

WHAT'S ALL THE TALK ABOUT GOLDWYN ON TV?

SPONSOR MAGAZINE: "Samuel Goldwyn, king of the movie-makers, comes to television. Not long ago he offered 50 of his classics for syndication. The first takers were the five CBS owned television stations. They showed *THE SECRET LIFE OF WALTER MITTY* with Danny Kaye in their respective markets, averaging out to better than 50 percent share of audience."

SATURDAY EVENING POST: "He will not let down the name of Goldwyn. The greatest tribute to him is that the phrase 'the Goldwyn touch' is part of the vocabulary of Hollywood."

NEW YORK TIMES: "Sam Goldwyn has earned his eminence... classic award winners like *THE BEST YEARS OF OUR LIVES* and *WUTHERING HEIGHTS*... Gary Cooper in *THE PRIDE OF THE YANKEES*, Barbara Stanwyck in *STELLA DALLAS*, Bette Davis in *THE LITTLE FOXES*, Humphrey Bogart in *DEAD END*."

UNITED PRESS INTERNATIONAL: "Samuel Goldwyn has sold 50 of his best motion pictures to television, films which have entertained millions of persons and received 55 Academy Awards and Oscar Nominations."

ASSOCIATED PRESS: "Ah, what movies they are! And what a rich and diverse product was gifted with 'the Goldwyn touch' over the years."

LOS ANGELES TIMES: "The great library of Goldwyn films to be seen on television."

LOS ANGELES HERALD-EXAMINER: "Good movies mean Goldwyn movies!"

ST. LOUIS GLOBE-DEMOCRAT: "Samuel Goldwyn film classics represent one of the last untapped lodes of quality film entertainment."

All happy talk. Just some of the critical acclaim that's greeting the Goldwyn film greats now available for television. Into their making have gone the talents of great stars, great writers, great directors and other creative artists of the entertainment world. What about your viewers? Shouldn't they have the chance to enjoy "The Goldwyn Touch" on TV? Great entertainment for the whole family.



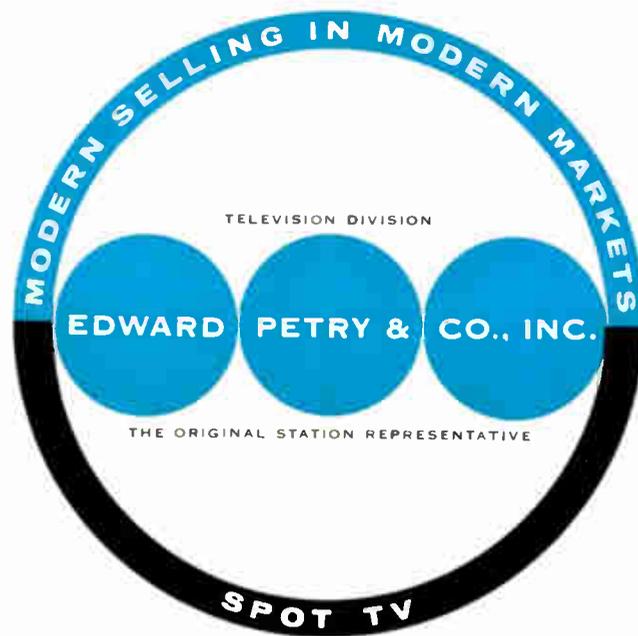
For details, write or call: Samuel Goldwyn Productions—2 West 45th Street, New York, New York 10036 (YU 6-5372); or Samuel Goldwyn Studios—Hollywood, California 90046 (Hollywood 9-6161).

THE ASTRODOME · HOUSTON, TEXAS

Photo courtesy of Houston Sports Association



Today some of America's major markets are as modern and fast-moving as the medium that sells them best—Spot Television. That's one reason why national advertisers rely on the fine stations we represent to sell their products in these prosperous areas.



NEW YORK · CHICAGO · ATLANTA · BOSTON · DALLAS · DETROIT · LOS ANGELES · PHILADELPHIA · SAN FRANCISCO · ST. LOUIS

What's in back of our surge to



the front?

Great entertainment specials.

Like WABC-TV's "The Swinging World of Sammy Davis Jr." More people watched this show than watched both the other networks combined. And when it was over, TV critic Ben Gross called it, "...one of the best I have ever seen put on by a local station... too good to be confined to New York." Luckily, shows like this aren't confined to New York. You can see more like them in Chicago, Detroit, San Francisco and Los Angeles—simply by keeping your eye on the ABC Owned Television Stations. How do we do it? By keeping an ear to the ground for any star, act or special event that might catch the viewers' fancy. And providing our choices with the kind of bright production, direction and promotion that gets noticed. That's what's in back of our surge to the front.

Source: Nielsen and Arbitron reports 10/28/84 to 2/18/85.
Ratings are projected to a 5.1 million TV home base. Subject to limitations of sample size and other qualifications available on request.

ABC OWNED TELEVISION STATIONS
WABC-TV, New York • WXYZ-TV, Detroit • WBKB, Chicago
KABC-TV, Los Angeles • KGO-TV, San Francisco



TELEVISION

TELEVISION AND MARKETING EFFICIENCY *TV has been one of history's most researched subjects. But advertisers and agencies have not finished probing its qualitative potential, and likely never will. Getting the most for your buck, going beyond C-P-M, is the unending quest. This report, on what's happened and what's going to happen, is the first of a new TELEVISION series on how advertisers and their agencies are coming to grips with a perplexing dilemma—the search for greater marketing efficiency* **27**

TV'S NEW LOOK FOR 1965-66 *A lot rides on every new network television season, but next fall's prime-time schedule is the most important in years—it may break the network ratings deadlock that developed in 1964-65. Thirty-five new programs are set to debut. Comedy and variety still form the schedule's backbone. It's all laid out in TELEVISION MAGAZINE's fifth-annual "Telecast," a three-page schedule designed to be removed from the issue for lasting reference. Including information on program costs, production companies, advertisers and agencies* **32**

THE MEN WHO WRITE FOR TELEVISION *It isn't easy, feeding the maw of television, and the writers will be the first to tell you so. They'll also let you know that the medium could be better than it is, that they chafe under the imposition of "formula" and restrictions. But the money? Ahhh . . . nothing wrong there. Is it the writer or the system that's at fault? Some of today's crop of writers give their side of their favorite subject.* **40**

HOW THIS COMMERCIAL WAS MADE *No. 5 in a series about outstanding television commercials. In this issue: the introduction of new flavors for Hunt's catsup, and how Young & Rubicam, Los Angeles, got 20 hamburgers to "applaud" on cue and on camera* **44**

WHY JACK SCHNEIDER? *Two months ago CBS fired James T. Aubrey Jr. as president of CBS-TV and replaced him with John A. Schneider, an experienced CBS Stations executive but a man new to network television and little known in the industry. The shock waves have now subsided but the questions remain: What happened? Why did it happen? Why Jack Schneider and what does he intend doing with CBS-TV? This report, on the situation and the man, supplies much of the answer* **46**

DEPARTMENTS

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TELEVISION MAGAZINE

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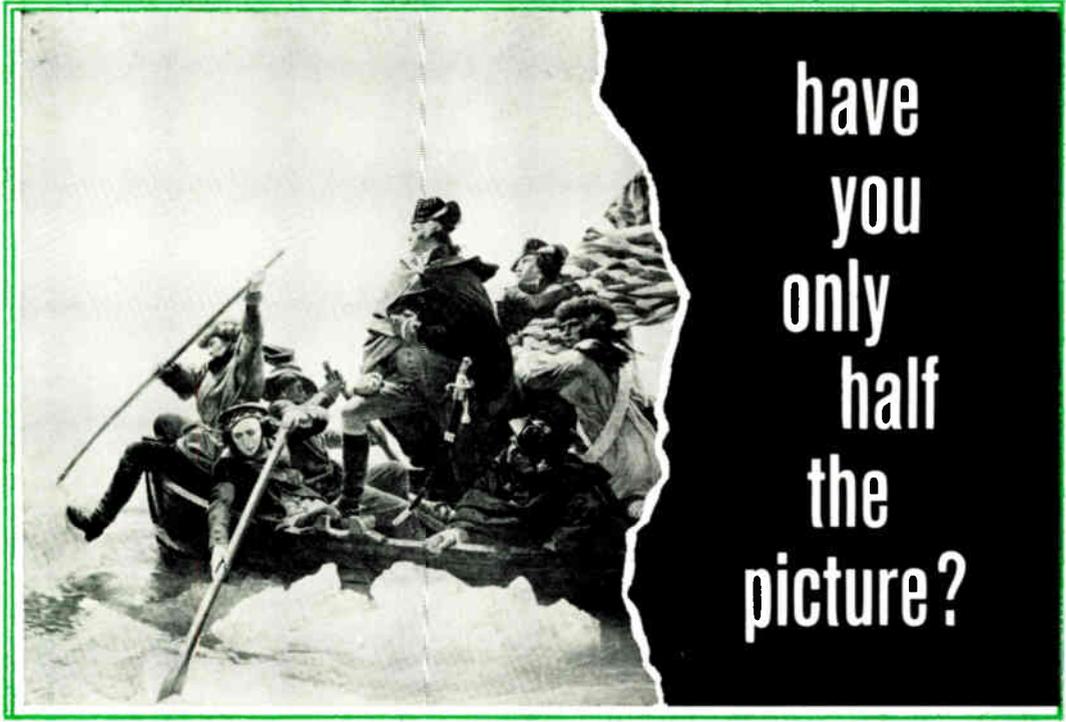
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Cover • The 1965-66 TV season may be five months away for the viewer but it's here right now for the coast-to-coast industry that has to make it happen. After a long cold winter of giving it its shape the networks now turn to a long hot summer of getting it in the can. What will September bring is laid out beginning now on page 32.



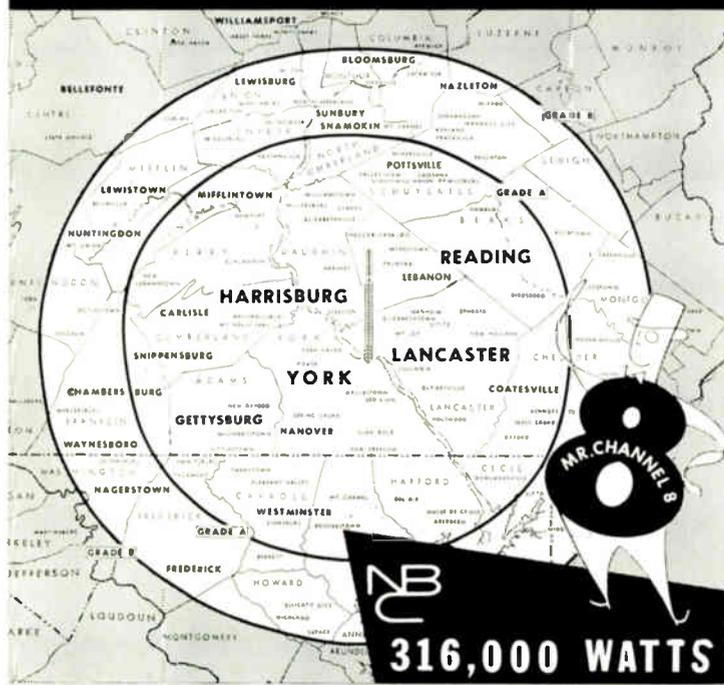
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have
you
only
half
the
picture?

MULTI-CITY TV MARKET



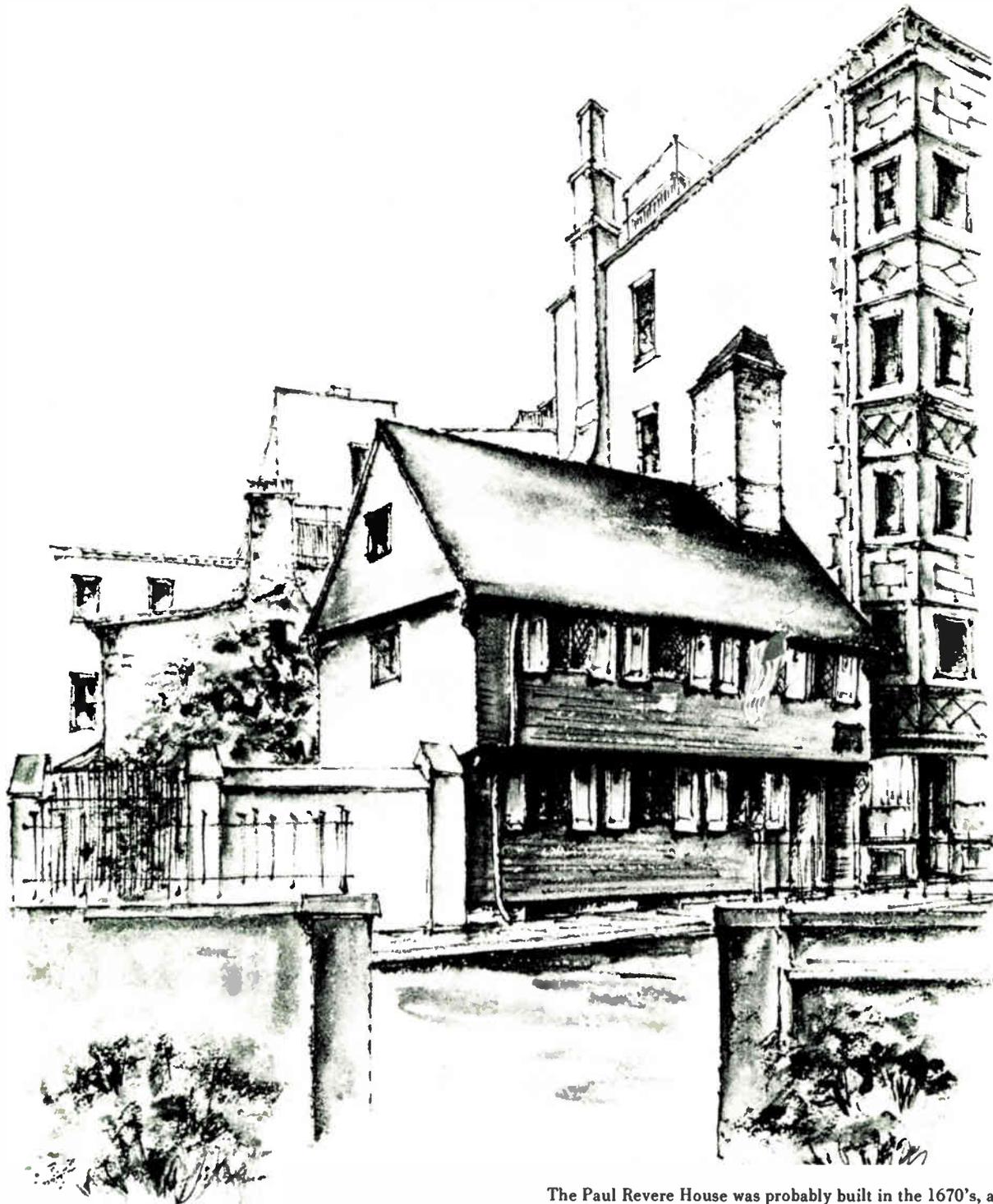
The Bettmann Archive

Frequently manufacturers' sales figures show only cities where shipments are received by wholesalers and distributors. They do not show where these shipments are actually sold by retailers over a wide area. Ask your sales staff for the full picture of your retail sales in the Lancaster-Harrisburg-York area where WGAL-TV/Channel 8 offers total-market coverage to do your selling.

WGAL-TV
Channel 8
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.



The Paul Revere House was probably built in the 1670's, and is the oldest home in Boston. Paul Revere lived here from 1770 to 1800. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian...Buy WHDH

TELEVISION: CHANNEL 5  • RADIO: AM 850 KC 50,000 WATTS  FM 94.5 MC
REPRESENTED NATIONALLY BY BLAIR TELEVISION • RADIO

THE MONTH IN FOCUS

**Seven soak sandpaper;
Networks in troika;
Early Bird gets up;
Spot busts a billion**

THE problems of illusion and reality used to be more the purview of playwrights like Pirandello than matter for Madison Avenue. The Italian light-heavy-weight thinker often wondered out loud on the stage whether what seems to be true, although it is actually false, may not, in the long run, be the truest sort of truth available. Since "the sandpaper case" surfaced in 1959—to the consternation of Colgate-Palmolive, the Fed Bates agency and, in fact, the entire advertising community—similar speculation has been heard around the martini oases that make the mid-Manhattan Sahara bearable. The argument, by button-down strategists, goes something like this: If a demonstration using a false prop conveys an impression that is objectively true to the television audience, isn't it better to use it than a real object that conveys an impression that is objectively false? Or, to put it in terms of the case in point: if sand glued to Plexiglass looks more like sandpaper than the genuine article (which shows up on TV as smooth, colored paper), isn't it better to use the prop in a demonstration than the visually misleading, although actual, thing itself?

Now the last word is in on the question, by those nine men used to having the last word, the justices of the U.S. Supreme Court, and only two of the justices bought the above argument. In the opinion of the majority, if viewers are told they are seeing sandpaper being shaved to prove the superior moisturizing qualities of shaving cream, they had better be shown real sandpaper. However, if sandpaper is only incidental to a commercial and not essential to a selling point—for example, if a carpenter just happens to be holding sandpaper in his hand while he is talking about the superior merits of a cigarette—then by all means use Plexiglass or any other prop that comes to the imagination.

The majority gave short shrift to argu-

ments that the peculiarities of television transmission (like blue appearing white and white appearing dingy) make it too constraining to have to stick to the real thing in commercial demonstrations. If the medium's unsuitable, use another one, seems to be the message the seven justices are trying to convey to advertisers. Anyway, the high court majority doesn't think Madison Avenue will be hard put to find ways of getting selling points across despite these strictures. Rather archly, the decision, read by Chief Justice Warren, says, "We think it inconceivable that the ingenious advertising world will be unable, if it so desires, to conform to the commission's insistence that the public be not misinformed."

It was true last month that nobody was pushing the panic button in the agencies after the decision was announced. The shock already had been felt back in 1960 when the Federal Trade Commission issued its complaint against Colgate-Palmolive and Bates. At that time, all practices involving the use of mock-ups were thoroughly scrutinized, and since that time it's been the rule in most cases to call in a lawyer if a prop seems open to question. This increased caution, of course, has helped raise the cost of commercials. To insure that a model for a cold remedy advertisement really has a cold, or that before-and-after shots were actually filmed before-and-after, takes money.

The FTC issued a final order in 1963 to Colgate-Palmolive and Bates which barred all mock-ups in TV commercial demonstrations. Twice a federal appeals court reversed this as too broad. But on this supposed fault, the Supreme Court decision says:

"... we find no defect in the provision of the order which prohibits respondents from engaging in similar practices with respect to 'any products' they advertise. The propriety of the broad order depends upon the specific circumstances of the case but the courts will not interfere except where the remedy selected has no reasonable relation to the unlawful practices found to exist. In this case the respondents produced three different commercials which employed the same deceptive practice. This we believe gave the commission a sufficient basis for believing that the respondents would be inclined to use similar commercials with respect to the other products they advertise. We think it reasonable for the commission to frame its order broadly enough to prevent respondents from engaging in similarly illegal practices in future advertisements..."

Dissenting were Associate Justices John M. Harlan and Potter Stewart, who declared that what appears on the viewer's set should determine whether a demonstration was false or true. Harlan, who wrote the dissent for both, said, "the faulty prop in the court's reasoning is

that it focusses entirely on what is taking place in the studio rather than on what the viewer is seeing on his screen... If the image he sees on the screen is an accurate reproduction of what he would see with the naked eyes were the experiment performed before him with sandpaper in his home or in the studio, there can hardly be a misrepresentation in any legally significant sense..." Harlan also said he thought the FTC ought to reopen the case to determine whether its order is too broad.

The Supreme Court's sandpaper decision is at least momentarily abrasive to Colgate-Palmolive and Bates, but it is more significant in that it smooths the way for the FTC in other "consumer protection" cases. And beyond that, too, is the bad public relations the case has meant for the advertising industry. By now, everybody knows that it takes at least 80 minutes of soaking in Rapid Shave before sandpaper can be shaved. This fact, which was admitted by the advertiser and its agency, did not, therefore, figure in the Supreme Court's ruling. But it left an after-shave sting with the public.

■ Also in the month that was:

In a rare "united we stand" move, the three networks hired a single public relations firm, A. A. Schechter Associates, New York, to fight the FCC plan to reduce their control and ownership of TV programs. The networks also joined in asking the president of the Association of National Advertisers to solicit that organization's support in the struggle.

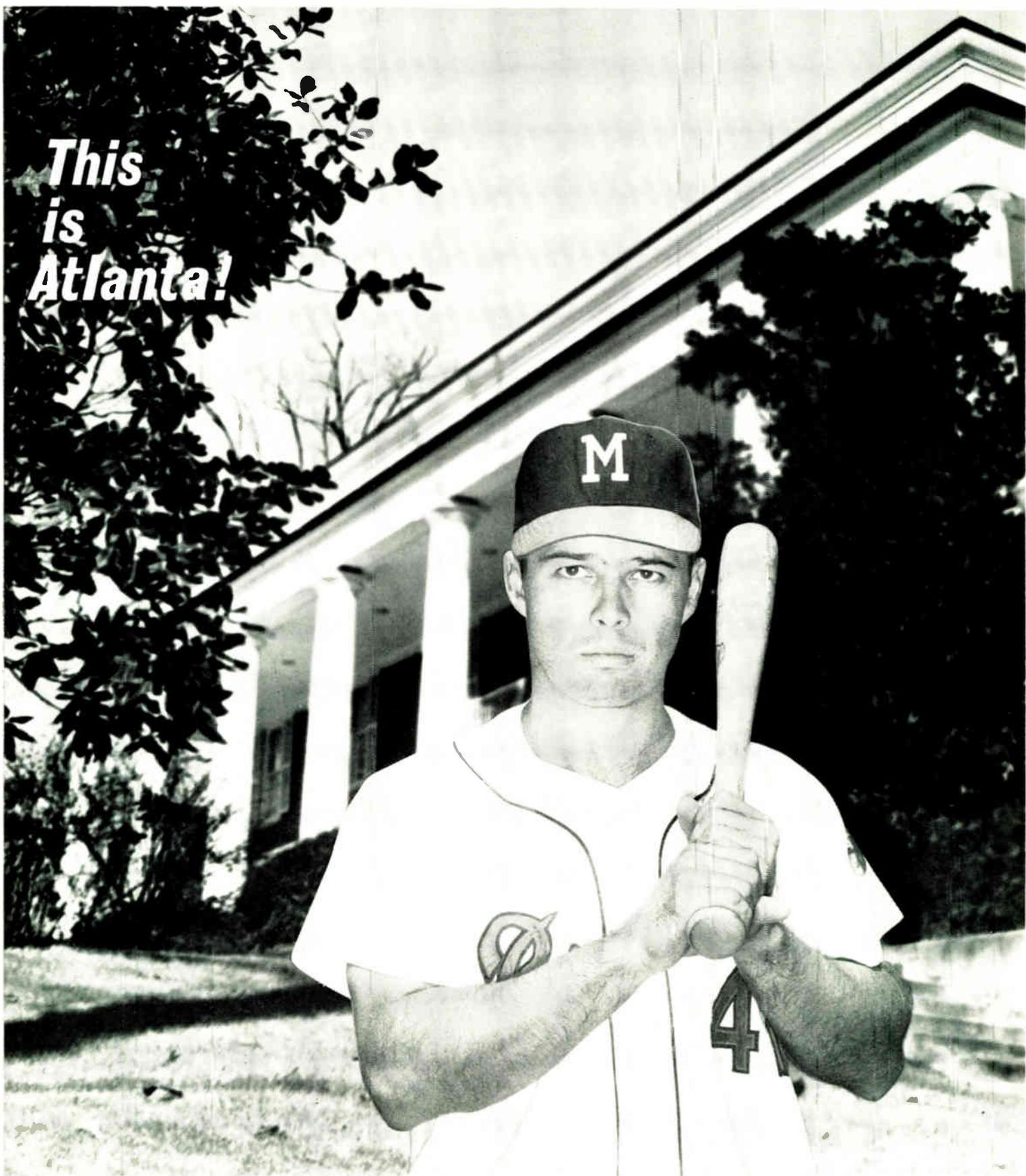
The first commercial synchronous communications satellite was launched successfully from Cape Kennedy. A one-hour inaugural TV broadcast is set for May 2 with segments from the U.S., Canada, Mexico and Europe. CBS is pool coordinator for the program. Meanwhile, a tug of war is developing between the European postal and telegraph authorities who want to play down TV in favor of the more lucrative message-sending business, and the American networks and the European Broadcasting Union who want the satellite to serve television at the best broadcast times.

The FCC approved a new plan for underwriting the cost of programming on non-commercial educational stations. It would permit donors to be identified with blocs of programming throughout an entire season. Now they are limited to the specific programs they underwrite.

Spot spending went over the billion-dollar mark for the first time last year, according to the Television Bureau of Advertising. A total of 1,314 advertisers put \$1,016,009,000 into national and regional spot in 1964, a 17% increase over the 1963 estimate.

Benton & Bowles won the American Motors Corp. account. END

***This
is
Atlanta!***



WELCOME SOUTH BRAVES! WSB-TV welcomes baseball's ninth all-time home run hitter, Eddie Mathews, and the Braves Baseball Club to Atlanta. Beginning this season, WSB-TV will be the team's television home, carrying 18 Braves' games each season for the next three years. Want to raise your batting average? You can . . . on WSB-TV, the major league station in the nation's newest major league city.

WSB-TV

Channel 2 Atlanta

NBC affiliate. Represented by Petry



COX BROADCASTING CORPORATION stations: WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOC AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland; WIIC, Pittsburgh.

FOCUS ON FINANCE

Many TV stocks drag, but Teleprompter, Time DDB and UA push ahead

TELEPROMPTER Corp. led a slim majority of the 67 TV-associated stocks on the TELEVISION MAGAZINE index to higher ground last month in what was generally sluggish trading. Of the stocks on the monthly index, 38 (56.7%) were up, 25 (37.3%) fell and 4 (6.0%) remained unchanged. This was considerably below these same stocks' aggregate performance since the beginning of the year. Until last month 72% of the TV-associated stocks showed overall advances, 23.5% declined and 6.5% showed no changes.

Teleprompter climbed 2 3/8 to 11 5/8, or up 30%, by the close of business on April 15. It was the biggest gain of the month and came in the wake of announcement of the company's most successful year.

Among other tidbits, company shareholders were told that net income more than quadrupled in fiscal 1964, that cash flow reached a record high, that more than 70% of revenues are now derived from community antenna television operations and that growth in CATV exceeded 20% for the fifth consecutive year, but that the systems involved have attained less than half of their subscriber potential.

Another issue to move ahead prominently on TELEVISION's index was Time Inc., up a solid 12 points, or 18%, close to a year's high at 79 1/2. Time's shareholders also heard news of soaring profits and sunny prospects. The huge magazine publishing concern and important group station operator reported that its first quarter profits rose to a rousing \$1.99 million in the first quarter of this year, equal to 33 cents a share, compared with a profit of \$232,000, or 4 cents a share, a year earlier.

The performance of the company's four AM, four FM, four VHF and one UHF stations, however, was not up to the overall par. Advertising revenues at the owned and operated stations declined during the first quarter of 1965, it was revealed, but the percentage of decrease and reasons for it were not disclosed.

Whenever there's talk of fast-rising stocks or hot companies, Doyle Dane Bernbach can't be far away. Last month, DDB climbed 6 3/4 points, good enough for a vigorous 20% increase over the previous month. The advertising agency's stock is now selling for about 68% more than when it first went public on Aug.

THE TELEVISION MAGAZINE INDEX to 67 television-associated stocks

	Closing April 15	Change From March 15 Points	From 15 %	Appx. Shares Outstanding (000)	Total Market (000)
TELEVISION					
AB-PT	60 3/4	- 2 1/4	- 4	4,624	\$280,908
CBS	40 3/8	-	-	19,890	803,059
Capital Cities	39	+ 1	+ 3	1,355	52,845
Cox Broadcasting	27 3/8	- 5/8	- 2	2,652	72,599
Gross Telecasting	29 3/4	+ 1	+ 3	400	11,900
H&B American	5 1/4	- 1/4	- 5	2,578	13,535
Metromedia	39	- 3	- 7	1,964	76,596
Reeves Broadcasting	4 1/2	- 1/4	- 5	1,409	6,341
Scripps-Howard	25 1/2	+ 3 3/8	+ 15	2,589	66,020
Storer	51 7/8	+ 1	+ 2	2,037	105,669
Subscription TV	1 5/8	- 3/8	- 28	3,029	4,922
Taft	46 1/2	+ 3/4	+ 2	1,641	76,307
Wometco	35	+ 4	+ 13	2,222	77,770
Total				46,390	\$1,648,471
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	24 3/8	- 5/8	- 3	13,686	\$333,596
Boston Herald-Traveler	42 1/2	+ 1/2	+ 1	540	22,950
Chris-Craft	15 3/4	+ 1/2	+ 3	1,508	23,751
Cowles Magazines & Broadcasting	15 3/8	+ 1 3/8	+ 9	2,944	46,736
General Tire	21 5/8	- 7/8	- 4	16,719	361,548
Macfadden-Bartell	6	- 1/4	- 4	1,762	10,572
Meredith Publishing	43 3/4	+ 1 3/4	+ 4	1,331	58,231
The Outlet Co.	29 1/4	+ 1 3/8	+ 5	505	14,771
Rollins Inc.	46 1/2	+ 2 1/8	+ 5	2,874	133,641
Rust Craft Greeting	17	+ 2 1/4	+ 15	727	12,359
Time Inc.	79 1/2	+ 12	+ 18	6,560	521,520
Total				49,156	\$1,539,675
PROGRAMING					
Allied Artists	2 1/2	- 3/8	- 13	932	\$ 2,330
Columbia Pictures	22 1/4	- 1 3/8	- 6	1,804	40,139
Desilu	7 3/8	- 1/2	- 6	1,166	9,182
Disney (Walt)	55 3/8	- 1 5/8	- 3	1,841	101,945
Filmways	15	- 3/8	- 3	621	9,315
Four Star TV	5 3/4	- 1/4	- 4	666	3,830
MCA Inc.	52	- 1 1/4	- 2	4,681	243,412
MGM Inc.	43 3/8	+ 1/4	+ 1	2,612	114,602
Medallion Pictures	7 3/8	- 1 1/8	- 13	632	4,819
National Telefilm	1 1/4	- 1/8	- 33	1,670	418
Official Films	3 1/4	-	-	2,629	1,972
Paramount	57 3/8	+ 3/8	+ 1	1,565	89,792
Republic Corp.	8	+ 1/8	+ 2	2,454	19,632
Screen Gems Inc.	22	- 1 1/8	- 5	3,173	69,806
Seven Arts	13 3/8	+ 3/8	+ 3	2,271	30,942
Trans-Lux	11 3/8	+ 1/8	+ 1	718	8,167
20th Century-Fox	28 3/8	- 5/8	- 2	2,755	78,862
United Artists	45 1/8	+ 7 1/4	+ 19	2,011	90,746
Walter Reade-Sterling	1 1/8	- 1 1/8	- 39	1,545	1,642
Warner Bros. Pictures	18 1/8	- 3/8	- 2	4,860	88,088
Wrather Corp.	5 1/4	- 3/8	- 7	1,753	9,203
Total				42,359	\$1,018,844
MANUFACTURING					
Admiral Corp.	28 3/4	+ 3 1/8	+ 12	2,441	\$70,179
Ampex Corp.	18	+ 1/4	+ 1	9,250	166,500
Emerson Radio	12 3/8	+ 5/8	+ 5	2,213	27,386
General Electric	103	+ 3/4	+ 1	90,564	9,328,092
Jerrold Corp.	7	+ 7/8	+ 14	2,046	14,322
Magnavox	42 1/4	+ 2	+ 5	7,379	311,763
3M	65	+ 1 3/8	+ 3	53,329	3,466,385
Motorola Inc.	123	+ 6 1/2	+ 6	4,036	496,428
RCA	35 3/8	+ 2 5/8	+ 8	57,926	2,049,132
Reeves Industries	2 3/4	-	-	3,237	8,902
Teleprompter	11 1/2	+ 2 5/8	+ 30	762	8,763
Westinghouse	51 5/8	+ 2 3/8	+ 5	36,703	1,894,792
Zenith Radio	82 1/2	+ 3 3/4	+ 5	9,308	767,910
Total				279,194	\$18,610,554
SERVICE					
C-E-I-R	10 1/8	+ 1 1/2	+ 17	1,555	\$15,744
Comsat	59 5/8	+ 2	+ 3	10,000	596,250
Doyle Dane Bernbach	39 7/8	+ 6 3/4	+ 20	997	39,755
Foote, Cone & Belding	17	- 2	- 11	2,126	36,142
General Artists	5 1/2	+ 3/4	+ 16	600	3,300
MPO Videotronics	7 3/8	- 1 3/8	- 15	469	3,576
Movielab Inc.	16 1/4	-	-	383	6,224
Nielsen (A.C.)	70 1/2	+ 2	+ 3	1,710	120,555
Papert, Koenig, Lois	9 7/8	+ 1/4	+ 3	779	7,693
Total				18,619	\$829,239
Grand Total				435,718	\$23,646,783

Market data prepared by Roth, Gerard & Co.

FINANCE *continued*

24, 1964 (by selling 247,080 shares at \$27 per share).

Another hot TV-associated issue these days is United Artists Corp. The stock showed a tidy 19% price jump for the month, climbing $7\frac{1}{8}$ points to a year's high (as of mid-month) of $45\frac{1}{8}$. UA's move was benefited by release of a roseate financial report showing first quarter

profit exceeding that for any quarter previously and with indications that second quarter earnings will top the first quarter's record. Company officials also predicted that profit and revenue in all 1965 will surpass last year and "this trend will continue through 1966."

The movie "Goldfinger" was cited as the key contributor to this year's profit, with television also coming in for a share of credit. Next season the com-

pany expects to have six shows on network TV—three renewals and three new series, its best one-year total.

Last month had its losers, too. Issues that showed price declines of 10% or more included: Walter Reade-Sterling Inc., 39%; National Telefilm Assoc., 33%; Subscription Television Inc., 28%; MPO Videotronics Inc., 15%; Allied Artists Pictures Corp., 13%, and Foote, Cone & Belding, 11%. END

FOCUS ON **FOOTE, CONE & BELDING**

A TELEVISION ANALYSIS

IN March, a company which acts as agency for — among many others — 22 concerns whose stock is traded on the New York Stock Exchange, had its own shares listed there. If a Big Board listing is any criterion, and most think it is, Foote, Cone & Belding had "arrived" in the financial community.

There was no undue fuss as the letters FCB moved on the NYSE ticker for the first time. The usual things happened. Observing exchange ritual, FC&B board chairman Robert F. Carney purchased the first hundred shares. Exchange president Keith Funston, countenance benign, stood by to congratulate and be photographed. Just the normal listing ceremony.

