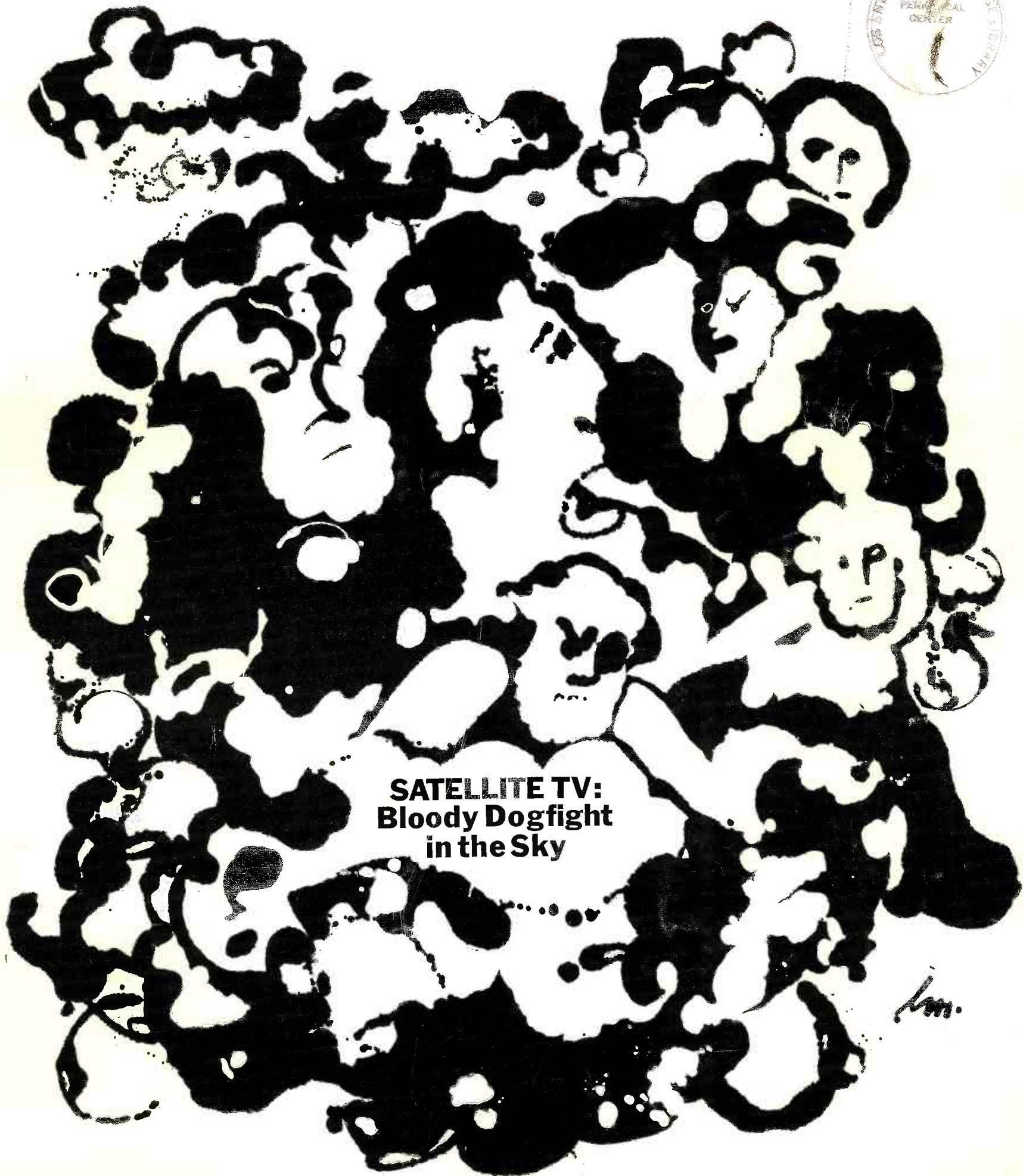


# TELEVISION

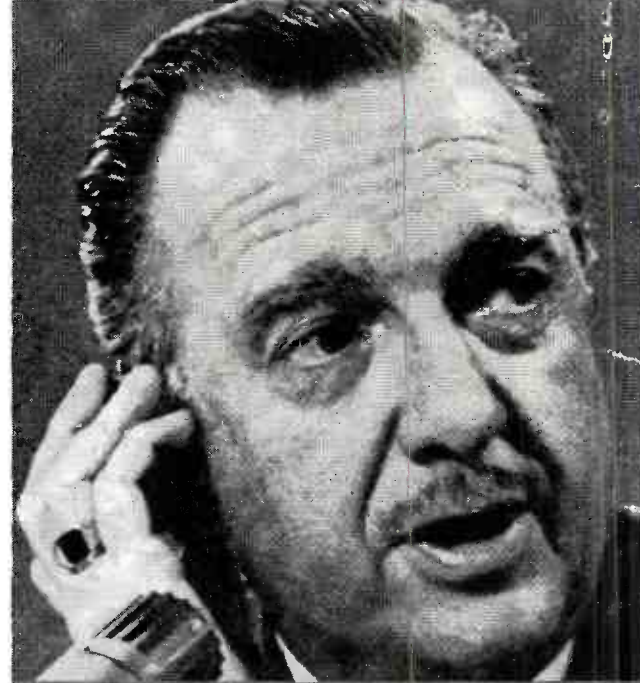


**SATELLITE TV:  
Bloody Dogfight  
in the Sky**

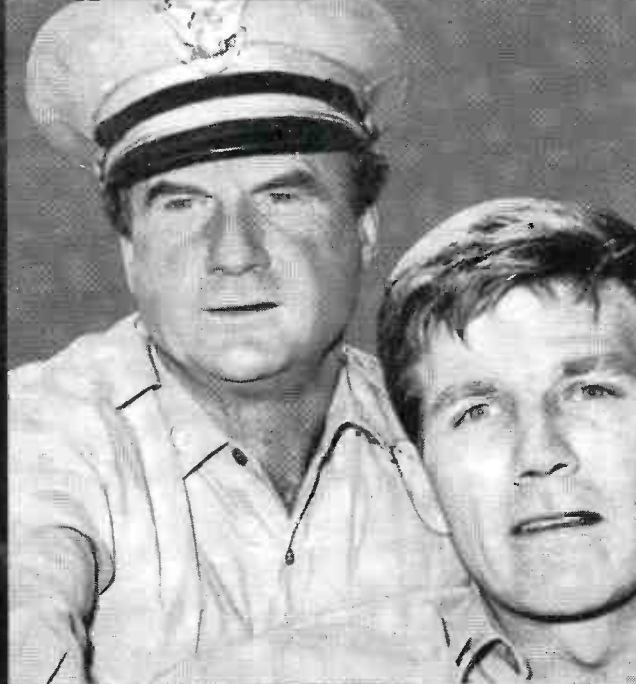
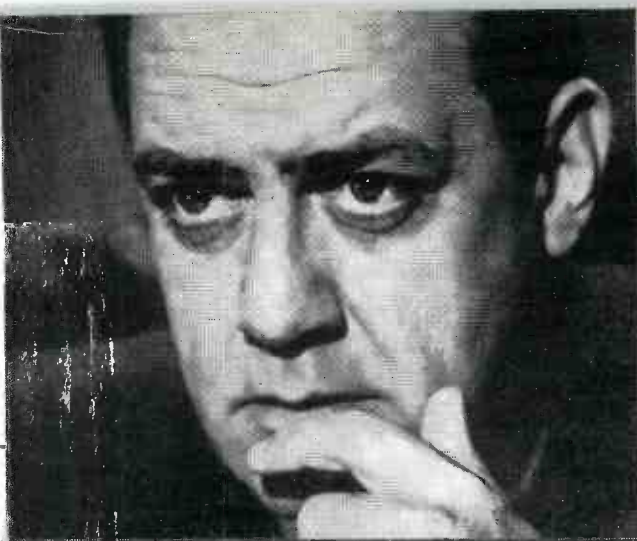
*Am.*



Now who's got  
the doctor,  
lawyer, indians  
and the whole  
kit-and-kaboodle?







# We do, that's who. WPIX TV/11

Where are the great network shows that have become America's favorites—the established rating leaders in New York?

They're on WPIX TV/11, the one-station network, where advertisers are cashing in on the ready-made following for such shows as Perry Mason, Dr. Kildare and The Defenders!

Here is programming for the whole family, selected from the whole world of network entertainment. Each one, first run off the network, the best in its category.

All this on top of award-winning news, first run movies, TV specials and special events, plus leadership in programming for children, young adults and in sports, featuring this fall the football schedule of The Fighting Irish of Notre Dame!

Doctor, lawyer, indians — they're all on WPIX TV/11 now!

*Left to Right—Top to Bottom*

Doctor Kildare • Perry Mason • Rawhide  
Patty Duke • The Munsters • Wackiest Ship  
in the Army • Twentieth Century • Zorro  
Honey West • The Defenders • Gidget  
Notre Dame Football



**NEW YORK'S ONE-STATION NETWORK**

Represented by Peters, Griffin Woodward, Inc., and in Boston/New England by Bill Creed Associates.



# TELEVISION



**COVER.** Comsat, the networks, carriers, the Ford Foundation and others are squaring off for the big dogfight in the sky, over control of communications satellites.  
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## WASHINGTON

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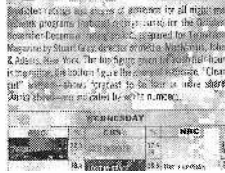
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## FORECAST '66-67

Stuart Gray gets out his crystal ball again to predict the hits and strikeouts of the new TV season.  
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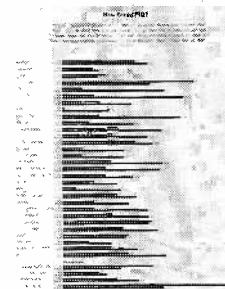
## SHOWS THAT CAN MAKE OR BREAK THE SEASON

The success of the new season revolves around 14 key shows. Why are they all important to their networks?  
**PAGE 42**



## 'OLYMPUS 7-0000': \$5,833 A MINUTE

Take a musical, stir with singers, a goat, football players and the result is a \$350,000 'ABC Stage 67' program.  
**PAGE 46**



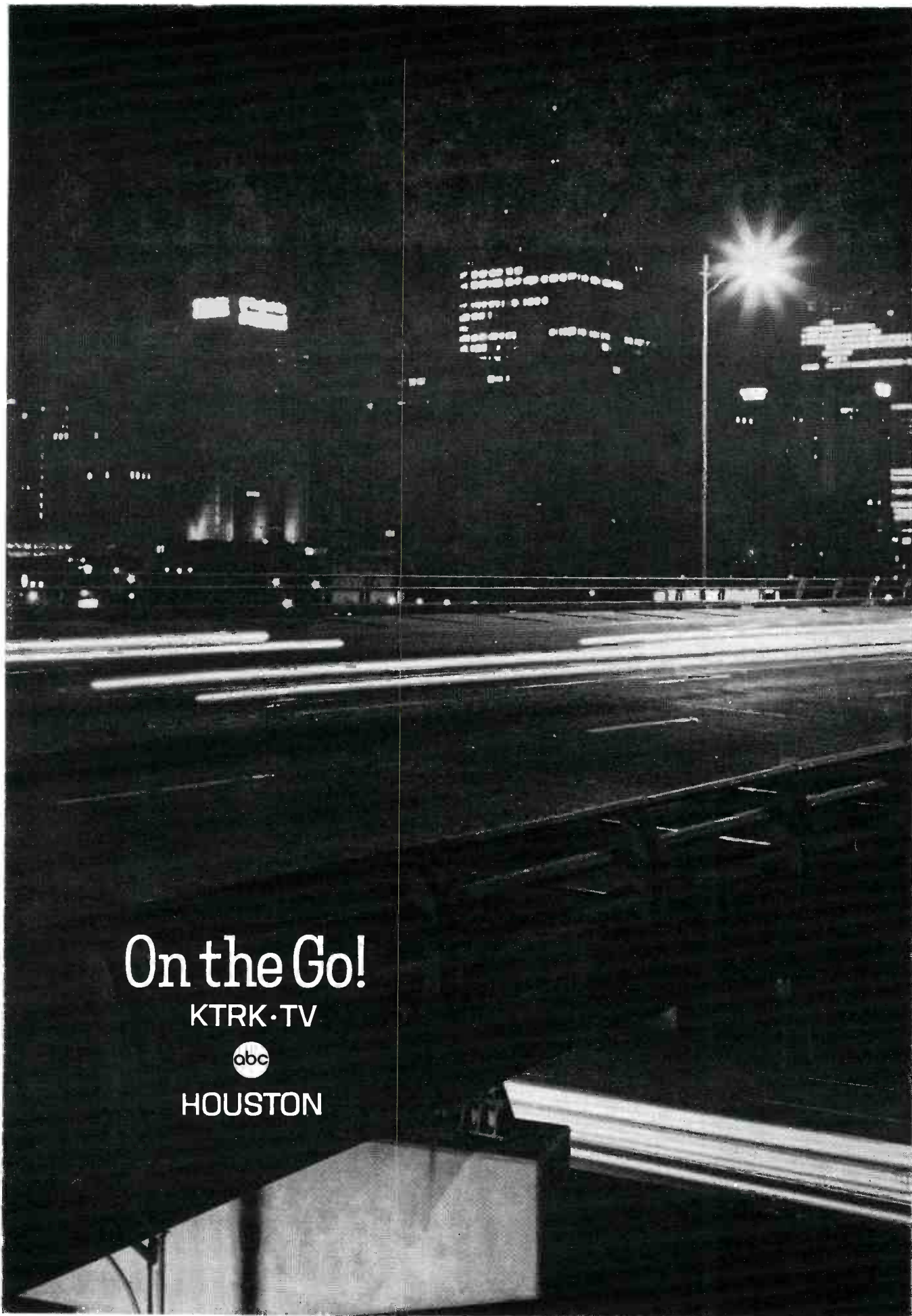
## A WAY TO CANDLE SHOWS IN THE EGG

PIQ rates the new shows and their chances to catch on. Sample votes on basis of one-paragraph descriptions of TV programs.  
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On the Go!

KTRK-TV



HOUSTON



## THE MONTH IN FOCUS

**Guns primed for the new season; AT&T wants more money for TV service**

ONE of the cardinal military axioms, known and observed by tacticians from von Clausewitz to MacArthur, is that an objective to be attacked by infantry must first be "softened" by artillery barrage, as intense as possible. And so, applying this martial rule to the bloodless (but no less competitive) battleground of television, the networks have begun, and are intensifying daily, the barrage of promotional artillery intended to prepare the millions of viewing homes in the United States for the blitzkrieg of the premier weeks of September. Each network, every hour, launches volley after volley of spots to clear away resistance to new shows, older audience getters, and some programs that are getting their last chances to make good. Ideally, the viewer derives from these promotional moments a feeling of excitement and anticipation. For him, the new season means new entertainment, some of which he will like, and the continuation of old favorites that he has anticipated all summer. But for thousands, even millions, of other Americans, the guns of August signal a hard siege of profound and evergrowing importance. Millions of dollars, uncountable careers—and a substantial portion of the American economy are deeply involved in the struggle. In the front lines, and, as such, the first to suffer from failure are the legions of actors, directors and individual producers whose reputations, and often money, are at stake in each new show. Next, in echelons stretching to the rear, are the production companies, fighting for revenue and a solid reputation for success among the networks that buy their shows. And the networks are involved in possibly the hottest fight for the allegiance of viewers and the advertiser and station acceptance implicit in high ratings. And, far behind the lines, millions of shareholders in the mammoth corporations of broadcasting, advertising and manufacturing whose fortunes rise or fall with those of things as seemingly unimportant as half hour

and hour entertainment programs. After the premieres there will be new targets for the critics' sniping, new causes for sociologists to despair, new products competing for the dollar, new data supporting victory claims from everyone, and new ways for the American family to get away from it all. A long, difficult search would have to be made to find someone in this country who is not in some way personally affected by the great television battles of September.

■ The streamlined 1966 installment of past battles over piggyback commercials may be shaping up in a new commercial form: a two-company, two-product integrated commercial. In this form, two companies seek to share their time franchises on networks and stations, thus giving them premium positions for the price of a single spot.

The most noted recent case of the practice has been a commercial for two diet control products—Metrecal cookies and Tab, a soft drink. The spot is being used as part of the regular broadcast

schedules for the two products. The networks, reportedly, have turned it down. A spokesman for one of the agencies involved said some stations are accepting the spot, and others aren't. The 60-second spot was produced by Ogilvy & Mather (Metrecal's agency) and distributed by the Marschalk Co. (agency for Coca-Cola Co.'s Tab).

The agency spokesman noted that there is no long-term agreement between the two companies. The campaign, he said, is "merely a short-term cooperative effort tied in with in-store promotion. They place the commercial in their list; we place it in ours."

One network executive said some companies could cut their television budgets 20% to 30% while maintaining their present advertising effectiveness.

Some station representatives reportedly are advising their stations that if they accept the spots they should put surcharges on them and should not allow normal discounts for them.

■ The FCC released its official financial



Copyright, TELEVISION Magazine, September 1966  
*"It brings a tear to my eye. A quiet evening, all the regulars here, Uncle Miltie up there . . ."*

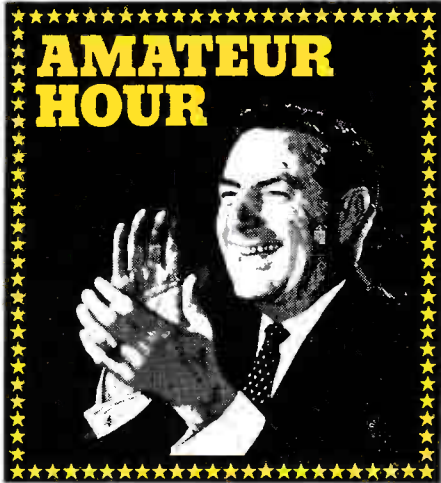


The background of the entire page is a repeating pattern of yellow five-pointed stars on a white background.

**YOU'LL SEE  
STARS  
THIS FALL  
ON CBS ©**



Sundays at 5:30 pm.



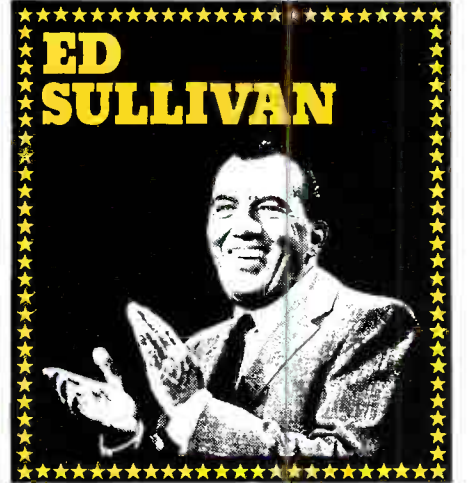
Sundays at 7 pm.



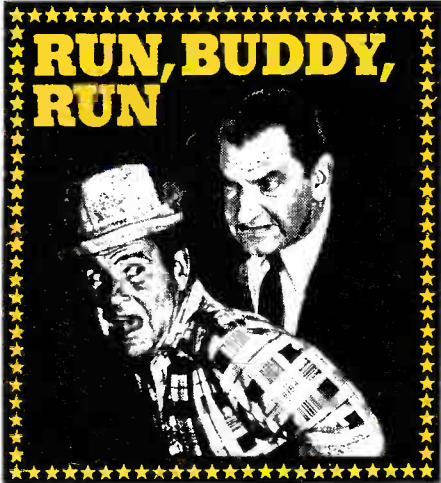
Sundays at 7:30 pm. New comedy.



Sundays at 8 pm.



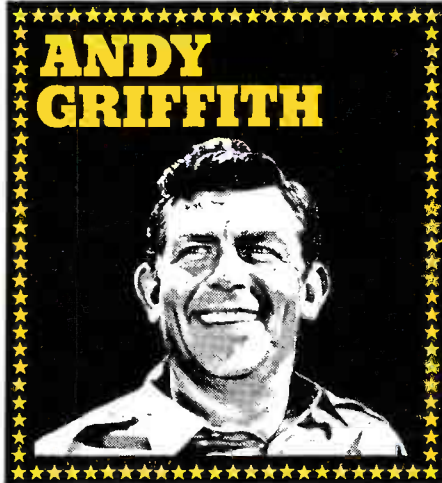
Mondays at 8 pm. New comedy.



Mondays at 8:30 pm.



Mondays at 9 pm.



Mondays at 9:30 pm. New comedy.



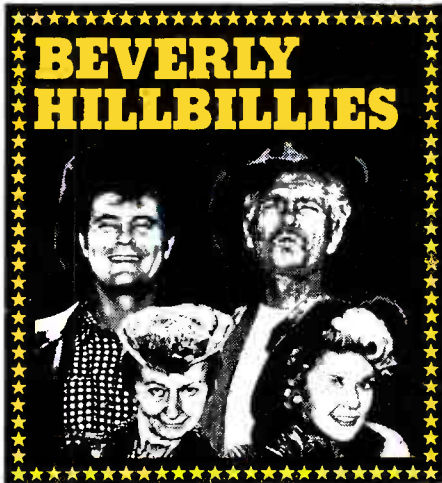
Tuesdays at 9:30 pm.



Wednesdays at 7:30 pm.



Wednesdays at 8:30 pm.



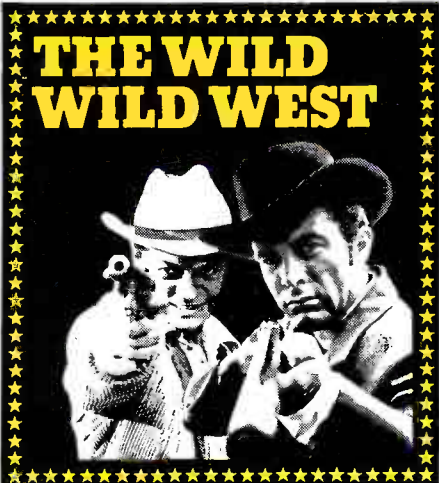
Wednesdays at 9 pm.



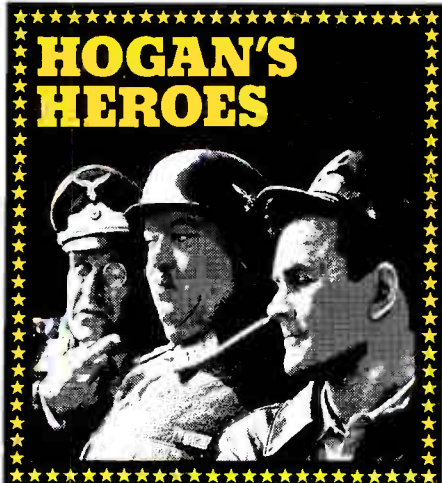
Thursdays at 9 pm.



Fridays at 7:30 pm.



Fridays at 8:30 pm.

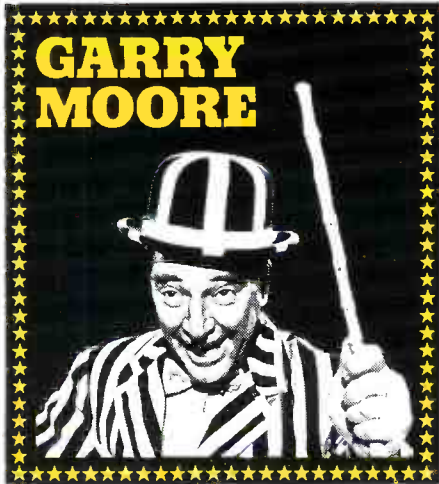


Fridays at 9 pm. New series.





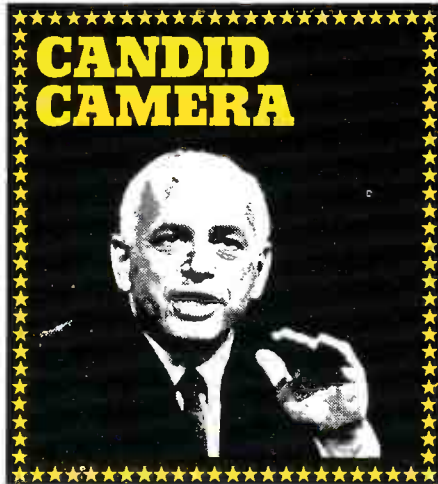
Sundays at 9 pm. New series.



**GARRY MOORE**

Mondays at 10 pm. New comedy.

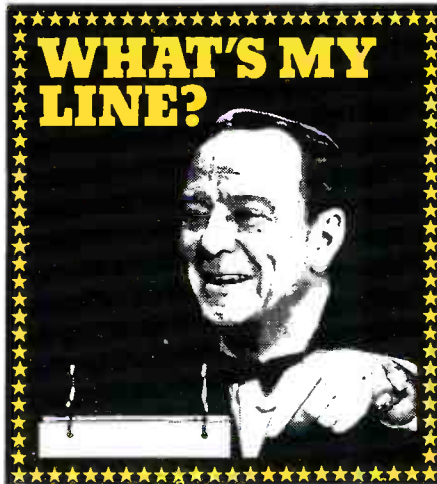
Sundays at 10 pm.



**CANDID CAMERA**

Mondays at 10:30 pm.

Sundays at 10:30 pm.



**WHAT'S MY LINE?**

Tuesdays at 7:30 pm.

Mondays at 7:30 pm.



**GILLIGAN'S ISLAND**

Tuesdays at 8:30 pm.

**JEAN ARTHUR**



Wednesdays at 9:30 pm.

**I'VE GOT A SECRET**



Wednesdays at 10 pm.

**DAKTARI**



Thursdays, 7:30pm New adventure.

**RED SKELTON**



Thursdays at 8:30 pm.

**GOMER PYLE-USMC**



Saturdays at 7:30 pm.

**DANNY KAYE**



Saturdays at 8:30 pm. New comedy.

**JERICHO**



Saturdays at 9 pm. New adventure.

**MY THREE SONS**



Saturdays at 10 pm.

**JACKIE GLEASON**



**PISTOLS 'N' PETTICOATS**



**MISSION: IMPOSSIBLE**



**GUNSMOKE**



All times CNYT



**Starting Sunday, September 11,  
a brilliant new season bursts  
into view on the CBS Television  
Network... A season overflowing  
with excitement and variety...  
A season of memorable "specials"  
and inspiring performances  
by many of the greatest talents  
of the world of entertainment...  
A season of penetrating insights  
into the issues and events of our  
time. This year, more than ever  
before, the Network's viewers  
and advertisers will have going  
for them night after night the  
most rewarding programs in  
television - all in color!**





**MONTH IN FOCUS** *continued*

report on television broadcasting for 1965. And it was a good year as revenue rose 10% above 1964's \$1.8 billion to \$1.964 billion. After expenses of \$1.5 billion, a pretax income of \$447.9 million remained, up from 1964's \$415.6 million.

Of the near \$2 billion TV revenues in 1965, \$788 million went to the networks and \$235 million went to their 15 owned-and-operated stations. The 573 other TV stations took in \$941 million.

In time sales, the networks accounted for \$581.3 million, national spot \$764.5 million and local advertising \$324.1 million.

Of Pretax income of \$447.9 million, \$59.4 million went to the three networks, \$102.2 million to the 15 O&O's and \$286.3 million to the 573 independently owned stations.

The FCC listed the top-10 markets with their broadcast revenues and pretax incomes as follows: New York, \$111.1 million revenue, \$43.3 million income; Los Angeles, \$81.3 million, \$27 million; Chicago \$67 million, \$25.3 million; Philadelphia, \$37.9 million, \$17 million; San Francisco-Oakland, \$35.2 million, \$18.3 million; Boston, \$31.3 million, \$17.2 million; Detroit, \$27.6 million, \$12.3 million; Cleveland, \$25.3 million, \$13.1 million; Pittsburgh, \$23.5 million, \$11.3 million; Washington, \$20.1 million, \$5.9 million.

Looking ahead, Television Bureau of Advertising's Harvey Spiegel, vice president and research director, predicts that 1966 billings will be up 7.5% to \$1.8 billion. He thinks network will be up 5% to \$615 million, spot will increase 7% to \$820 million and local sales will jump 13% to \$365 million.

■ By a 4-to-2 vote, the FCC wrote a letter to ABC and ITT about their proposed merger. In one of the quickest replies ever to an FCC inquiry, the heads of the two companies responded four days later.

The commission asked Harold S. Geneen, ITT president to make repre-

sentations that ITT has made to ABC a part of the merger application. Specifically, the commission wanted the fact that the network will be treated as a substantially autonomous operation a part of the representations made to the FCC.

In the course of answering the FCC inquiry, Leonard S. Goldenson, ABC Inc. president, made public some of the company's usually closely guarded financial secrets.

ABC's network operations, he noted showed a profit of \$3.3 million in 1962, but had red ink for the next three years: \$4.6 million in 1963, \$8.4 million in 1964 and \$5.6 million in 1965.

ABC's broadcast operations, as a whole, were profitable in the last three years, however, as its owned-and-operated stations registered profits of \$16.2 million in 1963, \$21.9 million in 1964 and \$25.5 million in 1965.

■ The day before the Ford Foundation filed its proposal for a domestic satellite for relay of network programs to affiliates (see page 35), AT&T proposed new rates for its TV services (by cable and microwave relay) that would cost TV broadcasters \$13.1 million more in 1967 than they did in 1965. According to the AT&T filing at the FCC, the communications giant lost money on its video services in 1965: costs were \$60.4 million and income was \$44.1 million.

■ Another move to open hearing of the U.S. House of Representatives to the broadcast media was made when the Joint Committee on the Organization of Congress recommended such a step. The committee said: "Each case should be decided on its merits. The chairman of the committee, with the concurrence of a majority of its members, should be empowered to determine whether television coverage of the hearings is to be allowed."

A similar arrangement has been in effect for several years in the Senate. Opening of House hearings to TV would end an unwritten rule first handed down by Sam Rayburn, former House speaker. END

**Is This Child Marked For Mental Illness?**



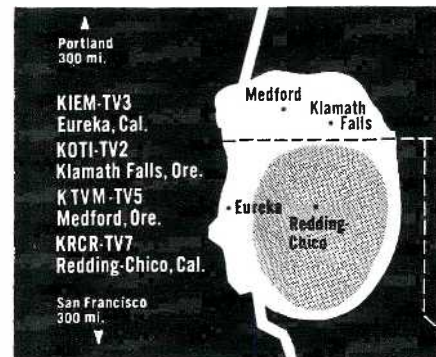
You helped build a future for children without the fear of polio, diphtheria and smallpox. Your support of scientific research helped conquer these dread diseases . . . but what of mental illness? Mental illness strikes more children and adults . . . it creates more tragedy and waste of human lives . . . than all other diseases combined. Help science conquer mental illness.

**Support Your Local Chapter of the National Association for Mental Health**



**More selling opportunities for you on the West Coast**  
**CAL-ORE TRIO TELEVISION STATIONS**

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



**A \$873,826,000 EBI market on the California-Oregon border reached only from within**

**THE CAL-ORE TRIO**



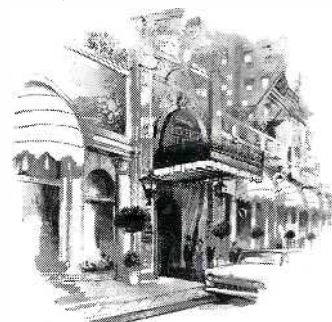
adam young inc.

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

*Armando Courtright's*  
**Beverly Wilshire Hotel**

*Beverly Hills, California*

*Minutes to the business heart of Los Angeles or Hollywood and the exciting new Cultural Centers*  
*—Slightly longer to the magic of Disneyland or the marvels of Marineland*  
*—Only seconds to California's most fashionable shops, (right outside our door)*



*one*  
*The A Hotel that does more for you!*

IN LOS ANGELES CR 5-4282 • IN NEW YORK LT 1-7163

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For one thing, our own **Washington News Bureau**



Washington reporters, Hank Wilson and Bob Foster





... providing an important link between lawmakers in the nation's capital and their constituents in Duluth-Superior, in Denver and in Chicago.

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Each area has its special problems . . . and its special interests . . . served by our Washington News Bureau.

For Duluth it may be a story on a petition to increase St. Lawrence Seaway tolls . . . for Denver a report on the status of bids for a \$375 million atom smasher . . . while Chicago is interested in plans to eliminate Lake Michigan pollution.

Another example of service provided by

## **WGN CONTINENTAL BROADCASTING COMPANY**

Serving Chicago: WGN Radio and WGN Television / Duluth: KDAL Radio and KDAL Television / Denver: KWGN Television






## San Franciscans catch 29 of the top 30 advertisers on KTVU

29 out of the top 30 advertisers bought schedules on KTVU in this past year.\* Why? Because KTVU continues to deliver results in this vast, rich TV market. Sales results keep the important advertisers on KTVU year after year. One more reason why KTVU is the Nation's LEADING Independent Television Station.

**KTVU**  
**2**

SAN FRANCISCO-OAKLAND  
Represented by H-R Television

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

\*Based on  
TVB estimates of top national spot advertisers in 1965.



# FOCUS ON FINANCE

## Stockholders veto United Artists, Consolidated merger

As they did in Oscar Wilde's day, strange bedfellows make big news, especially on Wall Street. Last month the Street was talking about the merger between the almost moribund Paramount Pictures and Gulf & Western Industries. But in August the talk was all about a surprising merger that didn't come off, namely the proposal to merge United Artists, a major and very healthy film company, into the Consolidated Foods Corp. This was not the first time that Nathan Cummings, chairman of Consolidated, had flirted with film companies. In the past he had made large stock purchases from both MGM and Paramount (and as of June he and his wife still held almost 40,000 shares of the latter company). Under the terms of the merger proposal, 0.689 of a share of Consolidated was to be exchanged for each share of UA common, based on a \$33 per share for UA and \$47<sup>7</sup>/<sub>8</sub> a share for Consolidated. But the bedfellows never got further than donning their night-caps.

On the day of the announcement the market closed with Consolidated off a point to 46<sup>3</sup>/<sub>4</sub> and UA off <sup>3</sup>/<sub>4</sub> to 28<sup>7</sup>/<sub>8</sub>, hardly indicating wild enthusiasm among traders for the proposal. And, despite assurances from both companies' managements that UA would operate with complete autonomy, stockholders of each company failed to approve the merger. Partly, the turndown is attributable to the likelihood that the stockholders of the two companies are horses of vastly different colors, and partly to the generally unfavorable market circumstances that followed the announcement. Significantly, however, there is a new force—Consolidated Foods, Inc.—with an apparent appetite for acquisition in show business, looking now for a suitable meal to eat. And a highly profitable (\$206.5 million net in 1965) film and television (*Gilligan's Island*, *The Fugitive* and *It's About Time*) company has tipped its hand and appears to be another in the growing number of publically owned show business firms seeking the financial umbrella of a larger manufacturing corporation, and the market stability inherent in that umbrella.

