

TELEVISION

September 1967
Volume XXIV
Number 9
One Dollar

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SEP 14 1967
Library

What television
faces when the
wraps come off
the communications
center in the home



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HOUSTON



8910

TELEVISION

September 1967
Volume XXIV
Number 9



35 TV'S RELUCTANT FUTURE, STUBBORN PAST

It's time for space-age home communications gear to appear, for satellites to deliver domestic TV, for wire TV to explode—so why don't they? In a changing world of home electronics, television seems safe for a decade, but a new timetable shows wild change ahead.

46 WHERE DO SHOWS COME FROM, WHERE DO THEY GO?

When psychedelic symbolism and other mind-softening promotion give way this month to new network schedules, what will remain of TV's past? TELEVISION presents a history of program attrition since 1948 and the birth dates of 1967-68 shows.



48 A SEASONED PROFESSOR GIVES EARLY GRADES

There are 26 freshman programs enrolled at the networks for the new semester. Some will make it, and some will fail. Stuart Gray, TELEVISION's program forecaster, gives rating marks to these and the other shows in fall schedules.



52 SPECIALS ARE THE SPECIALTY OF THE HOUSE

The networks are cooking more special programs than ever before. Viewers never had such a mixed bag to choose from. ABC-TV's four-hour Africa program is, itself, a mixed bag that contains everything from Ubangis to apartheid. The unusual is in.



75 COULD YOU FEATURE THESE FILMS?

TELEVISION presents a record of every network-played movie from 1961 through 1966 with rating, air date, syndicator and whether it's in color. What should a station pay for them and how will they score locally? These are the only questions that still beg answers.

DEPARTMENTS

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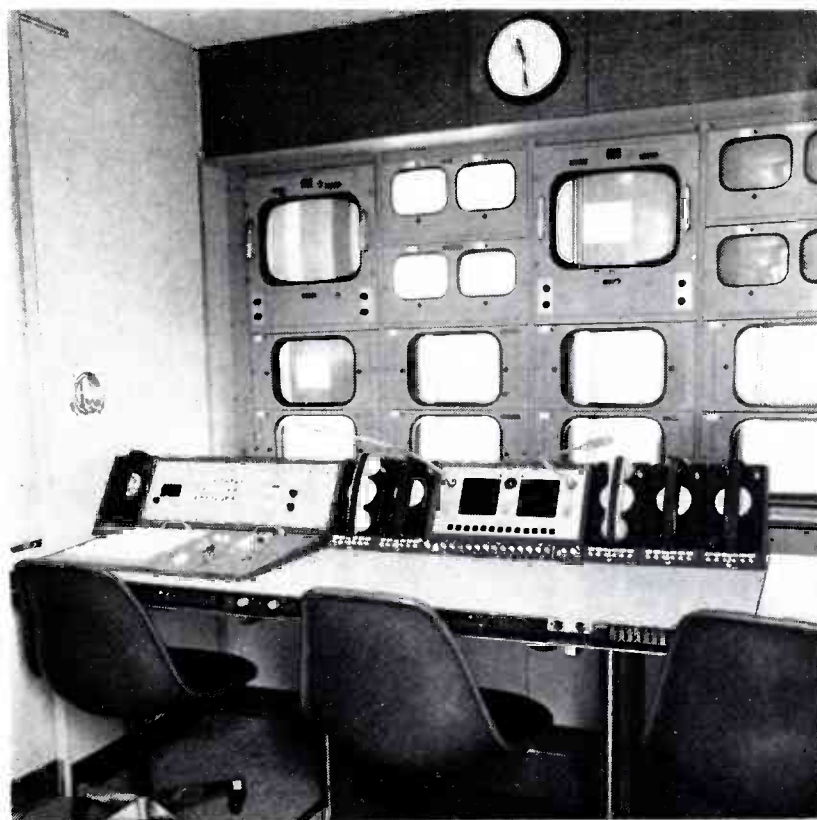
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FROM TWO TO TWELVE CAMERAS

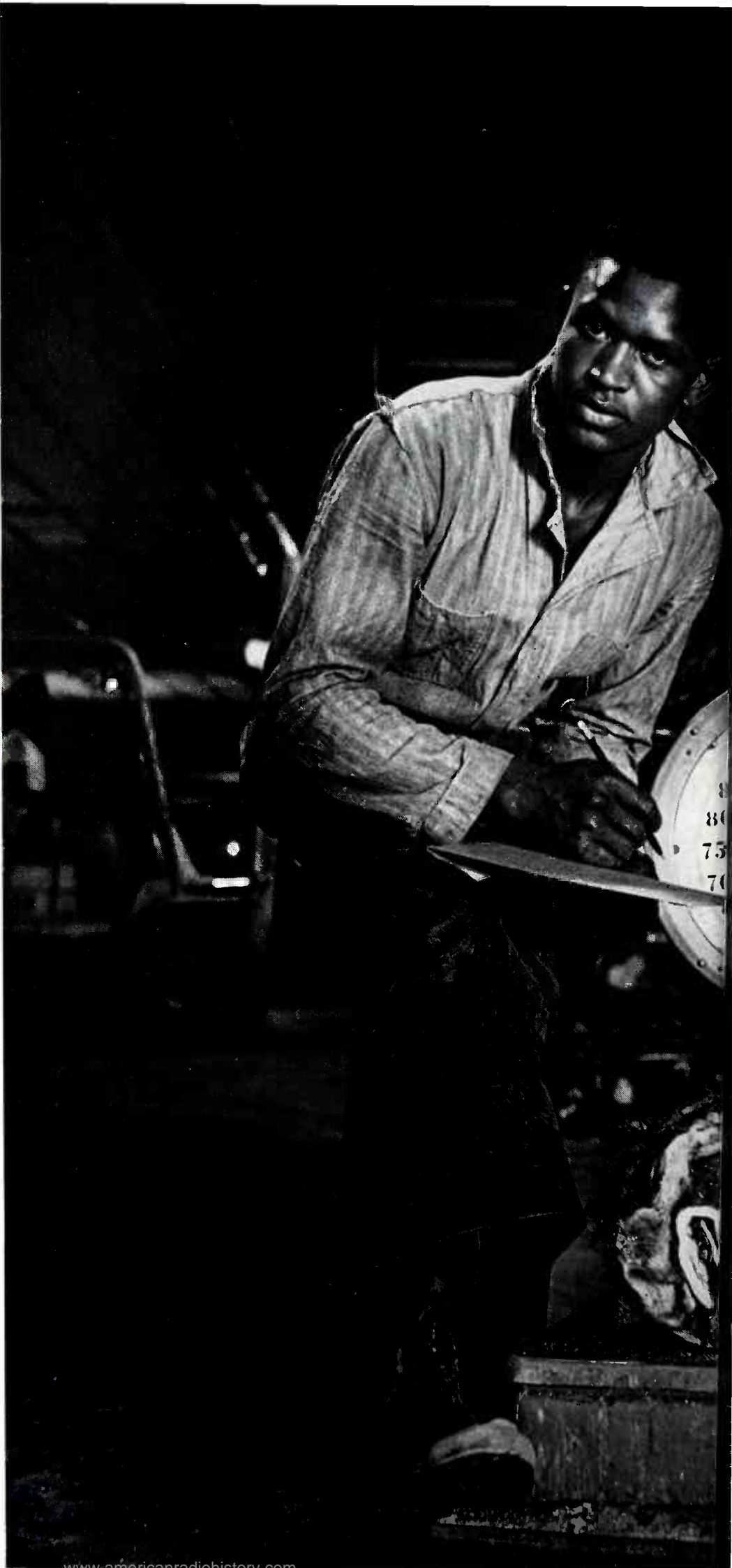
The only TV broadcast vans built by broadcasters for broadcasters! Each van is made to order — big, small, or in-between — to fit the needs of each station. And each van (as well as the equipment inside) is built to last long after others are dead and gone.



Only CBS Laboratories now makes a rolling TV studio that can scramble around in the roughest places — yet carry the most sophisticated equipment imaginable. The interior shown is a portion of the production area of the van above. Not shown are the audio, video, and other control areas that can handle virtually any kind of broadcast needed . . . film, tape, color — you name it. But any van can be designed from the bottom up to handle what **you** need. Write for details. Or phone (203) 327-2000.

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stations
so special.**





Do you?

Twenty years old...a grammar school dropout... unemployed. The future of James Seaberry, like the past, seemed clouded with frustration and doubt.

Until recently.

WBBM-TV, the CBS Owned television station in Chicago, believed there must be a practical, down-to-earth way to help James, and thousands like him. And they created it: "*Opportunity Line*," a weekly half-hour series, specifically designed to help Chicago-area viewers find jobs or job training. Particularly those from disadvantaged minority groups where unemployment is highest. Working closely with state and local employment services, "*Opportunity Line*" provides up-to-the-minute information on job openings in all fields, and includes a "hot line" phone connection to the Illinois State Employment Service for immediate action.

Response to the series has been as unprecedented as its concept. In the first two months on the air, more than 26,000 calls were received, several thousands of which resulted in job or training placement (James Seaberry is now successfully employed as a hide trimmer/inspector at M. Aschheim Co., a hide processing plant). Illinois Governor Otto Kerner calls "*Opportunity Line*" "...one of the best uses of television public service time ever brought to my attention." A similar series is now under way on CBS Owned stations in New York, Philadelphia and St. Louis, offering the hope of a better future for the jobless there.

"*Opportunity Line*" is a perfect example of the stations' total community involvement. Of communication that overleaps normal barriers to reach deep into the hearts of people and their needs. This, then, is one of the things that makes the CBS Owned stations so special...to vast audiences in five major population centers and, of course, to advertisers who recognize something special when they see it.

©CBS Television Stations

*CBS Owned WCBS-TV New York, KNXT Los Angeles,
WBBM-TV Chicago, WCAU-TV Philadelphia, KMOX-TV St. Louis*

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Regular readers who have reached this page are already aware that TELEVISION has changed. The new size of the magazine was chosen for the convenience of the reader (it's less bulky to handle) and for flexibility in the use of printing equipment (both offset and letterpress are used in this issue, as graphics specialists will observe).

But size is the least of the change that the editors have set out to introduce. In range of content, in depth of reporting, in legibility and attractiveness of presentation, the magazine represents a serious attempt to give television a publication that reflects the best of television itself. This issue is only the first installment of what the editors intend to be an ongoing story of larger dimensions and wider scope month by month.

The major articles in this issue give an idea of what the new TELEVISION is setting out to do. The lead story, beginning on page 35, is an earnest, and we think successful, effort to get all that talk about television's future out of the wild blue yonder and down to earth. TELEVISION set out to get experts to go on record with their timetables of evolution in communications, and the record appears in detail in four pages beginning on 36.

Beyond that we cornered four certified thinkers whose business it is to shape the future, and we let them free-wheel. Not every reader will like what these men say, but nobody can ignore them. Page 41.

In any discussion of the future of television, the puzzling destiny of wired transmission is bound to come up. New York is the laboratory where CATV is likely to get its sternest test. A sober look at that project starts on page 44.

Turning to more immediate concerns, TELEVISION presents, beginning on page 46, a series of three articles on the history, prospects and nature of the new network season. And, for a fillip, one station's version of the best of all possible network schedules is displayed on page 92.

For anyone who intends to buy any of the feature films that are now the hottest items in syndication, or anyone who may place advertising in them once they're on

station schedules, a special report beginning on page 75 is worth saving. The report lists the rating, play date, length, origin and other information about all 469 movies that have had network exposure since 1961.

The issue contains some new departments that we think deserve your attention. TELEVISION on Location, beginning on page 8, features reports from several senior editors of Broadcasting Publications Inc. who write from long experience in the business and in the areas from which they are filing this month. This department will appear regularly.

We are also introducing, on page 60, A TELEVISION Encounter in which leading advocates on two sides of current issues will present their arguments. This month's topic is the conflict between spot and network, and the debaters are a prominent rep and a prominent network sales chief.

Several bylines in this issue will be seen again.

Granger Tripp, vice president and creative director of J. Walter Thompson, New York, begins in this issue, on page 59, a series of expert advisories on the making of television commercials. Tripp has been producing commercials for JWT since 1953. Within the agency he is the resident guru to whom less experienced ad makers turn for word on how to make those messages sell.

The London report in TELEVISION on Location is from Nicholas Faith, a member of the staff of the respected London *Economist*. Faith writes with special understanding of television in England. He was a news producer on the BBC before turning to print journalism.

Lest TELEVISION take itself and the television business too seriously, we have acquired the services of a sharp mind and sharper tongue for occasional irreverences. Gerald Gardner and his partner, Dee Caruso, were story supervisors of *The Monkees* in its first season and wrote most of the scripts. Now they're writing movies (and TV pilots, just to keep the odds up on residuals). Gardner is represented on page 68.

THE EDITORS



Next time you're on the road, all keyed-up from "turnpike tension," stop in Houston and ease up. Enjoy a great meal, a quiet, air-conditioned room, the swimming pool, then sit down in front of the TV set. Tune in KPRC-TV, and unwind!

*Keyed-up
executives
unwind with
KPRC-TV*
NBC in Houston

NBC in Houston represented nationally by Edward Petry & Co.



ON
LOCATION

They're still making 'pictures' in Hollywood.
New York: Is fall promotion worth that much?
How clustering affects British commercials.
TV in Washington: caught in political squeezes.
Mixed word from Detroit on auto advertising.

HOLLYWOOD:

It all happened this muggy, smoggy summer: new studio bosses at Columbia Pictures, Warner Bros., MGM: Seven Arts merged with Warner, Desilu with Paramount Pictures and Gulf & Western. Changes, lots of them, essentially television-generated. Aren't Bob Weitman, the new man at Columbia, and Ken Hyman, replacing Jack Warner, from the TV generation? And add Seven Arts and Desilu: They made it in TV.

It would appear then that Hollywood has finally become television country. Don't make book on it. The colors that wave over the busy Hollywood sound stages these days of a new TV season bear more allegiance to the nickelodeon than to the cathode-ray tube.

The thing about Hollywood is that heart and soul it's still—always has been—a picture-making town. Television changed things, sure, but not really. Only the way of doing things actually changed, not the things being done. Hollywood never really stopped making pictures. And that's its hang-up.

The hour television series? Why that's just a picture turned out in one week instead of several. The 90-minute series? A short picture or a picturette, like a novelette, catch?

Let's get this use of the term "picture" straightened out. It's only a colloquialism surely, yet oddly indicative. When somebody in this town talks about making a picture, there's a sweet ring of possessiveness to it. It's like a magazine editor talking about his book or a marksman about his piece or a truck driver about his rig. Substitutes are just not adequate. It's not a movie or film or feature. Most assuredly it's never a television

show. It's a picture and it's called that with pride even though it's not what Cecil B. DeMille meant when he said it.

"I'm making a picture for Foote, Cone & Belding," says a film director. He's not making a picture. He's making a 60-second commercial about a food seasoning.

It's an old cow town where the pastures have dried, the cattle are gone and heavy industry has taken over. Yet the townsmen still sweat under Stetsons, pinch their feet into high-heeled boots and roll their own cigarettes.

It's the grip grumbling to the electrician at the Samuel Goldwyn studios about the producer doing his 32d take of a tea commercial. "These television geniuses," he mutters. "I wish they'd all pack up and get lost."

It's the second lead in a detective series telling a reporter: "God, I hate this. I'm only living until the day they stow this garbage and I can, maybe, make a picture."

It's the grizzled cameraman working the comedy series at Desilu Caluenga, a program using the three-film-camera technique of sequential shooting on a multiset stage. "What a way to make a picture," he comments. "Rush, rush, rush. That's what television is, one big rush."

It's a graying Walter Pidgeon, a long-since-blossomed Greer Garson, reminiscing on *The Joey Bishop Show* about making sentimental family pictures under Louis B. Mayer in the dear, dear days before television.

It's the newcomer to town who is asked at a cocktail party: "Do you write about pictures?" and the look of total dismissal he gets when the answer is: "No, I write about TV."

The effects of such conditional surrender, of such disoriented co-existence, have been enormous. Television never had a chance as a medium on its own in Hollywood. It's always been an appendage of picture-making. Of little matter, but still acknowledged by most is that the limb carries the body.

The thing is that Hollywood's hang-up with picture-making now has come around full swing. First the picture-makers, both eyes on the profit-and-loss statement, seemingly blind to the real potentials, sold their prize products to the networks. Then TV-reared, TV-wise MCA Inc. (a background that still makes the company suspect) bought Universal studios, one of the first families of picture-makers. The interlopers sized up the situation and decided that if television is just another form of picture-making, why not really blend the two and make them thoroughly homogenized (a conclusion already made and put to modest test by Walt Disney)? And apparently the scheme, as the studio's consistently high-rated "World Premiere" pictures for NBC-TV last season indicates, works. Now the more tradition-minded picture-makers are having to follow suit.

That's the nature of the delicious dilemma bugging all of Hollywood today. How will the picture-making for television affect the structure of picture-making for theaters? Indeed, does the presentation of pictures on television, whether specifically made for that purpose or not, damage the potential theater gross?

How much of their libraries should they hang on to? How long after their pictures play the theaters should they be released to television? How ambitious, how extensive, should their picture-making for television be? And what of those vital middlemen, the theater exhibitors? How can their cries for product be ignored and television be supplied instead? How much longer can the picture-makers tread the tenuous line of supplier for both theaters and television without coming up a loser? When does the law of diminishing returns apply in this curious relationship? What if the picture-makers didn't sell to television? What would pay-TV chances be?

Listen to Martin Ransohoff of Filmways: "It's a monkey-chasing-its-tail game. Is the theatrical gross for pictures shrinking more than is offset by the television gross? You have to wonder."

Listen to Dick Zanuck of 20th

USA



alan dale bogoraad

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On Behalf Of The U. S. O.

25 Years of Advertising Council Public Service For The Public Good

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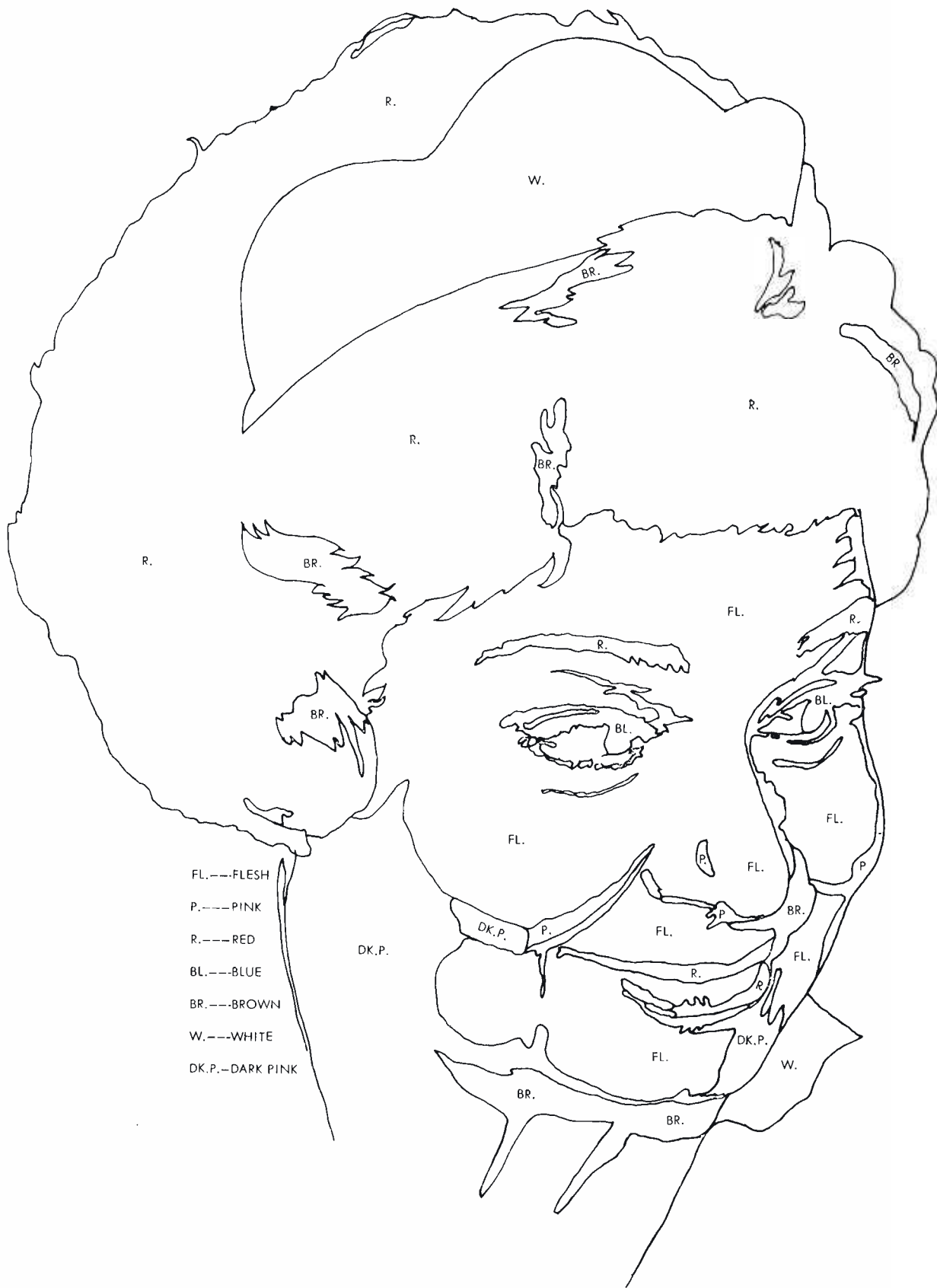


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How to add color to strip programming



Color Hazel. 154 half-hour episodes; 120 already in full color. Available through **Screen Gems** 

ON LOCATION

from page 8

Century-Fox: "We're feeding picture product to television in direct competition with theater product. I think we should slow down and start building up a backlog. And the way I see it, pictures made specifically for television just don't seem to add up."

Listen to Jennings Lang of Universal: "Please give me one night to program on a network. I'd make it a complete night of pictures. I'm convinced that's coming."

If it does come, Hollywood will be more of a picture-making town than ever before. And what of television? It's advancing with all deliberate speed. Why just the other week the prestigious Motion Picture Relief Fund offered a hand in recognition. After a 20-year trial period, the industry organization unanimously voted to change its name to Motion Picture and Television Relief Fund. MORRIS GELMAN

NEW YORK:

The big noise here, and probably all over, is the tub-thumping for the new season. It started about the time the last Fourth of July fire-cracker fizzled out, and now it's beginning to build into a frenzy that will come at you every way you turn—television, radio, newspapers, magazines, posters, billboards, even books and, for all we know, skywriting and shirt-boards. With ABC and CBS starting their new programming immediately after Labor Day, while NBC waits until the following weekend, the trumpeting is bound to last the entire month, and the viewer may end up wondering whether he has been wooed or attacked.

It is traditional for drum-beaters to say, and probably true, that each new-season promotion is bigger than the last. This year is no exception. The best guesses put the three networks' outlays for materials and media at \$6 million to \$8 million, and that of course doesn't count the much more valuable network and station air time that is being used virtually down to the last unsold scrap.

ABC is promoting its 1967-68 year as "a very special season" and has adjusted its strategy accordingly—to allow for tailored campaigns for specials as they come up. The four-hour *Africa* extravaganza on the night of Sept. 10, for instance, is getting the full treatment not only in advertising but in advance appearances before educational, religious and other groups in major

cities, in 80,000 viewer guides distributed to teachers through the National Education Association, etc. (see article page 52). For another example, Ford, MGM and ABC together are spending \$200,000 to promote the movie "Mutiny on the Bounty," which will appear under Ford sponsorship from 8 to 11:30 p.m. Sept. 24, and McDonald's hamburger chain, which will sponsor *Holiday on Ice* featuring Jonathan Winters from 7 to 8 the same evening, is dispensing that fact along with the mustard and relish at hamburger stands across the country.

Although ABC's budget for whooptedoo will be spread out more than usual, there's more to spread. Officials say it's the biggest ever, and they got a blast going for the season-opening, of course. Program promos have been running since July, spots are being pushed on the ABC Radio network and ABC-owned stations, tune-in ads will start in the newspapers with the Sept. 5 kickoff, and all nighttime shows will be promoted in *TV Guide*. Co-op money for local radio, newspaper and other advertising is being made available to all 143 primary affiliates, program stars have toured into some 200 cities, tie-ins have been arranged with recording and assorted other companies, kits have been redesigned and distributed to affiliates, paperback book versions of some programs are coming out and, among other things, it somehow happens that Lawrence Welk is getting the Horatio Alger award and Walter Brennan (*Guns of Will Sonnett*) is being named "granddad of the year."

CBS, exhorting one and all to "get in the winner's circle on CBS this fall," estimates its total new-season package is 15% to 20% bigger than last year's. It includes 97 trailers broadcast more than 1,000 times on the network; 130 trailers sent to affiliates for their own use; five-minute vignettes of CBS's seven new programs that affiliates can combine with their own material for what CBS hopes will be at least 400 different custom-built local shows touting "Seven Wonderful Nights"; a 15-minute sports film that is expected to get 300 local showings; 10 radio commercials for a three-week campaign on the CBS Radio network and for local use in "virtually every major market"; a two-week advertising campaign in 725 newspapers with estimated daily circulation of 57 million; inserts in *TV Guide*; four-color posters at 500 locations between Boston and

Philadelphia and also available to affiliates everywhere, plus, finally, 34 different promotion kits with ads, pictures, copy, slides and the like for all 200 affiliates.

Over at NBC they're touting "NBC Week," which starts Sept. 10, but in the name of research they're also plotting a little ploy that just incidentally may not hurt them in the new-season competition. Instead of marking time with reruns during the week the other networks tee off, NBC is scheduling "A Week of Specials." The "specials" include six new program pilots that are under consideration for 1968-69 or, if disaster falls, for the "second season" in January.

NBC researchers want to see how they do and get viewer reactions for use in deciding the fate of the pilots. But nobody will complain if they just happen to divert any viewer from the annual ritual of sampling the new ABC and CBS programs. Indeed, it is hard not to suspect that this possibility was in the back of somebody's mind all along, because the other programming scheduled for that week is not exactly throw-away stuff. It includes "Teacher's Pet" as the Tuesday-night movie, a repeat of the original TV version of "Damn Yankees," a special one-hour Rowan and Martin promotion of the new NBC season and, to cap it off, the *Miss America Pageant*.

For its own new season, NBC has been running an on-air campaign since July 5. This phase includes nine one-minute promos (at least one for each night of the week), 10 13-second teasers, 25 20-second spots (one for each program, old and new), and, for the last-week preseason drive, eight "count-down" teasers (Eight days to NBC Week," "Seven days," etc.) Affiliates have been furnished bulging kits and have been pushing heavily on the 20-second spots. NBC's newspaper campaign starts Sept. 10 and will run for two weeks. Last year the network offered to share the cost of local print advertising with affiliates in top markets and got 126 takers; this year the offer is good in all markets. The size of the co-op ads has been increased, too: from 400 lines last year to 600 lines in most cases this year throughout the first two weeks.

NBC also will have eight pages in color in *TV Guide* and is offering co-op money to affiliates that want to get into regional editions. For the third and fourth weeks it's also buying boldface listings in TV logs in approximately 100 newspapers. Its radio campaign includes

ON LOCATION

from page 11

eight 30-second spots carried heavily on NBC Radio, and for the third week the network will co-op local radio advertising too. In addition to the Rowan and Martin new-season special there's a half-hour comedy starring Danny Thomas to introduce the new schedule on the air.

The magnitude of all this evangelism, network and local, is jarring. In a burst of arithmetic, CBS officials estimated their own campaign would deliver "more than six billion home and reader impressions"—before the season begins. We didn't even try to count up the three-network total. Figures like that leave us helpless.

It did seem pertinent, however, to see what, if anything, all this means to viewers. So TELEVISION staffers here conducted a small survey, very random but otherwise thoroughly unscientific. If the results were projectible, which they definitely are not, we could report that almost 89% of the people in Manhattan yield to profane tendencies when called to the phone for a survey, but we also got some fairly interesting printable reactions.

First, the promotions seem to be working. Over half of the people we called could name some of the new shows and indicated they were looking forward to them—*High Chaparral*, *Ironside* and *Mothers-in-Law*, all on NBC, and *Carol Burnett Show* on CBS and *Cowboy in Africa* on ABC were specified on the want-to-see list. Second, they seem to be generating some good will for the season as a whole, as attested by—among others—the wife of a salesman and the wife of a longshoreman, both of whom thought the season would be better, aside from specific shows that seemed attractive to them (another woman also anticipated improvement, but for a different reason: "Anything different would have to be better").

On the negative side, there were signs that some viewers are over-promoted ("boring," the wife of a mortician called it); or don't believe the promos ("They keep saying it'll be better but I doubt it," according to the wife of an office-machine salesman), or just aren't impressed by the new programs (a retired teacher expected programming generally to be better but didn't particularly look forward to any of it). Worst of all, considering all those uncounted billions of home impressions, some people

haven't even noticed the promotional avalanche. One such, but not the only one, was the wife of an accountant; she hadn't noticed it even though, by her own account, she watches TV nine and a half hours a day, "from 5:30 until 3 in the morning." That's when we called off the survey. RUFÉ CRATER

LONDON:

In July British commercial television inaugurated a half-hour newscast starting at 10 p.m.—the last half hour of prime time—instead of the 10-minute news that had been broadcast earlier in the evening. This new format was modeled on the American pattern, with key anchormen interpreting the news. It also incorporated a two-minute break for commercial spots in the middle, the first time such an interruption has been permitted in British television news.

There was considerable dismay among television critics at the interruption, and although it has now been accepted as a natural break, the outcry pointed up just how sensitive the British are to commercial interruptions in worthwhile programs. The goings-on here have trans-Atlantic significance. American broadcasters are also in a swivet over the frequency and duration of program interruption, and their code apparatus is apparently tending toward fewer, if perhaps longer, commercial positions.

British and American television may be drawing closer together in this respect. Indeed most of the pressure for change in American television, from within and outside the industry, seems to favor more clustering and less frequent interruption.

British sensitivity to program interruption predates commercial television. One of the biggest weapons used by the anticommercial campaigners before they lost their fight to prevent the introduction of a commercial system was the way the coronation of Elizabeth II in 1953 was interrupted on American television by an act featuring a band of costumed chimpanzees. As Sarah Bernhardt is supposed to have said when she was asked to appear on a mixed variety bill: "Between sea lions—no." So the times and durations of advertising breaks have always been strictly controlled on British commercial television, although not to the same extent as on the continent of Europe. In the Netherlands, Germany and Switzerland the advertisements are all lumped in one

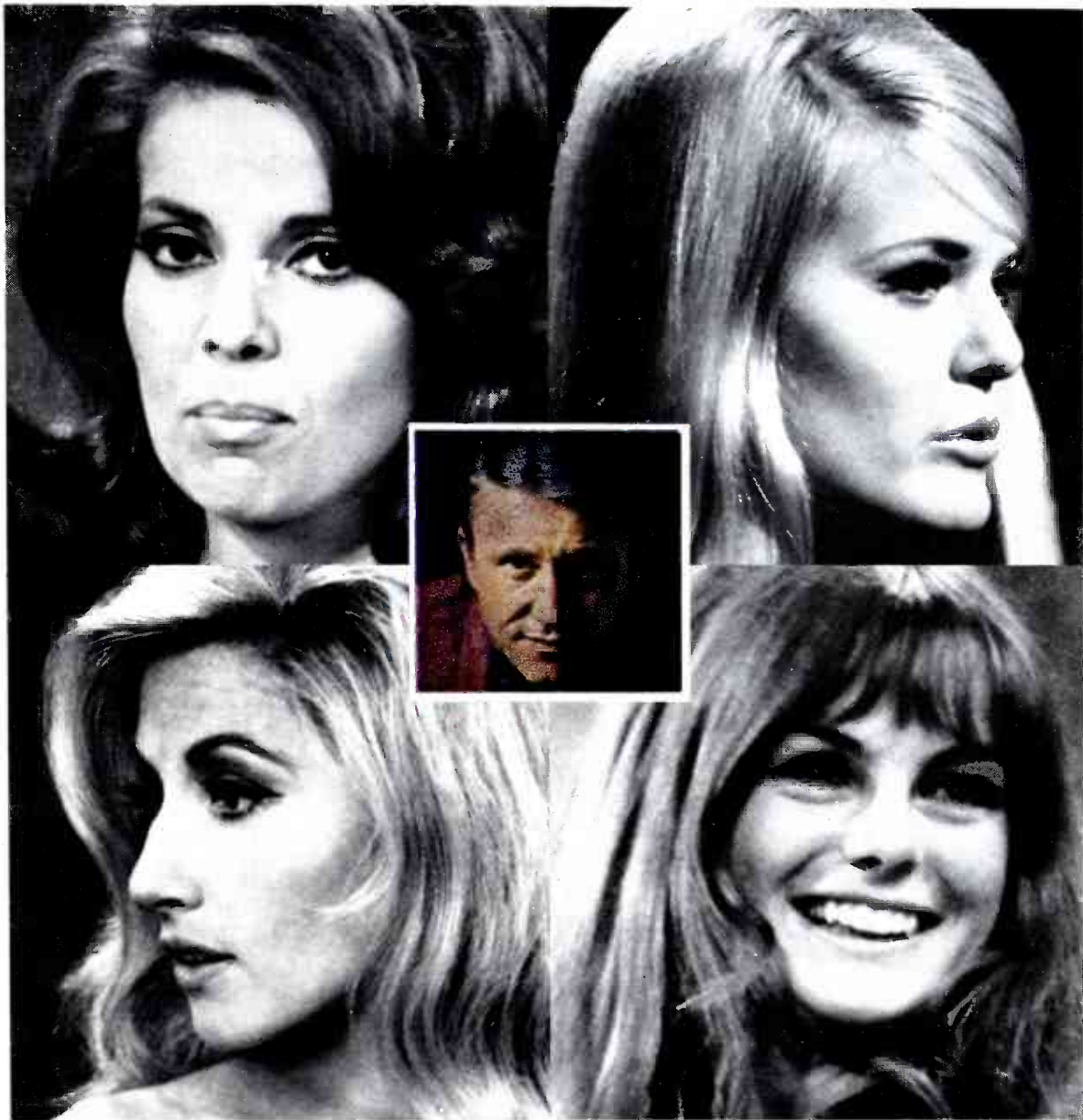
15-minute spot during the evening.

In Britain, advertising is limited to an overall six minutes an hour averaged over the day's programs, with a maximum of seven minutes in any one hour. These advertisements must be contained in not more than three breaks an hour, again on average, which gives some flexibility in prime time. So each break will include several advertisements from seven seconds to 60 seconds long, totaling two to three-and-a-half minutes altogether.

Commercial positions must come at "natural" breaks in programming. The definition of a "natural" break has caused some nice metaphysical problems, but certainly the interruption of scenes in plays is frowned upon. Not only that, the advertiser is not supposed to know where his commercial will be placed in relation to particular programs, although this rule is more honored in the breach than in the observance.

British advertisers have never been entirely happy with the system. Like advertisers on American television, the British would prefer that their commercials appear without immediate competition from other commercials and wedged within programming so adroitly that viewers would be fearful of leaving their sets lest they miss the next showdown between the lawman and the stranger in the black hat. Nor is their concern relieved by scattered evidence of audience behavior during the breaks that are permitted for commercial insertions. Utility companies report increases in the use of water and electricity when a popular program ends and a sequence of advertising begins.

The regular audience measurement services in this country provide few clues to what, if anything, goes on in viewing homes during commercial breaks. Like the Nielsen service in America, England's Television Audience Measurement (TAM) records whether a given set is on and if so whether it is tuned to BBC or the commercial channel. TAM does not record whether anybody is looking at the set. TAM has attempted to sell a service that would measure attentiveness of the audience, but the program companies see no need to buy what might be evidence of inattentiveness, and the advertisers and their agencies see little point in paying money to learn something more about a condition they are helpless to change in any case. It is by law that British commer-



**When we decided to change the Merv Griffin show to color,
we weren't just thinking of Merv.**

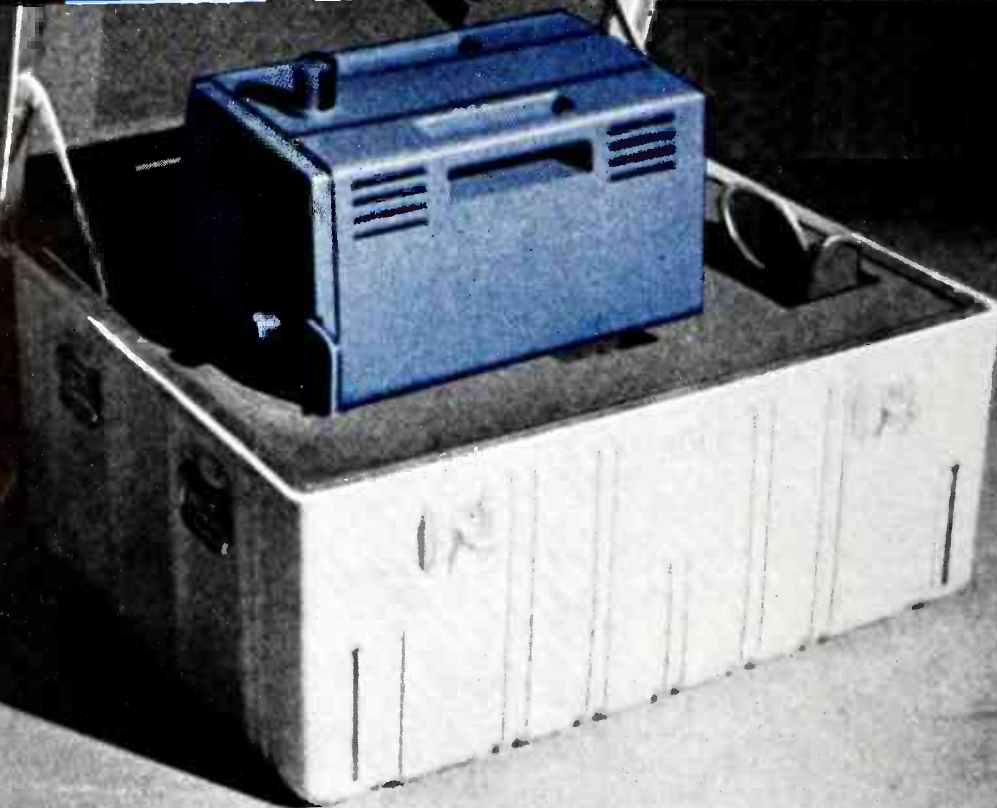
We were thinking of Baby Jane Holzer's beautiful blonde hair.
And Abbe Lane's pink sequin evening gown.
And Gloria Loring's enchanting green eyes.
And Jean Shrimpton's bright orange feather boa.
In short, we were thinking that Merv's usual

bunch of unusual guests deserve to look every bit as colorful as they sound.
And starting in September, they will.
For color availability in your area,
contact WBC Program Sales, Inc.,
240 W. 44 St., N.Y., N.Y. (212-736-6300).





Out of the Case and On the Air in Six hours



To put a TV color camera chain on the air the day you get it is quite a feat, but KLFY, Lafayette, La., did it. Of course, it was a Norelco 3-Plumbicon* PC-70 Camera. That made the original setup and checkout easier because the Norelco is inherently simpler than any 4-tube camera.

KLFY has since discovered that everyday setup is likewise fast and simple. Maintenance is low,

reliability is high. And why not? There's one less of everything electronic in the Norelco, and what there is has been designed to give you the sharpest, and the most faithful color picture the state of the art permits.

Check into the PC-70, and very likely you'll soon be checking one out in your studio. Write us or our sales representative, Visual Electronics.

*Registered trademark for television camera tubes



KLFY-TV News Director Dud Lastrapes interviewing Mr. Herbert Brown, Chairman of the Board of local advertiser Brown's Thrift City Pharmacies

Thomas G. Pears, Gen. Mgr., KLFY, Lafayette, La.:

"Although we had done some prewiring, we were amazed at the speed with which we got our new PC-70 chain in operation. It was delivered right on schedule and a factory representative was on hand to help with the installation. The picture is great!"