But there was something new behind the normalcy. Foote, Cone & Belding, which ranks as the seventh largest agency in the U.S. and the second to make a public offering of its stock, had become the first to achieve Big Board recognition. It meant much to the agency and to chairman Carney who, since FC&B went public in 1963, has been crusading across the country, carrying a flag for advertising as a prudent investment and bearing a special standard for the stability and potential growth of FC&B. He has addressed security analysis in New York, San Francisco, Boston, Chicago, St. Louis, Dallas, Los Angeles and Cleveland. The core of his message — after edification on revenues, profit, industry position and the health of advertising generally — has been directed at dispelling what he terms the "gray-flannel, racy-game" image of the business. He says the exchange listing now "confers an additional mark of maturity and financial responsibility on the entire advertising agency business that it never had before."

Carney has had some nice figures to work with. In 1964 FC&B billings were up to \$191 million from \$157 million in 1963, a remarkably healthy 21.4%. Earnings did even better, going up 29.8% (from 84 cents to \$1.09). This is the type of growth that whets the appetite of underwriters and investors. It was so

good, in fact, that in its annual report the agency felt compelled to warn stockholders "it is unlikely that the company will grow every year by such a large percentage." The same report noted that 1964 growth had been about twice the average rate for the past six years. Also in 1964 FC&B shareholders enjoyed dividends which jumped from 12 to 11 cents quarterly.

As the first men who attempted to fly were branded by some as "evil," so the first advertising agencies to go public have been met by such contentions as "It just isn't right" or "It won't work." Three agencies have been busy in efforts



FC&B'S ROBERT F. CARNEY

to prove the pessimists wrong: Papert, Koenig, Lois, the first to offer its stock publicly, FC&B and Doyle Dane Bernbach. Whether they'll make their point in the long run is yet to be seen. That they've succeeded for the nonce is patently evident.

At latest estimate FC&B stockholders were numbered at 4,500. *Data Digests* reports show eight of these to be institutional types, symptomatic of thoughtfully spent money.

FC&B went public in 1963 after it realized it would have to fish or cut financial bait. A number of its principals were reaching retirement age. It had been the company's policy that stock-

holders, on retirement, sell their shares back to the company at book value. Had a number of them retired within a short period the result could have been to severely limit cash reserves. In Carney's words "the invasion of the company's surplus could have reduced the financial position to one far short of comfortable."

It wasn't only the corporate entity which stood to lose by such a contingency. Book value of the company was considerably less than market value. Principals who eventually sold a half million of their original shares of FC&B stock for a total of \$7.2 million — 27% of the company's equity — would have gotten only \$2.88 million at book value.

Carney, who was the mover behind the public ownership decision, has explained that a company with a publicly established value can hold out stock inducements as a lure for bringing in new talent. Also, he explains, "in acquiring other related businesses it enabled us to employ a goodwill factor in fixing the value of the shares in other enterprises."

This was not just a reason tacked on for effect. FC&B, which is moving rapidly in foreign agency acquisition, found that whereas interest on the part of several overseas concerns had been "lukewarm" before the offering, it heated up to consummation after it.

A strong argument against public ownership of any agency had been that disclosure, necessary to financial analysis, would compromise classified client data. If the clients' secrets weren't eventually given away, then, it was said, underwriters and analysts couldn't be satisfied.

Whatever agency data security analysts may be privy to, the reports they publish on FC&B would indicate they don't get all the information they ask for. A recent study by A. G. Becker & Co., one of the FC&B issue underwriters, describes the agency's five largest clients in the safest of journalese — "estimated to be Armour, Bristol-Myers, Johnson's Wax, Kimberly-Clark and Smith, Kline & French." Another analysis made by White, Weld & Co. states "Foote, Cone & Belding does not indicate which clients

On a note of understanding

FAR MORE ELOQUENTLY THAN WORDS, MUSIC CREATES A BRIDGE BETWEEN PEOPLE OF DIVERGENT TONGUES AND CULTURES. ITS LANGUAGE, UNIVERSALLY UNDERSTOOD, SPEAKS DIRECTLY TO THE HEART. THIS MONTH, WITH "INTERNATIONAL HOUR: FESTIVAL OF MUSIC," THE FIVE CBS OWNED TELEVISION STATIONS—CHANNEL 2 IN NEW YORK, LOS ANGELES, CHICAGO; CHANNEL 4 IN ST. LOUIS AND CHANNEL 10 IN PHILADELPHIA — INAUGURATE THE FIFTH ANNUAL INTERNATIONAL PROGRAM EXCHANGE. THE OPENING PROGRAM (CONSULT YOUR LOCAL LISTINGS FOR TIME AND DATE) WAS PRODUCED ESPECIALLY FOR THE EXCHANGE BY KMOX-TV ST. LOUIS, AND FEATURES MUSIC FROM THE AMERICAS—AARON COPLAND, GEORGE GERSHWIN, CARLOS CHAVEZ, PETER MENNIN,

ERNEST GOLD, JEROME KERN AND LEONARD BERNSTEIN — PERFORMED BY AMERICAN BORN BARITONE ROBERT MERRILL, THE FAMOUS PIANO TEAM OF FERRANTE AND TEICHER AND THE ST. LOUIS SYMPHONY ORCHESTRA, THE SECOND-OLDEST SYMPHONIC ORGANIZATION IN THE UNITED STATES, UNDER THE BATON OF BRAZILIAN CONDUCTOR ELEAZAR DE CARVALHO. IN FOLLOWING WEEKS, THE FIVE STATIONS WILL BRING THEIR VAST AUDIENCES MUSIC AND DANCE PROGRAMS PRODUCED IN SUCH FAR-OFF PLACES AS AUSTRALIA, JAPAN, MALAYSIA AND VENEZUELA. IN TURN, AS IN YEARS PAST, ALL INTERNATIONAL HOUR PROGRAMS WILL BE FREELY EXCHANGED AMONG ALL PARTICIPATING NATIONS—A POTENTIAL OVERSEAS AUDIENCE NUMBERING IN THE



MILLIONS. (BY SPECIAL ARRANGEMENT WITH THE FIVE CBS OWNED STATIONS, THE SERIES WILL ALSO BE SEEN ON 14 STATIONS OF THE EASTERN EDUCATIONAL NETWORK IN SUCH MAJOR COMMUNITIES AS WASHINGTON, D.C., BOSTON, PITTSBURGH AND BUFFALO.) ON THE SEASONAL PREMIERE, THE DOWNBEAT WILL ORIGINATE IN ST. LOUIS. BUT THANKS TO THIS UNIQUE ADVENTURE IN GLOBAL TELEVISION, THE MUSIC WILL ECHO THE WORLD OVER...EACH NOTE SERVING TO STRENGTHEN FURTHER THE VITAL BOND OF UNDERSTANDING BETWEEN COUNTRIES AND THEIR PEOPLE. **CBS TELEVISION STATIONS** Ⓢ A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC., OPERATING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS.

are the 10 largest" and cites a trade magazine as the source for its top 10 estimates.

Financial men looking at a possible investment seek out the "leverage" factors in an industry or company—that is, the potential growth areas. In some companies greater operating efficiency can be almost as important as increasing revenues. While this is not true of advertising generally, it has played a part in FC&B's recent advance. The agency's net profit margin was close to 8.5% in 1964 following five years in which it averaged 7.26%. But FC&B financial vice president Donald Lewis explains efficiency and profit margins may vary widely from one account to the next while in the aggregate efficiency is relatively steady.

Where does the agency expect future growth? Some feel that once agencies reach the size of a Foote, Cone & Belding, a diminishing returns disease may set in as further client acquisition is prevented by product conflict. Confronted with this suggestion Lewis notes that FC&B billings—its estimated they'll be over \$210 million for 1965—don't amount to even half those of front-ranked J. Walter Thompson.

If there's any doubt about the agency's current emphasis on foreign expansion, a comparative reading of its annual reports to stockholders for 1963 and 1964 clears it away. Last year the report handled the subject with a simple listing of foreign offices and their clients. This year seven pages were devoted to activity abroad while domestic operations were described with a client-office listing.

FC&B started its foreign acquisition explorations in 1960, but didn't hit pay dirt until last year. Since then it's hit big, adding five agencies with offices in 10 principal cities overseas. They're now doing business as FCB-Radar in Milan, FCB-Balling Reklamebureau in Copenhagen, BCJP-FC&B in Melbourne and Sydney, FCB-Rygaards in Stockholm and, just last month, FCB Palm N.V. in Amsterdam, The Hague, Rotterdam and Brussels. Thus within a year FC&B has dealt itself a new five-card international hand, added 490 employes and picked up \$20 million in foreign billings.

(These are not FC&B's only foreign shops, of course. Before starting to buy existing agencies abroad it had established its own offices in London, Montreal, Mexico City, Toronto, Frankfurt and Paris. These remain very much in business.)

Foote, Cone & Belding's domestic offices are in Chicago, New York, Los Angeles, San Francisco and Houston, but it's anathema around the agency to refer to any one of them as headquarters. FC&B makes a point of keeping each one an "autonomous operation," able to handle all client services. Early this year the agency established Rapp & Collins,

to specialize in mail order advertising.

One point gnawing at the minds of financial analysts has been that of agency compensation methods. The Foote, Cone & Belding application to the New York Stock Exchange said it had no contracts with clients for fixed fees in lieu of commissions but noted it does have "a few minimum fee arrangements." During 1964, media commissions amounted to approximately 82% of FC&B operating income. In 1963 the figure had been 86%. Charges to clients for work done by outside contractors—such work carries a 15% commission—brought the agency 15% of its operating income in

AGENCY COMPENSATION

Salaries, profit sharing benefits and stock incentive programs for FC&B's key officers and employes were bared for scrutiny in the agency's proxy statement and notice of annual meeting (Chicago, May 18). It disclosed that:

Robert F. Carney, board chairman, received \$100,000 salary in 1964, plus \$8,925 in profit sharing; Rolland W. Taylor, president, \$100,000 plus \$8,925; Fairfax M. Cone, chairman, executive committee, \$95,000 plus \$8,456; Frank E. Delano, senior vice president, \$80,000 plus \$7,050; William R. Forrest, senior vice president, \$80,000 plus \$7,050; Brian F. MacCabe, senior vice president-managing director, London, \$72,043 plus \$4,480; William E. Chambers Jr., executive vice president-general manager, New York, \$70,000 plus \$6,112; Charles S. Winston Jr., executive vice president-general manager, Chicago, \$70,000 plus \$6,112.

Also: Richard W. Tully, executive vice president-general manager, Pacific Coast, \$60,000 plus \$5,175; Milton H. Schwartz, senior vice president, \$60,000 plus \$5,175; Elwood Whitney, senior vice president, \$60,000 plus \$5,175; Frank K. Mayers, senior vice president, \$57,500 plus \$4,940; Arthur W. Schultz, senior vice president, \$51,250 plus \$4,354; Robert M. Trump, senior vice president, \$50,000 plus \$4,237; Louis E. Scott, senior vice president-general manager, Los Angeles, \$42,500 plus \$3,534; William C. Matthews, senior vice president-general manager, San Francisco, \$40,000 plus \$3,300.

FC&B contributes 20% of its pretax net income each year to a profit sharing plan. In 1964 the company put \$517,000 into the plan. A pension program, established in 1958, was amended last year, now provides for monthly payments based on 1% of the first \$400 of monthly earnings times the number of years an employe has served the agency.

In 1964 about 230 agency employes participated in a stock purchase plan which took \$89,000 from the FC&B pocket. Under "special arrangements" with key employes FC&B since January 1964 has sold 17,500 shares of treasury stock at approximately two-thirds its market price and loaned purchasers \$182,000 to finance their acquisitions.

the past year, up from 11% in 1963. The remainder of 1964 income, 3%, was from fees for "collateral services."

The image of accounts hopping from one agency to another with the whimsy of the Easter bunny does not sit well with potential investors. From the start, chairman Carney has taken pains, through the recitation of FC&B client longevity, to dislodge the notion. The agency has 51 domestic clients. Of its 1963 billings, 82% were from accounts

with the agency for over five years, 46% from clients with a 10-year or over association and 24% from those with FC&B for more than 20 years. In 1964 domestic operations accounted for approximately 80% of total billing.

On Dec. 10, 1964, a black Thursday for FC&B, it was disclosed that Liebmann Breweries (Rheingold beer), an account with billings estimated between \$6 million and \$8 million, would be leaving the agency within three months. Here was a made-to-order test of the investor's reaction to the loss of a major account. The stock weathered well. The immediate effect was a one point decline from 16¾ to 15¾, but it recouped within a week.

Client losses during 1964, Lewis says, represented only 5% of the agency's billing and these were offset by new business. Carney told New York security analysts in 1963 that an agency with a broad base of clients can generally predict within 10% what the following year's volume will be.

The agency's founding fathers, Emerson Foote, Fairfax Cone, Don Belding and a fourth, almost-forgotten figure, William Sachse, incorporated FC&B as a Delaware company in 1943 to carry on the business of Lord & Thomas. The Lord & Thomas agency, founded in Chicago in 1873, had been liquidated after the departure of its colorful chief, Albert Lasker, who left the business for philanthropic pursuits.

Of the four founders, only Cone, chairman of the executive committee, remains with the agency today. Emerson Foote, who left in 1950, recently resigned as board chairman of McCann-Erickson with the comment "I will never again have an association with any agency which has or plans to have a cigarette account." Don Belding resigned management duties in 1957. Lately he's been aligned with theater interests in their successful effort to have pay television outlawed in California. William Sachse, who has since departed FC&B, had been treasurer of Lord & Thomas and came along with the three others as the "financial man" with a 2% interest in the company's original stock.

The newest finance man at FC&B is vice president Lewis. As a partner in the accounting firm of Arthur Anderson & Co. he had worked on the agency's books preparing application papers for the Securities Exchange Commission and "doing almost nothing else" during the summer prior to the public offering. He came to FC&B in October 1961.

FC&B's president is Rolland Taylor, who joined the organization in 1947 as an account supervisor, left in 1953 to become vice president in charge of advertising for Colgate-Palmolive, returned in 1956 as executive vice president and manager of the N.Y. office, was named president in 1957. END



**Don't argue about the news with anyone
in Sacramento, Houston, Indianapolis, Fort Wayne or Tulsa.
They know too much.**

In these five cities people always get three sides of the news. Not just one or two.

Only Corinthian stations in these markets offer this, with a unique concept of news programming that combines three elements of journalistic responsibility:

1. Hard news collected, summarized and reported by a highly experienced news team. 2. Editorial opinion providing insight into public issues that effect the local community. 3. Com-

mentary and analysis by some of the nation's leading columnists, Roscoe Drummond, Stewart Alsop, Marquis Childs, Evans and Novak and eight others, offering their expert viewpoints on national and international events.

That's why we caution you to do more looking and listening than arguing in any of the five Corinthian cities. The people there watch all three sides of Corinthian news. Which is very good news for the viewers in these markets and for advertisers, too. Represented by H-R

CORINTHIAN



RESPONSIBILITY IN
BROADCASTING

FOCUS ON PEOPLE



JAMES J. WADSWORTH
Commissioner
Federal Communications
Commission

The government has tapped James J. Wadsworth again. This time the 59-year-old former ambassador to the United Nations was chosen by President Johnson as the FCC's seventh commissioner. He fills the vacancy left by Frederick W. Ford, who resigned last December to become president of National Community Television Association. Wadsworth has had a long career in public service, has served as U.S. representative at various international conferences on disarmament. He was deputy to U.N. ambassador Henry Cabot Lodge from 1953-60 and then chief delegate when Lodge resigned to run with Richard Nixon. He devotes his time to lecturing and writing, is a founder of Washington's International Club. Wadsworth's a Republican filling Republican Ford's FCC spot; the Democrats already hold four FCC seats, the maximum allowed by law. He began to sound good to broadcasters with his statement, made during a Senate confirmation hearing, that he was "in favor of less regulation" in broadcasting, "the less the better."



DAVID A. ORR
President
Lever Bros.

EDMUND W. PUGH JR.
Administrative VP
Lever Bros.



Blue chip advertiser Lever Bros. (\$58,365,220 in TV last year) named David A. Orr president and Edmund W. Pugh Jr. to take Orr's old post of administrative VP and a director. Milton Mumford, Lever's chairman and chief executive officer, announced the appointments. Mumford had served as both chairman and president for the past year.

Before joining Lever last year, Orr held various executive posts at Unilever Ltd., Lever Bros'. British-Dutch parent concern. Pugh comes to Lever from CBS Inc. where he was VP-finance, and before that chief financial officer for the Coca-Cola Co. In his Lever spot, Pugh will handle financial, accounting, legal and personnel activities, and joins Mumford and Orr on the six-man executive committee of Lever's board of directors.

Ralph O. Briscoe, CBS Inc. controller, was appointed to succeed Pugh as CBS Inc.'s VP-finance.



WILLIAM R. HESSE
Chief Executive Officer
and President
Benton & Bowles

William R. Hesse became the number one man at the number eight TV-billing ad agency when the post of chief executive officer was added to his Benton & Bowles presidency. The decision-making reins over B&B's billings (estimated at \$137 million foreign and domestic) were passed to Hesse from Robert E. Lusk when he vacated the chief executive officer spot. Lusk continues as chairman of the board.

Hesse has seen action on both the agency and client fronts. After graduating from the University of Cincinnati in 1937, he joined Procter & Gamble's sales personnel research department, left in 1941 to enlist in the Army, was discharged a lieutenant colonel and returned to P&G as director of sales training in 1945. Later the same year he joined the Pittsburgh office of Batten, Barton, Durstine & Osborne as account supervisor. Eight years later, a VP and account supervisor, Hesse took the title and moved to Benton & Bowles. He was elected to the board of directors in 1956, appointed a senior VP in '57, an executive VP in '58 and named president in April 1961.



NEAL O'CONNOR
President
N. W. Ayer

WARNER S. SHELLY
Chairman of the Board
N. W. Ayer



Thirty-nine-year-old Neal O'Connor has been elected president of N. W. Ayer, 86-year-old advertising agency, becoming the fifth man to hold that post. He follows Warner S. Shelly, president since 1951, who becomes chairman of the board and continues as Ayer's chief executive officer. H. A. Batten, former board chairman, becomes chairman of the executive committee.

O'Connor joined the business production department at Ayer after graduating cum laude from Syracuse in 1949. He moved on to the plans and marketing department, the posts of account executive, account supervisor, made VP in 1961 and manager of the New York office 1962.

■ William E. Uzzell capped 27 years with the Royal Crown Cola Co., to become the soft drink firm's president. He succeeds Wilbur H. Glenn, president from 1955, who moves up to chairman of the finance committee and continues on the board of directors' executive committee. Uzzell worked his way up through the Royal Crown ranks from special sales representative, divisional manager, manager of vending operations, sales manager of the southwestern division, general sales manager to VP

and general sales manager in 1957, VP and director of marketing in '61, a spot on the board of directors in '63 and on the executive committee last year. Taking Uzzell's spot as VP and director of marketing: Bradford D. Ansley, upped from VP and general sales manager.

■ Appointments at William Esty (estimated television billings for 1964, \$68,200,000) give the agency's media department a new look: Mark Byrne was named VP in charge of media

planning and Frank Marshall VP and media director. Byrne joined Esty in 1947, was made a VP in 1956. Marshall came to Esty in 1962.

■ Frank Howlett was named to the newly created post of supervisor of all broadcast and print buying at Lennen & Newell. This is the first time the agency has placed responsibility for both print and broadcast buys under one executive. Howlett, who joined the agency in 1958, was an associate media director.

AT ROYAL CROWN

AT WILLIAM ESTY

AT LENNEN & NEWELL

the Meredith bunch.

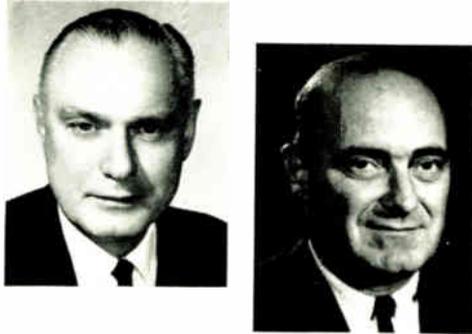


MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV; PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

FOCUS ON PEOPLE *continued*

FRANK FOGARTY
President
Meredith Broadcasting

HOWARD STALNAKER
VP
Meredith Broadcasting



Frank Fogarty takes over at Meredith Broadcasting, succeeding Payson Hall as president. Hall joined McCall Corp. as VP of the printing division, leaving the Meredith reins to Fogarty, who moves up from executive VP. Howard Stalnaker, VP and general manager of WOW-AM-FM-TV Omaha, was named VP of Meredith Broadcasting and a member of the board of directors.

Fogarty, who'll be overseeing the 10 Meredith radio and TV stations, has been with the company since 1950. He joined as a general manager of the WOW stations, moved up to VP. He's also president of Meredith-Avco Inc., an affiliated company engaged in community antenna television systems.

Stalnaker has been general manager of the WOW stations since 1963, before that was station manager of KPHO Phoenix. He continues as VP and general manager of the WOW stations in Omaha.

BEN HOLMES
Executive VP
Edward Petry & Co.

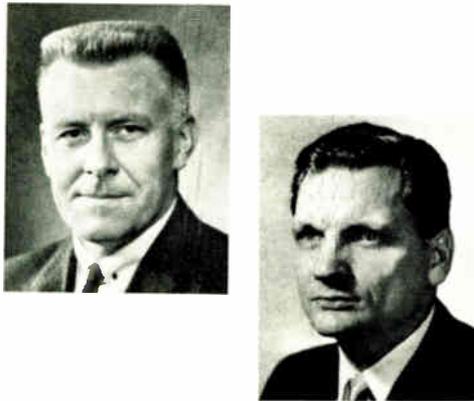


Station representative Edward Petry & Co. appointed Ben Holmes, VP in charge of Petry's radio division, as executive VP. He'll now have operating responsibilities in radio and TV under president Martin Nierman, in addition to supervising the radio division. Edward C. (Ted) Page moved up at Petry. The VP and eastern sales manager for television was appointed national sales manager of Petry TV.

Holmes joined Petry in 1956, moved from TV salesman to radio division manager in 1959 and VP the same year. Previously he was national sales manager for KTUL-TV Tulsa, KATV Little Rock, Ark., and general manager of KOMA Oklahoma City. Page started at Petry in 1956 as a TV salesman, rose to eastern sales manager of Petry TV, VP, director and member of the executive committee. Before that he was a salesman at the Hollingbery Co., held sales posts at ABC, CBS and Life magazine.

ROBERT H. BEISSWENGER
Executive VP
Jerrold Corp.

LEE R. ZEMNICK
VP in charge of Systems Marketing and Operations
Jerrold Corp.



The Jerrold Corp. has promoted Robert H. Beisswenger to executive VP from VP and general manager of the firm's largest subsidiary, Jerrold Electronics, and has named Lee R. Zemnick a VP in charge of systems marketing and operations.

Beisswenger joined Jerrold Electronics, manufacturer of equipment for home TV reception, TV distribution systems, community TV systems, microwave communications systems and electronic test equipment, in 1961 as general sales manager, was named as general manager seven months later, a VP in 1962. Zemnick, with Jerrold since 1952, now becomes responsible for Jerrold's CATV systems division, manufacturer-supplier of community TV system equipment and services; community operations division, specialists in community TV systems' management, and communication systems division, microwave equipment manufacturer.

Jerrold has also made VPs of Walter Goodman, for consumer marketing and special products, and Ken Simons, for systems marketing and operations.

A. W. DANNENBAUM JR.
Senior VP, Marketing, Planning and Development
Westinghouse Broadcasting

JAMES E. ALLEN
VP, Sales
Westinghouse Broadcasting



Promotions were handed out at Westinghouse Broadcasting Co.: A. W. Dannenbaum Jr. was named to the new post of senior VP for marketing, planning and development. He was VP sales, a post that now belongs to James E. Allen, formerly executive VP of WBC Productions. Richard Pack, programming VP since 1956, was elected senior VP, programming. He joined Westinghouse in 1954 and has been responsible for the development of such syndicated shows as Steve Allen and the new Merv Griffin show. Leslie G. Arries, general manager of WBC's KYW-TV Cleveland, will succeed Allen as operating director of WBC Productions Inc. and WBC Program Sales in New York.

In related sales department moves, Howard Marsh became national sales manager, replacing H. V. Greene Jr., who moves from New York to Boston and the job of assistant general manager of WBZ-TV. Aubrey Holman, who's been a TvAR account executive in New York, replaces Marsh as sales manager of KPIX San Francisco.

RICHARD PACK
Senior VP, Programming
Westinghouse Broadcasting

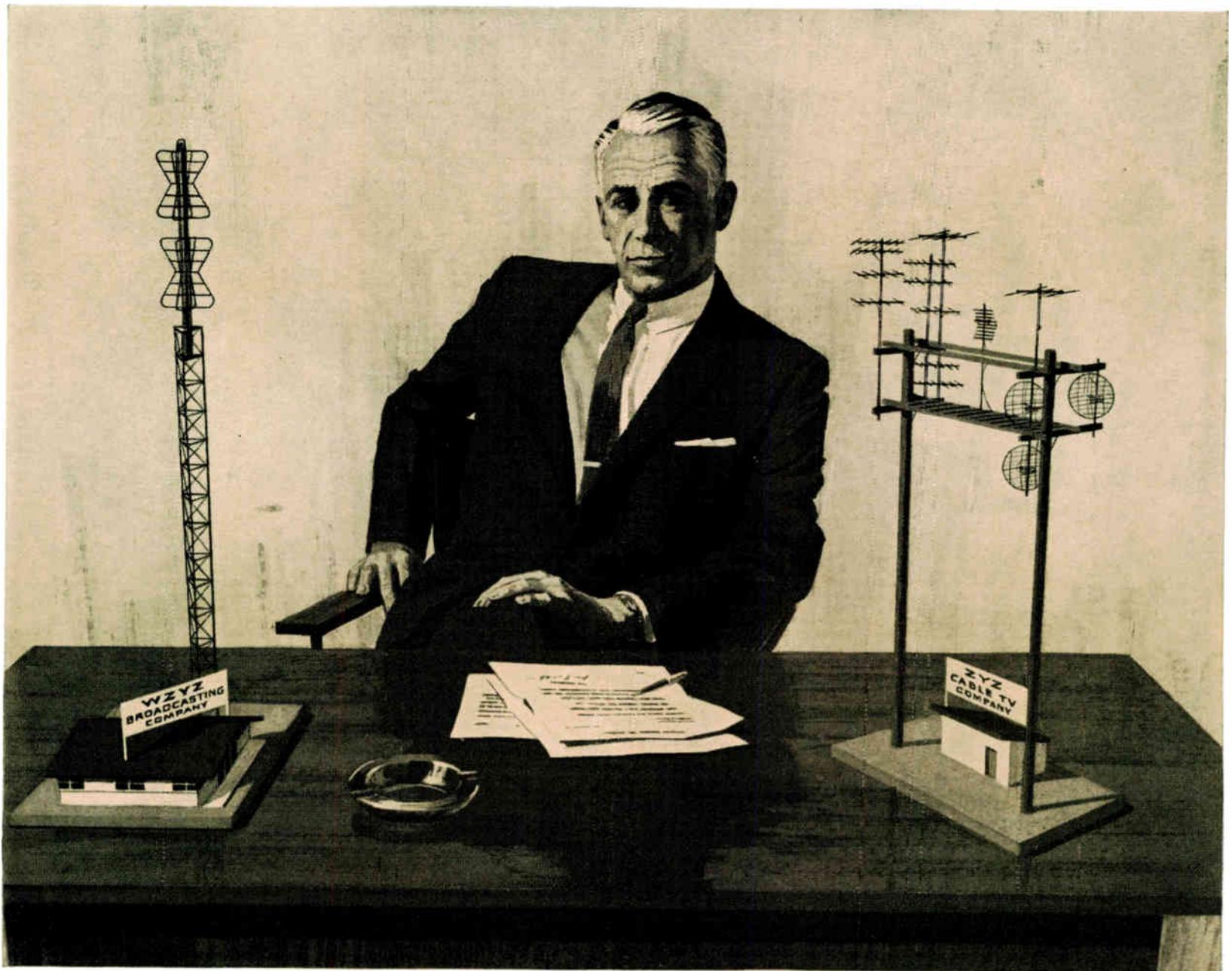


PAUL C. BRINES
Executive VP
Truth Publishing Co. and Communicana Group

EDWIN J. LASKO
General Manager
WSJV-TV and WTRC
South Bend-Elkhart



The Truth Publishing Co. appointed Paul C. Brines, VP and general manager of WSJV-TV and WTRC-AM-FM South Bend-Elkhart, Ind., as executive VP of Truth and of the broadcasting properties in the Communicana Group. Brines joined Communicana in 1955, before that was assistant general manager of WGN Chicago and VP and general manager of WIRL Peoria, Ill. Edwin J. Lasko moves up from assistant general manager to Brines' former post of general manager. Don E. Fuller, sales manager, takes Lasko's spot.



MR. BROADCASTER: You belong at both ends of the signal

More and more broadcasters are finding that the operation of community-antenna systems is a natural business for them.

Like broadcasting, CATV is a public service, demanding a management familiar with and sensitive to the needs and desires of the public for high-quality television pictures regardless of the distance from the transmitter.

And so, to assure studio-quality reception and a rich variety of programs to homes in your broadcast area, you should investigate the advantages of entering community-antenna television (CATV).

Consult the leader • To make your entrance into CATV uncomplicated and economical, Jerrold—pioneer and

leader in this field—offers you a range and depth of technical and management services unmatched anywhere. Jerrold's tremendous experience and nationwide organization can help in any or every stage of setting up a new community system—in conducting signal surveys; engineering the system; supplying all electronic equipment, including microwave; constructing the entire plant, from antenna site to house-drop; training your personnel; arranging financing to meet your needs; and, finally, turning over the key to an operating system to your system manager.

Make the first move into a profitable extension of your own business—contact the Jerrold Community Systems Division today.



JERROLD—FIRST IN CATV!

Community Systems Division, 15th & Lehigh Ave., Philadelphia, Pa. 19132 • Phone (215) 226-3456

A subsidiary of THE JERROLD CORPORATION

Broadcasting
January 25, 1965

Upheaval in TV program control?

Now up for FCC action: Rules to slash networks' ownership of evening shows

The tough restraints FCC is considering

The proposed rule, restricting network program control, as suggested by the Network Study staff, follows:

(1) As used in this section the term "network television license" means a television station license held by or under common control with such licensee which engages in chain broadcasting as part of a regular business of network television broadcasting.

(2) No network TV station program shall be produced or distributed by a person who, at the time of production or distribution, is the sole producer for television exhibition outside the United States, or selling or otherwise disposing of program rights not acquired from another person included in the FCC's list of network television licensees.

(3) after (b) (2), retain any right to interest the acquisition of which would be prohibited by this section: (4) Nothing in this section shall prohibit a network television licensee from selling or distributing program rights to another person if such licensee is the sole producer for television exhibition outside the United States, or selling or otherwise disposing of program rights not acquired from another person included in the FCC's list of network television licensees.

more than 50% of the time consists of programs of which the network television licensee was the producer or co-producer or in which it has acquired from another person the license, option or other exclusive right to network exhibition. Provided, however, That nothing herein shall prohibit or limit the presentation of programs in which the network television licensee has acquired, from a sponsor or sponsors, only the production or distribution rights to network exhibition as

current events of national importance to those shown in 50% of the time between 6 and 11 p.m. New York, in any calendar week, the network would also require network publicists to disclose the policies and procedures by which their programs are chosen, scheduled and supervised.

If rule is the product of the Network Study staff, Ashbrook P. Dixon, and the commission's network inquiries that was begun in 1964.

Further refinement - The broad outlines of the proposal have been known since 1964.

What if FCC hits the networks?

Will advertisers come forward with half of the prime-time programming? Many doubt it, pointing to their present output of less than 10% of total

The FCC staff plan to wrest television program control from the networks (Broadcasting, Jan. 25) drew mixed reactions last week, but the overwhelming consensus was that, if adopted, its effect on networking would be revolutionary—at the very least. The plan would also force the networks substantially out of the syndication business, which currently represents an estimated \$25 to \$30 million annual resource to them, but chief attention centered on the feature that would require networks to get 50% of their nighttime nonnews programming from advertisers.

which the network produced itself or acquired from others. However, the draft contemplates, the networks could present advertiser-furnished programs without limit, provided the contracts were for no more than one-year terms with one-year renewal options. FCC sources confirmed privately what some observers refused to believe at first—that the intent of this section is to force the networks to produce their own programming.

current events of national importance. Public-affairs documentaries apparently would count equally with entertainment shows in computing the network's 50% program production. Independent producers and syndicators generally applauded the FCC staff proposal, both as to network scheduling and in its plan to out the networks out of syndication in the U.S. and to limit foreign syndication activities to those they produce.

Broadcasting
February 1, 1965

Who'll take new program risks?

Under FCC plan advertisers' program production costs might increase five times; schedule now indicates networks control 91% of prime-time shows

Advertisers are spending about one-fifth as much in producing their own programs as would be necessary to maintain current network nighttime television schedules under the FCC staff proposal for curtailing network control. Although producers and agencies have noted a greater willingness on the part of networks to consider shows brought in by advertisers, the

from 13% in 1963 and 48 in 1957. Similarly, network-produced programs declined to 15 this year from 22% in 1963 and 31 in 1957. On the other hand, in 1965 the number of producer-supplied shows increased to the networks rose to 79 from 66% in 1963 and 51 in 1957. (Figures appear in data for 1964.)

negotiating as much as they had in the past with so-called sales representatives—the talent agencies serving program packagers and the distribution arms of the major film studios, who earn up to 10% of the production cost of a series for their "putting together" a cast.

Broadcasting
February 15, 1965

F.C.C. Seeks Firm Rules on Role of Stations in Program Choice

By JACK GOULD
The Federal Communications Commission will consider on Friday a proposal for sweeping changes in the economic structure of the television industry. The commission's plan is designed to curtail the role of the

New York Times
March 1, 1965

Want to know what's going on, why it's going on, while it's going on?

Broadcasting
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

KABAYAPLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

From a *Wall Street Journal* editorial, "A Better Bet for TV:

Though it's easy to agree with the Federal Communications Commission that it would be nice to have more variety in evening television programs, it's harder to say what action might promote more variety. But it seems to us the FCC is advocating a method almost certain to fail while another at hand just possibly might succeed.

The FCC's proposal is a complex rule requiring non-network control over about a third of "prime-time" programs. The networks now have financial interests in more than 90% of such programs, which unquestionably represents highly centralized control over content and form. The hope is that forcing networks to accept more outside programs will lead sponsors to seek independent producers, with a greater variety of program ideas, at least some of which will be better.

The relatively distinguished shows now on television, however, are usually short on sponsorship and heavily subsidized by the networks themselves. With a few admitted exceptions, chancy and expensive program production probably will appeal to precisely the sponsors and advertising agencies most interested in the mass audience so many current programs seek. John Crosby, the *New York Herald Tribune* columnist who did long years on the television beat, comments, "Putting the programs back into Madison Avenue's fist is a little like rescuing the baby from a wolf and handing it over to a tiger.

The proposed regulation, in short, seems likely to prove a burden on everyone concerned without causing much improvement. It is another of those regulatory palliatives incapable of affecting underlying economic and cultural causes of the problem it tries to attack. What makes this approach especially foolish is that pay TV before long may offer a more promising alternative.

Zenith Radio Corp., which has experimented with this system in Hartford, Conn., recently applied for FCC approval to expand nationally. Zenith foresees an eventual network of as many as 175 stations broadcasting on a subscription basis at least part time.