## THE TELEVISION MAGAZINE INDEX

to 70 television-associated stocks

	Ex-change	Clos-ing Aug. 12	Clos-ing July 13	Change From July 13 Points	%	1966 High-Lows	Approx. Shares Out (000)	Total Market Capitalization (000)
<b>TELEVISION</b>								
ABC	N	80 <sup>1</sup> / <sub>4</sub>	84 <sup>1</sup> / <sub>4</sub>	-4	-5	86-71	4,682	375,700
CBS	N	58 <sup>7</sup> / <sub>8</sub>	56 <sup>5</sup> / <sub>8</sub>	+2 <sup>1</sup> / <sub>4</sub>	+4	59-42	20,464	1,204,800
Capital Cities	N	29 <sup>3</sup> / <sub>8</sub>	34 <sup>7</sup> / <sub>8</sub>	-5 <sup>1</sup> / <sub>2</sub>	-16	38-28	2,746	80,700
Cox Broadcasting	N	32 <sup>1</sup> / <sub>4</sub>	30 <sup>1</sup> / <sub>2</sub>	+1 <sup>3</sup> / <sub>4</sub>	+6	43-30	2,655	85,600
Gross Telecasting	O	27 <sup>1</sup> / <sub>4</sub>	27	+ <sup>1</sup> / <sub>4</sub>	+1	33-27	400	10,900
Metromedia	N	38 <sup>3</sup> / <sub>8</sub>	47 <sup>3</sup> / <sub>4</sub>	-9 <sup>3</sup> / <sub>8</sub>	-20	56-37	2,094	80,400
Reeves Broadcasting	A	5 <sup>1</sup> / <sub>2</sub>	5	+ <sup>1</sup> / <sub>2</sub>	+10	8-5	1,617	8,900
Scripps-Howard	O	27 <sup>3</sup> / <sub>4</sub>	27 <sup>3</sup> / <sub>4</sub>	-	-	35-25	2,589	71,800
Subscription TV	O	2 <sup>3</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>	-15	5-3	3,029	8,300
Taft	N	24 <sup>1</sup> / <sub>4</sub>	26 <sup>5</sup> / <sub>8</sub>	-2 <sup>3</sup> / <sub>8</sub>	-9	36-22	3,295	79,900
Wometco	N	23 <sup>3</sup> / <sub>8</sub>	26	-2 <sup>3</sup> / <sub>8</sub>	-9	30-24	2,224	52,500
<b>Total</b>							<b>45,795</b>	<b>\$2,059,500</b>
<b>CATV</b>								
Ameco	A	13 <sup>1</sup> / <sub>2</sub>	15 <sup>7</sup> / <sub>8</sub>	-2 <sup>3</sup> / <sub>8</sub>	-15	38-13	1,200	16,200
Entron Inc.	O	6 <sup>3</sup> / <sub>4</sub>	6 <sup>3</sup> / <sub>8</sub>	+ <sup>3</sup> / <sub>8</sub>	+6	15-6	617	4,200
H&B American	A	4 <sup>3</sup> / <sub>4</sub>	5 <sup>3</sup> / <sub>8</sub>	- <sup>5</sup> / <sub>8</sub>	-12	9-5	2,588	12,300
Jerrold Corp.	O	18 <sup>1</sup> / <sub>8</sub>	19 <sup>1</sup> / <sub>2</sub>	-1 <sup>3</sup> / <sub>8</sub>	-7	28-16	2,135	38,700
Teleprompter	A	18 <sup>1</sup> / <sub>2</sub>	21 <sup>3</sup> / <sub>4</sub>	-3 <sup>1</sup> / <sub>4</sub>	-15	28-14	822	15,200
Viking Industries	O	11	10 <sup>7</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>8</sub>	+1	13-10	859	9,400
<b>Total</b>							<b>8,221</b>	<b>\$96,000</b>
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>								
Avco	N	24 <sup>3</sup> / <sub>4</sub>	26 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>2</sub>	-6	32-23	13,786	341,200
Bartell Media Corp.	A	5 <sup>3</sup> / <sub>8</sub>	5 <sup>1</sup> / <sub>2</sub>	- <sup>1</sup> / <sub>8</sub>	-2	7-4	1,909	10,300
Boston Herald-Traveler	O	75	69	+6	+9	76-54	540	40,500
Chris-Craft	N	19	22 <sup>1</sup> / <sub>2</sub>	-3 <sup>1</sup> / <sub>2</sub>	-16	29-19	1,583	30,100
Cowles Communications	N	15 <sup>7</sup> / <sub>8</sub>	17 <sup>1</sup> / <sub>4</sub>	-1 <sup>3</sup> / <sub>8</sub>	-1	20-15	2,944	46,700
General Tire	N	35 <sup>1</sup> / <sub>8</sub>	36 <sup>1</sup> / <sub>4</sub>	-1 <sup>1</sup> / <sub>8</sub>	-3	37-28	16,719	587,300
Meredith Publishing	N	29 <sup>3</sup> / <sub>8</sub>	33 <sup>1</sup> / <sub>2</sub>	-3 <sup>7</sup> / <sub>8</sub>	-12	36-26	2,662	78,900
Natco Broadcasting Inc.	N	17 <sup>3</sup> / <sub>8</sub>	14 <sup>1</sup> / <sub>4</sub>	+3 <sup>3</sup> / <sub>8</sub>	+24	18-12	706	12,400
The Outlet Co.	N	15 <sup>7</sup> / <sub>8</sub>	16 <sup>1</sup> / <sub>2</sub>	- <sup>5</sup> / <sub>8</sub>	-4	22-15	1,033	16,400
Rollins Inc.	A	28 <sup>5</sup> / <sub>8</sub>	28 <sup>1</sup> / <sub>8</sub>	+ <sup>1</sup> / <sub>2</sub>	+2	47-28	3,087	88,400
Rust Craft Greeting	O	33	40	-7	-18	43-25	727	24,000
Storer	N	36 <sup>3</sup> / <sub>4</sub>	41 <sup>1</sup> / <sub>2</sub>	-4 <sup>3</sup> / <sub>4</sub>	-11	49-35	4,145	152,300
Time Inc.	N	93	97	-4	-4	107-87	6,560	610,100
<b>Total</b>							<b>56,401</b>	<b>\$2,038,600</b>
<b>PROGRAMING</b>								
Columbia Pictures	N	28 <sup>1</sup> / <sub>4</sub>	25 <sup>1</sup> / <sub>2</sub>	+2 <sup>3</sup> / <sub>4</sub>	+11	30-22	1,962	55,400
Desilu	A	9	9 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>4</sub>	-3	11-9	1,124	10,100
Disney	N	48 <sup>7</sup> / <sub>8</sub>	52 <sup>5</sup> / <sub>8</sub>	-3 <sup>3</sup> / <sub>4</sub>	-7	62-50	1,940	94,800
Filmways	A	18	18 <sup>1</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>	-1	27-15	696	12,500
Four Star TV	O	2 <sup>1</sup> / <sub>2</sub>	3 <sup>3</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>	-26	6-3	666	1,700
MCA Inc.	N	41	45 <sup>5</sup> / <sub>8</sub>	-4 <sup>5</sup> / <sub>8</sub>	-10	62-40	4,707	193,000
Medallion Pictures	O	3 <sup>3</sup> / <sub>4</sub>	4 <sup>1</sup> / <sub>2</sub>	- <sup>3</sup> / <sub>4</sub>	-17	7-4	632	2,400
MGM Inc.	N	29 <sup>7</sup> / <sub>8</sub>	28 <sup>1</sup> / <sub>2</sub>	+1 <sup>3</sup> / <sub>8</sub>	+5	33-22	5,034	150,400
Paramount	N	76 <sup>1</sup> / <sub>4</sub>	78	-1 <sup>3</sup> / <sub>4</sub>	-2	82-65	1,612	122,900
Screen Gems	A	20 <sup>1</sup> / <sub>2</sub>	20 <sup>1</sup> / <sub>4</sub>	+ <sup>1</sup> / <sub>4</sub>	+1	29-19	4,002	82,000
Seven Arts	A	19 <sup>1</sup> / <sub>2</sub>	21 <sup>5</sup> / <sub>8</sub>	-2 <sup>1</sup> / <sub>8</sub>	-10	34-17	2,534	49,400
Trans-Lux	A	14 <sup>3</sup> / <sub>4</sub>	12 <sup>1</sup> / <sub>8</sub>	+2 <sup>5</sup> / <sub>8</sub>	+22	16-10	718	10,600
20th Century-Fox	N	29 <sup>3</sup> / <sub>8</sub>	29	+ <sup>3</sup> / <sub>8</sub>	+1	39-28	2,886	84,800
United Artists	N	26 <sup>1</sup> / <sub>4</sub>	27 <sup>5</sup> / <sub>8</sub>	-1 <sup>3</sup> / <sub>4</sub>	-5	33-25	4,210	110,500
Walter Reade-Sterling	O	2 <sup>7</sup> / <sub>16</sub>	2 <sup>1</sup> / <sub>8</sub>	+ <sup>5</sup> / <sub>16</sub>	+15	3-1	1,583	3,900
Warner Bros. Pictures	N	14 <sup>5</sup> / <sub>8</sub>	15 <sup>7</sup> / <sub>8</sub>	-1 <sup>1</sup> / <sub>4</sub>	-8	18-12	4,878	71,300
Wrather Corp.	O	2 <sup>5</sup> / <sub>8</sub>	2 <sup>7</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>4</sub>	-9	7-3	1,753	4,600
<b>Total</b>							<b>40,937</b>	<b>\$1,060,300</b>
<b>SERVICE</b>								
John Blair	O	17 <sup>1</sup> / <sub>4</sub>	19 <sup>1</sup> / <sub>4</sub>	-2	-10	29-17	1,056	18,200
C-E-I-R	O	9	10 <sup>3</sup> / <sub>8</sub>	-1 <sup>3</sup> / <sub>8</sub>	-13	15-9	1,555	14,000
Comsat	N	49 <sup>5</sup> / <sub>8</sub>	55 <sup>3</sup> / <sub>4</sub>	-6 <sup>1</sup> / <sub>8</sub>	-11	65-37	10,000	496,300
Doyle Dane Bernbach	O	29 <sup>1</sup> / <sub>2</sub>	33 <sup>1</sup> / <sub>2</sub>	-4	-12	36-24	1,994	58,800
Foote, Cone & Belding	N	14	14 <sup>1</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>4</sub>	-2	19-14	2,146	30,000
General Artists	O	4 <sup>1</sup> / <sub>4</sub>	4 <sup>3</sup> / <sub>4</sub>	- <sup>1</sup> / <sub>2</sub>	-11	6-4	600	2,600
Grey Advertising	O	22 <sup>3</sup> / <sub>4</sub>	23 <sup>1</sup> / <sub>2</sub>	- <sup>3</sup> / <sub>4</sub>	-3	30-19	1,231	28,000
MPO Videotronics	A	7 <sup>5</sup> / <sub>8</sub>	8 <sup>5</sup> / <sub>8</sub>	-1	-12	17-8	469	3,600
Movielab Inc.	A	9 <sup>1</sup> / <sub>8</sub>	10 <sup>1</sup> / <sub>2</sub>	-1 <sup>3</sup> / <sub>8</sub>	-13	11-9	908	900
Nielsen	O	27	30 <sup>1</sup> / <sub>2</sub>	-3 <sup>1</sup> / <sub>2</sub>	-11	31-25	5,130	138,500
Ogilvy & Mather	O	12 <sup>1</sup> / <sub>2</sub>	15 <sup>5</sup> / <sub>8</sub>	-3 <sup>1</sup> / <sub>8</sub>	-20	23-18	1,087	13,600
Papert, Koenig, Lois	A	8 <sup>1</sup> / <sub>4</sub>	9 <sup>1</sup> / <sub>4</sub>	-1	-11	14-8	791	6,500
<b>Total</b>							<b>26,967</b>	<b>\$811,000</b>
<b>MANUFACTURING</b>								
Admiral Corp.	N	47 <sup>5</sup> / <sub>8</sub>	48	- <sup>3</sup> / <sub>8</sub>	-1	56-40	5,061	241,000
Ampex Corp.	N	27 <sup>7</sup> / <sub>8</sub>	24 <sup>1</sup> / <sub>4</sub>	+2 <sup>7</sup> / <sub>8</sub>	+12	27-17	9,343	253,400
General Electric	N	94 <sup>3</sup> / <sub>4</sub>	105 <sup>3</sup> / <sub>4</sub>	-11	-10	120-91	91,068	8,628,700
Magnavox	N	53 <sup>3</sup> / <sub>4</sub>	50 <sup>1</sup> / <sub>4</sub>	+3 <sup>1</sup> / <sub>2</sub>	+7	55-42	15,400	827,800
3M	N	79 <sup>1</sup> / <sub>4</sub>	82 <sup>3</sup> / <sub>4</sub>	-3 <sup>1</sup> / <sub>2</sub>	-4	84-61	53,466	4,237,200
Motorola Inc.	N	189 <sup>1</sup> / <sub>4</sub>	172 <sup>1</sup> / <sub>4</sub>	+17	+10	234-156	6,097	1,153,900
National Video	A	86 <sup>5</sup> / <sub>8</sub>	77	+9 <sup>5</sup> / <sub>8</sub>	+13	120-68	2,760	239,100
RCA	N	49 <sup>1</sup> / <sub>2</sub>	50	- <sup>1</sup> / <sub>2</sub>	-1	62-46	58,372	2,889,400
Reeves Industries	A	3	3 <sup>1</sup> / <sub>8</sub>	- <sup>1</sup> / <sub>8</sub>	-4	5-3	3,327	10,000
Westinghouse	N	46 <sup>1</sup> / <sub>2</sub>	54	-7 <sup>1</sup> / <sub>2</sub>	-14	67-46	37,571	1,747,100
Zenith Radio	N	74 <sup>1</sup> / <sub>2</sub>	69 <sup>7</sup> / <sub>8</sub>	+4 <sup>5</sup> / <sub>8</sub>	+7	88-62	18,751	1,396,900
<b>Total</b>							<b>301,216</b>	<b>\$21,624,500</b>
<b>Grand Total</b>							<b>479,537</b>	<b>\$25,630,400</b>

Data compiled by Roth, Gerard & Co.



**WHERE IN THE WORLD  
WILL YOU EVER AGAIN  
FIND FEATURES  
OF THIS MAGNITUDE  
IN MEANINGFUL  
NUMBERS?**





# PARAMOUNT FEATURES (PRE 48)

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**WNEW NEW YORK • KTLA LOS ANGELES • WBKB CHICAGO •**

**WHO AMES, DES MOINES • WLOS ASHEVILLE, N. C. •**

**WJRJ ATLANTA • WTVC CHATTANOOGA •**

**KRIS CORPUS CHRISTI • KWGN DENVER •**

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**KOGO SAN DIEGO • KTBS SHREVEPORT • WREX ROCKFORD, ILL. •**

**WSBT SOUTH BEND • KONO SAN ANTONIO • KTUL TULSA •**

**WAOW WAUSAU, WISC. • KCMO KANSAS CITY •**

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# PARAMOUNT FEATURES (PRE 48)

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LIVES OF A BENGAL LANCER • WAKE ISLAND  
DOUBLE INDEMNITY • THE GHOST BREAKERS • SO EVIL MY LOVE

**and ever so many more!**

**mca**



**FINANCE** *continued*

At the end of the TELEVISION July 13 to Aug. 12 rating period, United Artists closed off 5% and 1 3/8 points to 26 1/4 off its year's high of 33.

Among the other programing stocks on the chart the big gainers for the July-August period were Trans-Lux, up 22% and 2 5/8 points to 14 3/4 and Columbia Pictures, up 2 3/4 (11%) to 28 1/4. Biggest percentage loser for the period was Four Star TV, off 26% to 2 1/2, while the major

dollar loss was taken by MCA, off 4 5/8 points to 41.

Manufacturers were mixed, with six issues closing the period on the downside and five on the up. TVB reported the trend in color sets is still the demand far exceeding the supply with the prediction of a two-million set lag in 1966. Reflecting this Utopian vision, Motorola reported second-quarter earnings after taxes of \$9,337,952. On a per share basis that amounts to \$1.53, compared with \$1.16 for the period last year. Net earn-

ings for the company's first six months of '66 are up almost \$5 million over last year's first half. The increased revenue showed up on the marketplace, with Motorola gaining 17 points for the July-August period to 189 1/4. National Video was the second highest gainer, ending the period 9 5/8 to the good at 86 3/8. On the losing side of the slate, General Electric took a steep slide of 11 points (and 10 percentage points) and ended the period at 94 3/4.

Among CATV stocks there were two gainers and four losers. Entron Inc., the major loser last month (down 1 3/8 and 18%) gained 3/8 (6%) this month. Ameco and Teleprompter are both down 15%. Ameco dropped 2 3/8 to 13 1/2, near its low of 13 for the year. Teleprompter dropped 3 1/4 to 18 1/2.

During the month covered by the TELEVISION index, 49 of the 70 stocks were down, 20 were up and one was even.

**CBS NET UP \$7 MILLION**

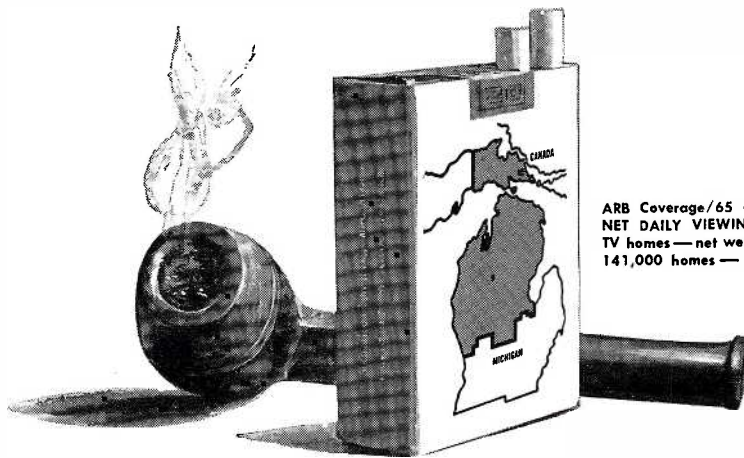
CBS reported six-month net earnings of \$28,463,359, up almost \$7 million over the like period in 1965. Per share this came to \$1.40 as compared to \$1.08 last year. On the market the issue gained 4% and 2 1/4 points, finishing off at 58 7/8, only a fraction off its high for the year.

Capital Cities ended the period down 16% and 5 1/2 points, very likely reacting to the death earlier in the month of Frank Smith, the company's board chairman and chief executive officer. Smith, who had helped make Capital Cities one of the most lucrative group operations, had long been known to be diversification minded. It remains to be seen whether his successor, President Tom Murphy, will continue to pursue the same policy, and whether any of the gaggle of rumored deals will eventually bear fruit. The issue, closing at 29 3/8 on Aug. 12, was less than two points over its low of 28 for the year.

Metromedia announced first-half net earnings up slightly from revenue during the same period last year and declared the regular quarterly dividend of 20 cents per common share. Net earnings for the period were \$2,505,899 compared to \$2,401,694 during the same period last year. Per-share income was up slightly too, \$1.16 as opposed to \$1.14 last year (with 66,598 more shares outstanding in 1966). Metromedia has slipped 20% and 9 3/8 points on the market, dipping close to its low of the year with 38 3/8.

Despite the fact that one of its holdings, Northeast Airlines, was unaffected by the airline strike (except to load more passengers), and an announcement of first half profits up 20.5% over the initial six months of 1965, Storer Broadcasting ended the TELEVISION July-August tabulation period off 4 3/4 to 36 3/4. Earnings for the company were \$4,819,115 for the first half.

END



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\$7,787,520\* for  
TOBACCO.**

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Detroit, Lansing or Grand Rapids.  
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**E**VEN though most if not all your business in Michigan comes from downstate wholesalers, almost 8,000,000 RETAIL dollars are spent on tobacco in Upstate Michigan — where your wholesalers aren't.

The only practical way to cover your potential RETAIL consumers in Upstate Michigan is to use WWTV/WWUP-TV. We give you 104,000 DAILY VIEWER homes (which view us almost exclusively). Your only other way to reach

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To give your Michigan wholesalers full-state advertising support, put a fair share of your TV dollars where outstate Michigan consumers buy their products. Ask Avery-Knodel for potential sales figures for your product in Upstate Michigan.

\*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

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WWTV CADILLAC-TRAVERSE CITY  
WWUP-TV SAULT STE. MARIE  
KOLN-TV LINCOLN, NEBRASKA  
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# Dick Pinkham takes it home to read.

## TELEVISION.

The magazine that is read, in depth,  
by decision-making money allocators  
in advertising management.

Richard A. R. Pinkham, Senior Vice President in Charge of Media and Programs, Ted Bates & Company



### FINE LINE OF FAIRNESS

FCC Commissioner Kenneth A. Cox and Washington attorney W. Theodore Pierson debated the FCC's fairness doctrine before a session of the National Broadcast Editorial Conference in New York. Among the questions asked was: "In requesting rebuttal time would the National States Rights Party or the Ku Klux Klan be considered a responsible party?" Excerpts from the discussion:

Cox: "I think this is a judgment that depends upon the situation in your community. . . . Your first decision is whether there is a significant local body of opinion which differs with the position that's been taken. A matter may be a subject of controversy on which there are significant differing elements in one community, and the same issue may not be a matter for controversy elsewhere."

Pierson: "Ken, can you imagine any straightforward attack on the Klan, which labeled it for what it was by an honest journalist, [that] could be other than a personal attack upon these people?"

Cox: "I think you can have a number of attacks. You can attack the Klan, saying that it is aggravating the problem rather than solving it. . . . This is not a personal attack. If you say the Klan is a bunch of gangsters and that everybody who belongs . . . is a thug at heart, then obviously it's a personal attack. . . . When you make a personal attack, the requirement is not that you determine that they be a responsible or a representative element to reply. The policy is that they should be permitted to reply."

---

The Beatles raised a furor in the U.S. when one of them, John Lennon, was quoted as saying: "The Beatles are more popular than Jesus." On their arrival in Chicago for a U.S. tour, Lennon said: "I suppose if I had said television was more popular than Jesus, I would have got away with it. I am sorry I opened my mouth."

---

### AGE OF THE MACHINE

Goodman Ace, comedy writer for the *Perry Como Show*, was asked on *WCBS Radio Looks at Television* whether he found many of the comedy shows, other than his own, amusing. His reply:

"Well, very few. I watched all of them, gave them a fair shot, but they're not

very good. And I think one of the main reasons for the low state of comedy now is, strangely enough, the laugh track. I think writers don't have a challenge any more. They write a line. They don't wonder whether it's going to get a laugh; they know it's going to get a laugh. The laugh track tells them so. There are very few shows that don't have the laugh track. I mean on the *Como* show that I work on, we have a machine that just nods and smiles, that's all. We don't expect any big laughs."

---

From Bill Gold's column, "The District Line" in the *Washington Post*: "After the 11 p.m. news on channel 9 had told the story of the Texas sniper, Walter Cronkite came on with a special program about guns and violence. The gist of Cronkite's presentation was that we have more interest in both than is good for us. This program was followed by the late show, which on this occasion was: 'How To Murder a Rich Uncle.'"

---

### THE COLLAR AND THE CAPE

The Rev. Dr. Robert E. Terwilliger had some comments about ABC-TV's *Batman* for the congregation of All Saints Episcopal Church, New York. Among them:

*Batman* provides a "much needed emotional and almost religious" outlet for many viewers. It's a "second rate" emotional release because it's based in a world of fantasy where total good triumphs over total evil.

"Batman is the saviour who comes in from above to rescue the victims of malignant power with absolute goodness. . . . He is called into situations the police can't handle with a special cultic or prayer device called the Batphone. His miracles are the kind modern man likes most—not supernatural but scientific."

---

Alfred Hitchcock, speaking in London at a luncheon for the opening of his latest movie, "Torn Curtain:" "One of television's great contributions is that it brought murder back into the home where it belongs. Seeing a murder on television can be good therapy. It can help work off one's antagonisms. And, if you haven't any antagonisms, the commercials will give you some."

---

### THE NEW EDITORIAL FORCE

Edward W. Barrett, dean of the Columbia University Graduate School of Journalism, addressing a session of the National Broadcast Editorial Conference in New York:

"The somnolence of some of our highly profitable newspapers provides a singular opportunity—and challenge—for alert broadcasters. I say 'profitable' advisedly because, despite what we see in New York City and a few other areas, American newspapers in general are more prosperous than at any other time in history. Ninety-four percent are monopolies. Many are alert and vigorous. But a minority—too big a minority—are fat, smug, complacent and reluctant to offend local powers-that-be.

"It is in some of these communities that we thank heavens for vigorous broadcasters.

"Let me admit that I once opposed broadcast editorials on the grounds that they might constitute abuse of a public franchise. I have changed—because of the growing multiplicity of channels, because of the effectiveness and responsibility demonstrated by some, and because, in actual fact, we have far, far more monopolies or near-monopolies among newspapers than among broadcasting stations.

"So, I say, more power to you."

---

A sociologist, Dr. Robert W. Hodge, commenting on a sharp increase in births in New York City almost exactly nine months after the Northeast power failure: "Our data show that most people wound up at home [that night]. They didn't have a major source of amusement—television."

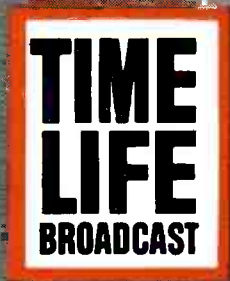
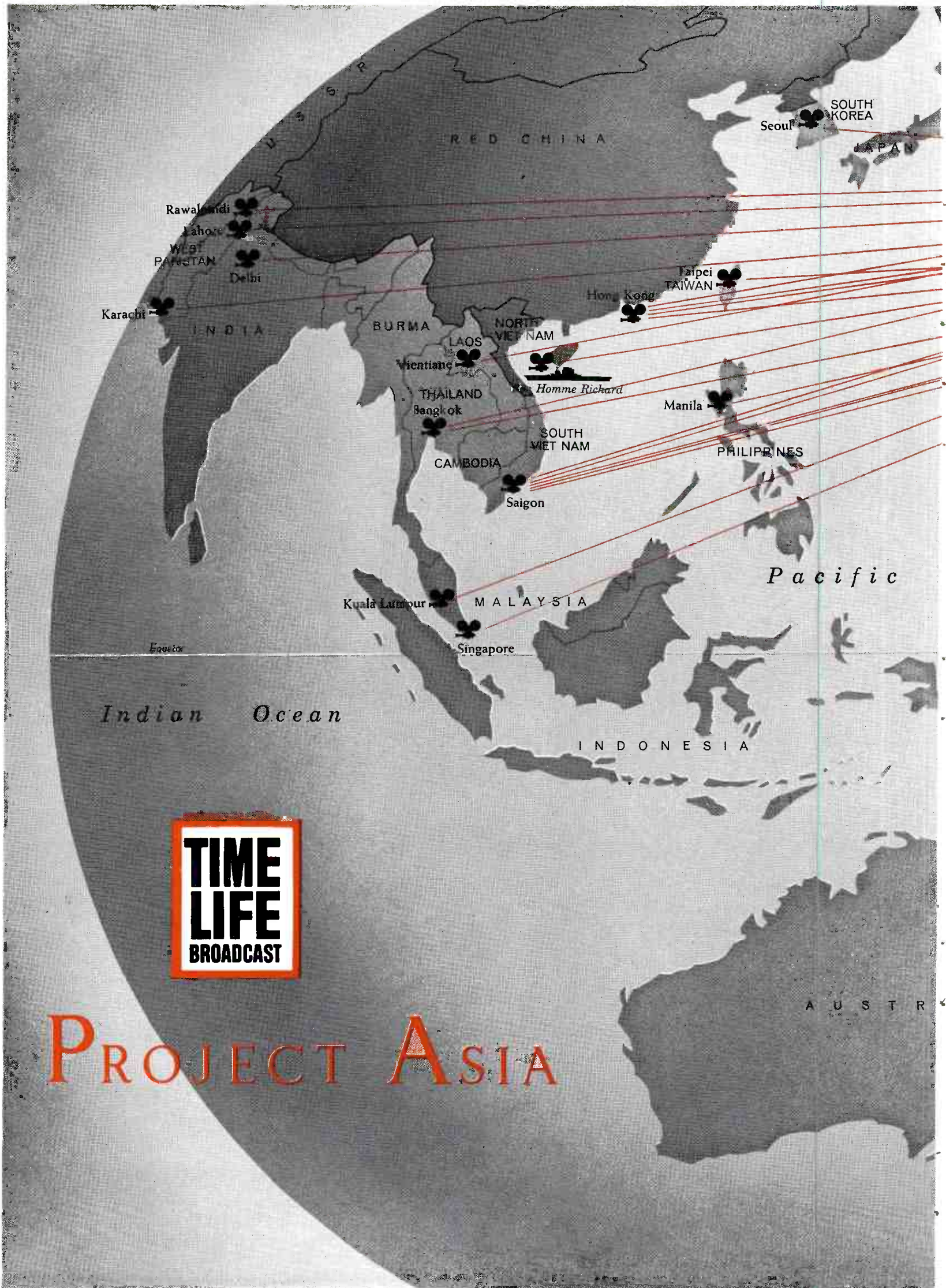
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### A REAL VIEW

Justice Henry H. Chmielinski of the Massachusetts superior court appearing on *Bay State Forum* over WEEI Boston:

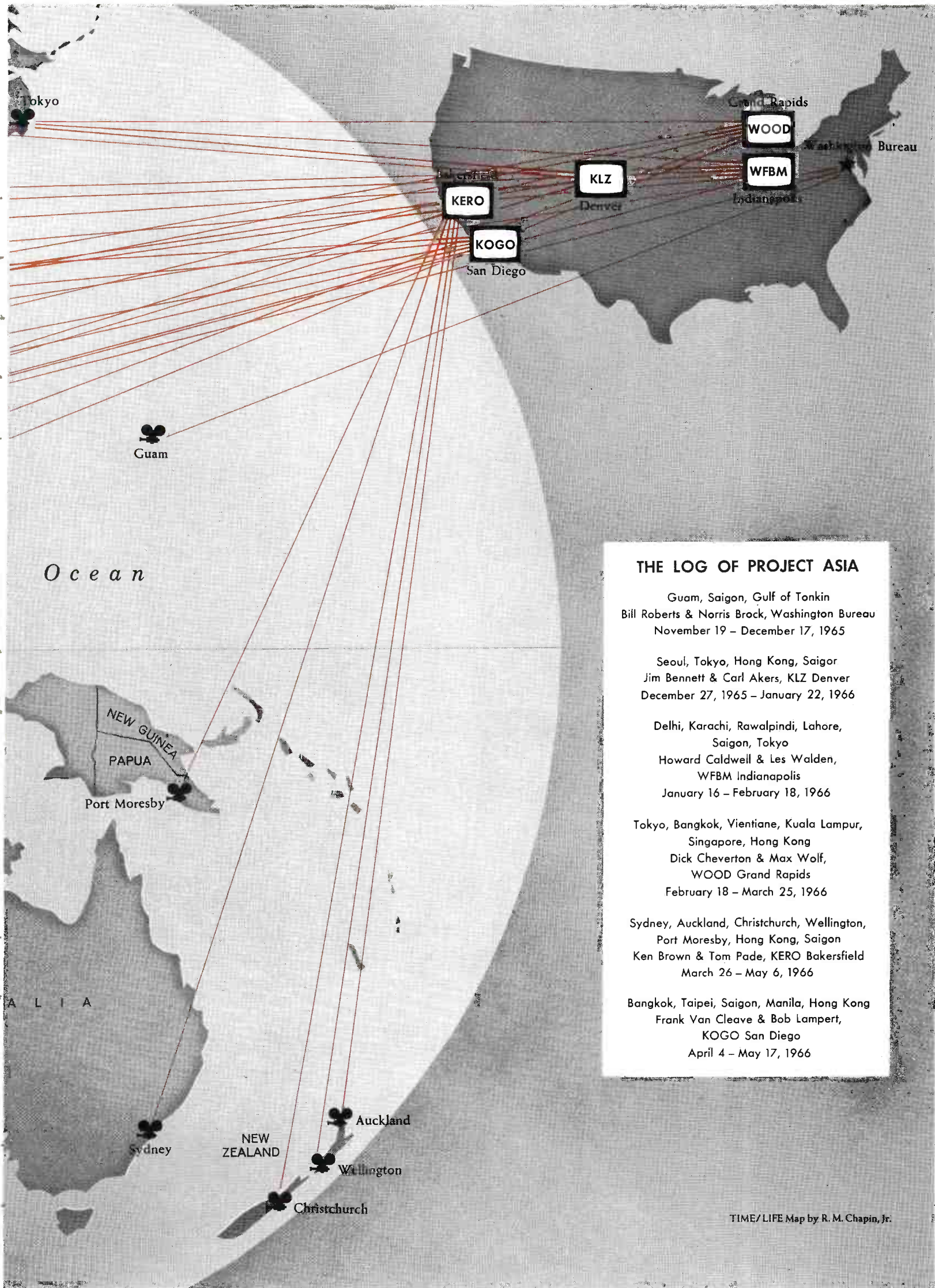
"Canon 35 [of the American Bar Association's canons of ethics] prohibits microphones and cameras in court rooms during trials, but sometimes I wonder if [the admission of radio and television into the courts] wouldn't have a salutary effect, especially on our teen-agers, many of whom have such a contempt for the law. It might be beneficial. They get such a distorted view of the law from television. Programs such as *Perry Mason* make a travesty of justice. I can't watch





# PROJECT ASIA





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**HIRE A JOB CORPS GRADUATE**



### PLAYBACK *continued*

any of them because they distress me too much."

Among the comments heard after announcement of formation of the Overmyer Network (ON): "It'll be the only network with its identifying letters on every television set."

### THE WIDE CHOICE TV OFFERS

Arthur C. Nielsen Jr., attacked the premise that television does not offer the public a choice in programming, in an address to the Oklahoma City Advertising Club: "During one recent week in Oklahoma City, TV stations offered nine music programs, 16 variety shows, 21 sports events, 23 dramatic shows, 31 religious programs, 31 adventure shows, 43 movies, 53 serial episodes, 64 children's shows, 136 news programs, 170 shows of light entertainment type . . . 48 shows offering discussions of current events . . . 48 reasons, in short, why it is just plain nonsense for anyone to say that television doesn't face the world of reality. And finally, 155 programs featuring educational and travel subjects . . .

"Is there really a lack of choice?"

"I think not. In fact millions of dollars are spent each year on new programs and new talent that will attract and hold viewers. We have on our hands not an unresponsive, irresponsible, head-in-the-sand killer of time, but rather a vital force which offers a perfectly astounding variety of depth and choice."

Senator William J. Fulbright (D-Ark.) in the Congressional Record: "Journalists who practice their profession on radio and television are at some disadvantage in comparison with their colleagues whose work is published in the press. With certain exceptions, what they say escapes into the atmosphere and is irretrievable to those who missed it in the first place. On the other hand, they are spared the indignity of having their handiwork used to wrap fish."

### EVIL VS. GOD

Senator Edward M. Kennedy (D-Mass.) in an address before the annual convention of Hadassah said: "We must stop the glorification of violence in the mass media. The prevalence of crime and western shows cannot help but persuade young people that violence is a legitimate means to an end. Congress cannot do much in this area. The constitution and the laws specifically bar it from censorship. But the media cater to public taste. They respond to the enlightened demands of the citizens. For every crime show or gun battle on television, I would like to see another program on how Americans have settled their problems peacefully."

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SEVEN ARTS TELEVISION PRESENTS

# Johnny Cypher in Dimension Zero

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## 130 six-minute astro-dramas in color

Johnny Cypher, a brilliant scientist, becomes man's greatest hope to save Earth by discovering the incalculable power of Dimension-Zero, enabling him to travel through time and space in superhuman form.

The fantastic Dimension-Zero is an indestructible force that defies science and nature. It is Johnny's ultimate weapon against treachery and injustice! Hovering above the Earth in his space satellite, Johnny maintains his space vigil with the aid of his beautiful assistant, Theora, and a friendly Martian named Rhom.

The threat to destroy and plunder Earth by an attack from a mysterious planet is planned by man's greatest enemy, Quad, who is assisted in this master scheme of evil by the villainous Dr. Root and his henchman, Arc.

Each of Johnny's action-packed astro-adventures in Dimension-Zero is super-charged with space suspense.

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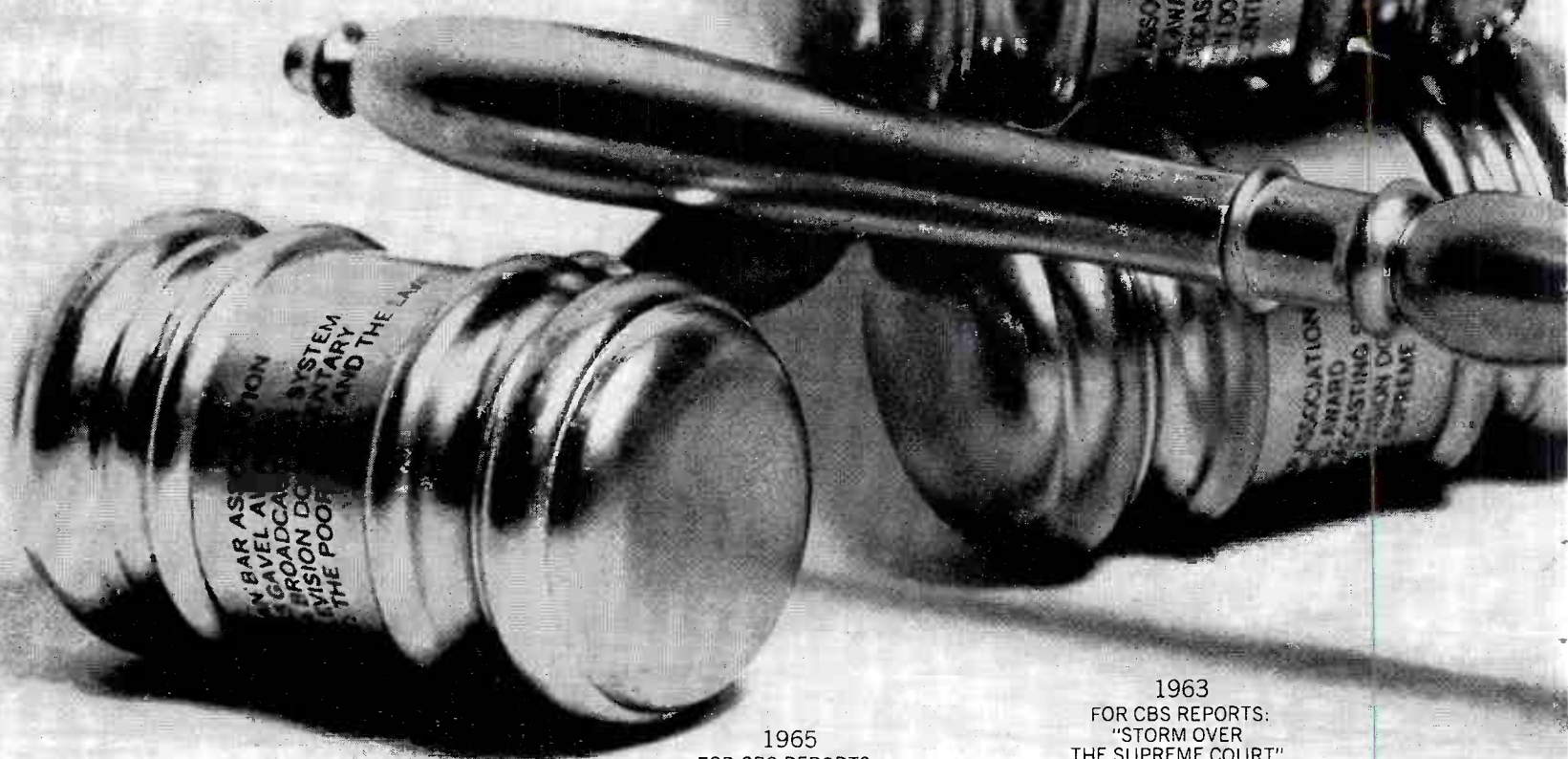
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Roberts Bldg., East St., Nassau, Bahamas • Cable SEVINT

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# WE'VE REALLY NAILED IT DOWN.

1964  
FOR CBS REPORTS:  
"THE CRISIS OF PRESIDENTIAL  
SUCCESSION"

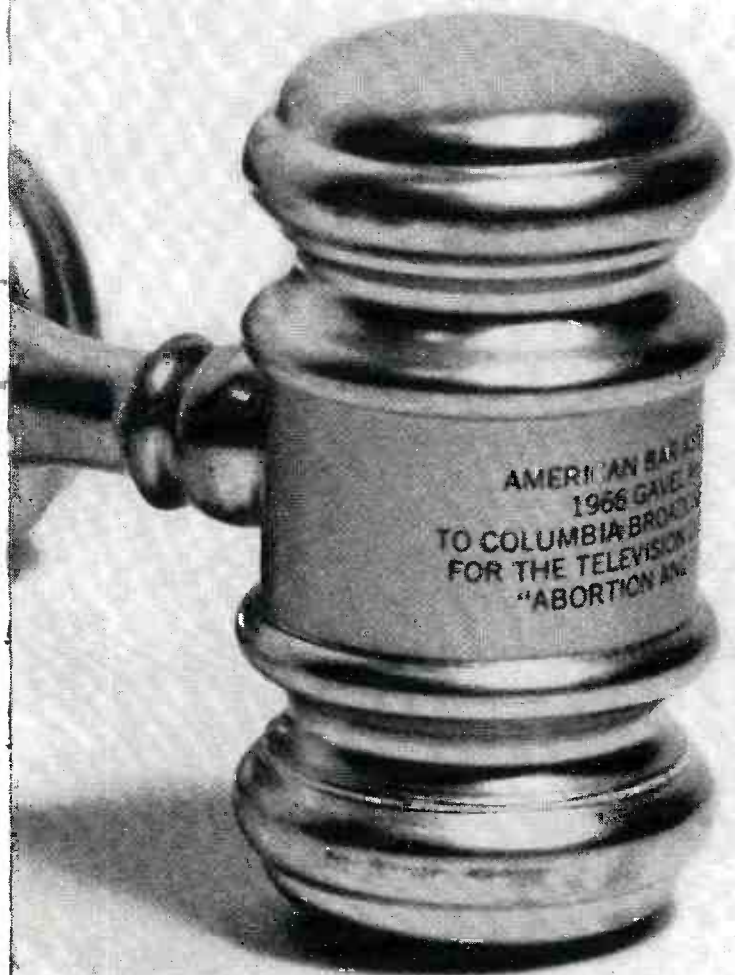


1965  
FOR CBS REPORTS:  
"GIDEON'S TRUMPET:  
THE POOR MAN AND THE LAW"

1963  
FOR CBS REPORTS:  
"STORM OVER  
THE SUPREME COURT"



1966  
FOR CBS REPORTS:  
"ABORTION AND THE LAW"



The American Bar Association last month presented its Gavel Award for a broadcast on the CBS News hour. It is the fourth year in succession that the CBS News hour has received this outstanding recognition from the nation's lawyers—a record unmatched by any other news organization in the medium.