<p><i>Awarded to Philips for Outstanding Achievement in Engineering for the Development of the Plumbicon Tube</i></p>	 <p>Emmy David Sarnoff Gold Medal</p>
<p>Norelco</p>	<p>PHILIPS BROADCAST EQUIPMENT CORP.</p>

299 Route 17, Paramus, New Jersey 07652

ON LOCATION

from page 12

cialists are placed as they are.

Despite their misgivings about commercial placement, British advertisers must have countervailing evidence that television is a useful medium. After the introduction of the commercial service, television quickly became the staple medium of nationally promoted consumer goods, and it still is. In the present advertising recession, television, alone among the media, has escaped a decline in revenue.

So much is television in demand that prime-time spots on major stations are booked months in advance, sometimes by big companies that may not have chosen the products they are going to advertise but know they will need the time. Major stations generally manage to fill all their advertising positions, though they may give discounts on top of published discounts in non-prime periods when airtime approaches and spots are unfilled.

NICHOLAS FAITH

WASHINGTON:

The quadrennial campaign for national offices is almost a year away, but on the politicians' calendars it has already begun. As usual, television is uppermost in the minds of those whose professional survival will be put to the test in 1968.

Senator Joseph Clark (D-Pa.), who says things have come to a pretty pass if broadcasters are too powerful for Congress to remind them of the temporal and public nature of their franchise, has proposed a way to reawaken their public spirit. He would make them give free time to candidates for political office.

Pleading his case before the Senate Commerce Committee's Subcommittee on Communications, Clark was candid enough to explain that his own media bill in a free-swinging, TV-heavy 1968 senatorial campaign in Pennsylvania might exceed \$1 million. An aide later explained that Clark was simply using a Madison Avenue formula that sets a minimum requirement for victory at 10 cents a constituent.

To throw 10 cents' worth of media at each of 11.5 million Pennsylvanians costs \$1,150,000. Maybe each sees a penny's worth of roadside billboard and is pinned with a few mills' worth of campaign buttons, but most of the dime goes to television.

To measure out political existence in people-pennies of TV seems overly neglectful of content, but if the medium is so powerful that the

politician and his message don't matter, why complicate the equation?

Senator John Pastore (D-R.I.), the Communications Subcommittee chairman and a man who likes to keep things in perspective, explained that others before Clark, starting with Adlai Stevenson, had proposed free-time plans. Pastore is also an eminently practical man and he said: "The only people in favor of your bill, Joe, are those running for public office." So Pastore tossed up another idea: limiting the amount of television time that a candidate can buy. "Don't you think we've reached the point of overexposure?" he asked.

Clark thought it was a nice idea, but doubted that sort of restriction could be adequately policed.

The Clark bill was accompanied by a batch of others that ran a spectrum of increasing attractiveness to broadcasters, all the way to permanent repeal of Section 315 of the Communications Act, the section requiring that equal time be given to all bona fide candidates no matter what their political stripe. The repeal plan is introduced periodically by Senator Vance Hartke (D-Ind.), who thinks the FCC's fairness doctrine is sufficient insurance against broadcaster political abuse. Every man in Congress worth his seat has an idea or a specific cure.

Two-a-penny plans to balance broadcast freedom with the democratic process are more expensive this year at a dime a dozen, but the electorate in 1968 may still cost 10 cents a head.

Television news has survived the riotous summer without permanent psychosis but only through possession of a tough psyche. It was suffering what the psychology primers call an approach-avoidance conflict wondering how to cover Negro rioting without covering Negro riots, how to present the news without making it, how to cover the biggest story going without keeping it going, how to present Negro moderates without becoming the Uncle Toms' medium, how to present Stokely Carmichael without becoming the rioters' tool.

It was patent that TV couldn't "tell it like it is" without telling Stokely's side of the story, but some of the noises in Washington made it sound as if Stokely and the newsmen were in league. Senator Ralph Yarborough (D-Tex.), holding up Dallas broadcasters as worthy of imitation, said: "They

don't spend television time showing Stokely Carmichael and those others calling for black revolution. They don't show looting, spend all the news time showing looters shooting at the police and looting stores."

Representative Durward Hall (R-Mo.) suggested legal curbs on broadcasters after an earlier attack in which he had charged them with lending their facilities for use in incitement to riot, reminiscent of and "no less detestable than the worst days of yellow journalism."

There were some less violent attitudes about covering violence expressed in the Senate, but they fell short of commendation. Hugh Scott (R-Pa.), seeking moderation with teeth in it, proposed a code of emergency conduct to the networks to prevent undue concentration on the sensational while he allowed that such a code must be consistent with freedom of speech.

The Federal Trade Commission wants to find out whether the TV networks are indulging in discriminatory sales practices and has ordered them to spill the particulars of their prime-time sales in shows selected on the basis of rating muscle, or lack of it. The FTC wants the information on the five top-rated and five bottom-rated programs at each network for this season ending and the one just beginning.

The agency's demand for information gets quite personal. For example, it asks for all documents exchanged between each network and any actual or prospective advertiser or advertising agency related to last year's and new-season programs, as well as internal correspondence about the sale of time. The FTC investigation is not coming as a surprise. When last year's hearing on network sales practices in the Senate Antitrust and Monopoly Subcommittee came to a close, the FTC assured the subcommittee chairman, Philip Hart (D-Mich.), that it had adequate machinery to police any monopolistic abuses in broadcast advertising, and the subcommittee, in so many words, said prove it. It was "standing by to see if that's so."

"Good commercial television is like skywriting: poof—it escapes in the air." That was former FCC Chairman Newton Minow describing the best public-affairs programs that broadcasters offer. To end the needless waste he proposes they offer their most commendable efforts to noncommercial television. Minow



One of our women reporters has won the highest award 3,000 murderers, con men and thieves can give.

In the 115 year history of San Quentin, only five people have been named Honorary Inmate by the prisoners.

Wanda Ramey, of Group W station KPIX in San Francisco, was the first reporter. And the first woman.

San Quentin is part of Wanda's beat. When she goes behind the walls, it's not just for a riot or an execution. It's to get the details of a prison election. Or film highlights of the Christmas show. Or listen to the beefs of the Inmate Council.

In short, Wanda Ramey's job is to cover the everyday news of a not-so-everyday community.

But at KPIX, getting the news is only part of the job.

We also expect our reporters to become involved in community activities. Wanda saw no reason why she should be an exception.

So, together with her cameraman husband, she organized the prison's first film workshop. Men who never before held a camera learned to stage, film and edit a production. Some now go out on special assignment for the Department of Corrections. And lately, when Wanda comes to film a news story, a crew of inmates mans the cameras.

Wanda Ramey isn't unique. There are women like her at Group W stations across the country. Their assignments cover every area of broadcast news.

Because at Group W we don't think news-women should be set aside for fashion shows and supermarket openings. We believe a good reporter is a good reporter. Man or woman.

And we doubt if we could have put that belief to a tougher test.

KPIX 5 **GROUP W**
WESTINGHOUSE BROADCASTING COMPANY

ON LOCATION

from page 16

was testifying at the House Commerce Committee's hearing on legislation to establish a Corp. for Public Broadcasting.

Representative William Springer (R-Ill.), pushing for "guaranteed nonpartisanship" on the Public Television's Corp.'s board, wanted to know what Minow thought about this program.

Minow answered: "When I was on the commission I used to get more help from the Republicans than from the Democrats."

E. William Henry, who followed Minow as chairman of the FCC, followed him as a witness at the same hearing. Speaking in behalf of a strong, unfettered public broadcasting system, he said: "If we weaken it unduly, it will simply become another cog in the bureaucratic machine. Therefore, the less control the better."

When the House committee reported its version of the bill it seemed some of what Minow and Henry said had escaped—poof—in the air.

The House committee reported a bill requiring that no more than eight of the corporation's 15 board members be from one political party, apparently convinced there's no such thing as an apolitical information medium and satisfying itself that any politics expressed will be bipartisan politics.

JOHN GARDINER

DETROIT:

Talk to any one in Detroit about television's prospects for increased automotive spending in the new model year and you end up with a mixed bag.

The threat of an auto workers' strike, this summer's ghetto rioting and economic consequences, and the chances for the 10% income surtax all contribute to the confusion about exact media plans and budgeting. Especially the strike. It has required agencies and advertisers to come up with multiple alternatives to meet combinations of contingencies.

Despite all these uncertainties, television has a lot going for it these days in Detroit. Color is giving new excitement to creativity in the production of commercials, a creativity that has become as competitive among the agencies and auto firms as the design of the cars themselves. More and more young people are ascending to key positions in automotive agencies, young people who not only were reared with TV but who naturally think

TV as yesterday's generations think print.

Network television will get the weight of auto advertising during the introduction of new models. After that spot television is destined to score well in the media mixes called for in the special market-by-market campaigns being launched by the factories in conjunction with regional or major-market dealer groups. This is not old-fashioned co-op advertising in which the local dealer buys locally and gets a percentage from the factory with few strings attached. These new campaigns are the Detroit-directed high-strategy blitzes mounted so successfully this past year by Chevrolet, for example, a trend that is sure to spread.

Ford dealer groups and some Chrysler Corp. groups, especially Dodge, have used variations of market-by-market for some time. In a refined application of market-by-market, General Motors in working with dealer groups has learned how to carefully balance out serious local problems such as inventory overstock or consumer indifference to a particular model. Market-by-market also has enabled the factory-dealer team to capitalize on the sales opportunities of unusual local strength situations too. GM undoubtedly will step up market-by-market activity for Pontiac, Buick and Oldsmobile as well as for Chevrolet.

The Television Bureau of Advertising's relatively new Detroit office is making its mark, according to station representatives there. TVB's Detroit man, W. Eldon (Hap) Hazard, an automotive veteran from J. Walter Thompson Co., can open doors when he knocks. He has encouraged the factories, for example, to turn over "wild footage" from their network commercial production for use at the dealer level.

Hazard says even though Detroit may not spend more on TV this fall than it did last year the medium can be sure of one thing: The auto makers are looking over TV harder than ever before. He and other observers on the scene note the big makers are going to leave no opportunity unused to exploit the market potential for each car brand. The selling war is for total corporate share of the market as well as individual brand sales. The battles are for decimal points.

Currently the share-of-market stands about like this: General Motors, 48-49%; Ford, 25-26%; Chrysler, 15-16%, and American

Motors, 3%. The few remaining percentage points are largely being gobbled up by the imports, a growing factor in the U. S. market and one that also is accounting for growing dollar potentials for television, both network and spot.

Detroit's network buys this fall are trending more and more to participations. The notable exceptions are Chevrolet's *Bonanza* on NBC-TV, Chrysler's buy of Bob Hope specials on the same network and Ford's renewal of *The FBI* on ABC-TV and its full sponsorship of the three-and-one-half hour "Mutiny on the Bounty" on ABC-TV Sept. 24. "Bounty" is costing Ford \$2.3 million, up from the \$1.8 million it paid to the network last year for "Bridge on the River Kwai." Ford, ABC and MGM also are kicking in \$200,000 for a special kitty to promote the TV movie extravaganza.

ABC-TV reports auto business this fall is running well ahead of last year. CBS-TV has no program sponsorships this season from Detroit but estimates its participation business has about doubled. NBC-TV, however, which has enjoyed heavy sports business from the auto makers as well as program and participation buys, expects Detroit billings for the fourth quarter will not quite match last year's fall quarter. NBC-TV's World Series coverage has been renewed by Chrysler.

ABC-TV's fall participation business is swelled largely by a substantial Plymouth buy and by placements from Volkswagen and Pontiac. At CBS-TV, the prime night-participation buyers include American, Dodge, Plymouth and Olds. Ford, Buick and Pontiac have pieces of day sports programming there. NBC-TV scatter-plan buyers include American, Volkswagen and Oldsmobile, plus some Pontiac.

Spot buyers anticipated for the fall introductions include Dodge, Pontiac, Ford and Lincoln-Mercury, in about that order. The only forsure business so far is Dodge; the others are expected. By January include them all plus the others, especially for increased market-by-market runs.

Television is now a working tool for Detroit in more than advertising. Closed-circuit TV has become the communications link in new-car previews for the auto trade. Dealers across the nation last month saw the new offerings of Pontiac, American Motors and Chrysler Corp. via the tube.

LAWRENCE CHRISTOPHER



**THE MGM
TELEVISION
MEDIUM
IS THE
MESSAGE**

Programming
turned on for
today...
tuned in to
tomorrow!

1967/68 Season

METRO-GOLDWYN-MAYER TELEVISION
PRESENTS

The Man from U.N.C.L.E.

Fourth Year Premiere
Monday, September 11
8:00-9:00 P.M. on the
NBC-TV Network in color

Starring Robert Vaughn
and David McCallum
Co-starring: Leo G. Carroll

Executive Producer: Norman Felton
Producer: Anthony Spinner
An Arena Production



20th CENTURY-FOX TELEVISION PRESENTS

DAKTARI

Mid Year Premiere Tuesday, September 5
7:00-8:30 P.M. on the CBS-TV Network in color

Starring Marshall Thompson, Cheryl Miller,
Yale Summers, Hedley Mattingly, Hari Rhodes

Ivan Tors—Executive Producer
Produced by Leonard B. Kaufman
Directed by Ivan Tors and Art Arthur
Produced by Ivan Tors Films, Inc.

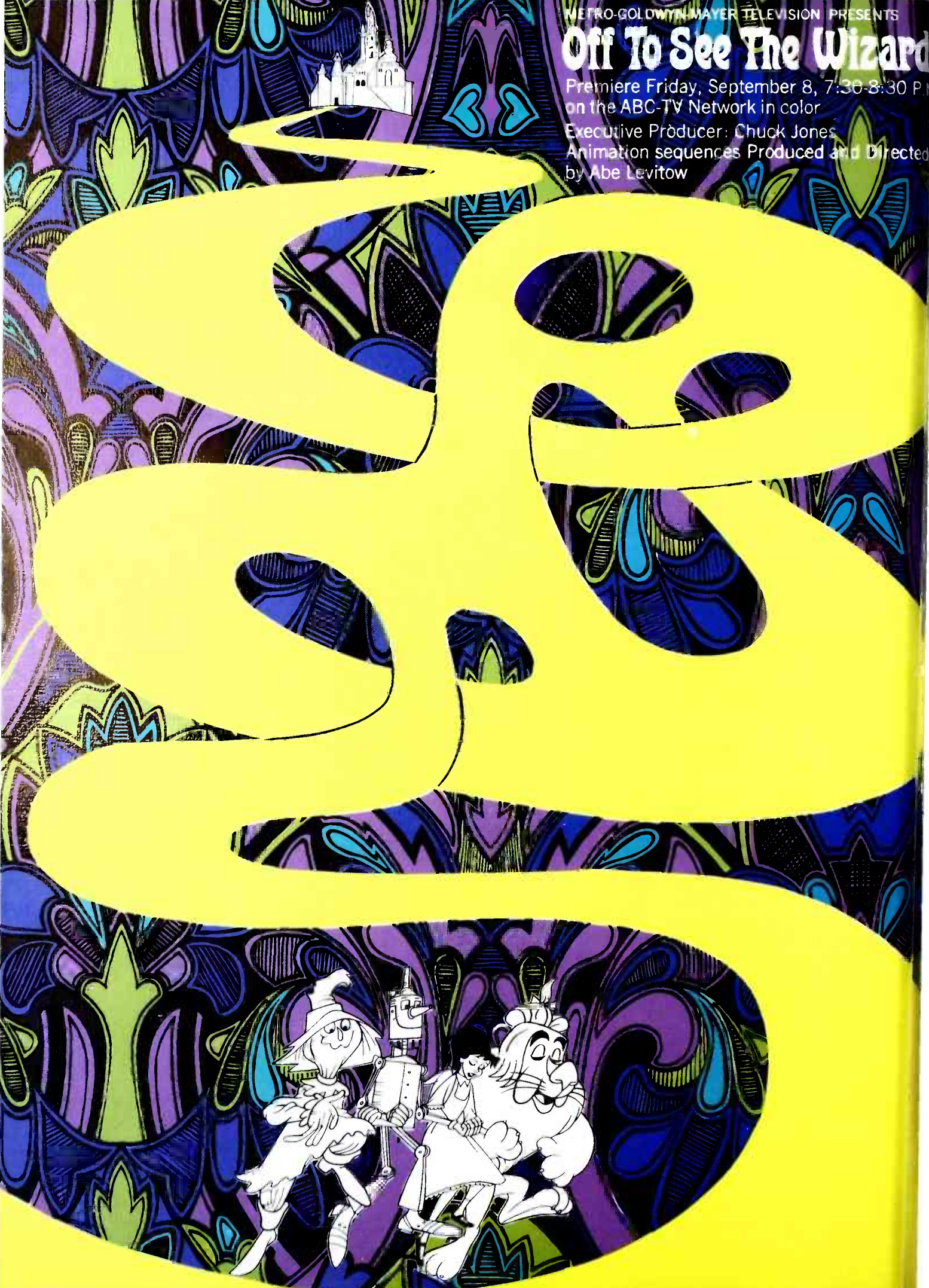


METRO-GOLDWYN-MAYER TELEVISION PRESENTS

Off To See The Wizard

Premiere Friday, September 8, 7:30-8:30 P.M.
on the ABC-TV Network in color

Executive Producer: Chuck Jones
Animation sequences Produced and Directed
by Abe Levitow



RETRO-GOLDWYN-MAYER TELEVISION
PRESENTS

HONDO

Premiere Friday, September 8
8:30-9:30 P.M. on the
ABC-TV Network in color

Starring Ralph Taeger

Co-starring Kathie Browne
Noah Beery

Producer: Andrew J. Fenady

An MGM-TV Presentation
in association with
Matjac Productions, Inc.,
and The Fenady Associates, Inc.



METRO-GOLDWYN-MAYER TELEVISION
PRESENTS

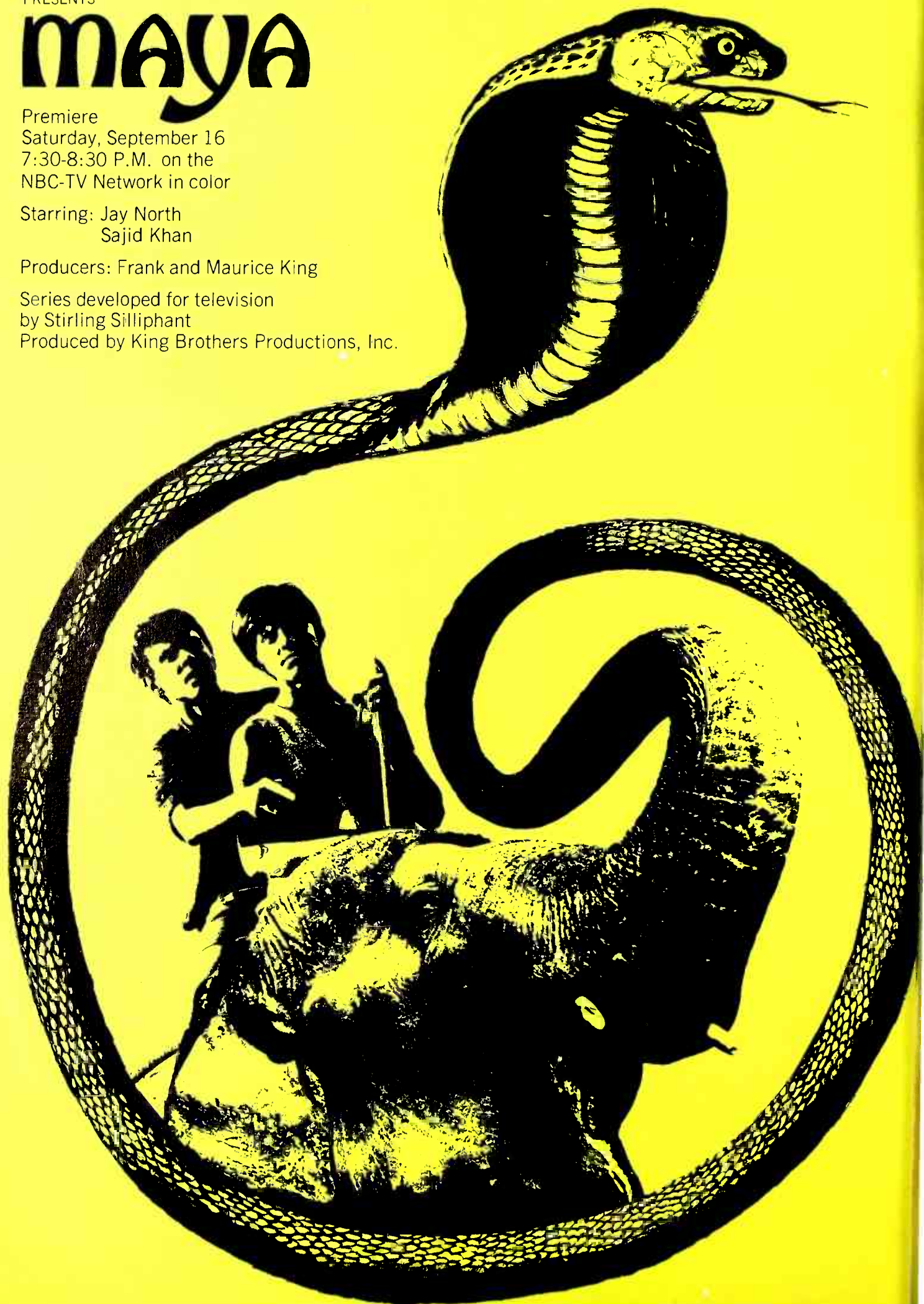
MAYA

Premiere
Saturday, September 16
7:30-8:30 P.M. on the
NBC-TV Network in color

Starring: Jay North
Sajid Khan

Producers: Frank and Maurice King

Series developed for television
by Stirling Silliphant
Produced by King Brothers Productions, Inc.





Flipper

Returns to NBC-TV
Sundays January 1968



The Rise & Fall of the Third Reich

Documentary in association with
David Wolper Productions for Xerox.

Dr. Seuss' HOW THE GRINCH STOLE CHRISTMAS

Holiday Special
returns on CBS-TV



MUTINY ON THE BOUNTY

Starring: Marlon Brando
Trevor Howard
Richard Harris
September 24
8:00-11:30 P.M.
ABC TV
Special TV Premiere
Sponsored by
Ford Motor Company



Tom & Jerry

Third Year Premiere Sunday September 10
on the CBS-TV Network in color

Specials for Tomorrow

**Dr. Seuss'
HORTON HEARS
A WHO**
One-hour animated
Special

**Walt Kelly's
EQUAL TIME
FOR POGO**
One-hour animated
Special
Produced by
Chuck Jones

MUSICAL SPECIALS
Original and famous
MGM properties
created for television
by Broadway producers
Cy Feuer and
Ernest Martin

DOCUMENTARY SPECIALS
Adventure, events and
investigations of people and
places by award-winning
writer-producer team of
Irwin Rosten and N. L. Noxon



METRO-GOLDWYN-MAYER TELEVISION / New York / Chicago / Culver City / Atlanta / Toronto

www.americanradiohistory.com

FOCUS ON

FINANCE

In television stocks, some ups, some downs, but overall a slight gain in a soft period

The market for television and related stocks held up well under reports of generally softer financial returns for the industry in the first half of the year. Overall, the TELEVISION Magazine index for the period showed a 2% increase (see page 29).

Among the giants, CBS was off 9%, which Wall Street analysts blamed on disappointing earnings during the first half. CBS reported profits of \$1.03 a share, compared with adjusted earnings of \$1.23 a share for the same period the year before. ABC was dealt a double blow in the July 13-Aug. 14 index period, with its earnings for the first half down to \$1.71 a share, off nine cents from the same period in 1966, plus news of the Justice Department's appeal of the FCC's approval of ABC's plans for merger with the International Telephone & Telegraph Corp. These setbacks were reflected in the 12% drop in ABC's price.

It was not grim for all broadcasters, though. Metromedia reported a record first half, with income of \$1.26 a share, compared to \$1.16 a share the year before. Its stock went up 14% in the index. It was an excellent half-year for Capital Cities Broadcasting, too, with net income up 16% to \$1.08 a share, compared to 73 cents a share in the 1966 period. Capital Cities stock, however, moved up only 3% in the month's index. Overall, the purely television stocks balanced out to finish virtually even as a group.

Among those in television with other interests, Storer went into a 16% slump in the index as it reported a dim second quarter and first half, primarily from losses of its Northeast Airlines subsidiary.

The month's strongest gaining stocks, at least on a percentage basis, were those of CATV interests. They were up an average of 11%. Entron Inc. was up 27% as the Maryland-based CATV operator and systems manufacturer announced a 40% increase in its

research and development budget. Teleprompter was off 5%, even though it reported record first-half highs in revenues and net profits, per-share earnings were down two cents, to 80 cents a share, from 1966.

Hardest hit among programing stocks was Walt Disney Productions, down 11%. This was blamed on poor earnings reported since founder Walt Disney's death at the end of last year. Per-share earnings were down exactly \$1, to \$3.19, from what they were in the previous nine-month period, ended July 1. Walter Read-Sterling stock shot up 25% in the index period, primarily on the strength of the success of its film "Ulysses," plus news that the firm has acquired national distribution rights to the four-part Russian film version of "War and Peace." An 11% drop was recorded by Warner Bros-Seven Arts as the merged companies appeared for the first time in a joint listing on the index.

The programing stocks, in general, showed a 2% increase during the month.

John Blair & Co. was the most active of the service stocks, jumping 22%, apparently on the basis of reports that Metro-Goldwyn-Mayer is considering buying the independent radio and television station sales representative. Blair reported six-months earnings little changed from the previous year: \$1.04 a share, contrasted to \$1.05 a share in 1966.

Manufacturing stocks held up surprisingly well (showing a 3% average increase in the index) considering generally poor earnings reports of most manufacturers. A slackening demand for color television sets was blamed for earnings slumps of three major set manufacturers—Admiral, Zenith and Motorola. Admiral reported a second-quarter loss of about \$3 million and its directors voted to omit payment of a 12½-cent-a-share quarterly dividend. END

Your Blair Man Knows . . .

A construction payroll of \$30 million and millions more will go into local supplies and materials with the new 200 million dollar Mitchell Power Plant being erected in the WTRF-TV Wheeling-Steubenville market. Adds on, adds up to a MORE POWERFUL WTRF-TV audience for your TV schedules.

BLAIR TELEVISION

Representative for

WTRF-TV

Wheeling, West Virginia

RESTAURANT VOISIN

One of the Great
Restaurants of the World
Presents

THE CLIENT LUNCHEON

For that most important
social or business luncheon,
our courtesy limousine
will escort you and your
guests to the Voisin for
an unhurried luncheon in
quiet, relaxed surroundings.

prix-fixe \$6.00

FOR DINNER AND
LUNCHEON RESERVATIONS
MICHEL LE 5-3800

Restaurant Voisin
30 East 65th Street
New York City






San Francisco's sporting season is year 'round on KTVU.

You'll have a hard time separating a sports-minded San Franciscan from the rest of the city—because the Bay Area runs to “big league” in every sport. And you'll have a hard time separating any San Franciscan from the station that provides his own favorite sport—college and professional basketball, Giants-Dodgers baseball—football, track, golf, horse racing to ice hockey. KTVU, the Nation's LEADING Independent Television Station.

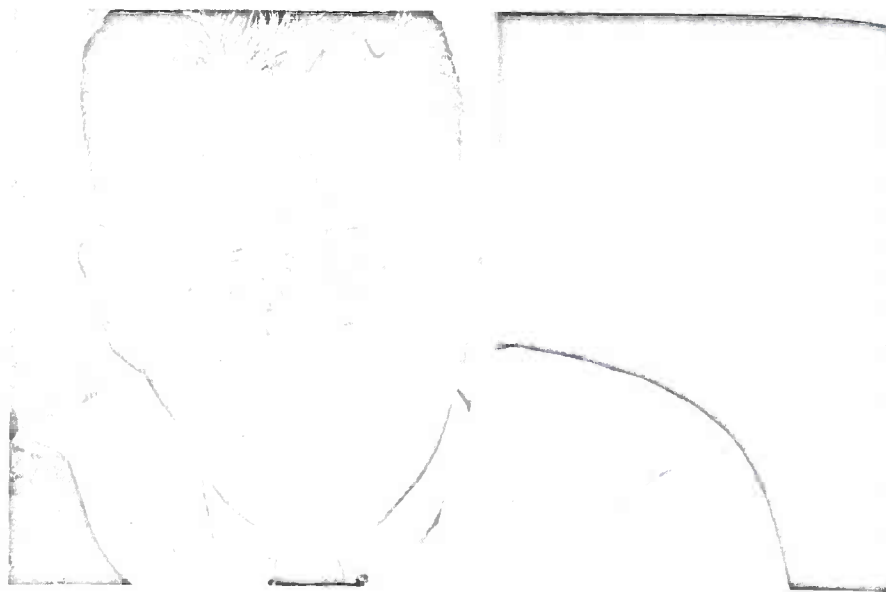
KTVU
2

SAN FRANCISCO-OAKLAND
Represented by H-R Television

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



ICLOSEUP



MICHAEL DANN Diminutive, irrepressible, with one of the more elaborate vocabularies among the executive suites, Mike Dann, vice president-program, CBS-TV, seems to go through life talking. Actually, it's just that Dann is a compulsively friendly man; underneath all that good cheer lurks a competent, experienced program hand who managed to work with, and even survive, Jim Aubrey. Dann, who has been in programming for nearly 20 years, and who for much of that time promoted the concept of specials, is around to see his dream come true on all three networks. But he's not satisfied. "The fight will be in the years to come. Television is growing to its maturity, but the weekly program series will mature at a very slow pace. The real challenge in the years to come will be for all three networks to come up with *enough* specials to attract the light or occasional viewer." At the same time, Dann believes the regular viewer will become more selective. He also thinks that the networks will have to develop some of the production habits of Hollywood and Broadway—think and even produce a year or two in advance of play date. CBS, he says, "has 16 major specials on tape now, some of which won't be shown until 18 months from now." Dann got into the broadcasting business in the late nineteen-forties as a comedy writer for Jack Albertson and Louis Nye on WMCA New York. He joined NBC's public relations department in 1949, and before he was through was special assistant to Pat Weaver, then NBC president. He went to CBS in 1958. In his leisure time Dann likes to play tennis and fish or ski, depending on the season. He lives with his wife and three children in Chappaqua, N. Y. Which network will be first this year? "CBS."

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MORT WERNER The veteran of Big Three network programmers (now in his seventh year as vice president, programs, NBC Television Network) also can claim to have had more perspectives on angles of the broadcast business than almost anyone else. In 1930 a 14-year-old Werner (full name, Robert Morton) started out selling time for a radio station while going to high school in his native San Francisco. He has been a professional singer (the old Don Lee Broadcasting System), musician (piano player in Phil Harris's band), ad-agency vice president (Young & Rubicam, 1959-61) and was once owner of radio station KVEN Ventura, Calif. Although in what NBC chooses to call "The Year of Event TV," Werner would be reluctant to publicly admit it, probably the greatest measure of his present success is the fact that he had fewer new creations to shepherd his fall. ("More returning shows do reflect a higher margin of success," he concedes.) He bristles at categorizing his new offerings (i.e., *Ironsides* as a detective show, *High Chaparral* as a western). "Books are all books—it's what's in them that's important," he says. "Even if it's a dress by Schiaparelli, it's still a dress." What's important to Werner is "the style we give it. If you're working in areas of creativity," he says, "when you take a form and add a new style to it, you've added to the form." On specials that dominate the new season, he says there is a danger of saturating the audience unless "when you say special, it is special. We hope when we do a special on an event, it isn't just another special, it is *the* special coverage of that subject." To a man who has had a hand in the creation of such "special" broadcasting concepts as *Monitor* and the *Today* and *Tonight* shows, did working up the new season provide the same kick? "I've been in this business 37 years," says Werner. "I sure as hell wouldn't keep on if I didn't get a charge out of it."



LEONARD GOLDBERG At 32, he is network television's youngest programming head. If he finds that a burden, it doesn't show in his generally jaunty outlook on things. As ABC-TV's vice president in charge of programming (since February 1966) he is in a hot seat of sorts and with responsibilities that tend to age strong men quickly. At present, Goldberg is working a 14- to 16-hour day on the West Coast. "I begin at 7:30 in the morning, work up until about 6:30 in the office, and then more than half the time I've got a business dinner where I'm still talking the business and it's 10 or 10:30 by time the total work day ends." In New York (he splits his time between the coasts) Goldberg has a shorter work day, starting about 9 a.m. and ending around 7 p.m. His thoughts these days are concerned with the future. He is sure that in this season the movies will continue to revolutionize television and that the immense number of specials will contribute to the revolution. "All three networks are going to have a very difficult time measuring the success of series against movies or specials. I don't know at what point a show can be considered a success." Goldberg thinks the success of the movies and the specials proves that "more people want to see an event on television" and he thinks the medium's biggest challenge is to come up with an entirely new form that would give the standard series some of the excitement and anticipation of the special and the movie. Goldberg, a native of New York City, started his broadcasting career with NBC after graduating from the University of Pennsylvania and the Wharton School. He left NBC after four years to join BBDO working on a number of client-owned shows such as *U. S. Steel Hour* and *GE Theater*. He joined ABC-TV as manager of program development in 1963. When he is not working, Goldberg likes to go to the movies, play tennis or swim. He professes to like both coasts equally, "probably because I get just enough of both." Which network is going to win this year? "I don't know."

★ ★ BE ★ ★
DEMOCRATIC



... in Austin, Texas!

**BUY BOTH
 STATIONS**

NEW OLD
 KHFI-TV (42) KTBC-TV (7)



KHFI-TV 42
 AUSTIN

How about that "U" in Austin!
 How About Their
PRIME MINUTE PACKAGE

- Low CPM
- 74% Adults "Under 50"
 (6:30-10 P.M. Avg./ARB 3/67)
- More Frequency
- Less Duplication
- Local Merchandising

THEN ADD

Good Ole KTBC TV (7)
 ... and their "Ever-Lovin"
FAT FRINGE MINUTES



Bet the March Ratings are
 a little **Outdated** for **Fall Buying**
on a Network UHF

... with Home Penetration Growth
 of *8% to 71% in 2 yrs.
 *ARB 3/67

KHFI-TV 42
 (REPRESENTED BY EASTMAN TV)

Good Grief: "Mister Marketing
 Director"!
 You don't sell Austin via
 San Antonio TV Stations!!
 —George Elliott/Commercial Mgr.

(LETTERS)

McLuhan revisited

I read, with considerable interest, the article that you ran on McLuhanism in your issue of December 1966. I am in the process of writing an article on McLuhan's theories on inter-relationship of the movie and television, and the illustration you used to begin your article, showing the man wearing the different McLuhan buttons, fits in extremely well with the content of my article.

I wonder whether you would consider allowing me to use the illustration?
B. L. Day, copy director, Lintas Ltd., London.



(Photo supplied.—Ed.)

More credit than due

Congratulations on your excellent article on Hollywood's young lions in your July issue.

We are especially appreciative of the very fine tribute to John Orloff, one of the principals of this company. However, we feel we should call attention to one error in the story. The article indicates that this company produced the "Woman Stranded" commercial for Goodyear Tires. The commercial was shot by W/O partner Kent Wakeford when he was a freelance photographer, before the formation of Wakeford/Orloff Inc.

*Frank Tuttle, vice president
 Wakeford/Orloff Inc.,
 Hollywood.*

August readers

I have just had an opportunity to go through the August issue of TELEVISION Magazine . . . I found it interesting and informative.
*Senator George McGovern
 (D-S. D.), Washington.*

You may rest assured that I found TELEVISION most informative.
*Senator Vance Hartke
 (D-Ind.), Washington.*

. . . I am well acquainted with the advances being made in local pro-

gramming, especially in my own state of Iowa. I was pleased to note that Iowa stations were featured in the magazine.

*Senator Jack Miller
 (R-Iowa), Washington.*

. . . The information on local programming is comprehensive and of value to me because of limited viewing time.

*Senator William Proxmire
 (D-Wis.), Washington.*

. . . We have noted here in Columbia that the local stations are taking a deeper interest in serving their viewers with items of limited interest yet at the same time are fulfilling their obligations to all segments of the audience.

*Governor Robert E. McNair,
 Columbia, S. C.*

Thank you for sending me a copy of TELEVISION. I was most impressed. You have aptly demonstrated the constructive role which local television stations play in the realm of public service.

*Senator Gordon Allott
 (R-Colo.), Washington.*

. . . I found this magazine interesting and informative, and you are to be commended for the fine work that you are doing.

*Representative Harold T.
 (Bizz) Johnson (D-Calif.),
 Washington.*

. . . I appreciate the opportunity to review your report on local programming.

*Representative Charles McC.
 Mathias Jr. (R-Md.),
 Washington.*

. . . This information certainly enhances my knowledge of the television industry.

*Senator Daniel K. Inouye
 (D-Hawaii), Washington.*

. . . It is a well-done publication, and well worth thorough study.

*Senator Peter H. Dominick
 (R-Colo.), Washington.*

. . . I shall put it in a place where I may refer to it often.

*Representative Thomas N.
 Downing (D-Va.), Washington.*

. . . I found this publication to be most interesting and informative.

*Representative Garry Brown
 (R-Mich.), Washington.*

. . . You may be sure that I will give it my closest study.

*Senator Daniel B. Brewster
 (D-Md.), Washington.*

. . . It is an interesting and attractive publication.

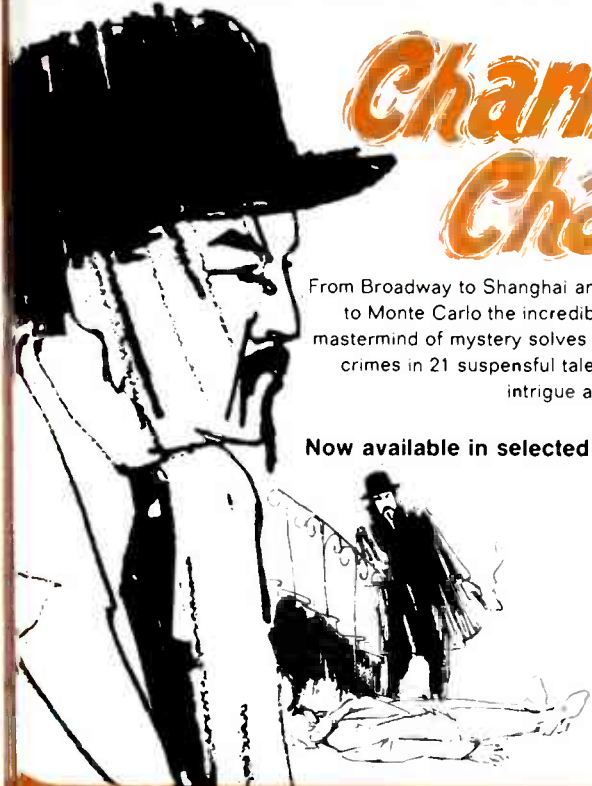
*Senator E. L. Bartlett
 (D-Alaska), Washington.*

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From Broadway to Shanghai and from Rio to Monte Carlo the incredible Oriental mastermind of mystery solves unsolvable crimes in 21 suspenseful tales of action intrigue and murder.

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VOLUME 7:

50 BLOCKBUSTERS
(19 IN COLOR)

including:

A HATFUL OF RAIN
BETWEEN HEAVEN AND HELL
DESK SET
LOVE ME TENDER
OH, MEN! OH, WOMEN!
THE PROUD ONES
RETURN OF THE FLY
THE RIVER'S EDGE
WILL SUCCESS SPOIL ROCK HUNTER?