Now, we think it a mistake to paint subscription television as a great white hope. We simply don't know how it would operate if it tapped national markets. In Hartford, however, it does offer cultural fare such as operas and concerts along with first-run movies and sports events. Conceivably, with the potential of a larger market, it could do creative programming for minority tastes.

In any event, the FCC has plenty of regulatory power to shape the development of

any infant pay TV network. For fostering television variety, such a network seems a better bet than a batch of new regulations ignoring the basic causes of the present sameness.

Pollster Louis Harris summing up his latest findings on TV audience tastes:

There is every sign of growing disenchantment with television on the part of the affluent, better-educated part of the adult American public. TV appears to be losing its audience among adults who have been to college, whose incomes are \$10,000 or over and among suburban residents. It is also less attractive than it once was to people in the 21 to 34 age group.

To replace these former viewers, television is increasing its audience among small-town residents, people with only a grade-school education, people 50 years and over and those with incomes under \$5,000.

A survey of a carefully selected cross section of the population 21 years and over indicates that a majority of adults would like to see more news, musical-variety, live sports, news specials, comedy and dramatic shows on television. They would like to see fewer soap operas, horror comedies, rock 'n' roll and detective shows.

These taste preferences of the nation's adults bear little resemblance to the trend of changes which the networks are planning in their programming. The main reason for this disparity is the fact that those who view TV most tend to prefer westerns, situation comedies, quiz games and mysteries. And these trends are reinforced among children and teenagers who exert considerable control over program choices in afternoon and early evening hours.

As a consequence, television ratings undoubtedly reflect the numbers who now watch, but they are not necessarily reflecting the tastes of the best markets for products advertised on TV, nor, for that matter, the preferred programs of a majority of adult America.

Draper Daniels, executive VP and creative director of Compton Advertising's Chicago office, delivering some complaints about magazines—and television—before the Agate Club of Chicago. Excerpts:

"Open [a magazine] and the cards pop up, the inserts fall over and the coupons fall out. It may be great fun for the kiddies but it's a nuisance to read.

"Then there are those magazines with seemingly endless pages of ads between

the covers and the first editorial matter. If one is persistent and patient, it is possible to eventually locate something other than advertising to read, even though you may become a trifle arm weary in the process.

"But is this editing the magazine for the reader? As a matter of fact, is this editing the magazine for the advertiser? Isn't it built-in encouragement for the reader to turn over wads of pages of ads without looking at them?"

Daniels asserts that magazines appear to be fighting television "by giving the advertisers crutches at the expense of the reader. This is taking television's greatest weakness, which is symptomized by the blur of commercials, which sometimes makes it difficult to find the programs, in case there should be any worth finding.

"It would seem doubtful," Daniels continues, "that the most effective way to fight television is by adapting its weaknesses, and there are those who think the greatest weakness of television is that it is programmed for advertisers rather than viewers."

Bob Hope, accepting an award from the NBC-TV affiliates in New York:

NBC will have so much color next fall they'll have the only peacock with a hernia . . . CBS is finally recognizing color. They fought it longer than Governor Wallace.

An essay on advertising costs by Wilbur VanSant, chairman, VanSant-Dugdale & Co., Baltimore:

Advertising is a lively topic of conversation. Everybody has a viewpoint—and a criticism. That is because everybody has ears and eyes. Advertising impinges on the personal lives of everyone: it interrupts them, it intrigues them, it informs them, it stimulates them, it motivates them, it sometimes makes them mad. No wonder it's a topic of conversation—for the same reasons as weather, love and diet.

One of the favorite facets is the area of dollars, the tremendous costs. People love to scream about it. Let's take a look:

"Life" for instance? Those big four-color pages? \$60,000 each time, including production. Circulation, seven million copies. That is 8/10ths of 1¢ per copy. That would not buy even the paper and envelope if we wanted to mail out a one-page circular—let alone the postage. Anything tremendous about spending 8/10ths of 1¢ to reach a prospect?

Newspaper space flows like water? Let's

PLAYBACK *continued*

look at the "Baltimore Sun" (morning and evening). The same "Life"-size advertisement, black-and-white, including production, costs \$1,500. Circulation, 410,000. That is snugly under 4/10th of 1¢ per newspaper. Can anyone figure a cheaper way to make friends and influence people?

Those ridiculously high TV costs? "I've Got a Secret" on country-wide CBS costs \$108,000 for time and talent and production each Monday night. It is actually seen by 32 million people. That is 3/10ths of 1¢ per viewer. Ask your friends if they can figure out any cheaper way to deliver spoken, dramatized sales messages to 32 million people?

Big figures frighten ordinary minds. When people read that General Motors last year spent \$168 million in advertising, they scream "economic waste." But G.M. dealers sold \$16 billion worth of cars at retail prices in 1960. G.M. spent 1% of that retail total for national advertising. Pretty cheap—1¢ to sell a dollar's worth.

Store those few figures away in your conversational arsenal—like 3/10ths of 1¢ per viewer of a top TV show.

Or just ask a question: Do you know of any way General Motors can help dealers sell \$16 billion worth of cars for less than 1% spent in advertising?

At New York's Upstairs at the Downstairs a spring satirical revue aims its barbs at television. One sketch, by Bill Kaufman and Paul Kereto, "Keep 'Em Flying," details the Astrovision misfortunes of American Airlines flight 109 to Los Angeles. Excerpt: (Stewardess enters cockpit.) Captain: How's it going, Suzy doll? Passengers behaving? Stewardess: Everything's O.K. (Pause) I guess.

Captain: What does that mean?

Stewardess: Well, there seems to be a herringbone pattern on number one starboard TV set.

Captain: Oh? It could be nothing. But it could get a little sticky. Just keep your gorgeous blue eyes on it, Suzy doll. (She exits.) What do you know about in-flight TV, Smitty?

Co-pilot: Not much, skipper. This is only my fifth in-flight TV trip. (Pause) Say, skipper, remember back when airplanes were just chewing gum, baling wire and a Jack Lemmon movie?

(Action shifts to passengers.) Wife: John, John, the TV set. Look!

Husband: A herringbone pattern!

Wife: It's happening to all the other sets, too. Oh, John, I'm afraid.

Woman: The contrast—it's going, too. Stewardess! Stewardess! Oh my God, what's to become of us?

(The stewardess runs in, takes a quick look, runs back to cockpit.) Captain! Captain! Number one and two starboard TV sets are cutting out. Looks like the whole starboard side is going.

Captain: I know. I'm switching to emergency UHF. Maybe we can pick up a Zane Grey Theater until we hit Kansas City. Smitty, better check on conditions there.

Co-pilot: Here it is. Kansas City. Estimated time of arrival, 9:30. Visibility unlimited. Broken cumulus at 30,000. On channel four: Arrest and Trial . . . "Tigers are for Jungles." Professional assassin Paul Dunnell gets the contract to bump off underworld czar Leo Tucci. Guest stars: Marlo Thomas and Richard Conti. I think we can make it now, skipper.

Captain (pointing at instruments): Too late, Smitty. Take a look. They're all out. It's going to be hairy from here on in. Better go back and take care of the passengers, Suzy. We don't want any panic.

Stewardess (by rote): Ladies and gentlemen, there is no cause for alarm. The TV sets are out. But this aircraft is perfectly capable of functioning on recorded music alone. If you will look under your seats, you will find a plastic packet marked emergency. In it you will find "Business Week," "Reader's Digest" and "The Wall Street Journal." You may wish to read while the recorded music is playing. Passengers not in a managerial position are requested not to read "Business Week." Thank you.

Captain: Smitty, this flying without TV reception is for the birds. I guess I'm getting old. See if you can raise the Denver tower. We're taking her down.

Co-pilot: Estimated time of arrival, 11 p.m., Haze and fog conditions to 15,000. On channel nine: local news followed by the late movie, "Palm Springs Holiday." The daughter of an impoverished Englishman, unaware of his financial state, follows him on an intriguing musical romp to Palm Springs. Francis Langford, Smith Ballew, Rose Hobart and Dick Foran.

Captain: My God, Smitty, are you sure? What's wrong with those blasted pencil-punchers down there. Don't they know better than to send a movie like that on a night like this? Well, anyway, here we go.

Stewardess: Ladies and gentlemen, American Airlines flight 109 has reached its final destination—in this case, Denver. There will be an indefinite delay while our TV sets are returned to working order. Emplaning passengers who wish to arrive in Los Angeles in time for the "Mitch Miller Show" can connect with American Airlines flight 324. Tonight, Mitch and the sing-along gang offer a musical salute to John Philip Sousa. Leslie Uggams sings the "Stars and Stripes Forever."

E. Jack Neuman, executive VP, MGM, speaking at the West Coast meeting of the Association of National Advertisers, Santa Barbara, Calif. Excerpts:

Chairman E. William Henry of the Federal Communications Commission feels that the [television] business has taken as many steps back as it has forward in the last four years. He predicts that things will get better. His prediction is based on new legisla-

tion requiring all new television sets to be equipped to receive UHF channels. He feels this will increase competition and variety because the advertisers will have a wider choice of outlets.

His prediction worries me. I'm worried because the bulk of television programming will always be on the three commercial networks—and he didn't have much to say about them except that they haven't improved to any great degree.

That was when Chairman Minow told us we were a "vast wasteland" and asked us to eliminate violence from the screens . . . Everyone tried to comply with the request. The guns of the gangsters, the policemen, the western lawmen were replaced by the stethoscope, the law book and the psychiatrist's couch. There were certain courageous attempts at repertory theater, anthology and historical reproduction. Eventually a school teacher and a state senator became heroes in the midst of a group of ingroup comedies. For the most part all of the new programs were cited, nominated, awarded—and cancelled.

A little blood and a lot of money went down the drain and a vice president or two walked the plank. But new pilots were made and it began all over again. And the next year it happened again. And inevitably the same thing is happening this year.

Something is wrong. Something is wrong and Mr. Henry is not going to make it right, nor is a United States senator or David Susskind, who is kind of a right-hand man to God. As far as I know none of these people have ever been in the production trenches. I have . . . [and] I want to emphasize that the angle from there is considerably different. We do not lack the creators and interpreters; our enemies are censorship, ratings and time.

The 1966-67 television season is now in the talking stage. All past sins are forgiven, all failures forgotten, all frustrations resolved. It is clean-slate time with nothing but joy and success ahead. But I'm worried. I'm worried because they will want something new, something fresh, something provocative, something well-thought-out, something that will please everyone, everywhere, in all ages, in all time slots, for all eternity . . . I will be asked to write and produce a series that says something. But I know when I roll up my sleeves to do that there is always the chance that I just might have something to say. Consequently, I have censorship.

I have censorship that hardly raises an eyebrow when I murder a human being on film, but becomes very indignant if I kill or hurt an animal. I have censorship that insists that the bad guy lose and the good guy win; censorship that orders me not to put a child in peril, a public official in a bad light or a man in a girl's bedroom. I am ordered to respect the sanctity of marriage, the value of the home, as well as law enforcement and the judiciary. And I'm reminded that divorce and suicide are not solutions to problems and that the camera

angle should avoid views of performers that emphasize anatomical details. It says drunkenness and narcotics addiction should not be emphasized either!

The censors forbid me to use profanity and smut and vulgarity. I go along with that. I don't use words or situations that are derisive of any race, creed, color or nationality. I don't want to attack or ridicule any racial or national type or religions. I respect the sanctity of marriage as well as the next guy—but I don't think it's respectful to present marriage as happy never-never-land when one out of three winds up in the divorce courts. Decency and decorum constitute the main rules of censorship, but very often decency and decorum have little relation to life.

It's possible that a happy ending might make an audience happy to buy the sponsor's product. Just possible. But all endings are not happy, all problems are not solved, no one lives in a world where everything is absolutely right or absolutely wrong, and certainly in a world where the good guy simply doesn't always win.

I think we're giving a first-class medium second class treatment. Everyone wants successful shows but in trying to insure that we've only succeeded in imitating what has been done before. In my opinion that is the most expensive and impractical and useless kind of insurance. There's another way to have successful television shows that please the public; there's a better way to insure freshness and quality and success.

Time is the best insurance. Time to do the job. Time to think, time to try, time to prepare. Time to allow the creative and interpretive personnel to use their skills to the fullest advantage. When you stop to consider that it takes a year or more to prepare pictures and plays for production, what kind of madness is involved when an hour-long TV series is rarely ordered more than three months in advance of actual production? An hour-long series, comedy or drama, requires 30 scripts and 30 different performances. It's a wonder we get anything on the air, a miracle that we get anything good.

As the system works now the pilots are made in December and January, sold in February and March, the series is ordered in April and photography begins in June. The crushing press of time constantly endangers the quality of the product. Pilots could be made in the summer and series could be ordered in the fall and preparation for the following season could begin immediately.

Preparation means above any and all things scripts. The most creative director and performer are helpless without a good script. If the script is right the film will be right; if the script is wrong, the film will be wrong. Under the present system of sales and programing, preparation is disregarded and inevitably scripts are produced not because they are right or ready, but because, like Mount Everest, they are there

. . . The majority of series that wind up in cancellation trouble do so because there is simply not enough time to prepare them . . .

In view of the high mortality rate on a new series it seems only reasonable to revise the system of sales and programing and replace it with one that recognizes the value of preparation and gives a series a decent chance to survive. The FCC and Time magazine and the senators have never mentioned anything like that. But as I say, none of them have been down in the trenches.

It is possible and practical to create mass entertainment that is significant and challenging. That frame, that picture can mirror truthfully and authentically the problems of society so that the information will allow society to shape itself. Good westerns, good adventures, good comedies will always have a place with the audience but there is also a place for good drama that has substance and meaning. The television diet would be much more palatable if it weren't so overloaded with the simple, the sweet and the unsweaty. It's not easy to dramatize ideas and put them in the form of action and emotion, but it can be done and has been done. It takes time and skill. It demands people who care about television.

Robert E. Kintner, president of NBC, writing on "Broadcasting and the News" in the April issue of "Harper's" magazine. An excerpt:

I sometimes find myself agreeing with the critics who say that network competition in the entertainment area has bad effects on the quality of the bread-and-butter television drama or comedy series. But in the area of news and public affairs, competition is wholly beneficial. I have three television sets in my office, one for each network, built into a wall cabinet. While watching the screens, I can control the sound with a dial by my desk, and if another network has a story we don't have, or seems to be doing a story better, I like to know why.

McAndrew [Bill McAndrew, executive VP, NBC News] tells me my record is 35 memos to him in a two-day period.

We compete for prestige, for public attention, and for public acceptance, and the rivalry among the networks has an intensity that has not been seen in American journalism since the days of Hearst and Pulitzer. Competition drives us to abandon commercial programing to cover a fast-breaking story, with or without sponsorship. It sends us after the unusual story, like the films of the Yemen royalists in battle, which ran five minutes on Huntley-Brinkley and cost \$20,000. Goodman [Julian Goodman, VP, NBC News] says, "We're still sending people to find Livingstone in Africa." I'd like to think we would do it even if CBS weren't breathing down our necks, but it's true that in television news, competition is the mother of initiative.

people
+
money
=
a major market

ORLANDO
DAYTONA BEACH
CAPE KENNEDY

the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL 2

FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

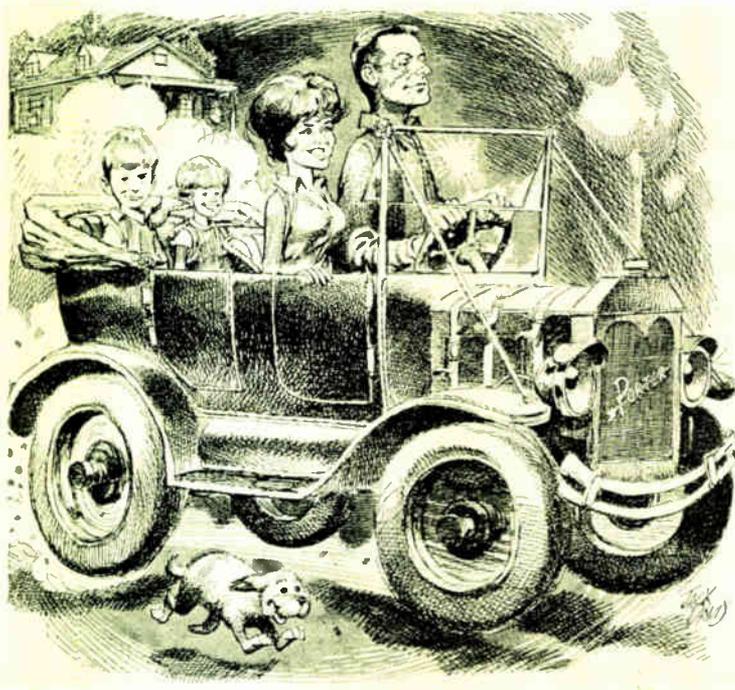


WACKIEST SHIP IN THE ARMY

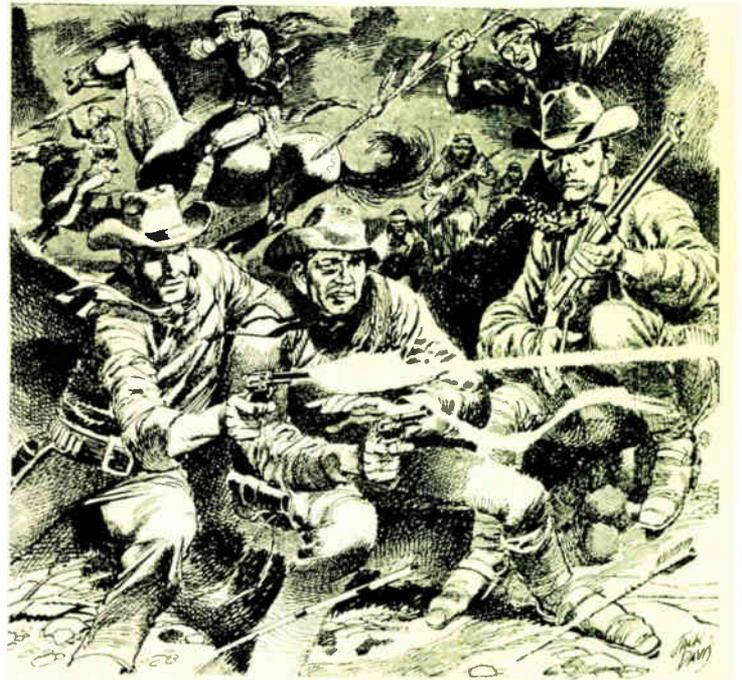


THE DEAN MARTIN SHOW

ALL TOGETHER



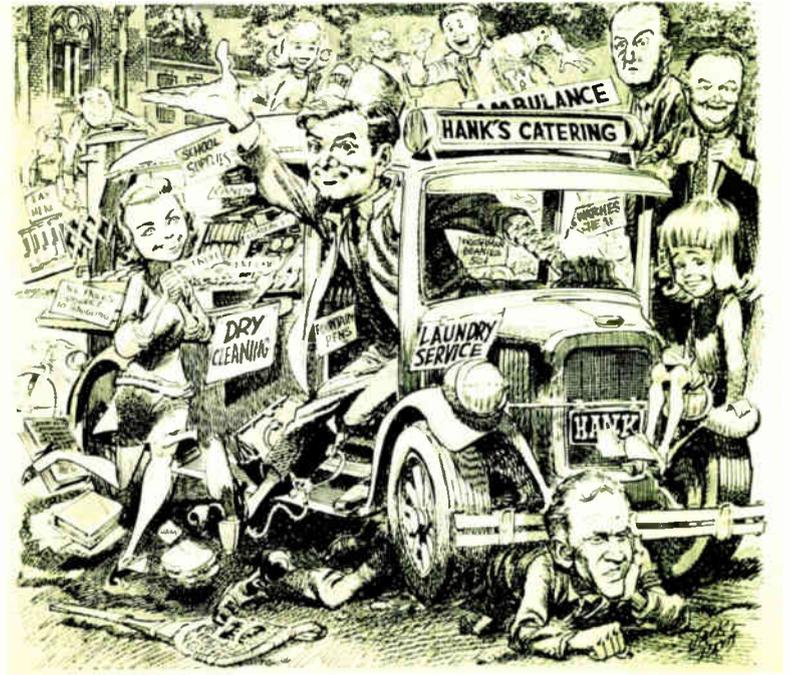
MY MOTHER THE CAR



LAREDO

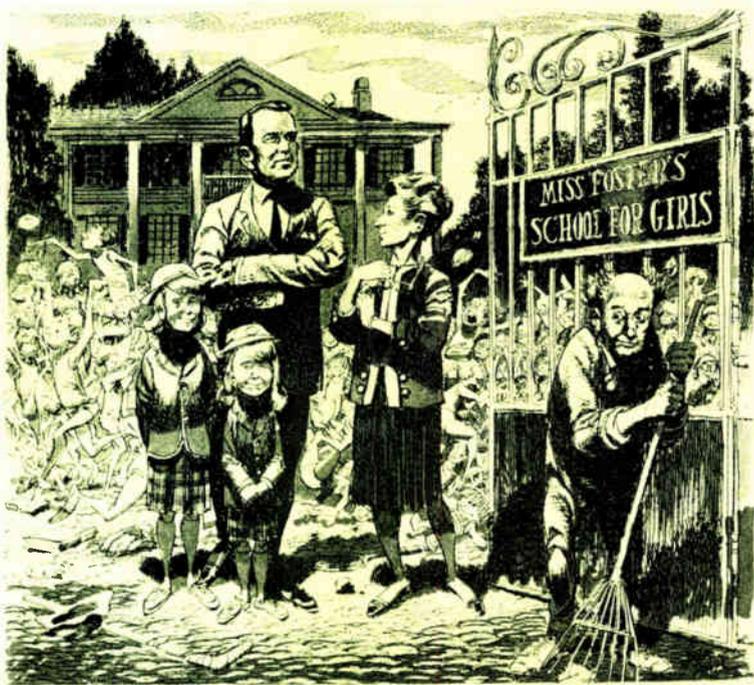


CAMP RUNAMUCK



HANK

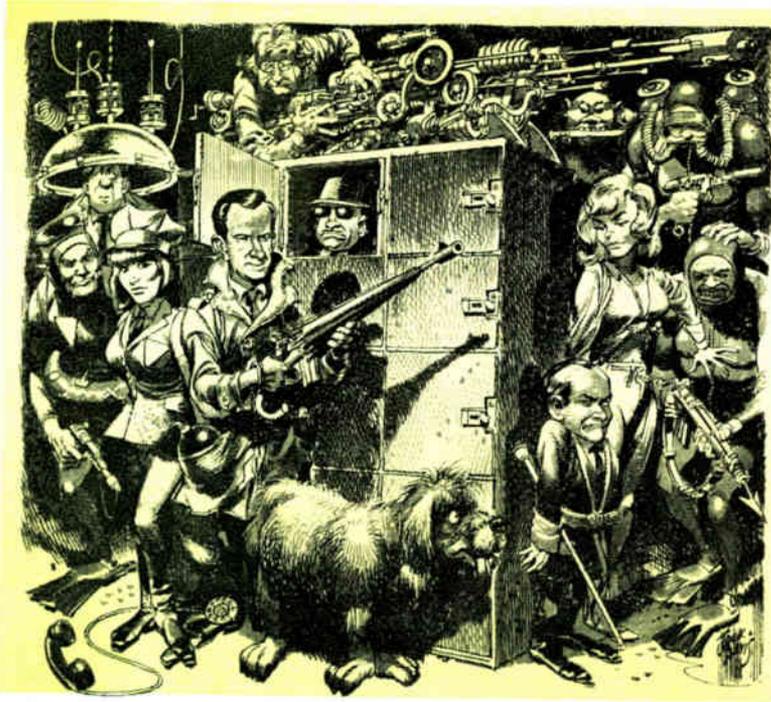
HER NOW...



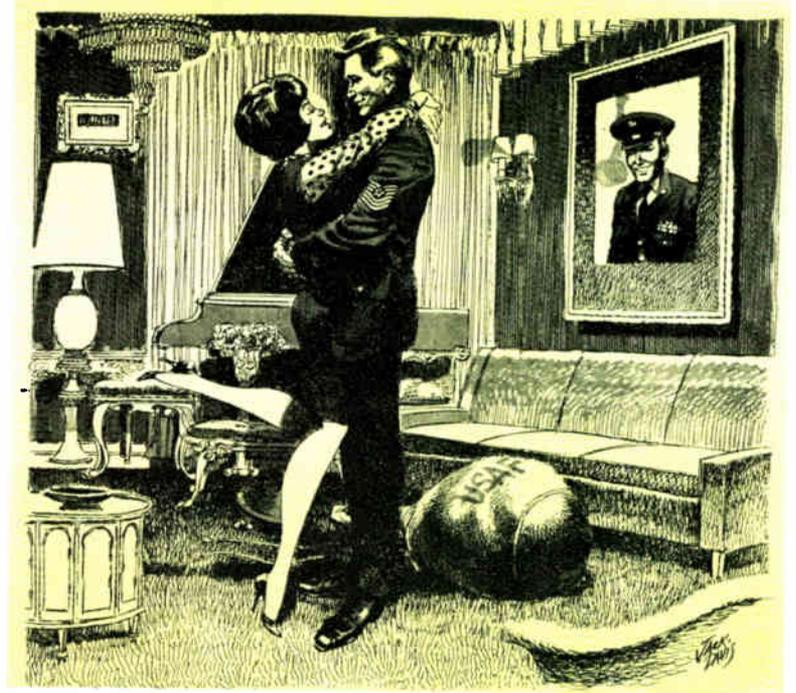
THE MISTER AND THE MISSES



I DREAM OF JEANNIE



GET SMART



MONA McCLUSKEY

THIS FALL, HAVE THE TIME

With fifteen great new programs joining what is already TV's outstanding entertainment lineup...



RUN FOR YOUR LIFE



CONVOY



PLEASE DON'T EAT THE DAISIES



MR. ROBERTS

OF YOUR LIFE WITH NBC

With TV's number one schedule of news & sports...
With virtually all of the nighttime shows in color.



I SPY





"a great
new
musical
art form
has emerged
from a craft."

In television's early days, when sound effects often swelled noisily to drown out the drone of canned music, or vice versa, the television score had very little meaning as a musical art form. The stature of the television score today, however, is such that composers are frequently booked while the script is being written and consulted throughout the entire production. For a truly imaginative, inventive score adds incalculable dimension to all the elements of a television program. Funny people are suddenly funnier. Stormy nights are stormier. And the right polyphony under the right camera angle can often tell a story all its own. To touch the essence of the moment in sound requires a particular breed of musical genius. One such is Earle Hagen ... a sensitive, genuinely creative artist whose joyous music is currently enriching some of television's happiest programs. We warmly applaud this prolific young writer as well as all the other versatile composers whose original scores for hundreds of television programs are licensed for public performance through BMI.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

Among Earle Hagen's memorable TV successes are:
Music for the *Danny Thomas Show*,
themes and original scores for the *Andy Griffith Show*,
The Dick Van Dyke Show and *Gomer Pyle*—USMC. Forthcoming: *I Spy*.

BMI
BROADCAST MUSIC, INC.

TELEVISION



The hands that pour money into advertising never seem to close, but rather to spread wider with each passing year. But how can those hands be sure that what they're doing is meaningful and not just making sand piles in a bottomless pit? By overwhelming accord that's recognized as advertising's greatest challenge of today.

Convinced that costs are rising at a higher rate than efficiency, advertisers know all too well that this challenge must be met.

Beginning overleaf, in the first of a new series, are the reasons why, some of the methods how, advertisers are turning to research as the key to their quest for greater marketing efficiency.

THE SEARCH FOR MARKETING EFFICIENCY IN TV

Television is beyond question among history's most researched subjects. Only religion, sex, war and perhaps Elizabeth Taylor have been afforded more exhaustive inquiry. In its relatively brief span on the national stage, TV has been probed, dissected, analyzed, tested and pre-tested, graphed, charted, summarized and evaluated.

And yet, are advertisers satisfied that they now know everything that essentially should be known about the medium?

Decidedly not.

Up and down Madison Avenue and across the breadth of the nation board chairmen, presidents, marketing chiefs and advertising directors of the leading industrial corporations, banks, merchandising firms, transportation organizations, insurance institutions and utility companies; account executives, media directors and timebuyers at their agencies, all wade through an ever-mounting cascade of reports, studies and surveys. To the uninitiated the volume has already reached a morbid condition of head-swimming proportions. Yet are the buyers of TV's precious time ready to cry "uncle," "stop the music," "kamerad"?

Perish the thought.

There's A. C. Nielsen and the American Research Bureau churning out audience sizes and composition and location. There's Pulse matching a program's audience to a product's users, Sindlinger determining what programs are being watched and TV-Q indicating their popularity. There's the Television Bureau of Advertising and the Television Information Office and the National Association of Broadcasters and N. C. Rorabaugh, Leading National Advertisers, Broadcast Advertisers Reports and dozens of other TV, advertising and related media agencies and services regularly gushing out a plethora of statistics: billings, growth, revenues, households, penetration, coverage, market rankings, rates, circulation, advertising expenditures, brand competition—erupting, seemingly, by the hour.

More than a dozen trade publications scoop up this data, lavish it, publish it, editorialize about it. Ad agencies and station reps pile on specific point to counterpoint with custom-de-

signed studies of their own. The Association of National Advertisers, the American Association of Advertising Agencies, the Advertising Research Foundation, the Advertising Federation of America, the American Marketing Association, the National Academy of Television Arts & Sciences, the Station Representatives Association, the Broadcasting Rating Council dig out this material and assemble, collate, evaluate and disseminate it. Is plenty enough?

The answer is a resounding negative.

Like television itself, with its notoriously insatiable appetite for program product, the people who look to the giant medium for commercial purposes can't get enough information about it. The table already may be heaped beyond anybody's capacity to thoroughly digest, but the cost of advertising has become too steep, the pressure of competition too unyielding, to pass up tidbits still to be served. Ask any advertiser, ask almost any agency executive, if there is still more marketing information needed and, though surrounded by files and drawers jammed with reports, memoranda, clippings, digests, analyses, books and magazines, and he will probably tick off at least several "wants" without much pause.

It's all a result of the commercial world's modern-day quest for a sort of Northwest Passage to surer and quicker product riches via advertising. It's the search for greater marketing efficiency with media charting a crucial but not consummate course. For as media expenditures have increased, so has advertiser concern grown. Making sure each dollar spent draws the maximum return now is of primary significance. And as television has enjoyed almost parallel development, proving to be so important an advertising vehicle that it's now an essential part of almost every major advertising budget, the search has narrowed to explicit objectives: to place commercial messages within an environment of the greatest and best possible audience, the lowest possible cost and the most possible impact. Restated in the vernacular: getting the most for your buck.

That's what this series will be about.

IN the early days of television, so compelling was the pull of the medium, so irresistible its novelty value, any campaign could do a selling job if the programs used drew any sort of audience. There was little need to worry about the subtleties of the commercial or the demographics of the audience.

But this innocence gradually gave way to apprehension. Commercial production costs rose steadily and steeply — some 65% between 1950 and 1957 alone. The Screen Actors Guild—as far back as 1953—demanded a bigger piece of the TV action and got it by way of residual payments for performing talent on re-use of film commercials. It all added up to a situation, advertisers began to feel, in which television prices were increasing at a rate several times that of increased value. They wondered whether the price of advertising on television was still safely within the realm of reasonably profitable marketing.

Are such doubts justified? The Marplan Division of Interpublic Inc. has done studies on changes in costs and coverage from 1950-1964 which show television — both network and spot — with the greatest increase in its basic rate structure among all the major national advertising media. Network rates have gone up about 500% and spot rates about 600% in the 14-year period surveyed. But both network and spot TV during this time have enjoyed circulation rises of even greater percentage proportions, thus giving them extremely favorable cost-per-thousand histories for the overall haul (the best among all national advertising media measured).

Advertisers argue, however, that television's great circulation burst — the value that offsets rising costs to produce attractive C-P-M — was generated in the medium's early years when growth was amazingly prolific. That circulation activity, it's claimed, has leveled off considerably in recent years.

THE ESCALATION FACTOR

Marplan research for the 1959-1964 period bears this out and adds fuel to perennial advertiser contentions that television is pricing itself out of the market. According to the Interpublic division, television achieved only average circulation gain of little more than 11% in the most recent five-year period examined, while compiling one of the stiffest basic rate increases, an average plus 36%. Bouncing basic rate changes off circulation changes, the Marplan statisticians found that spot TV's C-P-M had jumped 27% since 1959, more than any other national medium, with network TV showing the next biggest increase in this area up 17% (business papers and spot radio also produced plus 17% changes).

From the start advertisers went into TV because of its qualitative superiority over other media, as well as its ability to deliver great coverage and frequency. The general policy was to look at what was available in the media marketplace and then purchase what would produce the most favorable cost efficiency. In terms more idiomatic to Madison Avenue the goal was to achieve the best possible cost-per-thousand — the cost of reaching a thousand homes or viewers with a given television program or announcement.

Understandably, the number of people reached in relation to the cost of reaching them became the most elementary concern of most advertisers. Especially in the package goods field, where products are so similar that brand loyalty is hard to come by, advertising effectiveness was considered—and still is for the most part—directly related to the number of advertising impressions made. The

television industry fostered the belief that repetition is the secret of want-creating advertising, that good advertising is that advertising reaching the greatest number of persons at the lowest cost.

Yet the rising cost of TV production and TV time curtailed the ability of some advertisers to use television in the frequency they felt necessary to move merchandise. The penetrating depth that was believed essential to create sales-making impressions, the repetition of commercial messages, became increasingly difficult to afford and advertisers making these expenditures began asking more of television's selling power, demanding additional proof of it. They logically expected more return for their dollars than ever before.

For a time soaring production and time costs were offset somewhat by the continued increase of TV set circulation, new station construction, less rigid patterns of programming and a new flexibility in program buys. Considering that each year, without fail, an increasing amount of advertising dollars have gone into television, it could be argued that rising costs may have had less bite than bark, that the medium is still underpriced. But objectivity indicates that station and circulation proliferation has leveled off considerably in recent years, reaching toward saturation, and that henceforth television costs in relation to homes reached will be higher, although still competitive with other media.

Advertisers certainly have not been shy at expressing discontent and protest over spiraling costs on television. Almost to a man the advertising fraternity has come to believe that it is continually being asked to pay more and more for less. For as television has taken its immense strides in size, scope and impact as a national advertising medium, it has been under constant pressure to provide more facilities for advertisers. Bound by the time limits in the broadcast day, television has had to satisfy demand with an ever-increasing profusion of advertising messages squeezed together rather than stretched out.

The increasing commercialization of television further disturbed advertisers already made uneasy by increasing rates. Clutter — the melange of commercials, plugs and credits dropped in by advertisers, stations, networks and program producers — lent complexity to the obstacles advertisers felt they were being forced to clear in order to reach audiences. They began to doubt the likelihood of their messages getting through undiluted to the viewer.

In addition, advertisers were faced with a new competition, a new products revolution. It was a competition that demanded multi-million dollar investments — in research, construction, conversion, marketing — and thus multi-million dollar risks. The successful marketing of new products developed into a requisite of life-and-death importance to American business. Those companies failing to respond briskly to the challenge faced extinction. Advertisers with something new to sell flocked to television, adding a particularly critical burden of proof to the medium's performance load.