The CBS News hour regularly walks off with the lion's share of top awards for excellence in television. Its over 30 major awards in the past year alone include no less than four Ohio State Awards, four Peabodys and a National School Bell. They add up to an overwhelming affirmation of the Tuesday night CBS News hour as television's foremost information series.

On September 13 the CBS News hour begins its seventh season. With a schedule of subjects as wide as the human mind. It will go behind the iron gates of our prisons. It will investigate the shadowed corners of some labor unions. It will take a hard look at the grim ghettos in our greatest cities.

It will also explore the world of popular contemporary music. With a lightness of touch that belies the mortal peril of the undertaking it will probe the psyche of the modern woman. It will invite the nation to test wits and knowledge on sports, current affairs, science.

In short, in the weeks ahead the CBS News hour will reflect the world we live in. Without fear or bias. With clarity and great depth.

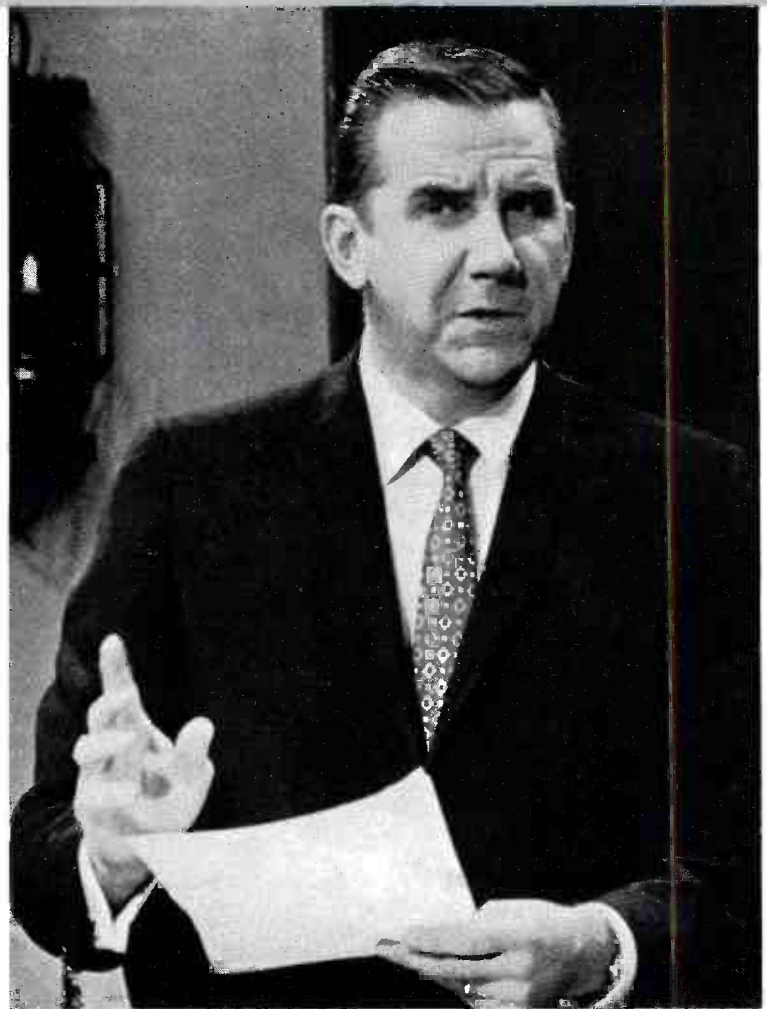
An award citation once described it as "Clearly television at its best." It is still the only regularly scheduled hour-long informational series on television.

Tuesday nights at 10  **CBS**  
**NEWS**



## FOCUS ON PEOPLE

**ED McMAHON** "You'd be surprised at the things you can do," he confides, and at the rate he's doing them—TV announcing and hosting, product plugging, acting, and running a creative design company—Ed McMahon, 43, has become expert in the fine art of the cat nap. In lieu of a night's sleep it's the necessary next best thing. For some it would be enough playing straight man for Johnny Carson five nights a week on the *Tonight Show* (plus duties on other NBC radio and TV shows), but McMahon has long been the kind of a guy who "just wouldn't know what to do with myself if I weren't busy." ■ More and more of McMahon's attention is going into his del Sol Productions, which he started in 1962. The firm has made a name for itself designing exhibits for major companies and occasions, producing art and industrial films, adult games and novelty items. Now, in a new partnership with film producer Lew Schwartz (a onetime cartoonist, J. Walter Thompson art director, partner in the Ferro, Mogubgub & Schwartz production house and for the last two years head of his own company), Lew Schwartz/del Sol Productions is after bigger game. ■ Schwartz has won acclaim translating graphic-design ideas to film, and his agency presentations now involve taking del Sol designs (blocks, stamps, dimensional objects) and using them as "living" story boards, ideas that can be seen and handled and, on the practical side, can later be used in the finished commercial. For McMahon it's a blend of fun and business (and an estimated \$200,000 a year).



**FRED FRIENDLY** As McGeorge Bundy, president of the Ford Foundation, was announcing the communications satellite proposal that the foundation made last month to the FCC (see page 35), the man largely responsible for the plan stood at the back of the room talking shop with a television film crew. Fred Friendly has got himself out of television news, but has not been able to get television news out of himself. As foundation functionary and Columbia University academician will Friendly turn from his activist past to trudging absent-mindedly across a campus in rumpled tweeds, glasses askew and book opened upside-down in front of him? Maybe, but don't bet on it. ■ If anything, it's possible that Friendly is busier today than he has ever been in the past. Getting him on the phone for five minutes on any given day is only a little less difficult than swinging a private audience with the Pope. Besides fathering the Ford Foundation plan, Friendly passes on his experience as Edward R. Murrow professor at the Columbia journalism school. Whatever time is left him, including weekends in the country, Friendly spends working on a book, "Due to Circumstances Beyond Our Control," about which he will say little. ■ There are any number of rumors, of course, about Friendly's return to electronic journalism, but they are neither started nor substantiated by him. The major limit to his activities seems, at this point to be the 24-hour day. (CBS News photo)

**MARY WELLS** The typewriter near her desk is as much a symbol as a working tool. It was on the strength of her typing ability that the president of Wells, Rich, Greene Inc., now in her 30's, got her first job, writing ad copy for a basement store in Youngstown, Ohio. Before long the 19-year-old copywriter was poring through Dallas papers, pirating the soft-sell style of Neiman-Marcus ads. "My boss wasn't sorry to see me go," she recalls. ■ From Youngstown's frying pan, Mrs. Wells jumped into New York's fire with a copy job at McCreary's department store. She moved on to Macy's and then, after a year off in Europe, to her first agency spot with the Revelon account at LaRoche. By that time, the young lady had the makings of an old pro. Seven years with Doyle Dane Bernbach certified the title. ■ From her subsequent association with Jack Tinker and Partners, came a working entente with her current partners. And although the freedom of Tinker small was her cup of tea, Tinker bigger was less to her liking. So, taking her friends Richard Rich and Stewart Greene, and the \$6 million Braniff International Airways account with her, the little girl from Midwest went looking for a small pond to be the big frog in. Since then, the pond has grown, with \$28 million in billings anticipated by the end of 1966. Mrs. Wells sees the agency's success as the result of listening to the right drummer. "Everything can be right, but if your timing is wrong, nothing will happen." "In TV, we're the best there is," says Mary Wells. Says her partner, Richard Rich: "If we were modest, we'd be perfect."





**WNBC-TV—NEW YORK**

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to "Homicide in People," "New York Illustrated" series.

ACADEMY OF TELEVISION ARTS AND SCIENCES BOARD OF GOVERNORS EMMY AWARD to Dorothy Gordon, moderator of "Youth Forum."

ACADEMY OF TELEVISION ARTS AND SCIENCES BOARD OF GOVERNORS AWARD for "Recital Hall" series.

WOMAN OF THE YEAR, THE UTILITY CLUB, INC. to Dorothy Gordon, moderator of "Youth Forum."

HALLMARK CITATION FROM FUTURE JOURNALISTS OF AMERICA, SCHOOL OF JOURNALISM, U. OF OKLAHOMA to Dorothy Gordon, moderator of "Youth Forum."

AMERICAN RED CROSS IN GREATER NEW YORK to Theodore H. Walworth Jr., Vice President and General Manager.

CERTIFICATE OF APPRECIATION FROM THE CITY OF NEW YORK to Robert Howard, Station Manager.

CERTIFICATE OF APPRECIATION FROM THE CITY OF NEW YORK to Dorothy Gordon, moderator of "Youth Forum."

CERTIFICATE OF APPRECIATION FROM THE SAVE THE CHILDREN FOUNDATION.

CERTIFICATE OF APPRECIATION FROM THE U.S. COAST GUARD.

EQUITABLE SAVINGS & LOAN ASSOCIATION, 4TH ANNUAL JOURNALISTIC ACHIEVEMENT AWARD to "Direct Line" series.

FREEDOM FOUNDATION AWARD for "Our Legal Profile-Bill of Rights."

NEW YORK DEADLINE CLUB SIGMA DELTA CHI AWARD for "Light Access the Shadow."

GABRIEL AWARD FROM THE CATHOLIC BROADCASTERS ASSOCIATION.

CERTIFICATE OF APPRECIATION, MARCH OF DIMES OF GREATER NEW YORK DISTINGUISHED AND EXCEPTIONAL SERVICE AWARD FROM THE CITY OF NEW YORK to WNBC-TV and Dorothy Gordon, moderator of "Youth Forum."

SPECIAL AWARD FROM FAIRLEIGH DICKINSON UNIVERSITY to Dorothy Gordon, moderator of "Youth Forum."

SPECIAL AWARD FROM FAIRLEIGH DICKINSON UNIVERSITY to Theodore H. Walworth, Jr., Vice President and General Manager.

MERITOUS PUBLIC SERVICE AWARD FROM THE INTERNAL REVENUE SERVICE to the "Direct Line" series.

CERTIFICATE OF MERIT FROM THE AMERICAN BAR ASSOCIATION for "Our Legal Profile" series.

NIGHT AND PATRIOT AWARD for "Communism Evolution of a Revolution" and "Youth Forum" program, "The A Small Nation Challenges Communism."

RADIO AND TV AWARD OF SIGMA DELTA CHI to "Poverty is People" of the "New York Illustrated" series.

SPECIAL CERTIFICATE OF RECOGNITION FROM NATIONAL CONFERENCE OF CHRISTIANS AND JEWS to "Andy A.M." of the New York Illustrated series.

CERTIFICATE OF APPRECIATION, MARCH OF DIMES OF GREATER NEW YORK to Beulah Jarvis, Public Service Coordinator.

**WMAQ-TV—CHICAGO**

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "Sunday Night Specials."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "Mission: Chicago, Sunday Night Special."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to "The First Television War."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to Gene Brees, Engineer, for lighting of "A Simple Gift."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for the design and development of a miniaturized self-contained mobile videotele unit.

ACADEMY OF TELEVISION ARTS AND SCIENCES BOARD OF GOVERNOR'S CITATION to Henry Mauls, Engineer, for technical excellence.

ACADEMY OF TELEVISION ARTS AND SCIENCES PRESIDENTIAL CITATION to Robert Lounn, Vice President and General Manager, for recognition of service as Chapter President.

ILLINOIS STATE MEDICAL SOCIETY AWARD for the outstanding medical documentary "Monday's Child."

ILLINOIS ASSOCIATED PRESS AWARD to Ian O'Connor for editorial coverage.

ILLINOIS ASSOCIATED PRESS AWARD for "The Man From Pekin."

ILLINOIS ASSOCIATED PRESS AWARD for coverage of the riot at the Chicago House of Correction.

ILLINOIS ASSOCIATED PRESS AWARD to Everett Mitchell for his farm program.

**KNBC—LOS ANGELES**

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for outstanding documentary program "Out of the Ashes."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to Beth Wright, producer, for "Out of the Ashes."

ACADEMY OF TELEVISION ARTS AND SCIENCES EXCELLENCE to KNBC's "College Report."

ACADEMY OF TELEVISION ARTS AND SCIENCES CERTIFICATE to KNBC's newsmen, cameramen and soundmen for bravery and resourcefulness in news coverage during the Watts Riots.

ACADEMY OF TELEVISION ARTS AND SCIENCES BOARD OF GOVERNORS AWARD to Thomas J. Conroy, Vice President and General Manager.

GABRIEL AWARD FROM THE CATHOLIC BROADCASTERS ASSOCIATION to "The Men."

BROADCASTERS ASSOCIATION AWARD for the "Men" series.

COLUMBUS (OHIO) AREA CHAMBER OF COMMERCE FILM FESTIVAL AWARD for "The Men" series.

FREEDOM FOUNDATION AWARD for outstanding achievement in bringing about better understanding of the American way of life.

FREEDOM FOUNDATION AWARD for "Out of the Ashes" series.

LOS ANGELES TEACHERS ASSOCIATION AWARD for "The Men" series.

CALIFORNIA ASSOCIATED PRESS AND TELEVISION-RADIO ASSOCIATION CERTIFICATE OF MERIT for Documentary Program "Out of the Ashes."

NATIONAL MULTIPLE SCLEROSIS SOCIETY CITATION OF MERIT for distinguished service to our fellow Americans who suffer with multiple Sclerosis.

CALIFORNIA TEACHERS ASSOCIATION GOLDEN APPLE AWARD to Bob Wright, newsmen.

CHRISTMAS SEAL ASSOCIATION CERTIFICATE OF APPRECIATION for Public Service CAROLINA CLUB UNITY AWARD for Documentary Program "Out of the Ashes."

CALIFORNIA FEDERATION OF WOMEN'S CLUBS CERTIFICATE OF MERIT for Public Service documentaries.

AMERICAN ALUMNI COUNCIL CERTIFICATE OF COMMENDATION to "College Report."

THE LOS ANGELES COUNTY HEART ASSOCIATION AWARD OF MERIT to Tom Franden.

NATIONAL CONFERENCE OF CHRISTIANS AND JEWS BROTHERHOOD AWARD OF MERIT for Contributions that bring us nearer the goal of the Brotherhood of Man under the Fatherhood of God.

NATIONAL CONFERENCE OF CHRISTIANS AND JEWS MASS MEDIA AWARD for outstanding contributions to better human relations and the cause of brotherhood.

INGHWOOD CHAMBER OF COMMERCE CERTIFICATE OF APPRECIATION to Tom Franden.

UNITED STATES CONFERENCE OF MAYORS AWARD for outstanding contributions to the field of Community Service.

CITY OF LOS ANGELES AND THE BOARD OF FIRE COMMISSIONERS CITATION OF MERIT for outstanding Public Service on the "Agriculture, U.S.A." program.

INDEPENDENT COLLEGE FUND OF AMERICA, INC. AWARD for distinguished service.

FRANCHISE TAX BOARD, STATE OF CALIFORNIA AWARD for assistance in accounting for tax payments with their responsibility.

RADIO AND NEWS ASSOCIATION OF SOUTHERN CALIFORNIA AWARD for consistent excellence in item reporting of news.

LOS ANGELES TEACHERS ASSOCIATION AWARD for outstanding coverage of education news, issues and activities by a television station.

U.S. ARMY (LOS ANGELES CHAPTER) CERTIFICATE OF MERIT for excellence in reporting military affairs.

COUNTY OF LOS ANGELES/BOARD OF SUPERVISORS AND THE COMMISSION OF HUMAN RELATIONS CERTIFICATE OF COMMENDATION for outstanding service to the community.

CHILDREN'S ASTHMA RESEARCH INSTITUTE AND HOSPITAL AWARD to Pam Feandusen.

CHILDREN'S ASTHMA RESEARCH INSTITUTE AND HOSPITAL AWARD to Howard Sturm, Manager, Public Affairs.

AMERICAN FILM FESTIVAL AWARD for "Scraps," a segment of the College Report series.

COUNTY OF LOS ANGELES/BOARD OF SUPERVISORS AWARD for the special "Battle of the Bands."

THE MAYOR AND THE CITY COUNCIL OF THE CITY OF LOS ANGELES AWARD for appreciation of their outstanding contributions to the community.

FREEDOM FOUNDATION AWARD to Bob Wright, newsmen.

THE LOS ANGELES COUNTY MENTAL HEALTH CENTER AWARD to Howard Sturm, Public Affairs Director.

CALIFORNIA TEACHERS ASSOCIATION AWARD for excellence in Educational Television.

**WRC-TV—WASHINGTON**

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "A View From Cabin."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "Dunes in Toyland with Bulter Debate."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "The President's Day."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD for "The Since Prisons."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to Ray Scherer for Performance "The President's Day."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to Jim Simpson for Performance "The Last Out."

ACADEMY OF TELEVISION ARTS AND SCIENCES EMMY AWARD to David Von Solten for Writing "The Last Out."

A.A.U.W. METROPOLITAN AREA MASS MEDIA AWARD for certification to national and world affairs "A Moment With."

A.A.U.W. METROPOLITAN AREA MASS MEDIA AWARD for Best Educational Program, "It's Academic."

LETTER OF COMMENDATION FROM COLUMBIA HIGH SCHOOL FOR THE BLIND for assistance to cause of the blind.

DEPARTMENT OF DEFENSE CERTIFICATE OF COMMENDATION for outstanding leadership in Civil Defense.

INTERNATIONAL FILM AND TV FESTIVAL OF NEW YORK, THE SILVER AWARD for "Potomac Concept."

CERTIFICATE OF APPRECIATION FROM MARCH OF DIMES for contribution to the annual drive.

D.C. SOCIETY FOR CRIPPLED CHILDREN CERTIFICATE OF APPRECIATION for contribution to Easter Seal Drive.

THE DISTRICT OF COLUMBIA TUBERCULOSIS ASSOCIATION CERTIFICATE for generous voluntary help given toward the association's effort to help eliminate tuberculosis.

FREEDOMS FOUNDATION AWARD GEORGE WASHINGTON HONOR MEDAL for "The Early Light of Dawn."

AVIATION/SPACE WRITERS ASSOCIATION AWARD for Excellent Broadcast "The Since Prisons" to John Davenport, Producer.

A.A.U.W. METROPOLITAN AREA MASS MEDIA AWARD for contribution to national and international affairs for "A Moment With."

A.A.U.W. METROPOLITAN AREA MASS MEDIA AWARD for Best Educational Program to "It's Academic."

A.A.U.W. METROPOLITAN AREA MASS MEDIA AWARD for Excellent Educational Series "The Georgetown University Forum."

UNITED GIVERS FUND CERTIFICATE OF ACHIEVEMENT for outstanding participation in annual UGE campaign.

RADIO FREE EUROPE CERTIFICATE OF MERIT for outstanding Public Service.

**WKYC-TV—CLEVELAND**

GABRIEL AWARD FROM THE CATHOLIC BROADCASTERS ASSOCIATION to Arthur Watson, Vice President and General Manager for "It Never Gets Hot Back" of the "Montage" series.

FOODWILL INDUSTRIES AWARD for generous support of Goodwill Industries vocational program.

UNITED STATES ARMY AWARD to John Schimpf for outstanding appreciation for a distinguished service in its centennial year.

CUYAHOGA COUNTY AWARD to Richard Pembath, Public Affairs Director for service given to children.

RICHMOND HEIGHTS HIGH SCHOOL AWARD to John Schimpf for outstanding proficiency in The Kiwanis Career Days.

JUNIOR ACHIEVEMENT PUBLIC RELATIONS AWARD to John Schimpf for recognition of excellence in the promotion of an outstanding Junior Achievement Week.

JUNIOR ACHIEVEMENT PUBLIC RELATIONS AWARD to Jay Lawrence for recognition of excellence in the promotion of an outstanding Junior Achievement Week.

JUNIOR ACHIEVEMENT PUBLIC RELATIONS AWARD to Richard Pembath for recognition of excellence in the promotion of an outstanding Junior Achievement Week.

CUYAHOGA COUNTY AWARD for service given to children in the custody of the Division of Child Welfare.

BOY SCOUTS OF AMERICA AWARD to Neal Van Eib, Station Manager in recognition of service to boys.

UNITED STATES ARMY AWARD for outstanding contributions to the United States Army Recruiting Service.

PRESS CLUB OF CLEVELAND REST OF INDUSTRY AWARD to Arthur Watson, Vice President and General Manager for "Montage," chosen as one of the best locally produced programs in Cleveland.

NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION - NEWS DOCUMENTARY AWARD to Dennis Goulden, Cameraman for "Montage."

UNITED STATES NAVY AWARD for outstanding public-spirited cooperation with the Navy Recruiting Service.

GOODWILL INDUSTRIES GREATER CLEVELAND WORKSHOP FOR THE HANDICAPPED Award to John Schimpf for generous support of Goodwill's Vocational Rehabilitation Program.

MUSCULAR DYSTROPHY ASSOCIATIONS OF AMERICA AWARD to Clay Conroy for distinguished public service in the fight against Muscular Dystrophy.

THE SALVATION ARMY AWARD for service to the Salvation Army during their celebration of a "Century of Service to God and Man."

# Take Away Our 122 Awards And What Have We Got?

We've still got the programs that won the awards. And in New York, Washington, Cleveland, Chicago, and Los Angeles, those are the programs worth having.

The NBC Owned Station in each of these five cities stands alone in the community in its range and diversity of programming, and in its initiative at covering commu-

nity activities. Viewers in all five cities know it. Sponsors also know it. Moreover, so do the judging panels of 80 different award-giving organizations.

This past year, they gave programs and personnel of the NBC Owned Stations a total of 122 awards (including 23 Emmy's). Although we program for people,

not prizes, such recognition is gratifying indeed, and we are proud to acknowledge this unprecedented total of public honors and citations.

And, incidentally, we have absolutely no intention of letting anybody take them away.





# "You're a

In the past ten years, Warner Brothers and RKO features from UAA have been doing business for hundreds of domestic stations. This includes 113 members of the great "station groups". Groups--the bellwethers of local and regional programming--provide a dependable gauge of "what's best" for business. That's why we're calling your attention to the Groups and their stations which have been logging Warner and/or RKO films from our huge inventory of action-adventures, Westerns, spy-intrigues, mysteries and dramas. (Some Group stations have more than 1,000 of them!)

Most of this is repeat business, your strongest assurance that these features are earning important profits for these stations and Groups and will do the same for you.










# Good Group!"

**WARNER BROS. & RKO**  
features from

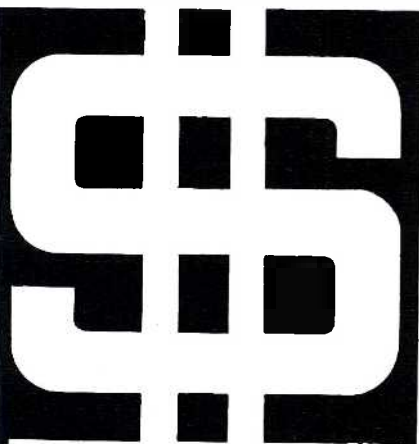


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<p><b>HEARST</b> CORP.</p>	<p><b>WKY-TV STATIONS</b></p>	
<p><b>BASS</b> BROADCASTING</p>	<p><b>T. B. LANFORD</b> BROADCASTING</p>	<p><b>PLAINS</b> TELEVISION CORPORATION</p>

...and **O & O** stations:  / 





## WHO ARE THE BILLION-AIRS?

**BROADCASTING** defines them as the top 50 advertising agencies in terms of television air buying (2.4 billion dollars), and the top agency executives who are responsible for buying this air time.

**BROADCASTING** is read regularly by 70% of these Billion-airs.

**BROADCASTING** is preferred better than two to one over the next three vertical publications combined for current news reports.

**BROADCASTING** has a three to one vote of confidence from the Billion-airs in the authenticity of its reporting.

**BROADCASTING** is recommended by the Billion-airs three to one over its nearest competitor as the best place to reach them with national advertising.

**BROADCASTING** has a better than three to one edge in the Billion-airs' minds as the best place to impress them with a station's advertising.

**How do we know all this?** The Billion-airs told us through an ARB study in May of this year. Want to know more?

Contact

**Broadcasting**  
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

1735 DeSales Street, N.W.  
Washington, D.C.



### OUTSTANDING JUDGEMENT

The article by Gene Accas ("The Tricks of Buying Network Packages," TELEVISION, August 1966) was well worth reading. Gene is a very colorful speaker and writer, and in his field is outstanding in experience, knowledge and judgment. H. M. STEVENS, *director advertising services, Campbell Soup Co., Camden, N.J.*

We have known and worked with Gene for many years, and we found his article most authoritative.

Our congratulations to you on the excellent editorial job that you folks continue to do in TELEVISION Magazine. Keep up the good work. HOWARD M. LIST, *vice president, Kellogg Co., Battle Creek, Mich.*

### MANY WORLDS OF TV

I found "The Many Worlds of Local TV" (TELEVISION, August 1966) to be a very good summary of the local contributions made by the broadcasting industry. Informed publications such as this can make a major contribution to the industry. SENATOR FRANK E. MOSS (*D-Utah*), *Washington.*

I am sure that the sampler will prove to be an asset in providing me with a picture of television as it is today. REPRESENTATIVE DANTE B. FASCELL (*D-Fla.*), *Washington.*

This was a very excellent edition of the magazine and I was glad to note that the local stations were given proper credit for their activities. SENATOR JAMES B. PEARSON (*R-Kan.*), *Washington.*

It is quite apparent that few activities elude the probing eye of the television cameras across the nation. SENATOR DANIEL K. INOUE (*D-Hawaii*), *Washington.*

I found the material most informative. SENATOR FRED R. HARRIS (*D-Okla.*), *Washington.*

I found this issue very informative and interesting. REPRESENTATIVE JOHN R. SCHMIDHAUSER (*D-Iowa*), *Washington.*

There is no doubt that television is now

the pre-eminent medium of communication, both on the local and national level. Its influence is felt throughout the country, and I was most interested in the scope of programming represented in TELEVISION Magazine. REPRESENTATIVE BROCK ADAMS (*D-Wash.*), *Washington.*

This is a most informative publication. REPRESENTATIVE E. C. GATHINGS (*D-Ark*), *Washington.*

It is indeed a beautiful, well-done job. SENATOR VANCE HARTKE (*D-Ind.*), *Washington.*

Not only was the reading material of interest, but the photography was superb. I certainly agree with you that television has a responsibility to the local community and your magazine demonstrates that the obligation is being more than adequately met. SENATOR MILWARD L. SIMPSON (*R-Wyo.*), *Washington.*

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

### STIMULATING EDITORIAL

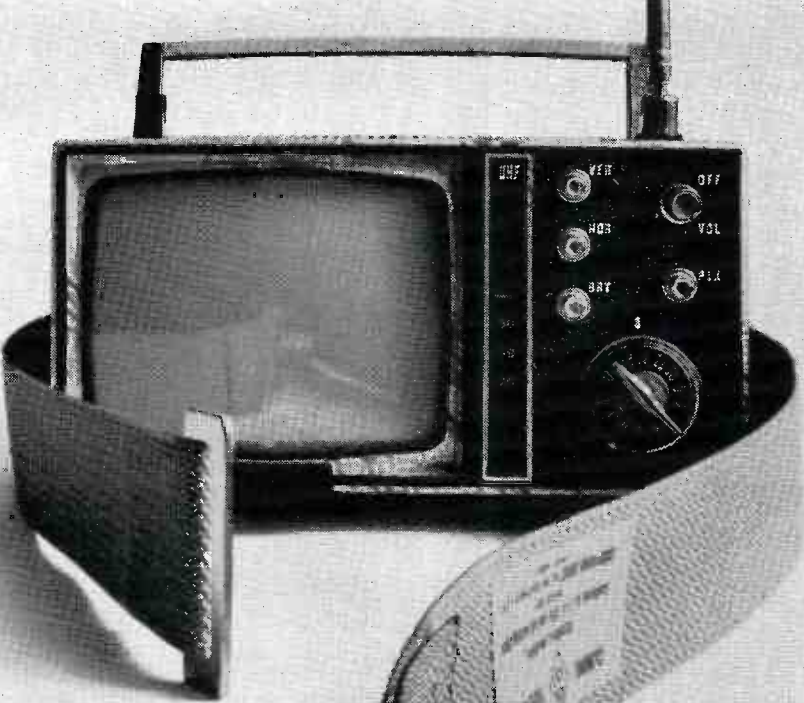
I would like to continue some thoughts explored in your most provocative editorial ("Is this system really necessary?" TELEVISION, August 1966).

Doesn't the satellite-CATV-home system eliminate portable TV? Will *everyone* be willing to pay the extra CATV costs or will TV lose a large audience because that possibility will be forced upon them? What about radio? Will it be immune to the satellite? And admittedly, some stations may well have demonstrated little or no indispensability about themselves, let us generate some more thoughts of what this network-CATV-home system would really mean. Would there be competing CATV systems? Would local news be covered as widely and from several points of view as in so many areas? Would it actually narrow the range of viewer fare in many areas by eliminating local competition between broadcasters?

There may well be many reasons why certain localities would gain from such a farsighted arrangement, but would the majority of areas really gain, especially by eliminating stimulating locally produced programs that CATV does not portend? Your article on local TV in the same issue may well be the indispensability of this system.

I don't pretend to have the answers, but like you say, if I intend to stay in the business I better well have. Thanks for the stimulating editorial. *Paul Westbrook, Fort Monroe, Va.*



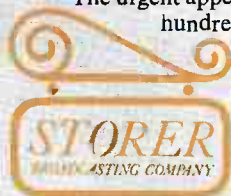


# What does wearing seat belts have to do with broadcasting?

To Storer stations WJW Radio and WJW-TV, plenty. Especially after learning that *fifty* victims of local accidents might be alive today had they been wearing seat belts.

The two stations decided to wage an all-out radio and TV campaign aimed at getting every motorist in Cleveland to use seat belts. They asked service station owners to remind customers to "buckle up" before driving on. They gained support from city officials, newspapers, businesses, and clubs. Before long, the safety message was not only on the air but on buttons, bumpers, and billboards.

The urgent appeal was effective in saving lives. WJW Radio and TV received hundreds of calls and letters praising the campaign—an instance of public recognition for broadcasting in the public interest.



LOS ANGELES KCBS	PHILADELPHIA WIP	CHICAGO WGN	NEW YORK WJW	TOLEDO WSPD	DETROIT WJW-TV
MIAMI WTOG	MIAMI WTOG	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJW-TV

**Another one of the Storer Standards.**



# CELEBRATE



The illustration above may suggest that the age of “wide-screen television” has arrived. Well, in a most important sense, it has—in the form of the NBC Television Network schedule for 1966-1967. If we do say so ourselves, the coming season promises to be the widest-ranging in NBC’s



# NBC WEEK!



history. As of NBC Week, Sept. 11 to 17, the entire panorama will be there for the looking—the best of everything, and everything in color. NBC Week and every week, audiences will find the greatest entertainment, the best in sports, the finest in news coverage... all on the NBC Television Network.



**The Full Color Network**



**Would you deny this girl  
a second chance?**



Goodness knows, "GIDGET" deserves it. "GIDGET'S" 33%\* NMA share of audience on the ABC-TV network in her current time period is evidence enough that she's worth your serious consideration. WPIX New York, WGN-TV Chicago, CKLW-TV Detroit and KHJ-TV Los Angeles have already responded to her call. But this is only the beginning. "GIDGET" means business. She's not looking for your sympathy, she wants your order! "GIDGET" starring Sally Field and Don Porter. 32 half-hours in color. Distributed exclusively by **SCREEN GEMS**

\*Nielsen Multi-Network Area Ratings Reports Jan. 13 - May 26. Data are estimates subject to qualifications published by the ratings service, and will be supplied on request.



# TELEVISION

## SATELLITE TV: BLOODY DOGFIGHT IN THE SKY

BY MICHAEL HORNBERGER

A CONFLICT of epic proportion and confounding complexity is building up on the frontier of space. It is a conflict among vested interests in the existing communications system that want at least a piece of the action in the new distribution networks that will be created by communications satellites, and it is likely to get bigger and more complicated before it is resolved.

The clash of rivals staking claims to space has been accelerated by the perfection of technology. In the larger effort of racing Russia to the moon and beyond, American scientists have created rocketry, payloads and communications that are far more sophisticated than the hardware needed for communications-satellite systems linking points on earth. Suddenly it has become possible—technically—to throw up any number of satellites connecting any number of ground stations in almost any number of distribution channels carrying television programs, telephone conversations, data exchanges and other traffic that cable and microwave networks now carry on or near earth. Forgetting economic and political obstructions, an American television network president could today place construction contracts for a new satellite system for his company and a new house for his family and count on taking possession of both at roughly the same time.

But for the same reasons that not everyone may own his own telephone company on earth, not everyone will be permitted to own his own space-communications system. Few newer models will join the Early Bird that now hangs in space until some very tricky questions are answered. Who is to be authorized to own and operate communications satellites and their ground linkages? Who is to use these systems for what purposes? How are space systems to be fitted into the elaborate grids of communications that are already in being on earth?

A good many people thought those questions were answered four years ago when Congress created the Communications Satellite Corp. for the explicit purpose of putting the U.S. into domestic and international communications in space. But the questions have been revived, and in more pointed form, by challenges to Comsat's authority. Of all the challenges, none has commanded more attention or contained more political appeal than one presented last month by the hugely endowed Ford Foundation. Ford proposed the creation of a special satellite system to carry television networking, including a national system of noncommercial and educational TV, with a built-in subsidy for the noncommercial operation. Thus Ford tied a social issue of widespread interest to the economic issues that were already



intricate enough—and succeeded in reopening all the questions in a new context.

Comsat has its work cut out in defending the position it has firmly taken—that it and no other organization, however noble its motives, has the right to establish satellite systems for either domestic use or international connections. And Comsat's work is further complicated by festering conflicts of interests between it and its major stockholders—the existing communications carriers.

One of those carriers, RCA Communications, is part of the same giant RCA that owns NBC, which has submitted a formal proposal for a non-Comsat satellite system to carry television and radio network programming. That system, designed by another RCA division, would eliminate the need for most if not all of the \$65 million-a-year U.S. networking service now provided by the American Telephone & Telegraph Co., the largest single stockholder in Comsat. RCA Communications, being an international carrier, is not in competition with AT&T within the U.S.

The second largest stockholder in Comsat is the International Telephone & Telegraph Corp., also an international carrier that is blocked out of the U.S. market by the dominant AT&T and the smaller General Telephone & Electronics. ITT awaits government approval of a merger with ABC—which has proposed a satellite system of its own to replace the AT&T cables and microwaves ABC now uses for network distribution.

Differences among Comsat's big shareholders and between them and Comsat are inherent in the basic structure of the corporation. Comsat was established by Congress as part of the Communications Satellite Act of 1962. After months of debate and many hearings, Comsat was designated the instrument through which the U.S. would enter the age of space communications. It was to be "part of an improved communications network . . . responsive to the public needs and national objectives . . . [to] serve the communications needs of the United States and other countries and . . . contribute to world peace and understanding."

Comsat's corporate structure also was designed by Congress, which attempted to satisfy the disparate desires of many interests and in doing so, came up with an unusual corporate animal indeed. To give half a loaf to the established communications carriers such as AT&T and ITT—all of which wanted to control Comsat lock, stock and barrel—Congress provided that 50% of the new corporation's common stock would be owned by the carriers. To cede a point to those who felt that the new corporation, by virtue of its monopolistic character, should be owned by the people, Congress reserved 50% of Comsat stock for public sale. The result is that ownership of the company is divided between the company's competition—the carriers—and the public at large. The carriers as a group and the public each elect six directors to the corporation's 15-man board. The remaining three directors are appointed by the President of the U.S., with the approval of the Senate. The President's three directors in a sense represent the entire nation as well as the federal government's stake in the venture, which is quite considerable. For the most part, it was tax money—billions of it—that created the aerospace technology needed for satellite communications.