VOLUME 8:

42 BLOCKBUSTERS
(20 IN COLOR)

including:

THE GAMBLER FROM NATCHEZ
THE GLORY BRIGADE
THE KID FROM LEFT FIELD
THE LAST WAGON
MEET ME AFTER THE SHOW
THREE CAME HOME
23 PACES TO BAKER STREET
VICKI
WOMAN OBSESSED

Seven Arts' "Films of the 50's and 60's" . . . television's finest entertainment and an extraordinarily profitable feature film investment.

TAKE TAE in Pittsburgh
AND SEE

VOLUME 12

52 "Films of the 50's and 60's"
28 in color

"To Pittsburgh's most complete movie schedule. WTAE-TV 4 has recently premiered

HAROLD V. COHEN'S SATURDAY NIGHT MOVIE

Pittsburgh's and one of the nation's foremost critic-columnists. Mr. Cohen hosts a fine series of motion pictures with first-hand comments and a thorough knowledge of the films and the stars . . . each Saturday at 9:30 P.M.

In addition, Pittsburgh movie-viewers TAKE TAE AND SEE outstanding motion pictures every weekend in addition to our . . .

MILLION DOLLAR MOVIE: Mon.-Sat. at 11:20 P.M.
and
WTAE-TV's WED. NIGHT MOVIE at 9:00 P.M.

With a total of 510 "Films of the 50's and 60's" (266 IN COLOR), including Volumes 1,2,3,4,5,9,10 and 12 plus Seven Arts' 99 Film Favorites . . . WTAE-TV 4 is No. 1 At The Movies in Pittsburgh."



Franklin C. Snyder
Vice President
and General Manager
WTAE Division - The Hearst Corp.

Why NBC Affiliate
WEEK-TV, Peoria has bought
365 "Films of the 50's and 60's"
(190 in color) including

VOLUMES 11 & 12

"WEEK-TV has consistently tried to present quality programming. Consequently, in keeping with our basic philosophy, we first became a Seven Arts' customer in 1962 when we purchased Volume 3.

Subsequently, we acquired Volumes 4, 5, 7, 8, 10 and now, 11 and 12 for our successful weekend movie schedule. That's a lot of good feature film! It also represents a substantial programming investment for WEEK-TV's carefully spent film dollars.

We continue to buy Seven Arts' "Films of the 50's and 60's" solely because we are

COMPLETELY SATISFIED

with the product and the company behind it."



FRED C. MUELLER
Vice President and
General Manager, WEEK-TV



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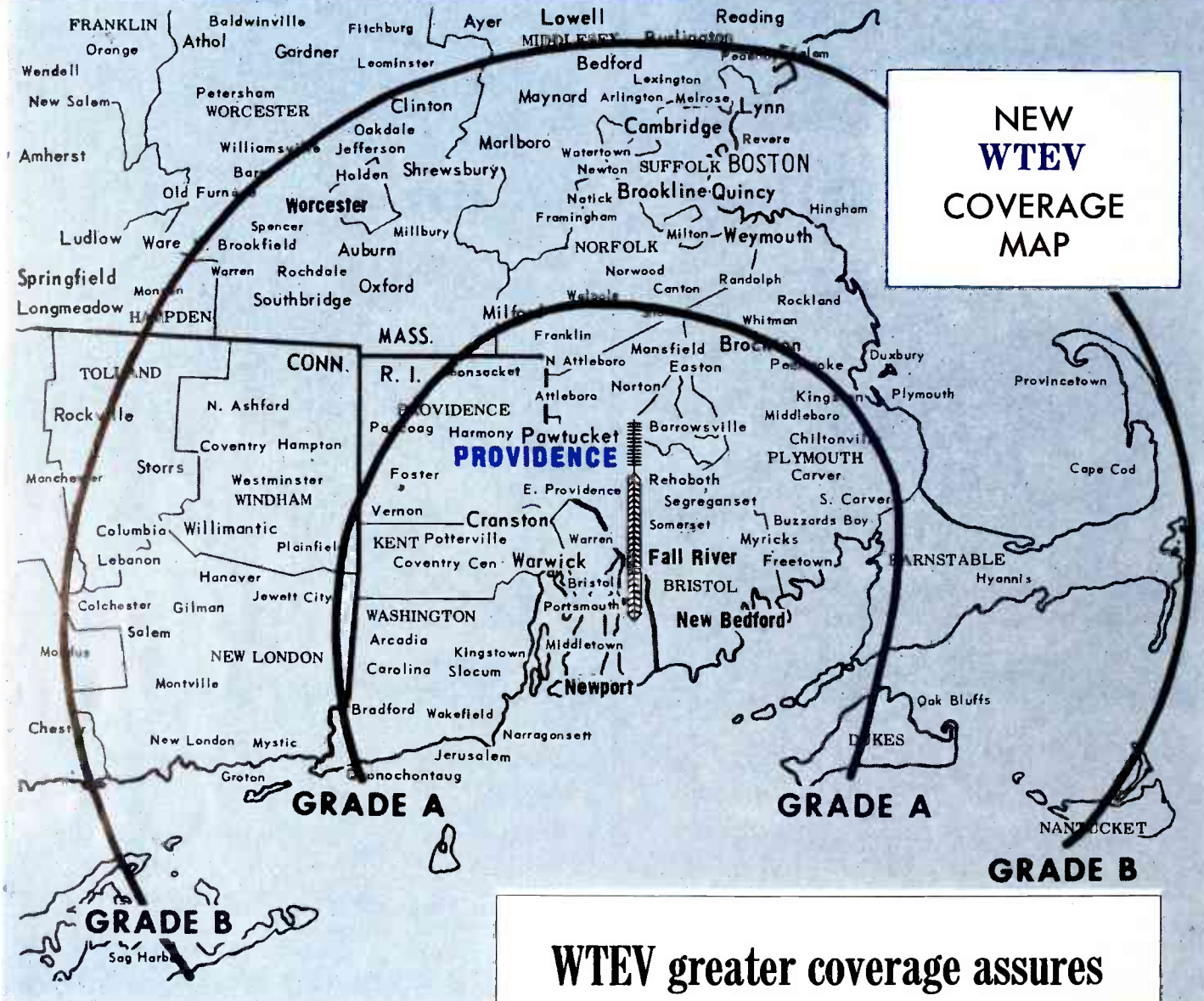
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A searching look at the hardware that can reshape TV broadcasting

by John Gardiner

Overview of the technological explosion: see below.

How 14 experts think TV will evolve: page 36.

A conversation at the leading edge: page 41.

The crucial test of cable in New York: page 44.

Television imagines itself, along with the rest of modern industry, in a confounding time machine. If you crank it up, jump in and aim it 10 years into the future, you may find yourself 20 years behind at your destination. If you prepare for a day when a multi-channel wire grid will deliver every conceivable electronic signal to every home in the United States, you may find yourself cut down with a laser beam. If you build a home video recorder, you may suffer garrote from a wild strand of video tape spiraling off a rampant spool, that is if you opt for tape instead of a disk coated with magnetic oxide or some more exotic material—or maybe a photographic process.

Despite these hazards anybody who counts in communications these days carries around his prophecy kit. It's full of futuristic terms, all useful because they can be plugged into a luncheon speech in almost any order. The standard pieces in the vocabulary include satellite-to-home TV, information-response circuit, home communications center, video cartridge, home facsimile-newspaper delivery, home computer access, wall-screen TV, electronic shopping, laser pipe, wave guide, holographic 3D—the list aggravates with its familiar unfamiliarity.

It's all so easy. The technology is all here, or clearly on its way, and the application is all there—in a wantonly communicating future where every eye and ear in the world will be instantly coupled with any piece of visual or aural information it may fancy. Expeditions of the imagination into this super-plugged-in future, trip lightly over “when” and generally come to rest on “some time.”

The threat of confusion brought on by a combination of technological advance and regulatory frustration has finally prompted the White House to order review of domestic telecommunications policy by a special task force as part of a broad look at international and satellite communications.














The panel's membership is diverse enough to include the obvious choice of General James O'Connell, who is the President's adviser on telecommunications, and the Justice Department's Donald Turner, whose principal business is the application of antitrust law. Chairman of the task force is Eugene Rostow, under secretary of state for political affairs.

The questions to be studied are as irreverent as

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
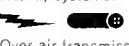





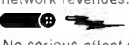

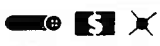






14 experts project TV evolution

Few men with expertise in the field have the temerity to predict where home telecommunications will be in five, ten, or 20 years. The chronological charts below and overleaf present the perspective of 14 leading communications experts whose success depends, in

	1969 TWO YEARS	1970 THREE YEARS	1971 FOUR YEARS	1972 FIVE YEARS	1973 SIX YEARS
Ampex International Joseph Roizen audio-video product manager		 Home video recorder introduced, probably tape system, price range—\$500, black-and-white camera also available.	 Wall-size TV screen available.	 Home video recorder simplified, priced for mass market.	
Ted Bates & Co. Richard A. R. Pinkham senior vice president				 Cable TV systems used for other services: TV audience testing, facsimile, local shopping, eventually conduit for pay TV.	
CBS David M. Blank vice president, economic analysis CBS Broadcast Group				 Fourth TV network operating.  Satellites may begin to replace phone company long lines.	
Hughes Aircraft Co. Norman Peterson director, program development				 Home video recorder that will gain mass market arrives, camera also available—color system.  Cable providing major portion of metro area TV.  Cable home security systems common.	
International Telephone & Telegraph Corp. Edward Benham director, TV systems planning				 Cable TV in 40 to 50% of homes.  Wall-size TV screen technically available.	
Arthur D. Little Reed Manning senior staff associate				 Cable TV in 12 million homes, major growth in big cities.	
Massachusetts Institute of Technology Dr. Albert Hill advisor to Carnegie Commission on ETV				 Home video recorder for mass market in five to 10 years.	














large measure, on accurate prediction of which way things are tending. Will satellites be grounded in favor of terrestrial communication? Will sales of home video recorders take off and fly? From laser transmission to home computer terminals, these authorities get unusually specific about a subject that normally invites vague comment. Reading left to right you can see what they think will happen and when.

These predictions generally reflect the views of the individuals named and are not necessarily corporate opinions. (Parentheses indicate no estimate of date specified for projection.)

1974 SEVEN YEARS	1975 EIGHT YEARS	1976 NINE YEARS	1977 TEN YEARS	Long Range
			 <p>Color camera priced for home video recording system.</p>  <p>Large-scale TV projection system at consumer price.</p>  <p>Laser technique used in home TV display systems.</p>  <p>Over-air transmission still main TV distribution method, but cable TV gets increasing share of market.</p>	 <p>No single transmission system takes over; lasers, microwave and cable all in use.</p>
			 <p>5-10% of homes have video recorders for off-air, cartridge and home camera applications.</p>  <p>Consumer keyboard in homes after installation of laser pipe transmission and two-way cable TV systems for central library service, shopping, banking, stock information, etc.</p>  <p>Mass introduction of video telephony.</p>	
			 <p>Fourth TV network taking 10% of total network revenues.</p>  <p>No serious effect of cable TV on over-air TV.</p>	
			<p>1982</p>  <p>Video telephone introduction possible.</p>	 <p>Networking by cable will not develop. Pay-TV in the home will not succeed. Satellite-to-home TV will develop. Wire will never totally replace over-air TV.</p>
			 <p>Cable TV in 75% of TV homes.</p>	 <p>(Integrated total wire system of transmission for TV and other uses evolves, provides two-way broadband home connections. Phone companies begin to install coaxial cable in homes and gain control of most cable TV plant. Cable telecommunications systems move toward public utility status.)</p>
			<p>1982</p>  <p>Cable TV in 90% of homes, cable used for local, satellites for long-distance TV distribution.</p>  <p>Phone companies apt to acquire most cable TV plant.</p>  <p>Cable networks originate programs.</p>	
			 <p>Viable pay-TV system operating.</p>	

Continued on overleaf →

Continued from previous page

	1969 TWO YEARS	1970 THREE YEARS	1971 FOUR YEARS	1972 FIVE YEARS	1973 SIX YEARS
Motorola Vern Phillips vice president, product planning	 Home video recorder marketing effort on broad scale.			 Homes becoming equipped with closed circuit TV.	
Office of Emergency Planning Cole Armstrong associate director for national communications	 Satellites replace some microwave for network TV distribution.			 (Cable TV expanding as best way to improve reception and increase bandwidth to homes.)	
Philco-Ford Edward Creamer manager, electronics advanced development engineering				 Home video tape recorder and camera—color system.  Cable TV growing slowly, some interconnection of cable systems.	
RCA Dr. Vladimir K. Zworykin honorary vice president					
Sylvania Electric Products Applied Research Laboratory George O'Rourke				 Cable TV program origination widespread.	 Home video tape recorder marketed with camera, maximum price, \$600.
Xerox Corp. Dr. Fred Schwertz associate manager of research laboratories				 Home video recorder, probably black-and-white disc system, generally available, price under \$500.  Home video recorders begin to obviate need for CATV.	
Sylvester (Pat) Weave former president Subscription Television Inc.	 Government provides authority for general program origination over wire for pay.	 UHF TV development provides base for successful fourth network.		 Fourth TV network operating profitably.	

1974

1975

1976

1977

Long Range


SEVEN YEARS


EIGHT YEARS





NINE YEARS

TEN YEARS



 (Eventual crossover to cable system reception from satellites.)

 Wire TV distribution preferable to satellite-to-home delivery. Radio spectrum dominated by mobile users as cable handles TV distribution.

 Wall screen TV when electroluminescence technique ready.

 Home video intercoms.
 Simple home computers.
 Facsimile terminal in homes.
 Cable TV peaks, then declines as satellite-to-home TV begins and UHF outlets grow.

 Satellite-to-home broadcasting dominates home telecommunication.

 (Home video recorder will reach a mass market.)
 (Cable TV will expand to extent it can improve reception.)

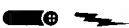
 Satellite-to-home TV will not develop. Wall-screen TV will not have home market demand.




First installations of switched one-way wideband wire systems connected to TV sets.


Access to switched one-way wideband wire systems common, provides 20 mc bandwidth into homes. These systems begin to replace CATV.
1000
1000-line color TV becomes the major new piece of home electronics equipment.
 Limited installation of two-way video phones.


1982
 High speed facsimile terminals appear in homes.
 Keyboard and electric pen inputs to central information banks.




1992
 Facsimile common for news and mail delivery.
 Two-way videophone common.

 CATV systems have disappeared, most TV sets still accessed by broadcast.

1980
 Home video recorder generally available—color system.
 Country-wide direct distance phone dialing at local rates.
 Wall-size TV screens in use.

 Over-air transmission dominates entertainment delivery, laser system used for information storage and short-haul retrieval.
 Pay-TV will not develop in view of home record playback facility.
 Wire networks will have developed, but primarily for multiplexed voice circuits.
 Facsimile news delivery to homes.

1985
 Home computer terminal for financial transactions.

 Cable TV in 25 million homes. Specialized TV programs ordered from home over wire. Mass entertainment still delivered over air.
1000  Changeover to 1000-line TV system (via cable).
 Wall-screen TV developed.

HARD LOOK AT HARDWARE

from page 35

whether the Communications Act is an outworn instrument of broadcast regulation, whether the Communications Satellite Act of 1962 is already wrinkled at the age of five and whether the radio spectrum could be used more efficiently. All of these bear heavily on television's future.

Has technology really come to the point where it could knock TV networks and stations out of their warm nest? TELEVISION Magazine thinks not—not for the next 10 years anyway. Could it stem or alter the \$1.8 billion (and growing) advertising flow that swells the balance at networks, stations, sales representatives and ad agencies? TELEVISION thinks not—again, not for the next 10 years.

But the broadcaster's nest has not been deeded to him in perpetuity. The pressures for change within the next decade could force the established broadcaster to reform his ideas about program delivery or find himself playing to a diminishing audience. The broadcaster's role as a program packager could turn out to be far more important than his control of a communication channel. The compelling attractiveness of new technologies and a gradual diversion of TV frequencies to other uses could turn his world around.

The 10-year projections look easy. They aren't. In an age when scientific advance seems to move at a geometric pace, a forecast that sees a structural status quo puts the forecaster out on a frail limb. The saw that cuts him off might not even have teeth yet.

What does all the futuristic lingo mean to the network president in New York or the station manager in Hays, Kan.? Nothing—until there's a significant change in the way the consumer allocates his leisure time to TV viewing, or until there's a new freedom of entry for those who would like to reach the viewer with a signal.

Home electronic communications gear and methods of TV signal distribution are both in developmental ferment. There's lots of potential energy around in each of these areas, but it's not apt to be released in significant quantities before the depreciation runs thin on most existing broadcast plants.

In the home entertainment equipment field, video recorders lead the list of new devices that are given a chance for a broad market when the price and quality are right. Neither is right at the moment. And there's a lot of fuzzy thinking about what the thing will be used for once it is widely available. Homemade video recordings? Possibly, but that means the additional cost of a camera. Recording TV shows for later replay? Will someone want a back issue of *Lucy*? Rental libraries of video programming for special interests? Maybe; but *what* interests, *what* programs, and would this development ever detract in a significant way from conventional TV program viewing? Whether a home recording system will catch on as a means of catching up with old TV shows, getting a video PhD, or providing a home showing of the ballet, before specialized programming needs are met by other means, is open to reasonable doubt.

A development at CBS Laboratories could con-

ceivably inject a new factor in all calculations about the shape and future of home television recording and playback—which most companies that are active in that field seem to think will be done on video tape. CBS Labs, it has only recently become known, is banking on a system using photographic film. If CBS is indeed on the right track, all bets could be off—or at least the odds changed—on the eventual introduction of electronic-tape devices for home installation.

For years the potential of a low-priced, video-tape, recording-playback system for the home has excited electronics engineers. But the secret of how to do it inexpensively and well is still eluding such names as RCA, Ampex, Fairchild and Sony. They've been working on the intricate problem of packing enough video information onto a slow-moving tape. The best existing units with stationary recording heads—a requisite of a low-priced system—still run at tape speeds of 60 inches per second. At that rate tape's price is long and its playing time per manageable reel short, and it still isn't demonstrating good color pictures.

In a recent public announcement of its electronic video-recording (EVR) technique, CBS proclaimed it to be the first low-cost method for replay of recorded film or video-taped programming on conventional TV sets: A complex process transfers black-and-white or color programs onto a thin film, which is stored in a cartridge and eventually inserted in a player attached to the antenna terminals of a TV set. A single cartridge of the film, running at five inches or 10 inches per second would give an hour of black-and-white programming or a half hour in color.

CBS emphasizes educational application of the system, but if the player's cost is in the under-\$300 range reported for it, consumer application could follow. It's not a home recording system—the process is too expensive—but it could establish the basic mode for home recorders.

First public demonstration of the process won't be until next spring and marketing wouldn't begin before 1969. CBS has joined in partnership with the giant British company, Imperial Chemical Industries, and CIBA Inc. of Switzerland to market the playback units. Once the CBS process is evaluated, the race for development of home equipment of one kind or another could accelerate rapidly. Marketing prospects aside, technical people associated with CBS Labs think the medium of film makes more sense for eventual home use than the medium of tape.

Marvin Camras, scientific adviser to the Illinois Institute of Technology Research Institute and engineer of a home-tape system, believes that all development in the field has been held up by manufacturers that have been too prosperously involved in color-TV receiver manufacturing to risk upsetting the market with home record machines. "As soon as one or two big manufacturers jump in," says Camras, "there'll be a mass movement."

In TV distribution the word is wire, the last word is satellite, and the fact may be neither of the above. If a combination of cable and satellite TV signal delivery represents an irresistible communications millennium, the 619 operating television stations stand for

Continued on page 62

Four views from the leading edge

**Dr. John Pierce
of Bell Labs**



IF the near term looks snug for conventional television operation—and it does—influential seers in communications are telling of a time, not too distant, when most homes will be getting their video by cable. Better reception, more channels and reclamation of the broadcast spectrum for a clamoring band of nonbroadcast users shape their forecast.

TELEVISION Magazine cornered four forward-looking communications thinkers in one room and picked their brains for an outline of things to come. They are General James O'Connell, whose influence on the future of communications in this country stems from his office as the President's director of telecommunications management and as vice chairman of the President's new task force on communication policy (see page 35; Dr. John Pierce, executive director of research for Bell Labs' communications sciences division; Dr. Allen Puckett, executive vice president of Hughes Aircraft, the company that developed the winning communications satellite technology; and Irving Kahn, aggressive president and chairman of Teleprompter Corp., one of the largest CATV organizations in the U. S.

Nobody is saying there'll ever be a prohibition on today's over-the-air TV system, but the outspoken views expressed in the symposium record that follows suggest that television may be heading into an intricate system of wire.

How soon—if ever—will satellites be used for distribution of domestic-TV signals?

GENERAL O'CONNELL: We'd like to see the experimental system proposed by Comsat inaugurated at the very earliest possible time. I think this could come, if everything were favorable, about 1970. As for direct satellite-to-home telecasting, this depends on political, legal and economic problems primarily. The technological factor of boosting the satellite's power supply will probably be solved before these other problems. We need to find out how direct broadcasting can supplement the present system without causing serious conflicts. We are still going to want the local stations, but we also want full coverage for those areas that aren't getting signals now. Direct broadcasting can perform much in the way that CATV is performing.

DR. PIERCE: Satellites can supple-



**Dr. Allen Puckett
of Hughes Aircraft**

ment and augment TV distribution in the U. S., but if you ask for revolutionary change, satellites are not that change. The real revolution is right in front of you. It's the revolution of bringing a large number of channels into virtually all parts of the country and this cannot be done by radio; there just aren't enough frequencies. It's been done while people weren't watching. It's the CATV revolution that will make TV channels cheap enough for people all over the country to have the variety that people theoretically have in New York. Here's the real revolution while everybody is talking about things up in the air. People are so backward they get off on the wrong thing and don't see what's happening. Why are they stuck in the past on something that doesn't mean much? Can't they open their eyes and see a real revolution?

MR. KAHN: The satellite is going to make possible better cable distribution. The satellite, in conjunction with CATV, will make cable television possible on a much broader scale. It's not necessary to get the ultimate dish antenna on every rooftop for satellite signal reception.

DR. PIERCE: At the Bell System our nose is continually rubbed in the dirty problem of what people want. People concerned with technology ought to think about human beings once in a while and realize they may want local programs or local advertising and that whether their signal comes by satellite or not doesn't matter unless they want to brag about it to the Russians. Believe me, we're not against satellites. The Bell System was instrumental in getting Echo started. It launched Telstar phone calls and put on the first international TV program, but we still face the question of how a domestic satellite will meet real needs.

GENERAL O'CONNELL: We've asked an awful lot of people what a domestic satellite system could do that can't already be done by our terrestrial plant, or small incremental enlargements of it, and nobody has given us a satisfactory answer. That leaves us the question, "can satellites do the job cheaper?" and the homework hasn't been done to prove that it can do the job cheaper.

Do telephone company installations in new dwellings now provide greater bandwidth than the conventional home-phone connections, looking toward a time when homes will need such upgrading for advanced home communications gear?

DR. PIERCE: At present the plant being installed is aimed at telephone communication. We are looking to ways of distributing Picturephone service by adapting existing plant and by new means. The history of the phone company is not so much one of obsolescence as one of dilution. You don't retire your plant every 10 years. But there are always new things going in at a tremendous rate and new things will go in for broader band communication.

GENERAL O'CONNELL: The book value of AT&T's microwave plant is \$800 million. With current technology it's possible to duplicate the present plant's capacity for only \$50 million. To provide the same package of communication by satellite would run to several hundred million dollars. That's quite a differential.

MR. KAHN: So long as you go on a beaten path, this cost thesis holds, but when you get off that path you've had it with microwave in terms of cost. If you went via satellite, it would cost you no more to go to Cut Bank, Mont., than to Chicago.

GENERAL O'CONNELL: If we were starting from scratch, in a country like Brazil, for example, I think a domestic-satellite system might be the way to do it in the initial stages anyway. But take the TV problem in the U. S. You're in New York and you have a 90-mile system into Philadelphia. Once you get to Philadelphia, it's only another hop to Baltimore and from there, a short hop to Washington. You go on and on with a series of incremental costs being relatively small because the signal is already available only 100 miles away.

DR. PUCKETT: I've got to challenge Dr. Pierce on the notion that looking at satellites is old fashioned. Maybe we are almost starting from scratch. We're thinking in terms of the limited services available today, a small number of national networks and a very limited program content. Our imagination hasn't kept pace with the things technology can provide. The demand for new services, for broader program content, for an enormous variety of inputs to the home will almost require creation of a new plant.

DR. PIERCE: As far as getting off the main route is concerned, we are working with solid-state technology to make more economical microwave systems. We are researching wave-guide systems that could carry hundreds of thousands of phone signals or hundreds of TV signals.

The future demand for communication channels may well be more than even Dr. Puckett foresees and in the long run—a matter of decades—any technology such as satellite communication that is now out in the open will handle only a fraction of the total communications load.

Will laser systems handle much of our point-to-point communications?

DR. PIERCE: They certainly will ultimately. Right now we can't make such a system that's economical.

Could laser communication make a domestic satellite system unnecessary?

DR. PIERCE: I don't know, but lasers as I now conceive them would provide very heavy backbone circuits that might be used for different things.

How many homes will be reached by CATV in the next 10 years?

DR. PUCKETT: I would guess that in 10 years 80% to 90% of the homes would be served by cable. There's no doubt that the superior quality of service that cable can provide is going to be in demand.

GENERAL O'CONNELL: I'll have to pass on that question.

MR. KAHN: I think that better than 85% of the country will receive its television by cable within the next 10 years and I think closer to seven years than 10.

DR. PIERCE: I only hope it'll get around to my home.

MR. KAHN: I think it will get to your home if Bell doesn't control it.

General O'Connell, is the conservation of spectrum space the first priority of your office?

GENERAL O'CONNELL: The first priority of our office varies from month to month but this is a continuing high priority item.

Is it possible that television's use of the UHF band—even the VHF band—will have to be phased out in favor of wire distribution because of pressures from other radio-spectrum users?

GENERAL O'CONNELL: It is true that in the VHF band there are types of mobile services that can be better served and a vast enlargement of land-mobile radio could take place, but I would never propose a move by fiat or edict without the amortization of capital investment and provision for new profit opportunity for the moved services.

Might VHF TV operators be gradually phased into the UHF band?

GENERAL O'CONNELL: This is one method that would certainly be

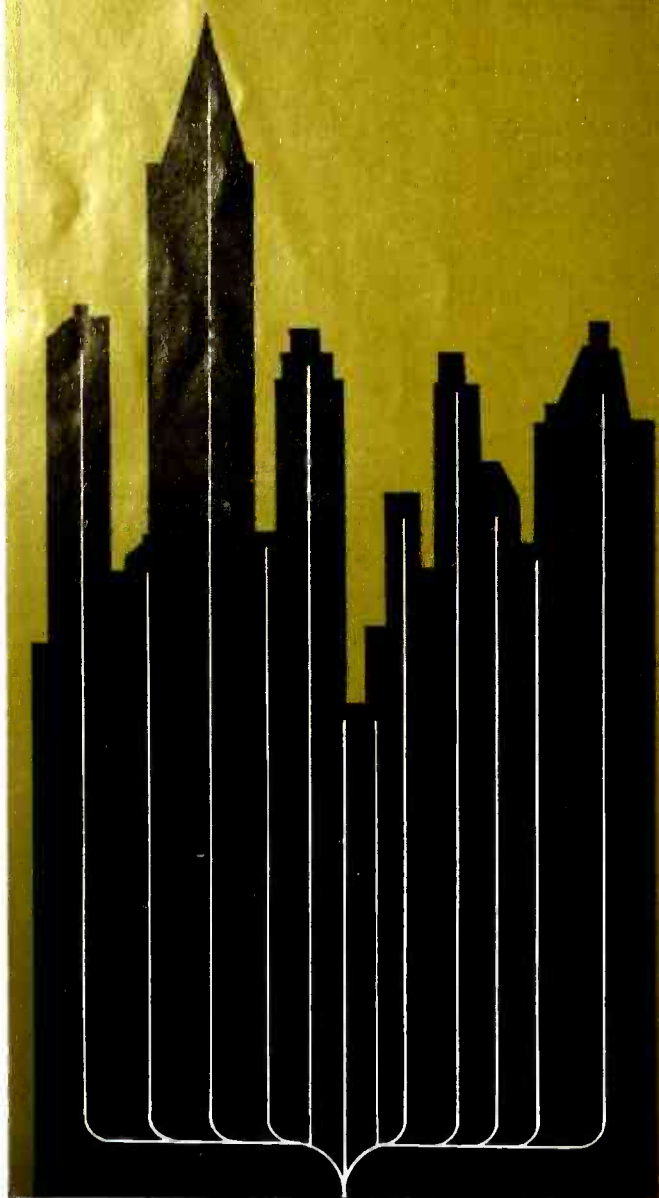
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**Irving Kahn
of Teleprompter**

**General James O'Connell
of U. S. government**

Wiring New York: biggest risk, wildest promise for cable TV

by Walter Spencer



Community antenna television has gone into the nation's largest city for its biggest single test. It is strictly a major-league tryout: There's no room for small players, the stakes are in the millions, and it's probably going to take years before the final score is totaled.

The whole structure and function of cable television may be significantly affected by the New York City encounter. There's little question that the wire ventures in New York are going to undergo changes as they develop. New York could well serve as a proving ground for the industry's future.

Three separate claims are now being worked in the city under the watchful eye of a city administration alert to the services' promise and potential profit. The investors share two prominent characteristics:

- A willingness to commit themselves to multi-million-dollar investments without the hope of turning a profit on them for many years—perhaps a decade or more.

- A desire to have their feet firmly planted in the door to take advantage of any future wire-transmission offshoots of the communications boom.

The meat of New York CATV territory has been carved by the city in two Manhattan franchises: Teleprompter Corp. has the area north of East 86th Street and West 79th Street, and Manhattan Cable Television Inc. has the rest of the island. A third franchise, for the smaller Riverdale section, mostly in the Bronx, is more like a normal CATV installation—and, hence, different in several respects from the main Manhattan operations.

Each of the CATV firms now has ample resources to carry the multimillion-dollar burden of installing CATV lines under crowded city streets, as well as experience in the cable-television business.

Teleprompter, which started as a closed-circuit television and cue-sheet firm, has wide CATV holdings from Elmira, N. Y., to Coquille, Ore. Manhattan Cable is a division of Sterling Information Services Ltd., which, in turn, is one-fourth owned by Time-Life Broadcast, a station group that also has interests in CATV systems in Newburgh, N. Y.; Bakersfield, Calif.; Jackson, Mich., and Indianapolis and Marion, Ind. J. Elroy McCaw, who owns 22.5% of Sterling, also has station holdings.

The Riverdale franchise—issued by the city's Board of Estimate at the same time as the other two, in late 1965—was awarded to a firm owned by Theodore Granik, attorney, TV producer and friend of then-Mayor Robert Wagner. However, in July Granik sold a 49% interest in the company to Westinghouse Broadcasting Co., group station owner and holder of subsidiaries with CATV operations in Georgia and Florida.

The New York City administration, obviously aware of the potential value of the CATV franchises, has set the fees to be charged, quality of picture to be delivered and the number of miles of coaxial cable to be laid by certain dates. It has also levied a 5% fee on all gross receipts for itself, plus certain communications discounts for such city agencies as police and fire stations, hospitals and the board of education.

In addition, the franchises originally were set up as two-year interim permits with two-year review and

renewal provisions. With the permits now due to expire Dec. 2, New York's Mayor John Lindsay has set up a special task force under Fred W. Friendly, former president of CBS News, to make "an exhaustive evaluation of the entire community antenna television system . . . situation in the city."

Besides measuring progress, quality of service being provided and the financial aspects of the city's CATV business, the panel is studying the feasibility of what was termed "participation" by the city in operation of the CATV systems now being installed. When the commission was first announced, there was some speculation that this might mean the city's taking over cable already laid, but now most industry people discount the chance of the group recommending any radical change from the present setup. They note that the city already is "participating" through its licensing regulations and 5% cut of income. Morris Tarshis, director of New York City's Bureau of Franchises, told TELEVISION he is satisfied that the companies are living up to the requirements of their temporary permits.

"We're just not concerned," says Robert E. Brockway, vice president of Manhattan Cable Television. And Irving Kahn, chairman and president of Teleprompter, says that in addition to the fact that the city is not equipped to enter the CATV business, "you couldn't get a court of law that would order us to get out in favor of the city, now that we've already got millions of dollars invested."

How many millions? That's one of the staggering statistics about CATV in the big city. "We've already spent up till now a little over \$2 million," says Manhattan Cable's Brockway. "By Dec. 31, we'll have spent an additional \$6 million. That represents about one-third of the job. We'll have two more years just like that, so we estimate we'll spend about \$25 million on plant, and that doesn't include operating costs."

Teleprompter's Kahn says: "Before we're done, we expect an investment close to \$15 million plus."

Laying of cable is the major factor in the huge cost of the big-city CATV installation. "New York is not like any other city," says Kahn. "In a normal CATV installation you plan on an average density of 100 homes to the mile. There is an average of 3,500 here. Obviously, it costs more to install CATV here, but it can't cost 35 times more."

Says Brockway: "What we have to do makes a rural system look like child's play." For one thing, all of the Manhattan and Teleprompter wiring is going underground—in 75-year-old ducts. "We can pull about a half-mile of main cable a week," Brockway says. "Some of the ducts are blocked, and we have to unblock them underground. They were first put in in the 1890's. The ducts are owned by the Empire City Subway, a subsidiary of the telephone company. Once you have the cables pulled, you install the electronics. We need an amplifier every 1,100 feet, so we cut the cables and splice them into the amplifier and then check the amplifier out. In effect, we're building a complete new cable network. The main trunk line costs about \$125,000 a mile, and the in-block wiring is about \$7,000 a mile. By comparison, cable for a

rural system costs on the average of \$5,000 a mile."

The Riverdale operation will be considerably more conventional and less complex. With the exception of a few miles of underground cable, most of the CATV wiring there will be strung overhead on utility poles along the 30 miles of streets that make up the 20,000-family area to be served by the Granik-Westinghouse firm. Charles Woodard, a Westinghouse vice president who is president of all the firm's CATV subsidiaries including the Riverdale plant, says it is expected that the Riverdale installation will be somewhat more expensive than their projects elsewhere but not nearly to the extent of the Manhattan systems.

"We don't yet know how much underground work we're going to have to do; we may have to bury some lines going into apartment buildings," said Woodard. "But about the only significant difference that will make the cost of the Riverdale operation more than the Georgia and Florida installations is that the wage rate for workmen tends to be higher up here."

Even though Riverdale's cost runs considerably below that of the Manhattan installations, some industry sources say it was still high enough that Granik brought in Westinghouse after bogging down in the project. He denies that he was undercapitalized and points out that he spent "several hundred thousand dollars" in putting down some 10 miles of cable so far installed.

Westinghouse, which refuses to release financial terms of its agreement with Granik, nonetheless has refunded the \$5 deposits made by 135 advance subscribers, and Woodard acknowledges: "This is going to need a very carefully planned, detailed operation, taking a lot of time and people." He says it is "almost impossible to set a target date" for beginning of service in the Riverdale system, since such elementary problems as clearances for stringing cable from poles are yet to be solved (complicated by the fact that there are disputes between utilities over which has jurisdiction to grant pole use). It will be at least "a matter of several months" before service starts, Woodard says.

Teleprompter's Kahn claims 9,000 subscribers "signed and delivered" thus far, exceeding "any of the hallmarks of any of our systems." And Manhattan Cable's Brockway says it has signed 1,300 subscribers.

If the present rate continues, Brockway says, there will be 30,000 subscribers by Dec. 31. The company expects to have cables laid past some 140,000 of the 388,000 dwelling units in its franchise area by the end of the year.

There are 1,500 blocks in this area, and Manhattan Cable is attempting to provide lines for the 465 blocks with the largest number of dwelling units. To do this, Brockway says, 43 miles of cable have to be placed under the main avenues running north and south. Then an additional 125 miles of cable are needed up and down each of the 465 blocks. Finally, to hook up to the subscribers, another 300 miles of cable will be required to go into buildings and reach all floors.

In addition to the cost of laying the trunk and feeder cables, it costs another \$43 per dwelling by the time the actual drop is led into the apartment. On top of this there is another cost for each receiver

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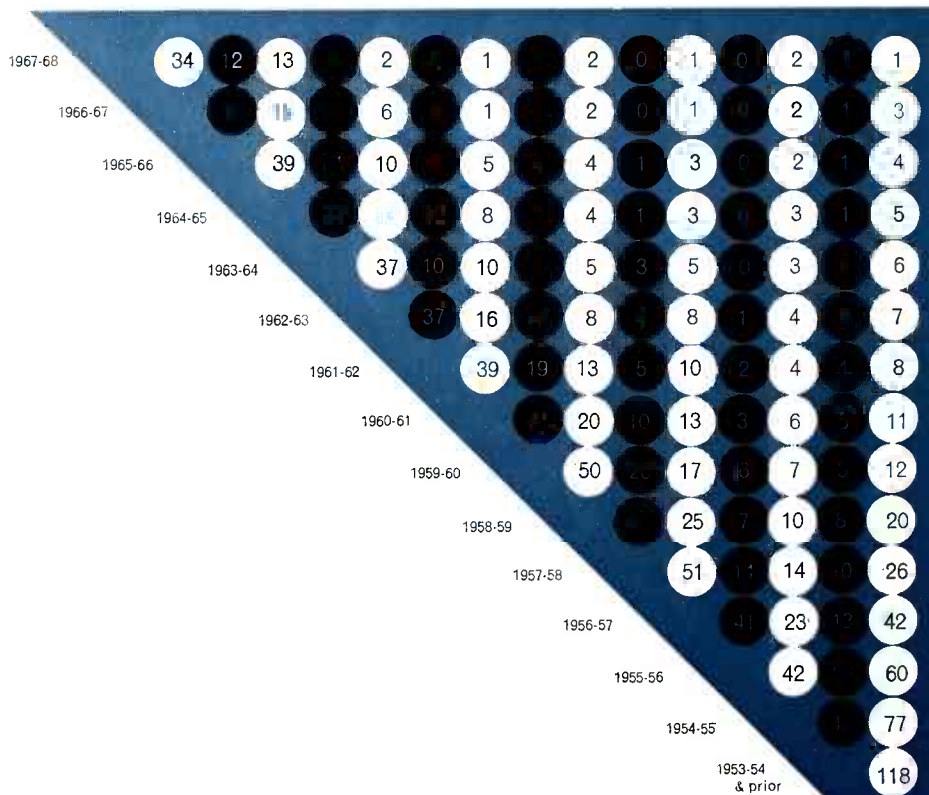
The vintages of the new season

The chart on these pages shows what the 1967-68 network prime-time schedules owe to the past and how much they owe to the present. In all, there will be 34 shows that were not in prime time at the start of the 1966-67 season (including 26 that are brand new, six that were mid-season entries in 1966-67, and two, *The Bell Telephone Hour* and *NBC News Specials*, that are moving from nonprime time last season to prime time in the new schedules). There will be 49 other shows of varied longevity, 12 of them held over from 1966-67, 13 from 1965-66, and so on.

Only one program (*Ed Sullivan*) has bubbled up to the new season from further back than 1953-54. That fact can be read in the new-season glass (at right) by following straight up from the number 118 at the bottom (number of shows that appeared in prime-time network TV up to and including 1953-54) to the top where the number 1 appears.

Moving up a year to 1954-55 two numbers appear: 42, representing new programs that year, and 77, the number returning from the original 118. Of the 42 new ones in 1954-55, only one survives through the new season, shown again straight above at the top of the glass. And so on, the glass takes its measure from new seasons, picking up new shows and dropping old ones. Brand new shows will always be represented at the outside of the glass; the closer to the center, the older the program.

