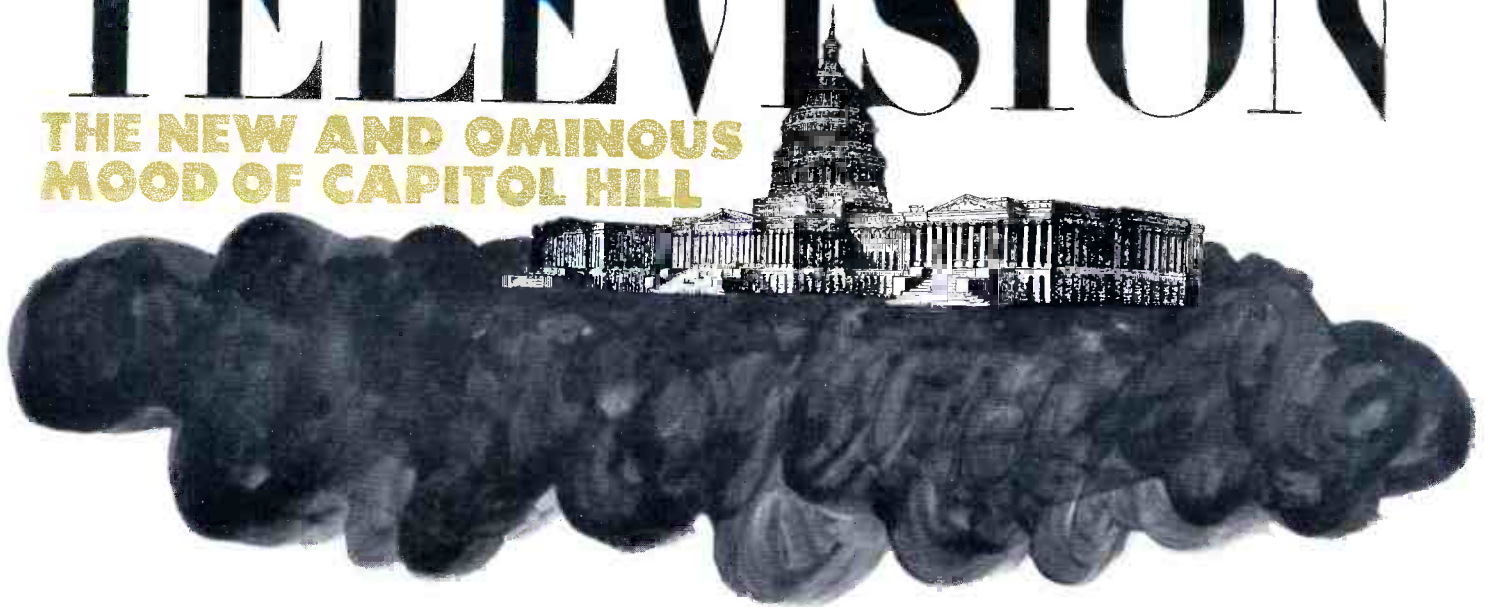


June 1967 Vol. XXIV No. 6 One Dollar

WORLD

**THE NEW AND OMINOUS
MOOD OF CAPITOL HILL**



ABC FILMS IS HAPPENING.

AND NOW
VIRGINIA GRAHAM'S
GIRL TALK
IS HAPPENING
IN COLOR.





SEW UP

**THE BIG TIDEWATER
VIRGINIA MARKET!**

HIGH TOWER

WVEC · TV

Since WVEC-TV sent its tower
skyrocketing into the air 1049 feet —
ratings, too, have climbed to towering
new heights!

Before you decide on your buy in the
Norfolk/Hampton area — check
WVEC-TV. It's the stitch in time that
can sew up Virginia's most important
market for you!

WVEC · TV

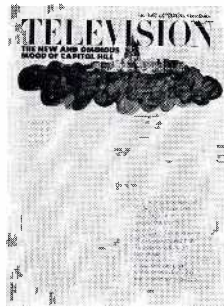
Norfolk/Hampton
Virginia



TELEVISION

COVER: Television broadcasters have always had their men on the spot in Washington to keep an eye on federal lawmakers and generally speaking they've made the job look easy. Now strange rumblings on Capitol Hill may be giving them unquiet dreams. Would the 90th Congress do anything untoward to television?

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WASHINGTON

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Everyone's using color in television today. But do they know the psychological effects various hues have on the audience?

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Remember, though, when you write you can expect an answer and that answer isn't always going to be a polite thank you. Your congressman may just write back and ask you to help do something about the problem you brought to his attention. But don't let that stop you. Go ahead and write your letter: Shouldn't there be a traffic light on that bad corner? Don't you think your children's classrooms should be less crowded? And what about a new field for the Little League to play on? Shouldn't more of our tax money be spent on domestic problems instead of manned moon probes? Should our draft laws be more equitable and shouldn't Congress have a uniform code of ethics?

You see, there are lots of things you can care about.

Give yourself half a chance and you can even get involved. Becoming involved means you have to be ready to risk certain things like disappointment and conflict. But the rewards are great. When you help accomplish something worthwhile you really feel good.

Now how many times in your life have you really felt good?

So go ahead and get out that clean white sheet of paper and your trusty ball point and fire away. If you don't know who to write in our area, write us and we'll send you a book called "Who's Who in Public Office," then you'll know.

The ABC Owned Television Stations want you to write.

We are involved in our communities, in our country, in our world. We take sides on important issues. We report them, we editorialize about them and sometimes because there are people who are involved and write letters and talk to other people and make waves, things happen. Not every time, but if more people didn't turn off their minds after they turned off their sets, maybe more things would happen.

Pick a subject and write.

- I think you're doing a lousy job of representing me.
- I think you're doing a great job of representing me.
- I think the draft laws should be more equitable.
- I think smog control and water pollution controls should be mandatory nationally.
- I have a son who would like to get in the Naval Academy.

**ABC
Owned
Television
Stations**



WABC-TV, New York
WBKB-TV, Chicago
WXYZ-TV, Detroit
KABC-TV, Los Angeles
KGO-TV, San Francisco

THE MONTH IN FOCUS

Newspapers hit TV ratings data, TVB plans \$500,000 study for advertisers

If anything gets television's back up, it's a punch in the ratings paunch with intent to deflate. An old expert at such body blows is Dr. Leo Bogart, who handles the slide rule and audience figures for the newspaper people through the Bureau of Advertising, American Newspaper Publishers Association. His attacks are the more annoying to the electronic enemy because he's got a good reputation at his profession among TV researchers.

Last month he was at it again, poking his slide rule in TV's midsection—or soft underbelly as he might put it. At the ANPA's annual meeting in New York he charged television with perpetrating a misunderstanding in the magnitude of \$2.8 billion—the size of TV advertising billings last year. Bogart said it was TV's turn to “take a few lumps” and he trotted out some research to support his contention. His thesis was that “as the (TV) audience grows more fractionated, there is a greater and greater disparity between the percentage of homes using television and the percentage of people watching TV. This presents new and complicated problems of audience measurement, which don't interest (newspaper people), nor the typical advertisers or their agencies, nor for that matter the broadcasters themselves.” Bogart said A. C. Nielsen Co. figures on adult viewing in prime time are 70% higher than those found in a personal coincidental door-to-door survey conducted by the Allred Politz research firm. He said another study by the W. R. Simmons organization would show that a personal viewing diary yielded viewing figures 32% above those produced in door-to-door checks. Delivering another jab he noted that Nielsen uses a household diary and that this would produce even bigger numbers than a personal diary.

Bogart called on the Association of National Advertisers to initiate a full-scale comparative study of TV audience-research methods and suggested it be

handled by the Advertising Research Foundation. At the same time he pledged a \$10,000 ANPA participation in such a project. Advertisers would have to underwrite most of the cost of the study themselves, he thought, if they were to believe its results.

The Bogart assault got little official response from the television industry. TV researchers pointed out that the Bureau of Advertising claim was based on “bell-ringing research,” which they said is invalid for the comparison use to which it was put.

Two weeks after the Bureau of Advertising blast the Television Bureau of Advertising had its own announcement to make; a long-range research project designed to help advertisers use TV more effectively. The program, which might cost as much as \$500,000 over the next five years, would go into consumer attitudes and responses to color, the relation of sales effectiveness to commercial length and position, the influence of different programs and of the various media on the sales messages they carry.

TVB members associated with the project said there was no connection between the Bureau of Advertising attack on TV research and the preparation of the TVB plan, that the long-range program had been under discussion for months. And almost thumbing his nose in the newspaper group's direction, TVB President Norman (Pete) Cash said: “We've established the numbers. Now we must help the advertiser use television better than ever before.” Cash was enjoying a new expression of TVB membership confidence in his stewardship of the bureau. TVB's board of directors went on record at the end of April with an endorsement of the way he's been running things. Earlier that month TVB's role as a dual promoter of spot and network television had come under the fire of some spot-interested TVB members, who want the bureau to have the freedom to sell spot against network—something it has never done.

■ May was a special month for television advertising in other respects. The National Association of Broadcasters TV code board proposed a sweeping change in the way its time standards would police TV advertising practices. The board seemed to be retreating from a dark forest that it had never been too happy about entering in the first place. Now it wants to talk about TV commercial time in terms of the number of allowable interruptions per half-hour and hour program instead of counting the number of commercial elements within those interruptions. The TVB board would allow two commercial interruptions within a prime-time half-hour program and four in a prime-time hour with station breaks counted as

interruptions. The new rules would slightly reduce the permissible commercial content per hour in prime time from 10 minutes, 20 seconds to 10 minutes and from 16 minutes, 20 seconds to 16 minutes in all other hours. Previously the NAB code had prescribed the number of individual commercial elements that could appear within given time segments. This had put it in the business of classifying commercials that treated more than one product as either integrated and thus considered one unit, or piggybacked and therefore counted as two. The dividing line was inevitably fuzzy and after two-and-a-half years of sitting in judgment over 1,670 multiple-product commercials the board has tired of the thankless exercise.

From now on it hopes to keep watch on the outside dimensions of the forest and let networks and stations worry about the trees within. Presumably the new rules would also serve to cluster commercial time, reducing the coefficient of viewer annoyance at program interruption. To go into effect the new standards will have to be adopted by the code board's parent television board at its meeting late this month in Williamsburg, Va.

■ In Congress copyright revision came to a standstill and seemed certain to carry over to 1968 before passing into law. Still to be decided is what to do about community antenna television obligations to proprietary owners of programming it carries. The scramble by the wire industry for congressional relief from a full measure of copyright liability got more frenetic as another nail was hammered into the court case against CATV. A U.S. circuit court upheld the district court decision in *United Artists vs. Fortnightly Corp.*, which had promised total copyright obligation for programs picked up by wire. Cable operators hope their prayers for relief might be answered by legislation to deal with the CATV situation separately.

■ An oil company acknowledged that towers don't have to gush black juice to make money. Livingston Oil Co., Tulsa, Okla., agreed to buy the CATV properties of Telesystems Corp., Philadelphia and Gencoe Inc., Austin, Tex., a deal that could form the largest CATV combination in the country with over 100,000 subscribers. Consummation requires a favorable tax ruling and approval by the FCC since both CATV outfits own common carrier microwave systems.

■ Broadcasters got the word from FCC Chairman Rosel Hyde: they would have to give up some UHF spectrum space to land-mobile users and share some unused VHF channels in cities where land-mobile needs are most pressing. END



THERE ARE FOUR WESTERNS

(How many in color?)

AND THERE ARE OUR WESTERNS...



LAREDO

Now in
syndication

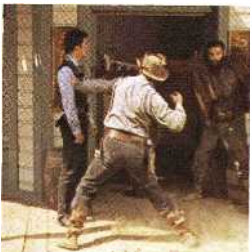
56
western
hours in
COLOR

Starring:

Peter Brown
Neville Brand
William Smith
Phillip Carey
Robert Wolders

With Guests:

Burgess Meredith
Martin Milner
Julie Harris
Eve Arden
Mickey Shaughnessy
Jack Lord
Jack Kelly
John Carradine
Charlie Ruggles
... and many more



NBC FILMS, INC.
30 Rockefeller Plaza
New York, New York
Circle 7-8300

and LARAMIE /60 western hours/in color

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

CANADIAN VIEW

Bob Blackburn, in a May 19 *Toronto (Canada) Telegram*, column headlined "TV history despite U.S.," wrote:

"Montreal—It was a very easy day here to whomp up a little anti-American feeling in oneself.

"An unprecedented international electronic press conference was held at Expo yesterday to announce details of the most adventurous exploitation ever of global TV communications. Titled *Our World*, it will orbit the world with snippets of life—live—and give meaning to Marshall McLuhan's Global Village concept. Represented were the key broadcasters of all the key countries—except the United States and China.

"China wasn't there because China didn't have the facilities to participate, and indeed, whether as a consequence of that lack or not, wasn't even invited to participate.

"The United States is a different story. It is represented in this enormous undertaking by National Educational Television, the same organization which was alone in its country in carrying the opening of Expo last month.

"All three U.S. networks were invited to participate in the two-hour telecast, which will be aired June 25 at 3 p.m. our time [EDT]. All refused. The CBC is in. The BBC is in. Russia is in and so are West Germany, Czechoslovakia, Italy, France, Australia. . .

"But in the United States, only the educational system, reaching a trifling fraction of the audience of the big networks, will carry the program.

"It might have cost any one of the three U.S. commercial networks around a quarter of a million dollars in lost advertising revenue. This is about one-tenth the entire visible cost of the program, which will employ, to drop a couple of indicative figures, some 300 cameras and 10,000 production personnel. The total cost, which cannot be accurately estimated, will run well in excess of \$5 million.

"But then, it will have a potential audience of half a billion—so it prices out at about one cent a head—a fair bargain. Of course, there will be no commercials, which might be what discouraged the U.S. nets.

"But I think what really discouraged them was the fact that they didn't think of it first. American television has been

traditionally reluctant to have anything to do with something that wasn't altogether theirs. For instance, they have bought the odd program made in this country, but when they air it you'd never see a sign of recognition that it came from outside the U.S.

"This entire, fantastically complex project, beggars anything the U.S. has ever done, and if ABC, NBC, and CBS want to sit in the corner and sulk—let 'em. . . .

"A tape of the program will be made and stored by the United Nations with the intent of rebroadcasting it to the world in the year 2000, to exemplify the pioneer effort at world TV.

"If that is done, and there is a world to view it, that world may not regard the United States as holding the same pre-eminence it arrogates to itself in the communications explosion of the 1960's." Richard K. Shull, radio-television critic of the "Indianapolis News," in an address at the annual awards banquet of Indiana University's radio-TV department, commented: "Of all the visionaries in communications, the only one I know who backs his thoughts with actions, who has earnestly applied the electronics of the future to his life today, is Hugh Hefner, the grand poobaa of the "Playboy" dynasty. In his personal pleasure dome in Chicago, Hefner lives the life of a future man, going for days and weeks without leaving his house, yet linked directly to his whole world. He has home-to-office phonovision, direct and constant communication with all his clubs, closed-circuit TV within his home and to his office, video-tape and home-recording equipment to recall the past or just for entertainment. . . . He has conquered time and space through electronics. Contrast Hefner's situation with the executives of the three major networks whose only feedback is a delayed rating report from A. C. Nielsen on the number of warm bodies."

FAN MAIL

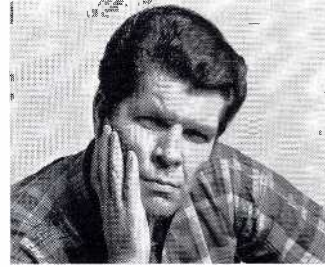
Following, in unedited form, is a letter received by NBC-TV in New York:

"Dear Sir: I hate to say this but you are all crazy! And I mean it, every word. I sat down tonight and cried when my very most favorite T.V. program came on (the *Monkees*) and I heard that this was their last show of the season. Are they coming back? Will they be on again

this fall? Or are you censoring them for good, just like you are doing everything else that is any good at all. Honestly I don't even want to watch television anymore and I won't. I'm fed up to here with all the crummy junk put before us and if you can't stick with something good or cannot come up with anything that has a slight appeal, then why don't you just forget the whole thing. You're losing viewers by the dozens everyday, just because of the stupid, idiotic trash we're supposed to like that is stuck down our throats. Sure you can say, well we don't have to watch it if we don't like it, but I'm afraid if you tell that to all the folks who hate your crudly shows that you'll go out of business. We are supporting these horrible shows by buying your sponsor's products of which are advertised on T.V. But if we all quit watching, your sponsors will lose business therefore shutting you out, which right now couldn't make me much happier.

"The stupid shows I'm relating to are such as: the *Tonight Show*, *I Dream of Jeannie*, *Captain Nice*, *Occasional Wife*, *Star Trek*, *Dean Martin*, *Laredo*, *T.H.E. Cat*, and others. Every network is practically filled with dumb stuff like this. What is our country coming to. What happened to the good stuff like real for sure dramas with some plot, good old westerns and sensible family shows. I am so sick of programs like the ones listed above. And I know at least fifty or more others who have the same feelings. Are we all going back to uncivilization? Please do something. You are only hurting yourself by taking off the good things and filling the screen with the present junk. Oh by the way. You probably think I'm some ninety year old square who only likes stuff dating back to 1750. Well for your information, I'm a fourteen year old typically teenage girl, who is broken up to tears over the departure of the *Monkees* and other good shows like *It*. I love *Bonanza*, *Get Smart*, *Girl from U.N.C.L.E.*, and others like them. Please get on the ball and do something. We're drastic. Please, please, please get the *Monkees* back on. We love 'em. I would certainly appreciate a reply on this letter if you can spare me the time. Thank you very much. A despaired viewer, Miss Deena Andrews, R.R.6, Marion, Ind. 46952. P.S. We'll be watching for the return of the *Monkees* to NBC."

Pittsburgher Jack Elliott watched your commercial twice.



You almost had a sale.

Nice try.

If you only could have afforded to keep that campaign on the air one more week . . . It's like driving a big, expensive car. Unless you can afford it, you're liable to run out of gas before you get home.

Here's the point: For the same money you spend on station B or station C, you can spread your campaign over a longer period of time on WIIC-TV . . . without sacrificing frequency. Total messages delivered* will be as great . . . or greater. CPM will be as low . . . or lower. But most important, you get a better chance of getting home to Jack Elliott and millions like him.

Take the 11 P.M. News. On WIIC-TV you get a five-week campaign for less

than the cost of two weeks on station B. You get three weeks on WIIC-TV for much less than two weeks on station C.

And Jack Elliott goes fishing for two weeks every year.

Continuity: The more often a commercial runs, the better chance it has of being seen. That's frequency. The more weeks it runs, the better chance it has of being seen often. That's continuity. If you can't run your message every day or every week throughout your campaign you must find the optimum. You must seek efficiency in your TV buys. For some eye-opening facts about **efficient** selling in Pittsburgh, contact General Sales Manager Len Swanson or your Petry-TV man.

* November 1966 NSI TV audience estimates. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



FULL COLOR WIIC-TV 11
FIRST IN EFFICIENCY IN PITTSBURGH

Basic NBC Television Affiliate

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

FOCUS ON FINANCE

Programming and service stocks show biggest gains

ALL categories of stocks listed in the TELEVISION Magazine Index rose on the average from April 13 to the closing of the exchange May 12. The larger increases were registered by the service shares, up 13.4%, and programming, up 13.3%. The smallest climb was recorded by the purely television stocks, which ended up 2.9% higher.

There was nothing exciting about the performance of ABC's stock, up 2%, or CBS's, which didn't go up or down during the period under review. Nor was there anything compelling for the ordinary shareholder about the news from the two networks. For example, William S. Paley, CBS chairman, reported preliminary figures for the first quarter of 1967 that showed that while net sales increased, net income took a slight dip. The income decline was from \$15 million during the same period last year to \$14 million, on net sales that were up \$23 million. At ABC, Leonard H. Goldenson, president, reported that net operating earnings declined to \$4,025,000, or 86 cents a share, for first-quarter 1967, compared with \$4,450,000, 95 cents a share, in the same period last year. Goldenson said the drop was caused by higher financing costs on funds borrowed for broadcasting division spending on color-TV facilities and feature films. He also mentioned as a factor the bad weather, which cut theater attendance, particularly in the Midwest. Second-quarter earnings are expected to be proportionately higher in comparison with second-quarter 1966. As for CBS, Paley attributed the decline in income to "additional operating expenses incurred by the CBS/Columbia Group, a negative factor that will be reduced as the year goes on."

(The group he cited is made up of CBS Records; CBS Direct Marketing Services; CBS International; CBS Musical Instruments, and CBS Educational Services, comprising four 1966 acquisitions: Creative Playthings, the Learning Center, and two educational film producers, Bailey Films and Film Associates.)

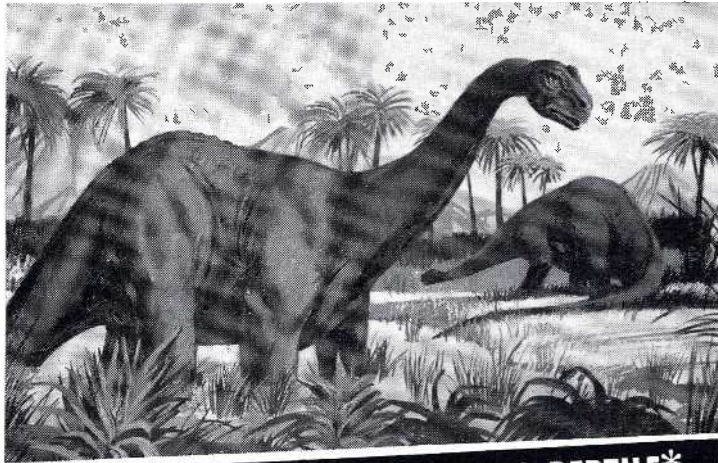
Meanwhile, the merger between CBS Inc. and the publishing firm of Holt, Rinehart & Winston moved a step closer with the signing of a merger agreement