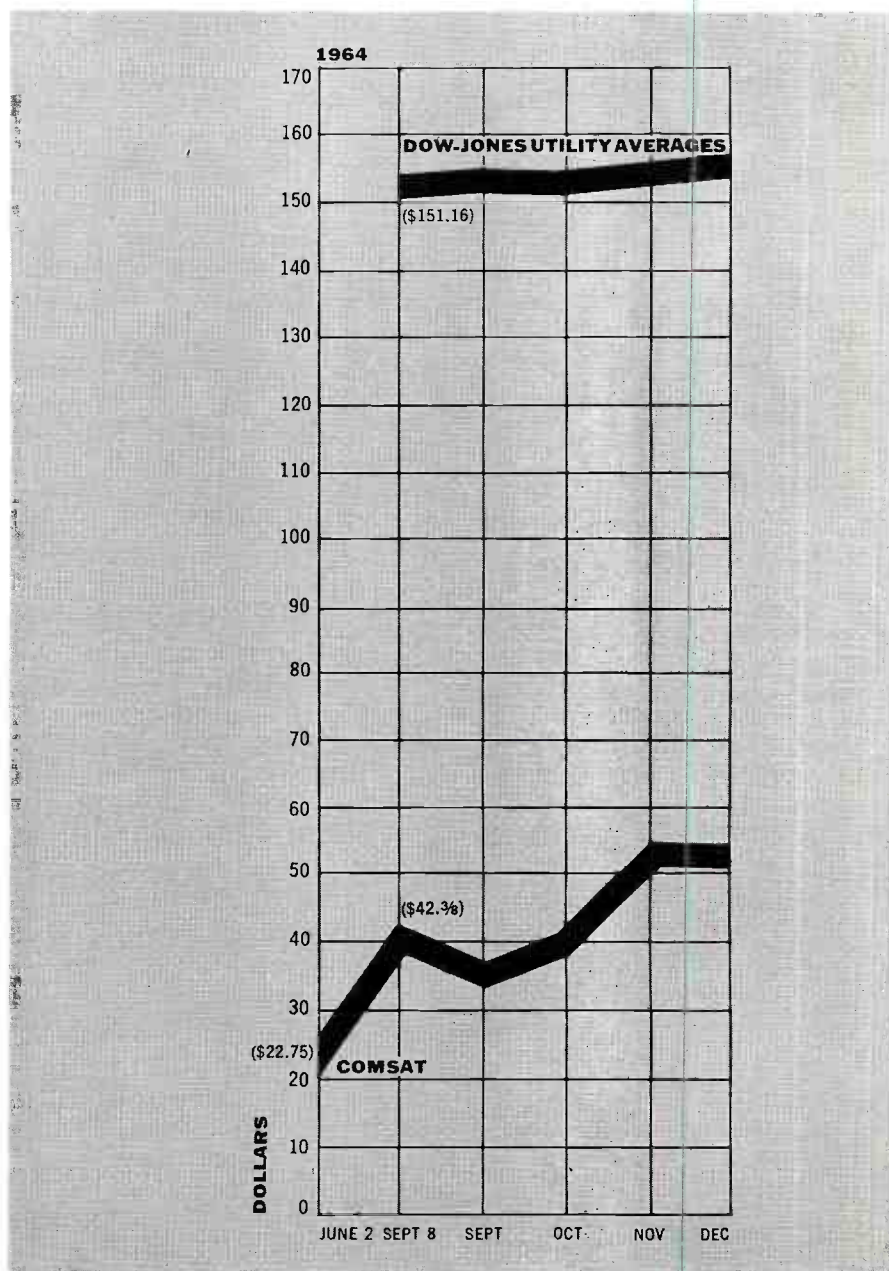
The corporation's common stock was first offered to the public in June 1964 at the price of \$20 per share and was quickly bought up. From the beginning, public interest in the venture has run high—much to the chagrin of some investment analysts and the FCC, which had objected to public ownership of Comsat on the theory that investors

To page 69

## COMSAT'S POLICY MAKERS

Comsat's board is composed of 15 directors: six elected by the public shareholders (Series I); six by the carriers (Series II); and three appointed by the President of the U.S. Series I directors are: James McCormack, Comsat chairman; Joseph V. Charyk, Comsat president; David M. Kennedy, chairman, Continental Illinois National Bank and Trust, Chicago; George Killion, president, American President Lines, San Francisco; Bruce G. Sundlun, Esq., partner, Amram, Hahn and Sundlun, Washington; and Leo D. Welch, former Comsat chairman and director of other companies, New York. Series II directors are: Eugene R. Black, director, Chase Manhattan Bank, New York (ITT); Harold M. Botkin, assistant vice president, AT&T; James E. Dingman, vice chairman, AT&T; Douglas S. Guild, president, Hawaiian Telephone Co., Honolulu; Horace P. Moulton, vice president and general counsel, AT&T, and Ted B. Westfall, executive vice president, ITT, New York. Presidential appointees are: Frederic G. Donner, chairman, General Motors Corp., New York; William W. Hagerty, president, Drexel Institute of Technology, Philadelphia, and George R. Meany, president, AFL-CIO, Washington. Directors meet once a month in Comsat's downtown Washington headquarters. Nonmanagement directors are paid a fee of \$200 for each meeting they attend. James McCormack and Joseph V. Charyk, both officers of the corporation, receive annual salaries of \$125,000 and \$80,000, respectively.

## COMSAT'S MARK IN THE MARKET







MCCORMACK



CHARYK



MEANY



KENNEDY



DINGMAN



GUILD



SUNDLUN



KILLION



HAGERTY



BLACK



WELCH



MOULTON



DONNER



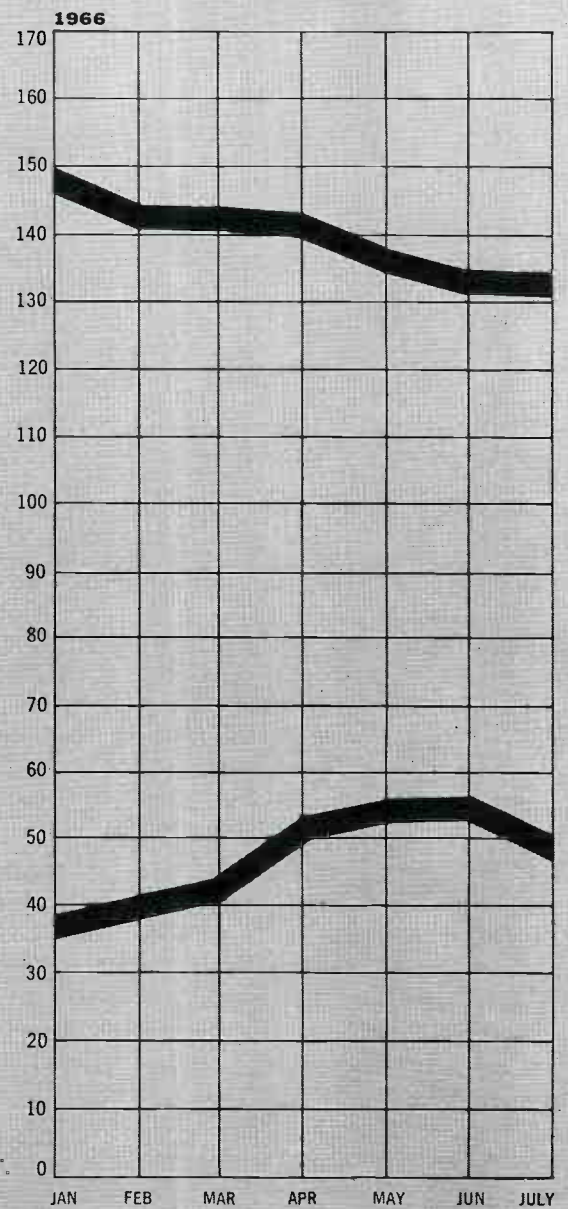
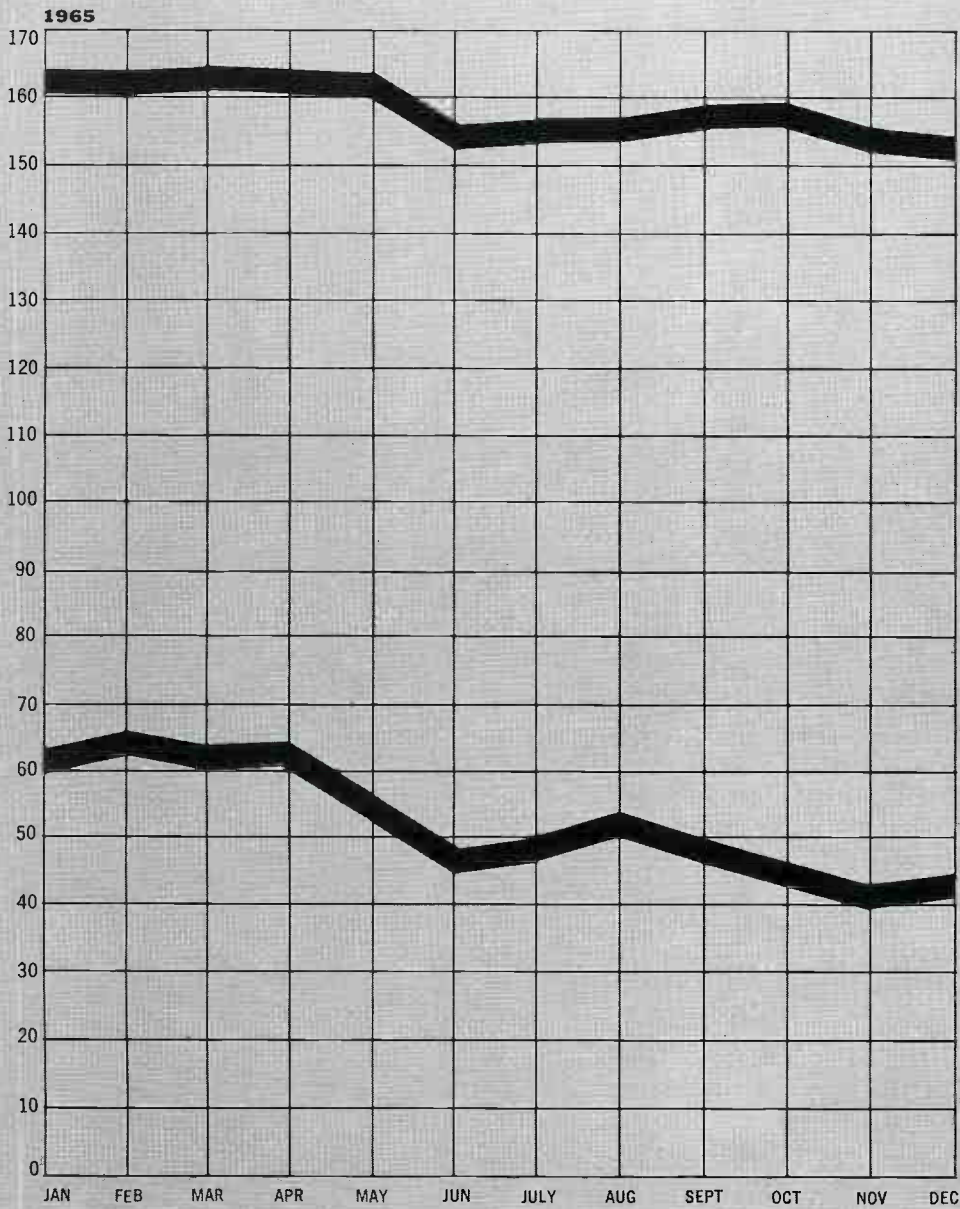
BOTKIN



WESTFALL

Chart below shows closing price of Comsat stock on day it was first offered to public, day it was first listed on New York Stock

Exchange and last day of trading of each month since then. Dow-Jones utility averages of same dates are also shown.





# FORECAST 66/67

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

SUNDAY						
	ABC	%	CBS	%	NBC	%
6:30	LOCAL		LOCAL		BELL TELEPHONE HOUR	9.3 19
7:00	VOYAGE TO THE BOTTOM OF THE SEA	18.4 33	LASSIE	21.7 39	SPECIALS	10.1 18
7:30		19.0 31	IT'S ABOUT TIME*	20.6 34	WALT DISNEY'S WONDERFUL WORLD OF COLOR	21.0 35
8:00	THE FBI	19.6 30	THE ED SULLIVAN SHOW	21.9 33		23.4 36
8:30		21.0 32	THE ED SULLIVAN SHOW	24.3 37	HEY, LANDLORD!*	20.4 31
9:00		18.8 28		19.0 28		29.5 44
9:30	SUNDAY NIGHT MOVIES	18.9 28	GARRY MOORE*	18.8 28	BONANZA	29.7 44
10:00		19.1 33	CANDID CAMERA	19.7 34		16.9 29
10:30	SUNDAY NIGHT MOVIES	18.4 34	WHAT'S MY LINE?	16.0 30	THE ANDY WILLIAMS SHOW	16.4 31
11:00	AVERAGE	19.2	AVERAGE	20.3	AVERAGE	20.9

WEDNESDAY						
	ABC	%	CBS	%	NBC	%
7:30	BATMAN I	22.3 37	LOST IN SPACE	17.4 29		18.6 31
8:00		18.4 29	LOST IN SPACE	20.8 33	THE VIRGINIAN	20.5 33
8:30	THEM MONROES*	19.5 30	BEVERLY HILLBILLIES	24.1 37		20.8 32
9:00	THE MAN WHO NEVER WAS*	19.5 31	GREEN ACRES	24.7 39	BOB HOPE PRESENTS THE CHRYSLER THEATER	18.6 29
9:30	PEYTON PLACE II	18.8 30	GOMER PYLE	25.0 41		17.9 29
10:00		14.6 27		16.9 31		20.4 37
10:30	ABC STAGE '67*	12.4 25	DANNY KAYE SHOW	15.0 30	SPY	19.5 39
	AVERAGE	17.9	AVERAGE	20.6	AVERAGE	19.5

THURSDAY						
	ABC	%	CBS	%	NBC	%
	BATMAN II	22.6 40		14.8 26		17.8 31
		20.8 34	JERICO*	16.6 28	DANIEL BOONE	20.4 34
	F TROOP	20.8 34		16.6 28		20.4 34
	THE TAMMY GRIMES SHOW*	16.8 28	MY THREE SONS	22.1 36		18.6 31
	BEWITCHED	23.8 39	THURSDAY NIGHT MOVIES	18.6 30	STAR TREK*	17.9 29
	THAT GIRL*	18.8 32		19.5 33	THE HERO*	16.5 28
		15.0 27	THURSDAY NIGHT MOVIES	19.9 36		18.4 33
	HAWK*	14.2 27		18.8 36	THE DEAN MARTIN SHOW	17.8 34
	AVERAGE	18.9	AVERAGE	18.6	AVERAGE	18.2

BY AL KROEGER

THE 1966-67 television season, opening this month, will be quite a menagerie. There's *T.H.E. Cat*, *The Monkees*, *Hawk*, *Iron Horse*, *Green Hornet* and *Rat Patrol* among the newcomers, *Lassie* and *Flipper* among the holdovers. And *Tarzan* presumably will reign as keeper, ably assisted by *Batman*.

But it's not what's in a name that counts. The important things are time period, lead-in, competition and whether a show, on its own, is good, bad or mediocre. The viewing public will decide, as it does every year.

How it will all come out, however, before the fact of the actual ratings, is an area of endless speculation. There are 91 programs to speculate upon, 34 of them new offerings,

and how they act and interact makes predicting, to say the least, interesting.

On this and following pages is TELEVISION's ninth annual "Forecast" of national ratings and shares of audience for all nighttime network programs for the 1966-67 season covering the October-November-December rating period. The man behind "Forecast," his second for TELEVISION, is Stuart Gray, media director at MacManus, John & Adams, New York.

The thing notable about the 1966-67 outlook from Gray is that it is *not* notably changed from what actually came to pass for the networks last season, a factor of the new season being not radically different from the old.

The nightly network rating averages from the October-November-December period last year gave CBS 19.2, NBC



MONDAY						
	ABC	%	CBS	%	NBC	%
7:30	IRON HORSE*	16.6	GILLIGAN'S ISLAND	18.4	THE MONKEES*	17.9
8:00		27	30	29		
8:30	RAT PATROL*	18.0	LUCY SHOW	26.2	THE ROGER MILLER SHOW	16.2
9:00	FELONY SQUAD*	17.3	ANDY GRIFFITH SHOW	25.6	THE ROAD WEST*	19.0
9:30	PEYTON PLACE I	19.6	A FAMILY AFFAIR*	18.1	THE ROAD WEST*	19.8
10:00	THE BIG VALLEY	15.4	JEAN ARTHUR SHOW*	14.0	RUN FOR YOUR LIFE	17.8
10:30		29	26	33		
		14.5	I'VE GOT A SECRET	12.3		16.7
		30	25	34		
	AVERAGE	17.0	AVERAGE	19.2	AVERAGE	18.2

TUESDAY						
	ABC	%	CBS	%	NBC	%
7:30	COMBAT	15.1	DAKTARI	20.3	THE GIRL FROM U.N.C.L.E.*	17.7
8:00		26		35		31
8:30		15.8		21.9		19.0
9:00	THE ROUNDERS*	16.6	RED SKELTON SHOW	25.6	OCCASIONAL WIFE*	17.9
9:30	THE PRUITTS OF SOUTHAMPTON*	18.6		26.9	TUESDAY NIGHT AT THE MOVIES	17.3
10:00	LOVE ON A ROOFTOP*	18.1	PETTICOAT JUNCTION	21.0		31
10:30		30		34		36
	THE FUGITIVE	21.2	CBS REPORTS	10.3		18.5
		39		19	37	
		20.5		9.5		18.5
		40		19		37
	AVERAGE	18.0	AVERAGE	19.4	AVERAGE	18.4

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30	GREEN HORNET*	15.3	WILD WILD WEST	17.6	TARZAN*	17.8
8:00		28		33		33
8:30	TIME TUNNEL*	14.4		18.8		19.1
9:00		26	34	34	34	
9:30		14.2	HOGAN'S HEROES	20.8	THE MAN FROM U.N.C.L.E.	21.6
10:00	MILTON BERLE*	14.8	FRIDAY NIGHT MOVIES*	17.2		23.4
10:30		25	29	40		40
		16.0		18.4	T.H.E. CAT*	17.7
		28	32	31		31
	12 O'CLOCK HIGH	14.6	FRIDAY NIGHT MOVIES*	19.2	LAREDO	16.3
		27	36	30		
		14.1		18.8		16.2
		27	36	31		31
	AVERAGE	14.8	AVERAGE	18.7	AVERAGE	18.9

SATURDAY						
	ABC	%	CBS	%	NBC	%
7:30	SHANE*	13.8	JACKIE GLEASON ART CARNEY SHOW	21.0	FLIPPER	19.0
8:00		24		37	33	
8:30		15.6		23.0	PLEASE DON'T EAT THE DAISIES	16.5
9:00	LAWRENCE WELK	20.4	PISTOLS 'N' PETTICOATS*	16.7	GET SMART	23.0
9:30		33	27	37		37
10:00	LAWRENCE WELK	21.1	MISSION IMPOSSIBLE*	18.4	SATURDAY NIGHT AT THE MOVIES	18.7
10:30		34	30	30		30
	THE HOLLYWOOD PALACE	18.4		19.2	SATURDAY NIGHT AT THE MOVIES	19.6
		30	32	32		32
		16.3	GUNSMOKE	19.8		20.2
		28	34	34		35
	LOCAL		GUNSMOKE	22.2	SATURDAY NIGHT AT THE MOVIES	20.4
			42	38		38
	AVERAGE	17.6	AVERAGE	20.0	AVERAGE	19.6

AVERAGE Monday to Sunday	ABC	17.6	CBS	19.5	NBC	19.1
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Reverse plane indicates show with largest share of audience in time period.

□ indicates show alternating \* indicates new show

18.8, ABC 16.8, a spread just over two points, fairly close, especially between CBS and NBC.

On Gray's new forecast, the Monday to Sunday average supports a first-place 19.5 finish for CBS, a close 19.1 second for NBC, a 17.6 third for ABC, again, a two point spread. ABC, while estimated to be third, will still show a greater average rating increase on the week than either of its competitors—and considering that ABC is introducing 16 new programs (to NBC's 10, CBS's 8), this is big improvement. New shows, of course, find it tough breaking in.

By nights of the week, Gray forecasts Monday, Tuesday, Wednesday and Saturday to be strongest for CBS; Friday and Sunday for NBC, Thursday for ABC. It is extremely close between ABC and CBS on Thursday, however, and likewise between NBC and CBS on Friday. (Last season,

Monday, Wednesday, Thursday and Friday went to CBS on average, Saturday and Sunday to NBC, Tuesday to ABC.)

The top 10 programs as figured by Gray are all proven shows, and eight of them were in the top 10 last season. In the number-one spot, with a 29.6 estimated rating, is *Bonanza*, still figured to be the hottest entry. Its familiar following, in order: *Red Skelton*, *Lucy*, *Andy Griffith*, *Gomer Pyle*, *Green Acres*, *Beverly Hillbillies*, *Bewitched*, *Ed Sullivan*, *Get Smart*.

The two newcomers to the exalted 10: *Green Acres* (14th ranked last season), and *Ed Sullivan* (19th in 1965-66). The dropouts: *Walt Disney* (eighth last season, now predicted 13th), and *Hogan's Heroes* (ninth last year, now seen going to 21st). In the new top 10, CBS places seven shows, NBC two, ABC one. The CBS sweep goes even



# 1. How many homes will tune the nighttime schedule in Fall 1966

## 2. The Gray-MJA age and sex breakdown of the nighttime viewers

Readers who want to translate Gray's rating figures into millions may do so by multiplying the rating given against the appropriate estimated "universe" for each category. These are: total homes,

55,000,000; total adult women, 61,050,000; total adult men, 55,000,000; teens 12-17, 20,900,000; children 6-11, 23,650,000.

1 HOMES				2 VIEWERS				1 HOMES				2 VIEWERS										
RANK	PROGRAM	AVERAGE AUDIENCE RATING	MEN		WOMEN		TEENS (12-17)		CHILDREN (6-11)		RANK	PROGRAM	AVERAGE AUDIENCE RATING	MEN		WOMEN		TEENS (12-17)		CHILDREN (6-11)		RANK
			RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK				RATING	RANK	RATING	RANK	RATING	RANK	RATING	RANK	
1	BONANZA.....	29.6	23	1	24	1	21	4	21	12	48	PRUITTS OF SOUTHAMPTON.....	18.6	11	60	13	52	16	14	17	23	
2	RED SKELTON.....	26.3	18	2	23	2	14	27	15	33	49	TARZAN.....	18.5	13	34	14	44	12	36	16	27	
3	LUCY SHOW.....	26.2	11	60	22	3	14	27	17	23	49	TUESDAY NIGHT MOVIES.....	18.5	13	34	15	27	10	55	6	66	
4	ANDY GRIFFITH.....	25.6	16	9	20	5	16	14	15	33	51	GIRL FROM U.N.C.L.E.....	18.4	13	34	13	52	15	21	15	33	
5	GOMER PYLE.....	25.0	17	4	19	7	16	14	19	16	51	GILLIGAN'S ISLAND.....	18.4	11	60	12	65	11	49	19	16	
6	GREEN ACRES.....	24.7	15	13	18	10	18	7	23	9	51	FRIDAY NIGHT MOVIES.....	18.4	12	48	14	44	12	36	8	60	
7	BEVERLY HILLBILLIES.....	24.1	14	22	18	10	18	7	26	7	54	BOB HOPE/CHRYSLER THEATER.....	18.3	15	13	13	52	12	9	62	81	
8	BEWITCHED.....	23.8	14	22	19	7	18	7	22	10	55	WILD, WILD WEST.....	18.2	14	22	13	52	12	36	13	41	
9	ED SULLIVAN.....	23.1	18	2	21	4	10	56	10	52	56	DEAN MARTIN.....	18.1	13	34	16	17	8	76	3	86	
10	GET SMART.....	23.0	14	22	15	7	20	5	28	4	56	LOVE ON A ROOFTOP.....	18.1	11	60	15	27	12	36	6	66	
11	BATMAN II.....	22.6	11	60	11	79	23	2	35	1	56	FAMILY AFFAIR.....	18.1	12	48	14	44	13	30	10	52	
12	MAN FROM U.N.C.L.E.....	22.5	15	13	15	27	24	1	22	10	59	RAT PATROL.....	18.0	14	22	11	79	13	30	14	37	
13	BATMAN I.....	22.3	12	48	13	52	22	3	31	2	59	STAR TREK.....	18.0	13	34	13	52	10	55	17	23	
14	WALT DISNEY'S WONDERFUL WORLD OF COLOR.....	22.2	17	4	17	12	15	21	24	8	61	OCCASIONAL WIFE.....	17.9	11	60	14	44	11	49	13	41	
15	MY THREE SONS.....	22.1	13	34	17	12	15	21	19	16	61	MONKEES.....	17.9	10	77	13	52	19	6	19	16	
16	JACKIE GLEASON.....	22.0	17	4	19	7	10	56	13	41	63	T.H.E. CAT.....	17.7	12	48	13	52	12	36	12	44	
17	LASSIE.....	21.7	14	22	16	17	12	36	20	14	64	HOLLYWOOD PALACE.....	17.4	13	34	16	17	6	87	6	66	
18	DAKTARI.....	21.1	14	22	17	12	10	56	14	37	65	RUN FOR YOUR LIFE.....	17.3	12	48	12	65	9	62	3	86	
19	PETTICOAT JUNCTION.....	21.0	14	22	17	12	11	49	11	48	65	FELONY SQUAD.....	17.3	12	48	13	52	13	30	10	52	
19	GUNSMOKE.....	21.0	17	4	16	17	11	49	10	52	67	IRON HORSE.....	17.0	13	34	12	65	10	55	11	48	
21	FUGITIVE.....	20.9	14	22	16	17	14	27	7	65	68	TAMMY GRIMES.....	16.8	9	83	12	65	15	21	16	27	
22	HOGAN'S HEROES.....	20.8	15	13	15	27	13	30	14	37	69	ANDY WILLIAMS.....	16.7	12	48	14	44	8	76	5	75	
22	F TROOP.....	20.8	12	48	15	27	16	14	19	16	69	PISTOLS 'n' PETTICOATS.....	16.7	11	60	13	52	9	62	12	44	
22	LAWRENCE WELK.....	20.8	17	4	20	5	7	80	9	59	71	ROUNDERS.....	16.6	10	77	11	79	13	30	15	33	
25	IT'S ABOUT TIME.....	20.6	15	13	16	17	12	36	19	16	72	HERO.....	16.5	11	60	13	52	11	49	8	60	
26	HEY, LANDLORD.....	20.4	15	13	15	27	18	7	19	16	72	PLEASE DON'T EAT THE DAISIES.....	16.5	7	90	12	65	12	36	21	12	
27	FBI.....	20.3	16	9	15	27	13	30	12	44	74	LAREDO.....	16.3	12	48	12	65	7	80	5	75	
28	RUN, BUDDY, RUN.....	20.0	13	34	14	44	15	21	16	27	75	ROGER MILLER.....	16.2	9	83	13	52	9	62	8	60	
28	VIRGINIAN.....	20.0	15	13	16	17	9	62	8	60	76	WHAT'S MY LINE?.....	16.0	12	48	14	44	5	89	2	89	
28	I SPY.....	20.0	15	13	15	27	16	14	5	75	76	DANNY KAYE.....	16.0	11	60	13	52	8	76	5	75	
31	I DREAM OF JEANNIE.....	19.8	11	60	12	65	17	11	27	5	78	JERICHO.....	15.7	11	60	12	65	9	62	8	60	
32	SATURDAY NIGHT MOVIES.....	19.7	13	34	15	27	16	14	16	27	79	COMBAT.....	15.5	11	60	10	85	9	62	14	37	
32	CANDID CAMERA.....	19.7	16	9	17	12	7	80	6	66	80	MILTON BERLE.....	15.4	11	60	12	65	7	80	6	66	
34	PEYTON PLACE I.....	19.6	11	60	16	17	9	62	10	52	81	GREEN HORNET.....	15.3	10	77	11	79	9	62	16	27	
35	MAN WHO NEVER WAS.....	19.5	13	34	15	27	17	11	10	52	82	BIG VALLEY.....	15.0	10	77	12	65	7	80	4	81	
36	ROAD WEST.....	19.4	15	13	15	27	12	36	10	52	83	SHANE.....	14.7	11	60	11	79	9	62	11	48	
37	THURSDAY NIGHT MOVIES.....	19.2	13	34	15	27	12	36	6	66	84	HAWK.....	14.6	10	77	12	65	7	80	4	81	
38	DANIEL BOONE.....	19.1	13	34	15	27	11	49	12	44	85	12 O'CLOCK HIGH.....	14.4	10	77	9	88	9	62	6	66	
38	LOST IN SPACE.....	19.1	11	60	12	65	16	14	30	3	86	TIME TUNNEL.....	14.3	9	83	9	88	9	62	17	23	
40	FLIPPER.....	19.0	12	48	12	65	15	21	27	5	87	JEAN ARTHUR.....	14.0	8	87	10	85	8	76	5	75	
40	MONROES.....	19.0	13	34	14	44	12	36	16	27	88	STAGE '67.....	13.5	9	83	11	79	9	62	3	86	
42	GARRY MOORE.....	18.9	14	22	16	17	9	62	4	81	89	I'VE GOT A SECRET.....	12.3	8	87	10	85	3	90	1	90	
43	MISSION IMPOSSIBLE.....	18.8	14	22	15	27	12	36	11	48	90	CBS NEWS HOUR.....	9.9	8	87	8	90	1	91	—	91	
43	PEYTON PLACE II.....	18.8	11	60	16	17	7	80	6	66	91	BELL TELEPHONE/SPECIALS.....	9.7	7	90	8	90	6	87	5	75	
43	THAT GIRL.....	18.8	12	48	15	27	11	49	6	66												
43	SUNDAY NIGHT MOVIES.....	18.8	16	9	15	27	12	36	4	81												
47	VOYAGE TO THE BOTTOM OF THE SEA.....	18.7	14	22	12	65	17	11	20	14												



**FORECAST** *continued*

deeper. Of the shows Gray's figures put in the top 20, CBS takes 13 places, NBC four, ABC three. (The NBC high scorers: *Bonanza*, *Get Smart*, *Man From U.N.C.L.E.*, *Disney*. The ABC heavyweights: *Bewitched*, *Batman I*, *Batman II*.)

Evidently it is not the year for startlingly successful new shows. Not until 25th place, and a 20.6 estimated rating, is a new entry found—CBS's situation comedy *It's About Time*, a 7:30 Sunday starter. Another new situation show, NBC's *Hey, Landlord* (8:30 Sunday), noses in close behind in 26th position with a 20.4 rating.

The remainder of the top 10 new shows, in rank order: *Run, Buddy, Run* (CBS, 28th ranked) *Man Who Never Was* (ABC, 35th); *Road West* (NBC, 36th) *The Monroes* (ABC, 40th); *Garry Moore* (CBS, 42d); *Mission Impossible* (CBS, 43d); *That Girl* (ABC, 43d) and *Pruitts of Southampton* (ABC, 48th).

Last season two new shows made the overall top 10: *Get Smart* in seventh place, *Hogan's Heroes*, ninth. Gray notes, however, that as good as these shows are, they were helped considerably to success by their competition. Against *Smart* ABC had *Lawrence Welk*, CBS had *Trials of O'Brien*. *Hogan's Heroes* faced ABC's *Addams Family*, NBC's *Convoy*. "For the most part," explains Gray, "this season's better new shows are in tougher time periods." (*Hogan's Heroes* this year, incidentally, finds itself up against *Man From U.N.C.L.E.* which Gray predicts will knock *Hogan's* down to 22d place.)

Men, women, teen-agers and children, of course—the broad breakdown of audience—will flock to certain shows as appeal dictates. By audience composition, Gray calculates that *Bonanza* will rank first with both men and women and that *Red Skelton* will rank second with both. Teen-agers are figured to make *Man From U.N.C.L.E.* their first place show, *Batman II* their second. Children would have it *Batman II* as favorite followed by *Batman I*.

And, so, the new season is not significantly different or stronger than the last one. Overall viewing, which took a dip last year, is seen bouncing back a little this season.

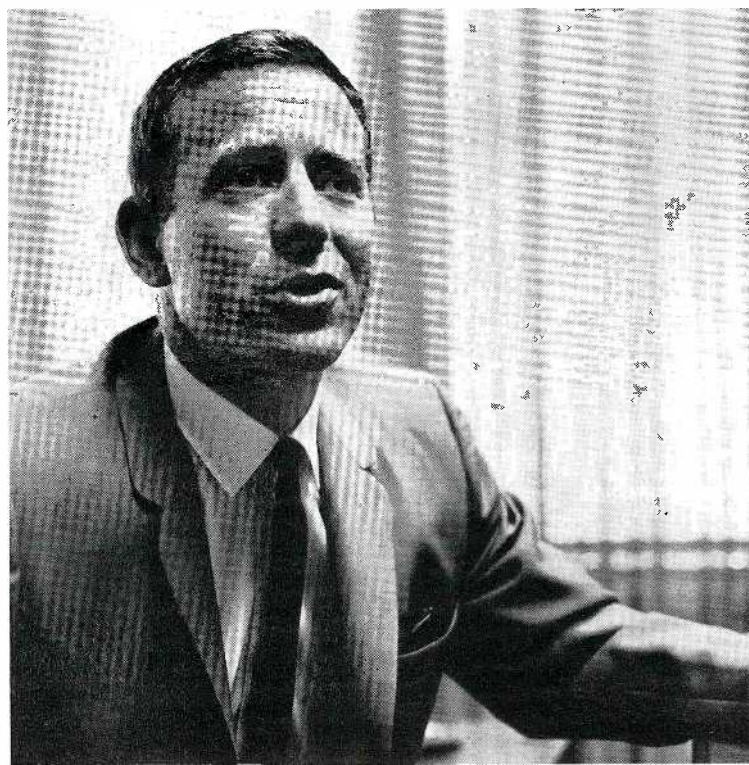
While Gray's forecast is based on the critical fourth-quarter viewing period—when audiences have just about selected the shows they'll probably stay with after September's flurry of sampling—ABC and NBC have announced that they will preview some of their shows a week "earlier." The MJA forecaster, however, sees this as having little effect on later patterns or being an advantage to the previewing networks. Says Gray: "If you have a strong show you can spring early, there may be an advantage. If, however, the show is weak, it could be a disadvantage. But you have to remember that ABC started *Batman* three months late last season, and look what happened. Strong shows are going to make it no matter when they debut."

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

**SUNDAY**

For more seasons than ABC and CBS care to remember now, the Sunday night problem is *Disney* and *Bonanza*. No matter what the competition has thrown against them, these two NBC shows have proved unbeatable. And, according to Stu Gray's new season forecast, they will win again, with *Bonanza* continuing as the highest rated of all shows. The night, averaged from 7 to 11, is predicted to remain in NBC's pocket.

NBC continues to start the evening off against no com-



*Stuart Gray is media director for MacManus, John & Adams, New York, moving up recently from a spot as director of broadcast research. Among his activities is responsibility for MJA's TV program forecasting. His program evaluations lead to recommendations for all MJA TV network buys. If his "Forecast" for TELEVISION Magazine on the 1965-66 season was any indication, the buys were good ones. As it turned out, Gray picked the winners in 37 of the 50 half-hours in competition over the 1965-66 week's schedule, an accuracy of 74%. He predicted 45 (46%) of the season's 99<sup>st</sup> programs within one rating point, 66 of the shows (67%) within two rating points. He correctly forecast nine programs for their top-10 finish, picked seven of the top-10 "new" shows. And on all seven nights of the week he hit the winning network. The track record is impressive, and the current forecast takes added validity. Gray joined MJA four years ago, prior to that was in the program department at N. W. Ayer & Sons. Gray broke into his field in 1956 with the NBC ratings department, joined Home Testing Institute's TVQ research group in 1960, then went to Ayer.*

petition at 6:30 with *Bell Telephone* shows and specials, as always, low scoring entries.

At 7:00 the schedule remains unchanged from a year ago. ABC starts *Voyage to the Bottom of the Sea*, CBS lets *Lassie* loose and NBC goes into the second half hour of *Bell/Specials*. Forecaster Gray sees the scoring picking up where it left off at the end of 1965-66, gives *Lassie* a clear 39 share win to *Voyage's* 33, *Bell/Specials'* 18.

The 7:30 period is a close one and virtually unchanged from last season, although Gray believes the ABC and CBS shows will improve slightly. *Disney* enters the picture on NBC against ABC's continuation of *Voyage*; CBS introduces a new situation comedy, Imogene Coca and Joe E. Ross in *It's About Time*. Gray has *Disney* just edging out *Time* by one share point, 35 to 34, with *Voyage* not far behind at 31.

The MJA forecaster says *Time* is a strong comedy (in the overall ranking of 1966-67 programs, *Time* places 25th, the top-ranked new program), similar in profile to the show it replaces, *My Favorite Martian*. Where *Martian* had a

*To page 62*



# Shows That Can Make or Break A Season

BY MORRIS GELMAN

ALL new shows are key shows. It goes without saying that the television networks hope each of their new prime-time series for 1966-67 will be smashing. There's an incredible amount of effort, emotion and money riding on them. But some are more key to the success of the overall schedule than others.

A sampling of television industry opinion singles out 14 new shows as having key importance to new season chances.

On ABC-TV they are: *Love on a Rooftop*, *The Time Tunnel*, *Green Hornet*, *The Pruitts of Southampton*, *That Girl*, *Iron Horse* and *ABC Stage 67*.

On CBS-TV they are: *The Garry Moore Show*, *Jeicho*, *Pistols 'n' Petticoats* and *Mission: Impossible*.

On NBC-TV they are: *The Hero*, *T.H.E. Cat* and *The Road West*.

This in no way necessarily implies a lack of faith in network TV's 20 other new productions. Individually, the networks, at least, are bullish about their lots. But for any or all of several reasons—crucial time-slotting, production qualities, trend-setting promise, prestige potential—these 14 shows generally are considered pivotal.

The evaluations stem from television's own special theory of relativity. Consider how this theory relates to ABC-TV's *Shane*. The morning line on this new hour series is excellent. The spin-off of a classic western story, running out of

## ABC



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- 1. *That Girl*
- 2. *Pruitts of Southampton*
- 3. *Love on a Rooftop*
- 4. *Time Tunnel*

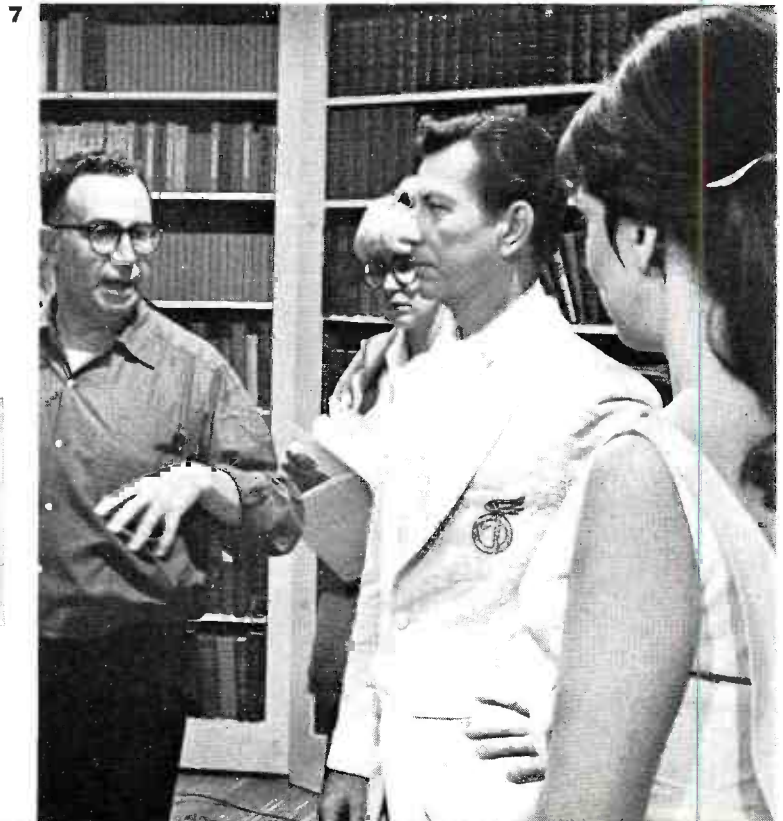


5

- 5. *Iron Horse*
- 6. *Green Hornet*
- 7. *ABC Stage 67*



6



7



the expert production stable of Herbert Brodtkin and David Shaw, *Shane* promises to be one of the critically well-received shows of the season. Yet, important as it may be as an individual production, *Shane* is not key to ABC-TV's collective new season fortunes.