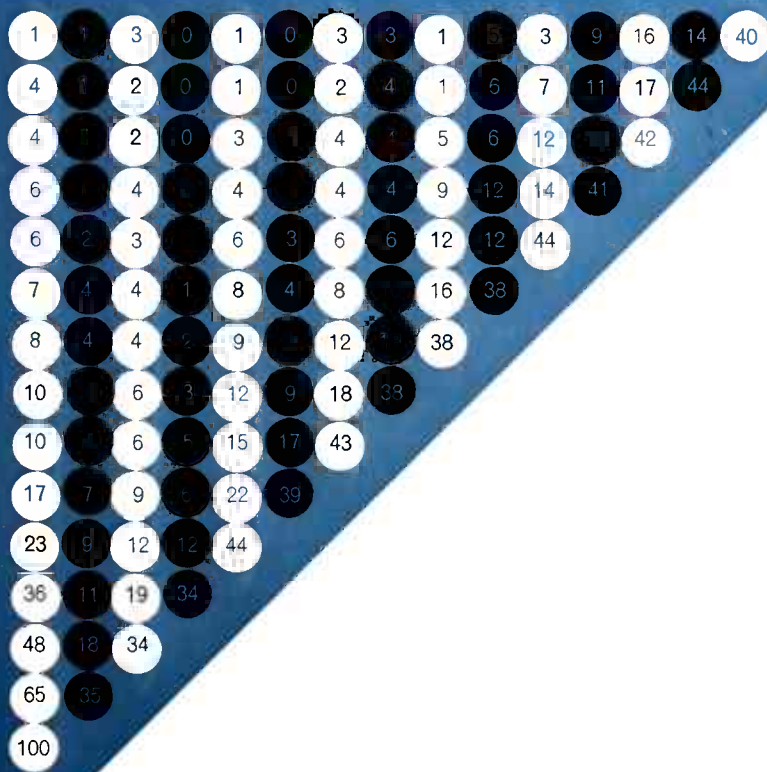
The righthand side of the glass mirrors the lefthand side, but in percentage terms. Thus 16% of the 83 programs making up the new season (top line, third from right) consists of shows that originated in 1965-66 or 13 programs (top line, third from left).



1948-49
 Ed Sullivan Show
1954-55
 Walt Disney
1955-56
 Gunsmoke
 Lawrence Welk
1956-57
 none
1957-58
 Red Skelton
1958-59
 none
1959-60
 Bonanza
 CBS Reports
1960-61
 Andy Griffith
 My Three Sons
1961-62
 Saturday Night at the Movies

1962-63
 Beverly Hillbillies
 The Lucy Show
 The Virginian
 Jackie Gleason Show
1963-64
 Hollywood Palace
 Petticoat Junction
1964-65
 Bewitched
 Gomer Pyle
 Voyage to the Bottom of the Sea
 The Man From U.N.C.L.E.
 Sunday Night Movie
 Peyton Place I & II
 Daniel Boone
1965-66
 Get Smart
 Green Acres
 Hogan's Heros
 I Dream of Jeannie
 Dean Martin Show
 Lost In Space
 Wild Wild West
 Thursday Night Movies
 Tuesday Night Movies
 Run For Your Life
 F.B.I.
 I Spy
 Big Valley
1966-67
 Rat Patrol
 Star Trek
 Tarzan
 Friday Night Movies
 Felony Squad
 Mission: Impossible
 Family Affair
 Monkees
 That Girl
 Iron Horse
 Batman*
 Daktari*
1967-68
 Danny Thomas
 Jerry Lewis Show
 Kraft Music Hall
 Ironside
 Accidental Family
 Mava
 Mothers-In-Law
 The High Chaparral
 Cowboy In Africa
 Garrison's Gorillas
 N.Y.P.D.
 Legend of Custer
 Second Hundred Years
 Flying Nun
 Good Company
 Off to See the Wizard
 Hondo
 The Guns of Will Sonnett
 Judd for the Defense
 The Carol Burnett Show
 Good Morning World
 He and She
 Dundee and the Culhane
 Cimmaron Strip
 Smothers Brothers Comedy Hour*
 Dragnet*
 Invaders*
 Dating Game*
 Newlywed Game*
 Wednesday Night Movie*
 Mannix
 Gentle Ben
 Bell Telephone Hour†
 NBC News Specials†

% % % % % % % % % % % % % % %



*First full season.
 †Moving into prime-time.

Forecast 67/68

Predicted ratings and shares of audience for all nighttime network programs (national ratings basis) for the October-November-December rating period, prepared for TELEVISION Magazine by Stuart Gray, vice president in charge of media and broadcast programing, MacManus, John & Adams, New York.

The top figure given for each half-hour is the rating, the bottom figure, in bold face, the share of audience.

"Clearcut" winners—shows forecast to be four or more share points ahead—are indicated by color numbers.

White panel indicates show with largest share of audience in time period. *Indicates new show.

by **Caroline Meyer**

Every year at this time, television-seer Stuart Gray dusts off his dowsing rod and tries to divine the fall shows that will work. Gray is a professional prophet for MacManus, John & Adams, where he is vice president in charge of media and broadcast programing. For the third year now, Gray is sharing his premonitions on the coming season with TELEVISION readers.

There is little that is radically new about the regularly scheduled series in the new season, despite the introduction of 26 untried shows. As in past seasons, the proven successes have been revived, revised and sent back into the fray.

It should come as no surprise, then, if the projected track record for the new season isn't a startling departure from the past. The changes, according to Gray, will be few and unspectacular.

Gray has restricted his predictions to the regularly scheduled programs of the 1967-68 season. But hardly a week will go by without at least one of the networks presenting a block-busting special program—designed with the hope in mind that it will bring in enough rating points to push that network ahead in the weekly-rating averages.

An appraisal based on Gray's predictions shows CBS pulling ahead of NBC on a Monday-through-Sunday average of ratings, but only by three-tenths of a rating point. He gives 19.4 to CBS as a weekly average, 19.1 to NBC and 17.4 to ABC. Last season the networks finished with NBC and CBS neck and neck, and ABC coming in third. Despite its trailing position, ABC will make the biggest increase, up seven-tenths of a point from last year. Last season, the network aver-

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Overall average Sun.-Sat.

ABC 17.4	CBS 19.4	NBC 19.1
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Sunday

	ABC	%	CBS	%	NBC	%
7:00	Voyage to the Bottom of the Sea	17.4 32	Lassie	20.0 37	Local	
7:30		17.8 30	Gentle Ben*	18.3 31	Walt Disney's Wonderful World of Color	19.6 33
8:00		18.4 29	Ed Sullivan	20.2 32		23.0 36
8:30	The FBI	19.8 30		21.4 33	The Mothers-In-Law*	22.1 34
9:00		19.8 30	Smothers Brothers Comedy	20.8 32	Bonanza	24.3 37
9:30	The Sunday Night Movie	20.2 31		21.0 32		24.9 38
10:00		20.8 36	Mission: Impossible	17.7 31	The High Chaparral*	17.9 31
10:30		19.8 37		17.1 32		17.5 33
	Average	19.3	Average	19.6	Average	21.3

Monday

ABC	%	CBS	%	NBC	%
Cowboy in Africa*	17.6 30	Gunsmoke	17.0 29	The Monkees	18.8 32
	18.8 30		18.4 30	The Man From U.N.C.L.E.	20.8 34
Rat Patrol	17.6 28	The Lucy Show	23.8 37	The Danny Thomas Hour*	21.4 33
The Felony Squad	17.6 28	The Andy Griffith Show	24.5 38		18.9 30
Peyton Place	18.6 30	Family Affair	20.4 33	I Spy	19.1 31
The Big Valley	17.2 32	The Carol Burnett Show*	15.2 28		17.8 33
	16.6 34		14.0 28	17.2 35	
Average	17.7	Average	19.0	Average	19.1

Thursday

ABC	%	CBS	%	NBC	%
Batman	17.3 30	Cimarron Strip*	16.5 29	Daniel Boone	18.4 32
The Flying Nun*	20.4 34		17.4 29	Ironsides*	19.6 33
Bewitched	22.7 36		17.0 28		20.2 32
That Girl	18.2 29	Thursday Night Movies	19.2 31	Dragnet	20.2 33
Peyton Place	17.4 29		20.8 35		18.3 31
Good Company*	12.1 22		20.2 37	The Dean Martin Show	20.4 38
Local			18.0 37		20.0 41
Average	18.0		Average	18.4	Average

Tuesday

ABC	%	CBS	%	NBC	%
Garrison's Gorillas*	17.6 30	Daktari	19.8 34	I Dream of Jeannie	15.8 27
	18.8 30		21.2 34	The Jerry Lewis Show*	19.6 31
The Invaders	16.0 25	The Red Skelton Hour	25.6 40	Tuesday Night at the Movies	19.8 31
	16.2 26		25.0 40		18.4 29
N.Y.P.D.*	16.8 28	Good Morning, World*	18.6 31	CBS News Hour	20.4 34
The Hollywood Palace	17.7 33	10.2 19	10.0 20		21.0 40
	17.1 35				20.6 42
Average	17.2	Average	18.6	Average	19.4

Friday

ABC	%	CBS	%	NBC	%
Off to See the Wizard*	13.8 26	Wild Wild West	16.8 32	Tarzan	18.4 35
	14.4 26		17.8 32		20.2 36
Hondo*	15.2 27	Gomer Pyle	21.3 38	Star Trek	17.0 30
	16.2 28		18.2 32		18.4 32
The Guns of Will Sonnett*	15.1 27	Friday Night Movies	20.5 37	Accidental Family*	14.7 26
Judd for the Defense*	16.8 32		21.5 41	Bell Tel. Hour alternating News Specials	8.4 16
	16.6 33		21.1 42		8.6 17
Average	15.4	Average	19.6	Average	15.1

Wednesday

ABC	%	CBS	%	NBC	%
The Legend of Custer*	17.4 30	Lost in Space	18.0 31	The Virginian	19.2 33
	18.4 30		19.8 32		20.6 34
The Second Hundred Years*	17.8 28	The Beverly Hillbillies	22.8 36	The Kraft Music Hall*	20.8 33
The Wednesday Night Movie	17.6 28	Green Acres	22.6 36		18.8 30
	18.0 29	He and She*	23.0 37	18.2 29	
Local	18.4 35	Dundee and the Culhane*	14.4 27	Run for Your Life	17.6 33
	16.6 35		13.6 28		16.8 35
Average	17.7	Average	19.2	Average	19.0

Saturday

ABC	%	CBS	%	NBC	%
The Dating Game	9.1 16	The Jackie Gleason Show	23.4 41	Maya*	18.8 33
The Newlywed Game	10.8 18		25.4 42		21.0 35
The Lawrence Welk Show	20.6 34	My Three Sons	18.9 31	Get Smart	19.5 32
	20.8 34		21.1 34		19.3 31
Iron Horse	16.8 28	Petticoat Junction	20.9 35	Saturday Night at the Movies	21.1 35
	16.6 29		19.2 33		21.5 37
Local		Mannix*	21.0 39		22.3 41
Average	15.8		Average	21.4	Average

Forecast: how new-season shows will rank with total audience, men, women, teen-agers, children

Readers who want to translate Gray's rating figures into numbers of homes, men, women, teen-agers and children may multiply the rating by the appropriate universe: total homes, 56,000,000; total adult males, 56,480,000; total adult females, 62,420,000; total teen-agers, 21,210,000; children, 24,200,000.

Rank	Program	Average Audience Rating	Men		Women		Teens (12-17)		Children (6-11)	
			Rating	Rank	Rating	Rank	Rating	Rank	Rating	Rank
1.	Red Skelton	25.3	18	3	20	1	13	24	13	33
2.	Bonanza	24.6	20	2	20	1	13	24	13	33
3.	Andy Griffith	24.5	16	5	19	4	15	10	15	24
4.	Jackie Gleason	24.4	21	1	20	1	10	47	15	24
5.	Lucy Show	23.8	15	10	19	4	14	15	18	15
6.	He and She	23.0	15	10	18	7	16	4	12	36
7.	Beverly Hillbillies	22.8	13	22	15	25	14	15	23	7
8.	Bewitched	22.7	12	38	17	11	19	2	19	12
9.	Green Acres	22.6	13	22	17	11	15	10	17	17
10.	Mothers-in-Law	22.1	16	5	17	11	16	4	20	9
11.	Walt Disney	21.3	16	5	18	7	16	4	22	8
11.	Gomer Pyle	21.3	13	22	16	16	14	15	17	17
13.	Hogan's Heroes	21.1	14	16	16	16	11	34	15	24
13.	Saturday Night Movies	21.1	14	16	17	11	13	24	10	45
13.	Man from U.N.C.L.E.	21.1	13	22	15	25	16	4	19	12
16.	Petticoat Junction	20.9	13	22	16	16	10	47	12	36
16.	Smothers Brothers	20.9	17	4	18	7	14	15	12	36
18.	Ed Sullivan	20.8	16	5	18	7	12	30	12	36
19.	Lawrence Welk	20.7	16	5	19	4	7	75	7	60
20.	Daktari	20.5	12	38	16	16	10	47	15	24
21.	Family Affair	20.4	12	38	16	16	12	30	12	36
21.	Flying Nun	20.4	12	38	15	25	16	4	24	2
21.	Friday Night Movies	20.3	13	22	15	25	11	34	9	49
24.	Virginian	20.2	15	10	16	16	9	63	7	60
24.	Dean Martin	20.2	13	22	15	25	14	15	13	33
24.	Ironsides	20.2	13	22	15	25	14	15	3	75
24.	Sunday Night Movies	20.2	14	16	17	11	15	10	8	54
28.	Mannix	20.1	15	10	15	25	11	34	8	54
28.	Tuesday Night Movies	20.1	13	22	16	16	11	34	6	64
30.	Lassie	20.0	14	16	15	25	11	34	20	9
31.	Maya	19.9	11	56	14	43	14	15	24	2
32.	Jerry Lewis	19.7	13	22	15	25	14	15	18	15
33.	Thursday Night Movies	19.6	12	38	16	16	11	34	5	68
34.	Get Smart	19.5	12	38	13	50	17	3	24	2
35.	Tarzan	19.3	11	56	15	25	13	24	16	20
36.	FBI	19.1	15	10	15	25	11	34	8	54
37.	Danny Thomas	19.0	15	10	15	25	11	34	8	54
37.	Daniel Boone	19.0	13	22	14	43	10	47	10	45
39.	My Three Sons	18.9	12	38	15	25	10	47	15	24
39.	Lost In Space	18.9	10	65	12	62	16	4	24	2
41.	Monkees	18.8	8	76	10	76	25	1	24	2
42.	Peyton Place (Monday)	18.6	11	56	16	16	9	63	4	71
42.	Good Morning World	18.6	13	22	15	25	9	63	9	49

Rank	Program	Average Audience Rating	Men		Women		Teens (12-17)		Children (6-11)	
			Rating	Rank	Rating	Rank	Rating	Rank	Rating	Rank
44.	Kraft Music Hall	18.5	12	38	15	25	10	47	4	71
45.	Dragnet	18.3	14	16	14	43	10	47	9	49
45.	Gentle Ben	18.3	12	38	13	50	11	34	16	20
47.	That Girl	18.2	9	69	14	43	15	10	11	42
47.	Cowboy in Africa	18.2	10	65	12	62	9	63	19	12
47.	Garrison's Gorillas	18.2	14	16	11	71	7	75	15	24
50.	Legend of Custer	17.9	12	38	11	71	13	24	17	17
51.	Second Hundred Years	17.8	11	56	13	50	12	30	15	24
52.	Star Trek	17.7	12	38	12	62	12	30	15	24
52.	Gunsmoke	17.7	12	38	13	50	13	24	7	60
52.	Wednesday Night Movie	17.7	11	56	14	43	10	47	4	71
52.	High Chaparral	17.7	13	22	14	43	7	75	6	64
56.	Voyage to the Bottom of the Sea	17.6	13	22	12	62	15	10	16	20
56.	Rat Patrol	17.6	13	22	13	50	11	34	11	42
56.	Felony Squad	17.6	12	38	13	50	10	47	6	64
59.	I Spy	17.5	12	38	13	50	10	47	10	45
60.	Peyton Place (Thursday)	17.4	9	69	15	25	11	34	4	71
60.	Hollywood Palace	17.4	12	38	15	25	9	63	5	68
60.	Mission: Impossible	17.4	13	22	13	50	9	63	3	75
63.	Batman	17.3	7	78	8	78	14	15	27	1
63.	Wild, Wild West	17.3	12	38	13	50	10	47	12	36
65.	Run for Your Life	17.2	11	56	15	25	9	63	1	80
66.	Cimarron Strip	17.0	12	38	12	62	10	47	8	54
67.	Big Valley	16.9	11	56	14	43	8	72	3	75
68.	N. Y. P. D.	16.8	11	56	13	50	9	63	5	68
69.	Iron Horse	16.7	12	38	13	50	11	34	6	64
69.	Judd for the Defense	16.7	11	56	13	50	10	47	9	49
71.	The Invaders	16.1	10	65	11	71	11	34	11	42
72.	I Dream of Jeannie	15.8	9	69	12	62	10	47	16	20
73.	Hondo	15.7	10	65	12	62	9	63	15	24
74.	Guns of Will Sonnett	15.1	9	69	11	71	8	72	8	54
75.	Accidental Family	14.7	9	69	12	62	10	47	10	45
76.	Carol Burnett	14.6	9	69	12	62	6	78	3	75
77.	Off to See the Wizard	14.1	6	81	8	78	10	47	20	9
78.	Dundee and the Culhane	14.0	9	69	11	71	5	80	2	79
79.	Good Company	12.1	8	76	9	77	4	81	1	80
80.	Newlywed Game	10.8	7	78	8	78	8	72	9	49
81.	CBS News Hour	10.1	7	78	7	81	2	82	1	80
82.	Dating Game	9.1	6	81	7	81	6	79	7	60
83.	Telephone Hour/News Specials	8.5	5	83	6	83	1	83	1	80

Stuart Gray of MacManus, John & Adams earns his living predicting the new season winners for MJA clients, in addition to his year-round responsibilities as vice president in charge of media and broadcast programing. Gray went to MacManus, John & Adams in 1962 from the programing department of N. W. Ayer. Before that he had been with the NBC ratings department and the Home Testing Institute's TVQ research group.

Every fall Gray lends his talents to TELEVISION Magazine's Forecast, and his record to now is worthy of notice. In his 1965-66 projections he picked the winners in 37 of the 50 network half-hours in competition, an accuracy of 74%. Last season, he picked 35 out of 50 half-hours, an accuracy of 70%. Gray predicted nine of the top-10 shows of 1965-66 season, and he correctly came up with eight of the 1966-67 top 10. In September 1965 he forecast 45 of the season's 99 programs within one rating point, an accuracy of 46%. Last year 37 of the season's 90 shows came within one point of his projections, an accuracy of 41%.



ages differed by as much as 2.5 points. Gray narrows the gap slightly this season, predicting a two-point spread between the highest average and the lowest.

Gray has taken the top-rated show away from NBC and given it to CBS. After three years of undisputed rule, *Bonanza's* number-one position will be usurped, he thinks, by *The Red Skelton Show*. According to Gray, CBS will come out very well in the 10 top-rated shows. In his opinion, seven of the top 10 will belong to CBS, two to NBC and one to ABC. Of this year's top 10, eight were on last season's top-10 list.

Two of the shows on the projected top 10 are altogether new—*He and She* on CBS and *The Mothers-in-Law* on NBC. In this case, two is an impressive number, since new shows often go into tough time periods. They tend to fail for the same reasons their predecessors failed. The first new show to appear in last year's ranking is farther down the list—*Rat Patrol* in 17th place.

The projected top-10 new shows are, in descending order: *He and She* (CBS), *Mothers-In-Law* (NBC), *Flying Nun* (ABC), *Ironside* (NBC), *Mannix* (CBS), *Maya* (NBC), *Jerry Lewis* (NBC), *Danny Thomas* (NBC), *Good Morning, World* (CBS) and *Kraft Music Hall* (NBC). The top-10 new shows span from number six to number 43 in Gray's ranking of all shows, old and new.

Batman will be the clear preference of children, but it will rank only 63 in total-audience ratings. *The Monkees* will rank number one with teen-agers, but number 25 in total-audience ratings. Gray predicts a tie for first preference with adult women—*Red Skelton* and *Bonanza*—which he says will be first and second in the total audience ratings. *Jackie Gleason* will rate first with men, and fourth counting the rest of the family.

Gray expects NBC to have four strong nights this season: Sunday, Monday, Tuesday and Thursday. He

gives the rest of the week to CBS with the highest rating average for Wednesday, Friday and Saturday. Last year's nightly averages were a bit more evenly distributed. Sunday, Wednesday and Saturday were NBC's nights. Tuesday, Thursday and Friday went to CBS, and Monday night to ABC.

What follows is a more detailed breakdown of Gray's projections for the new season. Gray aims for the October-November-December rating period when viewers have settled down with their preferences for the season.

SUNDAY

Sunday night is clearly an NBC night with three of that network's strongest shows in succession. Although it has given way to *Red Skelton* in the projected audience rankings, *Bonanza* still will carry the greatest weight on Sunday nights. With the ever successful movies on ABC, CBS has not had an easy time of it in the last few seasons. CBS strengthened its position with its second-season line-up last year, and Gray expects it to continue strong.

At 7, *Voyage to the Bottom of the Sea* and *Lassie*, both sturdy early prime-time fare, are expected to do about the same as last year, down only slightly. NBC offers no network competition, but whatever its affiliates program locally will have a larger share than *The Bell Telephone Hour*, which occupied the 6:30-7:30 slot last season. As a result, *Walt Disney* at 7:30, can expect a bigger lead-in, and the other two networks will suffer correspondingly.

Gray calls *Gentle Ben* at 7:30 on CBS an improvement over *It's About Time*. It will attract just as many children and probably more adults than *It's About Time*. A similar program type to *Lassie*, *Gentle Ben* will hold more of the *Lassie* audience.

The ratings go steadily up in the course of the evening, and the audience is substantially larger and older

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WAVE OF SPECIALS



ON THE WAY



The network race for ratings in 1967-68 could be decided as much by specials as by regular programming (pages 48-49). And the race starts big early this month.

THIS is the season of the special, the spectacular special, the special special, the movie special, even the ordinary special. Specials are turning into series, and series are ever more frequently having their segments knocked out to accommodate specials. It's a season when advertisers are buying specials the way they used to buy series.

Regular programs are being packaged in longer chunks this year and the special is being pressed into service more often than ever before to get some action out of what is supposed to be a generation of dial switchers. So 1967-68 will fairly bulge with spe-

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The list that follows attempts to bring some order to the bewildering array of irregularly scheduled network programming—entertainment, news, sport and documentary—for 1967-68 that is billed as something special. It's not complete. In addition to the instant specials that crop up every year like so many mushrooms, the networks may change their minds about the numbers and kinds of specials already planned.

Bear in mind that ABC calls some of its movies "specials" and that ABC and CBS also include major sporting events in that category.

Because the scheduling of specials has become such competitive information and because the networks aren't sure at this date what regular series can least afford pre-emption, no one is willing to project very far into the season. But actual scheduling is shown for the limited number of shows already given time slots.

SCHEDULED SPECIALS

Damn Yankees (repeat), Thursday, Sept. 7, 7:30-9:30 p.m., pre-empting *Daniel Boone* (7:30-8:30 p.m.) and *Star Trek* (8:30-9:30 p.m.).

Rowan and Martin's Laugh-In, Saturday, Sept. 9, 9-10 p.m., pre-empting *Saturday Night at the Movies*.

The Miss America Pageant, Saturday, Sept. 9, 10 p.m.-12 midnight, pre-empting *Saturday Night at the Movies*.

Danny Thomas Special, Monday, Sept. 11, 9-10 p.m.

Chrysler Presents the Bob Hope Show, Wednesday, Sept. 20, 9-10 p.m., pre-empting *Kraft Music Hall*.

American Profile, Friday, Sept. 29, 10-11 p.m., pre-empting *The Bell Telephone Hour*.

Danny Thomas Special, Monday, Oct. 2, 9-10 p.m., pre-empting *The Danny Thomas Hour*.

American Profile, Friday, Oct. 20, 10-11 p.m., pre-empting *The Bell Telephone Hour*.

A Hard Day's Night (movie), Tuesday, Oct. 24, 7:30-9:15 p.m., pre-empting *I Dream of Jeannie* (7:30-8 p.m.), *Jerry Lewis Show* (8-9 p.m.) and *Tuesday Night at the Movies*.

Andy Williams, Monday, Nov. 6, 10-11 p.m., pre-empting *I Spy*.

Chrysler Presents the Bob Hope Show, Wednesday, Nov. 8, 9-10 p.m., pre-empting *Kraft Music Hall*.

Hallmark Hall of Fame, Saturday, Nov. 11, 7:30-9

p.m., pre-empting *Maya* (7:30-8:30 p.m.) and *Get Smart* (8:30-9 p.m.).

Shipstad's and Johnson's Ice Follies, Monday, Nov. 13, 8-9 p.m., pre-empting *The Man from U.N.C.L.E.*

Frank Sinatra, Monday, Nov. 13, 9-10 p.m., pre-empting *The Danny Thomas Hour*.

Androcles and the Lion, Wednesday, Nov. 15, 7:30-9 p.m., pre-empting *The Virginian*.

American Profile, Friday, Nov. 17, 10-11 p.m., pre-empting *The Bell Telephone Hour*.

Macy's Thanksgiving Day Parade, Thursday, Nov. 23, 10 a.m.-12 noon, pre-empting *Snap Judgment* (10:30 a.m.), *Concentration* (10:30-11 a.m.), *Personality* (11-11:30 a.m.) and *Hollywood Squares* (11:30 a.m.-12 noon).

Tijuana Brass (repeat), Friday, Nov. 24, 8:30-9:30 p.m., pre-empting *Star Trek*.

Celebrity All-Star Softball Game, Tuesday, Nov. 28, 8-9 p.m., pre-empting *The Jerry Lewis Show*.

Chrysler Presents the Bob Hope Show, Wednesday, Nov. 29, 9-10 p.m., pre-empting *The Kraft Music Hall*.

Perry Como Show, Thursday, Nov. 30, 7:30-8:30 p.m., pre-empting *Daniel Boone*.

America and Americans, Sunday, Dec. 3, 10-11 p.m., pre-empting *High Chaparral*.

Hallmark Hall of Fame, Monday, Dec. 4, 9-11 p.m., pre-empting *The*

Danny Thomas Hour (9-10 p.m.) and *I Spy* (10-11 p.m.).

Rudolph, the Red Nosed Reindeer, Friday, Dec. 8, 7:30-8:30 p.m., pre-empting *Tarzan*.

American Profile, Friday, Dec. 8, 10-11 p.m., pre-empting *The Bell Telephone Hour*.

Radio City Music Hall at Christmas Time, Sunday, Dec. 10, 9-10 p.m., pre-empting *Bonanza*.

Danny Thomas Special, Monday, Dec. 11, 9-10 p.m., pre-empting *The Danny Thomas Hour*.

Chrysler Presents the Bob Hope Show, Thursday, Dec. 14, 8:30-9:30 p.m., pre-empting *Ironsides*.

Mr. Magoo's Christmas Carol, Saturday, Dec. 16, 7:30-8:30 p.m., pre-empting *Maya*.

Christmas with Lorne Greene, Saturday, Dec. 16, 8:30-9 p.m., pre-empting *Get Smart*.

Danny Thomas Special, Monday, Dec. 18, 9-10 p.m., pre-empting *The Danny Thomas Hour*.

King Orange Jamboree Parade, Saturday, Dec. 30, 7:30-8:30 p.m., pre-empting *Maya*.

King Orange Jamboree Parade, (repeat), Monday, Jan. 1, 10:30-11:30 a.m., pre-empting *Concentration* (10:30-11 a.m.), and *Personality* (11-11:30 a.m.).

Tournament of Roses Parade, Monday, Jan. 1, 11:30 a.m.-1:45 p.m., pre-empting *Hollywood Squares* (11:30 a.m.-12 noon), *Jeopardy* (12 noon-12:30 p.m.), *I Guess* (12:30-1 p.m.), local programming

(1-1:30 p.m.) and *Let's Make a Deal* (1:30-1:45 p.m.).

UNSCHEDULED SPECIALS

Academy of Professional Sports Awards

American Profile (four programs)

The Julie Andrews Special

The Jack Benny Show

The Best on Record

Big Cat, Little Cat

Children's Theater

Bill Cosby

Chrysler Presents the Bob Hope Show (three programs)

Flesh and Blood

Golden Globe Awards

Great Explorations with John Glenn

Highlights from Ringling Bros. & Barnum and Bailey Circus

Bob Hope Christmas Show

Ice Capades

The Junior Miss Pageant

The Legend of Robin Hood

NBC Experiment in Television (undetermined number)

Political Specials

Project 20: "Down to the Sea in Ships"

Raymond Burr's Vietnam

Danny Thomas Specials (three programs)

Tomorrow's World (four programs)

CBS

ABC

SCHEDULED SPECIALS

Barbra Streisand, Wednesday, Oct. 11, 10-11 p.m., pre-empting *Dundee and the Culhane*.

CBS Playhouse, Tuesday, Oct. 17, 9:30-11 p.m., pre-empting *Good Morning, World* (9:30-10 p.m.) and *CBS News Hour* (10-11 p.m.).

Charlie Brown, Thursday, Oct. 26, 7:30-8 p.m., pre-empting *Cimarron Strip*.

Don Knotts, Thursday, Oct. 26, 8-9 p.m., pre-empting *Cimarron Strip*.

National Geographic Society Special, Wednesday, Nov. 1, 7:30-8:30 p.m., pre-empting *Lost in Space*.

Miss Teen-Age America, Saturday, Nov. 11, 10-11:30 p.m., pre-empting *Mannix*.

Thanksgiving Day Parade, Thursday, Nov. 23, 10 a.m.-12 noon, pre-empting *Candid Camera* (10-10:30 a.m.), *Beverly Hillbillies* (10:30-11 a.m.), *Andy Griffith* (11-11:30 a.m.), *Dick Van Dyke* (11:30 a.m.-12 noon).

Andy Griffith, Sunday, Dec. 3, 9-10 p.m., pre-empting *Smother's Brothers Comedy Hour*.

Aladdin, Wednesday, Dec. 6, 7:30-8:30 p.m., pre-empting *Lost in Space*.

CBS Playhouse, Wednesday, Dec. 6, 9-11 p.m., pre-empting *Green Acres* (9-9:30 p.m.), *He and She* (9:30-10 p.m.); *Dundee and the Culhane* (10-11 p.m.).

The Nutcracker (repeat) Friday, Dec. 8, 7:30-8:30 p.m., pre-empting *Wild, Wild West*.

Charlie Brown, Sunday, Dec. 10, 7:30-8 p.m., pre-empting *Gentle Ben*.

National Geographic Society Special, Monday, Dec. 11, 7:30-8:30 p.m., pre-empting *Gunsmoke*.

How the Grinch Stole Christmas (repeat), Sunday, Dec. 17, 7-7:30 p.m., pre-empting *Lassie*.

NFL Eastern and Western Conference Championship Games, Saturday and Sunday, Dec. 23-24.

New York Philharmonic Youth Concert with Leonard Bernstein, Monday, Dec. 25, 5-6 p.m., pre-empting local programming.

NFL Championship, Sunday, Dec. 31.

The Importance of Being Oscar (in two parts), Sunday, Dec. 31, 6-7 p.m. and Sunday, Jan. 7, 6-7 p.m., pre-empting *Twentieth Century*, 6:30-7 p.m.

Cotton Bowl Parade, Monday, Jan. 1, 10-11:30 a.m., pre-empting *Candid Camera* (10-10:30 a.m.), *Beverly Hillbillies* (10:30-11 a.m.), and *Andy Griffith* (11-11:30 a.m.).

Tournament of Roses Parade, Monday, Jan. 1, 11:30 a.m.-1:45 p.m., pre-empting *Dick Van Dyke* (11:30 a.m.-12 noon).

Love of Life (12 noon-12:25 p.m.), *CBS Midday News* (12:25-12:30 p.m.), *Search for Tomorrow* (12:30-12:45 p.m.), *Guiding Light* (12:45-1 p.m.) and *As the World Turns* (1:30-2 p.m.).

UNSCHEDULED SPECIALS

Blue-Gray Football Classic

Carling World Golf Championship

CBS Golf Classic

Charlie Brown (three programs)

Cinderella

Cotton Bowl Game

Diary of a Madman

Dick Van Dyke

From Chekhov with Love

Horse-racing Events

S. Hurok Presents

Masters' Golf Tournament

A Midsummer Night's Dream

Miss Universe

Miss U.S.A.

National Geographic Society Specials (two programs)

National Hockey League Games

National Invitational Basketball Tournament

New York Philharmonic Youth Concerts with Leonard Bernstein (three programs)

Political Conventions

The Rivalry

Spoon River

SCHEDULED SPECIALS

U.S. Tennis Championships, Saturday, Sept. 9 and Sunday, Sept. 10.

Africa, Sunday, Sept. 10, 7-11 p.m., pre-empting *Voyage to the Bottom of the Sea* (7-8 p.m.), *The FBI* (8-9 p.m.) and *The Sunday Night Movie* (9-11 p.m.).

Holiday on Ice, Sunday, Sept. 24, 7-8 p.m., pre-empting *Voyage to the Bottom of the Sea*.

Mutiny on the Bounty (movie), Sunday, Sept. 24, 8-11:30 p.m., pre-empting *The FBI* (8-9 p.m.); *The Sunday Night Movie* (9-11 p.m.).

Coach Bryant: Alabama Bear, Monday, Oct. 23, 8:30-9:30 p.m., pre-empting *Rat Patrol* (8:30-9 p.m.) and *Felony Squad* (9-9:30 p.m.).

The King and I (movie), Wednesday, Oct. 25.

The Liberty Bowl, Saturday, Dec. 16.

The Blue Bonnet Bowl, Saturday, Dec. 23.

The North-South Football Game, Monday, Dec. 25.

The Gator Bowl, Saturday, Dec. 30.

The Robe (movie) (repeat), Sunday, April. 14.

UNSCHEDULED SPECIALS

The Academy Awards

The Actor

Among the Paths to Eden

Hans Christian Andersen (repeat)

Armstrong Circle Theater ("Carousel" repeat, and two musical productions)

The Battle of Dieppe

The Bridge on the River Kwai (movie, repeat)

Boy Named Joe

Carol Channing (two programs)

Chanteuse

A Christmas Memory (repeat)

The Churchill Wit

Cosmopolis

John Davidson

The Deb Star Ball

Golf Tournaments

Guys and Dolls (repeat)

How Life Begins

The Hula Bowl

The International Beauty Pageant

In the Name of God

Grace Kelly, C'est la Rose

The Long Childhood of Timmy—updated

Sophia Loren

Miriam

Miss Teen-Age International

The Monterey International Pop Festival

The New American Beauty Pageant

Wayne Newton

The One Nighter

Political Campaigns and Elections

Project Apollo Space Coverage

The Red Army

Debbie Reynolds (two programs)

Senator Everett Dirksen

A Sense of Wonder

Silent Night

Summer Olympics

Sunday and Wednesday Nights at the Theater (TV productions of drama): "The Desperate Hours," "Dial M for Murder," "The Diary of Anne Frank," "Dr. Jekyll and Mr. Hyde," "Johnny Belinda," "Of Mice and Men," "Present Laughter."

Tennis Tournaments

The Tony Awards

The Underseas World of Jacques Yves Cousteau (four programs)

Venice—Saga of Western Man

Vienna Choir Boys

Who's Afraid of Mother Goose?

Winter Olympics

Year-End Review

WAVE OF SPECIALS

from page 53

cial, at least 70 more than last year's mere 215. (For list of specials scheduled or committed see page 54).

Advertiser and audience are being wooed. The sponsor who prefers to be associated with quality entertainment has been given his chance. B.F. Goodrich recently answered the call by committing itself to 27 hours of ABC-TV specials in a single-package buy, in addition to part of the network's political convention coverage.

Of all the unusual program undertakings, the one that undoubtedly qualifies as network television's most extraordinary special scheduled so far is *Africa*, ABC-TV's entire-evening examination of the continent.

Africa has lions and tigers. And Ubangis. And apartheid. And all the other things that characterize modern Africa. It takes a comprehensive view of the continent, including its animals, its politics, its problems of health and education, even its sports and entertainers.

Rerun set

The show is scheduled for airing Sunday, Sept. 10 from 7 to 11 p.m. Divided into four semidetached segments, *Africa* will be aired subsequently as a four-week series starting Tuesday Sept. 19 from 9:30 to 10:30 p.m.

The network has kicked over a promotional beehive to insure *Africa* success. The project has evolved into a multimedia package of books, films and contests so elaborate that it is difficult to determine the core. Whether the books and movies are intended to promote the show, or whether the show is promoting the books and movies, may never be known. It is ironic that a project with so many questions of substance should be called a "Reality Special."

ABC has included several "Reality Specials" in this season's lineup. Aside from the *Africa* evening, the network has scheduled the Winter and Summer Olympics, plus four Jacques Yves Costeau specials. *Africa* stands out as the most ambitious of the bunch.

Over a year and a half ago, ABC decided on a series of specials covering five continents, with *Africa*, arbitrarily, first. ABC underesti-

mated *Africa*. As the *Africa* project grew in proportion, ABC abandoned the idea of a series, and decided to devote an entire evening of prime time and a near limitless budget to the one continent.

Early in the project, the network drafted a star-studded production team that included such celebrities as photographer Eliot Elisofon, of *Time-Life* fame, and "Skeets" Kelly who shot, appropriately enough, "Lawrence of Arabia." Leon Gluckman, producer of "Wait a Minim" was *Africa's* producer of entertainment, and Alex North joined the creative staff as musical director. There was no dearth of experts.

Though nominally under the wing of the news department, ABC relied very little on its own network personnel.

Producer Jim Fleming explains: "We tried to stay away from essentially documentary men and to use mostly feature men. We wanted a different kind of look. Documentary men are marvelous, but they tend to give you a 'talking' film, and we wanted an essentially cinematic evening."

The whole thing sounds rather costly. It was. Current estimates are that \$2.5 million has been spent, and the bills are still coming in. The production cost alone was \$1.7 million, a figure \$600,000 over the original production budget. (Understandable when you consider a martini costs \$2.50 in Kenya.)

Ancillary projects

Minnesota Mining & Manufacturing is committed to pick up half of the tab. If the second half of *Africa* is sold, ABC stands to collect \$1.5 million from sponsorship alone.

The network estimates that \$250,000 has been spent to date on what it calls "adjunct aspects," and half of these ancillary projects are still in the thinking stages. Some of them are money-making ventures, some are promotion. Some fall into a wait-and-see category. But you can't follow the game without a scorecard:

ABC plans the publication of from four to eight books. "Africa's Animals," a children's book, will be published as close to airdate as possible. Ridge Press will put out this 80-page collection of color photographs that will sell for \$3.95 in bookstores. A special soft-cover edition will be offered for \$1.95

through all of the ABC affiliates.

"Unknown Continent," a big, arty book also published by Ridge Press, is in the works. This one will include the script and photos, and will sell for up to \$35.

3M Co. is already planning an *Africa* point-of-purchase display, and will offer "Africa's Animals" as a premium.

At least two record albums are anticipated. One four-sided album released by MGM in August offers the complete score from the show, including "Symphony to a New Continent," composed by Alex North for the project. A second album on the Folkways label will be exclusively native African music.

The ABC Radio network proposes to kill two birds with three 25-minute programs based on the *Africa* material. ABC figures to incorporate its public-affairs obligation and a series of promos.

Nothing goes to waste

Unwilling to let the 270 hours of film left over from the show go to waste, ABC has planned 20 to 26 half-hour educational films for distribution to schools. The use of some of the film for 13 half-hour shows put together by the producers of *Discovery* is under consideration. There is also talk of a syndicated series. Several universities have requested ABC grant them use of film shot on the project. And a series of 12- to 18-minute art films for theatrical distribution is being discussed.

Department stores, 530 of them, have agreed to participate in a campaign that includes ads, window displays and fashion shows.

Bachman Brothers, manufacturers of Solarex sunglasses, and McGregor clothing manufacturers have designed merchandising ties. McGregor plans a line of clothing using African fabrics.

