price of its respectability. In the arrangement that Rogers suggests the commercial system could devote its total creative resources to the development of programs exclusively designed to attract the largest audiences, while salving its conscience with its tithing to the cultural-educational system. The commercial system's ready answer to any critic who complained of its unrelieved diet of mass escapism would be: "Look at ETV. That's what we pay it to do."

THE commercial system has a larger mission.

Because of the masses of habitual viewers it has learned how to attract, it has acquired both the resources and the obligation to rove the world—and indeed beyond—for meaningful subjects to expose and hopefully illuminate. If its offerings are to be, say, 75% light entertainment and 25% weightier fare, the 25% will at least have the budget and the exposure to a mass audience that justify the hiring of the best talent that money can buy. And in the normal development of a maturing sense of purpose, the ratio of light to heavy fare must inevitably come into closer balance.

This still leaves the strictly educational mission of television largely outside the realm of the commercial system, as indeed it should be. And it leaves the ETV system with the still unsolved problem of where to get the revenues it needs.

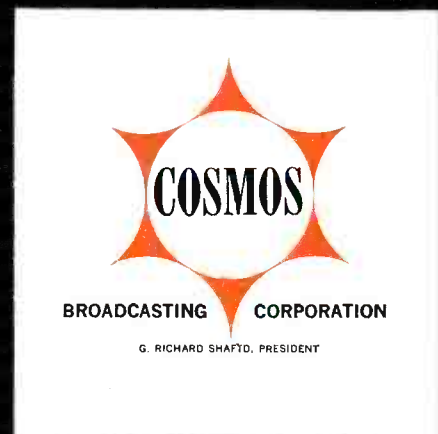
Under the Rogers plan ETV would really be no better off than it is now. The tax that he proposes the commercial operators pay would only support the administrative superstructure of a new ETV authority while the ETV system would still go on scrounging for the really big money it would need to put programs on the air.

In the exploration of solutions to that problem, it has always seemed to TELEVISION Magazine that some form of pay TV for ETV was worth considering. □

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