THE TELEVISION MAGAZINE INDEX to 69 television-associated stocks

	Ex- change	Clos- ing May 12	Clos- ing April 13	Change From April 13 Points	1966-67 High- Lows	Approx. Shares Out (000)	Total Market Capital- ization (000)	
TELEVISION								
ABC	N	83 $\frac{3}{8}$	81 $\frac{1}{8}$	+17 $\frac{1}{8}$	+ 2	94-73	4,682	390,400
CBS	N	73 $\frac{1}{8}$	72 $\frac{7}{8}$	+ $\frac{1}{4}$	-	76-60	21,318	1,558,900
Capital Cities	N	50 $\frac{1}{2}$	44 $\frac{1}{8}$	+5 $\frac{3}{8}$	+13	53-35	2,746	138,700
Cox Broadcasting	N	51 $\frac{3}{4}$	47 $\frac{7}{8}$	+3 $\frac{3}{8}$	+ 8	55-35	2,656	137,400
Gross Telecasting	O	31	30	+1	+ 3	34-24	400	12,400
Metromedia	N	52 $\frac{1}{2}$	49 $\frac{3}{8}$	+2 $\frac{7}{8}$	+ 6	57-40	2,157	113,200
Reeves Broadcasting	A	7 $\frac{1}{8}$	6 $\frac{7}{8}$	+ $\frac{1}{4}$	+ 4	8- 5	1,807	12,900
ScrIPps-Howard	O	32	32 $\frac{3}{4}$	- $\frac{3}{4}$	- 2	34-26	2,589	82,800
Subscription TV	O	21 $\frac{1}{8}$	2 $\frac{3}{8}$	- $\frac{1}{4}$	-11	4- 1	3,029	6,400
Taft	N	42 $\frac{3}{8}$	41 $\frac{3}{8}$	+1	+ 2	44-32	3,358	142,300
Wometco	N	29 $\frac{3}{4}$	27 $\frac{3}{4}$	+2	+ 7	30-21	2,226	66,200
					Total		46,978	\$2,661,600
CATV								
Ameco	A	97 $\frac{1}{8}$	93 $\frac{1}{4}$	+ $\frac{1}{2}$	+ 1	13- 7	1,200	11,900
Entron Inc.	O	45 $\frac{1}{8}$	43 $\frac{1}{4}$	- $\frac{1}{2}$	- 3	7- 5	617	2,900
I&B American	A	105 $\frac{1}{8}$	121 $\frac{1}{8}$	-13 $\frac{1}{4}$	-14	13- 4	2,587	26,800
Jerrold Corp.	O	35 $\frac{3}{4}$	29 $\frac{7}{8}$	+5 $\frac{3}{8}$	+18	36-21	2,199	77,500
Teleprompter	A	26 $\frac{1}{8}$	20 $\frac{3}{8}$	+6 $\frac{1}{2}$	+32	28-13	822	22,100
Viking Industries	A	14 $\frac{3}{8}$	12 $\frac{1}{8}$	+2 $\frac{1}{4}$	+19	15-12	1,294	18,600
					Total		8,719	\$159,800
TELEVISION WITH OTHER MAJOR INTERESTS								
Avco	N	47 $\frac{3}{8}$	42 $\frac{3}{4}$	+17 $\frac{1}{8}$	+11	49-22	13,983	665,900
Bartell Media Corp.	A	8 $\frac{1}{8}$	7 $\frac{3}{8}$	+ $\frac{3}{4}$	+10	9- 4	1,985	16,600
Boston Herald-Traveler	O	58	69	-11	-16	72-70	540	31,300
Broadcast Industries	O	31 $\frac{1}{2}$	21 $\frac{1}{8}$	+15 $\frac{3}{8}$	+65	4- 1	632	2,200
Chris-Craft	N	35 $\frac{3}{8}$	29	+6 $\frac{3}{8}$	+23	36-22	1,663	59,200
Cowles Communications	N	17 $\frac{1}{8}$	19	-1 $\frac{1}{8}$	- 9	21-14	2,944	51,200
Fuqua Industries	N	45 $\frac{1}{8}$	40 $\frac{7}{8}$	+5	+12	47-27	706	32,400
General Tire	N	31 $\frac{1}{8}$	30	+1 $\frac{1}{8}$	+ 6	38-29	16,719	532,900
Meredith Publishing	N	34 $\frac{1}{8}$	31 $\frac{1}{2}$	+2 $\frac{3}{8}$	+ 8	38-26	2,662	90,800
The Outlet Co.	N	23 $\frac{1}{8}$	21 $\frac{3}{4}$	+1 $\frac{1}{8}$	+ 6	25-15	1,033	23,900
Rollins Inc.	A	39 $\frac{1}{8}$	35	+4 $\frac{1}{8}$	+12	44-23	3,087	120,800
Rust Craft Greeting	O	38	35	+3	+ 9	39-28	727	27,600
Storer	N	58	54 $\frac{3}{8}$	+3 $\frac{3}{8}$	+ 7	59-40	4,157	241,100
Time Inc.	N	107 $\frac{1}{4}$	111 $\frac{1}{2}$	-4 $\frac{1}{4}$	- 4	115-89	6,560	703,600
					Total		57,398	\$2,599,500
PROGRAMMING								
Columbia Pictures	N	52 $\frac{3}{8}$	39	+13 $\frac{3}{8}$	+34	52-33	2,015	105,500
Desilu	A	13 $\frac{3}{4}$	12 $\frac{1}{2}$	+1 $\frac{1}{4}$	+10	15- 9	1,056	14,500
Disney	N	95	85 $\frac{1}{2}$	+9 $\frac{1}{2}$	+11	102-75	1,998	189,800
Filmways	A	18 $\frac{1}{2}$	16 $\frac{1}{2}$	+2 $\frac{1}{8}$	+13	19-13	724	13,500
Four Star TV	O	5 $\frac{1}{8}$	5 $\frac{1}{2}$	- $\frac{3}{8}$	- 7	5- 2	666	3,400
MCA Inc.	N	50 $\frac{1}{4}$	46	+1 $\frac{1}{4}$	+ 9	52-35	4,707	236,500
MGM	N	47 $\frac{1}{2}$	43 $\frac{3}{4}$	+3 $\frac{3}{4}$	+ 9	51-33	5,298	251,700
Screen Gems	A	28 $\frac{3}{8}$	22	+6 $\frac{3}{8}$	+30	34-21	4,002	114,600
Seven Arts	A	33 $\frac{1}{4}$	33	+ $\frac{1}{4}$	+ 1	34-20	2,547	84,700
Trans-Lux	A	27	17 $\frac{1}{2}$	+9 $\frac{1}{2}$	+54	28-14	712	19,200
20th Century-Fox	N	48 $\frac{3}{8}$	43 $\frac{1}{2}$	+5 $\frac{1}{8}$	+12	51-32	2,924	142,200
United Artists	N	40 $\frac{1}{4}$	34 $\frac{7}{8}$	+5 $\frac{3}{8}$	+15	40-27	4,240	170,700
Walter Reade-Sterling	O	43 $\frac{1}{4}$	47 $\frac{1}{8}$	- $\frac{1}{8}$	- 3	3- 1	1,583	7,500
Warner Bros. Pictures	N	24 $\frac{1}{4}$	24 $\frac{3}{8}$	- $\frac{1}{8}$	- 1	25-17	4,878	118,300
Wrather Corp.	O	4 $\frac{1}{4}$	3 $\frac{3}{4}$	+ $\frac{1}{8}$	+13	4- 2	1,753	7,500
					Total		39,103	\$1,479,600
SERVICE								
John Blair	O	22 $\frac{1}{8}$	20 $\frac{3}{4}$	+1 $\frac{3}{4}$	+ 8	29-15	1,029	23,200
C-E-I-R	O	12 $\frac{1}{4}$	12 $\frac{5}{8}$	- $\frac{3}{8}$	- 3	15- 6	1,555	19,000
Comsat	N	67	57	+10	+18	71-41	10,000	670,000
Doyle Dane Bernbach	O	32 $\frac{3}{4}$	33 $\frac{1}{8}$	- $\frac{3}{4}$	- 2	38-22	1,994	65,300
Foote, Cone & Belding	N	19 $\frac{3}{4}$	16 $\frac{7}{8}$	+2 $\frac{7}{8}$	+17	20-14	2,146	42,400
General Artists	O	7	7 $\frac{1}{4}$	- $\frac{1}{4}$	- 3	8- 4	600	4,200
Grey Advertising	O	22 $\frac{1}{2}$	21 $\frac{3}{4}$	+ $\frac{1}{4}$	+ 3	25-16	1,201	27,000
MPO Videotronics	A	10 $\frac{1}{2}$	8 $\frac{1}{8}$	+2 $\frac{3}{8}$	+29	12- 6	469	4,900
Movielab Inc.	A	21 $\frac{3}{4}$	16 $\frac{1}{4}$	+5 $\frac{1}{2}$	+34	23-10	999	21,700
Nielsen	O	41 $\frac{1}{4}$	35	+6 $\frac{1}{4}$	+18	42-29	5,130	211,600
Ogilvy & Mather, Int.	O	16 $\frac{1}{8}$	12 $\frac{1}{2}$	+3 $\frac{3}{8}$	+29	17-10	1,087	17,500
Papert, Koening, Lois	A	7	7	-	-	9- 6	791	5,500
					Total		27,001	\$1,112,300
MANUFACTURING								
Admiral Corp.	N	26 $\frac{3}{8}$	25	+1 $\frac{3}{8}$	+ 6	38-25	5,062	133,500
Ampex Corp.	N	32 $\frac{3}{8}$	29	+3 $\frac{3}{8}$	+13	35-23	9,480	309,300
General Electric	N	91 $\frac{1}{8}$	87 $\frac{1}{4}$	+3 $\frac{3}{8}$	+ 4	95-82	91,068	8,298,600
Magnovox	N	37 $\frac{3}{4}$	36 $\frac{3}{4}$	+1	+ 3	44-34	15,410	581,700
3M	N	89 $\frac{1}{4}$	82 $\frac{1}{8}$	+7 $\frac{1}{8}$	+ 9	94-75	53,466	4,771,800
Motorola Inc.	N	121 $\frac{1}{2}$	102	+19 $\frac{1}{2}$	+19	133-90	6,097	740,800
National Video	A	29 $\frac{3}{4}$	30	- $\frac{1}{4}$	- 1	46-28	2,779	82,700
RCA	N	52 $\frac{1}{8}$	46 $\frac{3}{8}$	+6 $\frac{1}{4}$	+13	56-43	59,452	3,143,500
Reeves Industries	A	3 $\frac{1}{8}$	4	- $\frac{1}{8}$	- 3	4- 2	3,327	12,900
Westinghouse	N	53 $\frac{1}{8}$	53 $\frac{1}{2}$	- $\frac{1}{4}$	+ 1	59-46	37,571	2,024,100
Zenith Radio	N	64 $\frac{1}{2}$	50 $\frac{1}{4}$	+14 $\frac{1}{4}$	+28	66-48	18,783	1,211,500
					Total		302,495	\$21,310,400
					Grand Total		481,694	\$29,333,200

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

Data compiled by Roth, Gerard & Co.



YOU MAY NEVER SEE A 40-TON REPTILE* —

BUT . . . Your Spots Carry Weight in the 37th Market via WKZO-TV

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

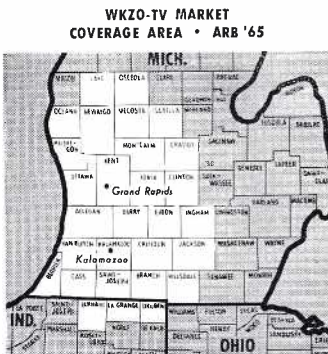
Why the growth? Because the

Greater Western Michigan area is *booming!* In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on WKZO-TV. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

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

**The giant dinosaurs reached this weight.*



WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

The Folger Stations

RADIO

WKZO KALAMAZOO BATTLE CREEK
WJRT GRAND RAPIDS
WJPM GRAND RAPIDS-KALAMAZOO
WVTV-FM CAULFIELD

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TYLERVILLE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KPTV-TV GRAND ISLAND, NEB.

CATV Directory Issue

Please send _____ copies of the CATV Directory
(March TELEVISION) at \$3.00 per copy

NAME _____ POSITION _____

COMPANY _____

BUSINESS
 HOME _____

CITY _____ STATE _____ ZIP _____

Mail Today: TELEVISION MAGAZINE, 1735 DeSales Street, Washington, D.C. 20036

FINANCE *continued*

that provides for the creation of a new CBS preference stock. Each outstanding share of Holt, except those owned by CBS, will be converted into one share of new CBS preference stock and one-half share of CBS common.

The CBS board of directors has declared a cash dividend of 35 cents a share on the company's common stock, payable June 9 to shareholders of record at the close of business on May 26.

The stock of RCA, parent corporation of NBC, rose 13% from mid-April to mid-May. During this period, Elmer W. Engstrom, chief executive officer, reported that RCA's record pace in sales and earnings during 1966 and the 1967 first quarter continued through April.

Engstrom predicted substantial increases in sales of color television sets this year. Color unit sales by the industry are running more than 21% ahead of a year ago. This is an impressive climb, but below the rise of more than 70% in 1966 from 1965.

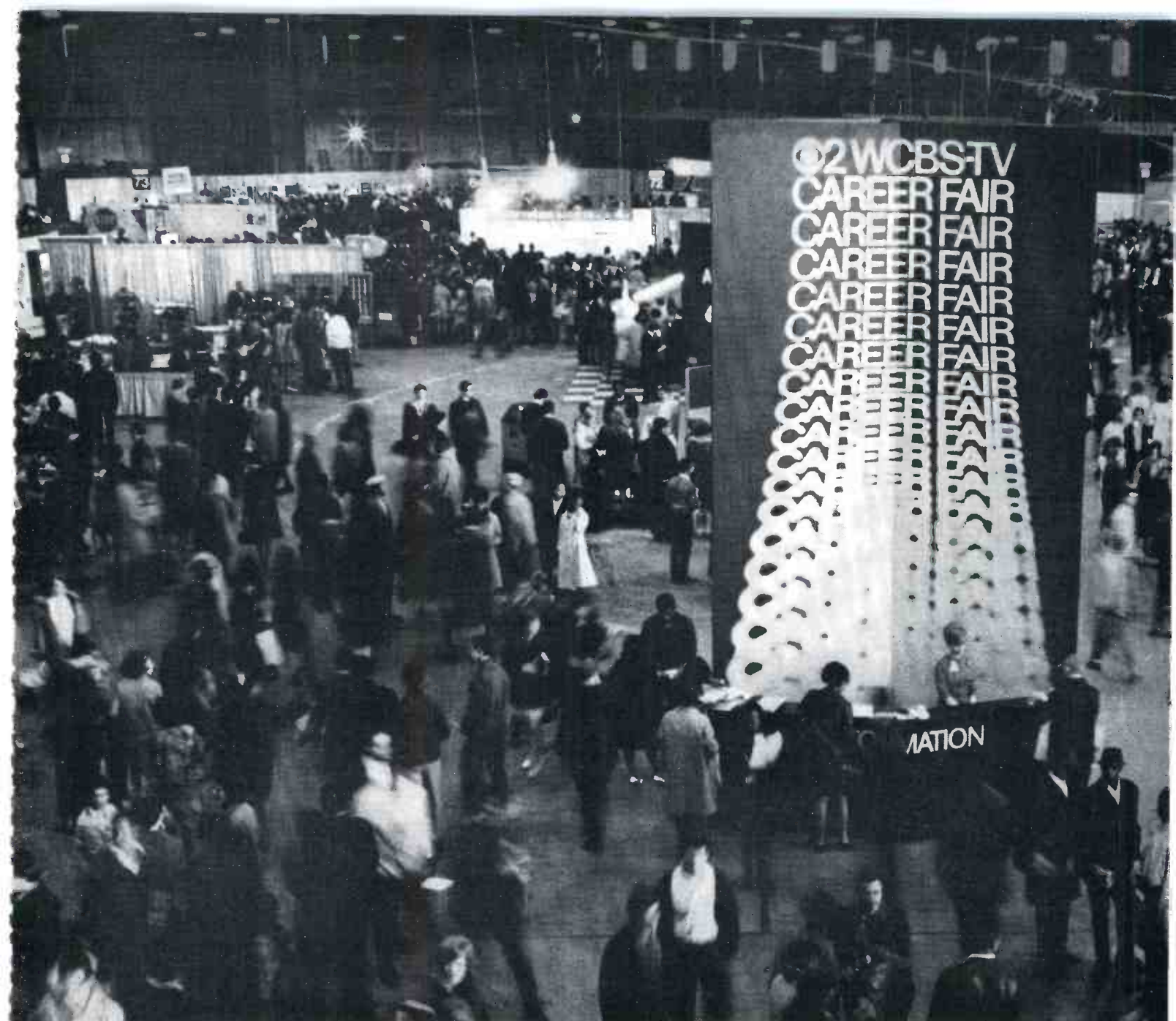
Stockholders of RCA and of Hertz Corp. have approved RCA's acquisition of the auto-rental company in exchange for 1,949,533 RCA common shares and 1,246,847 shares of new RCA \$4 cumulative convertible first preferred stock.

Among the service companies, Foote, Cone & Belding (whose share price rose 17% in the month period) reported gross billings totaled \$66.4 million for the first three months of this year, compared to \$59 million for 1966.

BIG JUMP

Among television companies with other major interests, Chris-Craft Industries Inc. registered the greatest percentage increase in its stock—up 23%. The company, reporting first-quarter results, said earnings for the period ended March 31 were virtually equal to the same period last year. The 1967 figure for first-quarter net earnings is \$599,948, as against \$549,673 for the like period in 1966. Chris-Craft's holdings include three television stations: WTCN-TV Minneapolis-St. Paul, KCOP (TV) Los Angeles, and KPTV (TV) Portland, Ore.

Capital Cities Broadcasting Corp. (whose stocks rose 13% through mid-May) reported a 14% increase in net income for first-quarter 1967 compared with last year's earnings. The company also announced it is selling its WPRO-TV Providence, R.I., station to John B. Poole, Detroit attorney and principal owner of WJRT (TV) Flint, Mich., and buying KTRK-TV Houston from John T. Jones Jr. and others. Capital Cities is paying \$21.3 million for KTRK-TV, while Poole is paying \$16.5 million for WPRO-TV. For the three months ended March 31 Capital Cities had net income of \$1,148,510, compared to \$1,011,450 for the previous year's first quarter. **END**



Imagine over 70,000 square feet of exhibit space in the National Guard's biggest armory...73 exhibitors (AT&T to Xerox) from business, labor and government...some 100,000 students from New York City high schools. There you have a clear picture of the scope of the WCBS-TV

Picture of opportunity!

Career Fair, which recently completed a s.r.o. two-week stand at the Kingsbridge Armory in the Bronx.

The Fair, conceived and produced in cooperation with the New York City Board of Education, was dedicated to a two-fold purpose: 1) to add meaning to students' education at a time when the dropout temptation is greatest, and 2) to help them select specific careers. As Vice President Hubert Humphrey commented: "The Career Fair spells wonderful opportunity for New York's youngsters. President Johnson and I are so very

pleased to note this type of practical community service."

A far cry from the business of broadcasting? Perhaps. But not so unusual for the television station which supports a year-round youth sports project in cooperation with the New York City Parks Department...or which "adopted" and is rehabilitating a youth center for the disadvantaged...or which maintains its own nationally-known children's musical repertoire company (which will give regular free performances this Summer in parks throughout the city).

The New York community expects the best from Channel 2, off-the-air and on. Which suggests why WCBS-TV presents such a wonderful opportunity for advertisers who want to be seen, heard and heeded in the nation's biggest, most competitive market. Get the picture?

WCBS-TV 2

New York, CBS Owned/Represented by CBS Television Stations National Sales

20 TH IN A SERIES ABOUT THE CREATION OF TV COMMERCIALS

KODAK'S 'SUNRISE, SUNSET' COMMERCIAL

1. Commercial opens on newlyweds in receiving line. Audio is the introduction to "Sunrise, Sunset" from "Fiddler on the Roof." If the bridegroom looks familiar, it's because he is the nephew of Ozzie and Harriet Nelson, and the family resemblance is strong.



1



2

2. Closeup of beaming bride.

5. Back to the wedding, a tight shot of the groom. "Is this the little boy at play?"



5



6

6. Profile shot of daughter. The kid strikes a contemplative pose. "When did she get to be a beauty?"

9. First kiss; she doesn't like it. No right-thinking daughter would allow dad to record this milestone with his Instamatic.



9



10

10. Dissolve to shot of toddler lying in the flowers.

WEDDINGS are as inevitable as Mom and apple pie. With the help of J. Walter Thompson, Kodak hopes the irresistibility of the rite will rub off on Kodak's products and services — cameras, film and film processing. This commercial is one of a series designed to produce guilt in anyone allowing a lifetime to pass unrecorded on celluloid. The potential picture-taking market includes just about everybody, so the commercial needed a broadly appealing activity to revolve around. The common denominator: a wedding ceremony.

Titled "Sunrise, Sunset" at all the award luncheons, this two-minute commercial is a motivational commercial rather than a product commercial. Granger Tripp, the creative director at JWT

who is responsible for "Sunrise, Sunset," explains: "One of our primary jobs for Kodak is to support the activity of picture taking, remind people of the rewards of picture taking and how they will be sorry if they don't take pictures." Kodak spends almost a third of its advertising budget on its motivational campaign, despite stiff television competition from other film and camera manufacturers, who would benefit from it as well.

Like a drowning man, the father of the bride watches the years flash by in two minutes of eight-millimeter memories. Dad's candid camera follows two disarming children through an untroubled adolescence, to full initiation into adulthood, love and marriage. Shot without a script, the film sustains the

spontaneity essential to the whole motivational approach. Ken Thoren wrote and produced "Sunrise, Sunset," and, as he sees it: "We want them to get the darn camera out, not only at Easter, Christmas and graduation days . . . we feel people should be catching the kids in muddy clothes and dirty faces."

While "Sunrise, Sunset" summarizes the growing-up years of two youngsters, it does not do so in sequential order. It is, rather, a melange of fragmented episodes using three sets of children and one adult couple. Ken Thoren feels that this technique was true to the way a parent looks back at his children growing up; his memories are not a chronological succession of events. Viewers, Thoren believes, are not jarred by this disorder. "It was really making a little

MOTIVATES PEOPLE TO TAKE PHOTOGRAPHS



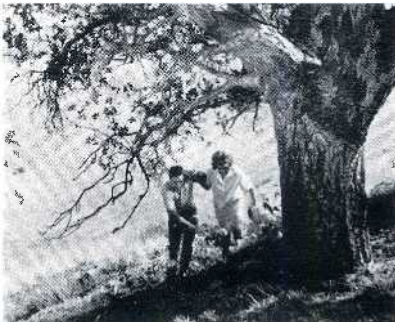
3



4

3. Cut to dad who meets the eyes of his daughter and starts to reminisce. Lyrics of "Sunrise, Sunset" begin, "Is this the little girl I carried . . ."

4. Dissolve to father and little girl playing in a field.



7



8

7. Dissolve to grown couple, same field. "When did they grow to be so tall?"

8. "Wasn't it yesterday when they were small?"



11



12

11. Grown couple runs through field. "Seedlings turn overnight to sunflowers. . ."

12. Product shot allows everyone to wring out their hankerchiefs while voice over explains: "Keep the days you want to remember in pictures. All you need is a Kodak camera, Kodak film and a little thoughtfulness."

film, not a commercial," he observes "The new way of shooting movies has accustomed people to this."

There was no real script, just a story line developed by Ken Thoren. "I wrote a short story, practically—12 pages," Thoren explains. "None of the short story was shot, though. It was all background stuff."

JWT anticipates that "Sunrise, Sunset" will sell film to the communications industry as well as to amateur photographers. Granger Tripp explains: "We like to let the commercial be a living testimonial to the scope, realism, and versatility of motion-picture film in the media of communications. We hope this message won't come across to the general public because we don't want them getting so entranced with the filming tech-

nique that they forget the message."

"Sunrise, Sunset" was shown only six times before it is to be retired. Not only will Kodak be quitting while it's ahead, its rights to the music will run out shortly. The music was borrowed from the score of "Fiddler on the Roof", and was sung by Howard Keel. It was arranged and played by Laurinda Almeida a renowned classical guitarist. As one might guess, all these trimmings cost Kodak a pretty penny. The final price tag for "Sunrise, Sunset" was in the neighborhood of \$40,000.

Thoren's and Tripp's teammates at JWT include Wyatt Hicks, management supervisor; Victor Lynn, account supervisor for Kodak, and Matthew Harlib, television supervisor. Everyone on the Kodak account at Thompson sings

the praises of their client contact—Theodore Genock. Unlike many clients, Kodak understands the medium, and Genock, a film man himself, is acquainted with the technicalities of making a commercial. The agency has no reservations about showing this client a script or a rough cut.

If approached with the logic of the advertising business, "Sunrise, Sunset" is not a good commercial. Film, or cameras are never seen in use; the product is not mentioned until the end. "Our motivational commercials are more remembered than our product commercials," says Thoren, defending his brainchild. "You'll find a lot of people who say they don't do the job, but I think they do, especially with our product. We're not selling cars, you know." END

FOCUS ON PEOPLE

WALTER W. STRALEY The vice president, public relations, at AT&T, is a man who is willing to play the wild card. His role, in which advertising reports to him, has been a significant one in recent revamping of the 26-year-old *Bell Telephone Hour*. "Last year, using what was loosely termed a 'cinema verité' technique, we programed a home-grown Gian-Carlo Menotti music festival in Spoleto, Italy; Van Cliburn recording two Chopin sonatas and later relaxedly talking about himself; Cleveland conductor Georg Szell whipping his orchestra into shape; and various groups of European jazz bands." Although not a jazz expert himself, Straley, says: "My view is that our presentation of jazz got a strong audience response; all the way from foot-tapping kids to rotund ladies who dug it in their own way." The coming Bell series opens Sept. 22, appearing every third Friday at 10 p.m. on NBC-TV. The *Bell Telephone Hour* has been widely praised for its clustering of commercials at the end of the program. Straley feels that the nature of the show and the audience it attracts demands a noninterrupted presentation. "We never want to destroy the mood we have created," he insists. "In the first season in which we used the new format, we received approximately 5,000 letters approving the shows, a sizable number of which commented favorably on our practice of the placement of the commercials." Since his days at Grinnell College in Iowa, where his resonant tones won him a job as an announcer, he has handled several advertising, public relations and administrative assignments for Northwestern Bell, Pacific T&T and Pacific Northwest Bell until his assignment a year ago to AT&T's New York office. Straley confesses that he is not much of a TV viewer, but he believes that "commercial TV in our country is extraordinarily good. The new generation of viewers is very hip and sensitive."

TOM DILLON The new chief executive officer of BBDO defies two entrenched traditions in advertising: he's never done any job-hopping, and he refuses to play golf. Dillon rose to the top of BBDO by beginning fairly close to the bottom as a summertime copywriter in the Minneapolis office during his Harvard undergraduate days. After a trip around the world, he joined that branch office in 1938 as a fulltime writer. He rose to be creative head of the San Francisco office, got into account work, was made a manager, a vice president, and executive vice president, a general manager and, in 1964, president. Last month, he was named chief executive officer. As a creative man who also heads up one of the world's largest advertising agencies, Dillon was asked whether there wasn't some difficulty being creative and also large, as the rash of small, "creative" agencies maintains. Dillon thinks there's no connection between creativity and size. "If it's necessary to be small to be creative, why are all the small agencies trying to get big?" he laughs. "Why aren't they trying to get smaller?" He thinks the smaller shops have done some good work, but says they have their limitations in terms of services to clients. He thinks that a proficient research department, for instance, cannot be maintained without large billings. In his leisure time the BBDO chief tends to "do a lot of lying around gasping." He's a "fairly busy photographer," and although he's never been an athlete ("I can't move my arms and legs at the same time very well") he has done some snorkling ("the water holds me up").



EDWIN NEWMAN NBC's critic-at-large, has expanded his television activities considerably in recent times. He is seen four and sometimes five nights a week in New York and will be in several specials the network is reading. Described as "the network's house grammarian, dry wit and thoroughly independent observer," the gangling, New York-born commentator is one of a new breed of telecasters who can compress an analysis of a two-and-a-half-hour play into 60 seconds after each Broadway opening. Newman, rumbling on in a voice that resembles an ancient Mack truck with transmission trouble, is not at all convinced that his cryptic, often acidulous reviews can make or break a play, nor does he insist that TV play critiques always need more than a minute of TV time. "Actually," he feels, "there are relatively few plays that require that much more time, and I don't say that condescendingly." Newman's first crack at drama criticism came during his undergraduate studies at Wisconsin, from which he graduated in 1940. After a brief stint at Louisiana State University he moved to Washington and the usual "break-in" jobs with the old International News Service, United Press, later becoming a leg-man and writer for Eric Sevareid. After three years in the Navy during World War II, he joined NBC in London, working up to bureau chief there and subsequently in Paris. He has covered scores of assignments in 25 countries, served as a regular on *Today* and appeared in numerous NBC specials.





Color General Electric "gutsy" at NAB.

Five ways the PE-250 outperformed every other live-color camera.

It didn't take guts to do what you saw. Just confidence in the finest live-color camera available—the PE-250. And a desire to show you in 11 short minutes how this camera can work for you.