In case the foregoing doesn't saturate the public, ABC says it is running the biggest campaign of network promos for any one show ever.

ABC is so confident of success that it has a team researching South America as a future "Reality Special." If *Africa*, propped up as it is with publicity gimmicks, works out as planned, the network hopes to go ahead with its original plan to explore the five remaining civilized continents one by one over a five-year period. END

What is the spot business? All of us are in the television business. But this medium is made up of several different television businesses. Indeed, network TV really involves seven different businesses—prime time, sports, news, late-night, daytime, weekend and specials. Each area has a particular sales approach, and to some degree its own respective audience demography. And, by the same token, each can and does blend into a particular advertiser's over-all marketing plan. Spot television can be interpreted as having within its scope representative businesses, and with network TV, a particular advertiser can blend various forms of spot and network into his marketing approach.

Is network television in the spot business? Yes, to some degree. Is spot television in the network business? Yes, to some degree. A case in point: Recently, one advertiser purchased a series of one-hour specials in selected markets with former network dollars that pre-empted network shows. But my answer to this article's basic question has to be: So what? Instead of harping about who is taking whose dollars away from whom, the concentration from all of us in television should be, and has to be, selling the medium that we all represent.

Perhaps a more appropriate question is: Who is in the television business?

There is no doubt that television is incomparable for most advertisers, most of the time. And, we all know that the largest advertisers construct marketing-media plans using the most effective available means at any given time of reaching the television audience. But effective doesn't always mean cheapest or most efficient. And, frequently, it relates to the very vitality of the industry's program.

Obviously, depending on market conditions plus a host of other factors, advertisers occasionally reallocate some expenditures between so-called network and spot forms of buying. But, to harp on television's internal distribution of revenues in the quantitative or cost-per-thousand sense only, is a huge disservice to the great effectiveness of our industry.

What medium in the history of man has ever generated such excitement or conversation or next-day reaction as television? This unique availability, stemming from vital programing, is not peculiar either to network or spot.

The list of television's special attributes is a long one. It is unnecessary to reprise them all. But, as one major focus for this discussion, ponder on why some television sponsorships are bought for as little as \$1.50 for each 1,000 homes reached, while some other sponsorships are bought for as much as \$15 for each 1,000 homes reached.

Certainly, as much as a 10-fold difference is not because of the different audience composition of the respective 1,000 homes reached, but, rather in both the tangible and intangible qualities that advertisers seek and that television provides.

Because the greatest of those qualities is the vitality of programs, we are particularly optimistic for the whole industry at

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JAMES E. DUFFY
*Vice president in charge of television network sales,
ABC Television Network, New York*

HARDWARE OF FUTURE

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the practical present, a present whose inertia is bolstered by the weight of Congress and the FCC. There is little evidence that either will be eager to allow competitive pressures to threaten the existence or growth of local stations. A policy conceived in the sacred name of local programing sources is not likely to be abandoned in the name of space-age hardware, whether the hardware is a satellite bypassing stations by dropping signals directly into homes, or a 20-channel community antenna system bringing a bunch of interloping TV channels to town to gnaw at the audience base of an emergent local UHF TV station.

Few experts in the field want to be held to dates in predicting developments in home telecommunications. Forced to specifics, the evolutionary patterns one expert draws, when overlaid with those of others, are so out of register they appear not just as double exposures, but sometimes as reverse images.

The Sylvania plan

The established television industry and its partially estranged stepbrother CATV would both choke up at the sight of a future telecommunications pattern under study at the Sylvania Electronic Systems Applied Research Laboratory. Neither over-the-air television nor CATV, as it functions now, figures heavily in this ultimate home communications picture. As a subsidiary of General Telephone & Electronics and a manufacturer of home entertainment equipment (TV sets and tubes included), Sylvania's approach to the future is doubly interesting.

The system, as described by a member of the Applied Research Laboratory, supposes that mass-appeal programing and specialized informational material will be stored at a regional support office (see diagram page 63) and that homes will dial for their program choices over a telephone line or a comparable home connection. Although it's not stated explicitly, the implication is that a local phone company would be the logical provider of the program and program-ordering conduit because of the switching requirements and two-way information flow inherent in the design.

A Sylvania representative pre-

dicts that within 10 years such new communications complexes with wideband (20 mc) drops into homes to accommodate 1,000-line TV pictures will begin to displace CATV service, that eventually these regional, switched wideband systems will dominate the home communications scene. One system would be answering all needs of the home communications center, a prospect that obviates the long-range usefulness of satellite-to-home telecasting, kills off conventional television operation through its flexibility and its demands on viewing time and renders the home video recorder a redundant gadget. In a sense the system itself is a community playback machine with program favorites as well as news, professional information and other services ready for random access at the twirl of a dial. A per-program pay system could easily flow from such a setup. And, according to Sylvania, "the present television network structure will be radically changed at the very least."

How would these regional wire communications systems take hold and multiply? According to the same Sylvania representative, the initial application would be in a planned community such as Reston, Va., and the idea would spread by demonstrated superiority over broadcast methods. The company believes the widespread acceptance of these wire systems will dictate the development and marketing strategy of the home electronics industry, that it will make a high-resolution (1,000-line) television set the next major piece of household terminal equipment.

Philco's crystal ball

Sylvania's view is so out of whack with thinking at Philco-Ford Corp. it's hard to believe they're both in the home electronics field. When Philco-Ford looks ahead it sees satellites spraying TV signals directly into homes. Ed Creamer, the company's manager for electronics advanced development engineering, asked if wire will ultimately link most homes for telecommunication, answers: "Obviously not."

Creamer says cable TV will grow slowly for the next five years, peak out in 10 years, then atrophy as satellite-to-home broadcasting steals the show. This satellite service will come rather quickly, according to Creamer, despite the conservative influences that will work against it. Broadcasters, he thinks, will be so excited by the new system's

profit potential they'll do more fighting to get into it than to destroy it. "Many members of Congress," he says, "feel so caught up in the technological revolution taking place, they'll have a strong motive to bring it off."

Creamer suggests that TV-set-conversion equipment required for a satellite service would be on the market as soon as the signal was available and that the requisite home antennas, costing perhaps \$50, would also arrive in good time. This outline of the future is predicated on development of a new high-power transmission antenna on the satellite itself, and Creamer admits Philco-Ford is doing research and development related to that very problem.

Communications consultant Sol Cornberg says he wouldn't want to own any community antenna television systems in five years and that in 10 years CATV will have been phased out of existence.

Home video-tape's future

He's equally pessimistic about video-recording systems for the home: "The recorder thing is going to be out the window before it's in. There won't be any need for it. It's a step we don't have to go through." Cornberg thinks all audio-visual information—entertainment, educational or whatever—will come from a central source. Instead of reproducing programs hundreds or thousands of times on cartridges, one copy will suffice. It will be delivered via satellite on command from a telephone dial. This puts the phone company at the crossroad of information delivery and renders the CATV system obsolete. The home communications center foreseen by Cornberg has three basic elements—the TV screen (a wall-screen in the most affluent homes within 10 years), the telephone dial and a facsimile machine for making hard copies of certain materials. The capability to dial for a program will be with us in the next decade, he thinks.

Compare this view of the future with that of Reed Manning, a senior staff associate at Arthur D. Little Co., who has specialized in communications. Manning expects cable television to have reached 12 million homes in five years. That would be three or four times its current penetration. Within 15 years he thinks 90% of all TV sets will be connected to cable systems. Satellites will handle long-distance

distribution, and cable, the local delivery. Wire's proliferation, boosted by service functions such as meter reading and audience measurement, will lead to large networks of CATV's that originate their own programming and eventually to telecommand operation with homes ordering programming and other services from their own communications centers.

Then take the outlook of CBS economist David Blank, one of the most respected economic forecasters in TV. He sees little that could revolutionize the home communications equipment market or the broadcasting business in the next five, or even 10 years. Blank is down on the chances for a video recorder over the near term. "No doubt it will establish a market for itself at some point," he says, "but it will be more than five years." He thinks its first and most attractive application would be as a gadget for instant homemade movies. He questions its wide appeal as a replay mechanism for rented or bought programming: "Music, people will listen to many, many times, but programs, I'm doubtful."

Slow CATV growth

Blank also expects slow growth for community antenna television. He acknowledges CATV as the most unsettling factor facing broadcasters but says: "There's a lot more uncertainty in that business than most people realize. People here [CBS] said every major group CATV operation was up for sale six months ago." He cites current FCC strictures, copyright problems, possible regulation as a public utility and special engineering problems in cities such as New York as the limiting factors in a slow struggle for cable.

Blank doubts the efficiency of short-haul television transmission on extremely high frequencies, a technique that has been proffered by Hughes Aircraft Co. and Teleprompter Corp. as a way to deliver CATV signals to multiple dwellings in congested areas such as New York where installation of wire under the streets is disruptive of traffic and telephone-company policy, or to rural areas where sparse population makes wire stringing too expensive (see article beginning on page 44).

Blank's information is that the technique won't give adequate service in bad weather. Hughes and Teleprompter, who are jointly backing a New York CATV operation as well as the short-haul microwave idea, have tested such a sys-

tem, and they say it works fine, that the only thing lacking is FCC authorization for its commercial application.

Never has the future of home telecommunication been so widely discussed, but its shape seems no better defined than when a science-fiction writer first sold pulp with the prospect that a satellite and a ground station could play pitch and catch with an electronic picture.

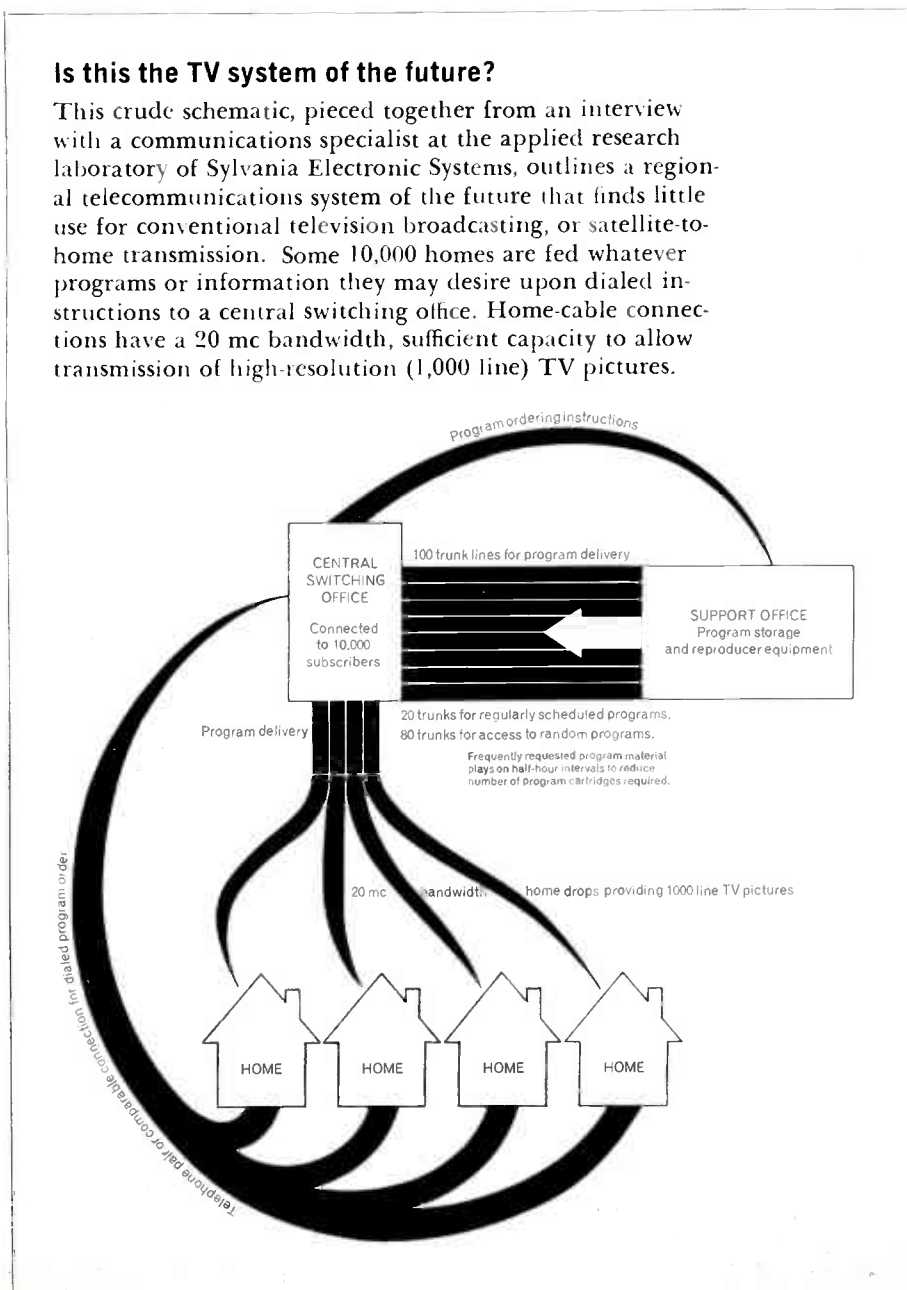
When the FCC is forced to deal with the future, it finds itself quite wrapped in the past. A rare glimpse of how the commissioners officially approach regulatory philosophy and new technology is afforded by the opinion and order approving the merger of ABC and International Telephone & Telegraph Corp. (which was later appealed by the Justice Department [TELE-

VISION, August]). Opponents of the merger had argued, among other things that ITT would no longer be interested in establishing a competitive wire network—if it ever had been—or working to develop satellite-to-home broadcasting. Four commissioners approving the merger doubted the possible creation of a cable network in competition with the TV networks, saying it would run counter to commission rules governing CATV. The dissenters said ITT could hardly be expected to contribute its expertise to creation of a satellite-to-home system that bypassed ABC-TV's affiliates, not to mention its owned-and-operated stations.

The same commissioners might just as well have said: You can't expect us to contribute to the development of satellite-to-home broadcasting or cable networks

Is this the TV system of the future?

This crude schematic, pieced together from an interview with a communications specialist at the applied research laboratory of Sylvania Electronic Systems, outlines a regional telecommunications system of the future that finds little use for conventional television broadcasting, or satellite-to-home transmission. Some 10,000 homes are fed whatever programs or information they may desire upon dialed instructions to a central switching office. Home-cable connections have a 20 mc bandwidth, sufficient capacity to allow transmission of high-resolution (1,000 line) TV pictures.



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because we are wedded to a policy that fosters local TV voices.

Nevertheless the FCC is pledged to study future home-communications needs, possibly looking toward long-range policy shifts that will be required to accommodate multiple communications channels into the home, to conserve spectrum space for nonbroadcasting uses and possibly to insure that new services afforded by wire communication (banking, shopping, computer access and security systems) will not be stunted by overzealous devotion to other principles.

CATV past its zenith?

But predicting a runaway world for wire television is just too dicey. Technical problems aside, there are many who think CATV has already passed its fastest growth period. James Schuster, who analyzes the broadcasting business for Merrill Lynch, Pierce, Fenner & Smith, thinks too many people have too much at stake to let wire run wild. "Not just the broadcasters," he says, "but the programing people as well. The most they're going to get out of CATV is some royalty payments. They'd do much better from the development of UHF television." Asked if the country will eventually be heavily wired for TV and other uses, RCA's executive vice president for research and engineering, Dr. George Brown, says: "That's up to the telephone company, and they never tell anybody what their plans are. They don't have to."

There is the thinking in futures that goes on away from interested industry parties, at heights where the public interest is presumably the first concern. Cole Armstrong, associate director for national communications in the President's Office of Emergency Planning and former executive director of Bell Laboratories, says: "I keep finding myself pushed to thinking about bandwidth requirements, to look at the distribution problem from a systems standpoint."

This leads him to contemplation of TV recording, shopping from the home, facsimile terminals and computer access and to the conclusion that wire is the ultimate answer, especially in cities where high-rise construction and multi-dwelling buildings will make a cen-

tral antenna system a necessity for clear signals. "You ought to be able to switch these signals in from a central office," he proposes. For that reason he suspects that long-term forces are going to push toward concentration of cable-system ownership in phone company hands.

Armstrong doubts there is a future for satellite-to-home transmission in the U. S. It wouldn't get rid of signal interference problems, he maintains. Synchronous satellites, those that appear stationary relative to a point on the earth, must be placed in orbit over the equator and therefore are bound to encounter interference problems, according to Armstrong. If we do get domestic TV satellite distribution, he says, it will be to central switching offices not unlike a phone company distribution center.

There are also practical problems that could stymie satellite TV transmission, says Armstrong, even in its first proposed application as a network signal-kicker to existing TV stations.

Split networks a problem

Take the case of CBS-TV on a fall football afternoon when it broadcasts as many as six different regional games and may have as many as 19 different network splits for commercial announcements. These 19 don't always break up into neat regional patterns; one commercial network may lie geographically inside another. How do you train a satellite to rain its signals in such a patchwork? And if you must keep the land circuits up for this use, why duplicate the capability with satellites?

But at the Rand Corp., the non-profit think organization where research related to national security is the primary activity, the view of the future is different. In a report on U. S. telecommunication potentials, written by Rand associate Dr. John Hult and qualified as the views of the author rather than Rand, Hult proposed that high-gain directional satellite antennas will increase satellite relaying capacity by tens of millions of times and multiply available spectrum by hundreds to thousands of times. Hult went on to say that satellite-to-home broadcasting on UHF frequencies would be possible, with better signal quality and lower cost than is offered by conventional transmitters.

This thesis is based on the idea

that directional antennas will allow the same frequencies to be used many times, simultaneously but in different directions. A relatively small area on the ground—perhaps the approximate 150-mile diameter service area of present TV stations—could receive the same frequencies as an adjacent area.

Hult disagrees on a major technical point with Armstrong. He maintains satellites don't have to be in equatorial orbit to maintain their apparent synchronous position and thus will be able to shoot signals almost straight down, eliminating a number of interference problems. Hult expects that ground antennas can be reoriented with direction-finding equipment or the satellite's transmitter attitude can be adjusted. Even over the equator, he says, you have to correct slight inclination angles that would move satellites off a perfect synchronous pattern.

While Hult sees enormous satellite capabilities, he acknowledges that cable transmission could eventually prove more attractive and economical for broadcasts to the home, especially if it is part of a multipurpose broadband wire system that comes in by way of central exchanges. As a practical matter Hult thinks satellites, cable and terrestrial TV will all be used.

Pilot satellite plan

Domestic satellites could move quickly out of the talking stage and into the sky. The Communications Satellite Corp. has told the FCC it could have a multipurpose pilot system operational by 1970, given approval now. It might be constructed even before its eventual owner has been established, with Comsat acting as operating trustee until ownership is resolved by the commission.

The pilot operation, costing about \$57 million, would comprise two high-capacity satellites and 34 ground stations. Its proposed users include commercial and noncommercial TV networks.

Comsat says the revenue requirement, including depreciation, operating expenses and taxes, for the test system would be \$22 million in each of its first two years, but this makes the project look much less attractive than it would probably be. That revenue requirement is a first-two-year average of a declining return pattern. The system would actually be assigned a five-year operational life and would

For television news directors: a ticket to broader horizons.

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likely last considerably longer.

Also, if the pilot system proves sound—and Comsat feels sure it will—a full national system could follow with two more satellites and an additional 150 earth stations bringing more operating economy.

The plan gives New York and Los Angeles each two transmit-and-receive antennas with 12-channel color TV capacity, affording the networks expanded two-coast transmission flexibility. Comsat is positive there are economies for television in satellites and the FCC would open itself to wide criticism if it didn't let somebody try to prove it.

Splitting the audience

Closer to the advertising business new hardware means something else. All agree that further segmentation of commercial audiences is as inevitable as the addition of media to the general mix. How soon this splitting will take its toll from a given medium is seldom specified. Nobody seems to be guaranteeing an upheaval in the next five or 10 years.

Richard A. R. Pinkham, senior vice president at the Ted Bates agency, says that current television networking will eventually become obsolete. He says the problem most people face today is that they must be at the set when their program is aired. Pinkham says they will become more selective in their viewing as video recorders or demand mechanisms for ordering programming give them more flexibility.

Sylvester L. (Pat) Weaver, better known as a communications visionary than for the work he currently does as director of communication at the Wells, Rich, Greene agency, is as sure of a successful future for specialized TV programming by wire as he was before the foreshortened operation of Subscription Television Inc., the pay-TV venture that he headed in California. STV was stopped by state referendum, a move later judged unconstitutional in the courts.

Weaver, unbowed and assertive, says: "We have a revolution in the works that can put a wire grid over this country quickly in spite of the opposition. Within two years Washington will have stopped this nonorigination nonsense with regard to cable television." He thinks the public's only getting 15-20%

of the programing it wants and would use. Noncommercial television can't do much of the job, according to Weaver. "The Public Broadcasting Corp., as they're now talking about, couldn't come anywhere near financing the amounts of quality programing required."

Weaver has also presented to "officials in Washington" a futuristic plan for a pay-television system using satellites. The plan would await a satellite-to-home broadcasting capability. Citizens desiring the pay service would pay the government for the right to pick up the cultural programing and the government would use the funds for program development. Poaching on the signal might be prevented by a scrambling technique that would require unscrambling devices on home sets. By picking its audience from the total TV population the service would presumably overcome the basic economic problem that faces all pay systems; finding a large enough audience to support the specialized program.

Most communications engineers, consultants and executives feel sure the home video recorder will follow color television as the next hot home communications item and that an acceptable model costing no more than \$500 will arrive on the market within five years.

Facsimile newspapers?

Alter that their speculation runs to facsimile and computer bank terminals in the home (see chart, page 63) and along the way houses have picked up electronic security, meter reading and shopping facilities, and television signals have been refined to 1,000-line clarity, blown up to wall size and given three-dimensional appearance through a process called holography.

Dr. James Hillier, vice president at RCA Laboratories, where a facsimile experiment is in progress, doubts that such a system would ever be used to deliver whole newspapers. He thinks its application would be for single pages of specialized information or news. RCA's experiment is being conducted with an over-the-air transmission. Test patterns are being piggybacked over WNBC-TV (ch. 4) New York to only six reception points. Hillier says RCA's breakthrough has been in speeding up transmission time; a four-by-six-inch page can be received in 10 seconds. The technique is com-

patible with wire transmission.

Large-screen television is apparently dependent on further development of a technology that is different from the cathode ray tube of present TV sets.

Engineers explain the probable future mode for wall-screen TV as electroluminescence that requires expensive switching devices to key the luminescent material. According to most, this development for a consumer market is 10 years away.

The prospects for general availability of three-dimensional television seems even more remote. The holographic system of 3-D uses two laser beams and a photographic plate. For three-dimensional color, three different colored lasers are required and the technique now appears extremely expensive. Most experts think its wide commercial application is well over 15 years away.

The laser beam

Just what types of information will be penetrating homes depends on broadband connection, and some think the ultimate means will be a laser system, intense beams of coherent light that can carry enormous numbers of information channels. Although this technology is not ready for consumers yet, it might be ready before any other broadband home-access method has established itself fully.

A report on the future prepared for TELEVISION by the Ted Bates agency media department expects a consumer keyboard for two-way communication to arrive coincident with the availability of a laser pipe delivery into homes. The keyboard could summon entertainment or a central library service into the home as well as providing a long list of consumer services.

A look ahead should convince television broadcasters their franchise in home communication is reasonably secure over the next decade, but that pressures to transform the methods of home-information delivery could eventually leave them as program suppliers stripped of their delivery function.

Economically they should be much more concerned for the near term, with the multiplication and ownership of information channels than with the prospect of families deserting a *Hillbillies* episode and gathering around a video replay machine to digest a cartridge of "The Sound of Music" that Mother picked up with the groceries. END

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unique to New York—some sort of relatively expensive converter. The problem is that in the city television signals broadcast from the towering Empire State Building are so strong that the set itself picks up the picture from the air a couple of microseconds after it has received the picture through the antenna or cable, thus creating a double image.

Manhattan Cable is using a converter with a 21-channel capacity that transfers all channels to channel 12—unused in New York City. The customer then makes his selection from the converter's dial. Teleprompter is currently experimenting with three such converters, and Westinghouse's Woodard admits that "we haven't had a chance to examine any of them yet, although it's a very serious problem that has to be resolved."

Part of the problem is expense. Manhattan Cable's "black box" converter originally was expected to cost about \$100 each but Brockway now estimates them at about \$25 each. Supplying one of these to each customer—along with the already high cost of cable installation under the streets—is where the rub comes in. For by terms of their franchises, the CATV companies are restricted to a \$19.95 connection fee and a monthly charge of \$5 for the first outlet in an apartment, plus a connection fee of \$9.95 and a monthly charge of \$1 for each additional outlet.

If it costs from \$25 to \$100 for a converter for each TV set, plus \$13 for the line into each apartment, plus millions of dollars for the trunk cables, simple arithmetic shows that with such a fee schedule it should be years—perhaps a decade or more—before a Manhattan CATV firm can start using black ink in its books. Of course once the break-even point is reached, the patience should be well rewarded, since everything is practically profit from there on; once the initial investment in the system is made there is little expense outside of maintenance. Officials of the two firms are reluctant to give exact projections of how long they expect to wait before the money starts to flow back in, but they freely admit they're dug in for a long dry spell.

"A rural system would show a positive cash flow long before we expect this one to," says Brockway. Says Kahn: "We don't expect to turn a profit for a long time. But

we've got the resources behind us, and we're willing to wait because we think this is a sound investment."

One thing that would seem to make such large investments even more sound is having the equipment in place and ready for any future communications uses of cable. While there are only seven VHF and two UHF stations available in New York, Manhattan Cable is laying what Brockway says is a three-line combination that will handle a total of 21 channels, and Teleprompter is putting down a cable of which Kahn says: "The thickness of it is not an indication of how many channels will be carried. It's not inconceivable that it could go up to 36. We believe it will go to 18 in the relatively near future." Woodard, noting that Westinghouse's system will not be

limited by the trunk lines, but only by amplifier capacity, says it is using 12-channel amplifiers at this point only because 20-channel units on the market "haven't been proved."

Right now, Manhattan Cable is supplying three special channel services in addition to the regular nine on the air. These extra ones—channels 6, 8 and 10—provide subscribers with information programming originated by Teleguide, a division of Sterling Information. Teleguide was started to supply hotel guests with "what's going on in New York" information. This entertainment news also now goes to the CATV subscribers on channel 6, while weather and time information are on channel 10 and the Trans-Lux stock market ticker-tape is on channel 8. Brockway says the company also will supply

Things you can count on in the new season

A not-very-reverent listing of television verities

This month begins a new television season. With high hopes America will turn to the spanking new shows premiering on the three networks.

The professed goal of television's leaders is innovation and excitement, and the operative word is "new." Yet the more things change in television, the more they remain the same.

Thus it is with a fair degree of confidence that one makes the following predictions of things to come during the impending season.

☞ Within a 24-hour period, Helen Gurley Brown, author of "Sex and the Single Girl," will appear with Mike Douglas, Merv Griffin, Joey Bishop and Johnny Carson, to promote her new book, "Sex and the Single Gorilla." She will also announce two of the forthcoming volumes on which she is at work: "Sex and Defoliation" and "Sex and North Dakota."

☞ The FCC will issue a statement protesting the number of commercial interruptions per television hour. The commission will require that stations broadcast the statement every 10 minutes, during prime time.

☞ So few people will be watching one of the new situation-comedies that Russian spies will buy time on the show to transmit state secrets, and no one will ever know.

☞ At contract time, Johnny Carson will ask a 25% salary increase. NBC will set up an emergency phone number for anyone wishing to call in a contribution.

☞ With the success in previous seasons of such TV travelogues as *Sophia Loren's Rome* and *Elizabeth Taylor's London*, CBS will present *Ethel Merman's Reno*, *Martin Bormann's Buenos Aires*, and *Harry Golden's Cairo*.

☞ A computer in the ABC building that predicts the potential popularity of various types of shows, will calculate that the ideal situation comedy would be about a rock'n'roll group that meets a witch in the jungle and leaves for outer space. But the idea will be abandoned when it is learned that the other two networks are at work on a similar project.

☞ The president of NBC will call the president of AT&T on the occasion of the 1,000th broadcast of *The Telephone Hour* and will get a wrong number.

FM radio reception via cable for those who want it, and the firm "hopes to be offering additional services by '68—background music is now close and some day we may provide radio programming from the BBC and Radio Moscow."

Woodard says that Westinghouse hopes to carry a time-check channel and unless federal restrictions against CATV systems originating their own programming are imposed, the Riverdale unit would like to try some of its own public-service programming—"a channel with community news, maybe have the Bronx borough president on, that sort of thing."

The present city franchises limit the CATV firms to "the sole purpose of permitting the delivery of all signals broadcast regularly by all television stations in the metropolitan area of New York City..."

But it would seem that the CATV investors believe that once the system is in operation and innovations become available, things could change.

"Right now we're building a CATV system," said Kahn. "But we believe there's an unlimited future for wire communications. There's no question that a cable system by its nature has the potential for much more [than CATV]. As it is right now, cable is a fine investment, but as possibilities arise, you can bet your bottom buck we're going to investigate them." Says Woodard: "We blue sky on that research and electronics magazine stuff: things like two-way communications for remote shopping from home. We're watching and we'll be right up there with everyone else."

There appears to be some official

city thinking along the same lines. In explaining his acceptance of the Lindsay CATV commission appointment, Friendly was quoted as saying: "Electronics will dramatically change the method by which people get their TV in the next 10 years. Some plan has got to be worked out."

Of more immediate concern to the Manhattan Cable and Teleprompter executives are some of the unique problems New York City offers in simple here-and-now CATV installation and sales. Among them is the odd semirival, semipartnership relationship the firms have working side by side. The companies are both competitive and not. Since their franchise lines are clearly drawn, they don't compete for the same customers, and they have a common interest in convincing New Yorkers that their television reception is bad and cable can improve it tremendously. But they obviously are rivals in the sense that each wants to make a better showing than the other, perhaps because the granting of future franchises could be based on the records they are now chalking up.

Another difference they share that would be uncommon to the small-town CATV operator: A landlord stands between them and most customers. Says Brockway: "We can't deal unilaterally with our potential subscribers, and many landlords are unreachable except through management companies. This means we have to have a parallel marketing effort, one directed at the consumer and the other at the owner of the building he lives in."

John Tatta is employed by Manhattan Cable TV to contact the apartment-house owners or building-management companies in the franchise area to get their permission to wire the buildings by selling them on the pluses of cable installation. As an inducement, Manhattan Cable offers the landlords an auxiliary communications service for their buildings. The standard package includes a closed-circuit monitoring system for the elevator and back entrance, and a fire-alarm system that Brockway says is provided at 20% of what it would ordinarily cost. "And the cost is made up by the reduced insurance premium the landlord pays after the alarm system is installed," Brockway says.

Another problem unique to the franchise holders in New York is rent control. In controlled apartments rents are frozen unless a

by Gerald Gardner

☞ A TV producer will invite 200 television editors and their wives to Hollywood to preview a new show. A month later he will send a note to the wives asking whether they enjoyed the trip and will receive 169 replies saying: "What trip?"

☞ Radio signals will reach the earth from the planet Jupiter. The head of the Nielsen survey will issue a vehement rebuttal, insisting that radio is dead.

☞ The trend to spinoffs, such as *The Girl from U.N.C.L.E.* spawned by *The Man from U.N.C.L.E.*, will continue. The next will be *Son of the Flying Nun*.

☞ The FCC will place more stringent controls on cigarette commercials, revealing fresh data from the surgeon-general's office that proves it is not the nicotine in cigarettes that causes disease. It is the advertising.

☞ As part of its expanding use of specials, CBS will commission a ground-breaking musical, with score composed by the song-writing monarch of Jordan, King Hussein, and lyrics by UN Secretary-General U Thant. The special will be called *The King and U*.

☞ A volatile Hollywood director will sue his studio for mutilating his finest movie when it was released to TV. He will deplore the fact that the film was interrupted 23 times by commercials. When the telecast is shown in court, the jury will deplore the fact that the commercials were interrupted 23 times by the film.

☞ An on-the-spot TV reporter will rush to the scene of the greatest airline tragedy of the year, shove his microphone in the face of the sole survivor and say: "Sir, I'm certain you must be in terrible pain. Would you mind describing how you felt when your wife died in the seat next to you?"

☞ The U. S. Department of Defense will announce the construction of the biggest bomb ever, and NBC will announce it has been bought for *Saturday Night at the Movies*.

Gerald Gardner is half of one of Hollywood's hottest comedy-writing teams (other half: Dee Caruso). They were head writers for *The Monkees* last year, have written three pilots for next season, a movie, "Such a Gorgeous Kid Like Me," for Columbia, and are now writing a movie for the new CBS theatrical division.

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tenant moves out, and then the rent can be raised 15% for the new tenant. This means the landlord of a controlled apartment is not motivated to keep his tenants happy since he is better off when they depart. The New York Housing Authority does grant some rent increases for improvements. For instance, if a landlord provides a master-antenna TV system for his tenants, he can get a \$2-a-month raise for this service from each apartment. The cable-franchise holders were able to get the authority to provide the same \$2-a-month rent increase for CATV-equipped buildings.

Teleprompter has primarily concentrated its efforts in the Inwood section of Upper Manhattan, a blue-collar neighborhood in which most of the apartments are of the older, rent-controlled variety. (New building in New York is exempt from rent control.) However, Manhattan Cable has not concentrated on any one area but is involved with a mixed array of new and old buildings and an economic range from the rich of Park Avenue to the poor of the Lower East Side.

A shallow bowl

Kahn says sales efforts were concentrated in the Inwood section by Teleprompter because TV reception there is poor (it's in a shallow pocket) and also because the income characteristics of the potential customers in the area are typical of more than half of the people in the Teleprompter franchise market. The theory is that if things go well in Inwood, they'll probably go well elsewhere. Another advantage of Inwood is that its situation in a shallow bowl shields it from the direct exposure to the Empire State Building antennas that requires a converter on each set.

The Granik-Westinghouse organization, on the other hand, finds itself with generally better TV reception in most parts of the upper-middle-class Riverdale section than in most of Manhattan, although there still is enough left to be desired that there is a market for improved CATV images, the investors feel. Woodard says the Riverdale section probably is the last area profitable for CATV franchising in the New York region at the moment, since reception tends to im-

prove in the boroughs farther away from building-cluttered Manhattan.

As for the problem of building owners, Brockway says: "We shouldn't pay them. They should pay us. We provide a competitive advantage to any landlord. The day will surely come in Manhattan when no one will rent an apartment unless it is equipped with cable television."

Brockway says a landlord without cable-TV service eventually will be in the same position as one who doesn't provide electricity. And he argues that the landlord should not consider cable television in the same class as enterprises that provide coin-operated washing machines or cigarette machines in buildings and give a part of the action to the building owner. "The landlord is not in partnership with the telephone company or the gas and electricity companies and he shouldn't be with us," Brockway says.

Master antennas will disappear

He says the company can afford to bypass landlords who prove difficult, and they then will have to do some waiting if they change their minds. "Six months from now," he says, "landlords of buildings that are competitive and not rent-controlled are going to be coming to us."

Brockway says the master-antenna service now provided by some New York landlords "is a makeshift, interim arrangement that is going to disappear, like the bustle." According to Brockway, the company has had difficulty finding four good locations in Manhattan to put up its own "head ends" for the cable system. (In CATV language, head ends are assemblies of electronic equipment that pick up the TV signal from the air, process it and send it into the cables.) "If we have trouble finding four decent spots, what the hell chance has a landlord to find a good location for his antenna?" Brockway asks.

Kahn says New Yorkers "just don't know how bad their television signals are. A lot of talk has started about how the twin towers of the World Trade Center will ruin reception—but actually reception in New York has been lousy for years. New York technically has nine channels, but for over half the people only two or three channels are ever any good."

To convince the potential CATV

subscribers of the difference between cable and off-the-air reception, Teleprompter has a mobile trailer constantly touring its area of concentration, giving before-and-after demonstrations on 10 black-and-white and color sets. Demonstrations to which tenants are invited also are conducted in building lobbies. Door-to-door follow-ups, telephone contacts, special mailings, newspaper and billboard advertising have been used, too.

Newspaper advertising is a problem in New York, Kahn says, because a paper like the *New York Times* covers a much larger area than the franchise holder is interested in, but the cost of the ad is still determined by the paper's large circulation. In a small town, of course, the local paper's circulation and the CATV's area of interest more nearly coincide.

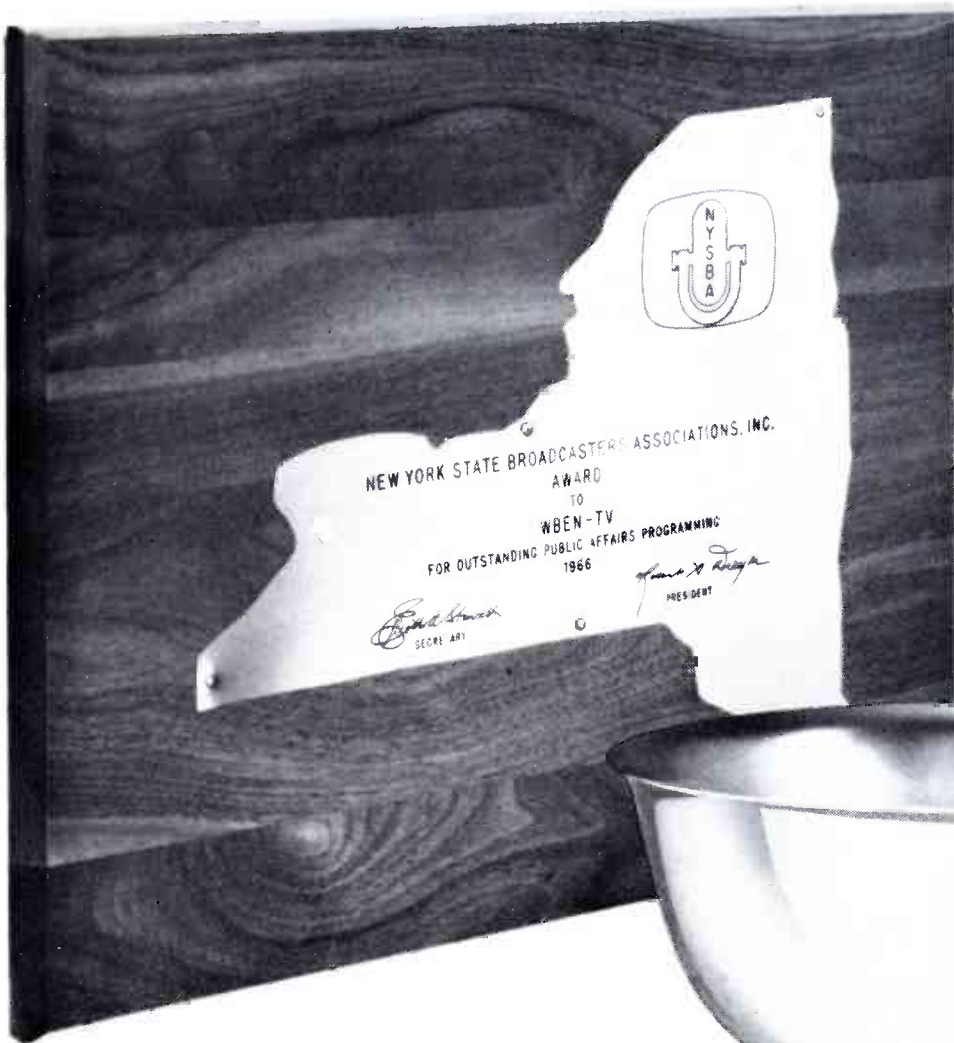
Brockway of Manhattan Cable says the granting of franchises for CATV systems in small towns is usually preceded by lengthy arguments at public hearings so that almost every householder knows a great deal about cable before he is approached to sign up. Not so New York, and this means, therefore, a more extensive outlay for advertising.