Faced with rising advertising costs, tremendous competition in all categories of products, and the challenge of

Text continues on page 56

**No. 1 in TELEVISION's
Marketing Efficiency Series
begins on page 30**



ONE STUDY'S ANSWER TO A TV PUZZLE:

WHICH is better, reach or frequency? Hardly any advertiser knows for sure. All would like to. It's one of the many imponderables that make up the search for marketing efficiency, in this case the media technique part of the dilemma. Gallup & Robinson Inc., one of the nation's leading advertising and marketing research organizations, thinks it has new information to add to the reach vs. frequency question.

Research it has conducted within the last year based on advertising output criteria reveals that the ultimate net worth resulting from repeated exposures, or frequency, is better than that considered possible in the past (when observed through traditional audience input measures). G&R believes its study, which compares vertical and horizontal commercial scheduling, brings an entirely new set of principles to light in a conceptual area in which little factual knowledge existed previously. The research firm feels that full comprehension and acceptance of its findings by advertisers will encourage them to "literally re-evaluate many of their prior convictions concerning the relative merits or demerits of reach vs. frequency in television commercial scheduling strategy."

The substance of G&R's conclusions: "Station-break performance appears to increase in direct proportion to total time when the additional time comes as a result of separate exposures." Thus vertical schedules (which invite duplication at the expense of reach by standard audience input criteria) produce greater commercial output than previously thought possible.

Vertical scheduling, in this instance, is defined as the alignment of station-break commercials within a given station's schedule on a given night. Horizontal scheduling is defined as the alignment of station-break commercials across all stations in a market at the same time on a given night.

According to G&R, such schedules are used by advertisers when they may want concentrated coverage for limited time periods:

- To introduce new products.
- To force new distribution.
- To support consumer promotions of limited time duration.
- To follow "surge" campaigning principles in limited budget situations.

- To resist unusual competitive pressures.

Says G&R: "Under such conditions, and if the advertiser elects to use prime-time television to achieve such objectives, additional station-break schedules are often employed to beef-up the existing sustaining program commercial support.

"When additional station breaks are employed in that manner," the research firm adds, "scheduling alternatives generally exist which necessitate a basic choice between vertical alignment and horizontal alignment."

During the years Gallup & Robinson has been measuring the performance of station-break and program commercials in prime time, it has observed a number of instances of vertical and horizontal scheduling by advertisers. On Monday evening, Nov. 12, 1962, for example, G&R charted how Sealtest ice cream elected to follow an essentially vertical alignment on the three television stations in Philadelphia (the market used as the basis for the firm's TPT research; see box page 56). Sealtest slotted five 20-second station-break announcements down the prime-time schedule of WRCV-TV, one each at 8, 8:30, 9:30, 10 and 11. In addition, another 20-second station-break commercial was positioned at 9:30 the same evening on WCAU-TV.

At the other extreme, Gallup & Robinson has observed Coty Inc.'s lipstick brand choosing to purchase a horizontal alignment geared to eliminate duplication. On Wednesday evening, Oct. 16, 1963, Coty placed 20-second station-break commercials across the three-station board at 8:30, one each on WRCV-TV, WCAU-TV and WFIL-TV.

On other occasions Gallup & Robinson has seen advertisers combining both strategies even though its emphasis basically was on one. On Thursday evening, Feb. 21, 1963, Hamm's beer bought one 10-second station-break announcement on WRCV-TV at 8, three 10-second station breaks on WFIL-TV from 8 through 9 and a 20-second station-break commercial on WCAU-TV at 8:30. Thus Hamm's was getting vertical scheduling on WFIL-TV from 8 through 9 and horizontal scheduling at 8 and 8:30 across two of the three stations.

"In the past," Gallup & Robinson's study points out, "the pros and cons of vertical versus horizontal scheduling

have been argued largely on the merits of various audience input criteria such as reach and frequency and the relative budgets involved. Considerations of commercial output—the end-result actually desired—generally have not entered into the deliberations simply because information of that sort has not, heretofore, existed."

In other words, advertisers faced with the schedule alternatives of either horizontal or vertical alignments could rely only on certain basic audience exposure standards. With a horizontal schedule they could expect a high cumulative audience but low frequency impressions. With a vertical schedule they could expect a low "cume" and a high "freq."

In addition, they knew that with the vertical alignment, no matter the amount of the advertising expenditure involved, they would benefit from frequency continuity discounts which they could not derive from a horizontal schedule. Indeed, the frequency discounts associated with vertical schedules often were the sole justification for using such a strategy since, according to G&R, "we should *not* expect the heavier frequency to produce proportionately greater levels of commercial performance."

But, G&R emphasizes, "the increased exposure encountered within vertical schedules did not develop in any of the (inefficient) ways previously considered: not by simply extending a commercial in length (from 30 seconds to 60 seconds or from 10 seconds to 20 seconds); not by running two commercials against the same immediate program audience.

"Rather," G&R points out, "the increased exposure has resulted from different 'hits' at different times.

"In effect," G&R explains, "if a series of station breaks is released, it is possible to observe the change in registration score within groups of people who had different degrees of total exposure (some whose viewing pattern permitted them to 'hit' only one of several station breaks; others who 'hit' an increasing number of the total station breaks released).

"Under those circumstances," G&R's analysis is able to determine, "we do not find a point of diminishing returns in commercial performance—that is to say, when the additional exposure is gained by separate 'hits' at different times, commercial performance appears

IS REACH OR FREQUENCY THE SUPERIOR INGREDIENT IN SPOT BUYING?

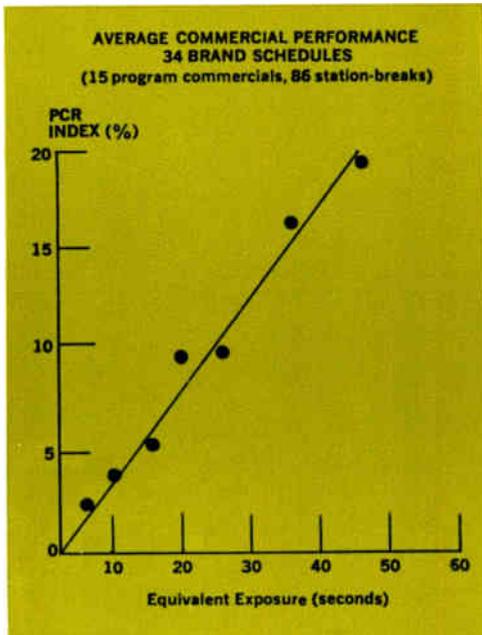


TABLE I

to increase in direct proportion to exposure time."

Table I does not go beyond showing 60-second exposure and is deliberately restricted to illustrating the build-up in commercial performance resulting from a series of station breaks. It shows what happened when G&R measured 34 concentrated brand schedules (15 program commercials, 86 station-break announcements) in terms of equivalent exposure in seconds versus advertising output (PCR per cent index).

G&R could find several case-history examples to expand its thesis beyond the 60-second mark into an area including program commercial support.

For example, on Feb. 6, 1963, Pepsi-Cola bought a total of 70 seconds of station-break time in support of a 60-second program commercial scheduled in *Going My Way* on ABC-TV (WFIL-TV). Slotting of the support time: a 20-second station break at 10 on WRGV-TV, a 10-second station break at 8 and a 20-second station break at 10:30 on WFIL-TV, in a vertical alignment with the 60-second program commercial and a 20-second station break at 9 on WCAJ-TV.

This schedule made use of a total of 130 seconds of television time. There were 1,371 women in the sample Gallup & Robinson took for its TPT test that night, with 1,141 of them turning out to be prime-time viewers. Of that latter total, 902 women were exposed in some

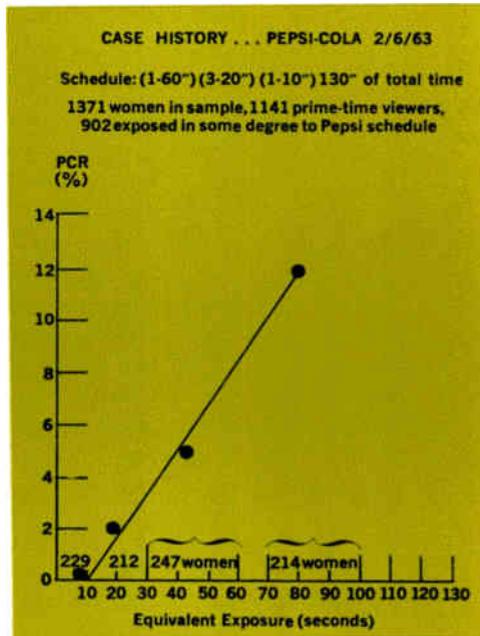


TABLE II

degree to the Pepsi-Cola spot schedule.

Table II shows that, according to G&R's PCR measures, "commercial registration did increase in straight-line proportion to increased exposure."

The marketing research firm suggests that this commercial output reality should enter into vertical versus horizontal schedule evaluation. This can be accomplished, it's pointed out, by directly cross multiplying reach by exposure without fear that the quality of commercial output suffers under conditions of increased frequency.

Thus, in station-break schedule alternatives in which cumulative gross rating points are the same *commercial output* should be expected to be equal (assuming the existing availabilities deliver comparable audience composition). That situation can be simulated in the TPT system by superimposing all possible alternatives of a station-break schedule against the viewing patterns followed by all respondents on a given survey night.

In the example described in table III, a six-station-break schedule was chosen to minimize the total permutations. When placed in vertical arrangement between the prime-time hours of 7:30 and 11 p.m., such a schedule could only be arranged in three possible combinations (one on each station). The same schedule distributed horizontally across three stations could only be released in

Equivalent Exposure (6 station breaks)			
Range		Midpoint	
0.5		0.5	
1.0		1.0	
1.5		1.5	
2.0		2.0	
2.5-6.0		3.9	
Horizontal Schedule		Vertical Schedule	
Cume Audience	Index of Comm'l. Output*	Cume Audience	Index of Comm'l. Output*
13%	6.5	6%	3.0
14	14.0	4	4.0
15	22.5	4	6.0
27	54.0	10	20.0
—	—	16	62.4
69%	97.0	40%	95.4

*Index Cume x Equivalent Exposure

TABLE III

15 possible combinations (7:30 and 8, 7:30 and 8:30, 7:30 and 9 etc.). A viewer exposed to program segments on both sides of a station break in a given arrangement was credited with 1.0 equivalent exposures. A switch/starter/stopper exposed to only one of the two program segments surrounding a station break was credited with 0.5 equivalent exposures.

Based on women viewing patterns obtained on the TPT survey night of Oct. 23, 1962, the average horizontal schedule would have reached a relatively large cume audience of 69% (with an average frequency of 1.4 equivalent exposures). The average vertical schedule would have reached a lower cume of 40%, but with a correspondingly higher 2.4 equivalent exposures frequency. Since, under "separate hits" exposure, commercial output increases in direct proportion to total time, commercial output is equal if the gross averages are cross multiplied or, as in Table III, each exposure subgroup is similarly handled.

Says Gallup & Robinson in conclusion to its new look at reach vs. frequency: "The action principle involved is that vertical schedules produce greater commercial output than previously thought possible. Thus, large frequency-continuity discounts associated with vertical scheduling may constitute 'budget savings' rather than mere justification for participation in such a strategy." END

They've had the 1965-66 season on the ways for months. Now it's set, and now it starts on the way to the public. It'll hit the water in September—and the fan when the ratings come in.



Here Goes The New Season!

BY RALPH TYLER

THE three television networks, running nearly neck-and-neck this season, have set their sights on 1965-66, when each, obviously, hopes to pull ahead of the other two. It's tough to have three winners in a three-man race, but ABC, CBS and NBC have all filled in their program cards with the sort of fare that has spelled audience draw in the past. The highlights: a continued emphasis on half-hour situation comedy, a return of the western with guns blazing, the usual allotment of the easy-going song, dance and comedy blend that is variety, and more movies than ever before.

The well-marked trails apparently will be getting the traffic this fall. Even next season's trend to espionage was pioneered by the paperback and motion picture success of gentleman James Bond. Television itself had already stuck a toe in the mannered waters of international intrigue this season with NBC's *The Man from U.N.C.L.E.* The water, apparently, was fine, because next season *U.N.C.L.E.* will be joined on the same network prime-time schedule by *I Spy* and *Get Smart*. *I Spy* is billed as an "adventure comedy" and stars Robert Culp and Bill Cosby as a pair of American intelligence agents. (Incidentally, *I Spy* breaks genuinely new ground in that Cosby will be the first Negro to be co-starred in an adventure series.) *Get Smart* leans even more to the laugh with Don Adams as secret agent 86 who, according to the network, "speaks several languages, has a working familiarity with every deadly weapon, is adept at karate and judo, and combines this knowledge with zealous inefficiency and a remarkable lack of insight—and still gets his man."

The spy fever also has touched ABC and CBS, but to a lesser degree. ABC has simply taken Gene Barry of this season's *Burke's Law* and made him an undercover agent for its upcoming *Amos Burke-Secret Agent*. Early in the fall the millionaire detective will pick up the phone and find it's the federal government asking him to give it a hand with counter-espionage. However, the ordinary crime front will not be left unguarded, since a spinoff from *Burke's Law*, *Honey West*, played by Anne Francis, will keep a mascaraed eye on the common garden variety of crook.

CBS has hedged its bets by placing its double-oh-sevenish hero in the post-Civil War days of the West, thus seeking to draw the oater addicts as well. The show is called *Wild West* and stars Robert Conrad as James T. West (no relation to Honey), who headquarters in a plush train equipped with a private arsenal and a pool table with exploding cue balls. That, except for the segments next season's *FBI* (on ABC) will devote to international intrigue, completes the network spy picture, which will be to 1965-66 what the monster and other fantasy shows were to 1964-65. Incidentally, almost all the shows in the monster-fantasy category, including *My Favorite Martian*, *Bewitched*, *The Munsters* and *The Addams Family*, will be around again next season. Missing is *My Living Doll*, but there are two additions: NBC's *I Dream of Jeannie*, the adventures of a genie played by Barbara Eden who befriends an astronaut, and the same network's *My Mother the Car*, with the voice of Ann Sothern giving advice through a car radio from the other side of the grave.

Another subsidiary trend swelling from an eddy to a major current is the series involving heroes who are lost wanderers, either because they are falsely accused of a crime (*The Fugitive*, a carry-over on ABC), or falsely accused of cowardice (*Branded*, a carry-over on NBC), or suffer amnesia out West (*A Man Called Shenandoah*, debuting on ABC) or have been given only a short time to live and choose to spend it on the Riviera (*Run for Your Life*,

SUNDAY

Time	ABC	CBS	NBC
7:30	VOYAGE TO THE BOTTOM OF THE SEA (starts at 7) Participating \$148,500 20th Century-Fox *	MY FAVORITE MARTIAN Kellogg (LB) and participating \$70,000 Jack Chertok Prod.	WALT DISNEY'S WONDERFUL WORLD OF COLOR Madu (JW) Ford (JW) RCA (JW) \$155,000 Walt Disney *
8:00	THE FBI* Ford (JW) Alcoa (FSR) \$130,000 Warner Bros./Quinn Martin *	THE ED SULLIVAN SHOW Participating \$148,000 Sullivan Productions Inc.	BRANDED Procter & Gamble (LB) \$65,000 Goodson-Todman Prod. *
9:00	THE SUNDAY NIGHT MOVIE Participating \$300,000 20th Century-Fox *	PERRY MASON Participating \$153,000 CBS-TV/Paisano Prod.	BOHANZA Chevrolet (C-M) \$170,000 NBC Productions *
9:30		CANARD CAMERA Participating \$73,000 Alan Funt & Bob Banner	WAGNER'S SHIP IN THE ARMY* (L&M) (JW) Alberto-Culver (Comp.) \$145,000 Screen Gems *
10:00		WHAT'S MY LINE? Participating \$40,000 Goodson-Todman Productions	
10:30			
11:00			

MONDAY

Time	ABC	CBS	NBC
7:30			HULLABALOO Participating \$56,000 Gary Smith-Hullabaloo Ltd. *
8:00	12 O'CLOCK HIGH Participating \$132,000 Quinn Martin/20th Century-Fox	TO TELL THE TRUTH Whitehall Labs (Bates) \$41,000 Goodson-Todman	THE MR. & THE MISSES* Colgate-Palmolive (NCK) \$65,000 Universal *
8:30	THE LEGEND OF JESSE JAMES* R. J. Reynolds (Esty) Menley & James (FCB) \$70,000 20th Century-Fox	I'VE GOT A SECRET General Foods (Y&R) \$40,000 Telecast Enterprises	DR. KILDARE I Participating \$70,000 MGM-TV *
9:00	A MAN CALLED SHENANDOAH* Participating \$72,000 MGM-TV	THE LUCY SHOW Lever Bros. (JW) Tom (North) \$93,000 Desilu	ANDY WILLIAMS Kraft (JW) \$137,000 Barnaby Prod. *
9:30	FARMER'S DAUGHTER Clair (FCB) Johnson & Johnson \$50,000 Screen Gems	ANDY GRIFFITH SHOW General Foods (B&B) \$66,000 Mayberry Enterprises	RUN FOR YOUR LIFE* Participating \$135,000 Universal *
10:00	BEN CAREY Participating \$148,500 Bing Crosby	HAZEL Procter & Gamble (B&B) Philip Morris (B&B) \$71,800 Screen Gems	
10:30		THE STEVE LAWRENCE SHOW* P. Lorillard (L&M) and participating \$132,000 GAC	
11:00			

TUESDAY

Time	ABC	CBS	NBC
7:30			MY MOTHER, THE CAR* Participating \$65,000 United Artists *
8:00	COMBAT Participating \$133,000 Selmur Prod.	RAWHIDE Participating \$135,000 CBS-TV	PLEASE DON'T EAT THE DAISIES* Levee Bros. (JW) Spindel (M-E) \$65,000 MGM-TV *
8:30	McHALE'S NAVY R. J. Reynolds (Esty) Kellogg (LB) \$75,000 Sto-Rev Co./Revue	THE RED SKELTON HOUR Whitehall Labs (Bates) Reynolds Metals (L&M) Philip Morris (B&B) Alberto-Culver (Comp.) \$167,000 Van Bernard Prod. *	DR. KILDARE II Participating \$70,000 MGM-TV *
9:00	F TROOP* Participating \$60,000 Warner Bros.	PETTING JUNCTION Procter & Gamble (Comp.) \$73,000 Filmways	TUESDAY NIGHT AT THE MOVIES* Gillette (B&B) and participating \$300,000 Paramount & MGM *
9:30	PEYTON PLACE I Participating \$66,000 20th Century-Fox		
10:00		CBS REPORTS & NEWS SPECIALS Available \$82,000 CBS NEWS* (Every fourth week becomes one-half hour)	
10:30	THE FUGITIVE Participating \$137,500 Quinn Martin		
11:00			

TELEVISION MAGAZINE'S
TELECAST
The 1965-66 Season

The die is cast for 1965-66 but the outcome will be in doubt until fall when the American viewer looks over the new offerings and votes with a twist of the tuner. What's on the network ballot for the new season is identified in this fifth annual TELECAST. Up for audience approval are 93 prime time shows, 35 of them new this time around. Each TELECAST block tells the show's title, its sponsors, their agencies (if designated by presstime), the production cost (figures in white) of a single original in a series and the production parentage behind each show. Programs labeled "Participating" have more than two sponsors per half hour or more than four per hour. Data is as of April 20. Asterisks indicate new shows. Programs to be telecast entirely or principally in color are indicated by symbol*

KEY TO AGENCIES OF RECORD

ABC	Adair	W. W. Aver
B&B	Batten	Ted Bates
BBDO	Burton	Baron
C&M	Campanelli	Conrad
CM	Conrad	Conrad
COMP	Compton	Compton
D.F.S.	Dancy	Fitzgerald
DOB	Doye	Dane
ESTY	Esty	Esty
FCB	Falk	Com & Bernheim
FSB	Fisher	Smith & Mass
GARD	Gardner	Advertising
L&M	Lorenson	& Maxwell
MAN	Mann	Mann
MEB	Meyers	Meyers
ME	Meyers	Meyers
NEC	Norcross	Crane & Wynn
NEC/TV	Norcross	Crane & Wynn
PAW	Parker	Parker
PERK	Perkins	Advertising
SCB	Sullivan	Smith & Mass
JWB	J. Walter	Thompson
Y&R	Young	& Rubicam

WEDNESDAY

Time	ABC	CBS	NBC
7:30	ADVENTURES OF OZZIE & HARRIET Participating \$60,500 Stage 5		
8:00	PATTY DUKE Participating (D.F.S.) \$62,700 Crislaw/UA	LOST IN SPACE* Participating \$135,000 Jed Prod./20th Century-Fox/Van Bernard Prod./	
8:30	GIDGET* Armstrong (BBDO) Menley & James (FCB) \$60,000 Screen Gems *	BEVERLY HILLBILLIES Kellogg (LB) R. J. Reynolds (Esty) \$76,000 Filmways	THE VIRGINIAN Participating \$190,000 Universal *
9:00	THE BIG VALLEY* Armstrong (BBDO) Bristol-Myers (Y&R) and participating \$135,000 Four Star *	GREEN ACRES* Procter & Gamble General Foods \$71,800 Filmways	BOB HOPE PRESENTS THE CHRYSLER THEATER Chrysler (Y&R) \$150,000 (Dramas) \$100,000 (Help Shows) Universal *
9:30	THE LONG HOT SUMMER* Bristol-Myers (Y&R) Brown J. Williamson (Bates) and participating \$132,000 20th Century-Fox	DICK VAN DYKE SHOW P. Lorillard (L&M) Procter & Gamble (B&B) \$64,000 Calvada/Thomas Enterprises *	
10:00	AMOS BURKE - SECRET AGENT* Participating \$120,000 Four Star/Barbety	THE DANNY KAYE SHOW S&H Green Stamps (SSCB) Reynolds Tobacco (Esty) and participating \$154,000 Dena Pictures *	I SPY* Participating \$140,000 Sheldon Leonard *
10:30			
11:00			

THURSDAY

Time	ABC	CBS	NBC
7:30	SHINDIG! Participating \$55,000 Selmur Circle 7	THE MONSTERS Participating \$64,800 Rayco-Yan Prod.	
8:00	DONNA REED SHOW Campbell (BBDO) and participating \$60,500 Tolson Screen Gems	MILLIGAN'S ISLAND Procter & Gamble (BBB) and participating \$71,800 Galeays/UA/CBS-TV	DANIEL BOONE Participating \$132,000 20th Century-Fox
8:30	ONAY CRACKERBY!* Quaker Oats (JW) Bristol-Myers (Y&R) \$57,000 United Artists	MY THREE SONS Hunt Foods (Y&R) \$84,500 Dun Feikerman Prod. *	
9:00	BEWITCHED Quaker Oats (JW) Chevrolet (C-E) \$96,000 Screen Gems		LAREDO* Participating \$136,000 Universal *
9:30	PEYTON PLACE II Participating \$66,000 20th Century-Fox		MONA McCLUSKEY* R. J. Reynolds (Esty) \$65,100 United Artists *
10:00		THURSDAY NIGHT MOVIES* Participating \$310,000 UA/Screen Gems/Paramount/Warner Bros	DEAN MARTIN* Participating \$140,000 Claude Prod. *
10:30			
11:00			

FRIDAY

Time	ABC	CBS	NBC
7:30	THE FLINTSTONES Participating \$58,000 Hanna Barbera *		CAMP BANANUCK* Participating \$66,000 Screen Gems *
8:00	TAMMY* Participating \$60,000 Universal	THE WILD WEST* Participating \$134,300 Garrison Prod. CBS-TV	HANK* AT&T (Ayer) \$65,000 Warner Bros. *
8:30	THE ADDAMS FAMILY Participating \$66,000 Filmways	HOGAN'S HEROES* Philip Morris (B&B) General Foods \$66,800 Bing Crosby/CBS-TV	
9:00	HONEY WEST* Consolidated Cigar (PKL) \$60,000 Four Star	GOMER PYLE, USMC General Foods \$76,000 Ashland Prod.	CONVOY* Participating \$125,000 Universal *
9:30	PEYTON PLACE III Participating \$66,000 20th Century-Fox	THE SMOTHERS BROTHERS* American Tobacco Alberto-Culver (Comp.) \$58,100 Four Star	MR. ROBERTS* Levee Bros. (JW) \$70,000 Warner Bros. *
10:00			
10:30	THE JIMMY DEAN SHOW Participating \$137,500 Bob Banner/Dwight/ABC	SLATTERY'S PEOPLE Philip Morris (B&B) \$137,500 Bing Crosby	THE MAN FROM U.N.C.L.E. Participating \$141,000 MGM-TV *
11:00			

SATURDAY

Time	ABC	CBS	NBC
7:30	SMOKEY* Levee Bros. (JW) and participating \$55,000 Selmur Circle 7	THE JACKIE GLEASON SHOW Philip Morris Robinson Parina (Bard) and participating \$180,000 Peacock Enterprises	FLIPPER Participating \$64,000 MGM-TV *
8:00	THE KING FAMILY Participating \$50,000 King Family Prod./Nike Enterprises		A DREAM OF JEANNE* L&M (JW) \$65,000 Screen Gems
8:30		THE TRIALS OF O'BRIEN* Brown & Williamson (Bates) and participating \$146,600 Falk & Mayo Prod./Filmways/CBS-TV *	GEL SMART* Levee Bros. (JW) R. J. Reynolds (Esty) \$66,000 Talent Associates-Paramount *
9:00		THE LOWER* Philip Morris Procter & Gamble \$65,000 Greenway Prod.	
9:30	THE HOLLYWOOD PALACE Participating \$187,000 GAC		
10:00	ABC SCOPE Sponsoring \$75,000 ABC News	GUNSMORE American Tobacco Whitehall Labs (Bates) \$143,500 CBS-TV	SATURDAY NIGHT AT THE MOVIES Participating \$310,000 MGM and Paramount
10:30			
11:00			

coming up on NBC). A CBS entry, *The Loner*, also appears to be something of a candidate for this category. According to advance billing it will concern a former Union cavalry officer, played by Lloyd Bridges, who goes out West "in search of personal fulfillment and challenge."

The nighttime serial syndrome, which broke out this season on ABC with the twice-a-week *Peyton Place*, grows apace. Next season the New England town will air its tattleale gray linen in public three times a week, while over at NBC *Dr. Kildare* will make his rounds in half-hour shifts (two a week), rather than the single hour visits of heretofore. However, *The Long Hot Summer*, which ABC was tempted for a time to enter in the nighttime serial sweeps, will show up instead in the format of a once-a-week dramatic show.

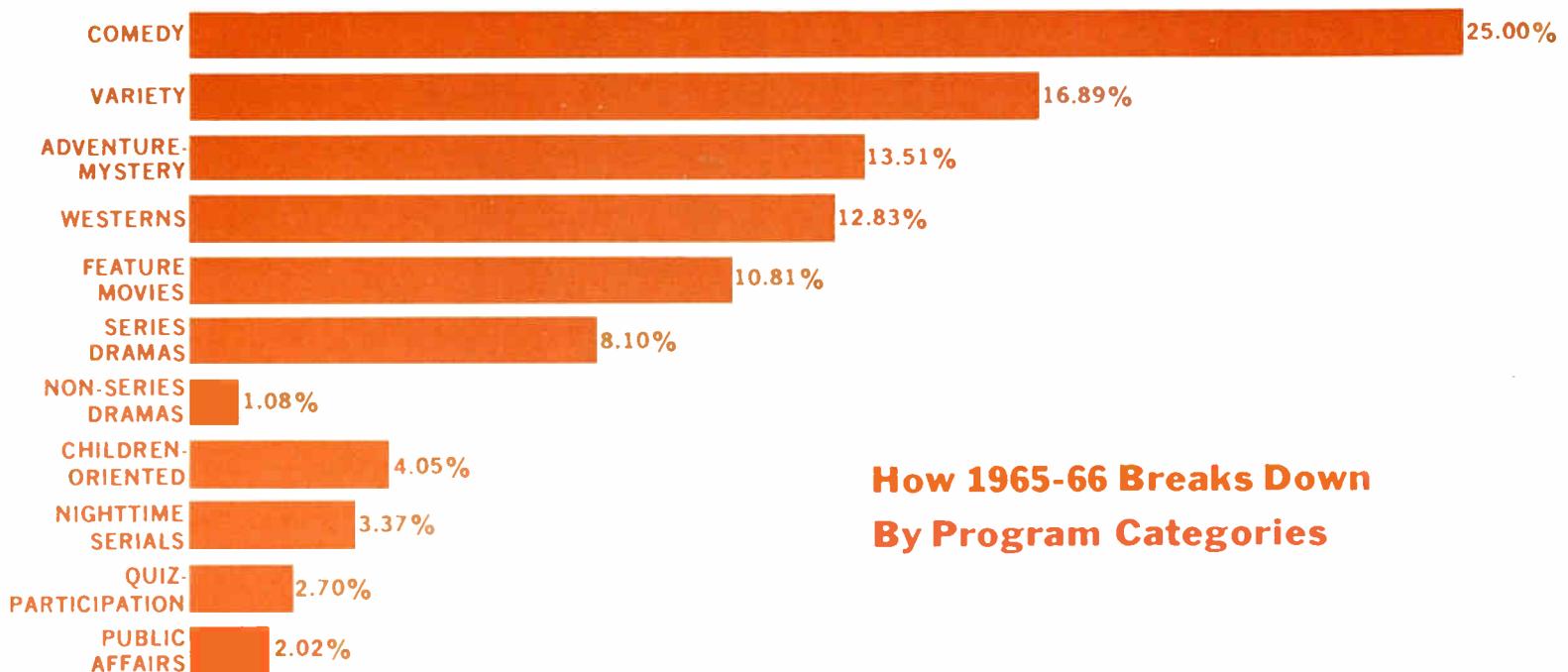
The number of hours devoted to feature movies in the new season will grow from this season's six to eight—a record. Meanwhile, there again will be only one dramatic series on TV without a continuing hero or cast of characters to tie the segments together. The sole anthology series is *Bob Hope-Chrysler Theater*, which gives over one of its

weekly hours not quite once a month to a Bob Hope comedy special.

Another indication of which way the wind is blowing is that there will be seven new westerns next season to join the six that will be carried over from 1964-65. The only one that gets the tommyhawk is *Wagon Train*.

Although westerns obviously are enjoying a resurgence, comedy will continue to be the mainstay of the prime-time network schedule. There will be 37 comedy programs next fall for a total of 18½ hours, compared with 35 comedies this season representing 19 hours. Second place goes to variety shows with 12 hours and 12 minutes weekly (the 12 minutes is accounted for by Bob Hope's proportion of the *Bob Hope-Chrysler Theater*). Third place goes to adventure with 10 hours, followed by westerns with 9½. Feature movies are in fifth place. (It can be argued—and frequently is—that movies are filling a role formerly played by anthology drama.) In sixth place are series hero dramas (doctor, lawyer, merchant, neurotic) occupying six hours of prime time.

Seventeen of the 1965-66 program entries are comedies, To page 54



How 1965-66 Breaks Down By Program Categories

COMEDY 18½ HOURS

Addams Family (A)
The Adventures of Ozzie & Harriet (A)
Beverly Hillbillies (C)
Bewitched (A)
Camp Runamuck (N)
Patty Duke (A)
F Troop (A)
Farmer's Daughter (A)
Get Smart (N)
Gidget (A)
Gilligan's Island (C)
Gomer Pyle, USMC (C)
Green Acres (C)
Andy Griffith Show (C)
Hank (N)
Hazel (C)
Hogan's Heroes (C)
Honey West (A)
I Dream of Jeannie (N)
The Lucy Show (C)
McHale's Navy (A)

Mr. & the Misses (N)
Mr. Roberts (N)
Mona McCluskey (N)
The Munsters (C)
My Favorite Martian (C)
My Mother, the Car (N)
My Three Sons (C)
Okay Crackerby! (A)
Petticoat Junction (C)
Please Don't Eat the Daisies (N)
Donna Reed Show (A)
Smothers Brothers (C)
Tammy (A)
Dick Van Dyke (C)
Wackiest Ship in the Army (N)

VARIETY 12-1/5

Jimmy Dean Show (A)
Jackie Gleason (C)
Hollywood Palace (A)

Bob Hope Specials (N)
Hullabaloo (N)
Danny Kaye Show (C)
The King Family (A)
Steve Lawrence (C)
Dean Martin (N)
Shindig I (A)
Shindig II (A)
Red Skelton Hour (C)
Ed Sullivan Show (C)
Lawrence Welk (A)
Andy Williams (N)

ADVENTURE-MYSTERY 10

Amos Burke-Secret Agent (A)
Combat (A)
Convoy (N)
The FBI (A)
I Spy (N)
Lost in Space (C)
Man From U.N.C.L.E. (N)

Perry Mason (C)
12 O'Clock High (A)
Voyage to the Bottom of the Sea (A)

WESTERNS 9½

The Big Valley (A)
Bonanza (N)
Branded (N)
Gunsmoke (C)
The Legend of Jesse James (A)
Laredo (N)
The Loner (C)
A Man Called Shenandoah (A)
Rawhide (C)
The Virginian (N)
Wild West (C)

FEATURE MOVIES 8

Saturday Night at the Movies (N)
The Sunday Night Movie (A)

Thursday Night Movies (C)
Tuesday Night at the Movies (N)

SERIES DRAMA 6

Ben Casey (A)
The Fugitive (A)
Long Hot Summer (A)
Trials of O'Brien (C)
Run for Your Life (N)
Slattery's People (C)

NON-SERIES DRAMA 4/5

Chrysler Theater (N)

CHILDREN-ORIENTED 3

Daniel Boone (N)
Walt Disney's Wonderful World of Color (N)

The Flintstones (A)
Flipper (N)

NIGHTTIME SERIALS 2½

Dr. Kildare I (N)
Dr. Kildare II (N)
Peyton Place I (A)
Peyton Place II (A)
Peyton Place III (A)

QUIZ-PARTICIPATION 2

Candid Camera (C)
I've Got a Secret (C)
To Tell the Truth (C)
What's My Line? (C)

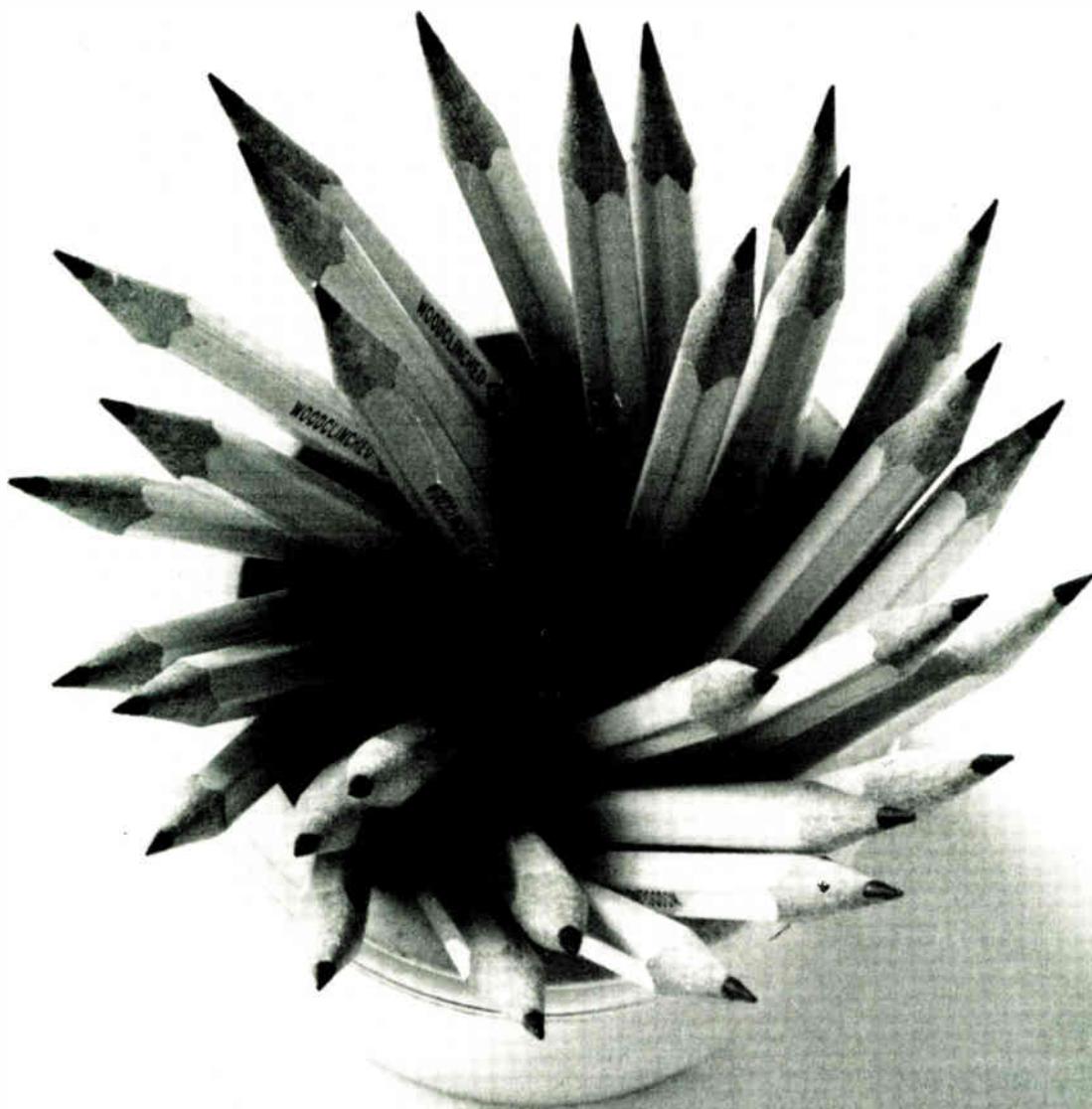
PUBLIC AFFAIRS 1½

ABC Scope (A)
CBS Reports & News Specials (C)

(A) ABC; (C) CBS; (N) NBC

THE TELEVISION WRITER

BY DEBORAH HABER



The hard core of professionals who produce most of TV's material is in a constant state of flux. For in television, more than any other medium, the moving finger writes, and having writ, often moves on.