Starting cold: All PE-250s were shut down each night. One of 3 show cameras was turned off after every demonstration. You saw it turned on at the start of each show. More than 65 times in 4 days. (And, these PE-250s were right off our production line.)

Demonstrating color: The PE-250 performed amid a wide range of colors you didn't see anywhere else at NAB.

After all, isn't that why you were there?

Remote zoom: The PE-250 didn't rely on "safe" close-ups for the demonstration. Our remotely operated zoom camera showed you long shots, wide shots and close-ups. All in true color, with true fleshtones.

The shakes: An operating PE-250 ran 15 hours on a shake table. More than 400 separate demonstrations. It was mounted on a vibration testing machine operating at 25 cycles per second, exerting .7g force during each cycle. That's stability; built-in ruggedness.

Special effects: Nobody knows if the PE-250 outperformed other cameras

in black-light conditions, Chroma-Key demonstrations, Polarized Light, or remote outdoor pick-up—because nobody else tried these special effects. (We're convinced it will outperform them all.)

Gutsy? Not really. Just our way of showing you how the PE-250 can perform for you. You're sincerely invited to see why the PE-250 is the finest camera available. Have your GE representative make arrangements to visit us in Syracuse. General Electric Company, Visual Communication Products, Electronics Park, Syracuse, New York 13201. GE-45

GENERAL ELECTRIC

What's the value of a Byline?

Years of a man's professional life can pass before he rates a byline.

Some never make it.

Those that do can usually be depended on to deliver their story with the integrity and skill befitting their byline.

We make medicines for doctors to prescribe. And, we make them with integrity and skill.

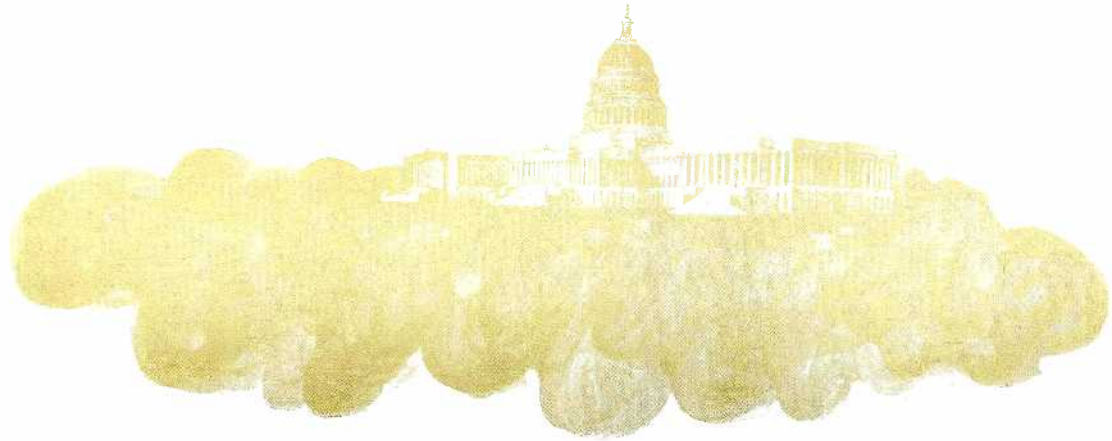
Whether life-saving or not, we feel they demand that we put ourselves on the line—and we do.



LEDERLE LABORATORIES

A Division of American Cyanamid Company, Pearl River, New York

TELEVISION



By John Gardiner

THE NEW AND OMINOUS MOOD OF CAPITOL HILL

TO most television executives when they think about it at all, the U.S. Capitol is a distant and impersonal monument from which there may occasionally rise a cry of outrage or a call to righteousness but seldom a tangible threat to the P&L statement. By and large, television management has spent its principal attentions on crises nearer at hand—the latest Niensens, the closing prices of the Big Board—while leaving to its hired functionaries on the scene the responsibility of quelling disturbances before they break out in the Congress.

Most of the time the system has worked. Like so many Br'er Rabbits, the Washington representatives of the television business have agilely skittered through the briar patch on Capitol Hill to pass the right word to the right office at the right time. But lately familiar pathways have been closing, and the detours have been leading not to sanctuaries but to traps. At a time when issues of enormous portent to television pend in legislative hands, television is suddenly running into hostile strangers in the briar patch. Beyond the Niensens and Dow-Joneses, the required reading of tele-

vision management may soon include the blood pressure of a Harley Staggers or the bile count of a John McClellan.

There's no denying the significance or perplexity of the issues now on the hill.

The explosive community-antenna question, understood by few, on or off Capitol Hill, has been tied to probably the most intricate piece of legislation now before the Congress—the new copyright bill. Conceivably the fate of the cable industry could lie tucked away in the minds of a handful of senators or congressmen with the power to influence their peers.

A new force, the proposed Corp. for Public Broadcasting, once an amorphous figment of thinkers, now in creation by the Congress, inexorably gathers definition as a national educational-TV program pump with the federal government's hand on the handle. The stronger noncommercial system that is promised could bid for increasing shares of viewer time now held by commercial television.

Editorial freedom and the authority to endorse political candidates are under close review in both the Senate



Macdonald

Staggers

Magnuson

Pastore



Hartke

and House of Representatives. Further restrictions on station sales are being threatened. Pay television, a dormant issue for some years has suddenly been discovered. And questions of larger consequence are being raised. Who will profit from the satellite systems that will presumably toss commercial TV signals around the continent and who will control access to them? Might ground systems of wire communication gather to themselves the privilege of passing television traffic? It is a sorry time for the established communications industry to be out of touch with its congressional overseers and a sorry time for the overseers to be uninstructed on communications. Yet the commercial-television establishment has suddenly awakened to some faces in Congress that it hardly recognizes and that respond with blank expressions or the wide eyes of surprise when even elementary broadcast matters come to their attention. And the unfamiliar faces rise from seats of power, especially in the House.

Congressional review of the television business lies mainly in the province of the standing Commerce Committees. In the Senate the chore falls to the Commerce Committee and its Communications Subcommittee; in the House, to the Committee on Interstate and Foreign Commerce and its Subcommittee on Communications and Power. On the Senate side the broadcasters know their overseers of old. With their most important House legislators they show a dangerous unfamiliarity and, more alarming, key House Commerce Committee representatives have shown even less familiarity with the industry.

It may give television further pause to note that the House, while often stirring up strife in the broadcasters' backyard, in the old days jumped to TV's defense when gut economic issues surfaced. If an Oren Harris, former chairman of the House's Interstate and Foreign Commerce Committee, could throw TV's ratings gods into public shame, expose its famous give-away game shows as phonies and smash the careers of FCC commissioners guilty of ex parte dealings (he did all of these) so could Walter Rogers, former chairman of the Communications Subcommittee, introduce a successful measure to slap down an FCC attempt to regulate television's commercial content.

Gone are the faces of Harris and Rogers from Congress, Harris to the federal bench and Rogers to retirement. And gone are key staff members with TV expertise such as Commerce Committee Counsel Kurt Borchardt, off to teach at Harvard. Considering the embarrassing inquisitiveness of the old guard, it is strange to hear the lobbyists and Washington liaison men of the TV business lament its passing. It is in the light of today's uncertainties that television's men in Washington descant upon the good old days of Oren Harris.

The hymns to a departed Harris might never have reached their present volume but for a House Commerce Committee outburst last March 14.

The committee was holding routine hearings with regulatory agencies, and it was the FCC's turn. Things began conventionally enough. The chairman observed the usual amenities of a gracious congressional host, and the assembled commissioners, like a docile class, began their rote. But before it was over the teacher looked exasperated and the class had suffered slapped hands, face-to-the-wall and other indignities short of expulsion and was threatened with return after school for remedial lessons.

It was a bizarre display of mutual misunderstanding and mistrust and it left bitter feelings and personal antag-

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THE OVER-50 POPULATION IS GROWING



Because of medical advances, the over-55 population will grow from 1965's 35.2 million to 41 million by 1975, according to Department of Commerce estimates. By that time, the oldsters will be over one-fifth of the population.

The Over-50 Age Group

By Eugene Feehan

It's a market worth \$150 billion a year — or enough to give television reason to think twice about all that programing for the under-50's

CONSIDER for a moment that you are part of the managerial board of the largest and most complex marketplace in the world, crammed with a multiplicity of products created by the most imaginative talents and made even more attractive by the most comprehensive system of promotion and advertising support ever devised.

Then how would you explain to the other members of your board that you have all but closed the doors to a buying populace with more than \$150 billion a year to spend—the very audience that spends the most time viewing television and hearing all your sales messages?

Although the metaphor may seem a bit farfetched, it does, in certain ways, approximate the attitude of American business to the so-called "senior market," otherwise known as the geriatric set, the old folks, the aging, the aged, the retirement group or, in some instances, the coupon-clippers.

Oddly, it is a difficult market to define. One group of economic observers says it's anyone 45 and above, while another school contends that it signifies those 65 and over, if for no other reason than the fact that there are more and more older people every year as medical care improves. For the purposes of this study, the attempt will be made, wherever

applicable, to refer to data in the 50-plus category.

Another factor that troubles marketing men as well as the network heads who broadcast their sales messages is that very few clear pictures of the senior market have appeared. On the one hand there is the concept of the elderly couple in rickety rocking chairs anxiously awaiting the mailman with the next old-age assistance check. On the other there is the bejewelled (and bewrinkled) widow gleefully leafing through her bulging portfolio of blue-chip stocks, mortgages, mutual-fund holdings and a fistful of dividend checks she hasn't had time to cash.

Either view has only a fraction of the truth. The senior market contains both the richest and the poorest elements of the population. Yet, looked at from a median standpoint, it has more *disposable* income than any other age grouping. All by itself the 65-and-over segment is a \$40-billion-a-year market. When a total analysis of the 50-and-over buying power is made, the figure becomes approximately four times higher.

It was during a January 1967, hearing before the U.S. Senate Subcommittee on Consumer Interests of the Elderly that Senator Harrison A. Williams Jr. (D-N.J.) put at \$40 billion the spendable

OLDER PEOPLE CONTROL MUCH OF NATION'S WEALTH

Differences in Composition of Wealth Among Age Groups, December 31, 1962

(Wealth form as percentage of total wealth; consumer units grouped by age of head)

Size of wealth	Own Home			Business profession (Farm and nonfarm)			Liquid assets			Investment assets		
	35-54	55-64	65 & over	35-54	55-64	65 & over	35-54	55-64	65 & over	35-54	55-64	65 & over
\$1 — 999	10	21	12	4	3	1	31	35	65	3	*	*
\$1,000 — 4,999	50	47	55	4	1	1	23	26	34	6	15	4
\$5,000 — 9,999	57	61	66	11	10	2	15	18	22	5	5	8
\$10,000 — 24,999	59	55	53	7	8	8	14	17	25	14	13	11
\$25,000 — 49,999	34	39	36	27	14	11	13	19	25	18	25	24
\$50,000 — 99,999	23	21	17	31	21	19	11	17	24	32	34	39
\$100,000 — 199,999	22	14	16	18	17	18	14	12	19	43	54	44
\$200,000 — 499,999	13	8	6	31	41	9	6	6	9	42	44	74
\$500,000 and over	4	4	6	40	21	15	2	5	6	32	63	71
All units	32	25	22	23	20	12	11	13	16	24	38	47

* Less than 1/2 of 1 per cent.

resources of Americans past 65. The senator said: "The elderly, and those who are becoming elderly, also have special needs. They are far more likely to require medical treatment or products than other age groups. They may find that they must sell their homes and move into apartments, completely changing their surroundings and their furniture needs. They may find, as the rest of us so often do, that careful shopping demands an expertise on a bewildering number of products." Then, in an obvious reference to the fact that many manufacturers fail to package items in small enough quantities suitable to the needs of the single person or the two-person family, he added: "Even so, they want products they cannot buy."

His belief, and that held by an increasing number of economic experts, is, as he put it: "They may, in fact, be the forgotten market in today's merchandising boom." He stated that his subcommittee's aim was to determine whether it had up-to-date statistics about the needs and demands of older Americans. He felt that much more could be done at the federal level to fill in long-standing gaps about "what we know and don't know about older Americans as consumers."

Another witness at the hearing who, by implication, laid partial blame at the TV networks' door was Mrs. Geneva Mathiasen, executive director of the National Council on Aging. She said: "There is little doubt that older people are adversely affected by the current preoccupation of producers and pur-

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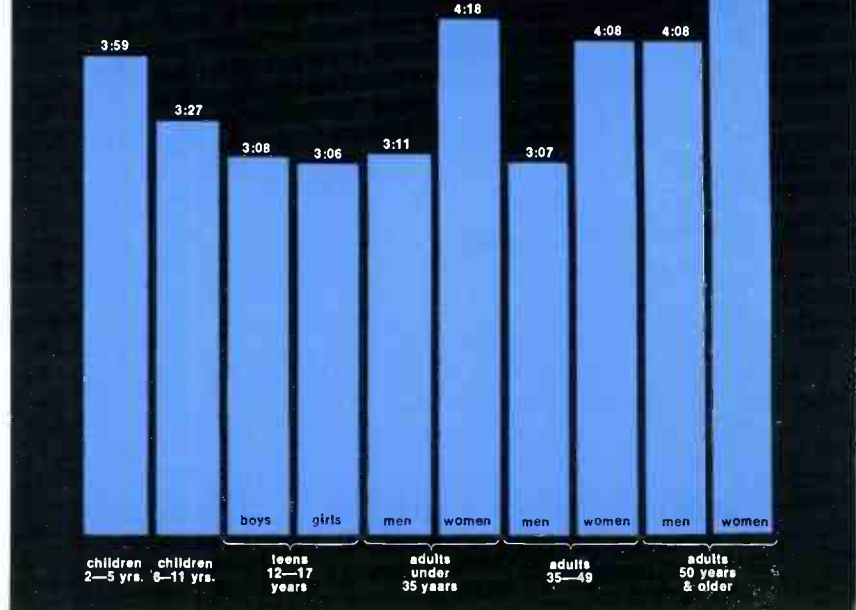
The 55 and over section of the population tends to control a larger amount of the nation's liquid assets and investment assets, while the younger segments tend to have their funds invested in homes and business or profession.

TV VIEWING IS HIGHEST AMONG OVER 50'S

TV Viewing Hours Per Day by Household Members

(Based on NTA National Audience Composition Report) January, 1967

7 a.m.-1 a.m. Mon.-Fri. 8 a.m.-1 a.m. Sat. & Sun.



People over 50 view more television than any other age group of the population, except for women under the age of 50. Retirees, with more time on their hands, turn to television to occupy part of that time.

In Thing for Young Turks: a Shop of Their Own

By Caroline Meyer



McCabe

EDWARD McCabe climbed out of Illinois onto Madison Avenue before he knew how to crawl in New York's advertising game. He made for one of the strip's better known agencies and it wouldn't even let him in the mailroom door. Now he's running—away from established agencies and after clients of his own. The agency that sent him packing with the classification "personable, but shows lack of imagination," couldn't hire him fast enough now. Four years after that turn-down day it had attached a red tab to his dossier, changing his status to "very good—worth hiring." But today McCabe couldn't care less. He's ready to hand out his own personnel ratings.

Edward McCabe is a young man of 30 with his own vision and he's got a visionary eye on television. "It's the medium that's here today that a lot of people still aren't using right. Everybody's in it. It seems to be the place to be." So says McCabe, partner and copy chief in the newest of agencies. Scali, McCabe & Sloves is the name and Ed McCabe, the creative force behind it.

The firm hopes to bite off a big chunk of TV billings for itself and may have the breakaway ideas to do it. Right now the partners are talking only to major package-goods advertisers. In terms of volume and television emphasis they hope to be just like Leo Burnett, which last year spent an estimated \$147 million in television.

McCabe accuses most agencies of creating radio commercials illustrated for television. All too often, he believes, a script is written, then visuals are merely tacked on.

Partly because of the newness of television, 75% to 95% of TV commercial writers, in McCabe's estimation, are really print-oriented writers. He's not

Sloves



A TELEVISION CLOSEUP

talking through his hat. He's written a few. This youthful vice president learned his craft after the advent of television. He writes commercials so far removed from radio that they have no script, sometimes just music and pantomime. Witness one he did for Hertz at the Carl Ally agency. A rented car pulls up to a filling pump in Page, Ariz. The driver hops out in a rage, looking for a place to drop off the car. Infuriated that he is stuck with it in the middle of the great American desert, the driver



Hultgren

stamps on his hat, gets back in the car and rides off in a cloud of dust. Voice-over emphasizes that Hertz has more offices than its competitors. No dialogue, just music and the one-line mention of the product by the announcer. One might ask: "So who needs a writer?" But McCabe is one of a new breed of ad men: the copywriter-art director-film director, the kind that needs a habitat he can call his own. For the time being that will be the Gotham hotel, a traditional nest of fledgling agencies. "This is sup-



Pesky

posedly the same space Mary Wells had, the same suite," McCabe observes. "We've been looking under the rugs, but she didn't leave any accounts."

May found Scali, McCabe & Sloves with five principals and a versatile secretary, two rooms and a bath. Four of the principals defected from Papert, Koenig, Lois, while McCabe moved in from Carl Ally.

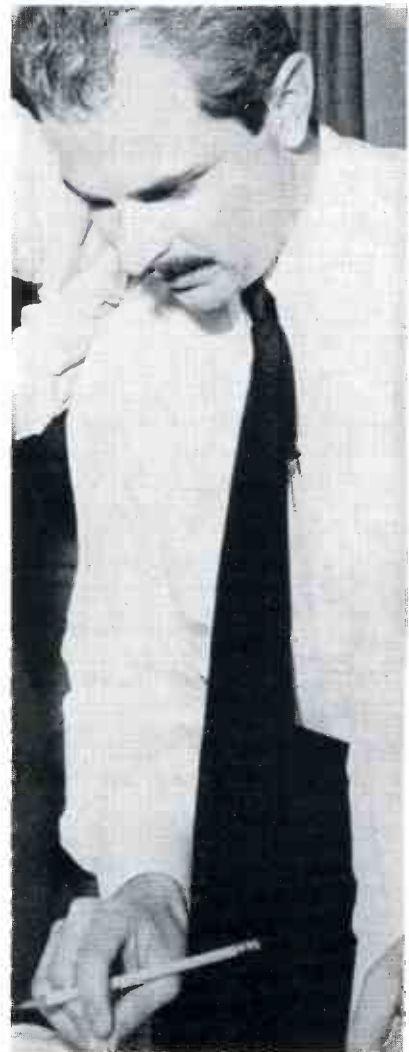
Although they would be the first and loudest to deny that they are part of a trend, Scali, McCabe & Sloves are following a tradition of small, creative shops who want to do things their own way. The precedent was established some 18 years ago when Grey Advertising fathered Doyle Dane Bernbach. Since then, all sorts of restless ventures have splintered off big agencies to form their own successful shops. Doyle Dane begat Papert, Koenig, Lois, and Papert begat Carl Ally. Only a year ago, Wells, Rich & Greene spirited Braniff Airlines away from Jack Tinker & Partners and opened

their own agency. Now, Papert, Koenig, Lois and Carl Ally, two offshoots themselves, have spawned yet another generation with Scali, McCabe & Sloves.

Even before officially opening for business, a projector was set up on a coffee table and the opposite wall cleared for a screen. The whole operation looked more like home movies than a client presentation. A battle-scarred "conference

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Scali



THE 1967-68 SEASON

By Ralph Tyler

SENSIBLE is the word for the regular shows in the 1967-68 television season. The bill of fare is a little like the food served in a well-run institution carefully chosen by a dietician for all the correct nutritional values. The viewers will have meat and a choice of vegetables and even an occasional pudding to polish things off. But for the really exotic desserts, flaming with brandy and brought to the table by high-breasted Balinese or periwigged waiters, viewers will have to depend on the specials.

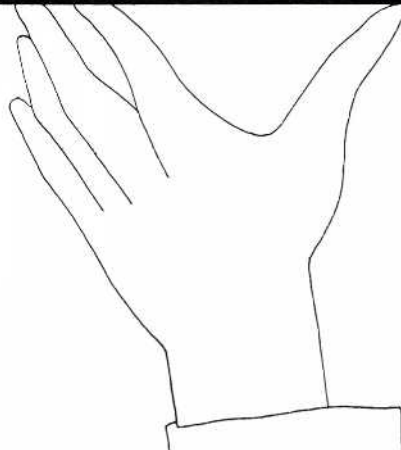
And viewers will have more specials to pick and choose from in the new season than ever before. At this point in their planning, the networks have scheduled more than 115 news specials and 170 to 180 entertainment specials. The 285 specials on the planning boards total 70 more than in the current season and range from ABC-TV's evening-long *Africa* to four *CBS Playhouse* programs and NBC-TV's broadcast of the Ringling Brothers, Barnum & Bailey Circus.

Many of the specials, however, must await the setting up of pre-emption schedules before they receive a definite time slot to show off their high-calorie ingredients. As for regular shows who's to sneer at good, sensible food—even though some of the dishes might be faulted for familiarity? Any hard-pressed cook will tell you that left-overs, spruced with a sprig or two of parsley, can pass muster in the best of homes. And it's not always a case of left-overs; sometimes it's simply a matter of the networks borrowing one another's recipes with the zeal of a trio of housewives at a midmorning kaffeeklatch.

But to drop this conceit like the hot potato it no longer is, what else is there to say about the season in prospect? The longer forms continue their ascendancy (see "The Future of Long Shows," *TELEVISION*, May 1967), reducing the number of half-hour situation comedies that as recently as 1965-66 represented 17½ hours of prime time. In the current season they occupy 14 hours and in the season to come they'll be down to 10 hours. That means 15 fewer programs in 1967-68 than there were in 1965-66 of a genre that used to be a staple of television.

There will be 27 new series making their bows in the fall, compared with the 24 new programs that began at the start of the present season. (Nine of those 24 have had sufficient stamina to last into the forthcoming season and give their producers a chance at some money. On this roll of honor are: *Iron Horse*, *Rat Patrol*, *Felony Squad*, *A Family Affair*, *The Monkees*, *Star Trek*, *Tarzan*, *Mission: Impossible* and *That Girl*.)

Of the 29 series coming up on ABC, 11 will be new and 18 continuing. CBS will have eight new and 20 continuing for a total of 28 programs, and NBC will have eight new






**Prime time
on display:
"Telecast"
is perforated
and saved**

RCA
TK 27

"BIG TUBE" FILM CAMERA...



NBC

	I DREAM OF JEANNIE Participating \$85,000 \$50,000 Screen Gems
	THE JERRY LEWIS SHOW* Participating \$170,000 \$40,000 Jerry Lewis Prods.
	TUESDAY NIGHT AT THE MOVIES Participating \$650,000 \$48,000 United Artist/ Universal

TELEVISION MAGAZINE'S

TELECAST®

The 1967-68 Season

Come fall, when the viewers settle back in their easy chairs to sample the new and take a fresh look at the familiar, there will be 82 prime-time shows to choose from. This is seven less than the previous season, since fewer half-hour and more hour-or-longer shows are scheduled for the 1967-68 season. The new shows this time around number 27. Each TELECAST block tells the show's title, its sponsors, their agencies, the estimated production cost of a single original in a series, the asking prices to advertisers (figures in bold face) for shows sold on a participating basis and the program parentage of each show. The prices are estimates taken from price lists being circulated in May; they represent approximate time-and-program charges per commercial minute during the fall-winter season, when rates are higher than those for spring and for summer. Asterisks indicate the new shows. All the data is as of May.

