

turnaround" on Sunday as a result of CBS's slotting two shows that have strong track records (*Dick Van Dyke* and *Sandy Duncan*) with "the cream of the pilots" (*Anna and the King*, and *M*A*S*H*).

The Thursday moves are keyed to *Spencer's Mountain*, which he said "is about a family and love for one's family" and "the only new form entered this season." He said some people at the network were concerned about putting the one-hour show up against NBC's *Flip Wilson*, but the prevailing confidence at CBS, he said, was reminiscent of that shown in *All in the Family* by its advocates before that show went on the air. The new show, he said, consistently earned high shares in its original showing as a movie on Thursday night, a repeat showing and last December in sequel form as "The Homecoming." "It will be not only a distinguished effort next fall but a commercial success, Mr. Silverman said.

The Friday shore-up is the move of *Sonny and Cher* ("a bona fide hit this past season") from Monday 10-11 to the lead-off period at 8 on Friday. "It is substantially stronger than *O'Hara* [the program it replaces at 8-9] and might just turn Friday night upside down for us," Mr. Silverman said.

At NBC, the transfer of the workhorse, *Bonanza*, from Sunday at 9-10 to Tuesday at 8-9 is a critical move in itself. But NBC next season is compounding the juggling act.

For one thing, according to Mort Werner, vice president, programs and talent, NBC-TV, there are two pairings of popular shows, or combinations, that are to be moved. *Bonanza* and *Bold Ones* together pulled in the numbers on Sunday. They will continue to be back-to-back next season but on Tuesday as NBC's heavy artillery trained against ABC's highly successful Tuesday-night line-up and CBS's strengthened Tuesday schedule. (NBC will attempt to improve the odds by putting *Bold Ones* in a doctors-only format, deleting the lawyers episodes. Doctors, said Mr. Werner, did better in the ratings.)

Unchanged nights at NBC: Monday (*Laugh-In* and the movie period) and Thursday (*Flip Wilson*, *Ironsides* and *Dean Martin*). The popular pair on Wednesday, the "mystery" hour (with rotating series) and *Night Gallery*, will now shift to Sunday. Mr. Werner acknowledged there may be a gamble in the shifting; Sunday night has been relatively strong for NBC.

Wednesday at NBC will be restructured with "high-style, escapist-form entertainment" by building a new "mystery" night drawing three or four elements from several possibilities and such star names as George Peppard, James Farentino, Richard Widmark, Richard Boone and Bette Davis, and, Mr. Werner noted, that show itself is to be paired with *Probe*, a new detective series with Hugh O'Brian as star.

Mr. Werner pointed to *Sanford and Son*, NBC's midseason hit, as the key leading off a Friday schedule that will

have a "little different" treatment of the occult in contemporary life in *Ghost Story* and a "private eye of the 30's with a Humphrey Bogart personality" in Robert Foster, who stars in *Banyon*. Mr. Werner looked for a "better" showing for NBC on Friday.

With CBS's *All in the Family* secure at Saturday 8-8:30, NBC in Mr. Werner's opinion faces a "tough fight" that night. NBC will continue with *Emergency*, a midseason replacement that Mr. Werner said has been steadily building its audience, and with its long-running Saturday movie period.

Few agency executives were willing to make detailed appraisals of the new season. Generally they appeared to favor CBS's potential ratings strength. They seemed less conclusive on the relative positioning of ABC and NBC.

Universal is still the hottest studio

But Warner moves up to strong second place in network placements

Warner Bros. Television, back in full TV production only since the 1971-72 season, appears to be the film production company that gains the most from the prime-time schedule for the fall. Sales of three hour programs, one half-hour show, plus one-third of an ABC trilogy hour and every fourth week of the ABC-TV *Alias Smith and Jones* time period constitute a remarkable comeback for Warner Bros. As recently as the 1970-71 season the production company had only *The FBI* on the air.