PADDY Chayelsky doesn't live here any more. Reginald Rose won't after reruns of the *Defenders*. And Rod Serling's next television appearance will be primarily as story editor for a half-hour western. The weavers of the "Martys," the "Patterns," the "Twelve Angry Men" are at best infrequent visitors to the medium. But television is still a full day's writing proposition and prime time still needs its poet laureates, or what passes for them. The names on the crawl may be different, but one thing is the same: The action still starts with the word.

Spreading the word is something that almost everyone who's ever seen a television show thinks he can do. Numberless are the living room critics who have said at the end of one offering or another, "Well, I could write as good as that." Some have even risen from the snug port of their easy chairs and accomplished the feat. Exactly how many is something that even the Writers Guild of America isn't sure of. The WGA lists 3,500 members on both coasts engaged in writing for movies, radio and TV. To get a guild card in television the holder must have written at least one television script in the past two years or have in his possession a contract to write one. Because guild members often cross from one medium to another, there's no definitive count of how many are writing specifically for television. Further, the guild has no way of separating card-holding news writers or network staff writers from their program-writing colleagues. Nor is there a breakdown of how many writers have one glorious moment in the television sun, never to rise to a time period again.

But this much is sure, of the millions who want to write for television, several hundred do and the bulk of the work and the bulk of the money is in the hands of a hard core of about 200 steady television writers.

PAY FOLLOWS EXPERIENCE

The one-time-only TV writer and his busy confreres have little in common but guild membership and typewriters. The writing novice usually gets close to guild scale for his work. Minimums are set at \$999.08 for a 30-minute teleplay budgeted at \$27,500 or over; \$1,894.20 for a 60-minute show that's budgeted at \$52,250 or over, and \$2,789.32 for 90 minutes budgeted at \$92,000 or over.

The more experienced the writer the higher up the scale he climbs. One producer estimated that experienced writing hands can realistically expect \$3,500 for a half-hour comedy script, \$2,500 for a half-hour drama. Submissions of hour dramatic shows go for about \$4,000 and 90-minute offerings bring the writer about \$7,500. Yet these are "averages" and frequently a top writer soars beyond them to ask for, and get, all the traffic can bear. In television that's plenty. Once he's made a name for himself he can earn \$50,000 a year or more. But making a name for himself is often more difficult than writing a script.

Script submission is a rich vein that a name writer can tap on a week-to-week basis. But when he writes the pilot for a series he owns the gold mine. When the writer launches a pilot that finds a network berth, he not only gets paid for writing the pilot script, he may also collect royalties on each show in the series the first time it's telecast, whether he writes them or not. Additionally, he can collect residuals when the show goes abroad or into syndication. If he has a savvy agent, he may negotiate for a percentage of the profits, ranging anywhere from 5% to 15% of the profits.

For television writers of the loftiest reputations, pilot

deals are equally lofty. A half-hour pilot may bring him \$10,000, with \$750 in royalties each week, and 15% of the profits. A slightly less lofty writer may get \$7,500 for a half-hour pilot, a royalty of \$500 for each segment telecast. If his agent gets him a percentage, it may range from 5% to 15%. Even the novice has little to complain about. He can collect from \$3,500 to \$5,000 for the pilot itself, from \$350 to \$400 in weekly royalties and his agent can still try for a percentage—although it's harder to get for a beginner. The pilot is the 14-karat ring that the television merry-go-round has to offer. Writers pursue it almost to a man. The writer who hasn't written several pilots, or who doesn't have several in the works, is even more rare than the writer who's gotten one on the air.

THE OBSTACLE COURSE

Television is money land for a writer. It's also a place where most of his luxuries are the ones he buys with his paycheck. The television writer lives in a world of restrictions. His script must be of a certain length (60 to 70 pages for an hour, 25 to 35 for a half-hour). He must tell his tale within the time period allotted and he has less time to tell it in TV than in any other medium. The screen writer has two hours to tell his story and months, sometimes years, to prepare it. His television brother tells his story in terms of minutes, and has weeks, often days, to prepare it. His work is frequently the result of committee judgment. The producer, the sponsor, the agency man, the actors don't hesitate to cut, to rewrite, to change his script, sometimes for the better, sometimes for the worse. "Group think" is something that playwrights are familiar with, too, but in the theater the author's voice is at least heard. In television he submits his manuscript and rarely sees it until it appears on the screen. And his is the sole contribution to the final performance that can be judged before the fact. The actor, director, *et al*, can be judged only after the film is finished. The manuscript can be changed before it's filmed—and it usually is.

The novelist writes for a specialized audience. So too the playwright and even the screen writer who think in terms of thousands. But the television writer has an audience of millions and he must write in terms of the millions. It may sound like an expansive freedom, but to the pro it's the worst kind of prison. The risqué joke, the off-beat theme, the egghead reference are often cut off to him. "They won't get it" and "They won't like it" hang over his typewriter like Swords of Damocles. Often he hears them from his producer. More often he pre-censors himself.

Today's television spawns the writer who's less the creative artist and more the skilled craftsman. The poets have become realists. The era of the television writer who sat beside his pool complaining about the medium that filled it for him seems to have passed. The new writing breed knows the rules of the game. And if they don't like them, they are content to live with them.

Restrictions or not, television can be a happy place to work for those who are successful in it. With 36 comedy shows slotted for next season, it's happiest of all for the comedy writers. So anxious are producers to get writers to toss laugh lines at TV audiences that one comedy writer says that to get a comedy writing spot, "All you need is a warm body and a typewriter." He's overstating the case. Even with the current run on comedy, it takes more than that.

Only those with a highly developed personal wit, writing

THE WRITERS' VIEW OF TODAY'S TELEVISION, AS SEEN BY A DOZEN WHO KNOW IT WELL



BUCK HENRY (l), in a skit with actor Alan Alda, has been funny in front as well as behind TV cameras, acting and writing shows like *TW3*. Next fall he branches out (with Mel Brooks) on *Get Smart*. Henry says "You have to think your partner is better than you."



DENOFF & PERSKY will laugh their way through another year of *Dick Van Dyke*. Situation comedy brings this comment: "It's an entity the audience knows . . . You're dealing with basics in truth. . . . You play with attitudes, with relationships, and make it funny."



LARRY COHEN is the author of ratings-successful *Branded* but yearns to write dramatically better things. He says, "To be a better writer you have to start out writing for a better show. But television shows on the air today don't help. You learn old tricks."



STEPHEN KANDEL, dramatic television writer, spent last season under contract to Four Star, script polishing and writing *The Rogues*. He calls the time pressure in television his biggest headache. "A script leaves a writer's hand and it vanishes till it's on the screen."



PAUL HENNING & MARK TUTTLE are the blend of experience and youth on the popular *Beverly Hillbillies*. Tuttle says "It's not enough to have gobs of inherent talent. There has to be a professional polish. It's the little tricks . . . that can only be learned by working with professional people."

THE TELEVISION WRITER *continued*

talent and the patience to grind it out even when they don't feel like it, need apply. The light touch requires a steady hand. One who has what it takes is Mark Tuttle, a bright 30-year-old who co-scripts *The Beverly Hillbillies* with creator-producer-writer Paul Henning.

Tuttle has been writing the *Hillbillies* with Henning for two years. They have been the most valuable two years of Tuttle's professional life. Henning, whose television credits list also *The Bob Cummings Show*, *Petticoat Junction* and next season's *Country Cousins*, has been in the comedy game since radio days. He wrote hits like *Fibber McGee & Molly*, the *Rudy Valley Show*, *Burns and Allen*, and has gone the Technicolor route with such motion picture hits as "Lover Come Back," "Touch of Mink" and "Bedtime Story." Working with "the writer's writer" has given Tuttle the benefit of Henning's experience while he's getting his own.

Tuttle knows how important Henning's skilled tutelage has been. "Most guys my own age got started by having a friend, be he agent or producer, who gave them counsel. You need the ear of the producer and his sympathy because a new writer requires the work of a professional. It's almost impossible to get a professional script by a newcomer. There are so many techniques, so many tricks that a novice can't do it by himself." (Tuttle began as a production assistant on the *Cummings* show. "At first I served as a qualitative judge for Paul. If I laughed, he'd know a joke was funny.")

It's Tuttle's belief, and most of his fellows agree with him, that television writing is something that can't be

learned in school. "It's not enough to have gobs of inherent talent. There has to be a professional polish. It's the little tricks, the timing of laughs, the shaping of characters. These things can only be learned by working with professional people."

In comedy more than any other field of writing two heads appear to be better than one. As Tuttle explains it, "When you're working on material, every day, on weekends, in all your spare moments, you really can't tell whether it's funny or not. It's difficult to be objective about what you're writing. It's easy to get carried away with what you think is funny. Working in a team has the advantage of keeping you objective." Working as a team also broadens the sphere the writer works in. Each may suggest a possibility to the other and even when the suggestions aren't exactly right there's the possibility that "by talking it out you can make it work."

Making it work is a grueling proposition. Henning and Tuttle are in the office at Filmways' Studios at 6:30 a.m., ("sheer torture getting up at that hour," says Tuttle), work through till 7:30 in the evening. For Henning, who is producer as well as writer and creator of the *Hillbillies*, the series is a seven-days-a-week job.

In Henning's view situation comedy depends most of all on the characters in it, is funny because of the characters rather than the gags and story lines. Working on these characters and what happens to them, Henning and Tuttle don't start from a detailed story outline. "We get a notion and start putting it down." The notions don't come easily. Henning admits that as the season wears on "you get more and more exhausted, more desperate for ideas." Yet it's the very rigor of the business that keeps



JOHN MCGREEVEY is a dependable pro who's been writing since radio days, does comedy and drama with equal facility. Of the television tendency to type-cast writers McGreevey observes, "It's a scared business—producers don't want to take a chance."



LINK & LEVINSON have been writing drama together since college. They point out that serious fare has limitations, not the least of which are "audiences bored by leisurely plot development. They've been educated away from the old type of drama."



BELSON & MARSHALL teamed two years ago to write situation comedy. Say of partnership, "In this kind of writing the big hang-up is personalities. You're with each other every day and you're closer than you are in a marriage." Each of them earns about \$50,000 a year.

Henning involved in it. He thrives on the excitement, the hectic pace and the pressure of putting out a weekly series, preferring it to the more leisurely pace of writing the motion picture.

There's also a pace that's part of comedy writing technique that Tuttle says he's learned from the medium. "A movie is rarely fast paced. But all good television comedies move click, click, click, right along." With 25 minutes in which to tell the tale, get the laughs, and be off the air, television comedies obviously have to.

As Tuttle points out, the difficulty of the new writer is a major problem in the industry. "There's no effective channel for starting a new writer. Unless he wants to write a script on speculation he's dead from the beginning. Even the speculation writers don't fare too well. The policy on the *Hillbillies* is to return unsolicited scripts (they come in by the hundreds) to the writers unopened. There have been too many times when an outsider claimed he thought of a storyline first and sued to prove it. The danger of litigation is just too great to get involved," Tuttle explains.

But he's well aware that somebody has to get involved. "Get an entre to the business, through a job in any production capacity," Tuttle advises. "It's important to have the ear of an agent who'll submit your work, or a friend who knows a producer. Half the battle is getting that 'in.' The rest is up to you."

Two of Hollywood's most "in" comedy writers at the moment are Bill Persky and Sam Denoff. The team is currently story editing (that means supervising all) and writing the bulk of the scripts for the *Dick Van Dyke Show*. Together since 1955 when both were staff writers for

WNEW radio in New York, they take exception to colleague Tuttle's observations about the difficulty of getting a start in television writing.

Denoff says that, "Of all the people in the entertainment field, the writers have the best chance of breaking in. When an actor wants to get in the business, he's asked to show a piece of film he's done. The same with a director. They want to know, 'What was your last show?' 'When's your next one?' But all the writer has to do is go to his house and write a show." It's Denoff's contention that, if he's got anything at all, he can send it to an agent, a producer and eventually someone will say "This guy's got promise and I can help him out." But the team does agree that the newcomer may have to submit his material to many agents, many producers, many story editors, before one of them sees the golden promise shining through the amateur effort.

As *Van Dyke* story editors, Persky and Denoff find unsolicited manuscripts crossing their desks just as Paul Henning does. They insist that they read them, that to fill the weekly maw they constantly look for the bright new pen. "When we find somebody who gives us a script that has vitality, even if it's wrong, it's worth our time to show him how to do it right." They recognize the need for the talented newcomer, the writer who has what it takes and needs only direction to deliver. Yet even they admit pressures of the business are such that "We fall into the trap of going with the guys we know are safe and good."

Today Persky and Denoff, with a television track record of 3½ years, are the proven quantity. At the start of their long haul to the top, in addition to their regular WNEW radio job, they wrote special material for night clubs, jingles, commercials and special material for a long forgotten local show on WNEW-TV. "In the beginning we wrote stuff for nobody. You have to." They wrote nights after finishing the WNEW stints. They made a point of "talking funny" for friends. One party performance amused a young talent agent who signed the men to the William Morris office. "We got jobs writing for small acts at first. From that we got to see what was wrong, where we were making mistakes." The mistakes were apparently corrected before 1961 when the team was hired to write for the *Steve Allen Show*. The Allen experience, albeit brief (the show lasted 13 weeks), was valuable. Persky and Denoff had had their first bout with variety comedy. Others, a Bill Dana Marineland special and 13 weeks of *Andy Williams*, followed.

ANOTHER CUP OF TEA

Writing variety comedy is entirely different from writing the situation brand of television fare. On a variety show the writer has the opportunity to run the gamut of comedy material. He's close to the sketch, the vignette, the satire, the monologue, the black-out (a short routine that ends with a visual joke or punch line). While on larger shows there's a tendency for teams to specialize in different segments, there's still the opportunity to familiarize with every kind. Variety comedy generally is conceded to be easier to write than situation comedy. It's more perishable. Where the variety show has to be funny for one night, the producer of the situation series wants syndication for the next five years. The variety writer has the assistance of a crew who can help him with a routine that gets too rough to handle. The variety writer thinks in terms of funny sketches 8 to 10 minutes long. The situation comedy

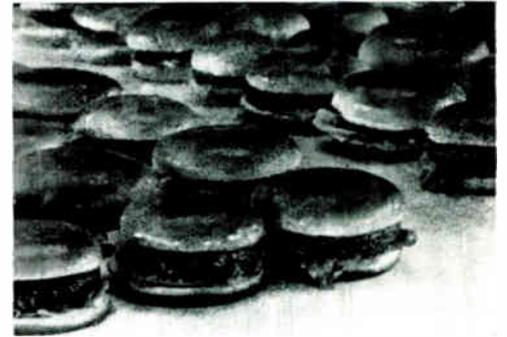
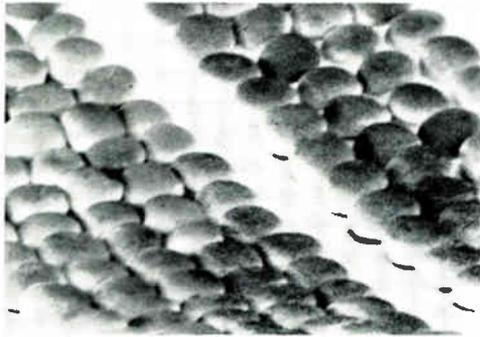
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5TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

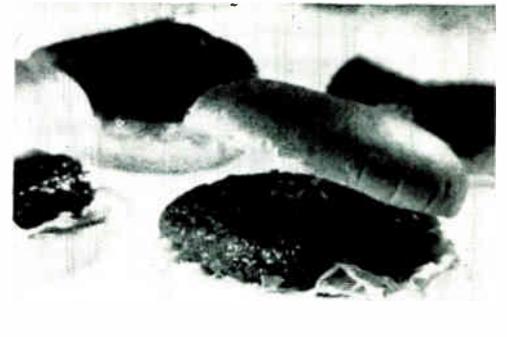
The good burgers of some mythical town line up in neat rows to hear about Hunt's flavored catsup in this commercial prepared by the Los Angeles office of Young & Rubicam. The buns are noisy.

A gavel raps for order. "Hamburgers of the world, attention. Great news from Hunt's," says the narrator, comedian Herb Vigran. Next, a close-up of the expectant buns.

HUNT'S COMMERCIAL PROVIDES OWN PRAISE:



The hamburgers break into wild applause, at least as wild as the mechanism that sets the buns to clapping can manage. To power the sandwiches' show of enthusiasm, the commercial's creators used the same springs used to make novelty false teeth chatter. The next frame shows a near view of clapping bun.



The hickory-flavor catsup was introduced with a shot of the bottle with hickory smoke coming out of the neck. Now, the pizza-flavor catsup is seen leaning a little to the right at the same slant as Pisa's famous tower. The voice says, "And Hunt's new pizza-flavor catsup. An Italian accent..." Next, the two new flavors plus Hunt's traditional catsup line up, the last with a tomato on top.



Most of the cast was eaten after the performance by a golden retriever named Brandy who belongs to the agency producer. But before talent unions take umbrage, it should be noted that the performers were hamburger sandwiches. They appear in a sprightly and disarming commercial created by Young & Rubicam's Los Angeles office to introduce new flavors for Hunt's catsup. Food products in the past have trumpeted their own virtues, to the annoyance of people who prefer a dash of humility in their comestibles. A pickle, for example, that boasts too stridently of its superior texture and flavor is likely to be left swimming in the brine. But in the Hunt commercials, the hamburgers abjure narcissism, reserving their lid-lifting applause for the catsup that ultimately will coat them.

The creators of the commercial—Tom Sexton, art director of Y&R, Los Angeles; Bill Frankey, Y&R copywriter, and Richard R. Rucker, art supervisor who was agency producer—discarded many approaches before they hit on the idea of taking the point of view of ham-

burgers, rather than people, towards the debuting products. Since they wanted to reach as many people as possible, the introductory phrase "Hamburgers of the world..." came to mind, and from that sprang the idea of having the hamburgers attend a convention with vaguely political overtones. According to Rucker, the creative team wanted to come up with a commercial that had "a kind of fun and magic to it, since catsup is rather a spirited product." It was determined that the hamburgers would applaud and toss their caps (the upper halves of their buns) high in the air.

To serve as a contrast to "all this goofy stuff," as Rucker puts it, a realistic and straightforward treatment was used in the production of the commercial. Photographer Dale Healey filmed it in a natural light, since the creators of the commercial felt that artificial light would be too raw and harsh. They also decided that stop-motion photography would be excessively stiff and unnatural for the applauding hamburger scenes. They first tried to get the effect

of clapping buns by attaching to the buns the sort of wires that activate marionettes. Finally—in what was probably their supreme stroke of craft and ingenuity—they thought of using for an applauding mechanism the springs that power those chattering false teeth that can be purchased at trick and novelty stores for \$1.25 each. Since these would give each hamburger an individual clapping device, it was felt that the applauding would appear more spontaneous than if a collective rigging were used. Rucker's secretary ran out and bought a quorum of trick teeth, which were stripped down to their wire innards.

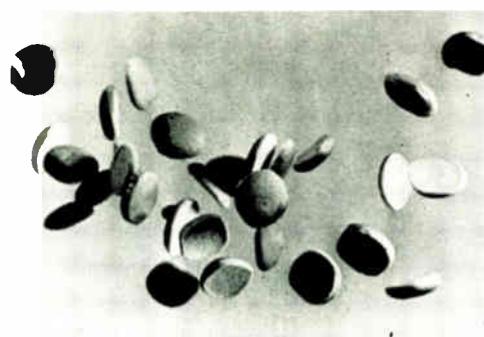
"We spent one full day rigging hamburgers," Rucker said. "They were temperamental as can be when we were shooting. There were always a couple that didn't want to go."

The Peterson-Healey Production Co. produced the commercial. Twenty buns were marshalled for the cameras, with four men each holding down the lids of five buns. At a signal, they let go, and the hamburgers applauded with suitable abandon.

THE BURGERS APPLAUD AND VIEWERS DO TOO

NOW

Catsup in flavors



The narrator continues with a Fourth of July-like delivery, "Now! Catsup comes in flavors." Extra-large titles flash the same words on the screen. The stage is now set for the most momentous scene in this epic—created by Tom Sexton, art director of Y&R, Los Angeles; Bill Frankey, Y&R copywriter, and Richard R. Rucker, art supervisor who was agency producer.

The narrator says, "Now there's a hickory-flavor catsup," and the burgers applaud again to the sound of musical fanfare. "And a pizza-flavor catsup," the narrator continues. "Hunt's new hickory-flavor catsup. The instant barbecue," he says. A shot of a pouring bottle and then these words, "A touch of hickory-smoked flavor in a rich tomato catsup."

The tomato that was on the top now appears in the bottle as all three catsup products line up for a once-over. The narration continues, "...for hamburgers, hot dogs, french fries, you name it. Yes, hamburgers, catsup now comes in flavors. New hickory-flavor catsup. And new pizza-flavor catsup. Both from Hunt's, the catsup with the big tomato taste." At these closing words, the hamburgers toss their caps in the air.

A different technique was used to get the hamburgers to flip their lids. First, invisible wires were attached to the buns in ranks of five, and the wires were suspended from easy-to-manipulate thin sticks. As the cameras started grinding, the lids slowly rose. Then there was an immediate cut to a slow motion shot of the bun lids rising in the air. They had been tossed in a blanket like so many cheer leaders at a football rally to get them to fly up in the right, erratic way.

Imaginative techniques also were used with the bottles of catsup. The hickory flavored bottle was made to emit two puffs of hickory smoke. The pizza flavored bottle appears standing straight up, and then tilts to the exact angle of the leaning tower of Pisa. The commercial harkens back to earlier Hunt advertisements when a third bottle shows up with a tomato on top, and the tomato appears to be sucked into the bottle to emphasize "the catsup with big tomato taste." This symbolism had become synonymous with Hunt's.

The musical background, composed

by Larry Gordon, uses a banjo when the hickory bottle appears and a mandolin when the pizza flavor is pictured. For the narration, Rucker says they first had planned to use a youngster's voice, "to help bring the fantasy to life a little better." However, after auditioning several kids, and then several adult actors instructed to speak with the windy sincerity of an old-time convention orator, the adults won. The spiel was orated with conviction by comedian Herb Vigran.

The commercial made its debut on *My Three Sons*, which Hunt's co-sponsors on ABC-TV. Within a few days, it was seen before a live audience at the taping of *Hollywood Palace*, and the MC telephoned Young & Rubicam to say the audience broke into wild laughter and applause when the clapping hamburgers came on—the first time a commercial had drawn that sort of response. And, according to Joe Margolis, research director at Y&R, Los Angeles, Scherwin and other tests have shown that the commercial not only breaks them up, it also makes them want

to bring the product home from the market and try it.

Y&R even tested the hamburgers against a commercial using the star of one of its shows, and the hamburgers did 50% better. It must have been galling to the actor involved to have been upstaged by several pounds of well-ground meat.

The agency has done a follow-up commercial using the same applauding hamburgers but stressing that the catsups also harmonize with such other foods as hot dogs, baked beans, french fries and scrambled eggs. The follow-up commercial has a brassy, *Music Man*-like background written by composer Don Specth.

A potential danger in the success of the commercial is that the hamburgers, having basked in the limelight, will become egocentric and insist on touting their own merits next time the cameras grind. After all, there is a little ham in all of us, even if we are all-beef burgers. However, Brandy, the golden retriever, seems to have taken care of that possibility.

END



Only You, Jack Schneider

**Or, how to right
a television network
and keep making
\$400 million a year**

BY ALBERT R. KROEGER

IT will be of interest to broadcast historians if I survive. It will be of no interest if I do not. . . There is no question in my mind that I can."

John Arnold Schneider sat behind a desk at CBS-TV and talked about survival. No man likes to do this. It's uncomfortable. The eyes go flat and the words, already prepared, flow with a certain polish. Survival is a part of the television business and it's faced every day.

When network presidents fall they fall hard. The big guy is down and a chorus is ready to cheer. They sit down the hall, over at the rival networks, over at the agencies, in the city rooms, in the bars and they tell each other how it happened and why it happened. It's a great game and it's played every three or four years.

They played it two months ago when CBS Inc. fired James T. Aubrey Jr. after his 5 years, 2 months and 23 days tenure as president of the CBS Television Network. Because Aubrey wasn't the most loved man in television he got a rousing sendoff into that limbo reserved for the fallen. Then all eyes turned to his successor and the second half of the game started. Who's Jack Schneider? Why Jack Schneider?

"I'm an unknown commodity to certain elements of the broadcasting-advertising complex. I am not an unknown commodity to the Columbia Broadcasting System. I've been here 15 years. I've worked in many jobs in many cities. I am a product of CBS and its thinking."

CBS product, be it people or programing, has been successful for many years. Board chairman William Paley and president Frank Stanton have guided their company strongly and well. On the broadcasting side they ask only "be popular and be best." This is difficult, and it has fallen on the presidents of the television network more than anyone else in the company to follow through.

On Monday, March 1, Jack Schneider moved behind the desk vacated the day before by Jim Aubrey. The showing of CBS-TV is now his responsibility. Schneider has no track record in network operation. He got good marks for eight years as a television salesman and was then trusted with what CBS calls "profit center" operation—six years as general manager of CBS-owned WCAU-TV Philadelphia, five months as boss of WCBSTV New York, the richest station in the country.

To the Paley-Stanton way of thinking, Schneider has proved a good businessman with the brains, talent, stamina—and personality—to take the most important operating job in the company. Others in CBS may be equally qualified (indeed, general industry speculation on the man who might succeed Aubrey rarely mentioned Schneider), but Stanton, who picks the CBS division heads, saw Schneider as the right man.

The choice followed a CBS pattern broken only once before. Every CBS-TV president except Louis G. Cowan has come out of what Frank Stanton has called the "farm team," a development process that usually involves a berth in spot or station sales, on up to station sales manager, general manager of a CBS-owned station or division and then up into the network.

The system gave CBS-TV its first president, the late Jack Van Volkenburg, its second president, Merle Jones (now president of CBS TV Stations), Jim Aubrey and now Jack Schneider.

It will be debated for many months why a replacement for Aubrey was necessary. Many people say they know or think they know. CBS has given no detailed explanation, nor will it. Aubrey's "resignation" came in an announce-

The backstage story of a busy weekend on Madison Avenue

ON Sunday morning, Feb. 28, two men were unloading the contents of their desks into packing boxes, Jim Aubrey in his 19th floor CBS-TV office at 485 Madison Avenue, Jack Schneider across the street in his WCBS-TV office on the sixth floor of the Look Building at 488 Madison. One was on his way out, the other on his way up.

The weekend before, Aubrey was in Hollywood putting finishing touches on CBS-TV's fall schedule. He visited friends in Beverly Hills, talked easily, gave every impression of security. Schneider was at home in Greenwich, Conn. He had just told a friend he probably wouldn't be going to the CBS-televized Masters Golf tournament this year. He'd only be underfoot, and he was busy getting his new house in shape.

The week started normally for both the 46-year-old president of CBS-TV and the 38-year-old general manager of the network's key station. Both men had known each other for years, were not close but were contemporaries in the CBS organization. Aubrey rose on the network side while Schneider was rising in spot sales and company-owned stations.

On Thursday, Feb. 25, Aubrey attended an office luncheon in New York

for William J. Fagan, who was retiring as business manager of CBS-TV network sales. That night he flew to Miami Beach for a party celebrating CBS star Jackie Gleason's 49th birthday.

On Friday, Feb. 26, Dr. Frank Stanton, president of CBS Inc., called Merle Jones, president of CBS Television Stations, to ask him if Jack Schneider was in town. Stanton then called Schneider at WCBS-TV and asked him if he could come over to see him. The call was not "routine"; the CBS Inc. president doesn't as a rule personally call or meet any company officer below division head.

In Stanton's 20th floor office the surprise was complete. Schneider was asked to take over as president of CBS-TV. He was shown a press release of the appointment that Stanton intended releasing late Saturday (Feb. 27). Schneider asked that the announcement be delayed a little while. He wanted to talk things over with his wife and make some arrangements.

Late Friday afternoon Stanton placed a call to Jim Aubrey in Miami. He asked Aubrey to come back to New York and meet with him on Saturday afternoon, an unusual request for a weekend. Then Stanton asked his secretary to ready a list of the home phone

numbers of all CBS's directors, officers and TV division department heads.

The next afternoon Stanton told Aubrey of the actions taking place, asked for and got the CBS-TV president's immediate resignation. Schneider then officially accepted the job, which would be effective Monday, March 1.

On Sunday morning, as Schneider was clearing his WCBS-TV office, Aubrey phoned him and offered his congratulations. Schneider asked about Aubrey's plans. There was nothing immediate, a trip to the Caribbean, a few weeks in Europe to let it all sink in. Schneider asked if Aubrey would be in town, suggested they might get together. Aubrey said, "You'll be pretty busy."

Frank Stanton spent a jammed Sunday afternoon in his office notifying people of the change of command. He cleared the official announcement to the press for publication on Monday morning, spent the rest of the day personally calling key members of the CBS family so they'd know the news before they read it in the newspapers.

Stanton's secretaries, Winifred Williams and Sylvia Bloom, with the list of home telephones already prepared, placed the calls and Stanton picked them up. Roughly 35 CBS directors, officers and network officials were called

JACK SCHNEIDER *continued*

ment from Frank Stanton distributed on Sunday, Feb. 28, for publication the next day. The announcement read in part:

"Jim Aubrey's outstanding accomplishments during his tenure as head of the CBS Television Network need no elaboration. His extraordinary record speaks for itself."

That record spoke loud and clear. Aubrey inherited CBS-TV from Lou Cowan on Dec. 8, 1959, six days short of his 41st birthday. Cowan, said CBS at the time, was a sick man. He had been hospitalized with a blood clot in one leg. He was also creator of the big-time quiz program (CBS-TV's *\$64,000 Question*) and a programming era that was coming apart at the seams with the revelation of quiz "rigging." CBS backed Cowan's integrity—but accepted his bitter resignation.

It was in this atmosphere of intrigue and anguish that Aubrey took over. CBS had hit its peak under Cowan with a \$25 million net in 1959. But CBS was set back financially and psychologically by the quiz scandals, voluntarily dumped 5½ hours worth of high-rated quiz programs from its schedule.

Earnings tumbled in 1960; there were sponsor cancellations and ABC was riding high with *The Untouchables* and a program lineup Aubrey himself helped set in motion as ABC-TV's VP in charge of programming and talent. (Aubrey started with CBS but had defected to ABC for 15 months

before returning as a high-level VP and then right-hand man to Cowan.)

With Aubrey calling all the CBS-TV programming shots, long-time CBS program boss Hubbell Robinson quit, leaving Aubrey the undisputed program picker. His picks for 1960-61 had mixed success. Of 14 new programs, nine failed to make it back the following season. But *Andy Griffith*, *Route 66* and *Candid Camera* were added to a hard core family of hits like *Jack Benny*, *Red Skelton*, et al.

For 1961-62 Aubrey added *The Defenders* and *Dick Van Dyke*; in 1962-63 the new *Lucy Show*, *The Nurses*, *Jackie Gleason* and something called *Beverly Hillbillies*. He followed up in 1963-64 with *Petticoat Junction*, *Danny Kaye* and *My Favorite Martian*.

One year ago Jim Aubrey was on top of the television world. His network had the biggest average nighttime audience for the ninth consecutive year, was the world's largest single advertising medium for the tenth consecutive year. CBS-TV had nine of the top 10 nighttime series, 15 of the top 20 nighttime shows, etc. CBS's consolidated net income for 1963 was up 41% over 1962 to an all-time, 37-year record of \$41,811,476.

But a lot of things can change in a year and they did. In 1964-65 CBS-TV lost its clear lead of the season before and fell into a ratings deadlock with ABC and NBC, a saw-saw tie, a stand-off. It had disasters: *The Reporter*, *Mr. Broadway*, *Baileys of Balboa*. And fatigue: *The Defenders*, *The Doctors and the Nurses*. There was a hasty mid-season

around the country. A number of the New York people had already been let in on the happenings.

Merle Jones, who would be busy arranging station management shifts among the company stations with Schneider leaving wcbstv, received several calls from Stanton at his home in Greenwich, Conn.

Mike Dann, CBS-TV's programming VP, got his call at home in Chappaqua, N. Y. Tom Dawson, the network sales VP, was reached by Stanton in the locker room of his country club. Bill Lodge, VP affiliate relations and engineering, had just returned from a two-week vacation, was at his house in Hastings, N. Y.