KEY TO AGENCIES OF RECORD





- AYER N. W. Ayer
- BATES Ted Bates
- BBDO ... Batten, Barton, Durstine & Osborn
- B&B Benton & Bowles
- LB Leo Burnett
- C-E Campbell-Ewald
- C&W Cunningham & Walsh
- COMP Compton Advertising
- D-F-S ... Dancer-Fitzgerald-Sample
- DDB Doyle Dane Bernbach
- ESTY William Esty
- FCB Foote, Cone & Belding
- GREY Grey Advertising
- L&N Lennen & Newell
- NORTH North Advertising
- PKG Post-Keays-Gardner
- SSCB ... Sullivan, Stauffer, Colwell & Bayles
- JWT J. Walter Thompson
- Y&R Young & Rubicam

SATURDAY






NBC

	TARZAN Participating \$165,000 \$35,000 Banner Prod.
	STAR TREK Participating \$170,000 \$39,000 Desilu
	EVERYWHERE A CHICK CHICK* Participating \$85,000 \$45,000 Leonard Prod./NBC
	NEWS SPECIALS/BELL TELEPHONE HOUR AT&T (AYER) and participating \$180,000 (Bell) \$130,000 (News Specials) Henry Jaffe Enterprises/NBC




ABC

7:30		THE DATING GAME Participating \$71,000 \$28,000 Chuck Barris/ ABC-TV
8:00		THE NEWLYWED GAME Participating \$71,000 \$31,000 Chuck Barris/ ABC-TV
8:30		THE LAWRENCE WELK SHOW Participating \$93,000 \$44,000 Telekiew Prod.
9:00		IRON HORSE Participating \$170,000 \$44,000 Dagonet Prod./ Screen Gems
10:00	NO NETWORK PROGRAM	
10:30	NO NETWORK PROGRAM	
11:00	NO NETWORK PROGRAM	

















CBS

	THE JACKIE GLEASON SHOW Philip Morris (unassigned) \$229,000 \$65,000 Peekskill Prods.
	MY THREE SONS Participating \$102,000 \$48,000 Mac-Fedd Co.
	HOGAN'S HEROES Philip Morris (unassigned) \$92,000 \$50,000 Bing Crosby Prods.
	PETTICOAT JUNCTION R. J. Reynolds (ESTY) and participating \$91,000 \$47,000 Way Films
	MANNIX* Participating \$170,000 \$45,000 Desilu










NBC

	MAYA* Participating \$150,000 \$35,000 King Bros./MGM-TV
	GET SMART! Bristol-Myers (GREY) and participating \$85,000 \$56,000 Talent Associates-Paramount
	SATURDAY NIGHT AT THE MOVIES Participating \$650,000 \$52,000 United Artists/ Universal

TUESDAY

	CBS	NBC	ABC	CBS
	 <p>GUNSMOKE Participating \$190,000 \$45,000 CBS</p>	 <p>THE MONKEES Kellogg (LB) Yardley of London (BATES) \$80,000 Screen Gems</p>	 <p>GARRISON'S GORILLAS* Participating \$168,000 \$42,000 Selmur Prods.</p>	 <p>DAKTARI Participating \$170,000 \$48,000 MGM-TV</p>
	 <p>THE LUCY SHOW Toni (NORTH) Lever Bros. (SSCB) \$113,000 \$65,000 Desilu</p>	 <p>THE MAN FROM U.N.C.L.E. Participating \$166,000 \$40,000 MGM Arena Prod.</p>	 <p>THE INVADERS Participating \$170,000 \$52,000 Quinn Martin</p>	 <p>THE RED SKELTON HOUR Philip Morris (unassigned) and participating \$189,000 \$68,000 Van Bernard Prods.</p>
	 <p>THE ANDY GRIFFITH SHOW General Foods (B&B) \$85,000 Mayberry Enterprises</p>	 <p>THE DANNY THOMAS HOUR* R. J. Reynolds (ESTV) Burlington Mills (DDB) \$235,000 (drama) \$400,000 (variety) \$59,000 Danny Thomas Corp.</p>	 <p>N.Y.P.D.* Participating \$160,000 \$49,500 Talent Associates</p>	 <p>GOOD MORNING, WORLD* Procter & Gamble (D-F-S) \$80,000 Discus Prod.</p>
	 <p>FAMILY AFFAIR Procter & Gamble (COMP) Philip Morris (unassigned) \$85,000 \$55,000 Don-Eff</p>	 <p>I SPY Participating \$200,000 \$47,000 Three F Prods.</p>	 <p>THE HOLLYWOOD PALACE Participating \$227,000 \$44,000 Zodiac Enterprises Inc.</p>	 <p>CBS NEWS HOUR Connecticut General Life Insurance (C&W) and participating \$97,000 CBS News</p>
	 <p>THE CAROL BURNETT SHOW* Participating \$180,000 \$42,000 Burngood Prods.</p>			

FRIDAY

	CBS	NBC	ABC	CBS
	 <p>CIMARRON STRIP* R. J. Reynolds (ESTV) American Tobacco (BBDO) and participating \$265,000 \$45,000 CBS</p>	 <p>DANIEL BOONE Participating \$170,000 \$41,000 20th Century-Fox</p>	 <p>OFF TO SEE THE WIZARD* Participating \$150,000 \$35,000 MGM-TV</p>	 <p>THE WILD WILD WEST Participating \$180,000 \$45,000 Garrison Prods.</p>
	 <p>IRONSIDE* Brown & Williamson (PKG) and participating \$170,000 \$43,000 Universal</p>	 <p>DRAGNET R. J. Reynolds (ESTV) and participating \$80,000 \$55,000 Universal/ Mark VII Ltd.</p>	 <p>HONDO* Participating \$162,000 \$42,000 MGM-TV</p>	 <p>GOMER PYLE General Foods (B&B) \$85,000 Ashland Prods.</p>
	 <p>THE DEAN MARTIN SHOW P. Lorillard (L&N) R. J. Reynolds (ESTV) American Home Prod. (BATES) and participating \$170,000 \$49,000 Claude Prod./Teram</p>	 <p>THE GUNS OF WILL SONNETT* Participating \$80,000 \$45,000 Thomas/Spelling Prods.</p>	 <p>JUDD* Participating \$160,000 \$42,000 20th Century Fox</p>	 <p>FRIDAY NIGHT MOVIES Participating \$650,000 \$56,000 Various</p>
	 <p>THURSDAY NIGHT MOVIES Participating \$650,000 \$56,000 Various</p>			

television's most widely accepted color film camera

Over 400 already shipped!

Since its inception in 1964 more of these "New Look" color TV film cameras have been shipped than any other. Number 400 has been delivered to the ABC Network. Others are on their way to a growing list of users. Choice of the top stations throughout the world, it's the color film camera with the "big tube" concept for finest pictures.

The big tube adds snap to the color picture. It increases resolution and definition, eliminates more of the noise element, resulting in a sharper, more pleasing picture.

When you look inside the TK-27, you get the idea that this camera is different in other ways, too. It's the only film camera that's all transistorized,

all modularized. The only film camera with plug-in vidicon camera assemblies, sealed beam optical system, electrostatic-focus vidicons.








The TK-27 is part of a "matched" color film system. For example, over 850 TP-66 film projectors have been delivered, together with more than 1400 TP-7 slide projectors (and accompanying multiplexers). Such wide acceptance makes the RCA film system the standard of the industry.

GET THE FACTS—For more facts about the TK-27, call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.










The Most Trusted Name in Electronics

SUNDAY

ABC	
7:30	 <p>VOYAGE TO THE BOTTOM OF THE SEA (Starts at 7) Participating \$181,000 \$40,000 20th Century Fox</p>
8:00	 <p>THE FBI Ford (JWT) \$162,000 \$59,000 Warner Bros./ Quinn Martin</p>
8:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
9:00	 <p>THE SUNDAY NIGHT MOVIE Participating \$650,000 \$58,000 Various</p>
9:30	 <p>SMOTHERS BROTHERS COMEDY HOUR Participating \$185,000 \$55,000 Comedic Prods.</p>
10:00	 <p>MISSION: IMPOSSIBLE Philip Morris (unassigned) and participating \$194,000 \$44,000 Desilu</p>
10:30	 <p>THE HIGH CHAPARRAL* Participating \$185,000 \$43,000 Xanadu Prods./NBC</p>
11:00	

CBS	
7:30	 <p>GENTLE BEN* Eastman Kodak (JWT) and participating \$80,000 \$44,000 Ivan Tors Films</p>
8:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
8:30	 <p>SMOTHERS BROTHERS COMEDY HOUR Participating \$185,000 \$55,000 Comedic Prods.</p>
9:00	 <p>MISSION: IMPOSSIBLE Philip Morris (unassigned) and participating \$194,000 \$44,000 Desilu</p>
9:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:00	 <p>MISSION: IMPOSSIBLE Philip Morris (unassigned) and participating \$194,000 \$44,000 Desilu</p>
10:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
11:00	

NBC	
7:30	 <p>WALT DISNEY'S WONDERFUL WORLD OF COLOR RCA (JWT) Eastman-Kodak (JWT) Gulf Oil (Y&R) \$188,000 \$59,000 Walt Disney Prods.</p>
8:00	 <p>THE MOTHERS-IN-LAW* Procter & Gamble (D-F-S) \$80,000 Desi Arnaz Prod.</p>
8:30	 <p>BONANZA Chevrolet (C-E) \$188,000 NBC Prods.</p>
9:00	 <p>THE HIGH CHAPARRAL* Participating \$185,000 \$43,000 Xanadu Prods./NBC</p>
9:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
11:00	

MONDAY

ABC	
7:30	 <p>COWBOY IN AFRICA Participating \$164,000 \$42,000 Ivan Tors Prod.</p>
8:00	 <p>RAT PATROL Participating \$85,000 \$52,000 Mirisch-Rich</p>
8:30	 <p>THE FELONY SQUAD Participating \$78,000 \$49,500 20th Century Fox</p>
9:00	 <p>PEYTON PLACE Participating \$85,000 \$49,000 20th Century Fox</p>
9:30	 <p>THE BIG VALLEY Participating \$167,000 \$45,000 Levy-Gardner-Lava</p>
10:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
11:00	

WEDNESDAY

ABC	
7:30	 <p>THE LEGEND OF CUSTER* Participating \$170,000 \$42,000 20th Century Fox TV</p>
8:00	 <p>THE SECOND HUNDRED YEARS* Participating \$80,000 \$46,000 Screen Gems</p>
8:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
9:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
9:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
11:00	

CBS	
7:30	 <p>LOST IN SPACE Participating \$181,000 \$43,000 Space Prods.</p>
8:00	 <p>THE BEVERLY HILLBILLIES Kellogg Co. (LB) \$96,000 \$60,000 Filmways TV Prods.</p>
8:30	 <p>GREEN ACRES Procter & Gamble (COMP) General Foods (Y&R) \$91,000 \$63,000 Filmways TV Prods.</p>
9:00	 <p>HE AND SHE* General Foods (unassigned) and participating \$80,000 \$54,000 Talent Associates Ltd</p>
9:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:30	 <p>DUNDEE AND THE CULHANE* Philip Morris (unassigned) and participating \$185,000 \$40,000 Filmways TV Prod.</p>
11:00	

NBC	
7:30	 <p>THE VIRGINIAN Participating \$275,000 \$45,000 Universal</p>
8:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
8:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
9:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
9:30	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:00	 <p>THE ED SULLIVAN SHOW Nabisco (BATES) and participating \$195,000 \$62,000 Sullivan Prods.</p>
10:30	 <p>RUN FOR YOUR LIFE Participating \$170,000 \$43,000 Roncom Films/ Universal</p>
11:00	

THURSDAY

ABC	
7:30	 <p>BATMAN Participating \$87,500 \$39,000 Greenway/ 20th Century Fox</p>
8:00	 <p>THE FLYING NUN Bristol Myers (FC Colgates (BATES) Quaker Oats (JWT) \$79,000 \$49,000 Screen Gems</p>
8:30	 <p>BEWITCHED Chevrolet (C-E) Quaker Oats (JWT) \$85,000 \$49,000 Screen Gems</p>
9:00	 <p>THAT GIRL Participating \$79,000 \$50,500 Daisy Prods.</p>
9:30	 <p>PEYTON PLACE Participating \$85,000 \$49,000 20th Century Fo</p>
10:00	 <p>GOOD COMPANY Participating \$75,000 \$37,000 Talent Associate</p>
10:30	 <p>NO NETWORK PROGRAM</p>
11:00	

and 17 continuing for a total of 25 programs on its schedule.

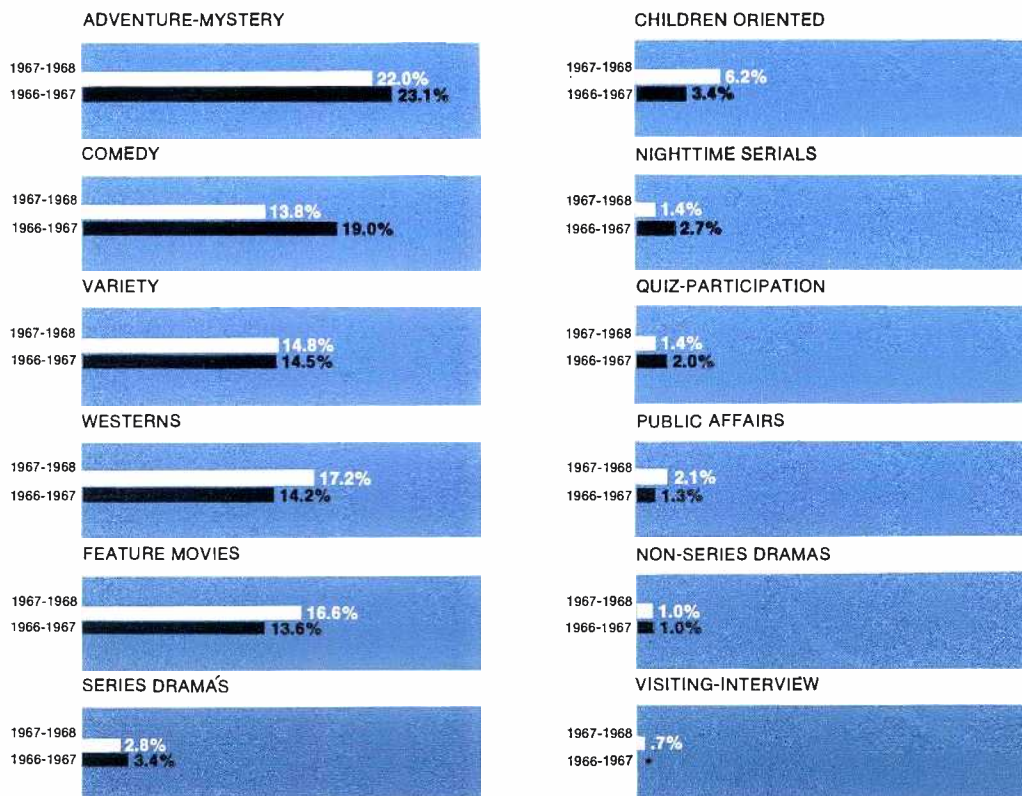
While the number of comedies is declining, the number of westerns is on the rise. This season westerns represent 14.2% of prime time but next season they will be up to 17.2%. The Marshall McLuhan-minded sales coordinator at MGM-TV, Herman Keld, suggests that effective television often takes the form of a "trip," whether it is the trip the viewer accompanies the detective on as he searches for clues or the trail the western hero follows to his ultimate confrontation with the bad guy. Buy that or not, it is obvious that the increasingly urbanized American still seeks the classic simplicities and elbow room of the shoot-em-ups. At least the programing powers are banking on that.

One of the new westerns is CBS's hour-and-a-half-long

Cimarron Strip, which follows the path pioneered by NBC's 90-minute *Virginian*. *Cimarron Strip* is CBS's first 90-minute film series, and the network is budgeting more than \$250,000 a week for its production. Since the new program is viewed as a bellwether for the longer form generally, CBS wants everything to ring true. The aim is for a virtual feature film every time out. The financial risk is great. Although three half-hour programs could cost as much in total, all the eggs would not be in one basket. The chances are that at least one of the three half-hour shows would be renewed, thus limiting the over-all financial liability. But if a 90-minute series doesn't make it, the whole investment is wiped out, except for the possibility of selling some of the shows as features abroad or in a late-show package. Pro-

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How program categories next season compare with the current season's



*No Visiting-Interviews in 1966-1967

Case History : The Beverly Hillbillies

By Morris Gelman

BACKGROUND: Half-hour comedy, Wednesday night on CBS-TV, 8:30-9 p.m., back for sixth season in 1967-68, third in color. Produced on film by Filmways TV Productions Inc. in Hollywood.

GENERAL OBSERVATION:

a) —Probably the most maligned series on television.

b) —With the possible exception of *I Love Lucy*, maybe the most successful and profitable situation-comedy series ever made.

c) —Weekly production budget currently \$85,000 is somewhat higher than average for a show of its kind.

d) —Including network run, network and foreign syndication, still unrealized domestic syndication potential, easily a \$50 million or more property.

e) —Indicative of the price networks must pay for top-notch product, it has run up a production tab of more than \$11.5 million over a five-year run. (See table 1.)

OBSERVATION: *The Beverly Hillbillies* started out with a weekly budget of \$60,000 in the first and second seasons, jumped \$5,000 in the third season, another \$10,000 when it began color in the fourth season and finally another \$10,000 to \$85,000 now. Actually the change to color added about \$8,000 per show. Generally the network's color allocation for a half-hour show is \$7,500. *Hillbillies* added some more because it had to change main titles and several other things that are amortized.

CONCEPT: Backwoods family finds

oil on its land, gets \$25 million for it, moves to Beverly Hills.

COMMENT: Paul Henning, creator-producer-writer-guiding light: "I've always been a fan of hillbilly humor. I felt I knew and understood these people. Most of them live in poverty. Naturally when you picture them week after week it becomes a kind of depressing, downbeat scene. I wondered how to depict a family of real hillbillies in a setting that would not be depressing. Finally the thought occurred to have them strike it rich and move to a plush setting. Taking them completely out of their element would provide a humorous juxtaposition."

DEVELOPMENT: By October 1961, Filmways, hot after Paul Henning to do a show, committed \$100,000 to his project on the basis of the idea alone (the pilot wound up costing somewhat in excess of this figure but less than \$150,000).

COMMENT: Paul Henning: "We tested and interviewed literally hundreds of people for four or five weeks. We knew we had to find the right people. I had these characters in my mind and we had to find the people to fit them."

PILOT: Expensive, filmed for five days on location at Beverly Hills reservoir in December 1961. Filmways built a little cabin at the location and it apparently was as rustic and rural as any place in the Ozarks yet it was within the city limits of Beverly Hills, Calif. Project was offered to ABC-TV first and passed by and then picked up by

CBS-TV on a six-year option deal.

PREMIERE: Sept. 26, 1962.

AUDIENCE REACTION: Safe to say no show ever made it so fast. By the second two-week national Nielsen Television Index report, *Beverly Hillbillies* was the top-rated show in the nation. Essentially, it remained in that position throughout the first two seasons.

CRITICAL REACTION: Perhaps as the result of a visceral reaction to the title, *Beverly Hillbillies* immediately was identified with the worst of television. The critical consensus had it that if television was a vast wasteland, this show was death valley.

COMMENT: Paul Henning: "We had some fine critical acclaim but it was in the minority. What eased the sting was the tens of thousands of letters and cards that came in. 'Thank you for making the hillbillies clean, decent, God-fearing people,' they said. This was the very thing we established firmly in the first 12 shows. These were very clean, honest, sincere people. They had all the good virtues. The only thing they lacked was a knowledge of the sophisticated world."

SEASONAL CHANGES: Series has remained essentially the same. Actress Bea Benaderet took her Aunt Pearl character away after the first season to star in another Henning creation, *Petticoat Junction*. Otherwise no cast changes. Basic theme also remained the same but after third season more advantage was taken of Hollywood-type situations.

RATING HISTORY: Series did not

Table 1—Cost History

Season	Wkly. aver. total	Wkly. aver. above-the-line *	Wkly. aver. below-the-line **	No. of first-run per season	Seasonal totals
1962-63	\$60,000	\$25,000	\$35,000	36	\$ 2,160,000
1963-64	\$60,000	\$25,000	\$35,000	36	\$ 2,160,000
1964-65	\$65,000	\$27,000	\$38,000	34	\$ 2,210,000
1965-66	\$75,000	\$30,000	\$45,000	32	\$ 2,400,000
	(color added)				
1966-67	\$85,000	\$35,000	\$50,000	32	\$ 2,720,000
Five-year aggregates:				170	\$11,650,000
1967-68	\$85,000	\$35,000	\$50,000	32	\$ 2,720,000

* creative costs ** technical costs

TV'S FIRST FAMILY, 'THE BEVERLY HILLBILLIES,' HAS BEEN KICKING UP THE PEA PATCH FOR FIVE SOLIDLY SUCCESSFUL SEASONS, GOING ON SIX. THOUGH TARRED AND FEATHERED BY THE CRITICS, THE COMEDY HAS APPARENTLY WARMED ITS WAY INTO THE HEARTS OF A CONSIDERABLE AND STEADFAST AUDIENCE.

fall out of the top 10 until the start of its third season. It only has been out of the top 20 six times in five campaigns, four of these occasions still within the top 25. Averaged a seventh position during the 1966-67 season. A winner all the way.

TRAUMATIC EXPERIENCE: In third season the series was shifted from 9 p.m. on Wednesday to 8:30 the same night, up against the third half-hour of NBC-TV's *The Virginian*, with *CBS Reports* as a lead-in.

COMMENT: Paul Henning and Al Simons, Filmways president and *Hillbillies* executive producer: "We moved from 9 o'clock Wednesday to 8:30. Now off-hand you might think this is not damaging. But what it did was move us against the final 30 minutes of a program that was very popular. People were hooked by that point in the show. They didn't want to switch. It took us all of the third season to get back our audience. Yet we had been number one up until the last repeat of the season before. We got cards saying: 'Where are you? What happened? Why did they take you off the air?' It was a hard long pull."

COMPETITIVE HISTORY: Two shows that followed *Beverly Hillbillies* in CBS-TV Wednesday night schedule have been rousing hits. Shifted to a slot behind the *Hillbillies* in the 1962-63 season, the then tottering *Dick Van Dyke Show* took off like Mary Poppins on a broom stick. Inheriting the *Van Dyke* spot in 1965-66, *Green Acres*, another Filmways production, had the most auspicious debut of any new show since *Hillbillies*.







SIDE EFFECT: Meanwhile, the Beverly Hills bunch has knocked off every ABC-TV head-to-head competitor. The list includes *Going My Way*, *Ben Casey*, *Outer Limits*, *Gidget* and *The Monroes*. Only *The Virginian* has held its own against the cornpone series but not before NBC-TV's previous contenders, *Perry Como* and *Espionage*, were flattened. (See table 2.)

SYNDICATION RECORD: CBS-TV owns syndication rights. Deal was made by Filmways immediately subsequent to the series going on the air.

a) First 106 shows of series—all the monochrome episodes for the first three seasons—are being stripped by CBS-TV in the mornings. Now on its second time around on this basis, *Hillbillies*, reportedly, still is pulling 40% shares in some markets.

b) Three months after it started in

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	ABC-TV	CBS-TV	NBC-TV
'62-'63		lead-in: Dobie Gillis	
Wed. 9:00	Going My Way (2nd half)	 lead-out: Dick Van Dyke	Perry Como (1st half)
'63-'64		lead-in: Glynis Johns Show	
Wed. 9:00	Ben Casey (1st half)	 lead-out: Dick Van Dyke	Espionage (1st half)
'64-'65		lead-in: CBS Reports	
Wed. 8:30	Outer Limits (1st half)	 lead-out: Dick Van Dyke	The Virginian (last 1/2)
'65-'66		lead-in: Lost In Space	
Wed. 8:30	Gidget	 lead-out: Green Acres	The Virginian (last 1/2)
'66-'67		lead-in: Lost In Space	
Wed. 8:30	The Monroes (2nd half)	 lead-out: Green Acres	The Virginian (last 1/2)
'67-'68		lead-in: Lost In Space	
Wed. 8:30	Second 100 Years	 lead-out: Green Acres	The Virginian (last 1/2)

Color television has opened up a whole new world for advertisers. But color, at least as much as form or design or anything else the eye can perceive, has intense emotional overtones — some negative, some positive. If red means blood (it can also mean sex or fire) would a razor-blade manufacturer be wise to use red as a dominant factor in his commercial? Here's what the psychologists have to say about the underlying meanings of various colors.

THE impact of color can be so severe with some people that psychologists have documented cases of "color shock", which, in its pristine state, according to the famed Dr. Hermann Rorschach, is "an emotional and associative stupor of varying length." There are less severe ways of reacting to color, such as avoiding it or experiencing acute disturbance or tenseness, but color shock does dramatize the immense power inherent in various shades of the spectrum.

What follows is an examination of what has been said,

or what can be said, about emotional responses to color. Hopefully, this, a sort of primer on the subject, will be of use to those people at advertising agencies and production studios who must select and blend various hues to get maximum impact for their commercial messages. Once those people step away from the neutrality of black and white, they are often, literally, in trouble.

The first and most obvious thing to be said is that people react to different colors in different ways and that this must qualify any generalization that can be made about the emotional or psychological meaning of a color. The second most obvious thing to be said is that people absorb color unconsciously and usually respond to it that way. Unless the hue or combination of colors is atrocious, most people don't realize what annoys them or pleases them in a room. Someone can have a bad time at a party, and think his hosts in some subtle way sinister, simply because his unconscious rebelled at their lemon-yellow rug.

In a pioneering essay on the subject (*Color and Affect, Psychiatry, 1943*), Ernest G. Schachtel went so far as to suggest that "every color perception, even the mere regis-

THE HIDDEN POWERS IN COLOR

By Richard Donnelly



tration or the presence of color as an 'aside' from the focus of a person's attention and stream of experience, has, however slight, psychological and biological implications."

If this is true, then the way in which color is used commercially is of great importance. In comparison, black and white is safe. Color can be dangerous and even backfire.

Perhaps the most "dangerous" color is red. Psychologist Schachtel notes that it has a unique position among colors in that it is almost universally thought of as striking, exciting, explosive. "Passion and excitement are closely akin to red, and it may be connected with such varied affects [read emotional experiences] and feelings as passionate love, blind rage, savage cruelty, hysterical excitement. It is the color of blood and fire."

Psychologist Havelock Ellis, writing at the turn of the century, described red as "the color that fascinates our attention earliest, that we see and recognize most vividly; it remains the color that attracts our attention most readily and that gives us the greatest emotional shock. It by no means necessarily follows that it is the most pleasurable color. As a matter of fact, such evidence as is available

shows that very often it is not," Ellis contended.

In analyzing various reactions to red, Schachtel said, "one has to distinguish two factors. One is the fact that red is the most striking, strong, vehement color and that hence it catches the attention readily and on primitive levels of perceptive and mental organization, as evidenced by the fact that small children and some primitive tribes react only, or primarily, to red. The other is the fact that red is, particularly for the unconscious, at the same time a most attractive and a most dangerous color, but always a fascinating one."

Perhaps the next most striking color, says Schachtel, is yellow, which, like red, is an active color. It is usually a supreme, sometimes sacred color throughout the Near and Far East. Like red, it has marked negative as well as positive connotations, and also like red, it has considerably more motor power in stimulating the eye than other colors. It is a favorite of children, but not necessarily of adults.

Orange, the combination of yellow and red, appears to be a somewhat safer color than either of its two primaries. It is a warm and active color, and people who respond to

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It will cost networks \$240 million for new season's shows, a \$20 million increase

duction costs continue to rise across the board. By consensus of the industry, the three networks will spend an estimated \$240 million to produce their entertainment series in the 1967-68 season. This compares with about \$220 million for the present season.