For *Lawrence Welk*, which *Shane* precedes, has been maintaining an average 33% share of audience for years, come what may, even when its lead-in was not programed by the network. And *Hollywood Palace*, of late, has been rolling along merrily in *Welk's* commanding tracks.

The network, to be sure, will be thrilled if *Shane* succeeds tremendously. But even if the new show gets a 40 share, *Welk* undoubtedly still will get a 35. If *Shane* gets only a 20 share, the chances are *Welk* would wind-up with no lower than a 31. Thus what happens to *Shane* has little bearing on ABC-TV's well-being on Saturday night.

What happens, though, to seven out of 16 new ABC-TV shows, four out of eight new CBS-TV shows and three out of 10 new NBC-TV shows, apparently, will make a significant difference to the network crap shoot that starts this month. If any of these vital passels come through with winning ratings, the network involved would be in good competitive shape for years to come.

That's the way it is in this strange, exciting, heartbreaking competition. There's nothing in the business world

quite like a new television season. Variables and intangibles are the Lord High Executioners, with time slots, for the most part, the judgment ground. It's a competition with its own superstitions and superheroes.

Nobody wants to go in against a reigning favorite. "I hope *The Rounders* is a big hit," says a producer, "but it's up against *Red Skelton*. I've seen *Skelton* sitting in there too many years to see anybody take him."

Everybody wants to be the new *Dick Van Dyke*. "We hope we can build five years out of our show like the *Van Dyke* show," says a network official about his new contender.

The man for all seasons to emulate is Sheldon Leonard (because of his work with *Van Dyke* and *I Spy*, the latter program probably watched and enjoyed by more of the pros in Hollywood than any other), considered the hottest hand in the game.

The tones are hushed with respect when Red Skelton and Lawrence Welk are mentioned. They keep bringing the audiences in and that's the name of the game.

*Mona McCluskey* is the object lesson to all, a kind of generic term for total failure. Asked his opinion of a coming show, one producer commented: "A nothing, another *Mona McCluskey*."

It's the Hollywood grapevine blooming, full of juicy tidbits. *Milton Berle*, it is said, is a big gamble, difficult to sell,



CBS

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NBC



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2



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2



3

3



- 1. T.H.E. Cat
- 2. The Road West
- 3. The Hero

- 1. Garry Moore Show
- 2. Pistols 'n' Petticoats
- 3. Mission: Impossible
- 4. Jericho



all but written off. *Mission: Impossible*, the word has it, will never make back the six-hundred grand Desilu threw into the pilot. Richard Mulligan of *The Hero*, the smart money says, is another Dick Van Dyke and *Run, Buddy, Run's* Jack Sheldon another Buddy Hackett. Marlo Thomas of *That Girl*, touts claim, is television's next big star and NBC TV's *The Monkees* is tabbed as the darkest of dark horses, set either to bomb or be the biggest hit of the year—no in-betweens about it.

That's the gist of the gossip. The gospel, as far as it can be determined in this most fickle of all businesses, concerns itself with more important matters: the key shows, the ones the really big money is riding on, the ones that make or break programming careers at the networks.

There are seven shows—some parlayed as an entry—that will be key to ABC-TV's success in the new season. *Iron Horse* on Monday, 7:30-8:30, is one of them. It's important

because the 7:30 starting time slot always is important.

The network has great confidence in Dale Robertson, the star of the show. ABC-TV people believe he has great audience appeal, an opinion based on the actor's showing in a past series on NBC-TV.

*Iron Horse* is in the fortunate position of being on against four situation comedies on the other networks (CBS-TV's *Gilligan's Island* and *Run, Buddy, Run* and NBC-TV's *The Monkees* and *I Dream of Jeannie*). The general industry feeling is that an action drama up against four comedies is always in a good position to get the lion's share of the audience.

ABC seems well-established later in the evening, from 9:30 on with the returning *Peyton Place* and *Big Valley*. By even edging its competition, *Iron Horse* can not only give a solid beginning to what's likely to be a strong network finish to the night, but can also pass on vital lead-in viewers

## 'The Monroes' gambles with great outdoors

FRED Brogger is not Cary Grant. Eugene E. (Tim) Scott Jr. is not Doris Day. They don't have any stories by Ernest Hemingway in their trunk. No outstanding personalities, no outstanding properties, they're unknowns and television never has been comfortable with the unknown. Yet Brogger and Scott managed to sell a show to ABC-TV for the new season—a key show—one that may influence television programming to abandon the back lot to a great extent.

Fred Brogger and Tim Scott, two Ausslanders from West Coast annexes of Madison Avenue, together with an ex-talent agent named Fred Hamilton, formed Qualis Productions two years ago. The company's one and only going property is *The Monroes* (nee *Them Monroes*, nee *The Wild Country*). It's part of the new season on Wednesday, 8-9 p.m.

Summed up succinctly, the show is about how the West was won as seen through the eyes of an orphan family. It's important to the total new-season picture because it has rushed in where film TV still fears to tread. Every minute of the series has been and will be filmed on location, in the strikingly beautiful country of the Grand Tetons in Wyoming's Jackson Hole preserve. It's not a move to be taken lightly. Location shooting has added about \$25,000 to the program's weekly budget.

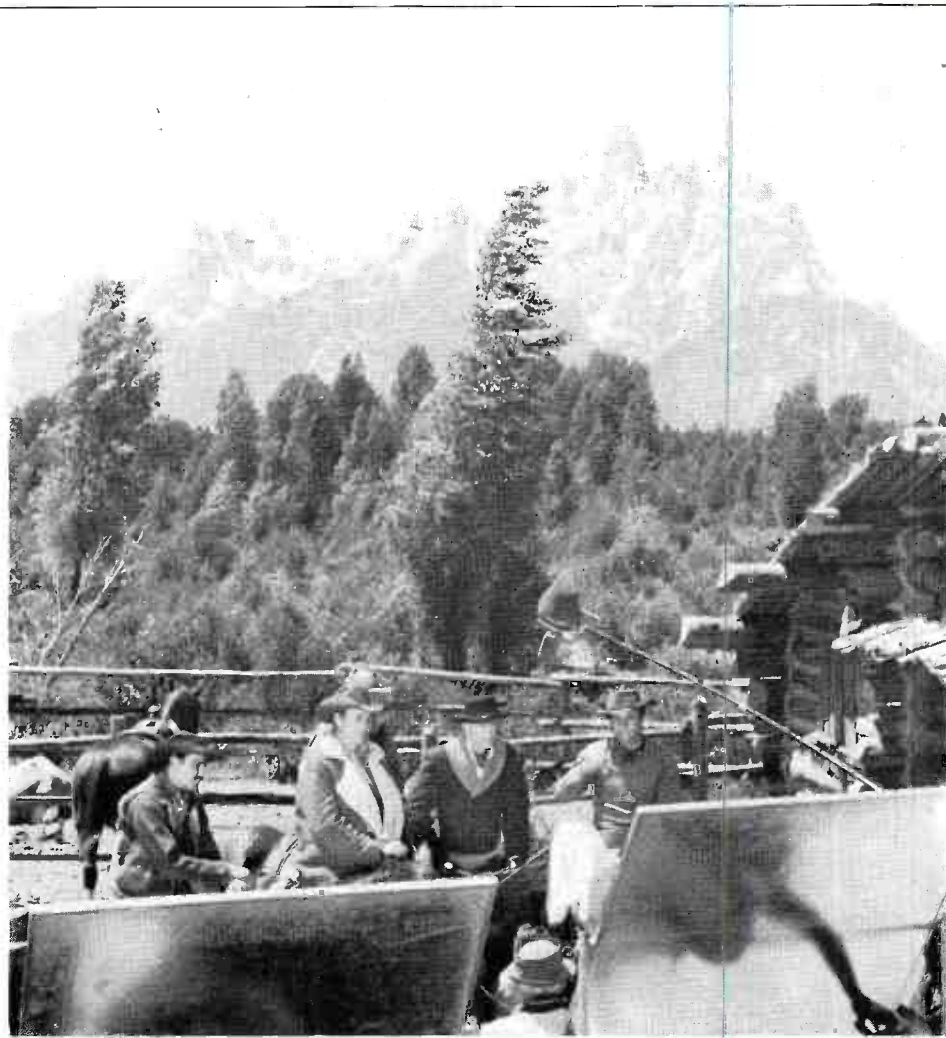
Yet if Qualis Productions can make *The Monroes* work, if the audience will buy their effort, more than some individual victories will be won. A new dimension to television programming may

open up as a result. Locations may no longer be recognized as limitations. TV programming's need for increased scope, greater production values and bigger size that the coming of color pointed up, may be answered by the experiences of a virtually unsung series that hit the road because its producers were convinced that location was imperative to the inherent theme of the show.

Explains executive producer Fred Brogger: "The show's theme deals constantly with those natural elements that threaten

the family. How the West was won on the back lot would be a cheat in my opinion. In Wyoming against the Grand Tetons it means something."

But the people at Qualis also realized that television's production dollars, unlike budgets in epic movies, are strictly limited. They knew that *The Monroes* had to go on location and stay on location at a cost ratio that made sense. Immediately, they were faced with the indisputable knowledge that it was going to cost at least \$25,000 more a week to say good-





to the two other new shows that follow directly behind, *Rat Patrol* and *Felony Squad*. All three shows appeal to basically the same action-drama audience.

Television's leading staple is situation comedy. Consistent network success is predicted by long-running comedies. That's the way CBS always has stayed on or near the top. The CBS formula is to block them together, take one strong one and put a new one behind it.

ABC is taking a big whack at this approach on Tuesday. The network thinks that *The Pruitts of Southampton* (9-9:30) and *Love on a Rooftop* (9:30-10) have real long-running potential. If these two comedies come through, ABC will have what wants: a strong comedy block.

This same desire motivated ABC's actions on Thursday. *Bewitched* is the network's strongest returning comedy, probably one of the three strongest on television. Perhaps the best opportunity on the network for a new comedy is

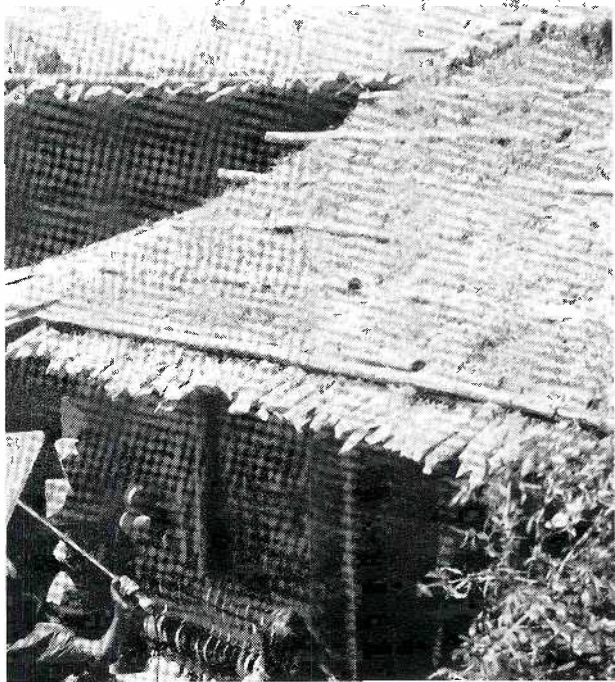
the half-hour following *Bewitched*, a position occupied last season by *Peyton Place*.

ABC is sacrificing *Peyton Place* at 9:30, a time slot that was the fourth highest rated one on the most recent Nielsen report, to build what it hopes will be another *Dick Van Dyke* series. The consensus is that *That Girl* may be the show for ABC-TV.

After all, it's argued, the program was created by Bill Persky and Sam Denoff, the two young men who won all those Emmies for their *Van Dyke* writing, and stars Marlo Thomas of the Midas-like Danny Thomas clan. That's a promising combination, especially when *That Girl's* producer, Jerry Davis, the hand that steered *Bewitched* to the heights, is included.

It adds up to a lot of important Indians, whooping it up for what's unquestionably one of ABC's chief shows. If *That Girl* is not around for at least a five-year stand, mark it as

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bye to television studio sound stages.

Resigned to never making up the dollar difference, but sure that there were still ways to come down a bit in production costs without hurting the show, Qualis learned how to cut back in other areas.

"The logistics in Wyoming is like invading Rhode Island," says Tim Scott, president of Qualis Inc., the production company's parent. "Consequently," he adds, "what had to happen was for us to get as far ahead as possible in securing our scripts before going into production

[Qualis had 15 scripts before production started]. We had to finalize scripts that had quality but didn't have unnecessary production elements. We didn't shoot material that we knew wasn't going to be used. We got together with our directors, whom we selected long before production time, and discussed with them the problems of location and of Wyoming. We cautioned them not to overcut. We didn't need 30 closeups and 40 over-the-shoulder shots because we had Wyoming as a backdrop. The coverage could be minimized as long as the dramatic presentation worked."

As the result of such careful preparation, *The Monroes* is being shot on a five-and-a-half to six-day schedule in Wyoming at a time when some hour series produced in Hollywood sound studios are taking as many as seven to eight days. Making *The Monroes* a feasible proposition is a permanent production crew of 90—executives, directors, technicians—together with some 20 local drivers and wranglers, all operating out of a motel called The Virginian, about a mile outside of Jackson. The motel is some 1,000 miles from Hollywood and Vine, a two-hour commute via Salt Lake City by commercial airline.

A virtual studio-on-wheels is used to film the show. It comprises seven trucks, and includes cameras, sound equipment, generators, wardrobes and a catering unit, complete with German-born chef. Qualis designed three major location sites for the ABC-TV series, all of which are out of reach of the some 2.5 million tourists trampling through Jackson every summer.

A tent city named Paradox has been built along the Snake River with the snow-covered Tetons in the background. Buildings include a general store, saloon, blacksmith shop, fur trading post and a barber shop. Qualis also built two log cabins, authentic in appearance to the 1870's. Cabin walls and roofs are on

hinges to allow equipment to be moved in. All of the sets can be covered in case of rain.

Shooting is designed so that only one location spot is used during an entire day. Still, a round trip between base camp and a location site sometimes may total as many as 140 miles.

Brogger commutes back and forth between Hollywood and Jackson every 10 days. Even at that, he's not as busy a schedule as the show's film footage. Film is shipped back to Hollywood for processing on a daily basis. The 90-crew members of the show, on the other hand, aren't rushing anywhere. They're likely to be away from home for at least three months (Qualis has a first commitment to ABC-TV for 17 shows).

If the series clicks, the production company hopes to go out shooting on location all over the world. Already in its plans are a love story set in Greece, another show with Mexico as a location and a third show about two boys and their grandfather, a sort of "Around the World in 80 Days."

Fred Brogger, who worked for Procter & Gamble, Lennen & Newell and Needham, Louis & Brorby (now Needham, Harper & Steers), and Tim Scott, a Young & Rubicam alumnus, may be unknown but they're not uninitiated. They're not romantics, Rover boys off on a spree. Instead, influenced by the hard realities of agency-advertiser relations, associated with 20th Century Fox-TV (*The Monroes* is a joint venture), they give evidence of having a keen business sense. They believe implicitly that location shooting enhances a show as nothing else can and that the price can be right.

Sheldon Leonard with *I Spy* last season was the forerunner. Qualis Productions this season may prove the clincher. Will television programming move out on the road and shoot the real thing instead of making believe? *The Monroes* is likely to provide the answer. END





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\$5,833.33 A  
MINUTE





**You take a one-hour musical that's never been produced, hire a cast for \$60,000, a goat for \$100 a day, 22 members of the New York Jets, and you have a \$350,000 TV show**

*Left: Goats go through audition of sorts for Phyllis Newman and Richard Adler. Relatively undemonstrative beast at right got the \$100-a-day football-mascot part.*

*Right: Richard Adler and Larry Blyden (right) work out the interpretation of one of the show's songs. Blyden, Phyllis Newman and Donald O'Connor were featured members of a \$60,000 cast package, not counting extras.*

*Below: Cast members and directors studiously iron the wrinkles out of 'Olympus' script, while writer Jerome Chodorov (upper right) dreams of a cheese blintz at Ratner's Deli downstairs.*

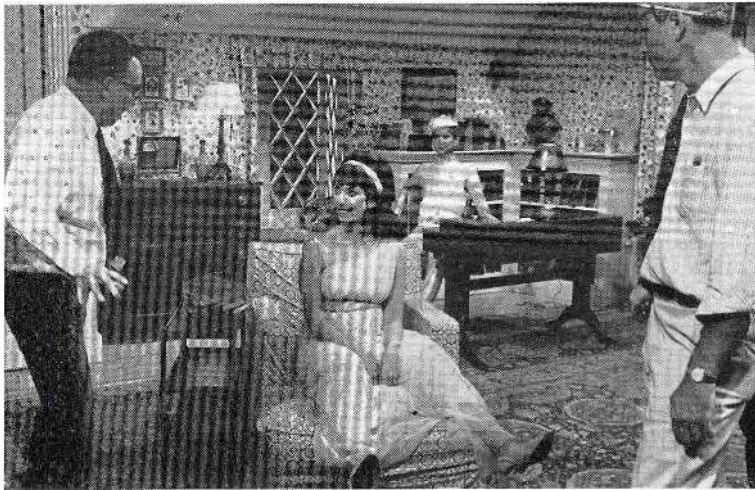


**N**ATURALLY, we sent immediately for our man Faint, agent extraordinaire.

Late in June we had managed to intercept and decode a message to the effect that a program of the much-vaunted *ABC Stage 67* series was to be produced in New York. The show was "Olympus 7-0000," a musical by Richard Adler (his first for television) with a story line roughly like a football fan's answer to Adler's "Damn Yankees." Adler was producing; Donald O'Connor, Phyllis Newman and Larry Blyden were starring. We had heard wild rumors about overall production budgets for the 26-show *Stage 67* series (one source alleged over \$20 million, including air time). Curious to see how some of that money was being spent, in that rare phenomenon, New York production, we decided to drop a man behind ABC's lines. Faint was the logical choice. Following are excerpts from his reports (scrawled on gin-soaked coasters from Toots Shor's):

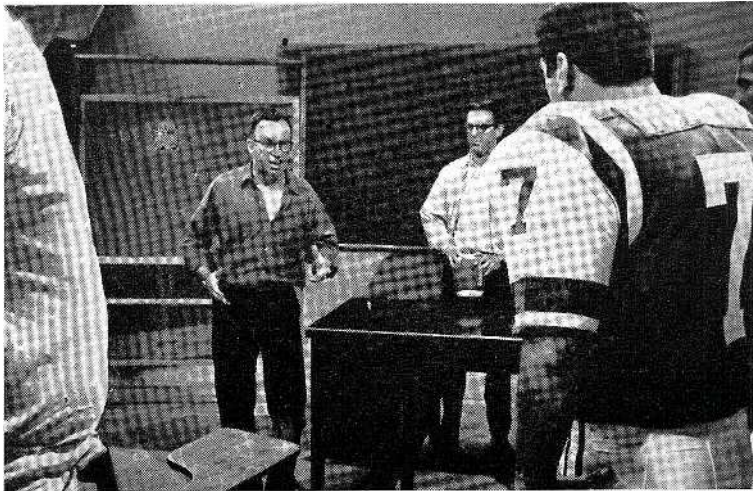
**29 June 11:30 a.m.:** After landing I buried parachute in vest-pocket park near Sixth Avenue. Tightened Bronzini tie and adjusted massive sunglasses (the better to pass unnoticed in the world of show business). Headed for 48th Street, then turned west toward Hudson. Temperature around 100. New Yorkers staggered grimly under low ceiling of stagnant air, soot, carbon monoxide. Camera-toting visitors looked stunned. Glanced quickly at instructions: "Proceed to goat audition." Goat audition? Shrugged; that's show biz. Ate paper. Saved further instructions to feed goats. Arrived at Chateau Theatrical Animals Inc.; slipped unnoticed into knot of uncomfortable-looking, well-dressed people talking and trying not to notice heavy jungle odors. Recognized Phyllis Newman in print dress, white knit stockings and buggy blue sunglasses. Slender, fit-looking man on



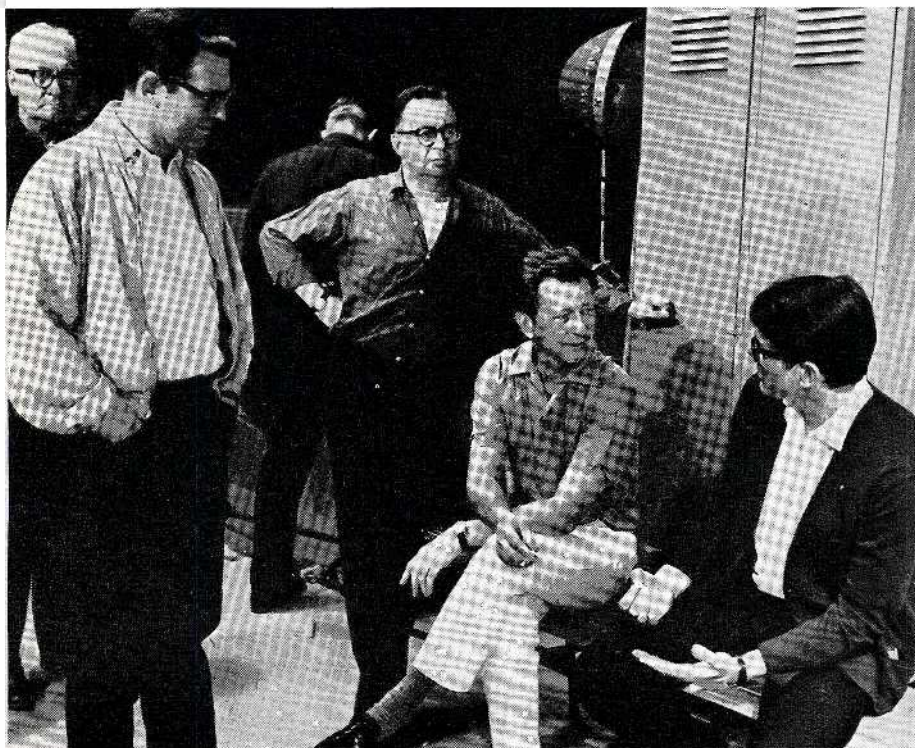


Above: On the scene at the NBC studios in Brooklyn, Stanley Prager (left), and Gordon Riggs direct the action. Three-day rent for studio facilities and technicians added about \$75,000 an \$8,000 price tag.

Below: Stanley Prager serves up a little body English to get the message across to a herd of extras who collectively wore a \$8,000 price tag.



Below: Larry Blyden, Stanley Prager and Donald O'Connor talk terpsichore with choreographer Hugh Lambert.



her right turned out to be Richard Adler. Both talked with platoon of functionaries from ABC press department and Solters, O'Rourke & Sabinson Inc., duty press agents. People milled about. Assorted barks, screeches, howls, whinnies emanated from dark interior of warehouse. Presently two goats and one sheep (described in press release as "butting starlets") stepped out of doorway, blinking at noon sun. Disgruntled man held leashes. Audition, it turned out, was for goat to play the mascot for a mythical New England football team in "Olympus, etc." Mascot part paid \$100 per day with \$8 per hour overtime. The first of many eye-opening cost discoveries. Two main contenders appeared not to be nervous (sheep was obviously a ringer). One goat was Nubian (oldest goat breed in the world, keeper assured us), black, with long, vegetable-like ears, Bogartian nonchalance. The other, long-haired white mountain variety, was younger, more hung up on surface beauty. White prima donna got the part. All principals (Newman, Adler, goat) assembled for publicity pictures. Miss Newman: "Frankly, I hate animals." Mr. Adler: "Which end do we kiss." White goat looked star-struck. Black goat nibbled unemotionally at my secret instructions. Left gathering and repaired to Cafe du Sport for split of Dom Perignon '33 and contemplation of next move.

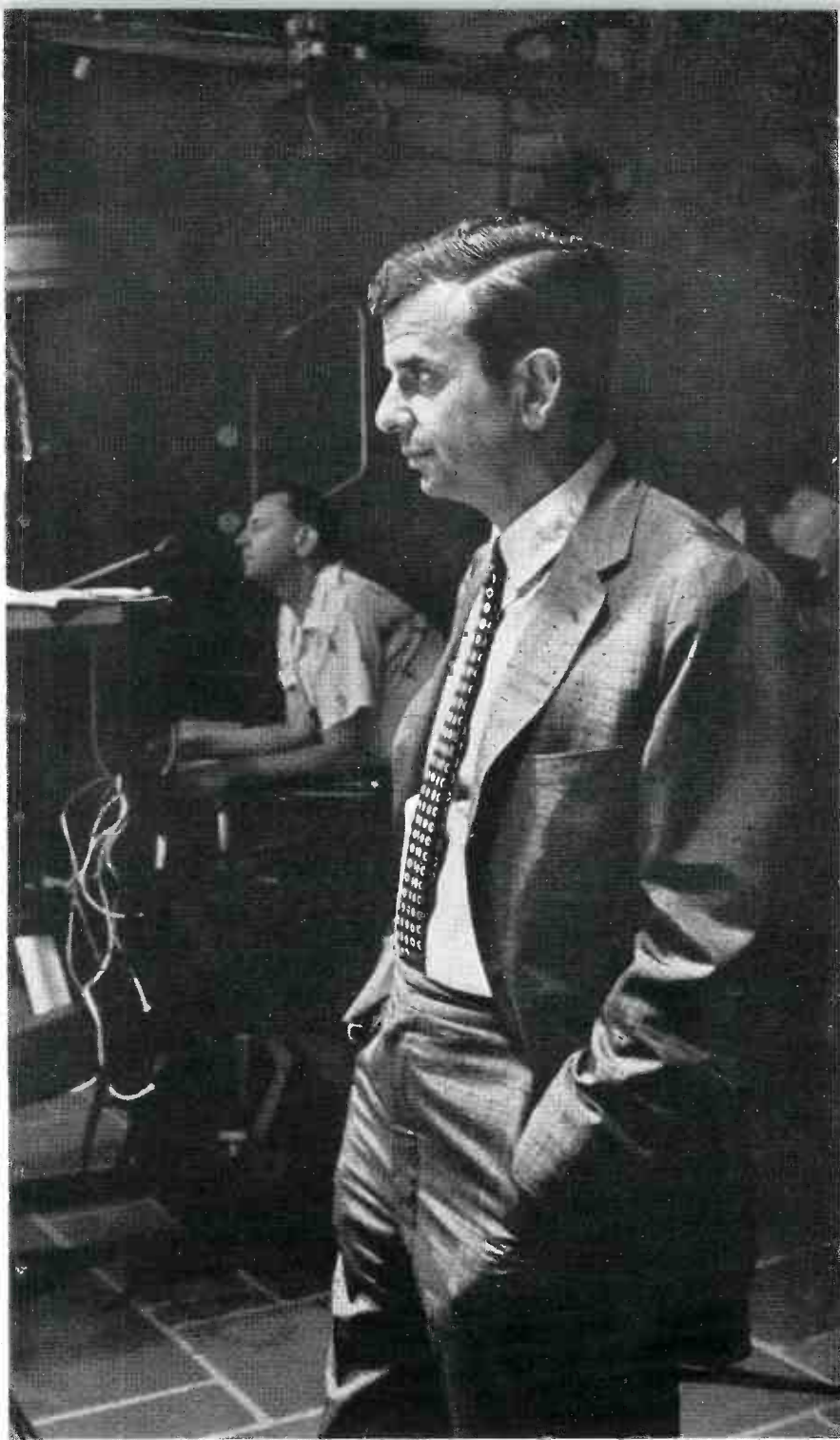
6 July, 10 a.m.: Arrived at Grand Plaza Rehearsal Hall for initial run-through of Adler songs. Had previously managed to speak with Hubbell Robinson, producer of *ABC Stage 67* series, about overall production costs of the one-hour musical. Firm estimate of total budget of show, with one repeat, is \$350,000. Anything left over goes to Adler, who is producing independently. Conversely, any extra costs come out of his pocket. Grand Plaza is located strategically over Ratner's Kosher Deli, around the corner from St. Mark's Place on the lower East Side. Sign directed me to second floor. Sound of singing led to huge ballroom in one corner of which stood Adler, Larry Blyden, who plays male lead, and Stanley Prager, erstwhile actor ("Pajama Game") who is directing "Olympus . . .", all grouped around piano. Blyden and Adler sang one line—"tar and feathers"—over and over again, changing intonation slightly each time. Around a table near piano sat assistant director, scriptwriter, set designer, ABC press rep, other assorted functionaries. On table were: coffee urn, condiments, paper cups, stopwatch, *New York Times* opened to financial page, water pitcher, three scripts, four attache cases, three full ashtrays. Adler's production assistant, clip board held authoritatively against her hip, flitted busily around empty areas of ballroom.

Adler had arrived at line in Blyden's song, "There's one thing, baby, you gotta know," dropping to one knee and doing it a la Jolson. Blyden joined in, grabbed chair and kissed it while pianist finished up with old Pathe newsreel theme. Break.

Blyden, Clark Kentish in horn rims and white sneakers, tossed off a few dance steps, settled into chair and dropped off to sleep. Prager and Adler talked over song interpretation. Adler favored Jolson attack. "Does it offend you?" he asked Prager. "Yes," answered the director.

Miss Newman arrived, still wearing blue glasses. Sat down and flipped *Times* to editorial page. Prager thought aloud about casting extras: "For Shultz you gotta hire an actor. You know, a big square like Superman." Break ended. Blyden woke up and joined Miss Newman in a rousing college pep song. Miss Newman grimaced like crazy. Learned that third featured member of cast, Donald O'Connor, would be along later in the day. Cast also includes Eddie Foy Jr.





*Left: As the minutes and hours jingled by during taping of 'Olympus' 7-0000, Richard Adler watched from the wings, frowning slightly through his 2 a.m. shadow.*

*Below: Adler's fearless secretary signs up a couple of New York Jets as extras for the play's football scenes. Twenty two of the muscular athletes made about \$150 each day for the day's 'acting.'*



Entire cast package figures to run around \$60,000. Willard Levitas, de facto producer (Adler will be credited as executive producer), mused that *Studio One* stars did well to get more than \$1,000. Oh, well. After two more songs and script read-through all adjourned to Ratner's for dairy meal. Heard and forgot innumerable show-biz jokes. Smiling waiter handed me scalding plate. Thrust hands into two glasses of water. Could waiter be counter-agent?

**18 July, 10:30 a.m.:** Stepped warily out of taxi at NBC studios far out in Brooklyn. Had learned from Levitas that color equipment needs in New York were best met by NBC facilities. Taping was scheduled to take two days, at total cost for rental of space and equipment of around \$60,000-\$65,000. Studio guard seemed uncomfortable at the thought that he might be abetting actions that could be profitable for rival network. Inside, amid hanging gardens of Kleig lights, speakers and such, stood four sets: a living room of mixed decor, a pinkish bedroom, an odor-free football locker room and a butcher shop filled with plastic meats. Scenery ran up a bill of about \$15,000, including \$75 for ersatz turkey. Adler suggested that they save money by buying real bird. Sensible, but definitely not show biz. In progress on living-room set were shots to be taped later.

O'Conner, Blyden and Miss Newman listened patiently to Prager. Looming up by locker room scene were several extras looking bigger than life in borrowed N.Y. Jets uniforms. Extras appeared in two scenes roughly impersonating New England college players, added about \$8,000 to production costs. Twenty or so cameramen, electricians, scenery handlers and other technicians grouped around three RCA color cameras. One cameraman asked another: "What are they working on?" The other answered, "I don't know. 'Olympus 000,' 'Olympia 70,000.' I don't know." Cornered Willard Levitas again and discovered that expenses for crew, including musicians, came to about \$2,000 per hour. Levitas, mild and unruffled amid general hustle bustle, pointed out that contrary to popular notions, cost of stagehands, technicians and scenery have remained far more constant over the years than such skyrocketing items as scripts and actors. Taping was scheduled to start late that day. Adler, quartered temporarily in an office down the hall from studios, wandered in occasionally or sent emissaries to inquire about how things were running. After Grand Plaza rehearsals, Adler was usually on hand but seldom made his presence felt. Managed to sit with him for brief talk about things in general, "Olympus . . ." in par-

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# A WAY TO CANDLE SHOWS IN THE EGG?

BY RALPH TYLER

WHEN an advertiser budgets a TV show on the assumption it will attain a 30% share of audience and it ends up with a 24% share, a lot of money has gone down the drain. Goods that should have moved off supermarket shelves gather dust while unheeding housewives push past. The agency that recommended the show practices saying: "Well, we can't win 'em all," and prays that it will at least win the next one. The network has a loser that not only affects the slot the show occupies but may weaken a whole evening's standing. And the producer who, in the Hollywood tradition, is only as good as his last show, has found he spent much more than he'll ever get back and loused up his reputation to boot.

Since nothing fails like failure it's no wonder that every conceivable measure that could guard against it is taken. What *will* turn on that milkman's family out in Kansas City? The tea leaves and the crystal balls and the divining rods don't say. But maybe that family itself will tip its hand in a straw vote. And a straw vote can become a straw in the wind to navigate by. Thus PIQ and thus the whole business of prediction that keeps the computers warm—not humming, since they're noiseless—during the pre-season anxiety zone. You don't miss a bet when you have that many bank-rolls riding on the turn of a dial.

PIQ, an audience survey now making its mark on Madison Avenue and points Far West, works something like this: "Tell me a story, daddy."

"Do you want one about a little boy who helped his

mother with the dishes and grew up to be the President?"

"Uh uh."

"How about a boy who runs away to join the pirates and is wrecked on a desert island where a dragon . . ."

"That one, daddy. That one."

What PIQ banks on is this ability most people have of knowing without too much soul-searching what would be likely to entertain them and what would leave them cold. According to Herb Altman, PIQ's director of client services, television is such a high-interest subject with the generality of Americans—"they literally live with it a tremendous part of their lives"—that they can tell with considerable accuracy whether a story about, say, hillbillies striking oil and moving to a posher milieu grabs or repels them.

PIQ not only banks on people having fairly firm convictions about program ideas, but takes the next step and presumes that an idea that has great appeal when measured with an audience sample will tend to result in a program that draws well once it hits the air. If there is, indeed, a statistically valid correlation between the one and the other, then the developers of PIQ have come up with a tool that could reduce risks for at least two sets of decision-makers: those who produce television series and those who either buy the programs or buy time on them before the shows have had a chance to make a track record.

PIQ (the initials stand for Program Idea Quotient) developed its own track record before its parent, Home Testing Institute/TVQ was ready to release it to subscribers. For five years, beginning with the 1961-1962 season, PIQ "scores" were recorded for the new shows before their debuts. And at the end of the season these scores were examined to see how closely they had predicted whether the program was renewed or cancelled. According to Altman, the results of the five-season study are as follows:

There were 147 new programs that made their bows during the period. Of these, 54 returned for a new season and 93 were cancelled. This means that 63% didn't make it. However, among the 41 new programs that registered PIQ scores in the top 25%, 28 returned and 13 didn't, a cancellation rate of 32%. And among the 39 programs that had PIQ scores in the bottom 25%, only seven came back while 32 got the axe, a cancellation rate of 82%. As for the 67 programs that achieved PIQ scores in the middle 50%, 19 returned and 48 didn't, making a rejection rate of 72%.

How significant are these comparisons? "Our best record over the years is at the bottom," Altman says. "If a show's PIQ falls within the lowest 25%, the chance is less than two out of 10 that it will return for a new season. Our next best record is with shows high in appeal. A program in the top 25% has a chance of about seven out of 10 of being renewed. The middle group is less conclusive. If a show has a PIQ in that area, the chance is three or four out of 10 it will succeed.