High-cost offensive

Another attack on what Kahn calls the "fantastically high cost of a mile of plant in Manhattan" is being launched by Teleprompter on the technological front. A subsidiary of Teleprompter and the Hughes Aircraft Co., Theta-Com, has been conducting some experiments under FCC license to beam CATV for short distances in New York City by microwave.

Theta-Com has applied to the FCC for commercial licensing of the system but some industry people point out approval could be tied up for some time in the overall policy making on uses of the broadcast spectrum. Also, the microwave system, which uses an 18,000 megacycle ultra-high-frequency band allocated for nongovernmental use, is so close to the characteristics of light waves that many critics point out it is highly affected by fog, rain and other adverse weather conditions that might all but black it out.

If, however, the system should work out, it would show another example of how CATV is being transformed as it moves out of the sticks and into the cities. **END**



For the second successive year WBEN-TV has been awarded first prize by the New York State Broadcasters Association for Outstanding Public Service Programming.

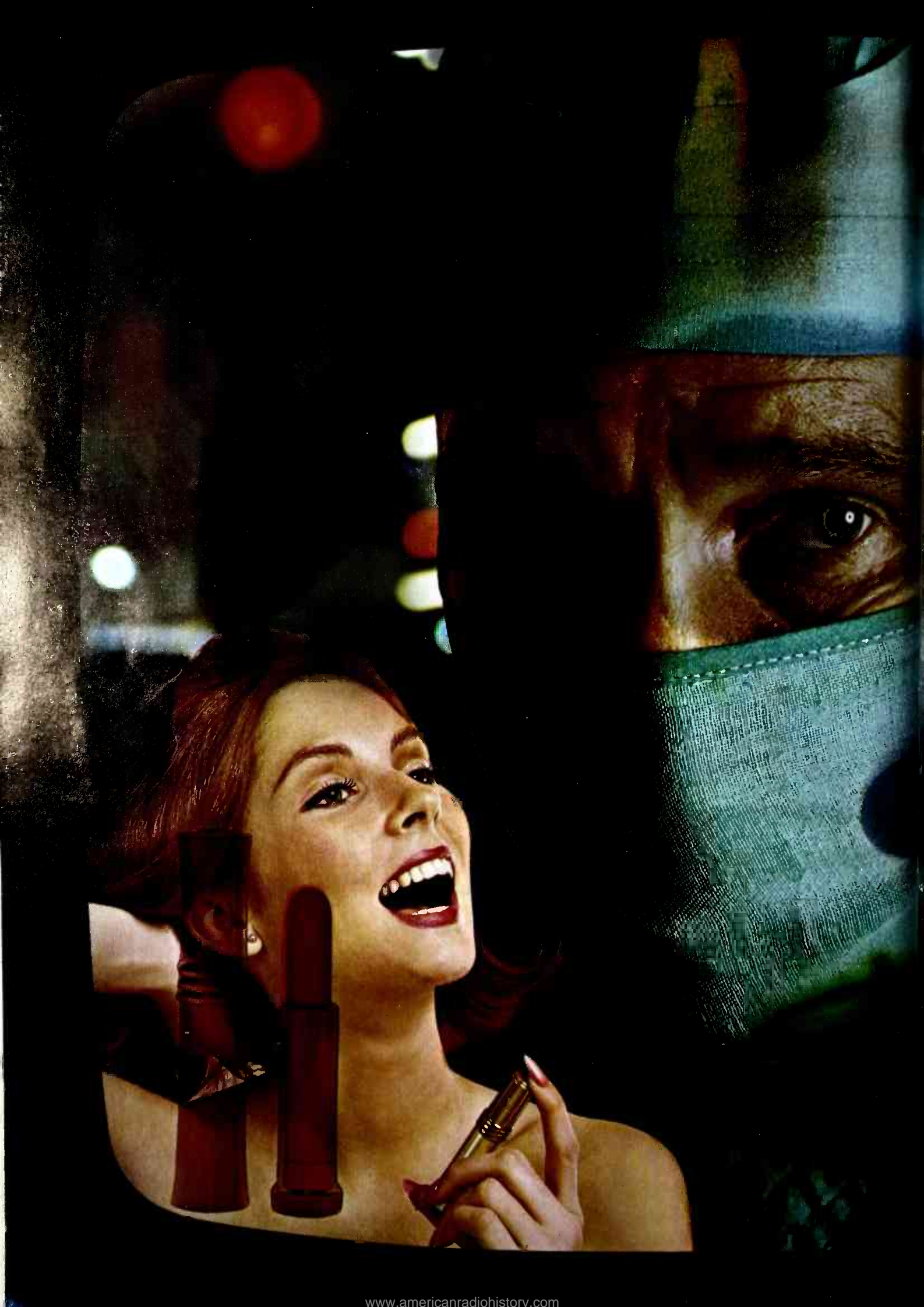
To have our fellow professionals so highly regard our efforts to keep our audience enlightened as well as informed is a source of great pride and satisfaction.

Our television cameras, our staff of news writers and reporters will continue to scan the wide range of events, issues and controversies which involve our community and will document and report them in the penetrating format which television so effectively allows. To this we are dedicated.

WBEN-TV

The Buffalo Evening News Station

CH. 4 In Buffalo
CBS Basic





Does it... or doesn't it?

Air color is so natural everybody knows for sure: the commercial in color *does* work harder, *does* have more appeal than the one in black-and-white. And with sales of color TV sets skyrocketing and prime-time color programming just about complete, can any advertiser settle for gray?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure commercials are delivered color-perfect.

EASTMAN KODAK COMPANY

Atlanta: 404/GL-7-5211

Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

Kodak
TRADEMARK

17 years and 511 episodes later... today's outstanding family programming.



THE FLINTSTONES:
166 full color half hrs.



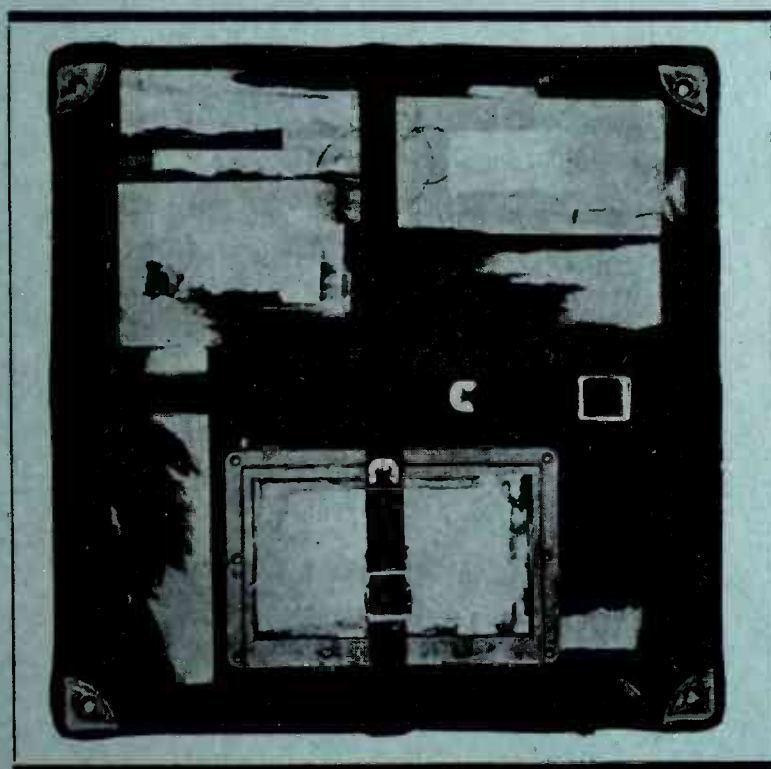
HAZEL: 154 half hrs;
120 in full color.



FATHER KNOWS
BEST: 191 half hrs.

The finest strip programming available for television,
distributed exclusively by **Screen Gems** 

The pedigrees of 469 movies in or headed for syndication after network plays



Almost everything a station manager would want to know about a feature film—except how well it will do in his market, which is hypothetical, and what its price is, which is negotiable—is contained in these pages. Every feature film that has played on a network from September 1961 through December 1966 is listed, described, given a number and a history. Hopefully, this information will help the station manager and/or his film buyer arrive at better informed decisions about film product, most of which has gone or will be going his way after running on network once and even twice. The list is supplied by the audience-development department of Katz Television, the station representative, which went through the tedious, mind-breaking job of compiling the data.

What should a station pay Seven Arts for “Tall Men,” a 20th Century-Fox picture released in 1955, 122 minutes long, in color, that played on NBC-TV’s *Saturday Night Movie* and got a 22.9 in its first turn, a 17.9 in its second and got a local New York rating of slightly less than that in both its runs? Answer: whatever buyer and seller agree on.

If that answer sounds infuriatingly vague, it’s nevertheless how things still are done in television today. After nearly two decades of transacting business, station and film distributor meet as two blind men would. The situation changes not only in terms of market size but also in terms of number of stations in a market, the size of feature libraries, the relative success of the late-night live network entries, and the daytime syndicated stuff.

What seems incontrovertible, however, is that

prices have indeed gone up, and probably as much as 100%, in just the last five years. In Syracuse, for example, a title five years ago would cost \$800 to \$1,000 for the usual five-runs-over-five-years deal. Today, the asking price per title in Syracuse is \$2,700, and one distributor reportedly is asking \$3,000 per title.

Prices tripled in Denver in two and one-half years to as high as \$3,400 to \$3,600. Today, it’s reliably reported, the price per title has gone down to \$2,600 in that market. A more typical market is Scranton, Pa., which, less than five years ago, was paying \$500 to \$700 a title; today, it’s paying nearly \$1,200.

There appears to be no simple way to keep a lid on these escalating prices, for, as Ron Krueger, assistant to the director of audience development, Katz Television points out: “The guy who refuses to pay those prices won’t have a prime-time movie.” He has been recommending to Katz-represented stations that they present at least one prime local movie a week on the ground that they can get back four or five times the cost easily. In his opinion the value of a big MGM or Paramount package isn’t in the package alone but in the ways it can beef up smaller, lesser packages. And the value to a station of a prime-time movie is immense, not simply in terms of the obvious income from it, but also in terms of the other business it might generate—one new prime spot might generate two daytime spots, for example.

Because a prime movie commands a top rate and because in Krueger’s view it is still relatively cheap

if its costs are broken down by the half-hour, the networks will probably see still more pre-emptions this season.

Paradoxically enough, one of the reasons for this is the increase in network prime-time movies (there will be six nights of them this season) which, while complicating things for stations by driving costs up and by nearly assuring that every movie made today will be a rerun locally, allows for a handy way of pre-empting. Rather than knocking out as many as three shows in order to play its movie, a station simply replaces the Thursday, Sunday or Wednesday night network feature with its own. And rather than getting a 30% return on the network dollar, it gets a full dollar for every spot it sells. Since prime-time minutes are in such short supply in national spot, most positions are quickly sold within the local prime movies.

After prime, a growing station practice seems to be to rotate the film to late evening, then to early morning and then to late afternoon.

One thing Katz's Krueger and other specialists in local programing have noted, however, is that late evening appears ready for a decline in viewing. "Why stay up after 11 p.m. when you can watch a movie at nine o'clock, especially when the late movie is likely to be a rerun?" is a fairly serious question that may in part explain pre-emptions of network programing.

To combat this, to interest either the jaded viewer or the tired one, reps such as Katz are urging stations to counter program, to present a comedy if the network movie is a western, to lean heavily on

regional preferences (you can *never* go wrong with a western in Denver or Phoenix), and to rotate the type of film shows so that the same audience doesn't get a surfeit of comedy or adventure.

Because so many of the better movies are first run on the network ("No syndicator in his right mind would release a top feature in syndication *first*," says Krueger) but as much as third run locally, stations do have a scheduling problem.

Some outlets buy the title for five years, put the reel on the shelf for three of those five years, and then begin scheduling it. "In three years a feature is virtually first-run again," says Krueger. He adds that even though the newer titles are reruns, they command top prices (up to \$50,000 depending on the market).

Thus evolved the idea of giving these myriad titles a history and a rating. Katz researchers grouped the titles by the eight major producer/distributor entities involved and for each film listed the following information: the type of film (action, western), its release date, its length, whether it was in color or black and white, whether it had been released in syndication (information is as of first of the year) the network play date or dates, the network it was on, its national rating or ratings, its New York rating or ratings, the feature package it can be found in.

With this information, perhaps the conversational and cultural lag between the film distributor and the station manager will be narrowed. Certainly there will be a more muted guffaw between the laughing price and the handshake. END

COLUMBIA SCREEN GEMS

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating		Package	
							Year	Month	Day	Starting Time		National	New York		
Advise and Consent	Dramatic	1962	139	B&W		1	66	11	10	Thu	9p.m.	C	15.4	19.7	Post '60/II
Baby the Rain Must Fall	Dramatic	1965	100	B&W	x	1	66	12	15	Thu	9p.m.	C	22.2	19.4	
Barabbas	Religious	1962	144	Color		1	66	11	25	Fri	9p.m.	C	22.9	18.2	Post '60's/I
Because They're Young	Dramatic	1960	102	B&W		1	66	11	18	Fri	9p.m.	C	20.1	17.4	
Best of Enemies	Comedy	1962	104	Color	x	1	66	4	7	Thu	9p.m.	C	15.9	15.5	Post '60's/I
Bridge on the River Kwai	War	1957	161	Color		1	66	9	25	Sun	8p.m.	A	38.3	40.2	
Bye Bye Birdie	Musical	1963	112	Color	x	1	66	10	14	Fri	9p.m.	C	23.0	30.8	Post '60/II
Cry for Happy	Comedy	1961	110	Color	x	1	66	1	13	Thu	9p.m.	C	19.2	16.1	Post '60's/I
Damn the Defiant	Adv	1962	101	Color	x	1	66	12	30	Fri	9p.m.	C	15.8	15.9	Post '60/II
Devil at 4 O'Clock	Adv	1961	126	Color	x	1	66	3	3	Thu	9p.m.	C	23.9	18.1	Post '60's/I
						2	66	9	1	"	"	"	16.1	14.7	
Experiment in Terror	Dramatic	1962	123	B&W	x	1	65	11	18	Thu	9p.m.	C	22.3	23.2	Post '60's/I
						2	66	6	2	"	"	"	18.6	12.7	
Fail Safe	Dramatic	1964	111	B&W	x	1	66	11	3	Thu	9p.m.	C	16.8	23.1	Post '60/II
First Men in the Moon	Sci-fi	1964	103	Color	x	1	66	11	4	Fri	9p.m.	C	15.8	13.5	Post '60/II
Five Finger Exercise	Dramatic	1962	109	B&W	x	1	66	12	29	Thu	9p.m.	C	17.8	16.9	Post '60/II
Genghis Khan	Adv	1965	124	Color	x	1	66	12	9	Fri	9p.m.	C	20.4	18.0	Post '60/II
Gidget Goes Hawaiian	Comedy	1961	102	Color	x	1	66	3	31	Thu	9p.m.	C	29.6	20.2	Post '60's/I
Gidget Goes to Rome	Comedy	1963	101	Color	x	1	66	10	28	Fri	9p.m.	C	19.5	19.3	Post '60/II
Good Neighbor Sam	Comedy	1964	130	Color	x	1	66	9	22	Thu	9p.m.	C	20.5	25.2	Post '60/II
Interns	Dramatic	1962	120	B&W	x	1	66	3	10	Thu	9p.m.	C	20.7	20.1	Post '60's/I
						2	66	8	11	"	"	"	14.7	10.8	
Jason and the Argonauts	Adv	1963	104	Color	x	1	66	11	24	Thu	9p.m.	C	18.2	15.5	Post '60/II
Love Has Many Faces	Dramatic	1965	105	Color	x	1	66	12	1	Thu	9p.m.	C	18.2	20.9	Post '60/II
Major Dundee	Adv	1965	134	Color		1	66	11	11	Fri	9p.m.	C	23.7	19.5	
Man from the Dinners Club	Comedy	1963	96	B&W		1	66	12	2	Fri	9p.m.	C	18.2	15.6	
Mysterious Island	Sci-fi	1961	101	Color	x	1	65	11	25	Thu	9p.m.	C	26.1	24.1	Post '60's/I
						2	66	7	14	"	"	"	19.8	14.8	
Notorious Landlady	Mystery	1962	123	B&W	x	1	65	9	30	Thu	9p.m.	C	19.2	17.9	Post '60's/I
						2	66	3	17	"	"	"	NR	12.3	
Raisin in the Sun	Dramatic	1961	128	B&W		1	66	12	22	Thu	9p.m.	C	NR	22.9	
Requiem for a Heavyweight	Dramatic	1962	100	B&W	x	1	66	1	6	Thu	9p.m.	C	18.7	22.6	Post '60's/I
Running Man	Adv	1963	103	Color	x	1	66	1	27	Thu	9p.m.	C	19.8	16.3	Post '60's/I
Sail a Crooked Ship	Comedy	1962	81	B&W	x	1	66	12	16	Fri	9p.m.	C	18.9	16.8	Post '60/II
Scalptlock*	Western	1966	98	Color		1	66	4	10	Sun	9p.m.	A	14.8	13.2	
Two Rode Together	Western	1961	109	Color	x	1	65	12	16	Thu	9p.m.	C	19.9	22.8	Post '60's/I
						2	66	7	21	"	"	"	17.3	14.7	
Victors	War	1963	175	B&W	x	1	66	10	13	Thu	9p.m.	C	18.7	25.2	Post '60/II
Wackiest Ship in the Army	Comedy	1961	99	Color	x	1	65	11	11	Thu	9p.m.	C	21.0	23.5	Post '60's/I
						2	66	5	26	"	"	"	18.5	17.2	
War Lover	War	1962	105	Color	x	1	66	1	20	Thu	9p.m.	C	20.3	15.3	Post '60's/I
						2	66	6	23	"	"	"	NR	12.1	

METRO-GOLDWYN-MAYER

Action of the Tiger	Adv	1957	93	Color	x	1	64	1	20	Mon	7:30p.m.	N	15.8	18.1	MGM/6
Adam's Rib	Comedy	1949	101	B&W	x	1	64	12	26	Sat	9p.m.	N	NR	21.8	MGM/6
						2	65	8	25	Wed	9p.m.	N	NR	10.1	
Angry Hills	War	1959	105	B&W		1	65	2	3	Wed	9p.m.	N	21.5	21.3	
						2	65	8	4	"	"	"	15.5	12.8	
Annie Get Your Gun	Musical	1950	107	Color		1	65	4	24	Sat	9p.m.	N	NR	22.0	
Ask Any Girl	Comedy	1959	98	Color		1	63	10	5	Sat	9p.m.	N	19.5	17.7	
						2	64	9	20	Mon	7:30p.m.	N	14.8	14.7	
Asphalt Jungle	Adv	1950	112	B&W	x	1	63	10	12	Sat	9p.m.	N	19.7	21.3	MGM/6
						2	64	6	13	"	"	"	11.7	14.4	
Atlantis Lost Continent	Sci-fi	1961	90	Color		1	64	12	23	Wed	9p.m.	N	NR	16.7	
						2	65	7	3	Sat	"	"	12.8	14.5	
Bachelor in Paradise	Comedy	1961	109	Color		1	66	11	6	Sun	9p.m.	A	20.8	22.0	
Bad Day at Black Rock	Adv	1945	81	Color		1	64	12	5	Sat	9p.m.	N	23.5	22.2	
						2	65	6	2	Wed	"	"	18.2	15.7	
Band Wagon	Musical	1953	112	Color		1	64	2	8	Sat	9p.m.	N	16.5	16.3	
Battleground	War	1949	118	B&W		1	65	3	6	Sat	9p.m.	N	24.1	24.2	
						2	65	9	11	"	"	"	17.0	15.7	
Bells Are Ringing	Musical	1960	127	Color		1	65	12	11	Sat	9p.m.	N	16.7	24.2	
Betrayed	War	1954	108	Color	x	1	65	2	13	Sat	9p.m.	N	23.3	26.0	MGM/6
						2	65	6	19	"	"	"	14.6	13.9	
Boys' Night Out	Comedy	1962	115	Color		1	65	10	16	Sat	9p.m.	N	23.3	26.0	
						2	66	5	7	"	"	"	19.7	20.8	
Bridge to the Sun	Bio	1961	113	B&W		1	66	2	5	Sat	9p.m.	N	22.1	23.0	
Brothers Karamazov	Adv	1958	146	Color		1	65	1	20	Wed	9p.m.	N	18.7	25.2	
Catered Affair	Comedy	1956	93	B&W		1	65	3	10	Wed	9p.m.	N	24.4	23.9	
						2	65	8	7	Sat	9p.m.	N	13.1	8.9	
Count your Blessings	Comedy	1959	102	Color		1	63	11	30	Sat	9p.m.	N	20.7	22.4	
						2	64	5	25	Mon	7:30p.m.	N	13.3	11.7	
Courtship of Eddie's Father	Comedy	1963	117	Color		1	66	11	20	Sun	9p.m.	A	23.4	19.5	
Cry Terror	Mystery	1958	96	B&W		1	64	12	2	Wed	9p.m.	N	23.2	23.0	
						2	65	4	28	"	"	"	19.0	17.0	
Dangerous Days of Kiowa Jones*	Western	1966	120	Color		1	66	12	25	Sun	9p.m.	A	NR	8.0	
Designing Woman	Comedy	1957	118	Color	x	1	64	11	28	Sat	9p.m.	N	20.5	20.1	MGM/6
						2	65	8	24	Tue	"	"	NR	10.0	
Edge of the City	Adv	1957	85	B&W		1	64	2	15	Sat	9p.m.	N	16.2	15.8	
						2	64	7	11	"	"	"	9.9	11.4	

NR—Not Rated * Produced for TV.

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Starting Time	Network	Rating		Package
							Year	Month	Day	National			New York		
Escape from Fort Bravo	Adv	1953	98	Color		1	64	10	10	Sat	9p.m.	N	23.4	17.4	MGM/6
Executive Suite	Dramatic	1954	104	B&W	x	2	65	7	31	"	"	N	15.5	12.9	
Fastest Gun Alive	Western	1955	91	B&W		1	66	1	4	Tue	9p.m.	N	21.0	20.9	MGM/6
Father of the Bride	Comedy	1950	93	B&W	x	2	66	5	24	"	"	N	15.0	16.6	
Follow the Boys	Comedy	1963	95	Color		1	65	11	11	Mon	7:30p.m.	N	19.3	22.5	MGM/6
Four Horsemen of the Apocalypse	Adv	1962	153	Color		2	64	4	27	"	"	N	14.9	9.5	
Gaby	Dramatic	1956	97	Color		1	65	12	28	Tue	9p.m.	N	17.7	21.5	MGM/6
Gazebo	Mystic	1960	102	B&W		1	66	12	4	Sun	9p.m.	A	18.7	17.3	
Green Mansions	Adv	1959	104	Color		2	66	6	21	Tue	9p.m.	N	NR	12.6	MGM/6
Home from the Hill	Dramatic	1960	150	Color		1	64	9	30	Wed	9p.m.	N	17.6	15.7	
Honeymoon Hotel	Comedy	1964	89	Color		2	66	3	1	Tue	8:30p.m.	N	24.8	22.6	MGM/6
Honeymoon Machine	Comedy	1961	87	Color		2	66	9	6	"	"	N	15.6	14.0	
Hook	Adv	1963	98	B&W		1	66	2	1	Tue	9p.m.	N	19.6	16.9	MGM/6
House of Numbers	Adv	1957	92	B&W		2	66	8	16	"	"	N	14.2	12.5	
Imitation General	Comedy	1958	87	B&W	x	1	65	10	9	Sat	9p.m.	N	20.7	18.2	MGM/6
It Started with a Kiss	Comedy	1959	103	Color		2	66	5	10	Tue	9p.m.	N	15.8	13.5	
Journey	Adv	1959	122	Color		1	65	12	7	Tue	9p.m.	N	17.0	14.0	MGM/6
Julie	Mystery	1956	97	B&W	x	1	63	12	2	Mon	7:30p.m.	N	16.7	13.7	
Jumbo	Musical	1962	125	Color		2	64	8	10	"	"	N	NR	12.9	MGM/6
Key to the City	Comedy	1950	99	B&W	x	1	64	1	11	Sat	9p.m.	N	21.0	24.0	
King Solomon's Mines	Adv	1950	102	Color		2	64	7	27	Mon	7:30p.m.	N	11.9	10.7	MGM/6
Kissin' Cousins	Musical	1964	96	Color		1	65	9	21	Tue	9p.m.	N	18.0	18.3	
Kiss me Kate	Musical	1953	109	Color		2	66	8	30	"	"	N	18.0	12.2	MGM/6
Last Hunt	Adv	1956	108	Color		1	63	9	28	Sat	9p.m.	N	16.9	22.6	
Last Voyage	Adv	1960	91	Color		2	64	8	15	"	"	N	NR	10.3	MGM/6
Les Girls	Musical	1957	114	Color		1	64	12	16	Wed	9p.m.	N	22.2	22.0	
Light in the Piazza	Dramatic	1962	101	Color		2	65	5	19	"	"	N	15.8	16.3	MGM/6
Long Long Trailer	Comedy	1954	95	Color		1	66	11	13	Sun	9p.m.	A	16.0	13.1	
Lust for Life	Bio	1956	122	Color	x	1	65	2	24	Wed	9p.m.	N	23.1	20.0	MGM/6
Man on Fire	Dramatic	1957	96	B&W		2	65	7	28	"	"	N	15.4	10.5	
Mating Game	Comedy	1959	96	Color	x	1	66	9	18	Sun	9p.m.	A	18.1	16.7	MGM/6
Meet Me in Las Vegas	Musical	1956	112	Color		1	66	10	23	Sun	9p.m.	A	22.3	20.1	
Merry Andrew	Comedy	1958	103	Color		1	63	12	30	Mon	7:30p.m.	N	15.9	16.7	MGM/6
Naked Spur	Adv	1953	94	Color		1	65	1	2	Sat	9p.m.	N	22.8	21.3	
Never Let Me Go	Adv	1953	94	B&W		2	65	4	21	Wed	9p.m.	N	NR	15.4	MGM/6
Never so Few	War	1959	124	Color	x	1	65	5	24	Wed	9p.m.	N	26.8	33.3	
Opposite Sex	Comedy	1956	116	Color		2	65	8	21	Sat	9p.m.	N	15.4	13.3	MGM/6
Period of Adjustment	Comedy	1962	112	B&W		1	65	2	20	Sat	9p.m.	N	16.3	20.4	
Please Don't Eat the Daisies	Comedy	1960	111	Color		2	66	4	19	Tue	9p.m.	N	17.2	18.7	MGM/6
Power and the Prize	Dramatic	1956	89	B&W		1	65	11	27	Sat	9p.m.	N	22.0	22.0	
Prize	Dramatic	1963	136	Color		2	66	5	31	Tue	9p.m.	N	17.6	13.5	MGM/6
Proud Rebel	Dramatic	1958	103	Color		1	64	2	1	Sat	9p.m.	N	16.3	20.0	
Rack	Dramatic	1956	100	B&W		2	64	6	27	"	"	N	NR	9.4	MGM/6
Ransom	Dramatic	1956	104	B&W		1	64	3	2	Sat	9p.m.	N	18.2	26.8	
Reluctant Debutante	Comedy	1958	96	Color		2	64	8	31	Mon	7:30p.m.	N	14.1	10.1	MGM/6
Rhapsody	Musical	1954	115	Color		1	63	10	21	Mon	7:30p.m.	N	27.1	24.6	
Ride the High Country	Western	1962	94	Color		2	64	9	19	Sat	9p.m.	N	24.6	17.0	MGM/6
Ring of Fire	Adv	1961	91	Color		1	66	2	19	Sat	9p.m.	N	19.4	20.4	
Safecracker	Adv	1958	96	B&W		1	65	10	30	Sat	9p.m.	N	16.6	17.6	MGM/6
Secret Partner	Mystery	1961	91	B&W		2	66	4	23	"	"	N	NR	20.9	
Singin' in the Rain	Musical	1952	103	Color		1	64	1	18	Sat	9p.m.	N	21.9	21.7	MGM/6
Some Came Running	Dramatic	1959	136	Color	x	2	64	9	5	"	"	N	16.2	10.8	
Something of Value	Adv	1957	113	B&W	x	1	64	4	13	Mon	7:30p.m.	N	17.1	20.7	MGM/6
						2	64	6	15	"	"	N	13.6	10.2	

NR—Not Rated

Continued

METRO-GOLDWYN-MAYER (cont.)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating		Package	
							Year	Month	Day	Starting Time		National	New York		
Story of Three Loves	Dramatic	1953	121	Color		2	64	5	30	"	"	N	16.1	15.8	MGM/6 MGM/6
Swan	Comedy	1956	108	Color	x	1	64	2	22	Sat	9p.m.	N	15.8	20.1	
Teahouse of the August Moon	Comedy	1956	123	Color	x	1	64	10	31	Sat	9p.m.	N	16.8	19.8	
Ten Thousand Bedrooms	Comedy	1957	113	Color		2	65	8	28	"	"	N	NR	12.7	
This Could be the Night	Comedy	1957	103	B&W		2	66	8	20	"	"	N	18.5	23.2	
Thunder of Drums	Western	1961	97	Color		2	66	8	20	"	"	N	19.0	14.0	
Ticklish Affair	Comedy	1963	81	Color		2	65	1	6	Wed	9p.m.	N	23.8	21.4	
Time Machine	Sci-fi	1960	103	Color		2	65	6	30	"	"	N	16.2	14.0	
Torpedo Run	War	1958	98	Color		1	65	9	28	Tue	9p.m.	N	19.2	19.6	
Trlal	Dramatic	1955	105	B&W		2	66	5	28	Sat	9p.m.	N	20.2	18.3	
Tunnel of Love	Comedy	1958	98	B&W		2	66	7	7	Tue	9p.m.	N	21.4	25.3	
Two Loves	Dramatic	1961	100	Color		2	66	6	7	Tue	9p.m.	N	16.1	15.2	
Underwater Warrior	War	1958	91	B&W	x	1	65	9	25	Sat	9p.m.	N	22.2	25.7	
Untll they Sail	Dramatic	1957	95	B&W	x	2	66	4	26	Tue	9p.m.	N	15.1	19.1	
Vintage	Dramatic	1957	92	Color		2	66	10	14	Wed	9p.m.	N	23.4	20.7	
Westward the Women	Western	1951	118	B&W		2	65	9	1	"	"	N	21.2	19.9	
Wheeler Dealers	Comedy	1963	106	Color		1	65	3	27	Sat	9p.m.	N	18.7	21.8	
Where the Boys Are	Comedy	1960	99	Color		2	65	8	14	"	"	N	10.6	7.9	
Wings of Eagles	Blo	1957	110	Color	x	1	65	11	23	Tue	9p.m.	N	17.9	16.0	
Wreck of Mary Deare	Adv	1959	105	Color		1	66	3	15	Tue	9p.m.	N	15.3	16.1	
						2	64	3	2	Mon	7:30p.m.	N	16.0	12.9	
						2	64	6	22	"	"	N	NR	10.0	
						2	64	7	25	"	"	N	21.0	23.2	
						2	64	4	11	Sat	9p.m.	N	14.6	15.3	
						1	66	1	8	Sat	9p.m.	N	15.8	13.5	
						2	66	6	11	"	"	N	23.5	25.0	
						2	66	6	11	"	"	N	18.1	16.1	
						2	66	5	17	"	"	N	18.8	23.2	
						2	66	5	17	"	"	N	17.8	13.8	
						1	66	3	26	Sat	9p.m.	N	23.3	22.2	
						2	66	7	19	Tue	9p.m.	N	17.2	15.2	
						1	63	12	9	Mon	7:30p.m.	N	22.3	21.7	
						2	64	9	21	"	"	N	14.3	11.4	
						1	63	10	7	Mon	7:30p.m.	N	15.5	14.8	
						2	64	6	29	"	"	N	10.1	7.3	

PARAMOUNT

All in a Night's Work	Mystery	1961	94	Color	x	1	66	10	27	Thu	9p.m.	C	22.3	26.6	Portfolio I
Anything Goes	Musical	1956	106	Color		1	66	12	31	Sat	9p.m.	N	14.9	17.5	
Arrowhead	Western	1953	105	Color		1	66	1	29	Sat	9p.m.	N	23.3	23.3	
Beau James	Blo	1957	105	Color	x	2	66	6	14	Tue	9p.m.	N	14.3	13.1	Portfolio I
Big Carnival	Dramatic	1951	112	B&W	x	2	65	6	23	Wed	9p.m.	N	18.8	15.3	
Birds and the Bees	Comedy	1956	94	Color		2	66	7	23	"	"	N	NR	18.3	
Blue Hawaii	Musical	1962	101	Color		1	66	4	5	Sat	9p.m.	N	19.1	19.3	Portfolio I
Branded	Western	1950	95	Color		2	66	7	23	"	"	N	14.3	13.2	
Breakfast at Tiffany's	Comedy	1961	115	Color		1	66	11	29	Tue	9p.m.	N	15.9	12.7	
Bridges at Toko-Ri	War	1954	103	Color		1	66	10	7	Fri	9p.m.	C	27.3	27.4	
Buccaneer	Adv	1958	121	Color		1	66	10	6	Thu	9p.m.	C	17.1	12.9	
But not for Me	Comedy	1959	105	B&W		1	66	10	6	Thu	9p.m.	C	23.2	36.2	
Caddy	Comedy	1953	95	B&W		1	65	9	14	Tue	9p.m.	N	17.9	22.3	
Career	Dramatic	1959	105	B&W		2	66	12	6	"	"	N	22.8	21.2	
Counterfeit Trailor	Adv	1962	140	Color		1	66	10	29	Sat	9p.m.	N	18.4	18.9	
Country Girl	Dramatic	1954	104	B&W		1	64	10	28	Wed	9p.m.	N	21.3	14.2	
Court Jester	Comedy	1956	101	Color		2	65	7	17	Sat	9p.m.	N	15.7	16.4	
Desperate Hours	Dramatic	1955	112	B&W		1	65	3	20	Sat	9p.m.	N	23.4	28.1	
Detective Story	Dramatic	1951	103	B&W		2	65	6	16	Wed	9p.m.	N	19.2	20.3	
Donovan's Reef	Comedy	1963	109	Color		1	64	9	23	Wed	9p.m.	N	17.9	17.0	
Don't Give Up the Ship	Comedy	1959	89	B&W		1	65	9	23	Thu	9p.m.	C	15.7	15.0	
Elephant Walk	Adv	1954	103	Color	x	1	66	11	17	Thu	9p.m.	C	23.1	20.2	
Fancy Pants	Comedy	1950	92	Color		1	66	11	22	Tue	9p.m.	N	14.5	16.1	
Fear Strikes Out	Blo	1957	100	B&W	x	1	65	11	6	Sat	9p.m.	N	20.3	21.9	
Five Pennies	Musical	1959	117	Color		2	66	7	9	"	"	N	15.5	12.5	
Forever Female	Comedy	1953	93	B&W		2	65	1	27	Wed	9p.m.	N	22.2	24.1	
Funny Face	Musical	1957	103	Color		2	65	6	26	Sat	9p.m.	N	NR	11.6	
Gelsha	Comedy	1958	98	Color		1	66	9	17	Sat	9p.m.	N	23.9	21.5	
G. I. Blues	Comedy	1960	104	Color		1	65	2	6	Sat	9p.m.	N	25.7	25.4	
Girls of Pleasure	Comedy	1953	95	Color		2	65	6	12	"	"	N	17.0	22.3	
Island	Comedy	1957	122	Color		1	64	12	30	Wed	9p.m.	N	24.8	21.6	
Gunfight at O. K. Corral	Western	1957	122	Color		2	65	9	8	"	"	N	17.5	15.6	
Heller in Pink Tights	Adv	1960	100	Color		1	65	3	3	Wed	9p.m.	N	22.5	17.0	
						2	65	7	21	"	"	N	14.3	10.1	
						2	65	3	31	Wed	9p.m.	N	20.4	21.7	
						2	65	7	7	"	"	N	13.0	15.1	
						1	66	3	5	Sat	9p.m.	N	20.0	23.5	
						2	66	7	16	"	"	N	12.0	10.7	
						1	66	2	15	Tue	9p.m.	N	16.9	17.2	
						2	66	8	23	"	"	N	NR	9.6	
						1	65	10	12	Tue	9p.m.	N	13.9	18.4	
						1	66	9	30	Fri	9p.m.	C	23.6	20.0	
						1	65	11	9	Tue	9p.m.	N	20.4	NR	
						2	66	4	12	"	"	N	21.3	19.2	
						1	66	4	9	Sat	9p.m.	N	21.3	19.6	
						2	66	8	2	Tue	9p.m.	N	15.3	10.4	
						1	65	9	18	Sat	9p.m.	N	20.3	21.8	
						2	66	8	14	"	"	N	21.2	23.3	
						1	66	10	11	Tue	9p.m.	N	18.4	24.2	

NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating		Package
							Year	Month	Day	Starting Time	National		New York		
Hell Is for Heroes	War	1962	90	B&W	x	1	65	1	13	Wed	9p.m.	N	23.7	24.9	Portfolio I
						2	65	5	26	"	"	N	17.0	12.0	
Here Comes the Groom	Musical	1951	113	B&W		1	65	12	25	Sat	9p.m.	N	NR	13.1	Portfolio I
Hot Spell	Dramatic	1958	86	B&W		1	65	3	17	Wed	9p.m.	N	26.9	23.7	
						2	65	8	18	"	"	N	15.3	9.3	
Houdini	Bio	1953	106	Color	x	1	65	1	30	Sat	9p.m.	N	25.4	23.0	Portfolio I
						2	65	4	14	Wed	"	N	18.3	21.6	
House Boat	Comedy	1958	110	Color		1	65	10	14	Thu	9p.m.	C	23.0	22.0	
						2	66	4	28	"	"	N	20.7	16.0	
It Started in Naples	Comedy	1960	100	Color		1	66	1	11	Tue	p.m.	N	18.5	20.0	
						2	66	8	13	Sat	"	N	19.1	15.9	
Jayhawkers	Adv	1959	100	Color		1	64	11	7	Sat	9p.m.	N	22.2	20.3	
						2	65	5	22	"	"	N	16.8	16.1	
Joker Is Wild	Bio	1957	126	B&W		1	66	10	8	Sat	9p.m.	N	22.0	22.2	
Just for You	Musical	1952	104	Color	x	1	65	1	9	Sat	9p.m.	N	19.8	20.0	
Ladies Man	Musical	1961	91	B&W		1	66	3	24	Thu	9p.m.	C	22.3	15.2	
						2	66	9	8	"	"	N	13.4	11.0	
Last Train from Gun Hill	Western	1959	94	Color		1	64	10	24	Sat	9p.m.	N	23.1	22.5	
						2	65	5	12	Wed	"	N	19.6	22.5	
Li'l Abner	Musical	1959	113	Color	x	1	65	3	13	Sat	9p.m.	N	22.9	24.2	
						2	65	8	31	Tue	"	N	15.4	13.6	
Little Boy Lost	Dramatic	1953	95	B&W		1	65	11	2	Tue	9p.m.	N	13.4	NR	
Living it Up	Musical	1954	95	Color		1	66	9	13	Tue	9p.m.	N	19.2	22.1	
Man Who Knew Too Much	Mystery	1956	120	Color		1	66	11	12	Sat	9p.m.	N	23.1	23.4	
Maracalbo	Adv	1958	88	Color		1	66	2	12	Sat	9p.m.	N	20.6	19.9	
Matchmaker	Comedy	1958	101	B&W		1	66	12	24	Sat	9p.m.	N	NR	14.8	
Mountain	Adv	1956	105	Color		1	65	11	16	Tue	9p.m.	N	18.3	14.3	
						2	66	7	30	Sat	"	N	16.7	10.7	
My Favorite Spy	Comedy	1951	93	B&W	x	1	66	2	26	Sat	9p.m.	N	22.4	23.5	
						2	66	7	5	Tue	"	N	14.2	12.3	
My Six Loves	Comedy	1963	101	Color		1	66	9	20	Tue	9p.m.	N	19.7	21.0	
Naked Jungle	Adv	1954	95	Color		1	65	2	10	Wed	9p.m.	N	26.2	24.5	
						2	65	5	8	Sat	"	N	19.5	17.7	
Off Limits	Comedy	1953	89	B&W		1	66	4	2	Sat	9p.m.	N	22.6	22.3	
						2	66	7	26	Tue	"	N	14.5	12.8	
Omar Khayyam	Adv	1957	101	Color		1	66	12	20	Tue	9p.m.	N	NR	17.7	
One Eyed Jacks	Western	1961	141	Color		1	66	10	21	Fri	9p.m.	C	21.7	20.1	
Papa's Delicate Condition	Comedy	1963	98	Color		1	66	10	18	Tue	9p.m.	N	17.7	20.0	
Place in the Sun	Dramatic	1951	122	B&W		1	66	3	12	Sat	9p.m.	N	23.6	25.8	
Proud and the Profane	War	1956	111	B&W		1	66	10	22	Sat	9p.m.	N	22.1	23.8	
Rainmaker	Dramatic	1956	121	Color	x	1	65	1	23	Sat	9p.m.	N	22.3	28.2	
						2	65	6	5	"	"	N	14.3	13.2	
Rat Race	Comedy	1960	105	Color		1	66	10	20	Thu	9p.m.	C	21.8	24.0	
Rear Window	Mystery	1954	112	Color		1	66	10	1	Sat	9p.m.	N	25.6	27.9	
Riding High	Musical	1950	112	B&W		1	65	2	27	Sat	9p.m.	N	18.3	19.4	
Robinson Crusoe on Mars	Sci-fi	1965	102	Color		1	66	12	10	Sat	9p.m.	N	21.7	23.5	
Rock A-bye Baby	Comedy	1958	103	Color		1	65	10	26	Tue	p.m.	N	18.7	20.6	
						2	66	6	18	Sat	"	N	19.8	19.9	
Roman Holiday	Dramatic	1953	119	B&W		1	66	11	5	Sat	9p.m.	N	21.7	21.8	
Sad Sack	Comedy	1957	98	B&W		1	64	11	11	Wed	9p.m.	N	22.8	21.5	
						2	65	5	5	"	"	N	20.0	23.3	
Savage	Western	1952	95	Color		1	65	10	19	Tue	9p.m.	N	20.2	21.5	
						2	66	5	3	"	"	N	18.1	19.1	
Savage Innocents	Adv	1961	110	Color		1	65	12	21	Tue	9p.m.	N	NR	17.5	
Secret of the Incas	Adv	1954	101	Color		1	66	2	8	Tue	9p.m.	N	16.5	20.4	
						2	66	8	27	Sat	"	N	NR	16.1	
September Affair	Dramatic	1950	104	B&W	x	1	66	3	8	Tue	9p.m.	N	15.7	19.1	
Spanish Affair	Dramatic	1957	95	Color		1	66	4	16	Sat	9p.m.	N	15.2	15.3	
Stalag 17	War	1953	120	B&W		1	65	10	23	Sat	9p.m.	N	24.7	28.8	
						2	66	12	3	"	"	N	23.5	20.7	
Strategic Air Command	War	1955	114	Color		1	64	10	3	Sat	9p.m.	N	21.2	15.5	
						2	66	4	30	"	"	N	19.6	19.7	
Submarine Command	War	1951	87	B&W	x	1	65	2	17	Wed	9p.m.	N	21.0	18.8	
Sunset Boulevard	Dramatic	1950	110	B&W		1	65	10	2	Sat	9p.m.	N	17.8	21.4	
						2	66	8	6	"	"	N	13.8	12.7	
Three Violent People	Adv	1956	100	Color	x	1	64	11	21	Sat	9p.m.	N	22.9	22.1	
						2	65	5	29	"	"	N	15.2	15.9	
Thunder in the East	Adv	1953	98	B&W	x	1	65	4	7	Wed	9p.m.	N	15.7	20.0	
Tin Star	Western	1957	93	B&W		1	66	1	18	Tue	9p.m.	N	18.7	17.4	
						2	66	9	3	Sat	"	N	22.6	22.4	
To Catch a Thief	Mystery	1955	97	Color		1	64	9	16	Wed	9p.m.	N	22.4	23.1	
						2	65	5	1	Sat	"	N	17.4	21.2	
Vertigo	Mystery	1958	120	Color		1	65	11	13	Sat	9p.m.	N	21.8	25.7	
						2	66	5	21	"	"	N	18.1	20.5	
Walk Like a Dragon	Dramatic	1960	95	B&W		1	66	3	29	Tue	9p.m.	N	17.3	15.9	
						2	66	8	9	"	"	N	16.3	9.6	
War and Peace	Adv	1956	208	Color	x	1	64	12	12	Sat	9p.m.	N	20.0	27.9	
Warpath	Western	1951	95	Color	x	1	65	4	3	Sat	9p.m.	N	19.7	18.5	
						2	65	7	10	"	"	N	14.1	10.9	
We're No Angels	Comedy	1955	106	Color	x	1	64	12	9	Wed	9p.m.	N	20.7	16.2	
						2	65	6	9	"	"	N	15.1	15.0	
White Christmas	Musical	1954	120	B&W		1	64	12	19	Sat	9p.m.	N	23.9	29.0	
						2	66	12	17	"	"	N	23.1	23.5	
Wild Is the Wind	Dramatic	1957	114	B&W	x	1	65	4	10	Sat	9p.m.	N	20.2	21.0	
						2	65	7	24	"	"	N	9.2	7.7	
You're Never Too Young	Comedy	1955	102	Color		1	66	1	22	Sat	9p.m.	N	25.5	25.3	
						2	66	6	28	Tue	"	N	16.2	15.3	

NR--Not Rated

Continued

20th CENTURY-FOX (Syndicated by Seven Arts)

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating		Package
							Year	Month	Day	Starting Time		National	New York	
Affair to Remember	Dramatic	1957	114	Color	x	1	63	4	15	Mon 7:30p.m.	N	18.7	NR	S.A./20th Century II
Anastasia	Dramatic	1956	105	Color	x	1	65	7	15	"	A	11.6	"	"
April Love	Musical	1957	97	Color	x	1	63	4	8	Mon 7:30p.m.	N	18.9	NR	S.A./20th Century II
Bachelor Flat	Comedy	1962	91	Color		1	66	1	2	Sun 9p.m.	A	21.4	16.6	"
Barbarian and the Geisha	Adv	1958	108	Color	x	1	63	4	22	Mon 7:30p.m.	N	13.8	7.0	"
Beloved Infidel	Drama	1959	108	Color	x	1	66	3	27	Sun 9p.m.	A	18.4	16.2	S.A./Volume XII
Beneath the 12-mile Reef	Adv	1953	102	Color	x	1	62	11	3	Sat 9p.m.	N	13.9	11.4	"
Best of Everything	Dramatic	1959	121	Color	x	1	66	2	13	Sun 9p.m.	A	18.5	NR	S.A./20th Century II
Bird of Paradise	Adv	1951	100	Color	x	1	62	3	31	Sat 9p.m.	N	14.9	"	"
Black Rose	Adv	1950	120	Color	x	1	62	3	10	Sat 9p.m.	N	22.1	21.8	S.A./Volume XII
Black Widow	Mystery	1954	95	Color	x	1	64	3	14	Sat 9p.m.	N	11.1	10.5	"
Boy on a Dolphin	Adv	1957	111	Color	x	1	63	3	18	Mon 7:30p.m.	N	17.2	NR	S.A./20th Century I
Bravados	Western	1958	98	Color	x	1	63	2	11	Mon 7:30p.m.	N	12.1	"	"
Broken Arrow	Western	1950	92	Color	x	1	61	12	2	Sat 9p.m.	N	19.5	NR	S.A./20th Century I
Broken Lance	Western	1954	96	Color	x	1	62	9	29	Sat 9p.m.	N	17.1	NR	S.A./20th Century II
Can Can	Musical	1960	131	Color		1	66	11	27	Sun 9p.m.	A	16.3	"	"
Carousel	Musical	1956	128	Color		1	66	3	13	Sun 9p.m.	A	20.0	NR	"
Certain Smile	Dramatic	1958	106	Color	x	1	63	3	16	Sat 9p.m.	N	15.0	13.1	"
Cheaper by the Dozen	Comedy	1950	85	Color	x	1	62	1	27	Sat 9p.m.	N	12.6	13.8	"
Comancheros	Western	1961	107	Color		1	65	10	31	Sun 9p.m.	A	18.0	NR	S.A./20th Century II
Daddy Long Legs	Musical	1955	126	Color	x	1	64	1	4	Sat 9p.m.	N	21.1	NR	S.A./20th Century I
David and Bathsheba	Adv	1951	116	Color	x	1	63	9	23	Mon 7:30p.m.	N	20.7	15.4	"
Day the Earth Stood Still	Sci-fi	1951	92	B&W	x	1	62	3	3	Sat 9p.m.	N	16.7	16.8	"
Deadline U.S.A.	Dramatic	1952	87	B&W	x	1	63	1	26	Sat 9p.m.	N	17.0	19.5	S.A./Volume X
Decision Before Dawn	Adv	1952	119	B&W	x	1	63	1	5	Sat 9p.m.	N	17.9	19.9	S.A./Volume X
Demetrius and the Gladiators	Adv	1954	101	Color	x	1	61	11	18	Sat 9p.m.	N	16.8	14.5	"
Desert Fox	War	1951	88	B&W	x	1	61	10	21	Sat 9p.m.	N	25.6	NR	S.A./20th Century I
Desert Rats	War	1953	88	B&W	x	1	62	11	10	Sat 9p.m.	N	16.7	"	"
Desiree	Dramatic	1954	110	Color	x	1	62	12	15	Sat 9p.m.	N	19.3	NR	S.A./20th Century II
Desperate Siege	Western	1951	86	B&W	x	1	62	12	29	Sat 9p.m.	N	11.7	"	"
Destination Gobi	War	1953	89	Color	x	1	61	12	16	Sat 9p.m.	N	15.0	NR	S.A./20th Century II
Diary of Anne Frank	Bio	1959	170	B&W	x	1	63	11	9	Sat 9p.m.	N	19.3	NR	S.A./20th Century I
Diplomatic Courier	Adv	1952	97	B&W	x	1	62	4	14	Sat 9p.m.	N	14.7	"	"
Dreamboat	Musical	1952	83	B&W	x	1	61	11	25	Sat 9p.m.	N	17.2	NR	S.A./20th Century I
Egyptian	Adv	1954	140	Color	x	1	62	10	6	Sat 9p.m.	N	13.6	10.7	"
Enemy Below	War	1957	98	Color	x	1	63	5	25	"	N	18.9	NR	S.A./20th Century I
Farewell to Arms	Dramatic	1957	151	Color	x	1	65	10	24	Sun 9p.m.	A	13.0	"	"
Five Fingers	Adv	1952	108	B&W	x	1	62	1	20	Sat 9p.m.	N	15.7	NR	S.A./20th Century II
Fourteen Hours	Dramatic	1951	92	B&W	x	1	64	4	4	Sat 9p.m.	N	15.0	15.5	S.A./Volume XI
Francis of Assisi	Religious	1961	105	Color	x	1	66	12	18	Sun 9p.m.	A	12.0	9.3	"
Fraulein	Adv	1958	100	Color	x	1	63	3	23	Sat 9p.m.	N	13.9	NR	S.A./20th Century I
Frogmen	War	1951	96	B&W	x	1	62	2	3	Sat 9p.m.	N	17.6	NR	S.A./20th Century II
From Hell to Texas	Western	1958	100	Color	x	1	63	3	25	Mon 7:30p.m.	N	NR	"	"
From the Terrace	Dramatic	1960	144	Color		1	66	1	9	Sun 9p.m.	A	22.4	NR	S.A./20th Century I
Garden of Evil	Adv	1954	100	Color	x	1	61	10	14	Sat 9p.m.	N	14.4	17.0	"
Gentlemen Prefer Blondes	Musical	1953	91	Color	x	1	62	9	22	Sat 9p.m.	N	21.3	24.4	S.A./20th Century I
Girl in Red Velvet	Bio	1955	109	Color	x	1	64	4	18	Sat 9p.m.	N	21.3	NR	S.A./20th Century II
Swing						2	62	5	19	"	N	14.7	"	"
Glass Menagerie	Dramatic	1950	107	B&W		1	66	3	6	Sun 9p.m.	A	21.2	NR	S.A./20th Century II
Good Morning, Miss Dove	Dramatic	1955	107	Color	x	1	63	10	28	Mon 7:30p.m.	N	17.3	17.8	S.A./Volume X
						2	66	8	3	Wed 9p.m.	A	19.0	18.2	"
						2	66	8	3	Wed 9p.m.	A	9.9	8.8	"
						2	64	5	4	"	N	19.4	18.5	S.A./Volume X
						2	64	5	4	"	N	12.9	13.5	"

NR—Not Rated S.A.—Seven Arts

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating		Package	
							Year	Month	Day	Starting Time		National	New York		
Halls of Montezuma	War	1951	113	Color	x	1	61	11	11	Sat	9p.m.	N	20.5	NR	S.A./20th Century I
						2	62	6	2	"	"	N	17.9	"	"
Harry Black and the Tiger	Adv	1958	107	Color	x	1	63	5	6	Mon	7:30p.m.	N	13.0	NR	S.A./20th Century II
						2	63	9	9	"	"	N	14.9	"	"
Heaven Knows Mr. Allison	War	1957	105	Color	x	1	63	2	18	Mon	7:30p.m.	N	25.7	NR	S.A./20th Century II
						2	63	7	10	"	"	N	14.1	"	"
Hell and High Water	Adv	1954	103	Color	x	1	63	3	4	Mon	7:30p.m.	N	19.8	NR	S.A./20th Century II
						2	63	7	1	"	"	N	19.1	"	"
High Time	Comedy	1960	103	Color		1	65	12	19	Sun	9p.m.	A	15.5	11.6	
						2	66	8	10	Wed	9p.m.		13.6	10.5	
Holiday For Lovers	Comedy	1959	103	Color	x	1	66	2	27	Sun	9p.m.	A	18.5	16.4	S.A./Volume XII
						2	66	7	27	Wed	9p.m.		12.6	11.8	
House of Bamboo	Adv	1955	102	Color	x	1	64	1	27	Mon	7:30p.m.	N	17.7	17.3	S.A./Volume X
						2	64	6	8	"	"	N	12.4	13.5	
How to Marry a Millionaire	Comedy	1953	96	Color	x	1	61	9	23	Sat	9p.m.	N	20.5	NR	S.A./20th Century II
						2	62	9	28	"	"	N	15.2	"	
Hunters	War	1958	108	Color	x	1	63	4	29	Mon	7:30p.m.	N	19.3	NR	S.A./20th Century II
						2	63	8	19	"	"	N	16.4	"	
Hustler	Dramatic	1961	135	B&W		1	66	1	23	Sun	9p.m.	A	24.6	29.8	
						2	66	9	11	"	"	A	11.7	12.6	
I'd Climb the Highest Mountain	Dramatic	1951	88	Color	x	1	63	4	13	Sat	9p.m.	N	20.7	NR	S.A./20th Century II
In Love and War	Dramatic	1958	111	Color	x	1	63	3	9	Sat	9p.m.	N	22.1	NR	S.A./20th Century II
Inn of the Sixth Happiness	Adv	1958	158	Color	x	1	65	11	14	Sun	9p.m.	A	15.1	13.0	S.A./Volume XI
						2	66	5	15	"	"	A	13.6	14.7	
It Happens Every Spring	Comedy	1949	87	B&W	x	1	62	4	7	Sat	9p.m.	N	19.6	NR	S.A./20th Century I
						2	62	9	8	"	"	N	13.2	"	
Journey to the Center of the Earth	Sci-fi	1950	123	Color		1	65	10	17	Sun	9p.m.	A	19.9	20.2	
						2	66	5	22	"	"	A	13.6	13.3	
Kangaroo	Mystery	1952	84	Color	x	1	63	2	9	Sat	9p.m.	N	18.8	NR	S.A./20th Century II
						2	63	8	3	"	"	N	11.9	"	
King of the Khyber Rifles	Adv	1953	100	Color	x	1	63	2	25	Mon	7:30p.m.	N	15.8	NR	S.A./20th Century II
						2	63	6	17	"	"	N	10.9	"	
Left Hand of God	Adv	1955	87	Color	x	1	63	12	7	Sat	9p.m.	N	19.7	24.1	S.A./Volume X
						2	64	6	20	"	"	N	12.0	12.0	
Let's Make Love	Musical	1960	118	Color	x	1	63	11	2	Sat	9p.m.	N	19.3	26.1	S.A./Volume X
						2	64	7	4	"	"	N	12.4	11.1	
Long Hot Summer	Dramatic	1958	115	Color	x	1	63	2	16	Sat	9p.m.	N	24.6	NR	S.A./20th Century II
						2	63	8	17	"	"	N	16.1	"	
Lost World	Sci-fi	1960	98	Color	x	1	63	12	16	Mon	7:30p.m.	N	20.7	22.1	S.A./Volume X
						2	64	9	14	"	"	N	13.3	11.9	
Love is a Many Splendored Thing	Dramatic	1955	102	Color	x	1	63	9	16	Mon	7:30p.m.	N	19.7	26.4	S.A./Volume X
						2	64	5	16	Sat	9p.m.	N	16.5	20.2	
Man Called Peter	Bio	1955	119	Color	x	1	63	12	21	Sat	9p.m.	N	18.8	16.6	S.A./Volume X
						2	64	8	1	"	"	N	12.2	9.6	
Man on a Tightrope	Dramatic	1953	105	B&W	x	1	61	12	9	Sat	9p.m.	N	16.4	NR	S.A./20th Century I
Mardi Gras	Musical	1958	107	Color	x	1	63	5	20	Mon	7:30p.m.	N	15.9	NR	S.A./20th Century II
						2	63	8	26	"	"	N	NR	"	
Monkey Business	Comedy	1952	97	B&W	x	1	62	2	17	Sat	9p.m.	N	23.7	NR	S.A./20th Century I
						2	62	7	21	"	"	N	15.8	"	
Mr. Hobbs Takes a Vacation	Comedy	1962	116	B&W		1	65	9	19	Sun	9p.m.	A	19.3	17.1	
						2	66	5	1	"	"	A	15.0	16.4	
Mr. Scoutmaster	Comedy	1953	87	B&W	x	1	62	10	27	Sat	9p.m.	N	NR	NR	S.A./20th Century II
Move Over Darling	Comedy	1963	103	Color		1	66	10	2	Sun	9p.m.	A	25.8	24.9	
Mudlark	Dramatic	1951	99	B&W	x	1	63	5	13	Mon	7:30p.m.	N	11.6	NR	S.A./20th Century II
My Cousin Rachel	Mystery	1952	98	B&W	x	1	63	4	1	Mon	7:30p.m.	N	13.5	NR	S.A./20th Century II
						2	63	8	5	"	"	N	10.7	"	
Niagara	Mystery	1953	89	Color	x	1	63	2	2	Sat	9p.m.	N	21.3	NR	S.A./20th Century II
						2	63	8	10	"	"	N	14.9	"	
Night and the City	Dramatic	1950	95	B&W	x	1	63	4	6	Sat	9p.m.	N	14.3	NR	S.A./20th Century II
Night People	Mystery	1954	93	Color	x	1	62	12	1	Sat	9p.m.	N	17.1	NR	S.A./20th Century II
						2	63	5	4	"	"	N	14.0	"	
No Down Payment	Dramatic	1957	105	B&W	x	1	62	12	8	Sat	9p.m.	N	19.2	NR	S.A./20th Century II
No Highway in the Sky	Adv	1951	98	B&W	x	1	62	3	24	Sat	9p.m.	N	17.2	NR	S.A./20th Century I
						2	62	8	25	"	"	N	NR	"	
North to Alaska	Comedy	1960	122	Color		1	65	10	10	Sun	9p.m.	A	22.1	22.2	
						2	66	4	17	"	"	A	17.4	13.9	
O'Henry's Full House	Dramatic	1952	117	B&W	x	1	61	12	23	Sat	9p.m.	N	NR	NR	S.A./20th Century I
On the Riviera	Musical	1951	90	Color	x	1	61	12	30	Sat	9p.m.	N	14.6	NR	S.A./20th Century I
People Will Talk	Comedy	1951	110	B&W	x	1	62	1	13	Sat	9p.m.	N	19.2	NR	S.A./20th Century I
						2	62	6	30	"	"	N	15.5	"	
Phone Call from a Stranger	Dramatic	1952	96	B&W	x	1	64	2	3	Mon	7:30p.m.	N	18.2	20.4	S.A./Volume X
						2	64	5	18	"	"	N	11.5	6.8	
Pony Soldier	Adv	1952	82	Color	x	1	65	12	26	Sun	9p.m.	A	NR	14.5	S.A./Volume XII
						2	66	7	24	"	"	A	12.4	13.4	
President's Lady	Dramatic	1953	96	B&W	x	1	63	2	23	Sat	9p.m.	N	19.0	NR	S.A./20th Century II
						2	63	7	6	"	"	N	10.6	"	
Pride of St. Louis	Bio	1952	93	B&W	x	1	64	3	30	Mon	7:30p.m.	N	18.9	19.5	S.A./Volume X
						2	64	7	6	"	"	N	9.9	8.6	
Prince of Players	Bio	1955	102	Color	x	1	64	2	24	Mon	7:30p.m.	N	10.6	11.6	S.A./Volume X
Prince Valiant	Adv	1954	100	Color	x	1	63	3	11	Mon	7:30p.m.	N	15.5	NR	S.A./20th Century II
						2	63	7	29	"	"	N	10.6	"	
Racers	Adv	1955	112	Color	x	1	64	3	23	Mon	7:30p.m.	N	16.6	15.4	S.A./Volume X
						2	64	8	17	"	"	N	12.3	10.2	
Rains of Ranchipur	Dramatic	1955	104	Color	x	1	63	10	14	Mon	7:30p.m.	N	16.0	20.7	S.A./Volume X
						2	64	8	8	Sat	9p.m.	N	15.4	12.5	
Rally Round the Flag Boys	Comedy	1958	106	Color	x	1	64	3	7	Sat	9p.m.	N	20.9	25.3	S.A./Volume X
						2	64	8	22	"	"	N	16.7	17.5	

NR—Not Rated

Continued

UNITED ARTISTS (cont.)

Title	Type	Release Date]	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating		Package	
							Year	Month	Day	Starting Time		National	New York		
Solomon and Sheba	Adv	1959	139	Color		1	63	1	6	Sun	9p.m.	A	18.9	NR	
Some Like It Hot	Comedy	1959	120	B&W		2	64	11	29	Sun	9p.m.	A	18.5	22.3	
Subway in the Sky	Mystery	1959	85	B&W	x	1	64	9	27	"	"	A	23.3	28.1	
Taras Bulba	Adv	1962	122	Color		2	65	4	18	"	"	A	16.4	15.3	Showcase II
Ten Days to Tulare	Adv	1958	77	B&W	x	1	62	12	30	Sun	9p.m.	A	NR	NR	
Ten Seconds to Hell	Adv	1959	93	B&W	x	2	63	6	2	"	"	A	9.7		
Terror in a Texas Town	Western	1958	80	B&W	x	1	65	3	21	Sun	9p.m.	A	19.0	18.9	
Thunder Road	Adv	1958	92	B&W	x	2	65	8	8	"	"	A	14.7	9.9	
Timbuktu	Adv	1959	81	B&W	x	1	63	3	17	Sun	9p.m.	A	14.5	NR	Showcase III
Trapeze	Dramatic	1956	105	Color	x	1	62	7	1	Sun	9p.m.	A	14.4	NR	Showcase of the 60's
Trooper Hook	Western	1957	81	B&W	x	1	63	2	17	Sun	9p.m.	A	15.1	NR	Showcase III
Tunes of Glory	Adv	1960	106	Color	x	2	63	4	28	"	"	A	NR		
Unforgiven	Western	1960	125	Color	x	1	63	3	10	Sun	9p.m.	A	20.0	NR	Showcase II
Vera Cruz	Adv	1954	94	Color	x	2	63	5	19	"	"	A	9.7		
Vikings	Adv	1958	114	Color		1	62	10	21	Sun	9p.m.	A	13.4	NR	Showcase II
War Hunt	War	1962	81	B&W		1	63	2	24	Sun	9p.m.	A	21.6	NR	Showcase II
Witness for the Prosecution	Dramatic	1957	114	B&W	x	1	62	11	25	Sun	9p.m.	A	20.0	NR	Showcase II
Wonderful Country	Western	1959	96	Color	x	2	63	6	9	"	"	A	10.4		
X-15	Sci-fi	1961	107	Color		1	63	3	31	Sun	9p.m.	A	10.1	NR	Showcase II
Young Doctors	Dramatic	1961	100	B&W		2	63	7	7	"	"	A	6.4		
Young Savages	Dramatic	1961	103	B&W		1	63	4	14	Sun	9p.m.	A	14.5	NR	Showcase II
						2	63	9	1	"	"	A	NR		
						2	63	8	11	"	"	A	16.2	NR	Showcase II
						2	63	9	5	"	"	A	13.5		
						1	64	9	20	Sun	9p.m.	A	21.4	26.8	
						2	65	9	5	"	"	A	14.8	9.5	
						1	65	4	4	Sun	9p.m.	A	15.0	12.3	
						1	62	5	6	Sun	9p.m.	A	13.6	NR	Showcase of the 60's
						2	62	7	29	"	"	A	10.6		
						1	62	6	10	Sun	9p.m.	A	13.2	NR	Showcase of the 60's
						2	62	8	5	"	"	A	11.2		
						1	64	12	13	Sun	9p.m.	A	11.5	6.5	
						2	65	7	18	"	"	A	9.7	8.1	
						1	65	2	21	Sun	9p.m.	A	16.2	19.5	
						2	65	8	29	"	"	A	NR	10.3	
						1	65	2	7	Sun	9p.m.	A	21.9	20.7	
						2	65	8	1	"	"	A	16.6	12.5	

UNIVERSAL-INTERNATIONAL

Come September	Comedy	1961	112	Color	x	1	66	11	19	Sat	9p.m.	N	23.5	22.2	Universal 123
Doomsday Flight*	Adv	1966	100	Color	x	1	66	12	13	Tue	9p.m.	N	27.5	29.0	Universal 123
Fame is Name of Game*	Mystery	1966	120	Color	x	1	66	11	26	Sat	9p.m.	N	26.7	29.7	Universal 123
For Love or Money	Comedy	1963	108	Color	x	1	66	10	25	Tue	9p.m.	N	21.3	23.1	Universal 123
40 Pounds of Trouble	Comedy	1963	106	Color	x	1	66	11	1	Tue	9p.m.	N	20.6	22.2	Universal 123
Gathering of Eagles	Dramatic	1963	115	Color	x	1	66	10	15	Sat	9p.m.	N	18.5	17.8	Universal 123
Hanged Man*	Mystery	1964	110	Color	x	1	64	11	18	Wed	9p.m.	N	21.0	16.7	Universal 123
Harvey	Comedy	1951	104	B&W	x	2	65	7	14	"	"	N	15.1	13.3	
Last Sunset	Comedy	1951	104	B&W	x	1	66	2	24	Thu	9p.m.	C	19.8	16.1	Universal 123
List of Adrian	Western	1961	112	Color	x	2	66	7	7	"	"	N	12.3	12.8	
Messenger	Mystery	1963	94	B&W	x	1	66	9	24	Sat	9p.m.	N	23.2	24.8	Universal 123
Lover Come Back	Comedy	1962	107	Color	x	1	66	10	4	Tue	9p.m.	N	24.7	25.3	Universal 123
See How they Run*	Mystery	1964	120	Color	x	1	64	10	7	Wed	9p.m.	N	19.8	18.7	Universal 123
Tammy Tell Me True	Comedy	1961	97	Color	x	2	65	8	11	"	"	N	15.5	14.0	
Wild and Wonderful	Comedy	1964	88	Color	x	1	66	12	27	Tue	9p.m.	N	21.9	22.3	Universal 123
						1	66	11	15	Tue	9p.m.	N	18.1	20.7	Universal 123

WALTER READE

Tiger Bay	Mystery	1959	105	B&W	x	1	63	3	3	Sun	9p.m.	A	17.0	NR	Cinema 90
						2	63	5	5	"	"	A	8.6	NR	

WARNER BROTHERS

Bramble Bush	Dramatic	1960	95	Color	x	1	65	12	2	Thu	9p.m.	C	21.5	20.2	Group II
Fever in the Blood	Dramatic	1961	117	B&W	x	2	66	6	30	"	"	C	16.7	12.5	
Gay Purr-EE	Cartoon	1962	86	Color		2	66	8	4	"	"	C	15.6	12.0	
Guns of Darkness	Adv	1962	95	B&W	x	1	66	12	23	Fri	9p.m.	C	NR	14.0	
John Paul Jones	Bio	1959	126	Color	x	1	66	2	3	Thu	9p.m.	C	18.0	13.0	Group II
Majority of One	Comedy	1962	153	Color	x	1	66	5	5	Thu	9p.m.	C	16.8	14.5	Group II
Mary, Mary	Comedy	1963	126	Color	x	1	66	4	21	Thu	9p.m.	C	NR	23.2	Group II
						2	65	10	28	"	"	C	18.0	17.2	Group II
						2	66	7	28	"	"	C	16.6	14.8	
Merrill's Marauders	War	1962	98	Color	x	1	65	12	9	Thu	9p.m.	C	20.2	19.2	Group II
						2	66	8	18	"	"	C	15.6	11.9	
Music Man—Part I	Musical	1962	151	Color		1	66	9	15	Thu	9p.m.	C	22.4	27.6	
Part II						1	66	9	16	Fri	"	C	19.8	19.6	
Ocean's 11	Comedy	1960	127	Color	x	1	65	10	21	Thu	9p.m.	C	23.9	28.5	Group II
						2	66	6	9	"	"	C	20.7	16.0	
Parrish	Dramatic	1961	137	Color	x	1	65	10	7	Thu	9p.m.	C	23.5	21.8	Group II
						2	66	5	19	"	"	C	20.3	13.8	
Rome Adventure	Dramatic	1962	119	Color	x	1	65	12	20	Thu	9p.m.	C	19.8	17.1	Group II
						2	66	6	16	"	"	C	17.8	13.6	
Sunrise at Campobello	Bio	1960	143	Color	x	1	65	12	23	Thu	9p.m.	C	NR	14.2	Group II
Susan Slade	Dramatic	1961	116	Color	x	1	66	2	17	Thu	9p.m.	C	22.2	17.7	Group II
						2	66	8	25	"	"	C	NR	13.2	

NR—Not Rated * Produced for TV.

This Fall, Join the

BIG DETROIT BUY-IN



GYPSY ROSE LEE

Provocative star and stimulating guests glamorize this all-new color feature.

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Fun game show with proven record now in Detroit for the first time. In color.

9:30 AM WEEKDAYS



WOODY WOODBURY SHOW

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THE LEADING EDGE

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considered, but this problem needs further study.

DR. PUCKETT: I don't think it's an either-or question, either curtailing TV's use of the VHF or the UHF band. Whether we use microwave, laser or our satellites, these will be means of supplementing the broadcast spectrum, not totally replacing it.

DR. PIERCE: Telephone service in automobiles is a serious need. Where are the frequencies for this going to come from? Are they going to come down from your satellite or are we going to do them at UHF? When you start talking about frequencies it's not merely a matter of television, but of the whole range of services that man might have.

MR. KAHN: Whatever changes come in frequency allocation, it will be political motivation that slows it down. The change will be forced by public demand.

DR. PIERCE: It isn't the failure of broadcasting that is bringing about a change; it's the success. It's so successful that the demand outruns the facilities offered by the airwaves.

GENERAL O'CONNELL: There's a parallel with the use of high frequencies for international communications vis a vis satellites. You get much more reliable service by satellite than you do by high frequency radio and something like this comparison could be made between the use of radio spectrum for broadcasting programs and the use of cable systems.

If home communications centers of the future are going to require two-way, information-response circuits, won't a wire into the home be necessary and, if so, why is anybody talking in terms of satellite-to-home television?

DR. PUCKETT: I submit that it's an open question and that for some services it's well within the realm of possibility that direct broadcast to the home may be economically feasible.

GENERAL O'CONNELL: It's extremely difficult to get a complete system throughout a country and there'll be a long period of overlap during the growth period of cable systems when you may want to fill in remote areas. Maybe this can be done better by CATV than by direct satellite broadcasting.

DR. PIERCE: There are still two types of communication. One is the mass



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THE LEADING EDGE

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communication provided by television, the other is personal, or telephony. The electronic art of each is well known, but they are quite different in complexity and organization. Home communications centers in any future I can foresee will still have both the mass and the personal type.

And they'll come into the home on different transmission systems?

DR. PIERCE: I believe they will, but you can't be sure. Multiplexing might provide the way for several things to come in over one system. Television programs go over microwave systems that carry phone messages at the same time. Facilities may be shared, but organization of the systems will be different.

What new home-communications equipment do you foresee in the next 10 years and what new electronic services?

DR. PIERCE: Within the next 10 years certainly a fair-quality visual transmission with the telephone will be offered. It will probably first come into business organizations. If the president has it in his office, I don't see how you can keep his wife from having it at home and this may well sweep the country. If it does it will bring many things in its wake. Solid-state electronics, integrated circuits, the new type of solid-state pickup tube—with these they'll give you a terminal that would rent for something people could afford, both in their offices and homes. This could serve as the display medium not only for people, but for information, computer output and all sorts of things.

MR. KAHN: People discuss pay television as an ogre. As it relates to entertainment it may take 10 years, or 15, or 20, to come, but as it relates to marketing I think it's here almost now. We're talking about something that will evolve in the same manner CATV did, while Bell was looking the other way. Television affords the shopping center of 1970. It will allow you to deal with your neighborhood store, to see products on the screen and order them electronically.

DR. PIERCE: I used to write science-fiction stories, and to predict the future is sort of science fiction. We're all working hard, not so much to predict the future as to bring a different future into being

as quickly as possible, so that we aren't left out.

Could some new equipment such as a home video recorder create the demand for a broader band transmission system to the home?

GENERAL O'CONNELL: A high-quality and low-cost facsimile setup for the home might do it, but you don't have this. For good-quality, high-speed facsimile the home investment would run around \$3,000. You come down to the \$400 level and it's a pretty unsatisfactory service. A teletypewriter runs around \$1,000 in home investment for the terminal. That's not very satisfactory so there's great room for invention in the development of the home-end equipment.

Do you think a higher capacity transmission system may be installed before there's a demand for it in the home?

GENERAL O'CONNELL: I think the demand will parallel the availability of the system and the economies of the situation. We had quite a few color-TV sets sold at \$1,500. This was not in my market at the time, but when they got down to \$600 I began to get interested. There is a relationship between bandwidth and the development of these high-quality facsimile systems. If the bandwidth were available it would open up the range of developments for the facsimile equipment. As long as this gear is restricted to a four kc bandwidth it's a difficult job to make a satisfactory piece of equipment. It takes five to seven minutes to produce a facsimile page and you have a lot of constraints. Open up the bandwidth and it's a new world. It will attract a lot more development.

DR. PUCKETT: In the area of home communications centers there is a class of devices on which we really haven't done enough invention, such as the facsimile machine or a video recorder or a superior projection system, to exploit the signal that's available to us today. Even modern TV tubes are pretty poor things for the most part. You take a signal that is medium good at best and, by the time we look at it, it's lost an awful lot of the information that was there to begin with.

DR. PIERCE: Problems are not all solved in the home-equipment areas, problems of storage, display, cost and reliability, and these are

all of crucial importance.

MR. KAHN: The next five or six years are going to see a home video recorder or some other type of recording device, maybe a disk. One of these is going to break through, and you can be sure it's going to happen quickly with the rate of acceleration there is now.

Will the next piece of home-electronic communication gear be a video recorder of some description?

DR. PUCKETT: The video-tape recorder, the means of storing and relaying the things that come in through the mass communication route, will have a real demand. There is a demand for it today that is just not matched by the cost. If the cost were down, I think you could sell them tomorrow. The demand for the Picturephone is of a different type and comes along in parallel with the same problem of matching economics. I should think if a video recorder were in the \$200 to \$400 category the market would be very substantial.

DR. PIERCE: I don't know when it will catch on in a big way, but Picturephone service will be an important stride forward and a popular one. The Bell System is putting a lot of money into that supposition. I would guess it would be before 15 years, and it will certainly be tried out commercially in the 1970's.

MR. KAHN: The device you're looking for is just coaxial cable into the home. Then we can start to use some of these dormant devices. The first requirement for the home communications center is that piece of wire.

GENERAL O'CONNELL: You're saying that if you could transmit information from a central point in response to a request, for example, we'd like to see such a program, it might eliminate the need for a home recorder. Here's another way a need could be satisfied if one economic solution beats the other. *If such a service is going to be available, won't it be the phone company that will get involved in the switching system?*

MR. KAHN: Not necessarily.

DR. PIERCE: I would think that the sort of service in which everyone can reach anything that he wants, a tremendously large part of this would reasonably be carried out through the phone company. END

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by 8 p.m. The line-up at that hour this season is identical to last year, although CBS should have a stronger lead-in. All three networks are expected to do about the same as last year, and no one can complain. Even in third place, ABC's *The FBI* has a good share for a Sunday night.

NBC at 8:30 offers *The Mothers-in-Law*, which Gray anticipates will be one of the real hits of the season. Ranked number 10 according to ratings, and number two among the new shows, *Mothers-in-Law* takes over a time slot with a varied history. It is not jinxed, as successful shows like *Branded* have proven. Nor does the fact that *The Mothers-in-Law* is sandwiched between *Disney* and *Bonanza* insure instant success, as less successful shows like *Hey, Landlord* have proven. On the strength of a good show and a time period with possibilities, Gray anticipates a winner for NBC. *Ed Sullivan* and *The FBI* will be down slightly, but considering the volume of viewing on Sunday nights their ratings will be substantial.

At 9 p.m. the same line-up will be offered this fall as during the second season 1967. *The Smothers Brothers* is the most effective weapon CBS has had against *Bonanza* in many a season. *The Smothers Brothers* started strong last January and trailed off slightly as the season progressed. But Gray believes that the CBS ratings will pick up this fall where they left off in June.

At 10 p.m. the NBC-CBS gap will narrow. Both networks will have lower ratings but adequate audience shares as sleepy viewers begin to tune-out. ABC will lead with the *The Sunday Night Movie* and a 36 share.

The Sunday Night Movie, as with most prime-time movies, will gather strength between 9 and 9:30. ABC will jump from a 30 share to a 37 share in the course of the film, and five of these share points are gathered in that critical half hour. Gray attributes this phenomenon to children being packed off to bed and parents taking over the tube. People have proven quite willing to tune into the middle of a film, and they remain a captive audience until 11 p.m., while at the end of each program on the competing networks, viewers are tempted to retire for the night.

Gray figures *Mission: Impossible* has greater possibilities than *Can-*

did Camera and *What's My Line?* former tenants of the 10-11 p.m. slot on CBS. *High Chaparral* will start with about the same share as *Andy Williams*, its predecessor in that time period on NBC, but *Chaparral* will hold its audience better. A dramatic show generally combats tune-out more effectively than a variety show.

Gray sees Sunday night as a good night for everybody. CBS is back in the running after a bad start last year, and ABC is not far behind.

MONDAY

Gray predicts something close to a tie as the evening opens. He expects the switch to 7:30 p.m. for *Gunsmoke* to have a weakening effect on the show. *Gunsmoke* has been successful for years in a 10 p.m. slot on Saturday night. It had the advantage of no network competition from ABC at 10:30, and it attracted a large part of the *Hollywood Palace* audience whose only other network alternative after the *Palace* at 10:30 was an NBC movie that was three-fourths over. Now, on Monday evening, *Gunsmoke* will run into heavy competition for the first time.