As usual, the higher costs are attributed primarily to higher talent and union demands. In this coming season, though, there also seems to be a thrust towards more expanded productions, programs with greater dimensions, substantiated by more location shooting. Perhaps color, which also long has been a catch-all reason for rising costs, is at the root of this development. The demands of colorcasting, apparently, can be answered only by a better quality, more expansively framed product.

ZOOMING MOVIE PRICES

Of all the items on the prime-time checkerboard, feature films have increased the most in cost, rising from \$380,000 this season (a figure that seems stratospheric enough) to \$650,000 for the season in the offing. Of course this figure is for the original showing. When the feature is aired for the second time during the season the cost falls. Incidentally, the season in the wings will have six nights of movies, one more than the current season started with. This brings the percentage or prime time that will be devoted to features to 16.6% (pushing that category ahead of both comedy half-hours, 13.8%, and variety, 14.8%, for the first time).

David Bradshaw, vice president and television-radio manager at Young & Rubicam, says the new programing mix, with its heavy emphasis on features plus the two 90-minute westerns, "sounds like a throwback to the old days of the motion picture houses with their stage shows (television's variety programs), short comedies (the half-hour situation comedies), newsreels (the news)—and the movies."

(When television starts giving away dishes and chewing gum begins to build up on the underside of the livingroom chairs things really will have gone full circle.)

But getting back to costs: The real dilemma faced by the networks revolves around pilots rather than weekly programs. The mandate now in Hollywood is to control pilot costs. There's no secret about how the film production houses want the problem handled. They'd like to see—and have come to demand under the threat of ceasing production—that the networks underwrite all pilot costs. These can run from about \$300,000 for half-hours to \$500,000 or more for hours.

The networks, obviously, are looking for other solutions. One is the possibility of 20-minute pilots or expanded presentation films. Another solution is tied up with the trend toward longer-form programs. A pilot made for a 90-minute series has an inherent flexibility denied the shorter pilot. Even if not bought as a series, it can be marketed in a number of ways: as a feature in either domestic or foreign theatrical distribution, as a special or as a feature for network television. Often the longer-form program is the result of a spinoff from another long-form product. In this way the need to produce a conventional and expensively speculative pilot is avoided.

In addition to the hour-and-a-half *Cimarron Strip*. CBS will have another new western in the hour *Dundee and the Culhane*. This stars the British actor, John Mills, and Rick Falks, who previously appeared in *The Virginian* and *General Hospital*. The show is a mixed breed, being a western about a pair of lawyers who work out of San Francisco, "accepting any case if justice is to be served."

NBC's new western entry is the one-hour *High Chaparral*, which will follow *Bonanza* on Sundays at 10 p.m. and was created by David Dortort, who also put *Bonanza* together. The new one's situated in the Southwest in the 1870's.

ADVENTURE-MYSTERY LEADS

ABC is coming up with three new westerns: *The Legend of Custer* and *Hondo*, both hours, and the half-hour *Guns of Will Sonnett*. If you saw the John Wayne picture by that name you'll have an idea what *Hondo* is about. An ABC news release says the television *Hondo* "stars Ralph Taeger as Hondo Lane, part Apache and some say part panther." Whooooo-eee! *The Legend of Custer* may be the first cavalry-backgrounded western on television. Anyway it's about General George Armstrong Custer of last-stand fame. Leathery Walter Brennan rides the West in *The Guns of Will Sonnett*. "searching for the truth in the legend of his lawless son."

The largest programing category again next season will be adventure-mystery, making up 22% of the nighttime fare. What is significant among the new programs is the return of the detective story. NBC is offering Raymond Burr as *Ironside*, a former chief of detectives permanently confined to a wheelchair and now a special consultant to the San Francisco police commissioner. It's an hour program. CBS is unveiling *Mannix*, an hour detective series dealing with Joe Mannix, "a maverick who works for an ultracomputerized firm of private investigators, who pits his own intuitive

deductions against the advice of the computers." (Are we getting our own back at last?) ABC's detective entry is the half-hour *N.Y.P.D.*, "realistic adventures made in cooperation with the New York City Police Department." It will be the only 1967-68 series to be filmed in New York. The success of *Felony Squad*, on ABC, and *Dragnet*, revived by NBC, probably account for this "support your local police" movement on television.

The other new adventure-mystery programs are both in the ABC stable: *Cowboy in Africa*, an hour western strayed far afield, and *Garrison's Gorillas*, which is World War II again but this time about some convicts granted a presidential pardon to operate behind enemy lines under the command of a West Point captain. It, too, is an hour.

The variety category will make up 14.8% of the prime-time schedule, a hairsbreadth more than this season's 14.5%. NBC particularly favors this category for the forthcoming season, offering two new hour programs, *The Jerry Lewis Show* and *The Kraft Music Hall*, as well as *Danny Thomas* hour variety programs that will be mixed with dramatic shows at a ratio of about one variety hour to four of the other.

TRY, TRY AGAIN

When ABC tried a Jerry Lewis series a few seasons back it flopped, leaving everyone sore at everyone else and Jerry miffed at the medium. Now NBC feels it has a winning format. Mort Werner, NBC-TV programing chief, says the new try will be "a carefully constructed comedy show that will give Jerry an opportunity to play the kinds of characters he plays in the movies. A crack writing staff is working on it. If we have to draw a parallel, the show will be on the order of the *Jackie Gleason* or *Red Skelton* programs."

As for the *Kraft Music Hall*, according to Werner it "will, in effect, be a special every week. A prominent performer will do a special that will be fashioned into an idea—for example a salute to the motion-picture musicals of yesteryear. Each show will have a theme; it won't be just a star saying 'Good evening.'"

The other new variety offering is CBS's *Carol Burnett Show*. She'll be on Monday nights at 10 opposite ABC's *Big Valley* and NBC's *I Spy*. Irwin Segelstein, CBS-TV vice president, programs, New York, cites this counter-programing with Miss Burnett as an example of the network's effort "to achieve greater dominance at 10." This is a time period that CBS has had some trouble with recently, except for Thursdays and Fridays when the movies are slotted. Now the network has eliminated

the Sunday night *Candid Camera* and *What's My Line* and the *Danny Kaye Show* on Wednesday. It has retained the prestigious but hard-to-win-ratings-with *CBS News Hour* in the Tuesday period. The other 10 o'clock shows then will be Miss Burnett and the two movies: *Mission: Impossible*, which began this season and seems to be building an audience; the new western, *Dundee and the Culhane*, and the new detective show, *Mannix*. It's going to be a battle worth watching.

But the 10 o'clock tug-of-war is a matter of tactics. In the field of strategy, according to Mike Dann, CBS-TV programming chief, the network is relying, as always, on the star system and comedy. He says a star-dominated vehicle works, and it also can't be imitated by the competition. "The reason comedy is the most successful form," Dann says, "is that it appeals to all members of the family. As a rule men like action programs, women go for romantic drama and children very often dislike both. Comedy is the one form that appeals to the entire household."

CONTEMPORARY LAUGHS

Dann says the reasons the *Smothers Brothers* program is so successful (to the point of challenging *Bonanza's* long-standing supremacy) are, one, the boys are likeable, and, two, they are the only people around doing contemporary comedy a la Fred Allen or Will Rogers of times past. The shows are taped on Friday night, just two nights before they are telecast, and never stockpiled, in order to keep things topical.

Dann also posits a trend towards "reality comedy" in the coming season. "Nobody disappears, nobody is marooned on an island, nobody is from another planet," he says. "Comedy will be more in keeping with the *Father Knows Best* kind of show."

CBS has chosen an urban milieu for its two new comedies. One is *Good Morning, World*, about a young man who comes to New York to become a disk jockey. The other is *He and She*. He is a "young, level-headed cartoonist," and she is his wife, "a not so level-headed employe of the Tourist Aid Society." Paula Prentiss and Dick Benjamin are in it with co-star Jack Cassidy.

ABC's new half-hour comedies seem to run counter to the Dann-defined reality trend. For example, *The Second Hundred Years* concerns a man encased in a glacier in Alaska in 1900 who is thawed out this year, as fresh as a saucepan of once-frozen peas. The same actor plays this man and his grandson—and of course the thawed man's son is older than both of them.

ABC's other novice show, titled *The Flying Nun*, takes a look at Sister Bertille who wears one of those large white headresses called cornets with the aid of

which she is able to fly. She also can fix cars, give haircuts, organize fiestas—even play gin to attract souls to mass. Sally Fields, who once played "Gidget," assumes the habit.

NBC's entries in the comedy race, like CBS's, wear the colors, if not the textures, of reality. Picture, if you will, Eve Arden and Kaye Ballard as mothers-in-law of neighboring families—such is the substance of *The Mothers-in-Law* put together by the Desi Arnaz shop. The other NBC comedy hopeful is *Everywhere a Chick Chick*, starring Jerry Van Dyke as a divorced nightclub comedian who is suddenly given custody of his five-year-old son and starts a new life on a farm.

This plot-line suggests a puzzle: Why do so many parents or guardians in situation comedies bring up children without benefit of a mate? Now that *Please Don't Eat the Daisies* has been dropped, only *Bewitched* comes to mind as a show where the kid has both a mom and a pop, and in the case of *Bewitched* the child is so young there is little interaction between it and its parents beyond the customary cooing. Are the other shows somehow playing up a child's unconscious wish to have a parent all to himself?

MORE FOR KIDDIES

But to forego do-it-yourself Freudian analysis and get on with the job: another category that will rise on a percentage basis in the fall is the children-oriented shows. These will make up 6.2% of prime time, compared with 3.4% for the waning season. Each network has a new offering in this category: ABC with the hour *Off to See the Wizard*, CBS with the half-hour *Gentle Ben* and NBC's hour *Maya*.

Off to See the Wizard uses animated characters from the land of Oz (the Tin Woodman, Cowardly Lion and so forth) to form a continuing theme to frame footage from MGM children's features. It could be called—but isn't—a development of the Walt Disney approach used by NBC. *Gentle Ben* is that children's favorite, the relationship of a boy and his pet. In this instance the pet is a 600-pound bear. There's an even bigger pet in *Maya*—an elephant—and he's owned by an Indian lad who is a friend of an American teen-ager searching for his father. (Another case of a disturbed family relationship.)

The category of series dramas continues to decline. It represented 8.1% of prime time last season, 3.4% this season and will be reduced to 2.8% in the fall. There's one new show in this area, *Judd*, and one holdover, *Run for Your Life*. Judd is a lawyer, played by Carl Betz freed of his husbandly duties in the Donna Reed household. According to ABC: "Everything about Clinton Judd is big; the cases he handles as a

criminal lawyer, the way he handles them and himself and the modern world in which he moves."

Even more miniscule is the once-proud category of nonseries drama, still 1% of the total nighttime fare thanks to the Danny Thomas dramas taking over the role played this season by the Bob Hope dramas. Also many of the nonseries dramas that used to have a regularly scheduled slot on programs like *Playhouse 90* will now show up among the specials.

The category of weekly specials, which surfaced briefly as *ABC Stage 67*, has submerged again—but ABC has come up with another innovation (in a limited sense): the visiting-interview program. Once called *RSVP* and then *Inside Out*, it is now titled *Good Company*. The word "innovation" is qualified because the show is reminiscent of a program that ran several seasons ago, Ed Murrow's *Person to Person*. This time around the man who is doing the visiting will be well known attorney F. Lee Bailey, who will accompany the color cameras into the homes of the celebrated to explore, as ABC says, "the not-so-well-known side of the well-known."

AGENCY VIEWS

Martin Starger, vice president in charge of East Coast programming for the network, says *Good Company* will roam farther afield than *Person to Person*, including visits to London, Portofino, Rome and other places abroad. Also color will add a valuable dimension to the home visit, giving the Mrs. a chance to see how the curtains match the carpets. And then again, there are a lot of new personalities that have come on stage since the Murrow era—Bailey being one of them himself.

That, in sum, is the new programming in store for 1967-68, and it adds up to about one-third of the prime-time schedule. But what does it add up to in a more than quantitative sense? Executives at the advertising agencies who keep their ears to the ground to sense the least tremor that could signify a trend have a variety of comments.

John F. Ball, vice president, J. Walter Thompson, says:

"Taking a general view of the three networks' schedules, it's pretty much more of the same next year, with actually a decrease in what I'd call excitement programming. There are exceptions. The *Flying Nun* at ABC has difference. It may become the *Monkees* of this upcoming season. But generally speaking there are no new forms.

"I think the network programming departments appear to be less challenged by different ideas. With the cost of program production what it is, it seems they are pursuing the safe course in programming. We have advertisers who

seek exciting week-to-week fare but we don't get the stimulation from the networks to match this interest by our advertisers in excitement and breakthrough.

"What we miss is the 'morning after' talk. How many people do you meet on commuter trains or in the subways who say: 'Gee, did you see *Gomer Pyle* last night?' As good as the *Gomer Pyle* series is, it doesn't seem to generate exciting talk the next day. Talk is important to advertisers, and the only place we seem to be able to garner it is in special programs such as the *Tijuana Brass*, *Bogart*, *The Robe* and, of course, *Bridge on the River Kwai*."

Ball concludes: "I think the network schedules of the future will have fewer and fewer series type shows as we now know them. I think the days of the lawyer, mom and dad and the two kids, the hospital shows and so on are numbered. I think we'll see much more staggered event programming. I think an awful lot of people go home now and seek what's on that's different, which gives the edge to the special or one-shot."

Richard Pinkham, senior vice president, Ted Bates & Co., notes the trend towards police dramas and westerns next season. He also says the reason variety is continuing strong is that "it's one of the few things that can make it against movies. That's the problem: counter-programming against the movies."

As for individual shows next season,

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Pinkham singles out ABC's *Good Company*. "I for one am happy to see the return of the kind of thing television is best equipped to do. *Good Company* is something television can do that movies can't do, and that's a good thing in my opinion."

Alfred L. Hollender, president, Grey International (a subsection of Grey Advertising), says: "Probably the two most significant developments of the coming season are the trend toward longer shows, a direct outgrowth of the movies' impact, and the heavy pattern of specials, almost to the point of becoming regular programming because of their frequency."

"There are two reasons why specials are becoming so important. First, the blandness of regular programming has made it less possible to achieve excitement through the use of the medium on a regular basis. Second, the continuing trend toward scatter buying, which stems from the tremendously increased costs, have so fragmented the advertiser-program relationships that when an advertiser wants to accomplish something special he no longer has a program to do it with. There's no Fred Allen-Ipana, Jack Benny-Jello, Bob Hope-Pepsodent, Danny Thomas-Post Cereals relationship. We've lost a major value in connection with the utilization of television and all the things it stood for."

"The lackluster kind of programming has become a way of life. I think it's physically impossible to turn out the number of programs a week for the number of weeks a year and do it well with the creative resources at our command," Hollender states.

WHEN TO STOP

"There is no way around the problem except to fuse regular programming with specials. But the thing that worries me is that if there is too great frequency of specials they will encounter the same problems as regular programming. We could lose the one remaining exception."

"It seems that television doesn't know when to stop. When it gets something good it goes haywire with it. We need disciplined use of various program forms rather than extreme uses."

Samuel H. Northcross, national director of broadcasting at Foote, Cone & Belding, also remarks that the "luster has gone out of television. I can remember," he says, "when the sponsor and his wife attended the opening show, which usually was followed by a big party at the Hampshire House. Nowadays sponsors don't even look at their shows. They have no feeling of ownership because of the fragmentation of the medium. Specials now are the only way to achieve identity."

"Costs," he continues, "are going to continue to rise. The only way they'll drop off is if some new electronic

medium comes along and supersedes television. I can remember when the Joan Davis radio show was selling for \$34,000 and then television came along and it dropped to \$17,000 and then \$6,000 and finally they were giving it away."

William H. Lynn Jr., New York director of television program planning for BBDO, looks back with nostalgia on the pilot for *Ben Casey*. "When it was done, everybody who saw it was on the edge of his chair. You were grabbed from the first minute when Casey jumped on a dying patient and started to massage his heart. The same was true of the pilot for *Naked City*. It started with this little criminal running from a policeman who shot him because the policeman thought he was reaching for a gun. You were grabbed by it. But it is not here this year."

"There wasn't a bad pilot done this year," Lynn remarks. "There was a very high level of quality, but absolutely nothing grabs you, nothing pulls you to the edge of your seat, involves you. Millions were spent and they all were very well spent. The pilots were of motion picture quality. But the involvement gap is there. It never, never pulls you in."

GIMMICK SHOWS

"The reason? I think it comes from the fact that the people who make them are just turning out something commercial, something that can be sold. In comedy, they are looking for gimmicks. It doesn't matter whether the shows have any lasting value; they are looking for a gimmick that will sell the comedy now."

"People are looking for something different in concept, but they are not getting into the heart of what they are doing. They say: 'Let's do a 90-minute show.' The visual ingredients will all be there, but not the basic character, the story. But the man who wrote the script for *Ben Casey* lived in the Los Angeles Hospital something like eight months. He got to know this angry young doctor who hated incompetence. Not one word of his script was changed when they did the show."

Lynn concludes: "The networks are sitting there making deals for the second season. How the hell can they generate excitement if they don't really believe in the shows themselves?"

Bernard Kanner, senior vice president and director of media management at Benton & Bowles, sees little difference between the forthcoming season and the current one. And as for the flourishing of variety programs, Kanner worries that with the late night Carson, Bishop, Dana and Griffin shows also competing for talent, there will be "the same acts tripping around from one to the other."

And so it goes, dim or delighted views on the season to come. Nothing, however, will be final until the viewers' votes are in. END

The

SEVENTH

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

TELEVISION Magazine THE MANY WORLDS OF LOCAL TV

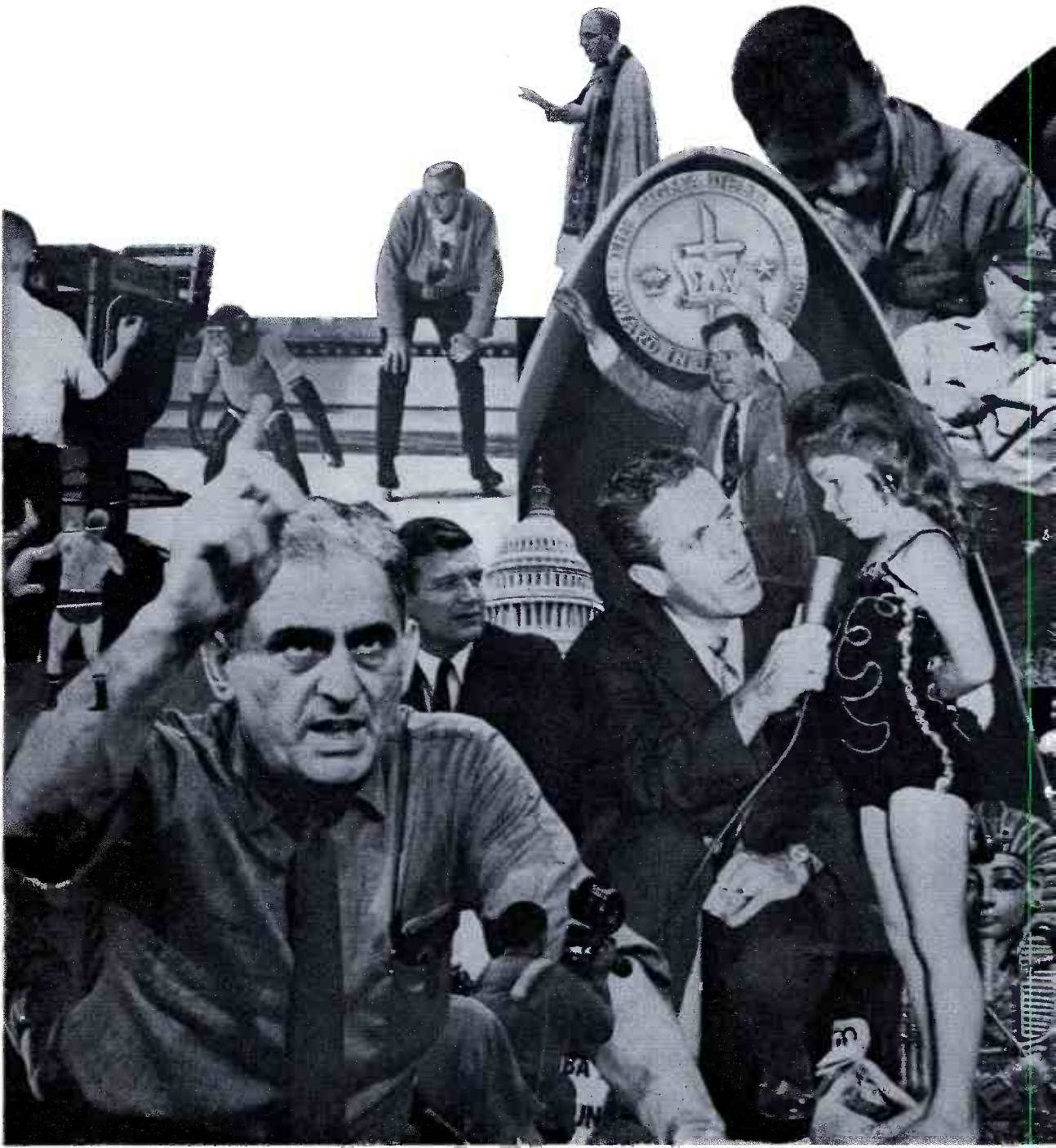
presented in a new informative format containing answers to questions like these:

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TELEVISION

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WHAT NATIONAL LEADERS HAVE SAID ABOUT PREVIOUS ISSUES

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

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

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

I found "The Many Worlds of Local TV" (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).

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

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

It is quite apparent that few activities elude the probing eye of the television cameras across the nation.—Senator Daniel K. Inouye (D-Hawaii).

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

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

This is a most informative publication.—Representative E. C. Gathings (D-Ark.).

It is indeed a beautiful, well-done job.—Senator Vance Hartke (D-Ind.).

I was interested to read of the varied activities in the industry throughout the nation — Senator Robert F. Kennedy (D-N.Y.)

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.).

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Bill Merritt, Western Sales Manager;
1680 N. Vine Street
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red often will respond to orange. And says Schachtel: "People who respond little or not at all to red may feel orange as somewhat less offensive and respond to it."

The cooler colors, blue and green, have been seen psychologically as having a calming, restful effect, and they are often the preferences of the inhibited, less spontaneous sort of person.

Historically speaking, all the various studies that have been made of color preferences indicate that warm colors—red, yellow, orange, even pink—seem more important to the child. Adults tend to prefer blues, reds and greens and this curious tendency seems to hold true regardless of race, region or nationality.

In general, says Faber Birren, in *Color*, University Books Inc.: "An individual who reacts freely and agreeably to colors is likely to be a responsive personality, interested in the world at large. In studying the effect of alcohol on releasing inhibitions in severely introverted people one discovers a greater response to color. In addition, abstract, nonobjective and surrealist art tend to find greater acceptance among extroverts than among introverts. Love of color for its own sake seems to be characteristic of extroverts, and indifference to color, or requiring a semblance of realism in art forms if they are to make 'sense', seems to characterize more introspective or introverted individuals."

EMOTIONAL IMPACT

He goes on: "A preference for red is associated with a person who nourishes a desire to be well-adjusted to the world. Red is highly prized by persons of vital temperament, who are not reflective and are more ruled by impulse than deliberation. In mental disease, red is associated with manic tendencies. Yellow, however, seems allied with feeble-mindedness. It is likely to be preferred by persons with an intellectual bent, associated both with great intelligence and mental deficiency."

The only point in quoting the above is to show the nature and quality of popular psychological thinking about color before attempting to relate it to the hard realities of commercial television. One of the people who has spent a good deal of his professional life relating psychological matters to the business world is Dr. Ernest Dichter, head of the Institute for Motivational Research and widely considered the father of that tenuous science. Dr. Dichter recently completed a study for Television Advertising Representatives that attempted to quantify the additional emotional impact of color commercials over black and white.

In an interview, Dr. Dichter as pains to stress that "you cannot say that color is better than black and white. You cannot say that TV is better than radio.

What you can do, is find basic reaction patterns. Do you feel closer to reality when you watch TV as compared to radio? Or when you watch color as compared to black and white? We must search for common denominators. This last study shows that color TV does outshine black and white, in the sense that it gives you a feeling of being closer; you get emotionally involved."

Dr. Dichter does not use the phrase "better" to describe the difference between color and black and white because that would oversimplify things and is not always true. "We found this: a black and white TV commercial is not really better by having it in color. Because color *accentuates*, it accentuates badness. A further point, which is really a recommendation for the TV producer: *coloring in* black and white is the worst thing you can possibly do. In other words, whenever color is used solely to give hues to a black-and-white picture without concern for the psychological and physiological attributes of color, then the danger arises of accomplishing the opposite effect that color was originally intended to do."

As an example, Dr. Dichter points to various psychological studies tending to show that generally men prefer colors associated with the blue end of the spectrum and women prefer colors from the red end of the spectrum. If an advertiser is appealing directly to only one of the sexes, this knowledge may be of some importance, Dichter notes.

WARM AND COOL COLORS

Another truism in psychology—that colors in which blues predominate are "cool", while those in which reds or yellows predominate are "warm"—is also useful in planning a color commercial. Says Dichter: "An improper emotional mood can be created for a commercial simply by employing predominately 'warm' or 'hot' colors when the other values are calculated to produce a 'cool' effect. Such a dichotomy can create unconscious alienation in the mind of a viewer." The same applies, he says, to the qualities of colors in terms of psychological distance (blue is far, red is near).