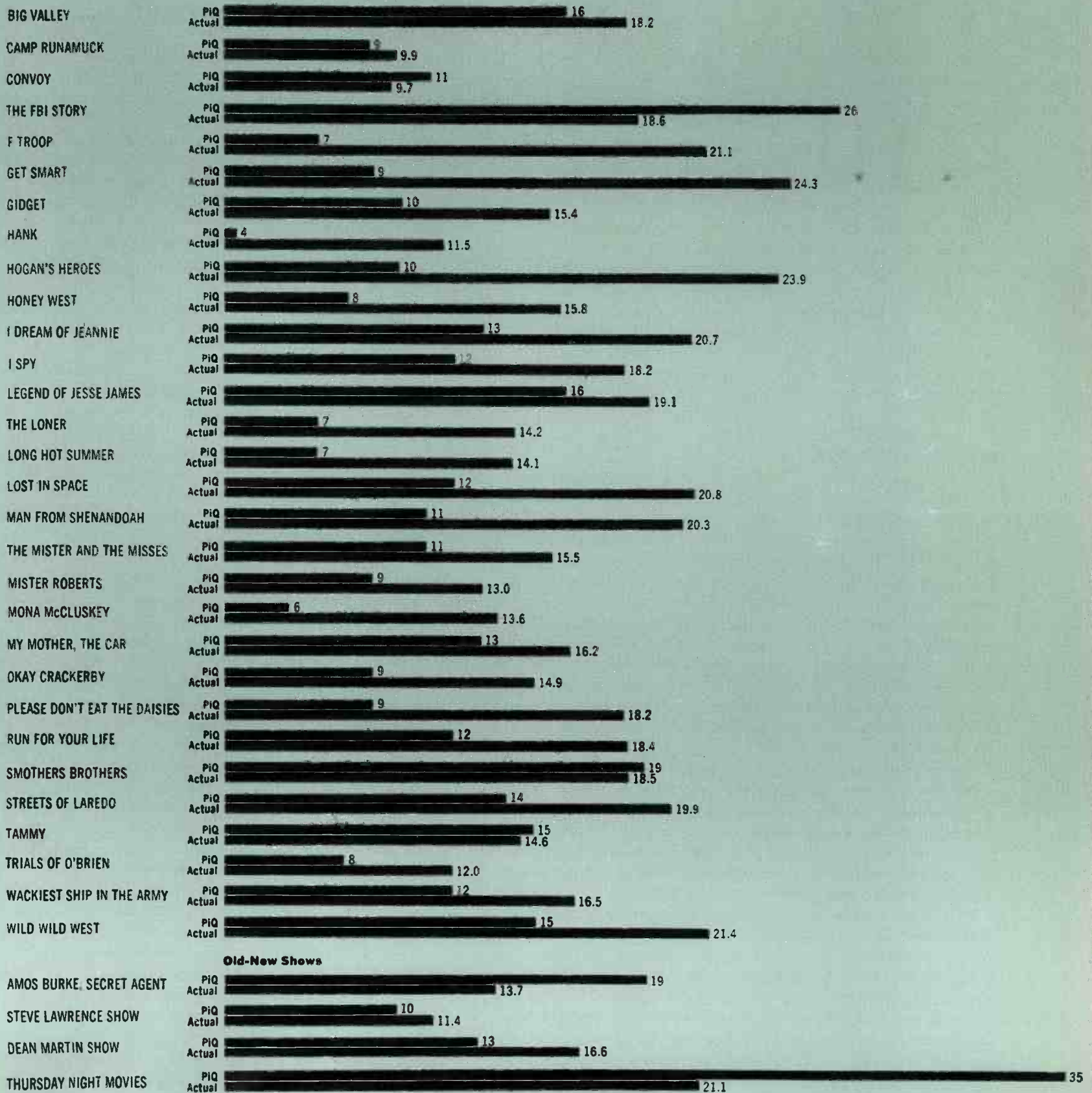
"With a low appeal score," Altman says, "it's like going up to bat with two strikes against you and Sandy Koufax pitching. You can still hit a homerun but the odds are against it happening. With a high PIQ, it's like being up at bat with three balls and no strikes against you. With a middle score maybe it's like having three balls and two strikes. It can go either way. Audience reaction to a moderately appealing concept is most influenced by production values."

PIQ scores come from panels set up by the Home Testing Institute, a national market-research company specializing in product testing and consumer opinion sampling by mail. An offshoot is TVQ, which originally was a separate



## How Fared PIQ?

PiQ scores obtained in advance of the 1965-66 season for 34 new and "old-new" programs are compared here with the Nielsen ratings they did, in fact, average last October, November and December. "Old-new" shows are those in which the idea or talent has been exposed considerably on TV in the past. "New" shows are just that.





division but has since become united with its parent to make Home Testing Institute/TVQ with headquarters at Manhasset on New York's Long Island. TVQ measures audience response to programs *after* they have been put on the air, while PIQ measures audience reaction to program ideas *before* the shows have been telecast. Twelve times a year TVQ questionnaires are mailed to a national sample of television viewers who are asked to register their reaction to all of the programs on network television by the following scale: one of my favorites, very good, good, fair, poor, have never seen. Returns then are tabulated by total respondents, and also by age and sex.

Altman says Home Testing Institute has 26 separate panels "individually structured to be representative of U.S. families based on demographic quotas." Each panel contains 1,000 families, and on questions about television programs everyone six years or older replies. TVQ uses 12 of these panels a year in rotation. PIQ uses only one—although the addition of another is being considered to sample program ideas of television's increasingly important second season (the one that bows after the mistakes of the fall have been weeded out).

Only families are used on the panels and they are defined as "two or more people related by blood or marriage, one of whom is a housewife." This is unlike the Nielsen survey which covers all households. The views of bachelors and spinsters living alone don't make a ripple on the PIQ charts, no matter how much television they watch. Altman says that although the PIQ families represent something like 90% of household units, they make up virtually 100% of the purchasers of products—the people who count to advertisers.

#### 80% COMPLETION RATE

Housewives are the key to HTI, and they are motivated to volunteer as members of an on-going panel largely by the free products they will get to test in use thereby. Altman says HTI can guarantee an 80% completion rate for the questionnaires, which is high for a self-administered form that is handled entirely by mail.

Of the thousand families making up an HTI panel, PIQ uses only those with a television set that has been in working order within the last 10 days. This eliminates about 8%, and after a further subtraction of the 20% who don't reply, PIQ's sample is reduced to about 750 families which Altman estimates represents about 2,000 persons six years of age and over.

Various controls are used to make certain that panel members continue to reflect the nation as a whole, both geographically (by the nine census regions in the country) and by such other indices as age and income. Perhaps the only question that remains is whether persons who volunteer for panels such as these differ psychologically in some significant way from persons who do not.

PIQ respondents rate new shows as to their anticipated appeal on a scale from one to six: "one of your favorites, very good, good, fair, poor, a program you would probably never watch." The judgments are based solely on descriptive paragraphs provided in the questionnaire. A typical paragraph is this one describing *Mona McCluskey*, a 1965-66 debutante whose below-average PIQ score did, indeed, forecast correctly that the program would bomb:

"Mona McCluskey is a famous movie star who marries an Air Force sergeant and tries to live a normal home life based on her husband's income and activities. At the same time

she continues her career as a well-known film star. Mona (played by Juliet Prowse) and her husband (Scott Miller) live in a small, unpretentious apartment far below the style which she can afford, while they make a gallant attempt at leading a simple existence. The very sharp contrast between Mona's being a star and an airman's wife gets her into difficult, awkward and funny situations. 30 minute comedy."

The producers of *McCluskey* had the difficult chore of reversing the ordinary American's fantasy of living beyond his income with a storyline that was saddled with a heroine who had to live drastically below hers. The PIQ respondents gave it a score of 6, compared to the average show's score of 11. However, *McCluskey* didn't achieve the bottom-most score. That dubious distinction was earned by *Hank* with a PIQ of 4. *Hank* also went the downhill path of *Mona* when it came to its eventual confrontation with actual American viewers: They wouldn't buy it. Both these shows represent successful instances of PIQ predictions, but as previously noted this isn't always the case. For the same season, by way of example, *F Troop* had a low PIQ of 7 but ultimately found favor and will be around again this fall.

Honors for the highest score among new shows for the 1965-66 season went to *The FBI Story*, which piled up a PIQ of 26. A lot was expected of this show, therefore, when it hit the air but its early weeks were disappointing. Some observers theorized that the sample audience presumed from a rather sketchy PIQ paragraph that *The FBI Story* would be more action-packed than it proved, in fact, to be. The producers of the show had set a somewhat psychological course, focusing on the tensions of its protagonists, and this failed apparently to rouse a public programmed for blood and guts. However, as the show continued it took a different, more visceral tack and the day was saved.

#### ANONYMOUS PARAGRAPH WRITER

Where does PIQ obtain the program ideas that form the basis for the paragraphs its sample audience is asked to judge? According to Altman, until this year information was gathered from several sources, but now one man, identified only as "a program head of a major agency," assembles facts on all shows considered for sale, perhaps by reading scripts, perhaps by discussions with producers. This same man writes the paragraphs, which then are submitted to a review committee of four agency program people who may return some of them to him for revision. Altman says it's a good thing one man does all the writing because if he is biased toward enthusiasm or its opposite at least that bias will be consistent from show to show.

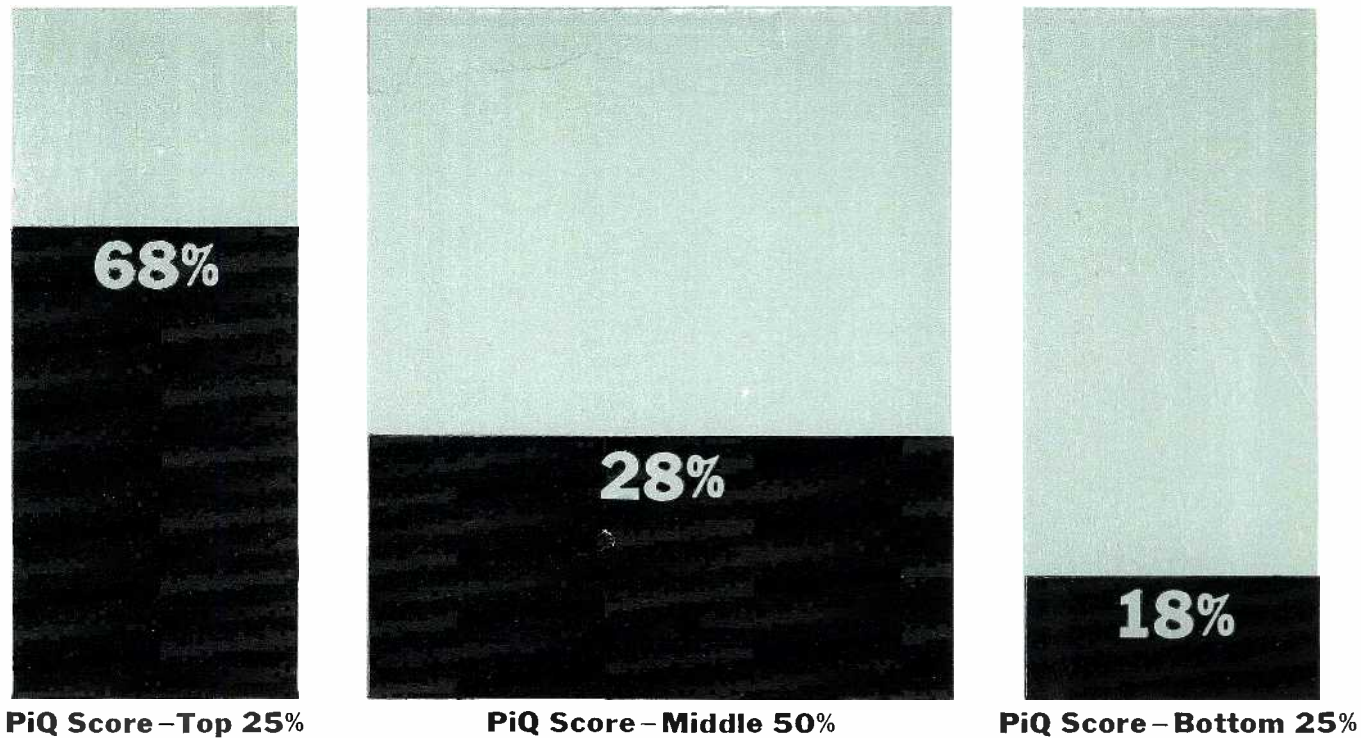
Altman was with ABC before he went to Home Testing Institute. "While I was with the network," he says, "I noticed a paradox, an information gap. Millions of dollars are committed on the basis of a script and then when the show gets on the air it's discovered too late that nobody is interested. I wondered if it is possible to get any useful information before so much money goes out. I experimented. First, it had to be information that could be provided in time to be useful. Then I thought: What can be measured about a show? The three things that determine a program's popularity are its *concept*, its *total execution* and its *time period*. Only the first can be tested with an audience at an early stage."

This year the field work for PIQ was done at the end of



## The Odds Also Rise

The percentage of new shows that return for another season is here compared with PiQ scores in the high, middle and low brackets.



January and the beginning of February and the report on shows that will start in September was in subscribers' hands by Feb. 15. This syndicated service is aimed principally at the buyers of new shows. PIQ also offers a custom, confidential service that puts its methodology to work on individual problems and usually at an earlier point of time in the genesis of a show: say, when a producer wants to test a storyline before he puts a pilot together.

ABC-TV, for example, uses only PIQ's custom service, according to Paul Sonkin, research director for the network. He says that although ABC-TV uses the PIQ sample, researchers at the network like to write the concept paragraph themselves because "a person who controls the concept knows what he wants from this study." He says there's a danger with the syndicated service of "overanalyzing the data" (that is, assuming that a small difference in scores from a small—however representative—sample bodes more than it truly does).

Sonkin mentioned the low concept score achieved by *F Troop* last year. "This told us," he said, "that the concept as written in the questionnaire would not get many viewers to sample the show, so what we had to do was promote it heavily. We did this and came out. We've found PIQ correlates highly with size of audience during the first three weeks. After that there's no relationship; it's up to the execution. Certain shows are bound to come out with high PIQ scores. We had the show *Greatest Show on Earth* (for the 1963-64 season). Everybody likes the circus and it had a high concept score (top PIQ for that season of 23)—but afterwards it failed. There's no such thing as black and white in this situation. If a show gets a low PIQ we can do something with the program, with its concept, and we can

promote it so people will watch it. We use PIQ for our own shows and get good results because we write the concepts ourselves and know exactly what the show is supposed to do."

*Greatest Show on Earth* is an example of a concept to which people bring preconceived emotions that may distort its PIQ. The circus, like motherhood—and for that matter, the FBI—exudes an aura that creates expectations that may be hard to deliver. PIQ does not put these programs in a separate category but users of the service may find they need to make allowances for this sort of Pavlovian effect. PIQ, however, has set up a separate category of what it calls "old-new" concepts, where the "idea and/or talent has been exposed considerably on television in the past." The old-new programs, for example, during the 1965-66 season were *Amos Burke Secret Agent*, *Dean Martin Show*, *Steve Lawrence Show* and *Thursday Night Movies*. A PIQ brochure says: "Experience shows that people react differently to old-new concepts than to new ideas. Generally PIQ scores for old-new ideas are higher than the average for all ideas tested. This is due to the respondents tendency to express preconceived opinions on the old-new idea and not necessarily to the concept presented in the questionnaire."

The average score garnered by old-new programs for 1965-66 was 19 compared with an average of 11 for truly new shows. And one of the old-new concepts, *Thursday Night Movies*, achieved the astronomically high PIQ of 35, at least 10 points above *The FBI Story* which led the new concepts.

Sonkin's conviction that there is a particularly close correlation between high concept scores and early season sampling is substantiated by a PIQ study. Comparing PIQ

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## NETWORKS MAKE NEWS LEFTOVERS INTO MARKETABLE SERVICE

BY JOEL H. COHEN

OF all the costs of television network programming, one of the most gallingly expensive is chargeable to the leftovers—the script that didn't become a pilot, the pilot that didn't make a series, the series that failed. The three networks combined spend some \$550 million or more on programming each year; a good 10% to 12% of this investment disappears just as regularly into the bottomless hole that is euphemistically called unrecovered costs.

In one area of programming, however, all three networks have found that leftovers are palatable, and therefore marketable. The area is news, the leftovers come from footage that isn't, in most cases, quite hot enough to make the networks' own showcase news programs, and the vehicle for getting them to market is the daily electronic news feed. The market, of course, consists of stations in search of network-caliber coverage of regional, national and international events to brighten and expand the range of their own local news programs. Some 280 affiliated stations currently subscribe to one or another of the three services.

These operations have for the most part been conducted with little or no publicity, but they caught an unexpected moment of attention when it developed

that they might have to face competition — possibly formidable competition. One of the bedrock programming plans announced for the new Overmyer Network was a two-hour daily news feed to be supplied by United Press International and its Newfilm subsidiary, which as a competitor with the network news feeds has suffered from having to rely on airplanes for distribution of its material to subscribers. If the Overmyer Network comes into being in the fall of 1967 as planned, UPI Newfilm will have access to network lines and ON affiliates will have access to two hours of daily news feeds as part of a network service that has the additional attraction of costing the affiliates no money.

Not many years ago, the most efficient way for networks to supply affiliates with national and foreign news for local programs was to have couriers race to buses and airplanes with newsfilm. The modern, less frantic method—syndicated services by which televised news stories are transmitted electronically—is being employed by the three networks. Five o'clock, New York time, when the networks begin making their weekday feeds, has become something of an affiliates' hour.

Only a little more than five years old,

the concept was put into effect first by NBC. According to Burroughs H. (Buck) Prince, manager of news syndication, the idea was NBC President Julian Goodman's. On Feb. 6, 1961, Goodman, then vice president of NBC News, reported:

"NBC News Program Service today takes an important step forward in the development and transmission of fast and comprehensive television news."

The step was soon emulated by CBS, which had been getting requests from affiliates for rights to excerpt material from network newscasts for use on their local newscasts. Subject to more than a little competitive pressure from NBC's launching of a syndicated electronic service, CBS inaugurated its own—Electronic News Recording Service—in May, 1961.

ABC, the third of the networks to get into electronic syndication, held off until February 1965, before launching its service, Daily Electronic Feed. (The name was selected by the late Jesse Zousmer, vice president and director of ABC Television News, among other reasons, to give the service alphabetical continuity and zip—ABCDEF.)

A random sampling, by telephone, of the 280 affiliates now taking electronic feeds indicates that subscribers agree that generally they're getting their money's worth, although there were some criticisms. Erratic quality was cited. "Stories are half-and-half," said one newsman about the service his station subscribes to. "Some stories are good, some are so darn light they're unusable."

Several affiliate newsmen express the wish that the networks could find some way to overcome missing good stories that are held back until the network news programs decide whether or not to use them. Sometimes, say these affiliates, their viewers miss out entirely on good stories because by the time the network shows give a no-go decision, it's too late to feed the story to subscribers.

One such instance was recalled by Hugh DeMoss of WLWC(TV) Columbus, Ohio. The piece involved was a speech by Vice President Humphrey in Cleveland, which the *Huntley-Brinkley* program had planned to use but eventually did not.

DeMoss suggests that networks might feed affiliates with stories that network news programs are considering, with the provision that the local station use them only if the network program decides not to. Network officials point out that the network programs don't like to let film out of their hands. One suggests joint screening by network news program and electronic service staffs, with each writing their own scripts, as a means of alleviating the late-decision situation.

A syndication service, says Jon Poston, news director of KTIV(TV) Sioux City, Iowa, "is really the stepchild of a news-



## DISTINCTIVELY DETROIT



Photograph by Kirsch Studios

**McGREGOR MEMORIAL BUILDING** *on the campus of Wayne State University, designed by world-renowned Detroit architect Minoru Yamasaki, has won international acclaim for its unique beauty.*

Just as Detroiters regard this magnificent structure as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 46 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

**WWJ and WWJ-TV**

OWNED AND OPERATED BY THE DETROIT NEWS AFFILIATED WITH NBC. NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.





## 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.

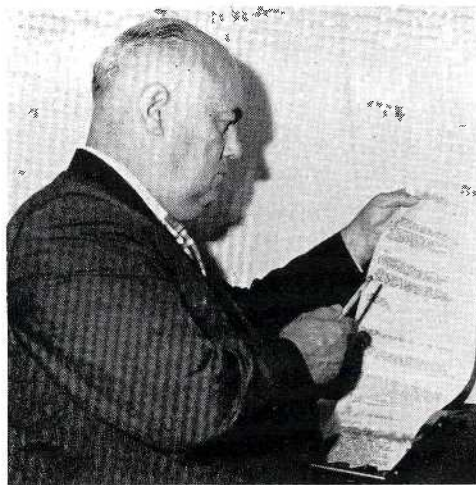
LEDERLE LABORATORIES • A Division of American Cyanamid Company, Pearl River, New York







**CBS'S COOPER**



**ABC'S MADIGAN**



**NBC'S PRINCE**

room. It's where everything goes that nobody else wants or somebody else has used. *Huntley-Brinkley* has first call on newsfilm that comes in and sometimes makes a last-minute decision, after the syndication has been fed. If the decision is not to use it, it's left lying on the shelf."

Similar sentiments about being second fiddle to the network news programs were expressed by others.

Jim Austin, for one, producer of news and special events for WFTV(TV), an ABC affiliate in Orlando, Fla., said the one problem he's found with DEF is that "so many of the good pieces are held for the [Peter] Jennings program later, it ends up they don't make either" (the network show or DEF).

Otherwise, the random interviews turned up an occasional quibble with a service's news judgment, complaints about late-arriving scripts, and the feeling that there should be more regional (the affiliate's region, naturally) stories.

Hagan Thompson, news director of WLBT(TV) Jackson, Miss., would like to see more stories about Mississippi congressmen and similar subject matter.

The men in charge of the three network syndication services, who were once contemporaries at NBC News, are proud of their services and the way acceptance of them has grown.

Prince said that when NBC's News Program Service started in 1961, there were 41 subscribers in 31 states. Today, he said, the subscriber figure is nearing the 90 mark, with subscribers in 42 states and one territory, including Alaska, Hawaii and Puerto Rico. (The latter three don't take the service directly on their own tape machines, but rather from tapes that are air-mailed to them.)

While CBS was the second of the TV

networks to get into electronic syndication of news stories, it can boast the largest subscriber total—103, compared with about 30 the month after the service began.

At CBS, the 5 p.m. Electronic News Recording Service feed is the responsibility of John Cooper, manager of newsfilm syndication.

ABC, though a newcomer to the field, appears to be faring well. John T. Madigan, director of ABCDEF, said that in the year and a half since it began, the service has grown to 90 subscribers and "we hope to expand overseas."

The services of the three network news operations are essentially the same in many fundamental respects:

Weekdays, they transmit a diversified group of stories beginning at 5 p.m., New York time (NBC also has a 1 p.m. Sunday feed), with special late night feeds at 11:01 p.m., as news developments dictate.

They pay a good deal of attention to sports.

The rates they charge are based on the affiliate's market, keyed either to class A rate or similar yardstick.

Subscribers may, with certain limitations (such as not being permitted to tape network anchormen for use on their local programs) tape regular network news programs as well.

Color seems to be in the near future—if not the present—for the three electronic news services. At NBC, NPS planned to go all-color June 1, and is achieving about 75%-80% color. The exceptions when black and white are used, Prince explained, are in cases of something especially worthwhile, from an outside source or an affiliate that shot in black and white, or if there is late film deemed worthy of inclusion.

At CBS, Robert Wood, manager of

contracts and records for CBS-TV affiliate relations, said the 5 p.m. syndicated feed would be in color "soon." ABC, where *Peter Jennings with the News* is due to go all color early next year, anticipates "some" color this fall. It's likely ABCDEF will be mostly in color early in 1967.

Although syndication services of the three networks are essentially similar, there are also differences.

For example, NBC's News Program Service operates six days a week—Sunday through Friday—and is considering a Saturday feed. CBS operates Monday through Friday (with the potential for Saturday), and ABC operates Monday through Friday (and would open on Saturday and Sunday on a very big story).

Normally, the ABC 5 p.m. feed lasts about 25 minutes with approximately 12 stories a day. NBC tries to keep its feed short and averages eight stories a day, while CBS's feed varies from 10 to 15 minutes, with a daily average of about nine stories.

All the services have provision for late feeds and several affiliates seem to appreciate these especially.

Typical of a story that would rate a special late report by NBC's NPS was the verdict in Los Angeles May 31 involving the policeman in Watts who had fatally shot a Negro driving his pregnant wife to the hospital.

Madigan said ABCDEF is "ready and able" to run a special late feed every night. Recently, the average has been three late-night feeds a week. He said: "We confine ourselves to top news that breaks after the Jennings show, top news on which we have or can get visual treatment."

The services advise their subscribers of forthcoming late feeds by tel-op and



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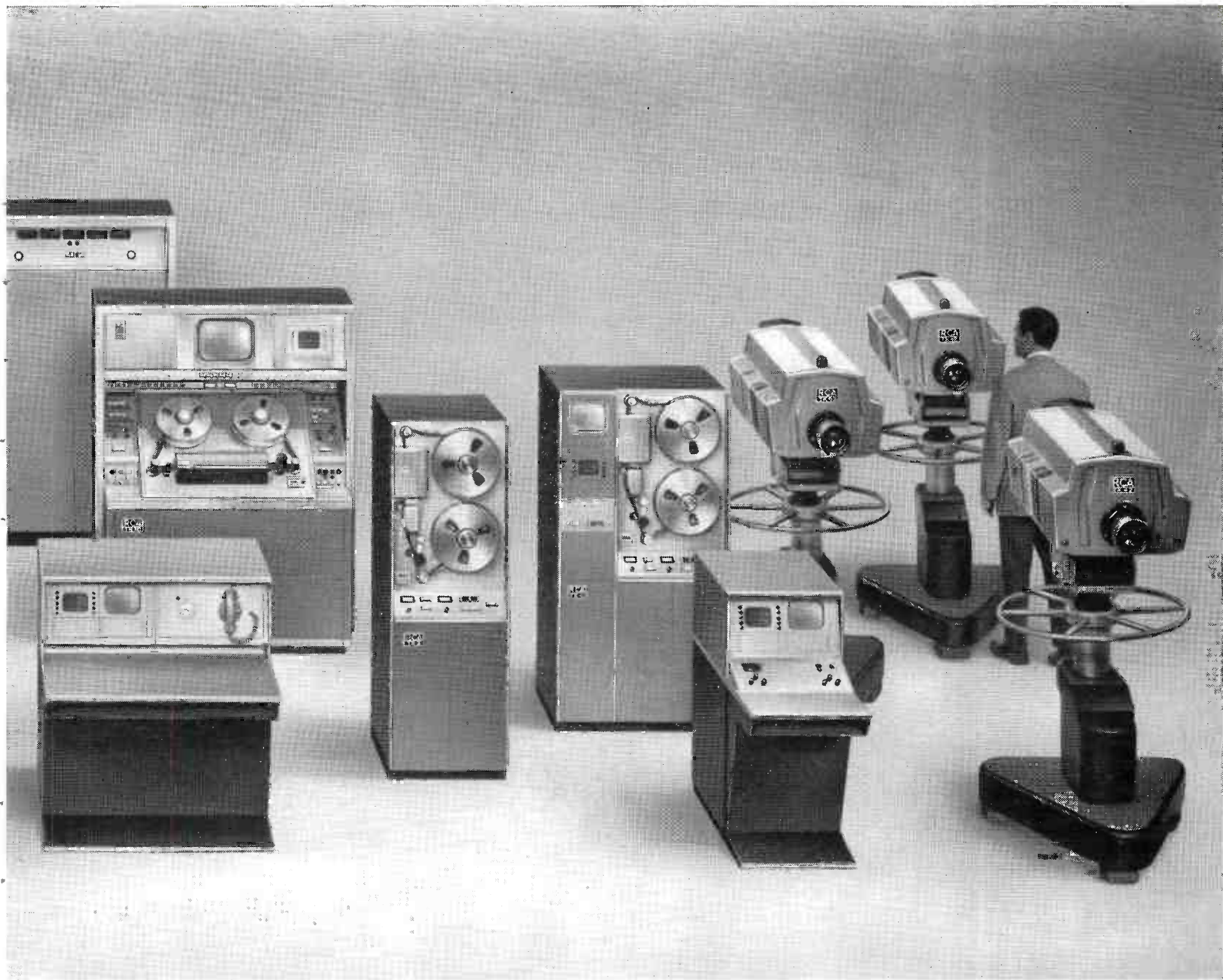


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### NEWS FEEDS *continued*

Teletype as to the length, in- and out-cues, etc.

DEF makes its feed at 11:01 and 11:04 p.m. to those operating on EDT; at 12:01 and 12:04 a.m. to those operating on standard time. The West Coast records the 12:01 report and feeds it at 2:01 and 2:04 a.m. The special feed usually lasts one minute.

The reason for having both an 11:01 and 11:04 p.m. feed of the same piece, according to Madigan, is that some affiliates start their late-night news fast and want something late with which to lead; others get into the news more gradually.

Should DEF have a sports story (the night Sandy Koufax and Don Drysdale came to terms with the Dodgers, for instance) or a "good, but not top" news story (for example, a diplomatic reception at the White House on which there is good picture but not much news), this feed will be made at 11:07 p.m. and repeated.

At CBS, special late-night feeds are used on the average of three times a month on such stories as a plane crash or California primary. This spring William B. Lodge, CBS-TV network vice president for affiliate relations and engineering, said a number of affiliates had asked for special news feeds for use in their local late-night shows. A questionnaire he distributed to affiliates offered four possible formats for feeds not exceeding three-and-a-half minutes.

### PLAN DROPPED

The plans attracted little interest. Six weeks after a second mailing, only 78 affiliates had bothered to reply. Only 31 of these showed an interest in any of the plans, and the plan that was liked best was liked by only 13 of the network's 192 primary affiliates. Not surprisingly, Lodge notified the stations that CBS was shelving the whole idea, "for the present, at least." Except as a historical footnote, then, the plans are chiefly interesting now for the insights they gave into the costs that would be involved.

One of the plans calls for CBS News to feed existing film or tape of a top story not previously used. The estimated annual cost for this is \$325,000, with increase in the network's charge to stations for Electronic News Recording Service 6% of the class A hourly rate.

A second plan would present a CBS News correspondent on camera with a quick review of the night's highlights and would use film or tape of a top story whether previously used or not. The annual cost for this is estimated at \$390,000, with the increase in charge 7% of the class A hourly rate.

A third plan would be like the second but would average four fresh remote pickups a month to cover late-breaking major stories. The annual cost for this is

estimated at \$490,000, with the expected increase in charge 8% of class A hourly rate.

The fourth plan proposed differs from the second and third in that it would average three fresh remote pickups a week, or 12 a month, to cover late-breaking major news. Annual cost for this, \$701,000, and the increase in charge—12% of class A hourly rate.

CBS said it would "continue to cover the occasional big stories in the post-11 p.m. periods" as in the past, and beginning in mid-September of this year the CBS Electronic News Recording Service (ENRS) "will feed in color all portions of the 5 p.m. news for which color film or tape is available."

Both CBS's Electronic News Recording Service and ABCDEF base their rate on 15% of the affiliate's class A network hourly rate, with \$60-a-week minimum. Affiliates pay as much as \$1,425 a week.

DEF subscribers signed a 26-week contract with a clause for 45-day notification if they do not intend to renew. According to Madigan, there has been just one dropout thus far, and this was due to financial reasons.

### DIFFERENT RATE SYSTEM

NBC's News Program Service has a different market-size yardstick, which, according to CBS and ABC officials, brings fees very close to theirs. Prince would not comment on what the NBC subscribers pay, except to say it's by market size. According to Prince, NBC considers its electronic syndication just what its name suggests—a program service. NBC theoretically isn't looking for a profit, but it's understood the service does make money.

CBS executives won't comment on money-making aspects, but one points out that it doesn't cost any more to feed electronically to 100 stations than it does to 50 (since only one print is required), while on the film side, lab costs "kill."

Madigan pointed out that services such as DEF are able to reclaim a lot of money spent on film coverage around the world.

Whether the service is profitable apparently depends on the bookkeeping method employed. "If you had me paying for the film," he said, "we would not be making money."

There are some philosophical, as well as operating differences, among the three networks' syndicated electronic news services, as the following profiles indicate:

**ABCDEF:** Madigan feels that to have a set number of news stories every day "would be self-defeating in the news business." He added that some days there may be a lot of news happening but relatively little picture.

Of the daily average of 12, which ABCDEF provides, he said, at least one, and often two, are sports stories. Then,



there are always three or four stories from Washington, which, he explained are not necessarily all national stories but might be regional (say, two senators commenting on the Meredith march). As expected, there is almost daily coverage out of Saigon.

DEF tries for foreign datelines and one good feature a day. Once a week DEF will present a commentary piece out of Washington by Howard K. Smith or another ABC correspondent of his caliber, and, Madigan said, the service tries for periodic analysis by foreign correspondents.

DEF receives an average of one request a day from affiliates, but, according to Madigan, will fulfill one only if it has more than a purely local interest . . . something of interest to a region, if not the nation.

DEF will do an occasional woman's story and an occasional farm story, and likes to cover events like a governors conference, where two or three heads of states can be interviewed on a single topic.

Whenever possible, DEF uses a correspondent (or a news announcer) to narrate the silent stories and to give an introduction to every story in the form of an editor's note that indicates the direction the story will take.

One of ABC's rules is that DEF must not duplicate stories that are on the network news programs.

#### FROM THE FIELD

DEF is fed from New York, Chicago and Washington. If something newsworthy takes place in, say, Dallas, DEF might take a feed from Dallas to Chicago, but isn't likely to make a live switch.

DEF employs a staff of about 15, exclusive of studio personnel, in New York.

Four DEF staffers in Washington include an editor, writer, secretary and film editor. In Chicago, DEF has one writer and shares a film editor with the Jennings show.

Like its counterparts, DEF calls on affiliates and pays them for film for all kinds of "act-of-God" stories, including hurricanes and crashes. Madigan recalled that the Salt Lake affiliate did a "tremendous job" on a plane crash there.

**CBS's Electronic News Recording Service:** Stories originate daily from New York and Washington; frequently from Chicago, and occasionally elsewhere. ENRS is fed Monday through Friday at 5 p.m., with special 11:01 p.m. feeds when warranted. The 5 p.m. is repeated for other time zones, and Los Angeles may insert a major story on the West Coast repeat.

According to Cooper, the 5 p.m. service usually fills 15 minutes, although occasionally it's less (10 or 12 minutes).

ENRS tries to avoid duplication of footage that appears on the network news programs, though it sometimes approaches the same story from a different aspect. In the case of a McNamara speech, for instance, Cooper said: "Cronkite might use one part; we, another."

At CBS, the same staff (under Cooper) handles both the 5 p.m. electronic service and the regular newfilm syndication. Under Cooper, there are 25 staffers in New York. In addition, there are usually four staff members, including the bureau manager, shipper and courier, in Washington.

(As to overseas operations, Cooper points out that CBS newfilm is seen in 95% of the TV homes of the free world—through 60 overseas users in 40 different countries. Regular recording operations are handled on the West Coast—Seattle, for Japan and Australia; and in New York, for the European users. Honolulu receives a video tape of the Cronkite program and 5 p.m. (NYT) electronic feed put on a plane at 6 p.m., Pacific time, which because of time differential, is in time for its late night newscast. Alaska, thus far, has only ordinary film delivered).

#### CLOSE TO AIRTIME

As to the reason that 5 p.m. is the hour all the networks use for their electronic syndication, CBS executives point out it's ideal network time, as close to the affiliates' news programs as possible, while still allowing the local stations time to edit. Says Wood: "You can't close the door until you're as close to airtime as you can get."

**NBC's News Program Service:** According to Prince, NBC's News Program Service averages eight stories a day (it has given as many as 10), which it tries to keep as short as possible, with 50-55 seconds the norm. The average fare is a mixture of domestic news, Washington stories and foreign news plus sports. The latter, Prince adds, "is something they don't get on *Huntley-Brinkley*." NPS tries to include at least two sports stories a day.

NPS has a staff of about 40 (including technicians) in four cities—New York, Chicago, Washington and Cleveland, where O&O stations are used almost daily.

As he frequently does from Saigon, Prince can order up film specifically for NPS. At the Indianapolis Speedway this past Memorial Day, he had cameras in a blimp and on the ground, and chartered a plane to get film of the crack-up back to Chicago.

Subscribers may use any film (but not the anchorman's voice) on the *Huntley-Brinkley* program for their own 11 p.m. news programs. NPS may feed an amended version of a story that was used on the *Huntley-Brinkley* program.

As to "scoops," Prince said: "You

can't sit on a good news story; you have to get it on the network . . ."

According to Madigan, usage varies widely. Some use only a couple of stories a day while "some use everything." Baltimore, Seattle and Orlando affiliates use a considerable portion, he said. (Austin at the Orlando station said his news organization makes good use on its 11 p.m. program with updating, and is able to use some of the pieces fed on programs the following day.) One ABC subscriber uses only the sports coverage because its local news is strictly local.

"You quickly discover," Cooper noted, "that no two affiliates want exactly the same thing . . . Some want more sports . . . some want to scoop Cronkite."

Wood said he suspects that most affiliates use the sports coverage and a random sampling of subscribers seemed to bear this out for all the networks. Some use all the sports and little or nothing else.

Poston contended that the quality "varies widely from day to day" and usage varies accordingly. His station KTV, uses a maximum of three news pieces and most of the sports fed each day by NPS. Pete Noyes, manager of the news department at KXTV-TV Sacramento, Calif., finds CBS's service "quite helpful" and uses two or three stories a day plus sports. Thompson of WLBT said his station uses "roughly half" of the DEF offerings.

#### NO-BUY REASONS

There was essential unanimity among the networks as to why affiliates don't take the service to begin with.

Madigan sees four basic reasons: First, the affiliate is not interconnected with the network; second, lack of tape machines; third, the station is not putting on national or international news, and fourth, money.

Prince pointed out that smaller stations haven't got the facilities, but he anticipates a growth in subscribers as tape facilities are added.

Wood estimated that about 60 CBS affiliates can't receive the electronic service because they're not interconnected. Some, like the affiliate in Scranton, Pa., still get air-express delivery.

Officials at more than one network conceded privately that lifting from network news programs by nonsubscribers probably does take place. One said that on occasion special permission is given for a particular piece to be used, even from the electronic service, by a non-subscriber.

As to the value of the electronic syndication services, Madigan perhaps summed it up for all when he said it "improves the quality of affiliates' local news programs; reflects on our network news, and helps draw viewers to our network news—sometimes in a direct flow, sometimes indirectly." END



futuristic fantasy play, *Time* has a pre-historic setting and basically the same kind of audience appeal. Against *Disney*, *Martian* did well, and Gray expects *Time* to be a slight improvement.

At 8 the schedule remains unchanged from last season. *The FBI* starts on ABC, *Ed Sullivan* starts on CBS, *Disney* continues on NBC. It has been *Disney*'s time period and it will be again, according to Gray, although *Sullivan* is down to do slightly better, benefiting from its new lead-in. *FBI* is also predicted for a better showing. Gray gives NBC a 36 share, CBS a 33, ABC a 30.

NBC followed *Disney* at 8:30 last season with *Branded*, a western-action show that pretty well held the kids coming from *Disney*. This season it has replaced *Branded* with a new situation comedy, *Hey, Landlord*, and, according to Gray, it's going to hurt. He sees NBC losing a lot of its young audience and dropping five share points to 31. *Sullivan*, who has been managing wins in the period, is seen winning even stronger with a 37. *FBI* gets a 32.

Says Gray: "Given a reasonably strong comedy, NBC should be able to get a share in the high 30's on counter programming. But *Landlord* looks like a weak show . . . it won't be up to this. There is, however, a lot of audience available at this time Sunday and there are not too many time periods where you can still get a 20.4 rating without a strong show."

*Bonanza* from 9 to 10 is so solid it doesn't have to worry about its lead-in, and Gray has the NBC western banging up 13 shares to a 44 and again swamping the competition, which is ABC's *Sunday Night Movies* and CBS's *Garry Moore Show*. *Movies* and *Moore* are given a tie at 28 shares over the hour.