Charles Steinberg, VP public information, was weekendening in Palm Springs. Hunt Stromberg Jr., VP programs, Hollywood, was called by Stanton in Hawaii, asked to get back and get the coast in order. (Within the week Stromberg's resignation was announced by Mike Dann, along with that of Hollywood business affairs VP Frank Rohner.)

Until he got to bed early Monday morning Schneider was busy fielding congratulatory calls. Fred Friendly, CBS News president, wanted a picture from Schneider to put on the late news. And at 11 p.m. Sunday, John Dolph, director of CBS Sports and a long-time friend, called to say Schneider didn't

have to worry about going to the Masters and finding a spare bed there; as president of CBS-TV he rated a whole house. A new era had begun.

In the aftermath of succession Jack Schneider has been putting in busy weeks (see main story). Surprise rocked the industry as it had the principals, and gave vent to speculation and wild "reason why" stories.

As could be expected, CBS stock tumbled. It had closed on Friday, Feb. 26, at 47 $\frac{1}{4}$. On Monday, March 1, after the change-over news was well circulated, CBS shares closed at 44 $\frac{1}{4}$ and in the following weeks dipped as low as 37 $\frac{3}{8}$. Near the end of last month CBS was edging up again (39 $\frac{3}{8}$ on April 21); the shock had subsided.

Jim Aubrey left CBS a rich man. His 1964 salary was \$127,404 plus \$125,000 in additional compensation, second only to Paley and Stanton's equal remuneration of \$152,885 plus \$200,000. Aubrey also holds a reported 22,449 shares of CBS stock, worth roughly \$877,900 at last month's prices.

(In February 1964 Aubrey bought 27,429 shares of CBS stock under an option agreement at an average price of \$15.91 a share, or \$436,538. Last February, before he left CBS, Aubrey, along with several other CBS officers, exercised option on 5,000 shares, which netted him roughly \$225,000.)

Aubrey's CBS financial affairs are not

fully settled, however. His agreed-on termination pay and right to exercise his remaining stock options are being held up by CBS pending the resolution—in Aubrey's favor—of a CBS stockholder suit. In New York State Supreme Court last month stockholder A. Edward Morrison filed a lawsuit against Aubrey, CBS and Richelieu Productions alleging that Aubrey showed favoritism to Richelieu programs and adding that Aubrey had a financial interest in the production company, owned by Keefe Brasselle. The programs include *The Reporter*, *The Cara Williams Show* and *Baileys of Balboa*, all flops in CBS-TV's 1964-65 schedule. Morrison's suit claims that Aubrey and Richelieu should pay CBS for the alleged losses and that Aubrey should be kept from buying CBS stock under options he held while working for the network.

The only one to answer the allegations immediately was CBS, which said it had no knowledge "of alleged wrongful acts by Mr. Aubrey and Richelieu . . ."

Jack Schneider, of course, has moved into a new tax bracket. His salary won't be reported until March 1966 but it probably is close to \$100,000. His reported CBS stock holdings two months ago totaled 3,182 shares, at last month's prices worth about \$127,000.

program shuffle of 14 shows. Advertisers like General Foods and Lever Bros. moved some of their business off the network. And the affiliates were unhappy. In only one of the top 50 markets did a CBS-TV affiliate rank first in prime-time share of audience in January 1965.

CBS-TV was still putting a respectable number of shows into the top 10 and top 20, still, for Aubrey and for CBS, it was a bad season. But do you fire a man for one miss after five fine years? It's not likely. Then why? And why that way?

To begin with, you don't telegraph the firing of a network president; you don't move the story out an inch at a time. It comes suddenly, and to many it appears rash. But CBS Inc. is not in the habit of making rash decisions, or given to spur-of-the-moment or even spur-of-the-season gestures. In point of time the departure of Aubrey from the presidency of CBS-TV came over a weekend. It made Monday morning's headlines—and it was made to look as if sinister events of the preceding four days had triggered Aubrey's demise. This, from people in a position to know, was not the case.

The CBS decision to remove Aubrey was months, perhaps a year, in the making. Aubrey had not failed CBS as a businessman; the company's 1964 sales were up 13% to \$638,076,567, net income rose 19% to \$49,655,739. Net billings of the CBS-TV division hit \$400 million. And while the outcome of the 1964-65 schedule was disappointing, it could be lived with until worse came along.

If Aubrey had a failing it was his method of operation, and that operation related to his personality—cold, aloof, arrogant, antagonistic, authoritarian if not dictatorial. You name the adjective, it's been used. He made few friends and many enemies. And the rub-off, while hard on Aubrey personally, was becoming equally hard on CBS.

Aubrey was rigid, hard line. He did not play within the framework of the organization Paley and Stanton had built. His style was not their style, and they had been aware of it for a number of years. But they could not argue with seasons that gave CBS-TV 15 of the top 20 show positions. And they could hold out hope that Aubrey would change his style of operation and bend enough to alter his primary failing—human relations. But Aubrey would not, or could not.

Another aspect fits into it. CBS is still a first generation company; it is headed by its original management. Paley and Stanton, as good management dictates, have to plan a line of succession, find and groom (but not necessarily notify) the men who eventually may take their place. Aubrey probably stood high in the line of succession. But his chance diminished as the record of his faults accumulated and a final decision had to be made. It's a good bet that CBS would have preferred to make that decision while Jim Aubrey was at the top. To some, who looked at the CBS ratings failures and saw for 1965-66 the hardest piece of scheduling and selling CBS has had in recent memory, Aubrey may have been just the other side of the top. He

Schneider is a team man. He wants to be liked, works hard at being liked and is liked.

could not deal in 1965 as he had dealt in 1963 and 1964. He no longer held many of the top cards, and if he behaved as if he still held them, the bluff and the bluster could have backfired seriously.

The program chief of a major ad agency, talking about Aubrey for a "Closeup" of the ex-CBS-TV president early last year [TELEVISION, March 1964], touched on the subject: "You may not like Jim Aubrey personally," he said, "but you have to respect and admire him as a businessman . . . He lets you know where you stand. I'll deal with him as long as he's got CBS on top. When he's not on top, I'll go somewhere else." Then the agency man added, "From where I sit, that's not going to happen soon." But it did.

Agency program executives who have met Jack Schneider since he took over the network have generally been tranquilized. They find him fresh, direct and fully aware that CBS-TV under Aubrey ruffled a lot of agency feathers that now have to be smoothed.

"Schneider is making it clear that he represents another method of operation," says the TV chief of a major agency. "He'll patch up relations where patching is needed and he says he wants to be helpful."

Aubrey may have been hard to deal with, a master of the put-down, the brush-off and the do-it-my-way-or-forget-it approach, but those who dealt with him know that kind of a businessman. They don't necessarily like the treatment, but as realists in a rough industry they can live without the niceties.

"There was no client uprising behind the Aubrey firing," says one veteran agency man. "Many of us had complaints. Many of us were happy to see Jim go. But there's an old saying I think you can apply. 'I worked with your predecessor. I'll work with you. And I'll work with your successor.'"

Schneider will be no pushover. He'll be hard where he has to be hard and bend where he has to bend, the latter something Aubrey seemingly never could get used to. In Schneider's own words, "I'll observe the please's and thank you's." In the first week of April CBS-TV could report itself 80% sold for fall and claim a lead on the other networks.

THE DECISION FOR COLOR

The schedule of programing Schneider inherited for fall is just that, inherited. He's added touches of his own here and there, notably the decision to keep *Slattery's People*. He also is pushing hard for color programing. CBS in 1965-66 will have four to five hours of color a week, but color is actually a well-planned corporate decision with Schneider the operational instigator.

Comparisons, while unfortunate, will be made between Schneider and Aubrey, notably in how they operate. Schneider is a team man; Aubrey was a loner. Schneider wants to be liked, works hard at being liked and is liked. It isn't artificial — those who know him call him a genuinely warm person. Aubrey didn't give a damn — and Schneider will probably benefit because of it.

Aubrey was easy to shoot at, easy to hang a derisive nickname on — Smiling Cobra, Jungle Jim. TV columnists, slighted by turndowns for interviews, strung their bows and shot their barbs. If Aubrey cared, he kept it to himself. "It's not my job to like or to dislike it," Aubrey once told TELEVISION. "My job is to make CBS the best television network in the business."

One of Jack Schneider's first acts as president of CBS-TV was an informal 35-minute meeting with a score of newspaper and trade magazine reporters and editors. He didn't have much to say but he was nice about it. It was getting off on the right foot with the press and "Genial John" was a welcome relief from "Jungle Jim."

HOW HE VIEWS THE CBS IMAGE

Beyond personality comparison, Schneider may also benefit from a slightly altered CBS image. And he'll capitalize on it if he can. As social history he cites the Notre Dame fans who, tired of so much Notre Dame football success, started to root for the other teams, and the anti-Yankees who want to see the baseball giant tumble. With CBS-TV coming off a poor season, the same phenomenon may be at work.

"When you're in first place for as many years as CBS," says Schneider, "people have a tendency to root against you. I think we have the classic underdog rooting situation. I'm not going to attribute everything to it, but it's there. I know it because I've run a first place station and I've been in third place, too."

"When we acquired WCAU-TV [August 1958] the station had a 26% share. That's not a very good performance when the network was well in first place. WCAU was a bad third in Philadelphia. We took advantage of that support for the underdog — and eventually climbed into first place."

"The period of CBS-TV's greatest audience leadership," Schneider continues, "was under Jim's administration. And I think there was a tendency [to root for the other networks] no matter who was running CBS. And, of course, the agencies and clients have had a great stake in getting ABC successful in the marketplace. When you're bargaining with two and you can introduce that third element, which may incidentally be a bargain for a while, you do it."

"Because of ABC's emergence we now have three networks with the economic support for two-and-a-half. That's kept the price structure down something furious."

How Jack Schneider fares in the network economy remains to be seen. He knows what he's up against. His quote on assuming command, "Right now I'm 38 and by next week I'll be 55," has been added to the collection of how-tough-it-is television truisms.

Schneider at 38 is stocky, dark, handsome. He is articulate, a good phrase-maker, good-humored, aware of himself and the impression he makes. He is observant, pays attention to details, is quick to fill a need or anticipate a want. He obviously likes people and responds to them. People who know him well call him completely even-tempered, but he can be firm and demanding. Today there is an edge of tenseness in his outwardly relaxed nature. He'd prefer that it wasn't there, but it is. The job is hectic.

Schneider doesn't want the standard executive apartment in New York City. He has a house in Greenwich, Conn., a wife, Elizabeth, and three children, ages 12, 10 and 6. But he has little time for the community and church activities that a short time ago occupied part of his life. The PTA speaking dates are now bypassed. The two-hour-a-day commute from home to office and back by CBS limousine is mobile office work. The intake of cigarettes and coffee is on the upswing.

In one weekend Schneider went from managing a station

of 250 people to running a network of some 8,000 bodies. "I was doing the best I could to run WCBS-TV," he says. "I was asked to run the network, and whatever happened, I must say I don't know why it was me. I think no one in good sense is a very good assessor of his own qualifications. I'm probably no more nor no less respected than the next person. But I think I can do the job."

Schneider has mastered the fundamentals of broadcasting. He joined CBS before there was such a thing as a television division. He sold TV when it didn't have a letterhead to call its own (they used radio stationery and put "Television" at the bottom), station time and syndicated film, strung a 16mm projector and ran off such "classics" as *Gene Autry*, *Vienna Philharmonic*, *Holiday in Paris*, *Annie Oakley* and *Range Rider*. He met the media men of a "less mechanized time in history when if you called on an agency, you really worked the agency . . . you didn't call on timebuyers or submit to IBM machines." He went on to run key television stations, can talk cameras and equipment, programing and labor relations with the experts.

After six weeks on the job Jack Schneider was hoping it all wasn't a "projectable experience." He had put in four crammed weeks in New York, pumped hands for four days at the National Association of Broadcasters convention in Washington, made the rounds in Hollywood for five days.

"I'm a human machine at this point," he said, "and I've got to guard against that. I want to remain a full-blown, conventional human being. I want to go home every night. If I live in a world of just television and television producers, television talent and television buyers, and lawyers . . . I'm not sure I'll know who I am anymore . . . I think that's a very real problem."

Schneider is not overwhelmed by it all but he is highly conscious of keeping his balance. He has to find things out and set up a method of operation. And this will take time. "I'm involved in a cram course right now," says the new CBS-TV president, "a cram course in network broadcasting. Not in the principles but the little bits and pieces." He is meeting people and learning. He will impose his way on CBS-TV, but slowly.

"I WANT TO GET INTO EVERYTHING"

Jim Aubrey had a second man, an administrative assistant, in Frank Shakespeare Jr., now executive VP of the CBS Television Stations Division. Schneider will have a similar staff arrangement "when I know better in what areas the demands on my time are going to be . . . I think the administrative assistant type guy should be selected to handle the things that you don't particularly bring the skills to or have an instinct for . . . I'm not going to quickly fill the job, which, of course, places additional burdens on me right now. But that's by design because I want to get into everything and then decide on what I'm willing to withdraw from."

People who have worked with Schneider before do not expect him to do much reshuffling of personnel within the network. "Jack," says an old friend, "knows how to get the best out of people, and I think that will include the people he has around him now."

There were, to be sure, a few casualties in the wake of Aubrey's departure. Within a week immediate "resignations" came in from Hunt Stromberg Jr., VP programs, Hollywood, and Franklin Rohner, VP business affairs, Hollywood, followed a few weeks later by Leonard White, director of program development, Hollywood. Stromberg's replacement was Perry Lafferty, most recently producer of the

Danny Kaye Show. Rohner's job was taken over by Donald Sipes, for the past two years director for package negotiations, CBS-TV business affairs, New York. The Hollywood look, at least, has changed.

Schneider is being careful to make one thing clear. In press interviews he has repeatedly praised the "team," the "professionals" around him, "the Tom Dawsons, the Mike Dannels, the Bill Lodges, the Jack Cowdens, the Joe Reams." Until he gets fully oriented, Schneider feels that these men will "instinctively fill . . . the need to keep the company going."

"This is not going to be a one-man administration, that's a point that should be made," says Schneider. "The strength at CBS historically has been the breadth and depth of the organization. It's still here. I intend to draw on it."

THE FIRST 38 YEARS

Jack Schneider was born in Chicago on Dec. 4, 1926, the second of two children. His sister still resides in Chicago, his mother died when he was six, his father, who worked in the chemical industry, died three years ago.

In 1943 Schneider entered Notre Dame University. He was 17 and like so many wartime students he was absorbed into the Navy's V-12 program that turned college graduates into spanking new ensigns. The war was over by 1946 but graduate naval reservist Schneider still owed the government a year of sea duty. He grew a mustache and became a deck officer on a destroyer.

Discharged in 1947, Schneider coolly reviewed what he had to offer the business world — a degree in naval science and tactics, all kinds of insights into damage control, heat power and ordnance. Back to Notre Dame he went, this time as a sales and marketing major.

In 1948, with a B.S. in marketing — supplemented by such extra-curricular experience as running a sandwich business and booking bands for campus dances — Schneider became a salesman for the National Outdoor Advertising Bureau in Chicago, at \$65 a week, about \$35 less than he was clearing from his various campus enterprises.

Like many bright young salesmen in 1949, Schneider saw radio as the brightest sales opportunity, and he chucked his Illinois outdoor territory for a sales berth at WGN Chicago. (Only months before, on the West Coast, another young former Chicago salesman named Jim Aubrey had switched from selling space for Conde Nast Publications to selling time for KNX Los Angeles.)

Within the year Schneider left WGN to go with WMAQ, the NBC-owned station in Chicago. And shortly after that, in 1950, he was on the bottom rung of the CBS ladder as an account executive in the Chicago office of Television Spot Sales. The climb upward from there was normal for a man management had its eye on: account executive in the New York National Sales office in 1952, back to Chicago as midwestern sales manager in 1954, back to New York as eastern sales manager in 1955, general manager of CBS Television Stations National Sales in June 1956.

In August 1958, when CBS purchased WCAU-TV Philadelphia (with its radio counterpart) from the *Philadelphia Evening & Sunday Bulletin*, Jack Schneider was tapped to become general manager of the \$17 million facility, one of the largest TV plants in the U.S. He moved the station from a bad third in the market to a solid first. (WCAU-TV dipped out of first this season on CBS's nighttime showing.)

In September 1964, when Norman E. Walt Jr., general manager of WCBS-TV New York, was shifted over to CBS Inc. as a VP, Schneider, who had added VP Television Stations

Says Mike Dann: "The best way to work with Jack is to be quick and to be precise."

Division to his credentials in 1959, was moved up to fill the opening. He didn't wait long before moving further. And last March 10, soon after taking over as president of CBS-TV, he was elected a director and VP of CBS Inc.

Clients are wondering not so much about Jack Schneider the person, or Jack Schneider the success story, as they are about Jack Schneider the program picker. This is the guts of his operation and this is the area he will be devoting most of his energy to.

The 1965-66 schedule was "frozen" during Schneider's first week in office. Much of his attention is now on program development for 1966-67. His plans are, of course, secret.

Mike Dann, CBS-TV's programing VP, met Schneider for the first time on March 1, and Schneider has since spent more time with his program man than with anyone else.

"The best way to work with Jack," says Dann, "is to be quick and to be precise. He is used to tremendous work loads and has the capacity to reach immediate decisions once given the facts. And he has an instinctive program sense." With Schneider in Hollywood, Dann found his boss able to talk easily and knowledgeably with both stars and program suppliers, and he showed good conceptual sense.

This is the big industry question on Jack Schneider: Judging programing and following its execution is one thing, determining program direction is another. Which way will he point CBS-TV's programing in the coming years?

If a station operation is a network in microcosm—administration, sales, engineering, programing—Schneider knows program routine. But only in the areas of news, public affairs, children's and "cultural" programing does the station man create his own product in the broad sense. He is plugged into the network and syndicated sources for most of his entertainment product. Thus Schneider has never had to be, in the full sense, a creator. Depending on how much responsibility he wants to give Mike Dann and the various program suppliers, he may not now choose to be a creator but settle instead for being a wise judge. But it isn't likely; Schneider is known as a total involvement kind of guy.

PLUGGED IN AT ALL TIMES

Schneider's former program directors at WCAU-TV, where he derived most of his experience, credit him with sense and taste. John Dolph, program director when Schneider took over the station and today director of CBS Sports, discounts speculation that the CBS-TV president may have problems as a program man. Dolph considered himself "the most independent program director" in the CBS o&o chain. He was given his own head but Schneider, Dolph recalls, "was the kind of guy that had to be plugged in at all times. He wanted to know everything that was going on and he did.

"Jack," Dolph continues, "is as good a judge on programing as I've ever dealt with. He's not a creative programmer or concept man. He has good men under him in the network to handle this. But his taste and judgment are great. He'll do a good job."

Al Hollander, WCAU-TV's current program director, notes

that Schneider went all out in his support of the station's community programing efforts, expensive prime-time documentaries, a daily live half-hour at 1 p.m. (*TV 10 Around Town*), annual prime-time concerts by the Philadelphia Symphony Orchestra (at \$48,000 an evening).

At WCAU-TV in October 1963 Schneider put into effect one of the first early evening "integrated" news half-hours, broke with the five-minute news, five-minute weather, five-minute sports formula (bumping long-time sponsor Atlantic Refining from its weather show) for the better-paced news team format. (He later did the same thing with the 11 p.m. news at WCBS-TV.)

Schneider put emphasis on quality children's programing, help set up a morning block (*Gene London, Pixanne* and a Sunday morning show called *Tottle*) which have grabbed awards and top Philadelphia audience shares since 1959. He personally courted sponsors for all the local shows, appeared on camera himself (*Inside WCAU*) to answer critical questions about television, turned up in places like Shepton, Pa., one Labor Day weekend, in combat boots, to supervise coverage of a mine disaster.

Last November, at WCBS-TV, Schneider turned out to be more of a showman than he bargained for when he offered time to Senator Kenneth Keating and challenger Robert Kennedy to debate each other. Keating accepted. Kennedy delayed, and Keating wound up paying for the time. But Kennedy showed up at the studio at the last minute—and was barred. The "non-debate" made big headlines.

Craig Lawrence, executive VP of the CBS Television Stations Division, credits Schneider with more than a sense of just local program origination. "Jack," says Lawrence, "as boss of Station National Sales, was familiar with all the feature film and syndicated product used on our five o&o's. He had to sell it, and he knew what succeeded and what didn't. Carrying this experience to Philadelphia, he knew what shows to get and where to put them to make them click."

Now Jack Schneider has to make CBS-TV click. It's a different proposition.

Generally, if his station background is projectable, Schneider can be expected to look on news and public affairs programing in a more favorable way than Jim Aubrey was known to. Schneider is also a very knowledgeable sports buff and an avid pro football fan. He is cheerily looked on by CBS Sports as more of a possible patron than was Aubrey.

But prime-time entertainment programing is the network staple. CBS has had success with its formula of big-name talent and situation comedy, and Schneider, most people feel, will not tamper in any major way with that programing approach. CBS-TV this season devoted roughly three-quarters of its weekly prime-time schedule, 14½ hours, to comedy, variety and panel type shows. The 1965-66 schedule will have approximately the same weight on the "light" side. Only in 1966-67, Schneider's first real chance to "operate," will the industry be able to see, and judge, his contributions.

Schneider knows that "the face you hang out to the world is your nighttime programing." About that programing and its meaning he says: "It's our obligation to inform, to entertain, to educate, to turn a profit for stockholders, to be successful, to be a pacemaker, to move products, to

create wants, to stimulate the economy. All of these things are in there, and I view them with just a little bit of idealism. I think we have to entertain and I want to be popular, but not at any cost."

Schneider says he doesn't honestly feel "the crushing burdens of responsibility" in his new job but he does realize what responsibility is and how it hits him. He felt it flying back from Los Angeles to New York one night last month.

"It sounds corny," says Schneider, "but I looked down at all the lights over the country and I saw all the statistics of television, the people who are watching anywhere from 5.5 to 6.4—Tom Moore is using 6.4 now—hours a day. If there are three networks running—for easy math, let's say six hours of programming—each network should average about two hours a day . . .

"Virtually in every one of the homes I flew over," Schneider continues, "they are going to look for two hours a day at the product of this network, which I am suddenly the president of. It occurred to me that I have a great deal to say about what goes into every one of those homes for two hours a day, 365 days a year. That's a responsibility. To sit around and think of what a grave burden I carry, I'd never get anything done. But to be unmindful of that responsibility and that opportunity would be tragic."

It is a burden to walk the line under the balancing umbrella painted on one half "be popular" and on the other half "be best." Schneider faces that problem. He maintains that "if you are not successful, by that I mean profitable and popular, then you can't afford to do a lot of things which are important . . . a Churchill funeral . . . Gemini . . . the march on Montgomery . . . the President. This is important. It's part of our responsibility. I've got to make money on the soap operas in order to do it. You can't have it all one way. You can the profitable way, but I don't think that is responsible. There has to be the mix."

Schneider defends his medium well and earnestly. He

will blend entertainment and information-education because both are needed and one feeds the other and both forms are responsible. "How good can it be?" asks Schneider. "I don't know. But every day we try to do it better. People expect better things out of television than they did five years ago and even three years ago. I can't change the immediate status quo of CBS's television schedule. I can change the status of CBS television. I can't tell you what I'm going to do to change it now. I can only warn you that I will do some things that I have planned."

Last month Jack Schneider flew in the company plane down to Augusta, Ga., and the Masters Golf tournament, his ninth straight year in attendance. As a station man, one of "the boys," he got in on a pass from CBS Sports, and in return for a bed in the CBS telecasting facility he helped guard the camera tower near the 16th hole from the onrush of "Arnie's Army."

A NEW WAY OF LIFE

This year it was different. Schneider had in tow a dozen clients, occupied his own cottage, negotiated the rights to next year's Masters—and politely declined guard duty on the 16th tower. Rank, after all, has its privileges.

Schneider will not get much time for golf and tennis anymore. He will get used to adding six more zeros to the figures he deals with. And he will be watched by everyone. His life, in short, has changed, but he hopes it will not change "the person, his philosophies, his mannerisms." He especially hopes there will be no change in the person. "There had better not be," he says, "because the guy who got the job brought to it, or was selected to take the job, based on what he was. And if you change it you've reneged on the bargain."

If Schneider were to describe himself today it would be as a man with the fundamentals looking to turn them into goals. That's likely the reason CBS picked him. END

The Schneider Credo

God has given this [television] to us. I'm simply one of the custodians right now. And so somebody turns on his television set two hours a day* all over the United States. And he takes his attention mechanism, his intellect, his brain and he holds it in his hand and he sticks it in front of that tube. And he says, "Do something with this intellect, Jack Schneider." Mostly he says entertain me. That's what he bought the set for. He also says inform me. Incidentally, he may say educate me. Mostly he says entertain me.

So let's take these in parts. It is responsible to entertain him. It is responsible to provide the entertainment pro-

grams for him. That's a responsible action. That's what he bought the set for. That's what he wants. He wants to be entertained. What did he do before television? He listened to radio. He still does. And he probably listens more. And he probably bought records, but the state of the art wasn't as good as it is now—LPs and stereos. And he read. He read magazines. He read them for entertainment. But he was also informed and educated in the process. The same reason why he buys a newspaper. We can get into a big debate as to "Did you buy the newspaper for the news, did you buy it for the sports, or the stock reports, or the comics, or the woman's page, or the editorial, or the ads." It's all in the mix.

He is informed in television. He finds out through news broadcasts. He finds out not only through regularly scheduled news broadcasts, but he finds out what the weather is going to be. He finds out if there is going to be a newspaper strike. He finds out what Johnson is going to say, et cetera. You can't separate that function from the entertainment function. That's part of the mix. They're totally homogen-

ous. You can't say, "Well, news is fine. You're doing that. Oh, you're doing the space shoots. You're doing Lyndon Johnson's speech tonight. But then on the other hand . . ." I won't stand for parsing this totality.

I might also say that we inform the children through "Captain Kangaroo." They learn a great deal from "Captain Kangaroo." And they learn it from "Mr. Wizard" on NBC. And they learn it from getting up every day and looking at television. They're transported to foreign places. They're transported around the United States. Children have better vocabularies now than they had before. They have vocabularies earlier and they have broader ones. And I think they're certainly more sophisticated. They have been exposed to many more things via television as well as other stimuli, no question about that. But to say that children are worse off because of what's on television—I don't embrace that.

How good can it be? I don't know how good it can be. Are we trying to make it better? Yes, we're trying to make it better. How are we trying to make it better? I don't know. Every day we try to do it better.

*Assuming the average home views TV approximately six hours a day, and assuming a three-way split of those hours among networks.

THE NEW TV SEASON from page 39

roughly classifiable as: service—*Mr. Roberts* (NBC), *Wackiest Ship in the Army* (NBC), *Hogan's Heroes* (CBS); fantasy — *My Mother, the Car* (NBC), *I Dream of Jeannie* (NBC); schools or camps — *Hank* (NBC), *The Mr. & the Misses* (NBC), *Camp Runamuck* (NBC); teenage — *Gidget* (ABC), *Tammy* (ABC); family — *Please Don't Eat the Daisies* (NBC), *Green Acres* (CBS); young marrieds — *Mona McClusky* (NBC); character — *Okay Crack-erby!* (ABC); espionage — *Get Smart* (NBC); western — *F Troop* (ABC);

siblings — *Smothers Brothers* (CBS).

It should be noted that 10 of the new comedy hopefuls will be on NBC, with ABC presenting four and CBS three.

In addition to comedy, the new offerings and their networks break down this way: western—*Jesse James* (ABC), *A Man Called Shenandoah* (ABC), *The Big Valley* (ABC), *Wild West* (CBS), *The Loner* (CBS), *Laredo* (NBC); adventure—*The FBI* (ABC), *Amos Burke-Secret Agent* (ABC), *Lost in Space* (CBS), *I Spy* (NBC), *Convoy* (NBC); variety—*Steve Lawrence* (CBS), *Dean Martin* (NBC); series dramas—*O'Brien*

(CBS), *Run for Your Life* (NBC), *The Long Hot Summer* (ABC); feature motion pictures—*Thursday Night Movies* (CBS).

NBC leads as the network with the most time devoted to new shows, 10½ hours, followed by CBS with 8 hours and ABC with 7½.

The 30-minute show will continue to increase its dominance of the nighttime schedule. Next season there will be 55 half-hour programs, compared with 46 this season and 33 in the season before. This proliferation of half-hours goes hand in hand with the shrinking of serious or even suspense dramas, since 30 minutes generally doesn't provide sufficient time to develop themes of depth or complexity. Hour shows were heavy among this season's losers, including such programs that won't be around in 1965-66 as *Wagon Train*, *The Rogues*, *Alfred Hitchcock*, *The Doctors and the Nurses*, *Mr. Novak*, *Outer Limits*, *The Defenders*, *Kraft Suspense Theater*, *The Entertainers*, *The Reporter*, *Jack Paar*, *Hootenanny*, *Mr. Broadway* and *For the People*. (Some of these programs capitulated early in the season.)

Half of the hour shows that will be missing from the new season's schedule were produced in New York: *The Defenders*, *The Reporter*, *The Doctors and the Nurses*, *The Reporter*, *Mr. Broadway*, *The Entertainers* and *Jack Paar*. And two half-hour shows made in New York also will not be back: *That Was the Week That Was* and *Password*. All in all, only 11 programs will be produced in New York next season — a record low — compared with 86 programs originating in Hollywood.

Only two of the 11 programs to be presented from New York will be on film—*The Patty Duke Show* and *Trials of O'Brien*. The other New York series, produced live or on tape or both, are *The Ed Sullivan Show*, *Candid Camera* (part film), *What's My Line?*, *To Tell the Truth*, *I've Got a Secret*, *Steve Lawrence Show*, all CBS; *Hullabaloo* on NBC, and *The Jimmy Dean Show* on ABC. However, because of West Coast production, film will be more firmly in the saddle than it has ever been. According to a study released by Eastman Kodak, 84% of next season's regularly scheduled network programs will be on film, compared with 82.9% on film this season, and 70.5% the season before.

Universal TV and 20th Century-Fox TV tie for first place as suppliers of network prime-time fare for 1965-66, each producing 7½ hours of programming. From Universal's lot will come *The Virginian*, *The Mr. & the Misses*, *Run for Your Life*, *Bob Hope-Chrysler Theater* and *Laredo* on NBC; *The Munsters* on CBS; *McHale's Navy* and *Tammy* on ABC. From 20th Century-Fox will come



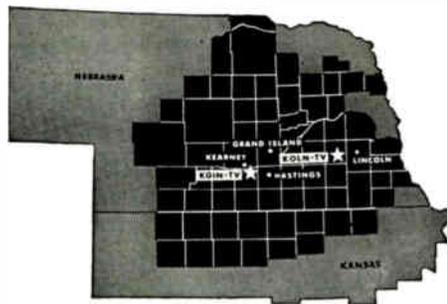
**You're only
HALF-COVERED
in Nebraska...**
**if you don't use
KOLN-TV/KGIN-TV!**

Take local news for example...

When it's 10 p.m. newstime, KOLN-TV/KGIN-TV delivers more homes than any other station in Nebraska. This is pretty convincing proof that you can't cover Lincoln-Land without KOLN-TV/KGIN-TV.

And, you can't cover Nebraska without Lincoln-Land! It's the 78th largest market in the U.S.* based on the average number of homes per quarter hour delivered by all stations in the market. And it contains more than half the buying power of the entire state.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



*ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**AVERAGE HOMES DELIVERED —
10 p.m. NEWS
(Nov. 1964 ARB)**

LINCOLN-LAND* "A" (KOLN-TV/KGIN-TV)	63,400
OMAHA "A"	61,100
OMAHA "B"	41,600
OMAHA "C"	39,200
LINCOLN-LAND "B"	13,000
LINCOLN-LAND "C"	12,800

*Lincoln-Hastings-Kearney

The Foltz Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WNTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WNTV CADILLAC-TRAVERSE CITY
WNTV-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

The Legend of Jesse James, The Long Hot Summer, Peyton Place, Voyage to the Bottom of the Sea and *12 O'Clock High* on ABC; *Lost in Space* and *The Loner* on CBS; *Daniel Boone* on NBC.

Program producers that will register gains for the next season over the current one are: 20th Century-Fox TV, up three and one-half hours to the aforementioned 7½; Screens Gems Inc., up 1½ hours to a total of 4½; United Artists TV, up ½ hour to 3½; Filmways, up 1½ hours to 3; Four Star Television, up 1 hour to 3; Warner Brothers, up 1½ hours to 2½; Selmur Productions (owned by ABC), up ½ hour to 2.

Producers with the same amount of time on the networks next season as this are: Bing Crosby, 2½ hours; Goodson-Todman, 1½ hours; Desilu, ½ hour. Producers with declining network time: Universal TV, down 1½ hours to the aforementioned 7½; MGM-TV, down ½ hour to 3½ hours; Danny Thomas Enterprises, down ½ hour to 2; Bob Banner Associates, down 1 hour to 1½ hours; Richelien Productions, down 2 hours to none; Plautus Productions, down 2 hours to none; Jack Chertok, down ½ hour to ½ hour; CBS-TV, down 1½ hours to 3.

SUNDAY TO SATURDAY

This is how next season looks night-by-night:

Sunday will be the night of the returnees, with only two new programs, *The FBI* on ABC and *Wackiest Ship in the Army* on NBC. Hoover's huntmen face formidable competition from tried and true *Ed Sullivan* on CBS, and the latter half of *Walt Disney* plus all of *Branded* on NBC. *Wackiest Ship*, which is intended to combine high humor with high adventure on the high seas, is opposite *Candid Camera* and *What's My Line?* on CBS and the last hour of ABC's feature film offering.

Monday night the number of new programs swells to four: ABC's two oaters back-to-back, *Jesse James* followed by *A Man Called Shenandoah*, the Ben Gazzara starrer *Run for Your Life* on NBC, and CBS's new hour variety hopeful, *The Steve Lawrence Show*. The two new westerns are pitted against *Lucy* and *Andy Griffith* on CBS, and the initial half-hour of the newly serialized *Dr. Kildare* plus the first half of *Andy Williams* on NBC. The other debuting shows are both opposite *Ben Casey* in the 10 to 11 slot.

On Tuesday, the new shows are ABC's western comedy *F Troop* and NBC's two new situation comedies back-to-back, *My Mother, the Car* followed by *Please Don't Eat the Daisies*. These NBC maidens are up against such hairy-chested opponents as *Combat* on ABC and *Rawhide* on CBS and may draw attention from people who don't like blood and thunder so soon after dinner. *F Troop*

takes on the last half of Red Skelton over on CBS, and the opening half-hour of *Tuesday Night at the Movies* on NBC. It follows *Combat* and *McHale's Navy*, giving ABC an hour-and-a-half block of military shows.

On Wednesday, CBS grows more enterprising and comes up with an hour-long *Lost in Space* for the 7 o'clock slot when children still have considerable say-so about what comes on the screen. It's an adventure yarn with Swiss Family Robinson overtones. It's opposite the first hour of NBC's *The Virginian* and two situation comedies on ABC, *The Adventures of Ozzie and Harriet* and *The Patty Duke Show*. Also on Wednesday, CBS is offering *Green Acres*, a half-hour comedy which reverses *Beverly Hillbillies* by bringing the city slickers to the country instead of the other way around. The trail was forged decades ago when Barney Google met Snuffy Smith. *Green Acres* competes for attention with the first half of *Bob Hope-Chrysler Theater*, a carry-over on NBC, and the first half of ABC's new entry, *The Big Valley*, a distaff *Bonanza*, with Barbara Stanwyck ruling the roost. Two other entries, *Amos Burke-Secret Agent* on ABC and *I Spy* on NBC, have been penciled in opposite *Danny Kaye* in the 10 to 11 spot, giving the two networks a chance to test their spies against one another.