Now, despite having lost the hour *Nichols* series and the half-hour *Jimmy Stewart Show*, Warner Bros. will have five filmed series on the air, amounting to four-and-a-half hours of prime time on a regular basis, as well as eight segments of "The Delphi Bureau" for the ABC trilogy and at least three and probably six segments of *King Fu* for the *Alias Smith and Jones* slot.

This production volume has pushed WB-TV into second place among the production companies. It is still considerably behind the output of Universal TV. After losing a half-hour of its hour *Night Gallery* series and its hour *O'Hara, United States Treasury*, Universal still leads the production pack with 12½ individual shows in network prime time for next season. This represents 11½ hours of on-air time. Offsetting its losses only partially (the company also lost "The Lawyers" segment of the hour NBC-TV *The Bold Ones*, but retained the time period with "The Doctors" segments being expanded), Universal sold "Jigsaw" to fill one-third of ABC-TV's *The Men* trilogy, and will program all of the various segments of the 90-minute *NBC Wednesday Mystery* time period. In addition, Universal will produce 12 90-minute movies for ABC-TV's

Wednesday Movie of the Week and possibly as many as 10 two-hour *World Premiere* movies for NBC-TV.

Paramount TV lost the hour *Longstreet* series and the half-hour *Me and the Chimp*. As partial recompense, Paramount's half-hour *Funny Face* series, suspended since mid-1971-72 season, will come back next season on CBS-TV as *The Sandy Duncan Show*.

Screen Gems was a modest winner on the new schedules. The company lost its mainstay, the half-hour *Bewitched*, but gained three half-hour shows and one hour program for a net of two hours of new prime-time production.

Twentieth Century-Fox TV was a casualty, having its *Cade's County* hour and *Arnie* half-hour canceled, while adding two half-hours for next season—*Anna and the King* and *M*A*S*H*.

MGM-TV saw its long-running half-hour *The Courtship of Eddie's Father* dropped, and was able to sell only one-third of ABC-TV's *The Men* trilogy via "Assignment: Vienna."

Aaron Spelling Productions, already solidly placed in prime time with the hour *Mod Squad* series, sold another hour to ABC-TV, *The Rookies*. Associated Television Corp. of London lost the hour *Persuaders* but replaced it with the hour *Julie Andrews Show*.

Two former advertising-agency executives will be represented with new product in 1972-73. Lee Rich's Lorimer Productions will turn out the hour *Spencer's Mountain* for CBS-TV. Grant Tinker's MTM Enterprises, already producing *The Mary Tyler Moore Show*, now adds the half-hour *Bob Newhart Show*. (Both Mr. Rich and Mr. Tinker formerly worked for Benton & Bowles).

Don Fedderson Productions lost *My Three Sons*, its only half-hour. Producer Sheldon Leonard, not too long ago the King Midas of Hollywood TV production with such shows as *I Spy* and *Dick Van Dyke*, but now on a severe losing streak, lost another series, *The Don Rickles Show*. Producer Doug Cramer sold one half-hour, *Bridget Loves Bernie*, to CBS-TV.

On the other hand, producer Quinn Martin, who has had his share of ups and downs, is riding on top of the heap now, producing in association with WB-TV two new hours, *Banyon* and *The Streets of San Francisco*, as well as continuing with *The FBI* and *Cannon*.

The team of Bill Asher and Harry Ackerman, which turned out *Bewitched* at Screen Gems for eight seasons, still had a year to go with ABC-TV on the program's contract. As part of this *Bewitched* deal, the Messrs. Asher and Ackerman will now be making two new half-hours for the network, *Temperatures Rising* and *The Paul Lynde Show*.

Gene Reynolds at 20th Century-Fox TV is virtually keeping that studio in the TV business with sales of new half-hours he produced—*Anna and the King* and *M*A*S*H*—and renewal of *Room 222*, which Mr. Reynolds originally produced. It's just another reminder of the hectic cyclical pattern of network production.