ABC seems satisfied to stay with *Movies* against *Bonanza* but CBS is still looking for the right counter attack. It's tried situation comedies and, last season, *Perry Mason*. Nothing has worked. *Moore* isn't given much of a chance by Gray but he says: "*Bonanza* cannot go on forever . . . Sooner or later the competition will find something to defeat it." Still, Gray has predicted that *Moore* will represent a two to three share increase in the time slot, and at the expense of the smash western.

After *Bonanza* Gray sees a lot of network switching, audience flowing from *Bonanza* to *Candid Camera*, from *Moore* to *Andy Williams*, from both CBS and NBC into the ABC movie. *Candid Camera* is predicted to benefit most, is given a 34 share to *Movies*' 33. *Andy Williams* is down at a 29, a 15-share plunge for NBC.

At 10:30, with *What's My Line?* again following *Camera*, CBS, as it did last season, is seen dipping off to a 30 share. *Williams* comes up to a 31 and the con-

clusion of ABC's *Movies* moves to a win with a 34.

Sunday to Gray appears little different, half-hour by half-hour, from Sunday of last season. The shows that took their time periods then are predicted to do it again. The quantities are known—*Garry Moore* is a known factor, average to above. So is the *Andy Williams* show. It is still NBC's night, but with improvement seen for both of its competitors.

#### MONDAY

Last season Gray predicted the winning show in every Monday time period. It was CBS's night and it looks to Gray as if it will be again, but by a narrower margin against some stiff new competition. All three networks have considerably rearranged their evening and the battle starts in earnest right from go at 7:30. Gray forecasts a close time period, with NBC's new show, *The Monkees*, as the pivotal piece, the least predictable entry against CBS's proven *Gilligan's Island* and the start of a new ABC high-hope hour, *Iron Horse*.

Gray calls *Monkees* a "fad-type show." It presents a Beatleish music group in situation-comedy format, a romp presumably modeled on the Beatles' feature film, "A Hard Day's Night." The forecaster gives the show a 29 share on the assumption that it will be quite strong with adolescent viewers, but quite weak with the older adults. He sees CBS's *Gilligan's Island*, "a known quantity," edging in the winner for the time period with a 30 share and *Iron Horse* chugging in third with a 27.

If this is the case, Gray points out, *Iron Horse* will be a bigger than ordinary disappointment for ABC. The networks always have a pretty good feel of what is weak and what is strong among their new introductions. ABC, according to Gray, considers *Horse* one of its real bets in the schedule, and the MJA forecaster speculates that ABC might be comparing its chances with a similar show and situation, NBC's 7:30 success with *Daniel Boone*.

*Boone*, on its 1964-65 introduction, faced two situation comedies, *The Munsters* on CBS and *Ozzie & Harriet* on ABC. It pulled many of the adult viewers, was a good counter to the juvenile appeal of the competition but also had a fair amount of youth appeal itself. And it came up a winner. *Iron Horse*, also a western-flavored action show, is going into similar combat against two start-of-the-evening comedies, but Gray feels that *Horse*, unlike *Boone*, will have slim appeal to the kids, and thus it will falter.

Gray sees CBS continuing to build audience at 8 o'clock with its new comedy take-off on *Fugitive*-type programming, *Run, Buddy, Run*. He has this show coming in with a 31 share and a virtual tie with NBC's *I Dream of Jeannie*, a

show which ran on Saturday last season and which demonstrated strength at 8 o'clock. The race here will be close if *Run* proves as good as show as Gray believes it is. The combination of *Run* and *Jeannie* should keep *Iron Horse* at its third-place level, despite its fractional increase from heightened audience availability in the time period.

*The Lucy Show* should be a clear-cut winner at 8:30 against ABC's war-in-the-desert entry, *Rat Patrol*, and folksy warbling from NBC's *Roger Miller Show*. Gray sees *Lucy* pulling a solid 40 share with *Rat Patrol* getting more of the audience CBS leaves over than *Miller* will get. While females flock to *Lucy*, Gray thinks ABC has the counter programming edge in male appeal. *Rat Patrol* is given a 28 share; *Miller* is odd man out with a 25.

As last season, *Andy Griffith* promises to continue at 9 the good work *Lucy* began at 8:30, and Gray calls another 40 share for CBS vs. a 30 share for the start of NBC's new western hour, *The Road West*, and a 27 for ABC's new crime-action show, *Felony Squad*.

The 9:30 slot looks to Gray like a tie between *Peyton Place I* and the last half hour of *Road West*. Both get a 32 share with the rating fraction in favor of NBC. CBS, continuing its situation-comedy block with a new show, *A Family Affair*, backs off to third place. After three male-oriented shows, ABC goes for the females with *Peyton*, and Gray sees the serial holding its 1965-66 level. He expects the NBC western to hold its audience and perhaps increase it. "If CBS had a stronger show," says Gray, "it might be able to continue its Monday dominance." *Family Affair* will benefit from its lead-in, but Gray feels that "it is intrinsically a weak show," and certainly no stronger than *Hazel* was for CBS last season.

At 10 *Big Valley* on ABC, *Jean Arthur Show* on CBS and *Run For Your Life* on NBC face off against one another. Gray calls *Valley* and *Run* strong action shows with *Run* the stronger of the two. He gives it a 33 share vs. a 29 for *Valley*. The loser in the period, *Jean Arthur*, according to Gray, is not that funny a situation comedy. Its appeal is to older homes, but the younger audience is stronger in the time period and likely to vote for action shows.

The case at 10:30 is much the same. Against the continuation of *Valley* and *Run*, CBS has inserted its tried and true *I've Got a Secret*, which ran last season on Monday at 8. Gray believes that CBS sees *Secret* as good counter programming. The show should get the older audience that is available, but the ABC and NBC action shows have a fair amount of older audience appeal themselves, and this, Gray feels, will dissipate *Secret*'s potential. He gives the show a 25 share vs. *Run*'s 34, *Valley*'s 30.

The story on Monday night should be



CBS and its proven comedy block, a parcel of half hours tied around the strength of *Lucy* and *Andy Griffith*. And *Run, Buddy, Run* has the potential to do well. Up until 9:30 Gray sees CBS taking the wins, then falling short because of much weaker shows.

For ABC, *Iron Horse* is a key show. Its lead showing could set the course for the evening down into *Rat Patrol* and *Felony Squad*, similar appeal shows but unfortunately up against *Lucy* and *Griffith* on CBS. The rest of the ABC evening, *Peyton Place* and *Big Valley*, is a known quantity, moderately successful but not roof-raising.

Although Gray forecasts otherwise, he does concede that NBC could surprise if its 7:30 lead, *The Monkees*, catches on. And with *Run For Your Life* at 10, NBC finishes strong. It may be a very flexible rating point that separates the overall finish of the evening between CBS and NBC.

## TUESDAY

The evening opens with three one-hour shows, the week's only full-hour opening, and it looks to Gray like a clean win for CBS's *Daktari* in both the 7:30 and 8 periods. The show is up against ABC's *Combat* and NBC's new *The Girl From U.N.C.L.E.* Gray treats *Daktari* to straight 35 shares, four share points better than *Girl*.

A mid 1965-66 season replacement (for *Rawhide*), *Daktari* has outrated *Combat* in the time period, and Gray sees no reason why this shouldn't continue. *Girl From U.N.C.L.E.* has replaced *My Mother, the Car and Please Don't Eat the Daisies*, and Gray forecasts that the CBS and NBC combination will further hurt *Combat*. *Girl*, of course, a spinoff from *Man From U.N.C.L.E.*, has to benefit from all its namesake's promotion, appeal and cast-swapping. It should be big with the kids, but so is *Daktari*, and the latter also has older-adult appeal, enough, Gray believes, to give it the advantage.

At 8:30 it's the strong *Red Skelton Show* against two new situation comedies, the western-flavored *The Rounder* on ABC and *Occasional Wife* on NBC. Gray gives *Skelton* a whopping 12-share lead on *Wife*, 14 shares on *Rounder*. The comedy competition, according to Gray, is much weaker than *Skelton* and all the big-name comic has to do is maintain his last season level.

Gray sees *Skelton* getting even stronger at 9 and going up two shares to 42. ABC, however, turns around on NBC to take second spot with *The Pruitts of Southampton* vs. the opening of NBC's *Tuesday Night at the Movies*—feature-film shows, historically, are slow starters.

*Pruitts*, featuring Phyllis Diller, goes in where *F Troop* rode last year and Gray thinks Diller's zany, slapstick kind of comedy will do almost as well.

The 9:30 battle has ABC continuing its situation-comedy block with another new situation, *Love on a Rooftop*. But CBS comes off *Skelton* with another of its proved winners, *Petticoat Junction*, and Gray gives that show a 34 share to *Rooftop's* 30. The NBC movie, however, is predicted to pick up steam, edge out ABC by a fraction and continue holding second place for the rest of the night.

From 10-11 Gray sees ABC finally getting on the winning track with its continuing hit, *The Fugitive*. It is a repeat of the time-period situation of last season and, says Gray, one of the easiest to predict, competition being the low-rated *CBS News Hour* (*CBS Reports* and other news specials) and the NBC movie continuation. Over the hour span, *Fugitive* is given 39 and 41 shares vs. the movie's 36 and 37 and the CBS show's 19.

The CBS Tuesday night schedule, a winner over the last half of 1965-66, has stayed intact. It's been a strong CBS night and Gray looks for it to continue being one. Any danger would come from a weakening of *Daktari*, not *Skelton* or *Petticoat*. *Girl From U.N.C.L.E.* at 7:30 looks to Gray like the only show that could damage CBS. He feels that *Pruitts* and *Rooftop* are weaker than the shows they replace on ABC, and that *Rounders* and *Occasional Wife*, if stronger than predicted at 8:30, will hurt each other, not *Skelton*.

Despite the obvious competitive disadvantage of the *CBS News Hour*, Gray still sees CBS managing a Tuesday win with a 19.4 rating to 18.4 for NBC. ABC isn't far behind with an even 18. (If the *News Hour* wasn't averaged in for CBS,

that network would look far and away the winner with a 23.1.)

## WEDNESDAY

Last season ABC started out dismally at 7:30 with *Ozzie & Harriet*. Then, zowie, in came *Batman*—and the rest is part of some kind of success story. The Wednesday opening remains unchanged, and so should the ratings. Gray has *Batman I* down for a 37 share, *The Virginian* on NBC down for a 31 and CBS's *Lost in Space* for a 29.

Gray has scaled *Batman's* previous success level down a bit on the belief that it has to lose some of its initial strength, the fringe audience that tuned in out of curiosity and, curiosity satisfied, may this season opt for something less pop.

*Virginian* did very well last season and *Lost in Space* did, too, against the fold-up of *Ozzie & Harriet*. But the bat bang hurt. It may not hurt as much this time around but it will be an uphill fight for both CBS and NBC.

Gray does not expect ABC's new western adventure, *The Monroes*, to hold the lead-in from *Batman* at 8. Instead, he sees much of the ABC audience defecting to the last half hour of *Space*, a show, like *Batman*, with high juvenile appeal. Gray has the period a virtual tie between *Space* and *Virginian*, the latter having started out stronger, maintaining and building audience.

At 8:30 CBS takes over with well-placed confidence in *The Beverly Hillbillies*. The show, in Gray's estimation, is still unbeatable, although its 37 share represents a small drop, primarily be-



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## FORECAST *continued*

cause of ABC's bridging with *The Monroes*.

The 8:30 period should be a big improvement for ABC. *The Monroes* at 8, says Gray, will not do very much better than *Patty Duke* did in the period last season. But at 8:30 it takes the place of *Blue Light*, a mid-season, 21-share failure for ABC that came on in place of another failure, *Gidget*. Gray expects *Monroes* to hold its audience with a 30 share and cut into the *Hillbillies* potential. It could do even better, Gray feels, but some of its possible audience will be in *Virginian*. *Virginian* itself is picked to finish strong at 8:30, with a 32 share.

CBS should continue rolling at 9, as per last season, with *Green Acres*, marked as a 39 share victor. Against it NBC continues the *Bob Hope/Chrysler Theater*, Hope appearing once-a-month with a comedy show, anthology drama taking over around that. This has proved a large draw when Hope is on, much weaker when he isn't. On average, Gray puts down a third-place, 29 share for NBC, gives a second place 31 to ABC's new spy series, *The Man Who Never Was*, which is in where *Big Valley* started last year and, "judging from its pilot, should be a little stronger," according to Gray.

Mounting as solid a comedy block as you can find, CBS has shifted the hit *Gomer Pyle* show (second only to *Bonanza* in the ratings last season) from its Friday slot to follow *Hillbillies* and *Green Acres* at 9:30, replacing the expired (by choice) *Dick Van Dyke*. Gray gives *Pyle* a 41 share and feels that the show "will even be a little stronger than *Van Dyke*."

Gray has *Peyton Place II* edging out the concluding half hour of *Bob Hope* at 9:30 for second place by one share point. *Peyton II* should be down from its Monday level because it has much stronger competition on Wednesday. (On Monday it's up against two new shows.)

The tide should shift decidedly from CBS to NBC from 10 to 11 with *I Spy* going into its second season. *Spy* helped vanquish ABC's agent, *Amos Burke*, from the time period last year and drubbed CBS's *Danny Kaye* opposition. *Spy* faces off against *Kaye* again and ABC's much-promoted new "quality" entry, *Stage '67*. Gray forecasts a 38 share average for *Spy* over the hour to *Kaye's* 31-30, *Stage's* 27-25.

Says the MJA forecaster: "*I Spy* has already proved stronger than *Danny Kaye*. *Stage '67*, although it will have some big ratings over the course of the season—perhaps 30 plus shares on given weeks—just won't have enough to sustain over the course of the package."

ABC, of course, is aware of the problem it faces in the time period. The net-

work has said its objective is to "upgrade" programming, so it is committed to go with *Stage* no matter how it fares in the rating war. Gray points out that ABC is selling the shows as separate specials, "and for advertisers, specials, even at the share levels I've forecast, could be very efficient."

Would ABC fare better than predicted with *Stage '67* anywhere else in its schedule? A spot with weaker opposition? Gray thinks not. "ABC," he says, "is restricted to a 10-11 time period because a drama-entertainment package like this has no appeal for children. Adults are the target and at 10-11 they don't compete with their children. Now, in this time period on five days of the week the show would be up against movies, vehicles which have the same urban, adult appeal as ABC's offering. The only night open is Monday. And there NBC has another powerhouse with much the same appeal as *I Spy* and *Run For Your Life*. It just doesn't make much difference."

A point notable about Wednesday is the lack of new shows. There are only three, all on ABC. *The Monroes*, coming off *Batman* and bridging *Hillbillies*, should be the critical program. It might cut into *Hillbillies'* potential and benefit its ABC follow-up, *Man Who Never Was*. But ABC is still predicted for a third place finish on the night. CBS, with the back-to-back showing of *Hillbillies*, *Green Acres* and *Gomer Pyle*, holds the promise of its most sweeping victory of the week, a 20.5 rating average.

### THURSDAY

Can the caped-crusader come back with another victory at 7:30 Thursday? Gray sees *Batman II* doing it easily with a 40 share vs. a 31 for NBC's *Daniel Boone*, a 26 for CBS's new combat-spy adventure, *Jericho*.

When the second installment of *Batman* entered the ABC schedule last season, replacing *Shindig I*, ABC upped its share of audience 26 points. CBS, with *The Munsters* on against *Batman*, plunged 14 points. *Boone*, however, stood the onslaught rather well, losing only three shares. "*Boone*," says Gray, "has proved that it can exist in the time period. It is strong in the adult-only homes where *Batman* is weak."

In the placement of *Jericho*, Gray believes CBS has fallen into the kind of squeeze it should have known enough to avoid. With *Batman* having proved its kid appeal, and *Boone* drawing older adults, *Jericho*, will have to battle hard for what's left. The war adventure could be said to have the same appeal as a show like *Combat*, to young adults. But the young-adult homes, Gray points out, are also the homes with the kids, and the kids should be sending up a holler for *Batman*. The situation is similar to Tuesday night at 7:30, where CBS is predicted

to clobber *Combat* with *Daktari*, the latter big with kids and strong in adult homes. What may work for CBS on one night is being used against it on another.

At 8 ABC follows *Batman* with *F Troop*, a situation comedy transplanted from its former Tuesday night slot. The show, according to Gray, should do a much better job of holding the *Batman* audience than *The Monroes* is predicted to do following the first *Batman* installment on Wednesday. The continuation of *Jericho* on CBS does not promise the channel-switching appeal that *Lost in Space* does at 8 Wednesday, another factor working in favor of *F Troop*. Any channel-changers would more likely be drawn into *Boone*. Gray has *F Troop* in a practical tie with *Boone*.

CBS's *My Three Sons* at 8:30 is Gray's clear choice to win over two new entries, ABC's *Tammy Grimes Show* and NBC's science-fiction adventure, *Star Trek*. Retained in the time it ran last year, *Sons* is predicted to do almost as well, although its lead-in from *Jericho* should be below that given by last season's lead-in, *Gilligan's Island*. Against *Sons* last year, NBC had *Laredo*, a western with older adult appeal. The outer-space format of *Star Trek*, says Gray, will probably be weak with older adults, "and this should result in *Sons* doing about the same." *Tammy Grimes* is called an improvement on *Henry Phylfe*, but "not a particularly strong comedy." Gray has the ABC show down to a 28 share behind *Star Trek's* 31.

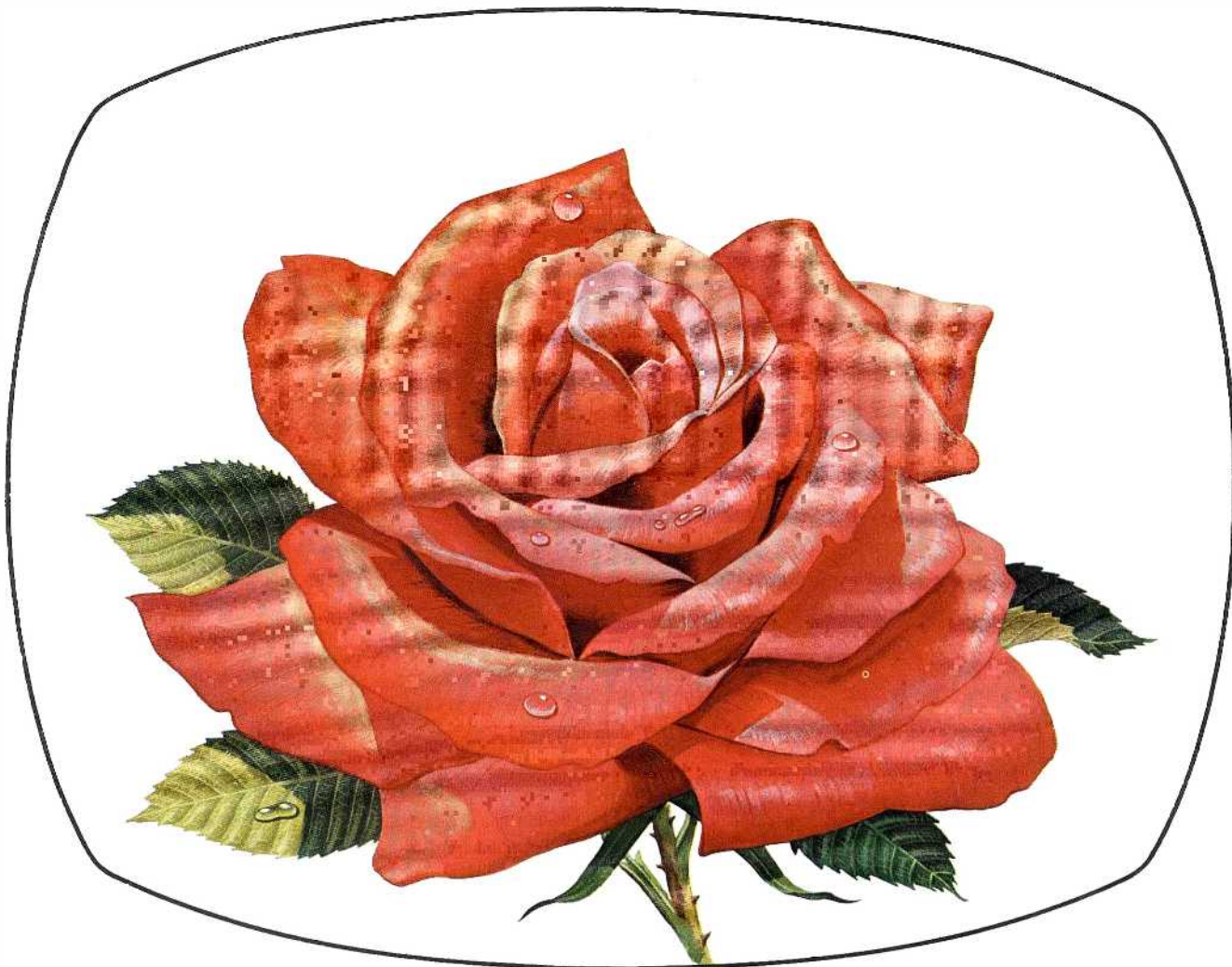
Gray sees 9 o'clock as a repetition of last season's victory for *Bewitched*. The ABC show has demonstrated its strength despite poor lead-ins. Last season it overcame the handicap of following *O.K. Crackerby* and then *Phylfe* and it outrated *The CBS Thursday Night Movies*, on again opposite it. NBC's bridge of *Star Trek* is seen holding most of its audience but there is no reason for it to build. *Bewitched* is given a 39 share to *Movies'* 30, *Trek's* 29.

Gray expects CBS's *Movies* to start running away with the rest of the night after a close 9:30 battle with ABC. The forecaster sees ABC's new situation comedy, *That Girl*, doing a pretty good job of holding *Bewitched's* audience, although he has it dipping seven share points to a 32. *Girl* should do as well as a *Peyton Place* installment did in the period last season but there is more competition from NBC. That network is also entering a new situation comedy called *The Hero* and it (or anything else) promises to be an improvement on last year's *Mona McCluskey*.

*Girl* and *Hero* are seen by Gray as being about equal in appeal, but *Girl's* lead in of *Bewitched* should throw the advantage to ABC. The CBS *Movies* took over the time period last year and should again, by a slim point over ABC.

From 10-11 Gray expects *Movies* to





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## FORECAST *continued*

strengthen and come in the clear winner over ABC's new crime adventure, *Hawk*, and NBC's proved music-variety hour (the only new one that succeeded last season), *Dean Martin*.

Gray calls *Hawk*, "not too bad a show," but feels that, "the time period situation works against it." The movie audience, Gray notes, represents *Hawk's* potential, "but the movies have had a head start." A 27 share is given *Hawk* over the hour, meaning it will pull about as well as *Long Hot Summer* did in the same situation last year. *Martin*, benefiting from its strength with older adults, is given shares of 33 and 34, good but not up to *Movies'* 36.

On the night, Gray has predicted a very close race, with only six-tenths of a rating point separating the contestants. ABC is given the barest edge—18.8 to CBS's 18.6, NBC's 18.2—the only night of the week going on average to ABC. Thursday is virtually a three-network standoff.

## FRIDAY

A disaster for NBC last season (the network took a 13.9 rating on the night averaged over the October-November-December rating period, lowest of any network on any night), Friday is predicted as NBC's big comeback. Anything replacing the block of *Camp Runamuck*, *Hank*, *Convoy* and *Mr. Roberts* should do better—and Gray sees the NBC replacements well up to the job. ABC is estimated to be the big Friday loser this year with its worst night.

At 7:30 CBS's *Wild, Wild West* returns from a clear-cut win last season, but it's in a much tougher competitive situation. ABC starts with *The Green Hornet*, a dusted-off thriller from radio days replacing *The Flintstones*. NBC also goes the nostalgia route with *Tarzan*, a character from another era. This new competition, according to Gray, should be enough to throw *Wild West* off considerably from its 1965-66 showing. He has *Tarzan* approximately tied with *Wild West* and *Hornet*, "as strong inherently as *Flintstones*," not too far behind.

Affecting the 7:30 period, and importantly the 8 o'clock slot, are the shows CBS and NBC have scheduled at 8:30, two proved winners, *Hogan's Heroes* and *Man From U.N.C.L.E.* The evening's first hour must be looked at in relation to these later shows. Their appeal, says Gray, will strongly influence what network is tuned in, and stayed with.

The ABC tactic of starting its new science-fiction hour, *The Time Tunnel*, at 8 and bridging it over *Hogan's* and the start of *U.N.C.L.E.*, just won't work, according to Gray. "Not that many people," he says, "would be willing to tune *Time Tunnel* for fear of missing

*Hogan's* or *U.N.C.L.E.* And they may not be willing to tune ABC at 7:30 for the same reason. They'll let *Wild West* and *Tarzan* carry them down into *Hogan's* and *U.N.C.L.E.*"

Gray has *Wild West* and *Tarzan* at 8 remaining in a virtual tie; *Time Tunnel* failing with a 26 share.

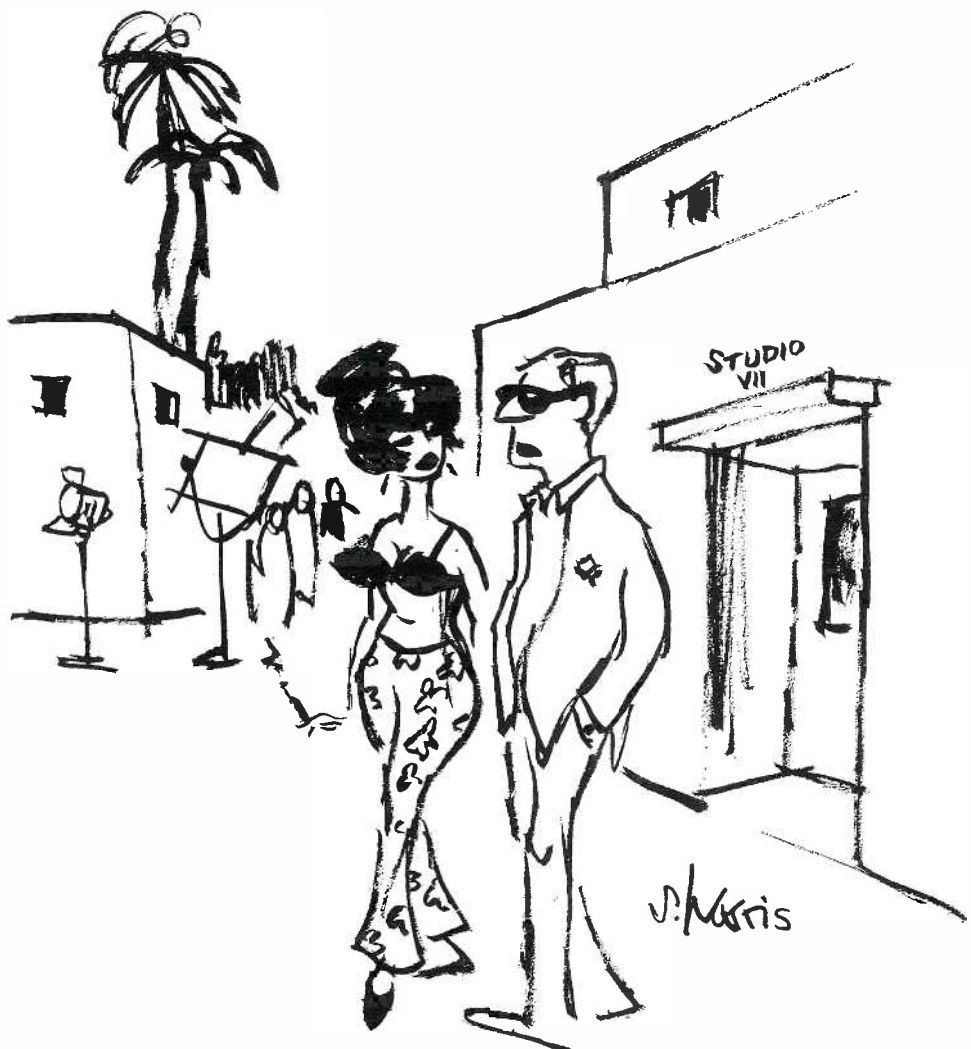
In the big battle at 8:30, *Hogan's* and *U.N.C.L.E.* are obviously going to hurt each other. In the same time period last year, *Hogan's*, up against *The Addams Family* on ABC and *Convoy* on NBC, was pulling shares of from 43 to 45. *U.N.C.L.E.*, last season in the NBC 10-11 spot, was doing equally as well against hour competition, running up shares of from 42 to 45 against *Jimmy Dean* on ABC, *Slattery's People* on CBS. Against each other at 8:30, *U.N.C.L.E.* will edge out *Hogan's* by one share point, 37 to 36, according to Gray. *Time Tunnel* is down for the loss with a 24.

At 9 the second half hour of *U.N.C.L.E.* is predicted to run away with a 40 share, holding its audience and picking up more coming from the conclusion of *Hogan's* and *Time Tunnel*. CBS is seen with a slow but smooth 29 share

start for its *Friday Night Movies* and the new *Milton Berle Show* on ABC, gaining nothing from its lead-in, is predicted to pull a 25 share of audience.

Gray sees *Berle* doing well in the older homes and kicking up its audience at 9:30 to a 28 share, helped a bit by some of the people coming out of *U.N.C.L.E.* But it will be just as easy for the *U.N.C.L.E.* addicts to feed into the CBS *Movies*, and Gray has the feature-film show winning the time period (and the remainder of the night). NBC hopes to hold the *U.N.C.L.E.* audience with another adventure show, *T.H.E. Cat*—the situations a "free lance bodyguard" gets into—but, judging from its pilot, Gray feels *Cat* won't be strong enough to hold any more of the *U.N.C.L.E.* audience than its 31 share indicates, a nine-point drop from the preceding half hour. Still, it could be a very close second.

At 10-11 CBS has the advantage of its *Movies* bridging ABC and NBC hour shows, both dependable, both brought in from runs on other nights last season. ABC had *12 O'Clock High* at 7:30 Monday; NBC had *Laredo* at 8:30 Thursday. Gray has *Movies* taking the hour with a



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**FORECAST** *continued*

36 share, *Laredo* with a 31, *12 O'Clock* with a 27.

Gray feels that *12 O'Clock* is handicapped both by its lead-in of *Berle* and by its basic appeal to young adults, the same audience that votes for movies, if it has the choice. In this case, those votes had been going in since 9. The forecaster notes that on the other hand *Laredo*, disregarding its better lead-in, is better counter programming against the *Movies* because it has demonstrated some strength in older homes, the element needed in this particular situation. Here, ABC, which already has a lot of the older homes on *Berle*, could lose them to NBC.

The burden on Friday is with ABC. It has the toughest job to accomplish and one made more difficult by entering three new shows. CBS has a proved line up. NBC, mixing old and new, has the strength of *U.N.C.L.E.* in the heart of its schedule, and, according to Gray's estimates, has the night by a fraction.

**SATURDAY**

Saturday night is seen by Gray as another tight race between CBS and NBC, the latter standing relatively pat with proved shows, the former stocking the middle of its lineup with two new entries. The vote is for a fractional win by CBS, thanks to what Gray believes will be a stronger *Jackie Gleason Show* and much better replacements for last season's *Trials of O'Brien* and *The Loner*.

With *Shindig II* in at 7:30 for ABC and *Gleason* for CBS, Gray correctly forecast a win for NBC's *Flipper* last season. Over the October-November-December period, *Flipper* pulled a 38 share to *Gleason's* 36, *Shindig's* 19. By the tail end of the season *Gleason* had edged up slightly in popularity, *Flipper* was holding steady and ABC, which had replaced *Shindig* with the failing *Ozzie & Harriet*, was dipping.

ABC this season has a new show, *Shane*, opening the night, a much improved starter. It's an action-adventure format and Gray feels that it has to take more audience from *Flipper* than from *Gleason*. *Gleason*, with Art Carney back as a side-kick, looks to Gray like an even stronger show. Something's got to give in the time period and Gray thinks it will be *Flipper*. *Gleason* is given a 37 share to *Flipper's* 33, *Shane's* 24.

At 8 NBC has replaced its successful *I Dream of Jeannie* with a less successful holdover from last season, *Please Don't Eat the Daisies*. With *Flipper* predicted to be a weaker lead-in, and *Daisies* a less appealing show than *Jeannie* was, Gray sees the second half of *Gleason* strengthening to a 39 share, 11 shares higher than *Daisies*, 13 shares higher than the

continuation of *Shane*.

Two incumbents run at 8:30, ABC's durable *Lawrence Welk* and NBC's smash from last season, *Get Smart*, both with opposite appeals. CBS has the tough job of going against them and it's trying a new situation comedy, *Pistols 'n' Petticoats*. It will be an improvement over *Trials of O'Brien*, in the CBS slot last year, and it will move CBS up a few share points by drawing off some of *Welk's* and *Smart's* audience, but it won't be much. Gray gives *Smart* a clear 37 share victory, *Welk* a respectable 33 and *Pistols* a 27.

At 9 CBS tries again, and this time comes up with what Gray calls a much stronger entry, an undercover agent type adventure called *Mission Impossible*. Gray sees this as "one of the strongest new shows of the season" but it's "in a time period that's proven tough for CBS . . . sandwiched between *Welk* and the opening of NBC's *Saturday Night at the Movies*." Gray has *Mission* almost tied with *Movies* but *Welk* winning, as it did last season. CBS and NBC are given 30 shares in the time period; ABC pulls a 34.

Gray has *Mission* and *Movies* building audience almost equally at 9:30 to register what amounts to another tie on shares of 32. ABC returns *Hollywood Palace* to the time period, but on the record, the show is not as strong as *Welk*. Gray sees *Palace* managing a 30 share with both ABC and NBC down from last year because of CBS's improvement in the time period that *The Loner* failed in.

The 10-11 position, unchanged from last season, should hold to pattern—the *Movies* edging out the opening of *Gunsmoke*, *Palace* losing some of its audience to the CBS western and, at 10:30, with ABC turning over a half hour to its affiliates for local programming (last season's *ABC Scope* didn't clear many affiliates), *Gunsmoke* closes the big winner. Gray gives the show a 42 share to *Movies'* 38.

*Gunsmoke* has been overtaking the *Movies* at 10:30, partly because it's been getting some of the movie audience on films finishing before 11, but mainly because the audience coming out of ABC's *Hollywood Palace* finds it easier to pick up the story line of *Gunsmoke* (only half over) than doping out the movie (three quarters over or better).

Saturday should rank as a significant improvement for ABC and CBS over their showing last season. Where ABC pulled a 15.4 October-November-December rating average on the night, Gray has it climbing to a 17.6. CBS had a 17.4 rating average over the measured period last year. The new prediction is for a 20 showing. NBC on the night is seen running close to CBS with a 19.6, but this is a comedown from the 21.9 registered last season.

END



## *Comsat would like to do away with 'middlemen,' but FCC says it's a 'carrier's carrier'*

wouldn't sink their money into a corporation with no assets, no past successes and no guarantee that it would ever turn a profit.

The FCC was right about Comsat; all the corporation had to offer in June 1964 were some offices on an old Washington estate, some debts, a handful of bright administrators, and the blessing of the U.S. government.

But the FCC was wrong about the public. The price of Comsat stock rose from the initial offering level of \$20 per share to \$71 in December 1964 before it began to stabilize. The young corporation felt financially strong enough to underwrite the launching in April 1965 of Early Bird, an 85-pound package of electronics still floating 22,300 miles in space over the Atlantic off the coast of Brazil.

With its stock currently selling for about \$50 per share and with the first trickle of revenue coming in, Comsat is embarking on more ambitious ventures into space. This fall it will launch two more satellites, one over the Pacific and another over the Atlantic. Like Early Bird, the two new satellites will be synchronous, suspended so they rotate with the earth and therefore appear stationary from any given point on its surface, but unlike Early Bird they will have two-and-a-half times its power. With satellites over the Atlantic and the Pacific and with ground stations in Hawaii, Washington state, and Maine, Comsat will be well on its way to becoming a truly global system.

### **PUBLIC SPREAD THIN**

There are some people who never thought it would get so far.

Although the public does own 50% of the corporation, its shares are spread rather thin among about 175,000 investors, and thus the common carriers—Comsat's competition—hold the biggest bloc of power in the corporation's plush board room. AT&T alone owns 29% of the total outstanding stock and three of Comsat's 15 board members are AT&T officers. ITT owns 10.5% of all Comsat stock and is represented on the board by two directors while General Telephone and Electronics owns 3.75% and RCA 2.5% of the stock. These two corporations and about 150 other carriers, which own the remaining 4% of the stock, are collectively represented by one director. With that distribution of directorships, the carriers can, when they agree among themselves, wield tremendous power over the board's decisions.

Critics of the Comsat administrative organization say this has happened and that the carriers, in an effort to protect their own vast investments in cables and

other ground facilities, have often blocked Comsat efforts to expand at a faster pace. The carriers argue that the volume of present traffic does not warrant rapid expansion into space, and on this issue they have a certain logic: Early Bird averages only 16 hours of operation a day, and even then, not all of its 240 two-way telephone circuits are used. In any case, the carriers are aware that each additional Comsat bird means they lose just that much more business.

However, the carriers often differ among themselves. Overseas record and voice carriers such as RCA, ITT, and Western Union International, are the most directly threatened by a complete shift to satellite communications. On the basis of their portion of the Comsat stock, they stand to earn less than, say, AT&T, which has its whole domestic communications field to fall back on.

### **COMSAT VS. CARRIERS**

The big conflicts in Comsat's board room, however, take place between the established carriers, who, whatever they may think of each other, stick together a good deal of the time, and the Comsat management. Differences often arise between the operational arms of the carriers and Comsat. Last June, for example, ITT accused Comsat of discriminating against it (ITT) in the setting of rates for the soon-to-be-launched Pacific satellite. ITT misinterpreted rates informally quoted to the Defense Communications Agency for a different type of service. The small contretemps was cleared up, but other conflicts of a much larger significance have yet to be finally resolved.

One continuing subject of contention is the ownership of ground stations. The carriers claim they should own them and that Comsat should own only the space segment—the satellites and associated tracking and command equipment—while Comsat claims that in the interest of efficiency, it should own both earth stations and the space segment. The FCC has tentatively ruled that Comsat should own the ground stations, but the carriers are sure to carry that battle on.

The crux of the conflict over ground stations is that both Comsat and the carriers know that the real money in space communications is going to be in the equipment that sits quietly on the ground. It is the man in the toll booth who will skim the cream off the fares. With a heavy investment in earth stations, Comsat's rate base will be far larger and it can then expect a greater return. The carriers, as always, also are looking for a way to enlarge their own rate bases.