Children are a strong factor at 7:30. The westerns that have succeeded at that hour always had a strong kid appeal, like *Wild, Wild West*. *The Virginian*, one notable exception, worked because it was programed against two strong kid shows, *Batman* and *Lost in Space*. *Virginian* was left with a large residue of adults. Unfortunately for *Gunsmoke*, the same conditions don't exist. *Cowboy in Africa* on ABC-TV may also drain off some adults.

Cowboy in Africa should handle this slot as well as *Iron Horse* did last year. Gray expects *The Monkees* to improve a bit. Some of the comedy fans who followed *Gilligan's Island* last season will switch to *The Monkees*, now the only comedy in the 7:30 p.m. time period.

Gray anticipates that NBC will maintain its lead at 8 p.m. with the proven *Man from U.N.C.L.E.* taking a 34 share. At 8:30 however, chances are that NBC will relinquish its lead to CBS's *Lucy Show*. *Lucy* is down slightly from last year, due to stiffer competition. She started out last fall against *Roger Miller* on NBC, and finished up opposite *Captain Nice* at the end of the second season. This year *The Lucy Show* will be bucking *The Man From U.N.C.L.E.*, which is stronger than either *Miller* or *Nice*. *Rat Patrol*, though in third

place, will maintain a respectable rating.

At 9 p.m. NBC introduces *The Danny Thomas Hour*, a dramatic anthology interspersed with variety specials. Gray calls it an improvement over NBC's old *Road West* and predicts a 30 share for the first half hour and a 31 for the second half hour. Because of increased competition from *Danny Thomas* both ABC and CBS will be off a little.

Peyton Place on ABC is irrepresible. It returns two nights a week this fall, and will pick up a rating point or two in the process. Gray predicts success for *Family Affair* on CBS again this year, in part because it follows up the third highest-rated show, *Andy Griffith*.

At 10 p.m. CBS offers a new show, *Carol Burnett*, and will lose to *I Spy* on NBC and *The Big Valley* on ABC. It's a difficult competitive time period, says Gray, though *Burnett* does represent more strength than *Jean Arthur*. Gray underestimated *The Big Valley* last year, which came in first in this time period. This year he expects *Big Valley* will meet its match in *I Spy*. *I Spy* and *Run for Your Life* are trading time periods, with *Run for Your Life* moving to Wednesday at 10, and *I Spy* filling the Monday night slot. Both were successful 10 p.m. shows, but *I Spy* was programed against a movie, which appeals to the same young-adult audience *I Spy* draws on.

Gray predicts that NBC will cross the finish line with a minimal lead for the evening, 19.1, while CBS will clock 19.0 and ABC 17.7.

TUESDAY

ABC is replacing *Combat* at 7:30 with a new World War II dramatic series, *Garrison's Gorillas*. *Combat* had been suffering from battle fatigue after a five-year run, and its ratings were down a bit last year. *Garrison's Gorillas* is the same war, but a new show, and it could bring some earlier *Combat* viewers back to ABC.

I Dream of Jeannie is being transplanted from Saturday at 8 p.m. to Tuesday at 7:30 on NBC. It won't thrive in the shadow of stronger competition but it should do about as well as *Girl from U.N.C.L.E.*, which formerly occupied that spot. Gray predicts a 27 share for *I Dream of Jeannie* in a time period when the sets-in-use count is lower than *Jeannie* is accustomed to.

Even *Daktari* on CBS will feel the pinch of new competition from

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ABC at 7:30. Gray sees *Daktari* off slightly this season, though still clearly ahead with a 31 share.

At 8 p.m. *Jerry Lewis* on NBC should garner the bulk of new tune-ins, and should continue with an admirable 31 share at 8:30 despite competition from *Red Skel-*

ton on CBS. Unlike *Occasional Wife*, which it is replacing, *Jerry Lewis* has a half hour to snare an audience before *Red Skelton* takes over with its whopping 40 share.

Though Gray expects *Skelton* to be the top-rated show of the season, he also expects *Skelton* and *The Invaders* on ABC to be down a bit this season.

The NBC movie at 9 p.m. will

lose some of the *Lewis* audience to *Skelton*, now halfway through his show. Even so, *Skelton* will be down a little, as children go to bed. *The Invaders* will manage to gain in its second half hour.

Gray hedges a bit on his 9:30 predictions. With two new shows, it's a difficult time period to anticipate. The NBC movie has a half-hour advantage; it will lose no au-

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	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3:00	NFL Football (CBS/same)	Secret Storm (CBS/same)					
3:30		General Hospital (ABC/2-2:30)					
4:00	Lost In Space (CBS/6:30-7:30 Wed.)	Fantastic Four (ABC/8:30-9 Sat.)	Beatles (ABC/11-11:30 Sat.)	Spider Man (ABC/9-9:30 Sat.)	Casper (ABC/8-8:30 Sat.)	King Kong (ABC/10-10:30 Sat.)	Gaddabout Gaddis (syndicated)
4:30		Uncle Jay Show (local)					
5:00	21st Century (CBS/same)	Newlywed Game (ABC/1-1:30)					Wide World of Sports (ABC/4-5:30 Sat.)
5:30		Huntley-Brinkley (NBC/same)					
6:00	Ironside (NBC/7:30-8:30 Thurs.)	News Day (local)					
6:30	Darrell Royal (local)						
7:00		Gunsmoke (CBS/same)	Daktari (CBS/same)	Cowboy In Africa (ABC/6:30-7:30 Mon.)	Daniel Boone (NBC/same)	Tarzan (NBC/same)	Jackie Gleason (CBS/same)
7:30	Ed Sullivan (CBS/same)	Lucy (CBS/same)	Red Skelton (CBS/same)	Beverly Hillbillies (CBS/same)	Bewitched (ABC/same)	Gomer Pyle (CBS/same)	Get Smart (NBC/same)
8:00		Andy Griffith (CBS/same)					
8:30	Bonanza (NBC/same)	Family Affair (CBS/same)	Rat Patrol (ABC/7:30-8 Mon.)	Big Valley (ABC/9-10 Mon.)			Hogan's Heroes (CBS/same)
9:00					Movie (local)	Friday Night Movie (CBS/same)	Iron Horse (ABC/same)
9:30	High Chaparral (NBC/same)	I Spy (NBC/same)	Garrison's Gorillas (ABC/6:30-7:30 Tues.)	Run For Your Life (NBC/same)			
10:00							Guns of Will Sonnet (ABC/8:30-9 Fri.)
10:30							
11:00	Sunday Night Movie (ABC/8-10 Sun.)			Tonight Show (NBC/same)			Wednesday Night Movie (ABC/8-10 Wed.)
11:30							

Parentetical information tells which network originates show and when. Actual network feed times are indicated as the same as in KTBC-TV's schedule or shown otherwise. All times are CST.

Austin, Tex., isn't a one-TV-station town, but it's pretty close to it. KTBC-TV, channel 7, is the only VHF outlet there and its only immediate competition is provided by KUEF-TV, a UHF station on channel 42.

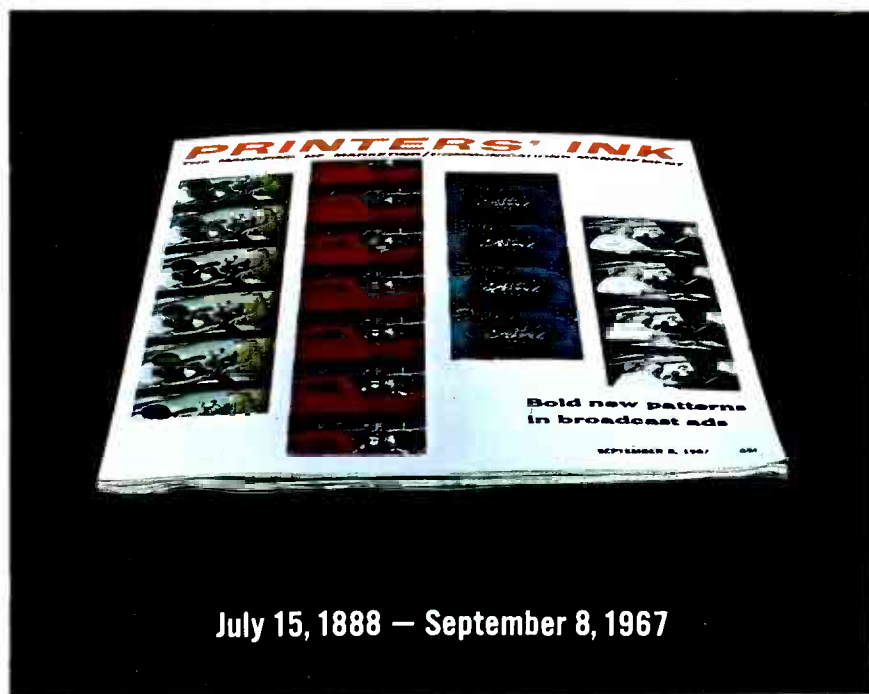
From a program manager's point of view that's getting close to the best of all possible worlds. He can pick and choose his material from all three networks. Not only that, if two of his favorites are coming down the network lines simultaneously, he can play one as it arrives and tape the other for later insertion in his schedule.

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The adjacent proposed fall schedule of KTBC-TV indicates, in effect, how one man might program the optimum network if he had all of the three networks' hits from last year and all their hot new properties to choose from. It's a three-network patchwork that packs as many goodies into the evening hours as possible. From 6:30 to 10 p.m. (network prime time in the central standard time zone) the station uses 12 programs from CBS and seven each from ABC and NBC. But outside of prime time KTBC-TV has a lot of prime activity going on. For example, on Sunday night it moves the ABC movie out of the 8-10 p.m. slot to accommodate NBC's *Bonanza* and newcomer *High Chaparral*, but picks up the picture the same night at 10:30. ABC's *Wednesday Night Movie* is moved all the way to Saturday at 10:30 to make room for the same network's *Big Valley* and NBC's *Run For Your Life*. That *Big Valley* show, by the way, got pushed out of its normal Monday 9-10 p.m. period in favor of NBC's *I Spy*, which just happens to occupy that slot anyway.

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dience, and probably gain. Gray gives CBS the edge with *Good Morning, World*, which will make the best of a large lead-in from *Skellon. N.Y.P.D.* on ABC will come in last with a 28 share. Gray sees *Good Morning, World*, a situation comedy, as more effective counterprogramming to the movies on NBC. Gray thinks *N.Y.P.D.*, a dramatic series about law enforcement, is too akin to many crime movies.

At 10 p.m. CBS will bring up the rear with a 19 share, something it should be used to by now with the limited appeal of the *CBS News Hour*. The movies will have a 40 share, but a less impressive rating, 21.0, due to the late hour. *Hollywood Palace* on ABC will pick up the rest of the marbles, a 33 share for the first half hour, a 35 for the second.

WEDNESDAY

Wednesday night will be a virtual stalemate in the ratings between CBS and NBC. CBS might have done a lot better on a night when it offers the most promising of its new shows, but it also offers one of the least promising of its new shows, Gray says.

The Legend of Custer on ABC is the new show checking in at 7:30. It should do about as well as its predecessor, *Batman*, though it has greater adult appeal. For every adult it collects from *The Virginian* on NBC, however, it will probably lose a child to *Lost in Space* on CBS.

Custer is an hour show, so ABC can expect to keep a fairly young audience until 8:30. Last year, that audience flowed to the second half of *Lost in Space* on CBS as soon as *Batman* was over. ABC was then left with an hour of low ratings with *The Monroes*. This year, *Lost in Space* will no longer see a big audience increase at the halfway mark.

ABC should have a greater lead-in at 8:30 this year, but Gray anticipates some switching by adults to *The Beverly Hillbillies* on CBS. Gray predicts that, on the whole, *The Virginian* and *The Hillbillies* will be down this year.

Gray calls *The Kraft Music Hall* a difficult show to predict and gives the show a 30 share at 9 p.m. on NBC. *Green Acres*, following the high-ranking *Beverly Hillbillies* on CBS should lead. The ABC movie will have a slow start.

The only show starting at 9:30 is CBS's *He and She*, which Gray rates as the number-one new show of the season. It is a strong comedy

in an excellent time period, and it should walk off with a 37 share.

The ABC movie and *Run for Your Life* on NBC will contend for first place at 10 p.m. *Dundee and the Culhane* on CBS will be barely in the running, Gray says, with a 27 share—not enough to survive at 10 p.m.

THURSDAY

CBS has scheduled only two programs for the entire evening—*Cimarron Strip* at 7:30 p.m. and *The Thursday Night Movies* at 9 p.m. ABC, on the other hand, has six half-hour shows, and a half hour of local programming. ABC is the only network and Thursday is the only night where you can find a different program scheduled every half hour.

My Three Sons has been moved to Saturday at 8:30 p.m. on CBS and *Jericho* has been removed to make room for *Cimarron Strip*, a 90-minute western. *Cimarron Strip* should beef up the CBS ratings some, but it will still place third, Gray believes. *Batman* will be down slightly on ABC, as it runs out of steam.

Last season at 8 p.m. *F Troop* on ABC and the second half of *Daniel Boone* on NBC competed for new tune-ins with *Boone* winning hands down. This year the reverse is expected. *The Flying Nun* will pick up a lot of new tune-ins, putting ABC out in front.

Bewitched on ABC and *Ironsides* on NBC both start at 8:30 p.m. *Ironsides* will be a strong show, ranking 21 by total audience, but *Bewitched*, a proven favorite, will win with a 2.5 point lead in the ratings.

Bewitched was moved from 9 p.m. last year to its new post a half hour earlier, and *The Thursday Night Movie* stands to gain the most. The movie no longer must contend with *Bewitched*, and *That Girl* at 9 p.m. on ABC will lose a good chunk of its lead-in to the CBS movie.

The movie takes over at 9:30. *Dragnet* has been renewed, but Gray expects it to be down a few points from last spring. *Dragnet* was brought in with NBC's second-season offerings and had little competition from the movies, which are notorious for weak ratings late in the season.

Last year *Dean Martin* on NBC gained strength as the season progressed, and, according to Gray, will win this year by a fraction at 10 p.m. With a new show, *Good Company* at 10 p.m., ABC attempts something fresh, but Gray holds

out little hope for success. Along the lines of the old *Person to Person*, with attorney F. Lee Bailey playing Ed Murrow, the show, Gray claims, will offer interviews of interest to a select audience, but will not have broad appeal.

When he averages the projected ratings for the night, Gray figures NBC to be first with 19.6, CBS second with 18.4 and ABC third with 18.2, despite a basically good night for that network. Averaging the ratings from 7:30 to 10, Gray would have to call it a tie between ABC and NBC for first place. If Gray's guess of a 22 share for *Good Company* is correct, that last half hour will drag the ABC average down considerably. The 7:30 to 10 averages give NBC a 19.3, CBS an 18.2 and ABC a 19.2.

FRIDAY

Because of the *Bell Telephone Hour* on NBC and several weak shows on ABC, CBS wins on Friday night by a 4.2 margin.

ABC starts off on the wrong foot with *Off to See the Wizard* at 7:30 p.m. Gray predicts dire things for this show and gives it a 26 share for both half-hour segments.

Wild, Wild West on CBS and *Tarzan* on NBC should enjoy the same success this year that they knew last year. *Tarzan* should win in the time period with a 35 share, and *Wild, Wild West* should be close behind with a 32.

A new block of half-hour shows starts at 8:30 p.m. *Gomer Pyle* on CBS will enjoy weaker competition in its new slot, and it should lead by eight share points. *Star Trek* on NBC will be three-and-a-half rating points short of *Man from U.N.C.L.E.*, which it is replacing, and should run second with a 30 share. *Hondo*, a new western on ABC, should expect a poor lead-in from the *Wizard*, and tough competition. The 27 share Gray gives it should not be a disaster, however.

The Friday Night Movie will start slowly, at 9 p.m. and will pick up at the end of the first half hour. Two new shows—*The Guns of Will Sonnett* on ABC (western) and *Accidental Family* on NBC (situation comedy) will split the difference at 9:30 p.m., while the movie claims a 37 share.

By 10 p.m., the movie will really sail clear with a 41 share. NBC will offer *The Bell Telephone Hour* and news specials in this slot, and it knows what to expect. Gray gives NBC a 16 share and an 8.4 rating that lowers its average for the evening drastically. *Judd for the Defense* on ABC will get what's left, a

Continued on page 96

TELE STATUS

Latest reported trends in color TV ownership market-by-market are presented on these pages. This presentation initiates a regular monthly service of TELEVISION to provide up-to-date projections on such fast-growing areas as UHF, CATV, multiset homes and, of course, color. The projections, done in cooperation with Papert, Koenig, Lois, New York, and based on A. C. Nielsen NSI data, will be the latest information available anywhere.

The following market-by-market color information is taken from Nielsen Station Index data covering the last three national sweeps. In no sense are they projections. The market rankings, based on station total homes, prime-time audiences, were developed by Papert, Koenig, Lois; and NSI area definitions are of course Nielsen's. Three markets—Akron, Ohio; Anderson, S. C., and Worcester, Mass.—are not reportable

on a prime-time audience basis and therefore could not be ranked. Data for those markets are included in a special footnote at end of listings.

Rare instances of declines in penetration in a market from one period to a later one may be attributed to sampling error.

As Nielsen states in its report: "NSI color ownership estimates are based upon responses obtained from telephoned households in the NSI areas . . . and are subject to sampling and nonsampling errors. Users . . . are reminded that color-TV ownership within the telephone universe tends to be somewhat higher than among all television households, and that telephone ownership levels vary between markets."

Nielsen also cautions that because these data are estimates, they should not be regarded as exact to precise mathematical values.

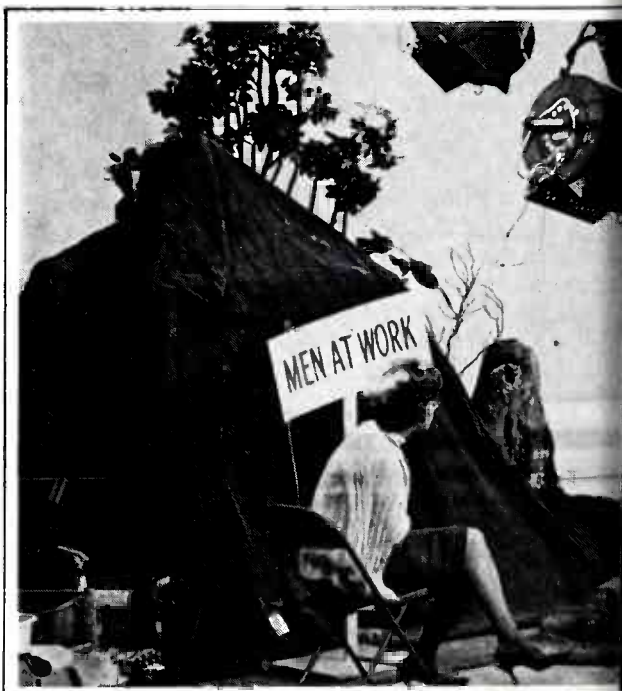
In the next issue, TELEVISION will present Papert, Koenig, Lois projections of market-by-market multiset ownership as of October 1967.

*Nielsen Station Index
Color Ownership Trend*

Market	NSI Area Households	Oct— Nov.		Feb.—March '67	
		Feb. '66 %	Nov. '66 %	%	Households
1 New York	5,535,310	11	13	17	941,000
2 Los Angeles	3,468,410	22	24	29	1,005,800
3 Chicago	2,422,660	12	15	17	411,900
4 Philadelphia	2,199,940	14	18	22	484,000
5 Boston	1,827,680	10	15	17	310,700
6 Detroit	1,578,510	13	18	21	331,500



There is space . . .



Then, there is space . . .

Like our Studio A which is as big and colorful as all outdoors (almost) . . . with extensive production area and full color facilities for programs, commercials . . . room enough for a car lot, chorus or camp site. Call Jim Pratt, our space agent, for particulars.

Nielsen Station Index
Color Ownership Trend

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	Feb. '67 %	March '67 Households
7 Cleveland	1,343,910	16	19	26	349,400
8 San Francisco-Oakland	1,406,140	18	18	23	323,400
9 Pittsburgh	1,298,420	12	15	18	233,700
10 Washington	1,524,940	9	12	16	244,000
Average for markets 1-10					21
11 St. Louis	829,590	10	12	16	132,700
12 Dallas-Fort Worth	799,320	10	14	21	167,900
13 Minneapolis-St. Paul	724,780	6	11	13	94,200
14 Indianapolis	771,270	16	19	25	192,800
15 Baltimore	961,730	11	15	16	153,900
16 Cincinnati	826,760	15	21	26	215,000
17 Houston	601,250	13	16	21	126,300
18 Hartford-New Haven, Conn.	1,020,440	11	15	20	205,100
19 Milwaukee	618,850	13	18	23	142,300
20 Kansas City, Mo.	629,300	8	11	14	88,100
Average for markets 11-20					20
Average for markets 1-20					20
21 Buffalo, N.Y. (U.S. only)	604,240	9	13	20	120,800
22 Seattle-Tacoma	636,570	11	17	22	137,800
23 Miami-Fort Lauderdale	607,820	13	19	23	139,800
24 Atlanta	589,230	11	15	18	106,100
25 Sacramento-Stockton, Calif.	601,620	22	23	32	192,500
26 Columbus, Ohio	530,940	19	24	27	143,100
27 Memphis	506,320	8	12	14	70,900
28 Portland, Ore.	535,750	15	22	21	112,500
29 Denver	438,940	12	18	23	101,000
30 Tampa-St. Petersburg, Fla.	490,650	14	16	22	107,900
Average for markets 21-30					22
Average for markets 1-30					21
31 New Orleans	438,060	12	17	22	96,400

Nielsen Station Index
Color Ownership Trend

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	Feb. '67 %	March '67 Households
32 Nashville	449,130	7	13	14	62,900
33 Albany-Schenectady-Troy, N.Y.	551,240	10	13	18	99,200
34 Birmingham, Ala.	497,870	7	14	17	84,600
35 Providence, R.I.	1,508,340	9	14	17	256,400
36 Syracuse, N.Y.	563,480	11	14	19	107,100
37 Charleston-Huntington, W. Va.	433,180	10	14	17	73,600
38 Louisville, Ky.	428,630	12	12	15	64,300
39 Grand Rapids-Kalamazoo, Mich.	598,210	14	17	21	125,600
40 Oklahoma City	385,030	11	15	15	57,800
Average for markets 31-40					18
Average for markets 1-40					20
41 Dayton, Ohio	526,950	19	22	28	147,600
42 Wichita-Hutchinson, Kan.	268,280	10	16	18	48,300
43 Greenville-Spartanburg, S. C.-Asheville, N.C.	645,320	10	15	16	103,300
44 Norfolk-Portsmouth-Newport News, Va.	337,200	7	12	16	54,000
45 Omaha	334,990	8	13	15	50,200
46 Salt Lake City	281,700	15	16	20	56,300
47 San Antonio, Tex.	377,320	10	13	15	56,600
48 Phoenix	333,970	12	13	18	60,100
49 Tulsa, Okla.	386,900	9	12	15	58,000
50 Lancaster-Harrisburg-Lebanon-York, Pa.	573,960	18	23	26	149,200
Average for markets 41-50					19
Average for markets 1-50					20

NSI data reprinted with permission of A. C. Nielsen Co.
PKL Market ranking based on average quarter-hour prime-time audience—all stations combined. NSI February-March 1967 survey.
NSI area households as of September 1966.



WFAA-TV

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

Quality touch

Nielsen Station Index Color Ownership Trend						
Market	NSI Area Households	Oct.- '66		Feb.-March '67		
		Feb. '66 %	Nov. '66 %	%	Households	
51 San Diego	348,190	21	22	28	97,500	
52 Charlotte, N.C.	592,440	9	12	14	82,900	
53 Greensboro-High Point- Winston-Salem, N.C.	490,960	9	12	15	73,600	
54 Wilkes Barre-Scranton, Pa.	381,820	16	20	24	92,400	
55 Orlando-Daytona Beach, Fla.	377,330	15	17	20	75,500	
56 Davenport-Iowa-Rock Island-Moline, Ill.	338,310	12	15	19	64,300	
57 Little Rock-Pine Bluff, Ark.	299,910	10	14	17	51,000	
58 Toledo, Ohio	422,850	13	17	22	93,000	
59 Rochester, N.Y.	365,590	11	16	20	73,100	
60 Shreveport, La.	303,330	10	13	17	51,600	
Average for markets 51-60				20		
Average for markets 1-60				20		
61 Green Bay, Wis.	371,180	11	18	19	70,500	
62 Des Moines-Ames, Iowa	301,390	10	14	17	51,700	
63 Richmond-Petersburg, Va.	320,940	7	10	12	38,500	
64 Flint-Saginaw-Bay City, Mich.	458,860	14	20	23	105,500	
65 Mobile, Ala.-Pensacola, Fla.	283,790	12	17	18	51,100	
66 Champaign-Springfield- Decatur, Ill.	310,700	13	20	24	74,600	
67 Johnstown-Altoona, Pa.	1,075,250	10	13	17	182,800	
68 Paducah, Ky.-Harrisburg, Ill.-Cape Girardeau, Mo.	306,060	9	13	14	42,800	
69 Cedar Rapids-Waterloo, Iowa	309,610	11	14	19	58,800	
70 Fresno, Calif.	225,770	21	23	29	65,500	
Average for markets 61-70				19		
Average for markets 1-70				20		
71 Jacksonville, Fla.	263,030	9	13	19	50,000	

Nielsen Station Index Color Ownership Trend						
Market	NSI Area Households	Oct.- '66		Feb.-March '67		
		Feb. '66 %	Nov. '66 %	%	Households	
72 Raleigh-Durham, N.C.	365,030	8	11	14	51,100	
73 Roanoke-Lynchburg, Va.	304,790	9	12	15	45,700	
74 Spokane, Wash.	287,260	15	20	22	63,200	
75 Youngstown, Ohio	277,050	20	25	25	69,300	
76 Knoxville, Tenn.	279,460	10	11	17	47,500	
77 Portland-Poland Spring, Me.	410,440	11	12	13	53,400	
78 Fort Wayne, Ind.	237,000	15	19	25	59,300	
79 Jackson, Miss.	271,480	11	14	18	48,900	
80 South Bend-Elkhart, Ind.	262,050	16	25	25	65,500	
Average for markets 71-80				19		
Average for markets 1-80				20		
81 Chattanooga	227,070	11	14	19	43,100	
82 Albuquerque, N.M.	194,460	12	14	17	33,100	
83 Madison, Wis.	276,620	11	15	22	60,900	
84 Peoria, Ill.	243,330	13	19	21	51,100	
85 Evansville, Ind.-Henderson, Ky.	216,930	9	17	16	34,700	
86 Wheeling, W. Va.-Steuben- ville, Ohio	995,620	11	15	18	179,200	
87 Mason City, Iowa-Austin- Rochester, Minn.	258,690	6	11	15	38,800	
88 Lansing, Mich.	544,120	17	20	25	136,000	
89 Baton Rouge	352,150	13	18	20	70,400	
90 Honolulu	166,070	4	8	14	23,300	
Average for markets 81-90				19		
Average for markets 1-90				20		
91 Lincoln-Hastings-Kearney,						

NSI data reprinted with permission of A. C. Nielsen Co.
FCL Market ranking based on average quarter-hour prime-time audience—all
stations combined. NSI February-March 1967 survey.
NSI area households as of September 1966.

FORECAST

from page 93
32 share for the 10-11 hour.

SATURDAY

Saturday night ratings will produce the most disparate averages of the week, ranging from 15.8 for ABC to 21.4 for CBS. NBC will do all right for itself with a 20.5.

The 7:30 p.m. line-up is indicative of the way the whole evening will go. ABC will offer *The Dating Game*, to be followed by the *Newlywed Game* at 8 p.m. Both of these shows have proven weaker than *Shane*, the show they replaced last winter. *Jackie Gleason* on CBS should do as well this year as it did last year, with only slightly greater competition from NBC's *Maya*.

From 8:30 to 10 p.m., CBS should improve from last year. *My Three Sons*, a proven strong comedy, will be in last place, but it should close the gap from last year with a 31 share and an 18.9 rating. *Pistols 'n' Petticoats* with a 16.4 rating in this slot last year left plenty of room for improvement.

Hogan's Heroes at 9 p.m. and *Petticoat Junction* at 9:30 p.m., both on CBS, are also reliable shows and will do better in this time period than *Mission: Impos-*

sible. *Mannix* at 10 p.m. on CBS should do at least as well as *Gunsmoke* and maybe better with the improved lead-in the 10 p.m. slot should have.

ABC has replaced *The Hollywood Palace* at 9:30 with *Iron Horse*. During the first half hour, *Iron Horse* should be a couple of rating points below *Hollywood Palace's* old average. During the second half hour *Iron Horse's* ratings should be higher than the *Palace's*. As a variety show, *Palace* was very susceptible to tune out at that late hour.

ENCOUNTER: DUFFY

from page 61
this time. Although it's still too early for certainty, we believe there is more programming vitality now in the offing than since the earliest days of the medium.

At ABC, we resist any effort to mash together all manner of programs, all types of commercial presentations, all sizes and shapes of audiences. The television business is quality as well as quantity, for both network and spot.

Our industry requires united efforts to establish its many great qualities on-the-air, and to sell

them effectively to the economy. We caution against internal parochial squabbles and firmly believe that enlightened programing of vital new forms and enlightened salesmanship of TV's extraordinary attributes will continue to enrich all segments of the industry.

We are all in the television business and it is that business which must get our best efforts. END

ENCOUNTER: SHURICK

from page 60
ber programs, is not the answer.

One very astute broadcaster made a suggestion the other day to a network official that station payments be abolished, and affiliates be given, instead, every third announcement for spot and local sale. I am told that the revenues from the third announcement would just about equal the amount being paid to affiliates for station payments. But this, quite obviously, would put the network's leading competitor in business to offer minute availabilities within shows such as *Bonanza*, *Red Skelton*, *Bewitched*, etc.

The answer, as I see it, lies principally in spot's ability to clear its own paperwork jungle. While the

Nielsen Station Index
Color Ownership Trend

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	Feb. '67 %	March '67 Households
Neb.	232,830	10	13	16	37,300
92 Beaumont-Port Arthur, Tex.	170,290	15	19	20	34,100
93 Duluth, Minn.-Superior, Wis.	148,560	8	10	14	20,800
94 Amarillo, Tex.	135,130	19	24	25	33,800
95 Rockford, Ill.	221,760	13	18	24	53,900
96 Greenville-New Bern- Washington, N.C.	226,820	12	13	15	34,000
97 Sioux Falls, S.D.	174,810	6	9	12	21,000
98 Fargo-Grand Forks-Valley City, N.D.	160,350	6	12	13	20,900
99 Sioux City, Iowa	147,300	11	12	15	22,100
100 Springfield, Mo.	176,700	8	11	13	23,000
Average for markets 91-100				17	
Average for markets 1-100				19	
101 Binghamton, N.Y.	261,810	10	12	17	44,500
102 Columbus, Ga.	283,800	7	13	16	45,400
103 Wichita Falls, Tex.-Lawton, Okla.	165,670	12	18	20	33,100
104 Joplin, Mo.-Pittsburg, Kan.	173,280	10	12	15	26,000
105 Springfield-Holyoke, Mass.	398,220	11	15	18	71,700
106 Terre Haute, Ind.	220,070	9	13	20	44,000
107 Colorado Springs-Pueblo	125,120	15	17	22	27,500
108 El Paso, Tex.	122,030	9	15	18	22,000
109 Monroe, La.-El Dorado, Ark.	209,590	10	18	18	37,700
110 Tucson, Ariz.	153,230	13	15	19	29,100
111 Monterey-Salinas, Calif.	918,730	20	19	24	220,500
112 Charleston, S.C.	180,540	9	14	17	30,700
113 Waco-Temple, Tex.	154,500	9	13	15	23,200
114 Quincy, Ill.-Hannibal, Mo.- Keokuk, Iowa	140,060	12	16	21	29,400
115 Erie, Pa.	185,270	10	13	18	33,300

Nielsen Station Index
Color Ownership Trend

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	Feb. '67 %	March '67 Households
116 Harrisburg, Pa.	422,730	16	22	25	105,700
117 Bristol, Va.-Johnson City- Kingsport, Tenn.	196,620	9	13	14	27,500
118 Columbia, S.C.	218,200	13	13	17	37,100
119 Lubbock, Tex.	124,390	22	24	35	43,500
120 Augusta, Ga.	243,730	12	14	18	43,900
121 Burlington, Vt.-Plattsburgh, N.Y.	210,180	6	11	11	23,100
122 Corpus Christi, Tex.	120,340	10	16	18	21,700
123 Lafayette, La.	209,680	13	18	17	35,600
124 Montgomery, Ala.	172,390	9	12	17	29,300
125 Abilene-Sweetwater-San Angelo, Tex.	111,360	14	16	26	29,000
Average for markets 101-125				19	
Average for markets 1-125				19	
126 Wausau-Rhineland, Wis.	144,000	9	12	11	15,800
127 Columbia-Jefferson City, Mo.	143,210	8	11	13	18,600
128 Odessa-Midland-Monahans, Tex.	111,570	19	21	29	32,400
129 Lexington, Ky.	140,990	9	12	14	19,700
130 Cadillac-Traverse City, Mich.	207,220	10	16	15	31,100
131 Yakima, Wash.	150,610	14	22	25	37,700
132 Huntsville-Decatur, Ala.	110,240	ND	12	17	18,700
133 Boise, Idaho	97,380	10	13	20	19,500
134 Savannah, Ga.	117,880	11	14	14	16,500

NSI data reprinted with permission of A. C. Nielsen Co.
PKL Market ranking based on average quarter-hour prime-time audience—all
stations combined. NSI February-March 1967 survey.
NSI area households as of September 1966.
ND = No data for February 1966, area changed.

A SHORT BUT IMPORTANT MEETING—

We have brought together Sales Management's key television mar-
kedo, because when you see them together you
business really is in our market—and why...

Effective Buying Income 41st...Retail Sales 40th

about Toledo and the facts about WTOL-TV to-
obably do business together. You won't often
age of such a big market.

Griffin, Woodward has them together
another short but important meeting with you.



Serving The Big Market On The Corner



Nielsen Station Index
Color Ownership Trend

Nielsen Station Index
Color Ownership Trend

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	%	Households
135 Harlingen-Weslaco, Tex.	78,960	8	10	12	9,500
136 Austin, Tex.	157,920	12	13	14	22,100
137 Bakersfield, Calif.	149,810	20	22	28	41,900
138 Las Vegas	75,500	22	31	33	24,900
139 Bangor, Me.	132,240	6	11	15	19,800
140 Beckley-Bluefield, W. Va.	287,920	11	14	15	43,200
141 La Crosse, Wis.	156,430	8	10	13	20,340
142 Chico-Redding, Calif.	126,170	17	19	26	32,800
143 Topeka, Kan.	141,350	9	12	13	18,400
144 Alexandria, Minn.	145,320	4	10	11	16,000
145 West Palm Beach, Fla.	266,320	14	20	24	63,900
146 Eugene, Ore.	132,680	12	19	22	29,200
147 Macon, Ga.	118,340	8	12	14	16,600
148 Tallahassee, Fla.	173,200	12	14	15	26,000
149 Wilmington, Del.	180,420	11	13	18	32,500
150 Rismarek, N.D.	51,720	6	10	12	6,200
Average for markets 126-150				18	
Average for markets 1-150				19	
151 Albany, Ga.	156,910	13	14	15	23,500
152 Florence, S.C.	209,110	12	14	17	35,500
153 Reno	75,510	17	26	27	20,400
154 Utica-Rome, N.Y.	232,410	10	15	18	41,800
155 Aberdeen, Miss.-Florence, Ala.	73,830	5	11	12	8,900
156 Billings, Mont.	67,790	9	10	16	10,800
157 Idaho Falls, Idaho	64,590	14	14	25	16,100
158 Alexandria, La.	112,290	8	18	15	16,800
159 Rapid City, S.D.	64,320	5	8	11	1,100
160 Meridian, Miss.	114,100	8	12	16	18,300
161 Mankato, Minn.	132,320	3	8	13	17,200
162 Great Falls, Mont.	55,990	8	15	17	9,500

Market	NSI Area Households	Oct.-Nov. '66		Feb.-March '67	
		Feb. '66 %	Nov. '66 %	%	Households
163 Medford, Ore.	61,670	15	16	23	14,200
164 Fort Smith, Ark.	93,740	10	11	12	11,200
165 Cheyenne, Wyo.-Scotts-bluff, Neb.-Sterling, Colo.	129,750	10	14	18	23,400
166 Marquette, Mich.	66,610	8	12	11	7,300
167 Roswell-Carlsbad, N.M.	74,130	14	16	24	17,800
168 Dothan, Ala.	118,720	8	12	16	19,000
169 St. Joseph, Mo.	188,760	7	11	12	22,700
170 Eureka, Calif.	51,260	10	16	20	10,300
171 Ottumwa, Iowa	99,030	11	10	14	13,900
172 Ensign Garden City, Kan.	46,870	13	16	18	8,400
173 Clarksburg-Weston, W. Va.	146,220	7	15	16	23,400
174 Santa Barbara, Calif.	188,030	22	22	27	50,800
175 Eau Claire, Wis.	106,960	10	10	12	12,800
Average for markets 151-175				17	
Average for markets 1-175				19	
176 Panama City, Fla.	136,480	9	15	17	23,200
177 Columbus, Miss.	90,600	ND	8	9	8,200
178 Watertown, N.Y.	74,820	8	13	17	12,700
179 Mitchell-Reliance, S.D.	61,040	3	8	11	6,700
180 Hattiesburg-Laurel, Miss.	121,720	13	15	19	23,100
181 Butte, Mont.	71,280	9	12	15	10,700
182 Minot, N.D.	41,400	3	4	7	2,900
183 North Platte, Neb.-Hays, Kan., McCook, Neb.	58,500	11	13	16	9,400
184 Grand Junction-Montrose, Colo.	51,180	6	8	13	6,700

NSI data reprinted with permission of A. C. Nielsen Co.
PKL Market ranking based on average quarter-hour prime-time audience—all stations combined. NSI February-March 1967 survey.
NSI area households as of September 1966.
ND = No data for February 1966, area changed.

ENCOUNTER: SHURICK
from page 96

industry has been making efforts towards standardization of the simplest forms and procedures (manually and by machine), progress has been at a snail's pace. There is an obvious and exciting solution sitting at the doorstep, begging to be exploited, that will not only make the purchase of spot more palatable and profitable, but as much a national primary medium as network.

Imagine, if you will, a centralized computer system, owned and managed by the sales representatives, interlocked between agencies and the representatives—and finally with station clients themselves. All availabilities currently maintained by stations and representatives (with absolute security maintained) are stored in a central computer. The buyer makes one call to the central computer with instructions to submit availabilities of a certain type, specifying demographics required, in "x" list of markets. The computer relays the request on to the representatives involved. The representative, alerted, plugs his line into the computer for retrieval of proper availabilities and then goes to the buyer for an in-person

sales conference on qualitative matters of programing, station, and/or market. Once buys are made, they are recorded in the agency computer, which, in turn, is interlocked into those of the representatives for confirmation. Finally, the central computer is brought up to date and the buys recorded.

For the die-hards who contend that representatives could be playing into the hands of the agencies, I'd rather be a part of the action than to leave a vacuum that is bound to be filled in time by someone else.

The important thing is this: At the end of each month, the central computer pulls together all buys and submits a single bill to the agency for all of its active accounts. On this basis the spot industry becomes more competitive to the networks; in fact, as a primary medium instead of secondary. Representative salesmen are freed to call on the same decision makers upon whom network salesmen have, for a long time, been concentrating their attention with almost no competition from the spot industry.

Instead of squabbling over whether networks are in the spot business, the spot industry needs to aggressively begin developing

tools to win the battle in the marketplace. Spot can fight back, if it has the will and dedication backed by proper seed money, to make this medium the most effective and efficient in the marketplace meeting the networks head on in the media arena. END