If television is a cool medium, as someone recently said, are hot or cool colors most appropriate for it? Dichter described the two terms as meaningless in terms of media. "Terms like hard sell and soft sell are also meaningless. You have successful or unsuccessful communication. Instead of warm and cool I'd rather say an ego-involving color or a non-ego-involving color."

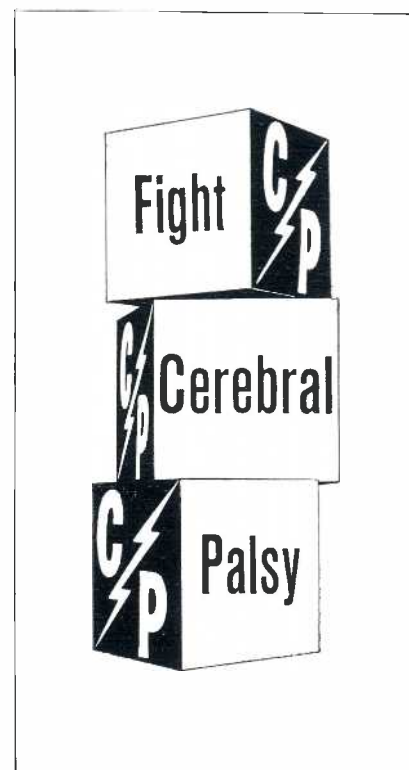
Dichter thinks that the next degree of sophistication might be to determine whether it is possible to invite more viewer participation by using the cooler, more distant colors like blue. He is also convinced that television ought to use more

pastel colors, and "the less than perfect ones." He thinks this would arouse the imaginations of the viewers. "Fuzzy, incomplete images invite much more participation. In part, your reaction is to your own re-creation of the scene. This is what a good artist wants you to do. Using brown can create a more natural involvement than can an illustrator type of artist who uses perfect color and design. Most of the Russian and the Eastern European artists make this mistake in a way."

Dichter stresses that a producer or client shouldn't simply work for perfection in color, for that can lead to stereotypes. "The more gaudy and garish effect, the less color effect is left. Heaping color upon color and light effect upon light effect is a misunderstanding of how things work. One of the most common mistakes of a beginner is to overdo things."

Essentially, Dichter is saying that many of the color commercials he tested for TVAR tended to be overdone, because they were so "heavy and thick, their end effect is less individuality."

The motivational research expert is convinced that the country is on the edge of a color revolution that will extend well beyond telephones and airlines. He thinks there is a psychological and physiological need for color ("a denial of death") and the more hedonistic times are allowing a fuller expression of that need. "Perhaps," he muses, "there is a color *hunger* to be exploited. . . ." END



The senior citizen, in a marketing sense, is more of a gambler than any other age group

veyors of consumer foods with the 'Pepsi generation,' in spite of the fact that there are nearly two million more people in the United States today who are 60 and over than there are teenagers."

She made mention of Senator Williams's \$40-billion data and pointed out that not only do people 65 and over receive (or have access to) this amount, but they spend it. She admitted that many of the old are poor, a few are "very rich, and a good number are well-to-do. Their incomes are increasing." She estimated that in 10 years, this older market would jump in number by at least 20% but noted, "it is not being exploited either by the producers or by the sellers of goods."

What should manufacturers and advertisers be considering in their presentation of their established or new products to the senior market? A number of points in that area have recently been expressed by Dr. James L. Goddard, commissioner of the Food and Drug Administration of the U.S. Department of Health, Education and Welfare. He has introduced an every-other-week service to the press of short articles that have special interest for older Americans. The articles are written by Theodore Schuchat, a Washington writer with nearly 20 years of experience in the field of retirement and the aging. Its readership, which Dr. Goddard estimated to be "several million," has not only shown great interest in the series, but has indicated certain problem areas that marketing men might do well to note.

ELDERLY CONCERNS

The elderly are concerned about the amount of vitamins and minerals they really need, the degree of effectiveness of the drugs they take, how to control weight without the use of all sorts of drugs and devices, cosmetics failing to list their ingredients, reassurances that today's food products are nutritious (a reflection of a widely held belief among the aging that the soil has been depleted) and queries about machines designed especially for the elderly ("If the machine is patented, does that mean it is safe and effective to use?"). TV, although considered a "believable" medium by many oldsters, came in for a bit of implicit criticism when, as Dr. Goddard noted, many of the letters and comments he has received from older people voice concern about the specific ingredients of certain widely promoted products, and also express considerable doubt about many advertising claims.

Television sponsors may not be aware that the senior consumer is, in a marketing sense, more of a gambler than any

other age group. John A. Howard, professor of marketing at Columbia University, recently noted how older people "are more inclined than the middle-aged to say that they buy new foods for the fun of it, and that they are perhaps more willing to try any new product. Also, they are more likely to say they try something new for breakfast, and they have different things for breakfast than do the middle-aged."

Sponsors who have not become cognizant of this venturesome nature of the older consumers may be surprised to learn from Professor Howard that, "more specifically, in reference to other products, older housewives are more inclined to have and use instant rather than regular coffee, instant potatoes to fresh potatoes, canned toppings to whipped cream, than either the younger or middle-aged." He added that there may be dietary reasons for these particular preferences.

"They are more inclined," the professor adds, "to prefer frozen dinners to homecooked dinners than are the middle-aged. These consuming habits imply a happy degree of flexibility in the approach of older folks to new products."

DETERIORATING ROLE

Professor Howard feels that TV "has a tremendous advantage in communicating—assuming it is truthful—and I make no case for the truthfulness of advertising." But the question of the moment is whether television's advantage is being fully utilized.

Richard L. Pelzman, president of Senior Services Corp., thinks TV is booting opportunities. He states: "During the past 40 years, modern medicine has achieved miracles in prolonging the American's life span. Yet the same period has seen the role of the senior American deteriorate dramatically from one of an honored and respected member of the family, the society and the culture, into one of an unwanted and unneeded statistical reject. Having fought and lived through two World Wars and a major depression, today's stereotype of the aging American is that of a collectively ailing, incompetent and poverty-stricken population."

Pelzman's point is that advertising (and, inevitably, television, which is such a significant and influential medium for old people) can perform "a vitally important function in the stimulation of desire for goods and services. Yet, in the entire field of sales communication, sales messages directed to the aging American are practically nonexistent. While seniors provide the vast majority of the audience viewing prime-time television, most of the programs

available are designed for the 12-year-old mentality.

"This failure is not only morally wrong—it is economically idiotic," Pelzman asserts. "People do not stop needing and wanting and buying as they grow older. But the things they need and the ways in which they want them change. They are not only as entitled to goods and services tailored for their specific needs as are teenagers, but they are also entitled to see selling messages which include them specifically."

Analysts have determined that the average senior's spending patterns are at considerable variance with those of the rest of the population in some areas. Research indicates relatively higher expenditures for home-prepared food, medical care and travel and transportation (other than automotive). Detroit has been putting its chips on the Mustang-oriented youth market, designing and advertising cars that are not only inappropriate to the senior buyer, but, in some instances, may be possibly dangerous to those with somewhat slower reflexes than the average 19-year-old. In many instances, some of the newer cars are decidedly uncomfortable for the senior to climb in and out of. (As one twenty-ish Manhattan secretary said recently: "If it weren't for this mini-skirt, I don't know how I'd ever maneuver in and out of those low-slung taxis.")

HABITS AND DESIRES

A number of economists agree that the American business community has failed to come to grips with the oldster's needs and his potential as a market. "We have found," says Pelzman, "that there are radical differences between what the business community believes or admits are seniors' purchasing habits and desires and what actually takes place. Our research clearly indicates that the needs and desires of a 55-year-old woman are as different from those of a 35-year-old woman as are the differences between a 13-year-old girl and a 19-year-old girl. Yet, in our great and creative cosmetics and hair-products industries not one line of products has been specifically formulated, marketed and advertised to the 18 million women who are over 55. This glaring omission is equally obvious in the apparel and foundation-garment industries."

The reason? "A lack of specific information and conviction that merchandise can be sold where age is the condition of the purchase. Nor," Pelzman continues, "are any products likely to be marketed to the senior until those concerned with the problems of the aging American provide a new and accurate image of the aging as consumers. Extensive quantita-

tive and qualitative consumer research is needed to provide marketers with accurate information concerning the senior consumer."

There have been relatively few studies on the nature and needs of the older market, so both television executive and advertiser have been fumbling for a precise definition. But at least some characteristics should be established if TV is to derive full advantage of a potentially multibillion-dollar market.

KEY POINTS

As a basic series of guidelines, Emil E. Brill, senior vice president, General American Life Insurance Co. and one-time chairman of the Missouri Committee for the White House Conference on the Aging, sees the key points of the senior market as follows:

- It is an identifiable and reachable market. (Clearly, this is not widely accepted, but it is Mr. Brill's belief.)

- It is a leisure-time market, its members having spendable time on their hands.

- It is in large measure a do-it-yourself and hobby-slanted market.

- It is a health- and safety-conscious market.

- It is a market with many, especially the women, wanting to keep up their good appearance as long as possible.

- It is a market that seeks comfort, ease-of-use recognition, and the expenditure of the least physical exertion possible.

- It is a cost-conscious market—a shopping one because it has time to shop and make its dollar count.

- It is, to a degree, a mobile market, seeking a warm climate in winter and a cool climate in summer, and finds travel a time-consuming and pleasurable experience.

- It is a potentially powerful political market, and to avoid governmental influence, requires an alertness to its needs and the giving of full values.

- It is a market with virtually constant income, little affected by economic conditions.

Considering these factors as well as parallel influences indicated earlier, it is relatively apparent that only a few major industries have quickly taken advantage of this market. One example is Greyhound Corp., which has shown by its many TV ads that senior citizens are clearly an important target. (One observer estimates that approximately eight of 10 passengers on certain bus runs are seniors: he had no data on age groupings for all of Greyhound's trips, but believes that older people have shown increasing interest, and feels that television has been an important factor in building the line's bookings.)

The building industry, although not yet a major buyer in TV, sees good possibilities in the retirement housing market.

Admittedly, the total number of housing starts specifically aimed at this group is not one of major dimensions, but it is steadily growing as the older-age group increases in population. To move from the sublime to the less-than-subliminal, some TV purveyors of mouthwashes have been introducing older models in their commercials who find such-and-such company's brand clears up their problem with you-know-what.

One of the most revealing studies on the distribution of wealth among age groups, published in 1966, is titled, "Survey of Financial Characteristics of Consumers, Board of Governors of the Federal Reserve System," by Dorothy S. Projector and Gertrude C. Weiss.

According to this study: "A major difference among the several forms of consumer wealth—own homes, automobiles, businesses and the various kinds of liquid and investment assets—is the extent to which ownership is general throughout the nation. Some, such as liquid assets, homes and automobiles, are owned by well over half of all consumer units, whereas others, such as publicly traded stock, investment real estate, and equities in businesses and professions, are owned by fewer than one-fifth."

FREE-OF-DEBT HOMES

The diffusion of home ownership equity is largely explained by differences in the age composition of the various income groups. Although older people are not generally regarded as a wealthy group as such, they are reasonably well-settled, as is indicated by their relatively high home ownership rates and especially by their low incidence of mortgage debt. Even in low-income brackets, older folks are very likely to own them free of debt.

Consumer units with heads 65 years of age and over are much less likely than other age groups to own automobiles, and this is even more evident among the older people in the lowest-income brackets.

But in the over-all distribution of U.S. wealth by percentage as keyed to the age of the family head, certain factors are worth serious consideration by TV's advertisers. If the 45-54, 55-64 and 65-and-over consumer units are grouped as one buying unit and compared with the units under 35 and the 35-44 group (with the latter similarly combined), significant data emerges.

In total wealth, 78 out of 100 consumer units with the largest over-all percentage of wealth are now in the 45-plus category. Repeat: 78%! Home ownership runs 76% in favor of the older group. Car ownership is 60%, even allowing for the 65-and-over group's tendency to rely on public-transportation facilities. Income from business and professional activities (farm and nonfarm) is controlled by 76% of the seniors,

liquid assets by 83%, and investment assets by 87%.

Obviously, then, not every member of the 50-and-over group is heating his hash and tomatoes in a dingy, \$10-a-week, side-street room—although some are. Hence, the food industry is in a particular quandary as to the most effective ways to tap a market that has so far been either overlooked or overshot. The few attempts at pinpointing the senior market have, in general, met with a resounding lack of success.

For example, the Edward Dalton Division of Mead Johnson tried out a packaged deal called Nutrument liquid, a "meal-in-a-can," as it was advertised. The idea was that it would meet the nutritional needs and digestive problems of the aging. To put it bluntly, it bombed. But, surprisingly, it found acceptance with young athletes, a totally unexpected market. So that's where the advertising dollar went from there on in.

Heinz also thought it had a special food for the seniors when it came out with a dietetic beef stew in the early 1960's. But older customers did not take to it, and its discouraging sales were duly noted by a number of others interested in exploiting the market. A variety of dietetic foods, decaffeinated coffees and frozen dinners have been aimed at the elderly in the past decade, but all have ended up in the bottom 10 of the food hit parade, according to a study made by Senior Services Corp.

TOP-10 FOODS

The findings of this research organization might well be studied by TV advertisers. In its top 10 for older consumers, it listed coffee, tea, frozen vegetables, canned fruits, gelatin desserts, dry ready-to-eat cereals, canned vegetables, canned soups, regular ice cream (i.e., nondietetic) and canned tuna or salmon.

As one food expert points out: "The problem for nutritionists is how to get adequate nutrition into old folks who have free choice as to what they will eat. And the dilemma in this for food marketers is whether to promote what old folks want or what they *should* want. Promoting what they should want (Metrecal for overweights might be a good example) has not been particularly successful. But to promote only what they want would be to ignore a basic responsibility of the food industry—to nourish."

Can advertisers, whether in the food field or any other area of consumer purchasing, single out and identify the older audience in their TV pitches? Would it be wise to do so?

Most marketing men are cautious about answering that one. As one says: "Why are we in the food business or in any other business using a term such as 'senior citizen'? The implication of the term is that he is someone who is older and has more privileges and rights than

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OVER-50 MARKET *continued*

the rest of the population. Yet we all know that isn't true, so we're already in trouble with wordage. Then, also, you can't have a TV announcer hold a box up to his ear and say: 'Here's something for you old people,' even if the intent is exactly that. Certainly, you don't pitch Geritol at young marrieds or singles, but somehow its advertiser must find a way of selling it to the audience he wants to reach, and do it effectively."

What are the TV shows or, at least, the types of programing, that take up the attention of the older viewer? One analyst is certain that the seniors have "a general fondness" for westerns and that they like quiz and panel shows. He failed to explain why CBS-TV shot down *I've Got a Secret*, *What's My Line?* and *To Tell the Truth*, and came within a triggerfinger of blowing away *Gunsmoke*. Nor did he explain the steady decline of their other supposed favorite, the situation comedy.

Actually, only a few generalities can be made about the oldsters' choices in programing. They like documentaries and news programing, and have a particular partiality to musical variety shows. Certain senior viewers hate to be identified as "that Lawrence Welk bunch," but there is unquestionably a very strong allegiance to the Dakotan's brand of music. In addition, the senior group, especially above age 60, keeps a fairly steady eye on the daytime programs, with the exception of the kiddie shows.

Of ultimate importance to TV sponsors is that the 50-plus group watches more prime-time TV than any other age group. Another clue for sponsors looking to reach more mature audiences is that people begin to show a tremendous interest in news once they reach the 50-year mark. There are at least two basic reasons why this could be so: Some

viewers at this stage begin to experience reading difficulties, and find that TV is an ideal source for the news of the day; and the older viewer, who doesn't have to meet the deadlines of a daily work schedule, becomes habituated to tuning in a favorite newscaster or network broadcasting team. The senior viewer spends more than twice as much time per week watching news telecasts as the viewer under 35.

The over-50 market obviously watches more than the latest strafing mission in Vietnam. A. C. Nielsen's report for mid-April 1967, showed that the 50-and-over group tends to tune such long-established names as Gleason, Skelton, Welk, Sullivan, *Bonanza*, Griffith and *The Virginian*, among others.

One indication of how well these programs are keyed to their audience resulted from a recent query to the Welk show as to which companies were its major sponsors. Three were in the pharmaceutical field (J. B. Williams, Bristol-Myers, Block) while the fourth was the American Chicle Co.

So, with three of Welk's top advertisers devoted to selling pharmaceuticals, an analysis of its potential and actuality is certainly worth a look.

According to *Geriatrics Marketer*: "The patient over 45 years of age has more illness, chronic and acute, sees more doctors and spends more money than does anyone in any other age group. Government agencies such as the Veterans Administration, Civil Service, Railroad Retirement Board and others, plus private insurance and pension plans, provide a steady income to more than 22-million U.S. men and women." The survey maintains that "most of the people within the geriatric market have steady, although at times, limited income."

How much are older people spending on pharmaceuticals, and what implications does this have for advertisers on



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television? According to a *Geriatrics* estimate for the year 1966, the data was as follows:

Age Group	Expenditures
45-54	\$250,260,000
55-64	158,068,000
65 and over	252,672,000
Total over 45	\$661,000,000

Again, in contrast to many attitudes among marketers about the senior citizen, pharmaceuticals and medical and personal care do not account for the major expenditures of his age group. The senior also puts his dollar on the line for food, housing and household operations, transportation, clothing, accessories and, to a lesser extent, furnishings and equipment, recreation and its attendant supplies—alcoholic beverages, tobacco, reading and, believe it or not, further education.

Some interesting guidelines can be discerned from figures in a 1965 study by the National Industrial Conference Board (based on a U. S. Department of Labor study titled "Expenditure Patterns of the American Family").

For instance, the 45-and-above age group, which represents approximately 43.3% of the total number of Americans today, had total expenditures estimated by the NICB study to be 48% of all dollars spent for the year 1965. As to total expenditures for "current consumption," the per-unit figures in the older groups were: 45-54, \$6,092; 55-64, \$4,734; 65 and over, \$2,983.

INCONSISTENT

Predictably, food, housing and household operations, transportation and clothing (in that order), were the largest expenditures recorded for the 45-and-over population by NICB.

The picture of elderly income is consistently inconsistent, say its closest observers. Merlyn S. Pitzele, in his 1965 study, "Spending and Consumption in Retirement: The Dimensions of the Over-65 Market Today and Tomorrow," found, in a survey of approximately 300 people reporting an income of more than \$1 million in 1960, that exactly 100 were 65 or over. "We need not let the myths about indigent and impoverished aged obscure the fact that in the over-65 segment are the very richest as well as the very poorest of American consumers," he stated.

Pitzele points out that between these two extremes of income, the great bulk of older people have an aggregate economic profile that is not so different from that of the total population. He stresses that the one characteristic that is unique is what he terms their ability to deploy "disposable resources" as well as "disposable income."

His reason is that the incentive to save loses its rationale for the older family,

since the motivation is to enjoy "the now and the here," as he puts it. These people want to use savings accumulated in earlier life to make life more pleasant and comfortable. Older families are, in the main, free of the costly responsibilities of raising children.

Another significant economic factor about old folks' buying power is that their money is virtually recession-proof, because well over 30% of their total income is in the form of social-security benefits. Another 11% or more comes from non-Social Security pension programs. Thus, no matter what dips the economy might take, 41% or more of the \$40-billion annual income would be guaranteed as solid, dependable income.

Not only that, there has been (and will continue to be) strong pressure on Congress to keep raising Social-Security benefits. As Pitzele analyzed it: "Although a majority of employees were covered by Social Security in 1937 (the act became law in 1935), there were large areas of work that were not covered until comparatively recently: employees of nonprofit organizations, the self-employed, civil servants, farmers, ministers, for example. But now the system is truly comprehensive. Practically every 65-year-old will receive Social Security

benefits in the future." Pitzele has also pointed out a continuing trend toward larger private-sector pension funds.

If television is neglecting the 50-and-over age group—and some observers are sure that it has so far—then it is ignoring one of the most potent markets available in America today. But as the word spreads about the market's liquid assets and its willingness to experiment with new products the American business community is bound to become more aware of the impact of its buying power.

There is also an intangible aim that television can achieve by turning more attention to the senior viewer. Nationally known city-planner Robert Moses, in speaking to a group of broadcasters, summed it up at least partly in these few words: "Nothing the new, so-called science of geriatrics can dream up can remotely approach in therapeutic value these quaint devices of wireless communication which carry voices, pictures, personalities, news and drama to the bedsides, rocking chairs and family circles of those no longer able to be active in the streets, the forum and the market place. . . . If you in the air business do nothing more than give to the mentally alert, but physically infirm, a new grip on life, your existence will be justified and your mission performed." **END**

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LOEB, RHOADES & Co.

May 5, 1967

It's hard to get a job without a college degree, but ad agencies 'will hire anybody'

table" ("It's not the finish we asked for") will serve as a make-shift until the real thing comes along. Anyway, it's big enough for the agency president to sort and staple publicity releases and sturdy enough for the company postage meter. There is only one telephone, the real hardship, but it never stops ringing, and that's a good sign.

McCabe left Carl Ally with some reluctance. In 12 years, he has seen the inside of five major advertising agencies, and Ally suited him best. As vice president and associate copy chief, McCabe seemed to suit Ally, too. In the two years he was there, the agency's billing zoomed from \$1.5 million to \$23 million. Peter Peabody, McCabe's former copy chief at Young & Rubicam commented on Carl Ally: "I hear that Ally is one of the best agencies in the business, and I'm not saying they are one of the best *small* agencies. I think McCabe has a lot to do with it."

McCabe says: "I liked Ally for a number of reasons. They're very smart people. It's a vital agency. They're growing. They have a good outlook on the business. But it's the old thing of 'Mother, I'd rather do it myself!'"

McCabe's first New York agency rejection slip came in spite of some earlier advertising experience.

He had landed in the business by accident. "I was goofing off and not doing much of anything useful. After I got out of high school, I was too smart to go to college. I was one of 'those'—I had that kind of an attitude."

THEY HIRE ANYBODY

McCabe first tried an insurance company, but it would have no part of him because he had no education. Unable to get him a respectable job, the employment agency sent him to an advertising agency, "figuring they'd hire anybody." And they hired him.

So, he went to work in Chicago for McCann-Erickson in the mailroom. Before he was through, he had worked in most of the departments of the M-E office—traffic, art, production. Above all, he pestered writers to let him write copy.

As McCabe remembers it: "I got into an advertising agency, and I didn't know what an advertising agency was. I had been stamping out TCP signs for Shell in a factory and I got into this agency because I wanted a nicer, cleaner job. I really didn't know what I was doing. I got in there and I saw all these people that were having a lot of fun and making a lot of money. I decided that was a good place, so I scouted it out."

McCabe spent a year in the mail room at McCann-Erickson. "They didn't want to let me out because I didn't have a

college degree, but I kept making a lot of noise and finally got out. It was fairly unspectacular in the beginning. The first five years in the business I was pretty sorry I hadn't gone to college, but after that it began to make less and less difference. And I read a lot."

Ed McCabe is not a patient man, and the years of waiting for a break were not easy. But he left McCann-Erickson a copywriter. He wrote his first ad there for International Harvester.

After two years at McCann-Erickson, McCabe moved to the advertising department of Automatic Electric Co., a Chicago utility company.

There, a man named Dick Campbell taught him how to write. "Now I would consider him very conservative and would not write the way he taught me, but he taught me more basic things about this business than anybody else I've met." He left Automatic Electric after two years for two reasons: he wanted to work on consumer products and couldn't stand the food in the company cafeteria.

NEW YORK BOUND

In Chicago, McCabe met a girl who wanted to be a copywriter, and in his spare time, he taught her what he knew. But, without the magic piece of paper from an institution of learning, McCabe couldn't get a job anywhere in Chicago. So the two of them, they were to part company later, pulled up stakes and left for New York.

Once in New York, she found employment the first week writing catalogues for Montgomery Ward. McCabe still couldn't find work, but finally settled down as a cashier in Schrafft's.

Eventually he got a job with a small agency, Muller, Jordan & Herrick, but was not long content. He still wanted to work on consumer accounts. For five months he worked at Kastor-Foote, then called Kastor-Hilton, which he now looks upon as a mistake: "I got fired because they didn't think I was any good."

Then, in 1961, McCabe sold himself to Benton & Bowles with one of the cleverest moves he ever made.

Benton & Bowles was very proud of a campaign it was running for Western Union. The copy emphasized that it was impossible to ignore a telegram. Ed McCabe admired the campaign, and decided that B&B was the place for him. Alfred Goldman, who was then and is now creative director at B&B, explains: "I got a wire from Ed McCabe saying: 'Ignore a telegram? You can't.' The idea of using our campaign to reach us showed something." McCabe got the job on the strength of that telegram alone.

"I sent the telegram to Benton &

Bowles, because I saw the Western Union campaign and I said that's the kind of campaign I would like to do. And it was the only big agency in town besides Doyle Dane that I thought was coming close. Well, I didn't really know that that was the only exciting thing Benton & Bowles had done in a long time. But I really lucked out and got to work for Dick Anderson, a phenomenal guy. We got along beautifully. We used to do campaign after campaign that would get killed, but we did some beautiful stuff. And some of it got through—not a lot."

Richard Anderson was more than a business associate, he is a neighbor of McCabe's on the upper East Side of Manhattan and considers himself a close friend. Anderson describes McCabe as a lousy trumpet player, but great with kids. Together at B&B for years, they worked on Maxwell House coffee, Gaines dog food, Heublein and American Express.

Anderson analyzes his friend's success: "What makes him different from a lot of other guys is that he is a conceptual thinker. He can sell something, while others can only show something."