In addition to differences over owner-

ship of the ground stations, Comsat and the carriers have sometimes squabbled over their location and indeed have disagreed over whether a certain ground station should be built at all. For instance, Comsat wants to build and operate a new earth station in West Virginia, but the carriers would like to see the station built in Georgia. Comsat wants to build a ground station in the Virgin Islands, but AT&T has challenged the idea, claiming that service in the area could be provided more cheaply by a cable it wants to lay between Puerto Rico and the U.S. mainland.

Another conflict between carriers and Comsat concerns the corporations' relationship with noncarriers—the networks, newspapers, and other potential users of the system. The FCC in July reaffirmed an earlier judgment that noncarriers would have to deal with Comsat through the land-line carriers such as AT&T, unless there are "exceptional and unique circumstances."

### **CARRIER'S CARRIER**

Comsat would like to do away with such "middlemen" and deal directly with the customer, but it is prevented from doing so—so far—by an FCC that claims Comsat is a "carrier's carrier" and fears that the elimination of the middlemen would seriously jeopardize the ground carriers economically.

There are other government agencies, however, that agree with Comsat's contention that there ought to be no "middlemen." The Defense Communications Agency, especially, would like to deal with Comsat directly and, as pointed out earlier, has already sounded out the corporation on circuits to the Far East. James D. O'Connell, the telecommunications adviser to the President, has asked the FCC to reconsider its "carrier's carrier" ruling, but the FCC, with the support of the carriers, is standing pat.

Congressional study of satellite communications could force a change in the FCC stand, but meanwhile, Comsat will continue to press for permission to bypass the carriers. As Comsat's chairman, James McCormack, put it: "We do not like being so boxed in and we would be failing in our duty if we didn't push for the right to deal directly."

As far as domestic satellite systems are concerned, Comsat is supported by AT&T which also claims that authorization of private satellite systems would retard the development of space communications generally, would impose additional burdens on all customers, and would violate stated national policy. AT&T claims that private satellite systems could engage in "cream-skimming," by choosing to carry only those routes



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# A contest develops among hardware merchants

While the question of whether or not Comsat will be the only U.S. company to put up and operate communications satellites boils into open debate, another arena moves into the spotlight. Until last year the competition among manufacturers to build flight hardware for satellite systems was a runaway. There was Hughes Aircraft Co. of Culver City and El Segundo, Calif., and stretched out all across the landscape, howling to the moon, was the rest of a very lean pack.

Hughes was the leader because a gamble it first took in 1959, has paid off spectacularly. The company bet on spin-stabilized synchronous satellites at a time when booster rockets still were blowing up on the launching pads more often than not. Now the stationary satellite concept is universally acknowledged as the way for communications to go in space. The three communications satellites now in orbit—Syncom 2, Syncom 3 and Early Bird—all designed and built by Hughes Aircraft, have outperformed even the most optimistic estimates of their capabilities.

But last November the runaway became a contest. Comsat selected TRW Systems, Redondo Beach, Calif. (group of TRW Inc., Cleveland) to build several multiple-access, 1,200-channel satellites, to be launched in a system to girdle the world. Hughes and seemingly most space industry observers agree that the choice was made strictly to increase competition, to add at least one more production source for flight hardware.

Hughes lost out on this contract despite being the champion of the higher orbit, while TRW Systems originally proposed a medium-altitude phased-orbit system. Since there's no real argument any more over what hardware builder is right about which satellite concept is best, TRW Systems now plans to build six spacecraft for a four-satellite stationary system—two over the Atlantic, one each over the Pacific and Indian Oceans, and two in reserve. Comsat hopes to have such a full-fledged global satellite system operating before 1969, with a late 1968 deployment date.

The competition that is shaping up among the hardware merchants is con-

finned mostly to domestic firms. Efforts by Comsat and the International Telecommunications Satellite consortium to stir non-U.S. manufacturers into design and production bids have been, so far, disappointing.

It's not that hardware builders generally lack confidence in their ability to turn out communications satellites. In terms of the technology required, the path is already beaten behind and clear ahead. For technical things have gone much faster than anyone thought possible. The experience of the last three years has proved that technical problems had been overestimated, while the growth of satellite systems was underestimated.

But formidable nontechnical obstacles still make the communications satellite field uncertain if not hazardous. Some manufacturers believe, for example, that if somewhat monopolistic control of systems—especially domestic ones—is sanctioned, the flight hardware business will be sorely circumscribed.

The recent bids by the Ford Founda-



*Paul S. Visher of Hughes Aircraft, thinks satellites should be designed with the specific uses of their customers in mind.*

tion and ABC, among other American companies, to operate domestic satellite systems are good news to the hardware makers. The more users the merrier the merchant makes elementary business sense. Hughes Aircraft, eager to have other customers besides Comsat (in economics it's not only the demand that seeks greater supply, but the supply that seeks greater demand), was the inspiration and the research instrument for the television distribution study on which

ABC based its domestic satellite application to the FCC.

Hughes is dead set against Comsat being given the sole right to domestic satellites. The more companies and countries it can get to think along domestic system lines, the better for its future business. Already, Mexico and France, to single out two countries, are talking about putting up their own communications satellite systems.

How come domestic use of space communications is such a recent concept? Why didn't anyone think of it three years ago when the first communications satellites were being launched and Comsat was rounding into shape? The idea to use satellite communications domestically became practical only after Hughes could learn from its Syncom satellite experience. The real breakthrough was the development by Hughes of a practical technique to increase effective radiated power from its satellites, while retaining high reliability (a multiple number of low-power traveling wave tubes are phased together, with each tube driving an element of the antenna). Hughes believes that among other things, by increasing the effective radiated power the beams from the satellite don't have to be too great, too wide and it has become entirely possible for the U.S., for instance, to put up its own satellite without illuminating Canada or Mexico.

Neither Hughes nor any other hardware maker thinks television is going to be the primary user of domestic or international communications systems. For a long time to come telephone service figures to dominate space communications. Eventually, though, data transmission may be the biggest source of revenue to both Comsat and hardware merchants from satellites.

And while flight hardware gets all the prestige and headlines, it, too, is not likely to generate most of the hardware dollars. Ironically, thanks to the sparkling performances of Syncom and Early Bird, there may not be as much need for as many spacecraft as was once anticipated. For in the early days of space communications, the expected life of the satellite was a critical point. Most satel-

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## DOGFIGHT IN THE SKY *continued*

which handle a heavy volume of traffic. For cost purposes, AT&T says, users of common-carrier services, including radio and television, would continue to utilize land lines for their low-volume connec-

tions and for those links required only occasionally.

Although a network switch to satellites would not materially affect AT&T's profit margin—less than 1% of AT&T's revenue is derived from television and radio—the giant corporation is taking

no chances. Aware of the changing market factors that will result when a domestic-satellite system become operational, AT&T recently submitted to the FCC a proposal for a hike in its charges for television and radio services.

To solve some of the vexing problems



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

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

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

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

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

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

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

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

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



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

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

duced by Philco Corp. and TRW Systems.

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

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

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

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

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

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

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

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



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

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

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

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

### SENATE HEARINGS

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

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

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

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

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

### COMSAT'S BIG PROBLEM

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

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

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

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

### TOO MANY BIRDS

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

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

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

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



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

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

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

#### GLOBAL SYSTEM

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

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

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



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

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

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

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

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

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

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

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

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





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

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

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

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

Where does this leave Bob Hope?

Bob put it this way:

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

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

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



A friendly man  
has a lot of friends.

It happens this way in  
Hollywood

just as it does in any  
other part of the world.

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

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

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

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

It's only fair.

He deserves a good living.

And advertisers deserve a program  
that earns them a lot of  
friends of their own.

KTLA **5** Los Angeles

Represented by Peters, Griffin, Woodward, Inc.





## Comsat's financial status

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

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

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

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

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

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

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

### DOG FIGHT IN THE SKY *continued*

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

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

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

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

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

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

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

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

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

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

### A RUSSIAN SYSTEM?

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

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



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

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

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

#### POLITICAL POT

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

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

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

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

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

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

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

#### NO BIG HURRY

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

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

## WTRF-TV STORY BOARD

**7**  
Coverage\*

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

wtrf-tv Wheeling

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

Wheeling-Stuebenville TV

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

Nation's Ninth Color Market

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

Wheeling wtrf-tv

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

ALL Colorcasting Soon

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

wtrf-tv Wheeling

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

Wheeling-Stuebenville Market

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

Wheeling wtrf-tv

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

Rep Blair Television

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

CHANNEL  
SEVEN

NB

WHEELING,  
WEST VIRGINIA

THIS SPACE CONTRIBUTED BY THE PUBLISHER



## Some of your best friends are rats.

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

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



AMERICAN CANCER SOCIETY



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

ticular. Thus:

Faint: "Have you done any television before?"

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

Faint: "In New York?"

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

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

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

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

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

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

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

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

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

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

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

### PERFECTION IS EXPENSIVE

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

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

### WEARY AND WORRIED

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

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

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

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

### NOT CINEMA VERITE

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

Nodded wisely and headed for my Henry J. The good old days. Couldn't help but wonder if someday producers would think of spending sprees like "Olympus . . ." as the good old days. Is there a ceiling? Will things ever stop going up? Maybe, but they never have yet. END



## The idea is important factor in judging a new show's viewer appeal through PIQ system

scores with Nielsen ratings for the opening of the 1965-66 season, researchers found that 89% of the shows with a PIQ in the top 25% had an audience share of 30 and over, while only 42% in the bottom PIQ quarter won a 30 and over share.

Robert Hanson, director of research development at NBC-TV, says his network gets PIQ data—but mostly as a matter of self-defense. In other words, Hanson wants to know what PIQ tells advertisers and agencies about shows NBC has an interest in. But for NBC's own program decisions, Hanson says he doesn't think PIQ is an accurate enough measure. "There may be a germ of something in it, but I wouldn't use it as gospel," he says.

For example, one of next season's shows on NBC registered a PIQ score well down in the bottom quarter. Hanson remarks: "I'm not worried. I've seen the pilot and that's more than the anonymous paragraph writer has done. There's a good deal of difference between what's written on paper by an anonymous person in an anonymous agency and what the show really is. For example, how do you capture *I Love Lucy* in a paragraph?"

### NOT ABSOLUTE MEASURE

Hanson cites shows that had low PIQ's but went on to some success: *Defenders*, *Double Trouble* (original title of the *Dick Van Dyke Show*), *The Fugitive*, *Man from U.N.C.L.E.* and the *Jackie Gleason Show*. He also says PIQ was "bullish" about such programs as *Greatest Show on Earth*, *Redigo*, *Jerry Lewis*, *Smothers Brothers*, *Tammy* and *Amos Burke*—none of which made an impressive splash in subsequent ratings.

Of course, the originators of PIQ do not claim it is an absolute measure. This is made clear in Home Testing Institute/TVQ's preamble to its data on next season's shows:

"... PIQ is a measure of the basic appeal of a new program *idea* as the *idea* has been presented in a nonpromotional fashion. If a program idea was inaccurately described, the data would obviously be of little use. Additionally, if changes are made in the story line, talent or format after the report has been prepared, the viewer reaction can differ substantially from its original attitude . . . Other factors such as time period, lead-in, lead-out, and competition as well as strength of competitive program appeal, viewer loyalty and audience availability to view are a few of the considerations that affect the success or failure of a new program. These factors cannot be measured by PIQ . . . Finally, PIQ cannot

usurp or supplant the inherent creative 'feel' and know-how of the television executive. PIQ is used most effectively when it is applied to a problem with intelligent interpretation by knowledgeable people."

Arnold Deutsch, supervisor of audience measurement at Young & Rubicam, recently prepared a report for his agency on PIQ and the agency has since subscribed. He says PIQ data has two possible uses: (1) to help decide which among a group of program concepts considered for development has the greatest appeal, and (2) to help estimate a program's potential audience. Deutsch says that if PIQ is used for the first purpose, a host of qualifications arise, among them:

How well does the program description represent the concept? Is the concept or description one that allows for widely varying sets of associations? (For example, a series taken from a movie will draw different reactions from people who have seen the movie and those who haven't.) How well does the concept lend itself to production? (Does it accurately reflect what is likely to be filmed?) What is the effect of the intended casting on the concept? (A change in performer may change the concept.) Is the concept sufficient to sustain a series? (Some concepts are one-joke affairs that may be great for a pilot but can't keep it running.)

### ANALYSIS NECESSARY

"Many times," Deutsch says, "our agency gets a whole bunch of ideas that we have scripts for. But we can't just work by the raw PIQ scores in making our decisions. We can't just take the top two of 10. It needs skilled analysis. It can't be done by just a clerk."

He says there are additional qualifications to be taken into account when PIQ is being used to determine which series slotted in for the new season are likely to score well in Nielsen ratings and therefore should be recommended to clients. "Concepts virtually always undergo changes from the time of the survey to the time the series goes on the air. We have to see if the description still matches. There are times when the program filmed is so different that the PIQ data is useless, as happened this season with *Green Acres*. Then there are those factors always considered when making an estimate: the time period, who has set control, type of competition, lead-in, lead-out. Other factors also are considered: casting, direction, who are the writers, the producers, guest stars, how large is the promotion budget."

Deutsch summarizes: "It's a useful

piece of data, but can't be considered in a vacuum. A Nielsen of 20 tells you something but a PIQ of 20 isn't that tangible a measure."

Richard Munna, vice president and manager of the radio-television department at Compton Advertising, comments: "In theory I think PIQ could well perform a valuable function for advertisers. The main problem is that you are asking a sample to make a judgment based on a single paragraph description of a show. It's sometimes very difficult for PIQ to get all of the information on a given show, information which could well influence answers they get from the panel."

### AVERAGE IMPROVING

"Another problem," Munna says, "is that you can often elicit a favorable response for a show by the talent that's going to appear in it. But this is not the best criterion. Take a show that may not have a star name but could have very competent, seasoned performers. It could be an excellent show but would not fare as well in the overall PIQ ratings. Or take the situation represented by the *Dick Van Dyke Show*. If you wrote a one-paragraph description of the *Dick Van Dyke Show*—a man works in an advertising agency and has a wife and six-year-old son—I doubt that people would be terribly interested . . . But the PIQ people are getting better. Their batting average is improving all the time."

Bern Kanner, senior vice president, media management, at Benton & Bowles, says: "We look at PIQ same as we look at a lot of other things. I don't think it's the be-all and end-all of television program selection. If you look at the averages, PIQ seems to do very well, but averages can be misleading. One thing that bothers me about it, it can't predict the real big hits. Nor does it predict, oftentimes, the very bad failures. We look at it. But if we found a program both ourselves and our clients on judgment felt is good because of its stars, story line, producers—if PIQ said it was bad we might go ahead with it anyway."

At Kenyon & Eckhardt, PIQ data is being fed into computers along with information from Nielsen and TVQ in a highly complex effort to predict each year the performance of the next season's shows before they are broadcast. Paul Roth, vice president and media director at the agency, says advanced mathematical techniques are used in the program, known as KEy-PACE. (The KEy stands for Kenyon & Eckhardt and is used to designate all special techniques at the agency. The PACE doesn't stand for anything.) From PIQ, Roth says, the agency



PIQ continued

obtains scores segregated by male and female, and then categorized by age in the following groups: total persons six years and over, adults, 6-11, 12-17, 18-34, 35-49 and 50-plus. PIQ ratings also are available for total persons six years and over by degree of enthusiasm: favorites, very good, good, fair, poor, never seen. A somewhat similar breakdown is supplied by TVQ for reactions to programs already on the air, 12 times a year. Nielsen data provide the rating, share, sets-in-use of almost every episode of every program, plus such audience composition factors as number of viewers per set, type of viewers and ages. All this is a little overwhelming, and obviously would have been impossible without the development of the computer. Roth says the first equation set up to predict a program's success used 48 variables, but these variables have now been cut down to 24.

For returning shows, KEy-PACE uses the latest Nielsen ratings, demographics and share, plus TVQ data. For new programs, PIQ data as well as time period history are used. The aim is to predict in January what the ratings will be the following November. Roth says with this method Kenyon & Eckhardt was able to predict within five share points the rat-

ings of 67% of the 1965-66 shows. However, the prediction for new shows (which uses the PIQ data) was within five share points on only 49% of the programs. Roth says that adjustments have since been made on the new-show data that should increase the predictive accuracy.

In a speech on KEy-PACE before the Television Advertising Management Seminar of the Association of National Advertisers, Roth gave the following examples of how the system relates PIQ and Nielsen data:

"*FBI Story* and *Smothers Brothers* received the highest 1965 preseason PIQ ratings. All other things being equal, they might have been predicted to be the top two new shows. But the use of PIQ alone is misleading. KEy-PACE predicted *FBI Story* would receive a 29 share which is exactly the share it achieved in November. The PACE formula took into account the inherent strength and long-term endurance of the competition, which was *Walt Disney* and *Ed Sullivan*.

"*Smothers Brothers*, on the other hand, was in a time period with somewhat weaker competition—*Peyton Place III* and *Mr. Roberts*. *Mr. Roberts* was a new show which had a below-average PIQ score. Therefore, PACE predicted a 40 share for *Smothers Brothers* and it

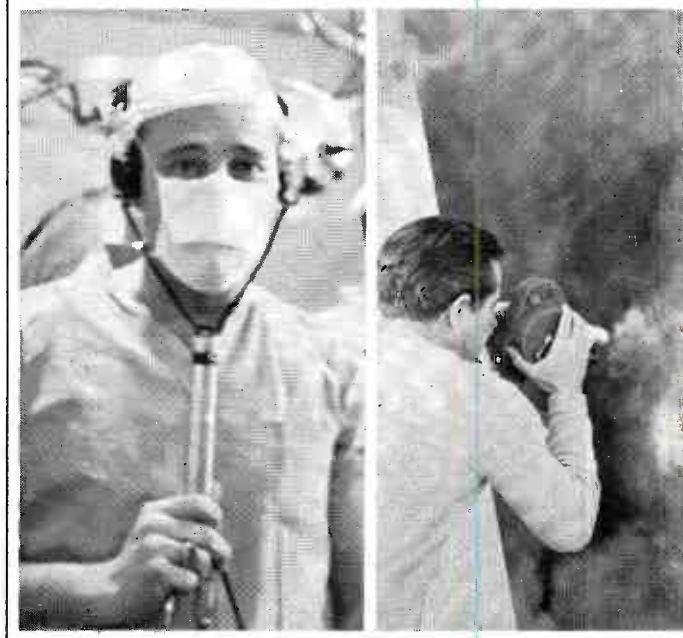
achieved a 38 share. *Mr. Roberts* was predicted to get a 25 share and it achieved a 20 share in November. The 20 share was lower than estimated for *Mr. Roberts*, possibly as a result of *Fanner's Daughter* replacing *Peyton Place III* and also because of her getting married in November."

Roth told the advertisers that PIQ is comparable to the themes test that is used in evaluating advertising. "Such testing is useful in evaluating the appeal of an idea," he says, "it is never presumed to be a substitute for the test of a film story board or commercial, yet it can be very helpful in the development of an idea. In using attitudinal data in our KEy-PACE program, we liken it to taking a last look into the viewer's mind for an indication of next fall's fad."

Not all agencies have welcomed PIQ as warmly as has Kenyon & Eckhardt. Some are still on a tentative, experimental footing with PIQ data. Others say they ignore it. But it seems likely that PIQ increasingly will be harder to ignore. Television is a world where the loss or gain of large sums of money turns on the tastes of a fickle public. Anything that promises to gauge these tastes even a little more finely is bound to attract interest. And the computers are ready and waiting. END



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**KEY SHOWS** from page 45

a tremendous disappointment for the network.

ABC is all new from 7:30 to 10 on Friday night. It's the beginning of the evening, in particular however, that appears to be most pivotal. For if the evening doesn't get off well from 7:30 to 9, forget it, ABC is going to be in real trouble.

Two new shows, *The Green Hornet* and *Time Tunnel*, probably will determine ABC's fate on Friday. *The Green Hornet*, pitted against NBC-TV's *Tarzan*, must deliver the youngsters *Time Tunnel* needs. The science-fiction show in turn, with a big pitch being made for adults as well as kids, can be a considerable asset to the now somewhat way-be-gone *Milton Berle*, which follows.

Berle is going on against the movies on CBS and *The Man From U.N.C.L.E.* on NBC. Brother, that's a tough time period. But if *Time Tunnel* succeeds—and that condition is contingent on *The Green Hornet*—Berle could be the season's biggest surprise. If *Time Tunnel*, on the other hand, fails, it's anyone's guess on where the *Berle* show will get its audience.

*ABC Stage 67* is in a very different kind of a competition than the other key shows mentioned. It's in the three network chest-puffing contest over quality.

ABC doesn't expect *Stage 67* to swamp its opposition. NBC-TV's *I Spy* and CBS-TV's *Danny Kaye* are among the best programs television anywhere, anytime, has had to offer. But ABC would like its new, ambitious program to make friends and influence people, especially those who have been ignoring or battling television of late.

*Stage 67* is slotted at 10 on Wednesday against such worthy competition because ABC thinks that the time period is the best one available for reaching the audience that is most interested in viewing a dramatic anthology: adults, particularly those in homes where the head of the house is better educated, a professional or white-collar worker and in an upper-income bracket. The belief is that the audience flow from the lead-in program, *Peyton Place*—considered a compatible, dramatic show—will be a decided advantage. There's a feeling, too, that *Stage 67* will also benefit from a cross-over of viewers as the *Bob Hope-Chrysler Theater* show in the 9-10 time slot on NBC, releases its audience.

These are ABC's seven keys to a happy season. They also, most likely, represent the shows in which the network has the greatest amount of faith.

The critical time for CBS-TV in the success of its new season begins on Sunday at 9 with *The Garry Moore Show*

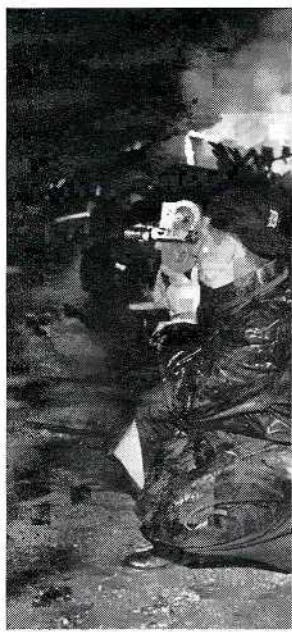
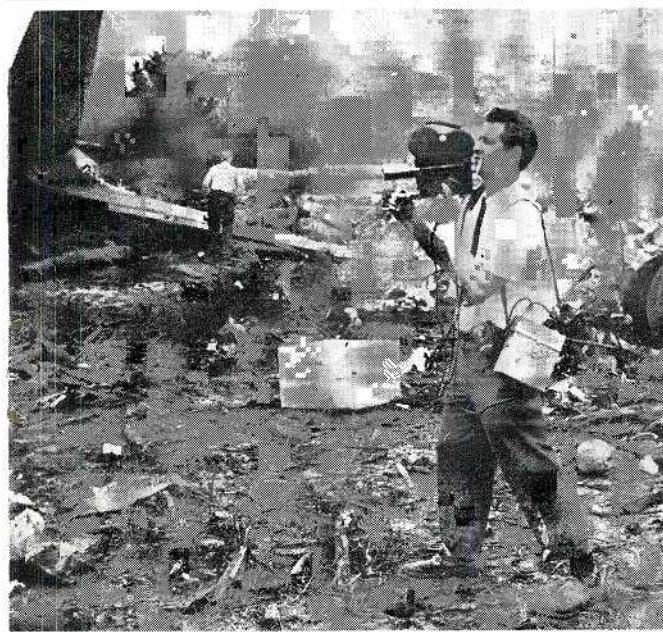
going against NBC-TV's *Bonanza*. It's pitting a live comedy-variety form against the number one show in America. Will *Garry Moore* do better or worse than last season's victim, *Perry Mason*? That's the critical question, involving a critical swing position, for CBS.

All CBS is asking is for *Moore* to siphon off just part of *Bonanza's* block-busting audience. CBS is not counting on its show trampling *Bonanza* in the dust. What's important to the network is making a dent in NBC-TV's huge 9 o'clock ratings.

*Pistols 'n' Petticoats* and *Mission: Impossible*, a tandem entry on Saturday stretching from 8:30 through 10, are terribly important because they give CBS a chance to take Saturday night for the first time in many years. The two new programs are in the swing position between the *Jackie Gleason Show* at 7:30 (helped this year by the addition of Art Carney) and *Gunsmoke* at 10.

*Pistols* can boom CBS the way *Get Smart*, part of its opposition, did for NBC last season. It should feed naturally out of the Gleason-Carney bin full of the young and old. But *Welk* over at ABC will be attracting the old, and *Get Smart* will grab for the young. It appears to be CBS-TV's most critical point, dependent on a combination of elements.

*Pistols* has some older characters in its



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## KEY SHOWS *continued*

cast. It may get some of the Welk crowd to watch. It also features some younger characters and is kind of wild, way-out in its story line. It must hold the younger people coming out of Gleason and bridge them into *Mission*, a big, swinging show, with Cinemascope-style production values.

Starting even with the movies on NBC and picking up a half-hour of *Hollywood Palace* at 9:30 on ABC, *Mission: Impossible* represents a substantial hunk of counter-programming for CBS-TV. The problematic thing is will *Pistols* be able to pull some people away from the other networks and still hold on to enough of the Gleason following to give it a running start?

*Jericho* maybe has it tougher than any other CBS program because it will be up against the second night of *Batman* on Thursday. The industry doesn't underestimate *Batman* anymore. Joke book's gift to TV has made more believers than World War II. The normal procedure when faced with a masked terror is to duck.

NBC, not willing to expose virgin programming to such a threat, is coming back with *Daniel Boone*. But CBS is leading with *Jericho*, an hour adventure show, hoping to at least prick what has become television's gaudiest bauble. The odds are long but the payoff if *Jericho* succeeds could be considerable.

Each of these CBS programs occupy



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"I have a sure-fire schedule for our new season. We'll rerun the *Golden Age*."

swing positions. The chances are they'll either swing high or low. How far CBS-TV's new season cargo goes is dependent on their flow.

If any new NBC-TV show should be singled out for comment, it's *The Hero*. This series is in what's generally considered a difficult time period. It's up against the second half-hour of the movies on CBS and *That Girl* on ABC at 9:30 on Thursday. Reportedly, it once was slotted against *Run, Buddy Run* on Monday at 8, but Talent Associates, the producer of both shows, didn't want to be in competition with itself so a move was made. If true, it may turn out to be the most momentous move of the season.

Some television people think *The Hero* is in the worst time period NBC ever had on its very worst night of the week. The unlamented *Mona McCluskey* got a 13 rating and 20% share in *The Hero's* slot last season. The new comedy also figures to be somewhat at the mercy of what is an unknown leader. It's preceded by a new hour, *Star Trek*.

### DEFINITIVE PILOT

Still, one network observer calls *The Hero* "the most definitive, consummate pilot I have seen in perhaps five years." Its creator-producer Leonard Stern seemingly can do no wrong these days with his *Get Smart* bouncing smartly into its second season and his *Run, Buddy, Run* being enthusiastically heralded at CBS.

"This show could be a *Dick Van Dyke* kind of sleeper," (there's that name again) says one veteran network programmer. "For me," he adds, "Dick Mulligan, the star of the show, has much of the same comedic angularity Van Dyke has."

*T.H.E.* (stands for T. Hewitt Edward) *Cat* obviously is NBC's attempt to do something different in the outright entertainment spectrum. The network is trying to bring a bright, fresh look to a traditional idea—the story of a body-guard who can be colloquialized as an adult *Batman*—by the addition of *STYLE*, in capital letters.

It will have look, mood, pace, music, the works. Higher than usually high hopes are riding on this show, which is on at 9:30, Friday, following *The Man From U.N.C.L.E.*, seemingly an ideal lead-in. NBC is betting it has another *Peter Gunn* in the making.

Universal Television made a two-part pilot of *The Road West*, a western with a Kansas setting. It was supposed to be a feature film but instead may turn up as another *Bonanza*. Feature-film-style quality is being poured into it with overall production in the competent hands of Norman MacDonnell, a sensitive producer who was responsible for nine years of *Gunsmoke*, before guiding *The Virginian*. His credentials indicate he knows

his way around a superior western, particularly one that offers human values to achieve and maintain continuing audience interest.

The series is cast in perhaps greater depth than any other now playing. Its permanent cast includes Barry Sullivan, Glenn Corbett, Andrew Prine, Brenda Scott and Kathryn Hayes. Together these people make up a family (much like *Bonanza*). The show has set out to bring off strong relations between characters, as well as separate character delineations, all of which are so important to a successful series.

Kraft Foods gave up its *Andy Williams* association, with which it was supposedly very happy, after it looked at *The Road West* pilot. Kraft isn't noted for taking television fliers and NBC is counting heavily on *The Road West* living up to expectations.

### TOTAL SUCCESS

These three series probably are NBC-TV's strongest contenders for 1966-67. Each one is different from the other, but each one is key to the network's total success.

The jury on the new season's pivotal programs comes in with the third Nielsen, by mid-October, maybe after the sixth show has played. By then a new series has completed post-production work on as many as 12 segments and is considerably committed.

From now until decision day, the air in Hollywood and New York will be filled with apprehensions. Will a slow-starting series be given a chance to really show what it can do? How does an audience find you at a given hour? Will viewers understand what's being attempted?

Always there's speculation and consciousness about time periods. Always there's the plea not to be subject to immediate acceptance or rejection. Always there's the hope that before the jury comes in the show will be given a fair chance. Always there's a fear about what network people and sponsors will say and a self-conscious wish for critical success.

Nobody knows what will happen before time. There are no consistent rules for success. All most new production people ask for is the humblest of breaks. Says Leonard Stern: "I would like the audience to sample my show. If somehow we can get them to look at *The Hero*, I'll trust the show to intrigue them."

But as Leonard Stern knows all too well even that simple request is contingent on so many things: weakness of opposition, strength of lead-in, magic of a personality, good press. The key shows, all the new shows, are in the hands of the restless viewers. What's their pleasure this season? Only the fates and eventually the A. C. Nielsen Co. know. END



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EDITORIAL

**Why blow it  
all at once?**

THE introduction of a television season is an annual madness for which there may be no real cure. At this time each year the networks, in one convulsive orgy of release, let loose the accumulated work of 18 months or more. There is nothing like it in any other medium of entertainment.

Is there a better way to seize and hold the attention of the public? Nobody can answer that question without taking the enormous risk of breaking with tradition. Still, there are some signs that new programs can be brought in successfully in months other than September. ABC's introduction of *Batman* in midseason this year is a case in point.

It would be a daring network that elected to hold back new series for staggered introductions through the year. But no network can afford to be without at least some strong properties that can be summoned into service as replacements for shows that fail. If *Batman* leaves no other trace on the television business, it will have served a useful purpose in pointing up the need for reserves that can be put in to enliven things during a season. □

**A simple matter  
of survival**

A THREAT to advertisers' freedom to decide how much to spend in promoting their products is unmistakably developing. It is not a new threat, but it is taking new and more sophisticated form, and it deserves the attention of the whole marketing community—including the advertising media.

In England last month the British Monopolies Commission accused Unilever Ltd. and Procter & Gamble Ltd. of spending too much to promote and advertise their washing products. The commission said that, as a result, the two companies' detergents were overpriced. It recommended that marketing expense be reduced by 40% to effect a 20% cutback in wholesale prices.

American advertisers can take little comfort in the knowledge that the British Monopolies Commission has no powers of enforcement in England let alone the U.S. For in their own country there have been more than mutterings in government along the same line.

Last June, in a speech to the Federal Bar Association, Donald Turner, chief of antitrust prosecutions in the U.S. Department of Justice said the Sherman Antitrust Act could be used to impose limits on the advertising volume of companies that have attained an "undue" market power. Turner made no specific

references in his address, but his choice of subject indicated that cases must be under study in his office.

In other government quarters there is also the persistent belief that high-volume advertising only elevates prices and that consumers would benefit if advertising were confined to straightforward information about products. Sooner or later this belief is bound to develop into action if it is not contradicted with facts.

If advertising as now practiced serves a useful economic purpose—as most people in advertising believe—that function needs to be documented in detail. Isn't it time that the trade associations in advertising and the media got together on a believable study to present advertising's case? □

IF promises are fulfilled, the television networks will offer more drama this season than they have for years.

ABC will broadcast a number of plays on its *Stage 67*.

CBS has commissioned original works from first-rank writers, most of whom have recently been writing for movies or the theater instead of television.

NBC will do dramatic specials and hopes to come in with a Sunday afternoon experimental theater.

Not a little of the stimulation for all this activity can be traced to the success of *Death of a Salesman*, a television adaptation of the original stage hit, shown on CBS-TV last May. In television one big hit can start a trend which in this case is a phenomenon to be welcomed.

In committing themselves to so ambitious a schedule of drama, the networks are taking chances on losing Nielsen numbers. Despite its established appeal as a play and motion picture and its promotion as an exceptional television event, *Death of a Salesman* drew smaller audiences than the opposing *Bonanza* and *Wackiest Ship in the Army*, hard though the figures may be to believe. At least some of the dramas to be seen this season are bound to suffer similar fates.

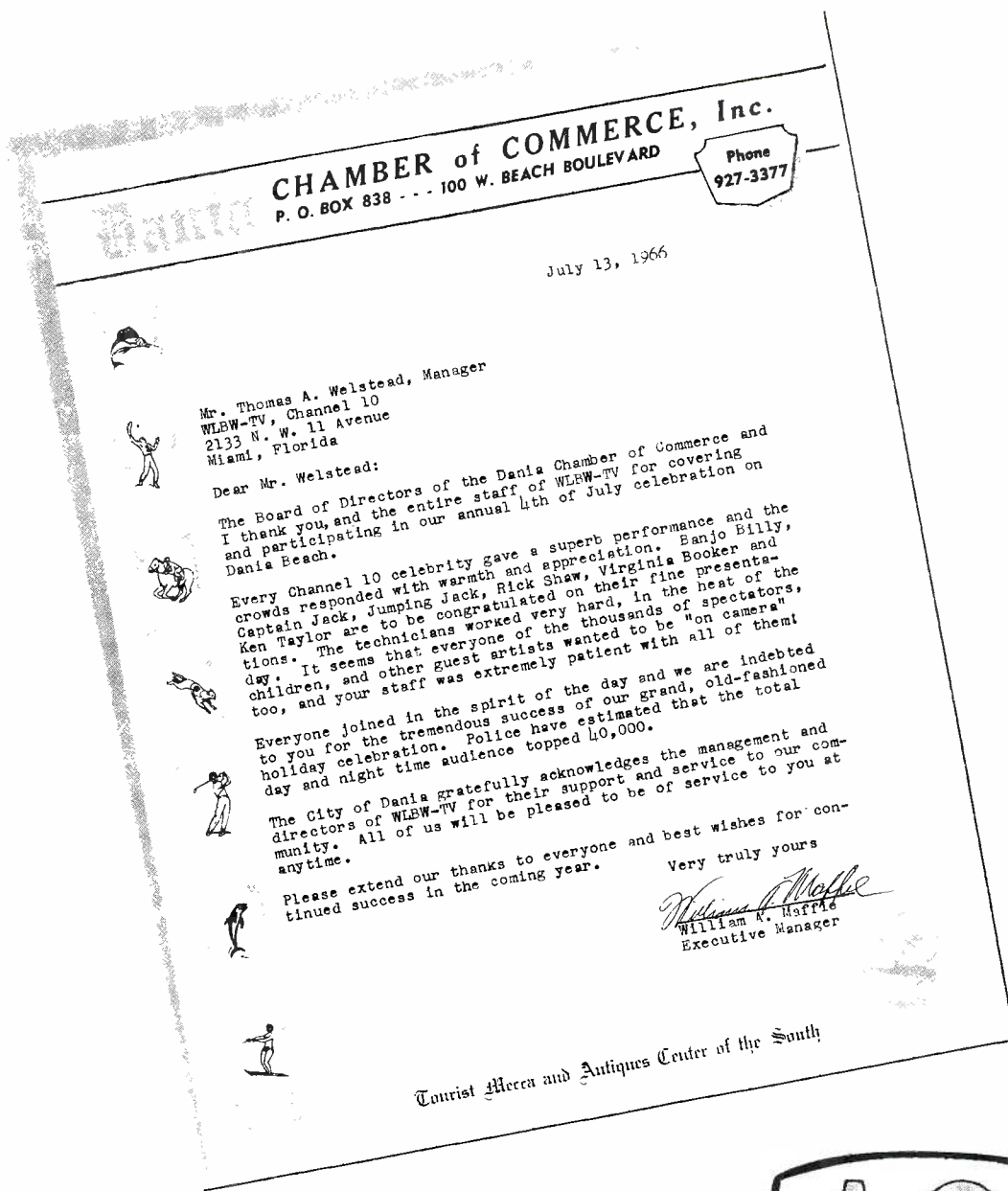
In this effort the networks are conceding some loss of gross audience to the commendable purpose of providing special excitement for those viewers who are not firmly attached to series shows. The widespread acclaim that *Death of a Salesman* attracted in influential quarters proved that total Niensens may not always be the only measure of achievement. □

**Suddenly  
the play's  
the thing**



# ONE OF MANY

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## Somebody loves a loser

The Bell Telephone Hour has been on radio and television for 26 years. In its radio heyday, it had as many as 7 million listeners on some memorable Monday nights.

Since moving into television in 1959, it has been a shaky performer in Nielsen ratings. Last year, we averaged 12 million viewers per show—far below the 33 million average of the top ten network shows.

Despite our anemic ratings, we hang doggedly to the idea that the millions who seek fine music and musicianship on TV are splendid citizens who make a lot of telephone calls, and that The Telephone Hour is a good advertising buy for A.T.&T.

This season, we'll be back again—losing viewers to the Pow! Crunch! Zonk! shows—

with a new musical excursion. Usually, we'll set forth with mike and camera to involve TV viewers at firsthand in some of the excitement of the music world. Visiting places of musical renown. Filming intimate profiles of great artists at work. Documenting major musical events, here and abroad. Bringing back 15 hours of musical experiences. Perhaps not every show will be distinguished. But that's what we'll be trying for.

In the TV ratings race, we may be backing a loser. Whether you're a music buff or not, you may find some excitement in joining our exploration of the world of fine music. Tune in and give it a try.

Premiere program, Sunday, Sept. 25, 6:30 p.m., EDT, on NBC. In color.

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