Thursday provides CBS the opportunity to trot out its feature films and clock them on the track. On ABC, the newcomers are the situation comedy *Okay Crackerby!* with Burl Ives and *The Long Hot Summer*, a property that originated in some William Faulkner short stories which became a successful movie, a route also taken by *Peyton Place*, which began in Grace Metalious' fertile imagination. *Crackerby* is opposite another situation comedy, *My Three Sons*, which moved over to CBS from ABC, and the first half of a new NBC western, *Laredo*, which stars, according to NBC publicists, "three Texas Rangers played in six-fisted style by Neville Brand, Peter Brown and William Smith." Thursday is NBC's night to kick over the traces. A new situation comedy, *Mona McCluskey*, follows *Laredo* on the network, and then comes NBC's new variety entry, *The Dean Martin Show*. *Mona*, with Juliet Prowse as a Hollywood actress wed to an Army sergeant, glares across at *Peyton Place II* on ABC and the first few reels of CBS's feature films. *Martin* is opposite the final reels of the movies, plus the sultry happenings of *The Long Hot Summer*.

On Friday, a traditionally difficult night to attract a television audience since everyone is cashing his paycheck at the supermarket or saloon, the new shows outnumber the old. ABC takes a chance on women, with *Tammy* at 8 and *Honey West* at 9. CBS starts in with an hour of *Wild West*, followed by *Hogan's*

Heroes (fun and games in a POW camp during World War II). After a half hour of *Gomer Pyle*, CBS comes up with another new one, *Smothers Brothers*, which originally was going to be in the fantasy category (one of the brothers was slated to be a ghost) but has been revamped to make the brother a bumbling roommate instead. The half-hour *Hogan* show is opposite ABC's *The Addams Family* and the first half of NBC's naval adventure, *Convoy*. The half-hour *Smothers Brothers* has competition from *Peyton Place III* and NBC's newcomer, *Mr. Roberts*. *Convoy* and *Roberts* back-to-back give NBC a solid hour-and-a-half salt block. The network has two earlier entries on Friday, the half-hour situation comedies *Camp Runamuck* and *Hank*, the first a spoof of life in a boys' camp and a girls' camp and the second a look at a college drop-in (played by Dick Kallman) who seeks a higher education although he never earned his high school diploma.

On Saturday, ABC tries nothing new, while CBS offers *Trails of O'Brien*, with Peter Falk as an "anti-hero attorney," and *The Loner*, a western created by Rod Serling who will write some of the episodes. On the same night, NBC has scheduled two more of its new half-hour situation comedies, *I Dream of Jeannie* and *Get Smart*.

Thus goes it.

END



KING FEATURES SYNDICATE
235 E. 45th St., New York, MU 2-5600

introducing new products through a barrier of commercial messages, advertisers found they no longer could afford serious media mistakes. Picking the wrong time period or a poor program could prove fatal in the marketplace. It became apparent that selling strategy called for more than just the purchase of time. A new understanding and assurance in many areas of advertising and marketing was imperative. Advertisers realized that a complete evaluation of a variety of information ranging from marketing to TV program content was necessary.

"We must minimize the risk" became almost every advertiser's rallying call. The C-P-M yardstick was whittled down from its standing as the ultimate measure of advertising's effectiveness. Some advertisers and their agencies suggested that true marketing efficiency could be found in the formula of C-P-M/R—cost-per-thousand/response, or the degree the audience was moved toward purchase. At the very least, advertisers and media men began asking "C-P-M what?" They demanded to know more.

Ratings, often the final determinant in timebuying, were recognized to have limitations. They say something about the size of the audience, but ad people have generally come to recognize that they tell only part of the story, and that they are only one of the many elements that have to be considered in the search for marketing efficiency.

For no amount of ratings research will be able to tell the purchaser of television time, for example, whether it is necessary to repeat the same message over and over again to the same group of selected people, or whether the campaign demands getting an impression across to as many different people as possible.

Marketing objectives, advertising direction and the psychology of consumption have become basically more important to advertisers than the mere statistical operations of media buying. That conclusion does not discard cost efficiency data to mothballs. For there seems no question that C-P-M, implicitly or explicitly, is involved in every media decision. But its role has come to be more circumscribed, clearly defined as one of the many independent variables used in many media decisions, establishing the boundaries within which judgment can work.

JUST A FEW GOALS

Only last month Benton & Bowles' Bern Kanner, in no uncertain terms, spelled out what advertisers now insistently require from television (in this case spot TV) and why: "At an optimum, an advertiser and his agency are looking for such things as short term commitments, increased flexibility, stabilized and protected rates, increased exposure opportunity, adequate competitive separation and minimization of

risk—among other objectives." Kanner, B&B's vice president in charge of media, told a meeting of the Providence Advertising Club that "We require these because of constantly increasing media charges, declining efficiencies, increased competition, fractioned audiences and a geometric growth in daily advertising exposures directed to consumers. In other words, we are finding it more difficult and more expensive to get a message across."

Then the agency executive laid the advertiser-agency proposition directly on the line: "As advertising has become a larger and larger portion of a corporation's capital expenditures," Kanner pointed out, "company management is demanding—no, insisting upon—proof-positive justification for these expenditures. The ultimate aim is to prove a direct correlation between advertising expense and consumer sales.

"Is this position justified?" he asked rhetorically. "It sure is," was his unequivocal conclusion. "It must be if you and we are to remain in business in the future."

Actually, there are no sole or final answers to the questions advertisers must ask. Advertising is not an island of wisdom and effectiveness unto itself. It doesn't make the sale and deliver the goods without decisive help. It creates a predisposition to buy, a favorable image of the brand, a desire to select one brand rather than another. But how do advertisers measure the relationship between the advertising effort and ulti-

Gallup & Robinson's TPT Research: What It Is, How It Works

Total Prime Time Television research, or TPT, as Gallup & Robinson Inc., originator of the concept, refers to it, is a system for measuring the performance of all TV commercials appearing in both program and station-break positions in the normal prime-time hours of 7:30 to 11 p.m. The advertising and marketing research firm emphasizes that all TV commercials—those run by the client-advertiser as well as by competing advertisers—are measured, as opposed to commercial testing procedures which measure only client output. The commercials are examined under normal viewing conditions on 28 pre-selected nights during the television season.

The general intent of the research is to gauge commercial performance with sufficient constancy and in adequate depth to allow advertisers to make more accurate commercial and media strategy evaluations. Among the more specific objectives are:

- To show how good an individual program or station-break commercial is in its ability to compel the attention of the available audience, communicate ideas and create favorable impressions and generate an urge to buy among viewers.
- To measure the size of the total audience resulting from the combination of both the audience-gathering power of the commercial placement and the communication power of the commercial execution.

- To provide the necessary accumulation of individual commercial performance measurements to permit investigation of questions about creative execution and media strategy. (For a specific example of how TPT was used, see story page 30.)

Each TPT survey is based on a modified probability sample of 2,000 men and women 18 years and older living within the Philadelphia standard metropolitan statistical area (Philadelphia is the nearest big TV market to Gallup & Robinson, which is located in Princeton, N.J., some 40 miles away). All respondents are selected from within a 20-mile radius of central Philadelphia, an area that includes approximately 90% of the standard metropolitan statistical population. Though extreme low-economic areas (bottom 15%) are deliberately excluded from the sample (because it's difficult to procure respondent interviews and out of regard for the safety of interviewers), the G&R sample universe still totals as many as two million men and women 18 years and older. G&R believes its sample design permits projection of commercial performance information to the total universe.

Each sample is designed to produce 700 completed interviews with women and 700 completed interviews with men who viewed prime-time television the previous night. The interviews are conducted in the respondent's home on a

mate retail sales? The method for answering this question at least has become clear-cut. Advertisers have learned that they must, or their agencies must, or they must commission somebody, to search for a program of research designed to measure marketing and sales effectiveness. No particular research approach or technique has all the answers.

Obviously there's no pat formula for measuring results and over the last 10 years some highly specialized means have been developed for determining whether the cost of television sponsorship continues to be justified by the impact. The business woods are full of people more than ready and perhaps able to significantly implement the search.

The Manhattan "yellow pages" of the New York Telephone Co. list 311 separate organizational and individual entries under the heading of "marketing research and analysis." Offered are such precise and yet diverse services as product testing, statistical programing, gauging of public attitudes, motivational research, cost analysis and forecasts, new and present product evaluation, panel opinions, sales incentives and brand preferences. Many of these services are directly applicable to television. Most go into areas other than audience measurement.

Great emphasis is being put on the evaluation of individual commercials or programs. Consumer response to them—with data secured by some form of interview—is analyzed to determine degree of performance or effectiveness.

Gallup & Robinson Inc., for example, conducts day-after-telecast, at-home personal interviews on commercials and sales messages using an aided recall methodology. Responses are then evaluated for clients. (See box below.)

The Schwerin Research Corp. uses a theater to expose people to programs and commercials. Respondents fill out questionnaires and register their degree of liking for each minute of content.

The Institute for Motivational Research uses psychological aids to find basic human attitudes toward products or brands. This technique even seeks answers to such fundamental marketing questions as package and color preferences.

IMPRESSIVE BACKLOG

The amount of work already done in the field of marketing research and analysis is considerable. As far back as 1949, the National Broadcasting Co., in cooperation with Hofstra University, set out to measure the sales effectiveness of television advertising. Matched panels of New York metropolitan area TV set owners and non-owners (about 3,000 in all) were interviewed on their purchase behavior. The general result showed that set owners bought considerably more advertised brands. NBC and Hofstra followed that study with another a year later, this one to discover TV's impact on people and products. The sample this time was larger (about 5,000) but the procedures essentially the same. The result indicated that "program viewing

created a customer gain for the average brand studied. . . ."

As the years continued to roll on and advertisers became convinced that television effectiveness cannot be measured merely by counting the number of viewers, marketing research has become immeasurably more sophisticated and precise. The advent of computer technology has streamlined techniques and made possible more ambitious probes.

There now is marketing research for all occasions, for all seasons, for all men. And work in progress continues in full stride. Some of the more interesting and important upcoming marketing revelations should surely come out of such projects as the Milwaukee Advertising Laboratory, which is designed to measure the effectiveness of newspaper and television advertising. Using matched market samples, the laboratory will provide its clients with continuing measures of product movement for households exposed and not exposed to varying combinations of print and broadcast advertising.

Recognizing that the characteristics of an audience are at least as important as its size, convinced that the search for marketing efficiency is the problem of greatest concern to TV advertisers, TELEVISION MAGAZINE initiates in this issue a series of reports on what's going on, and what's being found out, in the research field. The hope, of course, is to help make marketing efficiency less of a never-never-world goal and more of a here-and-now accomplishment. END

person-to-person basis. An aided recall methodology is used. Viewers, given a program roster, are asked to plot their viewing pattern during the previous evening for any half-hour time segment in which they were actively watching "all or nearly all of the time" (Philadelphia, a market with three commercial stations—WCAU-TV, WFIL-TV and WRCV-TV—is the base for all such questions). Respondents then are handed a second roster showing, in correct relative position, all of the program and station-break commercials, identified by brand names, which were telecast the evening before. The interviewer has outlined in red ink on a "flow-through" commercial roster sheet all information about those commercials to which the respondent had any possible exposure.

Viewers are asked to indicate whether or not they recall seeing each product to which they were exposed "last night." Open-end questions are then asked about each commercial recalled (verbatim responses are recorded) to determine if the respondent can "prove" recall and to measure "levels" of idea communication, attitudinal reactions to the commercial and commercial persuasiveness.

TPT then applies two measures of perception for each program or station-break commercial evaluated. The commercial recognition score, or CR score, is defined as those respondents "exposed to a commercial who recognize that perceptual experience the day following telecast when given a brand name cue." The proved commercial registration score, or PCR score, is defined as those respondents "exposed to a commercial who can describe it accurately."

The CR and PCR scores are reported, for both men and women, in two ways: (1) as a share (%) of the available audience with viewers exposed to the commercial used as the base, and (2) as a measure of net coverage or the number of persons reached within the Philadelphia standard metropolitan statistical area with the entire sample used as the base.

The first method of reporting scores—as a percentage of viewers exposed—provides measures of the extent to which the commercial is successful in communicating with the available audience regardless of the size of that audience. The intent of such a measure is to provide scores useful in evaluating the relative creative excellence (content and execution) of different commercials unhindered by audience size.

The second method of reporting scores—net coverage—makes use of the experience of the entire sample. This measure reflects both the effectiveness of the commercial *per se* and the size of the audience exposed to it.

In addition to quantitative measures, qualitative measures are made for each commercial measured. The verbatim comments of all persons who recall a given commercial are "profiled" to measure levels of idea communication and to determine attitudinal reactions to and conviction (persuasiveness) engendered by the commercial effort.

Gallup & Robinson started TPT research in the 1962-63 television season. Among the 36 national advertisers who have made use of TPT findings during the last three years are companies as diverse as Allstate Insurance Co., Westinghouse Electric Corp. and Campbell Soup Co.

Once the decision to write situation comedy is made, the problem is to find one to write

writer has to write a small play, sustaining 25 minutes, with a beginning, a middle and an end, that has to be funny.

Ernie Chambers, an ex-ad agency copy writer who's now one of the *Danny Kaye Show's* seven comedy writers, mentions another advantage. "Here I'm under contract and I get paid every week. If one week I'm not very good, I'm still participating. In situation comedy you don't get paid if you don't produce."

Denoff talks about the other side of the coin: "In variety comedy you're a gypsy floating from one show to another. There's no stability. You're writing with a whole bunch of guys and nothing is really yours." Persky adds: "In other words, if you're sitting in a restaurant, no one's going to point across the room and say, 'Hey! There's the guy who wrote the introduction to *Kate Smith*.'"

So Persky and Denoff, once they'd established themselves as variety writers, took the more difficult and more lucrative route to situation comedy. It's the path that the team and their agents feel will eventually take them into feature films.

Once the decision was made to go off and write that situation comedy, they had to find the situation comedy to write.

Because in television it's economically disastrous to fail and the tendency of the producer is to search for the writer he knows will deliver for him, it was hard getting off the ground. While Persky and Denoff were established in variety, they had no situation comedy script under their belts. The spec script was cut off to them; as professionals with guild membership they aren't permitted to write for nothing. First a producer has to offer the assignment and ask for an outline. If he likes it he tells the writer to go on with the script. He has the privilege of cutting the writer off at any time.

Eventually Persky and Denoff got two script assignments for the *Joey Bishop Show* and *McHale's Navy*, followed with one for the *Van Dyke Show* that led to a contract with the production company. They've spent the past 2½ years writing *Van Dyke*, are also the show's story editors, which means working with writers, rewriting and polishing their submissions.

Both share these observations on the writing of situation comedy. "Film comedy is real. We're not making up a sketch for Bob Newhart, who's going to be a guest one week, play a monster and get off the stage. With *Van Dyke* we're dealing with a recognizable family. It's an entity the audience knows. It's real and the people must perform within a range of behavior. All the characters

are established. You're dealing with basics in truth. It's difficult to do satire on this kind of a show. You play with attitudes, with people's relationships and try to make it funny." They also point out that the very familiarity of the characters is one thing going for them. "In situation comedy a character can say 'Hmmp' and turn away and the audience will laugh," explains Denoff. "All the experience the audience has with the show is working for you."

And yet there's the paradox that insists "In a continuing story nothing can happen on a given week that will change the situation the next week. We have to deal with the character again. You can't bring Van Dyke on, send him off to the jungle for a laugh and forget about it. Often the writer must sacrifice brilliant jokes because they don't further the character. We have to keep ourselves back from craziness. We have to keep it believable."

FUTURE PLANS ARE TOP SECRET

Persky and Denoff will bring *Van Dyke* back for one more season. After that, Van Dyke himself is going into the movies, the series into syndication and Denoff and Persky into a show of their own creation. The team's new enterprise is still top secret, except that Sheldon Leonard and Carl Reiner's production companies are involved in it, it's a half-hour comedy and it's already sponsored.

Whatever the new show is Persky and Denoff will continue to write it technically as they do *Van Dyke*. That means in their modest studio office by 9 a.m., doing each script word for word, line for line together. Denoff types while they talk out the situation. "We may start out with an idea to open the show in an office. From there we get in the basics. Who are the people in the room? What are they doing in the room? The jokes develop." They develop because Persky and Denoff are two funny men who say "We spark each other." Sometimes the spark doesn't ignite. Denoff says, "Many times we'll do eight or ten pages and see they're no good. Then we'll work nights and weekends to make them right." Both men insist they try never to be so boxed in that they have to submit a script they're not satisfied with.

But in television the moving finger moves like nowhere else. "A television writer must have discipline. You have got to get it done. The deadline is there and in a way it helps you. They're going to film come hell or high water. You had better have that script."

The pressures are slightly less outrageous for Ernie Chambers of the *Dan-*

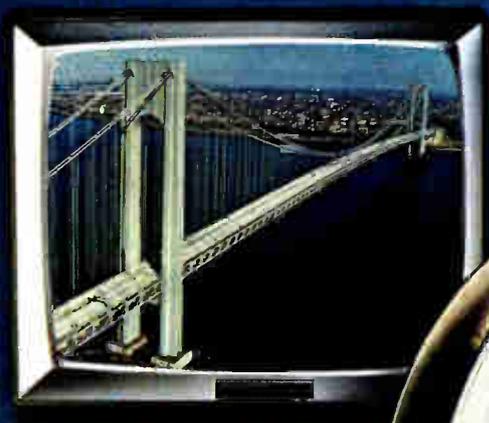
ny Kaye Show's writing staff. Though the seven-man writing crew works six days a week and two nights (taping and run-through), from 10 to 5 or later, each gets every fifth week off. (Pre-planning allows for taping of five shows before the season's start.)

Comedy writing calls for all the vitality the 37-year-old Chambers can store up. An ex-ad agency copy writer for Lawrence Gumbinner in New York, he got his start submitting free-lance material for revues like Julius Monk's "Dressed to the Nine" and the Broadway musical "Show Girl." The call to Hollywood brought with it writing assignments for the *Bob Newhart Show*—and then a dropped option. Through the efforts of another more prominently known comedy writer, Herbie Baker, Chambers got the assignment to write a *Danny Kaye-Lucille Ball* special with Baker. Next some free-lance scripts for the *Joey Bishop* and *Dick Van Dyke* shows. In 1963, when *Danny Kaye* went weekly, Chambers decided to go along with him.

The weekly treadmill begins with a meeting of writers and the producer to discuss ideas and sketches that are presented to Kaye for approval. That done, the scripts go into work in two writing rooms. Chambers supervises the sketches in one room, another team is in the other. The sketches are discussed together—"that way a fresh mind can spot what's wrong instantly." When the skits are finished they're read to Kaye and then polished and duplicated. At rehearsal there's further polishing of the script, and following the Thursday run-through there's another meeting of writers, producer and star and the script is again discussed and dissected, and still again, after taping of the performance on Saturday, the writers review it, cutting and changing until they're satisfied that it's ready to go on the air.

Chambers notes that playing a routine on "the black box" has a strange effect. "Before a studio audience, often the material can play fantastically, with the audience responding all the way. It will hold up for several minutes. But once it gets on the air, you can see it fall short. It's not translating well and you get the feeling that it's long. An in-person performance affords a total involvement of the audience which TV in a living room simply doesn't have."

In variety the star's the thing. Audience involvement hinges on him. "In TV variety," says Chambers, "you're writing a vehicle for your star. You can have the most choice jokes in the world and if the star doesn't have something to play, the material will fail. You can write on the cleverest subjects, have the



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THE TV WRITER *continued*

best jokes but in the end the people are watching to see Danny perform."

Writing the vehicle brings with it one constant headache that all TV writers, comedy or dramatic, are confronted with. "All the areas and the jokes have been kicked around to the public through 15 years of television. They've heard it all. They're sated with television and with television jokes. You're constantly on the look-out for fresh subjects and fresh ideas."

Chambers says that many of the fresh ideas come from a writer's own life. Sometimes they come from parodying what's current in areas that are contemporary, in cultural phenomena. Sometimes the writer finds ideas in the performer's unique talents. For example, Chambers explains, "Danny is a great 'in-one' (solo) performer who really

single-handedly communicates and controls the audience. So you write the material for Danny 'in-one' uniquely for him. You know he's great with accents so you give him a Russian monologue."

Giving Danny Kaye material is something Chambers enjoys doing. "If you're a comedy writer there's no better television show than this one because here you have a star who loves to do the best you can write."

"The best you can write" isn't always the rule in television. Two of the medium's youngest comedy-team successes, Jerry Belson (26) and Gary Marshall (30) say their biggest problem today is picking the shows that are "quality" and want quality writing. "There are some shows that by their very format, or because of the characters they hinge on, you just can't do a good script for." They feel writing for that kind of show hurts a career rather than helps it.

At a stage of life when most of their contemporaries are still "shoe clerks" Belson and Marshall have 50 TV scripts under their belts. They're "free-lance" operators, working out of a rented office on Sunset Boulevard that they share with two other comedy teams. They've written for *Joey Bishop*, *Danny Thomas*, the *Lucille Ball Show*, the *Dick Van Dyke Show* and *Gomer Pyle* and have established a reputation that keeps them busy ("We can earn more free lance than on staff") and happy ("Writing comedy is fun").

Together for two years now, they feel the best thing that happened to them was tying up with each other. "In this kind of writing the big hang-up is personalities. "You're with each other every day and you're closer than you are in a marriage. It's important that you work well together and you get along well together."

The Less Than Optimistic View of a Famous Non-Writer

ONE of television's best-known writers has written less than a dozen scripts and one pilot that didn't make it. Merle Miller's most famous for the latter, an experience he set down in the best-selling "Only You, Dick Daring." The book has sold 21,000 copies to date, to the chagrin of its leading characters (no names were changed to protect the innocent or guilty), the amusement of readers who know them and the pleasure of writer Miller and associate Evan Rhodes.

In the book Miller detailed the process involved in writing the pilot for *Calhoun* (a county agent). In doing so he exposed the absurdities of committee thinking, the absence of creative control and flaws in all the leading characters—including himself. Miller, gentle and bespectacled, now talks calmly about the medium he whipped so mercilessly in his novel.

Miller first found television's gates closed to him because he had authored a novel on blacklisting. He had never been blacklisted himself but, at nervous networks in a nervous McCarthy era, just writing the book was enough to keep him unemployed television-wise. "Harold Franklin, my agent, would call CBS for work for me and they'd have a vice president in charge of unpleasantness who'd say, 'No, not Merle Miller.' It was a standard routine, Harold asking and the hatchet man saying 'No.'"

Eventually there was a break in the cloud of industry witch-hunting and Miller was invited to adapt a novel for *Playhouse 90*. As Miller recalls it was just "at the end of the Golden Days." The tarnish was beginning to set in when Miller's script followed by two weeks "Judgment at Nuremberg." Miller says, "By this time *Playhouse 90* was in a panic. The Nuremberg script had sponsor trouble — it was a gas company that didn't like the unpleasant references to gas chambers. It was also a time when all of those good Germans in Germany resented being tied up with Hitler and the Nazis. My script was about a man who'd been in World War II." After Miller submitted his work a high-level meeting of network executives took place and Miller was asked, "Did you know that you mentioned the word German 92 times? Would you mind changing 45 of those times to Nazis?" Miller said

he wouldn't mind. He also didn't mind when another conference discovered that in one line an actor mentioned "the guys that run the war from their foxholes in London, England, Paris, France and Washington." Up came the suggestion "that I add Moscow to the lineup just to make sure that nobody got the idea that this was a communist play." Safe from any taint of communist conspiracy, Miller wrote a second *Playhouse 90* called "Dark December," several dramatic half-hours for *G.E. Theater* and a *Sunday Showcase* about Marine Ira Hayes ("That was good. I'm proud of that one"). Then came the pilot heard 'round the TV world.

It was due to Robert Alan Aurthur (then an executive at United Artists TV, producers of *Calhoun*) that Miller was coaxed into writing the pilot. "Bob said, 'If you can pull this

off you can get rich and you can make a comment.' Everybody lies to himself but I honestly thought, 'OK, maybe I can make a comment.'" As it turned out he did, but not in the pilot. "Dick Daring" made up for it.

Yet, with typewriter once burned, Miller returned again to the "shark-infested waters of TV." ABC told Miller that it was going to "bring the Golden Days of television drama back on tape." Miller says that he had written a novel "that nobody but



me loved" and ABC invited him to do it in a script. In this new enterprise Robert Alan Aurthur would be producer, Hubbell Robinson would be executive producer and artistic freedom would be Miller's. One of the provisos was that Miller agree not to see any executives of ABC. The network apparently didn't want a repeat performance of "Dick Daring" at its expense.

The first to withdraw from the new enterprise was Robert Alan Aurthur. ABC insisted that since it had put up the money for the programs, the network's technical crews should

They found each other in Hollywood. Belson had come the night after high school graduation from El Centro, Calif., with no money, no connections ("My mother worked for Lou Costello once but he died before I got there") but a lot of ambition ("I wanted to be a star"). Marshall's background included a stint as a *Daily News* copy boy in New York ("The most creative writing I got to do was taking the orders for 'two coffees, no sugar') and playing the drums evenings in a night club ("I used to yell jokes to the comedians"). One, Joey Bishop, was listening and when he reached Hollywood summoned Marshall west with an assignment to write for his television show.

Both Belson and Marshall had been writing individually, Belson alone and Marshall with another partner. They met two years ago and have had smooth comedy sailing ever since. Both agree

that it's easier to write for a producer who knows what kind of a script he wants, and explains the characters on the show fully. It's easier to do a show that's been on the air for some time because the characters and their reactions are already there. The writer needs only to adapt them.

IF AT FIRST

Belson and Marshall write their scripts by first pitching what they want to do, then proceed to work it scene-by-scene. One will do one scene, the other the next. They write out their separate parts at home, bring them back to the office the next day and exchange them. A rewrite follows and then they do the whole thing over again. A half-hour script can take two weeks or less. When it's finished they give it to their typist—"If she doesn't like it, we start all over again."

Next season writer-performer Buck Henry makes the switch from variety to situation comedy. He teamed up with another writer-performer, Mel Brooks, to write the pilot for *Get Smart*, which will be on NBC next season. Henry, who's written and acted on *TW3*, and before that *Steve Allen*, had been writing pilots alone. Six were shot down. Of the now-successful partnership Henry says, "I think you have to think your partner is somebody better than you are, that he's funnier than you are. It's like tennis. You always try to play with somebody who's better than you are. It makes you better."

How good the team will play waits for the decisive Nielsens of next November-December. But they're off to a good start. They've sold the pilot; opportunity is theirs.

Opportunity is one thing the writer of television drama is finding a lot

be used. Because of the difficulty of working with tape rather than film Aurthur insisted on the right to choose his own tape crew. ABC said if he didn't agree to its technicians he couldn't do the show. Aurthur didn't agree and he didn't do the show but he convinced Miller that he should stay. Miller did. He submitted his first draft and awaited "the 56-hour silence." Miller's submission was basically this: "It's a story about a writer who'd been summoned to appear before the congressional committee investigating Communists and refused. Instead he goes to Europe, leaving behind a wife and 6-year-old son. He spends 10 years in Europe and comes back for several reasons. Mainly to find out if the reason he didn't testify was to protect his friends or was he kidding himself and escaping his responsibilities. He also wants to find out what he's done to his son, who's now 16. The man is trying to find himself and get to his kid. The only violence is a scene when the father slaps the son."

In any event that was how Miller envisioned it before the 56-hour silence was over. But after reading the script director Alex Segal had this to say: "Fine. Just fine. But I have a few suggestions for changes. The principal change is that the show has to open like this. The kid has a .30 caliber rifle and he's sniping away at a man in a room. He doesn't know who it is. The man chases the boy across the rooftops and grapples with him at the edge. At that point a friend appears and yells, 'No, you can't do that. He's your son.'" Miller says "At this point I decided I had to get out." Miller doesn't seem to be the only one—the series now appears dead.

Miller calls himself "a real pessimist in that I hold out no hope for the medium at all. It has to do with what you want. If you can write a novel you have the advantage. I can say this is the world as it seems to me. A good writer's vision of the world is never happy. But it's the function of the artist to say 'This is how the world looks to me.' You really only have to please your public. If 100,000 people buy your novel, it's a hit. If you write for television you have to talk about being successful. It's a necessity, a built-in thing. Your show has to be accepted by a large number of people immediately. In 'Only You, Dick Daring' everyone was trying to please Jim Aubrey [the book's arch villain and CBS-TV's since-deposed president], thinking that what he liked would please the largest number of people. They thought that what he

thinks is good, millions of people are going to think is good. What they found out was that nobody knows what is going to satisfy an audience. You only know what pleases you. In the back of their minds is always the question 'Will everybody like it?' That puts them in trouble from the beginning."

Miller says that the most important lesson he learned from the *Calhoun* experience was that "my judgment is as good as anybody's. It sounds arrogant but the whole thing might have been different if I'd said something right from the beginning, from the very first day."

What Miller finally said in his book is now being adapted into a musical comedy, to be produced in the spring of next year by Arthur Cantor. Already Miller is seeing that committees run the theatrical enterprise just as they do television, but Miller doesn't object. "It's not the committee alone that's wrong. It depends on who works on the committee and on what the people on the committee are trying to do." Miller says that his agent keeps advising him to keep detailed notes of the theatrical production and, if it's sold to the movies, to keep notes of that. "Only You, Dick Daring" could end up exposing the entire entertainment industry.

In any event Miller has no plans to re-enter television. "If I make enough money out of the musical I doubt that I'll come back to TV. But if my novels don't sell and the show doesn't come off. . . sure."

Yet if television isn't the medium he chooses to express himself in, Miller suggests that young writers should certainly give it a whirl. "A writer ought to know about his time. A writer ought to look at how it is now. And television is how it is now. From the beginning of the *Calhoun* experience I knew that it was something very special. What's more important in America than television? This part of the century is television. I suggest they look at it and write about it."

At the moment Miller is busy writing his play and freelance magazine articles. Of "Daring's" success, Miller admits much of the fun comes because "television is an easy target. The book should have made people laugh a little and feel a little uncomfortable. In some ways maybe it would have been better to wait 50 years, until everyone in it is dead. But I say, tell the truth and see what happens. As Mark Twain said, 'You'll gratify some people and astonish the rest.'" END



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Says Kinoy: "In terms of quality and aspiration the best years seem to be behind us"

less of these days. The 1965-'66 season will bring with it a single anthology, *The Chrysler Theater*. The rest of TV's dramatic fare is in formula series and there are only six of those. That means a set pattern of continuing characters, and consequently less freedom for the writer who feels he has an important statement to make. And should he manage to make the speech, there are fewer and fewer halls to take it to.

Television's focal point, long in Hollywood, will be even more so this fall; 85 shows will be produced there for the upcoming season, leaving only 11 shows in New York and many disgruntled New York writers. The New York writer, who prides himself on having been the impetus of TV's "Golden Age," decries the system he says has brought the death of quality television drama.

Two young television dramatists, Richard Levinson and William Link, have this observation to make on writing for the medium today. Levinson says "the best television writing is on anthology shows. But they're not popular because audiences want continuing characters. It gives them a sense of familiarity. The few anthologies that do exist emphasize

nothing but action adventure. Occasionally you see a good show on the *Chrysler Theater* but none that compares with 'Marty,' 'Judgment at Nuremberg,' 'Twelve Angry Men.'

"The medium," he continues, "has to appeal to a large mass audience. In the 'Golden Age' it was live, original. The ratings weren't as important as they are now. The money involved wasn't as great. The economic press wasn't as great and there was more room to experiment. Today's audience wants fast exposition, physical action."

NEW DRAMATIC SHOWS LIMIT WRITERS

Writing partner Link picks up the argument. "Audiences are conditioned to be bored by leisurely plot development. They've been educated away from the old type of dramatic show. They're used to teasers, location shooting, quick film techniques. Should another 'Marty' appear today, there's no place on the air for it—today Marty would have to check into a hospital, need a lawyer or have a daughter who likes to surf." For the writer, the problem is the involvement of the series protagonist—he can't stand on the edge and watch, he has to be part of the show. In classical plot development the writer would be more interested in the character he creates for one segment than in the hero who wasn't created by him at all.

Link and Levinson, collaborators since their college days at the University of Pennsylvania, still are making the best of TV as they find it. They spend the summer writing television scripts in Hollywood, their latest enterprise the pilot for the *Honey West* series, the rest of the year in New York writing novels and plays. Their television work enables them to afford the freedom to write material they find more artistically rewarding.

Ernest Kinoy is one of television's older writing hands. Now the national chairman of the Writer's Guilds of America, East and West, his was one of the prime pens of the "Golden Age" and one of the few still writing today. Kinoy sees a deterioration in television entertainment since he first started in it. "In terms of quality and aspiration the best years seem to be behind us. In the 'Golden Days' the producers aspired to do something better. They didn't always make it but at least the intent to do something better was there. That's less and less true today. Characteristically, this is what happens in television now. The producer calls the writer in and says, 'We're going to do something different, something exciting, with a content that's out of the ordinary.' Most often you look at the producer, whose work you know from the past, or you know the sponsor from the

past, and you know that they're suffering from the best kind of self-delusion."

Until now Kinoy has been able to find programs which offer at least a minimum challenge, but he feels that the fall schedule indicates that "the last remnants of programing that's not cynical, that doesn't appeal to the audience's baser instincts, have been canceled." He's now working on two pilots and has been offered writing assignments for *Chrysler Theater* next season. He's going to give it a try—"I guess there's always room for one odd-ball script."

It's a tough row to hoe for the dramatic writer but many are getting by on the philosophy that if you can't lick 'em, join 'em. One who has done so with astounding financial success is Larry Cohen. At the tender age of 28, Cohen is the creator of two television series, *Branded*, a half-hour NBC western that's currently outrating perennial audience favorite *Ed Sullivan*, and *Coronet Blue*, a Plautus Production sold to CBS but as yet without a network niche. For his pains on *Branded*—developing the story, the pilot and writing six scripts—he expects to make half a million dollars.

Cohen had been one of the brighter lights of the young New York dramatic writing set (his credits were heavily *Defenders* and *Nurses* oriented; he had written for *Kraft Playhouse* as early as age 21) moved to Hollywood a year ago. "I knew I couldn't wait in New York. In another year I felt that the *Defenders* would be gone. There would be nothing left in New York." The choice seemed to be Hollywood or unemployment. Cohen took Hollywood. He also took the trail to the commercially popular series. "With the adult dramatic shows going off the air, I felt if I was going to serve as a writer in the industry I'd have to have a show of my own." Of the show he came up with, *Branded*, the author says frankly, "It's not good compared to the work I was doing. But they don't want serious drama — they want escape drama."