Despite minor success, McCabe once again got the urge to move on. "He really was seeking a different expression," Alfred Goldman explains. "I think Ed deep down inside wanted to be head of his own agency, or else he would have been very happy at Y&R or Benton & Bowles, making a lot of money and in a supervisory position."

B&B REWRITE

When McCabe left Benton & Bowles he got a telegram—a rewrite of his original wire asking him to stay.

He tried Marschalk briefly, and left with few regrets. He commented on that job: "I saw some ads that Marschalk was doing. I thought they were pretty good. And Doyle Dane still wouldn't have me. And Papert still wouldn't have me. And I went to Marschalk, and they would have me. I should have known at that point not to go there."

William Free, president of Marschalk, defends his agency: "He was kind of lost down in the hierarchy. The good people when they are really low get trammelled, and unjustly so."

A friend of McCabe's at another agency looks upon the whole ruckus as a matter of politics. "The only way you can hurt a good writer is through politics," he claims, "The bad writers resort to being political. They don't let good work stand on its own. . . ."

According to McCabe: "After five months I realized I was in the wrong place. It was a semicreative Kastor-Foote." So he travelled on, looking for

a shop that did what he called "decent work," like Benton & Bowles, yet not like Benton & Bowles. He finally lighted on Young & Rubicam.

"Benton & Bowles had not yet broken with the past, and I don't know that they have yet. I was out to blaze some trails and they weren't having much of that. Y&R was trying, so I went to Y&R."

McCabe was moderately content at Young & Rubicam and felt he did some good work there. He worked on the Jell-O account and on Breck products. But one day he called up an old friend from Benton & Bowles, Amil Gargano, who was one of the founders of Carl Ally. He just called up to say hello and to arrange a lunch. Next thing he knew he was writing copy for Ally at a \$5,000 salary cut.

"After all this agony, going through what I went through in Chicago, and making it as far as I had made it—here I was, taking this giant step backwards, and it made me nervous," McCabe says. But "it paid off. I got back all that money I had lost and plenty more besides. I learned so much there and did so well that there was only one other thing for me to do and now I've done that."

At Ally, McCabe wrote, won awards, and maintained his first supervisory position. His work there included Hertz, Salada Tea, Horn & Hardart, Corning Glass, Vespa and Citizens for Clean Air.

David Altschiller at Ally makes it very

clear that he has taken over McCabe's old accounts, not his job: "You can't take over Ed's job. His value is not only administrative, but as a writer." Altschiller, who has been in this business only six or seven years himself, claims McCabe as his guide and mentor. "There are some people that you easily forget because advertising is a volatile business. He was an experience. I don't know if when I was going through it I thought it a good experience, but at hindsight I see it was."

Everyone who has ever worked for Ed McCabe agrees that he is not easy to work for. He does not accept things easily. "I leave a little more space between what I want and what my writer will give me. Ed wouldn't give anyone that much latitude," says Altschiller. "As a boss, the most dangerous thing you can do is to turn a writer off on you. So the general tendency is to let some work through that shouldn't get through. What you learn from Ed is how to make a writer better without placating him or without turning him off." Respect is what does the trick, according to Altschiller.

Altschiller continues: "Basically he is very demanding. He is demanding of himself as he is of other people." While his friends call him "demanding," less generous associates use words like "compulsive" or "obsessed."

He is famous for putting in a 15- or 16-

hour work day, skipping meals except for an occasional Chinese-food break. Altschiller recalls: "I remember him telling me he hadn't taken a weekend off in six months."

Even in those early years at Benton & Bowles, Alfred Goldman saw this determination in McCabe. "I think 'loner' is the wrong word exactly but he is a man who wants to do everything."

For years his extraordinarily competitive personality found its outlet in racing cars.

"I like to go fast," McCabe explains. "I was never a baseball player or a football player or any of those standard things. So to make up for my lack of athletic ability, I naturally fell into something that was not a team sport, something I could do on my own and still prove myself."

McCabe apparently had time enough during those years of agency hopping to keep his eyes open and learn a few tricks. Most of all, he learned what was wrong with most agencies, and he describes their biggest mistake as getting themselves "locked in."

His gripe with the big agencies is that they are still clinging to the philosophy that put them on the map 30 years ago. And many of the small agencies are strongly convinced that they've found the answer. "They're creating the stodgy, conservative agency of tomorrow. They came along and threw away the rule



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book, and they're writing a new one.

"I don't believe in advertising philosophies. We're living right now at a time when things are happening so fast. There used to be marked changes between generations. Now it's from year to year and month to month," McCabe explains. "You tie yourself down to an advertising philosophy, and you're not doing your clients any favors, because the year after you come up with this brilliant advertising philosophy, it's out of date. It's hard enough to do advertising that keeps up with the people. I don't think we'll have an advertising philosophy here. If we did, we'd have to change it every week.

"Every agency, I think, at one time was like a Doyle Dane Bernbach. They had to be hot, or they wouldn't have gone as far as they did. So what they do is, instead of adapting to the times, continue with what was hot at one time."

Despite this tendency to view the patterns of advertising that Doyle Dane established as an instant-success formula, McCabe believes that Doyle Dane has made a positive contribution to advertising. "I regard the Doyle Dane influence differently than other people. I think Doyle Dane's influence was to do good, interesting advertising. If they developed a school or a format out of that, it was wrong, but I don't look at it that way."

While McCabe has his complaints about big, slow-moving agencies, he denies that Scali, McCabe & Sloves will follow the examples set by the small

creative shops that preceded it. "There's a tremendous number of writers and art directors around today who think they're smarter than everybody, and their advertising is designed to let everybody know how smart they are rather than let the consumer know how good the product is. And I don't want to have anything to do with writers like that. Eventually there's no place for them in this business." Scali, McCabe & Sloves hopes to come up with some new tricks for commercials, and has a few ideas about integrating the commercial with the program material, as well. SM&S believes in matching up corporate images with programing to the extent that the show becomes the commercial and the commercial becomes the show, so strong should the association be.

Scali, McCabe & Sloves promises its future clients a sensitivity to the contemporary scene in its TV ads as in everything else. "You get out and see what people are thinking and doing. You don't sit back in an oak-paneled conference room when people are walking around in tight pants and long hair."

LAGGING MUSIC

The best example McCabe cites is the lag in the use of music trends in television advertising. Ten years from now, he predicts, it's going to occur to someone to use the Beatles sound in a commercial. "Nobody anticipates musical trends in advertising. The kids do, because they create them."

McCabe prides himself on his ability to sense what people are thinking and doing. Scali, McCabe & Sloves prides itself on its determination to serve the client rather than the taste of the advertising community. David Altschiller credits McCabe's lack of education with much of his ability to write and sell. It kept him from going esoteric. "It allowed him to write simply," Altschiller claims. "Ultimately advertising is not an art. Advertising is a business."

McCabe himself will tell you that college would have been wasted on him. But his climb up the hard way he claims as an asset: "I've done just about everything. I used to write catalogues for nuts and bolts, and I've done all that stuff that most of the writers that go into the business today don't do, because they're sort of above it. I learned a lot that way." Education, he insists, is no substitute for experience in the ad business.

McCabe is not the kind of copywriter who is content to see his work move on down the assembly line once he has placed the last period. It is important to him that he be involved in an ad from its first conception to its final execution. He has always maintained an especially strong alliance with the art director. Peter Peabody, at Y&R, sums

it up: "Everything he wrote was eminently subject to visual interpretation. He doesn't profess to be an art director but everything he does is a marriage of picture and words."

McCabe carried his admiration of art directors to its ultimate conclusion when he married one, Carol Wilson, whom he discovered at Young & Rubicam.

Sam Scali, creative director of Scali, McCabe & Sloves, met McCabe while he, Scali, was senior art supervisor for Papert, Koenig, Lois. Their friendship evolved last summer on the beach at Fire Island where they played Frisbee together. He describes this symbiotic relationship between artist and writer: "Two people sit down and work together. A lot of times the copywriter has an idea of what an ad should look like. A lot of times the art director has an idea of how an ad should sound."

The success of Scali, McCabe & Sloves is an unknown now, partly because of the simple uncertainty of the future, partly because the dealings of a new agency, of necessity, are cloaked in mystery. Their own secrecy, however, hasn't stopped others from speculating.

Alfred Goldman cryptically predicts: "I think there is a world out there that believes bright and clever executions alone are the answer to a client's problems. If that is true, then I think Ed's agency will do very well."

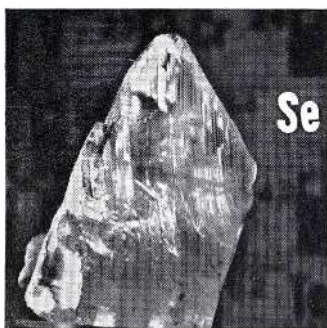
AMBITION

David Altschiller commends them for good timing. The small creative agency is all the rage. "They're not just a bright writer and bright art director, but solid marketing and account people. An agency needs this solidity to grow."

While Richard Anderson wishes them all the luck, he takes a somewhat downbeat view of the new agency scene. "The last couple of agencies that have spun off have been very disappointing for me," says Anderson. "I think Ed's will be a success only if he doesn't get too ambitious."

But, rightly or wrongly, McCabe is already ambitious. SM&S has leased 5,500 square feet of office space on Madison Avenue, and it anticipates big business. "I think we'll be a big agency," McCabe prophesies. "A big agency doesn't have to be slow and immovable. It's just that that's the way it's happened. I don't think it has to be. I think if you keep your guard up all the time and watch for that—someone once said—'hardening of the advertisements'—that isn't my line."

If a man's politics are any indication of his condition, Edward McCabe is clearly in transition. "I'm either a Democrat or a Republican," he asserts. "If this agency hits \$300 million, I'll be a Republican. If it goes out of business, I'll be a Democrat. I feel that I'm a potential conservative Republican." **END**



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Staggers accused FCC of 'trying to pull a fast one' on Congress on pay-television issue

onism on both sides. An important member of the Commerce Committee referred later to a specific commissioner as a "know it all" and an "arrogant son of a bitch." A high member of the commission staff, perhaps reflecting the views of some of his superiors, questioned the qualifications of the most important Commerce Committee members. Within the Commerce Committee itself there are glaring examples of disrespect.

The committee chairman, looking into the conduct of the FCC, has asked for records of trips taken by commissioners and any financial considerations received for speeches or other appearances. Who is this committee chairman? He is Harley O. Staggers, 59, from West Virginia's second district, a just-plain-folks Democrat with a cherubic face and a country boy's turn of phrase. Elected to Congress in 1948, he's been on the Commerce Committee since 1951 and its chairman since 1966, a position he might never have expected to hold but for the departure of Oren Harris and the stripped seniority of John Bell Williams (D-Miss.), who bolted his party to support Barry Goldwater in 1964. Staggers, the man from Keyser in Mineral county, onetime head coach at Potomac State College and former county sheriff, might well have been amazed at the speed with which he moved into his position of ultimate influence on the Commerce Committee. The committee system of Congress being what it is, with multiple responsibilities heaped on members and unlimited respect shown for seniority, it is the chairman who generally carries the day and who, with the counterbalance of the senior minority members, must thrash out legislative particulars and accept the responsibility of controversy that may swirl around him.

NO CONSERVATIVE MONEY

Staggers is said to have fought against money from conservative elements in his 1966 election, who had more than another West Virginia candidate in mind. Their alleged reasoning was that with Staggers defeated they might throw the Commerce Committee leadership into the hands of Williams if the Mississippi Democrat could regain his seniority. As it turned out Williams was denied his seniority in party caucus anyway.

If the Commerce Committee's session with the FCC left an antagonized congressional panel, it must have provoked wonder at the FCC and in the TV business at an apparent unfamiliarity with some old and basic issues. A discussion of political broadcasting got all tangled up in a confusion of the fairness doctrine and political time rules. Things began to get sticky when the ranking Re-

publican committee member, William Springer (Ill.) asked if the Mayflower doctrine—early commission dicta which prevented a station licensee from acting as anybody's advocate—still applied. Commission Chairman Rosel H. Hyde answered that it had been superseded in 1949 by an opinion titled "editorialization by broadcast licensees." Springer is not unacquainted with broadcasting matters; in fact he has been considered a good friend of the industry.

At that same hearing Congressman Torbert Macdonald, Massachusetts Democrat on the Commerce Committee since 1955 and new chairman of its Subcommittee on Power and Communications, queried Hyde about the status of the commission proceeding on a general authorization for pay television, and the chairman answered that a decision was indeed imminent.

'A FAST ONE'

"That is amazing to me," snapped Staggers. "I don't remember of this commission coming to me or the committee saying, if I get your statement correct, that you are going to issue rules on pay television now." He threatened a hearing the following week to "see what you people are doing before you, as five or six men, put into rule what you are going to put on the nation." The seven commissioners, all present, must have recoiled when he went on to charge them with "trying to pull a fast one on the Congress and this nation." The pay-TV question has been dragging on at the commission for 15 years and the notice of its proposed rulemaking to authorize a nationwide pay system, was presented to Commerce Committees of both House and Senate over a year ago.

Nothing was done to mend the misunderstanding when Subcommittee Chairman Macdonald suggested to FCC Commissioner Kenneth Cox it appeared that Congress must pass legislation "or our present system of television is going to be converted into a pay-TV system." There may have been exaggeration for effect in the comment, but, on its face, it bespoke an either-or relationship between pay and conventional TV that would have surprised even the most optimistic pay entrepreneurs who have yet to turn a buck on any fee-TV system.

Torbert Macdonald, 50 years old this month, a product of Boston, roommate of John F. Kennedy at Harvard and a graduate of Harvard Law School, has been on the Commerce Committee since 1955 when he first went to Congress, but his first love and primary experience there had been with the Transportation and Aeronautics Subcommittee. He would have preferred to head that pan-

el, though he professes no distaste for his current assignment.

Macdonald is no great friend of the TV business or the agency that regulates it. He's exercised over what he considers a poor FCC attitude and makes no secret of his distaste for one or two of its members. Reflecting on the pay-TV flap he says: "I thought and still think they (the commissioners) ought to consult with us about what should be done. If they don't, they'll be sorry. They're not independent. They act as though we're interlopers."

Of the weight wielded by the broadcasters on Congress, Macdonald says: "They think they're so powerful they don't have to lobby. I think they feel they're above the law. They think they can make or break a presidential or state candidate." Of television network officials: "They probably walk around with heavy pockets and a feeling of guilt. I wish they'd live up to their responsibilities." Back to the subject of station licensees and editorializing: "These guys are using what's given them by the government. They don't have to risk any money to start operating the way newspapers do. They have no right to editorialize."

NO SURRENDER

Macdonald is not one to be buffaloed. He stood up against the weight of the broadcasting business, with a limited number of congressmen who voted against the Rogers bill, which stymied FCC control of commercial time. Some, at the time, admitted to voting for the bill to avoid antagonizing broadcasters.

To one Washington network man Macdonald's performance at the agency hearing was that of "the pugnacious Boston Irishman." Whatever others think of his personality, he shows no inclination to surrender any of his prerogatives as Communications and Power chairman. He'd like to beef up the subcommittee's staff and is said to be awaiting parent chairman Staggers's cooperation in that regard. But Staggers looks with special favor on another arm of the Commerce Committee that gets its fingers into TV activities, the Special Subcommittee on Investigations, of which he's chairman. It's an outgrowth of the old Legislative Oversight Committee, used so successfully by Oren Harris in exposing industry skulduggery.

The investigations staff, led by counsel Robert Lishman, is Staggers's eye, ear and presumably ghost writer on TV-industry affairs. Staggers and Lishman recently added to their staff Terry Turner, former television critic of the *Chicago Daily News* and more recently Peace Corps radio-TV director, indicating that

With its checks and balances, Congress is better equipped to prevent change than make it

first priority in hiring was going to the investigations unit.

Macdonald, who maintains "you can't have legislative oversight until you've got some legislation to oversee," would clearly like more emphasis on hearings in the television area, looking toward his concept of constructive change, and less weight placed on investigation. He promises that legislation dealing with communications and power "is going to stay where it belongs," in the lap of the Communications and Power Subcommittee. Lishman, protesting the title Investigations Subcommittee, says "we're not a criminal investigations outfit." He disclaims any activity that isn't ordered up by Chairman Staggers, but, noting the Commerce Committee oversees 14 different government agencies, he says the chairman couldn't possibly be familiar with all subjects within his jurisdiction.

THE STATUS QUO

Staggers is reluctant to get specific about what he has in store for television but he gave the industry a menu of issues that he's hungry for in a speech delivered, home among the hills, to the West Virginia Broadcasters Association. His interest is immediate in what he calls trafficking in station licenses, but it also extends to such matters as the fairness doctrine, equal time, editorializing, pay TV, and CATV, which he listed in that order, not to mention "a host of others." Staggers says: "I told them the things they ought to look out for. They know what they're doing wrong."

In a congressional system of checks and balances that is much better equipped to prevent change than force it, an industry longing for legislative relief could suffer agonizing delay or even disaster without ever getting a measure to the floor. Blockage at any number of key committee points, not to mention possible defeat at the hands of the full House, or Senate, or both, leans in favor of the status quo. The community-antenna-television industry may be in just such a bind, wondering what its royalty obligations will be for TV programs it has always carried for free. Confirmed in appellate court was the *Fortnightly-United Artists* case, the CATV-copyright landmark, in which a U.S. district bench had imposed full copyright liability for all programming carried by wire systems. The decision had even gone so far as to describe CATV's and their amplification apparatus as miniature TV stations, antithesis of the old cable-lobby plea that antenna systems were merely extensions of home TV antennas. If upheld by the Supreme Court, the only relief was blocks away in Congress.

The House slashed a set of CATV

exemptions—Section 111—from its version of a new copyright bill and seemed to leave the antenna business open to an acute case of liability-by-neglect, a disease that could be cured only by some fancy doctoring in the Senate and assent by House members later on when the bill went to conference.

Industry debate over the CATV deletions couldn't have been more confusing if cable industry spokesman Fred Ford had announced that all the country's CATV's were suddenly interconnected, plugged directly into every TV antenna on the Empire State building and ready to charge viewers by the program tomorrow and Vincent Wasilewski, president of the National Association of Broadcasters, had clapped his hands in approval. Everyone seemed so frightfully happy: Ford's National Community Television Association because it had wiped the House's copyright slate clean of CATV provisions that it said it couldn't live with anyway, and could now carry the fight to the Senate where it thought it had some influential friends; the NAB because, to that point at least, CATV would be subject to infringement suits for even the most innocent looking poaching on primary TV originations, and the Association of Maximum Service Telecasters for the same reason. The NAB has gone down the line for tight CATV control even though some of its members are major antenna operators. No doubt Section 111 would have thrown a crimp in the cable industry's style. It gave CATV's only slight program origination freedom before placing them in total infringement jeopardy and also made them liable in areas already "adequately" served by broadcast stations. That meant areas served by a preponderance of the programs of the major TV networks. It was no piece of cake for CATV, but better than no exemptions at all—if that was to be the final outcome.

HOUSE BICKERING

If the industry was confused about who had won the skirmish it was nothing like the confusion in the tangled House machinery that finally passed its version of the copyright bill. There had been a floor fight, a jurisdictional dispute and intra-house bickering about who had been informed, misinformed or uninformed about the CATV particulars before all the strife began, a type of dirty linen that the House or Senate hates to put on view. A painstaking job of drafting the legislation, handled by House Judiciary committeeman Representative Robert Kastenmeier (D-Wis.), seemed to have gone for naught where CATV was concerned.

Commerce Committee members claimed they had never been informed of the CATV implications of the copyright bill and that the regulation of CATV was their business, not the Judiciary Committee's. To get the rest of the copyright bill through the House, the Judiciary chairman withdrew the CATV section.

It may have been a strange feeling for Judiciary's chairman, Emanuel Celler (D-N.Y.), who found himself adopting a bill seemingly endorsed by big broadcasters, a group he's never climbed in bed with. It was the same Celler who has blasted overcommercialization on TV, introduced legislation to change all TV stations over to UHF frequencies—a horrendous thought to the haves of the VHF band—introduced a bill authorizing the FCC to issue one-year conditional licenses and who once swore: "I shall not rest until there is complete divorcement of BMI [Broadcast Music Inc., the broadcaster-owned performing rights society, which does frequent battle with the American Society of Composers, Authors and Publishers] from every single, solitary broadcast station."

COPYRIGHT'S FUTURE

Other versions of what happened to CATV and the copyright bill have been circulated. One had it that the CATV lobby, honestly appalled by the original version of the bill, played on the jurisdictional vanity of key Commerce members until they got the cable-TV measures wiped out of the bill. A high FCC staff member, admittedly upset by recent Commerce Committee chastisement of the commission, suggests that Staggers's overwhelming consideration might have been the importance of CATV in his own heavily cabled state, West Virginia. From its odd fate in the House, the copyright bill must wend through another pit-ridden maze in the Senate.

Senator John L. McClellan, cunning old Arkansas Democrat, who gets to work before his staff in the morning despite his 71 years, sat in his spacious office last month and contemplated the destiny of the copyright bill. Member of 22 committees and subcommittees, McClellan is chairman of the Judiciary Subcommittee on Patents, Trademarks and Copyright and it was his hand that would mark up a Senate version of the bill.

His stand on the legislation would not be lacking in knowledge of the CATV matter. Broadcaster and antenna interests have both had his ear. And doesn't he have some cable interests himself? "Sure I own some. I'm proud of it. Is there anything wrong with that?" His answer is snappy and defensive, but it gives way to a gentle explanation. He's had a small percentage of Midwest Video

Corp., of Little Rock, Ark., for 10 or 15 years, acquired through his acquaintance with the late C. Hamilton Moses, Arkansas businessman and founder of the Midwest Video Cable complex, which spreads its wires over communities in Missouri, New Mexico, Texas, Mississippi and South Dakota. Midwest owns 50% of the Austin, Tex., system of which the co-owner is the Lyndon B. Johnson family.

His interest in Midwest, says, McClellan, is so small as to be insignificant. But he describes the cable business as "vital." McClellan says: "I will oppose anything I think will destroy it."

House members, subject to the strain of elections at two-year intervals, have never had as settled a relation to the television business as Senate counterparts, and the industry has been wise to the situation.

MUSICAL CHAIRS

In the House it's problematic whether anybody on the Commerce Committee with a forced or real interest in television affairs is where he'd really like to be. John E. Moss (D-Calif.), a liberal who sees plenty wrong with the television business and who seemed to be building toward the Communications and Power chair, was forced to move sideways to head the Commerce and Finance unit as Macdonald moved in. And Macdonald speaks of a predilection for the Transportation and Aeronautics panel, headed by Samuel Friedel of Maryland.

The House Commerce Committee, two men shy of its full 32-man complement, comprises a patchwork of attitudes and interests that defies generalization, but where television is concerned it harbors plenty of critics. An influential member who says privately: "I think TV is a whore's business," is ready to fight TV's editorial freedom openly, if not its economic ethics. Many members of the panel have indicated a preoccupation with injustices in TV treatment of state political campaigns. Senior minority member William Springer (R-Ill.) grilled FCC Chairman Hyde on alleged pigeon-holing of campaign complaints received by the commission. John Moss is bitterly critical of broadcasters on the same issue and considers the FCC derelict in its handling of political abuse. He thinks "there are some tired commissioners." Moss's opinion of the commission didn't improve when, in response to a lengthy list of questions into its activities, it responded with answers that were "totally unsatisfactory, much too technical and evasive." He sent his 100-plus questions back for another set of answers. Moss maintains there is a committee consensus now "that broadcasters had better become more responsible in carrying out their charge of public service." The message sounds vague to the point of ineffectuality, but he's familiar

with the issues he's talking about. The congressman from Sacramento says if he were chairman of the committee, the matter of TV ratings and their reliability would be close to the top of the agenda.

A kindred liberal spirit to Moss on Commerce is John Dingell (D-Mich.) who also sent a list of questions (10) to the FCC. "I'm no champion of the agency. It's hard to justify some of their lackadaisical attitudes," is the way he puts it. Right now he's after relief for the land-mobile radio users who seek more spectrum space from television for their two-way transmission needs. Of TV itself he says: "I don't expect the industry is going to be anxious to do much more than maximize its profits."

Fred Rooney (D-Pa.), another member of the Communications and Power unit has a very specialized constituency where TV is concerned. He's from Pennsylvania's hilly-to-mountainous 15th congressional district where CATV was bred. Obviously favoring maximum freedom of wire carriage, he thinks there'll be a compromise worked out in the Senate on CATV's copyright obligations.

Some members on House Commerce say their views don't count for much in the committee. One is James Broyhill (R-N.C.), who says: "We could yell and scream all we wanted and it wouldn't make any difference. We'll just have to wait for a Republican chairman."

OTHER SENTRIES

There are other committees housing watchdogs of television. One is the Select Committee on Small Business headed by Joe Evin (D-Tenn.), which has a penetrating eye for fair treatment of small advertisers. Small Business has a Subcommittee on Regulatory and Enforcement Agencies, one of whose charges is the FCC. Cross-fertilization of these committees and sub units is rampant so that John Dingell, for example, finds himself on Small Business and Investigations and heads Regulatory and Enforcement Agencies. Small Business Chairman Evin is also chairman of the Independent Offices Subcommittee of the House Appropriations unit, which makes him the FCC's banker. The power over the FCC purse is more of a threat to expansion of the agency's activities than to curtailment of current ones, although it has been used to promote specific congressional ends.

In 1954 Appropriations members, trying to speed up assignment of TV stations following the lifting of a freeze on channel assignments, gave the commission more money than it had originally requested and specified the extra amount should go for the expense of comparative hearings.

There are traditions and etiquette to be observed in dealing with the Congress for funds. A frequent pattern goes this way. The FCC presents a desired figure

to the Budget Bureau. The Budget Bureau gives its own figure for House consideration. The House cuts a chunk out of it. The Senate restores half the cut and the agency may get slightly or considerably less than the figure it originally asked. In deference to the Budget Bureau, an arm of the President, the commission is not expected to plead its original figure in committee hearings unless asked by the committee what the figure was. This year, under committee questioning, FCC Chairman Hyde revealed the commission had submitted a request for slightly more than \$23 million to the Budget Bureau, approximately \$4 million more than the \$19.2 million for fiscal 1968 now running through the congressional appropriations mill. Congressmen frequently use the appropriations hearings to ask the FCC questions about communications procedures that may be affecting their constituents.

SENATE VETERANS

The U.S. Senate, which takes the pulse of—and prescribes the medicine for—the broadcasting industry principally through its Commerce Committee and Communications Subcommittee, has experienced hands on the job. Warren G. Magnuson (D-Wash.), Senate veteran of 23 years, from the port of Seattle and once a holder of broadcasting interests himself, wields tremendous influence over television as chairman of the Senate Commerce panel. He is generally credited in the business as one of the most knowledgeable men on communications in all of Congress. His influence is also felt through his chairmanship of the Appropriations Subcommittee that reviews independent-agency budgets. He was architect of the Educational Television Facilities Act of 1962 and he introduced the administration's current bill to establish a Corp. for Public Broadcasting.

Magnuson must lean heavily on the expertise of Communications Subcommittee Chairman John Pastore (D-R.I.), whose familiarity with TV details and incisive conduct of committee hearings is celebrated by the Washington television community.

Magnuson and Pastore have each had 12 years at the head of their respective Commerce and Communications panels and they are both considered Democratic party pillars. Pastore was keynoter at the Democratic national convention in 1964.

The Rhode Island senator, frank to the point of bluntness, just doesn't mess around. He charmed the gallery at his recent hearing on the new subsidized television bill with polite but no-nonsense treatment of witnesses. An exchange with CBS President Frank Stanton, perhaps the most august broadcasting presence in the committee-room,

Senate's liaison with FCC is in much better shape than that of House committee

typifies his style. Discussing the mechanics of network operation, Pastore commented: "The network deals out the cards." Reminded by Stanton that the station doesn't have to take them, he replied: "I know, but if it doesn't take them, the game's all over." His treatment of NAB President Vincent Wasilewski was less cordial, but then Wasilewski had found more fault with the ETV legislation. The NAB president's presentation had suggested money for the public broadcasting system ought to be funneled through state ETV organizations to insure local autonomy and given, in whatever measure the states choose, to the national ETV center. Pastore suggested he was opposed to the bill, Wasilewski protested that wasn't so. Pastore said: "Oh, just to the language in it," and the packed committee room broke up.

The Communication's Subcommittee chairman has a mixed history with respect to television. He has blasted networks for failure to cooperate with the NAB's Code Authority, defended the fairness doctrine, and suggested that broadcasters are mature enough to have their license periods increased from three to five years.

SENATE-FCC LIAISON

The 18-man Senate Commerce Committee—12 Democrats and six Republicans—meets formally once a week. The man who keeps them up to date on communications matters is Nicholas Zapple, who has been on the staff for close to 20 years. Zapple acts as Senate liaison with the FCC and is the first base to touch when approaching members of the committee.

FCC-Senate liaison, currently in a good state of repair, is partly so through Zapple's efforts. Several years ago he instituted an annual FCC exercise to keep the committee better apprised of commission movements through preparation of a report on policy problems pending before the FCC.

Democrats on Pastore's Communications Subcommittee are Mike Monroney of Oklahoma, Vance Hartke of Indiana, Philip Hart of Michigan, Russell Long of Louisiana and Frank Moss of Utah. They average five years of service on the sub unit. Republicans are Hugh Scott of Pennsylvania, James Pearson of Kansas and Robert Griffin of Michigan. The three average four years on the panel. Again it is the top of the majority side that usually has its way. And one or two individuals may have a terrific influence on the final form of a bill reported out of committee. Several Republicans sat in on the committee's public hearing on the educational television bill but only two Senators met in

the executive session that reported the bill to full committee—Pastore and Hartke, both Democrats.

Hartke, holding forth in his office the day after the bill came out of subcommittee, was delighted with the way things had turned out. In the hearing he had pushed for assurance that no single power could get hold of the public broadcasting corporation's programming authority and style to its own brand of thought control. Pastore reportedly gave instructions to his staff to draw up "something that would satisfy Hartke" and the result was a clause calling for establishment by the corporation of "one or more systems of noncommercial educational television and one or more systems of interconnection" instead of the original single system.

CONCENTRATION EVILS

Hartke popped a Gelusil tablet into his mouth just before hearing that New York's *World Journal Tribune* had folded. The news provoked a standing oration on the evils of concentration in media ownership and cross-industry conglomeration that had already exploded to electronics-network-station-publishing empires and showed no signs of stopping short of mergers with the three largest automakers. The tale led back to his insistence that no monolith take over the public broadcasting program operation. It was hard to believe it was the same Hartke who, in 1965 Communications Subcommittee hearings, had questioned the wisdom of the FCC's proposed rule limiting station owners to two VHF properties in the top-50 television markets.

Hartke would have to be counted among television's best friends on the Hill. On Commerce and its Communications Subcommittee since 1959, the Indiana senator is one man who looks favorably on the freedom of stations to endorse political candidates. In 1959 he introduced a bill to suspend equal-time rules and he says he'll do so again. "You still have the fairness doctrine and that's fairer," says Hartke.

Senator Hugh Scott (R-Pa.), ranking minority member of the Communications Subcommittee, takes a wry approach to commercial TV in public, but has no regulatory spanking in mind for the industry. During the public broadcasting hearing he proposed that from looking at commercial TV he had to assume that everyone smells. Though he hadn't found that to be his experience, TV deodorant commercials seemed to present overwhelming evidence in the affirmative. In any case he didn't want commercial or political taints mucking up the freedom of the

subsidized public broadcasting organization to say what it would.

Scott would have it do political satire and be broad enough to "include the views of the Pope and Voltaire." According to him, "the culture of the country is going to be affected by it." Scott has no objection to broadcast editorializing. In fact he thinks "the media could stand a little more courage to speak out." He thinks the FCC does a creditable job and has a "high regard" for its chairman. The Pennsylvania senator suggests five year licenses for broadcasters along with a tightening up of the process of approving them. Another minority member of the Communications Subcommittee, James Pearson (R-Kan.), acknowledges he doesn't get much involved with broadcasting affairs due to preoccupation with the business of other committees, but he would defend the broadcasters' authority to editorialize and endorse candidates and says he likes the television operators in his own state.

ABC-ITT MERGER

The way the Senate and House can get spontaneously involved in major television affairs is nicely demonstrated by the flurry of activity that followed the FCC's approval of the \$2.4 billion merger of ABC and International Telephone & Telegraph Corp. Pro- and anti-merger forces had vocal friends in Congress. The pro side may have been stronger, but industry observers of the fray credit the negative voices with forcing the commission to reopen the case with a full-dress public hearing.

Two days after the commission closed its original two-day oral hearing into the merger, Chairman Hyde had a letter from Senator Gaylord Nelson (D-Wis.), chairman of the Monopoly Subcommittee of the Senate Small Business Committee, questioning the FCC's method of handling the case. Some took it as a warning that Nelson's committee would hold its own hearing if the commission didn't treat the matter more thoroughly. Nelson didn't deny it. Later it was suggested that another sharp critic of the merger plan, Senator Wayne Morse (D-Ore.), through his Subcommittee on American Republics Affairs, might conduct a hearing. End-of-the-year approval of the merger by the commission brought heavier congressional brickbats. Morse charged that the bigger the corporate interests involved, the faster the FCC moves to oblige them. Nelson rejoined the controversy saying he was "shocked and saddened" by the FCC action. Senator Philip Hart (D-Mich.), chairman of the Antitrust and Monopoly Subcommittee of the Judiciary panel

and another critic of the merger procedure, said he was disturbed that questions raised by the Justice Department had apparently been ignored by the commission. Representatives on the House Commerce Committee and Small Business Committee added to the dissenting voices and finally the Justice Department asked the FCC to reopen the case. It was an example of the power of a select group of congressmen, with a public-interest argument behind them and stridency in their tone, to yell until there's action. It is moot whether Justice would have taken its step without the congressional outcry. For all the threats of House and Senate hearings it was the FCC that was stuck with the job.

NO MORE DISCOUNTS

The Senate can attack television advertising problems through the Antitrust and Monopoly Subcommittee of the Judiciary Committee and has done so with some vigor.

Its chairman, Phil Hart (D-Mich.), demonstrated enough strength to get truth-in-packaging legislation through Congress, and his hearing into TV network rate practices is credited with precipitating redesigned rate cards, eliminating volume discounts, at all three networks.

Television's watchdogs in Congress have become watchdogs over the FCC, and what Congress does to TV is often accomplished through the commission. A story out of former Chairman E. William Henry's office has a Maryland congressman writing the commission in behalf of a recently retired constituent turned ham-radio operator. The ham's dentures were preventing smooth delivery of his call letters; he wanted a new call. The chairman's office told the staff to fix it up. The staff wrote the troubled ham a note suggesting he try the phonetic alphabet, begging off a letter change so as not to mess the mind of the computer system that handles call-letter assignments. The congressman was not amused, nor was the chairman, who told the staff to quit the monkey-shines and change the call.

The commission finds itself in much more trying squeezes. A former legal counsel in the chairman's office remembers congressional committee chairmen and committee members requesting delays on important matters at the commission without indicating the imprimatur of the request, leaving the commission hapless to know whether it was a congressman's one-man ploy in behalf of a single constituent or the will of a full committee. While Congress angers quickly at an FCC that exhibits too much independence, the commission frequently views the Hill as a place where narrow political interests may win the day and where undue influence may play hob with procedures worked out at a painstaking pace and with

broader interests in mind.

It is debatable whether Congress's influence on television, or TV's influence on Congress, is greater. That is not to deny the strength of either, it is a stand-off of giants, but so delicately balanced that the potential to do each other harm is often unnoticed.

TV stations are there to offer free time for incumbents' reports to their constituencies, to see that they get precisely fair treatment at election time, to cover public issues in a way that does not unjustly injure the office holder. So many questions of judgment are involved that a friendly broadcaster becomes an enormous asset, an unfriendly one, an unthinkable liability. And representatives in Congress are there to see that nothing ill befalls the industry that is pledged to treat them so fairly.

Congressional motivation in TV affairs is born of a confusing mixture of constituent pressures (not the least of which come from stations themselves), intra-Congress allegiances and agreements, a measure of concern for the broader public interest and a strong sense of self-preservation in office.

POLITICAL BROADCASTS

Lingering investigations may be the offspring of men no longer directly concerned with the committee that instigated them. The Senate Commerce Committee has promised hearings into the political use of broadcast time. Results of a massive research project into all aspects of TV editorializing and use of politically oriented programing are due any time now. Answers to lengthy questionnaires were in the guts of a computer that was being trained to squirt them out on a plentiful assortment of tabs. But some ask: Why all the delay? Wasn't the study undertaken some two years ago? One branch of the trail leads all the way to Laramie, Wyo., and Democrat Gale McGee. Then on the Senate's Communications Subcommittee, he had good reason to look at the problem. He'd just come out of a 1964 campaign, successful but harried by right-wing voices in his home state. It was McGee who interviewed the man that got the political committee's broadcasting research assignment, Robert Lowe. It took more than McGee to get such a project rolling; committee heads Magnuson and Pastore had to approve, but McGee was prime mover according to an aide. Now McGee isn't even on the Commerce Committee; he jumped to Foreign Relations, then got switched to Banking and Currency.

Although hearings on political broadcasting are promised, skeptics are saying the subject is a can of worms that the Commerce Committee leaders would rather not have to open up so close to a national-election year. Hearings into political use of TV time would

undoubtedly touch the possibility of repealing equal-time rules to get the two major 1968 presidential candidates into television debates, a prospect that could cause a reluctant incumbent no end of embarrassment. If the Stantons, Goldensons and Goodmans went to Washington hearings with their arguments against the stifling effects of equal-time rules, the can would be opened, also exposing the unsavory cases of alleged political abuses by stations.

Lowe, who in mid-May said he was only several days away from completing his report for the Communications Subcommittee, later reported some unexpected bugs in his computer analysis and didn't care to speculate again on when he would finish the job.

KEEP CONSTITUENTS HAPPY

A former FCC member quotes an unwritten law for congressmen that goes: "If you're talking at a hearing, don't talk too long, or you're bound to mention the special interest of the constituent who's been bugging you." The rule is probably put a little too strongly. Senators and representatives could rightfully argue their duty is to represent their constituents, but when those interests are narrow and powerful and the congressman's position is strategically important the lines of morality sharpen. It is a matter of no great moment when a John Dingell from Michigan acts as advocate for the clear-channel station WJR Detroit in a House Communications and Power Subcommittee hearing into the possibility of raising the signal strength of the clears to a "superpower," or for Indiana Senator Hartke to lament the "locked in" situation of Corinthian Broadcasting, two of whose stations are in his state (WISH-TV Indianapolis and WANE-TV Fort Wayne) during a Senate Communications Subcommittee hearing into a change in the FCC's multiple-ownership rules, or for Rhode Island's Pastore to refer by clear reference to the related plight of the Outlet Co., owner of WJAR-TV Providence.

Direct congressional ownership in television stations is so rare and so exposed to public view as to be virtually insignificant in terms of influence on legislation dealing with broadcasters. Senate Commerce Chairman Warren Magnuson sold off the last remnants of a share he held in Queen City Broadcasting Co. (licensee of KIRO-AM-FM-TV Seattle) two years ago. A recent check shows the number of senators and congressmen with personal or family holdings of any size in TV properties, at five. Of much greater significance are the members having current or past connections with law firms that do communications work.

Congressmen hit television stations for plenty of free time. A survey by *Broadcasting Magazine* indicated 70%

CAPITOL HILL *continued*

of senators and almost 60% of representatives regularly do film and tape programs for distribution to home-state telecasters.

The weightiest part of the television lobby never gets to Washington; it's the television signal in the congressman's home district. For all its influence the television lobby spends "a laughably small amount" according to one of its Washington members.

The National Association of Broadcasters has only two registered lobbyists on its staff, Paul Comstock and Hollis Seavey, but the association has developed at least one or two broadcasters in every state who can be called on to let their men in the House and Senate know when something is bothering the collective interests of the industry.

Comstock, a Florida lawyer via Oklahoma, and a White House staffer in the Eisenhower administration, was brought to the NAB by former NAB President LeRoy Collins. Operating at low visibility, Comstock has won respect of the industry by developing a well-greased machine for letting Congress know when the industry or some of its individuals have problems. According to Comstock, lobbying—especially TV lobbying—is no longer accomplished by dramatic shennanigans or the fat daddy with the long key chain.

The NAB's general method of operation is to reach committee members through its Washington liaison men when legislation is still in committee. At that stage its ploys may still be partially confidential, but when bills head for the floor the association may "go broadside", call on its some 3,600 member stations to write letters to their

representatives on the Hill, throwing secrecy to the winds for the sake of a mass frontal assault.

The National Community Television Association, voice and patron of the cable-TV industry, is itself registered as a lobbyist, as are its president, Fred Ford, and managing director, Wally Briscoe. NCTA lobbying tactics may vary markedly in a given situation from those of NAB by dint of the industry's nature. It can evoke an enormous outcry not just from its operator members but from the homes they serve, which have been outspokenly protective of the privilege of receiving television by wire, however ignorant they may be of the legal battle that surrounds their apparently innocent signal pickup. Thus while NAB may be working against cable through key committee members, the NCTA may be instigating a spate of public mail to all representatives and senators to protect community antenna TV interests.

There are other representatives of powerful broadcasting interests in Washington, notably the Washington vice presidents of the major networks. They generally keep a discreet arm's length from congressmen, acting more as information conduits between their New York headquarters people and the Hill. They provide congressional investigators with mountains of material on request while "keeping the book" on members of Congress and a watch on the temper of its important committees.

Still another Washington TV watchpost is the Association of Maximum Service Telecasters, whose only interests, according to its executive director, Lester Lindow, are "the established television frequencies and things that affect their health." Lindow is also a registered

lobbyist though he says he's never come anywhere near meeting the minimum requirements for registering. AMST's major work is with the FCC, but occasionally it does lobby in Congress, for example, when it supported the legislation forcing TV-set manufacturers to build sets equipped to receive both UHF and VHF signals. It's not surprising that a most prized piece of wall decoration in Lindow's office, next to the graciously autographed picture of Lyndon B. Johnson, is a pen used by President Kennedy to sign the all-channel-receiver legislation. As a league of some 155 TV stations operating with maximum power, and dedicated to the sanctity of the existing TV-allocation system, AMST was happy enough to see that history was not trending in an all-UHF direction, that the contemplated scrapping of VHF TV signals in favor of UHF was no longer a threat.

An FCC staff member says for most congressmen the broadcasting lobby "provides one of their happier relationships. The broadcaster says: 'Look, if you'll just leave me alone, everything will be fine.'"

CAMPAIGN AID

The NAB urges its member stations to contribute to the campaigns of the candidates of their choice. In fact it feels that in many cases members fall short of the potential to help themselves in this respect. One television lobbyist, who considers buying a table at a politician's fund raising dinner the outer limit in the TV lobby's ethical spectrum, says of the 1966 election year: "It was the worst I've ever seen. The House and Senate both had voracious appetites for campaign funds. Congressmen really comb those lobby lists. I've had a senator call me and ask me to help out a congressman in trouble in his state."

The same lobbyist thinks some broadcasters give amply to political campaigns, some don't give enough and some are overburdened by it.

For all the complex broadcasting pressures on Congress—broad, narrow or even selfish—senators and representatives are surprisingly adept at handling them, whether by acquiescence, attack, apathy or delayed action. As the first session of the 90th Congress heads for the barn, the television industry can find little solace in a Capitol Hill whose temper seems to be to mend alleged broadcasting abuses and to create some competition for commercial TV in the form of a public broadcasting corporation. The congressional watch dogs are doing most of their barking at television while nipping at the heels of the FCC. While the prevailing powers in the Senate don't seem disposed to harass broadcasters, there are important members of the House who would like to make it hot for television. 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



BEVERLY HILLBILLIES from page 33

the U.S. *Beverly Hillbillies* was on the air in foreign markets. It's now being seen in 31 countries. Last year at this time there were 27 countries on the list. The clientele is diversified: Argentina, Australia, El Salvador, Rhodesia, Thailand, Uganda, Hong Kong, Malaysia among others. Chinese subtitles in Hong Kong but dubbed in such other languages as Portuguese, Spanish, Japanese, Dutch and African dialects.

COMMENT: George Faber, director of client relations, CBS Films Inc., Hollywood: "We have it in more foreign markets than we have had most programs. It's one of the most successful comedy shows ever sold overseas. A lot of times humor does not translate. In this case the humor does. Granny's cooking is recognized all over the world."

SCOPE OF PRODUCTION: Occasional location shots around Beverly Hills. Mansion of Clampett clan, interior and exterior, is a permanent set. The banker's office and that of his secretary are standing sets. Portions of the Clampett yard, including the swimming pool, are perpetuals. Sets are on stage four, the largest one on the General Service Studios lot in Hollywood.

PRODUCTION LOGISTICS: Paul Henning wrote virtually all of the first season's shows. Together with his former associate producer, Mark Tuttle, he wrote most of the second, third and fourth seasons' product. Last season Tuttle wrote some shows with another writer and Henning collaborated with Buddy Atkinson. He still spends most of his time with *Hillbillies*, can turn out a script in two days but sometimes takes as much as two weeks. He writes best and almost always under pressure.

SPONSORS AND AGENCIES: R. J. Reynolds Tobacco Co., through William Esty & Co., New York, and Kellogg Co., through Leo Burnett Co., Chicago. This media team, which has backed the *Hillbillies* all the way, is breaking up. In accordance with tobacco industry code, Reynolds has to pull out. More than 40% of show's audience composition consists of youngsters under 21.

PEOPLE INVOLVED: There are six in the regular cast—Buddy Ebsen (Jed Clampett), Irene Ryan (Granny), Donna Douglas (Elly May), Max Baer Jr. (Jethro), Raymond Bailey (Drysdale), Nancy Kulp (Jane Hathaway). Harriet MacGibbon (Mrs. Drysdale), is a semi-regular. Many times no outside performers are brought in. Rarely are more than

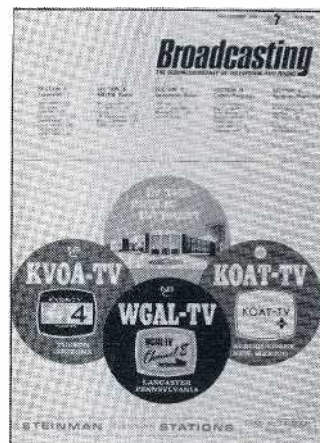
two or three extra actors used. All told some 70 people are directly involved in the production. There are 40 people on set not including actors. Included are Joe Depew, director; Robert Leeds, film editor; Walter McKeegan, art director, and George King, production supervisor. Add another 10 people in editorial, stand-ins for the performers, music composer Curt Massey and production staffer Guy Scarpitta.

PROGNOSIS: CBS-TV now in discussions concerning seventh and eighth seasons for *Hillbillies*. Series may do some travelling. Henning hopes to take clan to other parts of the U.S. and even Europe. This is likely to add considerably to cost of production. But bet there'll be a lot of feeling-out before this takes place.

CONCLUSION: Not everybody's dish of tea. But the show has integrity. The characters are true. The situations are basic but genuine, easily identifiable. The audience obviously cares what happens to the characters.

Can't make it any bigger than this with half-hour show. Sure network shells out more than \$2.7 million a season for it. But sponsors pay about \$4 million each for time and talent. Tobacco road is paved with gold. END

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EDITORIAL

A taste of things to come?

IF everything works, history will be made on June 25 when television systems of 30 nations carry the first around-the-world live broadcast. Parts of the two-hour program will originate in 18 countries, one of them the United States, where the showing is scheduled for 3-5 p.m. in the eastern daylight time zone.

As a historical footnote it is worth recording that the assignment of originating the U.S. segments of the program and carrying the entire broadcast within the U.S. has fallen to National Educational Television, the noncommercial production center, which is expected to feed a network of some 80 noncommercial stations. While the NET hookup is broadcasting two hours of television from points as divergent in location and culture as the Soviet Union and Australia, the United States and East Germany, and Tunisia and Japan, the affiliates of this country's three commercial networks will be carrying old movies, sports or whatever else they normally use to fill the languid hours of a Sunday afternoon in June.

This just may be an early bubble in the wave of the future on American television.

There is little doubt that by one means or another, including federal subsidy, the noncommercial television system in this country is destined to expand. Beginning next fall, the Public Broadcasting Laboratory, financed by the Ford Foundation and staffed in the main by newsmen drafted from commercial television, will undertake regular service on Sunday nights, probably two-hour packages of news, news reviews and documentaries. Perhaps by fall the federally chartered and funded Corp. for Public Broadcasting will be a reality, assuming the House approves the legislation that the Senate has already passed. A continuation of federal grants for construction of noncommercial stations is also promised. In sum, the noncommercial system is anticipating progressively increasing infusions of funds.

What kind of programming is the money to be spent for? The emphasis, it is becoming obvious, will be on informational programming—actualities, news review, public affairs—on which the three commercial networks are now spending roughly \$130 million a year. If the commercial broadcasters are at all dismayed by the prospect of a fourth force moving into contention in television journalism, they are concealing their feelings. Indeed they have been unanimous in endorsing, at least in principle, the notion that noncommercial television must be given more help.

It is no secret that some types of news

specials and documentaries are commercial liabilities, not only because of their direct costs, which exceed advertising revenues, but also because they lose audiences for the regular programs that follow them. These liabilities have been borne by the commercial system out of a sense of obligation to supply a service that might not otherwise be supplied. That sense of obligation may be diminished if a noncommercial system can be counted on to fill the gap.

In the long run the public may benefit from a combination of services that offers the choices that will be available on, for example, the afternoon of June 25: a news special of more than casual significance plus the regular programming that habitual viewers want to see. But that combination cannot be counted on to supply regular service until the noncommercial element of the system is built into a national force, with the money, facilities and staff to deliver meaningful programming consistently. The commercial networks had better face the fact that they are stuck with that \$130 million bill for news for quite a few years. □

IF Thomas P. F. Hoving ever tires of his current job as head of New York's Metropolitan Museum of Art, the television medium ought to have the good sense to grab him. He has a way of saying, "why not give it a try?" when confronted with the inertia that prevents most large institutions from breaking new ground. Hoving won his reputation as director of New York's moribund park system. He brought people crowding back into the city parks by throwing out time-worn approaches to things like kids' playgrounds (why all the asphalt and metal chains?), park food (why not wine punch on a sunny day?) and the park roads (keep the cars out and make room for the bicycles).

When he took over the Metropolitan Museum Hoving received a lot of mail asking that it be kept open at night, at least once a week. There were technical reasons against such a move and Hoving at first said no. "I was comfortably wrapping myself up in the soft red tape of bureaucracy," Hoving said. "But then, at a staff meeting, I said, 'Let's do it.' You'll never find out what a large museum can do unless you try it."

Well, nobody will ever find out what a medium like television can do either, unless venturing is tried. For a young medium, television has been acting awfully set in its ways of late. Hoving or whoever—television could use a man who's willing to take a fresh look, and a chance. □

The case against playing it safe

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