Cohen admits he wanted popular success for *Branded* but insists that in the beginning he had more serious intentions and an ambitious theme. He saw it as the story of a blacklisted man set in the West. "I wanted to show how a man couldn't get a job or live in a community because of his reputation. To me it was a serious adult show and because I'd done serious adult shows I thought I could do it on this series." He also wanted it to have the showmanship values that would give it popular success. *Branded* is a popular success but that's as much of writer Cohen's dream as has come true. He says that he was constantly reminded that *Branded* comes

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on after *Walt Disney* and "it has to appeal to the kids." He also was reminded that star Chuck Connors is a "physical" actor and better moving than mouthing great lines. And so the adult dramatic series in western setting put away its author's dream and settled back into the stock television cowboy story.

Cohen says that "to learn to be a better writer, you have to start out writing for a better show. But the television shows on the air today don't help. That's where a writer learns old tricks. Writers take one scene from "Red River," another from "Cheyenne Autumn," three scenes from somewhere else. There are no writers around on television, there are borrowers, copiers." As Cohen sees it, "There are no creators, it's all memory experts. They never give back what they haven't seen on a screen before." And they don't give it back, it's Cohen's contention, because producers and networks don't ask for it.

Another writer who stands four-square with Cohen puts it this way. "The producers, the networks, are always crying for creativity. 'Where are the creative people with creative ideas?' But as soon as one comes forward with an idea that is out of the common rut, they won't touch it with a 10-foot pole." They don't touch it because they feel the mass audience won't watch it. Statistically they appear to be right. And writer Cohen admits that he'll be bored with *Branded* long before the audience will.

ONLY WAY WAS UP

Cohen's first job was as a page at NBC. He claims that this was instrumental in driving him along in his career—"I knew I had to do better because I couldn't do worse." In an effort to do better Cohen submitted resumes all over town. At one stop he met the late Al Levy, president of Talent Associates. Under Levy's tutelage Cohen wrote seven drafts of a first script. It was promptly lost between Talent Associates and NBC's *Matinee Theater*, but television had gained a writer. Cohen spent time as a staff writer at Talent Associates, where he wrote scripts that appeared on *Kraft Theater*, and "quit the morning I was fired." Free-lancing, he began to make his reputation with scripts for *Checkmate* and *Thriller*. When he went to the army he didn't lose any of his career momentum; he'd fly in to New York from his base every Thursday for script meetings with Reginald Rose and crew on segments of the *Defenders*. That was the beginning of Cohen's *Defenders*, *Espionage*, *The Nurses* writing period. From there it was to Hollywood where he is now.

And where he is now isn't at all bad. "I'm writing pilots now. Every one of them could be good if done properly. But by the time the sharks get finished

there's nothing left but the skeleton." Yet Cohen accepts the system as "the way the game is." He continues to write for television, and says he will until the time that he gets enough hits on the air to earn him an "OK, you go ahead and do one exactly as you want to do it."

Cohen still thinks he can find the perfect combination—drama that's meaningful and entertaining. Television has made it financially possible for him to keep trying. He sits in his 11-room house, complete with swimming pool, gardener, two maids and a nurse for the baby, writing and waiting for the return of serious drama he feels sure will come in a few years.

WRITERS SHARE CREDITS

While dramatic shows have lessened, the pseudonyms have increased. Writers who find their original manuscripts changed beyond their creative endurance often take cover under a phony name; that way they can keep their principles and their residuals. The crawls of today's TV shows also point out many "shared writing credits," often the result of another writer who has been called in to rewrite and change the original script.

Stephen Kandel spent last season under contract at Four Star doing the rewrites and polishing for *The Rogues* in addition to writing scripts for the series. For Kandel, the pressure of time is television's biggest writing headache. "It's a climate of pressure. A Broadway show gives you an opportunity to take the play out of town for several months and try it out. There's nothing like that in television. A script leaves a writer's hand and it vanishes till he sees it on the screen. It may come as a delightful surprise—what he sees may have been improved—or it can be a horrible shock." Kandel remembers one scene he wrote as a comedy which the director read as tragedy. "It's a terrible thing," he remarks, "to see something you wrote as comedy making everyone in the audience cry."

But at the same time Kandel points out that television gives the writer a chance to see what happens after his script is translated to film—and he can see it faster than he can anywhere else. He can see it and he can learn from it.

Kandel says that television is the producer's medium. Once, after he'd completed a script for a show, the producer said, "It's just fine. But we're trying to reach a certain segment of the audience. I'd prefer that you change the girl in the script to a dog." Kandel did. "It's his store. I know it and I'm not going to cry 'virgin outraged.'"

"There are no villains in the system," he continues. "Television just gobbles up material at such a rate that there's no time to do what you want. Because of the economics, the work that's convenient, that has proved basic and com-

petent, is accepted. In the early days young writers could sell an idea and the producer could take the chance of producing it. Producers can't take the chance any more. If a show's bad they can't throw it away."

Kandel enjoyed working on the *Rogues* because he says that time was allowed for polishing the writer's material and that being on the set he was closer to his work. "*The Rogues* was an adventure with characters who were grown-up people. In addition you were presuming a reasonably sophisticated audience. It wasn't for the semi-literate or the simple-minded. That made it a little tougher on the writer." Next season it may not be for anybody. The show got critical raves but no ratings and has been dropped from NBC's fall lineup. Kandel expects to go back to his free-lance work, which the 37-year-old writer says he does in an office in his home, "on an electric typewriter, 24 hours a day."

One of Hollywood's busiest free-lancers is John McGreevey. He's been in the business of script writing since radio days, making the transition to television as early as 1950. Last season McGreevey wrote 19 scripts for television, three of them 90 minutes long. Being that prolific is almost as difficult as writing different brands of television material. McGreevey is able to run the gamut from

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Says Rose: "Television is the one place a writer can learn while he's working."

westerns to fantasies to situation comedies.

McGreevey says there is one tendency in television that's borrowed from the movies. "They want to type a writer, to put a label on him the way they do an actor." McGreevey refused to be typecast. After having established a reputation as a writer of suspense drama (the most popular form in TV's early days) McGreevey followed the trend to westerns—he'd spent the early part of his life with NBC radio in Phoenix and had a western background that helped. After this phase of his career he began to write situation comedy; his first was a submission in 1960 for *My Three Sons*. McGreevey explains his all-brand writing this way. "I free-lance by choice. It's a personal thing. I feel more effective. I have a freedom of choice. I do a variety of things. It's good to write all things. The difference between comedy and drama is the development of an interesting premise. On the comedy shows that I have worked on, the humor comes out of character and character situation. It's essentially a dramatic script that emphasizes the humor in it."

Getting the opportunity to write all things isn't easy but McGreevey feels it's a necessity. "After the western phase evaporated the guys who wrote nothing but westerns had a tough time getting work. They became known as 'western writers.' It's a scared business—producers don't want to take a chance on someone who hasn't done a particular kind of show before." But McGreevey is a tested veteran and has no difficulty finding producers to give him script assignments. For new shows he starts by watching the pilot. If he thinks it's well done and he's interested, he submits several story "springboards." These are discussed with the producer and then McGreevey starts writing. He works out of an office in his home in North Hollywood and, barring unusual pressures, is off and typing by 8 a.m. He breaks at 1 and uses the afternoon for rewriting and research. He types his manuscripts himself. "I'm still editing while I'm typing." Ideally he likes to have two weeks to do a half-hour script, four weeks for an hour.

McGreevey says "There are limitations to a writer in this business. If you're astute you work within the limitations. Many writers leave because they have to please too many other people." McGreevey says he stays because, "I'm a family man. I've got three kids and the security of television is part of it. But I'll take issue with the person who says that you do television writing only because of the money. If it's money you're after, there are too many other ways for

a sharp guy to make it. Let's put it this way—I'd rather write for television than not write at all."

If there are limitations within the medium, McGreevey points out that they exist in almost every art form open to the writer. "Only a novelist has a whole contribution. Even in the theater, other people have a say about what you write. It's the same in television. You have to settle for the percentages. If you can't accept that you're in the wrong field."

THE RARENESS OF EXCELLENCE

Living within the limitations is something that no less a voice than Reginald Rose talks about. Rose is another product of the Golden Age and creator of *The Defenders*, one of the industry's most literate efforts—now going off the air. Of the 132 shows written for *Defenders*, Rose claims almost all had to be rewritten by him, story editor David Shaw or by somebody else because "They were no good."

"When we started the show," Rose continues, "we felt it had to do certain things, to maintain certain standards. The writers weren't good enough. They'd turn in scripts they felt were good enough but not one was so good that it didn't need to be improved."

"Certainly they're restricted by writing to specific characters, by having to have a case in law. But within the framework of that problem it's possible to write a good script. It's very hard to find writers like Ernest Kinoy and James Lee. Most of the young guys just can't do it. Ninety-five percent of the writers of television drama are really hacks. They're only eager and anxious to turn out as many scripts as they can for as much money as they can. They assume in advance that what they're writing for is not art, that 'This is mass crap that I can grind out for as much money as possible.' The excuse they fall back on is 'Where am I going to sell my art? There's no market for art.' That's the excuse whether they can produce art or not."

As far as Rose is concerned, "Television is the one medium in America that can reach 30 million people in one night." He details that "The Madman," a bitter attack on New York's sanity laws, helped change the sanity laws in Maryland. An address to the jury in one segment was used by an attorney who saved his client's life with the same stirring plea. "If a writer can do this, he has done something. It doesn't have to be art. It can be something practical that helps a hunk of humanity. There's a value, a morality in putting a problem before a number of people to

have them see it and talk about it and fight about it. You're performing a real service. The writers who complain that there's nothing to do on television are right. There's nothing to do if you're a hack."

Rose admits to the limitations. "In order for a young writer to work in television today he has to write for the things that exist in television today. For the new writer it is good to learn to do a *Dr. Kildare*. There are good *Kildares* and rotten ones. Television is a place where a young writer can learn how to write, how to discipline himself. Television is the only medium where a writer can practice his art and get paid for it."

It's a discipline that Rose feels is necessary for all good writers. "Yeats, Dylan Thomas, Shakespeare, all had discipline. The greatest writers knew how to edit themselves. Television is the one place a writer can learn while he's working. That's the great thing it can offer a writer. You can learn to write a great *Gomer Pyle* that's 10 times better than any one that's ever been written."

Though Rose's *Defenders* has run its course, he claims he's not out of the medium forever. He's written a play that will open on Broadway in the fall, is working on a movie and two pilots.

Whether the trouble is in the writer's stars or in himself, the controversy rages on. Does the system preclude greatness or does the arbitrator? Is there really less quality writing on television that there is anywhere else? At least one writer says no. "There's as much good television on a given week as there is good work on any medium. That includes Broadway. There are equally meaningful things, equally brilliant performances. It's just that there's so much every week that the good material gets downgraded. Television comes so easily to audiences they take it to mean that it doesn't represent too great an effort."

The controversy will continue. But talent is a constant and, bland formats notwithstanding, the talented pen will come to the top in television as anywhere else. There are other Gore Vidals, Paddy Chayefskys, Neil Simons in the medium now as in the past. They may be imprisoned in the most hackneyed of situation comedy plots. They may not be many in number—the cream is always thin at the top. But they're surely there.

Just as sure: the amateurs will still insist they can write a script as good as anything that's been done on television. Some of them will try. Some of them will make it. They have nothing to lose but their naiveté.

END

TELEVISION MAGAZINE'S TELESTATUS



*How things stand
in television markets
and coverage
as of
May 1965*

U.S. households now number **57,000,000** U.S. TV households now number **52,290,000** U.S. TV penetration is **92%**

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 266 other sets, all having to do with the 266 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
A			
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,900	Augusta, Ga.—80 WJBF (N,A) WRDW-TV (C,A,N)	■196,900
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,700	Austin, Minn.—91 KNMT (A)	189,500
Ada, Okla.—85 KTEN (A,N,C)	81,100	Austin, Tex.—84 KHFI-TV† KTBC-TV (C,N,A)	149,600 ††
Agana, Guam KUAM-TV (N,C,A)	•	B	
Aguadilla, P. R. WOLE	‡	Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†125,000
Akron, Ohio—45 WAKR-TV† (A)	†75,600	Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■783,800
Albany, Ga.—76 WALB-TV (N,A,C)	155,400	Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,400
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,900	Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	252,900
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	171,100	Bay-City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	421,400 †64,700
Alexandria, La.—80 KALB-TV (N,A,C)	108,700	Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	176,000
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,700	Bellingham, Wash.—91 KVOS-TV (C)	*52,200
Alpine, Tex. KVLV-TV (A)	‡	Big Spring, Tex.—91 KWAB-TV (C,A)	21,800
Altoona, Pa.—91 WFBG-TV (C,A)	317,800	Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,600
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**137,600	Biloxi, Miss.—89 WLOX-TV (A)	48,500
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	295,400	Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBC-TV (C)	245,100 †50,800
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,500	Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	482,700
Anderson, S. C. WAIM-TV (A,C)	•	<ul style="list-style-type: none"> ■ Major facility change in market subsequent to latest county survey measurement date. † U.H.F. • Incomplete data. † U.H.F. incomplete data. ‡ New station; coverage study not completed. †† U.H.F. new station; coverage study not completed. * U.S. Coverage only. ** Includes circulation of satellite (or booster). *** Does not include circulation of satellite. 	
Ardmore, Okla.—83 KXII (N,A,C)	68,600		
Asheville, N. C.-Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	454,900 †•		
Atlanta, Ga.—88 WAGA-TV (C) WATL-TV (A) WSB-TV (N)	624,500		

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	***49,200
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	715,900
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,600
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A) (KTVB operates satellite KTVR-TV La Grande, Ore.)	***86,100
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WHIS-TV† WNAC-TV (A)	1,851,000 ††
Bowling Green, Ky. WLTW	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,200
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,100
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*605,500
Burlington, Vt.—92 WCAX-TV (C)	*172,300

Market & Stations % Penetration	TV Households
Butte, Mont.—85 KXLF-TV (C,N,A)	58,600
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTV (C,A) WWTV operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	**147,800
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	248,000
Carlsbad, N. M.—90 KAVE-TV (C,A)	14,000
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,300
Casper, Wyo.—84 KTWO-TV (N,C,A)	**45,900
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWLL-TV (N) WMT-TV (C)	318,600
Champaign, Ill.—91 WCHU-TV (N) WCIA (C) (WCHU-TV is a satellite to WICS-TV Springfield, Ill.)	341,900
Charleston, S. C.—79 WCIV-TV (N) WCSC-TV (C,N) WUSN-TV (A,C)	142,000
Charleston-Huntington, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,300
Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSOC-TV (N,A)	631,200 ††
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVG (A)	220,900
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**94,000
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU-TV† WGN-TV WMAQ-TV (N)	2,371,900 ††
Chico-Redding, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	135,300
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	**805,800
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,600
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,367,500
Colorado Springs-Pueblo, Colo.—90 KKTU-TV (C) KOAA-TV (N) KRDO-TV (A)	109,900
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,900

Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOC-TV† (C)	**230,000 †40,700
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	234,200
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,100
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	514,900
Coos Bay, Ore.—80 KCBY (N)	15,100
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	**117,100
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	806,700
Davenport, Iowa-Rock Island-Moline, Ill.—93 WOC-TV (N) WHBF-TV (C) WQAD-TV (A)	321,400
Dayton, Ohio—94 WHIO-TV (C,N) WKEF-TV† (N,A,C) WLWD (N,A)	535,300 ††
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	326,700
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,800
Decatur, Ill.—83 WTVP-TV (A)	†129,800
Denver, Colo.—92 KBTU-TV (A) KCTO KLZ-TV (C) KOA-TV (N)	405,300
Des Moines-Ames, Iowa—93 KRNT-TV (C) WHO-TV (N) WOI-TV (A)	295,400
Detroit, Mich.—95 WJBL-TV (C) WKBD-TV† WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,633,900 ††
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	111,300
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,800
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	354,800
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,200
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	162,100
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSPV-TV† (A)	†168,900

Market & Stations % Penetration	TV Households
El Paso, Tex.—90 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)	*116,000
Ensign, Kan.—87 KTVC (C)	41,600
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	182,400 †63,400
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	102,000
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	56,300
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,100 †118,000
F	
Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,500
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	160,000
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	421,400 †64,700
Florence, Ala.—72 WOWL-TV† (N,C,A)	†23,000
Florence, S. C.—78 WBTW (C,A,N)	153,800
Ft. Dodge, Iowa—67 KQTV-TV (N)	†30,500
Ft. Myers, Fla.—83 WINK-TV (A,C)	35,900
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,100
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†185,600
Ft. Worth-Dallas, Tex.—90 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	806,700
Fresno, Calif.—87 KAIL-TV† KDAS-TV† (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJEO-TV† (A) KMI-TV† (N)	**200,700
G	
Glendive, Mont.—80 KXGN-TV (C)	4,000

■ Major facility change in market subsequent to latest county survey measurement date.
 † U.H.F.
 • Incomplete data.
 †• U.H.F. incomplete data.
 ‡ New station; coverage study not completed.
 ‡† U.H.F. new station; coverage study not completed.
 ° U.S. Coverage only.
 ° Includes circulation of satellite (or booster).
 °°° Does not include circulation of satellite.

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Market & Stations % Penetration	TV Households
Grand Junction, Colo.—84 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**30,400
Grand Rapids-Kalamazoo, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	586,700
Great Falls, Mont.—86 KFBB-TV (C,A) KRTV (N) (Includes CATV homes)	61,600
Green Bay, Wis.—94 WBAY-TV (C) WFRV (N) WLUK-TV (A)	333,800
Greensboro-High Point-Winston-Salem, N. C.—87 WFMY-TV (C) WGHP-TV (C) WSJS-TV (N)	406,300
Greenville-Spartanburg, S. C.-Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	454,900 †•
Greenville-Washington-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	220,600
Greenwood, Miss.—65 WABG-TV (C,A,N)	61,700
H	
Hannibal, Mo.-Quincy, Ill.—91 KHQA (C,A) WGEM-TV (N,A)	167,300
Harlingen-Weslaco, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,300
Harrisburg, Ill.—87 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***200,400
Harrisburg, Pa.—84 WHP-TV† (C) WTPA† (A)	†136,600
Harrisonburg, Va.—81 WSVA-TV (C,N,A)	79,600
Hartford-New Haven-New Britain, Conn.—94 WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	748,800 †347,200
Hastings, Neb.—89 KHAS-TV (N)	100,900
Hattiesburg, Miss.—79 WDAM-TV (N,A)	51,800
Hays, Kan.—87 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**65,200
Helena, Mont.—84 KBLL-TV (C,A,N)	8,000

Market & Stations % Penetration	TV Households
Henderson, Ky.-Evansville, Ind.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,100 †118,000
Henderson-Las Vegas, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	60,100
High Point-Greensboro-Winston Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	406,300
Holyoke-Springfield, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	***184,900
Honolulu, Hawaii—87 KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHVO-TV Hi'o to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV)	**148,600
Houston, Tex.—90 KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	555,100
Huntington-Charleston, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,300
Huntsville, Ala.—45 WAAY-TV† (A) WHNT-TV† (C)	†21,800
Hutchinson-Wichita, Kan.—90 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV: KUPK-TV Garden City is satellite to KAKE-TV)	**365,900
I	
Idaho Falls, Idaho—89 KID-TV (C,A) KIFI-TV (N)	69,400
Indianapolis, Ind.—93 WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.)	740,100
J	
Jackson, Miss.—75 WJTV (C,A) WLBT (N,A)	242,800
Jackson, Tenn.—80 WDXI-TV (C,A)	66,000
Jacksonville, Fla.—84 WFGA-TV (N,A) WJXT (C,A)	273,700
Jefferson City-Columbia, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,900
Johnson City-Kingsport, Tenn.-Bristol, Va.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,200
Johnstown, Pa.—93 WARD-TV† (C,A) WJAC-TV (N,A)	591,500 †•
Jonesboro, Ark. KAIT-TV	‡
Joplin, Mo.-Pittsburg, Kan.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100
Juneau, Alaska—69 KINY-TV (C,A,N)	2,700

Market & Stations % Penetration	TV Households
K	
Kalamazoo-Grand Rapids, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM (A)	586,700
Kansas City, Mo.—91 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	639,200
Kearney, Neb.—89 KHOL-TV (A) (Operates satellite KHPL-TV** Hayes Center, Neb., and KHQL-TV*** Albion, Neb.)	100,500
Klamath Falls, Ore.—87 KOTI (A,C)	27,300
Knoxville, Tenn.—80 WATE-TV (N) WBIR-TV (C) WTVK† (A)	252,900 †48,900
L	
La Crosse, Wis.—90 WXBT (C,A,N)	114,400
Lafayette, Ind. WFAM-TV† (C)	†•
Lafayette, La.—86 KATC (A) KLFY-TV (C,N) (Includes CATV homes)	172,800
Lake Charles, La.—84 KPLC-TV (N)	110,100
Lancaster-Lebanon, Pa.—91 WGAL-TV (N) WLYH-TV† (C)	593,100 †123,300
Lansing, Mich.—95 WILX-TV (N) (Onondaga) WJIM-TV (C,N)	390,300
Laredo, Tex.—79 KGNS-TV (C,N,A)	14,700
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	60,100
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—60 WKYT† (A,C) WLEX-TV† (N,C)	†76,500
Lima, Ohio—70 WIMA-TV† (A,N)	†48,500
Lincoln, Neb.—90 KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.)	**223,400
Little Rock, Ark.—83 KARK-TV (N) KATV (A) KTHV (C)	252,300
Los Angeles, Calif.—93 KABC-TV (A) KCOP KHJ-TV KIIH-TV KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV	2,850,500 †‡
Louisville, Ky.—88 WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A)	458,100 †‡
Lubbock, Tex.—90 KCBD-TV (N) KLBK-TV (C,A)	133,900
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700

Market & Stations % Penetration	TV Households
Lynchburg, Va.—85 WLVA-TV (A)	181,200
M	
Macon, Ga.—80 WMAZ-TV (C,N,A)	119,600
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	265,500 †119,400
Manchester, N. H.—93 WMUR-TV (A)	160,800
Mankato, Minn.—89 KEYC-TV (C)	116,900
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,100
Mason City, Iowa—92 KGLO-TV (C)	173,400
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—90 KMED-TV (N,A) KTYM (C,A)	47,500
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	497,900
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,700
Mesa Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	272,500
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	633,200
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	108,000
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	675,500 †192,500
Minneapolis St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	779,600
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	*41,200
Missoula, Mont.—86 KGVO-TV (C,A,N)	61,000
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRK-TV (C)	277,600
Moline-Rock Island, Ill.—Davenport, Iowa—93 WQAD-TV (A) WOC-TV (N) WHBF-TV (C)	321,400
Monroe, La.-El Degrado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	162,100
Monterey-Salinas, Calif. (See Salinas)	

■ Major facility change in market subsequent to latest county survey measurement date.
† U H F.
• Incomplete data.
†• U H F, incomplete data.
‡ New station; coverage study not completed.
†‡ U H F, new station; coverage study not completed.
° U S. Coverage only.
°° Includes circulation of satellite (or booster).
°°° Does not include circulation of satellite.

Reprint Checklist

These Reprints Still Available!

THE SURGE OF TV'S EARLY YEARS

12pp from December 1964 25¢ each

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

COMMUNITY ANTENNA TELEVISION

12pp from September 1964 25¢ each

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

THE NEW MEDIA COMPETITION

8pp from May 1964 25¢ each

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

PUTTING A PRICE ON TELEVISION MARKETS

4pp from May 1964 25¢ each

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

EDUCATIONAL TV: 10 YEARS LATER

12pp from February 1964 25¢ each

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

LIFE WITHOUT NETWORKS

16pp from June 1963 35¢ each

Most TV observers thought they would go that-a-way, meaning all the way to oblivion. They started out only a step away, but lately they have been coming on strong. A thorough analysis of how the nation's 35 independent TV stations kept from being counted out.

TELEVISION MAGAZINE

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Market & Stations % Penetration	TV Households
Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	152,400 †55,400
Muncie, Ind.—60 WLBC-TV† (N,A,C)	†24,000
N	
Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	475,000
New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	≈220,600
New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	748,800 †347,200
New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	455,200
New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,548,500
Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	338,000
North Platte, Neb.—88 KNOP-TV (N)	26,800
O	
Oak Hill, W. Va.—83 WOAY-TV (C)	83,800
Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,361,200
Odessa Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	≈108,000
Oklahoma City, Okla.—90 KOCO-TV (A) KWTU (C) WKY-TV (N)	357,300
Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	333,600
Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	326,700
Ottumwa, Iowa—89 KTVO (C,N,A)	102,300
P	
Paducah, Ky.—85 WPSD-TV (N)	≈202,300
Panama City, Fla.—81 WJHG-TV (N,A)	≈94,800
Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,600
Pembina, N. D.—79 KCND-TV (A,N)	*13,900
Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**176,400
Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,137,700

Market & Stations % Penetration	TV Households
Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	272,500
Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,100
Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,263,000
Plattsburg, N. Y.—93 WPTZ (N,A)	≈*133,800
Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*394,300
Ponce, P. R. WRIK-TV WSUR-TV	•
Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	176,000
Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	238,900
Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	501,800
Presque Isle, Me.—90 WAGM-TV (C,A,N)	24,000
Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	882,300
Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	109,900
Q	
Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,300
R	
Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	354,800
Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**60,000
Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	135,300
Reno, Nev.—86 KCRL (N) KOLQ-TV (A,C)	52,700
Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	296,900
Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,500
Roanoke, Va.—86 WDBJ-TV (C) WSLS-TV (N)	330,900
Rochester, Minn.—92 KROC-TV (N)	152,700
Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	338,400
Rockford, Ill.—94 WREX-TV (A,C) WTOV† (N)	224,800 †112,400

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	321,400
Rome-Utica, N. Y. (See Utica)	
Roseburg, Ore.—88 KPIC (N)	19,600
Roswell, N. M.—91 KSWs-TV (N,C,A)	≈19,500
S	
Sacramento-Stockton, Calif.—92 KCRA-TV (N) KOVR (A) KXTV (C)	611,700
Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	421,400 †64,700
St. Joseph, Mo.—89 KFEQ-TV (C)	147,200
St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	849,700
St. Paul-Minneapolis, Minn.—92 KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	779,600
St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTWT (C)	488,400 †302,900
St. Thomas, V. I. WBNB-TV (C,N,A)	•
Salina, Kan. KSLN-TV† (A)	†•
Salinas-Monterey, Calif.—90 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	**264,000
Salisbury, Md.—66 WBOS-TV† (A,C,N)	†35,000
Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	295,200
San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,700
San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WQAI-TV (N)	≈364,400 †•
San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*370,400

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†† U.H.F. new station; coverage study not completed.
° U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,361,200
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	358,000
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C) WTSJ	•
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	95,400
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	117,900
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,900
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	‡288,100
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*612,400
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	■299,200
Sioux City, Iowa—90 KTIV (N,A) KVTV (C,A)	168,100
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Flor- ence, S. D., and KPLO-TV Reliance, S. D.)	**233,400
South Bend-Elkhart, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	‡168,900
Spartanburg-Greenville, S. C.—Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	454,900 †•
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	277,300
Springfield, Ill.—77 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†175,700
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Green- field, Mass.)	■**†184,900
Springfield, Mo.—84 KTSS-TV (C,A) KYTV (N,A)	155,400
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	378,400
Stockton-Sacramento, Calif.—92 KCRA (N) KQVR (A) KXTV (C)	611,700
Superior, Wis.—Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,800

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,900
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	*481,100
T	
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*612,400
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	165,300
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	488,400 ‡302,900
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***142,800
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,500
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	414,700
Topeka, Kan.—89 WIBW-TV (C,A,N)	136,000
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Che- boygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**147,800
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**437,900
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	119,000
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	347,300
Tupelo, Miss.—77 WTWV	58,400
Twin Falls, Idaho—92 KMVT (C,A,N)	33,100
Tyler, Tex.—83 KLTV (N,A,C)	134,900
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	162,200
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	160,000
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	■***142,800

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOG-TV (C) WTTG	949,800 ‡‡
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■220,600
Waterbury, Conn. WATR-TV† (A)	†•
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWLL-TV (N) WMT-TV (C)	318,600
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WSAU-TV (C,N,A)	141,400
Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,300
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	117,300
Weston, W. Va.—84 WDTV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	378,400
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV; KUPK-TV Garden City is satel- lite to KAKE-TV)	■**365,900
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	148,500
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	‡288,100
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFVR-TV Bis- marck, N. D.)	34,200
Wilmington, N. C.—80 WECT (N,A,C) WWAY-TV (A)	124,900
Winston Salem Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■406,300
Worcester, Mass. WJZB† (N)	†•
Y	
Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)	**†101,000
York, Pa.—58 WSBA-TV† (C,A)	‡45,600
Youngstown, Ohio—68 WFMY-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	‡182,100
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	■30,500

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	■†26,000

TV MARKETS

1-channel markets	107
2-channel markets	58
3-channel markets	72
4-channel markets	19
5-channel markets	5
6-channel markets	2
7-channel markets	1
9-channel markets	1
10 channel markets	1

Total Markets	266
Total Stations	578
Total U. S. Stations (Includes 42 satellites)	566
Non U. S. Stations	2
Stations in U. S. possessions	10

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

‡‡ U.H.F. new station, coverage study not completed.

° U.S. Coverage only.

°° Includes circulation of satellite (or booster).

°°° Does not include circulation of satellite.

WTRF-TV STORY BOARD

7 SELL* WHAT'S UP? With skirts on the rise again, this is no time to be knocking knees.
wtrf-tv Wheeling
IN MARRIAGE . . . money isn't everything. For instance, it isn't plentiful!

Wheeling wtrf-tv
THINGS TO COME! Exhausted husband to wife: "What a day, the electronic brain broke down and we all had to think."

Wheeling-Steubenville Market
THE DIFFERENCE between a hero and a coward is that a coward thinks faster.

Young Adult Dominance
IT ADDS UP! "And now, gentlemen," continued the congressman, "I wish to tax your memories." "Waw," muttered a colleague, "why haven't we thought of that before?"

Petry Coded Rate Card
IDEAS! For the girl who has everything, give her a topless bathing suit.

wtrf-tv Wheeling
DIET: The penalty for exceeding the feed limit.

Wheeling wtrf-tv
DIFFERENCE between an alcaholic and a drunkard? A drunkard don't have to go to all them there meetin's!

Wheeling-Steubenville
OLIVE IT UP! The wealthy Texan had his swimming pool filled with martinis. It was impossible to drown, the deeper you sank, the higher you got!

wtrf-tv Wheeling
***ASK YOUR PETRY MAN** to point out the salient features of WTRF-TV's Nov. '64 ARB and see how you get the bigger share of the buying audience in Wheeling/Steubenville TV Market when you schedule WTRF-TV Wheeling.





THE SIGN OF THE TIMES: DON'T DISTURB

ACCORDING to the national Nielsen ratings, the television network programming that is now on the air has attracted larger audiences than that of any former season. Not only has the universe of sets expanded with the growth of population and the formation of new dwelling units, but the average percentage of sets in use has also risen markedly. Never has television programming been more popular.

This just might be the worst news that television could be given at this point of network history. It can only confirm the trend toward light entertainment and away from serious works. It serves to endorse the thinking that created a 1965-66 program schedule, described at length elsewhere in this issue, that will in the average week devote 18 hours and 30 minutes to comedy, 12 hours and 12 minutes to variety, 10 hours to mystery and adventure, 9 hours and 30 minutes to westerns, 8 hours to movies, 6 hours to series drama, 2 hours and 30 minutes to soap opera and 2 hours to quiz shows for every 1 hour and 30 minutes to public affairs.

The 1965-66 schedule is only an accentuation of the current season's character. Absent an unprecedented number of program disasters, the season that begins next fall can be counted on to be at least as popular as the one now ending. Television's position as the most massive of mass media is guaranteed, as is its prospect of attracting more advertising revenue. The television policy maker who in an introspective moment may wonder about his contribution to the scheme of things will need only to finger the latest Nielsen pocketpiece to restore his feeling of security. It is from that slender booklet that stock options flow.

Yet can television take total comfort in the knowledge that, as Nielsen has reported, an average of 62.7% of all television homes turn on the set during prime evening hours? Is there anyone in the other 37.3% who matters? Is it possible that some of the other 37.3% have been alienated by current programming? Is there any executive in a position of authority at a television network who is worrying about the average of 37.3% of television homes *not* using television during prime hours?

A recent survey by Louis Harris, a conductor of public opinion polls, indicated that the homes not

using television may contain a high incidence of the affluent and well educated. Mr. Harris, whose credentials include the establishment of the Vote Profile Analysis that CBS News used in its 1964 election coverage, found that among respondents making \$10,000 and more a year 48% said they were watching television less than they used to, 30% said they were watching about the same and 22% said they were watching more. These people constitute 21% of the total population. Among college-educated people (29% of the population), 39% said they were watching less, 28% about the same and 31% more.

Mr. Harris's method of questioning is by no means as precise a measurement of television usage as a Nielsen Audimeter is. Still, his findings cannot be dismissed entirely by anyone who is genuinely concerned with the development of television as a communications force. Those who at the moment are disposed to ignore Mr. Harris might consider what a similar survey would show if made a year from now.

Forgetting the special programs that will infrequently appear to engage heavier attention than that demanded by the regularly scheduled series, the 1965-66 season ought to do much to reassure Russell Baker, of the *New York Times*, who has detected in one or two shows a disturbing effort to set the viewer's mind at work. If that sort of thing goes on, Mr. Baker has warned, "a lot of us are going to start looking elsewhere for our lethargy." Mr. Baker can sit back and relax next September. As schedules are now planned, television will fulfill the function he has assigned to it: "to provide peace of mind in a box."

Television must attract the multitudes if it is to provide itself with the enormous revenue it needs to keep pumping programs into the American home hour after hour, day after day. The question that the 1965-66 schedule may answer is whether television can continue to attract the masses without disenfranchising an important minority, the intellectual and economic elite.

Maybe there is room in the network hierarchies for a new position: the vice president in charge of caring. His unenviable job would be to sneak in half an hour or so a week in the interests of stirring things up.

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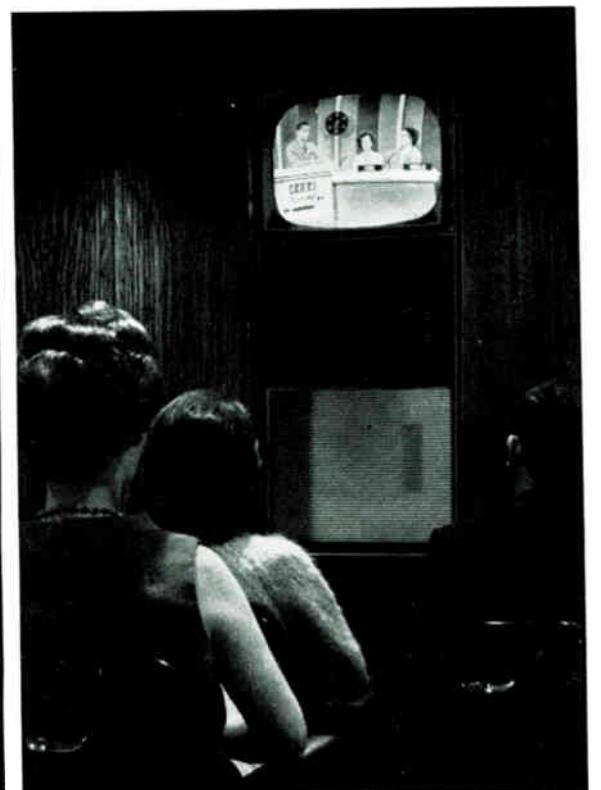
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